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NPS Form 10-900 (Rev. 8/86) | NPS/Iowa SHPO Word Processor Format (Approved 5/88) | OMB No. 1024-0018

UNITED STATES DEPARTMENT OF THE INTERIOR
National Park Service

SEP 30 1988

NATIONAL REGISTER OF HISTORIC PLACES REGISTRATION FORM

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in **Guidelines for Completing National Register Forms** (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "NA" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name: Alvin Miller House
other names/site number: Dietrich House

2. Location

street & number: 1107 Court Street | | not for publication
city, town: Charles City | | vicinity
state: Iowa code: 19 county: Floyd code: 067 zip code: 50616

3. Classification

Ownership of Property	Category of Property	Number of Resources within Property	
		Contributing	Noncontributing
|XX| private	|XX| building(s)	1	0 buildings
|__| public-local	|__| district		sites
|__| public-State	|__| site	0	1 structures
|__| public-Federal	|__| structure	0	2 objects
	|__| object	1	3 Total

Name of Related multiple property listing: Iowa Usonian Houses by Frank Lloyd Wright
Number of contributing resources previously listed in the National Register 1

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, 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. |__| See continuation sheet, section _____ page _____.

James L. Hansen SHPO — Sept 23, 1988
Signature of certifying official — Date

Bureau of Historic Preservation
State or Federal agency and bureau

In my opinion, the property |__| meets |__| does not meet National Register criteria.
|__| See continuation sheet, section _____ page _____.

Signature of commenting or other official — Date

State or Federal agency and bureau

5. National Park Service Certification

I, hereby, certify that this property is:

|__| entered in the National Register.
  |__| See continuation sheet, section __ page __
|__| determined eligible for the National Register.
  |__| See continuation sheet, section __ page __
|__| determined not eligible for the National Register.

|__| removed from the National Register.
|__| other, (explain:) _____

Signature of the Keeper — Date

6. Function or Use

Historic Functions (enter categories from instructions)	Current Functions (enter categories from instructions)
Domestic - Single Dwelling	Domestic - Single Dwelling

7. Description

Architectural Classification (enter categories from instructions)	Materials (enter categories from instructions)
Wrightian	foundation Stone walls Stone, Glass roof Asphalt other Wood

Describe present and historic physical appearance.
|XX| See continuation sheet, section 7 page 2

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties: |__| nationally |XX| statewide |__| locally

Applicable National Register Criteria |__|A |__|B |XX|C |__|D
Criteria Considerations (Exceptions) |__|A |__|B |__|C |__|D |__|E |__|F |XX|G

Areas of Significance (enter categories from instructions)	Period of Significance	Significant Dates
Architecture	1951-52	1951-52

Cultural Affiliation
N.A.

Significant Person	Architect/Builder
N.A.	Wright, Frank Lloyd

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above. |XX| See continuation sheet, section 8 page 2

9. Major Bibliographical References

|XX| See continuation sheet, section 9 page 2

Previous documentation on file (NPS):

|__| preliminary determination of individual listing (36 CFR 67) has been requested
|XX| 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:

|XX | State historic preservation office
|__| Other State agency
|__| Federal agency
|__| Local government
|XX| University
|__| Other

Specify repository:
University of Washington

10. Geographical Data

Acreage of property less than on acre

UTM References

	Zone	Easting	Northing
A	15	527070	4768195
B			
C			
D			

|__| See continuation sheet, section _____ page _____

Verbal Boundary Description |XX| See continuation sheet, section 10 page 2

Boundary Justification |XX| See continuation sheet, section 10 page 2

11. Form Prepared By

author/title Chery Peterson, Architectural Historian
preparer Ralph J. Christian, Architectural Historian
organization Bureau of Historic Preservation date 9/7/88
street & number State Historical Bldg., Capitol Complex telephone (515) 281-8697
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DESCRIPTION

The second of Wright's 1946 Iowa Usonian designs was that of the Miller house. With beautiful materials in poetic composition, the Alvin Miller house is a very fine example of Frank Lloyd Wright's Usonian Work. At approximately 1250 square feet it is the smallest of the Iowa Usonians.

