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WRIGHT IN WISCONSIN

FRANK LLOYD WRIGHT WISCONSIN ▸ MEMBER NEWSLETTER



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Wright and Like 2016

R A C I N E

Saturday, June 4
with special events Friday and Sunday

Members \$60 / Nonmembers \$70
Order tickets on our website: www.wrightinwisconsin.org

Frank Lloyd Wright's multi-story, Prairie Style Thomas P. Hardy House is built into a bluff, providing picturesque views of Lake Michigan from nearly every room. The house, which is rarely open for tours, has recently been restored both inside and out.



The Hardy House is included in the 2016 Wright and Like tour.



© Mark Hertzberg

Two floors of the Research Tower at the SC Johnson campus opened for tours for the first time two years ago. *Three Main* and *Three Mezz* (the alternating round floors were designated “Mezz” or Mezzanine) have been painstakingly restored to replicate what they looked like when the building opened in November, 1950. Even the original ceiling lighting has been replicated.

W&L SC Johnson Administration Building and Research Tower are included in the 2016 *Wright and Like* tour.



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There are five fireplaces in the giant chimney mass in the living room at Wingspread, the home designed in 1937 by Frank Lloyd Wright for the H.F. Johnson Jr. family.

W&L Wingspread is included in the 2016 *Wright and Like* tour.



President's Message

by GEORGE HALL

This year, Racine looms large for us as we consider the future of our organization. First, a board retreat at Wingspread in March where we revisited strategic planning, and next our traditional *Wright and Like* tour in June.

Often organizations facing growth and potential change go through teething problems. Frank Lloyd Wright Wisconsin is no different.

A question that remained unanswered during last year's strategic planning was whether or not, for efficiency, identity, and other reasons, we should split into two groups. One would be focused solely on our Burnham Block, the other on the public and private Frank Lloyd Wright sites in Wisconsin in relation to our heritage tourism historic mission.

At the time of the original purchase of 2714 W. Burnham in Milwaukee, board member Ron Scherubel was Director of the Frank Lloyd Wright Building Conservancy, a group urging us to step up and engage as the only organization capable of purchasing a building and making something happen with the intent to eventually save, restore, and preserve the only concentration of Frank Lloyd Wright American System-Built Homes. Following a productive day of discussions, the board concluded that dividing into two separate organizations was not a good idea.

A second strategic issue relates to fundraising concurrent with building ownership, operating a house museum and managing tenants (as a landlord, we operate three rental units among the four buildings we own on the Burnham Block). These entail responsibilities that cannot be addressed solely by various income-generating activities of the organization. They will require additional fundraising through donations, grants, and membership growth. This is something

I intend to focus on in the coming months with the assistance of our Membership/Fund Development and Bricks and Mortar Committees.

Deciding to remain one organization, rather than split into two, makes it easier to prioritize our focus on other key issues, especially the recent signing by Governor Walker of the "Frank Lloyd Wright Heritage Trail" bill. We will discuss implementation with the Wisconsin departments of Tourism and Transportation. Chaired by board member Michael Ditmer (and co-owner of the Schwartz House), our public and private sites representatives are working on various ideas by which to promote the trail linking Wright sites across the state, and how best to provide information to prospective visitors, including apps for smartphones.

Turning to heritage tourism, our original mission, the 2016 *Wright and Like* tour, titled "Racine, 60 Years of Organic Architecture," again involves the very generous support of the Johnson Foundation for our Friday special event at Wingspread, as well support for our Saturday home tour from SC Johnson, the Prairie School, and the Village of North Bay. We also thank all of the participating homeowners, as well as to our Sunday event hosts, Margaret and Kenneth Lukow. It has been a real pleasure working with this year's very active tour committee, including Mark Hertzberg, Robert Hartmann, Barbara Walter, Traci Schnell, Bill Martinelli, Donna Newgord, Lois Berg, and Sherri Shokler, our office manager who makes all things possible. I look forward to seeing all of you there; Mark and I have a side bet to see if we can break last year's Madison fundraising record. Only you and your friends can help Mark win it! If you would like to volunteer as a docent, please contact either Sherri or me, as I suspect that come end of May, we'll still have a few slots remaining to be filled. ■

Wright and Like 2016

R A C I N E

Saturday, June 4

Members \$60 / Nonmembers \$70

Order tickets on our website: www.wrightinwisconsin.org

These two pages feature some of the sites included in this year's tour.





Special Events



FRIDAY, JUNE 3

■ Racine's landmark architecture is much, much more than Frank Lloyd Wright, Edgar Tafel, Charles Montooth, and John Randal McDonald's work. The work of almost 20 renowned architects will be featured in the premiere presentation of "115 Years of Architectural Excellence" by Dave Erickson, Robert Hartmann, and Mark Hertzberg at Wingspread on Friday evening. A limited number of tickets for this special event are available.

