

The Currier Museum of Art's Zimmerman House: A Frank Lloyd Wright Masterpiece in New England

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The Currier Museum of Art has as part of its collection a Frank Lloyd Wright Usonian house that is open to the public. It retains its furnishings and is presented as it appeared shortly after its completion in 1952. Isadore and Lucille Zimmerman commissioned the house after discovering the writings and work of the architect. The Zimmerman House is exceptional in the richness of its materials and the completeness of its contents. It is also important for the wealth of archival material gathered by the Zimmermans and the Currier which document in great detail the design, construction, and restoration of the house. This article describes the history of the house, its acquisition by the Currier, and the subsequent restoration of the house and the development of the archive.

Introduction

The Currier Museum of Art's Frank Lloyd Wright designed Zimmerman House is at once an extraordinary object in the collection and a house museum open to the public (Figure 1). The house, along with all of its furnishings, contents, and land, was a bequest to the Currier upon the death of Lucille Zimmerman in 1988. It is a beautiful example of Wright's Usonian type, and it is the only one of his houses in New England that is open to the public. Mrs. Zimmerman and her husband Isadore commissioned the house in 1949; it was built during 1951 and the early part of 1952. The Zimmermans took possession in May of that year.

At that time, Manchester, New Hampshire, was a city long in decline. At the turn of the century its prosperity was driven by a textile company that in the early twentieth century ran the largest and most productive mill in the world. The mill closed in 1936, the year after the Zimmermans settled in the city. Manchester continued to decay even after World War II, when other former industrial cities gained from the rising standard of living that followed. This poor, conservative city was an unlikely place for the Zimmermans to choose to live.¹ That they would cause to be built a modern masterpiece for their home there was even more unexpected.

The Zimmermans were frequent visitors to the Currier—until 2002 called the Currier Gallery of Art—attending both exhibitions and musical performances over the years. Almost as soon as they moved into their Wright house, they began to collect art. Beginning in the 1950s they gave a number of works of art to the Currier and shared their enthusiasm for their house with museum staff. In this way the relationship formed that led to Currier's ownership of the house. The museum was committed to restoring and maintaining the house and to opening it to the public, which took place in October of 1990.

It is rare to have a Frank Lloyd Wright house that retains both its original form and furnishings. It is perhaps even more unusual to have the wealth of documentary material associated with the house that now forms the Zimmerman House archive.



Figure 1. Zimmerman House, exterior. Image © Alana Johanson, 2008.

All of the Zimmermans' belongings came with the house; these include the letters they received from Wright, the articles they saved from newspapers and magazines concerning their house and others designed by Wright, and the exhibition catalogs, artists' files, and books that show their approach to art collecting and the development of their collection. The archive also contains the material from the carefully documented work done by the Currier after it received the house. This material serves as a history of the complex processes both of restoration and of the development of an interpretive program for the public.

Isadore and Lucille Zimmerman

The Zimmermans met in New Hampshire but their origins were far from there, and nothing in their backgrounds suggested that they would make the state their home. Isadore Zimmerman was a first-generation child of parents who had come to the United States from Russia and settled on the Lower East Side of Manhattan. His intellectual and musical abilities were identified and encouraged; in 1916 at the age of thirteen he attended the Boston English High School and then went on to Harvard University and Tufts Medical School. He received his MD degree in 1929. After two years of advanced study in his specialty of urology, he took a position at the State Hospital in Concord, New Hampshire. Lucille Cummings was born into an improv-



Figure 2. Garden Room, detail. Image courtesy of J. David Bohl.

erished farming family in rural Kentucky and was one of eight children. She became a nurse, obtaining her degree in 1931. Then she too came to work at the State Hospital in Concord and met Dr. Zimmerman. They moved to Philadelphia, where they were married and where Dr. Zimmerman took a further degree at the Graduate School of Medicine at the University of Pennsylvania. His specialty and his research in that field led to an offer from a hospital in Manchester to establish a practice in the city. He did so in 1935 with Mrs. Zimmerman working as his surgical nurse and office manager.

