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Lightning Strikes Twice

Two ASBH homes identified in Wisconsin in the same year

by MARY JANE HAMILTON

Editor's Note: Discovering a previously undocumented Frank Lloyd Wright-designed building is an infrequent occurrence. Identifying two in the same year is even more remarkable—especially two in the same state. Non-Wright additions at the recently identified American System-Built Home pictured above obscured its origins and made it difficult to identify.

In October, the house at 2107 West Lawn Ave. in Madison was revealed as a previously unknown product of Frank Lloyd Wright's short-lived American System-Built Homes (ASBH) project, an early effort to provide affordable housing for a broader clientele. In June, Mike Lilek, Curator of the American System-Built Homes on West Burnham Street in Milwaukee, also identified a house in Shorewood as one of Wright's ASBH buildings.

Since first visiting Linda McQuillen's house on West Lawn with me in 2009, Mike has been an indispensable associate in my multiyear documentation effort. Neither of us mentioned Wright during our tour of the house, but before leaving felt confident of its ASBH heritage.

I had first learned of a possible Wright connection to the West Lawn house in the 1980s, but subsequent efforts to find his name in public records or drawings for a custom Wright design or references to the house in standard Wright publications were futile. The primary entrance on the side and the distinctive design and grouping of windows coincided with

Linda McQuillen purchased the house at 2107 West Lawn Ave. in Madison in 1989. The recessed entrance (visible above) is on the left side as visitors approach the house from the street. The current rear porch (left) replaced an earlier one, while the enclosed room to the right replaced the much smaller original open porch in 1927. A portion of a two-story addition constructed at the rear of the house in 1924 is also visible at the upper left. That addition provided a new kitchen and half bath on the first floor and two bedrooms on the second.



Construction continues on the Lamp House block in Madison. The red brick building on the left is the new Capitol's Edge apartment building which the owner's website suggests will be available for occupancy in January. Note the shadow cast on the Lamp House, including the third floor. The open area at the center of the photo is the site of the new AC Marriott Hotel which the developer's website states will be open in late 2016.



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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 and Like*™ tour tickets, a free tour of the Model B1 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.

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One of multiple original Wright-designed windows and doors in the West Lawn house (see cover story) based on drawing #1506.366 from the American System-Built series. The same motif was used in other ASBH houses and proposed for the former Munkwitz Apartments in Milwaukee.



President's Message

by GEORGE HALL

Accomplishments and challenges

This spring we are transitioning from one president to another. Much will remain the same, thanks to the organizational changes established by outgoing president Lois Berg and the board over the past two-and-a-half years. Some organizational initiatives I envision include working with our co-treasurers Kim Mattila-Kasten and Paul Sheahan to make our financial reporting more useful to the board; initiating what we all hope will become an annual thank-you event for supporters of our Burnham Street project; and formally expanding the purpose of the membership committee, co-chaired by Humberto Sanchez and Michael Bridgman, to include fundraising. All of us on the board look forward to Lois' continued collaboration with Frank Lloyd Wright Wisconsin, and thank her for her service. I would also like to welcome our recently elected board member Andy Gussert, who transitioned to an elected board seat after first representing the Unitarian Meeting House in Madison.

The invitation for me to become a board member came from former board member Karen Bergenthal, after I worked with her to help Denise Hice find suitable candidates for the 2012 *Wright and Like* tour. The opportunity to plan a June home tour in Spring Green wouldn't have happened had I not known Taliesin apprentice Marcus Weston (1938–46), whom I met several years before through Spring Green friends Joni and Rick Graves, who live in a home designed by Weston in the hills north of town. Weston graciously helped identify a network of people close to Taliesin who knew the owners of apprentice houses. Weston, now a centenarian, and knowledgeable about all things Wright, accompanied Rick and me as we drove up those many long farm lanes to find hidden gems in Sauk and Iowa Counties. Working closely with this network provided me the opportunity to recruit home owners while seeing interesting Usonian architecture

up close, something I first became interested in after reading Wright's *The Natural House* in 1968. Similar experiences occurred for later tours as I've striven to locate accessible work by the apprentices and related architects. I suspect this experience somewhat parallels that of other board members who also became involved in the organization after initially developing an abiding interest in some aspect of what Frank Lloyd Wright accomplished, subsequently realizing that their enthusiasm could aid in forwarding the mission of an organization dedicated to preserving and publicizing his legacy.

The end of a year is often time for taking stock as well as looking ahead, and we have much to appreciate as well as look forward to (and these are just the highlights):

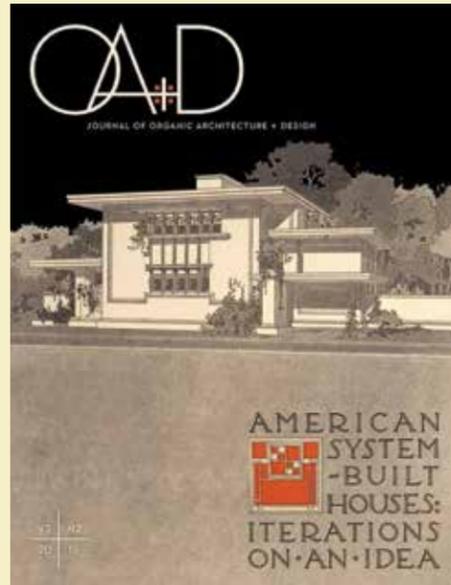
- The beginning of the year saw two of Frank Lloyd Wright's Wisconsin sites—Taliesin East in Spring Green, and the first Herbert and Katherine Jacobs House in Madison—nominated to UNESCO's list of World Heritage Sites. Ten Wright sites were nominated across the United States. Inscription on the list may be decided sometime later in 2016.
- Thanks to the lengthy and often difficult research by Michael Lilek and Mary Jane Hamilton, this year we had the good fortune to participate in the announcement and subsequent tours of two previously unknown Frank Lloyd Wright American System-Built Homes. The Shorewood home documented by Michael Lilek was profiled in our June newsletter, and the Madison home discovered and confirmed by Mary Jane Hamilton is described in this issue. These discoveries generated considerable TV, radio, print journalism, and internet coverage across the U.S. and in several foreign countries.
- Several events this year fell within what I would call the "institution building" aspect of our organization. The first was the June *Wright and Like* Friday night event held in conjunction with the Wisconsin Historical Society. Society staff led by State archivist Matt Blessing made it possible to produce an "American System-Built" evening, unveiling the recently curated ASBH prints and pamphlets acquisition initiated by Frank Lloyd Wright Wisconsin in 2014, and featuring lectures in the society auditorium by Jack Holzhueter and Lilek. Working with society staff enabled us to discuss opportunities for further collaboration, including the possibility of hosting traveling exhibits at the Burnham house museum.

■ **PRESIDENT CONTINUES ON PAGE 10**

JOA+D on ASBH

This issue of the *Journal of Organic Architecture + Design* focuses entirely on the American System-Built Homes, a project that was a collaboration of the developer Arthur L. Richards and Frank Lloyd Wright. It gives excellent context to our ASBH homes in the 2700 block of W. Burnham, and includes photographs of numerous ASBH homes in other states. The ASBH project was, for Wright, an opportunity to explore the idea of low- to moderate-cost quality housing on a larger, broad-based democratic scale. The project spanned at least two years of Wright's practice (1915–1917) and produced the most drawings of any single project in Wright's career by a large margin. The 40-page issue includes an overview of the project's history, reproduces a rare nine-page marketing brochure titled "American Homes," and, as with all *JOA+D* issues, presents copious images (including vintage images and some never before published).

