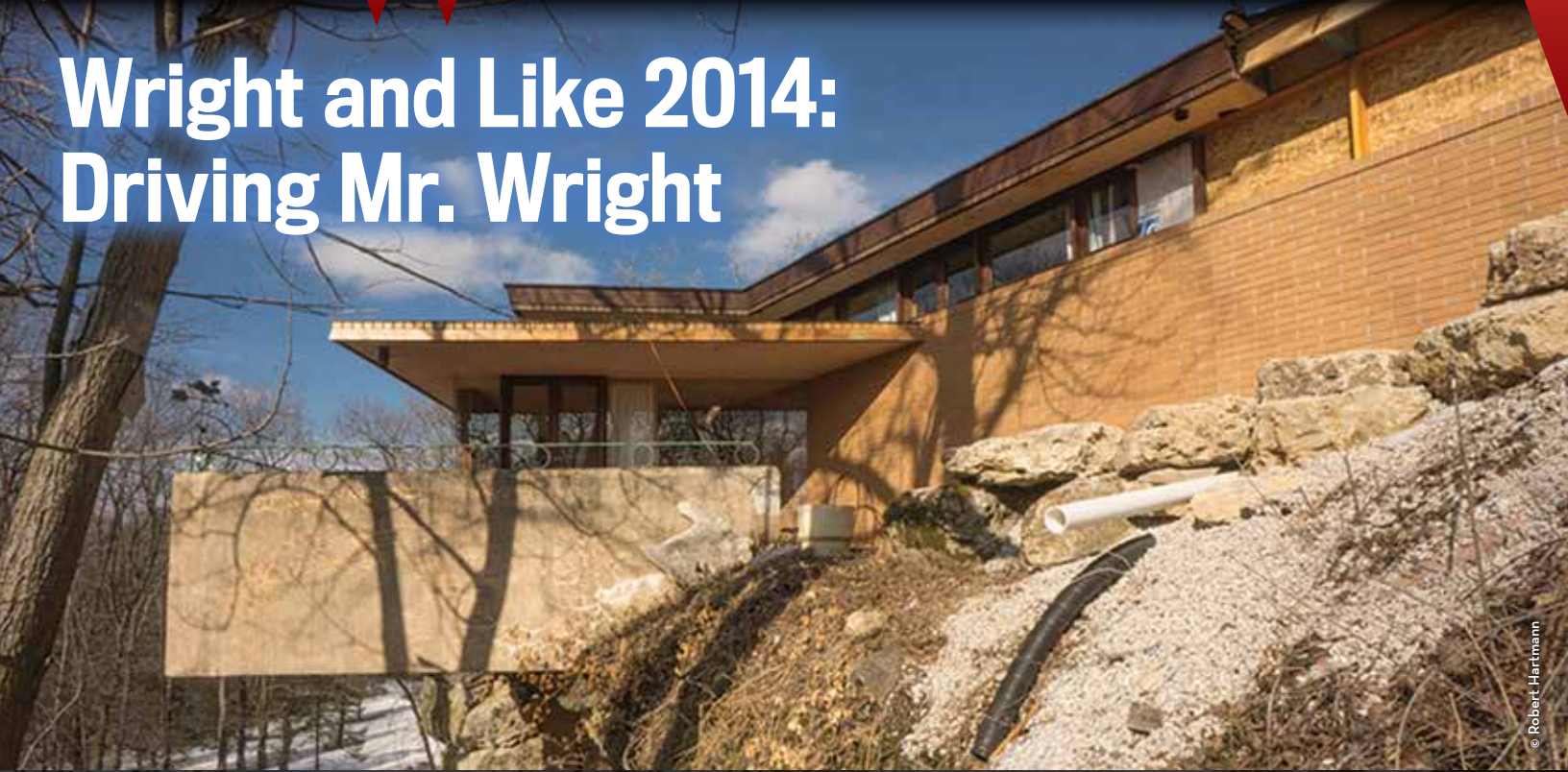


## Wright and Like 2014: Driving Mr. Wright



© Robert Hartmann



© Mark Hertzberg

## It's Time to Hit the Road!

by DENISE HICE, *Wright and Like 2014* co-chair

**Actor and comedian Robin Williams once said,** “Spring is nature’s way of saying, ‘Let’s Party!’” At Frank Lloyd Wright Wisconsin, we say, “Spring is time for a road trip ... and for touring great Wisconsin architecture!” After what seemed like an interminably long winter, our spirits are filled with pleasing thoughts of a season of rebirth—sunny days filled with warm gentle breezes, flowers blooming throughout the greening countryside, and motoring through the rolling Wisconsin landscape to quaint cities and towns as you embark on your *Wright and Like 2014: Driving Mr. Wright* outing.

Please join your friends at Frank Lloyd Wright Wisconsin on Saturday, June 7th for our south-central Wisconsin road trip to celebrate the architecture of Frank Lloyd Wright and his contemporaries on our 19th annual home tour. Your travels will take you to the delightful communities of Columbus, Dousman, Delafield, and Wales, and will feature seven private homes and three public sites for your touring pleasure!

Your *Wright and Like 2014* weekend experience begins on Friday, June 6th in historic downtown Lake Mills,

▸ **WRIGHT AND LIKE CONTINUES ON PAGE 11**

▣ The owners of Frank Lloyd Wright’s Greenberg House in Dousman are building an addition according to Wright’s original plans.

▣ Long and low, Frank Lloyd Wright’s Arnold House in Columbus also has an addition, designed by Wright apprentice John Howe in 1959. Both homes will be open for tours during *Wright and Like 2014: Driving Mr. Wright*.





