

WRIGHT IN WISCONSIN

■ NEWSLETTER OF FRANK LLOYD WRIGHT® WISCONSIN ■

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MAY 2013

Wright & Like™ 2013: Greetings from Lake Country

by Denise Hice, Wright & Like™ 2013 Tour Chair

Delavan Lake and Lake Geneva: two lakes that share crystal clear waters, picturesque views and palatial lakeshore residences. These Wisconsin lakes became popular vacation destinations in the late 19th century for the many wealthy Chicagoans who were in the forefront of business and industry and were seeking respite and a simpler lifestyle at their summer lakeshore retreats.

Frank Lloyd Wright's friendship with Oak Park developer and neighbor Henry H. Wallis led to the commission for a gatehouse to serve as the entrance for Wallis' property on Delavan Lake. The year was 1894. In 1900, Wallis once again secured Wright's services for the design of a two-story summer cottage and boathouse for his Delavan lakeshore complex that he named "Wallisia." From 1900 to 1905, four more clients subsequently commissioned Wright to also design their summer residences along Delavan Lake's South Shore Drive, including the Delavan Lake Yacht Club, which has since been demolished.

In contrast, a variety of architectural styles grace the shores of nearby Lake Geneva, with styles ranging from Prairie, Craftsman and Shingle Style to Queen Anne, Italianate and the Revivals—Greek, Georgian and Tudor. These grand summer houses are as unique and intriguing as their important clients.

Once again, please join us on Saturday, June 8 as Frank Lloyd Wright® Wisconsin visits the "Lakes" for *Wright & Like™ 2013: Greetings from Lake Country* to celebrate the architecture of Frank Lloyd Wright and his contemporaries for our 18th annual home tour! Featured are nine private residences and two public buildings for your touring pleasure.

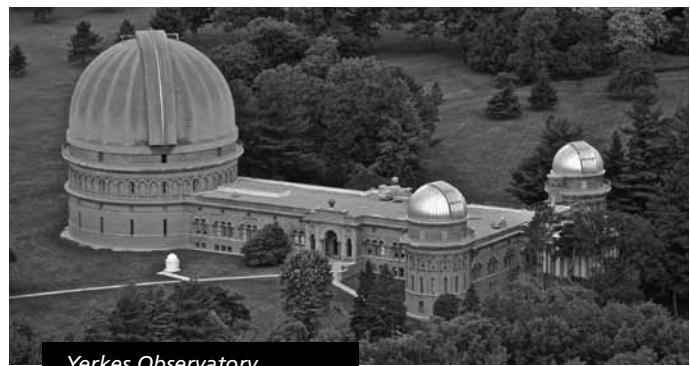
The *Wright & Like™ 2013* weekend experience starts on Friday, June 7 with An Evening Under the Stars at George Williams College and Yerkes Observatory. Begin the evening

with a self-guided tour of the historic grounds of this 1886 YMCA summer camp, now known as George Williams College. Enjoy an old-fashioned barbecue dinner with your Wright & Like™ colleagues. Then travel to adjoining Yerkes Observatory for a guided tour of this impressive Beaux Arts style building with its ornate terra-cotta adornments, which houses the world's largest refracting telescope. Bid at our silent auction in support of Frank Lloyd Wright® Wisconsin. After dark, telescopes will offer an evening of stargazing on the lawn of Yerkes!



George Williams College

George Williams College



Yerkes Observatory

Yerkes Observatory

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Save the Date Wright and Like™ 2013

Greetings from Lake Country
Delavan Lake & Lake Geneva, June 8

From the President

Wright & Like™ 2013: Greetings from Lake Country

It's May, and that means we're nearing our annual Wright & Like™ tour. This year's tour will take you to the beautiful Delavan Lake and Lake Geneva areas of southeastern Wisconsin on Saturday, June 8 (Mr. Wright's birthday). The tour will include Wright's idyllic Fred B. Jones Estate, "Penwern," as well as his Charles S. Ross residence nearby. An exciting collection of "Like" sites, including two stunning designs by architect Ken Dahlin and several homes never before open to the public, guarantee a great tour.

Our Friday Night Event will be An Evening Under the Stars tour at the famed Yerkes Observatory in Williams Bay, after a fine barbecue buffet at nearby George Williams College.

According to local legend, when Albert Einstein came to America in 1921, he stated his wish to visit two sites in the United States. His first priority was Niagara Falls, and Yerkes Observatory, the birthplace of modern astrophysics, was his second. Tap your inner Einstein and reserve a place at this year's Friday Night Event. You won't be disappointed.