Members \$125 / Nonmembers \$150



SUNDAY, JUNE 5

■ The Kenneth and Margaret Lukow house (1967) is one of only two homes in Racine designed by LaVerne Lantz and has never before been on tour. This 2,000-square-foot home was built for clients who wanted to live in an artistic home. Lantz gave them a "Natural House" of wood, stone, and glass set into, not on top of, a gently sloping site. You will have the opportunity to meet the Lukows and see the house and site during your 45 minute tour, which you must schedule by appointment. Tours will start at 10:00 a.m. with the last tour starting at 2:00 p.m. There will be no tours during the noon hour. If you enjoyed the Lantz homes that were on our 2014 *Wright and Like* tour you won't want to miss this one.

Members \$25 / Nonmembers \$30

Update on Wakanda Elementary

Inspired by the tremendous work done on the current UNESCO World Heritage nomination of ten Frank Lloyd Wright Buildings, the fifth-grade team at Wakanda Elementary decided to extend a real-world challenge to their students. All of the Fifth Grade Architects, 68 in all, recently finished research-based papers arguing whether or not their chosen Frank Lloyd Wright building was worthy of UNESCO World Heritage status. In addition to their architectural research, students also set their sites on selecting the perfect thesis statement for their speeches using the ten existing selection criteria used at the World Heritage Convention. To support their thesis statements, the architects reviewed the literature and selected three pieces of evidence from credible sources to support their claims. A formal presentation and an infographic completed the World Heritage Portfolios. Each architect polished up their public speaking skills using the acronym PVLEGS, which stands for *Poise, Volume, Life, Eye contact, Gestures, and Speed*. The Wakanda fifth-grade team invited parents and a panel of judges to serve as their version of the UNESCO World Heritage Board and provide feedback for each architect.

Wakanda Elementary eagerly awaits the results of the World Heritage nominations of ten Frank Lloyd Wright Buildings (the Fredrick C. Robie House, the Solomon R. Guggenheim Museum, The Herbert and Katherine Jacobs House, Unity Temple, Fallingwater, Taliesin, Taliesin West, Price Tower, the Hollyhock House, and Marin County Civic Center).

— Anne Hasse, Wakanda Elementary School

LEGOs were the medium of choice for Jameson Gagnepain's interpretation of Frank Lloyd Wright's Hardy House. Several models of Wright's work will be on display at The Prairie School during the *Wright and Like* tour on June 4.



Ron Olsen built this model of Frank Lloyd Wright's American System-Built Homes Two Family Flat "C".

Super models at *Wright and Like*

Three Wright model-makers will display their interpretations of Wright's work at *Wright and Like's* tour headquarters at The Prairie School.

Chris Eyerly is an internet security engineer who has merged his hobby of LEGO building with his passion for Frank Lloyd Wright's architecture. He will display his model of the Robie House. His cut-away model of the SC Johnson Research Tower is on display in the lower level of Fortaleza Hall on the company campus. He grew up in Wisconsin where his appreciation for Frank Lloyd Wright grew as his interest in engineering grew. While never formally studying architecture, he says he enjoys learning about new buildings and history as he plans his next LEGO creation.

Jameson Gagnepain is a web developer from Kenosha. He will show his model of the Hardy House. In addition, his model of "Wingspread" is on permanent display in the north bedroom at the house. He has built with LEGO for most of his life, and gained an appreciation for Frank Lloyd Wright while in college. Jameson focuses his LEGO talents on modeling structures in southeast Wisconsin, including Wright's Thomas P. Hardy House and Wingspread.

Ron Olsen is a retired architectural draftsman who has built over thirty building models. He hopes to have twenty-three models on display. They have been displayed more than fifteen times at various sites in southern Wisconsin and northern Illinois. His models are made of colored paper, foamcore, mat board and "plenty of glue." Olsen is seeking a permanent home for the models where they would be displayed and available for public viewing.



Cycle in support of Taliesin

Taliesin Preservation, the nonprofit steward of Taliesin, announces the Tour du Taliesin, a new ride inviting bicyclists to explore a broad swath of Frank Lloyd Wright territory, starting and ending at his 800-acre Wisconsin River estate. The challenging ride is followed by a memorable gourmet experience.

There are two different ticketing levels and two different route distances. The Master ticketing level (\$205) helps advance Taliesin Preservation's mission with a generous charitable contribution—and includes a Taliesin-designed bike jersey. The Apprentice level (\$105) supports Taliesin Preservation with a charitable contribution—and includes a pair of Taliesin-designed riding socks.

Both routes are on paved roads. The 38-mile option has over 1,361 vertical feet of climbing. The 100-mile has over 6,245 vertical feet of climbing.

