The 2100 block of Newton Avenue in Shorewood, Wis., will no longer be a quiet street, as word spreads of the documentation of a previously unidentified house there designed by Frank Lloyd Wright. The home at 2106 Newton may not look like a Wright home at first glance, but underneath the modern siding, and above the garage which was added in 1976, is one of Wright’s stucco American System-Built Homes.

Many people think Wright designed homes only for wealthy clients, but he was keenly interested in affordable housing for the middle class. The American System-Built Homes were designed as affordable housing in a myriad of configurations. The entrance to the house on Newton Avenue is on the right side (as one faces the house). The original open porch at the entrance was enclosed at an unknown date. It still has the original stucco finish and the leaded glass windows which apparently were once the front windows of the house.

The Newton Avenue house, built in 1917, joins six homes in the 2700 block of West Burnham Street (two single-family homes and four duplexes) as examples of Wright’s American System-Built Homes in the

**FLLW WI board member documents “new” ASBH house**

by MARK HERTZBERG

*Siding and a 1976 garage addition mask the newly documented American System-Built Home at 2106 Newton Ave. in Shorewood.*
Welcome to all the new members who joined Frank Lloyd Wright Wisconsin during our annual Wright and Lake tour in Madison on June 6. Our organization now has 346 members from 47 states and the United Kingdom. We greatly appreciate your support of our organization and your participation in events such as the 2015 Frank Lloyd Wright and His Apprentices tour. Our goal is to provide an opportunity to experience some of Wright’s and Wright’s apprentices’ intimate living spaces rarely open to the public. We definitely met our goal with this year’s tour! As a house captain at Stewart and Jacqueline Macaulay’s house, I was able to experience the appreciation for the work of Wright and his apprentices. Thank you to all the volunteers who helped in making this year’s event successful!

This fall we welcome the Frank Lloyd Wright Building Conservancy to Milwaukee for their annual conference September 30–October 4. Wright’s work is spread throughout his native state of Wisconsin, where he built everything from modest houses like the American System-Built Homes (ASBH) on Burnham Street in Milwaukee to elaborate buildings like SC Johnson’s Administration Building and Research Tower, the Annunciation Greek Orthodox Church, First Unitarian Administration Building and Research Tower, the Milwaukee to elaborate buildings like SC Johnson’s Administration Building and Research Tower, the Annunciation Greek Orthodox Church, First Unitarian Administration Building and Research Tower, the Annunciation Greek Orthodox Church, First Unitarian Administration Building and Research Tower, the Annunciation Greek Orthodox Church, First Unitarian Administration Building and Research Tower, the Annunciation Greek Orthodox Church, First Unitarian Administration Building and Research Tower, the Annunciation Greek Orthodox Church, First Unitarian Administration Building and Research Tower, the Annunciation Greek Orthodox Church, First Unitarian Administration Building and Research Tower, the Annunciation Greek Orthodox Church, First Unitarian Administration Building and Research Tower. Conference participants will have the opportunity to visit more than fifteen of Wright’s buildings.

The exterior restoration on the American System-Built Homes Two Family Flat “C” located in Milwaukee at 2732–34 West Burnham Street is complete. We are continuing to raise funds to complete the interior restoration, to enable us to open the home as part of the historic interpreted site on West Burnham Street (“The Burnham Block”). A letter was sent out in June asking you to consider a gift above and beyond your current support to help complete the interior renovation. If you have not mailed in your donation, please consider doing so in the near future. Thank you again for all your support of our organization and the great work that we do to promote, protect, and preserve the heritage of Frank Lloyd Wright, his vision and his architecture, in his native state of Wisconsin.

Welcome to new members and to the Frank Lloyd Wright Building Conservancy

President’s Message
by Lois Y. Berg

Wright in Wisconsin is published three times annually—in February, May, and September—by Frank Lloyd Wright Wisconsin, a nonprofit organization designed to promote, protect, and preserve the heritage of Frank Lloyd Wright, his vision and his architecture, in his native state of Wisconsin. Membership benefits include discounts at the Monona Terrace Gift Shop and on Wright’s “Life” tour tickets, a free tour of the Model Home in Milwaukee, this newsletter, volunteer opportunities, and more. To join our organization, contact us at the address and phone number listed below, or visit www.wrightinwisconsin.org.

Lois Berg, president; Randy Herling, for contributing the “At Taliesin” columns; and Patrick Mahoney to architect/author Randy Herling.

