

VOLUME 23
ISSUE 3

■ SEPTEMBER
2018

WRIGHT IN WISCONSIN

MEMBER NEWSLETTER | CELEBRATING THE LEGACY OF FRANK LLOYD WRIGHT



Retreat to Delavan Lake

A FRESH LOOK AT THE HENRY H. WALLIS SUMMER COTTAGE
page 8

Welcome Frank Lloyd Wright Building Conservancy

Wright in Wisconsin is excited to welcome the Frank Lloyd Wright Building Conservancy (FLWBC) back to Wisconsin. This will be the second time the group has held its annual event at the Monona Terrace Community and Convention Center in Madison.

Members of our board of directors have been working with the FLWBC staff and volunteers for many months to assist in planning the four-day “Preserving Wright’s Legacy in Wisconsin” conference and its many associated events. Wright in Wisconsin also will provide volunteer and logistical support to help ensure a successful conference.

The FLWBC’s mission is focused exclusively on the preservation and maintenance of all of Wright’s remaining buildings. Simply put, the group works to “save Wright” through a mix of education, advocacy and technical services. To this end, the FLWBC has worked on more than 100 cases involving Wright buildings across the country.

It truly is a nationwide, even worldwide, organization. More information is available online at: SaveWright.org.

Wright in Wisconsin is proud to be the only statewide, Wright nonprofit. Wisconsin is our focus.

While our mission shares the FLWBC’s commitment to preserving Wright’s work (e.g., our restoration of Wright’s American System-Built homes in Milwaukee), we also are committed to promote Wright’s legacy and that of his apprentices in his home state. Our most recent success in that area was the creation of the Frank Lloyd Wright Trail.

There is no richer landscape in which to experience Wright’s work than Wisconsin. To FLWBC conference participants, we wish you a terrific time during your visit.

We look forward to meeting you!

WRIGHT IN WISCONSIN VOLUME 23 \ ISSUE 3

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WRIGHT IN WISCONSIN is published by Wright in Wisconsin, a nonprofit organization designed to promote, protect and preserve the heritage of Frank Lloyd Wright, his vision and his architecture – as well as the work of his apprentices, Taliesin Associated Architects, and like-minded architects – in his native state of Wisconsin. Membership benefits include discounts at the Monona Terrace Gift Shop and on *Wright and Like*™ tour tickets, this newsletter, volunteer opportunities and more. Donors of \$100 or more receive reciprocal membership benefits at Wright sites nationwide (benefits vary by location). To join, visit us at WrightinWisconsin.org or contact us at the number or address below.

Editor Mark Hertzberg
Designer and copyeditor Brian R. Hannan
Special thanks

to Patrick Mahoney for contributing the vintage postcard.

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President’s Message

by MICHAEL DITMER

“So here I stand before you preaching organic architecture: declaring organic architecture to be the modern ideal and the teaching so much needed if we are to see the whole of life, and to now serve the whole of life, holding no ‘traditions’ essential to the great TRADITION. Nor cherishing any preconceived form fixing upon us either past, present or future, but — instead — exalting the simple laws of common sense — or of super-sense if you prefer — determining form by way of the nature of materials....” — Frank Lloyd Wright, “An Organic Architecture,” 1939

As I have been giving tours at Still Bend/the Schwartz House this summer, I invariably am asked some version of: “Why didn’t this sort of architecture ever really catch on?” I frequently find myself thinking about the question, and the only answer I can find is that Frank Lloyd Wright was undoubtedly ahead of his time.

The world is just now catching up.

Wright, in many ways, was the original green architect, a concept that didn’t exist when he was alive. He was designing eco-sensitive properties that were generations ahead of his time. Wright was incorporating passive solar design, the use of thermal massing, passive berm insulation, environmentally sensitive landscaping, passive ventilation systems and passive natural light. He was constantly interested in the adaptation of new technologies.

I have come to the conclusion that the ideas Wright was engaging in are increasingly being explored and incorporated. I see a shift approaching where Wright’s vision around an organic architecture will enjoy a wider relevance.



Scott Templeton

The question I have been pondering lately is: How can Wright in Wisconsin “up the game” in the area of promoting and nurturing the relevance of organic architecture in today’s society? What can we do to be a catalyst for change and help move the discussion, narrative and thinking around home-building, public spaces and the principles of organic architecture in our built environments? While I realize this might be a big undertaking, I believe we must actively work to increase the awareness of how Wright’s work and thinking is relevant to today’s world.

The thing that most inspires me and keeps me optimistic about the future of great design, architecture and, in particular, the ideas of Frank Lloyd Wright, is seeing kids faces as they tour Still Bend with their parents. Every child that comes through the house leaves with a smile and a look of wonder on their faces that leaves me

convinced the future is in good hands.

Thanks to Scott Templeton

Scott Templeton, who redesigned our newsletter in 2014 and has contributed countless hours toward producing this newsletter, has decided to pass the volunteer responsibility on to a successor. We thank Scott for his many contributions to our newsletter and his work on a variety of projects, ranging from brochures and maps to tour materials.



