

SC Johnson Conserves FLLW Artifacts

by Mark Hertzberg

Seventy-five years after H. F. Johnson, Jr. met Frank Lloyd Wright and hired him to design his company's new office building, Johnson's grandson Fisk and the Frank Lloyd Wright Foundation have announced a 99-year loan agreement between SC Johnson and the Foundation for 60 artifacts from the Foundation's archives.

The loan grew out of discussions after the Foundation applied for a grant from the SC Johnson Fund for a fire suppression system for the archives at Taliesin West in Scottsdale, Arizona and explored ways to raise money for a building to house the archives.

Last year Wright bloggers expressed concern about rumors that the archives might be sold to private interests and no longer be accessible to researchers. The Johnson loan agreement not only helps ensure the preservation of the artifacts, some of which are not stored in optimal conditions, but also makes them available to the public.

SC Johnson will conserve the artifacts including china, a hanging lamp and windows from the Heath House in Buffalo (1905), a wooden armchair from Taliesin West (1946), a slant-back dining room chair from the Hillside Home School (1902), a reception chair from Wright's Oak Park studio (1895), carpets, and a grand piano that belonged to one of Wright's sisters.

They will be displayed, in rotation, in a new permanent exhibition highlighting Wright's contributions to the American home. The exhibition begins this spring in Fortaleza Hall, the Norman Foster-designed building that opened on the SC Johnson campus in January 2010. It features the Frank Lloyd Wright Library and Reading Room, a research center that is open by appointment. A Wright gift shop will open concurrently with the exhibition.



Frank Lloyd Wright and H. F. Johnson, Jr. outside the SC Johnson Research Tower.

Photo Credit: Courtesy SC Johnson

The Johnson exhibition will focus on Wright's influence on the American home through four different periods of his career, from his Prairie-style homes through affordable housing initiatives such as the American System-Built homes and his Usonian homes, "Some of the things we take for granted today in our own homes were from Wright's influence on the American home over 50 years ago. His work was to make the home better. He was about sustainability, a key part of Johnson's business strategy," says Greg Anderegg, Director, Worldwide Community Leadership (and a new FLLW-WI Board member).

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Save the Date
Wright & Like 2012
Spring Green, June 9

From the President

On behalf of the entire Board of Frank Lloyd Wright® Wisconsin, we wish you, our members, the very best for the New Year. We thank you for your continued support of our organization and our mission “to promote, protect and preserve the heritage of Frank Lloyd Wright in his native state of Wisconsin.” 2012 will mark the 22nd year of our organization’s formation, and we promise another banner year of events you will not want to miss.



Robert Hartmann

Wright & Like

Mark your calendars now for Friday, June 8 (Frank Lloyd Wright’s birthday), Saturday June 9 (our annual tour) and Sunday June 10, as our Wright & Like tour returns to Spring Green for the first time in 11 years. Our planning is in the early stages, but we can say at this time that we will have a very special Friday night event at Taliesin and Hillside. And what better way to celebrate Mr. Wright’s 145th birthday than to experience it at Taliesin? On the Saturday tour, we will have the Wyoming Valley School as tour headquarters. The school, designed by Wright in 1956, has seldom been open to the public in recent years, and we are fortunate to have it. We thank the Wyoming Valley School Board of Directors for their consideration of our request, and we are sure you will enjoy seeing this building. A selection of “apprentice” and “like” designed homes will complete this special day.

Fall Event

If you participated in last year’s Wright & Like Tour or our Fall Tour to the northern shores of Illinois, we thank you for making each a success. We set a record attendance for a Milwaukee tour in 2011. And our fall bus tour to Glencoe and Lake Forest was filled to capacity. At the conclusion of that sun-filled November afternoon, many of you asked, “When are we going to do this again?” Well, we heard you and have a planning committee working on a 2012 fall tour to the Two Rivers area and Wright’s Bernard Schwartz home that you won’t want to miss. The tour date is Saturday, September 8. Please watch our website wrightinwisconsin.org, Facebook page, and future newsletters for updates.

Burnham Street

With the spectacular run of the Frank Lloyd Wright exhibition, “Organic Architecture in the 21st Century,” at the Milwaukee Art Museum last spring, we experienced a significant increase in tourism at our Wright-designed American System Built (ASB) homes on Burnham Street in Milwaukee. Frank Lloyd Wright® Wisconsin now owns three of these six ASB homes on the 2700 block. Having successfully completed the restoration of Wright’s Model

B-1 bungalow, we are now embarking on a second project. We plan to initiate restoration work on Wright’s Two Flat-C (ASB) home at 2732-34 Burnham this spring. As with our restoration of the Model B-1, we have a Save America’s Treasure (SAT) grant as a catalyst for this new project. The SAT grant provides matching funding, and in order to take full advantage of the grant, we need to raise additional funds. You can still help us meet our financial goal. Please consider a donation to this worthy Wright restoration project if you have not already done so. There is a “donate” button on our website, or you may send a check (payable to FLLW WI) to our Madison office. Please indicate that it is for the Burnham Street project. We invite you to come tour our Frank Lloyd Wright ASB homes restoration projects. Perhaps you will find that you would like to become involved in our docent program. Our tours are scheduled from 1-4 pm on the 2nd and 4th Saturdays of each month.

Thank You

It is you, our members, who are the backbone of our organization. We thank you for your membership and promise to provide you with another year of meaningful events and activities that allow you to experience the architectural genius of Frank Lloyd Wright up close and personal in his home state.

