

FLLW® Wisconsin Purchases ASBH House

by Mark Hertzberg



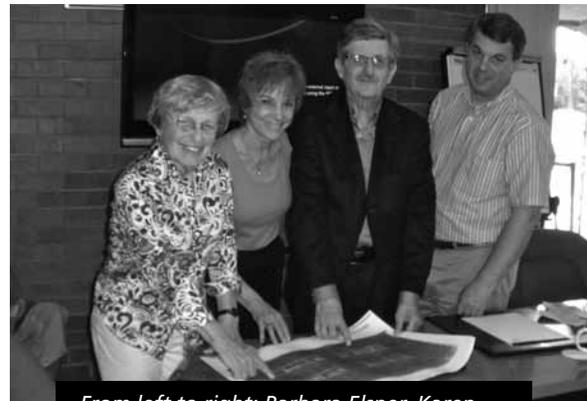
With the purchase of the single-family corner house at 1835 South Layton Avenue in Milwaukee, four of the six Frank Lloyd Wright-designed American System-Built homes in the 2700 block of West Burnham Street are now owned by Frank Lloyd Wright® Wisconsin. The purchase was finalized on September 27.

The organization previously purchased the other single-family house at 2714 West Burnham Street in 2004 and the duplexes at 2724-26 West Burnham and 2732-34 West Burnham in 2005 and 2007 respectively.

The Model B1 at 2714 West Burnham has been completely restored with the help of a Save America's Treasures (SAT) grant. A fund drive is being held to raise matching funds for a second SAT grant to restore 2732-34 West Burnham.

"With this purchase, FLLW® Wisconsin now has control of the destiny of that house. While restoration work will not be immediate, at least it gives us an example of each type of American System-Built home located on Burnham Street," says President Bob Hartmann. "The hope is that we could have one of each of the three at some point in the future all restored to museum house status."

The purchase was coordinated by Board member Mike Lilek, who has taken the lead on the organization's Burnham Street property purchases and restoration projects since 2004.



From left to right: Barbara Elsner, Karen Bergenthal, Bob Hartmann and Mike Lilek.

Photo Credit: ©Mark Hertzberg

Lilek describes 1835 South Layton Avenue as follows. "1835 is one of just four examples of American System-Built Homes Model C3. This simple rectangular cottage is a low ground-hugging structure that has a hipped tile roof and broad overhanging eaves. The focal point of the exterior is the entrance tucked into the cutaway corner, which is emphasized by a broad, stone chimney pylon and an open terrace boarded by a low masonry planter. The horizontal design emphasis of the structure is further expressed through the use of broad bands of casement windows. Originally the exterior was finished in stucco with board trim, but in 1956 it was resided with precast coral stone. The glazed tile is a replacement for the original asphalt roofing. The originally open side porch has been glazed for year-round use."

For more information about the ASBH houses, visit the website at wrightinmilwaukee.org.

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Wright & Like 2013 Delavan & Lake Geneva

June 8, 2013

From the President

And That's a Good Thing

Earlier this year, while visiting a Milwaukee art museum, I struck up a conversation with a perfect stranger. We exchanged views on a work of art that held our attention. A few minutes into our discussion, the stranger mentioned the name of Frank Lloyd Wright. Our conversation quickly turned to Wisconsin's famed architect and native son. I asked the man if he was aware of our organization. His response was, "Oh yes, and I have taken several Wright & Like™ tours over the years." I then asked the man if he was a member of Frank Lloyd Wright® Wisconsin. He again answered in the affirmative. "How many members do you think we have in our organization?," I asked. After a short pause, the man answered, "Well, I would say you probably have at least 1,000 members by now." "How I wish that were the case," I replied. "In fact, we only have about a quarter of that number." That came as a surprise to the man, and I imagine that might surprise many of you as well.



Robert Hartmann

Take a moment to think of that friend, acquaintance, family member or any other individual who you think may be interested in joining Frank Lloyd Wright® Wisconsin. Tell them they can become a member by simply visiting our website at wrightinwisconsin.org and clicking on the "Support Us" link, or by calling our Madison office at 608.287.0339. Also think about giving a gift membership.

Whether you are a longtime or new member, we thank you. With your help, we can keep our membership growing. And that's a good thing.

Robert Hartmann, President, Frank Lloyd Wright® Wisconsin ☐

Why is membership important?

My answer to that question is that you, our members, are our base. As that base, you are our prime ally in helping to identify potential new members. Our nonprofit organization needs a growing membership to fulfill our mission and support our core activities. Simply put, our mission is to keep the legacy of Frank Lloyd Wright alive in his native state of Wisconsin. Our core activities of tourism, educational awareness and preservation are the means by which we facilitate our mission.

