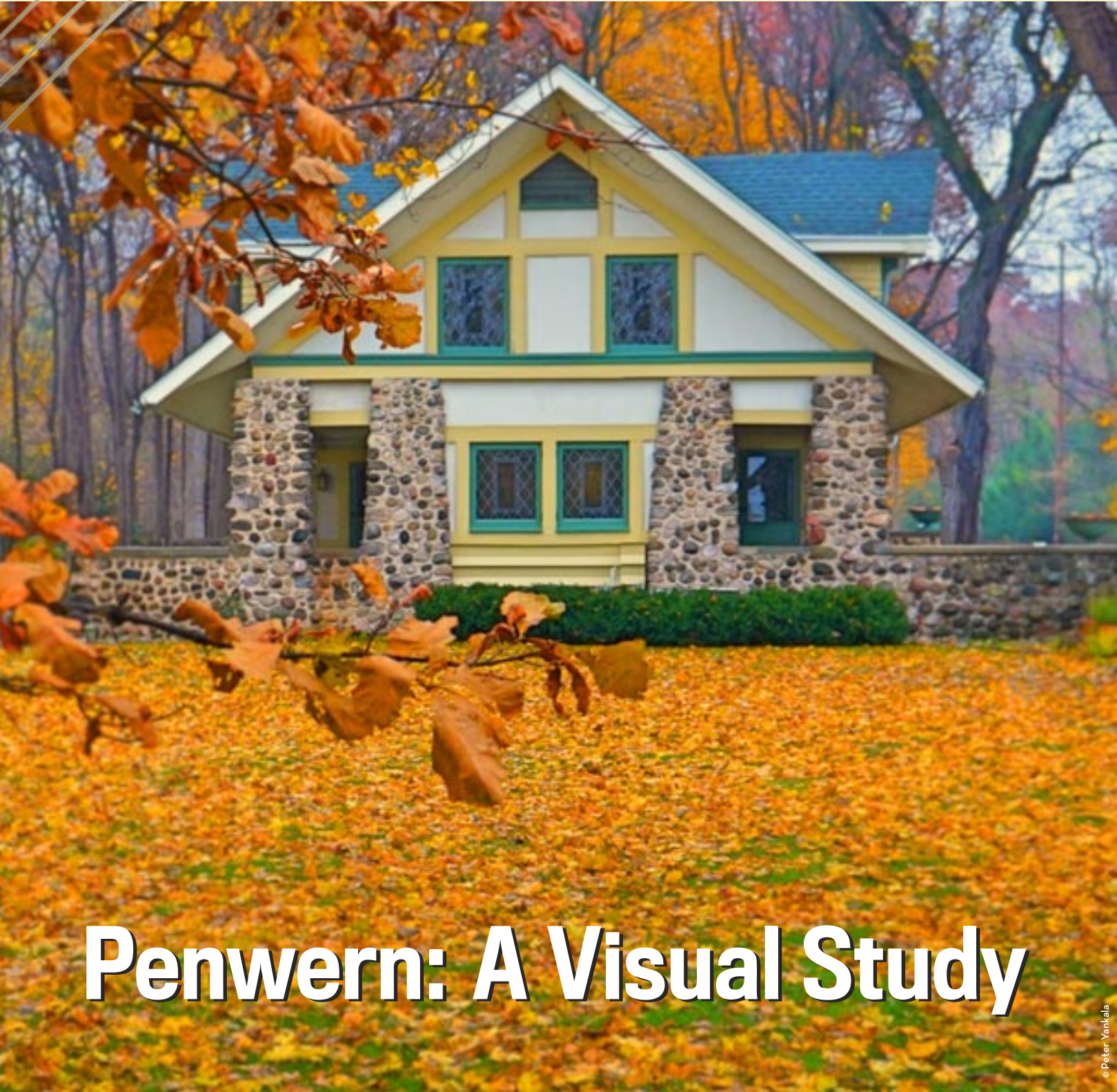


WRIGHT IN WISCONSIN

MEMBER NEWSLETTER \ CELEBRATING THE LEGACY OF FRANK LLOYD WRIGHT



Penwern: A Visual Study

© Peter Yankala

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News & Notes from Wright in Wisconsin

Wright and Like 2022: Madison

Wright in Wisconsin will again host our Wright and Like house tour. The 2022 event will include Madison properties designed by Frank Lloyd Wright, his apprentices and like-minded architects.

