

United States Department of Interior  
National Park Service



787

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 Wright, Duey & Julia House  
other names/site number N/A

2. Location

street & number 904 Grand Avenue N/A not for publication  
city or town Wausau N/A vicinity  
state Wisconsin code WI county Marathon code 73 zip code 54403

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.)

Alvin Z. Wal  
Signature of certifying official/Title  
Deputy State Historic Preservation Officer WI

5/19/99  
Date

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

Wright, Duey & Julia House

Marathon

Wisconsin

Name of Property

County and State

**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:)

*Patrick Andrews*

*7/16/99*

Signature of the Keeper

Date of Action

**5. Classification**

**Ownership of Property**

(check as many boxes as apply)

private

public-local

public-State

public-Federal

**Category of Property**

(Check only one box)

building(s)

district

structure

site

object

**Number of Resources within Property**

(Do not include previously listed resources in the count)

contributing      noncontributing  
1                      0 buildings

   sites

   structures

   objects

1                      0 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)

COMMERCE/Trade Professional

**7. Description**

**Architectural Classification**

(Enter categories from instructions)

Modern Movement

**Materials**

(Enter categories from instructions)

Foundation Concrete

walls Concrete

Shingle

roof Wood

other Wood

**Narrative Description**

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

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Continuation Sheet**

Wright, Duey and Julia, House  
Marathon County, Wisconsin

Section 7 Page 1

The Duey and Julia Wright house, a 1958 Frank Lloyd Wright design, is located at 904 Grand Avenue, one mile south of Wausau's city center. Grand Avenue is also Business Highway 51, a busy four-lane highway, but the noise does not intrude into the house because of the mature trees and the placement of the house. The site is at the edge of a level lot of approximately 1 ½ acres, overlooking, and 80 feet above, the Wisconsin River. The shape of the house and the dramatic placement makes this house an excellent example of Frank Lloyd Wright's genius.

A narrow, unpaved driveway adjacent to the south perimeter of the lot makes a right angle turn to reach the carport. South of the site is a large, brick, 1960s apartment building; to the north is a viaduct, or bridge, over the Wisconsin Central railroad tracks.

The only formal landscaping is found on the east and south elevations. A semi-circular 24" high wall of concrete block extends from the east elevation (with a 17 foot, three inch radius) and contains some plantings, however, many of the plantings need to be replaced and the wall needs to have some blocks replaced. A 36" slanted sidewalk follows the inside of the wall. Along the bedroom wing, south elevation, it has been formally landscaped. A row of mature cedar trees provides a nice windbreak for the north elevation of the house. The plot plan details exact placement, size and type of tree that should be planted. Today, 40 years after the construction of the house, it is difficult to tell if the plot plan was followed. The steep bank of the river is heavily wooded and not accessible.

The 24" high block wall is open on the north end where the inner sidewalk meets the main entrance sidewalk, but on the south end the wall continues up to the wall of the house. It continues with the radius that forms the interior wall of the work space. The wall mimics the roof overhang. This is the only place in the house where the roof is curved.

The house, which faces east, is reached via a sidewalk that is adjacent to the landscaping on the south elevation and begins at the carport. The unusual shape of the house is more or less a modified ell. The circular<sup>1</sup> portion of the house is on the edge of the bluff, taking in a panoramic view of the Wisconsin River, 80 feet below. This section consists of the living room, with a dining area, the work space (kitchen), and library. An extended wing runs east to west and contains the zoned sleeping area with four bedrooms, three baths, and a long narrow gallery that extends from the main hall to the three-stall carport at the terminus. The unusual shape of the house has brought about the speculation that the house is in the shape of a musical note - a quarter note - to fit the couple who lived there.<sup>2</sup> The Wrights owned a local music store.

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<sup>1</sup> John Sergeant, Frank Lloyd Wright's Usonian Houses: The Case for Organic Architecture (New York: Watson-Guption), pp. 82, 83. Wright began using the circle for domestic designs in the second house he designed for the Jacobs in Madison, Wisconsin, in 1942. He had a growing interest in a flowing architecture, free from right angles. He used the reflex circle for both of his sons: David's 1952 ramped spiral; Robert Llewellyn's 1953 house in Bethesda, Maryland. He called this the "Solar Hemicycle."

<sup>2</sup> Ginnie Erdmann, "Frank Lloyd Wright's Wausau Concerto," Green Bay Press Gazette, May 5, 1963, Section B, pp. 1, 3. The legend in Wausau is that the house was built in the shape of a musical note, purposefully, by Mr. Wright. This musical note motif could not be documented. The house is supposed to be a quarter note with the perforated panels representing Beethoven's dominant theme from his Fifth Symphony. Michael Wright stated in a January 17, 1998 interview that his grandparents were never aware of this musical theme until a friend said that it looked like a musical note from an airplane. Julia Wright spoke about this theme and believed it, according to the interview she did for the Green Bay Gazette in 1963.

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Wright, Duey and Julia, House  
Marathon County, Wisconsin

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The cedar-shingled roof is hipped throughout, but pyramidal in the circular section with squared corners, and is intersected by a massive concrete block chimney on the north side of the pyramid. The roof overhang is not uniform; it extends and recedes wherever necessary; that is, it extends over the entryway on the east elevation and over the patio on the north elevation. The overhang on the south and west keeps the sun from shining directly into the house. The underside of the overhang is finished in painted plaster and contains the exterior indirect lighting on the east elevation and in the carport. These lights are the same as the ones inside the house.

The roof overhang on the east and south elevations consists of a series of connecting boxed openings, which Wright refers to as the trellis, on the blueprints. The 20" soffit plus the trellis extends 81" on the east elevation; the 7" soffit plus the trellis extends only 43" on the south elevation. The trellis on the south elevation stops before it reaches the carport. There are eight openings on the east elevation; all measure 42" by 38", except for one that measures 21 1/2" by 38." The south elevation has 16 openings; all measure 42" by 29" except for one that measures 37" by 29."

The fascia is in two sections - the upper section is 11 1/2" wide and is angled 45 degrees and overlaps the lower 4" fascia. Indented tooth-shaped triangles appear every 8" along the lower edge. Decorative pieces of trim in the shape of stylized or elongated diamonds are added every four feet around the entire roof line of the house. These trim pieces are extended on the bottom half, 3" under the overhang.

