

**United States Department of the Interior
Heritage Conservation and Recreation Service**

**National Register of Historic Places
Inventory—Nomination Form**

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

For HCRS use only

received OCT 28 1980

date entered NOV 28 1980

1. Name

historic Fountainhead

and/or common J. Willis Hughes House

2. Location

street & number 306 Glen Way _____ not for publication

city, town Jackson _____ vicinity of _____ congressional district Fourth

state Mississippi code 28 county Hinds code 49

3. Classification

Category	Ownership	Status	Present Use	
<input type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture	<input type="checkbox"/> museum
<input checked="" type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input type="checkbox"/> commercial	<input type="checkbox"/> park
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational	<input checked="" type="checkbox"/> private residence
<input type="checkbox"/> site	Public Acquisition	Accessible	<input type="checkbox"/> entertainment	<input type="checkbox"/> religious
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> government	<input type="checkbox"/> scientific
	<input type="checkbox"/> being considered	<input type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial	<input type="checkbox"/> transportation
		<input type="checkbox"/> no	<input type="checkbox"/> military	<input type="checkbox"/> other:

4. Owner of Property

name Robert P. Adams

street & number 306 Glen Way

city, town Jackson _____ vicinity of _____ state Mississippi 39216

5. Location of Legal Description

courthouse, registry of deeds, etc. Office of the Chancery Clerk
Hinds County Chancery Court Building

street & number 316 South President Street

city, town Jackson _____ state Mississippi 39201

6. Representation in Existing Surveys

title Statewide Survey of Historic Sites _____ has this property been determined eligible? yes no

date 1975 _____ federal state county local

depository for survey records Mississippi Department of Archives and History

city, town Jackson _____ state Mississippi

7. Description

Condition		Check one	Check one
<input type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input checked="" type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site
<input type="checkbox"/> good	<input type="checkbox"/> ruins	<input type="checkbox"/> altered	<input type="checkbox"/> moved
<input checked="" type="checkbox"/> fair	<input type="checkbox"/> unexposed		date _____

Describe the present and original (if known) physical appearance

Fountainhead is a single-family residence designed by Frank Lloyd Wright in 1948. The house was faithfully constructed to the original plans between the years 1950 and 1954. It presently exists in an unaltered but deteriorated state and is in the process of being restored to its original condition.

The site consists of a heavily wooded and landscaped area of approximately one acre, situated on the corner of Glen Way and Woodland Drives and was selected according to criteria provided by Wright and received his approval prior to design. The terrain slopes radically from both streets forming a wooded draw into which the house was wrapped. A fountain emerges from a triangular mass at the west terminus of the structure, fills a high bowl, spills over into a wading pool and cascades down a series of steps into the swimming pool. The swimming pool was designed in Wright's words to appear as "a pond in a woodland glade." The structure was designed according to Wright's Usonian concept and is of a "T" or "Y" configuration. The basic module for development of the plan is a parallelogram of four-foot sides. This module and the slope of the natural terrain provided the framework upon which the form of the house was molded.

The major materials used in the construction of the building are restricted to four--concrete, copper, glass, and heart tidewater red cypress. All floors throughout the house are of concrete construction with an integral terra-cotta color finish. These floors are scored in the parallelogram module. All exterior walls in the structure are of concrete with a sand finish, the thickness varying from twelve- to twenty-four-inches. Interior walls are of Wright's "sandwich wall" which consists of a plywood core with horizontal cypress boards and specially designed triangular battens on each face. All ceilings are of cypress board-and-batten construction of similar appearance. Roof construction is of fir joists with marine plywood decking and copper roof covering according to a special batten design by Wright. The copper was aged to give a green patina. All rooms are open to the underside of the sloping roof and the under surface is finished with the cypress board-and-battens. Architectural development outside the walls of the house such as terraces, walls, driveways, etc., continue the parallelogram module and all are built of concrete.

The functional layout of the house cannot be adequately described in number of rooms since Wright's spaces tend to flow together freely and often have no defining walls as limits. In one wing are the living room, an associated dining alcove, a kitchen or "work space," and a guest powder room. The west wing contains a master bedroom and bath suite, a dormitory or boys' bedroom, a guest bedroom, a girl's bedroom, a second full bath and additional half bath. The third wing consists of the carport and shop. There is a basement area which consists of boiler room, utility room, and a party room with a full bath. In addition to the interior spaces outlined above, there is a living room terrace, a dining room terrace, and an extensive swimming pool development. Three fireplaces are built into the structure, being an extension of the concrete walls. One occurs in the living room and one each in the master bedroom and girl's bedroom. The living space is a large room anchored on one end by the fireplace mass and flowing through a glass wall with thirteen-foot ceiling which cantilevers sixteen-feet out over an elevated terrace. The kitchen is of a European