The ASBH *JOA+D* issue is the seventh published by OAD Archives, Inc., a nonprofit 50(c)(3) corporation whose mission is to honor the past, celebrate the present, and encourage the future of creative organic architecture and design through education, endorsement, and promotion. In addition, they actively advocate for the acquisition, retention, preservation, and conservation of the archives of design professionals whose work is/was based upon the philosophy of organic architecture and design. OAD Archives, Inc. publishes three *JOA+D* issues annually—in April, August, and December. Previous issues have focused on Taliesin West, the art and architecture of Phil H. Feddersen, the architecture of John Randal McDonald, organic holiday cards, the designs of Frank Henry, and the Arizona Biltmore. The *JOA+D* is a print publication. Single issues (\$20 per issue) and annual subscriptions (\$50) can be ordered online at www.oadarchives.com.



New fund accepts estate gifts

When making your estate plans you can now include Frank Lloyd Wright Wisconsin among those who benefit from your bequest, trust, or other planned gift. The new Master Builder Fund has been established to honor those who have demonstrated an extraordinary commitment to our mission.

This is a long-term fund that invests bequests and other planned gifts as a way to generate a regular source of revenue for Frank Lloyd Wright Wisconsin and its activities. Those who commit to the fund strengthen our ability to meet our mission: to promote, protect, and preserve the heritage of Frank Lloyd Wright, his vision and his architecture, in his native state of Wisconsin.

Joining the Master Builder Society is easy: simply make a provision in your will or other estate plans to benefit Frank Lloyd Wright Wisconsin. Send us written confirmation that you have made such arrangements and your permission to list your name as a supporter of the Master Builder Fund. If you prefer to remain anonymous we will, of course, respect your wishes.

To contribute to the fund you can make a simple bequest or other planned gift as part of your estate plan. It can be for a specific amount or a percentage of the estate's assets, whatever fits your intentions and preferences. You can choose to disclose the terms of the provisions or to keep the terms private.

These gifts will be deposited into our Master Builder Fund, which functions as a special restricted fund managed as a quasi-endowment.

We welcome talking with you about including Frank Lloyd Wright Wisconsin in your plans. For additional information please contact Sherri Shokler at (608) 287-0339 or info@WrightInWisconsin.org.



Lamp designed for the Schwartz House built 75 years later

Frank Lloyd Wright designed a plethora of interior furnishings for Still Bend, the Bernard Schwartz House in Two Rivers. Some were built in 1940 when the house was constructed, but many pieces were not executed. Among the unrealized designs included in the plans Wrights sent the Schwartzes was a small reading lamp designed to be next to the large fireplace in what Wright called the recreation room. The intricately designed red tidewater cypress lamp existed only on paper until last year when Gary and Michael Ditmer, owners of the house, had it built to help mark the 75th anniversary of the house.

They commissioned Jonathan Leck, who had reproduced some of the small tables for the house, to build the lamp. Leck built several prototypes before being able to finish the lamp, which was unveiled during the pre-conference tour of the Frank Lloyd Wright Building Conservancy in September.

The lamp incorporates angles and dimensions seen in much of the Wright-designed furniture and sits exactly where Wright had envisioned it.

In memoriam

Roger M. Wisialowski passed away on Saturday, November 21 after a short battle with cancer that began in May. A funeral mass was held a week later at the Cathedral of Saint John the Evangelist in Milwaukee. Wisialowski, 70, was the owner of the newly identified American System-Built Home in Shorewood. "He delighted in all of the attention his home received and often said it was welcome distraction from the otherwise glum news of his illness," wrote Mike Lilek, who finalized the documentation of the house. Wisialowski is survived by his wife, Pat. ■



The new reading lamp adds gentle light to the living room.

Wright and Like 2016 Preview

Three-day architectural feast coming to Racine

by MARK HERTZBERG, Frank Lloyd Wright Wisconsin board member



The Prairie School in Wind Point, shown in a 2009 photo, is our tour headquarters. The late Charles Montooth of Taliesin Associated Architects designed the first school building—a semicircle, lower left—in 1965, and all the subsequent additions.

Gasoline prices are low. Racine is beautiful in the spring. And Racine has a rich architectural legacy. *Wright and Like* returns to Racine Saturday, June 4.

Our theme is “Sixty Years of Organic Architecture: Hardy–Prairie School.” Wright’s lakefront Thomas P. Hardy House (1904/05) has been meticulously rehabilitated. The Prairie School in nearby Wind Point (Charles Montooth and Taliesin Associated Architects, 1965), our tour headquarters, celebrated its 50th anniversary last year. Montooth designed not only the original semicircular school building, but also every subsequent addition.

Wingspread and the SC Johnson Administration Building and are once again confirmed for the tour, with the exciting addition of the SC Johnson Research Tower, new to *Wright and Like* this year.

Other confirmed homes and buildings which are new to the tour are Edgar Tafel’s Louis and Marie Hamilton House, James Dresser’s North Bay Village Hall, Hans Geyer’s Vitas and Eveland Thomas House, and John Randal McDonald’s Erickson House.

On Friday evening, June 3, there will be a special event with a separate, limited-attendance ticket: an illustrated presentation of “A Visual Feast of Modern Architecture in Racine over 100 Years: Arts and Crafts to Today.” There will also be a special event on Sunday.

Racine 2004 holds our attendance record of 781, followed by Racine 2010. Enjoy a delightful variety of architecture, some never on our tour before, and help us break 800 in attendance. Note the dates on your calendar now, and watch www.wrightinwisconsin.org this spring for updates. ■

How *Wright and Like* was named

by BARBARA WALTER, former Frank Lloyd Wright Wisconsin board member

A few years after Rita Tomkiewicz and I had been invited to serve on the FLLW Wisconsin board it was suggested that the June 1998 tour be located in Racine. We were the logical choice to be the tour planners—we lived in Racine and had experience with the Preservation Racine annual tours. Fortunately, there was also liaison with SC Johnson through Teresa Venegas. The tour theme was “A Century of Architecture.” The tour title *Wright and Like* evolved from the process of evaluating buildings to be considered for the event. The phrases that recurred in our heads were “how does the building relate to Wright, and how is it like or unlike Wright?” I was on an unrelated errand in my car when apropos of nothing the gestalt occurred and out popped “Wright and Like.” We conferred late that day and decided to go with it.

Racine is graced with Frank Lloyd Wright buildings, so there was a ready-made basis of inspiration. Mr. Wright’s SC Johnson Administration Building and Wingspread agreed to be on the tour. The “like” buildings on the tour were the Mitchell House, designed by Wright’s contemporary Cecil S. Corwin; three diverse structures by former apprentices—St. Patrick Church by Francis Barry Byrne, the Silver House by Edgar Tafel, and the Prairie School by Charles Montooth of Taliesin Associates—and two residences designed by architects who had been inspired by Wright: the Postorino House by John Randal McDonald; and the Gasperi House by John Eifler. By that time John Eifler had become involved in the restoration of Wright buildings and was therefore included in the tour on two planes—both as the featured speaker for the opening program on Thursday evening at the Golden Rondelle, and as an architect.

