

WRIGHT IN WISCONSIN

MEMBER NEWSLETTER \ CELEBRATING THE LEGACY OF FRANK LLOYD WRIGHT



Lost and Found

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New executive director joins the Wyoming Valley School

News & Notes from Wright in Wisconsin



Kristen Visser

Update: Wright and Like

We continue to monitor the COVID-19 pandemic to determine whether we can host a Wright and Like tour this year. Variables range from the willingness of homeowners to open their homes for public tours to the number of infections in Wisconsin and the widespread availability of vaccines. Please stay tuned to our website and Facebook page.

Entries Sought for 2021 Kristen Visser Historical Preservation Award

The Seth Peterson Cottage Conservancy is seeking entries for the 2021 Kristen Visser His-

torical Preservation Award. Submissions are due March 15, 2021, with the award and the \$5,000 prize to be announced on April 11 and presented at the Lake Delton cottage on June 13.

The biannual award is presented to an individual or organization in recognition of past work in historical preservation of a Frank Lloyd Wright or Prairie School building in Wisconsin or a contiguous state. In general, buildings constructed between 1900 and 1925 are given preference, and the restoration work

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President's Message

by GEORGE HALL

Members and friends, looking back at 2020, I think we can marvel that we've survived, as individuals and as organizations supporting a critical preservation mission, while in the midst of serious economic, sociopolitical and personal chaos. Thanks to your continued generosity, we are able to maintain our office, continue publishing our member newsletter and keep our website active until we can safely convene in person for our Wright and Like tour and other activities.

In the palpable exuberance following the receipt of our IRS nonprofit and Wisconsin charity status, I hoped that we would be able to increase our online activities. We intended to produce programs on some of our Wright, apprentice and "like" sites and to work with several of our Frank Lloyd Wright Trail sites.

Doing this has proven much harder than anticipated. Part of the challenge of producing digital programs, aside from the technology itself, is doing the necessary background research that now takes much longer due to restricted access to archival material. And, unlike public sites, what we search out and explore are private homes. For videos, we continue to maintain the same privacy policies as we do for our tours (*i.e.*, no names, no addresses and no interior photos).

Lastly, we need volunteer help — not the easiest challenge to overcome. For those of you with videography experience, we'd love to hear from you, as we have several owners willing to participate with outside tours.

At the same time, the pandemic hasn't stopped small groups of us from having socially distanced visits with owners and working on architecturally interesting houses. In October, the Frank Lloyd Wright Building Conservancy, after being approached by the owner of a free-form Kamal Amin/William Wesley Peters Taliesin Associated Architects (TAA) home in Beloit, asked us to handle a requested consultation on repairs.

Owners of apprentice- and "like"-designed homes should take note: On a limited basis, after initial conversations with owners, Wright in Wisconsin will schedule house visits. The

building conservancy has long performed this function for Wright houses, and we remain in contact when apprentice and "like" visits occur.

So on a windy October afternoon, architect Bob Bell and I scrambled around on a rubber membrane roof that was leaking, assessing and photographing all that was going on. Bob recognized the manufacturer of the membrane and was later able to put the owner in contact with qualified contractors.

Over the years, we've performed similar site visits. In this case, the owner had the original TAA drawings that helped immensely to assess what was likely going on underneath. Such visits not only help to preserve these homes, but they also allow us to add to our cumulative record of apprentice-designed houses and their methods of construction, obtain current photography (with permission) and build a network of contractors.

Before our first November snowfall, while continuing background research for Wright and Like in Madison, architect and board member Ken Dahlin, Bob and I visited our two "like" architect-designed houses slated for the tour.

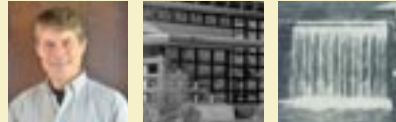
One designed in 1981 by Eric Vogelmann for himself bears many stunning similarities to Taliesin. This comes as no surprise, as Eric spent time studying Taliesin in Spring Green and working for Taliesin apprentice Herb Fritz, all while executing his own projects. The other slated tour home, a 1953 John Steinmann, showcases the simplicity of form, construction and high-quality craftsmanship emerging at the beginning of the midcentury modern movement.

Working with the Wisconsin Historical Society, our conversation resulted in a new Wisconsin architectural history inventory number for the Vogelmann. The owner of the Steinmann continues to pursue National Register of Historic Places status.

Thanks to another homeowner who was part of the 2015 Wright and Like tour in Madison and whose efforts led to his home being listed on the national register, we have a willing

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WRIGHT IN WISCONSIN VOLUME 26 \ ISSUE 1

WRIGHT IN WISCONSIN is published three times annually by Wright in Wisconsin, a 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 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 at www.wrightinwisconsin.org or contact us at the number or address below.