The after-ride party is at Tan-y-Deri Hill, which has a resplendent view of Taliesin and some intimate out-of-the-way areas of the estate. Refreshments include local beer and seasonal fare grown at Taliesin.

A limited number of Taliesin house tours are also available for an additional cost (advance reservations will be required). Event sponsorship is available. Please call (608) 588-7090 Ext. 221 for more information or visit www.taliesinpreservation.org/tour-du-taliesin.



New exhibit at SC Johnson

SC Johnson announces “Frank Lloyd Wright and SC Johnson,” the fifth iteration of its rotating Frank Lloyd Wright exhibit at *SC Johnson Gallery: At Home with Frank Lloyd Wright* in Fortaleza Hall on the company campus at 1525 Howe St., Racine. The exhibit explores the relationship between the architect and the company. The exhibit will include never-before-seen renderings and artifacts.

The company was weeks away from breaking ground on an office building designed by local architect J. Mandor Matson in July, 1936 when H.F. Johnson Jr. was persuaded to meet with Frank Lloyd Wright. Johnson later recalled that he and Wright argued all day about everything but their choice in cars—the streamlined Lincoln Zephyr. Still, Johnson came away from Taliesin realizing that he had finally found an architect who understood what the company wanted to express in its new office building. He dismissed Matson the next day.

Reservations for free tours of the exhibit, the Wright-designed Administration Building and Research Tower, and Wingspread can be made at www.scjohnson.com/visit. ■

Frank Lloyd Wright, left, and H.F. Johnson Jr. were photographed at the base of Wright's SC Johnson Research Tower in the mid-1950s. The Tower opened in November 1950. Though it closed in 1981, the company maintained the empty building as a statement to their creative spirit (any number of publicly held companies would likely have demolished an empty building!). The Tower was restored in 2013–2014, and opened for public tours for the first time in May 2014.



SC Johnson Administration Building and Research Tower are included in the 2016 *Wright and Like* tour.





1916-2016

FRANK
LOYD
WRIGHT®

HISTORIC
BURNHAM
BLOCK

AMERICAN
SYSTEM-BUILT
HOMES

100th Anniversary Celebration

by FLLW WI board member DONNA NEWGORD

Join the centennial celebration of Frank Lloyd Wright’s American System–Built Homes on W. Burnham Street in Milwaukee, and the restoration work being carried out there by Frank Lloyd Wright Wisconsin. The Burnham Block is the largest single contiguous block of Wright homes in the United States.

Four of the six sites on the Burnham Block are now owned by our organization, beginning with the purchase in 2004 of the Model B1 Bungalow at 2714 W. Burnham. Two of the four ASBH Two Family Flat “C” duplexes were bought in 2005 and 2007. Finally, the Model C3 on the corner of Burnham and Layton Blvd. was purchased in 2012. The B1 is fully restored, as is the exterior of the duplex at 2032/2034 W. Burnham.

We will celebrate Wright’s legacy; his passion for creating affordable housing “correct, and charming in design, perfect in taste and intelligent in arrangement”; and his association with Arthur L. Richards, his partner in the ASBH projects. We will also celebrate Frank Lloyd Wright Wisconsin, its members, its donors, and volunteers.

Special events surrounding this celebration will be held in late September and early October. We invite you to celebration events including lectures, tours, an awards dinner, and the unveiling of newly designed furnishings for the Model B1 Bungalow. Event dates will be announced on our website, www.wrightinwisconsin.org, and through invitations to special membership guests. ■



1835 S. Layton Ave. is one of the six Wright American System–Built Homes in the 2700 block of W. Burnham Street in Milwaukee. Alterations to the house—including the open porch being enclosed in 1938, and in the 1950s a modified roof and coral stone covering the exterior stucco—mask Wright’s original ASBH Model C3 design. Frank Lloyd Wright Wisconsin bought the house in 2012, making it the steward of four of the homes.

© Mark Hertzberg



© Mark Hertzberg



Courtesy of Mike Lilek



© Mark Hertzberg

The Model B1 house at 2714 W. Burnham was the first of the four ASBH homes that Frank Lloyd Wright Wisconsin has purchased (2004). The house has been restored to house museum status, in part with the help of a Save America's Treasures grant. The upper photo shows how the house looked in 1924. The lower photo shows the house in 2012 after restoration by Frank Lloyd Wright Wisconsin.



August and Margaret Betzhold, ages 22 and 21, pose for photos shortly after their wedding in the fall of 1919, outside their first apartment at 1070 Burnham Street, now known as 2722 W. Burnham Street. This was one of four of Frank Lloyd Wright's American System-Built duplexes in the block. The home was converted into a single-family dwelling in the 1980s. Photo courtesy of Mary Zacher, their granddaughter.