Robert Hartmann, President, Frank Lloyd Wright® Wisconsin ☒



Published three times annually in February, May and September

WRIGHT IN WISCONSIN is published by Frank Lloyd Wright® Wisconsin, a non-profit 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 & Like Tour tickets, this newsletter, volunteer opportunities and more. To join our organization visit wrightinwisconsin.org or contact us at the address and phone number listed below.

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Frank Lloyd Wright's Taliesin: Illustrated by Vintage Postcards, by Randolph C. Henning

A Review by Mark Hertzberg

Frank Lloyd Wright was beaten down, but not beaten, by the two fires that destroyed the residential part of Taliesin, his beloved home in Spring Green, Wisconsin.

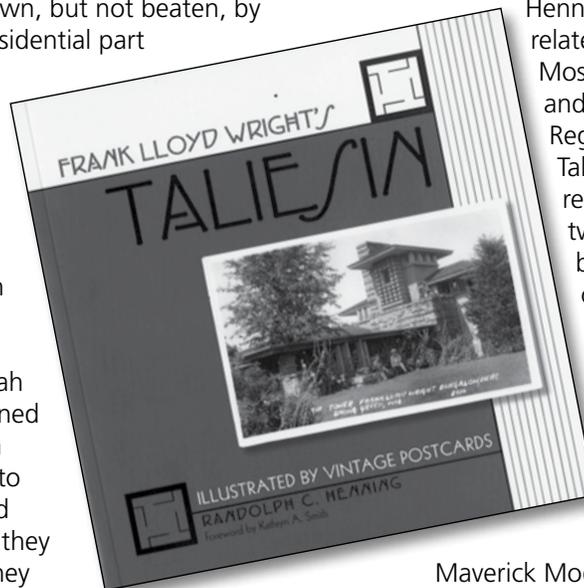
Architect and Wright scholar Randolph C. Henning presents a new look at Taliesin, the nearby Hillside school buildings, and the Romeo and Juliet windmill. Taliesin was Wright's studio, farm and home. He designed it in 1911 for himself and his "soul mate" Mamah Borthwick Cheney after they returned from their scandalous escape from their families and unfulfilling lives to Europe. They left their children and spouses behind in Oak Park when they went to Berlin and Fiesole, Italy. They were pariahs when they returned to the United States in 1910, and could no longer live in Oak Park.

Taliesin is like many of Wright's buildings; one sees it differently on each visit. Many people are drawn to it because of its tragedy rather than its architecture. Cheney and six others, including her two children, were murdered there in 1914 when they were attacked by an angry servant who had set fire to the house.

Wright rebuilt Taliesin, only to have it burn again in 1925 in an electrical fire. Wright never finished working on the sprawling complex, remodeling it until his death in 1959. Taliesin was 12,000 square feet before the first fire and twice that size when Wright died. The world of Wright embraced Taliesin's centennial last year.

Henning's book presents more than 50 postcard views of the house and the other buildings. Many of the postcards are called real photo postcards. They look like postcard-size black and white prints rather than the mass-produced commercial postcards common today. They may have been produced in small quantities by local photographers in their darkrooms.

The most startling images are the views of Taliesin after the 1914 fire. These photos of the devastation, and of the people drawn to Taliesin to see it for themselves, are the kind that would be instantly uploaded to Facebook, YouTube and other social media today. But a hundred years ago, they were published as postcards.



Maverick Modernist.

Henning started collecting Wright-related postcards about 8 years ago. Most are from his personal collection and have never been published before. Regrettably, there are few views of Taliesin II, as some people refer to the residence from 1914-25 between the two fires. The collection is enhanced by Henning's transcription of some of the postcard messages.

Henning, an architect in Lewisville, North Carolina, previously published *At Taliesin: Newspaper Columns by Frank Lloyd Wright and the Taliesin Fellowship, 1934-1937* and *The Architecture of Alfred Browning Parker: Miami's*

This review was originally published on wrightinracine.com. Mark Hertzberg is chair of the FLLW-WI publications committee. ☒

We need you! Please renew your Frank Lloyd Wright® Wisconsin membership for 2012!

Thank you to those of you who have already renewed your FLLW®WI membership for the 2012 calendar year. For those on our email list, you've already received a renewal reminder. If you're not on that list (or if it just slipped your mind), we've enclosed a membership envelope inside this issue of the newsletter. Your tax-deductible membership will support our ongoing efforts to promote, protect and preserve Frank Lloyd Wright's legacy. Your membership entitles you to our triennial newsletter, a 15% discount at the Monona Terrace Gift Shop, discounted tickets to the annual Wright & Like house tour, members-only tour opportunities, and other benefits enhancing your interest in Wright.

Prefer to save the stamp? Call Sherri at 608.287.0339 or renew online at wrightinwisconsin.org.

PrairieMod Receives Wright Spirit Award

by *Scott Perkins*

This is the text of Scott Perkins' remarks when he presented a Wright Spirit Award to PrairieMod at the annual Frank Lloyd Wright Building Conservancy www.savewright.org meeting in Philadelphia in September 2011. Perkins is curator of the Price Tower Arts Center and a Conservancy Board member. The Wright Spirit Award is the organization's highest annual award.

