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2016

WRIGHT IN WISCONSIN

FRANK LLOYD WRIGHT WISCONSIN | MEMBER NEWSLETTER

100 Years New

© Mark Hertzberg

1916-2016

FRANK
LLOYD
WRIGHT

HISTORIC
BURNHAM
BLOCK

Celebrate the Burnham Block

Unique collection of Wright homes in Milwaukee turns 100

by DONNA NEWGORD

Throughout Frank Lloyd Wright's 70-year career as an architect, his lifelong passion was to build beautiful and affordable housing for every American. That passion manifested itself in the American System-Built Homes in 1916. Wright produced 966 drawings for this project—more than for any other of his projects—specifying wood being cut in the factory, and construction materials

being assembled and shipped by rail to the building site as a means of cutting costs. With only 15 homes of this system known today we are celebrating the six homes built on the Burnham Block in Milwaukee – two bungalows and four duplexes. The two bungalows and two of the duplexes are owned by Frank Lloyd Wright Wisconsin.

■ MORE BURNHAM BLOCK INFO ON PAGE 5



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© Mark Hertzberg



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Put in parentheses between all the kudos Gene Szymczak has gotten for his rehabilitation of Frank Lloyd Wright's Thomas P. Hardy House in Racine has been the oft-repeated question, "But what about the ugly gas meter in front of the house?" Moving the meter is cost prohibitive, even though some Wright-philes have proposed a Kickstarter fund to help out. The meter is now shielded! Chad Nichols, the craftsman who built the Wright-designed gates for Gene (the original gates were removed by the third stewards of the house, 1947-1957), was commissioned to build a shield with the house address on the front. The shield is open to the top and sides for meter readers.



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Editor Mark Hertzberg

Designer and copyeditor Scott K. Templeton

Special thanks to architect/author Randy Henning for contributing the "At Taliesin" column, and Patrick Mahoney for contributing the vintage postcard.

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Frank Lloyd Wright Wisconsin

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The newly constructed model of Wright's San Francisco Call Building is on display at the annual Frank Lloyd Wright birthday celebration at Taliesin and Hillside School and Theater, Saturday June 11. The model was constructed by Stafford Norris at the behest of the Organic Architecture and Design archives. The original model is now at the Museum of Modern Art.



President's Message

by GEORGE HALL

Despite the summer doldrums, and some welcome recovery time from June's *Wright and Like* in Racine, I have a few things to bring to your attention.

Last year board member Mike Lilek informed the board that he would like to step back from managing our website. Some of you may not know that Mike developed and has been the stalwart steward of our website since its inception in 1999. His development and stewardship of the site took a tremendous amount of time and effort, for which all of us are very grateful. Following this announcement, an ad hoc web site committee was formed last fall, which generated a desired site content outline, and in July recommended to the executive committee that we seek funding for development of a new web site. I'm pleased to say that, thanks to assistance from Mark Hertzberg, FLLW WI just received a welcome and generous grant from SC Johnson in support of website development. As I write this, we will be finalizing a contract with Image Management of Racine to develop the new site. Part of the complete package includes training and hosting. Without the generous support from SCJ, we would not have been able to act as quickly as we have, and all of us are very appreciative of SCJ's long-term support over the years since the inception of our organization (following an initial organizational meeting at Wingspread in 1990).

Planning continues for Burnham's 100th anniversary celebration taking place this fall. It will feature a series of events, including presentations by Mike Lilek, our Burnham Curator and one of the few acknowledged experts on Wright's American System-Built Homes, along with an evening gala and other events. Once activities are confirmed, an events calendar will be publicized. I'd like to thank the event committee, including our board member Donna Newgord, who is responsible for moving this event along, and committee

members Barbara Elsner, Kate Lilek, Nicole Atkinson, Sandra Wicker, Sybil Knop, Silke Cole, Lois Berg, Pat Martin, Margaret Howland, Kathy Kean, and Sherri Shokler. Forgive me if I've inadvertently omitted anyone.