Betty Jane Fischer-Iber

January 2, 2016



Betty Jane Fischer-Iber, 88, of Plover, died at home January 2. Frank Lloyd Wright designed a home in Plover for her and her late husband, Dr. Frank Iber, in 1956. The house was one of the Wright-Erdman prefab designs.

Mrs. Iber joined other Wisconsin Wright clients in “Working with Wright: An Evening of Conversations with Clients,” a panel discussion co-sponsored by Frank Lloyd Wright Wisconsin and the Milwaukee Art Museum, in 2003. She wrote these words for the program:

“I have come to realize the thrill of living in a home that he designed. I can still see Mr. Wright, standing on the hill, with his flat-brimmed hat and aqua cape blowing in the wind. As he surveyed the landscape, he calmly stated, ‘this is where it goes,’ and so that is where the house was set. I admired him, as he was a man who stuck to what he believed. In fact, I wanted a mudroom, but that never happened. Frank Lloyd Wright was an outstanding individual who left a great legacy to the state of Wisconsin and all who live here.”

John G. Thorpe

January 25, 2016



John G. Thorpe, who died January 25, had no direct tie to Wisconsin, but his impact as a restoration architect was important to all interested in Frank Lloyd Wright’s work. Thorpe, 71, lived in Oak Park. He earned renown through his work on Wright houses in Illinois, Indiana, Ohio, and elsewhere—including the Frederick C. Robie House in Chicago, the Isabel Roberts House in River Forest, and the Arthur Heurtley House, William Martin House, and Unity Temple in Oak Park. But he was best known for his role in the preservation and restoration of Wright’s Home and Studio. He helped secure its purchase by the Frank Lloyd Wright Home and Studio Foundation (now the Frank Lloyd Wright Trust), which he helped found, and was instrumental in its 13-year restoration process.

Thorpe was a longtime board member of the Frank Lloyd Wright Building Conservancy and spearheaded its advocacy and presentation efforts for over twenty years. A memorial fund has been established to help young professionals attend the Conservancy’s annual fall conference. For more information: www.savewright.org.

Karen Johnson Boyd

January 29, 2016



by MARK HERTZBERG

Karen Johnson Boyd died peacefully early Friday morning, January 29, in her Frank Lloyd Wright–designed house in Racine, Wisconsin after a short illness. She was 91.

The house, the Keland House, was designed in 1954. She was one of Wright’s few surviving clients. She had a keen sense of humor, matched by the perpetual twinkle in her eyes. She has a great legacy in the art world in Racine and in America. The Racine Art Museum in downtown Racine bears the name Karen Johnson Boyd Galleries.

Her father, the late H.F. Johnson Jr., became a patron of Wright after commissioning the SC Johnson Administration Building in 1936 and the Johnson home, Wingspread, the following year. Karen and her late brother, Sam, grew up in Wingspread, and that inspired her to want Wright to design a home for herself and her first husband, Willard Keland.

Karen was 12 when, unbeknownst to her, H.F., as he was known, hired Wright to design the Administration Building. “I just remember the time right after Dad first saw Mr. Wright, I was at Kemper Hall (a boarding school in nearby Kenosha), and he came down to pick me up one Sunday and he said to me, ‘Karen, you’re studying art history, now who is the greatest architect in America?’” She was sitting next to her father in the

front seat of their cream-colored Lincoln convertible, and replied, “Why everybody knows it’s Frank Lloyd Wright.” He was sort of appalled that I knew that. I remember that vividly. He was flabbergasted that his kid would know it. He told me at that time that he was going to have Mr. Wright do the building.”

Wright was fond of her. “He would ask my father about what kind of grades I was getting in school and whether I was dating anybody important.” She was flattered by Wright’s interest in her. Karen repaid Wright, if you will, by generously sharing her home for special benefit events hosted by Frank Lloyd Wright groups, even as recently as last fall.

Karen said she picked Wright to design her own home on the bluff of a ravine that overlooks the Root River and Colonial Park “because I lived in Wingspread and loved it.” Her father was less sure about her choice of architect, because he knew what it was like to commission a Wright building and was afraid that it would be too expensive.

Johnson wrote Wright, asking him to recommend an architect. Karen recalls Wright’s answer: “Of course I can recommend someone, but wouldn’t it be better for the daughter to have the real thing? I would love to do a house for Karen.” He got the commission.

It is almost inconceivable to think of Wright agreeing to have another architect looking over his shoulder, but Karen said he did not balk when Johnson assigned John Halama, the company architect, to supervise the job. Halama and Wright had already worked together on the Johnson Research Tower and other projects. When the Kelands also hired consultants from the University of Indiana to help design the home’s radiant heating system, something her father recommended because of problems with Wingspread’s system, she says that “Mr. Wright never said ‘boo’ about it ... I think Mr. Wright was relieved he didn’t have to do it.”