The *Wright and Like 2014: Driving Mr. Wright* tour includes five homes designed by feature “Like” architect LaVerne Lantz, who has never been represented on a Frank Lloyd Wright Wisconsin tour before. Pictured above is the Lantz-designed Ron and Eileen Karrer House in Wales, completed in 1996. Enjoy several more photographs of these all-new tour houses throughout this issue.

© Traci Schnell



## President's Message

by LOIS Y. BERG

There are definitely signs of spring in the air. I saw my first robin last week, and Monday actually felt like spring. By the time you receive this newsletter the Spring Event on May 3 will be a wonderful memory. I am writing this message anticipating touring two private Frank Lloyd Wright–designed homes. The Allen Friedman House (a 1959 Usonian design) in Bannockburn, Ill., has the distinction of being the last home that Frank Lloyd Wright designed. It avoided demolition in 2001 and was saved by its current owners, Jamal and Salwa Alwattar. The second home—the George Madison Millard House in Highland Park, Ill.—is a Prairie School home built in Highland Park in 1906. The floor plan is a cruciform design. This is the first home that Wright designed for the Millards; a second home in Pasadena, Calif., was built in 1923. Both homes are on the National Register of Historic Places. Our last stop on the tour is Crab Tree Farm, once part of a 370-acre dairy farm owned by the eminent Illinois federal district judge and railroad president Henry W. Blodgett, who created the system that became the Chicago & Northwestern Railway in 1863. Scott Sloan Durand purchased 250 acres in 1905 and presented them to his wife, Grace Durand. In 1910, a fire destroyed the original farm buildings, and that event prompted Grace Durand to commission noted Chicago architect Solon Spencer Beman (1853–1914), who is perhaps best known for his design of Pullman Village (1880–84) on Chicago's far south side, to develop plans for a modern facility for her farming operation. The result was the assembly of buildings that survives today as Crab Tree Farm. It is now home to cattle, horses, sheep, chickens, and turkeys. Crops have included hay, corn, and soybeans. The original Beman buildings have undergone extensive renovation and display collections of furniture and decorative arts from the American and English Arts and Crafts movement, as well as contemporary furniture. I hope those of you that attended this event thoroughly enjoyed the day.



© George Hall

*Driving Mr. Wright*, our annual *Wright and Like* event, will be June 6–8. The feature article beginning on the cover of this newsletter highlights this great event. We have a number of new “Like” homes on the tour that will offer an architectural feast for our tourgoers. As always, we need many volunteer docents for each home on the tour. If you are interested in being a docent, please contact me or Sherri Shokler in the Frank Lloyd Wright Wisconsin office.

Please visit our American System-Built Homes Model B1 at 2714 W. Burnham St., Milwaukee, and see the completed exterior restoration of the Two Family Flat “C” at 2732–34 W. Burnham St. The results are stunning. An additional tour day—the second Friday of the month—will be available from June 13 through October. Check our website ([www.wrightinwisconsin.org](http://www.wrightinwisconsin.org)) for all the tour dates.

Hope to see you at *Wright and Like* in June! ■

Heavily influenced by the works and writings of Frank Lloyd Wright, LaVerne Lantz designed and built his first house for himself and wife, Mollie, in 1961. Sited on top of a moraine, this house will be available for exterior viewing only during *Wright and Like 2014*. Within walking distance, however, are two more Lantz homes—including the second one he built for his own family—and both of them will be open for interior and exterior tours.

## CONTENTS



### ARTICLES

- 01 Wright and Like 2014
- 05 SC Johnson Tower Opens
- 06 Lamp House Update
- 07 Hardy House Restoration
- 12 Changes at Monona Terrace

### REGULAR FEATURES

- 03 President's Message
- 04 News Briefs
- 08 Wright Thoughts
- 10 Burnham Beat
- 13 “At Taliesin”
- 14 Wisconsin Wright Sites Tours & Events
- 16 Vintage Postcard

*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, complimentary tour of the Model B1 house in Milwaukee, newsletters, volunteer opportunities, and more. To join our organization contact us at the address and phone number listed below, or visit [www.wrightinwisconsin.org](http://www.wrightinwisconsin.org).

**Chair, Publications Committee** Mark Hertzberg  
**Designer and Editor** Scott K. Templeton/Campsite Creative LLC  
**Special thanks** to architect/author Randy Henning for contributing the “At Taliesin” column, and Patrick Mahoney for contributing the vintage postcard.

**Board of Directors (Site Representatives)**  
 Lois Berg, president (*Wingspread*); George Hall, vice president; Mike Lilek, vice president-facilities; Denise Hice, secretary; Tess Unger, Treasurer; Greg Anderegg (*SC Johnson*); Mary Arnold; V. Terry Boyd; Michael Bridgeman; Ken Dahlin; Michael Ditmer (*Schwartz House*); Rick Donner; Gail Fox; Timothy Frautschi; Tom Garver (*Unitarian Meeting House*); Robert Hartmann; Mark Hertzberg; Carol Johnson (*Taliesin*®); Stewart Macaulay; Bill Martinelli (*Seth Peterson Cottage*); Margo Melli; Donna Newgord; Heather Sabin (*Monona Terrace Community and Convention Center*); Ron Scherubel; Traci Schnell; Pamela Stefansson (*Wyoming Valley School*); Scott Templeton; Jason Tish; and Mary Wasielewski.