On display during store hours, Porters Furniture of Racine presented an exhibit of Thomas A. Heinz photos of Wright buildings as well as reproductions of Wright furniture. To further fill the weekend, activities were planned for Friday. A windshield tour of Wright and like buildings in Racine was scheduled for the afternoon. It originated on the grounds of the Wustum



© Mark Hertzberg

Art Museum, where the museum director had prepared a related exhibit, “Wisconsin Artists View Frank Lloyd Wright in Racine.” A wine reception was held in the museum following the bus tour. On Friday evening a special event open to a limited number of participants was held at the home of William and Karen Johnson Boyd. The refreshments were courtesy of the Boyds. Mr. Wright designed the Johnson-Keland House for Karen in 1954.

In addition to those mentioned above, the tour committee was blessed with additional cooperation from Wright in Wisconsin board members and staff, nine generous sponsors, the Caledonia Chief of Police (traffic control at the Gasperi House) and one hundred tour guides. Visitors came from sixteen states, Norway, and Sweden.

In looking back after eighteen years we still treasure the memories of our efforts in 1998 and are pleased that “Wright and Like” continues to identify the Wright in Wisconsin tours. ■

The *Wright and Like* tour was named by Barbara Walter, right, when she and Rita Tomkiewicz were captains of the 1998 Racine tour, and stumped for a name for the event.

At a press event on Tuesday, October 6, Mary Jane Hamilton explains details that prove that the home at 2107 West Lawn Ave. in Madison is a newly documented American System-Built Home by Frank Lloyd Wright.



© Mark Hertzberg

WEST LAWN

CONTINUED FROM FRONT COVER

other Wright-designed buildings. Yet old construction permits identified Vogel Brothers, a local construction firm, as responsible for the two-story 1924 addition. A Madison architectural firm, Flad and Moulton, substantially expanded the original open porch with a band of dark brick in 1927. These and other un-Wrightian elements obscured and disguised the Wright connection.

Not until I discovered a full-page newspaper advertisement published March 25, 1917 did the research conducted over several years support a direct connection with Wright's American System-Built designs, and more specifically to a Madison agent: Asa B. Groves. Groves had recently formed the A.B. Groves Building Company identified in the March 1917 ad. The original 1917 building permit for the house mentioned that the John W. Groves and Son (Asa) firm was building a spec house at 2107 West Lawn.

During a 2010 research trip to the Wright Archives at Taliesin West, I finally located ASBH drawings that correspond to the West Lawn house—not an easy task when the #1506 ASBH file contains over 900 drawings. Since then, and with the ongoing advice and encouragement of Lilek, we've continued to identify more elements that support a positive Wright identification. I want to take this opportunity to thank the Frank Lloyd Wright Wisconsin organization, in particular Sherri Shokler, George Hall, Michael Bridgeman, and especially Lilek, for their help with the research, identification, and promotion of this recent discovery.

If other members know people who lived in or near the West Lawn house who might have old photos or slides of the area, would they please contact me or Sherri Shokler so their images could be used for further research and possible use in an article in the May issue of *Wright in Wisconsin*. ■

MARY JANE HAMILTON served as curator of the "Frank Lloyd Wright and Madison" exhibition and contributed fourteen chapters to the related hardcover book in 1988, organized "Frank Lloyd Wright and the Book Arts" and "The Artistry of Maginel Wright Barney" exhibitions in 1992, and co-authored with David Mollenhoff *Frank Lloyd Wright's Monona Terrace* in 1999. The author of articles on Tan-y-deri, the Lloyd Jones family, Unitarian Meeting House, Wright's sister Maginel, the sculptor Albert Van den Berghen, Wright's Cord automobiles, and other Wright topics, Hamilton received a Wright Spirit Award from the Frank Lloyd Wright Building Conservancy in 2012.



© George Hall

MEDIA ATTENTION FOR WEST LAWN

Local media—the *Wisconsin State Journal*, Channel 3000.com, WISC-TV and the weekly *Isthmus*—came to the house and did interviews and stories. The AP print and video stories have been picked up around the world by newspapers and websites, including these:

- *Chicago Tribune*
- *Milwaukee Journal Sentinel*
- *Columbus Dispatch*
- *Austin American-Statesman*
- *Roanoke Times*
- *Hawaii News Now*
- *Twin-Cities Pioneer Press*
- *The Washington Times*
- *The Kansas City Star*
- WSB-TV Atlanta
- *Palm Beach Post*
- KIRO Seattle
- mlive.com
- Smithsonian.com
- *The Daily Gazette*
- Gizmodo Australia
- *New Zealand Herald*
- *Times of India*
- Salon.com
- *Business Insider*
- Quartz
- Artnet News
- Yahoo News
- Abcnews.go.com
- *Times Colonist*, Ontario Canada
- Plus radio interviews with the BBC and Canadian Broadcasting

A Google search under the "News" section for 'Frank Lloyd Wright Madison house' currently returns over 130 items. This demonstrates the global reach of and interest in Frank Lloyd Wright. On Sunday, October 11, members of FLLW WI were able to tour the Wright-designed home.

The non-Wright addition, left, helped mask the Wright identity of the house for decades.

THE SUNDAY STATE JOURNAL, MARCH 25, 1917

THE AMERICAN SYSTEM of house building designed by Frank Lloyd Wright. After years of constant effort we are ready to publish some startling interest to every reader of this paper. We have located America's foremost architect to let us place a series of houses, designed by him, on the market at a price within the reach of everyone.

There, there is an American Architecture. An architecture as brave and down as the country. It is present work. Frank Lloyd Wright has not fresh trails to add the early American. He has improved the time-honored roads of the older cities.

America deserves an architecture. The English, German or French house is a part of the actual country it belongs where it is built. It is the last representative style of Europe. The Italian house, built on the hillside, belongs there. It grows out of it. The buildings express the life of their country, and are national in character. Consider, for example, the home of this country, built out of concrete blocks with an intricate rock surface, and an ornamental design, which is an exceedingly poor copy of what is really good in Europe. Such a house is not a genuine expression of our national feeling. Our buildings should reflect our life, made of things and character. We do not want high walls, small windows or imitations of foreign designs. We want light, air, ventilation. We want unity, simplicity.

No longer do Americans have to satisfy themselves with houses that are old world forms, that were never intended for the New America. The American System House offers American feeling. It is the expression of a national spirit. It is fresh, buoyant, vital.

American Architecture has come to maturity. It has sprang to full flower. It is big with power. There is nothing artificial about it. There is no straining for effect. An American House speaks to you. It says: "I am the beauty of perfect utility. The lower rightness of design and material finds utterance in my outward form. The lower rightness of design and material finds utterance in my outward form. It is not a man who was a world character in his knowledge and an American in feeling could have done this."

In Frank Lloyd Wright the nation has found its interpreter. Through him America is no longer the copy. America is the original. The American House is the creation.