Our Sunday morning Brunch/Boat Trip to tour the historic Black Point Estate on Lake Geneva will be no less spectacular.

The Wyoming Valley Cultural Arts Center

Frank Lloyd Wright designed and built more than 40 structures in his native state. A few, like the Geneva Inn in Lake Geneva and the Munkwitz Apartments in Milwaukee, have, unfortunately, been demolished. However, most of his Wisconsin work is extant and currently, there are 10 Wright sites open for public tour. That number has just increased by one. The Wyoming Valley Cultural Arts Center (formerly known as the Wyoming Valley School) near Spring Green is now open to the public (phone: 608.588.2544; website: <http://wyomingvalleyschool.blogspot.com>). This structure is the only public school ever built by Frank Lloyd Wright and for years served as a grammar school for students in the Spring Green/Wyoming Valley area.



Robert Hartmann

It has taken on a new life with its mission "to restore and preserve the Frank Lloyd Wright-designed Wyoming Valley School for use as an educational center offering arts and cultural workshops, performances and lectures to the community," according to its new Director Pamela Stefansson. We welcome Pamela to our Board of Directors in May as the appointed site representative. She has recently retired from a 26-year career with the Frank Lloyd Wright Foundation as Executive Assistant to the CEO, Assistant Secretary of the Board, and Director of Admissions and Financial Aid & Registrar of the Frank Lloyd Wright School of Architecture.

Robert Hartmann, President, Frank Lloyd Wright® Wisconsin 

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Wright's Middle Way

by Ken Dahlin, AIA

In the last issue's *Wright Thoughts* article, I wrote that Frank Lloyd Wright not only opposed traditional architecture but also the later developing modernism when it took root in Europe in the 1920s and 30s. Even though many have attributed this to the architect's ego, I proposed that there may be something more significant than that which, if understood, will give us greater insight into Wright's philosophy of design. However, before exploring modernism, first we will look at Wright's early Prairie period and his reaction against the prevailing traditional styles around the turn of the 20th century.

One of Wright's early treatises on architecture, "In the Cause of Architecture," written in 1908, was primarily written with the backdrop of the old forms of traditional architecture in mind. First in his list of propositions for a new architecture is that of "Simplicity and Repose." Expanding on this idea, Wright says that a building "should contain as few rooms as will meet the conditions which give it rise..." and that "an excessive love of detail has ruined more fine things from the standpoint of fine art ... than any one human shortcoming—it is hopelessly vulgar." Further into his essay, he becomes more pointed in his attack on traditional architecture and states:

Our aesthetics are dyspeptic from incontinent indulgence in "Frenchite" pastry. We crave ornament for the sake of ornament; cover up our faults of design with ornamental sensualities that were a long time ago sensuous ornament. We will do well to dismiss this unwholesome and unholy craving and look to the simple line... The old structural forms, which up to the present time have spelled "architecture," are decayed.

And then, as he approaches the conclusion of his essay, he makes the sweeping architectural prophecy:

As for the future, the work shall grow more truly simple; more expressive with fewer lines, fewer forms; more articulate with less labor, more plastic, more fluent, although more coherent; more organic.



Robie House

Just a couple of years later, Wright's Wasmuth Portfolio was published and exhibited by Berlin publisher Ernst Wasmuth (1910-11). Featured in this work were wonderfully illustrated drawings of his early work including the Robie House, which was perhaps the most influential project of his in Europe.

The Portfolio had immediate impact on the young architects Le Corbusier, Mies van der Rohe and Walter Gropius, all essentially apprentices of Peter Behrens in Berlin at the time. Later, in 1946, Mies would reflect on this:

At this moment, so critical for us, there came to Berlin the exhibition of the work of Frank Lloyd Wright. This comprehensive display and the extensive publication of his works enabled us really to become acquainted with the achievement of this architect. The encounter was destined to prove of greatest significance to the development of architecture in Europe. The work of this great master revealed an architectural world of unexpected force and clarity of language, and also a disconcerting richness of form....The dynamic impulse emanating from his work invigorated a whole generation.

Given the traditional condition of architectural styles around the turn of the century and the force with which Wright sought to overcome its inertia, it must have surprised even him the degree to which modernism would soon become the architectural avant-garde. The European architects saw in Wright's work a bold architecture that shed ornament, used horizontal expanses of windows that would become for them ribbon windows, contained a new interior sense of space and horizontal planes that broke free of confinement, displayed honesty of materials, and expressed the art and craft of the machine.