**Frank Lloyd Wright Wisconsin**  
 P.O. Box 6339, Madison, WI 53716-0339  
 Phone 608-287-0339  
[www.wrightinwisconsin.org](http://www.wrightinwisconsin.org)

© Scott Templeton/Campsite Creative



## NEWS BRIEFS

### Salvation for A.D. German

On April 16, the A.D. German Warehouse Conservancy, Inc. (ADGWC), a newly formed not-for-profit corporation, formally assumed ownership of the only building designed by Frank Lloyd Wright in Richland Center, the community where he spent his initial childhood. This significant landmark was transferred to the group through the generosity of local philanthropists Glenn and Mary Schnadt. This achievement is the culmination of a grass-roots effort initiated nearly two years ago and supported by the Frank Lloyd Wright Building Conservancy. Ron Scherubel, a FLLW WI board member and the former executive director of the Building Conservancy, played a role in the transfer of the warehouse to its new stewards.

The mission of the new organization is to complete the necessary restoration and rehabilitation of the 93-year-old building to open it to the public. The ADGWC has retained Isthmus Architecture of Madison to assist in the preparation of a comprehensive feasibility plan as the first step in the process.

Wright designed the warehouse in 1915 and it was constructed between 1917 and 1921, although it was never completely finished and has been largely vacant for most of the last nine decades. The four-story brick building is capped by an elaborate frieze, an important example of Wright's innovative use of exposed poured concrete. The building is structurally quite sound but in need of repair from decades of deferred maintenance.

Thanks to a newly formed not-for-profit corporation, Frank Lloyd Wright's A.D. German Warehouse in Richland Center is about to receive some long-overdue TLC.



Dusk at the Frank Lloyd Wright-designed Kenneth & Phyllis Laurent House in Rockford, Ill.

### Laurent House to open in June

The newest Frank Lloyd Wright museum, The Kenneth & Phyllis Laurent House, will open to the public on Friday, June 6 in Rockford, Ill. A series of events beginning Wednesday, June 4 will celebrate the opening.

The Laurents commissioned the home in 1948 and lived there from 1952 until early 2012, when the home and all of its original Frank Lloyd Wright-designed furniture was acquired by the Laurent House Foundation and added to the National Register of Historic Places. Wright considered the home one of the 35 best works of his career.

For information on grand-opening events, contact John Groh, Laurent House board member, at (815) 489-1656 or [jgroh@gorockford.com](mailto:jgroh@gorockford.com), or visit [www.laurethouse.com](http://www.laurethouse.com). Following the opening weekend, the home will be open for tours on the first and last weekend of each month, and by appointment for group tours.

### New FLLW WI board member

Frank Lloyd Wright Wisconsin welcomed a new board member, Rick Donner, at our March meeting. Rick is a shareholder in the real estate department of the law firm Reinhart Boerner Van Deuren s.c., where his practice includes matters related to entitlements, historic preservation, and government relations. He is currently a member of the Executive Advisory Board and Preservation Committee for Historic Milwaukee, Inc., and was one of the original organizers of Doors Open Milwaukee, a September event that has included tours of our American System-Built Home Model B1 the past two years. Rick lives in Shorewood with his wife and two children. ■

# A Long Awaited Peek Behind the Pyrex Veil

Innovation and architecture are on display as SC Johnson opens its Research Tower to visitors for the first time

This spring, for the first time ever, SC Johnson will open the doors of its Frank Lloyd Wright-designed Research Tower to the public. For 32 years, the Tower served as a hub of innovation and the birthplace to some of the world's most widely used household products. Now visitors can make online reservations for free tours that include the Tower. The season's new tours begin on May 2 and run Fridays, Saturdays, and Sundays until Sept. 27, 2014. Four main exhibit areas on two floors will provide visitors with an unprecedented look at one of Wright's most unique architectural achievements. Visitors will be taken back in time to experience how the Tower operated in its heyday, with a full mock-up of a 1950s laboratory.

The Research Tower is at the heart of the company's global headquarters in Racine, and stands 153 feet tall with 232 stairs that climb fifteen stories. Opened in 1950, the Tower was home to the company's research and development scientists. Within ten years of the opening, scientists developed and introduced several of SC Johnson's most recognized products, including Raid® (1955), Glade® (1956), OFF!® (1957) and Pledge® (1958).

While SC Johnson closed the facility in 1982, the company continued to light the Research Tower every night. The lights were turned off during an extensive twelve-month restoration in 2013. During the process, SC Johnson replaced 21,170 bricks and more than 5,800 Pyrex glass tubes that were used to construct the building's extensive windows. The company relit the Tower in late December 2013 after the final restoration of the original lighting scheme.

New tours include the two-hour Landmark Tour, tailored for guests who would like an in-depth look at SC Johnson's inspired architecture. Featured are the Wright-designed Administration Building, the Research Tower, the Foster + Partners-designed Fortaleza Hall, The SC Johnson Gallery, and The Lily Pad—a gift shop that features exclusive SC Johnson memorabilia and Frank Lloyd Wright-inspired items.



Two floors of the SC Johnson Research Tower have been restored to show visitors what the working laboratories looked like when the building was used.

A new exhibit, "The Two Taliesins," will also be on display at The Gallery. Wright used both of his homes as laboratories where he could develop and test his architectural ideas. The exhibit compares and contrasts how Wright incorporated his signature and revolutionary "organic" design concepts into his own homes, each of which reflected the very different landscapes and climates in which they were built. Artifacts from Wright's Wisconsin and Arizona homes will be on display that simulate their natural settings and convey their significance to the Taliesin concept. The exhibit will also feature a collection of rare photos and videos that show Wright at home. Visitors will also learn about the central role that color played in Wright's Taliesin designs.

To receive more information about visiting SC Johnson's campus or to schedule a tour, please use the online scheduling tool at [www.scjohnson.com/visit](http://www.scjohnson.com/visit), call (262) 260-2154, or email [Tours@scj.com](mailto:Tours@scj.com). ■



The iconic Research Tower glows at dusk with its restored lighting scheme.



