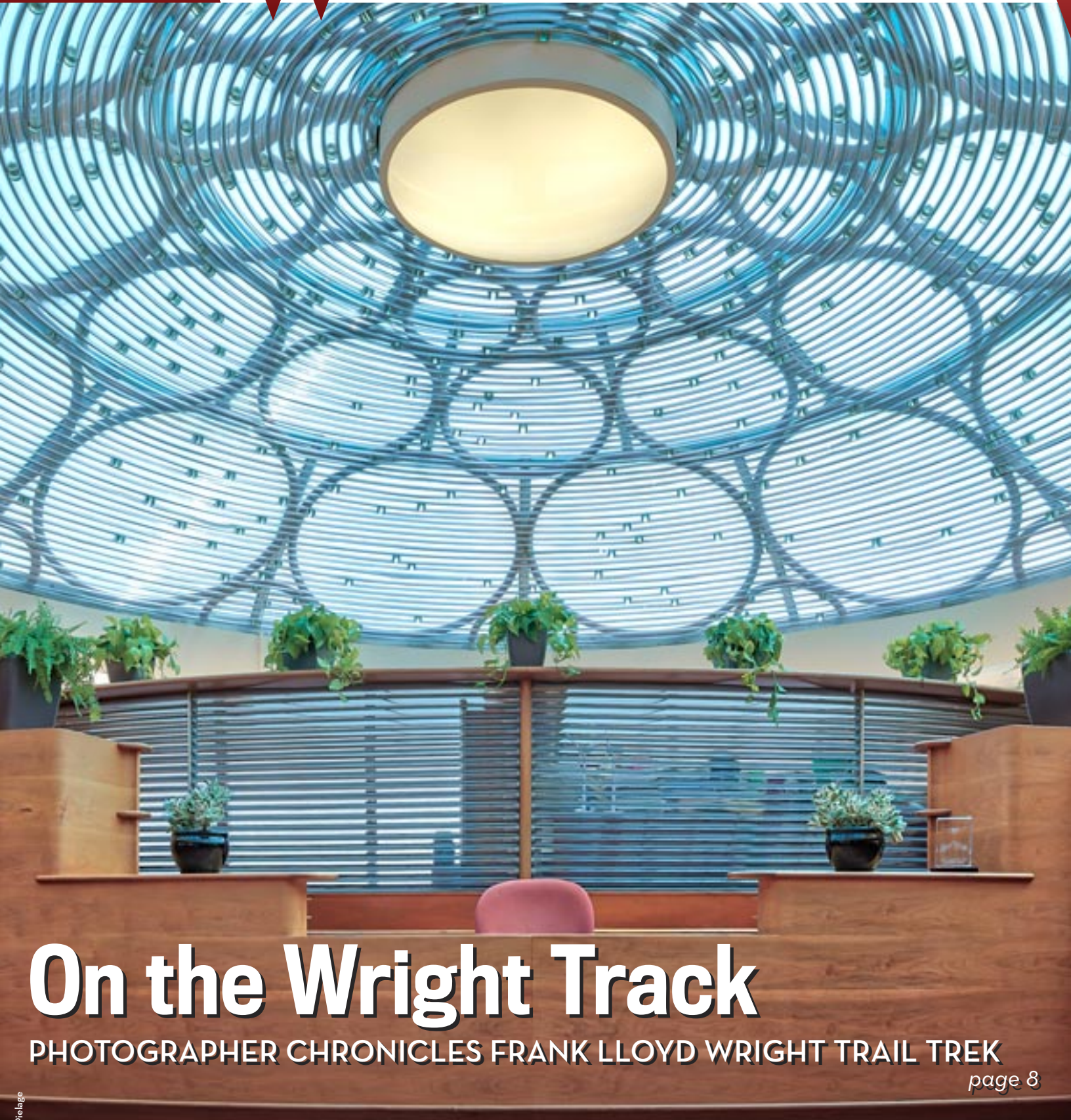


VOLUME 24
ISSUE 1

■ FEBRUARY
2019

WRIGHT IN WISCONSIN

MEMBER NEWSLETTER | CELEBRATING THE LEGACY OF FRANK LLOYD WRIGHT



On the Wright Track

PHOTOGRAPHER CHRONICLES FRANK LLOYD WRIGHT TRAIL TREK

page 8

Save the Date: Wright and Like is Slated for June 8

This spring — on the 152nd birthday of Frank Lloyd Wright — we take you to towns on the shores of Lake Michigan, including Manitowoc and Two Rivers, communities with rich architectural legacies.