The Zimmermans were childless, and outside their professional lives their principal activities were travel, amateur photography, and music. Dr. Zimmerman was an accomplished violinist and Mrs. Zimmerman a pianist. They took advantage of the Currier Museum's art and music programs; the house where they lived until 1952 was three blocks away. Despite the fullness of their lives, they became increasingly dissatisfied with their house, built in a traditional style with thirteen rooms. They felt that there was something wrong with their home and the way in which they were forced by its design to live. In 1949 they purchased a little less than an acre of wooded land on the north side of Manchester and began the journey that ended with what Frank Lloyd Wright later called "a classic Usonian" home.²

When they began their plans, they lived in and were surrounded by houses that they saw as conservative and eclectic. At what they considered the other extreme was the International style represented by Gropius and Breuer, whose work they knew but by which they were not impressed. Although the Zimmermans had not previously identified an architectural style or an architect who would realize the appropriate house for them, they clearly had powers of observation and innate artistic sensibilities. Mrs. Zimmerman later said that at that point "it seemed necessary as a first step to do some library research."³ They used the Manchester City Library for their study of architecture and came upon *Modern Architecture: Being the Kahn Lectures for 1930*

given at Princeton University by Frank Lloyd Wright. At the time they had not heard of Wright, so it is fortunate that they read this work. Wright's philosophy of an organic architecture as described in the lectures convinced them that he was the only architect who could build the home that they had not yet been able to articulate or envision. The Zimmermans made their decision about Wright based upon the *Kahn Lectures* which were illustrated only with a few drawings so small in scale that little detail was visible.⁴ They went on to read Wright's *Autobiography* and Henry-Russell Hitchcock's *In the Nature of Materials, 1887-1941: The Buildings of Frank Lloyd Wright*, where they saw photographs, elevations, and detailed plans of Wright's work.⁵

In June of the same year Dr. Zimmerman wrote to Wright at Taliesin in Wisconsin. The contents of this brief letter show that after a relatively short period of research, the Zimmermans had come to define conceptually what they wanted in a home and had found the architect whose work embodied their ideas of how they wanted to live.

June 27, 1949

Dear Mr. Wright,

I hope that I am not taking undue liberties in writing to you about our housing problem in ultra-conservative New England.

My wife and I wish to build a small, spacious, simple home (using your definition of the word "simple") that would require the least possible housekeeping and which would allow for privacy and outdoor living.

We have a corner piece of wooded land, about 3/4 of an acre, with beautiful oaks and birches in the northern, sparsely [sic] settled end of the city. The street sides face north and east.

We wish to avoid adding a new antique to the city's architecture. It has been our dream to build a home that would be an integrated expression of our personal way of life rather than a coldly efficient building. it [sic] is this attitude which prompts our writing to you.

If you think it feasible, my wife and I could use our vacation time to come to Spring Green to discuss [?word not legible] in detail with you.

Very sincerely yours,
Isadore J. Zimmerman⁶

Two months later, the Zimmermans visited Wright at Taliesin and discussed design ideas. They then traveled in Wisconsin, Michigan, and Illinois to visit Wright houses. The Zimmermans' thank you letter sent to Wright upon their return to Manchester contained three pages of information about the couple's requirements for a house. These were material and practical, not stylistic. They included a kitchen large enough to hold many appliances, a guest room that could accommodate books and Mrs. Zimmerman's sewing machine, and space for a grand piano, string quartet performances, and storage for sheet music and a violin. The Zimmermans did not attempt to play a role in the house's design. Dr. Zimmerman states in this letter "Having seen some of your living zones, it would be foolhardy of me to make any further suggestions here."⁷

In October of 1950, the Zimmermans received and approved preliminary sketches for their house. Construction began in

mid-1951 under the direction of a Wright apprentice, John Geiger. The couple moved into the house in May 1952. In an undated letter written after the move, Mrs. Zimmerman tells Wright "The Zimmerman house is heaven... We are truly in love with this house."⁸ The Zimmermans' enthusiasm for their new home is not surprising; Wright had designed their vision. The materials used are rich and warm. The Garden Room is a spacious and light-filled place for entertaining friends and making music. Indoor space is linked to outdoor space in ways that almost obliterate physical boundaries (Figure 2). Corner windows are mitered so that wide views are not interrupted by window frames. The ceilings are of Georgia cypress, and Wright continued that material and the board and batten construction beyond the house walls to form the underside of the projecting roof, further dissolving the difference between indoors and out. The wall facing the backyard in the Garden Room is made almost entirely of glass punctuated by slender brick piers. At floor level are sunken garden beds both inside and outside the room. The glass that separates them seems to disappear, making it look as if the plantings run continuously from inside the house to the outdoors (Figure 3).