Wright may have been on his best behavior when the house was being built, but he was true to form when

▲ JOHNSON BOYD CONTINUES ON NEXT PAGE



© Mark Hertzberg

One of Wingspread's signature features was suggested by Karen when she was thirteen. Wright wrote her and her nine-year-old brother, Sam, asking if there was anything they wanted included in the house. Karen, whose bedroom was at the north end of the house on the second floor past the master bedrooms, requested a cantilevered balcony like the dramatic one she had seen at Taliesin. Wright told her that one day she would be wooed from below the balcony by a suitor "with a classical guitar, of course." The bedroom's location was dramatic, but not ideal; "I had to sneak past my father's door if I wanted to sneak out."



Wingspread is included in the 2016 *Wright and Like* tour.

JOHNSON BOYD

CONTINUED FROM PREVIOUS PAGE

he and Wes Peters came for lunch in 1956 after the Kelands had moved in. Karen had served Coca Colas to her guests after lunch, when Wright decided it was time to rearrange the furniture. "I knew it was to be expected because he had already done it to Irene (Purcell Johnson) and Dad at Wingspread, famously, in the middle of the night without asking permission."

The only furnishings Wright had designed for the Keland house were built-in ledges, bookcases, cabinets, and two built-in sofas. The living room furniture was in two groupings because the family did not often entertain large groups of people. Wright said he liked the two beige Moroccan rugs, and asked where they were from. Then he turned his attention to the furniture. He had Peters move the baby grand piano into the center of the room because the Keland children were taking piano lessons and he thought the family should gather around the piano every night. Karen remembered Wright asking, "Do you mind if I show you the way I think? I like your furniture and your rugs and the drapes. You've done a great job, but I think you have to arrange it in a more family way."

It was part of his persona. "He was laughing and grinning, he was getting a kick out of it," Karen recalled, "Even Wes Peters was laughing. 'Don't worry about it,' he whispered, 'this is just in fun,' as he was pushing and shoving things around." Karen knew not to argue. "I thanked him for it and said we'll try it out and see how

it works. It stayed that way for a couple of days. It just didn't look right."

The Keland house is larger than most of the Usonian homes, but it has many of the characteristics of Wright's Usonian designs. The original house was L-shaped, with a third wing for the carport. The dining area, with its two-ton Vermont marble table which took 15 men to carry into the house, is just off the entry hall, and flows into the living room. The living room is spacious and comfortable, filled with books and art. The built-in furnishings are also an important part of the Usonian design concept.

The kitchen is at the "hinge" between the living room/dining room wing and the bedroom wing, following the Usonian model.

The bedrooms are in the south wing. The hallway is narrower than Wright had wanted, because Karen requested built-in storage cabinets along the outside wall. She also insisted on a basement, a feature that Wright termed "unwelcome" in his definition of organic architecture in his autobiography. The guest room is on the second floor of the main wing, adjoining a sitting room, which overlooks the living room and the ravine below.

Wright wanted to include a cantilevered terrace in the design, jutting out from the guest room, like the one he designed for Karen's bedroom at Wingspread. It was eliminated from the final house plans, for budget reasons, to Karen's regret years later, "It would have been a very distinctive part of the house." ■

Wright This Way

Bill to create Frank Lloyd Wright Heritage Trail signed into law at Taliesin



© Mark Hertzberg



© Mark Hertzberg



© Mark Hertzberg

On Monday, March 21, 2016, Wisconsin governor Scott Walker, right, chatted in the living room at Taliesin with state representatives Cory Mason (D-Racine) and Todd Novak (R-Dodgeville) and State Sen. Howard Marklein (R-Spring Green), the sponsors of Assembly Bill 512, the bipartisan bill to fund a Frank Lloyd Wright Heritage Trail between Racine and Richland Center. Gov. Walker signed the bill into law in Frank Lloyd Wright's drafting room.



WRIGHT THOUGHTS

by KEN DAHLIN

The Structure of the Organic

In our last *Wright Thoughts* article, we compared E. Fay Jones' Thorncrown Chapel with the Beijing "Bird's Nest" Olympic Stadium by Herzog and de Meuron. In this article I want to discuss more closely the difference between Wright's conception of structure and its underlying geometry with the modernist concept. This just may be the core of Wright's concept of organic architecture, and to understand this point will give us understanding of why certain buildings, although modern, do not pass the test of being *organic*.