The event is tentatively slated for June. We'll share details—and a full list of featured properties—as soon as possible.

If you would like to volunteer to help us with the event, please send an email to: info@wrightinwisconsin.org.

Our last Wright and Like event was held in northeast Wisconsin in 2019.

Wright in Wisconsin Welcomes New Board Members

At our October board meeting, Wright in Wisconsin welcomed three new at-large directors:

- Derek Kalish, president of the A.D. German Warehouse Conservancy Inc.
- John P. Macy, an attorney at Municipal Law & Litigation Group S.C.
- Traci Schnell, architectural historian at TES Historical Consulting LLC

We have additional openings on our board, including vice president, secretary and treasurer. If you're interested in

serving, please contact board president Brian R. Hannan at bhannan@wrightinwisconsin.org.

Monona Terrace Community and Convention Center

In July 2022, Monona Terrace celebrates its silver anniversary. We'll observe the occasion in an upcoming issue of this newsletter. If you have high-resolution digital photos of the building's construction you'd like to share for

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President's Message

by BRIAN R. HANNAN

At some point, “inspired by Frank Lloyd Wright” became a social media joke mocking online real estate listings that claim an aesthetic tie to Richland Center’s native son. While some of the realtors’ ads are laugh-out-loud funny, the underlying cynicism and lazy humor frankly troubled me.

Wright, so he seems to me, prioritized the work, advancing his craft and fine-tuning his vision of a uniquely American architecture. I can’t imagine Wright bothering with such trivia or taking to Facebook to whine about misguided comparisons to his homes.

So as I reflected on the phrase “inspired by Wright,” my thoughts turned to what—and then to who—might have given Wright pause for reflection; the people who shared his passion for beautiful things and drew inspiration from him. In deciding to launch an occasional series of “inspired by Wright” columns, I instinctively knew where to begin: Minerva Jane (Houston) Montooth.

...

Soon to be 98, Montooth is one of Wright’s few remaining contemporaries. She lives at Taliesin with her dog Fifi in the one-bedroom apartment that was formerly home to Wright’s first Taliesin Fellowship apprentice, Wes Peters, and Peters’ wife, Wright’s step-daughter Svetlana. At a stage in life when many people would be long since retired, Montooth remains active in the Wright community, most recently serving as the Spring Green estate’s director of social events. In 2018, Taliesin Preservation Inc. inducted her as an emeritus board member.

“It’s my life,” she said. “I just feel so much a part of it that I can’t imagine myself not being here.”

For Montooth, her career in the fellowship—which she joined at the insistence of Wright’s wife Olgivanna—began in 1947. Montooth was then living in New York, having graduated two years prior from Northwestern University (Evanston, Illinois) with a degree in English literature. Her late twin sister Sarah was “going with” the late Charles Montooth, at the time



Above: Minerva Montooth, left, in an undated photograph with Olgivanna Wright at Taliesin. Montooth began working for Wright in the early 1960s.

one of Wright’s apprentices in Arizona, and called from Chicago to invite her along for an upcoming visit.

“So I went, just as a chaperone, but then Sarah went back home to the University of Chicago and met Bill Logue—and married him,” Montooth said.

“There was Charles,” she quipped, “floating around, and he said, ‘Might as well try the other twin.’”

(On the matter of her being a twin, Montooth recalls Wright being less adaptable. “He didn’t like it,” she said. “He didn’t enjoy not being able to identify which was which!”)

Nonetheless, the Montooths were married at Taliesin, at Wright’s invitation, in 1952: “Since you were here to help build

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WRIGHT IN WISCONSIN VOLUME 26 \ ISSUE 3

WRIGHT IN WISCONSIN is published three times annually by Wright in Wisconsin, a 501(c)(3) nonprofit organization designed to promote, protect and preserve the heritage of Frank Lloyd Wright, his vision and his architecture—as well as the work of his apprentices, Taliesin Associated Architects and like-minded architects—in his native state of Wisconsin. Membership benefits include discounts at the Monona Terrace Community and Convention Center gift shop and on *Wright and Like*™ tour tickets, this newsletter, volunteer opportunities and more. Donors of \$100 or more receive reciprocal membership benefits at Wright sites nationwide (benefits vary by location). To join, visit us online at wrightinwisconsin.org or contact us at the number or address below.

