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United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

Historic name: Staley, Mr. and Mrs. Karl A., House

Other names/site number: N/A

Name of related multiple property listing:

N/A

(Enter "N/A" if property is not part of a multiple property listing)



2. Location

Street & number: 6363 Lake Road West

City or town: Madison

State: OH

County: Lake

Not For Publication:

N/A

Vicinity:

N/A

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

national statewide local

Applicable National Register Criteria:

A B C D

<i>Barbara Power</i>		DSHPO Inventory & Registration		1-6-2014	
Signature of certifying official/Title:			Date		
<u>Ohio Historic Preservation Office, Ohio Historical Society</u>					
State or Federal agency/bureau or Tribal Government					

In my opinion, the property ___ meets ___ does not meet the National Register criteria.	

Signature of commenting official:	Date

Title :	State or Federal agency/bureau or Tribal Government

Staley, Mr. and Mrs. Karl A., House

Lake County, Ohio

4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:)

Joe Edison H. Beall
Signature of the Keeper

3-4-14
Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

Category of Property

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

Staley, Mr. and Mrs. Karl A., House

Lake County, Ohio

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>3</u>	<u> </u>	buildings
<u> </u>	<u> </u>	sites
<u>1</u>	<u>1</u>	structures
<u> </u>	<u> </u>	objects
<u>4</u>	<u>1</u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC/Single Dwelling

Current Functions

(Enter categories from instructions.)

DOMESTIC/Single Dwelling

7. Description

Architectural Classification

(Enter categories from instructions.)

MODERN MOVEMENT/Other/Frank Lloyd Wright Usonian

Materials: (enter categories from instructions.)

Principal exterior materials of the property: River Stone, Tidewater Red Cypress, Concrete

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

Description

The Mr. and Mrs. Karl A. Staley House is located at 6363 Lake Road West, Madison, Ohio in Lake County. The residential building is a Usonian In-Line plan house designed by Frank Lloyd Wright in August, 1951 and composed of quarry-faced square "Mill Creek" river stone and tidewater red cypress wood.¹ The living space employs Wright's 4' square grid module unit plan covering 1,643 sq. ft. with the shop adding an additional 288 sq. ft., along with the carport and terrace taking the total square footage designed by Wright to 2,811. The property is situated on Lake County Parcel # 01 B 115 K 000110 which spans over 4.3 acres of Lake Erie front property at the corner of Red Bird Road and Lake Road West. A small spring-fed stream begins to the south of Lake Road West, then runs under the property through a culvert and exits into the ravine along the east side of the property. The owner-constructed Mr. and Mrs. Karl A. Staley House was built from 1951 to 1954 by owners Roberta and Karl Staley. In addition to the house, three additional contributing historic resources are associated with the site and include the 1950 garden house, affectionately referred to as the Adirondack, the 1955 Boathouse and the circa 1955 flagstone Bridge. The 1965 reinforced concrete Boat Dock is a non-contributing resource built outside the period of significance of 1950-1955. All of the resources on the property were constructed by the Staleys between 1950 and 1965, including the Boat Dock. The house retains a high level of historic architectural integrity which is exhibited in both exterior and interior elements, location, setting, design, materials, craftsmanship, feeling and association. The use of natural materials consistently throughout the design demonstrates Wright's most inspirational force, Nature.

Narrative Description

The natural aspects of the Mr. and Mrs. Karl A. Staley House lake setting are incorporated into architect Frank Lloyd Wright's design. The house is located on 4.3 acres of lake-front property, with approximately 280' linear feet of Lake Erie shoreline. The house is set on the same alignment as the shoreline. A grass lawn stretches approximately 400' from the north side of the house to the bluff. A break wall of metal netted gravel holds back the bluff, which is elevated at nearly 596' above sea level. Lake Erie's mean

¹ Frank Lloyd Wright. *Architectural Plans "House for Mr. and Mrs. K.A. Staley, Madison, Ohio,"* 10 August 1951. Susan and John F. Turben Collection.

elevation is 571' above sea level, making the drop between the land and the sandy beach approximately 25'. A wooded ravine and stream line the east side of the property while a neighboring residential property lies to the west. The house is set back from Lake Road approximately 100', yet the roofline is parallel with the lakefront (Photo 1). The use of local "Mill Creek" stone, a tributary to Lake Erie, along with Tide Water Cypress and the continuous use of wood laid in ship-lap pattern on both the exterior parapet and ceiling pay homage to the lake setting of the house. Design elements, such as the use of Wright's "windowall" relate the house to the scenic vista of Lake Erie (Photos 12,17). The horizontal design elements mirror the visible horizon along the lake. Each corner of the house employs butt-glazed windows, a trademark motif of Wright, to provide a continuous transition between the interior space and the natural world outside. In every design aspect the house falls into Wright's hallmark of buildings that are "of the land."

Contributing Resource #1 - House: 1951-1954 (photos 1-38)

Wright's drawings provided the plans and elevation for both exterior and interior elements, including: detailed drawings for landscaping around the house; the radiant floor heating system; built-in and free standing furniture; details for the parapet; clerestory window installation; scoped out specific materials; and, products for all interior partitions and finishes including the piano hinge used on all operating elements. The horizontal emphasis of Wright's Staley house design is predominantly exhibited in all of the exterior materials, including the stone and wood elements, which is highly characteristic of Wright's residential designs. For the interior elements, Wright employed the Usonian spatial concept of non-structural elements such as the living spaces being the principal design theme with elements such as: the "windowall" (Photos 12 & 20); a gallery (Photos 30 & 31); built-in storage spaces (Photos 14,16,25,36,38); clerestory windows (Photo 15) to further accentuate the living space; and, a carport (Photo 6) to shelter the automobile.

The plan of the house includes the main living quarters connecting a work shop via a carport to the west. The interior finishes are composed of red stained concrete flooring, exposed river stone or board and batten walls (Photo 34) and ship lapped board ceilings (Photo 20). The plan of the house includes a large open living space, flanked by a gallery which leads to a master bedroom (Photo 31) with an attached full bath and dressing area, and also a guest room (Photo 33) with attached half bath (lavatory #1). To the west of the living space is the office and a three-quarter bathroom (lavatory #2) (Photo 38). The kitchen (Photos 26-29), referred to on the architectural plans as the workspace, is located off the living room along the south wall, L-shaped in plan, and is highlighted with a raised ceiling incorporating a skylight.

Exterior Architectural Elements

The façade of the house is located on the south elevation (Photo 1-5), and is composed of the shop on the west, followed immediately by the carport with the main living quarters east of the carport. The quarry-faced square river stone, which is the predominant building material, is laid in a continuous double header with the occasional protruding stone. The stone supports three 1x6" tidewater red cypress planks set in a ziggurat style to create an over emphasized lapped-board parapet. The roof is raised over the living room and kitchen. The exterior materials of the raised living room portion are more of the 1x6" planks, while the kitchen is the river stone to create a centrally located prominent feature. Two rows of small square clerestory windows are located in the raised roof portion over the living room to bring additional natural light into the space. Copper scuppers protrude out of the stone along the parapet of stone above the kitchen, and the parapet conceals the skylight beyond (Photo 5). Copper downspouts are located along the parapet of the lower roof, camouflaged in the fascia. All roofs are flat membrane roofs, pitched to drains. The overhang creates a deep recess for the remaining façade and four square (approximately 4x4') trellis elements provide additional natural light at the main entrance and along the living room "windowall" (Photo 7, 10). Window sash is a variety of casement windows, mitered corner windows and fixed thermal pane windows. The on-grade house rests on a red-stained concrete pad scored with a 4x4' grid. Exterior entries into the living space are accessed from: (A.) the carport into Lavatory #2, (B.) the main entry at the foyer and (C.) into the west side of the kitchen (Photo 7).

The living space is separated from the shop by the carport which is open on the south elevation with stone walls on the three surrounding sides (Photo 6). The north wall of the carport is accentuated with a

row of four paired casement windows. The south wall of the shop is solid stonework. A large river stone pier, measuring 16"x40" supports the front overhang of the house and continues in line with the east wall of the shop, about a foot south of the south wall of the shop. The west elevation of the shop, which is stone, is predominately accentuated with a pair of double leafed doors (Photo 11). The north elevation of the shop is river stone with three casement windows.

The north elevation from the west begins with the shop and the carport as described above (Photo 11). A corner planter of river stone is situated at the corner of the living space which is marked by a corner mitered window in the study (Photo 12). Above, running the length of the living room, is a trellis attached at the fascia which protrudes from the face of the building and is open to allow light to pass through and a place for vegetation to grow. A red-stained concrete terrace is located east of the living room and is accessed either from the living room or the gallery. A "windowwall" of thermal glazed windows supports the trellis and ceiling of the living room and rests on a knee wall of river stone. Above the trellis is the raised roof of the living room which mimics the lapped-wall clerestory of the south elevation, with two rows of four square windows. The living room north wall is finished with a glass cypress wood framed entry door to the concrete terrace and a corner mitered window. A stone wall with two rectangular fixed windows lines the north wall of the gallery and another glass cypress wood framed door provides a second means of egress to the north terrace (Photo 10, 31,32). The remaining north wall is stone and is marked with a corner mitered window at the end. A stone walk leads around to the east elevation.

The east elevation is articulated with a casement window which is flanked by corner mitered windows; the southern window is located 5' above grade, while the northern window, which is located in the master bedroom rests on a knee wall. The east elevation has a significant cantilevered roof. Over time this area had sagged and required underpinning with a temporary structural post. The post was removed and a pair of stone pillars was constructed using the same river stone in the same manner to support the sagging parapet (Photo 9), marking the only physical change to the house.

Wright provided landscape plans in addition to the architectural plans. The trellis element served as both an architectural and a landscape element. He called for simple landscape features such as forsythia, juniper, azalea, rhododendron, and wisteria for the trellis. Landscape varieties fill the cavity between the building and the lawn. Today, the area is landscaped with ground cover, shrubbery and perennials such as pachysandra, ivy, lily-of-the-valley, myrtle, boxwoods, and rose-of-sharon in addition to rhododendron and junipers from Wright's design.

Interior Architectural Elements

The main entry of the house is accessed at the south elevation and leads into a foyer which is defined by a wall of horizontal yellow pine board and batten finished in a red color to match the cypress (Photo 13). A hall closet with 1/8" veneer tidewater red cypress flush double doors is located along the east wall. All doors employed for closets throughout are 1/8" flush doors as described. At the end of the wall is a built-in living room storage unit with double doors and measuring 3' high (Photo 14). These elements are well described and drawn on Wright's plans.² On the other side of the foyer wall, facing the living room, is a series of shelves and additional built-in storage units with cabinet doors (Photo 16). All cabinet doors throughout the house are 3/4" flush Birch plywood doors. Located along the south wall between the foyer and the fireplace is a built-in bench seat with storage area hidden behind the seat back and incorporating a window plant box for "tropical plants" as noted on Wright's drawings (Photo 15). A string of five casement windows line the wall above the plant box and are terminated at the west end with a corner mitered window. The perimeter walls are exposed stone, while interior walls are either board and batten or walls either of shelving, closets, wardrobes or walls that make up the bathrooms and the kitchen partition walls. A detail of the board and batten system is on Wright's drawing, sheet 6. The entire floor throughout demonstrates the 4' grid scored in the red stained concrete radiant floor. The ceilings throughout are ship-lapped 1x6" tidewater red cypress. In the living room, the ceiling is defined by the lapped boards forming a rectangle in the elevated area. Running the full length of the living room and

² Wright, *Architectural Plans*, Sheet 7.

concluding at the study built-in table is a continuous shelf which rests on the stone knee wall of the north exterior wall. The lapped ceiling above the shelf is lower over the shelf than in the rest of the living room (Photo 20). A curtain system is elegantly concealed within the lapped board running the full length of the "windowall."

The interior of the house contains several transportable and built-in Frank Lloyd Wright designed furniture pieces including: twelve (12) dovetail hassocks (Photo 18); three (3) six-sided polygon tables (Photo 15); three (3) rounded armchairs (Photo 19);³ six (6) high-back chairs (Photo 17); one (1) dining room table (Photo 23); two (2) twin size dovetail bed boxes (Photo 33); three (3) bedside tables (Photo 34); one (1) speaker cabinet (Photo 25); one (1) curved desk (Photo 38); built-in dressers (Photo 36); benches (Photo 15); shelving; and, wardrobes which serve as partition walls for the foyer, office, and bedrooms. The furniture pre-dates production by the Heritage-Henredon company of Frank Lloyd Wright furniture beginning in 1955, and is also not stamped with the company's seal or signed. It is constructed of plywood and appears to be individually crafted. All the Wright furniture in the Staley house is pristine and well executed.

The most prominent feature in the living room is the enormous floor-to-ceiling fireplace of coursed quarry-faced square river stone situated between the seating and dining areas. Measuring 11' 3" long, the fireplace cantilevers out 3 1/2' approximately 3' above the flagstone hearth. The cantilever is supported by a steel lintel, and the protruding stone design element as seen on the exterior continues with the design of the fireplace (Photos 21,22).

The dining area is located northeast of the fireplace, and the gallery which leads to the bedroom wing is east of the dining area. The dining area is defined by original Wright designed furniture including a moveable table which seats four with a portion of the table built-in to the east wall which also has the Wright designed built-in speaker cover noted on architectural drawing sheet 7, with vertical wood vents to conceal the speaker (Photo 25) and allow the sound to flow through. There are six (6) high-back chairs⁴ associated with the dining room table, three (3) are located around the table, two (2) around a backgammon table, and one (1) located in the guest bedroom (Photos 23, 24). The high back chair design illustrates Wright's "room with in a room" concept.