Wright in Wisconsin Member Newsletter

Editor and designer Brian R. Hannan

Special thanks to: Robert Hartmann for designing the Wright in Wisconsin logo and sharing his vintage picture; and to Patrick J. Mahoney for providing the vintage postcard.

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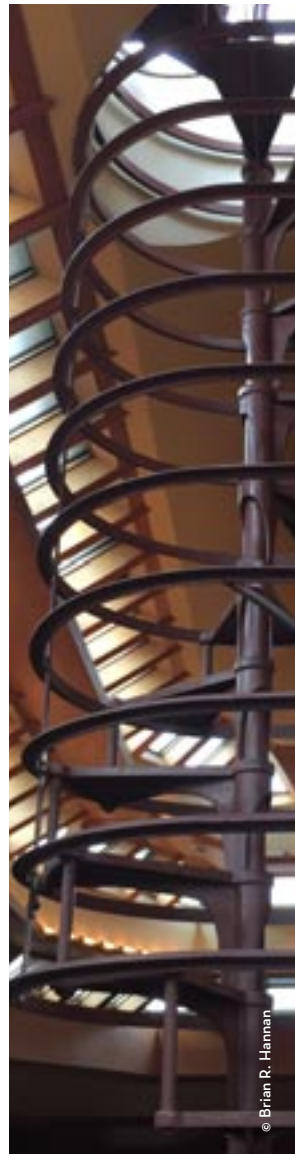
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Wright in Wisconsin

P.O. Box 6339, Madison, WI 53716-0339
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© Brian R. Hannan

LEFT: Spiral staircase at Wingspread, Wind Point
ON THE COVER: Elizabeth Murphy House, Shorewood, as photographed in 1929. Shorewood Historical Society, donated by Dorothy (Stock) Hoffman.

PRESIDENT'S MESSAGE

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consultant for homeowners interested in knowing what achieving national register status entails from a homeowner perspective. Homeowners can also contact Wisconsin's national register coordinator at (608) 264-6501.

Now that our state and federal requirements are satisfied, and the finances are in good shape for the coming months, I am stepping back as interim president. Brian R. Hannan, our vice president and communication committee chair will become president. I'm sure many of you have encountered Brian on Facebook, in Wright chat groups or through our member newsletter that he edits and designs.

I will continue to serve on our Wright and Like steering committee and work with homeowners and other Wright-related groups as we continue to uncover and research more Wright material and apprentice houses, and rediscover/publicize midcentury Wisconsin architects inspired by Wright. To any of you who desire to become involved with research and programs, drop me a line. Please welcome Brian, and let's offer him our complete support, as I know how much time being president entails.

Meanwhile, it is imperative that we fill the position of vice president and add new board members with diverse skills. We have an extensive relationship with Wisconsin archives and architectural historians, and this area needs board representation, as does the Frank Lloyd Wright Trail. Currently, Brian and I are jointly speaking with Frank Lloyd Wright Trail sites and the Wisconsin Department of Tourism as we figure out how we can work collaboratively and mutually support one another.

I am sorry to report losses of colleagues over the last year, including Jane Kinney (Kinney House in Lancaster), Margaret Yoghourtjian (a former owner of the Hardy House in Racine) and William (Bill) Boyd (Keland House in Racine). Those who regularly visit the Spring Green and Taliesin area will be sorry to hear that Freddy Valentine's Public House, operated by Dave and Jeaneane Owen for the past eight years, closed in September.

All of this reminds me: While budgets and cash-flow projections are in freefall, please do what you can to generously support your favorite Wright site.



William Weston House

Spring Green House May Trace Its Origins to an Unbuilt American System-Built Homes Bungalow

by BRIAN R. HANNAN

A recent discussion on the social media platform Facebook may have resolved a pair of long-standing questions: Did Frank Lloyd Wright design a house for William Weston, a Taliesin carpenter and personal friend? If Wright did, which plan was used for the three-bedroom bungalow?

New Jersey-based artist Michael Pipher believes he knows the answers: Yes. An American System-Built (ASB) Homes Model B7 (T. 1506.868-874).

While the plan for the home hasn't been known, the building's Wright provenance has

been something of an open secret in the Driftless Area community. Friends of Weston's son, Marcus, say Marcus told them about Wright's hand in the design — an anecdote he also shared with another Wright apprentice, Edgar Tafel, for Tafel's 1993 book, "About Wright: An Album of Recollections by Those Who Knew Frank Lloyd Wright."