Wright and Like 2015 Review

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Lois Berg, president; Randy Herling, for contributing the “At Taliesin” columns; and Patrick Mahoney to architect/author Randy Herling.
ASBH on display

The exhibition of materials about the American System-Built Homes will be on display at the headquarters building of the Wisconsin Historical Society, 816 State Street, Madison, until February of 2016. The exhibit that is currently in the cases on the first floor includes all the images that were available the evening of June 5, however the originals have been replaced with reproductions. Many of the images have been enlarged to make viewing the drawings a bit easier through the glass cases. The hours for the exhibit are posted online at www.wisconsinhistory.org.

Membership at record level

Membership in Frank Lloyd Wright Wisconsin is at its highest level ever. We now have 347 members, up from 310 a year ago and a gain of 216 members since 2006. Our members come from 24 states and the District of Columbia. We have 244 members from Wisconsin, followed by 42 from Illinois, 9 from Minnesota, and 6 each from California and Iowa. We also gained a member from Great Britain in July.

SC Johnson commits to major Taliesin West sponsorship

SC Johnson, home of the historic Frank Lloyd Wright Administration Building and Research Tower, has committed to a multi-year $1 million donation to the Frank Lloyd Wright Foundation. The tour experience at Taliesin West provides our nearly 100,000 annual visitors with a transformative, in-depth look at one of Frank Lloyd Wright’s most personal creations, his Arizona desert home.

Visitors at Taliesin West are welcomed into every room and space. Nothing on the tour is left behind ropes or under glass.

The Taliesin West tour experiences, partially supported by SC Johnson, are open to the public year round. For a full list of tours and to make reservations, please visit www.wisconsinhistory.org.

“We are so grateful to SC Johnson’s visionary leadership for this gift that will help us continue to offer and improve upon the deeply impactful tour experiences that guests feel at Taliesin West,” said Sean Malone, President & CEO of the Frank Lloyd Wright Foundation. The tour experience at Taliesin West provides our nearly 100,000 annual visitors with a transformative, in-depth look at one of Frank Lloyd Wright’s most personal creations, his Arizona desert home.

Wright Spirit Award honorees

Wisconsin will yet again be well represented in the prestigious Wright Spirit Awards to be presented by the Frank Lloyd Wright Building Conservancy at their fall conference on October 3 at the Pfister Hotel in Milwaukee. The three 2015 Wisconsin honorees are:

• Eugene Szymbczak, Racine, in the private category, for his stewardship and rehabilitation of Wright’s Thomas P. Hardy House (1904/05) since buying it in September 2012.

• SC Johnson & Son, Racine, in the public category, for stalwart stewardship of its signature Wright-designated buildings, restoration and opening to the public of its Research Tower (1943/44), and continued commitment to creating important architectural works.

• Glenn and Mary Schmidt, special honors, for their role in saving Wright’s A.D. German Warehouse (1915) and donating it back to the Richland Center community for restoration.

ASBH bus shelters in the works

The Burnham Block in Milwaukee is known for its six Frank Lloyd Wright-designed American System-Built Homes. In order to highlight the accomplishments of Wright and ASBH on this block, a concept has been created for a redesigned bus shelter that would serve as an information point for visitors. In conjunction with Frank Lloyd Wright Wisconsin and the Milwaukee County Transit System, the Wright-inspired rendering has been designed by architect Kurt Roessler. Funding for this project and final design details are still in progress. The result of this collaboration will benefit visitors to the Burnham Block as well as add curb appeal for the residents in the Burnham Park Neighborhood.

The 2015 Wright Spirit Award honorees from Wisconsin are (top to bottom) Eugene Szymbczak, SC Johnson & Son, and Glenn and Mary Schmidt (shown receiving a citation from Mayor Paul F. Conneron at an open house at the A.D. German Warehouse in June 2004). They and two other honorees will receive their Wright Spirit Awards when the Frank Lloyd Wright Building Conservancy holds its annual conference in Milwaukee Sept. 30-Oct. 4 at the Pfister Hotel. Registration is now closed for the event, but the full lineup of lectures, tours of 15 Wright buildings, and special events can be viewed at savewright.org.