Borrowing again from Wright's book, *The Japanese Print: An Interpretation*, Wright states:

The word structure is here used to designate an organic form, and organization in a very definite manner of parts or elements into a larger unity—a vital whole. So, in design, that element which we call its structure is primarily the pure form as arranged or fashioned and grouped to 'build' the Idea; an idea which must always persuade us of its reasonableness. Geometry is the grammar, so to speak, of the form. It is its architectural principle.¹

While the above quote may need some explanation, it intuitively seems to fit a general idea of designing with nature, or organic design. It also coincides with design examples by Wright as well as our example of Thorncrown Chapel. However, when we see an example such as the Beijing Stadium mentioned before and want to know the meaning behind its design, or the meaning behind much of contemporary architecture today, we need to look to another theorist for some clues to this difference. While in Wright's day the International Style represented Modernist architecture, today's avant-garde Modernism is better represented by the French post-structuralist philosopher popular in architectural theory today, Gilles Deleuze (1925–1995). Deleuze's idea of the "rhizome" gives a good explanation to what we see in the Beijing Olympic Stadium, as well as much of our contemporary architecture today, and we'll see why

his theory is an antithesis to that put forth by Wright. Deleuze's rhizome contrasts itself with the idea of tree-like structure and hierarchy, having no beginning or end, and is always in the middle. Quoting Deleuze, "There is no unity to serve as a pivot in the object. ... unlike trees or their roots, the rhizome connects any point to any other point ... It has neither beginning nor end, but always a middle from which it grows and which it overspills. The rhizome is made only of lines. These lines, or lineaments, should not be confused with lineages of the arborescent type. Unlike the tree, the rhizome is not the object of reproduction."² Wright's idea of organic structure, by contrast, is about unity formed by the integrated whole. In other words, there is a subordination of the parts, an inflection of their individual identity as it were, which provides for a greater whole or unity. Further, Wright also spoke of a growth principle in organic architecture, as in nature, where the seed idea germinates and grows into a larger whole through a specific process where the original germ is maintained. Wright's quote above refers to this when mentioning "build[ing] the Idea."

The example of the Olympic Stadium fits the rhizome theory quite well, as the lattice-like pattern of structure appears random and at the very least avoids hierarchical organization. One does not see in this a growth pattern such as in a tree branching out which is evident both in Fay Jones' example as well as Wright's works. While Wright took his inspiration of hierarchy and the growth patterns from what he saw evidenced in nature, Marxist philosophers such as Deleuze resisted hierarchical forms on the grounds that they represented a top-down capitalistic bourgeois culture. While it is



¹ Wright, Frank Lloyd. *The Japanese Print: An Interpretation*, p. 15

² From Deleuze's article, "Rhizome versus Trees," from *The Deleuze Reader*, pp. 27–36. 1993.

important to understand the philosophical foundations to built-form and its explanations it gives to trends in the avant-garde, I would like rather to close this article with some visual examples which exemplify these points.

The first example is Wright's Tree of Life window (right) from the Darwin D. Martin House of 1904. Here we see both the branching principle and the integrated whole. Each part is subordinated into a specific role (i.e. root, stem, branch, etc.) which makes up the meaning of the whole design. While this design is symmetrical, that in itself is not necessary to fulfill this idea. Contrast this with another work of art, Jackson Pollock's *One: Number 31*, 1950 (below). Here, much in keeping with the idea of the rhizome, there really is no center, no beginning or end to the composition. No one part of the image is more important than the other and there is no integrated intentional whole. Wright often spoke of his architecture as a "living" architecture. This is one more example of why his method of composition is true to the example given to us in nature regarding the form of life. ■

KENNETH C. DAHLIN, AIA, is a Frank Lloyd Wright Wisconsin board member and architect/CEO at Genesis Architecture, Racine.



What Mr. Wright Means To Me

Homeowner discovers she lives in a Wright home

by LINDA MCQUILLEN



Linda McQuillen shows a television reporter around her house in Madison, Tuesday October 6, 2015, after it was revealed as one of Frank Lloyd Wright's American System-Built homes. She gave numerous press interviews in response to the worldwide interest in the announcement of a new Wright discovery. The house was built in 1917 and has two non-Wright additions, one from 1924 and the other from 1927.

Editor's Note: Linda McQuillen found herself the subject of media attention from around the world after her house at 2107 West Lawn Ave. in Madison was certified one of Frank Lloyd Wright's American System-Built homes (February, 2016 newsletter). Now she shares her side of the story with us.
— Mark Hertzberg

After decades of making our arts and crafts furniture fit into various styles of houses, in the late 1980s my family agreed that a Prairie Style home would be a better match for our furnishings. When I walked through the front door of the West Lawn home with the Realtor more than a year after starting the search I knew it was the house I wanted. Even though it had some features that made it feel “dressier” than a classic Prairie Style house, I thought it was a good copy, had inherent Prairie features, and could be made livable.

My family wasn't so sure, and it took some significant negotiation to get their agreement. Everyone has a “price,” as did they, so after negotiations with them and the owners, the house and all of the work were ours. Thankfully, our contractor understood the difference

between restoration and renovation, and was willing to follow my lead through the many phases of putting the house back to what we guessed that it might originally have been.