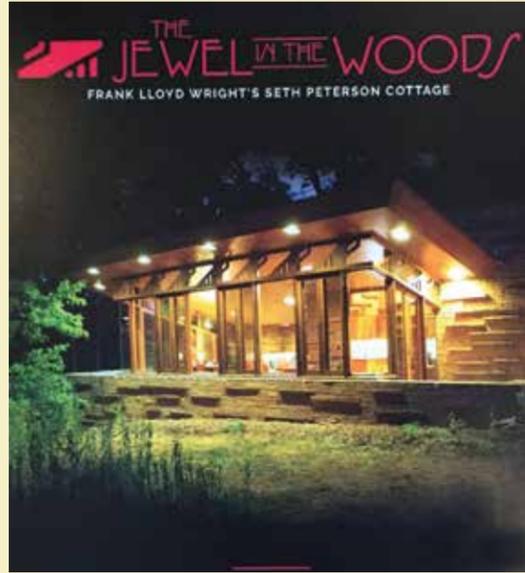
In July, Sherri and I met with the director of volunteers at the Frank Lloyd Wright Trust in Oak Park, along with one of their long-time docents and one of the resident historians who recently volunteered for us at *Wright and Like*. Although the Trust (responsible for operating and maintaining the Frank Lloyd Wright Home and Studio, along with the Robie and Emil Bach houses) has a paid staff of 60, and we have one, Sherri, we nevertheless came away with a few ideas that we will discuss with the board and prospectively try to implement. As you've heard me say, volunteers—ranging from board members to docents at Burnham and *Wright and Like*, as well as Burnham's 100th committee—are very important to our organization. Without volunteers we simply wouldn't exist. But to entice you to volunteer and ultimately make the best use of your talents, we need a structure, and that's one of the ideas that Sherri and I hope to work on and discuss with the board.

While recently in London, I had the pleasure of talking to our sole UK member, an individual who periodically makes trips to the US to see Wright buildings. Our conversation focused on things that we might do (and in some instances are already doing) that would make trips by foreign guests a little more tractable.

I hope you've all had an enjoyable summer, and perhaps experienced visiting at least one Wright building! Plan on attending at least one Burnham event this fall. And Sherri and I are discussing what we might do for a fall tour or two, but we need volunteers in order to help make this happen. Please call me and give me a chance to encourage your participation. ■

Jewel in the Woods

The history of Frank Lloyd Wright's charming Seth Peterson Cottage (1959) in Mirror Lake State Park is well told in Scott Davies and Bill Kult's new DVD "The Jewel in the Woods." The main feature, which runs 58 minutes, tells the stories of Peterson's persistence in getting Wright to design his home, his untimely death before the home was finished, the neglect of the cottage after his death, and its painstaking rehabilitation led by Audrey Laatsch and executed by architect John Eifler and countless volunteers. There are three bonus features in addition to the main film. The first is the story of the Lovness Cottage in Stillwater, Minn., which is modeled after the Seth Peterson Cottage. The second tells the story of how decisions were made about how to design furniture for the rehabilitated cottage, since none was ever built for it. The last one features splendid aerial footage of the cottage. Initial filming began in 2002 as a side project for Elevate Media so the project took until this year to complete. Some scenes were reshot as the quality of cameras improved in the intervening years. Screenings are being booked for late fall throughout Wisconsin. Kult is pleased by the reaction to the film. "We have had great interest all over the world by so many that did not even know the cottage existed." The film can be purchased for \$22 plus shipping and tax. It is available on DVD, Blu Ray, and Digital Download formats, and can be ordered on the film's website, www.jewelinthewoods.com. It is also available to stream or purchase on Amazon. The cottage website, including a link for reservations for overnight stays, is www.sethpeterson.org.



In Memoriam

Margaret "Peg" Lukow, who with her husband, Ken, was host to the Sunday special event at this year's *Wright and Like*, died July 25 from injuries sustained in a car accident in Galena. She was 82. Their home in Mount Pleasant (outside Racine, see photo on page 6) was designed for them by LaVerne Lantz in 1967. "Few local artists seem to have had as much impact at the easel, in the gallery, and behind the scenes than Lukow," wrote Mark Feldmann in *The (Racine) Journal Times*. "(She) was an unceasing and indefatigable champion for Racine artists for more than 50 years. She worked at the Charles A. Wustum Art Museum, helped establish the Starving Artists fair and the Racine Artists Gallery, encouraged fellow artists, all while creating her own paintings, drawings, prints, and clay sculptures." Feldman continued, "Lukow loved crosswords, chocolate cheesecake, and jazz, according to her obituary. She served as a Girl Scout leader and belonged to the Olympia Brown Unitarian Universalist Church for more than 50 years." A memorial service is tentatively planned for late September. ■

The AD German Warehouse Conservancy has unveiled a new website at www.adgermanwarehouse.org.