As with all great ideas, PrairieMod evolved from the personal passions of its founders—Eric O'Malley, his sister Lisa Kelly, and her husband Bryan Kelly—all raised in or near Glendale Heights, Illinois (west of Chicago). Armed with degrees in graphic design, visual communication and the music business, respectively, they began collaborating in 2005 as Prairie Arts, a product design and wholesale business.

A year later, the team turned to the Internet as a means of sharing their observations and fresh-off-the-press news items on a blog, PrairieMod. There, the team began posting discussion topics, photographs, interviews and website links surrounding their ever-growing interests in progressive design and organic architecture, with the hope they were not alone. The name PrairieMod conjoined the two eras most impacting to American living—the Prairie School and Modernism—which they felt also represented the breadth within Wright's career.

"So many people we met saw Wright as a historic relic," Eric wrote me recently, "[but] we saw Wright's principles as timeless and alive in several aspects of daily life. So, the blog was a way to leverage new technology to connect with a greater audience. It took on a life of its own and has since evolved into a daily online source for news and original content."

Now well into its fifth year, PrairieMod has 1,100 dedicated subscribers to its daily feed and has received over 1.5 million hits to their over 5,000 posts. PrairieMod's readership runs the gamut—from students to retirees, professional architects to architecture admirers—and it utilizes contributions from across the nation for topics devoted to architecture, historic preservation, progressive design and the work of Frank Lloyd Wright.

Scrolling on the screen behind me you will see grabs of only a handful of those 5,000 PrairieMod posts. From their very first, on February 20, 2006, with the provocative title "Rethinking Historic Preservation" to this afternoon's post on the immanent destruction of Marshall Erdman's Madison, Wisconsin office, they have comprehensively embodied the PrairieMod mission—to provide an online community for showcasing designs, products, people,



Eric O'Malley chats with Susan Jacobs Lockhart at the Wright Spirit Award banquet.

Photo Credit: ©Mark Hertzberg

places, ideas and events that promote a principle-based modern lifestyle while encouraging our audience to participate and assist in building that community.

For those of us who read PrairieMod's news regularly, you'll know that their contributions have updated us on the status of threatened buildings; informed us of (and then reviewed) public programs, exhibitions and events; alerted us to items up for auction; and gleefully shared with us additions to their own collection: a recent purchase of rare early glass negative images of the Avery Coonley House found during an antiquing excursion, and the rescue of a vintage 1930s photograph of Wright's lost Lake Geneva Hotel found taped to the wall of a local shop, just to name two.

While we honor them this evening for their work to aid the preservation of Frank Lloyd Wright's work and legacy, the PrairieMod team, and their readers, have also averted the sale of historic windows from George Washington Maher's Kenilworth Club (Kenilworth, IL), jump-started the successful effort to save Alfonso Iannelli's home and studio (Park Ridge, IL), raised funds for a John Howe documentary, and helped in securing a rare album of 50 photographs of Hillside Home School.

Without their acute attention to these and other causes, we would be without the knowledge and better understanding of some of the most important architects, designers, craftspeople and buildings of our time. ☒

SC Johnson: Exemplary Steward of FLLW Buildings

by Mark Hertzberg



Photo Credit: ©Mark Hertzberg

Masons repair the brickwork on the SC Johnson Research Tower roof high above the city of Racine.

It is impolite to look at the check if you are someone's dinner guest. If you are a guest in a Frank Lloyd Wright building, it is equally impolite to ask how much the current steward of the building has spent maintaining it.

Readers of Racine's Journal Times saw the tab in this morning's edition in a full page ad signed by "Fisk," as he is known in Racine (Dr. Fisk Johnson, whose grandfather H. F. Johnson, Jr. first hired Wright in 1936, is chairman and CEO of SC Johnson). The ad was set in the context of a dialogue with the community about two issues affecting the company that had been grist for news stories in the paper and on news blogs.

One of the issues raised is whether or not the company pays its fair share of taxes in the community because of a much-publicized \$175,000 tax exemption that SCJ received for the Wright buildings and the new Fortaleza Hall. Fisk wrote that the tax exemption "doesn't even come close to offsetting the over \$8 million that we have spent in the last few years just on preserving and maintaining the Wright buildings to endure as he designed them and as historical landmarks. Or, the additional nearly \$15 million we plan to spend in the next few years."

It has been generally assumed that the company and family spare no expense to preserve these buildings because they recognize their importance on several levels beyond the obvious observation that one does not commission a great sculpture, painting or building if one does not intend to conserve it. Now we know to what extent.

The figures presumably do not include SCJ's support of the Frank Lloyd Wright Foundation or the costs of helping sponsor the current Wright exhibition at the Milwaukee Art Museum.

The Johnson company and family have been exemplary stewards of the Administration Building (1936), Research Tower (1943) and Wingspread (1937). Restoration work has been ongoing over the last 15 years. A restoration of the Administration Building roof and skylights is almost complete. Wingspread was closed in 1996-97 while the roof was repaired and restored. As for the Research Tower, one can only wonder how many publicly-held companies would have demolished a building that has been closed since 1981. Roof repairs continued in 2010-11, though there are no known prospects to reopen the building in the foreseeable future because of conflicts with current building codes.

These buildings affect the people who work in them. The late Sam Johnson, H. F.'s son and Fisk's father, told me, "I've hired thousands of people. I would take them on a tour and see what's going on in their mind. There's kind of a transformation going on. 'If they have enough guts to build a building like this, which symbolizes the best in contemporary architecture, it must be a company worth working for.'"