# Future Looking Brighter for Lamp

Madison adopts added protections for FLLW's Lamp House

by FLLW WI board member MICHAEL C. BRIDGEMAN

**Development in the block** that includes Frank Lloyd Wright's 1903 Lamp House in downtown Madison is now subject to greater scrutiny and review thanks to a plan adopted by the Madison Common Council on March 4. The council voted 14–6 to accept a special ad hoc committee's report that is now an important tool in protecting Wright's designs for the house, its site, and its views.

"It is now officially part of the downtown plan and used to judge proposals for the block," said Rebecca Cnare, an urban design planner in Madison's Planning Division who staffed the ad hoc committee. She added that this is a planning document and does not have the same force as an ordinance.

Cnare said that the final resolution passed by the council instructs Planning Division staff to develop ways to implement the guidelines, which may lead to changes in the zoning ordinance, creation of a historic district, or other actions. These kinds of changes would need to go through regular city processes for review and adoption.

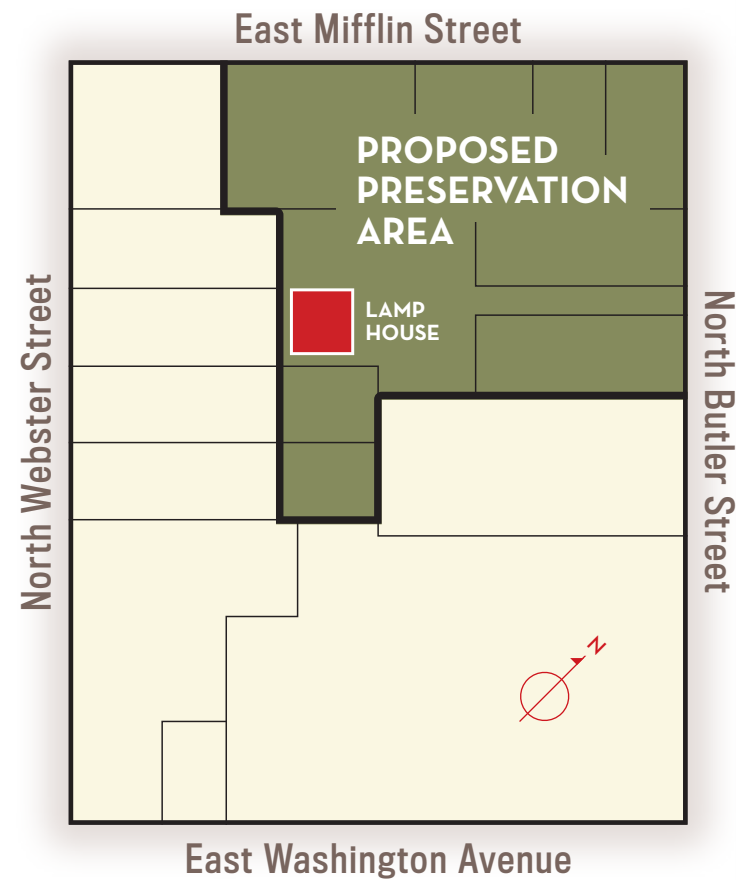
While offering additional protections for the area around the Lamp House, the plan does not prohibit new development on the block. For example, an apartment project adjacent to the Lamp House, which was in the works before the special committee convened, was approved by the Common Council at its April 8 meeting. Rouse Management Company modified its plans for a six-story, 49-unit apartment building in response to the new guidelines. Rouse's architect reconfigured an earlier design to break the mass of the building into two smaller volumes, creating a gap that retains a slender view of the Lamp House from Webster Street. The top two stories now step back to help preserve sunlight reaching the top of the Lamp House, a key consideration of the new plan.

The ad hoc committee's "preferred recommendation" is to explore eligibility for a historic district on part of the block northeast of the Lamp House. Such a district could preserve the best remaining views from the house to Lake Mendota, an integral part of Wright's design for his friend Robie Lamp. A group of interested citizens will gather in April to weigh the options for creating a historic district and decide how to move ahead. They will be joined by historic preservation staff from the city's Planning Division and the State Historic Preservation Office.

The plan for the Lamp House block also includes preserving public views of the house from the street.

The Lamp House is privately owned and rented as apartments. The house is protected by Madison's landmark ordinance and listed on the National Register of Historic Places. ■

The Lamp House, completed in 1903, is uniquely situated near the center of a block, just one block from the state capitol. It is the earliest surviving work by Wright in Madison.



© Scott Templeton/Campsite Creative

# Hardy House Restoration Completed

Seventh owner saves Racine's lakefront landmark

by FLLW WI board member MARK HERTZBERG ■ Text and photos adapted from a posting on Hertzberg's website, www.wrightinracine.com

**Eugene Szymczak became the seventh steward** of Frank Lloyd Wright's Thomas P. Hardy House in Racine on September 16, 2012. He undertook a rehabilitation which has literally saved the house. Most of the interior work was completed by the time these photos were shot in February.

Many people have been startled by Gene's choice of exterior color: terra cotta. Their anxiety diminishes when they learn that the exterior and interior were refinished in what are thought to be the original colors. If you still doubt the choice of exterior color, look at Wright's Gardener's Cottage at the Darwin D. Martin House from the same period.

Surprisingly, the biggest challenge to the stability of the structure was the Main Street side of the house, rather than the lake side. Daylight was visible in the "heater room" or sub-basement hallway, which is below grade between the two doorways. A concrete slab next to the south door had partially caved in and there was extensive rotting of the wood foundation beams. The house was jacked up, one eighth of an inch at a time, and four permanent floor-to-ceiling posts were installed.

