

951

United States Department of Interior
National Park Service

JUL 19 2005

National Register of Historic Places
Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900A). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Adelman, Albert and Edith, House
other names/site number N/A

2. Location

street & number 7111 North Barnett Lane N/A not for publication
city or town Fox Point N/A Vicinity
state Wisconsin code WI county Milwaukee code 079 zip code 53217

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets _ does not meet the National Register criteria. I recommend that this property be considered significant _ nationally statewide locally. (See continuation sheet for additional comments.)

Signature of certifying official/Title _____ Date 7/18/05
State Historic Preservation Officer-WI

State or Federal agency and bureau

In my opinion, the property _ meets _ does not meet the National Register criteria.
(See continuation sheet for additional comments.)

Signature of commenting official/Title _____ Date

State or Federal agency and bureau

Adelman, Albert and Edith, House
Name of Property

Milwaukee County
County and State

Wisconsin

4. National Park Service Certification

I hereby certify that the property is:
 entered in the National Register.
___ See continuation sheet.
___ determined eligible for the National Register.
___ See continuation sheet.
___ determined not eligible for the National Register.
___ See continuation sheet.
___ removed from the National Register.
___ other, (explain:)

[Handwritten Signature] _____ 8/26/05

[Handwritten Signature] _____
Signature of the Keeper Date of Action

5. Classification

Ownership of Property (check as many boxes as apply)	Category of Property (Check only one box)	Number of Resources within Property (Do not include previously listed resources in the count)	
<input checked="" type="checkbox"/> private	<input checked="" type="checkbox"/> building(s)	contributing	noncontributing
<input type="checkbox"/> public-local	<input type="checkbox"/> district	1	buildings
<input type="checkbox"/> public-State	<input type="checkbox"/> structure		sites
<input type="checkbox"/> public-Federal	<input type="checkbox"/> site	2	1 structures
	<input type="checkbox"/> object		objects
		3	1 total

Name of related multiple property listing:
(Enter "N/A" if property not part of a multiple property listing.)
_____ N/A _____

Number of contributing resources is previously listed in the National Register
_____ 0 _____

6. Function or Use

Historic Functions
(Enter categories from instructions)
DOMESTIC: Single Dwelling

Current Functions
(Enter categories from instructions)
DOMESTIC: Single Dwelling

7. Description

Architectural Classification
(Enter categories from instructions)
MODERN MOVEMENT

Materials
(Enter categories from instructions)
Foundation CONCRETE
walls CONCRETE

roof SHAKE
other WOOD

Narrative Description
(Describe the historic and current condition of the property on one or more continuation sheets.)

Adelman, Albert and Edith, House
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Milwaukee County
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8. Statement of Significance

Applicable National Register Criteria
(Mark "x" in one or more boxes for the criteria qualifying the property for the National Register listing.)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield, information important in prehistory or history.

Areas of Significance
(Enter categories from instructions)

Architecture

Period of Significance

1948-1949

Significant Dates

1948

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years of age or achieved significance within the past 50 years.

Significant Person

(Complete if Criterion B is marked)

N/A

Cultural Affiliation

N/A

Architect/Builder

Wright, Frank Lloyd/Architect

Debbink, Claude/Builder

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

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Milwaukee County, Wisconsin
County and State

9. Major Bibliographic References

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous Documentation on File (National Park Service):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic landmark
- recorded by Historic American Buildings Survey #
- recorded by Historic American Engineering Record #

Primary location of additional data:

- X State Historic Preservation Office
 - Other State Agency
 - Federal Agency
 - Local government
 - University
 - X Other
- Name of repository: Milwaukee Art Museum
Frank Lloyd Wright Foundation

10. Geographical Data

Acreeage of Property 2.5 acres

UTM References (Place additional UTM references on a continuation sheet.)

1 16 426880 4777180
 Zone Easting Northing

2 _____
 Zone Easting Northing

3 _____
 Zone Easting Northing

4 _____
 Zone Easting Northing

See Continuation Sheet

Verbal Boundary Description (Describe the boundaries of the property on a continuation sheet)

Boundary Justification (Explain why the boundaries were selected on a continuation sheet)

11. Form Prepared By

name/title	Susan G. Mikos	date	May 27, 2005
organization		telephone	414-332-1728
street & number	2513 East Shorewood Boulevard	zip code	53211
city or town	Shorewood	state	WI

Adelman, Albert and Edith, House
Name of Property

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County and State

Wisconsin

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps A USGS map (7.5 or 15 minute series) indicating the property's location.
A sketch map for historic districts and properties having large acreage or numerous resources.

Photographs Representative black and white photographs of the property.

Additional Items (Check with the SHPO or FPO for any additional items)

Property Owner

Complete this item at the request of SHPO or FPO.)

name/title	Albert and Edith Adelman	date	May 27, 2005
organization		telephone	414-352-2313
street&number	7111 North Barnett Lane	zip code	53217
city or town	Fox Point	state	WI

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects, (1024-0018), Washington, DC 20503.

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Adelman, Albert and Edith, House
Fox Point, Milwaukee County, Wisconsin

Start description on line below

Location and Setting:

The Albert and Edith Adelman Residence is located at 7111 North Barnett Lane in Fox Point, Wisconsin, a suburban village about five miles north of Milwaukee. Barnett Lane is a quiet residential street that runs north-south for about $\frac{3}{4}$ mile along the western shore of Lake Michigan and has lakefront properties on the east side. The Adelman property is on the west side of Barnett Lane.

The Adelman house sits at the rear of a deep, 2.5-acre lot that is approximately 800 feet long by 140 feet wide. The terrain is level except for a wooded ravine at the western end. The long axis of the property runs from east to west and the house faces south/southeast. This orientation ensures that the house receives sun throughout the day¹ and provides a view from the living room that makes the property appear more expansive than it actually is. The location also affords a dramatic view of the wooded ravine from the dining room.

The Adelman house is about 400 feet from the road on the south side of a ten-foot wide serpentine driveway paved with red-tinted asphalt. Only the windowless east end of the house is visible from the road.

The driveway entrance is marked by corbeled concrete block wall segments set back some distance from the road and suggesting entrance pillars. On the south side of the driveway, the "pillar" is an L-shaped segment consisting of two legs, each approximately four feet long and four feet high, parallel to the road and the driveway, with the open end of the "L" towards the back of the lot. The segment parallel to the road is a double wall with a planter in the top. On the north side of the driveway entrance, there is a similar L-shaped "pillar," about three feet high, in which the segment along the driveway is slightly under four feet long, and the segment parallel to the road is just over seven feet long. Extending out (east) from near the north end of this section is another "L" with an east-west leg about 13 feet long and the leg along the road about 17 feet long. The corbeled block construction of these wall segments echoes the walls of the house. North of the driveway close to the road is an unusual wooden mailbox. The triangular wood-sided box is mounted on a wood post and is sheltered by a shallow pitched hip roof, also of wood, with a broad overhang. The pillars and mailbox were not part of the original site plan but were designed by Wright not long afterwards. The wall segments were added when the driveway was paved, six months to a year after the house was completed. The mailbox came a short time later; it is noted because it was designed by Wright, but due to its relatively small

¹ In his book *The Natural House* (New York: Horizon Press, 1954), p. 154, Frank Lloyd Wright stated that a house should be set "30-60 to the south, well back on its site so that every room in the house might have sunlight some time in the day".

