

S I T E B I B L I O G R A P H Y

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S I T E I N T R O

I L L U S T R A T I O N S

1. Frank Lloyd Wright at Taliesin.
© 2003 Frank Lloyd Wright Foundation. The publicity rights to the name and likeness of Frank Lloyd Wright belong to the Frank Lloyd Wright Foundation, Taliesin West, Scottsdale, Arizona. Frank Lloyd Wright is a registered trademark of the Frank Lloyd Wright Foundation.
- 2-5. Taliesin East (1911), Tomek House (1904), Robie House (1906) and Gale House (1904).
Photos by John Moes, 2001.
5. Chapman Young House (1937), C. F. Hegner Architect.

6. Ford House (1939), Walter Gropius and Marcel Breuer.
7. Frank Lloyd Wright at Taliesin.
© 2003 Frank Lloyd Wright Foundation. The publicity rights to the name and likeness of Frank Lloyd Wright belong to the Frank Lloyd Wright Foundation, Taliesin West, Scottsdale, Arizona. Frank Lloyd Wright is a registered trademark of the Frank Lloyd Wright Foundation.
8. Nancy Willey.
From the photo album of Nancy Willey, collection of Jane and Russel Burris.
9. Portrait of Frank Lloyd Wright.
© 2003 Frank Lloyd Wright Foundation. The publicity rights to the name and likeness of Frank Lloyd Wright belong to the Frank Lloyd Wright Foundation, Taliesin West, Scottsdale, Arizona. Frank Lloyd Wright is a registered trademark of the Frank Lloyd Wright Foundation.
- 10-11. Willey House entry steps and hilltop perch.
Photos by John Moes, 2002.
12. Dining area
Photo by McQuilken de Grange, 1936. From the photo album of Nancy Willey, collection of Jane and Russel Burris.



13-14. Terrace from the east. Lawn from the southeast.
Photos by John Moes, 2002.

15. Garden wall looking south.
Photo courtesy of Team Willey.

T E X T

1. "Every great architect is—necessarily—a great poet. He must be a great original interpreter of his time, his day, his age."

Frank Lloyd Wright, London Lectures of 1939. Vincent Scully, *Frank Lloyd Wright: Masters of World Architecture* (New York: George Braziller, 1960), p 177.

2. "Lo! On the Horizon a Customer Appeareth. By God, He Shall not Perish on this Earth."

Alvin Rosenbaum, *Usonia, Frank Lloyd Wright's Design for America*: (Washington D.C.: The Preservation Press, 1993), p 106.

3. Letter from Nancy Willey to Frank Lloyd Wright:

June 27, 1932

Dear Mr. Wright:

I have just finished your book (the Autobiography). I enjoyed it tremendously from cover to cover. It is one of those books that makes ideas grow; one is always grateful for that. I want to build a house in Minneapolis for about eight thousand dollars. What do you think are the chances of my being able to have a —"creation of art"?...

...I have little hope you would take on anything so trivial, that was also not near you, but perhaps the description of the lot will interest you enough to deserve a helpful suggestion or two—the name of an architect you respect in Minneapolis.

Sincerely yours,
Mrs. Nancy Willey

Letter from University of Minnesota Archives.

4. Letter from Frank Lloyd Wright to Nancy Willey:

July 5, 1932

My dear Mrs. Willey:

Nothing is trivial because it is not "big." And if I can be of any service to you neither the distance nor the "smallness" of the proposed home would prevent me from giving you what help an architect could give you.

Sincerely yours,
Frank Lloyd Wright

Mrs. Nancy Willey

Letter from University of Minnesota Archives.

5. Regarding Wright versus the architects of the International Style: "Frank Lloyd Wright's work, as I see it, is an attempt to apply logic of the machine to humane building. His architectural conceptions are far removed from the conservative architects who will not carry modern processes to their inevitable conclusions; they are equally removed for the notions advocated by architects like Le Corbusier who are not essentially concerned with humane building, and would be quite pleased to to remodel our whole environment in accordance with the narrow physical processes that are served in the factory."

Lewis Mumford, *The Social Background of Frank Lloyd Wright: The Wendingen Edition*: (New York: Bramhall House, 1965 Edition), p 71.

H O M E P A G E

A B O U T T H E L O G O

I L L U S T R A T I O N

1. Fireplace crane.

Photo by McQuilken de Grange, July 1936. From the photo album of Nancy Willey, collection of Jane and Russel Burris.



SECRET POEM

ILLUSTRATION

1. This illustration pays homage to "Book 4: Freedom" title page in Wright's *An Autobiography*, and the similarity of Taliesin's and The Willey House's hillside perch. Artwork by John Moes.