The American System makes the house a building structure. Frank Lloyd Wright was an engineer before he was an architect. His houses have the outward appearance of invulnerable strength.

Concrete, open. The wood exterior, water proof, fire proof, cannot plunder. The best claims of material—and the best price in these times.

American System design and materials make these houses the soundest of investments. It is not only that you divide to sell you will find that the depreciation will be negligible. The system is extremely low.

Quality materials—and larger size than most builders think necessary. You may have seen some of the fine old New England houses that were built and sold only two hundred years ago.

THE AMERICAN SYSTEM of construction partakes of the spirit of the old Colonial builders, combining with it modern scientific knowledge of stresses and strains, of the strength of materials and of methods of building.

We are ready now to give you the details of this remarkable plan. Let us tell you how to build for beauty and permanence—and economy both in the cost and for all the years you will live in the house. You can see plans, prices, specifications, illustrations of finished American houses, remarkable cross-sectional floor plans showing not only the position of every wall and opening, every door, but also how ever been done before.

Call at Room 16—Board of Commerce Building

We are ready to build a house for you, erected by dependable carpenters. Our subcontracting, such as plumbing, plumbing, painting, electric wiring, will be done by the most reliable men in the city. A house can be built under the American System at a lower figure than you can under the old methods of former prices. The price is astonishing. If you have a contractor you desire to have the price work we will tell you the position of the house is now ready for occupancy. It will place you under no obligation to carefully go over the plans and specifications on our office. Remember that we can build one of these houses to fit the most modest house. On the other hand we have plans that will cost from \$12,500 to \$15,000.

THE A. B. GROVES BUILDING COMPANY
Dane County Representatives Board of Commerce Building
Madison, Wisconsin

A 1917 full-page advertisement in the *Wisconsin State Journal* from A.B. Groves Building Company and Realtor John W. Groves advertises the construction and sale of Wright's American System-Built Homes. (Courtesy of Mary Jane Hamilton)

PRESIDENT

CONTINUED FROM PAGE 3



George Hall (standing) chats with attendees at the first-ever Frank Lloyd Wright Wisconsin donor appreciation event (see story on page 15).

- The fall Frank Lloyd Wright Building Conservancy Conference in Milwaukee enabled many of us to assist board members and conference co-chairs Denise Hice and Ron Scherubel by helping plan, coordinate, and provide logistics for conference events and tours of Wright buildings in Milwaukee and its suburbs, Racine, Two Rivers, Dousman, and Columbus. As we enter 2016 and look to the future, I hope that we may bring to fruition other activities where collaboration between the Building Conservancy and us might be possible to benefit both groups.
- The Burnham “bricks and mortar” committee has been especially active, continually staffing the Model B1 house museum throughout the year while increasing its availability during the summer tour schedule; seeing to the completion of prototype furniture exhibited during the *June Wright and Like* Friday-night event at the Wisconsin Historical Society, and participating in Historic Milwaukee’s May “Spaces and Traces” tour and September “Doors Open Milwaukee,” during which 2,000 visitors received guided tours of the Model B1 and the recently restored exterior of the Two Family Flat “C”.
- Our educational committee, chaired by board member Henry St. Maurice, hosted four Wright Design Series lectures this spring in cooperation with Monona Terrace. In September, again with Monona Terrace, we saw a preview screening of the American Masters film about the life of the late Pedro Guerrero, titled *Pedro Guerrero: A Photographer’s Journey*. Pedro’s wife, Dixie Legler Guerrero, was in attendance.
- A 2016 Wright Design Series lecture that is already planned and eagerly anticipated will be an evening with architectural historian Jane King Hession and architect Tim Quigley. They will present their joint work on architect John Howe, “the pencil in Mr. Wright’s hand,” titled: *John Howe, Architect: From Taliesin Apprentice to Master of Organic Design*. Look for the details on all of the forthcoming Wright Design lectures on our web site, (www.wrightinwisconsin.org) and future newsletters.
- Our newsletter, produced by publications chair Mark Hertzberg and designer and editor Scott Templeton,

continues to expand and delight members and nonmembers alike, drawing many favorable comments, as Sherri Shokler can attest. Each attendee at the recent Frank Lloyd Wright Building Conservancy Conference in Milwaukee received a complimentary copy.

- Our board began the year with a strategic planning exercise that started in late 2014. I take heart that a number of contemplated initiatives have already begun, including greater collaboration between the organization and all of the Wright sites; strengthening fundraising for our Burnham initiative; and considering better ways to communicate with, deliver service to, and engage the members of FLLW WI.
- And then there is the Wright Heritage Trail initiative (2015 Assembly Bill 512), bipartisan legislation recently introduced by Representatives Todd Novak, Dodgeville; and Corey Mason, Racine; Senator Howard Marklein, Spring Green; and co-sponsored by 35 other representatives and senators. The bill is intended to fund tourism publicity and highway signage for Wright sites open to the public. This is an exciting opportunity that takes the organization back to its roots, as we were started by the Wisconsin Department of Tourism, the National Trust for Historic Preservation, and interested individuals. Members can expect an email providing more information when hearings are scheduled.

Our many activities would not be nearly as successful without the hard work and dedication of our office manager, Sherri Shokler. Her most recent adventure among many, as she is indeed the face of the organization for anyone who calls or emails our office in Madison, dealt with facilitating a private tour of Burnham for the Darwin Martin House (Buffalo, NY) docents during their fall bus trip to the greater Chicago area.

Please keep in mind that our board committees are where activities are planned and implemented. I encourage you, as members of Frank Lloyd Wright Wisconsin, to consider serving on any of our board committees: governance, finance, the Burnham Block (bricks and mortar), events, membership and fund development, and education and outreach. Serving on a committee is a great way to meet fellow Wright enthusiasts and become more knowledgeable about Frank Lloyd Wright and his many sites in Wisconsin, as well as helping us to carry out our mission. If you would like to know more, please contact either Sherri Shokler or me. I hope to see you at one of our many events planned for 2016, and I wish you all an enjoyable year ahead. ■

Next Generation of Architects

Wakanda School still breaking boxes

by HENRY ST. MAURICE & MARY ARNOLD, Frank Lloyd Wright Wisconsin board members

Editor’s Note: Mary, who moved into the Frank Lloyd Wright-designed Arnold House in second grade, is a retired school social worker. Henry, a retired professor of education, has been involved with the house since marrying Mary in 1983. They inherited the house in 2009 from original owners and Wright clients E. Clarke and Julie Arnold, Mary’s parents. To learn more about the “Breaking the Box” project, Henry visited the team in Wakanda.

As educators and owners of the Arnold house, a mid-1950s Usonian, we were doubly impressed when we first learned about the project named “Breaking the Box: The Architecture of Frank Lloyd Wright.” We welcome ways to help people appreciate Mr. Wright’s art and place in history. Now in its eleventh year, the project is a major part of the fifth-grade curriculum at Wakanda School in Menomonie. We arranged for their spring tour to visit us last May at our house in Columbus. Their visit perfectly matched our two passions for experiential education and Usonian architecture.