The Miller house is located on a double city lot in a modest residential neighborhood of Charles City. Charles City is the county seat of Floyd County, in northern Iowa. The property, less than one acre, lies on the right bank of the Red Cedar River. Dammed downstream, the river here is wide and slow flowing. The house is set diagonally on the square lot. To the northwest the property adjoins a quiet city park. to the northeast retaining walls step down to the river's edge.

A small house by most standards, the Miller house is comfortably open and unconfined. The spaces of the entry, living room, dining area, and kitchen open one into another around a centrally located fireplace. Clerestories lend definition to these rooms, manipulating the scale and sense of spaciousness. A glass wall on the east side of the living room opens this room to the river view. Glass doors here and in the opposite wall open onto a terrace and lawns; the bedrooms were originally designed to open similarly to the outdoors. While opening the inside to the outside, the Miller house still maintains privacy from its neighbors. Facing the street are the carport and the high-windowed exterior wall of the bedroom wing gallery.

The Miller house is built of limestone, concrete, glass, plaster, and red tidewater cypress--inside and out. The house was designed on a 4'-6" x 4'-6" grid. In plan, the living room is at a right angle to the bedroom wing, with the kitchen at the center. Somewhat defying the polliwog analogy, a bedroom on the east side of the house, originally designed as a study or guest room, makes this plan "T-shaped."

The Miller house is a two-bedroom, one-bathroom house with no attic, no basement, and no garage. The carport provides cover for only one automobile. An ample horseshoe drive south of the house accommodates the household's other vehicles and allows visitors to park off the street. A continuous limestone retaining wall wraps the north and east sides of the house with stone steps leading down to a limestone terrace with fireplace, table and benches, boat slip at the river's edge, and an underground garden house all of grotto-like construction. While generally following Wright's plan for the retaining walls, much of this sitework was not designed by Wright, and none was supervised by the architect.

The Miller house is built on disturbed soil, on the site of an earlier house. The foundation is Wright's system for the "dry wall footing." Grade beams are approximately 14" wide and are held below finished grade. Below the concrete grade beams are the trench footings of gravel. William Miller recalled that these trenches were 5'-0" to 6'-0" deep, well below the frost line. The stone walls above are 14"-

wide cavity walls with fiberboard insulation in the cavity. Walls throughout the house are dimensioned from the 4'-6" x 4'-6" grid: "Masonry walls and partitions have one face on unit or half unit."

In addition to exterior stone walls and the floor-to-ceiling glass walls in the living room and bedrooms, the design of the Miller house also includes thin exterior walls of wood construction. In the drawings these wood walls are shown to be built of flat 2" x 4" studs, with 2" x 2" headers and sill plates. The walls are finished with plaster on either side and trimmed with a cypress base molding both inside and out. The main exterior wall of the front facade is a plastered wood wall. Interior partitions throughout the house are similar.

The floor throughout most of the Miller house is a red concrete slab, specified on the drawings as 3 1/2" thick, laid over a bed of gravel approximately 5 1/2" deep. The pipes of the radiant heat system are laid in the gravel beneath the slab. The surface of the slab is scored with the 4'-6" x 4'-6" grid. Where walls are of floor-to-ceiling glass, the floor slab extends on grade beyond the wall approximately 12" to 20". Like the Walter house with its rowlock edge, the extended edge of the concrete slab in this house is a beautiful detail, a gentle connection with the ground.

A second flooring material, limestone, covers the entry area of the Miller house. This stone surface actually begins outside the house where it paves the entrace walk, it then continues inside as the floor of the entry, then into the living room where it is a hearth in front of the fireplace, and then finally the stone surface passes to the exterior again where it paves the terrace. The terrace is on grade. The stone floors are flush with the concrete floors.

The flat roof of the Miller house is built of 2" x 8" wood joists. Original insulation between the roof joists is approximately 3" to 4" deep. The roof is protected by built-up roofing. In 1983 the present owners, the Dietrichs, replaced the existing roofing with a new built-up roof of tar and asphalt and gravel topping. The roof's wide fascia is of red tidewater cypress; the wider top fascia board forms a canted edge.