We plan to continue to give you value for your membership. If you attended either our 2012 Wright & Like™ tour or our more recent Fall Tour, you know that we are succeeding in gaining access to new sites seldom or never before open to the public. As members, you are given first priority to attend these tours, and you receive our seasonal newsletters.

If you are as passionate about keeping the legacy of Frank Lloyd Wright alive as we are, help us recruit new members as only you can. A larger membership will help to make Frank Lloyd Wright® Wisconsin sustainable not only this year or next, but for generations that are not yet born.



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Gene Szymczak: Hardy House's New Owner

by ©Mark Hertzberg

Gene Szymczak (pronounced Shimshack) lit a cigar and relaxed on the dining room terrace of his new home. He hoped the storm clouds passing overhead were not an omen.



He had treated himself to a new camera about 40 years ago. He used his new Leica CL to photograph his parents, Lake Michigan and Frank Lloyd Wright's Hardy House, "To me, significant things," he says. He returned the camera to the store because he felt it was an extravagance, but he still has the 4x5 black and white prints of the house.

Today, he became the seventh owner, or steward, of the house, which sits on a bluff above the lake, south of downtown Racine. Szymczak, president of Educators Credit Union in Racine, bought the home on September 17 from Jim and Margaret Yoghourtjian, who had owned it since 1968. The house had been for sale, by local word of mouth only, for nine months.

There has been concern about the future of the house for many years. Szymczak has hired a restoration architect and has started tearing out carpets. He wrote me, "The Yoghourtjians have been good stewards for more than 40 years. It's my turn to take care of the Hardy House. It is a Racine, and even a world, landmark."

After I gave Szymczak his first tour of the house, as a prospective buyer, he told me, "This would be a way I could give back to the community."

He was born and raised in Racine in a working class family. He has a strong sense of altruism. "Racine has a reputation in history for doing the right thing," he says. "It could be from fighting against slavery to having the first high school in the state to trying to rejuvenate River Bend (nature center). We do the right thing. We put others first and give back. I am part of that heritage."

Szymczak has long been interested in Wright's architecture and related architecture. He just sold the third John Randal McDonald-designed home he has lived in. "The Hardy House is a home that most Racinians would recognize. It evokes different reactions. In 1905 it was called 'kooky.' To me, it's a song," he says. "Wright was a middleman between humans and nature. He asks us: Where do we fit in nature? How do we interact with living creatures? What can we learn? Do we enhance one another's lives and the landscape?"

"I find that Wright looks a little deeper into life and introduces more questions than answers. A little more understanding than strong judgment calls. God (being Nature) has all the answers to what being here is all about. To me, he says, 'Be part of it all and share it unselfishly.'"

I have known Szymczak for years but did not realize he has an impish streak. He gave me heartburn when he wrote in an email, "Could you put in the article that I am open to talk to developers? It's the perfect place for a McMansion with a three-car garage on the street level and living quarters above. Possibility for 5,000 or more square feet."



Thomas P. Hardy House (1904-05), 1319 Main Street, Racine.

His comment underscores Racine's preservation ordinance, which might not have protected the house from the fate that hangs over the David Wright House. I was going to tell the Yoghourtjians to put the pending sale on hold until I got ahold of Gene again and he assured me that he was kidding. Our appointment with the architect is still on.

Szymczak thought about the house in 2006 when it was a century old. "I thought it would have been nice to celebrate the house a little bit more on its 100th. He was excited when he woke up this morning, unable to sleep well last night," he says. He realizes the legacy of which he is now the steward. "I feel just an enormous amount of pride in the house. I feel humble, like I don't deserve it." He does deserve it. The Hardy House could not have a more thoughtful new steward. ☞

by Terry Boyd

Burnham Street Docent Program

Active and committed volunteers are the heart of all our activities. A particularly important group includes the individuals in the docent program for the Burnham Street museum house and more properties coming along. It is through these individuals that many people first become aware of Wright's American System-Built Homes and the Frank Lloyd Wright® Wisconsin organization.

The main activity of docents is staffing an open house on two Saturdays each month, though this is only the beginning of their contributions. Visitors this year highlighted the rapidly expanding interest in the site, coming from as far away as Italy, Britain, the Netherlands and Puerto Rico; the states of California, Washington, Pennsylvania, Maryland, New York, Texas, Rhode Island, Colorado, Florida, Kansas, Georgia, Nevada, Louisiana, Arizona, New Hampshire, Ohio, South Carolina, Tennessee and across the Midwest; and the District of Columbia. The staff also leads individually arranged tours for architectural groups, school classes and other interested parties.