Team member Anne Hasse said that a highlight of 2015 was flying in Blue Balliett, author of the best-selling book *The Wright 3*. Blue spent the day with students, who each received a personally signed copy of the book. They hope to repeat a similar event this year.

In addition, she reported

- A \$7,500 educational grant from Youssef and Kamel Mawardi Fund
- Another world-class 3-day Art & Architecture Experience for their kids
- First trip T-shirt, designed by student-artist Adia Higbie, featuring Wright’s face and the trip itinerary.
- Exploration of the Tiny House movement with collaboratively built scale models and floor planning with fifth-grade students from The Prairie School in Racine, where math teacher Galen Steig is partnering with the Wakanda team. Students will brainstorm concepts for a guesthouse to be built at each school. Student architects will wrestle with questions about which elements are most essential in designing structures of 200 square feet or less. They will research the Desert Shelters projects started by Wright with his students at Taliesin West.



Henry St. Maurice talks about the Frank Lloyd Wright-designed Arnold House in Columbus with visiting students from Wakanda School in Menomonie. St. Maurice and his wife, Mary Arnold, own the house, which was built for her parents.

- The second annual Fifth-Grade Architectural Summit at The Prairie School will feature this work and discourse among the young architects.
- Bringing “Breaking the Box” into more classrooms through continued collaboration with Caroline Hamblen, educational outreach coordinator at Taliesin Preservation, Inc.

Sally Johnson, another team member, commented, “We have moved to integrating core ideas into other areas that make the whole project much richer. Rather than just something fun, it has become more solid learning. Now that we are starting to collaborate with other schools, dialogue will enhance student learning and interaction.

“When our students are in the project, they really don’t fully realize what an in-depth amazing experience this is. It is later, in high school and in educational experiences beyond public education, that realization comes alive for them. Last year we finally visited Taliesin and Mr. Wright’s working areas, something that we have strived to add to the unit ... since the creation of the project.

■ WAKANDA CONTINUES ON NEXT PAGE

WAKANDA

CONTINUED FROM PREVIOUS PAGE

“One of the pieces that are so vital to this project is the team concept. It is such a huge success because the four of us are committed to it. Each member consistently strives for excellence in their area. Without this, the project would never be successful.”

Amy Schneider, a Wakanda parent, appreciates the high standards and creativity in “Breaking the Box.” She said her son “was never bored—*ever*.” She loved the sense of community. She described that when she

Adia Higbie, left, designed a T-shirt for the May 2015 Wakanda architecture tour. The back of each shirt showed the trip itinerary.



© Anne Hasse

was moving her father into a condo, she stopped the crew to appreciate the fireplace in the center of the condo, as Mr. Wright’s heart of the new home. The highlight of a family trip to Appleton was discussing the Bernard Schwartz House.

Susan Jakober, an ASID-certified interior designer and Wakanda parent, wrote, “While visiting the exhibit, I saw a design that was after my own heart. It was the one called Allium. If [the student] were a few years older, she would be a perfect candidate for taking over my design business when I retire. I wish I had a unit of study like this when I was young.”

Brianna Berhow, a teacher in the project, wrote, “Each year we are bettering our last. We adapt, change, and add things that we feel are important. We have used our new resources to our advantage and those have helped us to really make our project grow. The students are not only learning, they are getting an experience of a lifetime.”

Jacob Schutte, another team member, wrote, “This project has been a dream come true [for me] as a teacher. One thing that I enjoy about this project is that it is always changing for the students, by keeping in mind what is best for them. I feel that this is what makes this project so successful ... and so special.”

Hasse concluded, “We have to keep innovating to keep things fresh for our kids.” There are now 75 students in “Breaking the Box,” collaborating with 50 peers in Racine. Each team will do SketchUp models and renderings for the other’s plans. Project leaders hope to build at least one of the houses, taking their project from designing to building for the first time.

The motto on the 2015 Wakanda tour T-shirt quoted Mr. Wright: “The truth is more important than the facts.” We agree that the important truth of the “Breaking the Box” project is that students are learning art, language, math, science, and history in an integrated curriculum that inculcates principles of architecture, but the facts of these accomplishments are just as important to us as educators and stewards of Mr. Wright’s legacy. ■



© Anne Hasse

Students from Wakanda work with students from The Prairie School near Racine during their “Architectural Summit” in May. The Prairie project had a mathematical focus with scaled floor plans, models of sections of what a wall actually looks like, and SketchUp 3-D models of their floor plans. The Wakanda students brought their architectural portfolios (recycled bags with duct tape). Each display included a description of the student’s “client,” a rendering, a floor plan, and SketchUp models of their designs for their clients. They also shared their knowledge of Frank Lloyd Wright and his principles with the Prairie students on a tour of the building.

Adia Higbie, left, models the T-shirt she designed for the 2015 tour at the Unitarian Meeting House in Madison. The back of each shirt showed the trip itinerary. She is with Grace Hasse.



© Anne Hasse

John H. Howe, Architect: *From Taliesin Apprentice to Master of Organic Design*

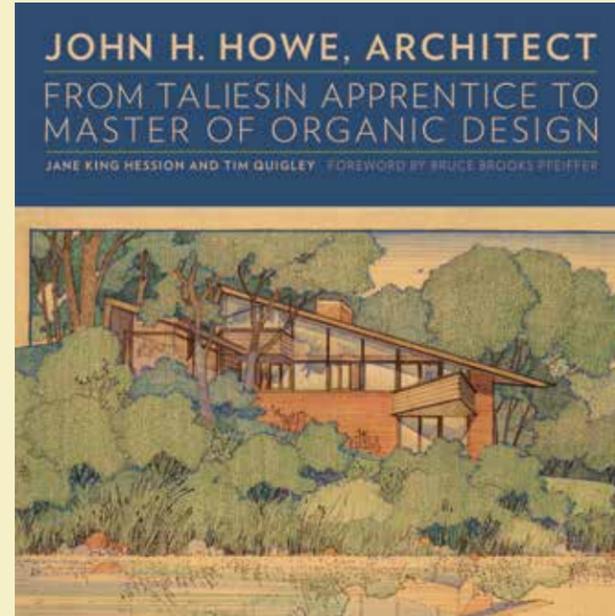
by Jane King Hession and Tim Quigley

reviewed by STEWART MACAULAY, Frank Lloyd Wright Wisconsin board member and John Howe client

John H. Howe, Architect is an attractive coffee-table book, but it is much more as well. Good graphics and great photos can only go so far unless the subject of this kind of book is worth all the effort. Jack Howe clearly is. Louis Wiehle, another Taliesin apprentice, observes: “Howe was the perfect assistant [to Frank Lloyd Wright] at the best possible time. One has the feeling that without John Howe the work of Wright after the 1930s would not exist.” After Wright’s death, *House Beautiful* published an issue about Wright’s heritage. It asked whether there were architects who would carry on Wright’s ideas and principles. It focused on Inwood Cottage, Howe’s small house near Taliesin, and said that it “everywhere turned necessity into poetry.” Howe left Taliesin in the fall of 1964 and created a successful practice in Minnesota. He built his own house on a hillside next to a lake. Raku Endo, another former apprentice, said: “It is not luxurious, but once a person enters this house ... he feels a warm, peaceful atmosphere beyond expression in words.”