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size, it is not included in the resource count.

Just past the driveway entrance, which is roughly in the center of the frontage, the driveway curves to the north, then follows the property line past the house to the garage. Between the road and the house, on the south side of the driveway, is a 53 x 114 foot cement tennis court (NC). Wright included a tennis court and a swimming pool in the original site plan. The tennis court was constructed ca.1955, approximately where Wright had placed it, but on a different orientation. The swimming pool was never built.

The driveway skirts the north side of the house and leads to the garage, which is at the end of a covered walkway perpendicular to the house. The driveway pavement also continues around the north side of the garage and behind it, where there is a spacious parking and turnaround area. About twenty feet beyond the west end of the house, the property dips into a deep, wooded ravine.

A red concrete sidewalk leads from the driveway to the entrance of the house. Spreading yews are planted along the foundation, with a wedge-shaped bed of pachysandra in front and a broad grass lawn studded with mature trees, including many birches.

General plan:

The Albert and Edith Adelman House is based on a 5'6" modular unit. Among Wright's residential buildings, it is noteworthy for its dramatically elongated plan.² The house itself is 165 feet long and only 25 feet wide at its widest point. The rooms are in line along the length of the building.

The house is divided into three zones: a central (living/reception) area flanked by the kitchen/dining wing to the southwest and the sleeping wing to the northeast. The garage is situated northwest of the house and is connected to the kitchen wing by a covered walkway, which gives the entire structure an L-shaped configuration.

The house rests on a three-foot deep poured concrete foundation. There is a 17 x 25 foot partial basement. The remainder of the house has a concrete floor that covers copper radiant heating pipes laid in a gravel bed.

² John Sergeant, *Frank Lloyd Wright's Usonian Houses: The Case for Organic Architecture* (New York: Whitney Library of Design, 1984), p. 86.

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Exterior:

The exterior walls are constructed of eight inch concrete blocks tinted a pleasing tan color that complements the cypress wood used for exterior trim and interior surfaces. The walls are two blocks thick, with a layer of insulation between them. Inside and out, the blocks are laid according to a system Wright invented early in the century for brickwork. The horizontal joints are laid with ordinary mortar deeply raked, while the vertical joints are flush with the block surface and tinted to match the block. This makes the vertical joints seem to disappear and emphasizes the building's horizontal lines.³ In the Adelman House, every two courses of block are corbeled out $\frac{3}{4}$ of an inch, which not only protects the mortar joints but highlights the wall texture and intensifies the horizontal lines.

The shallow-pitched hip roof is covered with hand-split cedar shakes and has overhanging eaves, except on the north facade of the east wing, where the overhang is minimal. In other areas of the building, the width of the overhang varies from approximately two to three feet. The soffits are board and batten cypress. The north facade of the center zone rises to one and a half stories, and a parapet conceals a flat roof covered with asphalt and gravel. The flat roof extends to the ridgeline of the center zone, where it meets the pitched roof on the south side. Two massive chimneys emerge from the roofline — one near the center of the house, over the living room, and one near the western end, over the dining room.

The principal entrance to the house is in the north facade of the center zone. A red concrete walkway leads from the driveway to the base of a wide, open concrete porch, which steps up in three tiers to a wall of glass. There is a double glass door near the east end of the porch; just west of it, a glass panel projects out three feet and is mitered to the end panel of another glass wall perpendicular to it. This wall is $16 \frac{1}{2}$ feet long and includes another door. The porch is sheltered by a cedar shake overhang that is a continuation of the roof of the west wing. A corbeled concrete block parapet rises above the overhang and hides the flat roof. The parapet also wraps around the corners at both ends of the center zone to form a three-sided enclosure for the flat roof. At the west end, the parapet incorporates the chimney that is connected to the living room fireplace.

In both of the wings that extend off to either side of the central zone of the house, the north wall is concrete block pierced by a series of regularly spaced vertical window slots. In the west wing, there are fifteen slots followed by a long, narrow milk chute and then two more window slots. The long east

³ National Park Service, "National Historic Landmark Nomination: Jacobs, Herbert and Katherine, First House," prepared by Paul Sprague, 2001, p. 5.

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wing contains thirty window slots. Wright used window slots on the north side of the house to let light in while minimizing the chilling effects of northern exposure during Wisconsin's frigid winters.

At the northwestern corner of the house, a covered walkway connects the house with the garage. A row of corbeled concrete block pillars linked by a three and a half foot high concrete block wall supports the cedar shake roof. The roof's generous overhangs shelter paved walkways on both sides of the pillars. Echoing the corbeled walls of the house, the pillars are even more dramatic because they taper on all four sides. The two-car concrete block garage has casement windows with mitered corners and a cedar shake hip roof like the house.

The south elevation of the center zone of the house consists of floor to ceiling glass panels. At the southwest corner of the living room, which projects out from the western wing, the glass has a mitered corner joint, which creates a continuous, wrap-around effect with the illusion of a disappearing corner.

The east end of the house, which faces the road, although at a considerable distance, is the only windowless wall in the house. The southeast corner of the building is cut away, however, beneath the overhanging eaves of the hip roof. The end wall is sixteen feet wide; at the southeast corner it jogs about three feet west, then three feet south, then about eight feet west to the west end of the main bedroom wing and follows that wall about two feet south to meet the main façade. Casement windows with mitered corners light the southeast corner segments, admitting light to the end bedroom while maximizing privacy.

The south elevation in both wings of the house consists of concrete block with a frieze of casement windows above. At the west end, mitered windows wrap around both corners of the house.

Interior:

The interior of the Albert and Edith Adelman Residence is finished in cypress and tinted concrete block. The house contains no plastered or painted surfaces. The floors are red-tinted concrete slabs, though most are carpeted. The ceilings are cypress, with partially exposed rafters and board and batten paneling between. Between each pair of rafters is a panel consisting of a board, a batten angled away from the rafter, another board, another batten angled in the opposite direction, towards the center, and a third board. The exterior walls and the walls that define the center zone are concrete block, while the interior partition walls are of skillfully executed cypress board and batten construction. The boards are horizontal, with battens that angle upward. Wright's familiar decking, also of cypress board-and-batten, extends around the upper perimeter of many of the walls. As in other Wright houses, the decking serves to convey the human scale of a conventional ceiling, provides storage space above, and carries

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recessed light boxes in its soffits.

Although the Adelman house is finished in simple materials -- concrete block and wood -- it is anything but plain. The superb craftsmanship and custom details lend an opulent tone. All of the wood doors in the house are cypress veneer, except in the kitchen, where the cabinets are birch. The warmth of the cypress imbues the house with an air of comfort. All of the swinging doors, including those on closets and cabinets, are fastened with full-length piano hinges, as specified by Wright. As in other Frank Lloyd Wright houses, much of the furniture is built-in. This includes conveniently situated shelves, wardrobes, desks, and upholstered seats. The house enjoys abundant natural light during the day. Artificial lighting is provided by recessed light boxes in the overhead deck soffits and in the floors, making it possible to light the rooms from above or below or both, depending on the mood desired.