Wright fans will get to experience Still Bend, the home Wright designed for Bernard and Fern Schwartz. This stunning home is a modified version of Wright's 1938 "Life" magazine "dream house."

We also will introduce you to regional "like" architects, in particular John



Still Bend, an early Usonian home, will make its Wright and Like debut.

Bloodgood Schuster, with multiple examples of his mid-century modern designs.

In addition, we are working to secure a

newly built home by long-time Wright and Like favorite, award-winning architect Ken Dahlin. A special, hands-on event at the Hamilton Wood Type & Printing Museum also is in the works.

We'll post final details on our website: www.wrightinwisconsin.org, where you can sign up to get the event brochure.

We look forward to seeing you! ■



Letter from the Editor

by MARK HERTZBERG

"Wright in Wisconsin" is more than another name change for us. Our mission since our founding as the "Frank Lloyd Wright Wisconsin Tourism Heritage Program" has expanded. We are still the nation's only statewide organization devoted to all things Wright.

That includes supporting educational programming, Wright tourism initiatives and the preservation and conservation of Wright's work in Wisconsin. In our annual Wright and Like tour, we also embrace the work of other organic architects, many of them Taliesin apprentices.

We have certainly evolved — by changing the organization's internal structure, our legal identity and the broader mission definition of Wright's legacy to include the apprentices and those he influenced.

This newsletter is our traditional form of outreach to our members and to others in the Wright world. Scott Templeton inherited the newsletter designer's mantle from Barb Sanford and facilitated our transition to a full-color publication. Brian R. Hannan has now capably succeeded Scott.

Social media — overseen by Sherri Shokler — and our website, which was redesigned thanks to a generous grant from SC Johnson, are equally important today.

Our volunteer board of directors serves

our members, who come from around the country. I want to thank Bill Martinelli for taking on additional responsibility as our new vice president.

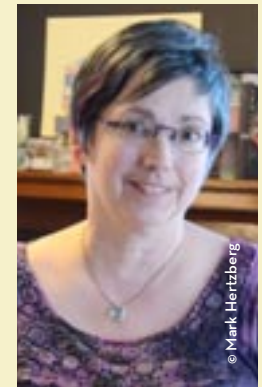
The backgrounds of our members range from the obvious (Wright homeowners) to the unexpected. Marshall Jones is currently serving two consecutive life terms in the New Lisbon Correctional Institution in western Wisconsin. While Jones is not able to experience Wright's work firsthand, his insights into Wright's work from his extensive reading in prison has dazzled a host of Wright scholars, including the late Bruce Brooks Pfeiffer.

Our programming can only be as strong as our membership and volunteer base. We welcome both your ideas for new initiatives and your help in making these ideas come to fruition.

This newsletter is one of our membership benefits. This is the last issue that will be mailed to people who do not renew their membership for 2019. If you have renewed your membership, we thank you. If not, please visit www.wrightinwisconsin.org/join and review the options or call (608) 287-0339.

Membership starts at \$30. Memberships at \$100 and more include reciprocal membership benefits at more than 30 participating Frank Lloyd Wright sites nationwide.

Thirteen states from coast to coast are represented in our membership. Thirty-



Sherri Shokler, photographed in the Wright in Wisconsin office in Madison, in 2013, marked her 20th anniversary with the organization in December 2018.

one percent of our membership is from out-of-state. Forty-six percent of our members generously support us at the Donor Level (\$100) or higher.

How important is membership to our programming? It makes up the second largest category of income in our annual budget.

We look forward to hearing from you through the contact link on our website and seeing you at our events in 2019.

Thanks to Sherri Shokler

When you call or email us, Sherri answers. If you're a board member with an obscure question about the organization, Sherri has the answer. When you come to Wright and Like, Sherri is one of the smiling people who greets you at the registration table.

She's seen us through several name changes and several presidents. Sherri's title is "office manager," but she is the glue that holds us together. ■

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WRIGHT IN WISCONSIN VOLUME 24 \ ISSUE 1

Published three times annually in February, May and September.

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 www.wrightinwisconsin.org or contact us at the number or address below.

Editor Mark Hertzberg
Designer and copy editor Brian R. Hannan
Special thanks

to Patrick Mahoney for contributing the vintage postcard.