Brian R. Hannan at the Seth Peterson Cottage

Welcome to Brian R. Hannan

We welcome Brian R. Hannan as our new newsletter designer. He also designs “Writings,” the semi-annual newsletter of the Seth Peterson Cottage Conservancy. Hannan is an enthusiast of Frank Lloyd Wright’s work and regularly travels with his young son, Fitz, for visits and, when possible, overnight stays at Wright-designed properties throughout the Midwest.

He lives in Evanston, Illinois. ■



© Brian R. Hannan

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Wright appreciated the Flower in the Crannied Wall statue he co-designed with Richard Brock so much that he commissioned a second version for Taliesin in Spring Green. The original greets visitors in the entrance alcove of the Susan Lawrence Dana House (1902) in Springfield, Illinois.
On the cover: Henry H. Wallis summer cottage



Barrett-Tuxford House, Arthur Dyson, Richland Center

Wright and Like 2018 Recap

by SHERRI SHOKLER & GEORGE HALL

We have lots of great memories from Wright and Like 2018. On Friday night we enjoyed the premier performance of “Mrs Wrights,” by Jenni Reinke, of Milwaukee’s Quasimondo Physical Theatre, at Hillside Theatre.

On Saturday, we had more than 400 members, friends and architectural enthusiasts come to Spring Green and Richland Center. We enjoyed great architecture, lots of conversation with homeowners and great food at the Enos Farms taco stand located at the Wyoming Valley School — turning our tour headquarters grounds into a festive, informal picnic site. (Amid all that, have forgotten about the mosquitoes?)

We welcomed visitors from 18 states, among them our first-ever guests from Alaska. But they wouldn’t get the prize for longest journey to Wisconsin — that

credit goes to our guests from New Zealand!

Your feedback tells us the event was a tremendous success:

Deb wrote: “I just wanted to say thank you for a wonderful experience at the 2018 Wright and Like tour. I excitedly signed up for the tour for the first time this year, but as the dates approached I began worrying if there would be long lines, if we’d get to see all the sites or have to pick our favorites, but you guys did an amazing job. The limited sold tickets meant that every house had little-to-no wait times and could be truly enjoyed. Docents were everywhere, allowing them to be resources and giving the whole tour a feeling of organization and coordination. The sites had history and stories, numerous homeowners were onsite, and it was just so wonderfully done. It was also a pleasure meeting Sherri toward the end of the day. And

Jenni Reinke, of Milwaukee’s Quasimondo Physical Theatre, performs her original dance theatre show ‘Mrs. Wrights’ in the Hillside Theater. Photo taken with permission.

the Enos Farms tacos were shockingly good! This won’t be our last tour with you. The work and thought that your group put into this — which must have been extensive, was very evident. Thanks again!”

Sara wrote: “This was an interesting tour and well-designed. All the volunteers we encountered were so helpful not only about answering questions regarding the various properties but also about how to find roads we were looking for. All in all, a thoroughly enjoyable and educational day. Well done!”

Bev wrote: “We really enjoyed the tour this weekend. You folks do a wonderful job. Very organized, accommodating

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Wright Lecture Series

Arthur Dyson explored ‘The Poetics of Space’ in June presentation at Monona Terrace

by GEORGE HALL

Arthur Dyson’s Barrett-Tuxford home in Richland Center, was part of our Wright & Like 2018 tour. For making the house available, we are indebted to current co-owners Cliff Schiesl and Will Green.

Dyson himself visited Wisconsin several weeks ago to give a presentation at Monona Terrace. His talk included a discussion of Barrett-Tuxford, his only Wisconsin project, among a hundred photographs characterizing his work that is largely found on the west coast.

His work can be viewed in “The Architecture of Arthur Dyson” by Mark Hammons (Word Dancer Press, Fresno, California, 1995). A new book surveying Dyson’s more recent work is in progress.

Dyson is the heir to two architectural traditions; first as an apprentice to Wright; and then spending two years



with Bruce Goff.

Among Dyson’s thoughtful comments, as he explored the psychology of color and space viewed through the organic architecture of his projects, were comments such as:

- “Do something that has substance, that changes lives for the better.”
- “Give clients something to grow into, not out of.”
- “Try to approach each client as if my

entire career will be judged by that project.”

- “Those who need us the most often have no means.”