Le Corbusier, known for his expression, "a house is a machine for living," designed Villa Savoye, which was a study of the white pristine box, perched on piloti (thin plain columns) above a broad lawn, sporting ribbon windows and some juxtaposed curved elements that caused Vincent Scully to argue that it influenced Frank Lloyd Wright's Fallingwater home designed a few years later. Mies van der

Please see Wright Thoughts, page 8

by Terry Boyd

The Layton Boulevard West Neighborhoods

Throughout his career, Frank Lloyd Wright was committed to designing a uniquely American house that reflected and enhanced the lives of average Americans. Early work toward this goal was the American System-Built (ASB) Homes project. Now almost a hundred years old, the six ASB homes on Burnham Street provide tangible evidence of his experimentation to achieve this goal, and evidence that the goal is as important to quality of life today as it was in 1917.

In contemporary terms, Wright's goal might be expressed as a desire to design high quality houses at an affordable price that address the needs of contemporary families. This is one of the main goals of Layton Boulevard West Neighbors, Inc., a thriving, nonprofit grassroots community development organization dedicated to revitalizing three neighborhoods. Located in a residential area of the Burnham Park neighborhood, the ASB homes are among a wide variety of sturdily-built houses in the full range of early 20th century styles: Arts and Crafts bungalows, workers' cottages, eclectic late Victorian frame houses with stained glass windows and elaborate exterior trim, Colonial Revival brick houses, and houses with German architectural details.

When the ASB homes were built, this farming area was beginning to be plotted and populated with working-class families aspiring to move up through buying property and building modest houses. Families were venturing into the new area just as the team of developer Arthur L. Richards and Frank Lloyd Wright were building models for a new vision for modestly priced houses. Over the decades, a thriving, culturally diverse neighborhood of businesses, commercial enterprises, restaurants, and places of entertainment, religion and community activity appeared. As the economy of the south side of Milwaukee gradually declined over time, the surrounding neighborhood followed.

Distressed by the plight of the neighborhood in the early 1990s, the School Sisters of St. Francis mobilized residents, businesses and neighborhood stakeholders, resulting in the establishment of the Layton Boulevard West Neighbors (LBWN) organization. Supported by both public and private entities, it is now one of Milwaukee's most successful community development organizations. Through programs and staff, it empowers neighbors and businesses, along with outside partners, to proactively respond to neighborhood-identified needs and opportunities. Goals include stabilizing and revitalizing the area through grassroots leadership, economic development, homeownership promotion, housing development and rehabilitation.

In 2006, the neighborhood became one of Milwaukee's first Healthy Neighborhoods, an initiative established by the Greater Milwaukee Foundation and the City of Milwaukee. In 2010, the Milwaukee Zilber Neighborhood Initiative named LBWN as the third neighborhood to focus their neighborhood revitalization efforts. This spring, the organization was a finalist for two MANDI Awards (Milwaukee Awards for Neighborhood Development Innovation). One recognized the innovative leadership of Executive Director Charlotte John-Gomez. The second recognized the creation of a pocket park on an empty parcel of land a block away from the ASB homes along Burnham Street. In keeping with the community-led approach of LBWN, neighbors and area students turned the neglected area into a community garden with a sustainable rain harvesting system, play area and park benches. Numerous city departments and private entities contributed services.

This summer, we will continue the street-side revitalization of Burnham Street with a landscaping project that eventually will extend the full block of the ASB homes. And Frank Lloyd Wright® Wisconsin will break ground on the next major restoration project, the duplex at 2732 West Burnham Street.

One of the core goals of LBWN is to support and facilitate home rehabilitation and ownership through the Turnkey Renovation Program. The program acquires deteriorating houses, assists with renovations, and works with potential homeowners to purchase at a price affordable for moderate-income, owner-occupant buyers. It is instrumental in returning the extensive architectural assets within the community to their former shine through working with both longtime homeowners, and helping potential owners become house-proud members of the neighborhood.

The early settlers and Richards and Wright shared a common belief, that quality of life requires quality housing. The commitment of LBWN to quality housing renews that spirit. John-Gomez comments, "When I am presented with an idea from the neighborhood, and I know it is a good idea for the neighborhood, I find a way to make the idea happen." Over many years, with the efforts of many individuals, businesses and donors, the same could be said of all those sustaining the American System-Built Homes project on Burnham Street. Frank Lloyd Wright® Wisconsin is pleased to be an integral stakeholder in the broader neighborhood as we all work toward making good ideas happen.