Frank Lloyd Wright, *An Autobiography* (New York: Barnes and Noble Books, 1998), Book Four title page.

TEXT

1. "O to realize space!
The plenteousness of all, that there are not bounds,
To emerge and be of the sky, of the sun and moon and
flying clouds, as one with them."

Walt Whitman, "Leaves of Grass," *The Complete Poems*, ed. Francis Murphy (Middlesex: Penguin Books, 1986), p 211.

HISTORY

INTRO QUOTE

"...look upon these buildings...here as engaging in an adventure. The greatest most important of all adventures: an adventure in the realm of the human spirit, searching for a greater harmony, a greater truth of being, and with it comes, God knows, a more blessed richer life."

Frank Lloyd Wright, *Truth Against The World*, Patrick Meehan, Ed. (Washington D.C.: Preservation Press, 1992), p 159.

TIMELINE

TEXT

1. Timeline.

John Clouse and Chuck Olsen, *The Willey House Foundation* (defunct), 2001.

2. Timeline.

<http://www.hamline.edu/depts/art/ArtH/art545/timeline.html>

ARCHIVE

ILLUSTRATION

1. House viewed from the northwest.

From the photo album of Nancy Willey, collection of Jane and Russel Burris.

ARCHIVE/HOUSE HISTORY

TEXT

1. "If the Willey House was the prototype for the Usonian House, the Willeys were the prototypical clients....As clients, he and his wife, Nancy, were the first of a series of forward-looking, middle class academics and journalists that would include the Jacobses, the Lewises, the Popes, the Hannas, the Lusks, the Bairds, the Rosenbaums and Alma Goetsch and Katerine Winkler. They constituted a very different and more varied type from the upper middle class and wealthy group of businessmen and women who generally hired Wright in the years prior to the crash."

Neil Levine, *The Architecture of Frank Lloyd Wright* (Princeton, N.J.: Princeton University Press, 1996), p 224.

2. Letter from University of Minnesota Archives.

ARCHIVE/BIBLIOGRAPHIES

ILLUSTRATION

1. Malcolm and Nancy Willey.

From the photo album of Nancy Willey, collection of Jane and Russel Burris.



T E X T

1,2. Neil Levine, *The Architecture of Frank Lloyd Wright* (Princeton, N.J.: Princeton University Press, 1996), p 224.

A R C H I V E / P H O T O A L B U M

I L L U S T R A T I O N S

1. Nancy Willey.
From the photo album of Nancy Willey, collection of Jane and Russel Burris.
2. Malcolm Willey and Charlie.
From the photo album of Nancy Willey, collection of Jane and Russel Burris.
3. Alfred C. Dahleen.
From the photo album of Nancy Willey, collection of Jane and Russel Burris.
4. Nels Blenoff.
From the photo album of Nancy Willey, collection of Jane and Russel Burris.
5. South side of house under construction.
From the photo album of Nancy Willey, collection of Jane and Russel Burris.
6. Christmas 1936.
From the photo album of Nancy Willey, collection of Jane and Russel Burris.

R E C O L L E C T I O N S

I L L U S T R A T I O N

1. Winter scene.
From the photo album of Nancy Willey, collection of Jane and Russel Burris.

R E S T O R A T I O N

I N T R O Q U O T E

"It is well constructed for a life of several centuries if the shingles are renewed in twenty-five years or tile is substituted. Perhaps this northern house comes as near to being a permanent human shelter as any family of this transitory period is entitled to expect."

Frank Lloyd Wright, *The Natural House* (New York: Horizon Press, 1954), p 59.

R E S T O R A T I O N P L A N

I L L U S T R A T I O N S

All photos by Steve Sikora, 2002.

T O U R

I N T R O Q U O T E

"...I began to see a building primarily not as a cave but as broad shelter in the open, related to vista, vista without and vista within."

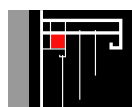
Frank Lloyd Wright, *The Natural House* (New York: Horizon Press, 1954), p 16.

M A S S I N G M O D E L

T E X T

1. (Stage 3). "The plan protects the Willeys from the neighbors, sequesters a small garden, and realizes the view to the utmost under good substantial shelter."

Frank Lloyd Wright, *The Natural House* (New York: Horizon Press, 1954), p 59.



2. (Stage 4). "I found this would keep all to scale, ensure consistent proportion throughout the edifice... which thus became—like tapestry— a consistent fabric woven of interdependent, related units, however various."

Frank Lloyd Wright, *A Testament* (New York: Horizon Press, 1957).

3. (Stage 7). "Thus, when a house combines strong prospect signals, inside and out, with strong prospect signals, inside and out, it may be argued that it provides conditions that human beings are preconditioned by nature to select as pleasurable in their inhabitations."