The Burnham Block in Milwaukee is known for its six Frank Lloyd Wright-designated American System-Built Homes. In order to highlight the accomplishments of Wright and ASBH on this block, a concept has been created for a redesigned bus shelter that would serve as an information point for visitors. In conjunction with Frank Lloyd Wright Wisconsin and the Milwaukee County Transit System, the Wright-inspired rendering has been designed by architect Kurt Roessler. Funding for this project and final design details are still in progress. The result of this collaboration will benefit visitors to the Burnham Block as well as add curb appeal for the residents in the Burnham Park Neighborhood.

Wright in Wisconsin | Volume 20 | Issue 3 | September 2015

04

FRANK LLOYD WRIGHT WISCONSIN | MEMBER NEWSLETTER

Wisconsin has a rich tradition of Wright Spirit Award winners.

2014

Wakanda Elementary School, third-grade team, represented by Anne Hasse and Sally Johnson — Special honors

2013

Peter Blott — Professional category

First Unitarian Society and Friends of the Meeting House — Public category

2012

Mary Jane Hamilton — Professional category

Jack Holtzhueter — Special honors

2011

The Kabale Waskettos Architects, Inc. for their addition to the Unitarian Meeting House — Public category

2010

The Johnson Foundation at Wingspread — Public category

2007

Dr. Amittel Bayer-Mears (Glenmore House, Madison) — Private category

2006

Ollie and Edie Adelman — Private category

2005

John and Sue Major — Private category

Frank Lloyd Wright Wisconsin — Special honors

2003

Barbara and Robert Clauer — Private category

Before there were specific categories:

1995

Karen Johnson Boyd, Marshall Erdman, Samuel Johnson — Special honors

1993

Audrey Lastitch

1992

Katherine Jacobs

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05

WRIGHT IN WISCONSIN | VOLUME 20 | ISSUE 3 | SEPTEMBER 2015

© Mark Hertzberg

© Mark Hertzberg
Newly constructed furniture commissioned for FLLW WI’s Burnham Street ASSBH Society on June 5.

Special-event attendees experienced a complete introduction to Wright’s American System-Built Homes at the Wisconsin Historical Society headquarters. Guests viewed the collection of American System-Built pamphlets and drawings that were recently acquired by the Historical Society (with the assistance of Frank Lloyd Wright Wisconsin, Inc.) and are now preserved. Before entering the auditorium for short presentations on American System-Built architecture by Jack Holzhauer and the newly discovered American System-Built Model A203 home in Shorewood, Wis., by Mike Lilek, guests inspected recreated ASB-period furniture on display commissioned by our Burnham Street Interiors Committee and made by Stafford Norris, member newslette...
Wright Trail Efforts Detoured for Now

A mandate to create an official tourism route is left unfunded

by ANDY GUSSERT, Friend of the Meeting House and Frank Lloyd Wright Wisconsin Board Member

Department of Tourism was designated to promote public Wright sites, including highway signs.

Support for the idea did not come as a surprise — our state is not only Wright’s birthplace, but also served as his backyard laboratory for architectural experimentation. The hundred-mile radius around Madison is one of the few places in the world you can find buildings from every decade of Wright’s work, representing almost every style of his design. From private homes to commercial buildings and churches, we provide the destination for those who want to better understand his architecture.

Unfortunately, it was vetoed by Gov. Scott Walker. The governor wrote:

I object to … circumventing the established application and administrative process for determining the placement and approval of highway signage. I further object to the addition of another specific spending earmark to be made from the Department of Tourism’s marketing appropriations. Rather than a statutory earmark, I am directing the Department of Tourism to include, as part of the statewide marketing strategy, promotion of buildings constructed or designed by Frank Lloyd Wright that are open to the public throughout the state.

That sounds like a mandate, but without funding. It’s confusing as to what will actually happen, how much will be spent, and when.

As Wright’s name remains one of the most famous brands in the world, a well-developed trail would provide a unique opportunity to get people into Wisconsin, and touring our many public buildings. As we approach the 150th anniversary of Wright’s birth in 2017, the timing is perfect. We’ll all watch in earnest as what Wright and was the former home of Wright’s archive. He announced his findings on June 5, 2015 at a press event in front of the house. He has been transparent about his research, and has posted a link to it on our website, www.wrightinwisconsin.org.

MARK SERTZENGER is a Frank Lloyd Wright Wisconsin board member.

Mike Lilek, left, is interviewed by Jeff Rummage of the ShorewoodNOW news website.

In this American System-Built Homes floorplan, the living room flows around the hearth into the dining room.