Dyson, a former dean of students at what is now known as The School of Architecture at Taliesin, was enthusiastically received. The talk was jointly presented by Wright in Wisconsin and the Southwest Wisconsin Chapter of the American Institute of Architects. ■

Vintage Photos

Scenes captured at the A.D. German Warehouse, Hillside Home School II and Taliesin

by ROBERT HARTMANN



© Robert Hartmann



© Robert Hartmann

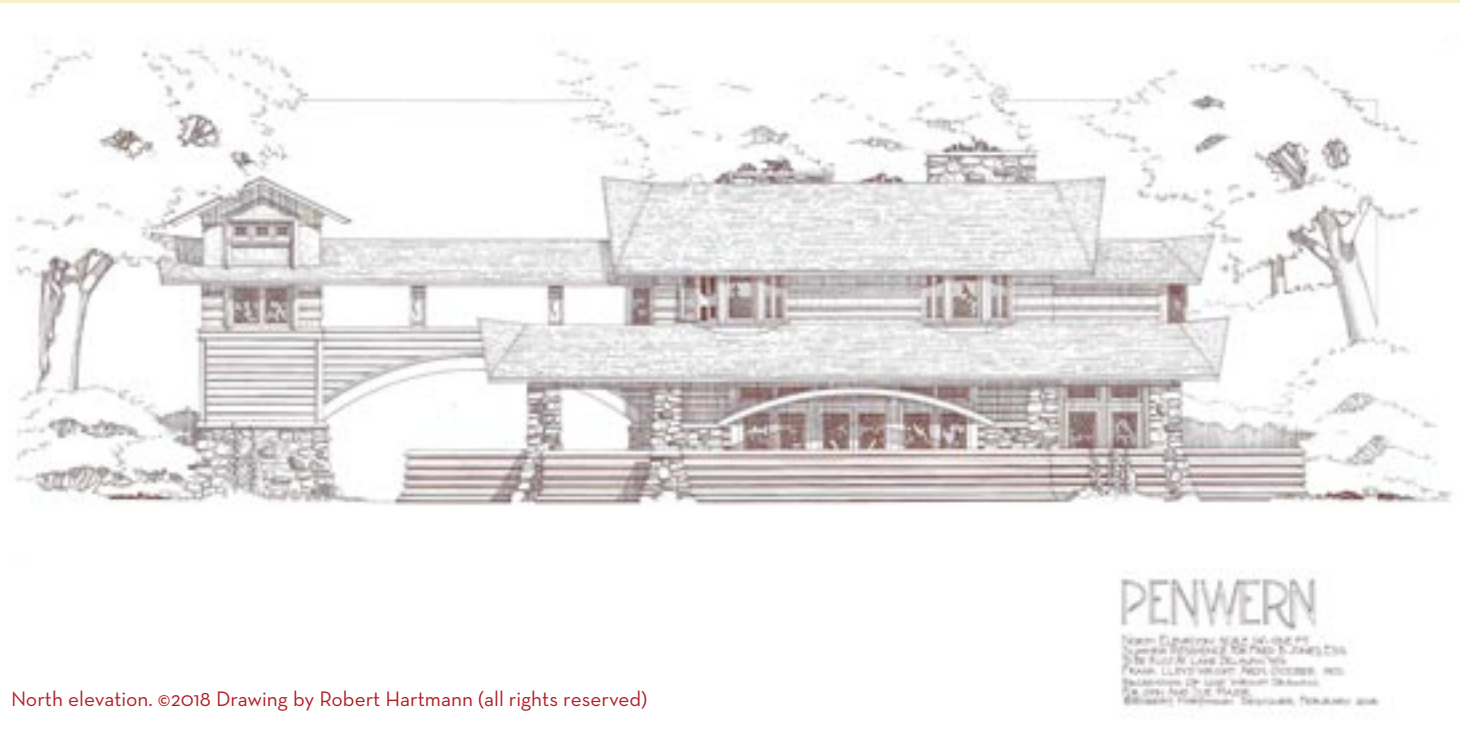


© Robert Hartmann



© Robert Hartmann

Top: Taliesin tea circle with original oak tree and ancient bell \ Middle left: Long-time apprentice Ling Po at Hillside Home School II \ Bottom left: Apprentice retreat near Taliesin \ Above: A.D. German Warehouse with oversized storefront signage



North elevation. ©2018 Drawing by Robert Hartmann (all rights reserved)

PENWERN

North Elevation of the main house at Penwern, Delavan Lake, Wisconsin, designed by Frank Lloyd Wright and Paul Goette, Inc. in 1911. The drawing is a reproduction of the original drawing.

Drawing Wright

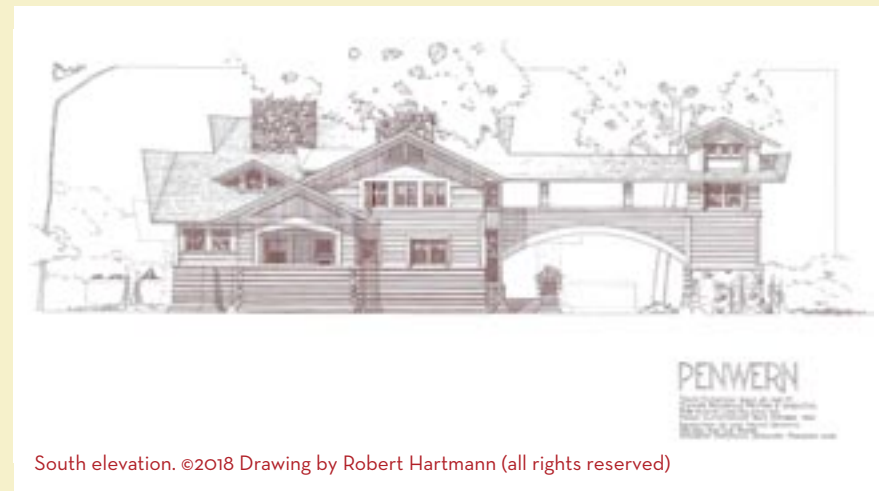
Re-created north and south elevation views fill void in Penwern construction drawings