The center of this wonderful house is, of course, the living room. However, as Jonathan Lipman remarked to me, unlike many of Wright's Prairie-style homes, the fireplace (which is not ornate) is of secondary importance in this living room. One has his or her back to the fireplace when looking at Lake Michigan out the two-story living room windows. The living room balcony was deflected when Gene moved in. Workers found electric wiring and gas lines for two light fixtures on the face of the balcony when the plaster was removed for repairs. Anne Sporer Ruetz, who grew up in the house after Hardy lost it at sheriff's auction in 1938, does not remember any lights there. It is possible none were ever installed. Gene had two fixtures made, following the design of lights at the (now-demolished) Little House in Minnesota. Similar wall sconces were made for the dining room.

The dining room is one level below the living room. There are built-ins on either side of the fireplace and on either side of the dining room terrace windows and door.

Landscaping that will likely hide the gas meter in front of the house has not been done yet. ■

MARK HERTZBERG is the author and photographer of Frank Lloyd Wright's Hardy House (Pomegranate, 2006).



Painted light gray for decades, the Hardy House exterior now sports a terra cotta finish. Current owner and steward Gene Szymczak believes this is the color Wright specified, and believes his home was in fact painted this color when built.



The fireplace is ordinarily the dominant feature in Frank Lloyd Wright's Prairie-style living rooms. At the Hardy House, however, the fireplace is rather understated, surrendering its importance to the view of Lake Michigan on the opposite side of the room. The new interior color scheme is believed to be historically accurate.





## WRIGHT THOUGHTS

by KEN DAHLIN

# Form and Function

**We cannot progress far** in the study of 20th century architecture without encountering the polemical battles over form and function; Sullivan, Wright, and the Modernists in Europe all carved out their positions on this foundational issue.

The usual line of history goes back to Louis Sullivan, who coined the phrase “form ever follows function” (usually simplified to *form follows function*) back in 1896. Sullivan was arguing for a new expression for the tall office building that was derived from the new potentials of steel, the elevator, and the functional requirements of stacked office floors derived from real estate values in the cities. And while European Modernism rallied around his ubiquitous phrase, he himself never felt the need to eliminate ornament on his buildings. The idea that form following function implied elimination of ornament would come from the Austrian architect Adolf Loos in 1908, who wrote the essay “Ornament and Crime”, which we reviewed in a previous newsletter. Loos made the case for the elimination of ornament and stripping down form to pure function, which became the torch that the early Modernists such as Behrens, LeCorbusier, and Mies Van Der Rohe took up shortly afterwards.

Those Modernists had used the dictum *form follows function* in support of their simplified, white-stuccoed, flat-roofed, piloti-supported boxlike forms that became emblematic of the International Style. They claimed that in the same way that the streamlined shapes of ships and airplanes were derived from their functions, architects should derive their forms from the functional requirements that give rise to their buildings, and not from precedent and tradition. When LeCorbusier said that a house is a “machine for living in,” he was implying that technology and science could provide forms for the functions of a house in the same way we design other machines.

For his part, Wright had suggested to Sullivan that it was quite as likely that function might be traced back to form (*Architectural Record*, 1928), which Sullivan took as heresy. Later, in his *A Testament* of 1957, Wright made reference that the majority of architects were “trying to annul the idea of architecture as noble organic expression of nature; the

Form-Follows-Function group seeing it as a physical raw-materialism instead of the spiritual thing it really is: the idea of life itself—bodily and spiritually— intrinsic organism. Form and Function as one.” So here we see Wright’s modification of the dictum into *form and function are one*, upping the ante in the face of his competition, but is it a meaningful phrase? Does it stop analysis and place it behind a veil of mystery?

Before addressing those questions, let’s ask a basic question: does form really follow function? Scientifically speaking, there is no function acting independently until there is a form (object) upon which the function acts. This is actual function. Intended function, or *purpose*, is different. So should Sullivan’s dictum be changed and better understood as “Form Follows Purpose”? In fact, Form follows Purpose would be a trivial statement, much like stating that designs are derived from the designer’s intentions. The force of a natural/scientific law bringing about a functional result would evaporate, unless one prescribed purpose or teleology to natural laws.

Unlike most other arts, works of architecture are distinguished in their role as functional objects, and their fitness for purpose is one of the criteria by which we judge them. However, with Modernism came the *doctrine* of functionalism (which we may also call *austere* functionalism), which rejected the aesthetic role played by architecture. In 1928, CIAM, a group of 28 architects organized by Le Corbusier, declared that building—rather than architecture—should be emphasized, and sought to place architecture in the context of economics, politics, and social science rather than with the broader arts. Aesthetics would no longer be a criterion by which architects practiced. This antipathy to the aesthetics or beauty of architecture remains to this day and was something Wright bristled against his whole career.

If Sullivan’s dictum was seen to be faulty, then what about the Modernist’s austere functionalism? The problem goes deeper than merely deciding if form or function comes first. Actually, the movement which was founded on functionalism had failed to define “function” adequately. What actually is the function of a building—say, a house for instance? To provide

shelter and keep people dry and protected from the exterior elements, provide structural enclosure, provide spaces for the activities of life, and so on. But what about emotional and social needs? What about the “function” of providing pleasant surroundings? After all, ugly buildings are often torn down while beautiful buildings are kept and often change uses. Furthermore, as the British philosopher of aesthetics Roger Scruton has observed, it is unclear “how any particular ‘function’ is to be translated into architectural ‘form.’ All we can say is that buildings have uses, and should not be understood as though they did not.” Is there a one-to-one correspondence of form to function? It is more likely that there are multiple forms that meet given functional requirements. What is the ideal form implied by the functional requirements of creating a roof to resist snow and rain? Here the traditional, time-honored form of the pitched roof has proved more functional than the flat roofs presented by the International Style. The irony here is the implication that much of the Modernist movement was driven less by pure functional requirements and more by the promotion of their own aesthetic tastes that gave

identity to their movement; it’s instructive to see how much these formal and aesthetic aspects of modernism continue to be imitated even when their programs and manifestos state otherwise.