The unadorned horizontal concrete block adds to the low horizontal look. The blocks used are coffered, not only to reduce the weight, but more importantly they are grooved horizontally and vertically on the edges to allow for steel reinforcing rods. The individual eight inch concrete blocks were locked into the grid with the use of steel rods with grout. After the steel rods were placed into the cylindrical groove, grout was then poured into the joints, locking the construction into a solid mass. Using the blocks like this was a part of Wright's Usonian system of construction, which will be discussed later in this document.<sup>3</sup>

All of the windows throughout the house are casements, except for one, the round window in the work space (kitchen). Perforated panels are found throughout, made of three-quarter inch Philippine mahogany plywood. The two foot by four foot panels are found in the clerestory windows on the north and east elevations and are also used as a room divider between the living room and work space (kitchen). The perforated design more or less is a stylized version of the shape of the house and repeats the circle motif of the living area, the porthole window, and work space wall.

The use of Philippine mahogany throughout the house gives the interior a warm glow. Whether it is in plywood veneer or solid form, it is found on the walls, living room ceiling (all other ceilings are finished in sand finish plaster), doors and furniture, giving the house unification. The doors are all solid and have beautiful brass piano hinges. The only other element found on the interior, besides the wood, is the concrete block, which continues from the exterior.

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<sup>3</sup> Frank Lloyd Wright, The Natural House (New York: Horizon Press, Inc., 1954), pp. 199 - 205.

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Wright, Duey and Julia, House

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Marathon County, Wisconsin

This house differs from most Usonian houses because Mr. Wright allowed the homeowners to have a basement under part of the house, a three-stall carport, plastered ceilings and carpeting. All the above items were things that Wright generally objected to as unnecessary additions.

The heating system originally had hot water pipes sandwiched between two four inch concrete slabs. Wright allowed only a partial basement under the living areas and the heating system in this section is suspended in the basement ceiling. A burst pipe, which created a huge leak in the bedroom wing, caused the owners to change the heating system to forced air in the bedroom wing; there is radiant heating in the rest of the house. The hot air system was installed in the attic crawl space, reached through an opening above the stairway to the basement. In order to find the source of the leak an original shower stall was destroyed. (Furnaces were placed on the north elevation exterior.)<sup>4</sup>

The construction in the bedroom wing features steel beam supports. According to John Sergeant, apprentice Edgar Tafel protested when building the 1940 Schwartz house in Two Rivers, Wisconsin, that there was insufficient structural support. Wright disagreed; Tafel, on his own, substituted steel beams for the timber specified. After 1943, steel was incorporated in an entirely catholic way, concealed when necessary behind woodwork.<sup>5</sup>

**EXTERIOR:**

There are four entrances to the house, but only one is visible from the front elevation. The main entrance, on the east elevation, has a roof extension measuring 8' by 13'4" and an entrance area roughly 7' square. The solid door of Philippine mahogany is seven feet in height and three feet, ten inches wide with sidelights, 73" in height but differing in width; the north light is 15" wide while the south one is 28" wide.

The second entrance, found in the three-stall carport, is similar to the main entrance; however, it is downsized. The door is only two feet, seven inches wide and has no sidelights. The recessed area is four feet square and sets the entrance off from the carport.

The three-stall carport is of concrete block with a poured cement floor. The area measures 18'10" east to west; the west wall is longer than the east by two feet. The east wall is 13'10" north to south and 5'3" deep to allow for the tool closet set into this wall. Double doors are on the east wall for easy access from the interior. A band of the perforated panels is found above the concrete block along the north wall, continuing from the bedroom wing.

Two other entrances are on the north elevation. The entrance at the north end of the main hall is a pair of French doors (with 13" wide side lights) which lead to a cement patio. The patio is covered by a roof extension, 78 1/2" by 61 1/2." A sidewalk, bordering the house, connects the patio to the 44" cement stairway. At the bottom of the stairs is the fourth entrance, a single door of wood with one light and an extruded aluminum storm door.

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<sup>4</sup> Interview with Michael Wright, grandson of Duey and Julia Wright, January 17, 1998

<sup>5</sup> John Sergeant, Frank Lloyd Wright's Usonian Houses: The Case for Organic Architecture ( New York: Watson-Guption), p. 112.

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On the north side of the stairs is a storage area built into the hillside. The building has an overhead, ten-paneled, wooden door which opens on the west elevation. Above the door opening is a parapet roof of cement which runs the width of the garage, 9'6."

There is a six foot high retaining wall which begins north of the garage, jogs once to the west, and continues north for 55', tapering to fit the terrain. This was originally made of cinder block, but it needed to be replaced in the 1970s because it was breaking apart. At that time they used poured concrete for the wall.

**INTERIOR:**

Frank Lloyd Wright never tried to disguise the construction materials used in his houses and this is not an exception. The concrete block of the south elevation continues four feet into the interior of the house at the entrance. Housed in this projection is the powder room, the entrance to the basement and a closet. The south wall extends into the house 6'8" and is four feet deep. This wall is the same width on the exterior and extends out from the house 2 1/2 feet. The south wall contains the double-door closet.

The main hall, north to south, is 24 feet in length, including the entrance area. The width is 7 feet at the narrowest point, while the entrance area is 11 feet wide.

The powder room is 46" by 90" and has a rust-colored tile floor and matching wall tile 47" up the wall. Above the tile is the original wallpaper from the Schumacher's Taliesin Line of Decorative Fabrics and Wallpaper book. (There is a copy of this book in the owner's possession.) The wallpaper pattern is in the shape of 14" square blocks with an overall mottled design with gold highlights and muted green. The original fixtures, a beige square-shaped sink (mounted into a cabinet) and the stool, are still intact.

The west wall of the hall has a two-tiered wooden desk that begins in the living room, wraps around the corner into the hall, and continues 91" to the library entrance. The north end of the hall has the French doors leading to the patio.

**LIVING ROOM/DINING AREA:**

The ceiling height in the entrance hallway is 7'3" and the view from the hallway into the living room is extremely dramatic because of the difference in height of the ceilings,<sup>6</sup> and also because of the enormous circular living room with the continuous band of windows that provides a panoramic view of the Wisconsin River and Rib Mountain. The contrast of the high, open, pyramidal-shaped ceiling adds to the drama.