Beyond the tour program, docents contribute their unique skills and interests, working closely with the committee completing the interior furnishings project, and maintaining the integrity of the restoration. Docents recently researched the method Wright used for hanging pictures, which they used to install recently donated Japanese prints.



Donna Newgord

Several docents speak here about their involvement. Board member **Donna Newgord** leads the docent program. "Frank Lloyd Wright's architecture had been part of my early art education and teaching pursuits through books only. Moving to Racine led to my first actual exposure to any of Wright's buildings, including Wingspread and the SC Johnson buildings, and

where I became a tour coordinator at Wingspread. Learning about the American System-Built Homes has added another phase of his career that I can share through our tours at Burnham Street. What brings me back to being a docent at Burnham is the visitors—the arrival of guests even before we open, so eager to see the Burnham properties. Each comes to Burnham with a different level of knowledge, interest and understanding of Wright's architecture, which challenges me to stretch my own knowledge."



Linda Cross

In addition to the easy style of her tours, honed from many years of teaching, **Linda Cross** constructs scale models of pieces of furniture from cardboard boxes, following Wright's designs. The models help determine the appropriate scale of furnishings for the modest space of the B1 house. "When I approach the Burnham house, I am

struck by the lovely simplicity of its form and line. Inside, the light and the feeling of warmth in this beautiful little space amaze me. These marvelous 'vibes' happen every time. I love coming to this place. And I am so impressed by the organization—a gutsy, volunteer nonprofit group with big ideals and accomplishments. I cannot wait for the next restorations!"

Sandra Wicker came to the program as a visitor. "It all started when I arranged for the children in my school-aged program to take a tour of the ASBH B1 to complement our visit to the Wright exhibit at the Milwaukee Art Museum. And to quote Ado Annie from Oklahoma, 'I'm just a girl who can't say no.' I've learned so much and met so many wonderful people, and now I can tell everyone I hang out with the 'Wright' kind of people."

Board member **Mary Wasielewski** is a docent coordinator team member. "These houses are so unique. I enjoy sharing them with the public. I find it interesting that so many people are from so many different countries and from all walks of life."

Along with the other super docents, these individuals are, as Linda Cross might say, the gutsy frontline of the organization, bringing alive its mission to share Wright's ideas with the public.

Each fall, the docent staff offers a training program for individuals interested in joining the docent program. To get involved, contact Sherri Shockler, wrightinwisconsin.org or 608.287.0339. ☒

Wright “At Home” at SC Johnson

by ©Mark Hertzberg

Frank Lloyd Wright’s career after 1936 and the SC Johnson Company in Racine, Wisconsin are inexorably linked, thanks to company president H. F. Johnson, Jr.’s last-minute decision to hire Wright to design the company’s new Administration Building in July of that year. This special relationship is highlighted in the new SC Johnson Gallery, which opened Saturday, June 2 in Fortaleza Hall on the Johnson campus.

There are three new aspects to the company’s initiative to highlight Wright’s work. They complement the tours of the Administration Building, which some 4,500 people take annually.

The first aspect is a new permanent exhibit, “At Home with Frank Lloyd Wright,” which examines Wright’s influence on the American home. The home is, of course,



Brady Roberts, Co-curator of the exhibit and Chief Curator of the Milwaukee Art Museum, being interviewed during the media preview day in May.



Eric O’Malley of the PrairieMod website tours the Lily Pad Gift Shop during the media preview day.

Finally, there is something that many visitors to Wright sites clamor for—a gift shop. The Lily Pad sells Wright and company-related books, apparel and other items.

There are three different free tours offered on Fridays and Saturdays ranging from an hour to 3.5 hours. Go to scjohnson.com/visit for more information. ☒

the focus of Johnson’s consumer products. The exhibition evolved from the historic 99-year loan of artifacts to SCJ by the Frank Lloyd Wright Foundation Archives. The opening show highlights Wright’s Prairie-style work, including the Hardy House (1904-1906), which is just five blocks east of the Johnson campus.

The exhibition was co-curated by Bruce Brooks Pfeiffer, Director of the Archives, and Brady Roberts, Chief Curator of the Milwaukee Art Museum, shown being interviewed during the media preview day.

The adjacent Frank Lloyd Wright Research Library is said to be one of the largest collections in the United States to concentrate on Wright’s work in a single community (Racine). Wright had a dozen commissions in Racine between 1901 and 1954; five were built. The library includes two touch-screen tables that enable visitors to look at plans, photos and correspondence related to many of those commissions.

Doors Open Milwaukee



Mike Lilek (center), Museum House Curator and FLLW® Wisconsin Board member, addresses a large crowd of visitors who patiently wait to enter Frank Lloyd Wright’s 1916 American System-Built Home Model B1 at 2714 Burnham Street. More than 1600 people toured the home during the two-day Doors Open Milwaukee event held on September 22-23.