The kitchen (Photos 26-29), referred to on the architectural plans as the workspace, is L-shaped in plan and is highlighted with a raised ceiling incorporating a skylight and Wright designed florescent light fixtures that provide both up and down lighting. The up lighting further accentuates the stone work above. All the cabinetry in the kitchen was specified on drawing sheet 7 and has flush Birch doors. The workspace accounts for the stove and kitchen, in addition to a washer and dryer. A storage closet is located at the west end and accommodates the mechanical necessities of the house.

The gallery, which is lined with shelving, leads east to the guest bedroom with a pair of twin beds designed by Wright and matching the design of the Hassocks with dovetail joinery. Built-in light fixtures similar to those in the kitchen float above the heads of the beds and are fixed to the stone wall. The guest bedroom has a row of casement windows with the eastern most sash being a fixed corner mitered window. Lavatory #1 is located along the east wall and a wardrobe is built into the wall north of the lavatory. Continuing east along the gallery is another closet built-in to the south wall of the gallery. The master bedroom is located in the northeast corner and adjoining the master in the southeast corner is the dressing room and master bath (Photo 35). The dressing room is composed of built-in dressers and wardrobes (Photo 36). As mentioned earlier, a hassock is located at the dressing table at the east end of the dressing room.

On the west side of the living room is the study and second lavatory. The east wall of the study has built in closets and cabinetry, while the west wall is composed of a built-in bench similar to the living room.

³Wright, *Architectural Plans*, Armchair Plan Drawing.

⁴ *Ibid.*, 68.

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The south wall is stone as well as the surrounding walls of the lavatory. A corner built-in desk is located at the northwest corner with a view out the corner mitered window (Photos 37, 38).

Contributing Resource #2 - Adirondack: 1950 (photo 39)

The first bit of construction began with the garden house, or Adirondack as it became known, to provide a place to store tools and materials during construction. They used Dan Beard's book "Shacks, Shelters and Shanties" (Charles Scribner's Sons, 1932) to assist in designing and building an Adirondack camp 12' long and 8' deep, with a sloping roof 6'8" high at the ridgepole and 3'6" high at the back.⁵ Mr. Staley built a scale model to further his understanding of the construction, which incorporated the "Pike" notch, which is formed by cutting a 120-degree "diamond" into the upper surface of each log and a matching 120-degree "V" into the lower surface of the cross-log above.⁶ They employed poplars from the surrounding properties for the timber. They used a layer of tar paper and asbestos shingles for the roof.⁷ Later they laid stone on the roof to blend with the house. The stone no longer sits on the roof. The lower portion of the Adirondack is concealed with ivy. The building retains architectural integrity.

Contributing Resource #3 - Boathouse: 1955 (photos 41,42)

The lake front property, indicative of Lake Erie's south shore, is mostly bluffed above a sandy beach. The ravine was the only area to build the Boathouse on solid ground at lake level. However, Wright's design for the Boathouse had the façade facing north, running perpendicular to the stream on a northwest axis; which based on the ravine and level ground would require the boat house to straddle the stream. As a result, the Boathouse was built to run parallel with the stream on the east side. In addition, Wright's concepts for spaces that hold inanimate objects such as a car or a boat meant that only three sides were required for sheltering. This would have placed the opening along the west side facing Lake Erie's northwest prevailing winds. As a result, the entire Boathouse is enclosed with square river stone matching the construction of the house, lacking the projecting stones on all elevations. There is a set of double plywood doors, painted red facing northeast and a louvered vent on the south elevation. The roof employs a ballasted system. The roof parapet has been replaced with plywood painted red. A flagstone and concrete walk surrounds the north and west perimeter of the Boathouse. The Boathouse retains architectural integrity.

Contributing Resource #4 - Bridge: circa 1955 (photo 40)

A flagstone bridge connects the east and west sides of the stream at the Boathouse. The concrete and flagstone are set in a steel pan low arch bridge, similar to the flagstone around the base of the Boathouse. Railroad tie steps flank the bridge on both east and west sides to provide access up to the bluff above. The west steps have pipe railing on either side of the steps. The bridge retains integrity.

Non-Contributing Resource #5 - Boat Dock: 1965 (photo 43)

The Boat Dock is located at beach level and jets from the gravel and wire break wall along the shore out 40' into the water. The reinforced concrete pier with steel sides is 8' wide and approximately 6' high from the finished beach. The dock has steel cleat hitches on both east and west sides. The Boat Dock was constructed in 1965 and is non-contributing to the property since it is outside the property's period of significance and is less than 50 years old.

The Mr. and Mrs. Karl A. Staley House and associated buildings, structures and setting have retained a high level of integrity with preservation efforts that have maintained characteristics associated with the design and implementation of Wright's design for Karl and Roberta Staley. The property embodies Wright's Usonian and overall architectural genius of creating simplicity, harmony, unity and integrity in all design elements, in placement within the natural surroundings and between both interior and exterior architectural features.

⁵ Staley, Karl, "We Built Our Own Frank Lloyd Wright Designed House," *Mother Earth News*. July/August 1972, L42.

⁶ Ibid.

⁷ Ibid.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B. Property is associated with the lives of persons significant in our past.
- C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

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Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

Period of Significance

1950-1955

Significant Dates

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Wright, Frank Lloyd

Staley, Karl A.

Statement of Significance Summary Paragraph

The Mr. and Mrs. Karl A. Staley House is significant under **Criterion C** in the area of **Architecture** as an excellent representation of owner-built Usonian architecture designed by Frank Lloyd Wright. The **period of significance** is **1950-1955**: beginning with construction of the Adirondack garden house in 1950; the execution of the Frank Lloyd Wright architectural drawings for the Mr. and Mrs. K. A. Staley House dated August 10, 1951 with construction of the house lasting from 1951 to 1954; and, culminating with completion of the Boat House and Bridge in 1955.

The Mr. and Mrs. Karl A. Staley House is significant for its strict allegiance to the original Usonian architectural plans designed by Frank Lloyd Wright in 1951 at the height of the Usonian movement and for its construction by Mr. and Mrs. Staley of their own affordable and beautifully simple house using the indigenous and natural river stone approved as the primary material by Wright and collected from Mill Creek in Madison, Ohio. Construction of the house by the homeowners using organic indigenous river stone is the truest form of the intent of Usonian architecture and unique in comparison to the other Usonian buildings of Ohio, which were constructed of brick and concrete. The parallel placement of the Staley House along the lakefront is in harmony with the views of Lake Erie incorporating nature through the drama and beauty of Lake Erie bringing it into day to day life within the home. The overall effect of the house is the fullest expression of Usonian design and detail which has not lost its impact over time - its artistry, simplicity and interconnectedness with nature combine to live up to the Usonian ideals intended by Frank Lloyd Wright.

Narrative Statement of Significance

The Evolution of Frank Lloyd Wright

Frank Lloyd Wright is known as the greatest American architect of all time and for initiating an American architectural revolution deeply inspired by nature and the democratic spirit of America. His goal was to create an architecture that addressed the individual physical, social and spiritual needs of the modern American citizen, thereby dismissing what he viewed as "the masquerade of imported, historic European styles most Americans favored."⁸ He saw architecture as a unified whole, grown from the surrounding landscape with all parts relating and contributing to a final unity including furnishings, plantings and works of art. He was committed to an unrelenting focus on the expression of freedom, nature and democracy through his designs.⁹

Wright was born in 1867 and spent part of his early years growing up on a farm in Wisconsin. By the turn of the century, the landscape of his youth had been transformed away from that of the big sky, low horizons and wild flowers of the wide open unspoiled prairies - as thousands of settlers began to head west into Iowa in the mid-1800's. Wright's architecture would come to embody the spirit of the untarnished prairie as quiet beauty and the image of freedom lost.¹⁰ Wright became "thoroughly saturated with the spirit of the prairie," and in the March 1908 issue of *The Architectural Record*, he wrote:

We of the Middle West are living on the prairie. The prairie has a beauty of its own and we should recognize and accentuate this natural beauty, its quiet level. Hence, gently sloping roofs, low proportions, quiet sky lines, suppressed heavy-set chimneys and sheltering overhangs, low terraces and outreaching walls sequestering private gardens.

⁸ Frank Lloyd Wright Foundation. *Life/Work of Frank Lloyd Wright*. www.franklloydwright.org, unnumbered.

⁹ *Ibid.*

¹⁰ Donald Hoffman, *Understanding Frank Lloyd Wright's Architecture* (New York: Dover Publications, Inc.:1995), 6-7; Frank Lloyd Wright, *An Autobiography* (New York: Horizon Press 1932, 1943, 1977).

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To Wright, the open landscape was nature's eloquent way of making freedom visible with the long parallel horizontals of the open sky and horizons of the prairie. He saw that the planes parallel to the earth in buildings identify themselves with the ground and do the most to make the buildings belong to the ground. He introduced into his architecture new effects of spaciousness and lowered proportions to a scale which he saw as in harmony with human dignity and intimacy.¹¹ He translated this into his Prairie style architecture where he lowered the roof, lengthened it and brought it closer to the ground. He narrowed the upper walls and began to diminish the connection between wall and roof, support and load. As he cantilevered the roof, it began to appear free from support. He changed the frieze into a continuous series of casements or a frieze of glass and achieved a dramatic rift thereby accomplishing the three tenets of his Prairie style: the roof, the cantilever, and the rift.¹² The dominant Prairie style cruciform floor plan, with variations on the symmetrical cross shape, includes a central living area and fireplace with projecting spaces for the Kitchen, Entry, Living and Dining areas.¹³ This Prairie style dominated his designs between 1901 and 1910.¹⁴

From 1913-1919, Wright sought out new directions in architecture which included prefabrication as a means of standardizing designs. In 1923 and 1924, he designed four California concrete block houses using a unit system for the first time that would become the design standard for him.¹⁵ He would later declare these California houses as the first of his Usonian houses. An initially defined square sized module unit became a constant, and concrete block was the ideal material. The module allowed for a unit system to determine a grid and with the cantilever, freed up the third dimension creating the vocabulary of organic architecture as related to the human scale.¹⁶

The years from 1922 and into the Great Depression were both "architecturally creative and fiscally catastrophic" for Wright. With few architectural commissions coming in, Wright turned to writing, lecturing and solving the problem of the affordable democratic house. In 1932, Wright and his wife Olgivanna founded the Taliesin fellowship as an architect apprentice program in Spring Green, Wisconsin. The program was intended to provide a source of income for the Wrights by offering a total learning environment that integrated architecture and construction with farming, gardening, cooking, the study of nature, as well as music, art and dance, thereby creating an environment that co-existed with nature, the concept of which was the guiding principle of his architecture.¹⁷

In 1936, Wright staged a bold comeback with several important commissions including the S.C. Johnson and Son Company Administration Building in Racine Wisconsin; Falling Water in Mill Run, Pennsylvania; and the Herbert and Katherine Jacobs House in Madison, Wisconsin, as the first executed Usonian house. In January 1938, the Jacobs House was completed and featured in *The Architectural Forum*; Wright appeared on the cover of *Time Magazine*; and he published his book *Architecture and Modern Life*, the result of which is marked as the start of the second half of his career at age 70, lasting until his death at almost age 92 in 1959. He was selling not only an architectural design, but the Usonian organic lifestyle. To be organic architecture Wright stated it must:

*'[C]ome to terms with the living human spirit.' It must come to terms with the whole flow of human life-be part of it, help direct it. There must be 'the integration of a whole people with their own soil or ground.'...There must be a 'popular realization of organic structure as the basis of all culture in the development of the whole life of a whole people.'*¹⁸

¹¹ Hoffman, 10.

¹² Ibid., 11, 50.

¹³ Storrer, *The Frank Lloyd Wright Companion*, 79.

¹⁴ Ibid., 55.

¹⁵ Taliesin Index Nos. 2302, 2304, 2401, 2402; S. 214 -217.

¹⁶ Storrer, *The Frank Lloyd Wright Companion*, 55.

¹⁷ Frank Lloyd Wright Foundation, unnumbered.

¹⁸ R.L. Dufus, "Frank Lloyd Wright's Way To a Better World." *New York Times Book Review*. 2 January 1938.

From Prairie to Usonian

With his Usonian designs, Wright was more fully developing his sense of organic architecture. Wright used the word "Usonia," an acronym for the United States of North America, adding the "I" for a more harmonious flow to the name.¹⁹ There is some mystery about the origin of term "Usonia" which Wright attributed to Samuel Butler's novel *Erewhon*, but in which the term does not appear. Others suggested that he picked up the name on a trip to Europe in 1910 during discussions of calling the U.S.A. "U-S-O-N-A" to avoid confusion with the new Union of South Africa. Whatever the origin, Wright came embrace "Usonia" as synonymous with "organic" and as a reflection of his ideal of affordable, beautiful housing for a democratic America.²⁰

Wright's design transformation from Prairie style to Usonian began with the conversion and update of his Prairie house cruciform plan into a more compact living arrangement.²¹ Wright altered the main living room by creating a "windowall" to its long side. He then reduced the pantry and servant's space to a compact "workspace" suitable for preparation of family meals by the modern American housewife. He eliminated the formal dining room, and placed dining activities in a convenient location just outside the workspace where it shared space with the living area thereby enlarging it. He then brought the second floor bedrooms down to the ground floor and placed them off a gallery running from the workspace so that the housewife could see at all times the household activity from her workspace. A staircase was no longer required and an often cantilevered carport replaced the porte cochere.²²

Architectural historian William Storrer in *The Frank Lloyd Wright Companion* provides an analysis of the Usonian house describing the Usonian concept as not just structural, but spatial, as "the space within to be lived in." Wright was allowing a lifestyle to enter architecture. Spatially, the masonry core portion of the house was important as the "workspace" defined to include the kitchen, laundry, utilities, and the like, placing the housewife at the heart of domestic activity. Dining space was immediately adjacent for convenience. Active space was defined as the living room which extended the Usonian plan in one direction and quieter space including the bedrooms in another. The living room became the principle space to be shared by the family with one side usually a floor to ceiling "windowall".²³ This derived out of Wright's Prairie style house typically featuring a large, centrally-placed fireplace, a hearth that "grounded" the house and became its focus, replacing the human as central to the space.