8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/ humanitarian
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> theater
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> transportation
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> other (specify)
		<input type="checkbox"/> invention		

Specific dates

Builder/Architect

Frank Lloyd Wright

Statement of Significance (in one paragraph)

Fountainhead was designed by Frank Lloyd Wright in 1948 and constructed during the years 1950 - 1954. The house has been described as one of the most complete residences embodying Wright's concepts of the "Usonian House," especially the relationship of the house to the street, entrance positioning, preservation of privacy, integration of interior with exterior, and use of indigenous materials. The name Fountainhead is a reference to the novel by Ayn Rand and is derived from a fountain Wright incorporated into the structure of the house. A significant degree of integrity exists due to the house's original owner, J. Willis Hughes, who occupied the house from its construction until January, 1980. At that time it was sold to Jackson architect Robert Parker Adams who is presently undertaking a detailed restoration. Fountainhead is the only Frank Lloyd Wright design in Mississippi and the state's most valuable structure from the Modern movement.

9. Major Bibliographical References

A. INTERVIEWS:

1. J. Willis Hughes, original owner and builder. Multiple interviews extending over period from 1969 to 1980. Interviews by Robert P. Adams, Architect, at Jackson, MS.

10. Geographical Data

UTM NOT VERIFIED
ACREAGE NOT VERIFIED

Acreage of nominated property 1 acre

Quadrangle name Jackson, Miss.

Quadrangle scale 1:24000

UMT References

A

1	5
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7	6	6	4	8	0
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3	5	8	1	0	0	0
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Zone Easting Northing

B

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Zone Easting Northing

C

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Verbal boundary description and justification A part of Lots 2 and 3 of Block "C" of Woodland Hills, according to a map or plat thereof on file and of record in the Office of the Chancery Clerk of Hinds County at Jackson, Mississippi, in Plat Book 4 at Page 44, thereof, the exact metes and bounds description of which is as follows, to-wit:

List all states and counties for properties overlapping state or county boundaries

state	code	county	code

state	code	county	code

11. Form Prepared By

name/title Gregory B. Free, Restoration/Preservation Specialist

organization Mississippi Department of Archives and History date August, 1980

street & number P. O. Box 571 telephone (601) 354-7326

city or town Jackson state Mississippi 39205

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the Heritage Conservation and Recreation Service.

State Historic Preservation Officer signature Elmer B. Williams

title State Historic Preservation Officer date October 10, 1980

<p>For HCRS use only</p> <p>I hereby certify that this property is included in the National Register</p> <p><i>Carol A. Shull</i></p> <p>Keeper of the National Register</p> <p>Attest: <i>Carol Duke</i></p> <p>Chief of Registration</p>	<p>date <u>11-28-80</u></p> <p>date <u>11/28/80</u></p>
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**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

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CONTINUATION SHEET

ITEM NUMBER 7,10,11 PAGE 1

7 - DESCRIPTION

design as conceived by Wright and is of a parallel but angular "pullman design." Storage is generally open cypress shelving for easy access to goods and utensils, and all counter tops are covered with copper. The original kitchen equipment specified by Wright has been restored or replaced with the original manufacturer's contemporary equivalent. Bedrooms consist of highly functional, usually small spaces with high ceilings and open ventilation. Closets, dressers and vanities are Wright designed and job built. The heating system for the house consists of hot water radiant heating in the floor. The house was not originally air conditioned.

In true Wrightian fashion, most of the furnishings in the house were designed either on the drawings or in supplemental drawings supplied by Wright. This includes all of the bedroom furniture, the dining room tables and chairs, living room couches and lounge chairs, and some twenty ottomans or stools which were utilized at various places throughout the house. All of these pieces are still in existence in the structure.

10 - GEOGRAPHICAL DATA (Verbal boundary description and justification)

Begin at the Southwest corner of Lot 2 of said Block "C" and go thence North along the West line of said Block "C" a distance of 177 feet to a point; thence go in an Easterly direction along a line parallel with the line which separates Lot 1 from Lots 2, 3, 4, 5, and 6 to the East line of Lot 3; go thence in a Southerly direction along the East line of said Lot 3 to the Southeast corner thereof; go thence in a Westerly direction along the South line of said Lots 3 and 2 to the point of beginning, containing 1.0 acres, more or less.