The finished floor to ceiling height in this house is approximately 6'-7". The clerestory over the living room, kitchen, and bedroom wing, an "L-shaped" in plan, has a ceiling height of approximately 8'-9". All ceilings are finished with plaster and painted. The roof soffits, continuous with the ceilings, are finished with the same plaster and paint. Roof overhangs vary from less than 12" to nearly 5'-0", with cantilevered sections at the carport and over the living room terrace, each extending approximately 10'-0". The working drawings for the Miller house show steel "I" beams in the roof where these ten-foot cantilevers occur. The long rectangular openings in the roof over the living room terrace, originally forming an open trellis, are now covered with plexiglass.

All of the artificial lighting in this house was originally provided by incandescent lights recessed in the ceilings and soffits. Unlike the Grant house, where incandescent bulbs are left exposed in the simple concrete recesses, the light recesses in the Miller house are covered with frosted glass and trimmed with cypress.

A 1955 article in House and Home features Frank Lloyd Wright's Miller house, and points out the advantages of its flat roof and clerestory. Listed in the article, the advantages of the flat roof include flexibility, and therefore economy, in covering an irregular plan; the ability to create sheltering contilevered overhangs, overhangs which "frame the view, marry the house to the ground, and protect walls and inhabitants. . ."; and the ability to dramatically manipulate interior spaces. The clerestory allows cross-ventilation; brings natural light deeper into the rooms; and, contrasting the intimacy of low ceilings, creates areas of greater formality. Aesthetically, the well-proportioned horizontal lines of the flat roof and clerestory are reposed and relate to the landscape. (p. 116-21)

The House and Home article cautions, "beware of thin-edged, flimsy overhangs. . ." To avoid the appearance of a mere box, a house with a flat roof requires deep overhangs which appear strong and secure, with fascia of exaggerated width. The Miller house, without its wide fascia and deep overhangs, would indeed be a stark little box. As it is, the house is handsomely proportioned, its asymmetrically balanced masses tied together by the sheltering roof. Color, too, is an important design consideration. Here the fascia boards of cypress are a rich, natural, dark orange color which complements the warm-toned stone and brings to life the elevations. (p. 116-21)

Reinforcing the horizontal lines of the roofs in this house are the narrow clerestory and gallery hall window bands, and at the base of the house the approximately 10"-wide bottom rails of the floor-too-ceiling windows and glass doors create another strong horizontal line. The horizontal line created by the exaggerated width of the window and door sash repeats, in cypress, the similar horizontal lines of the fascia.

All the windows and glass doors throughout the Miller house were orignally framed with cypress. Compared to the Walter and Grant houses with their then structural mullions of exposed steel, the mullions of the Miller house are thicker and more substantial; steel supports, where they occur, are concealed in the cypress trim.

All of the windows and glass doors in this house were originally built with single-pane polished plate glass, with mitered glass corners in the living room and in the bedrooms. Working drawings called for double-pane insulating glass only as an alternate. Through the years, the various owners of the Miller house have replaced and altered many of the original windows; now the present owners, the Dietrichs, are also in the process of replacing and altering windows. Each family to live in this house has tried to solve the same problems: Heat loss and vapor condensation.

Previous owners of the Miller house have added storm windows, installed fixed clerestory windows of double-pane insulating glass, and have had insulating glass placed in the two 4'-6"-wide fixed windows of the living room. Now the Dietrichs have recently installed new "low emmissivity" windows in the east bedroom, and they plan to do the same in the master bedroom. The "low emmissivity" windows are built of double-pane insulating glass coated with a slightly tinted film which is designed to further reduce heat loss through the glass; thin louvered blinds are fit between the two layers of glass. While the Dietrichs have maintained nearly the same spacing and proportions with the new windows, they have lost the original mitered glass corner and they have selected casement windows in place of the original glass doors. And, while cypress has been used for the finish trim, the Dietrichs could not justify custom-made cypress windows; the new windows are of pine, aluminum clad.

At the time of the author's visit to the Miller house installation of the bedroom windows had not been completed. How significantly the rooms and the exterior elevations have been altered is hard to know. The new windows are not historically correct. The introduction of different materials and the loss of the original mitered glass corner are probably the most significant alterations to the exterior; inside, the sense of the room being physically open to the outdoors may have been lost when the glass doors were replaced with casement windows. What is gained with the new windows is a more comfortable room, warmer and drier during cool weather. For their bedrooms, the Dietrichs have chosen this affordable comfort over historic accuracy; conversely, they do not plan to alter the glass walls of the living room.