Wright also designed furniture during his Prairie era and continued with built-in fixtures, in addition to newly designed separate portable pieces including tables, chairs and hassocks within the Usonian house. The Usonian furniture elements were an extension of his evolving design principles of using simple forms and employing modern material such as plywood. He began dappling in plywood construction in his early 1936 Usonian suburban homes with his first success exhibited in the Taliesin West "Origami" chair.²⁴ The furniture designs followed the Usonian concept as a prefabrication design or formulated design, where geometric shapes could be combined to create coordinating and fluid design yet multiple combinations. His furniture pieces were often straightforward in design with no curving members and joinery achieved by intersecting or interlocking panels, which could be constructed easily and affordably from lumber or plywood. Furniture designs were incorporated directly onto the set of working drawings for the house and could therefore be constructed by either the carpenter who built the house or by the client. The plywood would be used in components hidden from view, with veneer and hardwoods used on the exposed elements, and laminated wood or metal on the exposed plywood edge. Wright's furniture further reinforced the Usonian lifestyle by allowing for an efficient fixed arrangement as well as mobile pieces,

¹⁹ Storrer, *The Frank Lloyd Wright Companion*, 55, 241.

²⁰ *Ibid*, 218, 241; Sergeant, 16.

²¹ Marcus Wiffen, *American Architecture Since 1780 A Guide to the Styles* (Cambridge: MIT Press, 1992), 269.

²² Storrer, *The Frank Lloyd Wright Companion*, 219.

²³ *Ibid*.

²⁴ Timothy A. Eaton, *Frank Lloyd Wright The Seat of Genius Chairs: 1895-1955* (West Palm Beach, Florida: Eaton Fine Art, Inc., 1997), 16.

such as hassocks, which could be moved, stored and regrouped as extra seating.²⁵ Early Usonian Wright furniture was executed by the contractor or owner as Wright had intended until 1955, when Heritage-Henredon, a North Carolina furniture manufacturer began producing and selling Frank Lloyd Wright designed and endorsed furniture.²⁶

The Usonian House

The beginning of the Usonian house era is largely attributed by historians to Frank Lloyd Wright's 1936 design of the Herbert and Katherine Jacobs House, constructed in Madison, Wisconsin in 1937.²⁷ The house was introduced in the January 1938 issue of *The Architectural Forum* as Wright's "Usonian Manifesto," as a house to solve "the moderate-cost house problem."²⁸ Wright pointedly presented the root of this problem as based in "the fact that our people do not really know how to live" and advocated for "the person, thing or thought to be simply and naturally itself: the true basis of genuine culture."²⁹ Translated to the Usonian home this meant "[t]hat house must be a pattern for more simple and at the same time, more gracious living: new, but suitable to living conditions as they might be in the country we live in today."³⁰ He was convinced that a lower cost house should be more than a smaller imitation of a grand house.³¹ With that, he introduced the Herbert and Katherine Jacobs House as a sensible house which took in-depth consideration of actual living conditions. The house was built for a family of three for \$5,500 including an architect's fee of \$450.³²

Simplification was the focus of the Usonian lifestyle, as well as in the building construction process.³³ All unnecessary building materials were removed from construction; eliminating, as far as possible, the need for and expense of field labor; and consolidating and simplifying heating, lighting and sanitation – all to create a sense of spaciousness and vista. The inside and outside of the house were to be completed in one operation with no complicated roofs. The window fenestration was readymade at the factory as part of the wall system. Wright advocated practical elimination of current standards in construction. He viewed:

1. Visible roofs as expensive and unnecessary.
2. A garage as unnecessary and to be replaced by a carport.
3. An old fashioned basement, except for fuel and heater space as "a plague spot" to be replaced by a steam-warmed concrete mat laid directly on the ground over gravel filling with the walls set upon it.
4. Interior trim as unnecessary.
5. Radiators and light fixtures to be replaced by heat beneath the floors, with the wiring system itself made into light fixtures throwing indirect light upon the ceilings, with the exception of a few outlets for floor lamps.
6. Furniture, pictures and "bric-brac" as unnecessary except for walls which were made to include them or be them.
7. Painting should be replaced by natural wood.
8. Plastering as unnecessary in the building.
9. Gutters or downspouts as unnecessary.

²⁵ Eaton, 16-17.

²⁶ Betty Pepis. "Frank Lloyd Wright Offers Conventional Furniture." *New York Times*. 18 October 1955.

²⁷ Storrer, *The Frank Lloyd Wright Companion*, 241; S. 234; Henry-Russell Hitchcock. *In the Nature of Materials 1887-1941 The Buildings of Frank Lloyd Wright* (New York: Da Capo Press, 1942); Hitchcock, No. 343.

²⁸ Sergeant, 16.

²⁹ Wright, *The Architectural Forum*, January 1938, 78.

³⁰ *Ibid.*

³¹ Lind, 9.

³² Wright, *The Architectural Forum*, January 1938, 78.

³³ *Ibid.*

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Wright promoted the use of five materials for construction: wood, brick, cement, paper, and glass. To simplify fabrication he promoted the use of the "horizontal unit" system (which he had first introduced with the California block homes) and a vertical unit system which was comprised of the board and batten bands themselves interlocking with the brick courses. The slab walls were wood board walls the same inside as outside with three thicknesses of boards with paper placed between them. The boards fastened together with screws creating a high insulating value, and making them vermin proof and practically fireproof. These walls were to be prefabricated on the floor and raised up into place, or made at the mill. The appurtenance systems, to avoid cutting and complications, were to be organized as part of the construction. Polished plate glass was essential "to gratify the designer of the truly modern house and bless its occupants."³⁴

Essential to the Usonian house was a large living room with a fireplace, book shelves, dining table, benches, living room tables built in and as much garden coming into the house as could be afforded. Cooking and dining space was to be convenient and adjacent to if not part of the living room. Bedrooms and a workspace were such that they could be converted later for use as a bedroom, which were included in the Jacobs house. Bedrooms also had dedicated bathrooms as opposed to two bedrooms sharing a bath.

Wright criticized the popular "[C]olonial hot boxes" of the time as incompatible with Usonian life which he viewed as having "freedom of movement, and privacy too, afforded by the general arrangement here, unknown to the current boxment...Where does the garden leave off and the house begin?...Withal, it seems a thing loving the ground with the new sense of space-light-and freedom to which our U.S.A. is entitled."³⁵ In a *New York Times* editorial piece entitled "A Client to the Rescue," Herbert Jacobs writes of his Frank Lloyd Wright home:

*The 'sense of space.' Undoubtedly this is the greatest of all the practicalities with which Mr. Wright has enriched his clients' homes. To get away from the little Colonial boxes within boxes, into a home where the eye meets no unharmonious lines, where a man can stand up and move in human dignity, in surroundings tailored to his measure, these are the things for which Wright's clients' eternally bless him.*³⁶

The Pre- World War II and Post World War II Usonian

John Sergeant in his book entitled *Frank Lloyd Wright's Usonian Houses*, described the early Usonian houses of the Pre-World War II 1930's as a "kit of parts" made of common materials of wood, brick, concrete, paper and glass using a modular grid, built on the ground, as opposed to in it, with simple roofs, consolidated utilities, no garages, studless board and batten sandwich panels, simple roofs, shop assembled windows and doors, and no finish materials.³⁷ Upon the declaration of World War II in December 1941, most construction in the United States came to a halt and essential materials were directed towards the war effort. Only three of Wright's architectural designs from 1941 were realized, with none constructed from his 1942 designs - one of which was the design for the Guggenheim Museum in New York (T. 4305) which waited until 1959 for completion. Not until the end of the War in 1945 did construction resume.³⁸

The Post-World War II Usonian housing context had changed, described by Sergeant as due to: (1) a freer attitude towards children; (2) a new women's role with more activity outside the home; and,(3) with a proliferation of external functions, less time was being spent in the home. The result was the need for a home that worked more efficiently, was easy to maintain, and called for minimal housekeeping.³⁹ The

³⁴ Ibid., 79; Frank Lloyd Wright, *The Natural House* (New York: Horizon Press, 1954), 79.

³⁵ Wright, *The Architectural Forum*, January 1938, 83.

³⁶ Herbert Jacobs. "A Client to the Rescue." *New York Times*. 8 December 1940.

³⁷ Chery Peterson, *Iowa Usonian Houses by Frank Lloyd Wright, 1845-1860*. National Register of Historic Places Nomination MPS NRN No.64500164, 1988, FIII 4.

³⁸ Storrer, *The Architecture of Frank Lloyd Wright: A Complete Catalog*, S.284, S.285.

³⁹ Sergeant, 138-139.

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Federal Housing Administration tended to frustrate this need as loan officials disapproved houses that "did not conform to their neighborhood in architectural style," with a concern for the resale value of a more modern house.⁴⁰ The FHA also calculated the value of the house based on cubic square footage which tended to undervalue the more modern compact house with built in furniture or convenience features.⁴¹

Wright marketed to the American woman, and in the 1950's, *House Beautiful* published his work in color. Through this publication, he could reach a predominantly female audience with sophisticated and individual ideas about homemaking and communicate them through the experience of the organic home.⁴² *House and Home*, a magazine for homebuilders with sections on real estate development, mortgages, and FHA financing, also showcased his work. In March 1958, *House and Home* conducted a survey in Oskaloosa, Iowa, and found that 7 out of 10 homeowners were trading up to new houses not for better shelter, but for a better lifestyle through housing. Two Wright houses completed in 1951 in Oskaloosa, Iowa, were viewed by over 9,000 people. The survey also found that more than 40 percent of the new houses built since 1951 broke with conventional Colonial box style design.⁴³

After World War II, labor rates and building costs started to rise sharply, and the degree of owner participation in the building of a Frank Lloyd Wright house varied in reaction to these costs.⁴⁴ Herbert Jacobs in his first Usonian home built the joinery alone and then acted as both contractor and supervisor for his second Frank Lloyd Wright Usonian home (T. 4812).⁴⁵ Electrical Wiring was a common do-it-yourself activity for the home owner.⁴⁶ Wright tried to design a home that accommodated the owner's lifestyle, building and budget needs.⁴⁷

In 1954, with the Usonian concept well developed, Frank Lloyd Wright stated that:

*The Usonian house, then, aims to be a natural performance, one that is integral to the site; integral to the environment; integral to the life of the inhabitants. A house integral with the nature of materials-wherein glass is used as glass, stone as stone, wood as wood-and all the elements of the environment go into and throughout the house. Into this new integrity, once there, those who live in it will take root and grow. And most of all belonging by nature to the nature of its being.*⁴⁸

Over 80% of all Frank Lloyd Wright Usonians were designed and built after 1945.⁴⁹ The demand for low cost affordable single family housing had become much greater after World War II, and Wright's Usonian house was seen as a simple solution.⁵⁰ Post-World War II Usonian design also adapted to the relatively greater prosperity of the typical 1940's and 1950's Usonian client, with an over-all increase in the size of the house, replacement of thin panel walls with masonry; however the basic concepts, features, materials, and details remained largely unchanged. "Simplification, standardization, and on-site efficiency throughout the building process, remained key to the Usonian's economy."⁵¹ However, Wright was no longer limited to the "affordable house" client as he noted in 1954,

We have built over a hundred of them [Usonians] now in nearly all our states. Building costs in general in the U.S.A. were rising and are rising still. We find that twenty

⁴⁰ Ibid., 139.

⁴¹ Ibid.

⁴² Ibid., 148.

⁴³ Ibid.

⁴⁴ Ibid., 81.

⁴⁵ Sergeant, 141.; Taliesin Archives Number T.4812.

⁴⁶ Sergeant, 140-41.

⁴⁷ Ibid., 140-143.

⁴⁸ Wright, *The Natural House*, 134-35.

⁴⁹ Peterson, FIII, 5.

⁵⁰ Wright, *The Natural House*, 116.

⁵¹ Peterson, FIII, 5.

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*thousand dollars is about the sum needed to do what Jacobs bought for fifty-five hundred. The Usonian house would have cost from twelve, and in some certain extensive programs, on up to seventy-five thousand dollars. We have built several extended in every way that cost more than one-hundred thousand.*⁵²

Frank Lloyd Wright Executed and Extant Designs in the USA

The following chart summarizes a total of 425 Frank Lloyd Wright designs in the United States, organized by state, moving from east to west. These designs are itemized to include all executed and extant designs of buildings, additions and out-buildings from 1886-1959 as indexed by architectural historian William Storrer, author of *The Architecture of Frank Lloyd Wright: A Complete Catalog* and *The Frank Lloyd Wright Companion Revised Edition*. Storrer indexed Wright's designs as indicated by the letter "S" and a corresponding number.

Wright's work is divided almost in half with 207 pre-Usonian executed designs and 218 Usonian (1936-1959) executed and existing designs. The majority of the work of Frank Lloyd Wright in his earlier Prairie years (1887-1935) was close to home in Illinois and Wisconsin. The Usonian period beginning in 1936, with the first Usonian Herbert and Katherine Jacobs House, marked his shift to a broader national stage with completed work in 36 of the 50 states as his Usonian architecture and corresponding lifestyle became popularized.