11 - FORM PREPARED BY

Robert Parker Adams, Architect
One Lefleurs Square (601) 982-5130
Jackson, Mississippi 39211

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NATIONAL REGISTER OF HISTORIC PLACES INVENTORY -- NOMINATION FORM

CONTINUATION SHEET

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9 - BIBLIOGRAPHY

2. Herbert L. Hughes, son of owner, resident of Fountainhead, student of Frank Lloyd Wright, Taliesin Fellow from 1954-1959. Interview at unknown date by Robert P. Adams at Jackson, MS.
3. David Dodge, Taliesin Fellow, associate of Herbert L. V. Hughes during 1954-1959. Interview by Robert P. Adams at Scottsdale, Arizona, April 12, 1979.
4. William Allin Storrer, Wright bibliographer, o/a October 1977 and various correspondence to present. Interview by Robert P. Adams, at Jackson, MS.
5. James E. Egbert, Jackson City Permit Dept., April 28, 1980. Interview by Robert P. Adams, at Jackson, MS.
6. Les V. Cardwell (original electrician), Koeneman Electric Co., various dates September 1979 to April 1980. Interview by Robert P. Adams, at Jackson, MS.
7. Roy McGuffie (original painter), McGuffie Painting Co., December 22, 1979. Interview by Robert P. Adams, at Jackson, MS.
8. Jewell Phillips, millwright with Roe Fly Millwork Co. at time of construction, June 30, 1980. Interview by Robert P. Adams, at Jackson, MS.
9. Scharel Hughes, Captain, Daughter of Owner, Resident of Fountainhead. Interview by Robert P. Adams, at Jackson, MS, July, 1980.

B. CORRESPONDENCE:

1. Paul R. Hanna, Wright client (Honeycomb House, Stanford, California), letters March 14, 1979 and November 28, 1979.
2. William Allin Storrer, Wright bibliographer, letters dated October 20, 1976, February 15, 1977, September 14, 1977, March 18, 1979, January 21, 1980, and February 29, 1980.
3. Edgar Taffel, Architect, former Taliesin Fellow, author, October 30, 1979.

C. PUBLICATIONS

1. Numerous books by and about Wright which are readily available and not included herein.

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INVENTORY -- NOMINATION FORM**

CONTINUATION SHEET

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9 - DESCRIPTION

2. Hitchcock, Henry-Russell, In the Nature of Materials. Duell, Sloan and Pearce, 1942. Inscribed "To the Hughes in Mississippi - Frank Lloyd Wright, January 29, '50".
3. Storrer, William Allin, The Architecture of Frank Lloyd Wright, MIT Press, 1974, first edition.
4. Sargeant, John, Frank Lloyd Wright's Usonian Houses, Whitney Library (Watson-Guptill), 1975, first edition.
5. City Directory, Jackson, MS, years 1950 thru 1955.
6. Clarion Ledger - Jackson Daily News, issue of May 4, 1950.
7. Misc. books, clippings and letters in possession of Fountainhead Foundation.

D. PLANS AND DRAWINGS, ETC.:

1. Photographs and slides from original construction to present, from collection of Fountainhead Foundation.
2. Blueprints and sketches, consisting of original contract documents and supplementary construction drawings, 34 items, from collection of Fountainhead Foundation.
3. Miscellaneous telegrams and correspondence with Wright and Wright's office from period of construction, in collection of Fountainhead Foundation.

STATEMENT OF SIGNIFICANCE
FOUNTAINHEAD (THE J. WILLIS HUGHES RESIDENCE)
306 GLEN WAY
JACKSON, MS

Fountainhead was conceived by Frank Lloyd Wright, Architect, the father of Modern Architecture and America's foremost Architect. It was designed in 1948, constructed between 1950 and 1954, and is the only modern Wright structure in Mississippi. The house was built precisely according to plans and modifications conceived or authorized by Wright and was occupied continuously from its construction until January 1980 by the original owner, J. Willis Hughes. Changes to the original design have been minimal and the structure is now in the process of being restored to its original condition. According to W. A. Storrer, author of The Architecture of Frank Lloyd Wright, Fountainhead is one of the most complete residences embodying Wright's concept of the "Usonian House".

Inspiration for the project came to Mr. Hughes while attending college in Texas. While browsing through the library he discovered a current newspaper article illustrating a structure designed by Wright and outlining Wright's concepts of architecture. Although he was unaware of Wright's fame at the time he obtained a copy of this article and made a mental note that if he ever required an architect to design a house that this was the man who had sufficient understanding to undertake the project.