He said about the Research Tower, "You get the right people in the right kind of environment. Raid, Pledge and Edge had come along. They are still our largest brands. They got hatched up when the Tower was there. Who's to say it wasn't the Wright influence? It represented my father's commitment to research and design as the core of our company, and symbolism is important."

Wingspread has been home to the Johnson Foundation since 1959. The Frank Lloyd Wright Building Conservancy, National Public Radio, the National Endowment for the Arts and the International Court of Justice all grew out of Johnson Foundation Wingspread conferences.

Finally, SC Johnson recognizes Wright's importance to the community. Up to 5,000 people tour the Administration Building every year. The Racine Convention and Visitors Bureau estimates that Wright tourism is worth \$750,000 to the community. Much of the maintenance and repair work goes to area contractors, so there is a ripple effect on the local economy from that as well. There is a goal to increase annual tourism to 20,000 people when the company's new permanent Wright exhibition opens in Fortaleza Hall.

Now we know the answer to the question no one dared ask our hosts at 1525 Howe Street.

This article was originally published in April 2011 on the wrightinracine.com website. Mark Hertzberg is chair of the FLLW-WI publications committee. ☒

Wright on the Road

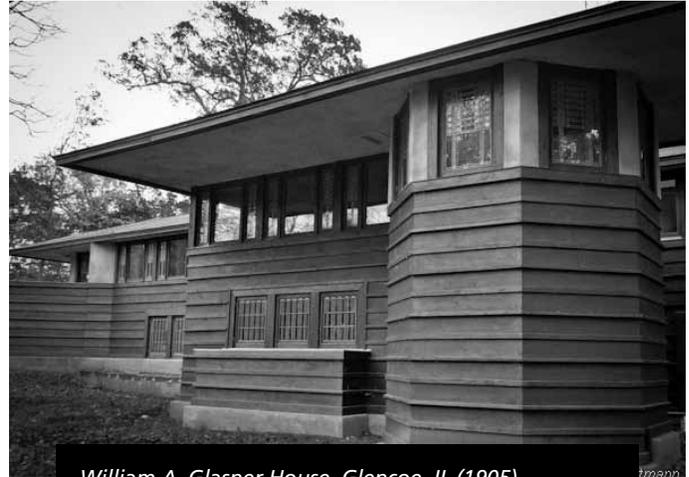
Frank Lloyd Wright® Wisconsin hosted a Fall Tour to Chicago's North Shore in November 2011. Participants toured four Wright-designed homes rarely, if ever, open to the public: the Charles Glore House (1951), William Glasner House (1905), William F. Ross House (1915) and Sherman Booth House (1915).

Wright & Like 2011: Milwaukee Originals provided a unique opportunity to experience interior tours of private residences and the diverse architectural designs of Frank Lloyd Wright and his contemporaries: Russell Barr Williamson, John Randal McDonald, Mendel Glickman, Clare Hosmer and Leenhouts & Guthrie last June.



*William F. Ross House, Glencoe, IL (1915)
Homeowner/architect John Eifler (center) explains his plans to restore Frank Lloyd Wright's Ross House. The 1600-square-foot home was one of five rental properties designed by Wright for his client Sherman Booth as part of the Ravine Bluffs Development. Eifler plans to use 21st-century building technologies to make the home sustainable for future generations without sacrificing the historic character of Wright's original design.*

Photo Credit: ©Robert Hartmann



*William A. Glasner House, Glencoe, IL (1905)
Wright's original plan for this board and batten Prairie house included, among other features, three octagonal elements, a den, a sewing room and a pavilion connected to the main house by an arched wooden bridge. The octagonal pavilion and bridge never advanced beyond an early conceptual drawing that famously appears in Wright's Wasmuth portfolio. Wright sited the home to take best advantage of spectacular views of a deep ravine leading to Lake Michigan. Although threatened with demolition, the Glasner House has been saved and faithfully restored to its original condition.*

Photo Credit: ©Robert Hartmann



*Sherman Booth House, Glencoe, IL (1915)
The Booth House was the first and largest of six Wright-designed homes for the Ravine Bluffs Development in Glencoe, IL. It is actually the second scheme that Wright prepared for his friend and attorney Sherman Booth, as the first was far too costly to build. The home includes a third-floor roof terrace complete with fireplace.*

Photo Credit: ©Robert Hartmann



One of the features of the Irving & Lorraine Armour House, designed by John Randal McDonald (1960) is the upper level sitting room.

Photo Credit: ©Mark Hertzberg



*Charles F. Glore House, Lake Forest, IL (1951)
The central core of the Glore House consists of a long, low gallery space that opens onto a two-story living area at one end of the house and kitchen work space at the other. Unique to this Usonian design is a large open-plan dining area adjacent to the dramatic living space. Though 60 years old, the house is modern by all of today's residential design standards.*

Photo Credit: ©Robert Hartmann

Blowing up the Onion: Historic Preservation & the Physical Context of Historic Architecture

by Jason Tish

Frank Lloyd Wright's Frederick C. Bogk House (1916) in Milwaukee appeared in the May 1970 issue of *Wisconsin Architect*, the official publication of the Wisconsin Chapter of the American Institute of Architects. The house got some attention during the summer of 1969, when a major HABS (Historic American Building Survey) project was undertaken to document 18 Milwaukee buildings. The HABS is a National Park Service program begun in the 1930s to document important American architecture for the permanent archives of the Library of Congress.