Robert Hartmann designed the Wright in Wisconsin logo.

Wright in Wisconsin Member Newsletter

Editor and designer Brian R. Hannan

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Wright in Wisconsin

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LEFT: The Robert Lamp House (1903), Madison
ON THE COVER: The west side of gatehouse at Penwern (1900). Photo by Peter Yankala



Above: The A.D. German Warehouse (1917) Conservancy Inc. made significant advances this year in restoring the Mayan-influenced frieze on the Richland Center building.

NEWS & NOTES

CONTINUED FROM PAGE 02

publication, please contact our newsletter editor at bhannan@wrightinwisconsin.org.

Volunteer at Taliesin Preservation Inc.

From our friends in Spring Green: We are always looking for more volunteers! If you are interested in dedicating some time to helping preserve Taliesin, please check out our current and year-round openings at: tinyurl.com/tpivolunteer.

‘Frank Lloyd Wright’s Forgotten House: How an Omission Transformed the Architect’s Legacy’

Nicholas D. Hayes, who co-owns the American System-Built Elizabeth Murphy House (1917) in Milwaukee, discussed his book, “Frank Lloyd Wright’s Forgotten House,” during the Dec. 15 Virtual Wright Design Series webinar hosted by Monona Terrace and sponsored by Wright in Wisconsin.

A recording of the event—and other webinars in the Wright Design Series—are available on the Monona Terrace website: tinyurl.com/mtwds.

Have an Item for News & Notes?

Send it to bhannan@wrightinwisconsin.org.



PRESIDENT’S MESSAGE

CONTINUED FROM PAGE 03

the theater, you should be married in it,” Montooth remembers him saying. Wright hosted the wedding dinner.

“I sat next to him after the wedding ceremony, and I was flabbergasted—Mr. Wright was so easy to talk to,” Montooth said. “I came as a shy, little Midwesterner, and I was scared to death of anybody—and there I was, sitting next to Frank Lloyd Wright, and there wasn’t any trouble at all. We just talked like old friends.

“So I thought, ‘Boy, I can do this.’ I just got over my shyness on the spot. Mrs. Wright, of course, was the same way. They were so approachable.”

In the years that followed, the Montooths built a life together. They traveled extensively, including semi-annual treks with the Wrights and their fellow apprentices between Taliesin and Taliesin West, and raised three children (Andrew, Margo and Susan) as Charles built his own architectural practice in Scottsdale, Arizona. They officially returned to the fellowship in 1962, when Charles signed on with Taliesin Associated Architects—the firm that was

created to carry on Wright’s work after his death in April 1959.

What brought them back into the fold? “Well, gosh, it was architecture and Mr. Wright and fulfilling his legacy and helping Mrs. Wright,” Montooth said. “I think Charles’ main wish at the time was to help Gene (Masselink), Wes (Peters) and Dick (Carney) all support Mrs. Wright.”

Around this time, Montooth recalls Olgivanna asking her to help with administrative tasks beyond the usual cleaning, decorating and entertaining assignments at the estate. In the years the Montooths had lived in Scottsdale, Minerva was responsible for transcribing Wright’s Sunday morning talks with the apprentices.

“When I became Mrs. Wright’s assistant, I just did everything with her. We traveled together and cooked together—whatever she did, I was doing,” Montooth said. “Her books and newspaper columns, I worked on everything.

“This is when it was so busy. It was incredible. She had a good business sense. It was amazing. She really had her fingers on the pulse of the fellowship, the architectural activities and the world.”

Montooth said she enjoyed working for Olgivanna, describing her as “precise and demanding and generous and easy. She said once, ‘Are you afraid of me?’ And I said, ‘No, I’m not afraid of you. I’m in awe but certainly not afraid.’ She was so open.