Reception/living area:

The interior of the house consists of a central reception/living area with a kitchen/dining wing extending to one side (west) and a sleeping wing to the other side (east). The main entrance is a glass door in the north wall of the center zone of the house. The door opens into the reception area, which Wright called the "court." To the right (west) is a wood screen that divides the "court" from the living area. In front of the lower part on the court side, is a built-in sofa or upholstered "seat." The upper portion of the screen consists of cypress shelves that are backed with glass on the court side. At the south end of the sofa is a concrete block planter that extends through the floor directly into the ground. The south wall of the court consists of floor to ceiling glass panels, which include a double door and a single door opening onto a 28 x 22 foot red concrete patio.

A concrete block corner wall projects from the southeast corner of the court. Wrapping around the two sides of this wall is a wood grain formica-covered counter. A powder room occupies the space behind the projecting corner. All but the east wall of the powder room are concrete block; the east wall is cypress, as are the ceiling and the decking above the south wall. Directly opposite the powder room, on the north wall, is a coat closet with double cypress doors.

The other (west) side of the screen faces the living room. The lower portion of this side is a built-in entertainment unit that holds a television and a sound system. A four-inch angle iron anchored in the floor and painted tan emerges inconspicuously from the top of the shelf unit and supports the ridgepole that spans the center section of the house.

The south wall of the living room consists of floor to ceiling glass panels, including two double doors to the patio. The west wall of the living room contains a massive fireplace that features an iron crane

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with a pothook. There is a grate in the floor of the fireplace, a concrete plinth block on the south side of the fireplace and a brick hearth in front of it. Along the north wall there is a built-in sofa, or cushioned "seat" with bookshelves on the wall above it. The cover of a built-in wood box in the northwest corner between the fireplace and the sofa doubles as an end table. At the other (east) end of the seat is a corbeled concrete block pillar, and on the east side of the pillar is the glass wall that extends across the rest of the center section.

The south half of the center zone (living room and court) has a sloping cathedral ceiling with partially exposed rafters separated by cypress board-and-batten paneling. A partially exposed ridgepole separates the sloping south half of the ceiling from the flat north half. In the north half, the flat ceiling is one and a half stories high and is also comprised of semi-exposed rafters separated by board-and-batten cypress paneling. Board-and-batten cypress decking extends around the walls of the center section at normal ceiling height, except on the outer walls of the powder room. Regularly spaced light boxes punctuate the soffits and other lights are built into the floors at strategic points.

Dining/kitchen wing:

West of the living area, a long "gallery" leads to the dining area. The south wall of the gallery is lit by a continuous frieze of casement windows, which gives it an open feeling. Immediately off the living area on the north side of the gallery is a bar closet, with a sink and a counter. There are open shelves over the counter and a refrigerator and closed cabinets below it. A folding door can be closed over the entire bar area. Immediately southwest of the bar is a storage unit consisting of a double door below with open shelves above, a closet door, and then a door that leads to the kitchen and to the basement stairs.

The 17 by 25 foot basement is divided into two rooms: a laundry room under the maid's quarters and a furnace room under the west end of the living room.

Cypress decking runs along both sides of the gallery at ceiling height. A continuous row of small skylights just below the peak of the southeast side of the roof lights the kitchen and maid's quarters through a clerestory in the north wall of the gallery above the cypress decking. The clerestory panes are reeded, and are separated by mullions. Artificial lighting is provided by square boxes recessed in the decking and in the outside gallery walls between the floor and windows.

The dining area is at the end of the hallway and spans the western end of the house. Casement windows continue from the gallery along the south wall of the dining area until they meet a pair of glass doors that opens onto a five by seventeen foot red concrete patio at the southwest corner of the house. Casement windows wrap around the west wall and corners, affording a picturesque view of the wooded

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ravine behind the house. An upholstered seat is built into the west wall under the windows. On the north wall there are built-in china and linen cabinets and a fireplace. At the east end of the fireplace is a low concrete plinth block. All of the dining room walls are concrete block, and decking spans the south and west walls. A door in the east wall leads to the kitchen. In lieu of decking, a fascia suggests the ceiling level on this wall.

The kitchen has concrete block walls and decking on the north and east walls. The north wall is pierced with narrow slot windows. All of the slot windows in the north façade are framed in cypress and have deep cypress sills. The kitchen cabinets, on the south wall and over the range, are birch laminate. The concrete floor is covered with wood parquet. The refrigerator is on the north wall, the range on the west wall, and sink and dishwasher on the south wall. The kitchen receives additional light through the clerestory from skylights in the gallery roof.⁴

At the northwest corner of the kitchen is a back hall, from which a door opens into the covered walkway that leads to the garage. The hallway contains a narrow milk chute on the outside wall and a built-in incinerator on the inside wall. Also on the inside wall, next to the incinerator, is a coat closet.

A short hallway leads from the east wall of the kitchen to the maid's quarters. There is a dining alcove on the north side of the hallway, next to the kitchen. A half wall separates the dining alcove from the hallway. The north wall is concrete block with decking above and the other walls are cypress. A small bathroom next to the dining alcove has one concrete wall (north) and three partition walls of cypress. On the south side of the hallway is a linen closet. A clothes chute is connected to the laundry room below. Decking spans the east end of the hallway, over the door to the maid's room.

The maid's room is at the east end of the hallway. The north and east walls of this small bedroom are concrete block and the north wall is pierced with narrow slot windows. The west wall is cypress. The south wall consists of closets. A cypress shelf extends around the north and east walls, and there is cypress decking above the closets on the south wall.

Bedroom wing:

A 65-foot long hallway extends down the north side of the house to the east. One of the house's most

⁴ When the house was under construction, Mrs. Adelman complained to Wright about the dark kitchen. His solution was to add the skylights and clerestory, which not only admit light to the northwest side of the house, but add architectural interest as well.

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distinctive features, this three-foot wide hallway is lighted with a series of narrow slot windows along the north wall, creating a cloister-like effect. All the window slots are framed in cypress and have deep cypress sills. Light boxes are recessed into the lower part of the exterior wall, at regular intervals, and other lights illuminate the exposed rafter ceiling. The south wall of the hallway is cypress. The floor consists of red-tinted concrete slabs.

On the south side of the hallway, just east of the reception area, is a built-in closet with sliding doors, and just past this is the door to the master bedroom. There are two built-in desks on the west wall. Bookshelves extend from the desks to the northwest corner and continue on the north wall to the door. On the other side of the door, the north wall of the bedroom consists of built-in closets. The bed is on the east wall, with two rectangular book niches behind it. The south wall is block, with casement windows above and decking overhead.

A door in the east wall of the bedroom leads to the master bath, which has cypress walls and ceiling. To the left (north) of the door is a shower with glass doors; a sink with vanity is on the west wall, and a bathtub is along the southeast wall.

Directly east of the bathroom is a dressing room that has built-in closets with sliding doors on the north and east walls. The south wall is block with casement windows above and decking overhead. On the west wall there is a sink and vanity next to a set of built-in drawers with shelves above.

At the east end of the hallway are the boys' bedrooms, which Wright referred to as the "barracks." To the south, a short hallway leads to a cypress-walled toilet room on the left, and then to a cypress bathroom with a shower on the west wall and two sinks on the east wall. Over the two sinks are three wooden cubbyholes. The names of the Adelmans' three sons, Gary, Craig and Lynn, are carved into the doors of the cubbyholes.