Check out the hive of activity in the Burnham Park neighborhood at the Layton Boulevard West Neighbors website: www.lbwn.org, or contact LBWN at 414.383.9038 or info@lbwn.org. ☐

Sherri Shokler: Our Public Face

If you have ever called the Frank Lloyd Wright® Wisconsin office, sent in a membership or a donation, made an online Wright & Like™ ticket order, volunteered with FLLW®WI, received one of our brochures or newsletters, or seen a post on our Facebook page, then you have crossed paths with Sherri Shokler, our Office Manager. For nearly 15 years, she has been the public face of Frank Lloyd Wright® Wisconsin, the nation's only statewide Wright organization.

From our downtown Madison office, she coordinates the activities of the organization and its 20-plus directors from all across the state.

Serendipity brought her to Frank Lloyd Wright® Wisconsin when, in 1998, a fellow art student casually asked if she would be interested in a part-time clerical job. She interviewed with Jan Marshall Fox, the organization's second president. After talking for more than an hour about art and the friends they soon discovered they had in common, Sherri was hired.

Having grown up in Independence, Missouri, Sherri was mainly aware of Frank Lloyd Wright as the famous architect who designed the Guggenheim Museum. Her personal introduction to Wright's architecture was both fortuitous and memorable. When she moved to Wisconsin, her close friend, Virginia Cobb, was working in the Chicago firm of architect John Eifler, who was known for his Wright restoration work. The firm's project at the time was the Seth Peterson Cottage (1958) in Mirror Lake State Park. Through her friend, not only did Sherri attend the cottage's grand opening celebration in the summer of 1992, where she met Audrey Laatsch, Bill Martinelli and Tom Garver, but that winter she even had the opportunity to spend a snowy weekend at the cottage. Six years later, when Sherri was hired into the organization, she was pleased to see and be welcomed by the familiar faces of Audrey and Bill, who were FLLW®WI board members at the time (Tom later joined the board).

The 10-hour-a-week clerical job has evolved over time to become, on average, a 20-hour-a-week position that involves a little bit of everything. Sherri sees her role as helping a very dedicated group of volunteer directors be successful in achieving the organization's mission. She



Sherri Shokler

relishes the part-time nature of the job because it allows her the time and flexibility to help her family (all out-of-state) and to pursue her own interests in mixed-media art, gardening and caring for her cat and four dogs. Unfortunately, her dogs do not have a dog house based on a Wright design—at least not yet.

©Mark Hertzberg

One of the things Sherri most enjoys about her work is the multitude of connections that happen between her and

FLLW®WI members, among event attendees, and to the places that are featured in the organization's events. She has seen a number of long lasting friendships develop as a result of people meeting and making a special connection at FLLW®WI events. "It is so nice to see those friendships continue as people return and take our tours year after year," she says.

Sherri also reflects fondly on the many wonderful people she has met. One year she helped architecture student Mayumi Nishiyama, who came from Japan for the W&L™ tour, plan her itinerary by email. Mayumi made a special point of stopping at the tour headquarters to meet Sherri and thank her in person.

Perhaps Sherri's favorite story occurred at the Madison Wright & Like™ tour in 2009, when she helped Roy and Carolyn Williams from Bristol, Virginia participate in the tour as part of their 50th wedding anniversary celebration: a cross-country Frank Lloyd Wright road trip to see Wright sites they had not experienced before. Sherri notes: "I loved getting to see them, and to see how much fun they were having. What an amazing way to spend your 50th anniversary!"

Sherri has also seen information on the Wright in Wisconsin website help a family discover a bit of its own history. Clare Noonan from Colorado was doing research on her grandfather, architect Clare Hosmer, when she came across one of his homes from the Wright & Like™ 2011 tour in Milwaukee on our website. Noonan knew little about her grandfather's career beyond the fact he was an architect, so she took a chance and called the FLLW®WI office. Sherri was able to put her in touch with a FLLW®WI member and architectural historian who had done research on Hosmer. Clare called to thank Sherri for making a connection that

Please see Sherri Shokler, page 11

Wright & Like, from page 1

Saturday morning (June 8) begins your *Lake Country* tour experience. Wright & Like™ offers you this rare opportunity to visit the splendid Delavan Lake summer homes by Frank Lloyd Wright for his clients Messrs. Jones, Ross, Spencer and Wallis. The Charles A. Stevens estate boasts two distinct architectural styles: the turn-of-the-century Gardner's Lodge by Wright's friend and contemporary architect Robert C. Spencer, Jr. and an early prefabricated All-Steel home from the 1930s. Present-day architects Ken Dahlin and Brian Spencer have both created stunning homes that exemplify Prairie and Arts and Crafts principles. Wright apprentice James Dresser created the public library on the shores of Lake Geneva, whose design is his homage to the master. And the stunningly ornate Yerkes Observatory, adorned with playful decorative figures throughout, is the work of master architect Henry Ives Cobb.