As was customary, Wright or his apprentices designed the furniture and fabrics for the house. Because the dining table was octagonal, Mrs. Zimmerman could not find table linens to fit. She wrote to Wright, and he had the designs done by apprentices at Taliesin one Sunday morning. The Zimmermans selected a pattern for dinnerware from Heath Ceramics in California, but sought and received Wright's approval for it before making their purchase.⁹ When the Zimmermans moved into the house they brought their clothes, books, music and instruments, and virtually nothing else.

Art for a Work of Art

As they began to add to the contents of their house, they continued to be influenced by Wright, in particular by the furnishings of Taliesin. They asked for a quartet music stand based on the one they saw when they visited Wright there in 1949. In addition, they purchased animal skins to place on the floors and throw over furniture as was done at Taliesin. The Zimmermans' house is enhanced by a number of Japanese



Figure 3. Garden Room. Image courtesy of J. David Bohl.



Figure 4. View of Dining Loggia. Image courtesy of J. David Bohl.

screens, also a feature at Taliesin. The first screen was purchased to provide a background for the grand piano, placed at the far end of the Garden Room.

The Zimmermans felt that it was not appropriate to hang paintings or works on paper on the walls because the walls themselves were part of the work of art which was the house. From the time when they began to collect, they purchased sculpture and ceramics, objects that could be displayed on the galleries and shelves built in throughout the house (Figure 4). Their earliest acquisitions were works of primitive art from Africa and Mexico. After that, however, they decided that their interest was in contemporary art. They became serious collectors of the ceramic art of Edwin and Mary Scheier, whose work they had probably first seen in exhibitions at the Currier in 1943 and 1948. After they began collecting, the Zimmermans gave a number of important works to the Currier. These include Clement Meadmore's *Dervish* (1972), Gaston Lachaise's *Walking Woman* (1922), and José de Rivera's *Construction No. 11, Red, Black, and Yellow* (1950). From the files on artists found among the Zimmermans' personal papers, it is clear that they researched artists whose work interested them and visited exhibitions to see it.

The Zimmermans' Library

The Zimmermans' instinct to do research on topics of interest to them, first seen in their initial study of architecture, is demonstrated by the extent and nature of their own book collection. They owned many books by and about Wright. Four contain dedications to the Zimmermans from the architect. Two date from August 1949 during the Zimmermans' initial meeting with Wright at Taliesin. The couple had two additional meetings with Wright to discuss issues related to the house plans. Both took place in New York City, and each time they took a book for Wright to sign. One is the original 1933 edition of Wright's autobiography which also bears a stamp marking it as a discard from the City Library, Manchester, New Hampshire. Although Mrs. Zimmerman described how they went about their initial research in the Manchester Library (see note 3), there is no information in the archives about how the couple subsequently acquired

their books. Their collection contains a number of rare works by Wright. Among them are: *Two Lectures on Architecture (In the Realm of Ideas; To the Young Man in Architecture)*, published by the Art Institute of Chicago in 1931; *The Disappearing City*, published in 1932 by Payson, New York; and *An Organic Architecture: The Architecture of Democracy*, the Sir George Watson Lectures delivered in London and published by Lund Humphries in 1939.

There are a number of books which may have been recommended by Wright, or which perhaps they saw at Taliesin. These include works on Japanese architecture, art, and gardens. The majority of their collection consists of monographs on twentieth century American artists and art history. Their interests were not, however, strictly limited to the American art scene; there are, for example, works on major modern European artists, handbooks on non-Western art, and catalogs from museums and exhibitions both in the United States and Europe. Cataloging of the entire collection is in process. Rare or fragile books are shelved with the Zimmerman House archives, and the designations ZH and RB are added to the local call number. Other Zimmerman books pertaining to art and architecture are being incorporated into the general collection. The bibliographic records for the Zimmerman books contain a note in the 590 field indicating their source. It is possible to search the library catalog in browse mode and retrieve a list of all of the works from the Zimmermans' collection.¹⁰

In the Zimmermans' letter to Wright outlining their needs, the guest bedroom is designated a "guest room and library combination," and Wright did include bookshelves built over the beds. He also lined the long hallway with shelves. The hallway runs from the guest bedroom at the back of the house into the Garden Room and is cut only by the front door. A gallery above the bed in the master bedroom runs nearly the width of the room and was used by the Zimmermans to hold books. Some of their books have been left in the house, and it is clear that they had many more books than shelf space on which to put them (Figure 5).

From House to Museum

The Zimmermans were mindful of the architectural importance of Wright's houses. They made few changes to theirs, and those only out of necessity. Through their efforts, the house was added to the National Register of Historic Places in 1979. Dr. Zimmerman died at the age of 81 in 1984. In 1985, Mrs. Zimmerman placed the house in life trust to the Currier Museum of Art. Upon her death in 1988 the house and its contents became a bequest to the Currier.

