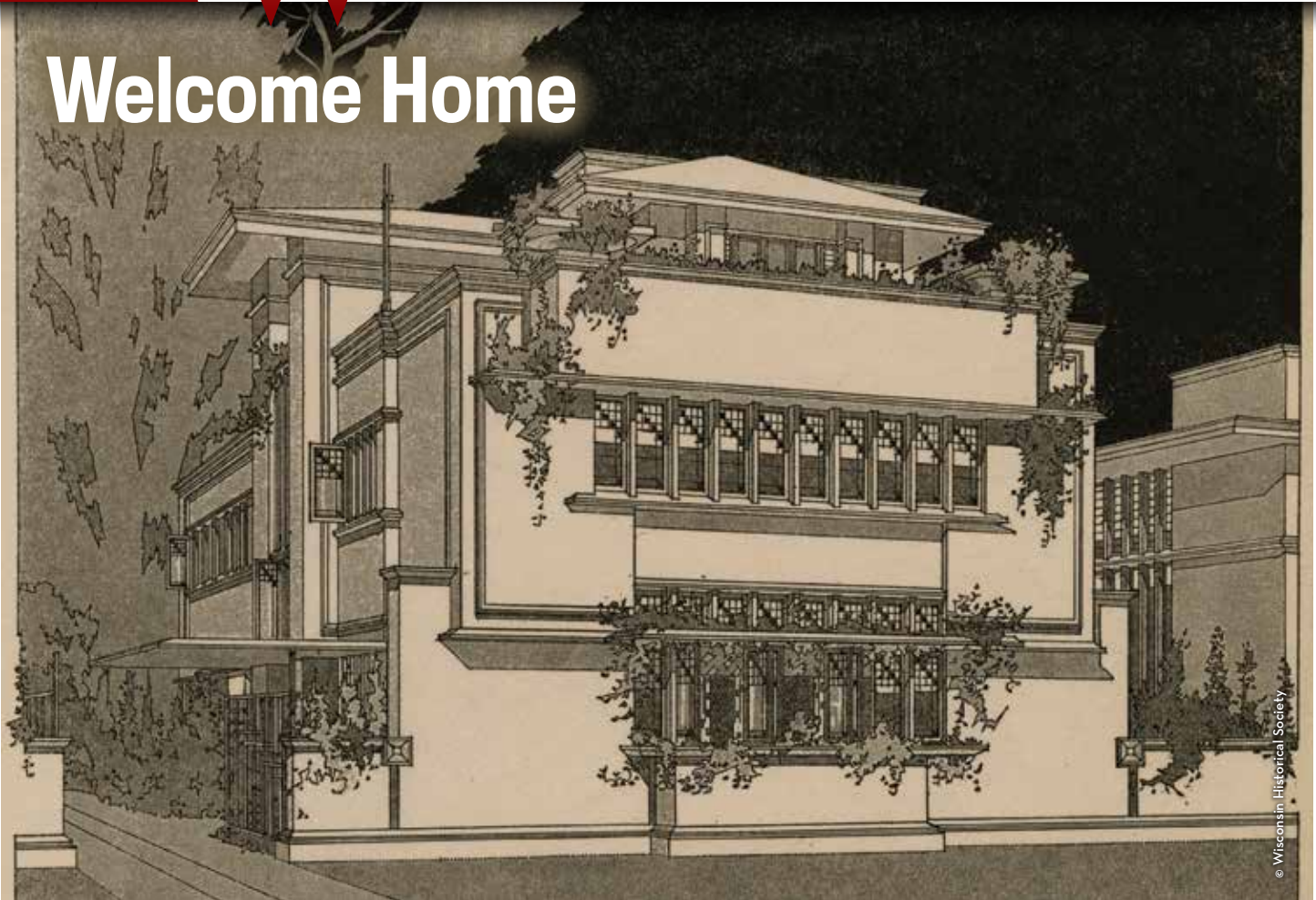


Welcome Home



Wright Prints Return to Wisconsin

Historical Society secures set of American System-Built drawings

by FLLW WI board member MICHAEL C. BRIDGEMAN

A unique collection of drawings for Frank Lloyd Wright's American System-Built (ASB) Homes is now archived in Wisconsin, thanks to a special fundraising effort in which Frank Lloyd Wright Wisconsin played a pivotal role.

"The major lead gift made by Frank Lloyd Wright Wisconsin was vital in securing and keeping this important collection intact," said Matt Blessing, administrator of the Division of Library-Archives for the Wisconsin Historical Society. The 28 purchased prints, when combined with existing Wright holdings at the Society, constitute the nation's most complete set of prints for the ASB project.

This important acquisition began when Mike Lilek, chair of Frank Lloyd Wright Wisconsin's bricks-and-mortar committee, was contacted by a seller in Great Britain who was looking for a good buyer. Lilek tapped the fundraising prowess of former Frank Lloyd Wright Wisconsin board member Jack Holzhueter, who contacted potential contributors. In less than a week, 21 donors from across the country contributed to the purchase fund.

Frank Lloyd Wright Wisconsin owns four of six ASB structures completed in 1916 in a unique row on W. Burnham Street in Milwaukee. One of the

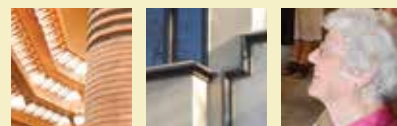
Frank Lloyd Wright's plans for American System-Built Homes allowed for surprisingly grand houses, as seen in this perspective view of the Model E3, a three-story house with five bedrooms, two maids rooms, and a roof garden. None of this model is known to have been built. This is a detail from one of 28 prints recently secured by the Wisconsin Historical Society.