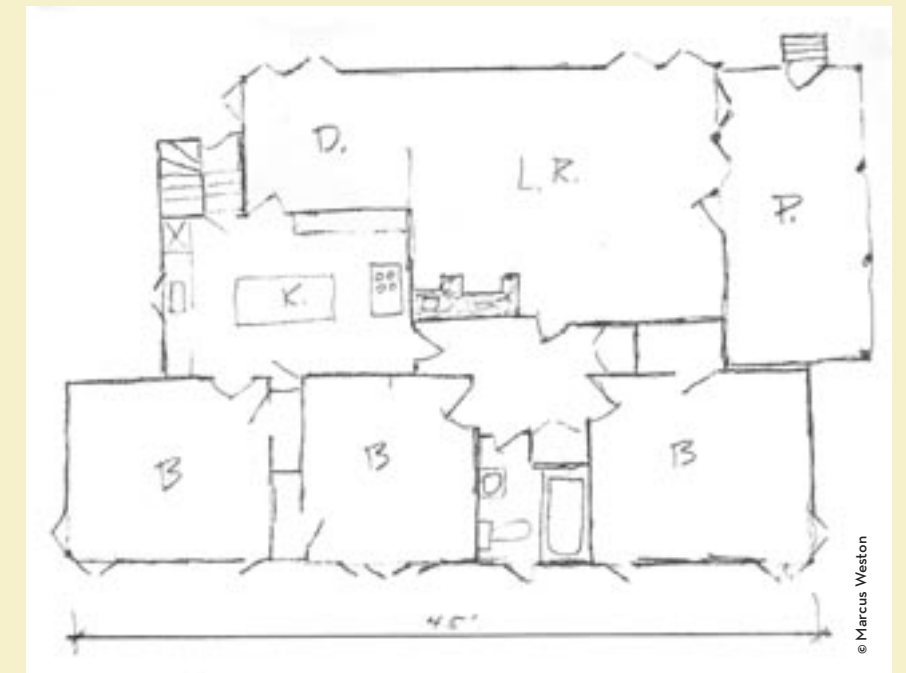
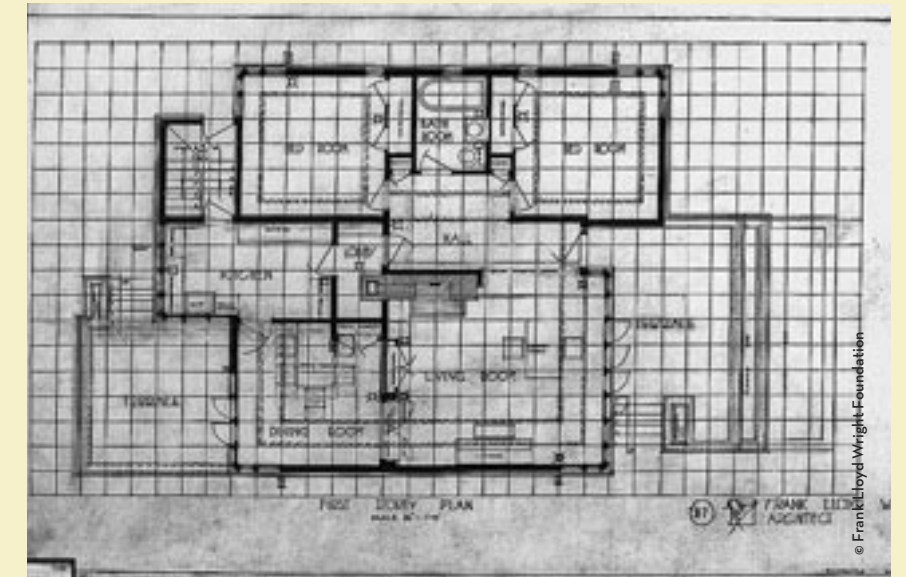
Marcus wrote: "In 1927 my father wanted to build a house. Mr. Wright made available to him all the plans he had done for the redi-cut system that didn't materialize. My father narrowed

it down to three and then picked the one best suited to his needs and the site. He modified it somewhat but stuck pretty close to the original. I recall Mr. and Mrs. Wright coming to see it one day while in construction. They went through the whole house. Mr. Wright was only critical of my father's use of an 'open cornice' instead of the closed soffit he always designed and said therefore that he couldn't claim it was one of his houses."

For Pipher, landing on the precise model number William may have used amounted to serendipity. At the time of the online conversation, he was sorting through the hundreds of ink-and-paper renderings he's made of Wright's ASB projects, so the B7 was fresh in his mind.

Comparing the Weston House with Marcus' drawing, Pipher said he recognized the latter as a mirror image of Wright's original — albeit with a third bedroom. Such adaptability, Pipher said, was part and parcel to an ASB design.

"It's still a Wright home at the end of the day," Pipher said. "It may not be 100% ASB because the lumber didn't come from (Arthur) Richards, and it wasn't 'redi-cut,' but the plan and the elevation are still by Wright's hand."



