



A Rarity: Unknown Wright Found

FLLW WI board member documents “new” ASBH house

by MARK HERTZBERG

The 2100 block of Newton Avenue in Shorewood, Wis., will no longer be a quiet street, as word spreads of the documentation of a previously unidentified house there designed by Frank Lloyd Wright. The home at 2106 Newton may not look like a Wright home at first glance, but underneath the modern siding, and above the garage which was added in 1976, is one of Wright’s stucco American System-Built Homes.

Many people think Wright designed homes only for wealthy clients, but he was keenly interested in affordable housing for the middle class. The American System-Built Homes were designed as affordable

housing in a myriad of configurations. The entrance to the house on Newton Avenue is on the right side (as one faces the house). The original open porch at the entrance was enclosed at an unknown date. It still has the original stucco finish and the leaded glass windows which apparently were once the front windows of the house.

The Newton Avenue house, built in 1917, joins six homes in the 2700 block of West Burnham Street (two single-family homes and four duplexes) as examples of Wright’s American System-Built Homes in the

■ NEWTON AVENUE CONTINUES ON PAGE 9

Siding and a 1976 garage addition mask the newly documented American System-Built Home at 2106 Newton Ave. in Shorewood.



Dixie Legler Guerrero (center) and Tim Wright, the architect's grandson (center right), were among more than 200 people who attended a preview screening of the PBS American Masters film *Pedro E. Guerrero: A Photographer's Journey* at Monona Terrace September 1. The event, part of Monona Terrace's Wright Design lecture series, was sponsored by Frank Lloyd Wright Wisconsin.

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President's Message

by LOIS Y. BERG

Welcome to new members and to the Frank Lloyd Wright Building Conservancy

Welcome to all the new members who joined Frank Lloyd Wright Wisconsin during our annual *Wright and Like* tour in Madison on June 6. Our organization now has 346 members from 47 states and the United Kingdom. We greatly appreciate your support of our organization and your participation in events such as the 2015 *Frank Lloyd Wright and His Apprentices* tour. Our goal is to provide an opportunity to experience some of Wright's and Wright's apprentices' intimate living spaces rarely open to the public. We definitely met our goal with this year's tour! As a house captain at Stewart and Jacqueline Macaulay's house, I was able to experience the appreciation for the work of Wright and his apprentices. Thank you to all the volunteers who helped in making this year's event successful!

This fall we welcome the Frank Lloyd Wright Building Conservancy to Milwaukee for their annual conference September 30–October 4. Wright's work is spread throughout his native state of Wisconsin, where he built everything from modest houses like the American System-Built Homes (ASBH) on Burnham Street in Milwaukee to elaborate buildings like SC Johnson's Administration Building and Research Tower, the Annunciation Greek Orthodox Church, First Unitarian Society Meeting House, Monona Terrace Community and Convention Center, the Herbert Fisk Johnson home ("Wingspread"), and many private residences. Conference participants will have the opportunity to visit more than fifteen of Wright's buildings.

The exterior restoration on the American System-Built Homes Two Family Flat "C" located in Milwaukee at 2732–34 West Burnham Street is complete. We are continuing to raise funds to complete the interior restoration, to enable us to open the home as part of



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the historic interpreted site on West Burnham Street ("The Burnham Block"). A letter was sent out in June asking you to consider a gift above and beyond your current support to help complete the interior renovation. If you have not mailed in your donation, please consider doing so in the near future. Thank you again for all your support of our organization and the great work that we do to promote, protect, and preserve the heritage of Frank Lloyd Wright, his vision and his architecture, in his native state of Wisconsin. ■

Linda Cross, right, was the lead docent when two dozen French architects and people interested in the architecture of Frank Lloyd Wright toured the American System-Built houses on W. Burnham Street in Milwaukee on Sunday, September 6.

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Wright in Wisconsin is published three times annually—in February, May, and September—by Frank Lloyd Wright Wisconsin, a nonprofit organization designed to promote, protect, and preserve the heritage of Frank Lloyd Wright, his vision and his architecture, in his native state of Wisconsin. Membership benefits include discounts at the Monona Terrace Gift Shop and on *Wright and Like*™ tour tickets, a free tour of the Model B1 home in Milwaukee, this newsletter, volunteer opportunities, and more. To join our organization, contact us at the address and phone number listed below, or visit www.wrightinwisconsin.org.

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Special thanks to architect/author Randy Henning for contributing the "At Taliesin" column, and Patrick Mahoney for contributing the vintage postcard.

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An American System-Built Home in Shorewood, Wis., is the first newly documented Wright-designed home in many years. The home retains its original leaded-glass windows.

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ASBH on display

The exhibition of materials about the American System-Built Homes will be on display at the headquarters building of the Wisconsin Historical Society, 816 State Street, Madison, until February of 2016. The exhibit that is currently in the cases on the first floor includes all the images that were available the evening of June 5, however the originals have been replaced with reproductions. Many of the images have been enlarged to make viewing the drawings a bit easier through the glass cases. The hours for the exhibit are posted online at www.wisconsinhistory.org.