Celebrate with Us as We Explore Wright's Work on the Burnham Block

LECTURES

Thursday, Sept. 22, 6:30-8:00 p.m.
 SC Johnson's Golden Rondelle Theater, Racine
Burnham Block: Frank Lloyd Wright American System-Built Homes with lecturer Michael Lilek
 RSVP: (262) 260-2154

Thursday, Sept. 29, 7:00 p.m.
 Monona Terrace Convention Center, Madison
American Home by Frank Lloyd Wright with lecturer Michael Lilek

EVENTS

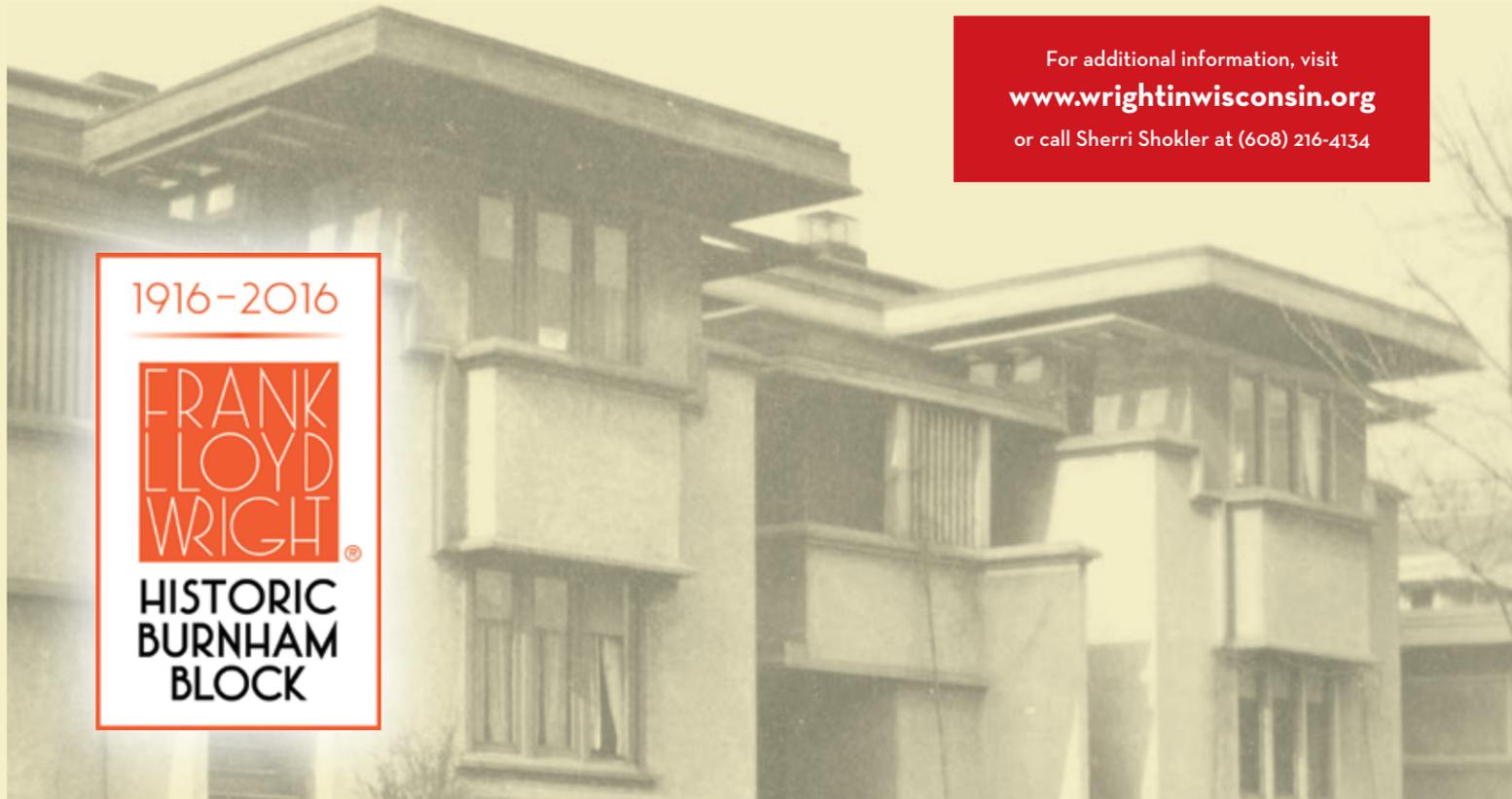
2016 DOORS OPEN MILWAUKEE sponsored by Historic Milwaukee, Inc.
Saturday, Sept. 17 and Sunday, Sept. 18, 10:00-5:00 p.m.