Fall Tour Recap

Frank Lloyd Wright® Wisconsin's Fall Tour, "On the Shore," showcased the work of Frank Lloyd Wright, Russell Barr Williamson and John Bloodgood Schuster. Record crowds from six states, the District of Columbia, and Ontario, Canada visited tour sites in Oostburg, Manitowoc and Two Rivers, Wisconsin on September 8. FLLW® Wisconsin is indebted to all the homeowners who freely offered their homes for the tour. We also wish to thank all of the many volunteers who helped make this event a great success. ☒



Photo Credit: ©Robert Hartmann

John Bloodgood Schuster's Harold and Janet Schulz House (1961), dubbed "the baker's house" because Mr. Schulz operated a local bakery, has proved to be a very "livable" 1900-square-foot home, according to the current owners.



Photo Credit: ©Robert Hartmann

Architect Russell Barr Williamson's own home (1950) is located on a beautiful beachfront lot with a spectacular view of Lake Michigan. The house was not only home for Williamson and his wife Nola Mae, but it also served as an office for his very successful architectural practice.



Photo Credit: ©Robert Hartmann

Frank Lloyd Wright's design for the Bernard Schwartz House (1939), "Still Bend," first appeared in the September 26, 1938 issue of Life magazine. Here, current home owner and Board member Michael Ditmer conducts a successful auction bid after treating guests to a wonderful reception at the conclusion of the tour.

2013 Membership Renewal Drive Coming!

It's fall, and that means the end of the year will soon be upon us. For most of our membership, the renewal cycle corresponds to the calendar year. Therefore, we have designated October as Membership Renewal Month!

If your membership expires at the end of this year, you will soon be receiving a letter asking for your continued support. You will also receive a return envelope for your membership check or, if you prefer, you can use your MasterCard, Visa or Discover card. In addition, we'll have instructions for easy online renewal using our website.

Being a member of Frank Lloyd Wright® Wisconsin is a win-win situation. Along with providing important financial support for the work of "promoting, protecting and preserving" Wright's architectural legacy in Wisconsin, your membership is fully tax deductible.

Watch for your October renewal letter. Then take action, before the rush of the holidays and the end of the year, to ensure that you stay connected to all that's Wright in Wisconsin.

Wright & Like: 2012 Review & 2013 Preview

2012: What a Marvelous Event It Was!

by Sherri Shokler

As office manager for Frank Lloyd Wright® Wisconsin, I have the opportunity to talk with many of you before, during and sometimes after the Wright & Like™ event. This year, more than 450 people from 17 different states and two foreign countries journeyed to Spring Green to take part in the Wright & Like™ Spring Green - Hidden Treasures weekend that included a Friday evening event at Taliesin and a 14-site tour on Saturday. I know I missed a great event this year because I've heard from so many of you about how much you enjoyed it. Here's what you said:

Jerry from Iowa: "Great event! I really enjoyed the tour."

Jeri from Madison, one of more than 100 volunteers working on the tour: "We had a very enjoyable time... This tour is a huge undertaking, and I am totally impressed by all that goes into it and how well it came off... Today was magnificent, and all the tour guests seemed to be enjoying themselves thoroughly. Well organized, well executed!"

Jeanne from Minnesota: "It was another great tour of buildings. Our thanks go out to everyone who made Wright & Like™ 2012 so enjoyable. We really do appreciate all of the work that goes into making each event a success."

Mollie, who lives in a home we are hoping to have on a future tour: "I decided that I needed to see what would be expected of me should that come to pass. After the experience, I want to report that I would be honored and pleased to accept the challenge."

Mollie also mentioned a memorable experience with Marcus Weston, the 90+-year-old Wright apprentice. "My favorite was South Hill. As I was waiting, architect Marcus Weston was being assisted on a short walk outside of the house. I walked over and said, "Hey, young man, you're a handsome dude!" He couldn't hear, so I spoke louder. Meanwhile, the lady with him took out his little microphone and I repeated the statement. His answer was, "Yes, 44 years ago!" You should have heard the laughter!"

Tom from northern Wisconsin: "The Friday event was really a very special evening. To freely roam around and enjoy Mr. Wright's house was priceless."

Our goal for each Wright & Like™ event is twofold. First, to have a successful fundraiser, since this weekend provides the biggest single source of income for our operations. Second, and equally as important, is that we provide you, our members and guests, with an enjoyable and informative experience of inspiring architectural spaces. Thank you for sharing your experiences and letting us know how we are doing. Your feedback and input are always welcome.