Membership at record level

Membership in Frank Lloyd Wright Wisconsin is at its highest level ever. We now have 347 members, up from 310 a year ago and a gain of 216 members since 2006. Our members come from 24 states and the District of Columbia. We have 244 members from Wisconsin, followed by 42 from Illinois, 9 from Minnesota, and 6 each from California and Iowa. We also gained a member from Great Britain in July.

SC Johnson commits to major Taliesin West sponsorship

SC Johnson, home of the historic Frank Lloyd Wright Administration Building and Research Tower, has committed to a multi-year \$1 million donation to the Frank Lloyd Wright Foundation to support the engaging tour experience at Taliesin West, Frank Lloyd Wright's Scottsdale, Ariz. home and architectural laboratory. SC Johnson's gift will partially support tour operations at Taliesin West through the 2016 tour season.

The pergola and drafting room in the setting sun at Taliesin West in Scottsdale, Ariz.



© Mark Hertzberg



© Mark Hertzberg

Sean Malone, president and CEO of the Frank Lloyd Wright Foundation, will be leaving the position in February after four years, at the end of his contract. Frank Lloyd Wright Wisconsin board member Mark Hertzberg interviewed Malone in July. His conversation with Malone, and the profile he wrote of Malone in 2012 at the beginning of his tenure, are on his website, www.wrightinracine.com.

"We are so grateful to SC Johnson's visionary leadership for this gift that will help us continue to offer and improve upon the deeply impactful tour experience guests feel at Taliesin West," said Sean Malone, President & CEO of the Frank Lloyd Wright Foundation. The tour experience at Taliesin West provides our nearly 100,000 annual visitors with a transformative, in-depth look at one of Frank Lloyd Wright's most personal creations, his Arizona desert home.

Visitors at Taliesin West are welcomed into every room and space. Nothing on the tour is left behind ropes or under glass.

The Taliesin West tour experiences, partially supported by SC Johnson, are open to the public year round. For a full list of tours and to make reservations, please visit www.zerve.com/TaliesinWest or call 888.516.0811.

Wright Spirit Award honorees

Wisconsin will yet again be well represented in the prestigious Wright Spirit Awards to be presented by the Frank Lloyd Wright Building Conservancy at their fall conference on October 3 at the Pfister Hotel in Milwaukee. The three 2015 Wisconsin honorees are:

- Eugene Szymczak, Racine, in the private category, for his stewardship and rehabilitation of Wright's Thomas P. Hardy House (1904/05) since buying it in September 2012.
- SC Johnson & Son, Racine, in the public category, for stalwart stewardship of its signature Wright-designed buildings, restoration and opening to the public of its Research Tower (1943/44), and continued commitment to creating important architectural works.
- Glenn and Mary Schnadt, special honors, for their role in saving Wright's A.D. German Warehouse (1915) and donating it back to the Richland Center community for restoration.



Courtesy Kurt Roessler

Kurt Roessler designed this bus shelter concept as an information point for visitors to Burnham Street.



Photos © Mark Hertzberg

The 2015 Wright Spirit Award honorees from Wisconsin are (top to bottom) Eugene Szymczak, SC Johnson & Son, and Glenn and Mary Schnadt (shown receiving a citation from Mayor Paul F. Corcoran at an open house at the A.D. German Warehouse in June 2014). They and two other honorees will receive their Wright Spirit Awards when the Frank Lloyd Wright Building Conservancy holds its annual conference in Milwaukee Sept. 30-Oct. 4 at the Pfister Hotel. Registration is now closed for the event, but the full lineup of lectures, tours of 15 Wright buildings, and special events can be viewed at savewright.org.

ASBH bus shelters in the works

The Burnham Block in Milwaukee is known for its six Frank Lloyd Wright-designed American System-Built Homes. In order to highlight the accomplishments of Wright and ASBH on this block, a concept has been created for a redesigned bus shelter that would serve as an information point for visitors. In conjunction with Frank Lloyd Wright Wisconsin and the Milwaukee County Transit System, the Wright-inspired rendering has been designed by architect Kurt Roessler. Funding for this project and final design details are still in progress. The result of this collaboration will benefit visitors to the Burnham Block as well as add curb appeal for the residents in the Burnham Park Neighborhood. ■

Wisconsin has a rich tradition of Wright Spirit Award winners.

- 2014**
Wakanda Elementary School, fifth-grade team, represented by Anne Hasse and Sally Johnson – *Special honors*
- 2013**
Peter Rott – *Professional category*
First Unitarian Society and Friends of the Meeting House – *Public category*
- 2012**
Mary Jane Hamilton – *Professional category*
Jack Holzhueter – *Special honors*
- 2011**
The Kubala Washatko Architects, Inc. for their addition to the Unitarian Meeting House – *Professional category*
- 2010**
The Johnson Foundation at Wingspread – *Public category*
- 2007**
Dr. Annette Beyer-Mears (Gilmore House, Madison) – *Private category*
- 2006**
Ollie and Edie Adelman – *Private category*
- 2005**
John and Sue Major – *Private category*
Frank Lloyd Wright Wisconsin – *Special honors*
- 2002**
Barbara and Robert Elsner – *Private category*
- Before there were specific categories:
- 1995**
Karen Johnson Boyd
Marshall Erdman
Samuel Johnson – *Special honors*
- 1993**
Audrey Laatsch
- 1992**
Katherine Jacobs

Wright and Like 2015 Review

Madison tour a success—25 states represented

by SHERRI SHOKLER, Frank Lloyd Wright Wisconsin office manager, and GEORGE HALL, Frank Lloyd Wright Wisconsin vice-president

Mike Lilek presents the discovery of the Newton Avenue American System-Built Home at the Wisconsin Historical Society on June 5.