Some 20 years later Mr. Hughes had secured his financial position, settled in Jackson, Mississippi, and determined that the time had arrived to build his house. He retrieved the long kept article on Wright and addressed a letter to him requesting that he design a house for the Hughes family according to Wrightian principles. Local advisors considered this to be a waste of time in that Wright was a well known architect then engaged in the design of such projects as the Guggenheim Museum in New York and was judged not to be interested in a small residential project in Mississippi. True to his principles however, Wright desired not fame and fortune through large projects but to work for those who appreciated and understood his work. Wright accepted the commission and requested that the Hughes family come to the Wright complex in Wisconsin so that he might gain a better understanding of the family and its lifestyle. Mrs. Hughes and several of the children did live with Wright for a period of time for this purpose. Mr. Hughes was engaged in oil field exploration and spent his time between Taliesin and the oil fields of Mississippi. When Wright determined that he had an understanding of the Hughes' lifestyle he told the family to return to Mississippi -- their house plans would follow. Mrs. Hughes' parting instructions to Wright were that she wanted a split level house, that being the current popular idiom.

Wright's usual method of design was to obtain his programming as described above and then allow the project to develop in his mind over an undetermined period of time. Only when the project had completely gelled at this level would Wright apply the pencil to paper. At that time the entire project was usually translated to 90% of its final form through a series of Wright's sketches. These conceptual plans were then passed to his apprentices who prepared the actual drawings at Wright's direction. The initial drawings for the house arrived during the first part of 1949, and to Mrs. Hughes' surprise and concern they were not in the form of a split level, but rather in the format of a Wrightian residence which incorporated some 60 years of intense development of his residential concepts. It should be noted that at the time of design Wright was some 80 years of age and would practice for another 10 years before his death.

Wright is now well known as America's foremost architectural genius and the father of Modern Architecture. He is probably the only architect whose name is known to the general public and is the originator of such commonplace items as concrete block, the attached carport, broad overhangs, radiant heating systems, "picture windows", combination living room/dining spaces, and open planning. Most of these occur in Fountainhead and are undoubtedly the first occurrence of some of them in Mississippi.

Fountainhead is contemporary with post war tract housing and initial adjustment to the Wright design was undoubtedly difficult for the Hughes family in that it was a radical departure from the normal construction at that time. After a great deal of study however it was soon discovered by these sensitive people that the design in fact did suit their lifestyle much better than the directions which had been given to Mr. Wright. He failed in only one major regard, that being their wish to add a guest bedroom to the facility. They deemed this necessary in that there were a total of seven children in the family, several of whom did not reside at home at the time but did visit frequently, often bringing guests. It was considered by the owner to be a simple extension of the west wing to add another bedroom. Wright had deeper understanding however, and although in agreement with the additional space, decreed that rather extensive modification of the structure would be required to add this volume to the building. He therefore redesigned and repropotioned the west wing in order to again provide a pleasing balance of masses and spaces within the enlarged area. This final plan is the basis for the construction as it appears today.

Wright was a great advocate of the "unit system" which he invented and which is now used by most architects under the term "modular design". He identified this module as the fabric upon which a structure was woven. In his early work this module usually took the form of a square of some set dimension. In his later work the module was varied to include triangles, circles or hexagons. In Fountainhead the module utilized was a parallelogram of 4'-0" sides. As far as can be determined, this was Wright's first use of a true parallelogram unit system in his residential design. The system is carried throughout the house and is the basis for the positioning of all walls, shelves, doors and other appurtenances. In reality it becomes the warp of the fabric upon which the roof is woven. Numerous other Usonian concepts were employed such as relationship to street, entrance positioning, preservation of privacy, integration of interior with exterior, the creation of a sense of shelter, use of indigenous materials in sympathetic means, and other principles too extensive to cover in this outline and well explored elsewhere.

Although many of these principles were not initially apparent to the owner then or to the casual observer even now, Mr. Hughes followed them as best he could in the construction of the structure. In almost every case he has subsequently discovered Wright's reason for these design idioms and was thankful he followed Wright's directions. A great deal of the authenticity of the structure can be accorded to Mr. Hughes' sensitivity and understanding of Wright's objectives, and in some cases to his ability to trust Mr. Wright's genius.

Great difficulties were encountered in the construction of the house. Wright's charge was to design a house within a \$20,000 budget. It was apparent from the final design that the budget could not be met. Wright acknowledged this but suggested that cost might be closer to \$35,000. It was to develop that final cost would exceed 10 times the original budget.