by ROBERT HARTMANN

Only six original drawings of the main house at Penwern, Frank Lloyd Wright's great summer estate for Fred B. Jones, on Delavan Lake, are still in existence. They are: a foundation plan, first and second floor plans, east and west elevation views and one wall section with four small interior wall elevations.

Tragically, missing from this list are the north and south elevation views. These are the most important views as these drawings describe the front and back of the main house. The north elevation faces Delavan Lake, and the south elevation faces the backyard and gardens.

That these drawings are missing is not surprising, as they probably would have been handled frequently by



South elevation. ©2018 Drawing by Robert Hartmann (all rights reserved)

PENWERN

South Elevation of the main house at Penwern, Delavan Lake, Wisconsin, designed by Frank Lloyd Wright and Paul Goette, Inc. in 1911. The drawing is a reproduction of the original drawing.

many people during the design and construction process, including Fred B. Jones and his contractor — not to mention Wright and members of the Oak Park Studio. One possibility to consider is that Wright might have lost them.

With little chance of finding the original drawings, I proposed re-creating them to John and Sue Major, the current owners and marvelous stewards of Penwern.

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Retreat to Delavan Lake

A new analysis of drawings Wright made for the Henry H. Wallis summer cottage reveals design elements not used in the final scheme

by ROBERT HARTMANN

Frank Lloyd Wright prepared a tantalizing conceptual sketch for a summer cottage for his client, Henry H. Wallis, that was to be built on Delavan Lake.

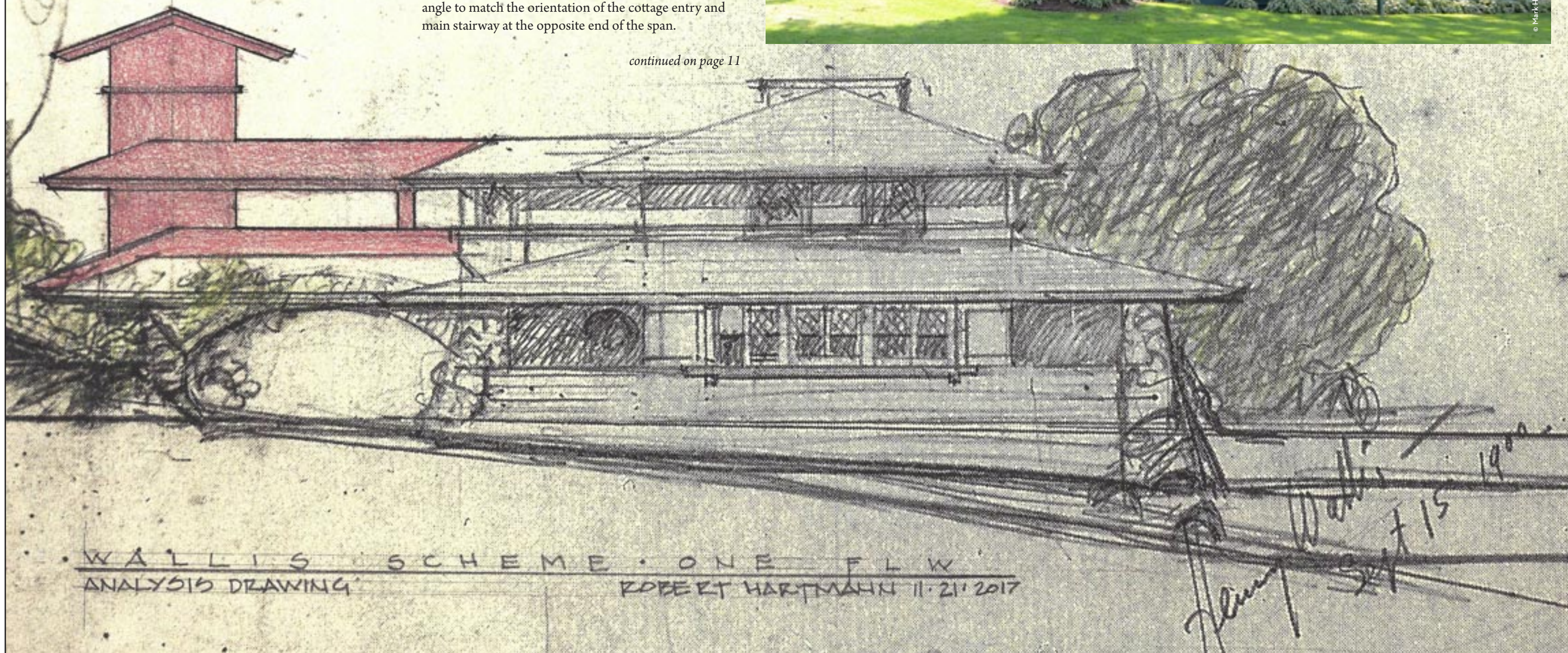
This project, identified in the Wright archives as Wallis Scheme No. 1 was never built. A significantly different Wright design for Wallis, known as Scheme No. 2, was eventually built several lots west of Penwern. It is known as the Wallis-Goodsmith house.