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Office manager Sherri Shokler

Wright in Wisconsin
 P.O. Box 6339, Madison, WI 53716-0339
 (608) 287-0339 \ www.wrightinwisconsin.org

Walls in the SC Johnson Research Tower, Racine, incorporate 5,800 Pyrex glass tubes, inspiring Frank Lloyd Wright to describe it as a "helio-lab" because of the abundant natural light. At the building's dedication, Wright said he hoped the tower would stand as a "flower among the weeds" when compared with other corporate structures.

ON THE COVER: The executive floor in the SC Johnson Administration Building



Left: Steven Freeman prepares appetizers in the Hardy House's tiny kitchen. **Top:** Robert Hartmann, center right, past president of Wright in Wisconsin, chats with Freeman during dinner at the Mollica House. The other diners were Cindy Hertzberg, left, Sylvia Ashton and Nick Goodhue (the stewards of the house) and Jill Hartmann. **Above:** Freeman's Hardy House dinner



Noshing with Wright

Steven Freeman has cooking skills, will travel to fully experience Wright's residential designs

by MARK HERTZBERG

Eighteen years passed before Steven Freeman could prepare to make a gourmet dinner in the minuscule kitchen in Frank Lloyd Wright's Thomas P. Hardy House (1904/05) in Racine this past September. Still, he was unfazed by the challenge of cooking a memorable dinner for a dozen people he had never met, in a kitchen he had never worked in, in a city he had never visited.

Oh, and by the way, he did it by chef's instincts and from memory: no cookbooks or written recipes.

How to top his *coup de chef*?

By doing the same thing two more times, with different menus, in the Mollica

(1958) and Keland (1954) houses, two other nearby Wright-designed homes, days later. A bonus for him was that he was welcomed as an overnight guest in each house.

Freeman, 48, is an architect from Manchester, N.H., who loves to cook. His Wright food road trip *extraordinaire* began in August 2000, when he wrote 14 Wright homeowners in the Milwaukee area offering to cook "one of the best meals I can create" in exchange for the privilege of visiting their homes. None replied, likely because, as in the case of Hardy, they were besieged by requests from would-be visitors.

But in 2018, Tom and Joan Szymczak,

the stewards of the Hardy House, learned of his offer to a previous owner and thought it might be the perfect way to host a family get-together. Sylvia Ashton and Nicholas Goodhue (the Mollica House) and Dr. William B. Boyd (the Keland House) also signed on to host an architectural food adventure.

Postscript: Freeman has since been invited to present his culinary craft in two homes Wright designed in Illinois, in May. He welcomes invitations from other Wright homeowners.

Inquiries can be sent in care of Wright in Wisconsin via the contact link at

NOSHING CONTINUES ON PAGE 06

Hillside Theatre Receives Restoration Grant

\$320,000 from Save America's Treasures helps fund new roles for Wright-designed landmark

from FRANK LLOYD WRIGHT FOUNDATION

The National Park Service, in partnership with the Institute of Museum and Library Services, the National Endowment for the Humanities and the National Endowment for the Arts, announced in September 2018 that the Frank Lloyd Wright Foundation is the recipient of a \$320,000 Save America's Treasures grant toward the restoration of the Hillside Theatre.

"Frank Lloyd Wright's Hillside Theatre at Taliesin played an important role in the history of southwest Wisconsin and in the history of America," said Stuart Graff, president and CEO at the Frank Lloyd Wright Foundation. "We're excited to secure this funding so that the Hillside Theatre can once again play a dynamic role in this community."

The foundation is working with Taliesin Preservation Inc. (TPI) on this project. TPI collaborates with the foundation to preserve Taliesin and conduct tours, educational and cultural programming. The two organizations are working with local and national foundations, corporations and private donors to

provide more than \$500,000 in matching funds for this \$867,000 restoration project, which is comprised of three components: elimination of water infiltration, rehabilitation of the lower level of the theatre and restoration of the Hillside Theatre.

Restoration of the Hillside Theatre and its entry foyer will return the audience and performance spaces to their historic operational capacity, comfort and beauty. All mechanical and electrical systems will be rehabilitated.

Storm water runoff, the main cause of water infiltration, will be addressed. Structural issues will then be corrected in the basement. This will allow for aesthetic improvements and the rehabilitation of the lower level to accommodate new restrooms, a green room and storage to help support theatre operations.

Interested donors can help support the project at www.franklloydwright.org/donate or by contacting the foundation at (480) 627-5374. ■

Shining Brow Awards

Taliesin Preservation honored Frank Lloyd Wright's legacy at the second annual Shining Brow Awards gala in October 2018. The Shining Brow Award winner was architect Arthur Dyson and Emeritus Board member inductees David Uihlein Jr. and Minerva Montooth. They were selected for their profound, enduring creative and professional excellence in architecture and the allied arts and sciences, according to a statement from Taliesin Preservation.