The book gives us striking photographs, often focused on what one sees inside a room looking out. It also offers many of Howe’s wonderful drawings. They were created with colored pencils, and show the relation of each house to its setting. Louis Sullivan taught Frank Lloyd Wright this technique, and Wright taught Howe. Many truly are works of art.

Finally, the book offers the dramatic story of Howe’s life. In a short time, he went from a nineteen-year-old apprentice at Taliesin to chief draftsman and one of Wright’s key assistants. He was a conscientious objector during World War II and served more than three years in a federal prison. He said that he could not kill anyone. He returned to Taliesin, and was a key actor in all of the architecture produced there until Wright’s death in 1959. He then was a major part of Taliesin Associated Architects for about five years. However, Mrs. Wright took over and pushed



Howe out. After a time in California, he practiced in Minnesota for 25 years, and 120 of his designs were built. After a long illness, he died in 1997.

The book is dedicated to the memory of Lu Sparks Howe, Jack Howe’s wife. She played a vital role in Howe’s life after World War II, first at Taliesin and then in California and Minnesota. For example, Howe adapted a Wright design for a chair. Lu insisted that the chair be a comfortable place to sit as well as a beautiful piece of furniture. Jack and Lu went through a trial and error process until she was satisfied that she could sit in the chair with pleasure. In 1962, Howe designed a house for my late wife and me. As a result, we got three of those chairs. Those of us who own one or more of them are in her debt. She also was a delight to be with when the Howes came to dinner. ■

Prof. Macaulay, the Malcolm Pitman Sharp Hilldale Professor of the University of Wisconsin–Madison, taught contracts and sociology of law at the Law School from 1957 to 2013.

The co-authors of this book will be speaking at Monona Terrace Tuesday, May 17, 2016 for the Wright Design lecture series.

Celebration on Burnham

FLLW WI holds its first-ever donor appreciation event

by LOIS Y. BERG, past president of Frank Lloyd Wright Wisconsin

Our first donor-appreciation party was held September 15. I’d like to recognize the individuals who made the event possible, including Sandra Wicker, Mike Lilek, Donna Newgord, Linda Cross, Humberto Sanchez, Tim Hoye, John Fox, Michael Bridgeman, and Sherri Shokler. Helping me with the advance planning were Barbara Elsner, Barbara Meyer, and Carolyn Swabek. I would also like to thank our contributors of food and equipment: Sprecher Brewing Company, Taqueria Buenavista, Wild Flour Bakery, and Layton Boulevard West Neighbors. We also received a very generous \$500 donation from Johnson Financial Group to help offset the cost of the invitations and postage.

Without the substantial financial contributions from

individual and foundation donations, our restoration work on the Burnham block would not be possible. An important period in the life of Frank Lloyd Wright is being brought back to life in ways that books and photographs can never adequately communicate. The increasing annual attendance at the Burnham Block House Museum, and requests to participate in events such as Doors Open Milwaukee and Spaces and Traces, attest to the ever-expanding interest in Wright’s American System–Built Homes. Where else can these houses be better viewed and understood than in Milwaukee, Wisconsin? Again, thank you to all the donors who see the importance of restoring this important work of Frank Lloyd Wright.

Thank you! ■

Vice president George Hall talks to guests at an event on September 15 at 2714 W. Burnham St., held to thank donors to Frank Lloyd Wright Wisconsin. Hall succeeded Lois Berg as president January 1.



What Mr. Wright Means To Me

A view from prison

by MARSHALL JONES

Editor's Note: The attendance at most Wright events and the membership of most Wright organizations are homogeneous. We tend to look alike: an older group of Caucasians with at least some college education. This occasional new feature in the newsletter asks people outside the usual demographic why they are moved by Wright's work.

Marshall Jones, our first guest author, can never join us at *Wright and Like*. He has learned about Wright's work from his voracious reading . . . in his cell at the Waupun Correctional Institution, a state prison. Jones, whom I have been corresponding with since 2008, is serving two consecutive life sentences. I had interviewed him at Waupun for a book about the criminal justice system. I sent him my first Wright book as a thank-you after he told me how much he enjoys reading. I was pleasantly surprised by his insightful "review" in his letter back to me, and our correspondence began.

His passion and insight into Wright's work is strong enough that he counts Bruce Brooks Pfeiffer among his correspondents. Pfeiffer writes this about his relationship with Jones:

"I am very proud and grateful for the friendship that has grown so deep and meaningful ever since I first corresponded with Marshall four years ago. We exchange letters constantly, and I count him as one of my closest friends. Considering his circumstances, I am amazed at his positive thinking. He is indeed a rare person."

— Mark Hertzberg

Frank Lloyd Wright's architecture is highly praised all over the world, but his character seems to be greatly overlooked. Through books, magazines, Internet, and tours, we can all behold his "creations" with great wonder and amazement, but looking deeply into the Man can produce something that can help you for a lifetime. Only from this deeper look into Mr. Wright's character did I develop an even greater appreciation for his work.

First, Mr. Wright had fortitude and a resolve that made him one of the strongest people I've "known". He "created" from the deepest part of himself while demoralized by scandal, and the loss of commissions didn't affect his confidence or drive to erect his structures all over the world. Even when plagued by tragedy from the brutal slayings at Taliesin, he felt nothing but the desire to rebuild



Marshall Jones' prison ID card.