After a delightful day of touring these magnificent lake properties, join us on Saturday evening at Lake Lawn Resort to celebrate Frank Lloyd Wright's 146th birthday with a very "Wright" birthday cake. Wright & Like™ tour attendees, volunteers and our special homeowners are all invited to the celebration, as we toast the architecture that has brought us all together!

Conclude your Wright & Like™ weekend on Sunday morning (June 9) with *The Lady and the Beer Baron* in Lake Geneva. Enjoy the rich tradition of cruising on the historic passenger steamer *The Lady of the Lake*. This scenic boat excursion includes brunch and a narrated tour of the history of Lake Geneva and of the grand lakeshore estates built in the late 19th and early 20th century by Chicago's elite. Passengers will then disembark for a guided tour of the restored house and gardens of Black Point Estate, the palatial summer home built in 1888 for Chicago beer baron Conrad Seipp. Take a step back in time and become part of the history that is Lake Geneva!



Fred B. Jones Boathouse
Architect - Frank Lloyd Wright

Enjoy magnificent architecture, warm summer breezes, Lakes Delavan and Geneva, and our Wright & Like™ hospitality as we greet you to Lake Country! ☺



Arrowhead
Architect - Ken Dahlin



Charles S. Ross House 1902
Architect - Frank Lloyd Wright

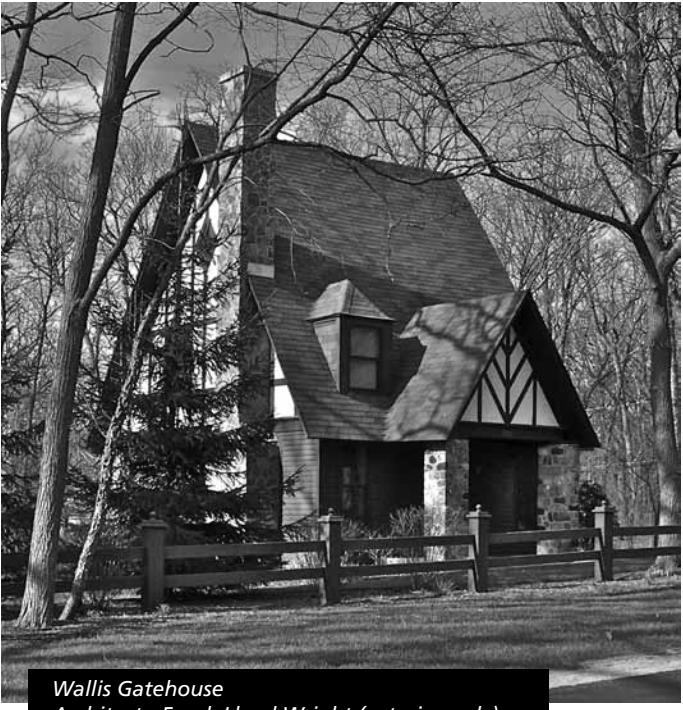


Black Point Estate



Robert Hartmann

Charles A. Stevens Estate – Gardner's Cottage
Architect - Robert C. Spencer Jr.



Mike Lilek

Wallis Gatehouse
Architect - Frank Lloyd Wright (exterior only)



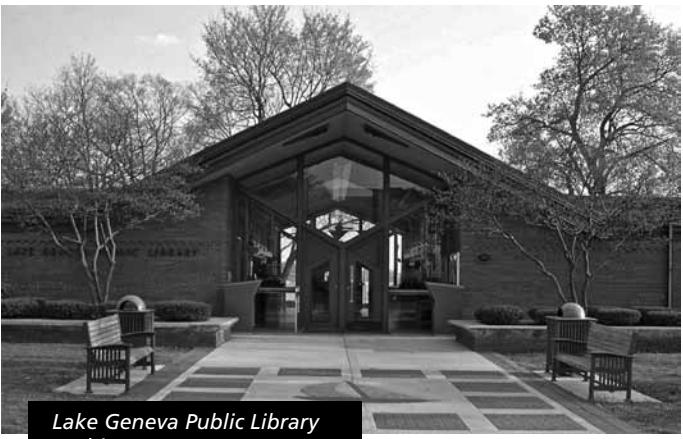
Mike Lilek

Fred B. Jones Summer Residence, Penwern
Architect - Frank Lloyd Wright



Robert Hartmann

Charles A. Stevens Estate – All-Steel Home
Architect - Howard T. Fisher, General Houses, Inc.