Cathy Kirk and her sister, Judy Treleven of Racine, have a 1917 family photo of their grandmother, Clara Bashaw (left), at Frank Lloyd Wright's Lake Geneva Hotel. The identity of her companion is not known. Treleven speculates about the circumstances of the photo, "My grandmother lived in Racine. My grandfather was born and lived in Lake Geneva. My guess is that she was visiting or perhaps living with her in-laws while her husband served in WWI." The hotel was designed between August 1911 and August 1912, and opened in September 1912. It closed late in 1969, and was demolished in January 1970. Patrick Meehan, who is working on a book about the hotel, kindly provided the dates for the hotel's history. Meehan, an architect, is a former board member of Frank Lloyd Wright Wisconsin.



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Wright in Wisconsin is published 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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Henk Newenhouse portrayed Frank Lloyd Wright during an open house on Saturday, June 7, 2014, at the Wright-designed A.D. German Warehouse in Richland Center.



President's Message

by LOIS Y. BERG

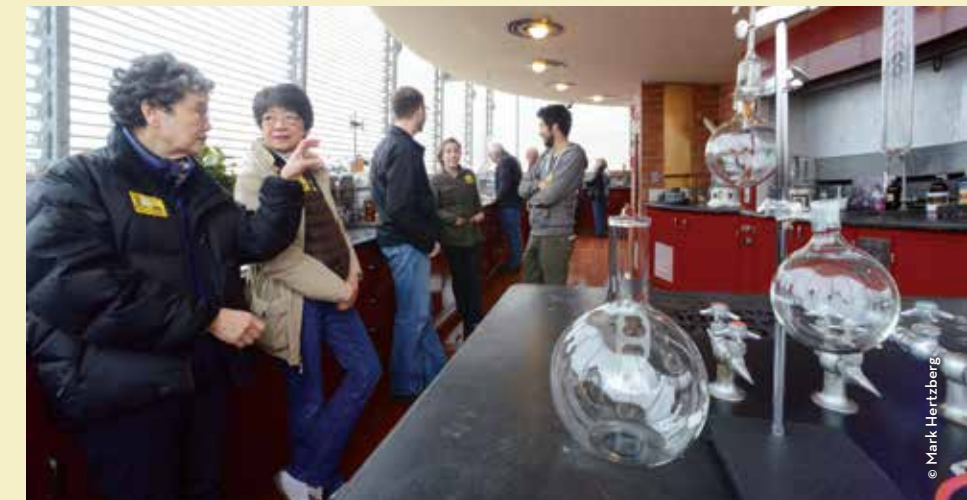
These are exciting and challenging times for the Frank Lloyd Wright Wisconsin board. Our major fundraising event for the organization is our annual *Wright and Like* tour which was held on June 7. I would like to thank all the board members, volunteers, and Sherri Shokler, all of whom worked to make this a successful event.

The tour included two homes designed by Frank Lloyd Wright in 1954 as well as several "Like" houses designed by architect LaVerne Lantz (1929–1988). Sadly, our ticket sales were down this year. A team of board members will be meeting to start planning the 2015 *Wright and Like* tour, which will be in Madison. If you, the membership of Frank Lloyd Wright Wisconsin, have any ideas for future tours, we welcome your comments and suggestions. Please email them to Sherri Shokler at sshokler@wrightinwisconsin.org.

In May 2014, SC Johnson unveiled a new exhibit called *The Two Taliesins*, showcasing the architecture of Wright's two famous homes: Taliesin in Spring Green, and Taliesin West in Scottsdale, Ariz. The exhibit compares and contrasts how Wright incorporated his signature and revolutionary "organic" design concepts into his own homes, located in two very different landscapes and climates.

Visitors to *The Two Taliesins* will see artifacts from Wright's Wisconsin and Arizona homes in displays that simulate their natural settings and convey their significance to Wright's Taliesin concept. A collection of rare photos and video shows Wright at home. Guests will also learn about the central role that color played in Wright's designs for the Taliesins. The exhibit is scheduled to run through Oct. 26, 2014.

In addition to this exhibit, SC Johnson opened the doors of its Frank Lloyd Wright–designed research tower to the public. Visitors are taken back in time to



experience how the tower operated in its heyday, with a full mock-up of a 1950s laboratory. The response to this tour has been so overwhelming that additional days and times were added and are booked well into the fall.

On Saturday, August 30, we held our fall event: a bus trip to Lake Forest, Illinois to visit Ragdale, the summer retreat of Chicago architect Howard Van Doren Shaw. Built in 1897, the house and barn were built in Shaw's typical Arts and Crafts manner. The Ragdale House reopened in June 2012 after a year-long restoration, which has returned the historic structure to its 1926 elegance.

Tours of our American System-Built Homes Model B1 were on the increase this summer. We added a Friday tour date each month starting in June and continuing through October. Our Friday tour dates this fall are September 12 and October 10. We will again be participating in the Doors Open Milwaukee event on September 20 and 21. This is a free event for all participants.

The exterior restoration of the American System-Built Homes Two Family Flat "C" is complete with the exception of some final landscaping. We will undertake a fundraising campaign this fall to complete the interior, enabling us to open this home as a part of the historic interpreted site on W. Burnham Street in Milwaukee. ■

On May 2, 2014, Frank Lloyd Wright's SC Johnson Research Tower was opened to the public for the first time since its completion in 1950. Guests had about 45 minutes to explore two floors of the building—3 Main and 3 Mezz—and examine 1950s artifacts and displays about the architectural history of the building.

Open house at A.D. German

The open house held at the A.D. German Warehouse on June 7, 2014 was well attended. An estimated excess of 400 visitors came to the building during the afternoon event, with people lined up waiting to enter.

Glenn and Mary Schnadt were recognized for generously donating the Warehouse to the citizens of Richland County. Mayor Paul Corcoran proclaimed Saturday, June 7 Glenn and Mary Schnadt Day. County Board Chairperson Jeanetta Kirkpatrick, Todd Allbaugh (representing State Senator Dale Schultz), and Ron Scherubel of the Frank Lloyd Wright Building Conservancy all spoke at the ceremony, delivering kind words regarding the Schnadts.