Meanwhile, Pipher isn't concerned with gaining official Frank Lloyd Wright Foundation recognition for the house. Rather he's focused on the fuller picture the house gives of this period in Wright's career and of Wright as man willing to help a friend.

"Too many people either know Wright through his architecture or his personal shortcomings," Pipher said. "The Weston House reminds us to broaden our perspective and see the whole person."

Top left: The southwest corner of the William Weston House on North Baltimore Street in Spring Green

Top right: The floorplan for American System-Built Homes Model B7

Above: Marcus Weston, son of William Weston, drew this floorplan of his father's house.

Vintage Photos

Erdman Prefab No. 2 Reflect's Wright's Vision of Architecture for the American Working Class

by ROBERT HARTMANN

Throughout Frank Lloyd Wright's long career, he had an abiding interest in the design of homes that were within reach of the working class. In the second decade of the 20th century, he embraced the potential economic benefits offered by the machine age in the design of modest and moderate income housing.

He produced more than 900 drawings for his American System-Built (ASB) Homes project, which incorporated pre-cut lumber and design standardization to keep costly onsite skilled labor to a minimum. Six ASB homes were completed in the 2700 block of West Burnham Street in Milwaukee in 1916.



Four decades later, in 1956, Wright designed Erdman Prefab No. 1 for Marshall Erdman, the builder of his Unitarian Meeting House in Madison. Erdman was eminently qualified for the task as he already was prefabricating homes of his own design. The premise was to integrate standardized manufactured building products of the day into a cost-effective Wright-designed home.

Andersen windows, Pella doors and Masonite Ridgeline siding, along with structural components, flooring, roofing, cabinetry and wood trim prefabricated in Erdman's shop, were all part of the kit that Erdman would provide and ship to the site. Home buyers were responsible for the lot, foundation and other utilitarian features.

Nine homes were ultimately built, with four located in Wisconsin. The largest is the Joseph Mollica home in Bayside.

A year later, in 1957, Wright designed a second home for Marshall Erdman and Associates. Erdman Prefab No. 2 retained most of the same standardized

building products used in Prefab No. 1, again to keep costs down, but is a more compact home with an almost square floor plan.

It differs from the first Erdman prefab in that it is a two-story home. The living area and hearth are the heart of the home. The plan devotes a two-story volume of space to this area that fills a quarter of the overall footprint of the home's interior, creating a sense of spaciousness unexpected in an affordable dwelling. Floor-to-ceiling windows run along the two exterior walls of the living area, flooding the home with natural light and blurring the line between the man-made environment and nature.

A second-floor balcony provides occupants with views and auditory connections to the living area below. Pella folding doors atop the bedroom balcony wall afford privacy. Ribbon windows just below the flat roof run the full perimeter of the home, allowing daylight to enter from all sides and granting seasonally changing angles of light to slice through

interior spaces in ever-changing geometric patterns. These windows also give the somewhat-heavy-appearing roof the illusion that it is floating.

The masonry fireplace serves a dual function as a spatial divider that defines the kitchen area. A projecting bay (seen in the photo above) is a dining alcove. The first floor also includes a bedroom, bath and utility room. An open stairway leads up to the balcony, two bedrooms, a study or guest room and a bath on the second floor.

The home has a full basement in spite of Wright's stated distaste for them. A three-sided carport and the projecting dining alcove articulate an otherwise cube-like exterior.

The first Erdman Prefab No. 2 home, located in Madison, was purchased by Mary Ellen and Walter Rudin, a University of Wisconsin professor. The Rudin house cost Erdman approximately \$30,000 to construct. The home, now 65 years old, was in its 10th year when I photographed it.



NEWS & NOTES

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shall have been substantially completed within the two calendar years previous to the year of application. The 2021 award will be given for work done during 2018 and 2019.

More information: tinyurl.com/visser2021

Update: Taliesin Dam

Restoration work on the Taliesin dam that began in 2019 is expected to wrap up next spring. The three main issues now being addressed include: repointing and repairing the stone retaining wall (located on the left side of the picture above); excavating the adjoining embankment to address several problematic sink holes; and regrading and seeding the area. Staff also will repair a scour hole that has developed under the dam and repair the waterproofing

membrane at the dam's extreme edges, finish re-pointing the stone retaining wall and repair the sluice gates. Once the work has been reviewed and approved, the pond can be refilled.

Monona Terrace Community and Convention Center Webinars

If you missed any of the recent episodes of "The Virtual Wright Design Series" webinars — or would like to view them again, they are available online: <https://tinyurl.com/tvwds2020>.