Grant Hildebrand, *The Wright Space: Pattern & Meaning in Frank Lloyd Wright's Homes* (Seattle: University of Washington Press, 1991), p 32.

4. (Stage 16). "A building should appear to grow easily from its site and be shaped to harmonize with its surroundings if nature is manifest there, and if not, try to make it as quiet, substantial, and organic as she would have done were the opportunity hers."

Frank Lloyd Wright, "In the Cause of Architecture," *Architectural Record*, XXIII (March, 1908), p 155-221.

5. (Stage 16) "The house literally depends upon the garden wall as it forms a kind of lean-to recalling the primordial "northern house" Viollet-le-Duc illustrated in his *Habitations of Man in All Ages*."

Neil Levine, *The Architecture of Frank Lloyd Wright* (Princeton, N.J.: Princeton University Press, 1996), p 222.

6. (Stage 17). "Everything has a related articulation in relation to the whole and all belongs together; look well together because all together are speaking the same language."

Frank Lloyd Wright, *The Natural House* (New York: Horizon Press, 1954), p 181.

V I R T U A L T O U R

I L L U S T R A T I O N S

1. "The Northwest approach...."

Photo by McQuilken de Grange, July 1936. From the photo album of Nancy Willey, collection of Jane and Russel Burris.

2. "After passing the driveway...."

Photo by McQuilken de Grange, July 1936. From the photo album of Nancy Willey, collection of Jane and Russel Burris.

3. "Ascending the steps...."

Photo by John Moes, 2002.

4. "Upon reaching the top...."

Photo by McQuilken de Grange, July 1936. From the photo album of Nancy Willey, collection of Jane and Russel Burris.

5. "Straight ahead...."

Photo by John Moes, 2002.

6. "Once inside...."

Photo by John Moes, 2002.

7. "From the front door...."

Photo by McQuilken de Grange, July 1936. From the photo album of Nancy Willey, collection of Jane and Russel Burris.

8. "From the space beyond...."

Photo by McQuilken de Grange, July 1936. From the photo album of Nancy Willey, collection of Jane and Russel Burris.

9. "Peering out of...."

From the photo album of Nancy Willey, collection of Jane and Russel Burris.

10. "Turning 180 degrees...."

From the photo album of Nancy Willey, collection of Jane and Russel Burris.

11. "To the left of the fireplace...."

Photo by Michael Kopp, 1950-60.



12. "To the left of the fireplace...."
Photo by University of Minnesota Photo Laboratory, 1956.

13. "From the northeast corner...."
Photo by Michael Kopp, 1950-60.

14. "Walking through...."
Photo by McQuilken de Grange, July 1936. From the photo album of Nancy Willey, collection of Jane and Russel Burris.

15. "The last door...."
Photo by McQuilken de Grange, July 1936. From the photo album of Nancy Willey, collection of Jane and Russel Burris.

16. "Continuing down the corridor...."
Photo by Steve Sikora, 2002.

17. "At the end of the corridor...."
Photo by McQuilken de Grange, July 1936. From the photo album of Nancy Willey, collection of Jane and Russel Burris.

18. "Strolling out...."
Photo by John Moes, 2002.

19. "Extending south...."
Photo by McQuilken de Grange, July 1936. From the photo album of Nancy Willey, collection of Jane and Russel Burris.

20. Panorama from east.
Photo by John Moes, 2002.

21. Panorama from west.
Photo by McQuilken de Grange, July 1936. From the photo album of Nancy Willey, collection of Jane and Russel Burris.

DETAILS AND FURNISHINGS

ILLUSTRATIONS

1-5. Photos by Steve Sikora, 2002.

6. Photo by John Moes, 2002.

7-10. Photos by Steve Sikora, 2002.

11. Dining area furniture.
From photo album of Nancy Willey, collection of Jane and Russel Burris.

12. Photo by John Moes, 2002.

TEXT

1. "Wright proposed a working relationship with nature—'a more intimate relationship with out-door environment.' Therefore, he increased the number of windows, using only casements that swung out in a gesture of embrace and, under overhanging eaves, could remain open even in the rain."

Robert C. Twombly, *Frank Lloyd Wright: An Interpretive Biography* (New York: Harper and Row, 1973), p.71.

RESOURCES

INTRO QUOTE

"We instinctively feel the good, true and beautiful to be essentially one in the last analysis. within us there is a divine principle of growth to some end; accordingly we select as good whatever is in harmony with this law."

Frank Lloyd Wright, *Drawing and Plans of Frank Lloyd Wright: The Early period (1893-1909)* (New York: Dover Publications, 1983), p 1.

LINKS

ILLUSTRATION

1. Photo of oaks branching out over the garden wall.
Photo by John Moes, 2002. 