CONTINUED FROM FRONT PAGE
What Is Organic Architecture?

In the last article, we saw how difficult it was to define organic architecture, and by process of elimination, we saw many things that may be necessary but are clearly not sufficient to define this elusive term. The fact that Wright’s buildings do seem to have a special connection to nature and yet do not imitate nature nor dissolve into nature and lose their own identity as man-made objects is a clue for us, however. How is it that we intuitively grasp a great affinity with nature when we experience the spaces of Wright’s architecture, even though he never imitates nature? Has Wright grasped some common element that is both in nature and the human consciousness that we might call organic? I was struck recently by this quality when I visited Wright’s Bernard Schwartz house in Two Rivers, Wisconsin (although one could use almost any of his buildings for this example). It was easy to note the signature Wright stylistic features of this Usonian home—clerestory windows, red concrete floor slabs, natural materials, horizontal lines, indoor/outdoor connection, etc.—but there was something more to it than that. There are many imitators that copy these same elements and miss this other quality. To use a musical analogy, one might say many people could use the same notes that Wright used, but the real work of art lay in exactly how these notes were composed into an integrated whole, which is where the true work of artistic genius lies. What I felt in the Schwartz house was an unfolding space and form that seemed to convey the same rhythms and relational principles as one might experience walking through a meadow or the woods.

On page 13 in Wright’s 1912 book, The Japanese Print: An Interpretation, he gives us further clues to the underlying principles of his theory:

It is a lesson especially valuable to the West because, in order to comprehend it at all, we must take a viewpoint unfamiliar to us as a people, and in particular to our artists—the purely aesthetic viewpoint. It is a safe means of inspiration for our artists because, while the methods are true methods, the resultant forms are utterly alien to such artistic tradition as we acknowl- edge and endeavor to make effective.

By emphasizing the “aesthetic viewpoint” Wright is cutting against the grain of Western modernism and its view that architecture is supposed to be the natural, even mechanical outworking of function determining form. Instead, an aesthetic viewpoint implies that there is to be some sort of resonance in the eye of the beholder who views the work of art/architecture. Historically, this resonance is called beauty. It also implies that one purpose of architecture is to please the human eye or the experiential senses. Modern architecture in the Western sense, however, is not concerned with the pursuit of beauty but rather the expression of an intellectual concept presumably reflecting the objective solution to the underlying functional parameters. This is why many modern buildings are considered to be ugly to the layperson but are considered avant-garde to those in the know.

Continuing with Wright’s text above, we find on page 14 the following:

A flower is beautiful, we say—but why? Because in its geometry and in its sensuous qualities it is an embodiment of significant expression of that precious something in ourselves which we instinctively know to be Life … a proof of the eternal harmony in the nature of a universe too vast and intimate and real for mere intellect to seize. Intuitively we grasp something of it when we affirm, “the flower is beautiful.”

The above statement may not actually define beauty, but it does at least give us evidence that Wright was in pursuit of the beautiful, and it also reveals something of why he gravitated to the Japanese ideal of art rather than what Western art had become in the modern movement. We also see in the quote above some confirmation of the experience I mentioned in the Schwartz house, that is nature’s “eternal harmony” in a way that cannot be adequately comprehended by the “intellect.” Wright makes the point that this eternal harmony is something internal to the work’s essence that works itself outwards in a similar sense to a plant’s growth. In Bruce Pfeiffer’s book Frank Lloyd Wright: In the Realm of Ideas, he quotes Wright thus: “By organic architecture I mean an architecture that develops from within outward in harmony with the conditions of its being as distinguished from one that is applied from without.” One might consider how Renaissance Mannerist architecture, for example, was about surface decoration applied from without rather than something integral to the entire work.

Here, it seems we might be very close to the core principle of organic architecture, but it is still elusive. Earlier I stated that modernism’s quest is for design that is a natural outworking of the functional basis for its being (i.e. the conditions of its being). This also sounds similar to Wright’s dictum above for organic architecture. Previously we had considered the claim of the International Style as being a functionally determined architecture rather than an artistic (i.e. arbitrary) endeavor. We had seen then that the International Style was not the pure functional expression that it claimed to be. In fact, it was as much about affectation and style and other styles of architecture. So perhaps the International Style is not a strong example to use here. Perhaps today’s parametric architecture would be better, for example the Beijing Olympic Stadium (photos on facing page) by the Swiss architecture firm of Herzog & de Meuron. Let’s compare this with E. Fay Jones’ Thorncrown Chapel (photo above). The Olympic National Stadium is referred to as the “Bird’s
Jim Yoghourtjian

April 26, 2015

AT TALIESIN

Jim Yoghourtjian, steward of Frank Lloyd Wright's Hardy House with his wife, Margaret, from 1968 to 2012, died on April 26. He was 91.