- "A Restoration and Sensitive Renovation for a Modest Wright House"
- "Life is not Monotonous at Taliesin"
- "Creating a Usonian Dream"
- "The Misunderstood Wright: Modernism and Traditionalism"

News & Notes

Submit your item for News & Notes to us at bhannan@wrightinwisconsin.org.

Above: The dam at Taliesin, January 2021

Below: Guests who stay at the Seth Peterson Cottage in 2021 receive complimentary coffee cups. This year's Frank Lloyd Wright quote — "More and more, so it seems to me, light is the beautifier of the building." — was submitted by Brian R. Hannan, our board president-elect and newsletter editor.



Lost and Found

Book Chronicles 'Frank Lloyd Wright's Forgotten House'

by BRIAN R. HANNAN



How does a Frank Lloyd Wright-designed home fall off the map? That was the question facing Nick Hayes as he began writing about the Shorewood bungalow he shares with his wife — until he realized its story was much larger.

“I thought this book was about how you could lose a house by Frank Lloyd Wright,” the Shorewood man said. “In fact, it’s a book about conflict and intrigue. You don’t draw 128 designs, commit four years, maybe even 10 years, of (the) thematic thinking (that Wright poured into the American System-Built (ASB) Homes program) and then put it on the shelf and never talk about it again — unless something went really wrong.”

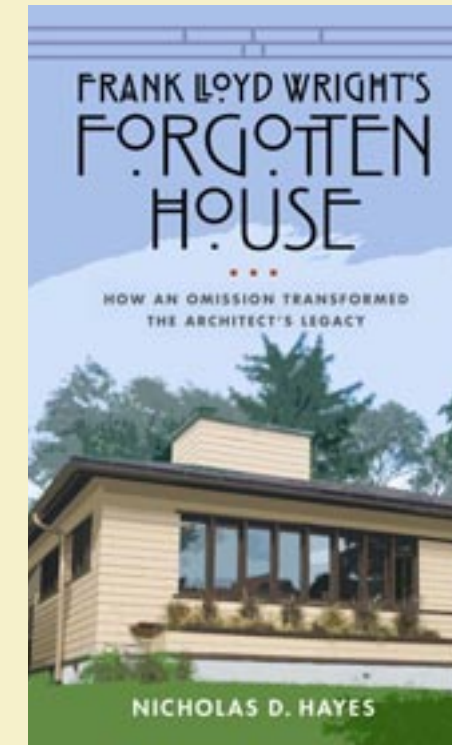
And that’s what happened with the Elizabeth Murphy House (1917). Amid construction delays, cost overruns and liens, the ASB Model A203 became embroiled in litigation. Lawsuits Wright co-incidentally filed against Milwaukee real estate developer Arthur L. Richards ultimately ended their partnership and all but killed their ASB project.

What survived? Several projects Wright draftsman Russell Barr Williamson designed near the Murphy House — properties that didn’t lose his name.

“How does that happen?” Hayes asked. “You have to wonder how it is that a Wright-designed home is lost to history while a Williamson home is standing across the street and is not lost to history.

“When we began to explore that mystery, we realized that we were actually at the center of the crime of the end of the ASB homes,” Hayes said. “And that’s the tale we tell in the book. If the (Murphy House) weren’t here, we wouldn’t have been able to go on the quest to try to uncover this untold story.”

The University of Wisconsin Press will publish the resulting book, “Frank Lloyd Wright’s Forgotten House: How an Omission Transformed the Architect’s Legacy” in April. Barbara Gordon,



executive director of the Frank Lloyd Wright Building Conservancy in Chicago, contributed the forward.

As for the question that launched Hayes’ inquiry, the answer was simple, he said. The Murphy House had retained its Wright pedigree throughout its history until the early 1990s, when the owner’s surviving children didn’t want to “confuse or limit potential buyers by going into a big historical question. They just wanted to settle the estate.”

Hayes and his wife, Angela, bought the Murphy House in 2016. The year prior, it was determined to be a lost Wright design through old-fashioned detective work by amateur historian Richard Johnson, records research by Traci Schnell and a report by Mike Lilek, now curator of Frank Lloyd Wright’s Burnham Block.

At the time, Hayes said they weren’t Wright-o-philes so much as they were empty nesters on a “downsize quest” now that their children were attending college. “We’re just folks who thought it would be fun to live in a house like this,”

Above left: The University of Wisconsin Press will publish Nick Hayes’ new book in April 2021.

Above: Hayes stands outside the home’s front door that is accessed from the side, through the enclosed sleeping porch now used as a den.

he said. “On a whim, we walked through it. A week later, we had an accepted offer.”

The 960-square foot Murphy House is situated eight blocks away from the much larger home where the Hayeses lived previously. Fitting into the two-bedroom, one-bathroom house required they donate or sell roughly half their stuff.