“You had to be good at what you would profess to be good at,” Montooth said. “If you didn’t profess to be good at it, then she helped you learn. From that point of view, it was very easy.”

I spoke twice with Montooth for this profile, once by telephone and once during a visit at her home. She was generous with her time and recollections of the Wrights and her fellow apprentices. Here are some excerpts:

How did Wright inspire you? What has kept you engaged in promoting his artistic legacy?

Mr. Wright’s incredible genius. Mrs.

Wright explained it to me once. She said Mr. Wright could absorb everything and take it into his being and then make it his own—and put it out as a new idea. He had that sense of space.

Mr. Wright himself said he thought he had invented this idea of space, but then he saw that, in ancient China, 500 B.C., Lao Tzu had written, “The reality of the building does not consist of the roof and walls but the space within to be lived in.” That was what Mr. Wright thought he discovered, and so he was very open about that story. I tell it a lot.

What do you wish more people knew about Wright?

His good side—because we read “cantankerous Frank Lloyd Wright” did this or that. Well, I wouldn’t use any form of the word “cantankerous” as referring to Mr. Wright. He just wasn’t. He was a little judgmental from time to time—like in Pittsburgh, where he told Pittsburghers what he thought of their city—but usually he was very kind.

For instance, we had the box projects where, twice a year, the students presented their own drawings for criticism. The ones he thought were too egotistical, he would tell them what he thought of their drawings very candidly.

But the ones who were really serious about their learning, he would treat them so gently, helpfully and kindly. He was very conscious of that. That’s the sort of thing that I don’t think people really ever understood, that he had that side to him.

How do you feel about being one of the last few people who knew the Wrights in a way most people never will?

I feel like I’m one of the last leaves on a tree. Mrs. Wright said, “Mr. Wright’s gone, but he’s still here in the walls and the space, the landscape. He’s here.” So you just have to feel that—which I do. I actually saw him in these spaces, so I equate him with Taliesin and Taliesin West.



Top: Minerva Montooth in her Taliesin apartment, once occupied by Wes Peters and his wife, Frank Lloyd Wright’s step-daughter Svetlana

Above: Minerva, her late-husband Charles and their daughter Susan



When I began to visually document the Fred B. Jones Summerhouse, Gate Lodge, Barn and Stable (aka Penwern, 1900) in July 2020, I wanted to make sure I covered every aspect of the estate, which now includes all four original structures and 8 acres of land. I wanted to photograph it in all four seasons, in every light, and try to cover every detail other students, architects and enthusiasts might want to know 100 years from now.

John and Susan Major have been kind enough to allow me full access, now well over a year, as I continue to detail each aspect so we are left wondering: Where did that door lead? What did the estate look like at night?

To share the information and photos to date, I created a Facebook page: Penwern/A Visual Study. That site includes segments of the more than five hours of interviews with the Majors, along with several more hours from prior owners and firsthand accounts from Bill Orkild, Penwern’s carpentry curator and master interpreter of Frank Lloyd Wright’s original plans along with the Majors vision for sustainability.

...

A collaboration of Wright historians and fellows will help complete a print book in the winter of 2022, along with a digital version in spring 2023.

I hope every Wright project will be similarly documented in the next decade. If not, many



Penwern: A Visual Study

by PETER YANKALA



Top left: Main house entry
Above: Peter Yankala **Top:** The north side of the main house
Right: The main house at dusk
Top right: The stable and bridge
Next page: The south side of the main house

generations will know less and less about our first authentic American architectural style, how it evolved and who was responsible for it.

Our charge is to document those Wright works that aren’t included on UNESCO’s list of World Heritage Sites or aren’t extant in major cities. We should all be part of that initiative—especially when we can connect with privately owned Wright homes and the opportunity can be created—to make sure everyone who isn’t fortunate enough to see Wright’s work firsthand can share in the knowledge and exposure.

Whether in print and through digital technology, such studies should be more than a tabletop book. I hope we all can draw upon these resources, not just in the U.S. but around the world.



...

When I was growing up and vacationing in the Lake Geneva area, my family would go to a restaurant on the shores of Delevan Lake. It was always a treat. To get there from our cottage,

we would take South Lake Shore Drive in Delavan (You know, there’s a North and South Lake Shore Drive on every lake.) My dad, an engineer and a Wright follower, would always drive slowly or stop when we passed 1335 S. Lake Shore Drive.