Wright and Like is always an amazing experience, but there is something extraordinarily special about the tours in Madison, a city with so much Wright history and architecture.

This year's tour participants were treated to ten incredible sites and a picture-perfect day. In all, the weekend was a tremendous success. The tour hosted 650 attendees from 25 different states and the District of Columbia! Wisconsin was home to the majority of tour-goers, followed (in descending order) by Illinois, Minnesota, Iowa, Indiana, California, Colorado, Florida, Kansas, Kentucky, Alabama, Arizona, Georgia, Maryland, Massachusetts, Missouri, Nebraska, New Jersey, New York, Ohio, Pennsylvania, South Carolina, Virginia, Washington, and the District of Columbia.

Behind the scenes, 135 volunteer docents, 20 house captains, and more than a dozen homeowners and site representatives worked together to create a fun, informative, and memorable event. We are especially grateful for the unstinting cooperation received from the Wisconsin State Historical Society and CUNA Mutual, who respectively hosted our Friday night event and served as our Saturday tour headquarters site.

Friday night featured Wright's American System-Built Homes

Special-event attendees experienced a complete introduction to Wright's American System-Built Homes at the Wisconsin Historical Society headquarters. Guests viewed the collection of American System-Built pamphlets and drawings that were recently acquired by the Historical Society (with the assistance of Frank Lloyd Wright Wisconsin, Inc.) and are now preserved. Before entering the auditorium for short presentations on American System-Built architecture by Jack Holzhueter and the newly discovered American System-Built Model A203 home in Shorewood, Wis., by Mike Lilek, guests inspected recreated ASB-period furniture on display commissioned by our Burnham Street Interiors Committee and made by Stafford Norris, Helen Miller, and Nicole Atkinson. A malfunctioning emergency alarm at the Historical Society encouraged a timely exit to the University Club, where attendees participated in our silent auction while socializing with one another and enjoying a buffet dinner.

Guests enjoy the tour in unexpected ways

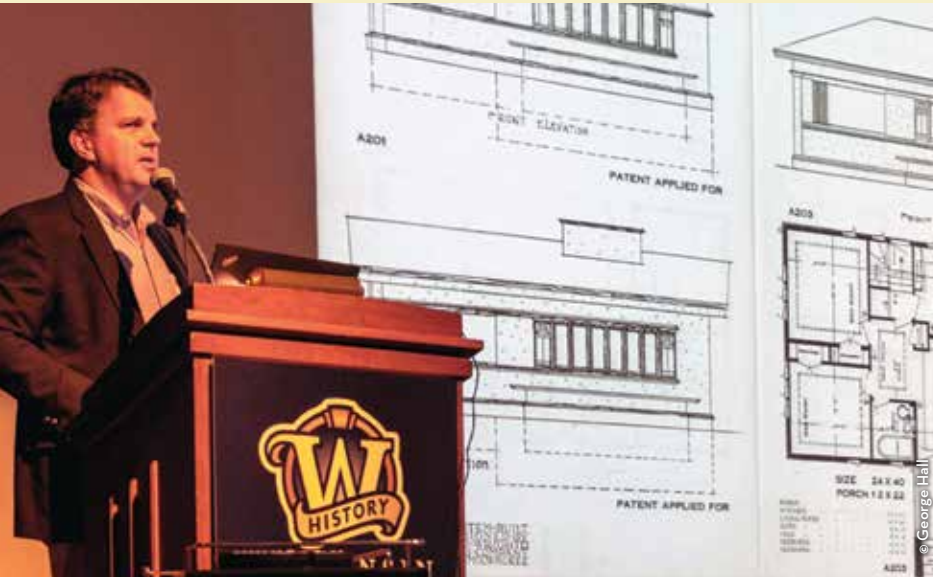
Eric Lundquist, Sr. and Eric Lundquist, Jr. Esq. hit the open road on their motorcycles to attend *Wright and Like*. This was at least the fifth time this dynamic father-and-son duo has made the trip from Michigan to attend *Wright and Like* tours—most years on their motorcycles.

Nicole (a member of the Burnham Street Interiors Committee) and Jene Atkinson also did the Saturday tour by motorcycle. They met the Lundquists at the Friday night event and discovered their shared interest in Wright and motorcycles. Now they are talking about taking a road trip together to visit the Wright sites in Iowa. It looks like we played a part in the formation of the world's first Frank Lloyd Wright biker gang!

Another *Wright and Like* participant, Chuck D., displayed unusual initiative and determination, using only the city buses to get to all but one of the houses.

Regardless of your preferred mode of transportation, we hope to see you at the 2016 *Wright and Like* tour in Racine. Mark your calendars for Saturday, June 4, and expect something special! ■

Wright and Like visitors view original Frank Lloyd Wright-produced American System-Built Homes presentation drawings and brochures at the Wisconsin Historical Society.