Alterations made to the narrow clerestory windows of the Miller house have adversely affected the natural ventilation system designed by Mr. Wright. As designed, many of the clerestory windows were to be operable, allowing for cross-ventilation of the living room, kitchen, utility room, bathroom, and master bedroom. Windows in the gallery were also to be operable. At present, a total of only three of these windows remain as operable awning-type windows: one operable clerestory window in the master bedroom and two operable gallery windows. This is unfortunate. Further hindering natural cooling is the relationship of the structure's orientation and the depth of its roof overhangs. Where deep overhangs are most needed, to the south and west, they are the shallowest; they are deepest to the north and east.

Inside the Miller house, all of the furniture and built-ins, all of red tidewater cypress, were designed by Wright and built by the Miller's son, Dr. William Miller. The furniture and built-ins of the living room originally consisted of two armless upholstered chairs and, in the nook at the north end of this room, a built-in couch, cabinets, shelves, and a large, low table attached to the stone wall return. The cabinets and shelves in this room remain, but the other furniture has been removed. The dining table in this room was originally attached to the stone wall which juts into the living room from the west side. The table was built with three sections and had six chairs. Each

of these pieces still exists, but the table has since been detached from the wall. Between the living room and the kitched, the original cabinets and shelves built by Miller are still in place.

The centrally located fireplace of the living area is built of limestone; the hearth is raised. While the fireplace is an important feature of this house, and the stone wall in which it is built is beautiful, this fireplace lacks the great scale which characterizes the other fireplaces in the houses of this study. It could have been grander.

The furniture and built-ins of the lving room and dining area, the tall cabinets of the gallery hall, built-ins in the master bedroom, and cabinets in the laundry room are the only original furniture remaining in the Miller house. The kitchen, bathroom, and east bedroom have each been remodeled. All, or nearly all, or the origial furniture was still intact when the Dietrichs bought the Miller house in 1983; most of the funiture they have since removed is now in storage.

In the kitchen, extensive remodeling has included new cabinets and counter, appliances, flooring, and lighting. The original character of the kitchen has been dramatically changed. The new appliances, cabinets, and flooring are all white or off-white colored, and the lighting is bright. The bathroom has been modernized with new fixtures, and brightened with new lighting and large areas of mirror. In the east bedroom, where the new windows have been installed, the original built-in unit with desk, cabinets, and a couch which pulled out to make a bed has been removed. A dressing table and cabinets remain in the master bedroom, although the original bed frames, or "boxes," have been removed.

Of the seven Iowa Usonians, the Miller house has been the most significantly altered from its original design. In addition to the window alterations and the remodeled rooms, the radiant heat system in this house has been replaced. The new system is a forced air system installed by the Dietrichs. The original radiant system had a history of problems which began not long after the house was complete. Iowa's harsh climate, settlement of the house, and improper maintenance are factors which likely contributed to the eventural breakdown of the "gravity" heat.

The first problems with the radiant heat system occurred when the ground under the east bedroom began to settle, causing the floor slab, and the heat pipes beneath, to crack. The floor and ceiling in this room have a very noticeable slope, and outside a tilt in the flat roof over this room is also noticeable. There was no heat in this bedroom when the Dietrichs moved into

the house. Other cracked pipes under other areas of the house further caused the heating to be uneven; and, with the system no longer closed, it had become very expensive to operate.

The new furnace is in the utility room. The ductwork which feeds the bedroom wing has been built just below the south band of clerestory windows, enclosed in a deck-like extension quite similar in appearance to ceiling decks in several of the other Iowa Usonians. The ductwork which carries warm air to the living room is insulated and installed on top of the roof with heat vents built into the trim board below the living room's west clerestory windows. Ductwork has also been installed from the furnace to the east bedroom, concealed in the roof over the entry area. Baseboard heat in this room supplements the forced air system.

SIGNIFICANCE

Designed in 1946, the Miller House is one of the earlier Iowa Usonians, and carries the distiction of being the smallest of the seven Usonian houses in Iowa. This property was entered in the National Register of Historic Places in 1978. Although less than 50 years old, the Miller house has been recognized for exceptional architectural significance at the state level. The Miller house has also been recognized for its landscape design, interior design, and for its social value. The Miller house is a beautiful masterwork which embodies the popular values and architectural trends of a time past; it is an authentic example of a style which historically influenced popular taste.