Arthur Dyson studied as an apprentice to Wright for almost a year before Wright's death. He later studied under Bruce Goff. Dyson launched his own California-based firm in 1969 and started winning numerous architectural design awards in the 1980s. Beyond his architectural achievement, Dyson's community involvement with such groups as the Audubon Society, California Arts Council, Fresno Historic Preservation and the United States Green Building Council made him a clear choice for the award.

Minerva Montooth, Taliesin's longest-standing resident, has lived and worked on the estate since 1947. While she currently serves as the director of social events, Montooth originally worked as Mrs. Wright's assistant for 25 years. Montooth also is one of the few remaining individuals who personally knew Mr. and Mrs. Wright. The Emeritus Board distinction recognizes her enduring commitment to making Taliesin a true living legacy to Frank Lloyd Wright and Taliesin Preservation.



Minerva Montooth welcomes guests at Taliesin for a celebration honoring Wright's birthday in June 2016.

David Uihlein Jr. was instrumental in developing the very idea of "Taliesin Preservation" in 1990. Wisconsin roots and a dynamic architectural career provided Uihlein ideal insight to develop Taliesin Preservation as a Wisconsin-based organization for education and preservation of the Taliesin estate. Uihlein facilitated massive site stabilization and base restoration work, positioning Taliesin Preservation for future renewal projects. The Shining Brow Award commemorates Taliesin Preservation's gratitude toward his significant contributions during his 13-year board tenure. ■

Iannelli in Racine

The Racine works of notable 20th-century Italian-American designer, sculptor and architect Alphonso Iannelli are featured at the Racine Heritage Museum in "Blessings to Blenders: Spreading the Gospel of Modernism," a new exhibit that runs through Oct. 31, 2019.

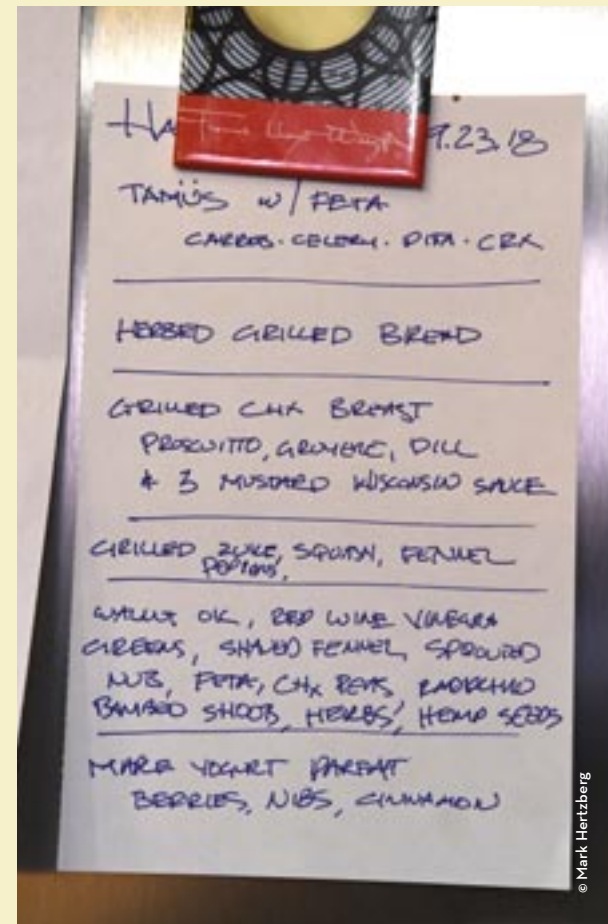
Iannelli collaborated with Frank Lloyd Wright, most famously when he designed the sprites at Wright's Midway Gardens in Chicago. For more information, visit: www.racineheritagemuseum.org. ■

NOSHING WITH WRIGHT

CONTINUED FROM PAGE 04

www.wrightinwisconsin.org.

The full story of Freeman's visits, with many more photos, is available at: www.wrightinracine.com, titled "Noshing with Wright." ■



The menu Freeman prepared for dinner at the Hardy House



© Robert Hartmann

Vintage Photos

Surviving Gatehouse recalls the Wintergreen ski resort designed by Talesin Associated Architects

by ROBERT HARTMANN

Shortly after the completion of the Riverview Terrace Café/The Spring Green restaurant in the fall of 1967 (now known as the Frank Lloyd Wright Visitor Center), plans were announced for a Wintergreen ski area development. This ski resort was described, in a 1968 newspaper article in "The Milwaukee Journal," as having a five-level lodge with a five-story tower. This ski area development was to be located on a 400-foot hilltop site not far from Taliesin.