“Do you want to know what I know?” he’d ask. He’d then tell us what he knew about the Penwern estate as we continued on to dinner.

Now, in those days, the estate was showing its age, and the property already had been subdivided into the gatelodge and stables and the main house and boathouse.

It was easy to see most of the gatelodge along a public highway. The rest was obscured and past the gatelodge in the distance—but we knew the house was down there. After all, dad gave honest tours.

I always was interested in the style of the house and its historic linkage. I always say on my own tours: Architecture is a reflection of what was important to society at a time a building was built.

...

And so returning back home to Chicago when vacations ended, I would pull some of my dad’s Wright books off the shelf and look for whatever regional Wright house we passed or stopped at during our vacation. I would rank them in popularity (or significance) by the amount of coverage given to each house.

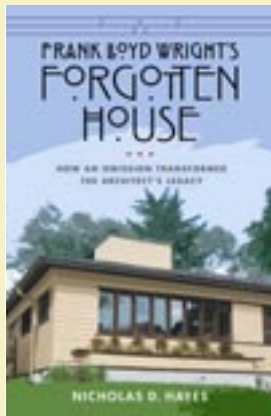
Editor’s note: Yankala is a Chicagoland photographer and owner of Phillip’s Men’s Wear in Barrington, Illinois. He volunteers as a docent with the Chicago Architectural Foundation and Frank Lloyd Wright Trust.





WRIGHT THOUGHTS

by NICHOLAS D. HAYES



From 'Frank Lloyd Wright's Forgotten House' by Nicholas D. Hayes. Reprinted by permission of the University of Wisconsin Press. © 2021 by the Board of Regents of the University of Wisconsin System. All rights reserved.

Where to order
tinyurl.com/uwphayes

'Hidden in Plain Sight'

Excerpt: 'Frank Lloyd Wright's Forgotten House: How an Omission Transformed the Architect's Legacy,' University of Wisconsin Press

Newton Avenue west of Maryland Avenue in Shorewood is little more than a side street in the center of Wisconsin's densest urban neighborhood. It is too narrow to allow parking on both sides and too unimportant as a thoroughfare to carry much traffic. It also feels unplanned, like most urban neighborhoods of the period. The houses, yards and trees are eclectic and walks crooked after a hundred Wisconsin winters. The lots are narrow and the buildings tightly spaced. Sometimes neighbors share a driveway. There is a row of sided Milwaukee duplexes in various stages of landlord-disrepair, all built between 1920 and 1940. A pretty brick two-family flat stands out as Moorish and out of place. On the south side there are bungalows, a mid-20th-century modern duplex, a fairytale stone cottage and a home that may have once been the farmhouse that predates the development of the area, beginning in the first decade of the 20th century. That house is now covered in vinyl siding and a bright silver metal roof. The neighborhood is quiet, safe and unassuming, the kind that might be found anywhere in the aging urban Midwest. It is not one to suggest fine architecture.

If you turn onto the street from Murray Avenue on the west end searching for a Frank Lloyd Wright design, as many do, you may think you are in the wrong place. You drive slowly up a hill, and when you reach the top, something special and different emerges on your right. A tall, wide white chimney adorns a low-slung hip roof supported by four concrete vertical piers rising from ornamented pedestals and separating lead glass windows. Two tall, narrow window slits bookend the row of piers, presumably to add interior ambient light while not requiring shades. Two large square platforms buttress the main wall like altars, supporting great urns for flowers.

Between them, a semicircular garden anchors the house to the front yard and the yard to the house. Lacking a front door, the monolithic facade and its narrow window slits are reminiscent of Wright's nearby Bogk House and even Unity Temple in Oak Park, Illinois. The tiny house appears like a jewel among coarse stones.

But it is not the place you are looking for.

In fact, the Eggers Bungalow, built in 1921 in the Prairie style, was designed by Russell Barr Williamson, not Wright. Williamson worked for Wright for almost four years before opening his own practice, so the home is in the Wright lineage but it is not a home by Wright.