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<sup>6</sup> John Sergeant, Frank Lloyd Wright's Usonian Houses: The Case for Organic Architecture (New York: Watson-Guption Publications, 1976), p. 156. "The whole key to Wrightian interior space is to dramatize a high ceiling by emphasizing a below standard ceiling line to fool the eye."

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The ceiling is done in board (15") and batten (1") in Philippine mahogany and is surrounded by decking. The decking, as it is called in the blueprint, is the same height as the hallway ceiling and has an 8" band of trim in Philippine mahogany; the underside is finished in plaster and contains the recessed lighting.<sup>7</sup> The circle lights are rimmed in brass.

The windows begin at the fireplace wall (north wall) and run to the southeast section of the living room. All are casement or fixed; each is 50" in height and begins 32" above the floor. The casement windows alternate between stationary and wind-out casements. The stationary ones are 47" in width and the wind-outs measure 22" each. There are six paired wind-outs. One smaller stationary window measuring 20 1/2" intersects the fireplace wall.

Under the windows, a bench runs continuously from the fireplace to the southeast section of the living room and stops 7'6" short of the windows. (This allows for more space for the dining area, which is next to the work space - a typical Usonian design.) The bench is covered with large cream-colored upholstered cushions, each measuring 46" by 18" and 4" deep.

The gigantic, concrete block fireplace extends to the ceiling on the north wall. The opening measures 4'7 1/2" in height, 6' 11 1/2" in width, and four feet in depth. The hearth, which is of 4 1/2" by 9" brick extends across 6' 1 1/2". A concrete bench, two-blocks high, is adjacent to the fireplace on both sides. The one on the east side is 5'3" long by 2' wide and is 16" to the top of the cement cap which covers the block. The bench on the west side measures 7' long by 25 1/2" wide. Adjacent to the concrete block is another bench in wood, 40" by 23" tapering to 18," with a storage cupboard underneath.

The concrete block fireplace wall steps back twice and is intersected by the north wall of Philippine mahogany. This north wall has three shelves that begin at the fireplace and extend along the north wall, turn, and continue along the west wall of the entrance hall.

The east wall of the living room is convex with the same perforated panels used in the clerestory windows, up to the ceiling height: however, there is no glass here.<sup>8</sup> The panels allow additional light into the kitchen from the living room's west-facing windows.

The spherical wall contains three tiers of 7 1/2" wide shelving above cupboards that are 18 3/4" in width. Both cupboards and shelving are 26'8" in length.

At the south end of the cupboards is a doorway to the work space (kitchen). Another wider doorway is found at the north end of the work space. This has a folding door of Philippine mahogany, similar to one on the library door, to provide privacy in the work space (kitchen).

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<sup>7</sup> David A. Hanks, The Decorative Designs of Frank Lloyd Wright (New York: Dutton Studio Books, 1979), p. 49. "Wright's innovations in artificially lighting his interiors were as dramatic as his furniture designs. He preferred recessed lighting."

<sup>8</sup> David Hanks, The Decorative Designs of Frank Lloyd Wright, p. 158. "At the clerestory level, perforated panels provide ventilation and allow patterns of light into the interior."

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The circular living room, which measures roughly 48' by 38', is a place where "two people do not feel lost or 50 do not feel crowded," the architect told the owners.<sup>9</sup> Thirty people could be comfortable in the cushioned bench under the curved window wall. The Green Bay Press Gazette reported in 1963 that 112 guests mingled in the living room with ease.<sup>10</sup>

**WORK SPACE (KITCHEN):**

The work space (kitchen) on the other side of the living room wall becomes concave and shares the open perforated panels. It is larger than most of Wright's Usonian work spaces. Below these panels are built-in cupboards - the upper cupboards, below the perforated panels are 12" in depth - the bottom cupboards are 14 1/2" deep and have a large, square, built-in refrigerator and a matching freezer, both with brown-colored doors; two built-in ovens with the same brown-colored doors, and a new stove-top range set into the yellow Formica counter top. The arrangement differs from the blueprint. The blueprint shows the refrigerator and freezer side by side, instead of one on each end of the west cupboards. The blueprint has the oven under a cupboard in the breakfast nook.

The east wall is a straight, but has similar cupboards and seven clerestory exterior windows with perforated panels. This wall measures 17'10 1/2" long. The room is 12' 9" wide and is interrupted by a 48" round, two-tier work table, a Wright design. The original flooring has been replaced with vinyl.

At the south end of the room is the built-in breakfast nook, with a large round window (46" in diameter), providing a view for the diners. The centered table is 65 7/8" in length and 36 7/8" in width. On either side of the table is a bench with padded cushions. Behind the bench on the west wall is a 23" shelf with a cupboard below. (This is where the oven was to be according to the blueprint.) The nook area measures 9' 2 1/2" wide and 7' 3 3/4" in depth, north to south.

**LIBRARY:**

The library is found on the other side of the north living room wall, at the intersection of the circle and the wing. It is reached from the main entry hall through a ten foot wide doorway with a folding-track door of Philippine mahogany. The large library, 16' 8", north to south, and 23' 9" east to west, has a vaulted plastered ceiling. The east end is gabled and the west end has intersecting peaks. This room also has 24" wide decking with a 5 1/2" wide band of Philippine mahogany. Once again, the same open shelving runs along the south and east walls. Underneath, in the southeast corner, are cupboards, 68" long on the east wall, and 47" on the south.

Windows similar in style to the living room are on the north and west walls. They again alternate between the stationary and paired wind-out casement windows. Smaller in size, they measure 32" in height and begin 46 1/2" from the floor; they are all the same width.

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<sup>9</sup> Ginnie Erdmann, "Frank Lloyd Wright's Wausau Concerto," Green Bay Press Gazette, May 5, 1963, Section B, pp. 1, 3.

<sup>10</sup> Ginnie Erdmann, "Frank Lloyd Wright's Wausau Concerto," pp. 1, 3.

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Another concrete block fireplace is in the southwest corner of the room. It is somewhat smaller than the living room fireplace. There is a 47" high, corner opening, four feet wide on each side. The fireplace butts up against the living room fireplace and shares the same large concrete block chimney. A concrete block bench, similar to the one found in the living room, is next to the west wall.