Newly constructed furniture commissioned for FLLW WI's Burnham Street ASBH Model B1 house museum on display at the Wisconsin Historical Society.



Wright and Like 2015 reviewed by tour-goers

Bravo! Thank you for an incredible weekend of houses! A fine line-up only surpassed by the weather. The docenting I felt was particularly well done this year. Everyone we heard was enthusiastic and well versed on the topics at hand.

■ Marty L.

What a wonderful *Wright and Like* tour it was! Thank you and the rest of the staff, volunteers and others for making this such a grand event. Have to say this was better than one could imagine.

■ Karl K.

Awesome event, great weather, thanks to all the volunteers and especially the home owners!

■ Bill F.

Had a great time being docents ... Thank you to FLLW WI for all the work to make this event happen every year!

■ Fred K.

Came up from SC and had a wonderful time! Thanks for sharing your homes with us!

■ Elizabeth L.

This is my 12th one!

■ Marty D.

It was an absolutely delightful experience. Having the opportunity to go through these homes was the perfect preparation for my wife, as a Taliesin Fellow arrives later this week to help finalize the design for our future home. We cannot thank you enough.

■ Rob B.

You all did a stupendous job with the event! We went to Seth Peterson the next day and it was just a truly wonderful weekend.

■ Linda N.

Thank you again for organizing such a wonderful *Wright and Like* event. I greatly enjoyed visiting so many gorgeous and historically significant homes in one day. Volunteering at the Van Tamen House was a very rewarding experience as well.

■ Silke C.

Wright Trail Efforts Detoured for Now

A mandate to create an official tourism route is left unfunded

by ANDY GUSSERT, Friend of the Meeting House and Frank Lloyd Wright Wisconsin Board Member



Staff at our public sites have noticed tour visitors—whether from New Glarus or Norway—are usually driving to or from another Wright location. A “Wright Trail” has been unofficially trampled down over the past twenty years, with local tours, maps, and language developed informally over time by enthusiasts.

In April, staff from public sites gathered at Taliesin to brainstorm a blueprint for what a more developed route might entail. Acknowledging southern Wisconsin as a unique epicenter of Wright edifices, we sketched out some pathways for people to “Travel Wright Wisconsin” from Racine to Spring Green.

The Trail would link together—in one easy-to-grasp concept—a dozen major sites across Wisconsin, as far north as the Schwartz House in Two Rivers. It develops several easy-to-follow itineraries for any visitor who wishes to spend a day, a weekend, or more as they drive between the Illinois border and Richland Center.

With bipartisan support, language to create a formal “Frank Lloyd Wright Heritage Trail” was included in the state budget. An appropriation of \$500,000 to the

Department of Tourism was designated to promote public Wright sites, including highway signs.

Support for the idea did not come as a surprise—our state is not only Wright’s birthplace, but also served as his backyard laboratory for architectural experimentation. The hundred-mile radius around Madison is one of the few places in the world you can find buildings from every decade of Wright’s work, representing almost every style of his design. From private homes to commercial buildings and churches, we provide the destination for those who want to better understand his architecture.

Unfortunately, it was vetoed by Gov. Scott Walker. The governor wrote:

I object to ... circumventing the established application and administrative process for determining the placement and approval of highway signage. I further object to the addition of another specific spending earmark to be made from the Department of Tourism’s marketing appropriations. Rather than a statutory earmark, I am directing the Department of Tourism to include, as part of the statewide marketing strategy, promotion of buildings constructed or designed by Frank Lloyd Wright that are open to the public throughout the state.

That sounds like a mandate, but without funding. It’s great news that everybody supports the Wright Trail. It’s confusing as to what will actually happen, how much will be spent, and when.

As Wright’s name remains one of the most famous brands in the world, a well-developed trail would provide a unique opportunity to get people into Wisconsin, and touring our many public buildings. As we approach the 150th anniversary of Wright’s birth in 2017, the timing is perfect. We’ll all watch in earnest as this exciting development expands. ■

ANDY GUSSERT serves as COO of the First Unitarian Society in Madison

NEWTON AVENUE

CONTINUED FROM FRONT PAGE

Milwaukee area. The two-bedroom Shorewood house is a Model A203. Four other Milwaukee American System-Built duplexes—the Arthur R. Munkwitz Duplex Apartments—were demolished in 1973 to widen a street.

The first person to tell owners Roger and Pat Wisialowski that they may be living in a Wright home was the late Richard Johnson of Evanston, Ill. Johnson had a passion for searching for previously unknown Wright works. However, none of the ones he believed Wright had designed were documented and authenticated as Wright’s, until Mike Lilek researched the little house on Newton Avenue over the last year and found proof that it is, indeed, a Wright home.

Lilek is nationally recognized as an expert on the subject of Wright’s American System-Built Homes. He has spearheaded the restoration of two of the Burnham Street houses for Frank Lloyd Wright Wisconsin. He researched the Newton Avenue house extensively and



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has presented his findings to the Frank Lloyd Wright Foundation, the organization which oversees all things Wright and was the former home of Wright’s archive. He announced his findings on June 5, 2015 at a press event in front of the house. He has been transparent about his research, and has posted a link to it on our website, www.wrightinwisconsin.org. ■

MARK HERTZBERG is a Frank Lloyd Wright Wisconsin board member.