Fred B. Jones House, Delavan, Wisconsin

Photo Credit: Frank Landi

Wright & Like 2013: What a Marvelous Event It Will Be!

Its official—Wright & Like™ 2013 will be June 7-9 in Delavan and Lake Geneva! We've had two previous tours in this area, and both times set new attendance records for our events. We're confident that the 2013 event will be the best yet. If you participated in the 2009 tour, you will certainly remember Arrowhead, the home by architect Ken Dahlin that was under construction. Join us in 2013 to see the completed house and the newly installed infinity pool! And, of course, the tour will offer examples of Wright's grand lake homes, including the amazing Fred B. Jones Estate, with four different Wright-designed structures, along with several gracious Like designs. To round out the weekend, we will have special events on Friday evening and Sunday morning. More details about Wright & Like™ 2013 will be posted on our website this spring and in the next issue of this newsletter. ☒



Arrowhead, Lake Geneva, Wisconsin

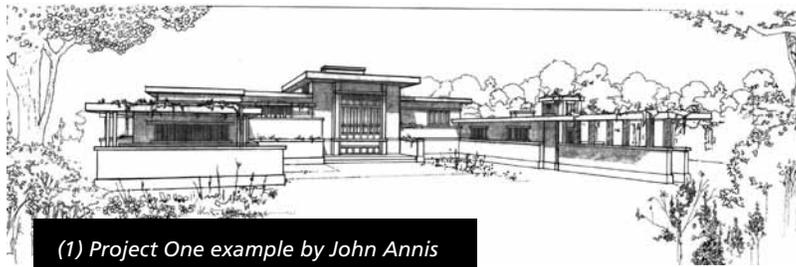
Photo Credit: Ken Dahlin

UWM Course on Wright's Organic Architecture

by Ken Dahlin

Last fall, I had the opportunity to teach a graduate and senior-level design studio at UW-Milwaukee's School of Architecture & Urban Planning called Studies in Building Typology: Modern-Organic (Arch 685/885), a 6-credit design studio focused on the principles of Wright's organic architecture. I was a little uncertain how a studio based on FLLW principles would be received in this academic setting, but I was pleasantly surprised when the studio filled up to the maximum 14 students, with a waiting list.

The expressed purpose for the studio was to go beyond the superficial Wright imitations we see built around us today and to explore the deeper underlying principles of Wright's organic design theory. Among other things, this involved exploring various plan typologies throughout his career, from the more classically ordered early work often based on a rectangular tartan grid system, to hexagonal and even circular plan types. Other concepts that formed a core of our study included the primacy of space, the nature of materials, the grammar of the building, the integrated whole, and harmony with the landscape.



(1) Project One example by John Annis

Each student designed three single-family homes during the semester based on one common program and site. The program was based on a simulated client questionnaire patterned after the one I use in my own practice. A 120-acre site in Dousman (thanks to the graciousness of one of my clients) with prairie meadows, brooks, hills and trees served as the setting for all of their designs and gave them the ability to choose different types of terrain for each of their designs. Project One was to design a home in the mode of Wright's pre-1910 era Prairie period (see photo 1); Project Two was to design it in a post-1910 era mode such as his Usonian concept (see photo 2); and for Project Three the students were free to do their own modern interpretation of organic architecture (see photo 3). At the end of each project, the students presented their designs to a guest jury to critique their work.

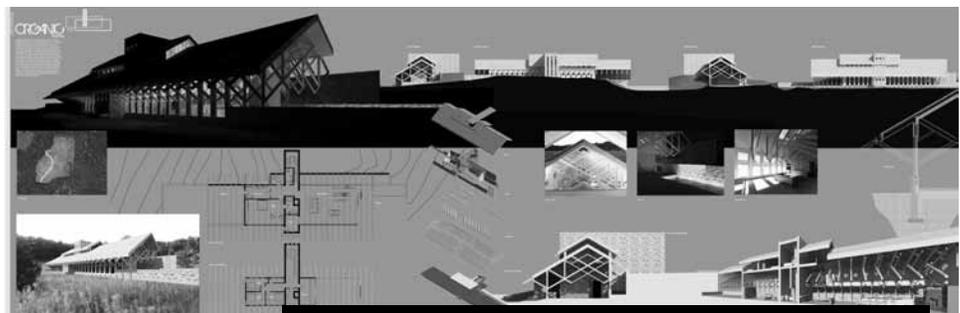
Interspersed within the semester were some guest lectures, including



(2) Project Two example by Dave Raschka (Usonian home based on hexagonal floor plan)

Jim Drzewiecki on landscape design, Tim Benkowski on kitchen and bath design, Bob Hartmann on Wrightian graphic techniques, and Curtis Carter on the idea of beauty and architectural aesthetics in relation to organic architecture. Tours of Taliesin and Wingspread were further highlights of the semester. First, there was a visit to Taliesin in Spring Green, timed to occur before the FLLW School of Architecture staff and students made their annual migration to Taliesin West in early October. Thanks to the hospitality of Dean Victor Sidy, the students were able to tour the school, house and surrounding grounds; talk to Taliesin students and see their work; and lastly, to cap off the day with a dinner in the Hillside dining room with students and staff. A couple of weeks later, we toured Wingspread, where Bob Hartmann did a "show and tell" on some of his excellent Wright drawings.