He was a well-known classical guitarist who traveled to Siena, Italy, to study with Andrés Segovia. His friends knew him for his devotion to Margaret, for his warmth, for his apple pies, as well as for his music.

Jim’s father did not understand how he could make a living as a musician and urged him to take a shop job in the factory where he worked. In 1957, though, his father went to Chicago to hear him play in the Fullerton Auditorium at the Art Institute of Chicago in conjunction with an exhibition honoring Pablo Picasso. After bowing to the applause at the end of the concert, his father asked the person next to him if everyone there had come to hear the music. Assured that they had, he proudly said, “That’s my son!”

Jim had a very sense of humor, Jim and Margaret had welcomed visitors to the Hardy House for many years until they had some negative experiences. The house then understandably became strictly their home, not a Wright tourist destination. He chuckled when he told me how he then deflected Wright related questions from strangers who pestered him when he was doing yard work, “I don’t know, I’m just the caretaker.”

I remember seeing him outside the house soon after I moved to Racine in 1978. I quickly pulled over to the curb and asked if I could see the inside of his Frank Lloyd Wright house. He declined to let me invade their privacy. I never faulted him for that, wondering how often that happened to him.

There are certainly Wright aficionados who would criticize Jim for playing the role of ignorant caretaker of the house. Those of us lucky to have counted him as a friend would instead smile and think, “Yep, that’s Jim for you!” Rather than dwell on the question of whether or not he should have answered every Wright question, I prefer to dwell on the memory of seeing him tenderly kiss Margaret’s hand one day before going back to bed with a wry smile. “That’s my son” — “In self-control the master begins to reveal himself.”

Of course there are widely varying degrees of this quality in the Fellowship. Especially at first are mental ages more apparently contrasting, then time brings a closer relation in maturity. As Mr. Wright has often affirmed, one should strive to keep the spirit of youth, though superceding immaturity. And at Taliesin one may see the swiftest sloughing of the mere puerile: a certain amount of precocity may be expected of the apprentices who arrive in their early teens, but they soon discover new maturity and balance in the passage of activity and thought. Not infrequently may one of these have better balance than an older person.

Life is a habit, one may say, for better or for worse. An artistic community must be signalized by the quality of friendliness—the absence of the petty, of intrigue and mischief, not only among its members, but in its profound attitude to the society it serves. It must avoid bitterness when that society is indifferent, or worse, to its service. It must proceed to create according to individual conscience, and incidentally to attract the intelligent cooperation of society. Only the absolute conscience can stir that inert mass.

The absolute conscience is primarily an individual affair, but a concomitant group friendliness will allow an increased propulsive resource.

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I am transferring my activities to another center. I have the wish to leave Taliesin with hope that Wisconsin will become more and more aware of this brave little community in its midst, of its great potentialities under the great architect, Frank Lloyd Wright.
WRIGHT IN WISCONSIN

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WRIGHT THOUGHTS
CONTINUED FROM PAGE 11

Nest” and was meant to symbolize “great nature” on the earth. How might we analyze these two projects in light of Wright’s concepts above about beauty being the embodiment of significant expression of that precious something, and also that which develops from within outward in harmony with the conditions of its being?

First, even though Thorncrown Chapel was not designed by Wright, nor does it imitate any style Wright worked in, it intuitively seems to fit his definition of the beautiful and harmonious as well as a sense of developing from the within to the without as if a seed or germ taking root, or in today’s language an expression of its inner DNA. The Beijing stadium, although regarded as an outstanding work of modern architecture that breaks down the authoritarianism of the older modernism, seems to fail this test. In some ways the two buildings have aspects in common.

They both have a delicate structural expression and lattice-like quality that plays well with special lighting effects as seen in the two photos. Yet the stadium lacks the sense of the structure being a harmonious whole with any outworking of an inner geometric pattern. There is pattern to the stadium’s structure, but it is a (seemingly) random arrangement. This randomness is intentionally meant to break down any expression of authoritarian structures (a philosophical stance) but in so doing it also deniers the integrated whole as an organizing principle. Further, as the close-up of the structure reveals, the structure itself gives only the appearance of randomness (an affectation) and the actual steel structure is hidden beneath a cutout caricature with no sense of materiality in its joinery.