We had no assistance but the age of the house and the house itself to tell us what to do, yet some things were obvious. We removed all of the carpet and the modern built-ins in the living room, refinished all the floors, and re-roofed the house and garage before we even moved in—then started restoring the rest of the house systematically over many years. We stripped all the painted trim; replaced the badly damaged front door with a duplicate, reusing the original hardware; searched antique and junk shops for missing window and door hardware (including spending a long weekend in Chicago in warehouses filled with salvaged building supplies); replaced interior leaded-glass doors with duplicates made from shreds of the originals found in the garage; and repaired and replaced missing and damaged storm windows, leaded-glass windows, and screens. As we redid areas, we rewired, re-plumbed, insulated, repaired plaster walls and ceilings, and replaced missing trim and baseboards doing the best we could to bring it up to date yet restore it to the way we thought it might have originally looked. The restoration was essentially finished by 2009, the year I received a visit from Mary Jane Hamilton and Mike Lilek, who suggested that my home might be one of Frank Lloyd Wright's American System-Built Homes.

Since October when it was announced that my home was indeed an ASBH house, I have received an unexpected volume of phone calls and letters, requests for interviews and tours, and wonderful feedback on the restoration and furnishing. It has been an amazing experience, second only to the experience of owning and living in a house that I love, and that I now know was designed by Frank Lloyd Wright. ■

Submissions for this feature should be sent to mark.s.hertzberg@gmail.com. Not all submissions can be printed. We are looking for submissions from nontraditional Wright aficionados.



AT TALIESIN

The following "At Taliesin" column was written by Ellis Leon Jacobs (1920–2008), an apprentice from Des Moines, Iowa. Jacobs entered the Taliesin Fellowship, at the age of seventeen, just months prior to writing this column. After staying four years he left to serve in World War II. After the war he settled in the Palo Alto area of California and practiced architecture for more than forty years. The column, on photography and cinematography around Taliesin, was printed in both the Capital Times and the Wisconsin State Journal on November 28, 1937 and the Iowa County Democrat on December 2, 1937. Almost eighty years later photography remains a popular pursuit at Taliesin.

— RANDOLPH C. HENNING

Taliesin is a veritable mine of effects to the photographer, both amateur and professional. Every group of visitors contains at least two or three cameras of every type, the prices of which range widely with the dress of those who use them. The buildings and grounds are "shot" from every conceivable angle. Besides these daily visitors who merely want photographs for themselves, most famous photographers keep on coming here at various times to take pictures of Taliesin for books, for newspapers, and for magazine articles. But Taliesin has defied the photographer.

We, at Taliesin, still look upon all the picture-snapping with a none too hopeful eye, yet expecting that some one of these famous, or even infamous, photographers might produce a truly beautiful picture or pictures of Taliesin. But we have become convinced that only some member of the Fellowship in sympathy with it or someone else who shall have been here long enough to grasp the ideas exemplified in Taliesin can ever produce the truly beautiful photograph. Our belief has been borne out by the beautiful movies produced by James Thomson, a senior member of the Fellowship, and by some very excellent photographs recently made for the Architectural Forum by Ken Hedrich, a professional photographer. The photographer in the latter case worked under Mr. Wright's supervision. He

has shown exactly the architectural feeling which Mr. Wright was trying to put into Taliesin and finally we have pictures which show the place somewhat as it is.

Photography in a more vicarious sense has another aspect here at Taliesin. Each week we have one of the best known European or American motion pictures at the Taliesin Playhouse. These pictures are chosen for presentation here from among all the producers, foreign and American, by reading criticisms or through the personal recommendations of someone here or coming here whose judgment is respected and who has had a previous opportunity to see the film.

Some of the fine pictures shown during the course of the last three years are: "Potemkin," "The Czar Wants to Sleep"—Russian; "Razumov"—French; "Bettelstudent," "M"—German; "Informer," "Escape Me Never"—American; and "Man of Aran," "Power"—English.

By our choice and criticism of pictures such as these we endeavor to raise the general selection of pictures and make available to all who can come those better pictures which are difficult to obtain. Nearing the end of another year at the Playhouse, we look back a few

■ AT TALIESIN CONTINUES ON PAGE 19

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



TOURS & EVENTS

AT WISCONSIN WRIGHT SITES

MAY-AUG 2016



SC Johnson Administration Building and Research Tower are included in the 2016 Wright and Like tour.

Wright Calendar

■ Wednesday, April 27 Monona Terrace

Madison

Wright Lecture Series
 Architect Spotlight: Trung Le
 Lecture Hall, 7 p.m.

■ Tuesday, May 3 Monona Terrace

Madison

Wright Lecture Series
 “John H. Howe, Architect: From Taliesin Apprentice to Master of Organic Design” presented by Timothy Quigley, AIA and Jane King Hession
 Lecture Hall, 7 p.m.