One student summarized the semester well: "Learning principles of organic design allowed us to understand why Wright's architecture works aesthetically. It also brought light to why it held such a close connection to Wright's clients, and why it still does and will to the residents of today, and enthusiasts of the future. We were able to step out of the Modernism box and delve into organic architecture, which is an integrated architecture." ☒



(3) Project Three example by Jerry Bauer (modern organic interpretation using E. Fay Jones as precedent)



Seven and one half months shy of her 100th birthday, Cornelia Brierly passed away in Scottsdale on August 24, 2012. She arrived at Taliesin "from the halls of Carnegie Tech to learn with the rest of us the meaning of organic architecture," as MaryBud Lautner wrote in her September 27, 1934 At Taliesin column. This column, originally printed in the Wisconsin State Journal on January 31, 1937, was written by Cornelia Brierly and is reprinted herein to honor her memory and abundant contributions to the cause of Organic Architecture. Randolph C. Henning

A new type of unit system for use in designing a house has been recently developed at Taliesin. The unit system, so called, is a form of Ostandardization. It consists simply in a regular division both ways of the building space into predetermined distances, say 4'-0" x 4'-0" or 2'-0" x 4'-0" or, as in this case, a hexagon 4'-4" in diameter. The building is woven on these imaginary lines as a rug is woven on its warp, insuring consistent proportion enabling the builder to take full advantage of repetition. The final application of it is in a spacious honey-comb house designed to suit the needs of a living, growing professor's family at Palo Alto, Calif. For years, Mr. Wright has used a unit system in organizing his houses, as the unit gives order and form to the house, provides a means for future expansion, holds the scale of the building together, and is serviceable for shop fabrication in this era of mechanization. Usually, the unit adopted has been a square or rectangle, but now comes the honey-comb unit, the hexagon, the practicability of which has been proven by the experience of those master builders, the bees.

The sociological structure of the bee hive demands a unit that is proportionately adaptable to the tremendous growth, expansion and activity that flows on from one generation of bees to another, and so the bee selects a hexagon as its workable unit, a plastic unit with opportunity for continuity that is infinite and economy that is complete. Because of the hexagon's form, its lines are ordered to follow one upon the other until they become space fluescent. And the hexagon's equal angles develop not only the strength and rigidity of the single unit, but of a collaborative system in which every subdivision adds strength to the next - ad infinitum.

These properties of the hexagon characterize the glass and wood honey-comb that is the house for Mr. and Mrs. Paul Hanna, Palo Alto. Because of flexible hexagonal glass partitions, the house can be completely opened to the sunshine, making the rooms, the living and dining room, playroom and bedrooms, a part of the terrace system. And for hot sun and bad weather a great expanse of horizontal roofs protect this living, working hive for the activity of a lively family. The mother is queen bee of the Hanna honeycomb, and from her kitchen in the center of the hive she can supervise completely the work of maintenance and the activities of her growing young family.

Because the hexagonal unit determines the shape of the concrete mat (the floor of the house) into which the honeycomb walls are anchored, the addition of future rooms can be a very natural and easy thing. New walls are automatically harmonious. Made of battened redwood boards, they are lightly constructed and derive their rigidity and strength not from the usual method of stud construction, but from the hexagonal confirmation of the thin wooden slab wall with the hexagonal floor unit and roof construction. The house is completely free from the obstruction of heavy walls, sharp angles, and the usual holes in walls. It is a shelter bestowed by commodious roofs, and interior space prepared for living purposes without the walls and partitions that usually obstruct as much as they enslave the space within the usual home.

Because of the clarity of the conception which so well relates this California honey-comb house to the climate, locality and to the human activity of the Hannas, this home will inspire a great simplicity and freedom in living for its alert little family. ☞

L. CORNELIA BRIERLY

Monona Terrace Seeking Volunteers

Are you looking for a fun-filled volunteer opportunity? Join us at Frank Lloyd Wright's Monona Terrace and become a volunteer Tour Guide or Froebel Block workshop facilitator! Excellent candidates are individuals who enjoy people, love to learn, and have the flexibility to work with a variety of audiences including students in elementary grades. Spring training will occur over several sessions in February, March and April. Contact Heather Sabin, Tourism Coordinator, at hsabin@mononaterrace.com, 608.261.4015 for more information.