And now we come back to consider Wright’s ambiguous phrase, *form and function are one*. Whether knowingly or not, his expression seems to fall squarely in the middle of the paradox of form and function. It acknowledges the importance of creating forms derived by functional requirements without requiring that they arise from function alone. His expression also alludes to that meeting ground in the infinite, where sky meets ground at the horizon, and neither form nor function precede one another but both are somehow intrinsically intertwined together into an integrated whole. As such, it is useless trying to pry them apart, but rather as architects we need to maintain the tension between the two, often going back and forth between them to derive solutions both beautiful and functional, just as we see in nature. ■

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

The Ted Morey House in Dousman, designed by LaVerne Lantz. This home, built in 1977, will be open for tours during *Wright and Like 2014*.







## BURNHAM BEAT

by TERRY BOYD

# A Stove for B1

### We continue creating the interior furnishings

Wright envisioned but never realized for the American System-Built Homes Model B1. The process has included building furniture based on Wright's own drawings and searching for pieces of original furniture constructed for other ASBH houses. It has also required researching and locating objects that would have been available for purchase by residents of modest means at the time of construction of the home.

Recently we focused on the kitchen. This led to the idea of displaying ordinary, everyday objects people were using at the time, so that visitors would have a visual way to comprehend how innovative Wright's residential design was at the time. We discovered that furnishing the kitchen with era-appropriate kitchen appliances and utensils provides quick time travel back into 1917. The sharp contrast between the forward-looking design of the house and objects typical of daily life at the time conveys how startling Wright's design probably was to most people, and even to us.

At the time of the ASBH project, kitchens were undergoing close scrutiny, particularly in Europe, through studies on time management, time/motion, workflow patterns and workspace design. In mid-nineteenth-century America, Catherine Beecher had introduced analytical study of domestic work, continued by Christine Frederic and extended in Frederick Taylor's scientific management theory, to improve work efficiency and productivity. Efficient household management was thought to require specially designed space and equipment. By the 1920s, responding to housing shortages in Germany following World War I, Margarete Schutte-Lihotzky applied the ideas in the design for an ideal apartment-scale modern kitchen described as the Frankfurt Kitchen.

Frank Lloyd Wright had been in Germany during this development and was possibly experimenting with these new ideas in the ASBH affordable houses he was designing. Details in the kitchen drawings for the ASBH project suggest his familiarity with the European ideas about kitchen design. They include locating an eating space within steps of food preparation, extensive built-in storage with glass-door cabinets



© Samuel Guadagnino

This century-old Radio-brand stove, rescued from a Manitowoc community theater headquarters, now stands in our American System-Built Homes Model B1. Measuring 48" tall and 27" wide, the stove provides another element of period authenticity in our careful restoration, and standing in contrast with its surroundings, serves as an intriguing reminder of how avant-garde Frank Lloyd Wright's architecture was.

for visual access, and a unified design of all elements and space. These features are all present in the Model B1 kitchen.

We began looking for a kitchen stove manufactured around 1917 that might have been available in the Milwaukee region. Board member Gail Fox connected us with James Schweitzer of Two Rivers, who had rescued and restored a rusted, apartment-scale period stove from The Masquers community theater headquarters in Manitowoc. Interiors Committee member Charles Guadagnino and his son Sam transported the hefty acquisition to its new home in Milwaukee. Research remains to be done on the Radio brand. The contrast between the century-old stove and the "modern" house around it illustrates how avant-garde Wright's architecture was. ■

TERRY BOYD is a Frank Lloyd Wright Wisconsin board member.

## WRIGHT AND LIKE

CONTINUED FROM FRONT PAGE

at the L.D. Fargo Public Library (1902), designed by noted Milwaukee architect George Ferry. Wine and tasty, hearty appetizers will be served, as residential designer Jill Kessenich of Bungalow Pros discusses her award-winning renovation of the library. A tour of this historic structure follows.

We then stroll across the town square to Ephraim Faience Pottery, located in a restored 1890s Cream City brick building, for a behind-the-scenes visit to their studio. This is a rare opportunity to witness demonstrations and meet the talented artisans who embrace the philosophy of the Arts and Crafts movement to create beautiful, limited-edition, hand-crafted art pottery.

Your motoring architectural travels begin on Saturday morning, June 7th as *Driving Mr. Wright* takes you through the Wisconsin countryside to visit two homes designed by Frank Lloyd Wright in 1954: the Dr. Maurice Greenberg house in Dousman and the E. Clarke Arnold house in Columbus. Both of these homes were designed by Wright for the respective sites: the Greenberg House takes advantage of a hillside strewn with immense boulders deposited during the Ice Age, and the Arnold House was positioned on a hillside with excellent vistas to the west, south, and north.

Our tour in Columbus also includes the Farmers & Merchants Union Bank (1919)—the last of Louis Sullivan's eight "jewel box" banks—and the Columbus Library (1912), executed by Claude & Starck, a Madison firm notable for its Prairie School designs.