The developer was the same Wisconsin River Development Corp. that had recently completed Riverview Terrace. Officers of the corporation included W.H. (Bud) Keland, of Racine, who served as president. Keland was a former vice president of Johnson Wax, as the company was then named. Also serving on the board was Lowell Thomas, the legendary news commentator and a skiing enthusiast. William Wesley Peters, chief architect of Wright's successor firm, Taliesin Associated Architects, was to design the project.

Seven ski runs and a chair lift were quickly completed. Unfortunately, Peters Lodge never came to fruition.

However, the Gatehouse leading to the hilltop resort was constructed. It too was designed by Peters and the Taliesin Associated Architects. It is located adjacent to County Highway C, a short drive past the Taliesin dam.

The Gatehouse was intact as of fall 2018, though it has been altered, and the weather has not been kind to the exterior. ■



The Gatehouse as it appeared during construction in 1968, top, and shortly after its completion the following year, above

© Robert Hartmann



On the Wright Track

Andrew Pielage Chronicles Architectural Trek Through the Badger State for Travel Wisconsin

interview with BRIAN R. HANNAN



For Andrew Pielage, a recent commission to photograph the Frank Lloyd Wright Trail for Travel Wisconsin amounted to a “whirlwind.”

“Photographing sometimes multiple Wright sites a day, for several days, was a big challenge but also super-fun,” the Phoenix-based advertising and architectural photographer recalled. “Being in Arizona, I could not scout the designs beforehand, so it was really giving the site a quick overview and identifying and reading the light in the space – and just going for it.”

Growing up in what he calls an outdoorsy, “adventurist family,” Pielage said he was “hooked” at first sight when he visited his first Wright-designed site – Taliesin West – in 2011. “The winding road up to Taliesin West immediately reminded me of long, dusty desert drives with my family growing up. I felt at home when I arrived. The relationship and respect between Wright and the landscape I loved became more and more obvious. Taliesin West was everything I loved about growing up with my family in Arizona.”

That same year, Pielage began teaching photography workshops at Wright-designed homes that now include Taliesin, Taliesin West and Fallingwater. He’s also begun a personal project to photograph Wright’s extant buildings, increasingly becoming recognized in Wright circles for his craft in the process.

“My goal photographing a Wright site is to attempt to capture just 1 percent of that visceral experience you get when you enter a building. That’s what I would consider a successful photograph” Pielage said. “With photographing the remaining Wright sites, there is definitely a documentary aspect to the project as well. These images will represent the current state of Frank Lloyd Wright designs in the 2000s.”



Left to right: Wingspread, Racine; Wright’s bedroom at Taliesin, Spring Green; Monona Terrace, Madison

What is your “favorite” Wright design?

I tend to dive deep in my research into each Wright site before I photograph it, and it’s tough not to fall in love with it. With that said, I do have a few Wright sites that tend to stay with me longer than others. You don’t just see Wright’s designs, you can feel them when you walk in and around them.

That was especially true in Unity Temple. Walking into that space, I felt like all those lines were just wrapping around me; I felt like the space was holding me in its loving and peaceful arms. I ended up having to sit down and just breathe in the space for a few minutes before setting up my camera.

The David Wright house is another favorite. I was married there!

On the Frank Lloyd Wright Trail, my favorite “non-accessible-to-the-public” area has to be the reception area on the executive floor in the SC Johnson Administration Building. It had all the same features of the Great Workroom but was designed for one desk instead of an office full of them.

When you visit a Wright property, are you a tourist first or a professional photographer? How does the visceral experience of seeing the work in person inform the work?

Definitely a tourist. Time permitting, I usually have my contact give me a tour of the site before any equipment comes out. As we walk around, I jump from tourist to photographer – looking first at where the light is and its relationship to the design.

I don’t think I can put into words how I attempt to capture not only his architecture but also the visceral experience in the images. Great photography comes from the head and the heart, and I just have to trust and follow those instincts when I photograph.

As anyone who has visited a Wright site would know, you don’t just see his designs, you feel them. And that goes hand in hand with my favorite photography quote. “A good photograph you see, a great photograph you feel.”