Building Taliesin: Frank Lloyd Wright's Home of Love and Loss, by Ron McCrea

Wisconsin Historical Society Press paperback, 223 pages, \$35

When asked by a *Boston Globe* reviewer to make his case on how this book is different, author Ron McCrea wrote the following.

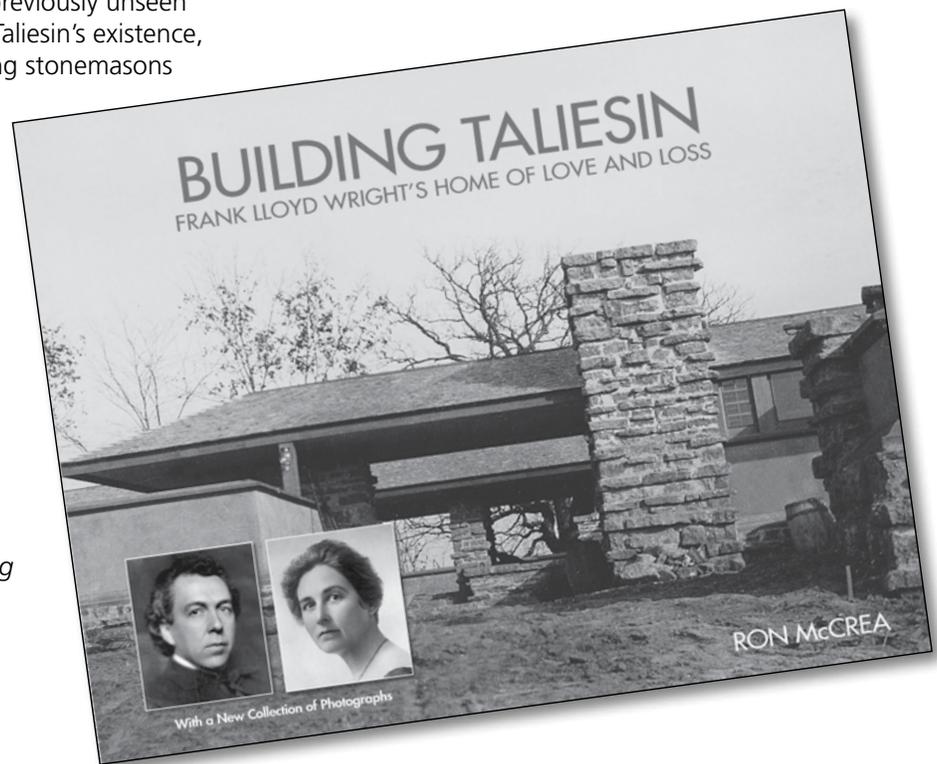
Many books have been published on Taliesin, but this is Taliesin's Book of Genesis. It is the first to show and tell the story of the rise and fall of Frank Lloyd Wright's original home in Wisconsin, which lasted only four summers before being destroyed in a fire and mass murder. *Building Taliesin* chronicles the life of "Shining Brow" from its conception in Italy in the summer of 1910 to its destruction in 1914, and shows how both Wright and small-town Wisconsin behaved nobly in the aftermath.

Building Taliesin introduces a set of 60 previously unseen period photos taken in the first year of Taliesin's existence, including photos of construction showing stonemasons and carpenters at work. McCrea discovered the negatives buried in an archive in Salt Lake City, where a young Mormon student of Wright, Taylor Woolley, made a career after returning in 1912. The book also displays a series of panoramic photos of Taliesin's valley taken by Wright himself.

Building Taliesin is the first book to document in real time the story of the unsanctioned love between Wright and Mamah Borthwick that made Taliesin a necessity—a refuge. (A fictional version of this story became the bestseller *Loving Frank*.) The story is told using Borthwick

letters recently found in Sweden's Royal Library amid the correspondence of Ellen Key, the leading feminist thinker whose books Borthwick translated for American readers. Borthwick and her children were both murdered at Taliesin, and a letter from Wright to Key reflecting on her death concludes the book.