The Zimmermans had had a close connection to the Currier before they built their Wright house. Then, starting in the 1950s, they began to make gifts of art to the museum, and they continued to donate individual works to the museum through 1986. They shared their enthusiasm for their home with museum staff. In 1977, a member of the Currier's staff conducted an interview about the history of the house with the Zimmermans which is now a part of the Zimmerman House archive. The Zimmermans recognized the importance of the house as an especially fine example of Wright's Usonian style. They believed that they had a responsibility to maintain the house and chose to enhance it with works of art that both expressed their taste and complemented the building.

Upon Mrs. Zimmerman's death in 1988, the museum received a collection of tremendous magnitude— not only the house but all of its furnishings and the entirety of the couple's



Figure 5. Hallway to Garden Room. Image courtesy of J. David Bohl.

possessions. Like the Zimmermans, the Currier understood the significance of this major gift. The house, the furniture, textiles, carpets, even the gardens were designed by Wright, making this perhaps the fullest expression of his Usonian ideal. Only four of the 140 Usonian houses that were built in the United States are open to the public. This is also the only Wright house open to the public in New England. With this bequest, the Currier became the only museum in the country to have a fully furnished Frank Lloyd Wright house as a part of its collection.¹¹

However, this acquisition created serious challenges for the museum. These fell under two broad categories: restoration and interpretation. Decisions about interpretation ultimately drove the plans for restoration work. The house is in a residential neighborhood 1.8 miles from the Currier. To avoid the problems that would be caused by having visitors go directly to the house— parking congestion, the need for a place to purchase tickets and receive an introduction to the house—it was decided that the Currier itself would be the starting point, with a shuttle bus to take guides and visitors to the house. Wright's house would have had to have been dramatically altered in order to accommodate those activities. A critical question of interpretation for the museum was what period to present to the public. One option would be that of the house at the time of Lucille Zimmerman's death; another would be its appearance at the time the couple moved in. The choice was made to restore the house to its state in the mid- to late-1950s, after the Zimmermans had lived in it for a time and were building the collection of art which they displayed throughout the house. Carrying out this goal was an enormous and costly undertaking.

During the years they lived in the house, the Zimmermans made two major changes, necessitated by failures of materials. The radiant heating system that Wright had installed ceased to work in the early 1970s. It is not possible to live without heat in New Hampshire, and in 1976 a conventional forced air furnace was installed. The house has no basement or attic, a feature of Wright's Usonian houses, and so ducts were run throughout the house and could not be completely hidden. The following year the distinctive clay tile roof was replaced with asphalt. Ice building up between and under the tiles had, over time, caused many tiles to crack and allowed water to go through the roof's underpinnings and into the house. Beyond these highly visible changes to the original house, the passage of time had caused inevitable degradation of building materials and furnishings.

Work began with restoring the radiant heating system so that the later system could be removed, allowing for a return of the house's interior to its appearance in the 1950s. This project involved removing the concrete floors. To protect the contents of the house and the wood and brick interiors, everything that could be removed from the house was taken out, inventoried, and stored or sent for restoration. Before the house was opened to the public in October 1990, a new concrete floor was installed and tinted the exact shade of red that Wright had specified. Furniture, lamps, hardware, and the materials of which the house was constructed were restored, or where necessary replicated. The other most glaring change made by the Zimmermans—the change from tile to asphalt roof—could not be reversed until 1999. It was a project that required two years of fundraising and research before the work could begin.

Because museum staff knew, through discussions with the Zimmermans before their deaths and from the records they had kept, who had done all of the original work on the house and its furnishings, these contractors, fabricators, and craftsmen were contacted and asked to aid in the restoration process. John Geiger, the Wright apprentice who oversaw the work and was critical to the successful completion of the house, returned to Manchester to serve as a consultant to the project. Edith Heath worked with the museum to create replacement pieces for the dinnerware sets that the Zimmermans had purchased for the house. Local firms who had worked on aspects of either the original construction or carried out later work—such as the architect who helped during the replacement of the heating system and roof in the 1970s—returned to provide details of that work and often became part of the restoration team.

The museum's commitment to maintaining the house is ongoing. Over the course of the past ten years, the textiles, cushions, and pillows found in the Garden Room and bedrooms have been restored. The grounds and garden are gradually being returned to the way that Wright designed them. There is an annual "Garden Day" in the spring when volunteers help to clean garden beds and do necessary planting. Other exterior work is done by the museum's buildings and grounds crew. The interior of the house is cleaned twice a week by the preparator, who also washes the many windows several times a year.