Lake Geneva Public Library

Lake Geneva Public Library
Architect - James Dresser



Oneida Wheeler/Shorewest Realty

John B. Schwemm House
Architect - Brian A. Spencer



Ken Dahlin

Shibumi
Architect - Ken Dahlin

Rohe, author of the famous dictum, "Less is more," had several important modern buildings by 1930 including the Barcelona Pavilion, which seemed to distill Wright's ideas down to their minimalist limit; ideas such as unified interior space, elimination of ornament, horizontal planes with cantilevered overhangs, honest expression of materials, and the blurring of inside and outside in his deconstructed box.



Ashley Pomeroy at en.wikipedia

If imitation is the sincerest form of flattery, Wright initially must have felt satisfaction over his influence in Europe as he saw his ideas take shape there—up to a point, that is. When those architects took those ideas further than Wright had done, his image of himself as the architect at the cutting edge of progress must have seemed in jeopardy. And so, we start to see in Wright his reaction against modernism and the International Style in particular.

In the Kahn lectures of 1931, just after the milestone modernist works of the Barcelona Pavilion and Villa Savoye, Wright states his view on the matter:

There is no good reason why forms stripped clean of all considerations but function and utility should be admirable beyond that point: they may be abominable from the human standpoint....The negation naturally made by the machine, gracefully accepted now, may, for a time, relieve us of sentimental abortion and abuse, but it cannot inspire and recreate humanity beyond that point. Inevitably the negation proceeds upon its own account to other abuses and abortions, even worse than sentimentality.

Here Wright acknowledges the benefit modern architecture provided in purging the architectural world of traditional dead ornament (often referred to by Wright as "sentimentality") but cautions against the de-humanizing effect brought in by modernism that he alludes to here, along with the negation of the role of inspiration in design.

In his "A Testament," written in 1957, Wright further states his thoughts on modernism:

Nevertheless the straight-line, flat-plane effects, the new shapes of shelter I had published in Germany (1910) and France (1911) have, by stimulating worldwide imitation and some true emulation, scattered far. ...But as yet, no deep satisfaction. 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... 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... But no matter how many, such derivations from the outside in all run dry....

What can we glean from these writings? Yes, just as with the traditional architecture before him, he had issue with the modernism that followed him. Wright had the dilemma of wanting to take credit for a movement that he could not endorse. But there was also substance behind his rhetoric against modernism; in fact, superficial visual similarities aside, it revealed a widening chasm between the two philosophical foundations. We see Wright making the distinction between modern architecture and his organic or intrinsic architecture, the sterile and dry versus his deeper, more satisfying architecture. Wright also made the case that his organic architecture was more suited to American individual democratic freedom. So, we see Wright separating himself from modernism, at least a certain kind of modernism. Is it any wonder then that Philip Johnson slighted Wright, who refused to play the modernist game when he put together the highly influential 1932 Museum of Modern Art (MOMA) exhibit, "The International Style: Architecture Since 1922?" The impression given at the exhibit was that Wright was an important forefather to modernism, but that his time had come and gone, and now others were leading the charge of modernism.

We have touched upon some of what Wright thought was missing from modernism. And yet, organic architecture never had the far-reaching influence that modernism did and still does today. Although modernism waned toward the latter part of the 20th century after a brief hiatus with Post-Modernism, we currently see ourselves back in the full sway of modernism. So now, in the 21st century, when most academic institutions only treat Wright as a historical novelty, we have to ask ourselves, is Wright hopelessly out of date (as even he appeared to many in the 1930s), or does his voice point to a blind spot in our age? Has architecture today made Wright's work moot, or is there something missing in today's architecture to which Wright had an answer? This question is more relevant today than ever, and I will be continuing this discussion in the next newsletter. ☐