- ASBH Model B1 Bungalow Museum House – FREE tours
- ASBH Model C3 Bungalow – Fundraising tours, \$10.00 per person, \$5.00 for students over 16
- ASBH Two Family Flat "C" – Displays – scale models of Wright's work by Kenosha LEGO Club – Wright's designs, video of the last trolley ride throughout the Burnham neighborhood – Silent/secret auction of Wright items
- Original Music Performance – Access Contemporary Music
- Book Sale – Frank Lloyd Wright books and gift shop
- Displays of time-period items and more
- Sponsored by Frank Lloyd Wright Wisconsin, Inc.

CELEBRATION RECEPTION
October or early November, TBA

FUNDRAISING EVENT
October or early November, TBA at Wright's Bogk House, Milwaukee

For additional information, visit www.wrightinwisconsin.org or call Sherri Shokler at (608) 216-4134



Photographic Memories

Images from three recent Frank Lloyd Wright events in Wisconsin

TOUR DU TALIESIN ■ MAY 22, 2016

WRIGHT AND LIKE 2016, RACINE ■ JUNE 3-5, 2016



Robert and Donna Hoene from West Bend finish their ride.

The fundraiser ride began at the Visitors Center and ended with a cookout below Tan-y-deri.

Guests wait outside Frank Lloyd Wright's Hardy House, Saturday, June 4.

Docent Ron Rosner introduces guests to Edgar Tafel's Hamilton House, June 4.



Michael and Aaron Collins from Madison relax across from Taliesin.

Sherri and Jeff Shokler at the Prairie School, June 4.

Bob Hartmann at LaVerne Lantz's Lukow House with owner Ken Lukow, Sunday, June 5.

PHOTOGRAPHS

CONTINUED FROM PREVIOUS PAGE

FRANK LLOYD WRIGHT'S BIRTHDAY CELEBRATION ■ JUNE 11, 2016



Minerva Montooth greets guests.



Guests gather in the Taliesin courtyard on the hot and humid evening.



Stuart Graff (left), CEO of the Frank Lloyd Wright Foundation, introduced Aaron Betsky, Dean of the School of Architecture, and Eric O'Malley (right), of the Organic Architecture and Design archives and the PrairieMod website.



Dinner featured braised beef short rib with greens grown at Taliesin, topped off by the traditional homemade birthday cake.

Feminine Form, Warehouse Function

A.D. German Warehouse hosts galley showing of local photographer's work

by LON ARBEGUST

The A.D. German Warehouse Conservancy (ADGWC) hosted an exhibition at the Frank Lloyd Wright–designed A.D. German Warehouse on Friday evening, June 3, entitled “Ballerinas in the Warehouse, Interior Shots and Conceptual Art with Live Models.” The exhibit featured photography by Rebecca Wanless Furbish of Teal Tizzy Photography, exclusive photographer of the A.D. German Warehouse. The reception was held from 6 to 9 p.m. with a wonderful selection of cheesecake and herb-spiced lemonade for guests to enjoy. According to a count by ADGWC exhibition organizer Derek Kalish, there were well over one hundred visitors during the evening.

The A.D. German Warehouse Conservancy, Inc. was established in September 2013. It is a nonprofit 501(c)(3) organization dedicated to the renovation of the A.D. German Warehouse. (National Register of Historic Places 1974). We are committed to seeing this building redeveloped and occupied with a stable primary use compatible with the building and a heritage tourism program. We will also support performance and visual artists in their endeavors to showcase their work.

Wanless Furbish says, “Having grown up in Richland Center, I have been drawn to the A.D. German Warehouse as long as I can remember. I had the idea to do a shoot throughout the building, emphasizing the structure and details Frank Lloyd Wright created with the juxtaposition of the soft feminine form.”

Keeping true to our mission, this show is the first of many that ADGWC plans to present in the future. The photographs are currently on display at the Warehouse and can be purchased by contacting Wanless Furbish at Teal Tizzy Photography, (608) 475-0077. ■





WRIGHT THOUGHTS

by KEN DAHLIN

How Did Wright Create the Special Type of Space That He Did?