**BEDROOM WING:**

Opposite the library is the open entrance to the sleeping area. The galley is 60' 7" long by 39" wide, with a plastered ceiling, containing six indirect lights. Concrete block exterior walls are used in the hallway up to the storage units. The storage units are 13" wide and 5' 4" in height with double doors of Philippine mahogany plywood veneer. Each door has a recessed brass ring for opening. Above the storage units are 15 clerestory windows with perforated panels. The south wall of the gallery is paneled in Philippine mahogany. At the end of the gallery is the entrance to the carport. This same hallway is found in the 1954 Gerald Tomken house in Cincinnati, Ohio, with the same built-in storage units.<sup>11</sup>

Four bedrooms and three baths are found in the sleeping section. The bedrooms become progressively shorter in width; however, they all are 13' 4" in length. All are paneled in Philippine mahogany, have built-in furniture, plastered vaulted ceilings and decking on the north and south walls, and windows that run the length of the south wall. Draperies hang from a track in the ceiling. Three of the bedrooms have regular closets; the master bedroom is the only one that has three built-in storage units.

**Bedroom #1**

The first bedroom, known as the master bedroom, is 17' 8" in width and has a private bath, on the west wall. The Wright-designed furniture includes a bed, desk, dressing table with mirror, and the three storage units. The windows in this room are two stationary and two paired casement windows, placed alternately. The bath, entered on the west wall, is done in turquoise tiled walls with white tiled floor. The tub and other fixtures are in chartreuse. The wallpaper is the same design as in the powder room, however, the colors are different. A high, narrow, horizontal window is over the bathtub.

**Bedroom #2**

The second bedroom is 14 1/2' in width and mimics the other bedroom, but has less furniture. The windows here are five small and one large single pane windows; only two are casements.

A bathroom on the east wall contains the shower that was replaced when the pipe burst. The original navy blue tile is on the floor and the counter top with a built-in sink is in light blue. There is no wallpaper in this bathroom.

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<sup>11</sup> David Larkin and Bruce Brooks Pfeiffer, Frank Lloyd Wright: The Masterworks (New York: Rizzoli International Publications, Inc. & The FLW Foundation, 1993), p. 257.

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Bedroom #3 and #4

These two bedrooms share a bathroom between them. Bedroom #3 is only 11' 10" in width and #4 is only 9' 9". As the rooms shrink in size, the combination of windows change in their alternation. The shared bathroom has light sand-colored tiled walls and a darker rose-colored tiled floor with pink bathroom fixtures. This sink differs from the others in that it is not built in and has metal legs. There is no wallpaper in this bathroom.

**BASEMENT:**

A very unusual feature in this Wright house is the partial basement under the circular section of the house. Perhaps because of the shape of the lot it was necessary to have a retaining wall on the west elevation to hold up the structure. From under the windows in the library to the earth below, it measures 20'. The only portion without a basement is the bedroom wing. The basement area is divided into two large rooms. The stairway leading from the entrance hall has 30" wide stairs and a landing 35" wide by 5' long. The railing is of wrought iron with an aluminum banister.

The stairs lead to a rectangular-shaped room, 31' east to west by 15' north to south. There is an outside entrance to this room and also a small fireplace in the southwest corner, with a 36" by 30" opening, facing north. There are four matching casement windows on the west wall. A small bathroom at the east end of the room, under the stairs, has a sink, shower and stool. This bathroom was not designed by Wright but was put in when the house was built.

The room to the south is roughly 45' by 33' in dimension with the same curved wall of the living room. A small, wooden, curved bar, with shelving, is on the north wall. This room is used to store much of the furniture while the renovation is taking place. There is also a small fruit or food storage room off of the large one.

**CONCLUSION:**

One of Frank Lloyd Wright's last residential designs before he died, the 1958 Duey and Julia Wright house was built on his Usonian principles. This house was project #5727. The Taliesin archives do not state who the site supervisor was; however, the archivist said it might have been Jack Howe, who is now deceased. The house has had no alterations or additions to mar the integrity of its design. The only change in the house has been in the heating system. It is worthy of being nominated to the National Register of Historic Places.

Much of the original furniture is still used in the house; other pieces are stored in the basement waiting to be re-upholstered or rejuvenated. Amazingly, the original wallpaper is still in good condition in two of the bathrooms.

The Duey and Julia Wright house fulfills the long list of Frank Lloyd Wright's Usonian principles: organic setting, fitting the house to the site; dominant horizontal lines in the roof, fenestration, and in the concrete block; large overhangs; zoning, by having the living areas and the sleeping areas separate; the use of natural materials, both on the interior and the exterior, with common walls inside and outside. Wright strove for simplicity above all in the construction, as well as in furnishing the interior. Built-in components streamlined the house and made for more space, plus

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Marathon County, Wisconsin

it simplified the homeowner's life. Nothing had to be chosen, Wright did it all. He liked indirect lighting (because a hanging light would interfere with the open space), limited accessories, and used natural fabrics and textures on the upholstered furniture. He used the perforated panels to give the house unique decoration, both inside and out. He liked warm and vibrant colors as seen in the Wright house after it was completed. Strong greens and bright Cherokee red added excitement to an otherwise neutral background.

Michael Wright, the grandson of the Duey Wrights, has a strong attachment and admiration for the genius of Frank Lloyd Wright. Presently, he is planning to have the house rehabilitated to its original beauty. It will become the headquarters for the Corporate Executive Office of Midwest Communication. There will be no structural or architectural changes made to the house, but it will easily be adapted for executive offices and a glorious place to go to work each day.

Wright, Duey and Julia House

Marathon

Wisconsin

Name of Property

County and State

**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**

1958

**Significant Dates**

1958

**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

Pratt, Ted/Builder

**Narrative Statement of Significance**

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

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## STATEMENT OF SIGNIFICANCE:

The Duey and Julia Wright House, built in 1958 in Wausau, Wisconsin, is nominated under Criterion C for Architecture. While the house is not yet 50 years old, it is significant at the statewide level as an example of the late domestic work of Frank Lloyd Wright and of his principles of Usonian architecture applied to a large, custom designed house. Characteristic of Wright's work is the marriage of site and house. In this example, the house is sited on a bluff overlooking the Wisconsin River and is designed to incorporate the views.

One of the last residences built before Wright's death in 1959, the Duey Wright house is a more refined and complex example than many of his earlier Usonians. Added to this was the willingness of his clients to help him achieve his vision. Duey and Julia Wright were excellent clients for the architect because they allowed him to design the house and to design or choose every piece of furniture put into the house, as well as all of the decorations.