Miller house was originally designed as the first unit of a three-unit connected residence, small dental clinic, and second residence. The clinic and second residence were never built. The architect's representative on site during construction was John DeKoven Hill. Sitework, which preceeded construction of the house, was complete without the architect's supervision.

Photographs and a plan of the Miller house were featured in Wright's highly influential 1954 The Natural House, the text which defined the Usonian house. Miller house has also been featured in House and Home and The Iowan magazines, and in various Frank Lloyd Wright catalogues. House and grounds are of continuing interest to architectural scholars, photographers, and historians.

Model Usonian features of the Miller House include site planning which emphasizes privacy while connecting living spaces to the outdoors and opening the house to the river and view; "broken-box" massing with horizontal emphasis and asymmetrical balace; open planning based on grid system emphasizing one large living-dining space; central kitchen and utility core; carport rather than garage; slab-on-grade construction with radiant heat system embedded in slab; flat roofs with varied ceiling heights inside; window walls and horizontal window bands; climatic considerations including natural lighting and ventilation, and solar control; natural expression of materials; built-in furniture; central hearth.

The original owners of this house were Dr. and Mrs. Alvin Miller. Dr. Miller was a dentist in Charles City. After Dr. Miller's death in 1963, Mrs. Miller lived in the house until the early 1970s, selling the house in 1973 to James and Petrena Olds. The Olds lived in the Miller house for only one year and in 1974 sold it to Lloyd and Nancy Arnold. The house was not a primary residence for Mr. and Mrs. Arnold and was only occasionally occupied. In 1982 the Miller house was rented to Drs. Bruce and Deborah Dietrich. In 1983 the Dietrichs purchased the house and are now the current residents.

The Alvin Miller house was entered in the National Register of Historic Places in 1978, cited as "an excellent example of the late work of Frank Lloyd Wright. . . illustrative of Wright's modern updating of his Prairie School style in a mode he

called 'Usonian.'" Although less than 50 years old, the Miller house was deemed to be of exceptional architecrual significance at the state level. The Miller house was also recognized for its landscape architecture and interior design, and for its social value.

In 1954 the plan and photographs of the Miller house were published in Frank Lloyd Wright's The Natural House. Mr. Wright, however, never visited the site nor the completed house.

The design of the Miller house is particularly interesting because the house was originally intended to be the first unit of a three-unit connected residence, small dental clinic, and second residence. The second residence was designed for Dr. and Mrs. Miller's son, William, also a dentist, who was in practice with his father in Charles City. Hence, Dr. William Miller was equally involved in the initial planning phase of this project and accompanied his parents on visits to Taliesin. Had the small clinic been built, it would have been Wright's only dental clinic, and it would have preceded the four small Wright-designed medical clinics which were built in the mid-1950s.

The Miller clinic was designed to be built south of the present Miller house and the William Miller residence was to be built south of the clinic. All three units were to share the same primary roof: a low, flat roof designed to gracefully spread over the irregular plan. Clerestory roofs were to be the same height for each unit, with a second clerestory rising from the laboratory of the clinic--the higher central clinic unit then balanced by the dwelling units on either side. The proposed grid dimension, building materials, and details were, of couse, the same for the clinic and second residence as for the Miller house.

The entrance to the clinic was to be near the present entrance of the Miller house, under the cover of a shared roof projection. The stone path which leads from the present entrance walk of the Miller house to the stone stairs, terrace, and river beyond was to pass through a narrow, covered breeze-way between the Miller house and the clinic. The present horseshoe drive at the front of the Miller house would have served as a parking area for patients.

In plan, the one-story clinic included a reception-waiting room with a stone fireplace, the high-ceiling-ed laboratory space, patient rooms, and a utility room with mechanical equipment for both the clinic and the Alvin Miller residence. For personal and financial reasons, the clinic and second residence were never built.