Editor’s Note: Learn more about Andrew Pielage and his photography on his website: www.apizm.com. ■

Nominations Sought for 2019 Visser Award

Seth Peterson Cottage Conservancy recognizes excellence in architectural preservation



Above: Kristin Visser \ **Below right:** Members of Eugene Szymczak's family accept his posthumous Kristin Visser Historical Preservation Award from Bill Martinelli, right, June 3, 2017, at the Seth Peterson Cottage.

The deadline for applications for the 2019 Kristin Visser Historical Preservation Award is March 15, 2019.

The award, given by the directors of the Seth Peterson Cottage Conservancy, is presented every other year to an individual or organization in recognition of past work in historical preservation of a Frank Lloyd Wright or Prairie School building in Wisconsin or a contiguous state.

In general, buildings constructed between 1900 and 1925 are given preference, and the restoration work shall have been substantially completed within the two calendar years previous to the year of application. The 2019 award will be given for work done during 2017 and 2018.

The award is in the amount of \$5,000.

Applicants are asked to support their applications with a statement fully describing the restoration project, including its state of completion, a supporting statement from the building contractor and/or architect, a letter or letters of support from scholars and/or working professionals familiar with the project, photographic evidence of work completed and any other supporting materials.

Applications will be judged by members of the Seth Peterson Cottage Conservancy and outside experts/scholars. The award recipient will be announced on April 15, 2019, and the award presented on June 10, 2019.

The award is named in honor of Kristin Visser, who was instrumental in the restoration of the Seth Peterson Cottage and a tireless worker on its behalf. She is the author of "Frank Lloyd Wright and the Prairie School in Wisconsin," and, with John Eifler, A.I.A., "Frank Lloyd Wright's Seth Peterson Cottage: Rescuing a Lost Masterwork." Visser, a planner for the Wisconsin State Department of Natural Resources, died in 1998 at the age of 48.

The Seth Peterson Cottage is Wright's final Wisconsin commission (1958) and, at only 880 square feet, one of his smallest. It was rescued from ruin by the concerted efforts of a local group of lakeshore property owners, spearheaded by Audrey Laatsch, and restored through a public/private partnership.

The inaugural award was given in 2007 to Steve Sikora and Lynette Erickson-Sikora for their work restoring the Willey House, in Minneapolis. The 2009 award was granted to Paul A. Harding and Cheryl Harding for their work in restoring the Davenport House, in River Forest, Ill.

The 2011 award was presented to Mary Arnold and Henry St. Maurice for their work on the E. Clarke Arnold Residence in Columbus. The 2013 award was presented to Frank Lloyd Wright Wisconsin for the restoration of the B-1 American System-Built home in Milwaukee.

The 2015 award was given to John Eifler and Bonnie Phoenix for the restoration of the Ross House in Glencoe, Ill. The 2017 award was given posthumously to Gene Szymczak for his restoration of the Thomas P. Hardy House in Racine.

Send applications to: Seth Peterson Cottage Conservancy, 400 Viking Drive, Reedsburg, WI 53959-1466.

Questions? sethpetersoncottage@gmail.com. ■



Burnham Block

Group now owns 5 of street's 6 houses

from FRANK LLOYD WRIGHT'S BURNHAM BLOCK INC.

Frank Lloyd Wright's Burnham Block Inc. has purchased the Frank Lloyd Wright-designed, two-family home at 2728-30 W. Burnham St. in Milwaukee — the house on the right in the above photo. The home, known as a "Two Flat, Model C," is part of Wright's American System-Built (ASB) Homes series. It was built in 1916.

With this purchase, five of the six Wright buildings on the Burnham Block are owned by Frank Lloyd Wright's Burnham Block. The remaining ASB home has been rehabilitated and is available for short-term rentals at www.vrbo.com.

The 2728-30 W. Burnham St. building has fallen into significant disrepair. It needs an overhaul of its mechanical systems, including frozen plumbing, and it has a long list of deferred maintenance needs. Urgent repairs will begin immediately, and a long-term restoration plan will be announced at a later date. Frank Lloyd Wright's Burnham Block says it will continue to restore the buildings it owns to their 1916 appearance.

Editor's Note: Wright in Wisconsin and the Burnham Block have a shared history of accomplishment. Our forerunner, Frank Lloyd Wright Wisconsin, originated the Burnham project and was able to spin off the non-profit Burnham Block to focus on overseeing and guiding its growth. Wright in Wisconsin is thrilled by its success and is pleased to have been instrumental since its inception, when the first four of their five properties were acquired. We wish the group continued success and look forward to working together to promote Wright's legacy in the Badger State. ■

Designing 'The Cloud'

by OLIVIA STAUFFACHER

Editor's Note: Stauffacher, 14, attended the five-day "Architecture I" camp at Taliesin last summer. This program introduces participants to organic architecture and the work and life of Frank Lloyd Wright. She writes:

For my project, I built a cloud-shaped workspace. It has two offices, a bathroom, a community space and my favorite space — an animal office.