### Architectural Significance -Frank Lloyd Wright

Frank Lloyd Wright was born in Richland Center, Wisconsin, on June 8, 1867. He died in Phoenix, Arizona, on April 9, 1959, at the age of 91. He was descended, in part, from a large Welsh family of farmers and ministers who settled the valley outside Spring Green, Wisconsin. He returned to the area to establish his famed Taliesin estate and school.

Wright spent his formative years in Madison, Wisconsin, after his family settled there in 1878. He worked in the architectural office of Allan Conover and briefly studied engineering at the University of Wisconsin. From 1888-93 he worked in Chicago for the famed architect Louis Sullivan, his mentor and greatest influence, before they parted ways and Wright established his own architectural practice in Chicago and Oak Park, Illinois. During these years Wright developed his Prairie style houses, and he began to use native materials as an integral aspect of his style. In 1911, in the midst of personal turbulence, Wright returned to Spring Green and began the construction of Taliesin. In 1928, the year he married Olgivanna Lazovich Hinzenberg, Wright first built a desert camp near Phoenix; this was the forerunner for his Taliesin West. In Wisconsin in 1932, the Wrights founded the Taliesin Fellowship, the school that would provide training for apprentices in architecture, construction, music, art and dance. The school continues to this day. 1936 proved a breakthrough year for Wright's career; he received the commission for the Kaufman House (Fallingwater) in Pennsylvania and was asked to

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submit a design for a new administration building for S.C. Johnson and Son in Racine, Wisconsin. Between 1936 and his death in 1959, Wright designed hundreds of buildings, a large number of them in his home state of Wisconsin. William Allin Storer identified 26 constructed buildings in Wisconsin designed by Wright between 1936 and 1959.<sup>1</sup> The scope of works in the state was extensive; it included some of his earliest commissions for friends and relatives (many of them demolished), as well as some of his very last works.

In the late 1940s and the 1950s Wright was involved in many commissions throughout the country. Among these were continuations of his study of helixes, seen at the Morris Gift Shop in San Francisco (1948-1950) and at the Guggenheim Museum in New York (1943-1945, 1956-1959). Other large scale projects from this period include the 1957 Marin County Civic Center in California. In Wisconsin, works from this late period include the Annunciation Greek Orthodox Church (1956, Wauwatosa), the First Unitarian Society Meeting House (1947-1951, Shorewood Hills), the Wyoming Valley School (1956, Town of Wyoming), and a large number of houses.

Wright's architecture, derived from his belief in a truly indigenous American architecture based on the democratic ideals of personal freedom and human dignity, has stood the test of time. More than one-third of his more than 1,100 works are listed on the National Register of Historic Places or are in National Register Historic Districts. Fourteen of his buildings are National Historic Landmarks.

### Usonian Houses

During the years of the Depression architects had few commissions, so Wright and his apprentices worked on a utopian scheme that Wright called Broadacre City. The single-family house, set on about an acre of land, was the standard unit for housing. These theoretical house designs evolved into the Usonian House. Wright wrote that the Usonian house "aims to be a *natural* performance, one that is integral to the site; integral to the environment; integral to the life of the inhabitants." It was also to be integral to the nature of materials.<sup>2</sup> Examples of Usonian houses were constructed across the country from the 1930s until the late 1950s. These houses differed from Wright's earlier Prairie Houses in

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<sup>1</sup>William Allin Storer, The Architecture of Frank Lloyd Wright, 2<sup>nd</sup> ed. (Cambridge, MA: The MIT Press, 1982).

<sup>2</sup>Frank Lloyd Wright, The Natural House (1954), in Frank Lloyd Wright: Writings and Buildings (New York: New American Library, 1974): 294.

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that they were generally smaller and designed for families without household servants. In many cases the workstation/kitchen is centrally located so that the housewife could supervise and be involved in family activities. The houses, in general, open up to the side or the rear and are tied to the site. The broad overhangs and a unity of materials tend to tie the interior and the exterior of the houses. Technical innovations became part of the house, as well. Radiant heat was supplied through pipes laid in the concrete floor and most walls consisted of masonry or of wood sandwich-panels. Many of the Usonian houses were built on a modular plan, some were based on a simple rectangle, while other used more complex geometric shapes such as the hexagon. The Duey Wright house picks up the circular theme found in many of Frank Lloyd Wright's later works. Because the houses tended to be small, they incorporated built-in furniture in the form of benches, tables and writing desks.

Wright first thought of the word "Usonia" a euphonious acronym for the United State of North America, to distinguish it from the Union of South Africa. Later, Wright would attribute the word to Samuel Butler's utopian novel Erewhon. Wright first uses the word in 1923 and explained it later as: "The United States did not appear to (Butler) a good title for us as a nation and the word 'America' belonged to us only in common with a dozen other countries. So he suggested Usonian, the word in the word unity or in union. This seems to me appropriate. So I have often used this word when needing reference to our country or style."<sup>3</sup>

The architect wrote about the problems of architecture in America in his book The Natural House, published in 1954. He stated that the biggest problem was cost, but that people do not really know how to live. He also felt that most people copied other people's "tastes" and tried to imitate. Wright wrote: "What is needed most in architecture today is the very thing that is needed in life...integrity. Just as it is in a human being, so integrity is the deepest quality of a building."<sup>4</sup> He goes on to say: "In designing the Usonian House...I have always proportioned it to the human figure in point of scale of the human figure to occupy it. The old ideas of buildings was to make the human being feel rather insignificant, developing an inferiority complex in him if possible. The higher the ceilings were then the greater the building was. This empty grandeur was considered to be a human luxury."<sup>5</sup>

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<sup>3</sup> Alvin Rosenbaum, Usonia: Frank Lloyd Wright's Design for America (Washington:, D.C: The Preservation Press, 1993), 39.

<sup>4</sup> Frank Lloyd Wright, The Natural House (New York: Horizon Press, Inc., 1954), 121.

<sup>5</sup> Wright, The Natural House, p. 122.