Mike Lilek, left, is interviewed by Jeff Rummage of the ShorewoodNOW news website.



© Mark Hertzberg

In this American System-Built Homes floorplan, the living room flows around the hearth into the dining room.



WRIGHT THOUGHTS

by KEN DAHLIN

What Is Organic Architecture?

In the last article, we saw how difficult it was to define organic architecture, and by process of elimination, we saw many things that may be necessary but are clearly not sufficient to define this elusive term. The fact that Wright's buildings do seem to have a special connection to nature and yet do not imitate nature nor dissolve into nature and lose their own identity as man-made objects is a clue for us, however. How is it that we intuitively grasp a great affinity with nature when we experience the spaces of Wright's architecture, even though he never imitates nature? Has Wright grasped some common element that is both in nature and the human consciousness that we might call organic? I was struck recently by this quality when I visited Wright's Bernard Schwartz house in Two Rivers, Wisconsin (although one could use almost any of his buildings for this example). It was easy to note the signature Wright stylistic features of this Usonian home—clerestory windows, red concrete floor slabs, natural materials, horizontal lines, indoor/outdoor connection, etc.—but there was something more to it than that. There are many imitators that copy these same elements and miss this other quality. To use a musical analogy, one might say many people could use the same notes that Wright used, but the real work of art lay in exactly how these notes were composed into an integrated whole, which is where the true

work of artistic genius lies. What I felt in the Schwartz house was an unfolding space and form that seemed to convey the same rhythms and relational principles as one might experience walking through a meadow or the woods.

On page 13 in Wright's 1912 book *The Japanese Print: An Interpretation*, he gives us further clues to the underlying principles of his theory:

It is a lesson especially valuable to the West because, in order to comprehend it at all, we must take a viewpoint unfamiliar to us as a people, and in particular to our artists—the purely aesthetic viewpoint. It is a safe means of inspiration for our artists because, while the methods are true methods, the resultant forms are utterly alien to such artistic tradition as we acknowledge and endeavor to make effective.

By emphasizing the “aesthetic viewpoint” Wright is cutting against the grain of Western modernism and its view that architecture is supposed to be the natural, even mechanical outworking of function determining form. Instead, an aesthetic viewpoint implies that there is to be some sort of resonance in the eye of the beholder who views the work of art/architecture. Historically, this resonance is called beauty. It also

implies that one purpose of architecture is to please the human eye or the experiential senses. Modern architecture in the Western sense, however, is not concerned with the pursuit of beauty but rather the expression of an intellectual concept presumably reflecting the objective solution to the underlying functional parameters. This is why many modern buildings are considered to be ugly to the layperson but are considered avant-garde to those in the know.

Continuing with Wright's text above, we find on page 14 the following:

A flower is beautiful, we say—but why? Because in its geometry and in its sensuous qualities it is an embodiment of significant expression of that precious something in ourselves which we instinctively know to be Life ... a proof of the eternal harmony in the nature of a universe too vast and intimate and real for mere intellect to seize. Intuitively we grasp something of it when we affirm, “the flower is beautiful.”

The above statement may not actually define beauty, but it does at least give us evidence that Wright was in pursuit of the beautiful, and it also reveals something of why he gravitated to the Japanese ideal of art rather than what Western art had become in the modern movement. We also see in the quote above some confirmation of the experience I mentioned in the Schwartz house, that is nature's “eternal harmony” in a way that cannot be adequately comprehended by the “intellect.” Wright makes the point that this eternal harmony is something internal to the work's essence that works itself outwards in a similar sense to a plant's growth. In Bruce Pfeiffer's book *Frank Lloyd Wright: In the Realm of Ideas*, he quotes Wright thus: “By organic architecture I mean an architecture that develops from within outward in harmony with the conditions of its being as distinguished from one that is applied from without.” One might consider how Renaissance Mannerist architecture, for example, was about surface decoration applied from without rather than something integral to the entire work.

Here, it seems we might be very close to the core principle of organic architecture, but it is still elusive. Earlier I stated that modernism's quest is for design that



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is a natural outworking of the functional basis for its being (i.e. the conditions of its being). This also sounds similar to Wright's dictum above for organic architecture. Previously we had considered the claim of the International Style as being a functionally determined architecture rather than an artistic (i.e. arbitrary) endeavor. We had seen then that the International Style was not the pure functional expression that it claimed to be. In fact, it was as much about affectation and style and other styles of architecture. So perhaps the International Style is not a strong example to use here. Perhaps today's parametric architecture would be better, for example the Beijing Olympic Stadium (photos on facing page) by the Swiss architecture firm of Herzog & de Meuron. Let's compare this with E. Fay Jones' Thornycrown Chapel (photo above). The Olympic National Stadium is referred to as the “Bird's

Thornycrown Chapel in Eureka Springs, Ar., was designed by Wright apprentice E. Fay Jones, and completed in 1980.

▲ WRIGHT THOUGHTS CONTINUES ON PAGE 15



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Night view and detail of the National Stadium in Beijing, designed by Swiss firm Herzog & de Meuron and completed in 2008 for the Olympic Summer Games.