Dr. and Mrs. Miller's first meeting with Mr. Wright was arranged by Taliesin fellow Kenneth Lockhart; Lockhart was from Charles City and was a friend of the Miller family. The Millers made several trips to Taliesin for interviews with Wright. According to Dr. William Miller, the Miller residence and clinic were commissioned in

the summer of either 1945 or 1946 with preliminary plans completed by 1946 or 1947. According to Storrer in The Architecture of Frank Lloyd Wright, the Miller house was designed by Wright in 1946.

The final, revised set of working drawings for the Miller house are dated from July of 1950. The sheets appear not to have been signed by the architect. The general contractor for the Miller house was V.F. Moltz, a well-respected builder in the area. Wright's representative at the site was John DeKoven Hill. Hill did not reside in Charles City at any time during the constrution of this house, and the Millers were not required to pay an extra fee for his services. Construction of the Miller house, begun in 1951 and the house was completed in 1952.

On their own, between 1946 and the start of construction in 1951, Dr. and Mrs. Miller built all of the site's retaining walls and the lower terrace area and boat slip. Although the stone of the sitework is the same local limestone that was used for the walls of the house, it was neither selected nor laid in accordance with Mr. Wright's specifications, which accounts for the different appearance. Similar to the limestone of the Grant house, the limestone of the Miller house varies in color from warm gray to light yellow.

From the 1950 working drawings, stone walls were specified as:

> . . .rock or quarry faced (no draft) squared stone masonry. . . .stone to be laid with occasional projecting ledges of thin rock (at least 3'-0" long, projecting 2" to 3" from wall surface). . .The contractor shall prepare samples of wall not less than 100 sq. ft. (in wall of actual building, where directed) and shall arrange masonry textures, etc., subject to approval of architect. After approval of architect this sample portion shall be standard throughout the job. . . . (specs.)

Of all the houses in this study, the Miller house raises the most interesting questions regarding historic preservation. Unlike the Walter house which is being authentically restored with funds bequeathed by its wealthy owners, the Miller house is not a museum and there is no trust fund for its maintenance. Its owners are young professionals who want a small, economical house and are very willing to work on it themselves. The Dietrichs enjoy their riverside home and have long-term plans for living in it. They are not unlike Mr. Wright's clients of a generation past, but they have a Frank Lloyd Wright house which is already 35 years old and was designed for another family in another time. As an archtecturally significant property, should the Miller house be carefully preserved with historial accuracy or, considering Wright's Usonian ideals, should the Miller house fit the lifestyle of the owners, economically taking advantage of modern materials and techniques?

This question was raised in 1983 when the Dietrichs applied for and were awarded a federal matching grant for restoration work on their historic Usonian house. Typical

of this type of grant, the Dietrichs were not to receive the matching funds until after the work had been completed and only then if the completed work met with rehabilitation standards set by the Secretary of the Interior. Realizing that they could not have the energy-efficient windows that they wanted and also meet the Secretary's Standards for Rehabilitation, the Dietrichs declined the Grant. While still in the process of weighing their choices, the Deitrichs and the Iowa SHPO architect consulted Taliesin Associated Architects concerning the Miller house restoration; the Taliesin architects responded in favor of the proposed aluminum-clad insulating windows. The Taliesin architects reasoned that if Mr. Wright were designing today, he would use modern windows.

COPYRIGHT NOTES

BIBLIOGRAPHIC NOTES

"FLLW's Characteristic Double-Decker Flat Top," House and Home, April 1955, pp. 116-121.

Ronald E. Schmitt, "Alvin Miller House," (application for nomination to the National Register of Historic Places), 1977, item 8. Bureau of Historic Preservation, State Historical Society of Iowa, Des Moines.

From William Allin Stoner, The Architecture of Frank Lloyd Wright: A complete Catalog, 1974. The four medical clinics of Wright's career were the Kundert Medical Clinic of San Lois Obispo, California, designed in 1955; the Meyers Medical Clinic of Dayton, Ohio, designed in 1956; the Fasbender Medical Clinic of Hastings, Minnesota, designed in 1957; and the Locridge Medical Clinic of Whitefish, Montana, designed in 1958.