AT TALIESIN



This column, published in the Wisconsin State Journal on June 29, 1934, about work and Taliesin in the era of the Great Depression, was penned by not a young, inexperienced apprentice but by thirty-five-year-old architect and university professor George Malcolm Beal from Lawrence, Kansas. It was his only known solo contribution to the At Taliesin column series. Beal (1899-1988), with his wife Helen, were only in residence for the summer months of 1934. However, they must have made quite an impression during their short stay, as the Frank Lloyd Wright Collection within University of Kansas Kenneth Spencer Research Library Special Collections contains many letters written by apprentices to the Beals after their return to academia at the University of Kansas. Coincidentally, the Frank Lloyd Wright Collection at KU also houses the archives of later apprentice Curtis Besinger (1914-1999) as well. Randolph C. Henning

Today in any city and also in the country one can see the great need for work. Work which could provide a greater abundance of the things necessary to a richer life—work that would give food, clothing, shelter and make the physical environment a healthy and beautiful background for man's activities. Alongside these needs stand idle hands, willing and wanting to work but denied opportunity because of the lack of an adequate system. Therefore machinery, building and equipment stand idle, people go hungry, and beauty moves farther away from the lives of people.

In view of this fact, it is refreshing to see at Taliesin activity alive and moving, directed as joy in itself, and work valued for its contribution to the whole rather than for pay and profits. Something to do and be one as a basis of growth, growth in character, growth in craftsmanship, growth in the realization of the nature of things. This is the background for action—music, gardening, painting, weaving, carpentry, sculpturing, swimming, saving of stones, sleeping, washing dishes, exchanges of ideas and ideals—the things that give life its problems and makes it worthwhile to be alive.

Here art is not a thing detached, but is a part of that state of becoming. Hoping is an opportunity for ordered creative work, as are all useful tasks, and not something to be completed and be through with as soon as possible. Work approached in this fashion changes its hideous mask of self torture and gives way to a moving rhythm. When work is done with joy and understanding, character creeps into the worker as realization that a job, any job, perhaps done and re-done to make it right, is well done. It is drudgery that kills the spirit. And any work grudgingly done is drudgery.

Craftsmanship becomes more the work of the artist as joy in work is repeated and the problems raised by severe limitations are surmounted. There are plenty of problems at Taliesin, and not always the best of tools with which to work. The apprentices have not all realized the importance of owning good tools, for all is in the process of growth. Fixation of thought or finality of material things is not a part of the spirit, for the law of organic change is the law of growth that gives life.

This is the ideal of work that is held at Taliesin, and twenty-five Fellows are active, seeking not only perfection in one art but also versatility and joy in the many sides of a whole life in close contact with natural forces.

GEORGE MALCOLM BEAL

The Fellowship is glad to announce the showing of the extraordinary film by Carl Dreyer, "The Passion of Joan of Arc," this Sunday. The treatment of the film is devoted almost entirely to close-ups. Moving at a slow pace but never lagging, it is a photographic study of the great French actress, Falconetti, that unwinds the story of Joan of Arc in her last hours—her imprisonment, her delusive trial, and her condemnation and execution at the stake. Such a vital picture ought to be of great interest to the people in Madison.

With this film we are showing a Russian film, "The 16th Anniversary of the October Revolution." ☐

Hardy House Tour a success

The weather was perfect for the Thomas P. Hardy House tour in Racine on April 27, and 73 people from six states participated.



©Mark Hertzberg

Guests, including Anne Sporer Ruetz (left) look at copies of drawings from the Wasmuth Portfolio in the dining room of the Hardy House. Ruetz's parents were the second owners, or stewards, of the house (1938-1947). The entry gates are being restored based on photos she took of them as a child.



©Mark Hertzberg

Jack Holzhueter, an eminent Wright scholar and past Frank Lloyd Wright® Wisconsin board member, sits on the dining room terrace and talks with guests after touring the house. Having never seen the interior of the house before, he said, "This is where the Taliesin living room comes from" after viewing the dramatic two-story living room of the Hardy House.

SC Johnson Research Tower to Open for Tours

Next year, the SC Johnson Research Tower (1943-44) will be partially open for tours. Two laboratory floors are being restored for visitors. The Tower opened in 1950 and closed in 1981 because it could not be expanded to meet the company's growing research needs and there was concern about the building's safety.