The house was pictured with its next-door neighbor—a plain, brick-veneered box that appears to be a speculative post-war multi-unit building. The caption beneath the photo invited readers to comment on the juxtaposition of Wright's thoughtful single-family house and the disharmonious property next door. The "orchid" and "onion" refer to a popular 1960s-70s program of Capital Community Citizens, a Madison civic improvement group, that annually dubbed development projects as "Orchids" (good urban design) or "Onions" (bad urban design). It was the first time *Wisconsin Architect* editors had ever solicited letters from readers. Two issues later, in July, they published responses. Among them was a terse reply from Taliesin apprentice Edgar Tafel, then working in New York City—"Blow up the onion!"

Tafel's sentiment, serious or not, laying claim to some sort of eminent domain over the adjacent property in order to preserve the dignity of a historically significant building is one that comes up from time to time in local preservation issues. Some preservationists feel that owners of properties surrounding a historic building have an obligation to be sensitive to it, arguing that its context would be compromised by a design that deviates radically from the character of the historic building. These arguments are often put in terms of preservation of a property's "context" or "viewshed."

Wright was masterful at responding to a site, so it's hard to imagine Fallingwater cantilevered over a dammed reservoir, or the second Jacobs house, the solar hemicycle, with an 8-story condo tower on the parcel just to its south. The Robert Lamp House (1903) in Madison was designed for a small lot in the center of a downtown block and surrounded on all sides by traditional 2- to 3-story residences. Wright designed a compact and relatively tall house with an open rooftop terrace to take advantage of site lines over the other houses to both Lakes Monona and Mendota. The view to the east (to Lake Monona) has since been blocked by 5- and 7-story buildings, but the



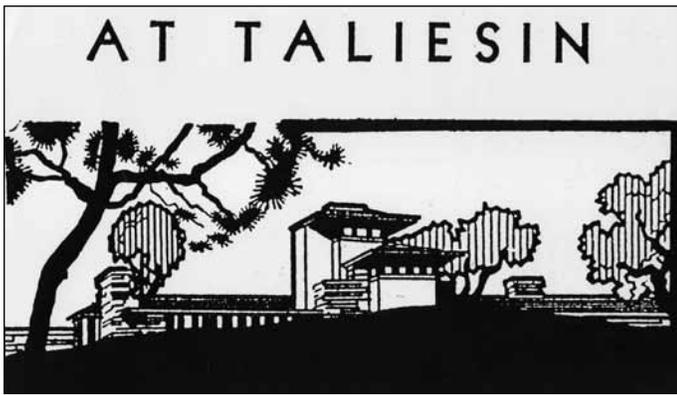
The Frederick C. Bogk House (1916) and neighbor, Milwaukee, WI. Originally published in Wisconsin Architect magazine.

Mendota view is still intact, as are the traditional houses on the west side of the block. Razing the remaining houses and enclosing the Lamp house with taller buildings would destroy a characteristic of the site that directly affected the form of Wright's design. The house would become an architectural artifact, having lost its original site considerations.

Even if Tafel had the power to realize his wish to blow up the onion, someone else could come along and build whatever Milwaukee's zoning ordinances and review authorities would allow. And really, that's the context in which this house was built—on a typical urban lot, facing the street on a typical urban block, among its diverse neighbors. The Lamp House, on the other hand, was a response to the height of its existing neighbors, to its lot in the center of the block, and to the lakes on either side of Madison's isthmus. The same principle applies to its adjacent parcels. The owner can build whatever the zoning code and reviewing committees will allow.

A new Madison Downtown Plan is in the works that recognizes the historic significance of the Lamp House but tries to encourage its preservation at the expense of its context. The plan would create a "bonus area" that encompasses the Lamp House block. It would allow six stories of new development on the entire block with the potential for two bonus stories if a project "accentuates" or "incorporates the restoration of" the Lamp House. As the plan is being negotiated and finalized, preservation-minded people and organizations have a rare opportunity to influence a planning document that would set the rules for the parcels around a significant historic property.

Jason Tish is Executive Director of the Madison Trust for Historic Preservation and a new FLLW-WI Board member. ☒



This column, anonymously written and published in the Chandler Arizonian newspaper on March 13, 1936, addresses the Fellowship's second trip to Chandler, Arizona. The previous year the Wrights and Fellowship took their inaugural trek west, avoiding the brutal Wisconsin winter. During their stay work was focused on the completion of the model of the visionary Broadacre City. As this column states, the focus during their second stay at Chandler's "La Hacienda" a year later was on furniture design and prefabricated housing. Randolph C. Henning

F or the second winter the Taliesin Fellowship has come to Arizona to work.

Without change in plan or procedure the Fellowship, a youthful group numbering about thirty has set up drafting tables under the enclosure of Dr. Chandler's "La Hacienda" here in Chandler and is working with the same zeal and purpose for the future of an American people as it works in its own Taliesin, Wisconsin, a dwelling that encompasses a low hill rising above the Wisconsin River some forty miles from Madison, the capital of Wisconsin.

Taliesin is its name because in Welsh tradition the word "Taliesin" means "shining brow" and was the name of the only British bard ever to sing the glories of the Fine Arts: a Welsh name because of the Welsh ancestry of its master architect and owner - the founder and leader of the Taliesin Fellowship - Frank Lloyd Wright.