Other discoveries in *Building Taliesin* include a new Wright design (a uniquely framed Hiroshige print McCrea tracked down in Sweden); a defense of Wright and Borthwick by Chicago luminary Floyd Dell, published when the couple was discovered at Taliesin; and a diary written in French by a Russian woman in Florence, the first eyewitness account of Wright and Borthwick's life in Italy. ☒



Welcome, New Board Members

George Hall is a retired urban planner with a lifelong interest in Frank Lloyd Wright as well as the apprentices. He is a longtime member of Frank Lloyd Wright® Wisconsin and has been involved with many Wright & Like™ tours, first as a docent, then as a House Captain in 2010 and 2011. This year, he led the Spring Green organizing committee.

Mary Arnold is a native of Columbus, Wisconsin, where she now resides in the home that her parents, E. Clarke and Julie Arnold, built from an original design by Mr. Wright in 1954, with an addition he approved in 1959. She is a retired social worker. Her husband, Henry St. Maurice, is a retired professor of education. They are members of the Wisconsin Historical Society, Frank Lloyd Wright Foundation and Frank Lloyd Wright Building Conservancy. Their home has been featured on two Wright & Like™ tours.

Tours & Events at Wright Sites

Taliesin

The Quilt as Textile and Sound Performance/presentation by the Sound Ensemble of Wisconsin
Saturday, October 20
8 pm - Hillside Theater

\$25 general/\$10 students & seniors
 Tickets at sewmusic.org or at the door (cash/check only)

Regular tours end October 31. Exterior shuttle/walking tours - weekends in November.

Jeth Peterson Cottage
Open House and Tours
2nd Sunday of each month
1-3:30 pm
 Lake Delton
 \$4 Donation

Unitarian Meeting House
Noon Musicales
Fridays, October - May
12:15-1 pm
 Landmark Auditorium
 Free

Monona Terrace

Moon Over Monona Terrace
Friday, October 19 (rain date Oct. 20)
7-9:30 pm - Rooftop
 Madison Astronomical Society
 Free

The Wright Design Series
PechaKucha Night
Thursday, November 29
7 pm - Lecture Hall
 20 Presenters
 Free

American System-Built Homes, Model B1
Open House and Tours
2nd and 4th Saturday of each month
1-4 pm
 \$10 Donation at the door
 NOTE: No Tours on December 22

JC Johnson

New Tour Options
 Fridays and Saturdays in October
 Fridays only, November - April
 The Legacies Tour - 3.5 hours
 The Landmarks Tour - 2 hours
 The Gallery Tour - 1 hour
 Reservations required
 scjohnson.com or call 262.260.2154
 Free

Bernard Schwartz House
Public Tours
1st Sunday of every other month (Oct., Dec., etc.)
3 pm
 Two Rivers
 \$10 Donation; reservations required

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

In Memorium

Cornelia Brierly



Cornelia Brierly

Cornelia Brierly, who joined the Taliesin Fellowship in 1934, died August 24 in Scottsdale, Arizona. She was 99. Brierly was with the Fellowship for 10 years before going into private practice. She returned to the Fellowship in 1956, working both with Wright and Taliesin Architects. She taught at the Frank Lloyd Wright School of Architecture and remained with the Frank Lloyd Wright Foundation until her death.

One of her passions was making yarn designs, and one of her designs, based on colored pencil drawings that she made for Olgivanna Wright, is the cover of her book, *Tales of Taliesin* (Pomegranate, 2000). The book is an engaging account of her adventures and times at Taliesin and Taliesin West.

Pedro Guerrero

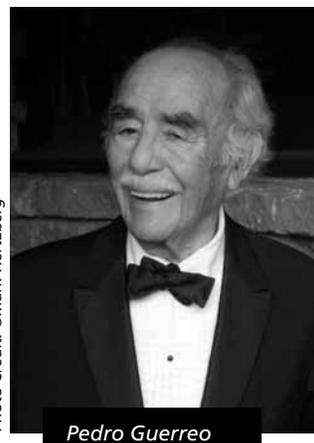


Photo Credit: @Mark Hertzberg

Pedro Guerrero

Photographer Pedro Guerrero, who worked as a photographer for Frank Lloyd Wright for 20 years, died September 13 at his home in Florence, Arizona. He was 95. He worked for Wright at Taliesin and Taliesin West for a year, beginning in 1939, before entering the Army. He worked for Wright again after his military service, until Wright's death in 1959.

His books include *Picturing Wright: An Album from Frank Lloyd Wright's Photographer* (Pomegranate, 1993) and *Pedro E. Guerrero: A Photographer's Journey with Frank Lloyd Wright, Alexander Calder, and Louise Nevelson* (Princeton Architectural Press, 2007).

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Vintage Postcard

A

post-1939 real photo postcard of Taliesin taken from the hilltop garden towards the Hill tower. The tower was originally planned as a farm structure and dovecote but was eventually converted to Fellowship housing with the clearstory visible in this photo lighting the dining area.