Every year we strive to offer new touring experiences, and *Wright and Like 2014* is no exception. This year our featured "Like" architect is LaVerne Lantz (1929–1998). With a degree in industrial arts, Lantz taught architectural drafting at Custer High School in Milwaukee. As he contemplated the design for his own home, he became impressed with the architecture of Frank Lloyd Wright, and thoroughly immersed himself in Wright's design principles, writings, and buildings. Built in Delafield in 1961, Lantz's own house was the first of nearly 150 subsequent commissions. These

were homes that strongly embraced Wright's Usonian concepts, but explored Lantz's own unique and forward-thinking ideas. Our *Driving Mr. Wright* tour showcases five LaVerne Lantz designs—never included on any previous *Wright and Like* tour—in Dousman, Delafield, and Wales. This is truly architecture not to be missed!

Conclude your *Wright and Like* weekend on Sunday morning, June 8, at Hi-Way Harry's restaurant in Johnson Creek, designed by Wright protégé James Dresser. Enjoy a fabulous Sunday morning brunch amidst remarkable architecture. After your morning repast, participate in a panel discussion moderated by Racine architect Ken Dahlin on the architecture of residential designer LaVerne Lantz. Panelists include LaVerne's wife, Mollie Lantz; Denver architect Michael Knorr, who worked with Lantz for many years; and homeowners Ron and Eileen Karrer, who commissioned Lantz in 1991 to design their home, which was completed in 1996. We then celebrate Frank Lloyd Wright's 147th birthday with cake and song!

So pack a picnic lunch, put the top down and goggles on, and motor with us to magnificent architecture, picturesque scenery and *Wright and Like* hospitality. Be seeing you! ■

DENISE HICE is a Frank Lloyd Wright Wisconsin board member.

The second home LaVerne Lantz designed for his own family is right next door to the first, on the same wooded hilltop cul-de-sac. The Lantz House #2, with a Y-shaped plan based on a hexagonal grid, is nestled into and around the natural landscape. This stunning home will be open for tours during *Wright and Like 2014*.



© George Hall



# Changes at Monona Terrace

The renovations have quieted down, and so has the carpeting

by FLLW WI board member SCOTT TEMPLETON

The new exhibit on level three relates the fascinating 60-year history of Frank Lloyd Wright's labor of love, Monona Terrace.



© Scott Templeton/Campsite Creative

Renovation projects begun in early 2014 are now complete at Monona Terrace Community & Convention Center in Madison. Major changes include adding a museum gallery on level three that showcases the 60-year history of the building; adding plug-and-play workstations at former pay-phone areas; enhancing the artwork on level four with beautiful photographs of iconic Madison; and replacing 200,000 square feet of controversial carpet throughout the building with a darker and more subdued design by Wright apprentice Tony Puttnam, lead architect on the Monona Terrace project. Make plans to visit for an event or just to see all the new things afoot—and under foot. ■

SCOTT TEMPLETON is the owner of Campsite Creative LLC, and editor and designer of the Wright in Wisconsin newsletter.



© Scott Templeton/Campsite Creative

Peter Rott of Isthmus Architecture incorporated a large planter into his curvy new bench design.



© Scott Templeton/Campsite Creative

Tony Puttnam said that his new carpet design “retains the distinctive leaf pattern, as well as the earth tones of the existing carpet, while replacing the ‘field’ or background color with a darker red. This color scheme will have greater resistance to soiling and fading from wear and sun exposure.”



## AT TALIESIN

This “At Taliesin” column, printed in Spring Green’s newspaper *The Weekly Home News* on May 31, 1934, was written by apprentice Edgar Tafel (1912–2011) under the pseudonym *The Joke Boy*. Tafel was one of the charter applicants to the Taliesin Fellowship, arriving in October 1932 at the age of 20. He stayed until 1941. Tafel’s column is a name-dropping free-for-all and brief slice of life at Taliesin.  
— RANDY HENNING

**Philosophy is fun.** We, as men using facts of nature as we see fit for our purposes, create systems of philosophy, schools of philosophy, trends of philosophy, and even, after it all, a cynical denial of its real use. We fight, quibble, teach it, and most often are quite serious about which school of philosophy we and our friends belong to, or, which is just as bad: we take a slight smattering of what we comprehend from a college course of the latest book of “condensed philosophy.” And last Sunday at Taliesin there were evidences that most of us weren’t quite sure which philosophical trail we belonged on. Dr. Eliseo Vivas of the University of Wisconsin spoke to us in chapel, giving the general outline of philosophical thought, in such a manner as to inspire us to do some of our own thinking. Therefore, his talk was a success. When one can find his own solution to the problem of life that he has set up—then and only then will he achieve mental poise and spiritual repose. We are too often making our questions about the meaning of life so remote from our natural living that there is no answer. But my humble self sees that most truly creative beings aren’t particularly worried about cynicism, platonism, humanism, and all the other “isms.” The creative person lives in creating. The average philosopher lives in talking about living.

Our picture “Nana” was well attended on Sunday, and its theme song was memorized by Jack Howe, and immortalized. Any visitor to Taliesin should be well prepared to hear the groaning “Kiss me and say goodbye,” from any corner window or peony bush. We often wonder if Jack isn’t a paroled crooner. Of course we are used to Jack’s singing and for publication let’s say we love it. But last Sunday three charming

young ladies of the Kappa Kappa Gamma Sorority, completely bewildered and crying to Gene for help—they thought the “Kiss me—” song was the last of the “Thundering Herd.” Gene sings too. Lovely songs, from Brahms to Vincent Youmans, by way of Grand Rapids. Gene is the fortnightly boss now, and heads the rock breaking squad with more voice than Paul Robeson. Gene receives two letters daily from Madison (news item). We are all jealous.