USA (From East to West)	Total No. Executed & Extant FLW Designs	Prairie /Pre- Usonian 1887- 1935	Usonian 1936-1959	USA cont. (From East to West)	Total No. Executed & Extant FLW Designs	Prairie /Pre- Usonian 1887- 1935	Usonian 1936-1959
Massachusetts	2	0	2	Iowa	15	5	10
New Hampshire	2	0	2	Wisconsin	52	24	28
Connecticut	4	0	4	Minnesota	13	2	11
New Jersey	4	0	4	Montana	3	2	1
New York	21	10	11	Illinois	134	123	11
Pennsylvania	10	3	7	Missouri	6	0	6
Delaware	1	0	1	Kansas	3	2	1
Maryland	2	0	2	Nebraska	1	1	0
Virginia	3	0	3	Oklahoma	4	2	2
South Carolina	5	0	5	Texas	4	0	4
Florida	9	0	9	Wyoming	1	0	1
Alabama	2	0	2	Idaho	1	0	1
Tennessee	1	0	1	Utah	1	0	1
Mississippi	5	4	1	Arizona	19	4	15
Kentucky	1	0	1	New Mexico	2	0	2
Ohio	11	1	10	California	35	10	25
Indiana	8	2	6	Oregon	1	0	1
Michigan	36	12	24	Washington	3	0	3

Compiled using data from Storrer, William Allin. *The Frank Lloyd Wright Companion Revised Edition*. Chicago: University of Chicago Press, 1993, 2006.

⁵² Wright, *Natural House*, 97.

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Total No. of Executed & Extant FLW designs: 425

Total No. of Executed & Extant FLW designs from 1887-1935: 207

Total No. of Executed & Extant FLW designs from Usonian period 1936-1959: 218

Frank Lloyd Wright Designed and Extant Buildings in Ohio

Placing the Mr. and Mrs. Karl A. Staley House within the Ohio context, a total of eleven (11) Frank Lloyd Wright designed and constructed buildings are located in the state of Ohio and recognized by William Storrer. The first one (1) is a Prairie style house designed in 1904 for Burton J. Westcott in Springfield, Ohio. Nine (9) Usonian designed homes followed and were designed between 1948 and 1957 for residents of Oberlin, Canton, Madison, Willoughby Hills and Cincinnati as well as one (1) Usonian Kenneth L. Meyers medical clinic in Dayton designed in 1956. Of these buildings, five (5) are currently listed on the National Register of Historic Places. (Not included is the Mosher House located in Wellington Township, Lorain Ohio as part of the Wellington-Huntington Road Multiple Resource Area NRN No. 79003887 listed in 1979, which is attributed to Frank Lloyd Wright, but not recognized by William Storrer).

Also worth noting is the Frank Lloyd Wright design for a second Louis Penfield House in Willoughby Hills, Ohio. Wright designed plans for the planned Usonian house to be constructed of stone gathered from the nearby Chagrin River and named "Riverrock" House at his suggestion. The second Penfield home plans however, arrived the week of Wright's funeral in April 1959. This design is the final number in the Taliesin archives as T. 5909, and is recognized as Wright's last residential commission.⁵³

A brief description of each Frank Lloyd Wright designed and extant Ohio building follows:

1. Burton J. Westcott House, FLW designed 1904/1907, constructed 1905

Springfield, Ohio
(NR no. 74001413)
Prairie style.

2. Charles E. Weltzshheimer House, FLW designed 1948

Oberlin, Ohio
This House is an L-plan Usonian structure with predominantly brick walls and also redwood on plywood with a 2x4' rectangular grid plan. The clerestory window and fascia ornamentation are unique. Many changes executed during construction do not show on Wright's plan.⁵⁴

3. Nathan and Jeanne Rubin House, FLW designed 1951, constructed 1953

Canton, Ohio
Brick and horizontal redwood siding sheathe this Usonian which is configured with the sleeping quarters forming a 120 degree angle with the remainder of the house, each part on its own 2x4' rectangular grid. The main part of the house forms a hexagon with a living room, dining room and workspace.⁵⁵

4. Mr. and Mrs. Karl A. Staley House, FLW designed 1951, constructed in 1951-54.

Madison, Ohio
This long In-Line plan Usonian house parallels the nearby Lake Erie shoreline and is sited in a southwest to northeast direction opening the living room to a northern exposure. The structure is primarily of stone with cypress wood with a "windowwall" facing Lake Erie and is set on a 4' square grid plan.⁵⁶

⁵³ Frank Lloyd Wright's Louis Penfield Home. Available at www.penfieldhouse.com, unnumbered.

⁵⁴ Storrer, *The Frank Lloyd Wright Companion*, S. 311.

⁵⁵ Storrer, *The Frank Lloyd Wright Companion*, S.343; Storrer, *The Architecture of Frank Lloyd Wright: A Complete Catalog*, S. 343.

⁵⁶ Storrer, *The Frank Lloyd Wright Companion*, S.335; Storrer, *The Architecture of Frank Lloyd Wright: A Complete Catalog*, S. 335.

5. Louis Penfield House, FLW designed 1953, constructed 1955

Willoughby Hills, Ohio
(NR no. 96001622)

This two-story Usonian house design is a variation of the two story In-Line plan with an unusual grid of 4' 4" to accommodate Mr. Penfield's height of 6' 6", allowing for 8' bedroom ceilings. The house is constructed of concrete block and wood and is sited on a hillside overlooking the Chagrin River.⁵⁷

6. Cedric G. and Patricia Neils Boulter House, FLW designed 1954, construction completed 1956, with an addition in 1958

Cincinnati, Ohio (NR no. 99000512)

This two-story rectilinear Usonian home is constructed of concrete block and Philippine mahogany stained red and is built on a 4' square grid plan. The module is marked out in the concrete floors with squares equal to three concrete blocks, or 4' on a side.⁵⁸

7. John J. and Syd Dobkins House, FLW 1954, constructed 1954

Canton, Ohio (NR no. 08001298)

The dominant feature of this brick Usonian house is the glass façade of the living room, which is planned on an equilateral triangle with a unit side of 4'. The plan is otherwise In-Line, with the workspace behind the fireplace.⁵⁹

8. Alice and Ellis A. Feiman House, FLW designed 1954, constructed 1954-55

Canton, Ohio

This brick Usonian house with Philippine mahogany is a basic In-Line plan with a 4' square module. Other than a multi-vehicle carport creating a more pinwheel shaped plan, the house is a near copy of the Usonian Exhibition House constructed in 1953 on the future site of the Guggenheim Museum.⁶⁰

9. Gerald B. Tonkens House, FLW designed 1955, constructed 1955

Amberley Village, (Cincinnati) Ohio (NR no. 91001414)

This house is regarded as an important statement in the history of Usonian automatic houses as a "Type G" of seven Usonian Automatic designs with pierced concrete blocks admitting light to the work space core as a clerestory. The interior L-plan is constructed on a 2' square unit module with concrete and wood of Philippine mahogany for the paneling and furniture. A second "L" is formed by way of the cantilevered carport at 90 degrees to the bedroom wing.⁶¹

10. Kenneth L. Meyers Medical Clinic, FLW designed 1956

Dayton, Ohio

Wright adapted the Usonian house for design of this brick medical clinic by turning bedrooms into doctor-patient offices in an octagon shape with the living room converted into a rectangular reception-waiting space. He melded the main octagon shape into a basic 225 degree plan with a 4' module unit.⁶²

⁵⁷ Storrer, *The Frank Lloyd Wright Companion*, S.365; Storrer, *The Architecture of Frank Lloyd Wright: A Complete Catalog*, S. 365.

⁵⁸ Storrer, *The Frank Lloyd Wright Companion*, S.379, S. 379A.

⁵⁹ Storrer, *The Frank Lloyd Wright Companion*, S.362; Storrer, *The Architecture of Frank Lloyd Wright: A Complete Catalog*, S. 362; Dan Chrzanoski, *Dobkins, John and Syd, House*. National Register of Historic Places Nomination NRN No.08001298, 2009.

⁶⁰ Storrer, *The Frank Lloyd Wright Companion*, S.371; Storrer, *The Architecture of Frank Lloyd Wright: A Complete Catalog*, S. 371).

⁶¹ Storrer, *The Frank Lloyd Wright Companion*, S.386; Storrer, *The Architecture of Frank Lloyd Wright: A Complete Catalog*, S. 386.

⁶² Storrer, *The Frank Lloyd Wright Companion*, S.397; Storrer, *The Architecture of Frank Lloyd Wright: A Complete Catalog*, S. 397.

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11. William P. Boswell House, 1957, construction completed 1961

Indian Hill, (Cincinnati) Ohio

This brick Usonian house is an outside (270 degree) L-plan on a 4' modular unit with cypress woodwork. It was built to accommodate Mr. Boswell's large family.⁶³

The following is a summary chart of the Ohio Frank Lloyd Wright Buildings listed above, providing a compare and contrast using variables including: Style; Building Name; Location; Date of Frank Lloyd Wright Design; Date of Construction; Taliesin Frank Lloyd Wright Personal Archive No.; William Storrer Index No.; National Register Nomination No.; Plan Type, Grid Module Unit; Primary Material; and, Secondary Material.

OHIO FRANK LLOYD WRIGHT BUILDINGS	Location	FLW Design	Const. Complete	Taliesin-FLW Archive Index No.	Storrer No.	NRN No.	Plan Type	Grid Module Unit	Primary Material	Secondary Material
PRAIRIE										
Burton J. Westcott House & Garage	Springfield	1904/1907	1905	T.0712	S.099 S.099A	NR 74001413	Square	N/A	Wood/ Stucco	N/A
USONIAN										
Charles E. Weltzsheimer House	Oberlin	1948	N/A	T.4819	S.311	N/A	L-Plan	2x4' Rectangular	Brick	Redwood
Nathan and Jeanne Rubin House	Canton	1951	1953	T.5116	S.343	N/A	Diagonal	2x4' Rectangular	Brick	Redwood
Mr. and Mrs. Karl A. Staley House	Madison	1951	1951-54	T.5119	S.335	N/A	In-Line	4' Square	River Stone	Cypress
Louis Penfield House	Willoughby Hills	1953	1955	T. 5303	S.365	NR 96001622	In-Line	4'4" Square	Concrete Block	Wood w/ Cemesto board
Cedric G. and Patricia Neils Boulter House & Addition	Cincinnati	1954	1956/58	T.5403	S.379 S.379A	NR 99000512	Rectilinear	4' Square	Concrete Block	Philippine Mahogany
John J. and Syd Dobkins House	Canton	1954	1954	T. 5407	S.362	NR 08001298	In-Line/ Equilateral Triangle	Triangle with Unit Side of 4'	Brick	Philippine Mahogany
Alice and Ellis A. Feiman House	Canton	1954	1954-55	T.5408	S.371	N/A	In-Line	4' Square	Brick	Philippine Mahogany
Gerald B. Tonkens House	Amberley Village (Cincinnati)	1955	1955	T.5510	S.386	NR 91001414	L-Plan	2' Square	Automatic Concrete Block	Philippine Mahogany
Kenneth L. Meyers Medical Clinic	Dayton	1956	N/A	T.5613	S.397	N/A	Octagonal/ Rectilinear	4' Square	Brick	N/A
William P. Boswell House	Indian Hill (Cincinnati)	1957	1961	T.5704	S.423	N/A	L-Plan	4' Square	Brick	Cypress

Compiled using data from: Storrer, William Allin. *The Frank Lloyd Wright Companion Revised Edition*. Chicago: University of Chicago Press, 1993, 2006; Storrer, William Allin. *The Architecture of Frank Lloyd Wright: A Complete Catalog*. 2d ed. Cambridge, Mass.: MIT Press, 1978; and, Frank Lloyd Wright Building Conservancy at www.savewright.org.

⁶³ Storrer, *The Frank Lloyd Wright Companion*, S.423; Frank Lloyd Wright Building Conservancy, unnumbered.

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The State of Ohio ranks ninth nationwide for the number of extant Frank Lloyd Wright designed buildings located within its boundaries. Only one Prairie style building is located in the state, and not until after World War II did the Wright designed Usonian arrive in Ohio. The ten (10) Ohio representative Usonian extant buildings are all from the post-World War II Usonian period designed between 1948 and 1957 and are residential designs with the exception of the commercial Kenneth L. Meyers Medical Clinic located in Dayton. The predominant building plan type for Ohio is the In-Line plan used for four (4) of the houses. Several variations in the standardized grid module unit are represented in the Ohio buildings including the 4' square, the triangle unit with a 4' side, and the special accommodation for the Penfield House with a 4' 4" square unit. The L-plan is the second most popular in Ohio with varying grid unit modules of 2x4' rectangular, 2' square and 4' square. The remaining plan types for Ohio include Diagonal, Rectilinear and Octagonal/Rectilinear. Masonry brick was the primary building material for six (6) buildings, along with three (3) concrete block buildings. Hardy secondary building materials included primarily Philippine mahogany redwood and cypress. Within this Ohio context, the Mr. and Mrs. Karl A. Staley House is an In-Line Plan using a 4' square grid module unit and is the only river stone and cypress material Usonian Frank Lloyd Wright designed building in Ohio.

Listed on the National Register in Ohio are the Prairie style Burton J. Westcott House in Springfield, and four (4) Usonian houses: the Louis Penfield House in Willoughby Hills; the Cedric G. and Patricia Neils Boulter House in Cincinnati; the John J. and Syd Dobkens House in Canton; and the Gerald B. Tonkens House in Cincinnati.

Mr. and Mrs. Karl A. Staley House

On June 12, 1948, Karl A. and Roberta D. Staley purchased 1.49 acres of land located along Lake Road West in Madison, Ohio, from Kirk M. and Olive A. Reid for \$5,500.00, along with .176 acres for a path to the beach from Hylas Janes on July 21, 1948.⁶⁴ By 1955, the Staleys had accumulated an additional .601 acres including an area to build the Boathouse and Bridge at the head of the stream - which was the only portion of the property at Lake Erie beach level. In 1965, the Staleys purchased another .405 acres along the lake and built a concrete Boat Dock.⁶⁵ The remaining adjoining property in what had become known as the Lakeside Estates Subdivision of Alexander and Irene Barcaskey was purchased bringing the final lake front property to a total of 4.3 acres.