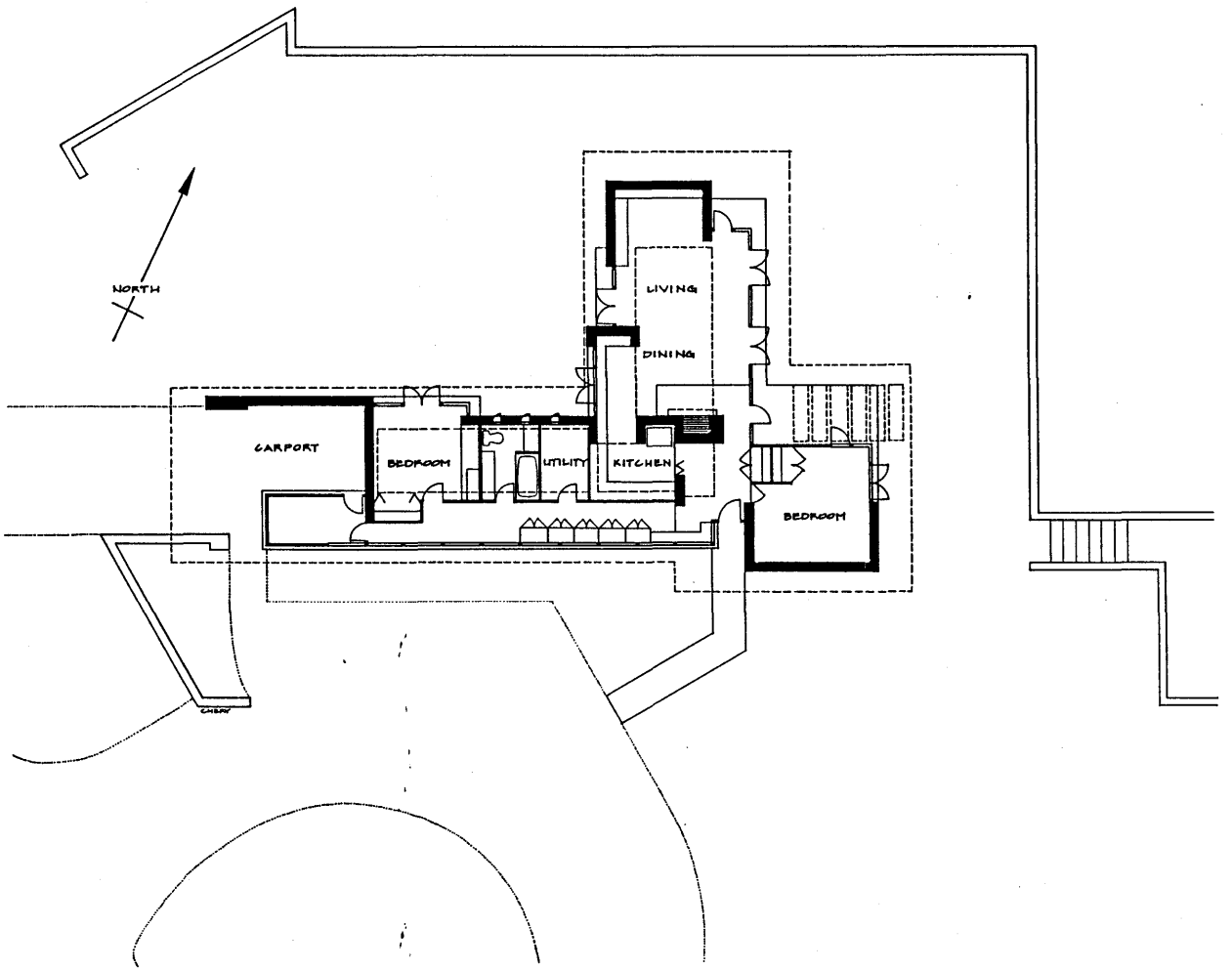
Verbal Boundary Description

The nominated property consists of all of Lot 4 in Block F and all of that part of (vacated) Joslin Street lying between the northeast line of Court Street and the low watermark of the Cedar River between Blocks G and F in Kelly and Company Addition to St. Charles, now part of Charles City, Iowa

Boundary Justification

The boundary described above contains less than one acre and consists of the Miller House and surrounding area. It is being nominated in its entirety because site was an integral part of usonian design in terms of Wright's philosophy of living in harmony with nature.

MILLER HOUSE, CHARLES CITY, IOWA.



from Frank Lloyd Wright's Iowa Usonians
University of Washington Master's Thesis
by Cheryl Peterson