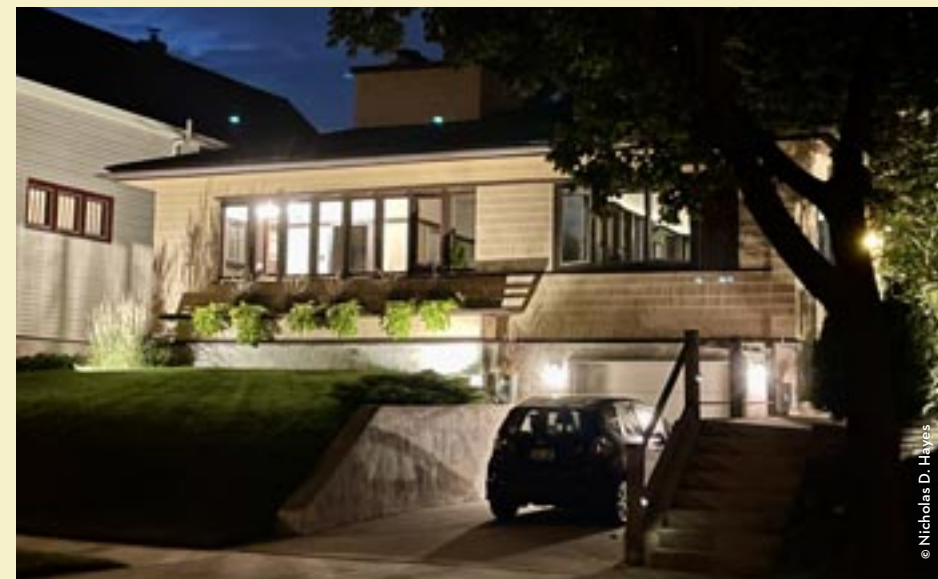
This was our exact experience as we drove by in the summer of 2015 to see the newly discovered Wright-designed house that was making national news. I recall admiring the white bungalow and declaring, "That must be it!" (My wife) Angela corrected me and pointed 180 degrees in the opposite direction: "No, dear, that's it."

The Elizabeth Murphy House sits kitty-corner to the Eggers Bungalow across the street, less than a hundred steps away, and is, frankly, much harder to recognize. So, at first blush, it is not surprising that the house by Wright fell off the radar for more than 40 years.

First, the house occupies a space that is uncharacteristic of a Wright design: It fronts a narrow, high, deep city lot and is tucked tightly between and in the shadows of two older Milwaukee two-story Victorians with less than 10 feet separating the buildings on the east and west.

It is perched atop a hill, in violation of Wright's principle that a proper house placement is "of the hill," not on it.

The awkward, shallow front yard is a steep pitch of grass and shrubs from which the



house—a long, flat, windowed box—rises abruptly. From the walk, only 20 feet away but 20 feet below, it feels as though you are looking up at the bridge of a lake freighter and you wonder, but can't see, whether the captain is looking down on you from above.

Despite its diminutive size, the house is imposing and seems to be flexing muscle. Broad-chested with wide shoulders supporting a massive chimney. Doorless. Confusing.

And the house has been camouflaged. When we first came upon it, it was blocked by a tall, dense row of bushes. Whereas other Wright designs of the period feature stucco as the predominant exterior surface, this one was covered in cedar-shake shingles, which had been painted, at least since the 1970s, in a drab inverted color scheme. Wright's usual earthy dark brown stained trim had been overpainted with bright white, framing inorganic blue-gray shingles, so some people had mistaken the house as a Cape Cod.

Finally, the house seems more modern and brutal than it should be, straddling a walk-level driveway anchored by large concrete retaining walls leading to a garage door that is completely out of place.

Because the house originally had no driveway, garage or carport when it was built in 1917, and because it had no room on either side to add a driveway, a basement garage was excavated in the 1970s, enabling owners to pull a car under the house to park.

Purists view the garage addition as lamentable; a "significant alteration." Cosmetically, they are right. The front facade is different from Wright's vision because the area below grade is now exposed. It's akin to that teenage trick where an eyelid is folded back and sticks. There is also a philosophical problem: Wright is said to have hated garages. He thought they were places to collect clutter.