Mr. and Mrs. Staley had been inspired by an image of the 1936 Herbert and Katherine Jacobs House (NR no. 03001037 listed as a National Landmark in 2003), located near Madison, Wisconsin, designed and included by Frank Lloyd Wright in his book entitled *The Natural House*. Two other Wright designs also caught their eye; the 1933 Malcolm E. Willey House (NR no. 84001472), Minneapolis and the 1939 Goetsch-Winkler House (NR no. 95001423), in Okemos, Michigan. All three were within the couples' budget for a simply beautiful house. Their goal was to build their own home on their new tract of land on Lake Erie within a budget range of \$20,000.00. Inspired, they visited several Wright-designed homes including the Charles T. Weltzheimer House in Oberlin, Ohio (1948), and Wright's own 1932 Taliesin home in Spring Green, Wisconsin (NR no. 73000081). With great courage, they wrote a letter to Wright requesting information on his services and expressing their desire to self-build their home. They included a bright-red sumac leaf knowing Wright's fondness for natural materials. Wright replied and agreed to provide plans for a 30'x140' home with carport and shop. Upon their first visit with Mr. Wright at Taliesin, they brought with them samples of river stone from the property.⁶⁶ The final design yielded a river stone house capped with a three 1x6" lapped tidewater red cypress parapet, incorporating the location upon the water along with the river stone and red color of the leaf. Wright approved the lake site and accommodated them with an In-Line plan Usonian home situated in a northeast and southwest direction, parallel to the lakefront with a "windowwall" facing Lake Erie - bringing the lake into the day to day life of the home. Wright also presented the Staleys with plans for a Boat House to store a canoe at the water's

⁶⁴ Lake County Deed, Vol. 252, Page 167, 1948; Lake County Deed, Vol. 253, Page 368, 1948.

⁶⁵ Lake County Deed, Vol. 628, Page 76.

⁶⁶ Staley, Karl, "We Built Our Own Frank Lloyd Wright Designed House," *Mother Earth News*. July/August 1972, L42.

Staley, Mr. and Mrs. Karl A., House

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edge, allowing for access to the water at a moment's notice. The House, Boat House and property were designed to allow the Staleys to fully live the Usonian life by communing with nature through the seasonal drama and beauty of Lake Erie.

The Staley's first goal was to gather stones for the house. The Staleys hired the local Boy Scouts, Madison Troop #57, to assist in this endeavor.⁶⁷ They gained access to Mill Creek, a tributary to the Grand River, along the banks of the Arnold and Joseph Hummel Dairy Farm located at 7777 Ross Road in Madison, at what is now Camp Koinonia at the Lake and Ashtabula County line off of Cork Cold Springs Road.⁶⁸ They returned over the next three years to discover that the watercourse beds, which are laid in natural horizontal layers, would produce a new layer every spring after winter's thaw. Once they received the plans from Wright in 1951 they saw that the right angles of the design required naturally squared river stone. Since river stone does not lend itself to shearing and cutting to shape, as a mason might do with cut stone, they painstakingly sought these particular pieces of stone, as noted by a local scout.⁶⁹

In addition to the Boy Scouts, the Staleys required expertise most often included with Wright's designs; that of a Taliesin apprentice. However, the year they built their home Wright was immersed with copious commissions and could not spare an apprentice. The Staleys were also facing difficulty acquiring a loan from the bank once the final estimates for their completed home had come in at \$30,000.00. Wright had designed the house to be built in stages to accommodate the owner-build approach. However, the bank agreement required the finished house to occur within an eight month time frame. Without the Taliesin apprentice and the lack of experts in the technical aspects of the construction type, the fear was that the budget would only increase. The Staleys were overwhelmed and sent a letter to the Taliesin Foundation offering to return the plans. Fortunately, they learned of another owner-built Wright house located in Bloomfield Hills, Michigan, the 1946 Sara and Melvyn Maxwell Smith House (NR no. 97000283). They visited and sought Mr. Smith's assistance who claimed that "the key" was "students from an architectural school."⁷⁰ The Staleys immediately contacted Western Reserve University and offered summer employment for six architectural students, who provided skilled help inexpensively and benefitted from course credit.⁷¹

All other Frank Lloyd Wright Usonian extant buildings located in Ohio use brick or concrete as the primary building material. Staley had selected the stone and Wright approved it as the defining artistic component of the house, specifying a projecting rock design. This projecting rock design also appears in Frank Lloyd Wright's personal office at Taliesin and at Falling Water.⁷² The tidewater red cypress wood, used as a secondary material on the Staley house, is not indigenous to the area, but was likely chosen for its durability against the wind and the harsh, wet lake weather. The characteristic geometric square cut-out trellis patterns in the cypress wood roof overhangs on the south front facade and also the north side of the house create changing shadows and light throughout the day as the sun moves over the house from east to west, again in communication with nature.

For construction purposes they chose to use Frazier Forman Peters's so-called "Flagg" method of stone construction, whereby a wooden form including wall openings, i.e. windows and doors, was erected with outside and inside surfaces separated by the thickness of the finished wall. The stones were laid vertically in the form and braced against the faces with small sticks into which the concrete was poured. The forms were removed with final repointing finishing the walls. In addition, one-inch insulation was placed in the cavity of the wall, per Wright's instructions, providing a dead airspace to complete the thermal construction. All sills at the window openings were topped with sloped stones and the surface of

⁶⁷ Wickert, Robert. *Oral History of Robert Wickert*. 20 June 2013. Unpublished Manuscript.

⁶⁸ See Additional Documentation, attached as photograph of Mill Creek at county line, Cork Cold Springs Road bridge.

⁶⁹ Staley, L46, Wickert.

⁷⁰ Staley, L45.

⁷¹ Ibid.

⁷² Eaton, 66.

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the walls was enhanced by an occasional protruding stone, which extended beyond the face an extra two or three inches of the rockwork (Photo 7).

The interior of the Staley home carries the same exterior projecting rock and cypress wood materials to the inside of the home. It reflects the essential Usonian central living room/dining room area with a large cantilevered stone fireplace as the defining feature along with the elevated ceiling. Built-in couch seating in the living room faces the lake "windowall" with free standing and interchangeable hand-made Frank Lloyd Wright designed armchairs and hassocks located throughout, allowing for multi-purpose use. The high volume of hassocks (twelve), exhibits Wright's Usonian concept of a versatile, yet unobtrusive object that could be tucked away and easily relocated and rearranged when needed. The handsome geometric hassock shape performs as a singular object that can be easily grouped in different configurations playing various roles in the functioning of the space. The design of the round armchairs located in the Staley home developed from the barrel chair, which was a style originally designed for the office of Edgar Kaufmann who rejected it. The chair was one of Wright's favorites as exhibited by a photograph of Wright with three in his own office at Taliesin East.⁷³ The Staley furniture was constructed from Wright's plans. It is unknown if Karl Staley constructed the pieces himself or if he commissioned a carpenter to complete the task, but the furniture pre-dates production by the Heritage-Henredon furniture company beginning in 1955 and is also not stamped with the company's seal. A Frank Lloyd Wright designed dining table and six high back chairs are located in the dining/living area, with a characteristic book shelf gallery located just to the east of the living room, leading to the bedrooms. The master bedroom mitered windows allow for an unobstructed view of the lake from the fixed bed position facing the lake. The adjoining kitchen is a well-organized Usonian workspace employing an elevated ceiling with a skylight, again drawing nature through natural lighting into the area.

Another defining Usonian feature of the home includes what Frank Lloyd Wright termed as "gravity heat" within the concrete floor mat. In his book *The Natural House*, Wright discusses gravity heat which he named as such, stating that "[h]eated air naturally rises. We call it gravity heat because the pipes filled with steam or hot water are all in a rock ballast bed beneath the concrete floor ..." ⁷⁴ Although today we might call this radiant heat, Wright was insistent that in no sense was this "radiant heat" – ...it was simply *gravity heat*- heat coming up from beneath as naturally as heat rises.⁷⁵ Within the Staley home, the characteristic "gravity heat" system has worked without fail beneath a red-stained grid-scored concrete floor mat since its original installation.

The Staley house was built without a basement, with only a below ground storage area for the mechanical system as noted on drawings and with a characteristic carport to store the family automobile. Other characteristic Usonian elements within the Staley house include board and batten cypress interior walls with ship-lap ceilings, downspouts used instead of gutters, casement and clerestory windows.

Karl Staley was employed as an industrial lighting engineer at the General Electric, Nela Park facility in Cleveland, Ohio.⁷⁶ Born in 1900 in Manitowoc County, Wisconsin, as Karl Staehle of German descent, he served in the U.S. military World War I in 1918. In 1928 he married Roberta Day, a graduate of Wellesley College who was currently living in Mount Vernon, Westchester County, New York.⁷⁷ They moved to Ohio by 1931. He was the author of several technical books within his area of expertise.⁷⁸ Panic buttons to the local police were outfitted into the house by Staley.

⁷³ Timothy A. Eaton, *Frank Lloyd Wright, The Seat of Genius Chairs: 1895-1955* (West Palm Beach, FL: Eaton Fine Arts, Inc, 1997, 66.

⁷⁴ Wright, *The Natural House*, 98.

⁷⁵ *Ibid.*, 100.

⁷⁶ Ward Harrison and K.A. Staley. *Fundamentals of Illumination* (Cleveland: Incandescent Lamp Dept., General Electric Company, Neal Park Engineering Dept., 1931).

⁷⁷ Wisconsin Department of Health and Family Services, Birth Records, 1820-1907; United States Population Census 1920, 1930; U.S. World War I Draft Registration Cards, 1917-1918. Available at Ancestry.com.

⁷⁸ Harrison; Wellesley College Research Awards, Roberta Day Staley and Karl A. Staley Summer Awards for

The Mr. and Mrs. Karl A. Staley House remains today as an exceptionally well preserved Frank Lloyd Wright Post-World War II owner-built Usonian house.⁷⁹ The current owners Susan and John F. Turben saw an advertisement in an airline magazine for the sale of the house and purchased the home intact from the Staleys in 1983. They requested that the house, furniture and all contents remain, including the Staleys' 1950's *House Beautiful Magazine*, *House and Home*, and *Architectural Forum* collection. The Turbens have attentively maintained and cared for the house for the last 30 years.

Conclusion

Frank Lloyd Wright's belief in the use of natural materials and the power of nature created American housing that could be affordable and reflective of a simplified yet higher quality lifestyle, a lifestyle closer to nature. The Usonian design ideal is fully recognized in the Staley house through its strict allegiance to the original Usonian architectural plans and drawings designed by Frank Lloyd Wright in 1951 at the height of the Usonian movement. Mr. and Mrs. Karl A. Staley constructed their own affordable and beautifully simple house between 1951 and 1954, using the indigenous and natural river stone approved as the primary material by Wright and collected locally by Mr. Staley from the Mill Creek in Madison, Ohio. Construction of the house by the homeowners using organic indigenous river stone is the truest form of the intent of Usonian architecture and unique to the Usonian buildings of Ohio, which were constructed of brick and concrete. The parallel placement of the Staley house along the lakefront is in harmony with the views of Lake Erie. Nature is incorporated into every design element; transporting the drama and beauty of the Lake Erie setting into the day to day life of the home. The overall effect of the house has not lost its impact over time - its artistry, simplicity and interconnectedness with nature combine to live up to the Usonian ideals intended by Frank Lloyd Wright.

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⁷⁹ Wiffen, Wrightian Staley House featured, 268.

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Staley, Mr. and Mrs. Karl A., House

Lake County, Ohio

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository: Frank Lloyd Wright Foundation Taliesin Archives: Avery Architectural & Fine Arts Library, Columbia University, New York

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 4.3 acres

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____
(enter coordinates to 6 decimal places)

- | | |
|--------------|------------|
| 1. Latitude: | Longitude: |
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

Or

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

1. Zone: 17N

Easting: 494919

Northing: 4630825

Staley, Mr. and Mrs. Karl A., House

Lake County, Ohio

Verbal Boundary Description (Describe the boundaries of the property.)

The nominated property is situated in the Madison Village, County of Lake and State of Ohio. The boundary of the historic Mr. and Mrs. Karl A. Staley House follows the boundary of Lake County Parcel # 01 B 115 K 000110.

Boundary Justification (Explain why the boundaries were selected.)

The nominated boundary includes the property historically associated with the Mr. and Mrs. Karl A. Staley House.