The larger boys' bedroom, which housed two boys, is off the bathroom hallway to the west. The south wall is concrete block under a bank of casement windows, with cypress decking overhead. There is a built in desk at the east end of this wall. The north wall consists of a long closet with sliding doors and decking above. The east and west walls have book niches in the walls.

A smaller bedroom is at the east end of the main hallway. The three outside walls (north, east and south) are concrete block. The west wall is cypress, and has a closet with sliding doors in the north half. Decking extends around the south and west walls.

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Conclusion:

Frank Lloyd Wright's characteristic attention to detail in the Adelman House imbues this unpretentious house with comfort, elegance and refinement. A master of materials, Wright worked in many media. His original plans for the Adelman House called for brick walls and a tile roof. In redesigning the house to make it more economical, Wright demonstrated his genius by using commonplace materials to achieve an extraordinary effect. The materials are concrete block and wood, but the wood is cypress and the block has been treated with a special stain. The rich tones of the cypress coupled with the tinted concrete block give the house a warm glow throughout. The scale of the Adelman House is comfortable, even though the living room has a high ceiling.

This again comes as a surprise, for the entrance would lead one to believe the entire house on one low level. But once inside, the sense of spaciousness prevails. The woodwork has been excellently executed in every detail, and the interior combines a sense of formality and ease at the same time.⁵

In keeping with his belief that buildings should harmonize with their environment, Wright gave careful consideration to the setting of the Adelman home. Placing it at just the right angle to catch the sun's rays throughout the day, Wright also oriented the house to frame the most picturesque views. The floor to ceiling glass walls of the center zone and mitered glass corners throughout the house break down the barrier between indoors and outdoors, and create the illusion that nature is the living room.

The Albert and Edith Adelman house is exceptionally well-maintained and both interior and exterior are in virtually original condition. The original cedar shake roof has been replaced with similar hand-split cedar shakes. The house has undergone only minimal alterations, including construction of modest wooden handicapped access ramps, removal of some built-in desks from the boys' bedrooms, and elimination of a half wall that divided the den from the master bedroom. Drapes, carpeting and upholstery have been replaced due to wear and tear, but the house still contains much of the original Wright-approved furniture.

⁵ Yukio Futagawa, ed., *Frank Lloyd Wright - Complete Works, vol. 7, Monograph 1942-1950*, text by Bruce Brooks Pfeiffer (Tokyo: A.D.A. Edita, 1988), p. 125.

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____ Insert Statement of Significance

Statement of Significance:

The Albert and Edith Adelman House is significant at the local level under Criterion C as a fine example of the post World War II residential architecture of Frank Lloyd Wright. The house was designed by Wright and erected under his personal supervision. It has been owned and lived in continuously since 1948 by the original clients, Albert and Edith Adelman, and it has not been significantly altered since its construction. The period of significance extends to 1949 to include the landscaping features, which were completed approximately one year after the house was finished.

Frank Lloyd Wright was an extraordinarily prolific architect who produced plans for buildings ranging from small prefabricated houses to monumental structures like the Johnson Wax Company Administration Building and the Solomon R. Guggenheim Museum. The Albert and Edith Adelman House is representative of Wright's post-war domestic architecture for middle class families. Built to fit a long lot for an active young family with a limited budget, the Adelman house exemplifies Wright's ideal of producing artistic housing at moderate cost. Its long, low profile and overhanging eaves recall Wright's earlier Prairie style houses, while it incorporates other features, such as concrete block construction, board and batten wood cladding, and heated concrete floor, that Wright used in his later "Usonian" homes, which were designed for economy and low maintenance. At 4,200 square feet, however, the Adelman residence is larger than the Usonian homes and it incorporates high-end features not generally found in them, such as an enclosed garage, maid's quarters, partial basement and poured concrete foundation. The Adelman house is the largest and most complex of the concrete block houses Wright designed in Wisconsin.⁶ Among its most distinctive features are the elongated plan, corbeled concrete block walls, cedar shake roof, exposed rafter ceilings, and cypress board-and-batten cladding.

The Village of Fox Point:

The Village of Fox Point is in the northeast part of Milwaukee County, directly north of Whitefish Bay on the western shore of Lake Michigan. An area of bluffs and ravines, it was first settled by Dutch farmers in the 1840s. Subsequently, however, the major occupants were summer residents. Fox Point was part of Milwaukee Township until it incorporated in 1926. In 1930, the 1.8 square mile village had only 464 residents. It grew very slowly until after World War II, due in part to stringent zoning and a strong preference for single family residences. After World War II, the postwar building boom and annexation of another square mile caused the population to grow rapidly. Between 1946 and 1950 the

⁶ Richard Perrin, *The Architecture of Wisconsin* (Madison: The State Historical Society of Wisconsin, 1967), p. 157.

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population increased from 1,827 to 2,549, and by 1953 it was reported that the Village was 70% built. Nevertheless, Fox Point remains a quintessential North Shore residential suburb dominated by single family houses on substantial lots.⁷

Frank Lloyd Wright:

Frank Lloyd Wright (1869-1959) is widely regarded as America's greatest architect. His work spans more than seventy years and includes designs for more than a thousand buildings, of which more than 400 were actually built.⁸ His works are among the most important American buildings of the twentieth century. More than a third of them are on the National Register of Historic Places and seventeen are National Historic Landmarks.

Born in Richland Center, Wisconsin in 1867, Wright studied civil engineering for a short time at the University of Wisconsin, and then moved to Chicago, where he found work first with the Shingle Style architect Joseph Lyman Silsbee, and then with the architectural firm of Louis Sullivan. Wright left Sullivan's employ after six years but remained a lifelong admirer. Wright then established his own firm in Oak Park, Illinois, where he lived. In 1911, he began construction of a home on his family's ancestral farmland near Spring Green, Wisconsin. He called it "Taliesin," and it became his home, office, workshop, and design laboratory. After fires nearly destroyed it, Wright rebuilt Taliesin twice, and he was continually changing and adding to it throughout his life.

Wright's early work was in the Arts and Crafts style. As an independent architect, he perfected the so-called "Prairie" style house – a low, spreading structure with low-pitched hip or gable roofs and widely overhanging eaves, and a central portion that was higher than the projecting wings. Often, a large, plain rectangular chimney penetrated the roof. Wright broke down the boundaries between outdoors and indoors with exterior walls that were mainly arrangements of doors and windows. Windows were usually casements, arranged in horizontal bands and sometimes continuing around a corner. Porches, walls and terraces extended from the main structure, emphasizing its horizontal appearance and connecting it to the outdoors. Inside, rooms flowed into each other in an "open plan." Skylights and

⁷ Ralph M. Aderman, ed., *Trading Post to Metropolis: Milwaukee County's First 150 Years* (Milwaukee: Milwaukee County Historical Society), 1987, p. 51; *Fox Point – A Planned Village: It's [sic] heritage and Development 1843-1976* (Fox Point, WI: Bicentennial Committee and Village Board, 1978), p. 32.

⁸ William Allin Storrer, *The Architecture of Frank Lloyd Wright: A Complete Catalog, Second Edition* (Boston: MIT Press, 1982).