Jim Yoghourtjian

April 26, 2015

by FLLW WI board member MARK HERTZBERG



Jim Yoghourtjian, steward of Frank Lloyd Wright's Hardy House with his wife, Margaret, from 1968 to 2012, died on April 26. He was 91.

He was a well-known classical guitarist who traveled to Siena, Italy, to study with Andrés Segovia. His friends knew him for his devotion to Margaret, for his warmth, for his apple pies, as well as for his music.

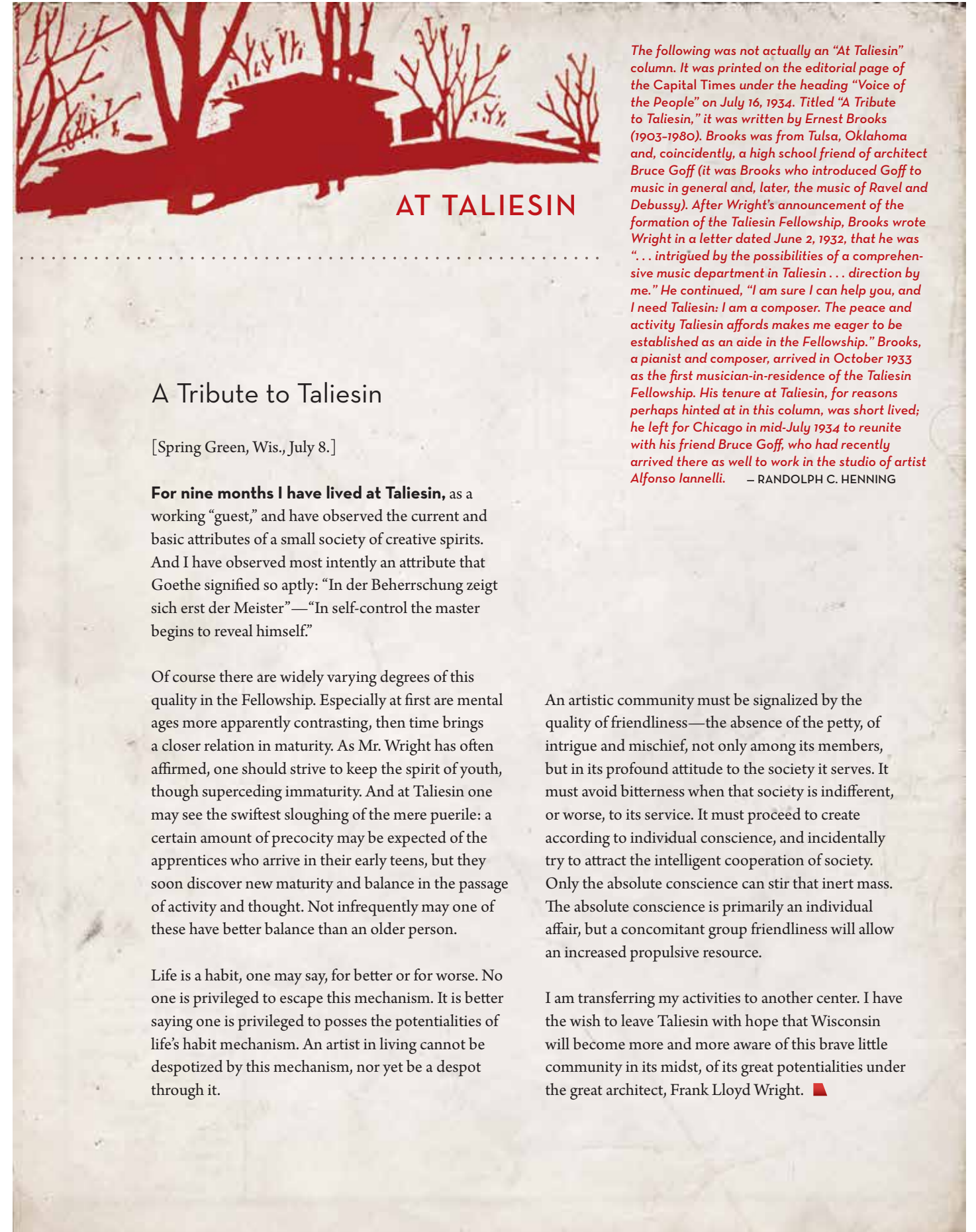
Jim's father did not understand how he could make a living as a musician and urged him to take a shop job in the factory where he worked. In 1957, though, his father went to Chicago to hear him play in the Fullerton Auditorium at the Art Institute of Chicago in conjunction with an exhibition honoring Pablo Picasso. After listening to the applause at the end of the concert, his father asked the person next to him if everyone there had come to hear the music. Assured that they had, he proudly said, "That's my son!"

Jim had a wry sense of humor. Jim and Margaret had welcomed visitors to the Hardy House for many years until they had some negative experiences. The house then understandably became strictly their home, not a

Wright tourist destination. He chuckled when he told me how he then deflected Wright-related questions from strangers who pestered him when he was doing yard work, "I don't know, I'm just the caretaker."