See attached Continuation Sheet Additional Documentation- Location & Boundary Map

Staley, Mr. and Mrs. Karl A., House

Lake County, Ohio

11. Form Prepared By

name/title: Wendy Hoge Naylor, Diana Wellman
organization: Naylor Wellman, LLC
street & number: 92 East Washington Street
city or town: Chagrin Falls state: Ohio zip code: 44022
e-mail: naylor@naylorwellman.com
telephone: 440-247-8319
date: October 17, 2013

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A USGS map or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Frank Lloyd Wright Architectural Drawings, August 10, 1951 Photographs of Mill Creek, tributary to Grand River

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

See attached Continuation Sheet – Photo Key Map

Photo Log

Name of Property:	Mr. and Mrs. Karl A. Staley House
City or Vicinity:	Madison
County:	Lake County
State:	OH
Name of Photographer:	Diana Wellman, Naylor Wellman, LLC
Date of Photographs:	June, 2013
Location of Original Digital Files:	1325 Inglewood Drive, Cleveland Hts., Oh 44121
Number of Photographs:	43

Staley, Mr. and Mrs. Karl A., House

Lake County, Ohio

1. (OH_Lake_StaleyHouse_0001): Facade, south elevation, camera direction N.
2. (OH_Lake_StaleyHouse_0002): Southwest corner, camera direction NE.
3. (OH_Lake_StaleyHouse_0003): Southeast corner, camera direction W.
4. (OH_Lake_StaleyHouse_0004): Facade, south elevation, camera direction NE.
5. (OH_Lake_StaleyHouse_0005): Facade, south elevation, camera direction W.
6. (OH_Lake_StaleyHouse_0006): Car Port & Shop, south elevation, camera direction W.
7. (OH_Lake_StaleyHouse_0007): Car Port & entrances, south elevation, camera direction NE.
8. (OH_Lake_StaleyHouse_0008): North elevation, camera direction SW.
9. (OH_Lake_StaleyHouse_0009): Northeast corner, camera direction SW.
10. (OH_Lake_StaleyHouse_0010): North elevation, camera direction SW.
11. (OH_Lake_StaleyHouse_0011): Northwest corner, camera direction SE.
12. (OH_Lake_StaleyHouse_0012): North elevation, camera direction SE.
13. (OH_Lake_StaleyHouse_0013): Interior, Main Entrance & Foyer, camera direction S.
14. (OH_Lake_StaleyHouse_0014): Interior, Living Room Cabinet, camera direction S.
15. (OH_Lake_StaleyHouse_0015): Interior, Living Room Seat, camera direction S.
16. (OH_Lake_StaleyHouse_0016): Interior, Living Room Shelving, camera direction W.
17. (OH_Lake_StaleyHouse_0017): Interior, High-Back Side Chairs, camera direction NE.
18. (OH_Lake_StaleyHouse_0018): Interior, Armchair & Hassock, camera direction SE.
19. (OH_Lake_StaleyHouse_0019): Interior, Armchair, camera direction SW.
20. (OH_Lake_StaleyHouse_0020): Interior, Living Room, camera direction SE.
21. (OH_Lake_StaleyHouse_0021): Interior, Fire Place & Hearth, camera direction SE.
22. (OH_Lake_StaleyHouse_0022): Interior, Living Room, camera direction SE.
23. (OH_Lake_StaleyHouse_0023): Interior, High-Back Side Chairs & Table, camera direction E.
24. (OH_Lake_StaleyHouse_0024): Interior, Dining Room, camera direction E.

Staley, Mr. and Mrs. Karl A., House

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25. (OH_Lake_StaleyHouse_0025): Interior, Built-in Speaker, camera direction E.
26. (OH_Lake_StaleyHouse_0026): Interior, Workspace, camera direction S.
27. (OH_Lake_StaleyHouse_0027): Interior, Skylight, camera direction NW.
28. (OH_Lake_StaleyHouse_0028): Interior, Workspace Lighting, camera direction N.
29. (OH_Lake_StaleyHouse_0029): Interior, Workspace, camera direction W.
30. (OH_Lake_StaleyHouse_0030): Interior, Living Room, camera direction W.
31. (OH_Lake_StaleyHouse_0031): Interior, Gallery, camera direction E.
32. (OH_Lake_StaleyHouse_0032): Interior, Gallery Entrance, camera direction NE.
33. (OH_Lake_StaleyHouse_0033): Interior, Guest Bedroom, camera direction W.
34. (OH_Lake_StaleyHouse_0034): Interior, Bedside Table, camera direction SW.
35. (OH_Lake_StaleyHouse_0035): Interior, Master Bath, camera direction E.
36. (OH_Lake_StaleyHouse_0036): Interior, Dressing Room, camera direction E.
37. (OH_Lake_StaleyHouse_0037): Interior, Car Port Entrance, camera direction W.
38. (OH_Lake_StaleyHouse_0038): Interior, Study Desk, camera direction NW.
39. (OH_Lake_StaleyHouse_0039): Adirondack, camera direction NE.
40. (OH_Lake_StaleyHouse_0040): Flagstone Bridge, camera direction N.
41. (OH_Lake_StaleyHouse_0041): Boat House, Northwest Elevation, camera direction SE.
42. (OH_Lake_StaleyHouse_0042): Boat House, Southwest Elevation, camera direction NE.
43. (OH_Lake_StaleyHouse_0043): Boat Dock and Break wall, camera direction W.

Staley, Mr. and Mrs. Karl A., House

Lake County, Ohio

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

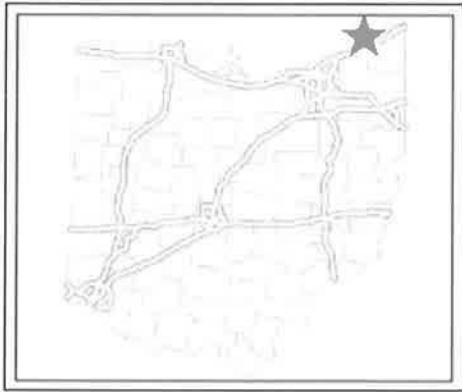
Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.


United States Department of the Interior
National Park Service

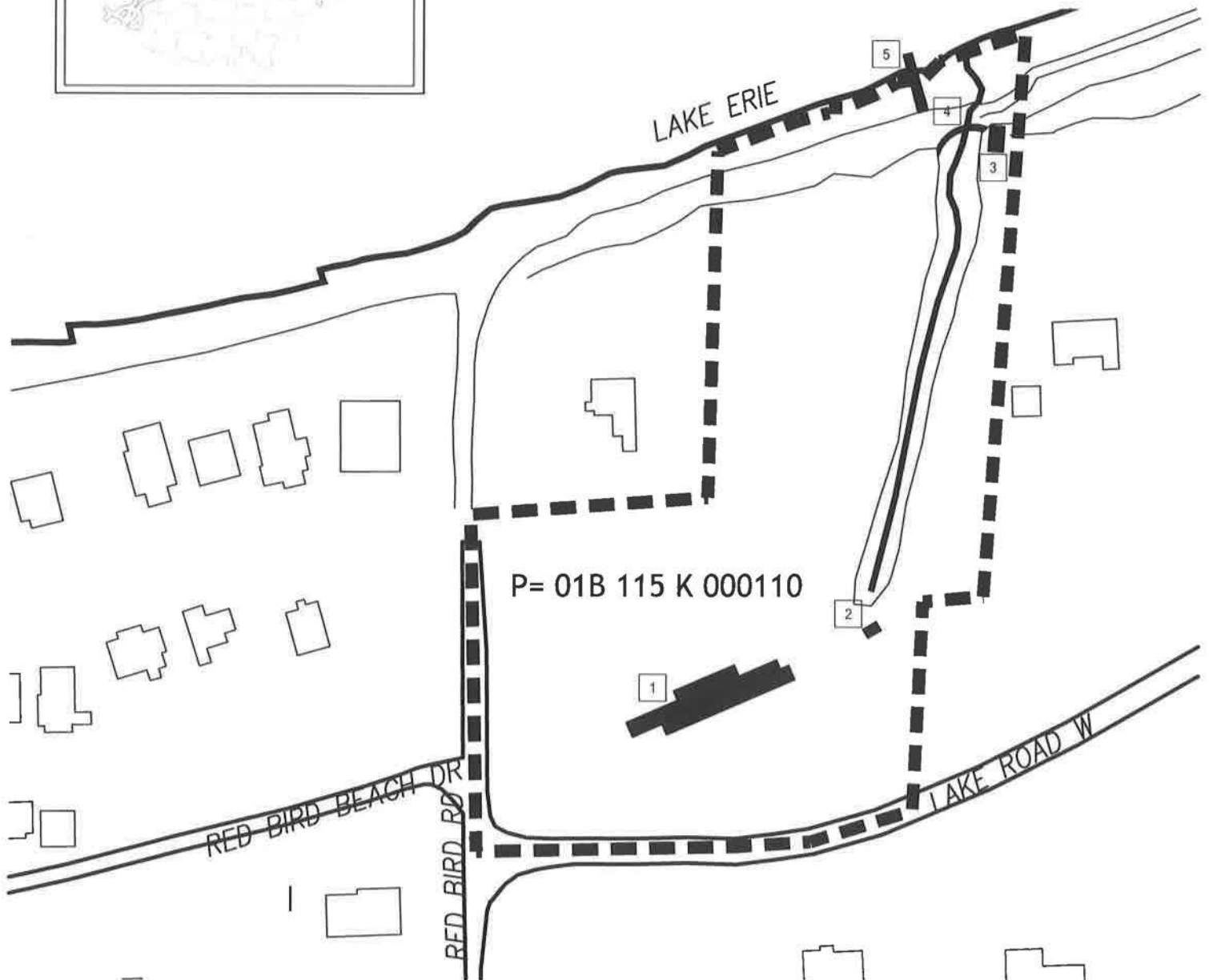
Staley, Mr. and Mrs. Karl A., House
Lake County, Ohio

**National Register of Historic Places
Continuation Sheet**

Additional Documentation - Location and Boundary Map



Contributing Resources		LEGEND	
1	HOUSE	---	DISTRICT BOUDARY
2	ADIRONDACK	P = xxxxxxx	PARCEL NUMBER
3	BOAT HOUSE		
4	BRIDGE		
Non-Contributing Resources			
5	BOAT DOCK		Not to Scale 



United States Department of the Interior
National Park Service

Staley, Mr. and Mrs. Karl A., House
Lake County, Ohio

National Register of Historic Places
Continuation Sheet

Additional Documentation - Photo-key Map

LEGEND

Contributing Resources

- 1 HOUSE
- 2 ADIRONDACK
- 3 BOAT HOUSE
- 4 BRIDGE

Non-Contributing Resources


- 5 BOAT DOCK

--- DISTRICT BOUDARY

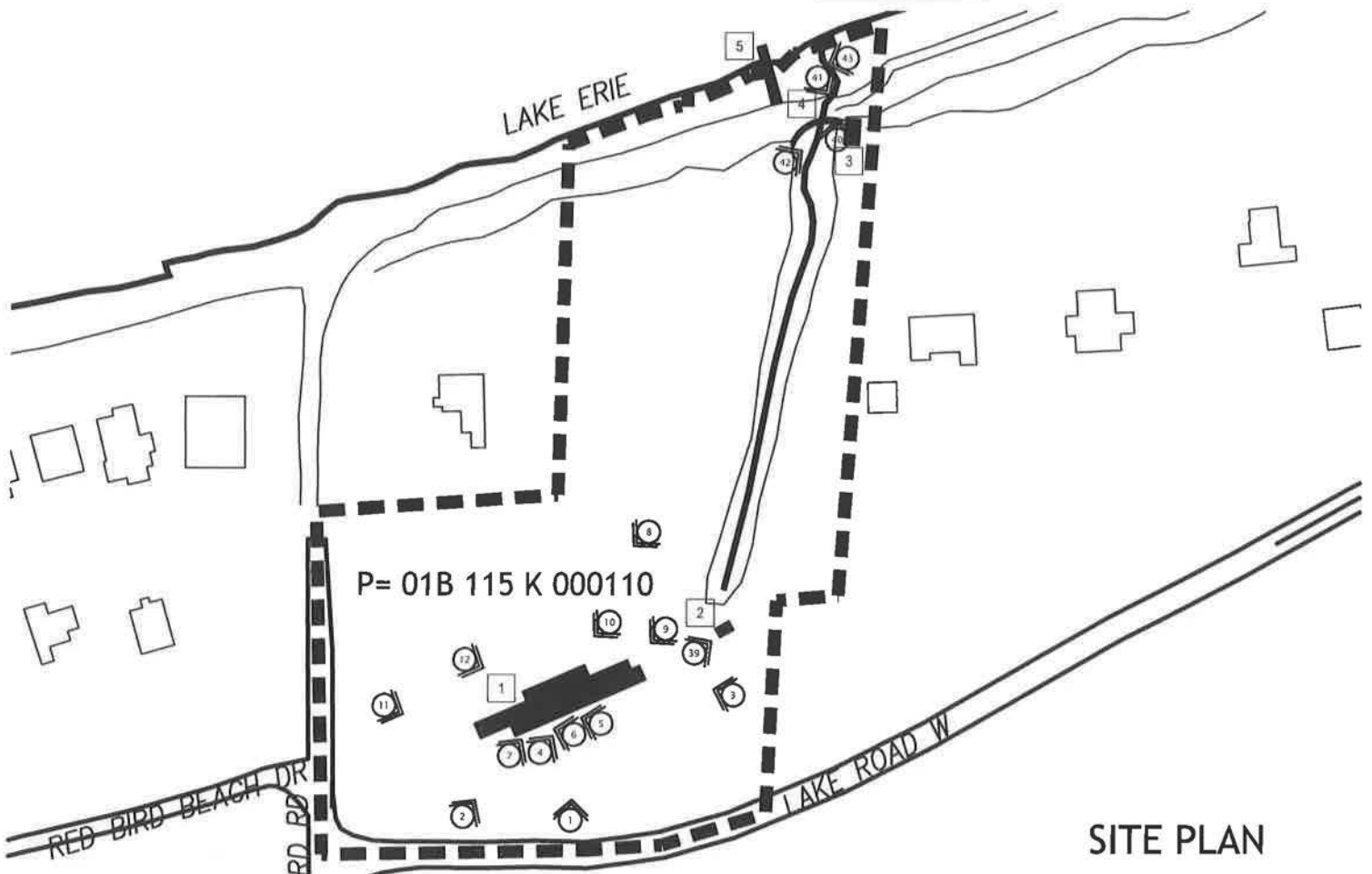
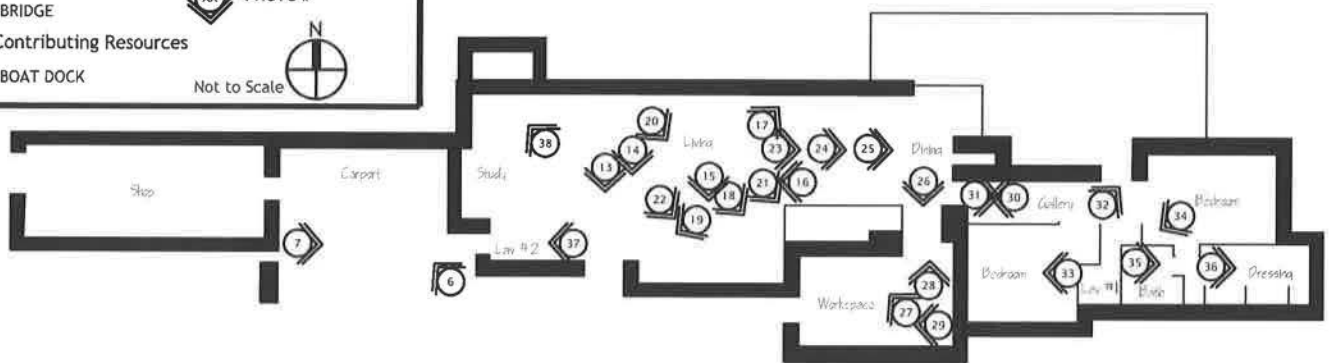
P = xxxxxxxx PARCEL NUMBER

xx PHOTO #

Not to Scale



FLOOR PLAN



SITE PLAN

United States Department of the Interior
National Park Service

Staley, Mr. and Mrs. Karl A., House
Lake County, Ohio

**National Register of Historic Places
Continuation Sheet**

Additional Documentation_ Photographs of Mill Creek, tributary to Grand River



Mill Creek, tributary of the Grand River, view north from Cork Cold Spring Road at Lake and Ashtabula county line.