One cannot be a fan of Wright's architecture without being taken by the uncanny sense of space you experience when visiting any of his buildings. While the outward "style" of his works changed over his long career, this sense of space is there whether you are experiencing the Prairie style Robie house of the early 1900s, his mid-century Usonian designs such as the Jacobs house or Schwartz house, or his work up to the end of his life such as the Guggenheim Museum. Many have written about his compression and expansion of space as you proceed from entry to living space, or the idea of prospect and refuge which combines the idea of shelter and protection with the seemingly contradictory notion of an expansive connection to the outdoor world of nature. As part of my ongoing doctoral research into Wright's organic architecture, I am exploring another, perhaps counterintuitive, avenue in regards to his spatial construction. My premise is that Wright's rich three-dimensional spaces, along with his signature sense of depth, owe something to two-dimensional non-Western art forms, exemplified in the spatial constructions of his admired Japanese masters of the woodblock print, Katsushika Hokusai and Utagawa Hiroshige. Even before Wright first traveled to Japan in 1905, he was familiar with the Japanese print; eventually he would become one of the major world experts in the Edo-era Japanese woodblock print and a trader to important patrons and US museums. His eye for art should not be underestimated, nor the role it played in his own design work.

That the Wright sense of three-dimensional space may have connections to two-dimensional Asian art might seem like a stretch if Wright himself had not said so, such as when he said late in his life at a Taliesin



Mt. Arima in Settsu Province, no. 16 from the series "Mountains and Seas in a Wrestling Tournament" (1858) by Utagawa Hiroshige.

print party that Hiroshige was doing with space in the Japanese print what he was doing with space in his architecture. Almost thirty years had passed since Wright had last stepped foot on Japanese soil, but he reflects back at the importance of this looking back on his long career. Wright also wanted to make it clear that he wasn't influenced by Japanese architecture but admitted to being influenced by its art, which he even said had the power to change how we see the landscape. For example, in September of 1950 at a print party, he states "When you once start with these prints, you never look at nature the same way after. You never have the scene quite the same way as other people who are looking at it who haven't seen these things. A certain natural selection and arrangement takes place in your own sense of the thing as you look. Certain realistic things disappear, and the whole scene comes more effective and simple because you know this art—that's the effect it has on you."¹

And at the same event he stated something significant in regards to spatial construction, "See how simply they get in three planes; they rendered all this sense of distance, there is no lack of perspective here, as you'll notice. They're supposed not to have known perspective. They knew all they wanted of it—they didn't want much of it. Because perspective introduced an element which was not necessary to their feeling for beauty."² The figure on the left by Hiroshige illustrates this concept. It does not rely on the Western Renaissance technique of linear perspective with converging lines and a vanishing point to give a sense of space and depth. This is what Wright was referring to above by the term "lack of perspective." Rather it uses overlapping planes and contour lines to depict that depth, without the need for perspective construction techniques. Wright seemed to hint at this as a means of spatial construction in three-dimensional architecture as well: "To sum up, organic architecture sees the third dimension never as weight or mere thickness but always

1. Margo Stipe, Transcript of Japanese Print Party, September 20, 1950, 7.
2. Ibid., 10.

as depth. Depth an element of space; the third (or thickness) dimension transformed to a space dimension. A penetration of the inner depths of space in spaciousness becomes architectural and valid motif in design."³

What if Wright used these methods to heighten the sense of spatial depth in his buildings? In the following photos I took as part of a case study at the Bernard Schwartz House in Two Rivers, I explored this idea. The photograph above right was taken at the entry foyer of the home looking down through the living room and sanctum. Below is the same photo enhanced to show the layered, overlapping planes expressed primarily with the brick piers and walls. Consider how this works to create a greater sense of depth to this space than if it were a simple rectangular open space, such as would be the case in a European modernist, Miesian "universal" space. These brick planes overlap and partially hide space behind them in much the same way the Japanese print artist creates the sense of depth in his image. While in real, physical space, the observer understands they are experiencing three-dimensional space, Wright is after something more, something which sets his space apart from even the contemporary European modernist spaces. He writes in *A Testament* (1957) about this aspect:

This "modern architecture" we see as a negation in two dimensions. An improvement? Yes, but with too little evidence of the depths of the architecture conceived according to Principle, built from inside outward as organism. The essence of construction itself is yet haphazard or old-fashioned steel-framing of the box. Natural elegance, the true serenity (due to indigenous character) of an organic original seems likely to be lost sterilized by studied stylizing or by careful elimination of all ornament and pretty much all but the box-frame with a flat lid. The tranquil emphasis on space as the reality of the building is mostly missing.⁴

Also note in the lower photograph how Wright creates a zig-zag pathway from foyer to the sanctum in the Schwartz House, both for the eye to follow and a

3. Bruce Brooks Pfeiffer, ed., *The Essential Frank Lloyd Wright: Critical Writings on Architecture*, (from Frank Lloyd Wright, *A Testament*, 1957), 430.
4. Ibid., 386.