A laboratory to be restored for visitors

Photos by Mark Hertzberg for SC Johnson, courtesy of SC Johnson



SC Johnson Research Tower under restoration

Tours & Events at Wright/Sites

Taliesin
Guided Tours
Daily, May-October
9am- 5:30 pm
Spring Green
\$16-\$80, reservations suggested

Special programs offered this year:

Architecture Camp I
3 Sessions: June 10-12; June 17-19;
July 8-10
9 am-3 pm
Day Camp for students in grades 5-10
\$225, registration required

Architecture Camp II
July 22-24
9 am-3 pm
Day Camp for middle & high school students
\$275, registration required

Nature Patterns Drawing Workshop
August 24-25
10 am-3 pm
Taught by Aris Georges
\$200, registration required

60 Days at Taliesin: A Centennial Portrait
Exhibition thru June 30
Overture Center for the Arts
Madison
Free

Wyoming Valley School Cultural Arts Center
Visitors welcome Monday, Wednesday & Friday
10 am-4 pm
Spring Green
Groups of 5+ require reservations
\$5 Donation

Seth Peterson Cottage
Open House and Tours
2nd Sunday of each month
1-4 pm (last tour begins at 3:30)
Lake Delton
\$4 Donation

Mirror Lake/Ftate Park Open House
Seth Peterson Open House
Sunday, June 2
Free guided tours
1-4 pm

Unitarian Meeting House
Tours
May-October, Monday-Friday
10:30 am, 2:30 pm and by appointment
\$10 Donation

Noon Musicales
Fridays
12:15-1 pm
Landmark Auditorium
Madison
Free

Monona Terrace
Guided Tours
1 pm daily
Groups of 10+ call for reservations
\$3
See a full list of free musical programs offered this summer at the Monona Terrace website.

Annunciation Greek Orthodox Church
Tours for 15 or more by appointment only
Milwaukee

American System-Built Home Model B1
Open House and Tours
2nd and 4th Saturday of each month
1-4 pm
Milwaukee
\$10 Donation at the door
NOTE: Closed June 8 for Wright & Like™ tour
Open Sunday, June 9 instead

Bernard Schwartz House
Public Tours
Sunday, June 2 at 3 pm
Saturday, June 22 at 11 am, 1 pm, 3 pm
\$10 Donation, reservations required

JC Johnson Administration Building
Tours and Films
Fridays and Saturdays (see website for times)
May-October
Free, reservations required

Wingspread
Tours
Monday-Friday
9:30 am-3 pm
Free, by appointment only

Wright & Like™
Lakes Delavan and Geneva
June 7-9
See info pages 1, 6 & 7

Visit wrightinwisconsin.org for a complete listing of Wright-designed open-to-the-public sites in Wisconsin, including tour schedules and contact information.

Sherri Shokler, from page 5

opened the door to a whole new piece of family history. The FLLW®WI member who shared her knowledge with Clare was also thrilled not only to make a connection with a descendant of Hosmer, but to share her knowledge and research with someone who so truly valued and appreciated it.

The best part of the job for Sherri is the fact that FLLW®WI creates opportunities for people to experience amazing spaces that they otherwise would never get to visit. It is not uncommon in her experience for someone to say to her, "I've always wanted to see inside this house" or "Thank you for such a fantastic event!" Sherri reflects: "When I hear that I've been a part of making a memory that will last a lifetime, that's very satisfying."

Somewhat to her surprise, Sherri's work with FLLW®WI has ended up emulating her mother's career. For more than 20 years, her mother was the Site Manager of the historic Bingham Waggoner Estate (<http://www.bwestate.org/>) in Independence, Missouri, dating from the Civil War and Victorian eras. "I never thought I'd follow in her footsteps and be the sole employee for a nonprofit, historic home-restoring organization, but that's what happened."

While board members would likely credit Sherri's work for holding things together for FLLW®WI, particularly during Wright & Like™, she insists that someone else also deserves credit. "My husband has worked at every Wright & Like™ I've been at for the past 15 years. He should get a lifetime achievement award!" ☺

Frank Lloyd Wright® Wisconsin
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Madison, WI 53716-0339

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Wausau, WI
Permit No. 665

Vintage Postcard



Mailed September 29, 1911, this hand-tinted photographic postcard shows the Charles A. Stevens Lodge Gate on Delavan Lake. This Prairie style dwelling was designed in 1901-02 by architect Robert C. Spencer, Jr. as caretaker's housing for Stevens' Wisconsin summer estate. Though the tower windmill and the adjoining greenhouse have since been removed, the Gardner's Lodge, as it is known today, and the entire estate still remain in the Stevens family, and is one of the touring sites on the Wright & Like™ 2013 tour.