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With the Usonian house, Wright created a system or kit that could be used and reused to suit the site and his client. It was also a simplification of design and construction. It was a prototype that could be applied universally. "Like the Model T, the Usonian House was designed to be in pieces, to be assembled at the site, as the car was assembled at regional depots. The early Usonian also inspired to meet another test of American success; the establishment of a widely recognized brand name and widespread favorable publicity."<sup>6</sup>

The 1937 Herbert Jacobs house in Madison, Wisconsin was the first Usonian house built. Wright felt that his Usonian house would not only provide a moderate priced house but also it would simplify the lives of the inhabitants who resided therein. Wright felt that his Usonian houses gave freedom by freeing the house of all unnecessary materials and construction. He accomplished this freedom by removing attics, basements, garages, and light fixtures. The furniture, he felt, could be built in along the walls to streamline and give added space.

After World War II, labor rates and building costs started to rise sharply. Many of the building materials that Wright was using, such as cypress, became prohibitively expensive. Furthermore, as noted by John Sargeant, "The Usonian kit ceased to be used in its pure form and while Wright built in a similar way throughout the 1950s, many of his clients during the last decade of his life had large sites for which they required large homes. The designs that resulted could not be regarded as answers to the small house problem."<sup>7</sup>

The Usonian house was intended to be a residence for the common man, an affordable, small house. The Usonian Automatic was the conceptual continuation of the earlier Usonian principles. Wright wrote, "In the Usonian Automatic we have limited the need for skilled labor by prefabricating all plumbing, heating and wiring, so that appurtenance system may come into the building in a factory-made package, easily installed by making several simple conversions provided during block construction."<sup>8</sup> The Automatics were, in theory, to be owner built to Wright's plans using concrete blocks manufactured in Wright designed forms. In the process, hollow concrete blocks were formed with grooves around their edges so they could be threaded on reinforcing bars. In reality, these were too difficult for an untrained person to build, resulting in higher construction costs. However, while the concept proved difficult, the name continued to be associated with blockwork houses from his late period.

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<sup>6</sup> Rosenbaum, Usonia, p. 167.

<sup>7</sup> John Sargeant, Frank Lloyd Wright's Usonian Houses: The Case for Organic Architecture (New York: Watson-Guptill Publications, 1976), 81.

<sup>8</sup> Wright, The Natural House, pp. 203, 207.

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At the same time that Frank Lloyd Wright published his 1954 book, The Natural House, his houses were becoming popularized by magazines. Architectural Forum, House Beautiful, and House and Home were publicizing his non-traditional houses. Through these publications it was possible for Wright to reach a larger, often female, public and to convey his principles of organic architecture.

Perhaps Julia Wright was reading these magazines and became interested in the man who shared the same last name (but was no relation) and his innovative ideas. They were living in a very traditional home in Wausau in a historic neighborhood, but Mrs. Wright had been dreaming of a new house for several years. In fact, she had been saving her clippings in a scrapbook. In 1948, they purchased a three acre parcel of land on Grand Avenue, overlooking the Wisconsin River in Wausau.

### **Wausau: Historical Background**

Wausau was called Big Bull Falls when George Stevens arrived in 1839 to build the first sawmill. Huge mature white pine trees became available because of the 1836 treaty whereby the Menominee Indians transferred a strip of land, three miles on either side of the Wisconsin River, to the federal government. The lumbering camp was considered a temporary settlement in the "Pinery."

Walter McIndoe came to Big Bull Falls in 1848 with the intention of settling here. He was responsible for changing the name in 1850 to Wausau, a Chippewa word meaning "faraway place." Also, through his efforts, Marathon County was formed that same year; originally the county stretched all the way up to Lake Superior. McIndoe named the county Marathon, and Wausau became the county seat. Because of his efforts, McIndoe has been called the "Father of Wausau."

Hints of permanence began gradually - a post office opened; a newspaper, The Central Wisconsin, began in 1857; a school was built in 1860; and a road was cut south of the county line.

Heavy German immigration began in earnest during the 1860s and a fine Greek Revival courthouse was erected in 1863, in the center of town. A city charter was granted in 1872, and August Kickbusch was elected first mayor. He was responsible in part for the heavy German immigration, because he personally went to Pomerania, Prussia and recruited people to move to Marathon County.

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As in most cities, the arrival of the railroad, the Wisconsin Central, in 1874, made a great impact on the development of Wausau. By 1880, the population had doubled and manufacturing was springing up, mostly wood related.

By the turn of the century, the white pine had been logged off and the economy of many lumbering towns in Wisconsin was in question. However, a group of men, mostly wealthy lumbermen, decided that Wausau was a wonderful place to settle and raise their families. They knew that the economy had to be diversified so they decided to invest their money and create a stabilized economy. This group became informally known as the Wausau Group. They started the paper mills, the utility companies, and several manufacturing companies. One noteworthy company that they started was Employers Mutuals, later known as Wausau Insurance. They started the company on September 1, 1911, the same day legislation was passed in Wisconsin for the first Worker's Compensation Act in the United States. With this company they moved from just a local business to a nationwide business.

Wausau prospered and became the economic center for all of central and much of northern Wisconsin. The population in 1900 was 12,500 and by 1910 it had grown to 16,500. It was a thriving city in 1906 when Herbert S. Wright began his business, Wright's Jewelry Store, at 512 N. Third Street. In 1916 he added music to the business, and it became Wright's Jewelry and Music Store. By 1918 he was at the same location but he had changed the business to just music.

Duey Wright, son of Herbert S. (Hervy) and Ida Wright took over the family business in 1933, according to the Wausau City Directory for that year. Duey was a native of Wausau; his parents had moved to the area from Palmyra in 1901 and operated a farm in the Town of Wausau. They also farmed in Mosinee before moving to Wausau in 1906. At some point the business moved to 521 N. Third Street and stayed at that location until the business closed in 1972.

In addition to the music store, they had a music school. Julia Fierek Wright, wife of Duey since their marriage on April 12, 1926, started a music school. According to her obituary in the Wausau Daily Herald, dated December 3, 1991, it was the largest in the state and specialized in the teaching of keyboard instruments.

Duey and Julia had one child, also named Duey, who became involved in the business when the Wright's purchased a local radio station, WRIG. The radio station was purchased in 1958, the same year the home was completed. Today this company owns several radio stations in the Midwest and is known as Midwest Communications.

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### Duey Wright House

There was already a Usonian house designed by Frank Lloyd Wright in Wausau. Charles and Dorothy Manson had commissioned Mr. Wright to build their 1938-41 house at 1224 Highland Park Boulevard. This was a typical Usonian design; it was Wright's fourth Usonian design, but only the second one built. It was constructed of red brick and cypress.