■ Thursday, May 19 Unitarian Meeting House

Madison \ \$50 (\$40 MTHP members)

Madison Trust for Historic Preservation 2016 Preservation Awards with Speaker Vince Micha, The Kubalo Washatka Architects; for tickets, call (800) 838-3006

■ Tuesday, May 24 Monona Terrace

Madison

Wright Lecture Series
 “Evolutions and Assemblies” presented by Dan Wheeler, FAIA
 Lecture Hall, 7 p.m.

■ Friday-Sunday, June 3-5

Racine

Wright and Like tour
 See pages 4-5

■ Friday, June 3 AD German Warehouse

Richland Center

Opening Reception, Ballerinas in the Warehouse—photography, conceptual art, live models
 6-9 p.m.

■ Saturday & Sunday, June 3 & 4 AD German Warehouse

Richland Center

Ocoochapalooza—Block Party
www.occoochapalooza.com

Ongoing tours and events

■ American System-Built Homes Model B1

Milwaukee \ \$15

Tours on the 2nd and 4th Saturday of each month
 12:30-3:30 p.m., no reservations
www.wrightinmilwaukee.org

■ AD German Warehouse

Richland Center \ \$10

Open Sundays 10 a.m.-2 p.m. May-October, other times by appt. (608) 604-5034 or email larbegust@gmail.com
www.adgermanwarehouse.org

■ Bernard Schwartz House

Two Rivers \ \$10 donation

For tour info email Michael@theschwartzhouse.com
www.theschwartzhouse.com



© Mark Hertzberg



■ **Monona Terrace**

Madison \ \$5 per adult, \$3 per student
Guided tours May 1–October 31, 1 p.m. daily;
November 1–April 30, 1 p.m. Friday–Monday,
closed major holidays, www.mononaterrace.com

■ **SC Johnson**

Racine
Various tours, plus exhibition
Frank Lloyd Wright and SC Johnson. Reservations
at (262) 260-2154 or www.scjohnson.com/visit

■ **Seth Peterson Cottage**

Lake Delton \ \$4
Open house and tours 2nd Sunday of each month,
1-3:30 p.m., www.sethpetererson.org

■ **Taliesin**

Spring Green \ Various prices
A variety of tours, times, and prices May 1–
October 31, reservations strongly recommended
(877) 588-5900, www.taliesinpreservation.org

■ **Unitarian Meeting House**

Madison \ \$10
Tours Sunday mornings (year-round, free),
weekdays 10:30 a.m. and 2:30 p.m. May–
September, groups by appointment (\$7)
(608) 233-9774, fusmadison.org/tours

■ **Wingspread – The Johnson Foundation**

Racine
Tours Wednesday–Friday, multiple tour times
available, by appointment only. Register at
www.scjohnson.com/visit, call (262) 681-3353, or
email tour@johnsonfdn.org

■ **Wyoming Valley School**

Spring Green \ donation appreciated
Tours by appointment, (608) 588-2544 or email
wyoingvalleyschool@gmail.com

Events are free unless otherwise noted. Visit wrightinwisconsin.org for a complete listing of tour schedules and contact information.

AT TALIESIN

CONTINUED FROM PAGE 17

years on the pictures and their general tone of creative-ness and note a general difference. Today, although still receiving many fine movies from Europe, we can foresee many fine movies to come from America. The United States has been left behind by the supposedly greater creative ability of Europeans. But America is waking up. We can expect fine movies from the United States cinema. And by our consistent choice and criticism we can help further the availability of these new films and make better films possible.

—ELLIS JACOBS

On Sunday at 3 p.m., the Taliesin Playhouse will present “The Spanish Earth,” a film showing life in the Spanish village of Fuentaduena which still maintains its agricultural activity in spite of Fascist air raids. This picture made by the Dutch photographer, Joris Ivens, was sponsored by Contemporary Historians, Inc., a group headed by Lillian Hellman, John Dos Passos, Ernest Hemingway and others deeply interested in the struggle of Spanish democracy to maintain itself. The film as conceived by Mr. Ivens is concerned primarily with the efforts of a peasant people to reclaim for themselves by irrigation and toll, a land which had been neglected through generations of absentee ownership, while the struggle to preserve their new liberties, their right to make the soil yield for themselves, goes on virtually at their doors. The film is marked by excellent photography and continuity. ■

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HERITAGE TOURISM PROGRAM**

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courtesy of PATRICK MAHONEY



The Frank Lloyd Wright-designed SC Johnson Research Tower, left, had been open about five years when this picture was taken. The company had started to outgrow the facility by 1957 when additional labs were built in the west carport. Research and development moved out of the Tower and into the former St. Mary's Hospital, center, in 1981. Both the Tower and the Administration Building are open for the *Wright & Like* tour on June 4.