Mr. Wright and Bud Shaw drove up to Minneapolis where Mr. Wright made further arrangements for the Willey house in the midst of the murder strike taking place in the streets there.

Hank Schubert is back with us, out on crutches for the time being. One for each leg. He thinks that two weeks of rest will find his legs mates once more. Good pals—those legs.

Mrs. Robert Gilham, Mr. Wright’s niece, Rosey Posey of New York—child Nikie and nurse have come to Taliesin to spend the summer. Good boy Nikie.

Our brief series of Hollywood films has come to an end. This week we are looking forward to seeing a group of very modern experimental films. *The Fall of the House of Usher*, by Dr. Watson; *The Coffin Maker*, by Robert Florey, and *L’Etoile De Mer*, by Man Ray. We are expecting to see a complete departure in film technique that should be refreshing after so much too much Hollywood. With this program will be added some music of our own.

THE JOKE BOY ■



**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**

- **May–October**  
**Wyoming Valley School**  
**Cultural Arts Center**  
**Spring Green**  
 The UW-Madison Dept. of Continuing Studies offers a variety of workshops in the visual arts, writing, and wellness, on six different weekends. For class schedule, details, and registration visit [soaspringgreen.org](http://soaspringgreen.org)
- **May 3**  
**FLLW WI Bus Tour:**  
**Frank Lloyd Wright and Crab Tree Farm**  
**Lake County, Ill.** \ Member price \$115  
 Tours of the Friedman House, the Millard House, and Crab Tree Farm  
 Reservations required, (608) 287-0339
- **May 6**  
**Monona Terrace**  
**Madison**  
 Wright Design Series, 7pm, Lecture Hall  
 “Beyond Buildings: How to Be at Home in the Modern World”  
 Aaron Betsky, Director, Cincinnati Art Museum

- **May 20**  
**Monona Terrace**  
**Madison**  
 Wright Design Series, 7pm, Lecture Hall  
 “Olgivanna Lloyd Wright: Partner to Genius; Author, Composer, and CEO”  
 Indira Berndtson, The Frank Lloyd Wright Archives
- **May 2014**  
**SC Johnson**  
**Racine**  
 Research Tower opens for public tours  
 See page 5  
  
 The Gallery: At Home with Frank Lloyd Wright  
 New exhibition: “The Two Taliesins”  
 See page 5
- **June 6–8**  
**Wright and Like 2014: Driving Mr. Wright**  
**Lake Mills, Columbus, Dousman, Delafield, Wales** \ \$60 member, \$70 non-member  
 Tours of private homes, special events  
 See cover story
- **August 2–3**  
**Taliesin**  
**Spring Green** \ \$225 per person  
 Photography Workshop with Jim Wildeman  
 10 a.m.–3 p.m., registration required  
 Contact Caroline Hamblen, educational outreach coordinator, (608) 588-7090, ext. 230 or [chamblen@taliesinpreservation.org](mailto:chamblen@taliesinpreservation.org)
- **August 16–17**  
**Taliesin**  
**Spring Green** \ \$225 per person  
 Nature Patterns with Aris Georges  
 10 a.m.–3 p.m., registration required  
 Contact Caroline Hamblen, educational outreach coordinator, (608) 588-7090, ext. 230 or [chamblen@taliesinpreservation.org](mailto:chamblen@taliesinpreservation.org)
- **August 30**  
**FLLWWI Bus Tour**  
**Lake Forest, Ill.**  
 Ragdale House, details TBA

**Ongoing tours and events**

- **American System-Built Homes Model B1**  
**Milwaukee** \ \$10 donation  
 Open house and tours 2nd and 4th Saturdays of each month, 2nd Friday of each month June–October, 12:30–3:30 p.m.
- **Bernard Schwartz House**  
**Two Rivers** \ \$10 donation  
 Public tours, 1st Sunday of June, August, October, and December, 3 p.m., reservations required  
 Tour for free on June 8 (the Sunday of *Wright and Like*)  
 Email [Michael@theschwartzhouse.com](mailto:Michael@theschwartzhouse.com)
- **Monona Terrace**  
**Madison** \ \$3 per adult, \$2 per student  
 Public tours May 1–October 31, 1 p.m. daily, closed major holidays
- **Seth Peterson Cottage**  
**Lake Delton** \ \$4 donation  
 Open house and tours 2nd Sunday of each month, 1–3:30 p.m.
- **Taliesin**  
**Spring Green**  
 A wide variety of tours, times and prices, reservations strongly recommended  
 (877) 588-5900
- **Unitarian Meeting House**  
**Madison** \ \$10 donation  
 Public tours May–October, weekdays at 10:30 a.m. and 2:30 p.m.
- **Wingspread – The Johnson Foundation**  
**Racine**  
 Tours weekdays, 9:30 a.m.–3 p.m.  
 No tours given during conferences  
 By appointment only, call (262) 681-3353 or email [tour@johnsonfdn.org](mailto:tour@johnsonfdn.org)



Two views of the unusual, curvilinear Charles and Thelma Wurster House, designed by LaVerne Lantz. This 1975 home will be open for tours during *Wright and Like 2014*.

■ **MARK YOUR CALENDAR FOR WRIGHT AND LIKE** ■ **JUNE 6–8** ■



**FRANK LLOYD WRIGHT  
WISCONSIN**

P.O. Box 6339  
Madison, WI 53716-0339

PRSR STD  
U.S. POSTAGE

**PAID**

Madison, WI  
Permit No. 47

**VINTAGE  
POSTCARD**

courtesy of PATRICK MAHONEY



Hillside Home School, Spring Green, Wis.

An early view of the main entrance to Frank Lloyd Wright's Hillside Home School, ca. 1910.