Had Wright's Wallis Scheme No. 1 been built, it might have been one of his best summer retreats. The design included battered fieldstone piers at the four corners of the structure and a gracefully arched porte-cochère spanning from the cottage entrance to a fieldstone supporting structure. This supporting structure, identified on Wright's plan as a cistern, was rotated at a 45-degree angle to match the orientation of the cottage entry and main stairway at the opposite end of the span.



© Mark Herberg

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Meet Robert Hartmann

Robert Hartmann has expressed his passion for the work of Frank Lloyd Wright through photographs, drawings and architectural archaeology.

We present several facets of Hartmann's work in this issue of the newsletter. "Vintage Photos" becomes a regular feature, drawing from photographs Hartmann made in the 1960s.

"My father introduced me to Frank Lloyd Wright's work when he announced that he was taking the entire family to Racine to see Wright's latest masterpiece — the SC Johnson Research Tower," Hartmann recalls. "It was 1950, and I was 8 years old."

In 1967, while studying at the University of Wisconsin, Hartmann followed construction of the Wright-designed Riverview Terrace Cafe — then known as The Spring Green — near Taliesin. He often made the half-hour drive, in his Sunbeam Imp, to photograph the project.

Hartmann is a former board member of Frank Lloyd Wright Wisconsin (now Wright in Wisconsin) and served as president from 2011 to 2013. He serves on the board of directors for Frank Lloyd Wright's Burnham Block Inc.

His ability to analyze Wright's drawings of Penwern, the Fred B. Jones estate on Delavan Lake, was invaluable to Mark Hertzberg — when Hertzberg worked on his forthcoming book about Penwern — and to Sue and John



Major, the stewards of Penwern.

Hartmann has a Bachelor of Arts degree in industrial design from the former Layton School of Art (now MIAD) in Milwaukee. Hartman earned his Master of Science degree in environmental design at the University of Wisconsin – Madison and taught in UW-Madison's Department of Landscape Architecture.

In 1980, he opened his design office in Racine, providing architectural, industrial and graphic design services for more than 30 years. ■

WRIGHT AND LIKE 2018 RECAP

CONTINUED FROM PAGE 04

(shuttle carts were great for us older folks on the hills), informative, etc. We appreciate all that goes into this, from getting the homeowners to open their homes to organizing the docents and preparing the write-ups, signage, shoe covers, tickets, mailings, etc. Thank you to everyone!"

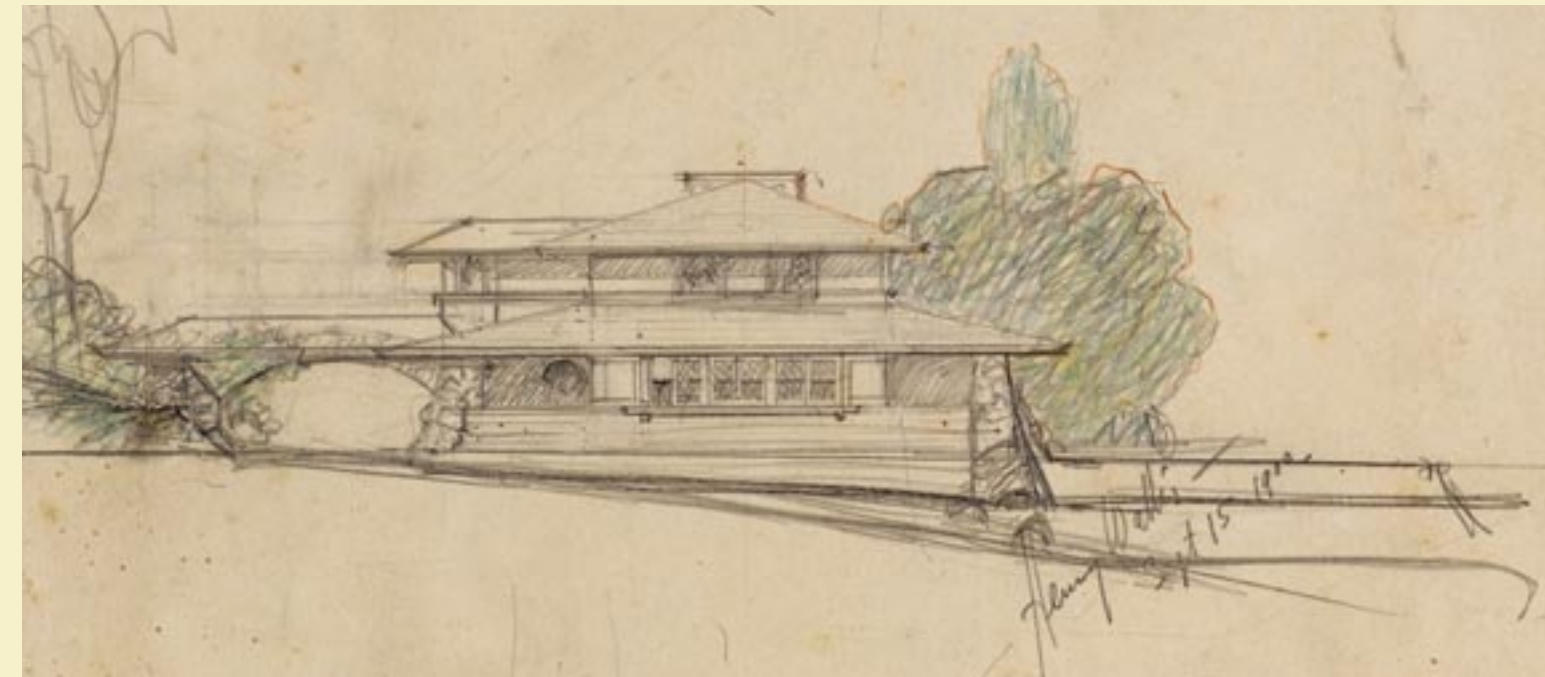
Add to our ticketed guests the nearly 100 volunteer house captains and docents, without whom our Saturday tour would not have taken place, and