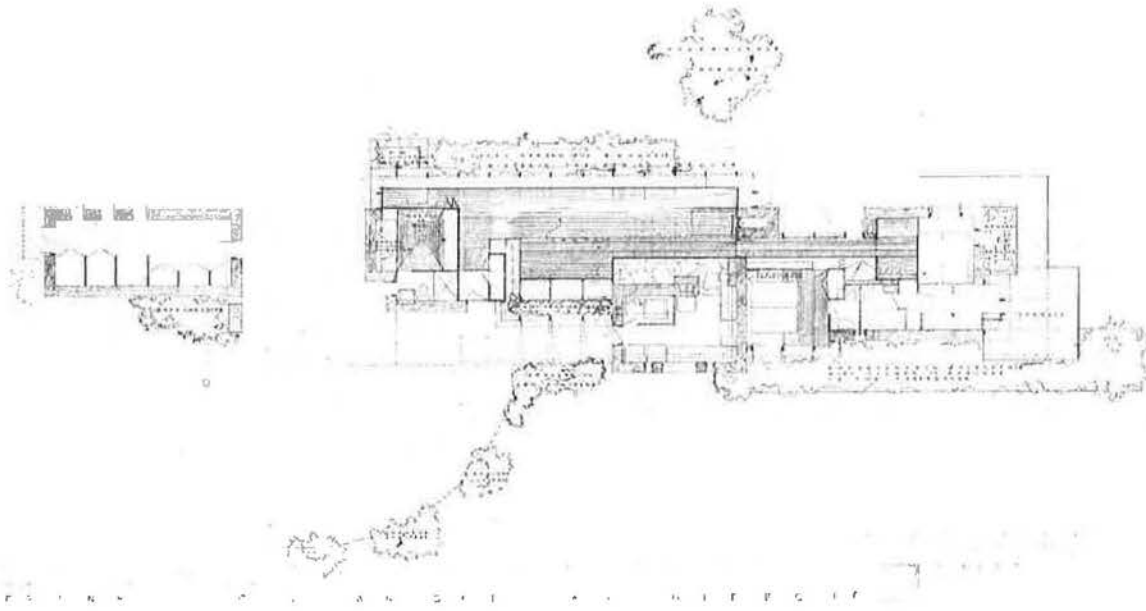
Mill Creek, tributary of the Grand River, view south from Cork Cold Spring Road at Lake and Ashtabula county line.

United States Department of the Interior
National Park Service

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National Register of Historic Places
Continuation Sheet

Additional Documentation_Frank Lloyd Wright Architectural Drawings, 1951



Site Plan

United States Department of the Interior
National Park Service

Staley, Mr. and Mrs. Karl A., House
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National Register of Historic Places
Continuation Sheet

Additional Documentation_Frank Lloyd Wright Architectural Drawings, 1951

FOUNDATION

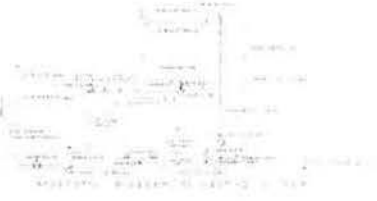
1. FOUNDATION SHALL BE CONSTRUCTED IN ACCORDANCE WITH THE FOLLOWING SPECIFICATIONS:

- FOUNDATIONS SHALL BE CONSTRUCTED OF MASSIVE CONCRETE.
- FOUNDATIONS SHALL BE CONSTRUCTED ON A GRADE OF NOT LESS THAN 4" BELOW FINISHED GRADE.
- FOUNDATIONS SHALL BE CONSTRUCTED TO A MINIMUM DEPTH OF 4' BELOW FINISHED GRADE.
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HEATING

1. HEATING SHALL BE PROVIDED BY A RADIANT HEATING SYSTEM AS SHOWN ON THESE PLANS.

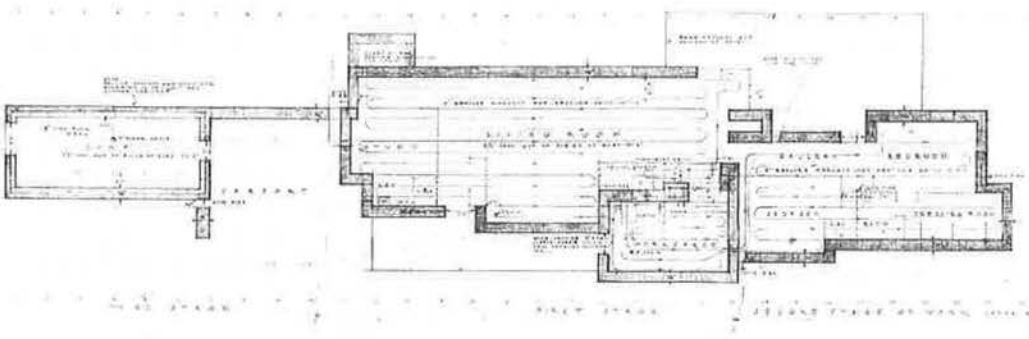
- RADIANT HEATING SHALL BE PROVIDED BY A RADIANT HEATING SYSTEM AS SHOWN ON THESE PLANS.
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PLUMBING

1. PLUMBING SHALL BE PROVIDED AS SHOWN ON THESE PLANS.

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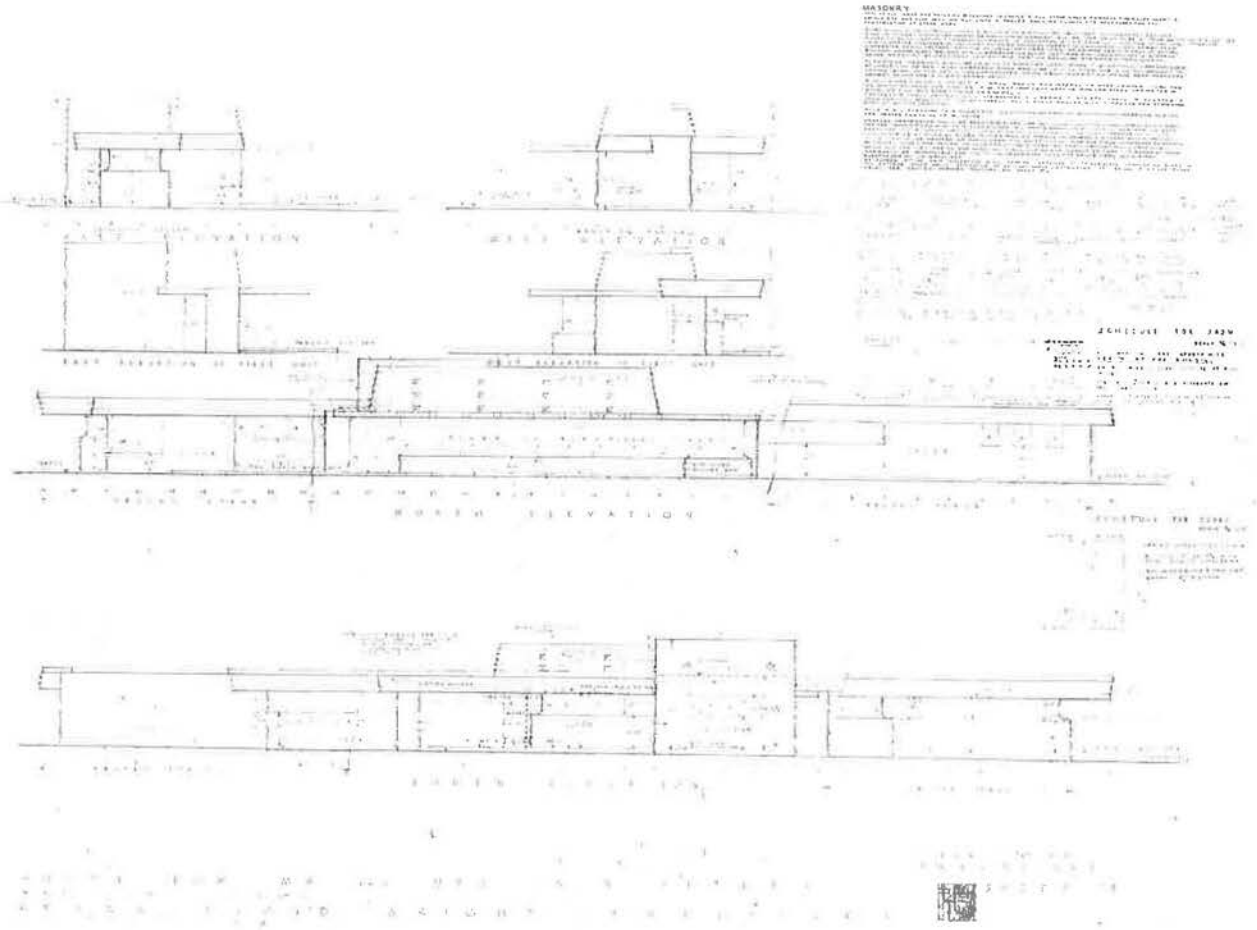
SHEET 2 : Foundation, Heating and Plumbing Plans