Many thanks to the volunteer crew who worked at the open house, and to the many people who attended the event. We hope you enjoyed the ceremony and look forward to seeing you again as we continue to rehabilitate this unique historical treasure. We need your help and continued enthusiasm.



New Frank Lloyd Wright Wisconsin board members Andy Gussert (left) and Tim Hoyer.

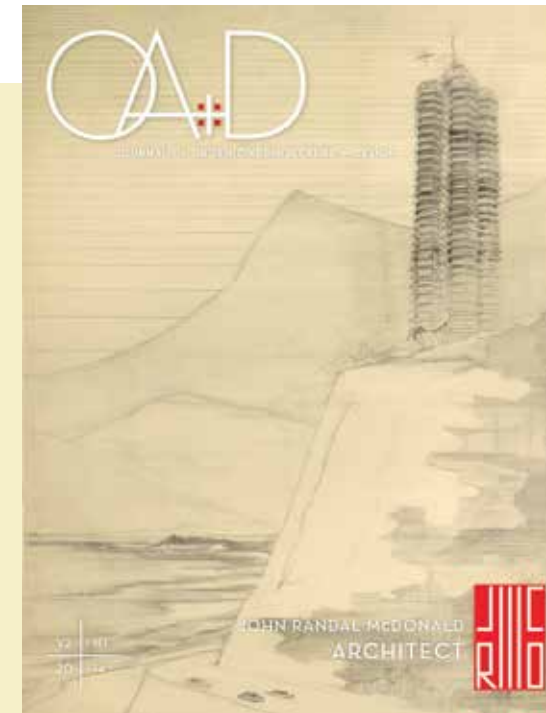
Meet our new board members

Andy Gussert joins the Frank Lloyd Wright Wisconsin board as the site representative for the Unitarian Meeting House. Before starting as the COO of the First Unitarian Society, Andy served on many national and local boards. He is a past state president of the AFT-Wisconsin union, where he served as the CEO for 17,000 members across 550 job classifications. Before that, he worked as the national director for an environmental nonprofit, and managed several Wisconsin electoral campaigns, including Jim Doyle's 1998 race for attorney general. Gussert, an attorney, graduated from Lawrence University in 1991 with a BA in Philosophy and Government. Born in Milwaukee, he now lives on Madison's north side in a Usonian home modeled after Wright's "Unity Farm".

Tim Hoyer brings a diverse set of management, financial, and organizational skills to the Frank Lloyd Wright Wisconsin board. He is currently the Turnkey Renovation Program assistant for the Layton Boulevard West Neighbors, Inc. a nonprofit community-development organization working in the Silver City, Layton Park, and Burnham Park neighborhoods of Milwaukee, where he oversees and organizes the renovation of foreclosed homes. Hoyer, a former Peace Corps Volunteer in Bolivia, holds a Masters degree in Public Service from Marquette and a BA in Business Administration from St. Norbert College. His interests also include nature and travel photography.

Humberto Sanchez, another recent addition to the Frank Lloyd Wright Wisconsin board, is featured in the Burnham Beat section on page 10.

Glenn and Mary Schnadt were honored at a reception during the A.D. German Warehouse open house on June 7, 2014. The Schnadts acquired the building when it was for sale, and donated it to A.D. German Warehouse Conservancy, Inc.



Honoring organic architecture

The *Journal of Organic Architecture + Design* was recently launched by Randolph C. Henning, Eric O'Malley and William Blair Scott, Jr., through their newly formed Organic Architecture and Design Archives, Inc.

OAD Archives, Inc. was formed to "honor the past, celebrate the present, and encourage the future of creative organic architecture and design through education, endorsement, and promotion," according to the organization's website. Their primary means of achieving this is through the publication of the *JOA+D*, which features topics related to organic architecture and design.

The *JOA+D* is published three times annually, in April, August, and December. The first issue (December 2013) celebrated the 75th anniversary of Taliesin West. The April 2014 issue featured the architecture of Wisconsin-born architect John Randal McDonald, who began his 50-plus-year career in Racine in 1949. The August 2014 issue focused on the Arizona Biltmore Hotel in Phoenix.

The OAD Archives, Inc. website (www.oadarchives.com/about) provides the information for obtaining single issues or annual subscriptions of the *JOA+D*.

Questions can be directed to subscriptions@oadarchives.com or to OAD Archives, Inc., P.O. Box 2026, Oak Park, IL 60303.



Expanded Wingspread tours

Visitors to SC Johnson's Racine campus can now include Wingspread on their Frank Lloyd Wright tour schedule. The company announced that it is partnering with the Johnson Foundation to expand its tour offering to include Wingspread, the remarkable home designed by Frank Lloyd Wright in 1937 for the family of Herbert Fisk (H.F.) Johnson, the third-generation leader of SC Johnson. Visit www.scjohnson.com/en/company/visiting.aspx to make online reservations for the free tours.

Wingspread, the H.F. Johnson House.

On Saturday, June 7, guests enjoyed the traditional birthday dinner and cake in celebration of Frank Lloyd Wright's birthday in the dining room at Hillside. Mr. Wright was born on June 8, 1867.



Three Generations of Wright Fans

It's all in the family for the owner of the Morey House.

by MARTY LOPPNOW

Houses for the annual Wright and Like tours are selected for the architecture and architects they represent in relation to Frank Lloyd Wright's work. But sometimes they hold stories as compelling as the houses themselves. This is a story related to the 1977 Theodore Morey house, designed by Laverne Lantz and featured on the Wright and Like tour this past June. The current owner, Marty Loppnow, recounts his three-generation relationship with Frank Lloyd Wright.

My grandfather's name was Henry Nelson.