From his earlier studio in Oak Park, Illinois, and, since 1911, from Taliesin itself - this horizontal structure has become like a shining brow on its Wisconsin hill and from it for some twenty-five years or more have gone the plans for buildings, complete in every detail, that form the real basis throughout the world for what is now known as "modern architecture." One hundred and eighty-five buildings great and small have already been built by Mr. Wright himself from these plans - records of every one of which are preserved in the archives of great universities and architectural schools and known, wherever architecture is known, all over the world.

Thirty-two years after the beginning of this century and of this new way of building, the Taliesin Fellowship in the face of tragic, and seemingly overwhelming obstacles became a reality at work upon or within its own buildings: a young shoot from fertile soil basic to the growth of a better way of building and living and qualifying to carry on the traditions, already established, of an organic architecture as applied to life itself.

But we insist that the Taliesin Fellowship is not at all a school. Its work is culture, not education as we of the Fellowship have known it in our universities.

There is a general pattern of work, however, that varies in degree and intensity as the seasons change. There is a break in the day at four when the group gathers for tea and discussion of work with their leader and the day swings from work outside to work in the studios. There are Sunday events each in charge of an apprentice and the Sunday evening dinner as guests to meet guests invited by Mr. and Mrs. Wright. Occasionally there are lectures and exhibitions of artistic character. Where ever the Fellowship is at work or play there is usually good music of some kind. Lights are out at ten. The working Fellowship needs eight hours of sleep and it rises at six-thirty. The connection with urban life is rather defiantly cut. The Fellowship is expected to definitely and continuously concentrate on the work in hand while they remain in the Fellowship. During the spring and summer more time is spent tending to the gardens and the fields of the two hundred acre farm because the Fellowship hopes and endeavors to feed itself so far as is possible. No "back to the land movement" even so, mind you. Instead, "forward to the land" with all machinery and modern conveniences which have become useful to human life, and trying to make use of the ground a luxury enriching a creative manner of life which is gradually growing up in the Fellowship.

All the work within the life of the Fellowship - Field - Studio - Structure - or Kitchen - aims to make clear a better way of doing the thing needed to be done - doing it always with a more complete sense of all life; that is to say with Art in this integral sense, as organic. In the Fellowship intimate knowledge is growing of materials and sympathetic recognition of their nature, whether they be wood, stone, brick, steel, glass or the new synthetics. Work in the Fellowship is inspired by its leader with innate feeling for the relation of each individual part, including one's own self, to the whole structure - no longer seeing painting and sculpture and music and architecture as departments of the human mind but practicing them as integral parts of the whole of life.

In Arizona last winter, under Mr. Wright's direction, the Fellowship concentrated all of its activity upon the building of a twelve-foot-square model of Broadacre City: the first time in history that a plan has been completed in every

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In Memorium

Albert "Ollie" Adelman

Albert "Ollie" Adelman died January 13, 2012 in the house that Wright designed for him and his late wife Edie in Fox Point, Wisconsin in 1948. He was 96 years old. He had graciously opened his house up to Frank Lloyd Wright® Wisconsin for a special fund-raising event during the 2011 Wright & Like tour. Adelman had seen a picture of Wright in Life magazine. His family needed a new home, and he and his father needed a new plant for their growing dry cleaning business. After going back and forth about the cost and size of the house, in the end they got the house they wanted for just over their \$75,000 budget. Adelman decided to pass on the laundry plans, opting instead to buy five laundries in the area to get the space they needed rather than building the more expensive plant Wright had designed for them.

James Dresser

Lake Delton architect James Robert Dresser worked as an apprentice to Frank Lloyd Wright. He died January 23, 2011 at the age of 85. Dresser joined the Taliesin Fellowship after serving in World War II in the Army Corps of Engineers. After leaving Taliesin, he designed a number of notable buildings including the Lake Geneva Public Library, Beloit Gonstead Clinic, Del-Bar Supper Club, the Minnesota pavilion at the New York World's Fair, the original Tri-Dairy PDQs, the original Tommy Bartlett's Robot World, Field's at the Wilderness Supper Club, and a number of homes and restaurants.

Harvey Glanzer

Harvey Glanzer, owner of Frank Lloyd Wright's A. D. German Warehouse (Richland Center) and former steward of the Malcolm Willey House (Minneapolis), died March 13, 2011, five days before his 95th birthday. A retired engineer, Glanzer had hoped to redevelop the long-empty warehouse building. Pointing to the building's fourth floor, he told a Minneapolis Star Tribune reporter in 2000, "This could be the finest restaurant in southwestern Wisconsin." However, he estimated that it would cost at least \$1 million to open the building for year-round use.

Robert Graves

Robert Boynton Graves, age 84, landscape designer and Wyoming Valley School, Inc. Board President (Spring Green), died Sept. 5, 2011. His father managed Frank Lloyd Wright's Taliesin farm, and the family moved to Taliesin and purchased the Hilltara "home farm" from Wright's protégé William Wesley Peters. Graves managed Peters' Hereford cattle herd and did landscape design work. His commissions for Wright included Milwaukee's Usonian Chapel and Greek Orthodox Church. He then managed the Wright-designed Spring Green Restaurant (now the

FLLW Visitors Center), Wintergreen Ski Hill and the Springs Golf Course. Graves and his wife created the Uplands Arts Council and formed the nonprofit Wyoming Valley School, Inc. to restore and preserve the Wright-designed building as an arts and cultural educational center.