The Zimmerman House Archive

The Zimmermans actively collected the writings of Frank Lloyd Wright as well as articles from newspapers and journals on Wright and his houses. They saved the letters from him and



Figure 6. Zimmerman House Archive. Image courtesy of Cindy Mackey.

his assistant Eugene Masselink, as well as a complete set of blueprints for their house, its furnishings, and the garden. This was extremely fortunate since the set of plans and most of the blueprints in the Wright archive disappeared sometime between the construction of the house and its acquisition by the Currier in 1988. As noted above, all of their belongings came to the museum with the house. As a result, the contents of their personal papers also include files on artists they were following, programs from concerts they attended, and the booklets that came with their household appliances. The Zimmermans were avid amateur photographers, and their possessions include many images of the house and gardens taken over time, as well as photographs of themselves and friends inside the house. Museum staff members have been able to do rudimentary sorting, labeling, and filing of some of this material.

A second body of archival material was created by the process of restoring the house and opening it to the public as a museum. All aspects of these activities were carefully documented and retained. Among the topics covered are the replacement of the sub-floor radiant heating, the restoration of the body of the house and its furnishings, and the work by consultants involved in the project. The archive contains recordings, in VHS and cassette format and also preserved in transcript, of the many talks and interviews given by those involved in the project. Newspaper articles and press clippings from the time of the opening in October 1990 were collected and placed in binders.

All of the Zimmermans' personal papers and a portion of the material relating to the restoration of the house have been stored in the museum library's archive and rare book room. Many other files of loosely organized material relating to the house were kept in the office of the house manager until 2008 when a major expansion of the museum was completed and the art collection, the library, and the archives were returned to the building. At that time, the remainder of the Zimmerman House archive came into the library (Figure 6).

Access to the material is granted to visitors by appointment with the librarian. Until recently, however, the process of finding specific documents to meet the needs of museum staff, Zimmerman House docents, and the public has been laborious.

In reality, there was no way to know what the archive contained in its entirety. The museum does not have an archivist on its staff, so it was fortunate that Caitlin Stevens, the library assistant who joined the staff when the museum reopened in 2008, was an archivist. It was an opportunity to do the work on the archive that had not been possible before.

Processing the Zimmerman House Archive

The Nature of the Material

The Zimmerman House collection was a loosely organized mix of the items briefly described in the previous section. The material came from three time periods, although that distinction was not always clear from the way items were stored. The first group consists of those materials saved and collected by the Zimmermans which relate to their lives, the construction of the house, and Frank Lloyd Wright's career. The date range for this body of documents is the early 1900s to 1988, the date of Lucille Zimmerman's death. The second group dates from 1988, when the house was bequeathed to the Currier, to the early 1990s, when it opened as a house museum. The most recent body of material comes from the time of the opening to the mid-2000s and was collected by a series of site administrators.

Examination and Interpretation

Because she was given the time and resources, Caitlin Stevens examined every item and made a detailed inventory, even though this is not typical archival procedure. Some of the material was grouped into general categories such as "Incoming Correspondence [to the Zimmermans]," "Financial and Legal," and "Vintage Publications on the Zimmerman House." Many other boxes were described as "Uncataloged Material." It was not possible for her to learn about the archive's contents from a survey of its current method of organization. The process of examining each item allowed her to get a complete picture of the archives, and it made the decisions about what to save and what to discard easier.

The Deaccession Process

By bequeathing the contents of the house and their personal belongings and papers, the Zimmermans provided the archives with a broad range of documents and artifacts. These include diplomas, jewelry, travel slides, and boxes of waxed paper. Only in the case of material that had nothing to do with the Zimmermans' life with the house and interest in architecture, or if multiple copies of an item existed, did Stevens make the decision to remove it from the collection. She created a deaccession list which notes every item that she discarded. She felt that it was important for museum staff and researchers to know what had been removed and why. This list is stored with the archive, and researchers may have access to it. Entries from the list include: a newsclipping about sculptor Barney Bright (no connection made to the Zimmermans); an empty envelope addressed to the Zimmermans, dated December 1966 (no research value); a newsclipping about a memorial sculpture dedicated to John F. Kennedy in Dallas, source unknown, undated (does not mention the Currier Gallery of Art or the Zimmermans; no research value).