The animal office is a place that will have animals brought in to lower stress; plus you can bring in your own animals so you don't have to pay for daycare or leave them alone all day. This space is complete with crates, toys, food and water, etc.

Then there is an elevator that brings you up to the rooftop garden. The garden has chairs and tables so you can work outside.

The workspace would be made up of white or gray concrete and/or brick.

One of the most important things to me was that the building was somewhat eco-friendly and accessible to everyone. For those two things to happen, I had to make some changes to my original design, but I came up with my dream workspace. This workspace is completely wheelchair accessible. It also uses solar panels on the roof, a rainwater collector in the backyard and thermal energy from the ground. It has recycling and compost bins. I named my project, simply "The Cloud." ■





WRIGHT THOUGHTS

by KEN DAHLIN, AIA



Still Bend, Two Rivers, allowed Ken Dahlin to test his hypothesis on how Japanese landscapes influenced Wright.

Reflections on Wright's Aesthetics

This Wright Thoughts column is a little different than my usual consideration of Frank Lloyd Wright's theories. Since I am fresh from completing my own doctoral studies on Wright's organic architecture (December 2018), I thought I would give a bit more personal recollection of the process and thoughts I have gone through in the last 4½ years that culminated in my dissertation on Wright.

One of the first questions I should answer is: Why did I want to earn a Ph.D. on Wright in the first place? After all, for the last 25 years I have been running a small design firm focusing on organic architecture (Dahlin's firm is Genesis Architecture in Racine). And while I have been searching for clearer expressions of organic architecture through design practice, I felt more was to be discovered. I wanted to go deeper into what "organic architecture" actually means. That concept gets tossed around so readily, and yet its interpretation remains ambiguous after all these years.

But first some basic information. The title of my dissertation is: "The Aesthetics of Frank Lloyd Wright's Organic Architecture: Hegel, Japanese Art, and Modernism."

I decided to undertake this doctoral program at the School of Architecture at the University of Wisconsin-Milwaukee (UW-M). It is the

only school of architecture offering a doctoral program in Wisconsin. Because I live and run a firm in Racine, it worked well for me.

The school also provided the benefit of its relationships with Marquette University and UW-Madison, both of which provided some of my coursework in my studies. Dr. Curtis Carter is in the philosophy department at Marquette and is known internationally for his work in aesthetics, not to mention being a former board member of the Wright in Wisconsin organization where I first met him.

At UW-M's school of architecture, Dean Bob Greenstreet served as my committee chair. Dr. Hilary Snow, an art historian specializing in Asian art at UW-M, provided important help on Japanese art, a key connection to Wright's aesthetics. Kay Wells, also a UW-M art historian, provided guidance on my section on Modernism and its connection with Wright. Anna Andrzejewski at UW-Madison was my professor for coursework in Madison, as well as my intermediate research project.

My dissertation lays a foundation for Wright's organic theory in aesthetics rather than today's more vogue theories of neuroscience or biological analogies. I think much of this is

AESTHETICS CONTINUES ON NEXT PAGE

AESTHETICS

CONTINUED FROM PAGE 12

an attempt to view Wright through the lens of contemporary understanding rather than to see him through his own thought and time. I found that, over and over, Wright himself gives us clues to his own theory, even though they're often discounted or overlooked.

One of these was that Wright himself took an aesthetic view of the organic. Wright's organic theory was rooted in 19th-century Idealist philosophy where the aim of art is not the imitation of nature but the creation of beautiful objects that invite contemplation and express freedom.

Wright perceived this quality in Japanese art and wove it into his organic theory. Hegel's aesthetics provided important keys to understanding this foundation.

The second section looks at Japanese art in Wright's system and how it informed his own aesthetic. Wright himself tells us that the Japanese prints changed the way

he viewed the landscape and how he perceived space, so I used that to develop a case study on his spatial construction, using Still Bend (compliments of Michael Ditmer) to test my hypothesis.

The third section on Modernism makes an important distinction between Wright's organic architecture and mainstream Modernism that Wright encountered. Journalist Hugh Downs asked Wright in a 1950s interview if any difference existed between Modernism and organic architecture. Wright replied that they were very different. And yet, even today, we seem to have forgotten what is that difference.