we easily had more than 500 individuals visiting tour homes.

Thank you, again, to our homeowners, many of whom elected to remain at their homes, to the delight of tour-goers who engaged in conversation. But that's what the tour is all about — enjoying great architecture while making connections.

Underlying our volunteer effort was the marvelous support and advice we

received from Taliesin Preservation, Wyoming Valley School Cultural Arts Center, A.D. German Warehouse Conservancy, county sheriffs and other county department staff from two counties, municipal staff and elected officials in Spring Green and Richland Center, and the Spring Green Chamber of Commerce. These tours result from the efforts of many hands, and we thank all of you who helped make our events such a success. ■



HENRY H. WALLIS

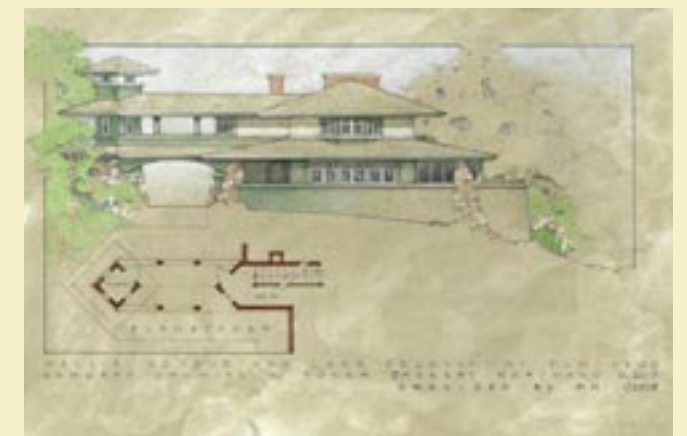
CONTINUED FROM PAGE 08

Mark Hertzberg, who is just completing "Frank Lloyd Wright's Penwern: A Summer Estate," sent me high-resolution scans of all 17 existing Wright drawings of Penwern and the Wallis Scheme No. 1 scan, asking for my comments.

I found that Wright's Wallis Scheme No. 1 sketch held secrets that had previously gone undetected. Under close examination — at 8X magnification — the drawing revealed faint pencil lines that Wright had sketched for both a second-level covered walkway above the porte-cochère and a three-story tower to the left of it. These elements were not incorporated into the Wallis Scheme No. 1 measured drawings, but both are featured prominently in Wright's design for Penwern.

The Wallis Scheme No. 1 design is dated September 15, 1900, a month before the date of the main house at Penwern. My analysis drawing (pages 8-9) shows the covered porte-cochère and tower that Wright, however briefly, either considered for the Wallis cottage or was trying out as ideas for Penwern.

So what could the Wallis Scheme No. 1 design have looked like with the covered walkway and tower? That was the question I asked myself. After considerable study of



Color photograph, page 9: Wallis Scheme No. 2, now known as the Wallis-GoodSmith House, lacks some of the features that Wright showed in his designs for Scheme No. 1. The open porch facing the lake is a recent addition to the house.

Above: Wallis Scheme No. 1, ©2017 & 2018, Robert Hartmann

Top: ©1986 Frank Lloyd Wright Foundation. All rights reserved. (The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York)

Wright's conceptual sketch and the measured drawings of the unbuilt Scheme No. 1 design, I prepared a hand-drawn interpretative rendering (above) to satisfy my curiosity.