Once you take the time to see past the changes and study the house, however, key features pop and sparkle. A long built-in flowerbox anchors a bank of eight south-facing windows that reflect the overhead sun, like a chalice holding a flaming light. Horizontal bands carry your gaze from side to side. Because there is no front door, you have to decide which side of the house you will explore first, and you might give both sides equal consideration. The actual front door is completely hidden and is closer to the back of the house, so it is both a mystery

to be solved and a hike to find.

These details, in addition to many more in the interior and in the basement ... were the clues that helped researchers identify and confirm the house as a Wright design in 2015.

Their work, however, was met with some skepticism. When the author of a local Wright fan-club website posted images taken during the first tour, one commenter speculated that Williamson had been cheated of credit for the work he had done designing the house while in Wright's employ. The claim was quickly quashed by a couple of Wright historians, but it did deepen our mystery.

In fact, on the day that we moved into the Elizabeth Murphy House, we began to wonder about the Williamson house across the street. Something didn't make sense. A quick Internet search for the name "Williamson" turns up impressive titles including "partner to," "protégé of," "associate of" and "supervisor of architectural planning for" Wright. It would seem harder, not easier, to lose a house designed by Wright standing near a structure designed by someone with close affiliation to him, as this one does. We found ourselves asking, again, how a house by Wright—and specifically one a stone's throw from another historic and well-documented property—could be lost in the first place. With daily inspiration from the Eggers Bungalow seen from our front window, we decided to learn more about the people who were working on and around East Newton Avenue during the time of the design and construction, and, if we could, create a timeline of their involvement.

Perhaps the exercise would help answer our question.

Timelining necessitated reading as much as we could about Wright in and before the period of the American System-Built project so that we could know the man who had designed our tiny forgotten home.

The Robert Lamp House

Charting a New Course for the Home Frank Lloyd Wright Designed for a Childhood Friend

by GEORGE HALL



The Robert Lamp House in 1972. © Wisconsin Historical Society. Photo by Lorraine Lamp

Earlier this year, a proposed change to the city of Madison's downtown height limit ordinance brought to light an effort now underway to find a sustainable future for Frank Lloyd Wright's Robert Lamp House (1903). The single-family home is the earliest Wright building still standing in Madison.

It's a Madison city landmark and is listed on the National Register of Historic Places. Currently, it serves as a student rental.

Since January, owner Bruce Bosben (Apex Real Estate Holdings LLC.), Apex's attorney, representatives from the Frank Lloyd Wright Building Conservancy, architect Peter Rott and I have been assessing the condition of the house and exploring potential fungible alternatives that might repurpose the house and enable its restoration.

Lamp, a childhood friend of Wright for whom Wright remodeled a summer camp once located on a small island in Lake Mendota known as "Rocky Roost," later commissioned Wright to design a unique home sited on a nearly landlocked parcel just one block away from Madison's Capitol Square.

The story of Lamp, his family and his association with Wright, is told by Jack Holzhuter in the Wisconsin Historical Society's "Wisconsin Magazine of History" in Volume 72, No. 2, Winter 1988-89. Holzhuter, a former editor of the magazine—as well as a Wright scholar—lived in the Lamp House during the 1960s and also prepared the national registry nomination for the home.

Essentially a cube, originally including a Japanese-inspired rooftop patio with planting boxes and pergola (now enclosed as the third-floor penthouse suite), this seldom-seen home is an important precursor to other Wright designs, such as his California houses and the "fire-proof" house. As Rott notes, the home's facade contains references to Wright's childhood Froebel blocks, with exterior touches said to be by Walter



© George Hall

Burley Griffin, who oversaw construction.

Fast forward to the present and the commercial development now occurring on Madison's East Washington Avenue corridor. Over the past two decades, more than half of the "Lamp Block" has seen intensive re-development, most recently the AC Hotel Madison Downtown, on the corner of East Washington Avenue and Webster Street, and Capitol's Edge Apartments, on Webster Street. These two projects, along with the six-story Odessa Apartments facing Butler Street, now form the urban backdrop immediately surrounding Lamp on two sides, replacing the low-rise rooftop views that once included Wisconsin's capitol building and Lake Monona.