In addition to the forthcoming book, Hayes maintains an active blog — ElizabethMurphyHouse.com — that he uses to share pictures and information about ongoing restoration work. In the time they’ve lived in the house, the Hayeses have tackled several major, period-appropriate projects — from installing a new bath, complete with clawfoot tub, to replacing the electrical and plumbing

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WRIGHT THOUGHTS

by KEN DAHLIN, AIA

Considering the Cost

A Modern Usonian Home Ranges from \$200 - \$400+ Per Square Foot

This article will be less theoretical and more pragmatic as we discuss the cost implications of building the Usonian home today.

Frank Lloyd Wright described the modest-cost house for middle class America as the biggest problem facing architects. This was in the 1930s. His solution was a house for \$5,000, with the Jacobs I House in Madison being the prototype.

Of course, that was many years ago. With inflation today, the cost of a large patio door can easily be twice or three times the cost of the entire Jacobs home.

The modest-cost, well-designed home remains a challenge for today's architects and builders.

Rising labor and material costs have affected all styles of homes, but the focus here will be on costs relative to the Usonian home. I will also limit this article to the detached single-family dwelling.

While the prototype Usonian home of the mid-1930s was originally intended as a lower-cost way of building, many Usonian homes became quite extravagant and expensive, perhaps similar stylistically but different in quality of detailing, size and cost.

Ignoring financing and soft costs, the three biggest determinants of cost when building a custom home are labor, material and land, including land improvements. This is the same since Wright tried to solve this problem more than 80 years ago, even though the proportions of each have changed.

Wright's admonition to buy land as far from the city as possible certainly was congruent with his idea of building in nature with land to spread out upon. But it also helped in lowering the land cost when working with a limited budget.

However, not only does the cost of land acquisition need to be figured in, but the cost of land improvements also needs to be considered. While a city lot usually includes water,

sewer, electricity and natural gas, rural acreage may not include them or, more frequently, may only include electricity.

We typically see costs of approximately \$10,000 for a well and \$15,000 for a septic system when building on a rural lot. These costs are by no means fixed and can vary substantially based on the depth of well and type of septic system, etc.

A very long driveway is often needed in larger rural properties, and it is not uncommon to see driveways longer than 1,500 feet. Deciding whether to use gravel or pave it in asphalt or concrete can have substantial cost implications.

While landscaping can be a considerable cost, unlike the items just mentioned, landscaping can often be deferred to a later date, after the house is completed.

If one goes off the grid, there are additional costs for solar, wind, battery storage and geothermal systems, etc.

Labor costs are proportionately more expensive now than back in the 1930s.

Many forms of prefabrication have been and are being tried but with limited success in terms of reducing the final cost of building. In one sense, our entire building industry has been on a path of prefabrication over many decades — but on a smaller scale that is easily incorporated into the building industry. Prefabricated windows, doors and cabinetry are the norm today but were frequently custom-fabricated in Wright's time.

One of the most common questions asked about custom home construction is: How much does it cost per square foot? Trying to estimate the cost of a home by the square foot is not much better than trying to estimate the cost of a car by adding up the cubic footage.

So many factors affect the cost per square foot.

First, consider how much of the building may not be included in the square footage of



Above and right: These computer renderings show a 1,700-square-foot Usonian-inspired home now under construction in Wisconsin.

heated space. Balconies, carports, garages, unfinished basements, patios and large roof overhangs, etc. don't generally show up in the building square footage, but they do add expense to build. Volume space, such as two-story or vaulted spaces, may not increase the square footage, but they do add material and labor cost to the construction.

Wright's strategy with the Jacob's I House, and the subsequent Usonians patterned on that model, was to eliminate unnecessary spaces such as basements, attics and enclosed garages. Carports, flat roofs and slab-on-grade floors took their place.

While slab-on-grade floors and carports are less expensive than full basements, flat roofs are not necessarily less expensive than standard hip or gable roofs. The traditional stick-built attic in Wright's day was also more complicated than today's typical spec house-sloped roof using gang-nail wood roof trusses, attic-less flat or shallow vaulted ceilings and asphalt shingles.