He worked as a carpenter on the SC Johnson Administration building. He must have had a great affinity for Wrightian architecture, as he worked on a couple of Edgar Tafel houses in Racine, too—most notably the Robert C. Albert House in Wind Point, which was featured on the 2004 *Wright and Like* tour. Every Thanksgiving he would tell the story of the one Thanksgiving when he and another man got a call to come quickly to the Albert House, under construction at the time. The house had been cabled to some giant boulders at the lakeshore to stabilize the cantilevers. As Grandpa's story goes, the caller said that the waves were crashing on the rocks and threatening to drag the cabled portion of the building into the lake. My grandpa and the other worker had to cut the cables with a blowtorch to release the tension. Much to my

The Ted Morey House in Dousman, designed by LaVerne Lantz. This home, built in 1977, is now owned by Marty and Jane Loppnow and was open for tours during *Wright and Like* 2014.



© George Hall

grandma's chagrin, her turkey was burned that year! My grandfather stayed on for two years as caretaker at the Albert house after it was completed. The economy was bad and you took work where you could find it.

My grandparents then commissioned Edgar Tafel to design a modest house for them on Green Haze Avenue in Racine, building the home on nights and weekends with the help of assorted relatives and friends. With the paycheck of a rough carpenter, the progress slowed and eventually came to a halt before the interiors could be finished.

They sold the house and moved into a house on Neumann Road in Racine that gave me my first taste of a Wright-style home. I don't know who the architect was; it could have been Tafel, or maybe John Randal McDonald. It was in their style, with redwood siding, flat roof, lannon stone central fireplace and planters that extended through the panoramic glass picture windows. The memory of this home has stuck with me throughout my life.

My father's name was Noel Loppnow. He was not a carpenter, but a florist in Racine. After coming back on the G.I. Bill from the Army, he took an apprenticeship with a local florist. After opening his own floral shop in Racine, he was asked to provide plants for Sam Johnson's private patio at the Frank Lloyd Wright-designed Johnson Administration Building. It was the late '60s or very early '70s, and Mr. Johnson wanted a tropical oasis on his patio off his office to replicate the foliage of South America, where his Carnauba wax came from. My father told him that tropical plants would not do well and would die over the winter, so Mr. Johnson told him to do it in plastic plants. As a small boy I would help my dad with this project after he had closed his shop for the day. Every night for a week we filled large concrete planters with all types of artificial tropical foliage, ground covers, and fieldstone. Even as a child I knew this building was very special, and each time I get the chance on my trips to Racine I go out of my way to see it.

▲ MOREY HOUSE CONTINUES ON PAGE 13

Cream of the Crop

Restoration work in Milwaukee earns FLLW WI an award

by FLLW WI board member MIKE LILEK

Frank Lloyd Wright Wisconsin was honored to receive a Cream of the Cream City award, given by the City of Milwaukee Historic Preservation Commission, in recognition of our efforts in the field of historic preservation. The award was presented on May 29 during a ceremony at the Best Place at the Pabst Brewery.

The citation noted, "The restoration of the Model Two [Family] Flat 'C' is an outstanding followup to your earlier restoration of the single-family house, Model B1. Your volunteer group has shown a determination and perseverance in doing work of the highest standards." Regarding the impact of the project, the Commission noted, "Your successful projects are re-energizing the neighborhood. Your efforts exemplify the dedicated investment and commitment we would like to see with all of our historic buildings."

The Two Family Flat "C" restoration involved extensive research, including forensic testing to determine the original 1916 configuration and finishes of the exterior of the building. The period of significance for the restoration was the original completion date of July 5, 1916. Restoration work began in August 2013 and was substantially complete by April 2014. The project involved extensive asbestos and lead paint remediation, restoration of all wood surfaces including doors and windows, a new lime putty stucco system, new roof, extensive engineering and reproduction of the



© Mike Lilek



© Mike Lilek

cantilevered front porch, a new electrical system, and more. The work was funded by many generous donations and a Save America's Treasures Grant from the U.S. Department of Interior. The restoration architect was Uihlein Wilson Architects. Beyer Construction served as the general contractor. The U.S. National Park Service also provided architectural oversight and advice.

Board members in attendance for the award presentation included Mike Lilek, Mary Wasielewski, and past board member Barbara Elsner. Representatives of the restoration team from Uihlein Wilson Architects (David Uihlein and Deb Zins) and Beyer Construction (George Beyer and Mark Wyskochil) joined us to receive the award. Volunteer Sandra Wicker represented The Burnham Block interpretive team. ■

The Two Family Flat "C" received an all-new stucco exterior as part of its restoration. The City of Milwaukee Historic Preservation Commission recognized Frank Lloyd Wright Wisconsin with an award for its successful efforts to preserve the four American System-Built Homes it owns on W. Burnham Street.



WRIGHT THOUGHTS

by KEN DAHLIN

The Japanese Connection

Wright was not a true functionalist in the austere sense discussed in the last *Wright Thoughts* column. European Modern architecture had reached a point of elimination and sterility that even he could not accept. Also, the modern moves in nonobjective art were antithetical to where Wright drew his inspiration. A clue to where Wright derived his ideas of architecture comes not from the West and Europe, but from the East and Japan.

Because Wright did not claim inspiration from very many other influences, we may take special note when he did admit to influence on his thought and work. He did acknowledge influence from Japanese architecture and woodblock prints, and even so, perhaps did not give it as much credit as it really deserved for shaping his work and his formation of organic architecture.

Not only was Wright an avid dealer in Japanese woodblock prints, but in 1912 he published a not widely known book entitled *The Japanese Print: An Interpretation*. Presumably a book about Japanese prints, this little book is in fact very revealing of his ideas of organic architecture and how Japanese art influenced that development, even though he preferred to refer to this influence on his work as “confirming” of it. In Wright’s book, he discusses how the Japanese artist “grasps form always by reaching underneath for its geometry ... he recognizes and acknowledges geometry as its aesthetic skeleton. By this grasp of geometric form and sense of its symbol-value, he has the secret of getting to the hidden core of reality.” Similarly, Wright saw his own architecture as geometric abstraction rather than literal imitation of nature’s forms. Japanese art and architecture also expressed “an organic form, an organization in a very definite matter of parts or elements into a larger unity—a vital whole.” Wright also referred to the Japanese print as revealing the “gospel of the elimination of the insignificant,” something he would refer to again many times in his own work.