© Kenneth C. Dahlin, AIA

walking pathway, much as Hiroshige does in the print on the facing page, leading the eye on a zig-zag path from the foreground river shore, around the bends in the river behind the outcroppings and finally to the destination of Mt. Arima in the distance. This quality relates to the Japanese word *miegakure*, the garden concept of hide and reveal, where one does not reveal the entire space at once but hides portions from view in order to create a heightened sense of depth and intrigue at what lies beyond immediate view. This is something we see portrayed quite often in the Japanese landscape prints, and it is something we also note in Wright's architectural spaces which create a sense of intrigue and mystery through this hiding and revealing of areas. Sometimes this compels us on the processional path of discovery, whether to find the front door or exploring the spaces within. Other times, the path is meant to be followed only by our eyes and not our feet, such as when we see niches and crevices above soffits and tucked between areas not accessible. As in the Japanese print, these heighten both the sense of depth and what the early aesthetic theorist Edmund Burke referred to as the sublime and beautiful. ■

- Frank Lloyd Wright's Bernard Schwartz House, view from foyer.
- Schwartz House foyer view with highlighted overlapping planes and path of procession.

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

Destined for a Life of Wright

Meet Frank Lloyd Wright Wisconsin board member Heather Sabin

Growing up in Richland Center, Frank Lloyd Wright's birthplace and home to the AD German Warehouse, is architecture destined to be part of your life? For Frank Lloyd Wright Wisconsin board member Heather Sabin, it was. Her family moved to Richland Center when she was nine, but it wasn't until she was in college and needed a summer job that the rich architectural history of the area began playing a role in her life. That was when she began working as a tour guide at Taliesin, a job she repeated throughout her college career. After graduating from Carroll College with a degree in Communications (she also has an M.A.T. degree in Museum Education from George Washington University) she returned to Taliesin and then moved on to work at Taliesin West.

Today Heather is the Tourism Coordinator at Monona Terrace Community and Convention Center in Madison. Her responsibilities include managing Monona Terrace's tour program, recruiting and training volunteers, and leading educational activities for adults and school children. She especially enjoys teaching students how to look at their built environment in new ways. Through programs such as the Froebel Block workshops and Terrace Town, she reaches students both in the classroom and at the Terrace.

With the Froebel Block workshops, Heather and her volunteers visit over one thousand kids a year in third- and fourth-grade classes across Dane county. In the workshop kids experience geometry and spatial thinking in new ways through fun hands-on activities. Many of the classrooms then come and tour the Terrace, applying what they learned to see the building with their "math eyes." April and May are her busiest months for school tours when an average of one thousand students and teachers are served.

Terrace Town is the other major learning program for kids that Heather runs. Due to its scale and the classroom preparation involved, this program happens every other year, and 2016 was the ninth time for this

event that has grown from 350 participants to over 1,500 this year. Recruiting local architects and planners to work as classroom mentors, kids are assisted in designing and building "green" scale-model cities made from recycled materials. Months of work culminate in model cities that are displayed for two days at the Terrace. Sabin says seeing their work displayed in the 37,000 square foot exhibition hall gives kids a great sense of accomplishment. It authenticates their learning experience and is equally rewarding for her.

From her first board meeting in 2001 Heather has been putting her people skills, organizational abilities, and teaching experience to use in a wide variety of roles with FLLW WI. For many years she chaired the Education Committee (which is responsible for the Wright Lecture series), then moved on to chair Membership, and most recently the GAP (Governance and Planning) Committee. Along the way she has also participated in the *Wright and Like* tour nearly every year and in literally every facet of the event—from being co-chair to working as a house captain to selling tickets and being a docent.

Heather is also key to organizing the Wright lectures that take place. These free public events offer a wide array of speakers discussing Frank Lloyd Wright, as well as contemporary architects doing interesting work. The next lecture is in September (see Tours and Events calendar on page 14).