When comparing a flat Usonian roof today to this simpler comparable, the flat roof generally costs more than the



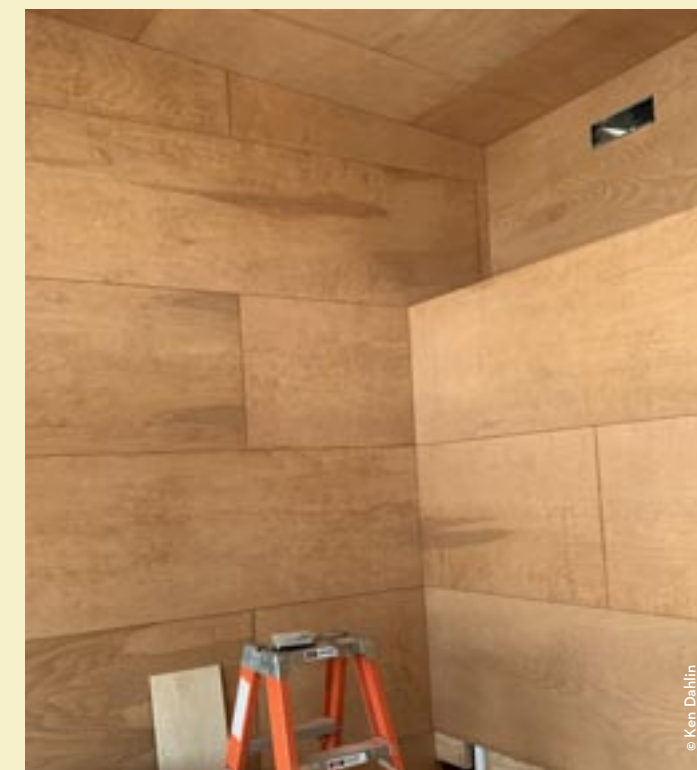
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© Sara Stathas



© Ken Dahlin



© Ken Dahlin

Left and above: The design avoids drywall interiors by using plywood panels for interior walls, ceilings and soffits. While more expensive than drywall, this is less expensive than tongue-and-groove or shiplap wood paneling.

LOST AND FOUND

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systems. The sleeping porch, previously enclosed, now serves as a den.

Many of the home's original fittings and fixtures remain, Hayes said, most notably the cabinets, inside window trim, partitions, shelves and the birch banding with two coats of rubbed amber shellac specified by Wright. That they've survived intact after more than 100 years — without a single layer of paint — underscores, for Hayes, the home's appeal.

"It is a feast for the eyes every day," he said. "It requires almost no thinking to center your work, your day or your play. You can find a private place if you want it; you can find a completely public place if you want it. It's just an amazing piece of architecture, and the experience is one that is completely intentional. You know exactly why (Wright) did things the way he did them, and you appreciate the fact that he's controlling your movements."

Above: The Hayeses use the enclosed sleeping porch as a den.

Right: The living area fireplace and windows overlooking the front yard



© Sara Stathas

WRIGHT THOUGHTS

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pitched roof without an attic. This is because the structure of the flat roof might be more complicated and expensive than the gang-nail trusses, insulation often needs to be the more expensive (but better) spray-foam type, and the roof membrane itself is more expensive than low-cost asphalt shingles.

Also, the cost of more simple spaces such as a bedroom is less per square foot than the cost of kitchen and bathroom areas.

Lots of glass and doors also will add cost. The quality of finishes and materials is a very large factor in the overall cost of the home as well, and, as discussed in the last newsletter, the need for better, more energy-efficient detailing requires that exterior stone and interior stone be thermally broken rather than one simple stone mass.

Most new homes these days have drywall interior finishes, the least expensive interior material. However, the Usonian home generally has much more expensive wood finishes on the walls, if not also the ceilings. While the Usonian home makes up for some of the loss of basement and attic storage with abundant built-in cabinetry, these cabinets are often more expensive than other forms of storage.

Many of the cost increases seen in building a Usonian home today compared to 80 years ago have nothing to do with inflation of building costs themselves but with expectations and living standards today.

We can still design and build a new home with one small, centralized bathroom rather than the multiple bathrooms and luxurious master suites desired today. We can still design and build an 8-by-8-foot compact kitchen with simple appliances. But kitchens and bathrooms are two areas that have expanded greatly since the original Usonian home. Keeping up with these trends also adds significant cost to the house.

Additionally, electrical and mechanical systems are much more sophisticated and expensive today. It is not enough to have radiant in-floor heat. Central air conditioning is almost always seen as a necessity.

Lighting has come a long way from the exposed light bulbs Wright used in the Jacobs I House to the low-voltage lighting systems available today.

Therefore, providing a cost per square foot for a whole house is generally a matter of averaging out all of these items. As a starting point, figure approximately \$200 to \$400. Quality construction can go above this number, but it is difficult to do anything like a Usonian for less than \$200/square foot.

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.

TOURS & EVENTS
 AT WISCONSIN WRIGHT SITES
 WINTER 2021



Above: A sign at the Seth Peterson Cottage uses humor to remind visitors to maintain safe physical distance. The cottage is currently open for exterior-only tours on the second Sunday of each month, from 1 to 3:30 p.m.