Many would say that by 1912 (publication of *The Japanese Print: An Interpretation*) or even 1905 (his first trip to Japan) Wright’s theory of organic architecture was already codified and therefore was not influenced by Japanese art. However, according to Kevin Nute’s

excellent book *Frank Lloyd Wright and Japan*, we have good reason to believe his exposure to Japanese influence was both earlier and deeper than he admits—even earlier than the Japanese pavilion (Ho-o-den) at the 1893 Columbian Exposition in Chicago. Nute’s book describes a lineage of influences available to Wright from his first job at Silsbee’s office in Chicago via Ernest Fenellosa and others who were key in bringing exposure to Japanese art to the United States.

The modern movement in Europe was rooted in a form of reductionism. However, what Wright saw in the East was the idea of finding the inner truth or “idea” of the thing and then abstracting it or conventionalizing it. When Wright espoused simplicity in architecture, he was not speaking of a Loosian elimination of ornament, but of a Japanese sensibility, one of the elimination of the insignificant that heightens the essential nature of the place. Nute points out in his book that Hegel had described that the artistic genius could penetrate “to the essence of external things,” and “[t]his natural gift ... to seize the particular element of objects and their real forms is the prime condition of artistic genius ... Art does not consist in mere fidelity in the imitation of nature. The real has been soiled by its mixture with the accidental, and Art must eliminate this defilement, and restore the contemplated object to its harmony with its veritable Idea.” Likewise, Wright often emphasized the importance of the “Idea” when expressing the concept of a design, for it was in the Idea that the essence of the design lay. Further, Wright believed this essence was more important than the perfection of every detail of the building—unlike, say, Mies Van der Rohe, who sought to perfect the detail but did not have the same concept of the integrated whole as Wright practiced it. The conventionalization process as referred to by Wright was the process of distilling the underlying geometric forms to their essence rather than a literal imitation or realism. In this vein Wright described the famous Japanese Ukiyo-e artist Hokusai as one who “never drew Fujiyama honestly, the way Hiroshige did. He always lied about it, he liked to make it pointed. He thought it was too heavy and too flat, so he improved on it ... He knew what would be natural but he wanted to get that lovely effect, and he got it.” Here Wright was using the term “lied” in the poetic sense, or what we often call “artistic

license” today. The more important point of this being that he was not positioning himself as a realist in the Western sense, but intending to draw out the “ideal” truth, or how it ought to be. This then gives us additional insight not only into Wright’s influences but also into what motivated his creative genius and produced new and varied works decade after decade. ■

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

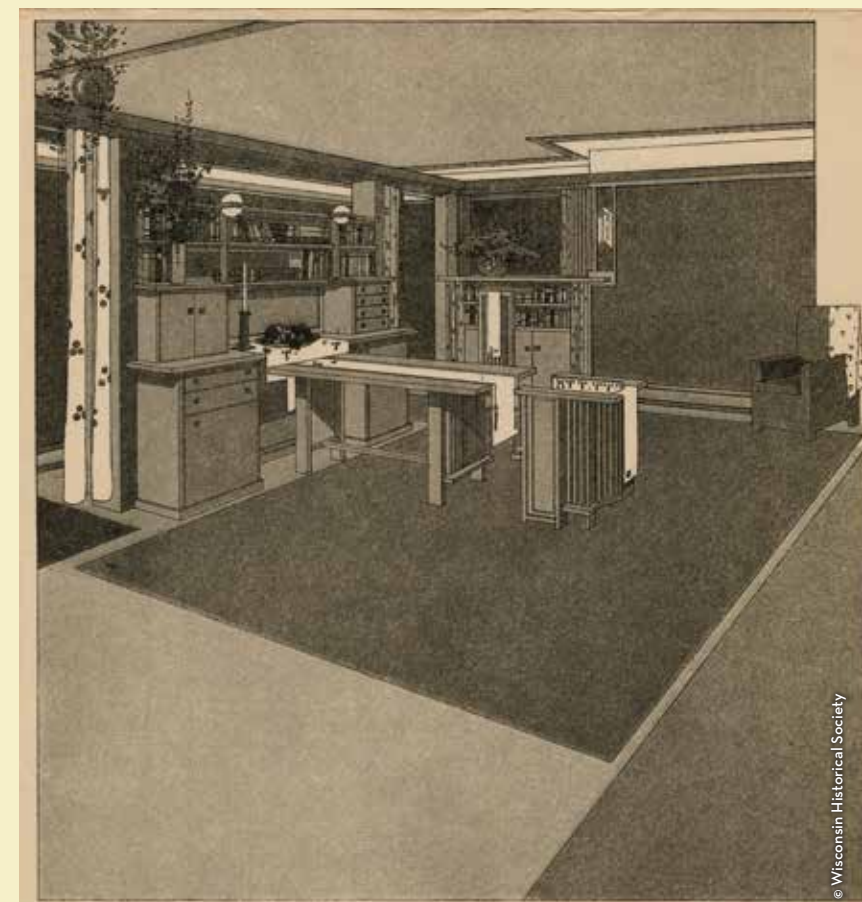
WRIGHT PRINTS

CONTINUED FROM FRONT PAGE

four, a one-story house (ASB Model B1) at 2714 W. Burnham, has been restored inside and out and is regularly open for tours. Another of the four, a duplex (ASB Two Family Flat “C”) at 2732–34 W. Burnham, has been restored on the exterior and is awaiting interior renovation. The other two properties owned by Frank Lloyd Wright Wisconsin are rented as housing while awaiting restoration. The remaining two ASB properties designed by Wright on W. Burnham Street are privately owned.

“The newly acquired prints provide heretofore unavailable details to assist in interpreting the interiors of the ASB homes,” said Terry Boyd, co-chair of the interiors sub-committee for the Burnham Street project. “There is little documentation of what Wright intended for the interiors, either in the form of original drawings or existing interiors and furnishings. For the Burnham B1 house we are creating an interior that presented Wright’s vision as accurately as possible.”