Sydney Johnson

Dr. Sydney Johnson, 79, died April 20, 2011 in the courtyard of his beloved Villa Terrace Museum while clearing a path, scraping off the dregs of winter from the mosaic stones so that others could enjoy their beauty. Johnson served as Chairman of the Board of the museum and was instrumental in the renovation of its classical Italian gardens. As an active member and patron of Milwaukee's art community, he also served on the Boards of the Charles Allis Art Museum and the Skylight Theatre, was a member of the University Club, and served on the Frank Lloyd Wright® Wisconsin Board. He retired in 1999 after heading Lakeview Hospital's Department of Anesthesiology.

Margaret Kinney

Margaret Kinney, a distant relative, friend and client of Frank Lloyd Wright, died March 24, 2011. She was 92. Kinney got a summer job at Taliesin as an aide to Wright's sister Jane Porter when she was 17. In 1951, she and her husband asked Wright to design a home for them in Lancaster, Wisconsin. They did the groundwork for the house themselves; the work took three years. The Kinneys were often guests at various celebrations at Taliesin. The Kinney House is listed in the National Register of Historic Places.

Edgar Tafel

Architect Edgar Tafel died January 18, 2011 at his Manhattan townhouse. Tafel was one of the original apprentices in the Taliesin Fellowship (1932-41). He helped supervise the construction of Fallingwater. Here in Wisconsin, he supervised the construction of the SC Johnson Administration Building, Wingspread and the Bernard Schwartz House (Two Rivers). His distinguished career includes 85 homes, 35 houses of worship, colleges, factories, community centers, and building additions. He was also active in international efforts to preserve Wright-designed buildings and in preserving Wright's legacy in books, television appearances, and lectures. Tafel, a highly effective, independent architectural genius at the Fellowship, left the program to strike out on his own 9 years after coming to Spring Green.

A Unique Perspective of Wright Designs

by *Theresa Dickison*

In celebration of the 100th anniversary of the building of Taliesin in Spring Green, the Milwaukee Art Museum mounted the “Frank Lloyd Wright: Organic Architecture for the 21st Century” exhibition to give museum visitors a unique perspective on Wright’s design process. Beginning last February and running through May, the exhibition was a celebration of all things Wright, with over 150 objects on display including rare models, drawings and home movies.

The objects ran the gamut of both actual, realized designs and drawings and models of proposed projects. Displayed as isolated objects in a neutral environment, the visitor was able to concentrate fully on the colors and elements of Wright’s designs in a way that is nearly impossible anywhere else.

Over his lifetime, Wright designed 1,142 architectural works of which 532 (that we know of) were eventually built. Drawings of some of his most famous works were presented, including Fallingwater and all three building phases of Taliesin East (which afforded an unexpected side-by-side opportunity to see its evolution). Even more interesting were the drawings of the buildings that could have been—the Mile High Office Tower (“The Illinois”) created in 1956 for Chicago or the cottage that Wright designed for Ayn Rand in 1946 (and which looks suspiciously Fallingwater-like with its concrete cantilevers). Seacliff, a home Wright designed in 1945 for the V.C. Morris family, could have rivaled Fallingwater for iconic status with its multi-story façade built directly into a bluff over the sea in San Francisco.

Arguably, the most arresting objects in the exhibition were the small-scale models of Broadacre City and the Herbert Jacobs House in Madison. Perhaps one of the most ambitious plans that Wright ever devised, Broadacre City was an urban development that he first proposed in 1932. Its central idea was that every family would be given one acre of Federal Reserve land, and a Wright-



A model of the Great Workroom, SC Johnson Administration Building, 1936.

Photo Credit: ©Mark Hertzberg

designed community would be built from this base. In 1934, students working at the Taliesin Fellowship built an extremely detailed 12 x 12-foot painted wood model of the proposed Broadacre City, and it is this model that was shown in the exhibition. This was a final opportunity for the public to see this particular model, as it will no longer be publicly displayed due to its fragility.

The Jacobs House 3-D model was created in 2009. The basswood model takes the house’s components—from windowsills to the underground heating system—and “explodes” it so that all the components look as if they are hanging in mid-air. One can’t help but wonder what Wright would have thought of this model of one of his most innovative designs. (My hunch: He would have wanted one.)

Even though all of the objects shown in the exhibition are objects of art all on their own, the most poignant display was the home movies showing Wright and his students working and wandering around the grounds of Taliesin. In silent black and white, the movies afford a look at Wright as a living, breathing human being, which we often forget when looking at still photos.

Theresa Dickison is a FLLW-WI member. ☒

Wright Artifacts, from page 1

SC Johnson also hopes to increase Wright-related tourism in Racine. About 5,000 people tour Wright’s SC Johnson Administration Building annually. The goal is to quadruple the number of Wright visits to the campus after the exhibition opens. Visiting hours at the SC Johnson campus and Wingspread will be expanded. “We can help the economic development of Racine,” says Kelly Semrau, senior vice president for Global Corporate Affairs, Communication and Sustainability, “and also make sure that Wright is open to humanity.”

The company will work with local governments and tourism associations to develop a Frank Lloyd Wright tourism

heritage trail, perhaps even with highway signage, between Chicago, Oak Park and River Forest, Racine, Milwaukee, Madison, and Spring Green.

Wright built four buildings in Racine—the Administration Building (1936), Wingspread (1937), Research Tower (1943), and Keland House (1954)—as a result of his meeting with Johnson. His legacy will now be preserved in the new exhibition, and, if SC Johnson’s vision is realized, Racine will become even more of a destination point for Wright tourism.