The major materials of the house consist only of concrete, glass, copper, and heart tidewater red cypress. There are no conventional materials such as stud walls, sheet-rock, carpeting, paint in the normal sense of the trade or other such conventional residential construction. Due to this Mr. Hughes found it impossible to locate a builder willing to undertake the project and consequently constructed the house mainly under his own direction with various subcontractors and casual labor. A great deal of education was required during the project both for Mr. Hughes and for his construction workers, but total insistence on quality was worth the entire effort.

Construction proceeded from approximately 1950 to 1954. In the interim the basement area of the house was expanded and developed into an efficiency living suite which was occupied by part of the family during construction; the main level of the house being occupied when it had been sufficiently completed, and the final details being constructed after occupation.

During the term of construction there were numerous financial and practical construction difficulties which required the project to proceed in phases. At one point consideration was given to building only a portion of the house, with the master bedroom area being temporarily converted to a living area and the living/dining and carport areas to be constructed at a later date. Fortunately this two-phase project was eventually abandoned and the balance of the house was begun prior to completion of Phase I.

During construction the owner was in constant contact with Mr. Wright to obtain interpretations of his designs and further development of some of the details. It was normal in the practice of the time to provide the outline of such details as cabinetwork on the initial working drawings and for the architect to supply detailed designs during construction. During this process many of the details of the house were revised and refined into their final format. As was Wright's usual process, an apprentice was provided to the job to work out these coordination problems and to provide Wright with the inputs needed to continue the detail work. This portion of the project was handled by John de Koven Hill who eventually became (and is as of this date) the director of Wright's Interior Design Department. Mr. Hill was responsible for much of the detailing of cabinetry which was submitted to Wright for his revisions or approvals prior to construction. It was also at this time that the area planned for the "future swimming pool" was incorporated into the project and constructed during the final phase.

In true Wrightian fashion, most of the furnishings in the house were designed either on the drawings or in supplemental drawings supplied by Wright. This includes all of the bedroom furniture, the dining room furniture, some furnishings built into the living room, four Wright designed lounge chairs, and some 20 Wright designed ottomans or stools. All of these items are still in existence and are being preserved with the house as significant contributions of Wright to development of interiors.

Many of Wright's residences were given names such as "Falling Water", "Wingspread", etc. The name "Fountainhead" is a reference to Ayn Rand's famous novel (loosely based on Wright's life and principles) and derives from a fountain incorporated into the

structure of the house. This fountain emerges from a triangular mass at the west terminus of the structure, fills a high receptacle, spills over into a wading pool, and cascades down a series of steps into the swimming pool.

Documentation of the above is sparse in that most of the correspondence with Wright was being held by Mr. Hughes' attorney who is now deceased and as a result much of it was destroyed. The original working drawings and supplementary sketches are in the possession of the Fountainhead Foundation. These include the original conceptual drawings by Wright without the added bedroom, the plans of the truncated (Phase I) construction, and the final working drawings as provided by Wright and upon which the house was actually constructed as well as supplemental drawings provided during construction. In addition, the foundation possesses several letters and telegrams from Wright which were saved by Mr. Hughes as well as several of Wright's books which were personally autographed to Hughes. There is also an extensive library of slides of the house taken under construction, during initial occupancy and during the restoration.

The house was occupied continuously by the Hughes family from its time of construction until January of 1980. During this time unfortunate circumstances caused Mr. Hughes to become unable to maintain the house in the manner in which he desired and natural deterioration began to take its toll. Some 15 years after construction the first Mrs. Hughes died in an unfortunate accident and Mr. Hughes subsequently remarried. The second Mrs. Hughes had not been involved in the original design and construction of the house and thereby did not feel the necessary attachment. Because of this and his inability to undertake the restoration, Mr. Hughes began a search for a means of preserving the house as a prime example of Wright's Usonian concepts. After several years of search and consideration he selected Robert Parker Adams, Architect, as the one he deemed most understanding of the house and most capable of undertaking its restoration. Through a transfer of the house to Adams and the creation of the Fountainhead Foundation the structure is now in a position to be restored to its original form and to continue in its intended function as a private residence. The objective of all concerned is to restore the house in every way possible to its original design as conceived by Mr. Wright and executed by Mr. Hughes with the exception of the installation of air conditioning and some small updating of kitchen facilities. It is estimated that this restoration will require an extensive amount of funds and from two to three years to complete.

It is hoped that through the above efforts Fountainhead will be maintained as an excellent example of the significant architectural design concepts of Frank Lloyd Wright and that the structure will be preserved as a historic structure for the people of Mississippi.

Robert Parker Adams, Architect
April 3, 1980

Note: Publication or reuse of all or part of this material is forbidden without prior approval of the Fountainhead Foundation.