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clerestories flooded rooms with light. The Prairie style was prefigured in houses Wright designed before 1900, and peaked in the first decade of the twentieth century.

Wright's commissions were sporadic in the 1920s, but his career soared in the mid 1930s and continued unabated until his death. In 1935, Wright designed his most famous house, "Fallingwater," which was built over a waterfall on Bear Run in western Pennsylvania for department store magnate Edgar Kaufmann. The same year, Wright was commissioned to design the administration building for the S.C. Johnson Wax Company in Racine. The building, a concrete structure with rounded corners and bands of glass tubing in lieu of windows, was regarded as extremely advanced. Soon after, Wright designed a home for Herbert Johnson, near Wind Point, north of Racine. The house, called "Wingspread," consisted of a high central living room unit with four independent wings extending out from it. Wright identified the house as "common prairie type of earlier years" and the "last of the prairie houses,"⁹ but it also anticipated future developments in its use of cypress planks and heated concrete floor.

At the same time he was designing monumental structures like the Johnson Wax Company Administration Building, Wright was concerned with the problem of producing practical yet artistic homes for ordinary families. He developed a concept he called the "Usonian" (United Statesian) house as a simplified form of the Prairie house that could be built at moderate cost. The first Herbert Jacobs House in Madison, Wisconsin (1937) became a prototype for numerous small homes around the country. Some of the typical features of Usonian houses included an open plan, use of a geometric planning grid, board and batten wood sandwich walls, substitution of a carport for a garage, elimination of the basement, and a concrete pad laid over heating pipes embedded in a layer of gravel fill. Even more than in Wright's Prairie homes, solid walls dissolved into windows on nature, while carefully preserving privacy from the street.

Following a lean period from 1942 -1944, when wartime restrictions on building materials brought non-government sponsored building to a virtual halt, Wright received a number of important commissions that comprised some of his finest achievements. Already in his 70s, Wright's creativity was undiminished. Major post-war commissions included the Solomon R. Guggenheim Museum, the Johnson Tower, a Hollywood resort hotel for Huntington Hartford, a civic center and twin cantilevered bridges in Pittsburgh, and a self service parking garage for Edgar Kaufmann.

Despite these large projects, the majority of Wright's work was still in the area of moderate cost

⁹ Perrin, p. 154.

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dwellings for families across the U.S. During the eight years from 1942-1950, Wright designed 139 residences, of which 59 were constructed. His residential designs included a continued progression of Usonian houses of modest cost, interspersed with a number of outstanding designs for larger residences, many of which incorporated Usonian principles. Wright's disciple, Bruce Pfeiffer, wrote, "He told us over and over again that it was always easy for the architect to design the big job, the expensive one, without limitation of budget. But the real test of the architect's skill and talent was the design of something small, inexpensive and still beautiful."¹⁰

Wright outlined the principles behind his "Usonian" homes and other moderate cost dwellings in *The Natural House*: "The house of moderate cost is not only America's major architectural problem but the problem most difficult for her major architects," he declared.¹¹ Above all, Wright believed a house must possess *integrity*, by which he meant the same kind of honesty and absence of pretension that characterizes integrity in an individual.¹² The Usonian house aimed

... to be a *natural* performance, one that is integral to site; integral to environment; integral to the life of the inhabitants. A house integral with the nature of materials – wherein glass is used as glass, stone as stone, wood as wood – and all the elements of environment go into and throughout the house. Into this new integrity, once there, those who live in it will take root and grow.¹³

Specifically, Wright identified a number of features important to his concept of a "natural" house, including a comfortable human scale, a suitable site, open plan, abundant natural light, artificial lighting concealed in interior decks and recesses, "gravity" heat from pipes embedded in the concrete floor, an ample fireplace, and integral furnishings. He railed against attics as so much wasted space and condemned basements as positively unwholesome. He also described in detail his system of concrete block construction.

Over the seven decades of his career, Frank Lloyd Wright worked in several superficially different styles, but his architecture remained surprisingly consistent in its unifying principles. Among these

¹⁰ Futagawa, p. x

¹¹ Wright, p. 79.

¹² Wright, p. 129.

¹³ Wright, pp. 134-135.

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were Wright's deep respect for the integrity of materials. He believed that each building material, whether natural (stone, brick and wood) or man-made (concrete, steel, sheet metal and glass) should be used in a manner appropriate to its inherent nature. At the same time, however, Wright did not hesitate to embellish or use materials in novel ways. In fact, the creative use of ordinary building materials is one of the hallmarks of Wright's work.

Frank Lloyd Wright referred to his architecture as "organic." By this he meant that his buildings were appropriate to their time, setting, and people. He designed his structures for a particular landscape setting, and he scaled even the most monumental of his buildings to human proportions. In his effort to accommodate the needs of his clients, Wright designed total environments, ranging from landscaping to interior furnishings and accoutrements. His houses are the product of dialogue between client and architect, and Wright's clients became singularly integrated into the fabric of the houses he designed for them.

Frank Lloyd Wright and the Adelman Family¹⁴:

Albert ("Ollie") Adelman, the eldest son of Russian Jewish immigrants, was born in Milwaukee, Wisconsin in 1915. His father, Benjamin Adelman, founded a successful laundry business in Milwaukee. When Ollie was still in grade school the family moved from their Sherman Boulevard duplex to a grand Lannon stone home in the North Shore suburb of Shorewood. Ollie graduated from Shorewood High School and went on to attend Northwestern University, where he studied communications. An outstanding athlete, Ollie was an All-American football player and won the Big Ten Tennis Championship in his senior year. After graduation, he returned to Milwaukee and went to work in his father's laundry business. In 1938, he married Edie Margoles, whom he had met at Northwestern. Their first son, Lynn, was born in 1939. Sons Gary and Craig arrived in 1941 and 1944.

After World War II, the laundry business was booming and the Adelman family was also growing. The family needed more space than its rented Shorewood duplex could provide. Ollie Adelman found an attractive lot in the suburb of Fox Point, fifteen minutes north of Shorewood, and with help from his

¹⁴ Information in this section is from Albert Adelman, *All Things Are Possible* (Milwaukee: Wildcat Publications, 2004); Nancy Curtis, "Life in a Landmark" *The Milwaukee Journal* 29 Aug. 1993, pp. F1, F9; Judith, McBrien, "Albert and Edith Adelman House: a Study of Simple Stewardship" *Bulletin: The Quarterly Newsletter of the Frank Lloyd Wright Building Conservancy*, Fall 2002, pp. 9-11; Paul Salsini, "The Wisconsin Legacy of Frank Lloyd Wright," *The Milwaukee Journal*, Dec. 10, 1967, Sunday Picture Journal section, pp. 4-32; Judy Wood, "Life in a Legacy" *Northshore Lifestyle*, June 2003, pp. 33-41; and from personal interviews.

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parents and a banker friend, managed to put together the \$6500 he needed to purchase the property. He and Edith began considering choices for an architect. Adelman knew of some local designers, but he wanted something more distinctive than they could offer.

One Friday night in December 1946, while Ollie Adelman's family was having their traditional Sabbath dinner at his parents' home, Ollie picked up an issue of *Life* magazine with a photo spread about Frank Lloyd Wright and Taliesin. He asked his wife how she would like to live in a home designed by the world's greatest architect, Frank Lloyd Wright. "Wouldn't that be wonderful, she replied, but why are you joking with me?"