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

Wyoming Valley School Cultural Arts Center

New Executive Director Tackles Restoration Projects, Prepares for a Post-Pandemic Future

by BRIAN R. HANNAN

Dave Zaleski is the new full-time executive director of the Wyoming Valley School Cultural Arts Center in Spring Green. Since taking the helm last September, the Madison native has been re-vamping the facility and preparing to re-open, post COVID-19.

“The pandemic has been horrible,” he said, “but we have used the situation to organize.”

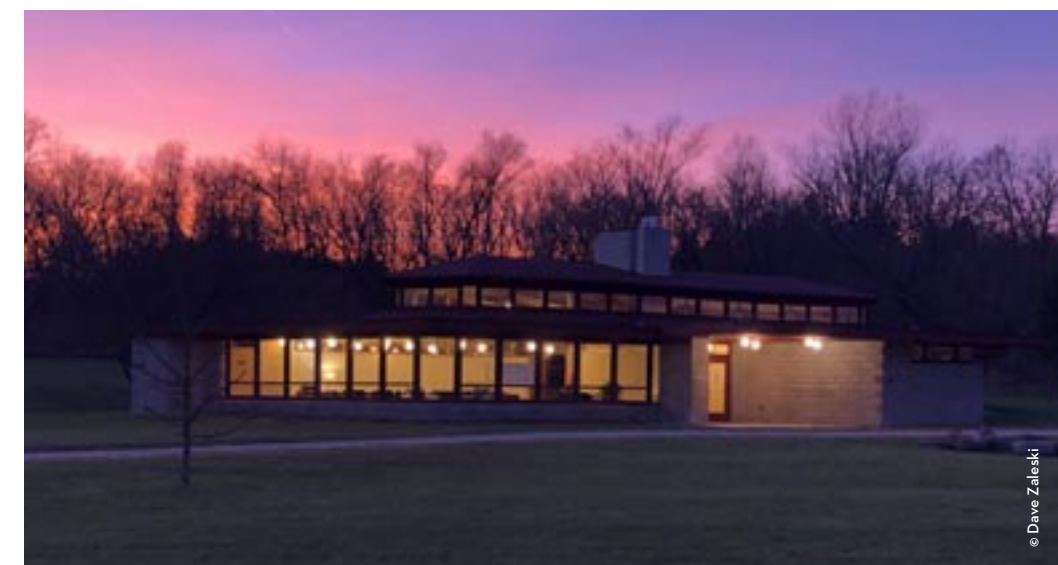
Please tell us about your experience and your plans for Wyoming Valley.

My educational background is German/history/architectural history. I lived in many places that were exceptional in terms of architecture, including Northfield, Minn., Savannah, Ga., Racine, and Munich, Konstanz and Coburg, Germany.

Being well-traveled and having visited many architectural sites, I have observed what these sites were doing right and what they were doing wrong. I have worked in the museum field for almost 20 years, and my positions dealt with everything from English regency architecture to contemporary craft. These experiences will help me to develop Wyoming Valley into a thoughtful, flexible and comprehensive events/education/exhibition center.

I also listen to visitors and make changes accordingly. I am excited to offer top-notch programming for kids especially. We are a school, after all.

On top of kids programming, expanding our exhibitions program is some-



thing I look forward to.

When did Wyoming Valley close? When do you hope to re-open?

Wyoming Valley closed for events/programming in March 2020. We will not be providing any programming until spring 2022, but if vaccine distribution improves and restrictions are either eased or lifted, I would like to have our facility open for event rentals late this summer or early fall. We will be offering tours this summer, but our tour schedule is not decided yet. Tours are short and free to the public, with a cash donation suggested.

How's your to-do list coming along?

We are having a new roof put on the building, stabilizing the foundation in one corner, repairing the central chim-

ney, interior sheetrock and wood sheathing, and painting the interior. All of this is funded through the sale of state and federal tax credits, a grant from Wisconsin Economic Development Corp. and private donations. It makes sense to jump on these projects while the building is empty.

We have also taken the time to undertake a thorough cleaning of the facility, install new carpet in one classroom, install sanitary devices such as automatic soap/paper towel dispensers and paint all of the concrete floors.

What event are you most excited to see return?

We will definitely be holding the Wyoming Valley Experience, which is a weeks-long kids program that focuses on art, nature and music.

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**VINTAGE
POSTCARD**

courtesy of PATRICK J. MAHONEY

This is a hand-tinted halftone postcard of the hydro house and dam below Taliesin near Spring Green. It was produced by the Auburn Greeting Card Co. of Auburn, Ind., probably in the 1920s. The original dam was constructed around 1914 but did not include the provision for generating electric power. The hydro house was removed in the mid 1940s, although the dam and the water feature the dam created remains today.

The postcard face identifies the scene as "The Dam, Frank Lloyd Wright's Bungalow, Near Spring Green, Wis."