The Duey Wright's asked their friend, Charles Manson, to make the first contact for them with the architect. Mr. Manson's letter dated May 26, 1955 states: "The Wrights are old friends of mine and I know you will enjoy working with them. If you can stand a bad joke, let me say, 'You can't go wrong with a Wright.'"<sup>9</sup>

Julia Wright related later that when she and her husband traveled to Taliesin in Spring Green for their initial meeting, the master's first words to them were, "How much is in the kitty?" and "All I want to know from you is how much money and how much space?" When Julia Wright offered her suggestions to the master regarding the house, he looked the other way and said quietly, "My dear girl, we will build exclusively and especially for you." He told her, after she had shown him some of her pictures and clippings that she had brought along, "If you know how to build, you build it." Then again, "Just tell me how much money and how much space."<sup>10</sup>

After the initial interview the master architect designed two schemes for the Wrights. They rejected Scheme I when he completed it in 1956. He produced a dramatic setting whereby the house was extended over the bluff. Pfeiffer says: "Scheme I for the Duey Wright house was the Pergola-type plan first used for Gerald Loeb. The theme, the motif, of the design is the continuing line of circular concrete block piers starting at the carport, running along the brow of the hill to the entrance of the house, and continuing inside around the exterior of the living room."

By the end of 1956, the Wrights rejected the first scheme. No one knows why, but speculation is that because the massive retaining wall would have been too expensive, or perhaps it was not what the couple wanted.

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<sup>9</sup> Frank Lloyd Wright Index to the Taliesin Correspondence, Pasadena: The Getty Center for the History of Art and the Humanities.

<sup>10</sup> Ginnie Erdmann, "Frank Lloyd Wright's Wausau Concerto," Green Bay Press Gazette, May 5, 1963, section B, p.1.

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The second scheme, designed in 1957, was smaller and less dramatic; however, it uniquely fit the musical couple. Frank Lloyd Wright felt that a house should be as unique as the people who lived in it. Scheme II turned the house 90 degrees from Scheme I. Even though the Duey Wrights chose Scheme II, Pfeiffer says of that scheme: "But the gracious geometry prevails along with an especially sensitive landscaping."<sup>11</sup>

Copies of correspondence regarding the Duey Wright house were obtained from the Getty Center for the History of Art and The Humanities, Pasadena, California. The correspondence begins on May 26, 1955 with Charles Manson's letter and ends March 22, 1958 with a letter from Julia Wright stating that their house is "over half completed due to the fine winter." Most of the correspondence from Taliesin was written by Eugene Masselink, secretary to the architect.

The proposed cost of the house was to be \$40,000. It turned out to be three times that according to the interview Julia Wright did for the Green Bay Gazette.<sup>12</sup> One of the biggest problems or frustrations for the home builders was a common one. They wanted the architect to come and look at the building site. They would have been happy with anyone from Taliesin. Frank Lloyd Wright kept promising a visit, but in those years he was preoccupied with the Guggenheim Museum building being constructed in New York City.<sup>13</sup>

Because the visit never happened, the Wrights hired a local professional photographer, William LaCerte, to take photos of the property.

On January 2, 1957, the Wrights sent Masselink a letter saying they liked the new scheme very much, but would like the following changes: 1. Make a library where Duey Wright's bedroom was placed, with a door to the outside; 2. Put a washroom and cloak room near the kitchen and entrance; 3. Eliminate the maid's room as four bedrooms are enough; 4. Put Mr. Wright's room down where the maid's room now is and in so doing lengthen the sleeping section; 5. Make son's room larger; 6. Possibly widen sleeping section by four feet; 7. What kind of heating system are we to have?" Mr. Masselink responded on

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<sup>11</sup> Bruce Brooks Pfeiffer, The Frank Lloyd Wright Monograph, 1951-1959 (Tokyo: A.D. Edita, 1988), 501.

<sup>12</sup> Ginnie Erdmann, "Frank Lloyd Wright's Wausau Concerto," pp.1,3.

<sup>13</sup> Sergeant, Frank Lloyd Wright's Usonian Houses: The Case for Organic Architecture, p. 81. "The bulk of Wright's domestic work fell to his assistants, although he retained overall control and personal contact with his clients."

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January 4th, 1957, saying, "Mr. Wright says the six suggestions will be O.K. As far as the heating, he says hot water pipes below slab."

Once again the Wrights reviewed the newly submitted plans and on January 24th they agreed to only add two feet to the bedrooms. They suggested that eight feet be added to the length of the bedroom wing; move the son's bathroom two feet into guest room; move the door in Mrs. Wright's bedroom so as to make it more convenient for a dressing table; they also requested a full-length hall along the bedroom wing so that there could be an entry door off of the hall to the carport rather than off of the maid's room.

Other comments included that they had checked with local plumbers about the heating system and all discouraged them because of the severe winters in this area. On February 21, 1957, Mrs. Wright wrote they are now happy with the revised plan but they do not like the lavatory in the library. Her main frustration though is having to build a house through correspondence. She says they will be happy to travel to Arizona if they could visit the master. A telegram in response, dated March 1, 1957, says that Mr. Wright will be in New York City, so in other words do not come to Arizona. On September 4<sup>th</sup>, 1957, Mrs. Wright sent a letter stating that they are still waiting for the architect to visit the site. She also states that their contractor will send estimates of building materials. The last piece of correspondence is dated March 22, 1958, and states: "We are very pleased with our home."<sup>14</sup>

Michael Wright, the grandson, says that he is certain that they moved into their house in 1958. In the Green Bay Gazette interview, Julia Wright says they moved in December 12, 1959. It does seem more probable that the grandson is correct. The last letter in March of 1958 says because of the mild winter the house is over half completed. They probably did move in on December 12, 1958, rather than December 4, 1959.

Frank Lloyd Wright never did visit the site in Wausau. He was extremely busy during the 1950s, but still wanted his input into his client's design. John Sergeant wrote: "Wright had reached the point of describing a house by the character of lifestyle of its clients."<sup>15</sup> Furthermore, Wright rarely visited the sites of his Usonian clients; the scale of his practice forced him to rely on surveys. However, he invariably met his clients.

Wright did insist that every room have his furniture, either designed by him or approved by him. Most of it was made at this time by Dunbar of Chicago. Wright also had a

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<sup>14</sup> Sergeant, Frank Lloyd Wright's Usonian Houses: The Case for Organic Architecture, p. 81.