The following Sunday morning, with two feet of snow on the ground and the temperature at five degrees below zero, Ollie Adelman drove out to Spring Green and rang the doorbell at Taliesin. The housemaid who answered told him that Wright was tied up with visitors from Japan. Never one to be deterred, Adelman told the maid that he had just driven more than two hours in the bitter cold, and that he desperately needed a house, as well as a new plant for his laundry business. He assured her that his visit would take no more than fifteen minutes and said he was prepared to wait. After leaving him to stand in the cold for ten minutes, the maid returned and told Adelman that Mr. Wright would see him in half an hour. Ollie sat in his car with the heater running until the maid ushered him into Taliesin nearly an hour later. Adelman describes the meeting that followed as the beginning of a friendship that lasted for the next thirteen years until Wright's death in 1959. Wright showed Adelman into his workroom/library, where Ollie first touched briefly on the laundry building, then showed Wright photographs of his three acre property in Fox Point with a ravine at the west end. He also discussed with Wright the notes he and his wife had made concerning their family's needs. Wright accepted Ollie's invitation to come to Milwaukee to inspect the lot and committed himself to designing a house for the Adelman family.

About a week later, Wright and his son-in-law, Wes Peters, met Ollie at the property in Fox Point. As Wright was preparing to leave, Ollie told him that his budget for the house was \$75,000. Wright informed him of his ten percent fee and drove off. About a month later, Wright summoned Adelman and his wife to Taliesin to go over the plans. The drawings called for a 5,200 square foot brick dream home built out over the ravine. Ollie solicited bids from two construction companies, both of which came in at about \$325,000. He went back to Wright, who agreed to re-do the plans. When the revised plans came, the estimate from a third large contractor was \$200,000 -- still beyond the Adelmans' reach.

Ollie was ready to sell the lot and look elsewhere for a house, but about two weeks later, on their way

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home from a business convention in San Francisco, he and Edith visited Ollie's parents, who were spending their winter vacation at the Wright-designed Arizona Biltmore Hotel in Phoenix. As Ollie sat reading a book poolside, he looked up and saw Frank Lloyd Wright standing in front of him. "Hello, Ollie," the architect said, smiling. Unfolding a single piece of tissue paper with a crayon sketch of a proposed home, he continued, "Here is a camp for you, your wife, and your three sons. This should meet your budget." He instructed Adelman to find a small artisan-contractor to build the house and give him a call.

Back in Milwaukee, Adelman learned from friends of a small carpenter-contractor named Claude Debbink. Debbink appeared interested in the project, but wanted to see a set of plans first. A telephone call to Wright resulted in blueprints, and after scrutinizing them, Debbink said he thought he could build the house for close to Adelman's \$75,000 budget.¹⁵

Soon afterwards, Wright's plans were submitted to the Fox Point village planning committee. The committee found two faults, and the great architect was called to explain. Wright's design called for a thirty-foot span between two walls in the living area of the house, with the roof over it to be supported by a single four-inch wide angle iron. The committee did not think this would be sufficient to support the roof when covered by a heavy snow. The second problem was that the plans called for the house to be built on a forty-inch deep "dry" gravel foundation. The committee believed the constant vibrations from a railway train that ran three-quarters of a mile from the house would cause movement in the dry foundation and undermine the walls of the house. The committee requested that a "wet" poured concrete foundation be used instead of loose gravel. Wright convinced the committee that the angle iron would indeed be sufficient to support the roof, and then compromised by agreeing to the use of concrete in the foundation. The committee accepted the trade-off.

Wright's third design for the Adelman house called for concrete block walls as an economy measure. In order to create interest out of such a commonplace material, Wright had the blocks tinted and laid so

¹⁵ Claude John Debbink (1901-1962) was the son of Dirk John Debbink (1861-1936), a Milwaukee carpenter-contractor born in Winterswijk, Netherlands, who was known for his fine craftsmanship. John Debbink built a number of the grand houses erected on Milwaukee's East Side during the first quarter of the twentieth century, including the L.R. Smith House (now Villa Terrace), the Charles Allis House, and the McIntosh House (now the Wisconsin Conservatory of Music). Claude Debbink had learned carpentry from his father. After World War II, he went into the homebuilding business and built a number of homes in the North Shore area, especially in Fox Point and River Hills. He employed perhaps a dozen men, and had a group of other tradesmen, such as electricians and masons, that he customarily worked with. In the mid 1950s, he moved to Oconomowoc. In 1957 he and his son, John Peter ("Pete") Debbink, founded Metal Structures, Inc., specializing in farm and industrial buildings. Claude Debbink was killed in a tragic accident in 1962.

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that every other course projected an inch or so beyond the one below. The house's interior surfaces were to be cypress, tinted concrete block, and glass. Wright's customary attention to detail invested the modest house built of everyday materials with an air of unusual refinement: corner window glass was mitered to meet in a transparent seam; and all of the doors were hung on full-length piano-type hinges.

Frank Lloyd Wright visited the house frequently during the eighteen month long construction process.¹⁶ The work was supervised on a regular basis by Wright's chief engineer, Mendel Glickman, and by his son in law, Wes Peters.

Furniture for the Adelman home was approved by Wright and supplied by the Milwaukee firm of Niedecken, Walbridge & Jacobson, successor to the Niedecken-Walbridge Company.¹⁷

In September 1948 the Adelmans moved in, and shortly afterwards Wright came for his final inspection. While touring the house, he suddenly demanded to see the plans. Noting that the doors had been made with birch veneer instead of cypress, he ordered Ollie Adelman to summon the contractor immediately. When Claude Debbink arrived, Wright pointed out the error. Debbink willingly agreed to remove the doors and replace all the veneers, except those in the kitchen, with cypress. As Wright departed that day, he told Mr. Adelman, "Ollie, someday you will grow up to this house."

From the time it was built, the Adelman House has attracted the attention of Wright aficionados. Not long after the Adelmans moved in, Edgar Kaufmann, Jr., son of the Pittsburgh department store magnate who had commissioned Fallingwater, was touring the Midwest with a friend, viewing Wright's work. Without warning they dropped in at the Adelmans' new Fox Point house. This was the beginning of numerous requests the Adelmans have received over the years to view the home.

A 1951 *Architectural Forum* article about the Adelman house praised the recent addition to Frank Lloyd Wright's oeuvre. The article took special note of the fine board-and-batten wood joinery and the unusual use of partially exposed rafters in the ceiling, "giving a sense of structure without the heaviness of the full rafter and also providing for roof insulation":

¹⁶ The Adelmans' recollection is that Wright visited approximately every one to three months. After he completed his inspection, they would often go out to lunch together.

¹⁷ The Niedecken-Walbridge Company was founded in 1907 by Wright collaborator George Mann Niedecken and his brother in law, John Walbridge. Robert L. Jacobson joined the firm in 1938. Niedecken died on November 3, 1945.