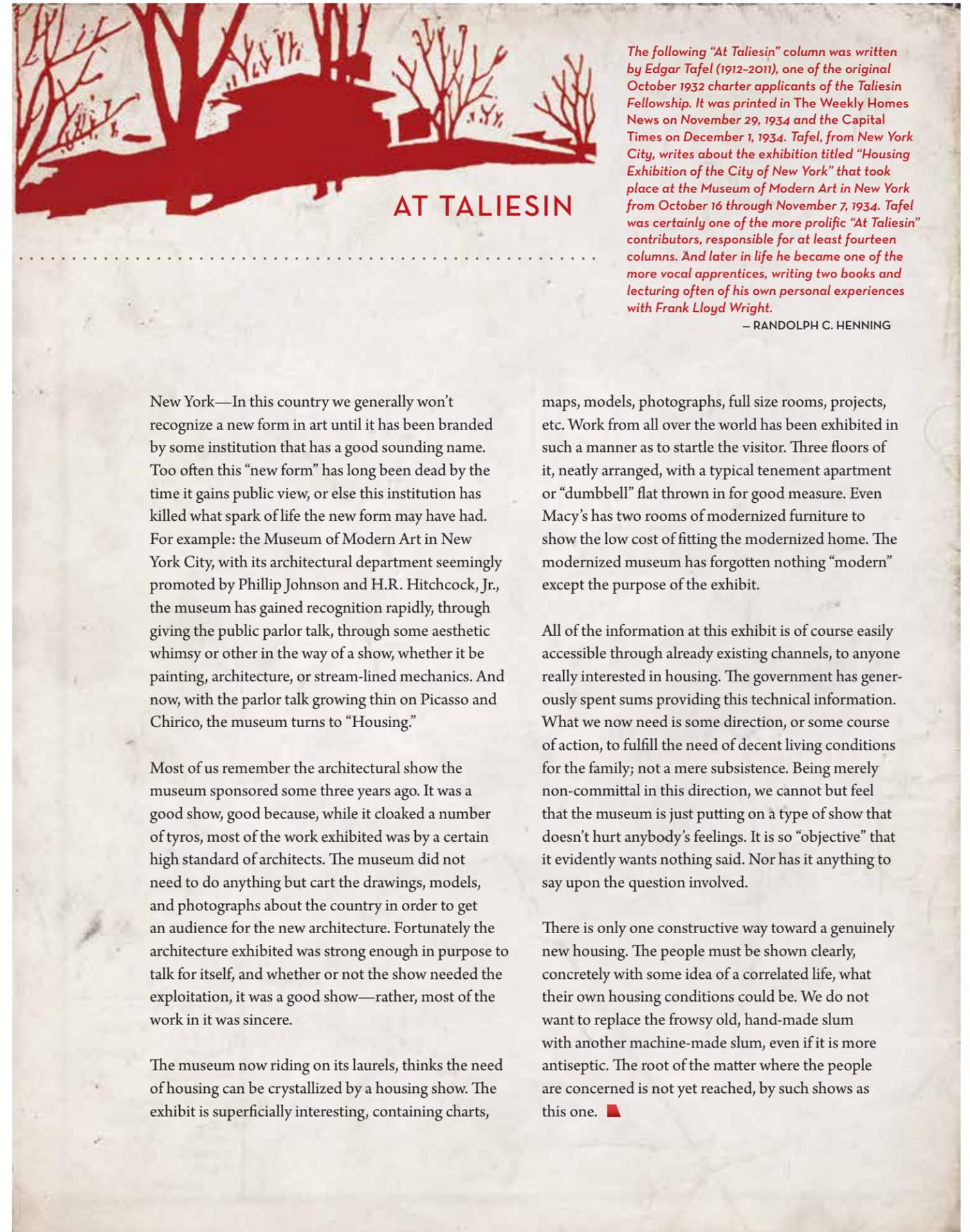
Taliesin and his life better than ever. He could've given up, broken under the immense grief, and people would've understood his reluctance to move forward. Mr. Wright saw Forward as the only option, and it's so much there to draw inspiration from.

Another thing that blows me away is that Mr. Wright never seemed to become complacent with his accomplishments. He said that his greatest structure was the next one, and because he kept enough humility to recognize the need to continue to perfect his craft, his work remained the most vibrant in the world. If he wasn't too "proud" of the Hollyhock House, then imagine the incredible standard he kept?

Finally, Mr. Wright didn't allow for any excuse not to produce your greatest accomplishments. At an age where most people retire, he received his "second wind". He worked, inspired, and taught until his death, and did so at a remarkably high level. Some even say that the latter part of his life produced some of his greatest work.

Mr. Wright taught me to never allow any limitation, any excuse, or Anybody to keep me from operating at my best. He taught me that second chances are possible, and one can find their "light" in any darkness. As I sit, confined for 12 years to a lifetime of prison, I only see the limitless opportunity I have to usher in my greatest potential. As Mr. Wright, I too build from the inside out, hoping to display a seamless transition between myself and Nature (God). ■

Exterior photo of Waupun Correctional Institution, 2008.



The following "At Taliesin" column was written by Edgar Tafel (1912-2011), one of the original October 1932 charter applicants of the Taliesin Fellowship. It was printed in *The Weekly Homes News* on November 29, 1934 and the *Capital Times* on December 1, 1934. Tafel, from New York City, writes about the exhibition titled "Housing Exhibition of the City of New York" that took place at the Museum of Modern Art in New York from October 16 through November 7, 1934. Tafel was certainly one of the more prolific "At Taliesin" contributors, responsible for at least fourteen columns. And later in life he became one of the more vocal apprentices, writing two books and lecturing often of his own personal experiences with Frank Lloyd Wright.

— RANDOLPH C. HENNING

New York—In this country we generally won't recognize a new form in art until it has been branded by some institution that has a good sounding name. Too often this "new form" has long been dead by the time it gains public view, or else this institution has killed what spark of life the new form may have had. For example: the Museum of Modern Art in New York City, with its architectural department seemingly promoted by Phillip Johnson and H.R. Hitchcock, Jr., the museum has gained recognition rapidly, through giving the public parlor talk, through some aesthetic whimsy or other in the way of a show, whether it be painting, architecture, or stream-lined mechanics. And now, with the parlor talk growing thin on Picasso and Chirico, the museum turns to "Housing."

Most of us remember the architectural show the museum sponsored some three years ago. It was a good show, good because, while it cloaked a number of tyros, most of the work exhibited was by a certain high standard of architects. The museum did not need to do anything but cart the drawings, models, and photographs about the country in order to get an audience for the new architecture. Fortunately the architecture exhibited was strong enough in purpose to talk for itself, and whether or not the show needed the exploitation, it was a good show—rather, most of the work in it was sincere.

The museum now riding on its laurels, thinks the need of housing can be crystallized by a housing show. The exhibit is superficially interesting, containing charts,

maps, models, photographs, full size rooms, projects, etc. Work from all over the world has been exhibited in such a manner as to startle the visitor. Three floors of it, neatly arranged, with a typical tenement apartment or "dumbbell" flat thrown in for good measure. Even Macy's has two rooms of modernized furniture to show the low cost of fitting the modernized home. The modernized museum has forgotten nothing "modern" except the purpose of the exhibit.

All of the information at this exhibit is of course easily accessible through already existing channels, to anyone really interested in housing. The government has generously spent sums providing this technical information. What we now need is some direction, or some course of action, to fulfill the need of decent living conditions for the family; not a mere subsistence. Being merely non-committal in this direction, we cannot but feel that the museum is just putting on a type of show that doesn't hurt anybody's feelings. It is so "objective" that it evidently wants nothing said. Nor has it anything to say upon the question involved.

There is only one constructive way toward a genuinely new housing. The people must be shown clearly, concretely with some idea of a correlated life, what their own housing conditions could be. We do not want to replace the frowsy old, hand-made slum with another machine-made slum, even if it is more antiseptic. The root of the matter where the people are concerned is not yet reached, by such shows as this one. ■

WISCONSIN WRIGHT SITES Taliesin® \ Hillside Studio and Theatre \ Frank Lloyd Wright Visitor Center
 A.D. German Warehouse \ Annunciation Greek Orthodox Church \ American System-Built Homes \ Bernard Schwartz House
 Monona Terrace® Community and Convention Center \ Seth Peterson Cottage \ SC Johnson Administration Building
 Unitarian Meeting House \ Wingspread (H.F. Johnson House) \ Wyoming Valley School



TOURS & EVENTS

AT WISCONSIN WRIGHT SITES

JAN-MAY 2016

Wright Calendar

■ Thursday, February 4 Monona Terrace

Madison

Wright Lecture Series
 “Small Spaces, Big Ideas: Maximizing Resources Through Design” with Bill Yudchitz and Daniel Yudchitz
 Lecture Hall, 7 p.m.

■ Thursday, March 10 Monona Terrace

Madison

Wright Lecture Series
 Architect Spotlight: Enrique Norton
 Lecture Hall, 7 p.m.