Much more could be said about this distinction, but suffice it to say that Wright’s organic architectural principles still speak to us today and can be used to evaluate current architecture, even when it claims to be derived from “nature.” It would not be going too far on a limb to claim that Wright would not have approved of today’s contemporary architecture, even though he would have used current technology to its fullest extent.

KENNETH C. DALIN, AIA, is a Frank Lloyd Wright Wisconsin board member and architect/CEO at Genesis Architecture, Racine.

Wright Calendar

- **September 19–20**
  - American System-Built Homes Model B-1
  - Milwaukee
  - Free tours. Doors Open Milwaukee
  - 10 a.m.–5 p.m.
  - [historicmilwaukee.org](http://historicmilwaukee.org)

- **September 30–October 4**
  - Frank Lloyd Wright Building Conservancy
  - Conference
  - Lectures, tours, awards, more; advance registration required
  - [www.savewright.org](http://www.savewright.org)

- **Saturday, October 24**
  - Wright in Wisconsin Fall Event
  - Details will be sent to members

Ongoing tours and events

- **American System-Built Homes Model B1**
  - Milwaukee
  - $15 donation
  - Tours on the 2nd and 4th Saturday of each month
  - 12:30–3:30 p.m.
  - no reservations needed

- **AD German Warehouse**
  - Richland Center
  - donation appreciated
  - Open Sundays 10 a.m.–2 p.m. May–October, other times by apt. (608) 604-5034 or larbegust@gmail.com

- **Bernard Schwartz House**
  - Two Rivers
  - $10 donation
  - Public tour Sunday, October 25, 3 p.m.
  - 8 a.m.–5 p.m.
  - [Email Michael@theschwartzhouse.com](mailto:Email Michael@theschwartzhouse.com)

- **Monona Terrace**
  - Madison
  - $10 per adult, $5 per student
  - Guided tours May 1–October 31, 1 p.m. daily; November 1–April 30, 1 p.m. Friday–Monday, closed major holidays

- **SC Johnson**
  - Racine
  - Various tours, plus exhibition Frank Lloyd Wright and the Wasmuth Portfolio.
  - Reservations at [www.scjohnson.com](http://www.scjohnson.com)
  - (262) 260-3154

- **Seth Peterson Cottage**
  - Lake Delton
  - $4 donation
  - Open house and tours 2nd Sunday of each month, 1–3:30 p.m.

- **Taliesin**
  - Spring Green
  - Various prices
  - A variety of tours, times, and prices May 1–October 31; reservations strongly recommended (608) 589-5100

- **Unitarian Meeting House**
  - Madison
  - $10 donation
  - Tours Sunday mornings (year-round, free), weekdays 10:30 a.m. and 2:30 p.m. May–September; groups by appointment (608) 233-9774, [madison.org/tours](http://madison.org/tours)

Wright scholar Ron McCrea says he can’t resist playing the piano in the living room at Taliesin when attending the annual Frank Lloyd Wright birthday dinner. This year’s dinner was Saturday, June 6.

- **Wingspread — The Johnson Foundation**
  - Racine
  - Tours Wednesday–Saturday between 9:30 a.m. and 3:30 p.m. when conferences are not in session; by appointment only.
  - Register at [www.johnsonfdn.org](http://www.johnsonfdn.org)
  - (262) 681-3353; email [tour@johnsonfdn.org](mailto:tour@johnsonfdn.org)

- **Wyoming Valley School**
  - Spring Green
  - $15 donation
  - Tours by appointment, [wyovalley.org](http://wyovalley.org)
  - (262) 681-3353

Events are free unless otherwise noted. Visit [wrightinwisconsin.org](http://wrightinwisconsin.org) for a complete listing of tour schedules and contact information.

© Mark Hertzberg

FRANK LLOYD WRIGHT WISCONSIN  MEMBER NEWSLETTER
The first Hillside Home School, Spring Green. Frank Lloyd Wright later claimed this structure to be of his design although he was employed by Joseph Lyman Silsbee at the time of its development. The school was constructed in 1887 for Wright’s aunts, Jane and Nell Lloyd Jones, and was demolished by Wright in 1950.