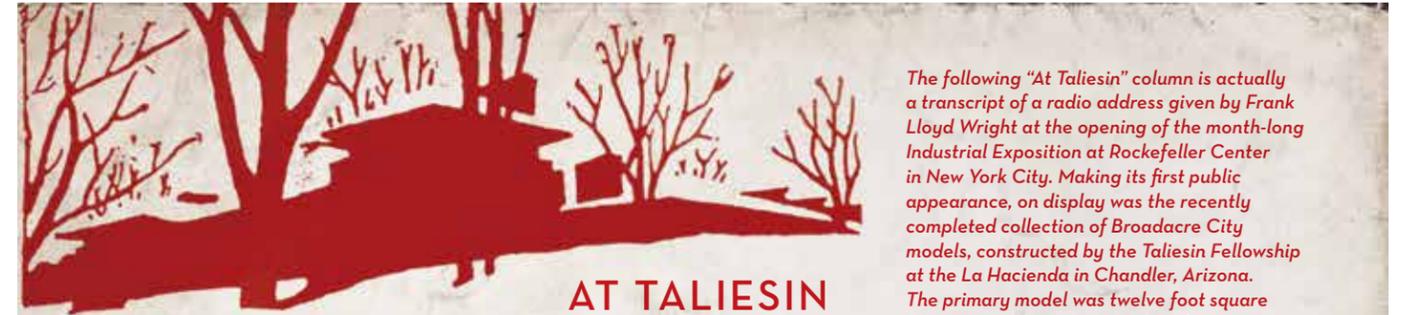
It's clear Heather truly enjoys meeting people, but for her, the best part of her job—both at Monona Terrace and as a FLLW WI Director—is being part of that "aha" moment when visitors experience a Wright building for the first time or in a new way. She says "one of the things FLLW WI does so well is to provide the public with access to FLLW buildings so that more people get to have those special moments." Frank Lloyd Wright Wisconsin is fortunate to have Heather Sabin helping make those moments happen. ■

SHERRI SHOKLER is the office manager at Frank Lloyd Wright Wisconsin.



Courtesy of Monona Terrace

Heather Sabin leads a tour of Monona Terrace for a group from Africa who were visiting Madison to research entrepreneur and small-business economic activities.



AT TALIESIN

The following "At Taliesin" column is actually a transcript of a radio address given by Frank Lloyd Wright at the opening of the month-long Industrial Exposition at Rockefeller Center in New York City. Making its first public appearance, on display was the recently completed collection of Broadacre City models, constructed by the Taliesin Fellowship at the La Hacienda in Chandler, Arizona. The primary model was twelve foot square representing four square miles of a visionary utopian community designed by Wright. No longer displayed in the Dana Gallery at Hillside Home School at Taliesin in Wisconsin, the model is now the property of the Museum of Modern Art in New York City as part of the recent transfer of the Frank Lloyd Wright Archives to the Avery Library at Columbia University and the Museum of Modern Art. This column was published by The Capital Times on April 26, 1935 and in the Weekly Home News on May 16, 1935.

— RANDOLPH C. HENNING

"A New Freedom for Living in America."

To say upon an occasion like this that I love America and love her early ideal of democracy is to write myself down as a mere politician or the usual sentimental fool. Nevertheless, I say it. It is my first line and, I believe, will be my last sentiment.

But even if the founders, our forefathers, could have foreseen our corporate machinery and machine success, they could not have set up the necessary defense for their ideal against our kind of success with both corporate machinery and the machine. Our forefathers lacked the needed technique. Nor have any statesmen with the needed technique yet appeared.

The hope of democracy has gone from bad to worse until almost no one believes the ideal practical. Here we are a nation of "ites," "istic," with all the "isms" we ever heard of, inventing new ones and calling on the alphabet for salvation. A tragic breakdown stares us in the face. American leadership was too ignorant or is too blind to be entrusted with the might we got by way

of machine success. Now, as an organic form, shape according to nature. In official America there is yet no such organic form. We live in economic as well as aesthetic, and partially moral, chaos.

So American life moves on; an agonizing struggle instead of a happy reality. True forms were all born of interior struggle of some kind and so far as our struggle is interior, we may hope to find a form we may honestly call democratic.

As an independent architect out of an experience somewhat extensive and certainly intimate with structure in this insincere world of money-power, the models of Broadacre City at this Exposition are an act making clear to sight and touch a more natural human objective than present cupidity or stupidity will allow or has yet conceived. Great changes have taken place around us, our thought is changing, but no grasp of the form our life might or must take or is already taking is anywhere evident as coherent.