The “system-built” homes were an early example of Wright’s career-long interest in creating well-designed houses for families of modest means. In 1915, he collaborated with Arthur Richards of Milwaukee to develop and promote the ASB Homes. When the United States entered World War I in 1917, construction across the country came to a halt and derailed optimistic expectations for ASB growth. Relatively few ASB structures were erected in communities scattered across the Midwest.



© Wisconsin Historical Society



The drawings now at the Wisconsin Historical Society are from the extensive promotional material created by Wright, his staff, and the Richards Company. They include beautifully illustrated exterior and interior perspective views, axonometric drawings of furnished interiors, floor plans, and elevation drawings.

Purchase support for the ASB drawings was provided by Frank Lloyd Wright Wisconsin along with Natalie and Daniel Erdman, Ann and Fred Stratton, and the Wisconsin Preservation Fund. ■

For more on the ASB houses on Burnham Street, visit wrightinmilwaukee.org.

Perspective views of furnished interiors give a sense of Wright’s intent for comfortable living spaces. The house at the corner of Burnham Street and Layton Boulevard, now owned by Frank Lloyd Wright Wisconsin and awaiting funds for restoration, is a Model C3 as illustrated in this print recently acquired by the Wisconsin Historical Society.



Fresh Help

Humberto Sanchez was recently welcomed to the Frank Lloyd Wright Wisconsin board of directors. He quickly became active on the bricks-and-mortar committee. Though Humberto is new to the organization, he has probably known the houses on Burnham Street longer than any other board member.



Humberto Sanchez, a recent addition to the Frank Lloyd Wright Wisconsin board, grew up near the American System-Built Homes on W. Burnham Street.

Humberto was born and raised only a few blocks away from the Wright houses and as a child traveled Burnham Street regularly. Later, while completing a civil engineering degree at UW–Milwaukee, he was introduced to Frank Lloyd Wright’s architecture—particularly his large public buildings, and great houses (such as Fallingwater) for private clients. As much as he was interested in Wright’s buildings, Humberto was particularly attracted to the ideas behind them, the innovative approach to materials and structure that was “way out of the box” at the time, and the artistic spirit unwilling to follow an established path. Most surprising to Humberto, Wright was from Wisconsin.

By this time, Humberto was driving by the Burnham Street houses, now recognizing features that seemed to be Wrightian but concluding that the Frank Lloyd Wright of the great houses could not have been responsible for the modest houses here. That conclusion changed when his cousin Natanael Martinez, economic

development manager for the Layton Boulevard West Neighbors, introduced him to Barbara Elsner and Mike Lilek, former and current Frank Lloyd Wright Wisconsin board members, respectively.

In the Burnham houses, Humberto admires Wright’s desire to create good architecture economically. He is also intrigued with the partnership between Wright and Arthur Richards. As Sanchez commented, the architect/developer team is common now, but was unique in 1916 when these homes were built. Although the Wright/Richards project did not meet the goal set, the partnership approach is now considered an opportunity for significant results that might not come about without the collaboration.

Humberto is currently project engineer with VJS Construction Services in Pewaukee, one of Wisconsin’s top-ten developers, general contractors, construction managers, and design builders.

In June he jumped into the role of “working board member” when he pitched in on spring clean-up day on Burnham Street, even bringing along helpers Karina Sanchez, Miguel Muños, Dave Lamb, Sergio Martin, Gerry Martin & Peque Martin. ■

BURNHAM BEAT

by TERRY BOYD

Spring cleaning volunteers (left to right) Bill Martinelli, Karina Sanchez, Miguel Muños, Humberto Sanchez, Dave Lamb, John Fox, Charles Guadagnino and Mike Lilek (not pictured).



© Mike Lilek



This “At Taliesin” column, printed in the *Capital Times* and the *Chandler Arizonan* newspapers on March 27, 1936, and in the *Wisconsin State Journal* on April 6, 1936, was written by Burton Jared Goodrich (1911–2007). Goodrich, who penned at least 13 columns, was a Taliesin Fellowship apprentice from August 1934 to 1942. He was the supervising apprentice for the Rosenbaum house in Florence, Alabama. Goodrich’s column is about the Fellowship’s focus during their second visit en masse to Arizona—furniture design. — RANDY HENNING

AT TALIESIN

One of the main objectives of this winter’s activities of the Taliesin Fellowship, as has often been pointed out in previous articles, is that of furniture design. Nearing the close of our stay here in Arizona I feel that some of the things learned from our study should not be secreted but rather be offered to the public to their good perhaps. Because of my strong conscience I feel it my duty to do that very thing. I shall feel compensated if any advice that I may let fall happens to prove valuable to anyone seriously considering designing and building a chair, table, or desk.

The approach to any new art is always difficult, the human element plays a large part in it. It is the nature of some to plunge in, not bothering to investigate the depth and thereby become completely submerged. They may come up for air once or twice but that is unusual. The other method is to dip your feelers in very slightly and gently at first to find out all there is to know about the thing to be entered. Which method taken depends upon your complex, whether superior or inferior. It really doesn’t matter which way is taken—they both arrive at the same end—what end? That’s getting ahead of the article.

The number-one type, the plunger, finds it natural to hurriedly sit himself at a drafting table and begin sketching. Myriads of tiny drawings are turned out accompanied by a corresponding rise, mentally, from “super” to “supest”. About that time a passing friend will make the generous remark that they all look alike to him. Right at this point the artist realizes for the first time that he is sinking and is already over his head. Yes! They do look somewhat alike. Not only that but they all bear a marked resemblance to that

great-grandmother’s chair occupying the most conspicuous corner in the old parlor way back home.