Close examination of the 17 existing Wright drawings of Penwern held additional secrets. You can learn what those discoveries are when you read Hertzberg's book, which will be published in June 2019 by the Wisconsin Historical Society Press. ■



WRIGHT THOUGHTS

by KEN DAHLIN, AIA



Jacobs I, Madison

Reflections on Usonian Design

Wright coined “Usonian” for his homes, designed from the 1930s and later, that embodied his ideas of democratic individuality and freedom, along with an affordable way of building homes in the post-Great Depression and post-war eras.

This paralleled ideas he incorporated in his Broadacre City project, first presented at the Rockefeller Center in New York in 1935, that entailed decentralized planning and a return to a more rural, land-based way of building where each resident would have at least 1-acre of land to build their home and have some self-sufficiency. These homes departed from traditional homes by eliminating the basement and attic spaces, while spreading out more horizontally.

The largest realized Usonian development, in Pleasantville, New York, reminded members in 1946 that “our architecture will be Usonian or organic, not modern or functional, which brings to mind the stark barren cubes of the Bauhaus. Usonian architecture adapts to nature and the individual.”

At the Jacobs I house in Madison, Wright takes the ideas he expressed 30 years earlier in the “Art and Craft of the Machine” essay and incorporates that into a new highly disciplined system that is modular (both on a horizontal 4-foot-by-4-foot grid and a 13-inch vertical module), yet flexible and aesthetically beautiful. The grid gave it the discipline of the warp and weft from which

various expressions could then be modulated. This brilliant system was a way to avoid haphazard design that had no unity or the sterile results of a purely mechanical way of thinking.

And so, too, the homes on this year’s tour reflect organic design principles. These homes conform their layouts to the topography of the site rather than forcing a rigid plan upon them. They use natural materials such as wood and stone in earth tones rather than the stark colors of International Style modernism. Glass is used in expanses to open up the inside to the outdoors. Wood and stone are used generously inside, not just on the outside. Each of these homes also reflects an individual freedom of expression while conveying an organic family resemblance.

Some of the homes use a rectangular planning system, while others bring in curved geometries to frame the natural view either horizontally (Crescent Ridge) or vertically (Barrett-Tuxford house). Wright experimented with concrete block construction even before the Usonian era in his California block homes in Los Angeles.

This construction carried over into many of the Usonian homes, sometimes very simplified in the form of standard concrete blocks for economy, as in the Meadows House when stone was out of the budget. Flat roofs also were a signature element of many Usonian homes, but many also had simplified pitched roofs and open gable roofs with shallow pitches. ■



© Mark Hertzberg

DRAWING WRIGHT

CONTINUED FROM PAGE 06

The purpose of the project was to fill the existing void in the Penwern drawing file.

The drawings would delineate the house as originally designed, including the rear open porch on the south elevation and curved open front and side porches on the north elevation.

The drawings would be prepared at the original scale of Wright’s drawings, as noted on his title block (quarter inch=1 foot), and made by hand using traditional drafting equipment supplemented by freehand drawing. The Majors agreed.

After close examination of the existing drawings, it was evident that some of the exterior detailing shown on Wright’s drawings differed from the way the house was actually built.

Most surprisingly, Wright’s surviving drawings show that almost all corner miter joints were to be eliminated when horizontal batten strips were to be used. This is a departure from Wright’s typical preference for miter joints at corners.

However, this detail was not used when the house was built. For consistency, I did include it in my drawings. The end result was the re-creation of the two lost elevation views, with every effort made to show the main house at Penwern as closely as possible to the way it was originally designed. ■



© Mark Hertzberg



© George Hall



© George Hall

Stockman House \ Historic Park Inn Hotel \ Melson House

Wright in Wisconsin Heads to Iowa

Join us for a three-day custom adventure organized by Karen Bergenthal of Tours d’Art for Wright in Wisconsin, with content suggested by Wright in Wisconsin and commentary by local historians and owners. Be prepared for some surprises as access to an additional home is pending.



© George Hall

Our private coach will leave from and return to Madison. Lodging in Mason City will be at the Wright-designed Historic Park Inn Hotel.

Sites we will visit on this October 26-28 trip include the:

- Delbert W. Meier House (Monona, Iowa) by Frank Lloyd Wright
- MacNider Art Museum
- Rock Crest – Rock Glen neighborhood
- Stockman House by Frank Lloyd Wright
- Melson House by Walter Burley Griffin
- Curtis Yelland House by William Eugene Drummond
- Patrick Kenny House (Lancaster) by Frank Lloyd Wright

Only a few seats remain. For a flyer with full details, contact us at info@wrightinwisconsin.org or (608) 287-0339.