■ AT TALIESIN CONTINUES ON PAGE 15

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

SEPT-DEC 2016

Wright Calendar

- **Saturday-Sunday, September 17-18**
Burnham Block
Milwaukee
 Burnham Block 100th Anniversary celebration in conjunction with Doors Open Milwaukee
 10:00 a.m.-5:00 p.m., see page 4 for more information
- **Thursday, September 22**
SC Johnson
Racine
 “Burnham Block: Frank Lloyd Wright American System-Built Homes”
 100th Anniversary Celebration: 1916-2016
 Presented by Michael Lilek, curator, ASBH properties
 Golden Rondelle Theater, 6:30-8 p.m.
- **Thursday, September 29**
Monona Terrace
Madison
 Wright Design Series
 “American Home by Frank Lloyd Wright”
 100th Anniversary Celebration: 1916-2016
 Presented by Michael Lilek, curator, ASBH properties
 Lecture Hall, 7 p.m.
- **Sunday, October 2**
Taliesin
Spring Green \ \$85 per person
 Cultural Landscape Dinner
 Walk, talk, and apple pressing; reservations required, limited availability, 2 p.m.
chamblen@taliesinpreservation.org

- **Saturdays in November**
Monona Terrace
Madison
 Dane County Winter Farmer’s Market
 7:30 a.m.-Noon

Ongoing tours and events

- **American System-Built Homes Model B1**
Milwaukee \ \$15
 Tours on the 2nd and 4th Saturday of each month
 12:30-3:30 p.m., no reservations
www.wrightinmilwaukee.org
- **AD German Warehouse**
Richland Center \ \$10
 Open Sundays 10 a.m.-2 p.m. May-October, other times by appt. (608) 604-5034 or email larbegust@gmail.com
www.adgermanwarehouse.org
- **Bernard Schwartz House**
Two Rivers \ \$10 donation
 For tour info email Michael@theschwartzhouse.com
www.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, www.mononaterrace.com
- **Seth Peterson Cottage**
Lake Delton \ \$4
 Open house and tours 2nd Sunday of each month, 1-3:30 p.m., www.sethpeterson.org

- **SC Johnson**
Racine
 Various tours, plus exhibition *The Wasmuth Portfolio*. Reservations at (262) 260-2154 or www.scjohnson.com/visit
- **Taliesin**
Spring Green \ Various prices
 A variety of tours, times, and prices May 1-October 31, reservations strongly recommended (877) 588-5900, www.taliesinpreservation.org
- **Unitarian Meeting House**
Madison \ \$10
 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, (608) 588-2544 or email wyoingvalleyschool@gmail.com

Events are free unless otherwise noted. Visit wrightinwisconsin.org for a complete listing of tour schedules and contact information.

The view from the Taliesin living room balcony on Saturday, June 12, 2016, is shown in a panoramic photo.



AT TALIESIN

CONTINUED FROM PAGE 13

The models of Broadacre City grasp the whole with a structural sense of natural freedom for the individual based upon direct and simple decentralization of our machine life—taking the best of it all to bring industry, agriculture and the arts into a harmonious whole. We may now throw away the ugly scaffolding, no longer needed, of which our cities are the worst examples, and let a better form appear. So here in the Forum of Rockefeller Center, are these models based upon the actual American concept of freedom that founded this country. A new success ideal. I do not now say Broadacre City is the form, but I see it as the one that might well be our own if we are going to go forward.

Nature mocks our man-made efforts, throws the man aside, at least, and taking a little here and there, goes on with her work. To work with her is wisdom. To go against her is failure or worse. America now knows that failure. Broadacre City perceives this failure and goes forward with nature broadly based upon enlightened human egoism.

It is high time for some fundamental radicals among us to gather together these loose ends of opportunity and out of a sense of the whole as organic project with feeling, by way of human imagination, a sensible plan for the future our forefathers believed would be ours.

The Taliesin Fellowship has made the models and they have come to town for what they may be worth.

FRANK LLOYD WRIGHT ■

**FRANK LLOYD WRIGHT WISCONSIN
HERITAGE TOURISM PROGRAM**

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**VINTAGE
POSTCARD**

courtesy of PATRICK MAHONEY



"So pretty here – Came to spend 4th July with my sister. Glad father has improved." So reads a postcard mailed July 4, 1911 from Delavan, Wis. to Mrs. C. H. Curtis, Shaw, Kans., showing the boathouse at Penwern, the Fred B. Jones estate on Delavan Lake. The boathouse, one of four Wright buildings at Penwern, was designed in 1900. Destroyed by an arson fire in 1978, it lay in ruins until Sue and John Major commissioned architect Brian Spencer to have it rebuilt from the single sheet of Wright's drawings in 2005.