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The complete woodwork interior is beautifully done and the effect of the whole house is one of dignity outside, elegance within and repose for the young couple who own it. NOTE: Here is evidence that the hand which developed the "nature of materials" at the beginning of the century has gained rather than lost its skill. Here also is evidence that sensitivity to form and texture need not be confined to such "natural" materials as wood and stone, but can bring exceeding grace to a synthetic material often crudely used.¹⁸

Since then, the Adelman House has been featured in a number of books and several articles on Frank Lloyd Wright's architecture¹⁹, and it was declared a Milwaukee County Landmark in 1977.

Frank Lloyd Wright also designed a new commercial laundry for the Adelman family. The futuristic plant was to be a large oval structure, with much of the inner and outer walls made of glass. A driveway cut through the center of the building, where customers could view the entire inner workings of the plant as they drove through to deposit their laundry or dry cleaning at the drop-off window. Because of changing economic conditions, the plant was never built and the Adelmans purchased two other laundry plants instead, but the plans and a framed colored pencil rendering are in the Prairie Archives collection of the Milwaukee Art Museum.

In February of 1950, while his parents were wintering at the Biltmore Hotel in Phoenix, Ollie Adelman flew out and purchased a half-acre piece of property adjacent to the Arizona Biltmore complex. He called Frank Lloyd Wright and invited him to the Biltmore for lunch, where he approached Wright to design a small winter home for his parents. Coincidentally, Wright had just been commissioned to design a small home on the same street for another client. The two houses that resulted were both what Wright called "Usonian Automatic" homes – small, easily mass-produced, configured with a consistent style, and relatively inexpensive. The Benjamin Adelman House was completed in November of 1951. During and after its construction, Wright often invited the Adelmans to Taliesin West for parties and

¹⁸ "Frank Lloyd Wright: House of Concrete Block in Milwaukee, Wis." *Architectural Forum*, Jan. 1951, p. 89.

¹⁹ See, for example, Iain Thomson, *Frank Lloyd Wright: A Visual Encyclopedia* (San Diego: Thunder Bay Press, 2002), pp. 18-21; Thomas A. Heinz, *The Vision of Frank Lloyd Wright* (Edison, N.J.: Chartwell Books, Inc., 2000), pp. 219-221; Kristin Visser, *Frank Lloyd Wright & the Prairie School in Wisconsin: An Architectural Touring Guide* (Madison: Prairie Oak Press, 1992), pp. 63-64; Thomas A. Heinz, *Frank Lloyd Wright Field Guide, Vol. 1: Upper Great Lakes: Minnesota, Wisconsin, Michigan* (London: Academy Editions, 1996), p. 78; Marie Clayton, *Frank Lloyd Wright Field Guide: His 100 Greatest Works* (London: Salamander Books, Ltd., 2002), p. 459; Thomas A. Heinz, *Frank Lloyd Wright. Architectural Monographs No 18* (New York: St. Martin's Press, 1992), pp. 112-113; Futagawa, pp. 124-126; Storrer, p. 308; Perrin, pp. 156-157.

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social occasions. The friendship lasted until Wright's death in 1959.

Conclusion:

The Albert and Edith Adelman Residence is a fine example of Frank Lloyd Wright's residential designs of the late 1940s. It incorporates many of the hallmarks of Wright's work, including careful attention to the environmental setting and innovative use of ordinary materials. Some of the specific features, like concrete block walls, radiant heating, board and batten wall cladding, modular design, overhead decking, mitered glass, massive fireplaces, and built-in furniture recur frequently in Wright's homes, while others, such as the partially exposed rafters, are rare.²⁰ Most importantly, the house was tailored to the needs of the Adelman family. While it draws on Wright's familiar vocabulary, it represents a unique architectural solution for a unique site and a unique client.

The Albert and Edith Adelman House is one of several Frank Lloyd Wright buildings in Milwaukee County. The others are the Frederick Bogk House (1916) and the Arthur L. Richards American System Built Homes (1916) in Milwaukee; Annunciation Greek Orthodox Church in Wauwatosa (1956); and the Joseph Mollica House (1956) in Bayside. The Bogk House is Milwaukee's most important Wright building. Constructed during Wright's "Japanese years," while he was working on the Imperial Hotel in Tokyo, this imposing foursquare brick structure contains elements of that period in Wright's development while also retaining some remnants of the "prairie" style.²¹ It became a Milwaukee Landmark in 1968 and was listed on the National Register of Historic Places in 1972. The six American System-Built Homes were built from Wright's American System Ready-cut prefab plans, but he did not supervise their construction. They were listed on the National Register in 1985. The Annunciation Greek Orthodox Church, listed on the National Register in 1974 and designated a Milwaukee County Landmark in 1976, was designed in 1956 but not completed until after Wright's death in 1959. The Joseph Mollica House in Bayside, just north of Fox Point, is the mirror image of Wright's Prefab #1, designed for the Marshall Erdman Company of Madison, Wisconsin. Thus, the Adelman House is Milwaukee County's only custom-designed and personally supervised Frank Lloyd Wright residence dating from the postwar period. It was designated a Milwaukee County Landmark in 1977.

Frank Lloyd Wright worked closely with the Adelmans in the planning and construction of their home,

²⁰ Sergeant, p. 86.

²¹ H. Russell Zimmermann, *The Heritage Guidebook* (Milwaukee: Inland Heritage Corporation, 1976), p. 85.

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visiting often during the building process. Today, the Adelman family is one of an ever-smaller number of clients who still live in the home Wright designed for them. In addition, the Adelmans enjoy the distinction of having commissioned three designs from Frank Lloyd Wright, two of which were actually built. Many authors have noted that Frank Lloyd Wright's clients were devoted to him, and the Adelmans are no exception. The pride and love they feel for their home is evident. Albert Adelman told a reporter for *Milwaukee Northshore Lifestyle* magazine in 2003:

After you lived in a home most of your life, it becomes a part of you. This is a comfortable house and after all these years you don't always think of it. But sometimes I just catch myself thinking that I am living in a work of art. This home is an example of the highest achievement in architecture. Even after all these years, I am still in awe of him.²²

As Wright predicted, the Adelmans have "grown up to" their home. The house served them well through the raising of their three young sons, and they have come to enjoy it in their later years as a peaceful retreat where everything they need is within easy reach. The house is in pristine condition and its power to convey Frank Lloyd Wright's artistic genius is undiminished after 57 years.

End of Statement of Significance

²² Wood, p. 41.

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Albert and Edith Adelman House; furniture drawings.

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_____ End of References

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____ Insert Boundary Descriptions

Verbal Boundary Description:

Part of Government Lot 2
Described in Vol. 2124 of Deeds on page 281
NW ¼ Sec. 21-8-22

Boundary Justification:

The boundaries include the house and lot historically associated with the Albert and Edith Adelman House.