These three sections then lead up to my model theory of organic architecture that ties the understanding gained in them to a more structured and defined system of organic architecture. Wright himself never systematized his organic theory in a structured form such as Hegel did in his "The Philosophy of Fine Art."

And while there is a lot of continuity in

Wright's principles and practice of organic architecture over his long career, knowing how to pull it all together into a cohesive theory can be confusing. The dissertation, then, both serves to give greater explanatory power to Wright's historical organic architecture as well as to provide a basis for contemporary dialogue and its relevancy for today's architecture.

One might expect the Midwest to be a natural center for scholarship on Wright studies, but that is not the case, for the most part. Ironically, scholars from China and Japan are looking to the Midwest with an interest in Wright's work, expecting this area to be the center for such studies. Just as Wright traveled to Japan more than 100 years ago in admiration of its culture and art, perhaps new bridges can be made as many in Asia look back to Wisconsin to understand Wright's roots and ideas.

Editor's Note: Dahlin's dissertation is available online through the ProQuest database, as well as the UW-M Digital Commons. ■

A.D. German Warehouse: Terrace Paver Program

The A.D. German Warehouse Conservancy is seeking donors to "pave" the way to a brighter future for an incredible national treasure in Richland Center.

The Legacy Terraces Paver Program allows donors to remember a loved one, honor someone special or give a gift that will last forever with a personalized, custom-engraved paving block — all while supporting the capital campaign for the A.D. German Warehouse restoration.

Tax-deductible pledges of \$1,000 for each paver may be made in full or spread out over five years. For more information or to order a paver, contact Lon Arbegust at: larbegust@gmail.com. ■



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

WINTER 2019

Wright Calendar

Saturday/Sunday, February through March
Frank Lloyd Wright Visitor Center \ 10 a.m. to 2 p.m.

Spring Green \ \$15.99 adults; \$8.99 kids 10 and under
 Brunch buffet, pastries and coffee by Enos Farms
www.enosfarms.com/events

Friday, February 1
A.D. German Warehouse \ 7:30 p.m.

Richland Center \ \$5
 "The Architecture of Frank Lloyd Wright" lecture with Peter Rott

Thursday, February 28
Monona Terrace \ 7 p.m.

Madison \ Free ticket required
 "Finding Wisconsin's Iconic Architectural Brand" lecture with Valentine J. Schute, Jr., AIA, River Architects Inc.
www.mononaterrace.com/event-group/2019-wright-design-series

Thursday, March 14
Monona Terrace \ 7 p.m.

Madison \ Free ticket required
 "Transforming Architecture in Chicago's Communities of Color" lecture with Juan Gabriel Moreno, AIA, JGMA
www.mononaterrace.com/event-group/2019-wright-design-series

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

Madison \ Free ticket required
 "Organic Architecture and the Sustaining Ecosystem" lecture with Stuart Graff, president and CEO, Frank Lloyd Wright Foundation
www.mononaterrace.com/event-group/2019-wright-design-series

Thursday, April 11
Monona Terrace \ 7 p.m.

Madison \ Free ticket required
 "Highly Processed" lecture with Sebastian Schmaling, AIA, LEED AP, Johnsen Schmaling Architects
www.mononaterrace.com/event-group/2019-wright-design-series

Ongoing Tours and Events

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

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

Annunciation Greek Orthodox Church

Milwaukee \ \$10
 Year round for groups of 15 or more
 By appointment only at (404) 461-9400 or
www.annunciationwi.org

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

SC Johnson

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

Seth Peterson Cottage

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

Still Bend / Schwartz House

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

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. 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



Above: A.D. German Warehouse, Richland Center \ **Right:** On the Birdwalk at Taliesin, Spring Green



© Brian R. Hamman



Annunciation Greek Orthodox Church, Wauwatosa

**FRANK LLOYD WRIGHT WISCONSIN
HERITAGE TOURISM PROGRAM**

P.O. Box 6339
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**VINTAGE
POSTCARD**

courtesy of PATRICK J. MAHONEY

This postcard is an image of Madison's Lake Mendota Boathouse, which was designed and constructed in 1893 for the Madison Improvement Association as part of an architectural competition. The city delegated maintenance of the facility to private concerns, a decision that ultimately led to its decline and 1926 demolition.

This image shows the lake side of the structure, which incorporates two hip-roofed towers flanking a segmental arched entry to the boathouse proper.