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
 Monona Terrace® Community and Convention Center \ Seth Peterson Cottage \ SC Johnson Administration Building
 Still Bend / Schwartz House \ Unitarian Meeting House \ Wingspread (H.F. Johnson House) \ Wyoming Valley School



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

TOURS & EVENTS
AT WISCONSIN WRIGHT SITES
 FALL 2018

Wright Calendar

Thursday, September 20
Monona Terrace \ 7 p.m.

Madison \ Free ticket required
 SITEseeing Architecture and Design Film Series
 "The Gateway Arch, A Reflection of America"
www.mononaterrace.com/programs-and-events/#programs

Friday, September 21
Taliesin \ 6 to 9 p.m.

Spring Green \ \$80
 Taliesin Plein Air Buyers' Reception
 29 artists offer work created during a week at Taliesin
 Tickets at www.taliesinpreservation.org

Saturday, September 22
Taliesin \ 9 a.m. to 2 p.m.

Spring Green \ Free pre-registration required
 Quick Paint Celebration & Off-the-Easel Sale
 Watch artists create from 9 to 11 a.m.
 Sale from noon to 2 p.m.
www.taliesinpreservation.org

Thursday, October 4
Monona Terrace \ 7 p.m.

Madison \ Free ticket required
 SITEseeing Architecture and Design Film Series
 "The Oyler House: Richard Neutra's Desert Retreat"
www.mononaterrace.com/programs-and-events/#programs

October 10 - 14
FLW Building Conservancy Conference

Madison \ Registration required
 Lectures, tours and more
www.savewright.org

Friday, October 19
Taliesin \ 6 p.m.

Spring Green \ \$250 \ Reservations required
 Shining Brow Awards Gala Event
 Artisan dinner by Chef Luke Zahm of the Driftless Café
 Music by Max Weinberg with emcee Kyle Cherek
www.taliesinpreservation.org

October 26-28
Wright in Wisconsin Tour

Mason City, Iowa \ \$886-\$1,032
 More information is available on page 13

Friday, October 26
A.D. German Warehouse \ 7 p.m.

Richland Center \ \$5
 Lecture Series
 "Haunted Wisconsin" with Todd Roll

Thursday, November 8
Monona Terrace \ 7 p.m.

Madison \ Free ticket required
 SITEseeing Architecture and Design Film Series
 "Citizen Jane: Battle for the City"
www.mononaterrace.com/programs-and-events/#programs

Friday, November 9
A.D. German Warehouse \ 7 p.m.

Richland Center \ \$5
 Lecture Series
 The First Coral Reefs: SW Wisconsin's Foundation with Norene Emerson



Historic Park Inn Hotel, Mason, Iowa

Ongoing Tours and Events

American System-Built Home Model B-1

Milwaukee \ \$15 \ No reservations needed
 Tours second and fourth Saturday of each month
 12:30 to 3:30 p.m. Tours start on the half hour.
www.wrightinmilwaukee.org

A.D. German Warehouse

Richland Center \ \$10
 Open every Sunday and first Saturday of every month
 May - October
 10 a.m. to 2 p.m., other times by appointment
 Various concerts, lectures and music events
 Visit calendar on website for details
 (608) 604-5034 or larbegust@gmail.com
www.adgermanwarehouse.org

Still Bend / Schwartz House

Two Rivers \ \$15
 See website for dates and times
 Email Michael@theschwartzhouse.com
www.theschwartzhouse.com

Monona Terrace

Madison \ \$5 per adult, \$3 per student
 Guided Tours May 1 to October 31, Daily at 1 p.m.
 From November 1 to April 30, 1 p.m. Friday, Saturday, Sunday and Monday. Closed major holidays.
www.mononaterrace.com

Seth Peterson Cottage

Lake Delton \ \$5
 Open house and tours second Sunday of each month
 1 to 3:30 p.m.
www.sethpeterson.org

SC Johnson

Racine
 March to December, various tours plus exhibition
 Reservations at (262) 260-2154 or
www.scjohnson.com/visit

Taliesin

Spring Green \ Reservations strongly recommended
 A variety of tours, times and prices
 May 1 to October 31
www.taliesinpreservation.org

Unitarian Meeting House

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

Wingspread – The Johnson Foundation

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

Wyoming Valley School

Spring Green \ Donation appreciated
 Tours Saturdays and Sundays, 10 a.m. to 2 p.m.
 (608) 588-2544
wyoingvalleyschool@gmail.com



Seth Peterson Cottage

**FRANK LLOYD WRIGHT WISCONSIN
HERITAGE TOURISM PROGRAM**

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

NONPROFIT ORG.
U.S. POSTAGE
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Madison, WI
Permit No. 47

**VINTAGE
POSTCARD**

courtesy of PATRICK J. MAHONEY

This Real Photo Postcard was posted from Arena, in the summer of 1913, and shows Taliesin from an elevated vantage point. Wright's living quarters are shown at the right, while the drafting studio is near the middle of the image. The wooden trellis adjacent to the studio chimney would be replaced by a metal trellis, most likely by the fall of 1913. That chimney would also have a triangular clerestory added to it at that time – which this card predates.