____ End of Boundary Descriptions

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Section photos Page 1

Adelman, Albert and Edith, House
Fox Point, Milwaukee County, Wisconsin

Insert Photo Descriptions

For all photographs:

- 1) Adelman, Albert and Edith, House
- 2) Fox Point, Milwaukee County, WI
- 3) Susan G. Mikoś
- 4) May 2005
- 5) Wisconsin Historical Society

Photo 1

- 6) Southeast elevation. Facing northwest.
- 7) 1 of 10

Photo 2

- 6) Southeast elevation (right), southwest corner (center) and covered walkway (left). Facing northeast.
- 7) 2 of 10

Photo 3

- 6) Northwest elevation. Facing southeast.
- 7) 3 of 10

Photo 4

- 6) Northwest elevation of center zone with main entrance. Facing southwest.
- 7) 4 of 10

Photo 5

- 6) Northwest elevation (left); covered walkway and garage (right). Facing west.
- 7) 5 of 10

Photo 6

- 6) Southwest corner of garage(left); northwest façade of covered walkway; northwest façade of house in background. Facing southeast.
- 7) 6 of 10

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Adelman, Albert and Edith, House
Fox Point, Milwaukee County, Wisconsin

Section photos Page 2

Photo 7

- 6) View of living room with fireplace (center) and entrance to gallery (left). Facing west.
- 7) 7 of 10

Photo 8

- 6) View of living room showing screen and entertainment system, decking and ceiling overhead, angle iron supporting ridgepole; court in background. Facing northwest.
- 7) 8 of 10

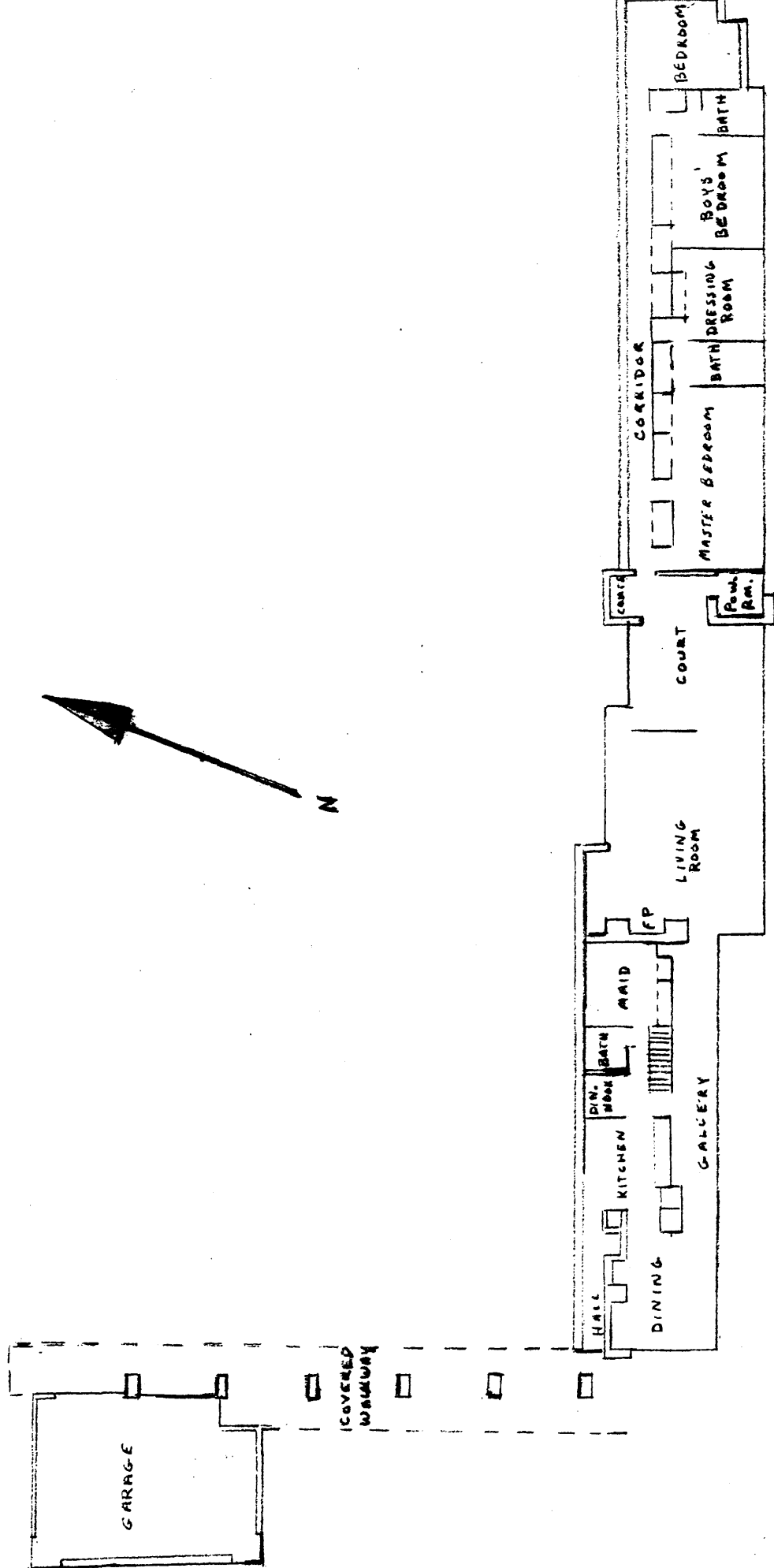
Photo 9

- 6) Hallway in bedroom wing. Facing northeast.
- 7) 9 of 10

Photo 10

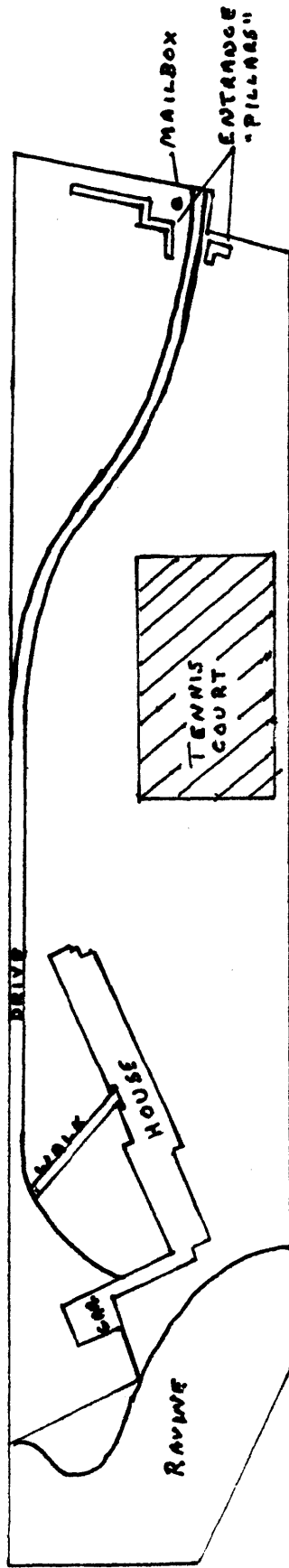
- 6) Dining room showing portion of window and seat (left), built-in china cabinet(center) and fireplace (right). Facing northwest.
- 7) 10 of 10

____ End of Photo Descriptions



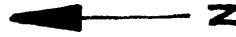
ALBERT AND EDITH ADELMAN HOUSE
 7111 N BARNETT LANE
 FOX POINT, MILWAUKEE COUNTY
 WISCONSIN
 (FLOOR PLAN SKETCH)




0 5' 10' (approximate)



ALBERT AND EDITH ADELMAN HOUSE
 7111 N BARNETT LANE
 FOX POINT, MILWAUKEE COUNTY
 WISCONSIN

SITE PLAN
 (NOT TO SCALE)



-  Contributing
-  Non-Contributing
-  boundary