<sup>15</sup> Sergeant, Frank Lloyd Wright's Usonian Houses, p. 88.

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Heritage-Henredon line of furniture and Schumacher fabrics and wallpaper.<sup>16</sup> The enormous living room of the Duey Wright house required free-standing furniture as well as built-in furniture. A photo of the room after it was completed, in the possession of Michael Wright, shows a room bright with many strong colors in the upholstery and pillow fabric; bright green and Cherokee reds typical of Wright. The sofas in the library were once in the living room and still have the original fabric, #721275, Design #504, found in the Schumacher book. Many pieces of furniture are now being stored in the basement awaiting the rehabilitation of the house. Mrs. Wright reportedly asked the master what kind of drapes they would have in the living room. Mr. Wright replied: "Madam, the change of seasons will be all the drapes you need."<sup>17</sup> He did agree to let Mrs. Wright drape the bedrooms.

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<sup>16</sup> David Hanks, The Decorative Designs of Frank Lloyd Wright (New York: Dutton Studio Books, 1979), 195.

<sup>17</sup> Ginnie Erdmann, "Frank Lloyd Wright's Wausau Concerto," pp. 1, 3.

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### Conclusion

While the Duey Wright House has not yet reached the 50 year mark, its exceptional architectural significance renders it eligible for listing in the National Register of Historic Places. The house is one of the last Usonian houses designed by Wright before his death and the last example in Wisconsin.<sup>18</sup> The Duey Wright House represents the final evolution of the ideals of the Usonian house in Wisconsin. The first-built Usonian house was the Herbert Jacobs residence in Madison, Wisconsin (1936). The Jacobs House made use of radiant heating in the floor, sandwich wall construction, a central workspace, the opening of the house away from the street, and the separation of living and bedroom functions into separate wings. These Usonian design elements are present in the Duey Wright House. However, 22 years after the Jacobs House other elements are present in the design. The early, purely rectilinear grid has been modified to incorporate the circle, the brick and wood of the early house has been replaced by concrete block construction, the overhangs have become more dramatic. The Duey Wright House is also larger and designed for its particular site overlooking the Wisconsin River. While the early intention had been to create a system for mass-produced housing, over the years the Usonian system was applied to projects for individual clients who had the means to build these architect designed houses. For these reasons the Julia and Duey Wright House is eligible for listing on the National Register of Historic Places at the statewide level.

The Duey Wrights described their unique dwelling as a frozen symphony. When they had just moved in, Mrs. Wright says all that they brought with them was their clothes. After three weeks in the all new masterpiece, Mrs. Wright wanted to pack up and go home. "I felt as if I were on vacation I just couldn't adjust to it. I lost twenty pounds!" However, by the time of the interview in 1963 she says it is virtually impossible to lure them away from their happy haven. "We have no desire to take trips or go away on vacation...we have such a heavenly setting, we're content to stay home and enjoy our magnificent view in comfort."<sup>19</sup>

This comment from Julia Wright is exactly the way Frank Lloyd Wright wanted his clients to feel in the houses he designed. This house has all of the attributes that he strove for in his Usonian principle of integrity. The perfect fit of the house to the land, making the most of the panoramic view of nature, the perfect fit to the homeowners' lifestyle, and the simplification of their life. The Duey Wright house was one of the last residences

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<sup>18</sup>Although the Seth Petersen Residence at Lake Delton, Wisconsin, is of more recent construction, designed in 1958, this building was intended as a vacation cottage rather than a primary residence with the requirements of daily living.

<sup>19</sup> Ginnie Erdmann, "Frank Lloyd Wright's Wausau Concerto," pp. 1, 3.

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designed by the master. It is an excellent example of his Usonian architecture. Not only was it designed by Wright, the organic architect, but it was designed to fit Duey and Julia Wright.

### **Criteria Consideration G**

While the Duey Wright House is not yet 50 years old, it meets the requirements for Criteria Consideration G. The life and work of Frank Lloyd Wright have been extensively documented and his extant buildings serve as physical examples of his architectural theories. The Duey Wright House is one of the last Usonian houses undertaken by Wright and exhibits the principles of Usonian design, as discussed above. Together with the first Jacobs House in Madison, the first Usonian house built, the Wright house represents the final end of the spectrum for Wright's Usonian designs in Wisconsin.

Wright, Duey and Julia House  
Name of Property

Marathon  
County and State

Wisconsin

### 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:**

State Historic Preservation Office  
Other State Agency  
Federal Agency  
Local government  
University  
Other

Name of repository:

### 10. Geographical Data

Acreage of Property 1.64 Acres

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

1 1/6 2/9/3/0/8/0 4/9/8/0/4/3/0  
Zone Easting Northing

3 \_\_\_\_\_  
Zone Easting Northing

2 \_\_\_\_\_  
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	Mary Jane Hettinga, Librarian	date	3/15/98
organization	Marathon County Historical Society	telephone	715 848-0378
street & number	410 McIndoe Street	zip code	54403
city or town	Wausau	state	Wisconsin

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**Newspapers:**

Erdmann, Ginnie. "Frank Lloyd Wright's Wausau Concerto," Green Bay Press Gazette,  
May 5, 1963, section B, pp. 1, 3.

Wausau Daily Record Herald. Obituary for Ida Wright, October 3, 1953; obituary for  
Julia Wright, December 3, 1991.

**Oral Interviews:**

Michael Wright, January 17, 1998.

**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Continuation Sheet**

Section 10      Page 1      Wright, Duey and Julia House  
Marathon County, WI

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**Verbal Boundary Description:**

Part of Government Lot 2  
DESD in Vol. 356 p. 27  
Sec. 36-29-7

**Boundary Justification:**

The boundaries include the house and lot historically associated with the Duey and Julia Wright House.

Wright, Duey and Julia House

Marathon

Wisconsin

Name of Property

County and State

**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.)

<b>name/title</b>	Michael Wright/Mary Kay Wright		
<b>organization</b>		<b>date</b>	3/15/98
<b>street&amp;number</b>	1111 South 52nd Avenue	<b>telephone</b>	715 845-6632
<b>city or town</b>	Wausau	<b>state</b>	Wisconsin
		<b>zip code</b>	54401

**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.

WRIGHT, DALEY / JOLIA  
WILKINSON, (2)