This article was originally published on wrightinracine.com. Mark Hertzberg is chair of FLLW-WI’s publications committee. ☒

Wright Calendar

Events are free unless otherwise noted.

Sunday, February 5
3 pm
 Public Tours
 Bernard Schwartz House
 Two Rivers
 \$10 Donation

Saturday, February 11
1-4 pm
 Open House and Tours
 ASBH Model B-1
 Milwaukee
 \$10 Donation

Sunday, February 12
1-3:30 pm
 Open House and Tours
 Seth Peterson Cottage
 Lake Delton
 \$4 Donation

Saturday, February 25
1-4 pm
 Open House and Tours
 ASBH Model B-1
 Milwaukee
 \$10 Donation

Saturday, March 10
1-4 pm
 Open House and Tours
 ASBH Model B-1
 Milwaukee
 \$10 Donation

Sunday, March 11
1-3:30 pm
 Open House and Tours
 Seth Peterson Cottage
 Lake Delton
 \$4 Donation

Thursday, March 15
7 pm
 Wright Design Series
 "An Architectural Impact on
 Community: New Orleans"
 Presented by Allen Eskew, FAIA,
 Principal of Eskew+Dumez+Ripple
 Monona Terrace
 Madison

Saturday, March 24
1-4 pm
 Open House and Tours
 ASBH Model B-1
 Milwaukee
 \$10 Donation

Thursday, March 29
7 pm
 Wright Design Series
 "Organic Cotton: The Journey is the
 Prize"
 Presented by Harmony Susalla,
 Designer
 Monona Terrace
 Madison

Sunday, April 1
3 pm
 Public Tours
 Bernard Schwartz House
 Two Rivers
 \$10 Donation

Sunday, April 8
1-3:30 pm
 Open House and Tours
 Seth Peterson Cottage
 Lake Delton
 \$4 Donation

Thursday, April 12
7 pm
 "Great Un-expectations x
 PechaKucha"
 Multiple presenters
 Monona Terrace
 Madison

Saturday, April 14
1-4 pm
 Open House and Tours
 ASBH Model B-1
 Milwaukee
 \$10 Donation

Sunday, April 8 - Friday, April 13
 Seth Peterson Cottage Work Week
 Lake Delton
 Volunteers: call 608.238.8355

Saturday, April 28
1-4 pm
 Open House and Tours
 ASBH Model B-1
 Milwaukee
 \$10 Donation

Tuesday, May 1
7 pm
 Wright Design Series
 "Design Excellence: A Catalyst for
 Invention & Transformation"
 Presented by Monica Ponce de Leon,
 Architect, MPdL Studio
 Monona Terrace
 Madison

By the Numbers

Membership

Have you ever wondered about the make-up of the Frank Lloyd Wright® Wisconsin membership? Here are some numbers that might surprise you:

- 250 members in 2011
- 174 members in Wisconsin
- 17 states have FLLW-WI members

Wright & Like 2011

This was the third time the tour has visited Milwaukee, and it was another record- setting year.

- 581 total attendance at Saturday's tour
- 74 a record number of people attending the Sunday event
- 20 the number of states represented by W&L attendees
- 2 guests came from Denmark

Fall Event 2011

On November 5 two busloads of architecture fans headed south from Wisconsin for a day of touring Wright sites in Lake Forest and Glencoe, Illinois.

- 100 participants
- 5 states represented (IA, IL, MN, WI, TX)
- 4 Wright-designed houses on this tour
- 3 participants came from Iowa
- 2 tour goers came from Vancouver BC
- 1 great time was had by all!

For a complete listing of Wisconsin Wright sites open to the public, including tour and contact information, please visit our website at wrightinwisconsin.org.

At Taliesin, from page 8

detail for a better way of living in the future that uses machine advantages to get man out into space and clear air of open country-side where he has room to develop more naturally a freer life for himself.

The most intensive part of this work was done right here at the Hacienda where this year we are working on several projects of importance. Among them are the designing of a complete line of furniture for the interiors of the characteristic moderate cost homes of Broadacre City; making the plans for small "fabricated" houses eventually to be "prefabricated" and to be built very economically and inexpensively upon a unit system, the whole house a "fabric" with an economy that is no enemy to comfort, beauty and American individuality.

The following is an excerpt from an article in the Architectural Review of London, January 1935, written by John Gloag, the English author sent to Taliesin by the editor, H. De Cronin Hastings to report upon the work of the Fellowship: "The Taliesin Fellowship is not an 'art colony.' It is not an 'escapist' school. It is a social research station unrecognized and unsupported by the country which will benefit by its work. It is training designers as they have certainly never been trained before, to accept responsibility for civic and national planning, for industrial and architectural design: it is giving them a profound understanding of the characteristic art of the machine age."

Such is a general view of the Taliesin Fellowship. ☒

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Historic Photo

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he Arthur R. Munkwitz Apartments at 27th Street and Highland Boulevard in Milwaukee were demolished in 1972 to accommodate a street widening project. Built in 1915-16 by Arthur L. Richards, the same builder of the Burnham Street ASB homes, the complex consisted of two side-by-side structures with four flats in each building. Munkwitz, a real estate investor, owned these apartments. He was president of the American Realty Service Company, and Richards was vice-president. This photograph was taken in the late 1960s or early 70s and has never been published before.



Photo credit: © Robert Hartmann