I remember seeing him outside the house soon after I moved to Racine in 1978. I quickly pulled over to the curb and asked if I could see the inside of his Frank Lloyd Wright house. He declined to let me invade their privacy. I never faulted him for that, wondering how often that happened to him.

There are certainly Wright aficionados who would criticize Jim for playing the role of ignorant caretaker of the house. Those of us lucky to have counted him as a friend would instead smile and think, "Yup, that's Jim for you!" Rather than dwell on the question of whether or not he should have answered every Wright question, I prefer to dwell on the memory of seeing him tenderly kiss Margaret's hand one day before going back to bed when they shared a room during a short hospital stay in 2011. He told me that he used to write her poems for her birthday. That was Jim. And that is part of what made him a great man. ■



AT TALIESIN

A Tribute to Taliesin

[Spring Green, Wis., July 8.]

For nine months I have lived at Taliesin, as a working "guest," and have observed the current and basic attributes of a small society of creative spirits. And I have observed most intently an attribute that Goethe signified so aptly: "In der Beherrschung zeigt sich erst der Meister"—"In self-control the master begins to reveal himself."

Of course there are widely varying degrees of this quality in the Fellowship. Especially at first are mental ages more apparently contrasting, then time brings a closer relation in maturity. As Mr. Wright has often affirmed, one should strive to keep the spirit of youth, though superceding immaturity. And at Taliesin one may see the swiftest sloughing of the mere puerile: a certain amount of precocity may be expected of the apprentices who arrive in their early teens, but they soon discover new maturity and balance in the passage of activity and thought. Not infrequently may one of these have better balance than an older person.

Life is a habit, one may say, for better or for worse. No one is privileged to escape this mechanism. It is better saying one is privileged to possess the potentialities of life's habit mechanism. An artist in living cannot be despotized by this mechanism, nor yet be a despot through it.

The following was not actually an "At Taliesin" column. It was printed on the editorial page of the Capital Times under the heading "Voice of the People" on July 16, 1934. Titled "A Tribute to Taliesin," it was written by Ernest Brooks (1903-1980). Brooks was from Tulsa, Oklahoma and, coincidentally, a high school friend of architect Bruce Goff (it was Brooks who introduced Goff to music in general and, later, the music of Ravel and Debussy). After Wright's announcement of the formation of the Taliesin Fellowship, Brooks wrote Wright in a letter dated June 2, 1932, that he was "... intrigued by the possibilities of a comprehensive music department in Taliesin... direction by me." He continued, "I am sure I can help you, and I need Taliesin: I am a composer. The peace and activity Taliesin affords makes me eager to be established as an aide in the Fellowship." Brooks, a pianist and composer, arrived in October 1933 as the first musician-in-residence of the Taliesin Fellowship. His tenure at Taliesin, for reasons perhaps hinted at in this column, was short lived; he left for Chicago in mid-July 1934 to reunite with his friend Bruce Goff, who had recently arrived there as well to work in the studio of artist Alfonso Iannelli. — RANDOLPH C. HENNING

An artistic community must be signalized by the quality of friendliness—the absence of the petty, of intrigue and mischief, not only among its members, but in its profound attitude to the society it serves. It must avoid bitterness when that society is indifferent, or worse, to its service. It must proceed to create according to individual conscience, and incidentally try to attract the intelligent cooperation of society. Only the absolute conscience can stir that inert mass. The absolute conscience is primarily an individual affair, but a concomitant group friendliness will allow an increased propulsive resource.

I am transferring my activities to another center. I have the wish to leave Taliesin with hope that Wisconsin will become more and more aware of this brave little community in its midst, of its great potentialities under the great architect, Frank Lloyd Wright. ■

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

Wright Calendar

- **September 19-20**
American System-Built Homes Model B-1
Milwaukee
 Free tours, Doors Open Milwaukee
 10 a.m.-5 p.m.
historicmilwaukee.org
- **September 30-October 4**
Milwaukee
 Frank Lloyd Wright Building Conservancy
 Conference
 Lectures, tours, awards, more; advance registration
 required
www.savewright.org
- **Saturday, October 24**
 Wright in Wisconsin Fall Event
 Details will be sent to members

Ongoing tours and events

- **American System-Built Homes Model B1**
Milwaukee \ \$15 donation
 Tours on the 2nd and 4th Saturday of each month
 12:30-3:30 p.m., no reservations needed
- **AD German Warehouse**
Richland Center \ donation appreciated
 Open Sundays 10 a.m.-2 p.m. May-October,
 other times by appt. (608) 604-5034 or
larbegust@gmail.com
- **Bernard Schwartz House**
Two Rivers \ \$10 donation
 Public tour Sunday, October 25, 3 p.m.,
 reservations required
 Email Michael@theschwartzhouse.com
- **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



Wright scholar Ron McCrea says he can't resist playing the piano in the living room at Taliesin when attending the annual Frank Lloyd Wright birthday dinner. This year's dinner was Saturday, June 6.