Tools for Access

Stevens created four documents that describe the archive and its organization in various levels of detail. The item list was the first, and it described everything in the archive. The second document is the box list which describes the contents of the archive by container. To link the box list with the physical material, she numbered each document box, binder, slide tray, VHS tape container, and box of photographs. Both container number and a description of the container (e.g., Binder 3—Labeled "Zimmerman House 1991;" Box 4—Labeled "Zimmerman House Archive—Uncataloged Materials—Jewelry") are given in the box list followed by their contents. The finding aid is a much briefer version of the first two documents and is intended to serve as a road map to the collection for professional and casual researchers alike. It provides a brief history of the archive as well as a general outline of the materials it contains. It also gives basic information such as the amount of material (in linear feet), the dates the collection spans, and biographical information about the Zimmermans and Frank Lloyd Wright. Both the box list and the finding aid are now in portable document format (PDF) and accessible from the library's computers. Both lists are searchable by word or phrase and are therefore powerful tools for gaining access to the contents of the archives. The finding aid is also accessible and searchable from the Currier Museum's Web site on the library's Web page (<http://www.currier.org> under Visit Us). The fourth document is the deaccession list, described above.

Conclusion

The Currier's goal is to make the archival material pertaining to the Zimmerman House increasingly accessible. The process described above is one way to aid users. The next step is to make documents themselves accessible by creating digital images and placing them on the Zimmerman House section of the museum's Web site. Staff members have recently submitted a grant proposal requesting the funds to digitize the most important plans and drawings documenting the house's design and construction. As envisioned, the images will show in sequence Wright's presentation drawings, his original blueprints, the plans and elevations showing changes made by the Wright apprentice John Geiger during the actual construction of the house, and the plans which document the restored state of the house in 1991. Once these digital images are accessible, a wide range of users, including Wright enthusiasts, architectural historians, teachers, students, and professional architects, will be able to follow the house's development in great detail.

The fact that the house is open to the public makes the ability to follow the design process through architectural plans, correspondence, and other documents an especially exciting experience. Very few Wright houses in their original condition and containing their original furnishings exist and can be visited. The Currier is committed to offering a unique opportunity for the public to see both the documents which created one of Wright's most important Usonian houses and the finished product.

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Notes

1. Michael Komanecky, *Frank Lloyd Wright's Zimmerman House: Its History and Its Restoration* (Manchester, NH: The Currier Museum of Art, 1991), 7-8.
2. Letter from Frank Lloyd Wright to the Zimmermans dated June 19, 1952. The Frank Lloyd Wright Foundation collection.
3. Tilton + Lewis Associates, *Historic Structure Report for the Isadore J. and Lucille Zimmerman House* (Manchester, NH: The Currier Museum of Art, 1989), 12.
4. Frank Lloyd Wright, *Modern Architecture: Being the Kahn Lectures for 1930* (Princeton: The Princeton University Press, 1931). Two early houses are illustrated: the Winslow House built in 1893-94 (opposite page 27) and the Woodlawn House, 1906-08 (opposite page 65).
5. "The Isadore J. Zimmerman House, Manchester, New Hampshire," *The Frank Lloyd Wright Newsletter* 1 (May-June 1978): 8.
6. The Frank Lloyd Wright Foundation collection.
7. Letter from Dr. Zimmerman to Wright dated August 24, 1949. The Frank Lloyd Wright Foundation collection.
8. The Frank Lloyd Wright Foundation collection.
9. An illustration of the Zimmerman's dining table set with their Heath ware appears on page 32 of *Heath Ceramics: The Complexity of Simplicity* by Amos Klausner (San Francisco: Chronicle Books, 2006). In September 1990 a member of the Currier's staff who was working on the house restoration interviewed Edith Heath at the Heath Ceramics factory in Sausalito, California. As an art student, Heath was aware of Frank Lloyd Wright and influenced by him. She used Japanese design elements that were found in Wright's work in her pieces and had his houses in mind as she created dinnerware. Interview with Edith Heath by Barbara Pitsch (The Currier Museum of Art, September 20, 1990), 2.

10. To identify books in the Currier library that belonged to the Zimmermans, search the online catalog in browse mode. Select Notes as the search field and type "ex isadore" without the quotation marks; the entire note reads "Ex Isadore and Lucille Zimmerman collection." For the online catalog select Library under Visit Us on the museum's home page, <http://www.currier.com>.

11. Komanecky, *Frank Lloyd Wright's Zimmerman House*, Synopsis.

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