Now as to the second type—the lager. He has spent days in meticulous study of books on furniture, has thumbed all the late periodicals from *Colliers* to *Time* for a glimpse at modern design as well as measured everything in the immediate vicinity. He also bears in mind now a newly acquired knowledge of materials and construction of, let us say, plywood. Now he is ready to design, so draws up to a drafting table next to his number-one brother who now hangs over the edge of his, completely fagged. The sight of his competitor and an inner sense of acquired information lifts for a moment that inferiority almost out of itself. After an hour or so of aimless pencil wandering, he feels the urge to arise and air his fact-compressed brain. A bit of lightness perhaps.

As the last of the sun’s rays are cut off by the distant mountains, number-two self-consciously recalls his day—seven trips to the kitchen for a drink of water, two sun baths, three bouts with a dog, two naps with visual and sound effects. Asleep or awake plywood appears in 4’ x 8’ sheets, so thick, is sawed and hammered, nailed, screwed, spliced and jointed, edged with metal, or its edges splintered by a plane. One look at a watch and the tick, tick of the tiny piece becomes a sound of a tiny hammer at work upon a diminutive piece of plywood of similar scale. Yes, scale has to be remembered also.

Now you know the end of which I hinted before in this article. If you are so fortunate as to be a combination of these two personalities there is some chance of your

■ AT TALIESIN CONTINUES ON PAGE 15

It All Started With Stanford University

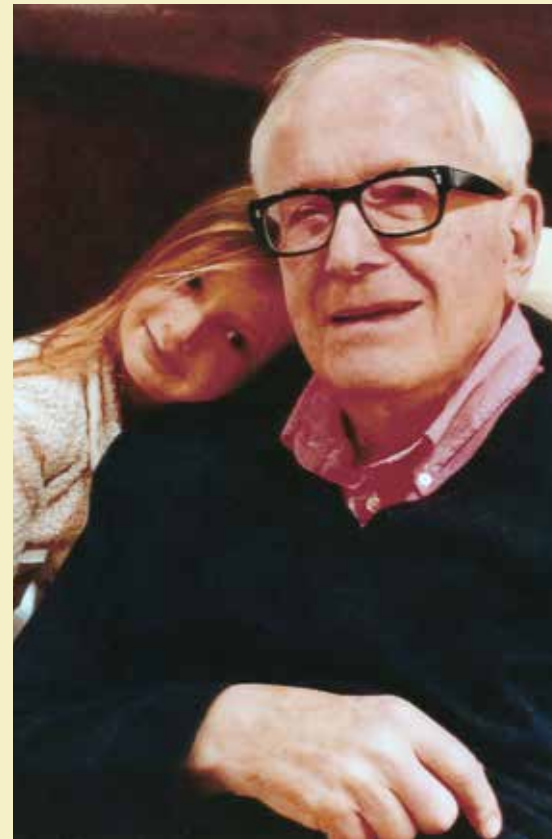
Meet Frank Lloyd Wright Wisconsin board member Stewart Macaulay

If Stewart Macaulay had not met his future wife, Jacqueline Ramsey, shortly after both arrived as transfer students at Stanford University in 1951, he might not have developed his interest in Frank Lloyd Wright and related architects. Nor would he likely be living in a Madison house designed for his family by John Howe, Frank Lloyd Wright's chief draftsman with whom Stewart and Jacqueline became friends.

Within a few weeks following their first meeting, Jacqueline introduced Stewart to Wright's Hanna House on the Stanford campus. He decided as a college junior "I wanted a Wright house, although I doubted whether I would ever be able to afford one."

Jacqueline knew about Wright because her father, John Ramsey, was the General Manager of SC Johnson and Son, Inc. from the mid-1930s into the 1940s. It was he who persuaded Hibbard Johnson to hire Wright to design the proposed Johnson Administration Building. Ramsey subsequently represented the company during interactions with Wright throughout the building's construction. Using family and corporate archives along with the Frank Lloyd Wright Archives at Taliesin West, Stewart, a professor of contract law at the University of Wisconsin, later chronicled and interpreted the various interactions between S.C. Johnson and Wright through the lens of contract theory in a *Wisconsin Law Review* article entitled "Organic Transactions: Contract, Frank Lloyd Wright and the Johnson Building" (vol. 1996, no. 1, pp. 75–121).

After marrying Jacqueline and leaving Stanford in 1954 with an A.B. and LL.B., followed by a clerkship in 1955–56 with Federal Appeals Court Chief Judge William Denman, Stewart and Jacqueline spent a year in Chicago, where Stewart was a teaching fellow and instructor at the University of Chicago Law School. They moved to Madison in 1957 when he was appointed an assistant professor at the UW Law School. As assistant, associate, and full professor, he taught contract law until just last year. Jacqueline similarly pursued a graduate career that led to various



Stewart Macaulay and his granddaughter Charlotte. Stewart joined the Frank Lloyd Wright Wisconsin board in 2004.

teaching and research positions at UW–Madison, first earning an M.S. in psychology in 1960, followed by a Ph.D. in social psychology in 1965, and a J.D. in 1983, all from UW–Madison. Both Jacqueline (who died in January of 2000) and Stewart, who is one of the pioneers of the law-in-action approach to contract law, enjoyed distinguished academic careers in addition to raising their 4 children: Monica, John, Philip, and Laura.

Stewart joined the board of Frank Lloyd Wright Wisconsin in 2004 at the behest of former board Member Barbara Elsner. She knew that Stewart and Jacqueline owned a Howe-designed house, and shared

an enthusiasm for Wright- and apprentice-designed houses. Stewart remembers numerous road trips taken between Madison and Santa Barbara, CA, in an International Travelall, that included detours to see Wright houses.

As a Frank Lloyd Wright Wisconsin board member, Stewart has generously opened his home to tours, and many visitors have received a copy of his monograph *John Howe, 'The Pencil in Mr. Wright's Hand'*. It chronicles Howe's life at Taliesin and subsequent architectural practice, including the design and construction of the Macaulay's 1962 home on Shepard Terrace. A 1968 addition was also designed by Howe.