When Capitol's Edge was proposed, questions about appropriate height and massing triggered the formation of a city-led Lamp House Block Committee, whose later report recommending a small historic district never came to fruition.

To the west, Lamp overlooks the

remaining 19th-century houses that face a city of Madison parking garage for which the allowable height limit is currently eight stories. (The existing low-rise parking garage was designed to support additional floors). The adjoining house roofs, trees and a home constructed in 1904 obscure most of the former Lake Mendota view.

Since acquiring the home in 2003 from the last single-family owner, Apex has done more than just maintain this historic house, including: tuck-pointing and maintaining the brick facade that was painted shortly after construction; and repairing the many diamond-pane windows. But all acknowledge that renting what is essentially a single-family home and a national registry building to ever-changing students, no matter how appreciative they are, is not a sustainable future, especially given the surrounding development pressure.

Look for future articles as preservation alternatives for a supportable future for this important Wright home are developed and publicly discussed.

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



As part of your planning to visit a Wright in Wisconsin public site, please use the contact information on page 14 to determine visiting times and conditions.

PUBLIC SITES

CONTACT
INFORMATION



Above right: The west side of the main house at Penwern

Public Sites Contact Information

A.D. German Warehouse
Richland Center \ (608) 649-1915
Email info@adgermanwarehouse.org
adgermanwarehouse.org

American System-Built Home Model B-1
Milwaukee
wrightinmilwaukee.org

Annunciation Greek Orthodox Church
Wauwatosa \ (414) 461-9400
annunciationwi.org

Monona Terrace
Madison
mononaterrace.com

SC Johnson
Racine \ (262) 260-2154
scjohnson.com/visit

Seth Peterson Cottage
Lake Delton
sethpeterson.org

Still Bend / Schwartz House
Two Rivers
Email michael@stillbend.com
stillbend.com

Taliesin
Spring Green
taliesinpreservation.org

Unitarian Meeting House
Madison \ (608) 233-9774
fusmadison.org/tours

Wingspread – The Johnson Foundation
Wind Point \ (262) 681-3353
scjohnson.com/visit

Wyoming Valley School
Spring Green \ (608) 588-2544
Email wyoingvalleyschool@gmail.com



A ‘Most Amazing’ Vacation Rental

Popular Netflix Series Selects Still Bend for the First Episode of Its Second-season Premiere

by BRIAN R. HANNAN

With the Season 2 premiere of the popular Netflix program “The World’s Most Amazing Vacation Rentals,” viewers around the world were treated to a virtual tour of the home architect Frank Lloyd Wright described as “a little private club” with “special privacies, ultra conveniences and style all the while.”

Still Bend/The Bernard & Fern Schwartz House appears in episode No. 1.

“We’re thrilled to share Still Bend with people who may not understand they can enjoy a Wright-designed home the way the architect intended,” said co-owner Michael Ditmer.

“Whether they’re here for a few days or two weeks, they’ll experience Wright’s genius in a way the typical tour cannot provide.

“Wright’s brilliance can only be fully experienced by living in

‘Wright’s brilliance can only be fully experienced by living in one of his creations.’

one of his creations. There is something magical, almost spiritual, about being in a Wright-designed space that leaves one transformed.”

Editor’s note: Still Bend is available for overnight rentals. More information is available online at stillbend.com.

FRANK LLOYD WRIGHT WISCONSIN
HERITAGE TOURISM PROGRAM

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member rates on tickets
for Wright and Like, our
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house tour will be held in
Madison.

More information is avail-
able on our website:
wrightinwisconsin.org/join

VINTAGE
POSTCARD

courtesy of PATRICK J. MAHONEY

This is a hand-tinted half-
tone postcard of the drive
outside the studio at
Taliesin near Spring Green.
It was produced by the
Auburn Greeting Card Co.
of Auburn, Indiana,
probably in the 1920s. The
sculpture near the center
of the card, and partially
screened by foliage, is
'The Flower in the
Crannied Wall,' a copy of
the 1902 sculpture Frank
Lloyd Wright and Richard
Bock designed for the
Susan Lawrence Dana
House in Springfield,
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