■ Thursday, March 24 Monona Terrace

Madison

Wright Lecture Series
 “Evolutions and Assemblies” with Dan Wheeler
 Lecture Hall, 7 p.m.

■ Friday, April 15 Monona Terrace

Madison

Moon Over Monona Terrace
 Rooftop Garden, 7:30–9:30 p.m.

■ Tuesday, April 19 SC Johnson

Racine

Jens Jensen documentary *The Living Green*, with filmmaker Carey Lundin and historian Kay Gregor
 Golden Rondelle Theater, doors open at 6:30 pm, program begins at 7 p.m., reservations encouraged,
SCJohnson.com/CIPreservations or (262) 260-2154

■ Saturday, April 23 Monona Terrace

Madison

Terrace Town Going Green
 See 10,000 square feet of scale model cities designed by 1,500 local students.

■ Wednesday, April 27 Monona Terrace

Madison

Wright Lecture Series
 Architect Spotlight: Trung Le
 Lecture Hall, 7 p.m.

■ Tuesday, May 3 Monona Terrace

Madison

Wright Lecture Series
 “John H. Howe, Architect: From Taliesin Apprentice to Master of Organic Design” with Timothy Quigley and Jane Hession
 Lecture Hall, 7 p.m.

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

■ AD German Warehouse

Richland Center \ donation appreciated

Open Sundays 10 a.m.–2 p.m. May–October, other times by appt. (608) 604-5034 or larbegust@gmail.com

■ Bernard Schwartz House

Two Rivers \ \$10 donation

For tour info email Michael@theschwartzhouse.com

■ Monona Terrace

Madison \ \$5 per adult, \$3 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/visit or call (262) 260-2154

■ 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–October 31, reservations strongly recommended (877) 588-5900

■ 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 (\$7) (608) 233-9774, fusmadison.org/tours

■ Wingspread – The Johnson Foundation

Racine

Tours Wednesday–Friday, multiple tour times available, by appointment only. Register at www.scjohnson.com/visit, call (262) 681-3353, or email tour@johnsonfdn.org

■ Wyoming Valley School

Spring Green \ donation appreciated

Tours by appointment, wyoingvalleyschool@gmail.com or call (608) 588-2544



Mike Lilek gives guests background information about Frank Lloyd Wright’s American System-Built Homes outside the Model B1 at 2714 W. Burnham Street Saturday, September 19, during the successful Doors Open Milwaukee event. Almost 2,000 people toured the house during the two-day event.

Gold for Monona Terrace

Monona Terrace Community & Convention Center has been certified by the U.S. Green Building Council as LEED–EB: O&M (Leadership in Energy and Environmental Design—Existing Building Operations and Maintenance) at the Gold level. The LEED rating system, developed by the U.S. Green Building Council, is the foremost program for buildings, homes and communities that are designed, constructed, maintained, and operated for improved environmental and human health performance. In 2007, Monona Terrace became the first convention center in the nation to earn a LEED–EB Silver certified level.

Some significant measurables used in obtaining this certification include:

- Monona Terrace has an energy-use rating 27% below similar facilities across the nation.
- Water use has been reduced to 46% below the LEED benchmark.
- Purchase of green energy to offset 100% electric power consumption, and 100% offset of non-electric carbon emissions. This equates to 1,465 metric tons of carbon dioxide, and purchase of 7,328,482 KH certified clean-source electricity.
- Conversion from fluorescent and metal-halide lighting to LED technology.
- Recycled 2,533 lbs. of electronic equipment during performance period.
- Partnership with UW–Madison We Conserve to compost over 20 tons of pre-consumer organic kitchen waste.
- Donation of approximately 8,000 lbs. of food to charity each year.

For Monona Terrace, this award also recognizes the legacy of renowned architect Frank Lloyd Wright, who managed and designed the Monona Terrace project from 1938–1959. Before the world was talking about green buildings, Wright pioneered an organic approach to construction that honored the relationship between man and nature, and employed local material and solar influences. ■

While surrounding buildings stretch upward, the low profile of Monona Terrace reaches outward and into Lake Monona.

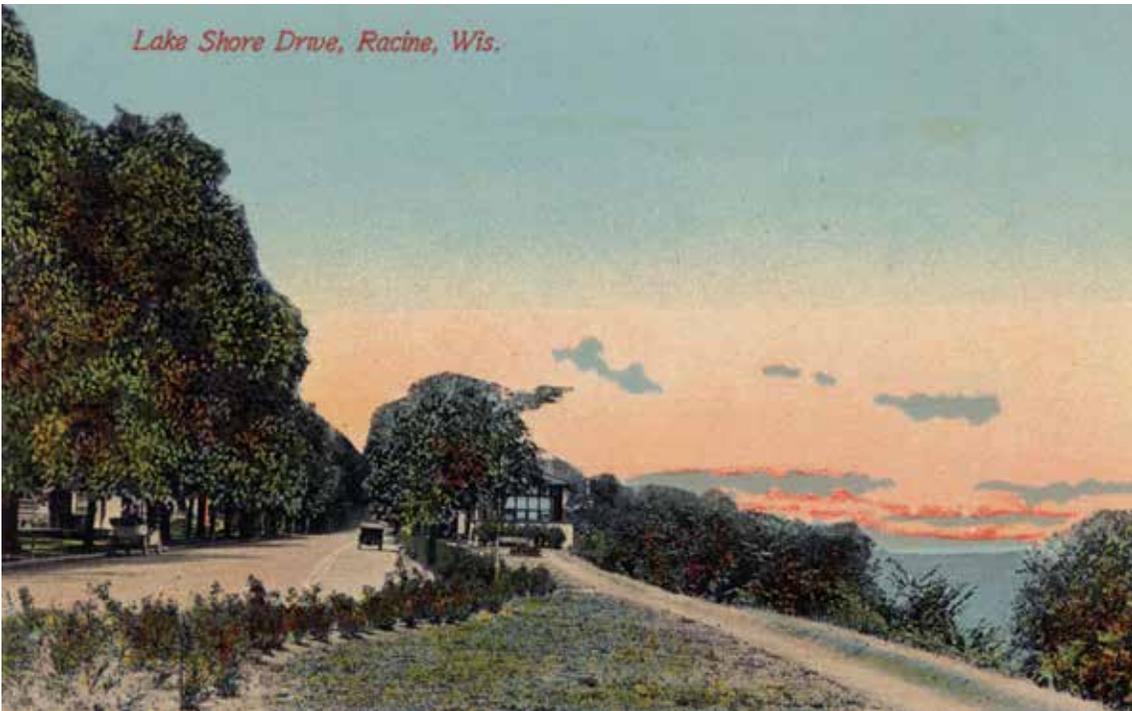
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HERITAGE TOURISM PROGRAM**

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**VINTAGE
POSTCARD**

courtesy of MARK HERTZBERG



Frank Lloyd Wright's Thomas P. Hardy House (1904/05) is said to be on "Lake Shore Drive" rather than Main Street in this ca. 1911 postcard. The Hardy House, which has been rehabilitated by Eugene Szymczak since he bought it in September 2012, will be featured on the *Wright & Like* tour in Racine on Saturday, June 4.