The Macaulay home also contains 4 restored windows from Wright's Lake Geneva Hotel, rescued by Stewart and Jacqueline as it was being demolished and its fixtures were being sold by individuals from behind the bar (they gave two additional windows to the Howes). Recently Stewart was interviewed by Minneapolis film producer Rob Barros, who is making a documentary about Howe's career (for more information on the movie, visit johnhowemovie.com/johnhowe.php).

Stewart's activities with Frank Lloyd Wright Wisconsin include chairing the education committee and, with Josh Johnson from A.I.A., helping to start the Wright lecture series at Monona Terrace. He co-authored the pamphlet "Wright in Madison" with fellow board member Margo Melli. It is used to facilitate awareness of Wright structures in the city.

Stewart says he "fell into Wright." He enjoys the "wonderful chance to be part of a group doing good," and the extent to which board members and Sherri Shokler, our office manager, put their heart and soul into the organization. Stewart, we very much appreciate your many contributions to the organization as well as this opportunity to share your enthusiasm for "all things Wright." ■

GEORGE HALL is a Frank Lloyd Wright Wisconsin board member.



MOREY HOUSE

CONTINUED FROM PAGE 6

Fast forward thirty years. My wife and I and our two girls were living in a Queen Anne Victorian house in Waukesha that we had rehabbed from top to bottom. When you live in a Victorian you know there will be a lot of upkeep. We had done everything once and knew it would be time to go over the house again soon. My wife, unbeknownst to me, was looking at homes in the paper when she found a listing for our current house. I told her I wasn't interested in looking or moving at that time because the end date on our mortgage was within reach. Well, she won out and I agreed to a viewing. We pulled in the drive and it felt almost like I had been there before. Memories of my grandparents' Wrightian house came flooding back. After viewing the house we told the realtor we wanted to make an offer. She was rather uncooperative as she knew there was an offer coming in. We told her to wait until ours came in, and soon afterward I did something rather unorthodox: I introduced myself to the owner. I had driven by the house and saw him outside mowing the lawn. I knew my only chance to get this house was to have him put a face to a name. I told him the same story that's outlined above. I found out he was a Wright fan too, and we hit it off. I think it sealed the deal when I told him my grandpa would be so proud to see me in a Wright-style home. I enjoyed a whopping twelve days without a mortgage, and the rest, as they say, is history!

My wife Jane and I went on our first *Wright and Like* tour about ten years ago. Since that time we have added friends and family to our annual tour group. The eight of us always wait to see the lineup for the next year, and this year we were all docents at our Laverne Lantz–designed home. ■

The private end of the Ted Morey House, designed by LaVerne Lantz, burrows into a hill. Continuous, rhythmic bands of windows, with mitered glass at the corners, look out over lush landscaping and the surrounding forest.

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 and 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. For class schedule, details, and registration visit soaspringgreen.org

■ **September 20-21 American System-Built Homes**

Milwaukee

Doors Open Milwaukee Event
 10 a.m.-5 p.m. Free tours both days

■ **September 25 SC Johnson Golden Rondelle Theater**

Racine

Louis Sullivan: The Struggle for American Architecture
 Film and Q&A with Director Mark Richard Smith,
 7-9 p.m. RSVP to www.scjohnson.com/visit

■ **October 3 Monona Terrace**

Madison

Moon Over Monona
 View the skies from the rooftop with area astronomers. 7:30-9:30 p.m.

■ **November Taliesin**

Spring Green

House tours
 Fridays, Saturdays, Sundays 11 a.m. and 2 p.m.
 Reservations recommended. (877) 588-7900

Artifacts from Frank Lloyd Wright's own Wisconsin and Arizona homes are on display in SC Johnson's new exhibit, *The Two Taliesins*. A collection of rare photos and video shows Wright at home. The exhibit is scheduled to run through Oct. 26, 2014.

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
 Email 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

■ **SC Johnson**

Racine

Various tours, plus exhibition *The Two Taliesins*
 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

A wide variety of tours, times and prices, reservations strongly recommended
 (877) 588-5900

■ **Unitarian Meeting House**

Madison \ \$10 per person

Public tours May-October, weekdays at 10:30 a.m. and 2:30 p.m., November-April after Sunday service or by appointment. www.fusmadison.com/tours

■ **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

■ **Wyoming Valley School**

Spring Green \ \$5 per person donation

Tours Mondays, Wednesdays, and Fridays
 10 a.m.-4 p.m. Other days by appointment.
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 11

being able to design some fairly presentable furniture, provided of course that you're not hindered by heredity or early local background during childhood. If, for instance, a resulting chair has, in spite of all you can do, a stiff, stilted, bare, and reserved air about it—ten to one it is traceable to Puritanical influences—perhaps you came from New England. Another common variety is the soft, fluffy marshmallow type so characteristic of Southern influence.

Another handicap in this art is the scale of human beings. It varies so—from five-footers to seven-footers in length, of course. And width? Heaven only knows where and how to measure that, I don't.

In spite of all the beautiful things we have said about the desert and its helpful and beneficial effects it has upon us as men and women and artists, I must honestly conclude that as far as furniture is concerned the effect has been undesirable. Being sensitive people and absorbing the spirit of the desert and also being artists we express what we absorb and we find our furniture taking on the spirit of the desert. In spite of all efforts chair after chair turns out and flowers with that spirit, that same come closer, inviting, intimate air so familiar and famous of the cactus family.

To come to some sensible conclusion and an understanding of the difficulty involved, I maintain that it is not the fault of environment, construction methods, approach, or the artist himself, but rather of mankind alone. I suggest the easiest way out to be that man give up the idea of having chairs, tables, beds, etc., and take life standing up. Only in extreme cases be he allowed to sit or lie down and then if it becomes absolutely necessary let him sit or lie on the original seat—and bed—a log and—Mother Earth.

BURT GOODRICH ■

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courtesy of PATRICK MAHONEY



This is a 1912 view into the Taliesin courtyard in Spring Green. The gates were formed with pipe railing sections and located within an opening in the limestone wall.