- **SC Johnson**
Racine
 Various tours, plus exhibition *Frank Lloyd Wright and the Wasmuth Portfolio*. Reservations at
www.scjohnson.com/visit or call (262) 260-2154
- **Seth Peterson Cottage**
Lake Delton \ \$4 donation
 Open house and tours 2nd Sunday of each month,
 1-3:30 p.m.
- **Taliesin**
Spring Green \ Various prices
 A variety of tours, times, and prices May 1-
 October 31, reservations strongly recommended
 (877) 588-5900
- **Unitarian Meeting House**
Madison \ \$10 donation
 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-Sunday between 9:30
 a.m. and 3:30 p.m. when conferences are not
 in session, 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, wyoingvalleyschool@gmail.com
 or call (608) 588-2544

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

WRIGHT THOUGHTS

CONTINUED FROM PAGE 11

Nest” and was meant to symbolize “great nature” on the earth. How might we analyze these two projects in light of Wright’s concepts above about beauty being the embodiment of significant expression of that precious something, and also that which develops from within outward in harmony with the conditions of its being?

First, even though Thorncrown Chapel was not designed by Wright, nor does it imitate any style Wright worked in, it intuitively seems to fit his definition of the beautiful and harmonious as well as a sense of developing from the within to the without as if a seed or germ taking root, or in today’s language an expression of its inner DNA. The Beijing stadium, although regarded as an outstanding work of modern architecture that breaks down the authoritarianism of the older modernism, seems to fail this test. In some ways the two buildings have aspects in common. They both have a delicate structural expression and lattice-like quality that plays well with special lighting effects as seen in the two photos. Yet the stadium lacks the sense of the structure being a harmonious whole with any outworking of an inner geometric pattern. There is pattern to the stadium’s structure, but it is a (seemingly) random arrangement. This randomness is intentionally meant to break down any expression of authoritarian structures (a philosophical stance) but in so doing it also denies the integrated whole as an organizing principle. Further, as the close-up of the structure reveals, the structure itself gives only the appearance of randomness (an affectation) and the actual steel structure is hidden beneath a cutout caricature with no sense of materiality in its joinery.

Much more could be said about this distinction, but suffice it to say that Wright’s organic architectural principles still speak to us today and can be used to evaluate current architecture, even when it claims to be derived from “nature.” It would not be going too far on a limb to claim that Wright would not have approved of most of today’s contemporary architecture, even though he would have used current technology to its fullest extent. ■

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

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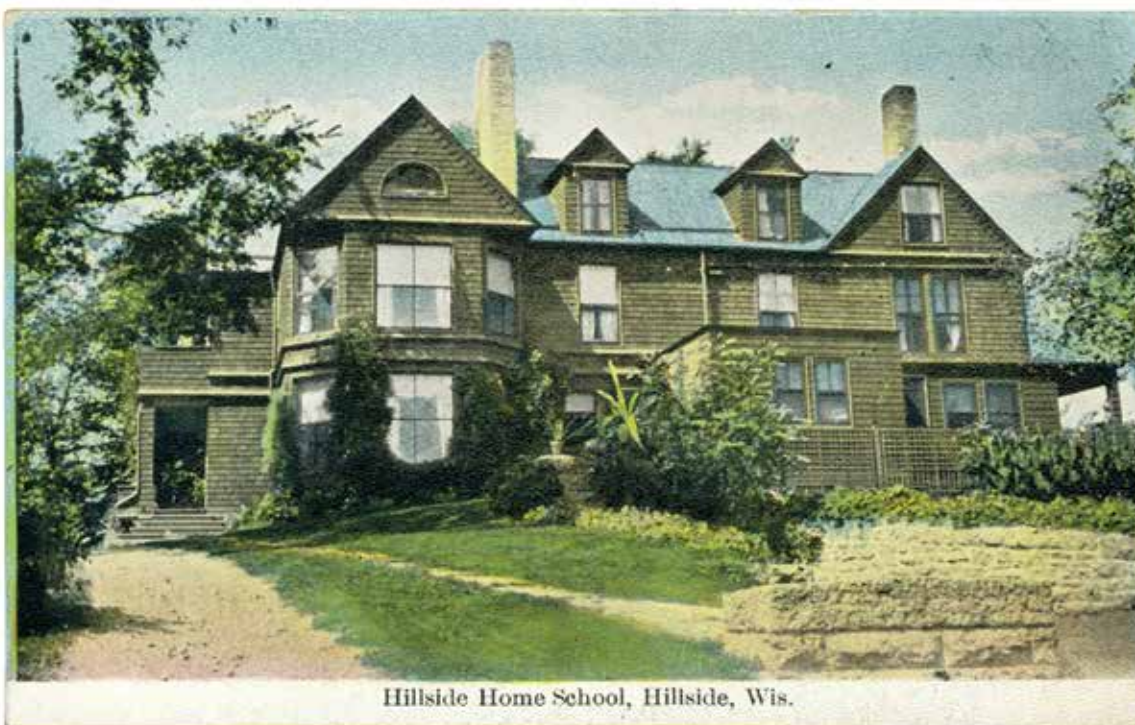
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Hillside Home School, Hillside, Wis.

The first Hillside Home School, Spring Green. Frank Lloyd Wright later claimed this structure to be of his design although he was employed by Joseph Lyman Silsbee at the time of its development. The school was constructed in 1887 for Wright's aunts, Jane and Nell Lloyd Jones, and was demolished by Wright in 1950.