United States Department of the Interior
National Park Service

Staley, Mr. and Mrs. Karl A., House
Lake County, Ohio

National Register of Historic Places
Continuation Sheet

Additional Documentation_Frank Lloyd Wright Architectural Drawings, 1951



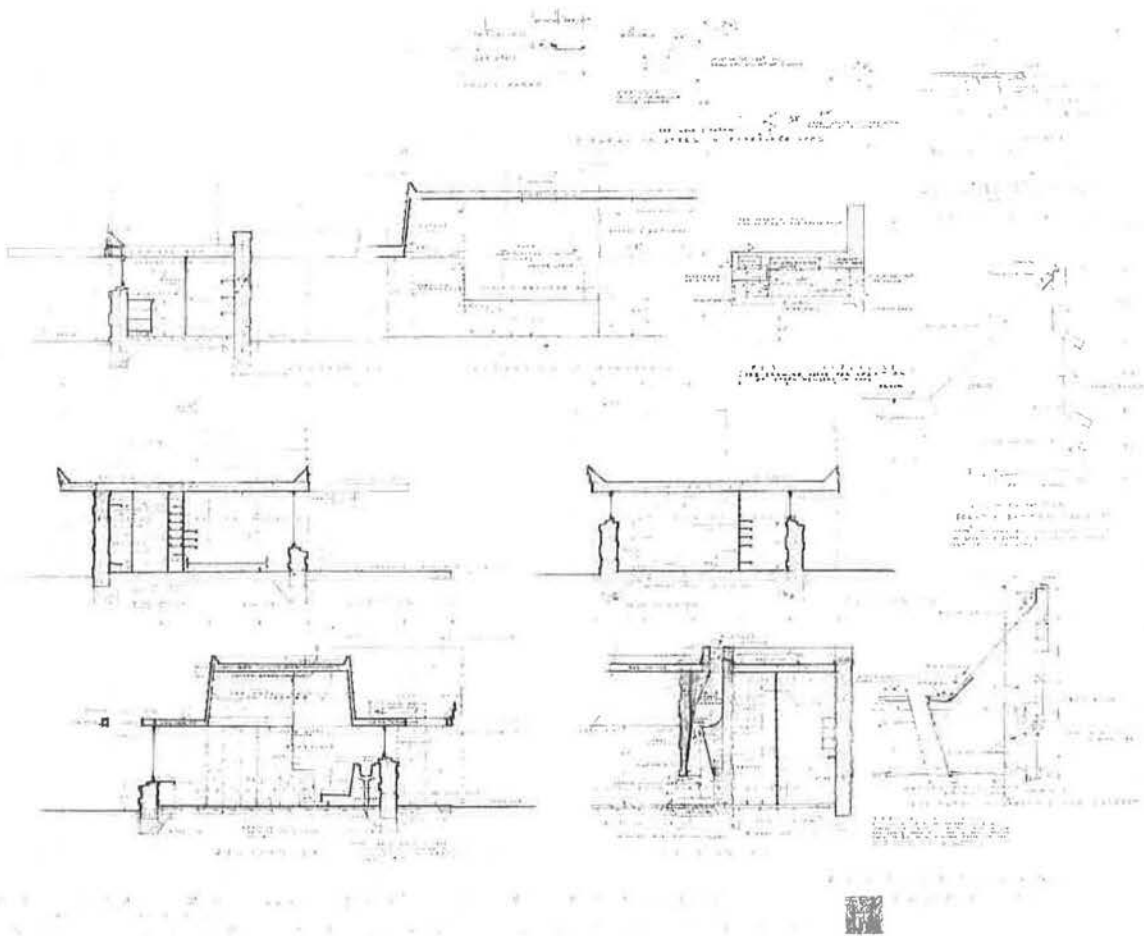
SHEET 4 : Elevations

United States Department of the Interior
National Park Service

Staley, Mr. and Mrs. Karl A., House
Lake County, Ohio

National Register of Historic Places
Continuation Sheet

Additional Documentation_Frank Lloyd Wright Architectural Drawings, 1951



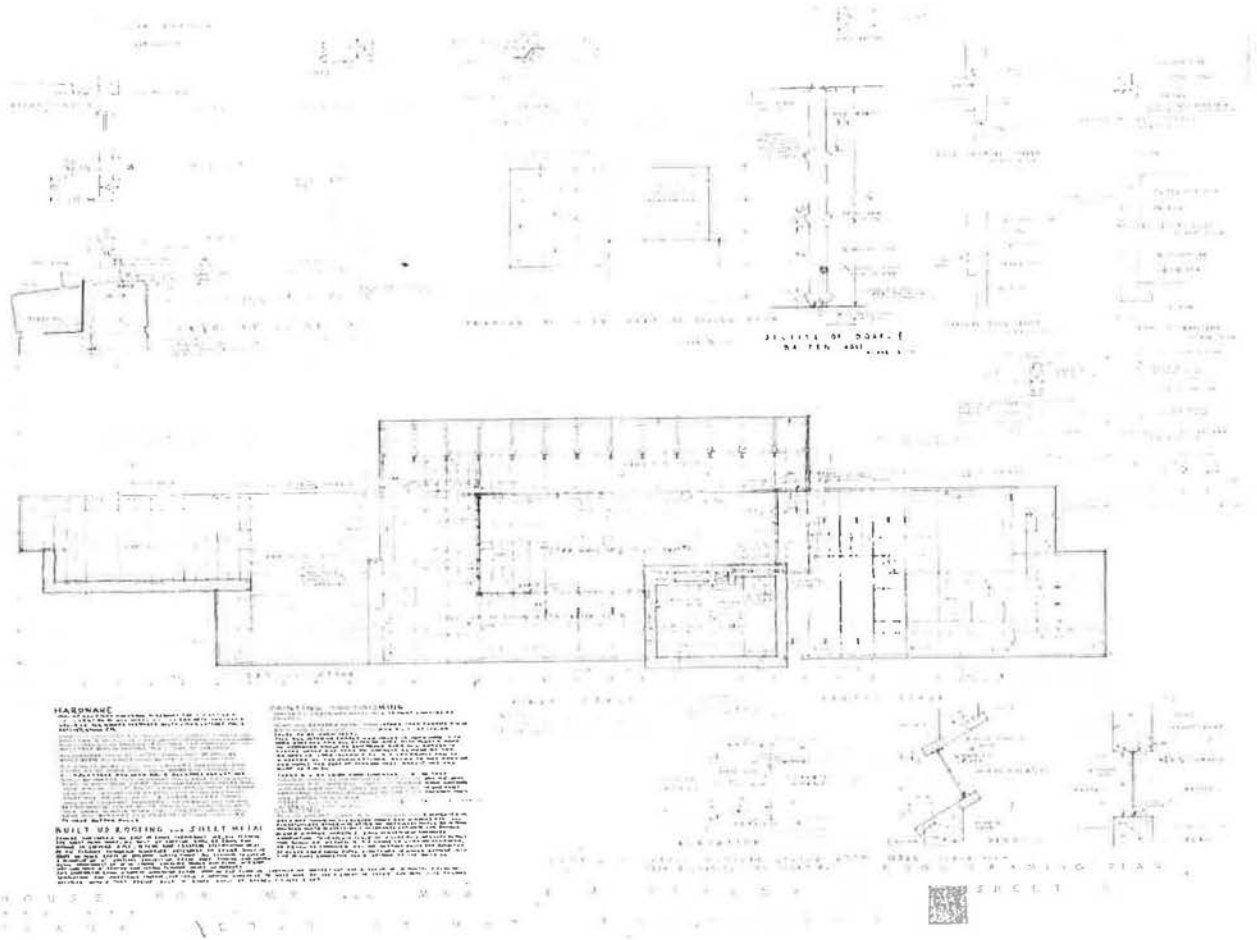
SHEET 5 : Sections

United States Department of the Interior
National Park Service

Staley, Mr. and Mrs. Karl A., House
Lake County, Ohio

National Register of Historic Places
Continuation Sheet

Additional Documentation_Frank Lloyd Wright Architectural Drawings, 1951



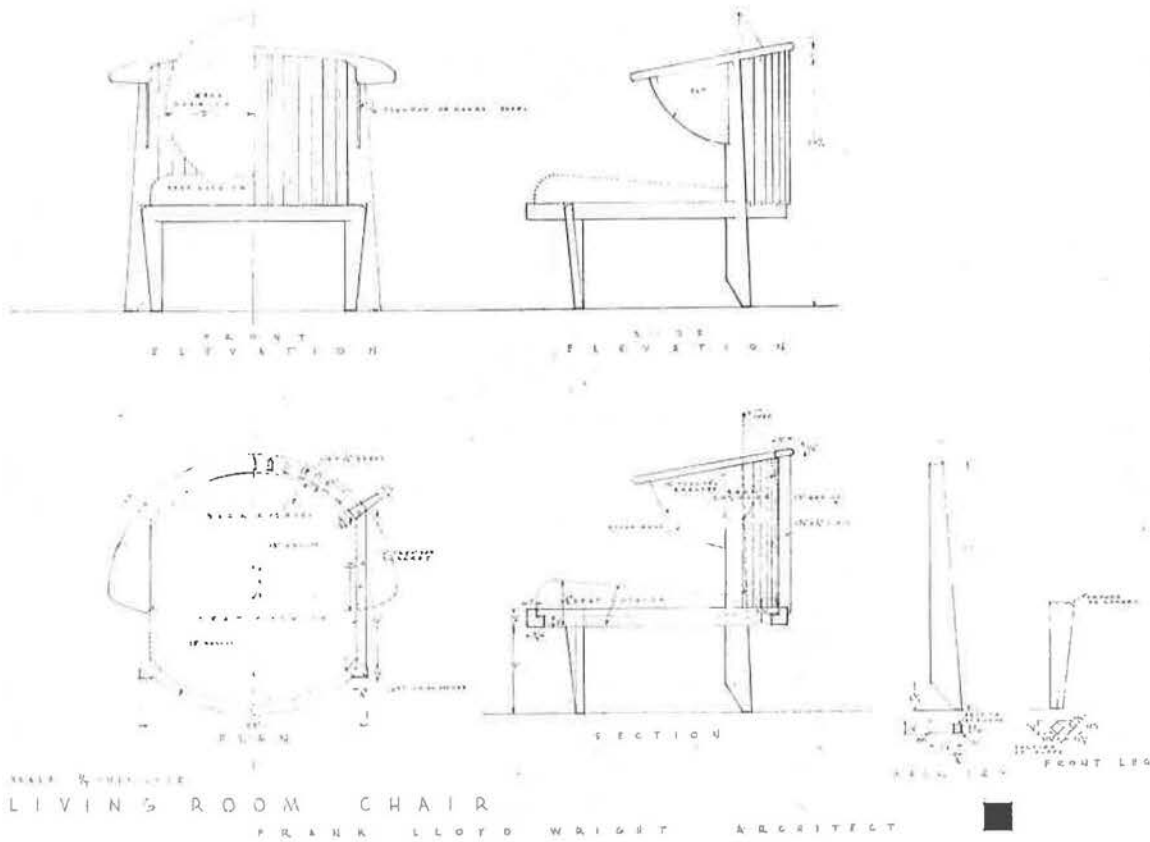
SHEET 6 : Roof Framing Plan

United States Department of the Interior
National Park Service

Staley, Mr. and Mrs. Karl A., House
Lake County, Ohio

National Register of Historic Places
Continuation Sheet

Additional Documentation_Frank Lloyd Wright Architectural Drawings, 1951



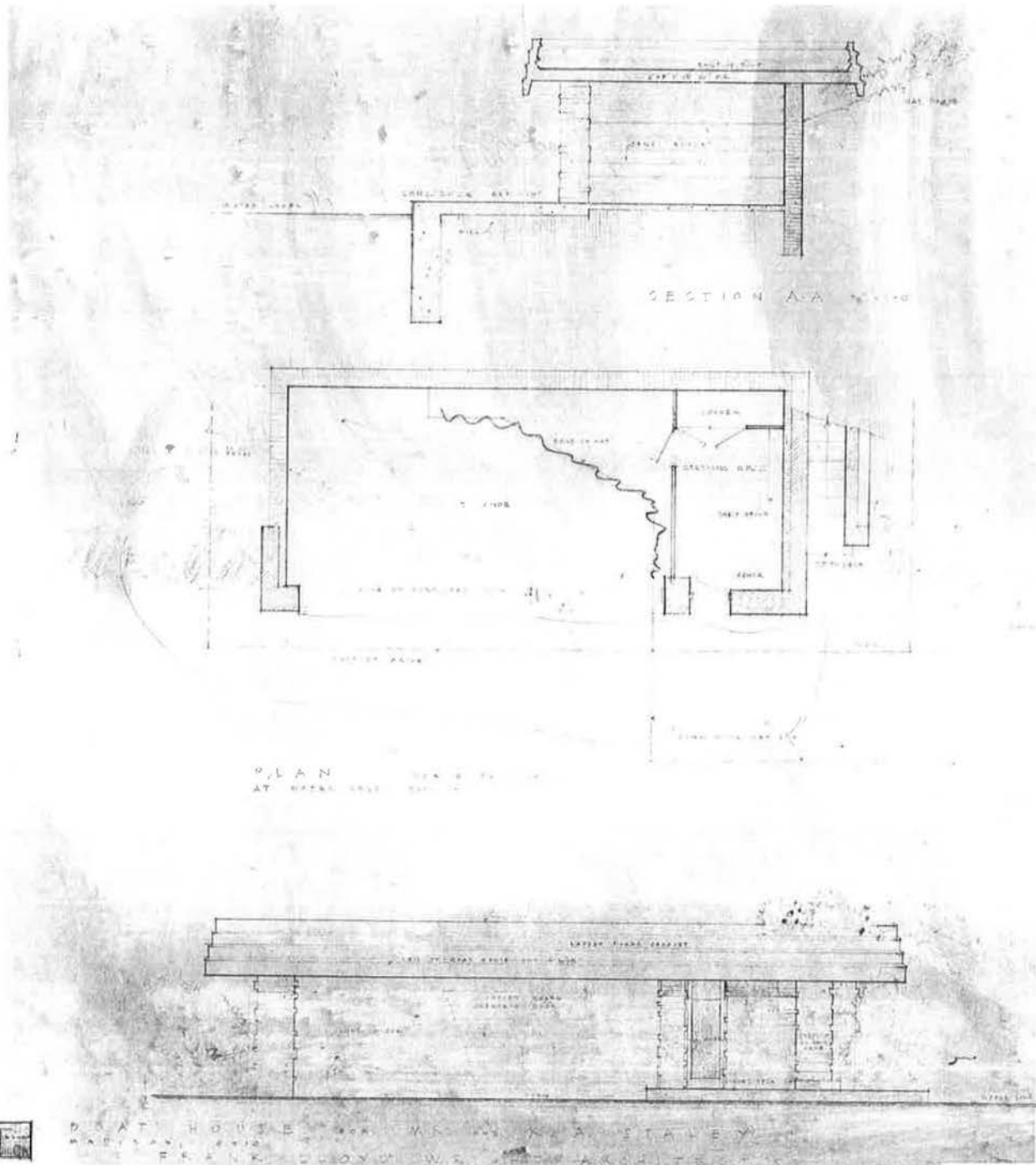
Living Room Arm Chair Plan

United States Department of the Interior
National Park Service

Staley, Mr. and Mrs. Karl A., House
Lake County, Ohio

National Register of Historic Places
Continuation Sheet

Additional Documentation_Frank Lloyd Wright Architectural Drawings, 1951



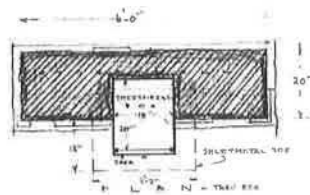
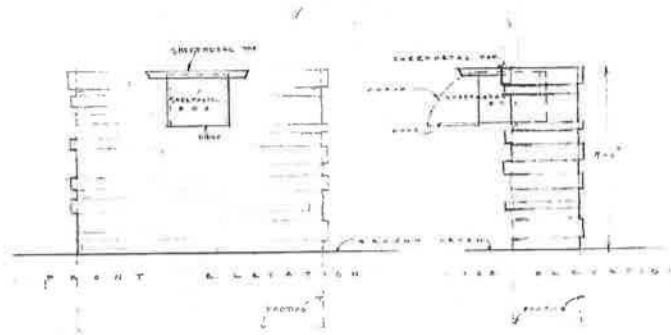
Boat House Plan

United States Department of the Interior
National Park Service

Staley, Mr. and Mrs. Karl A., House
Lake County, Ohio

National Register of Historic Places
Continuation Sheet

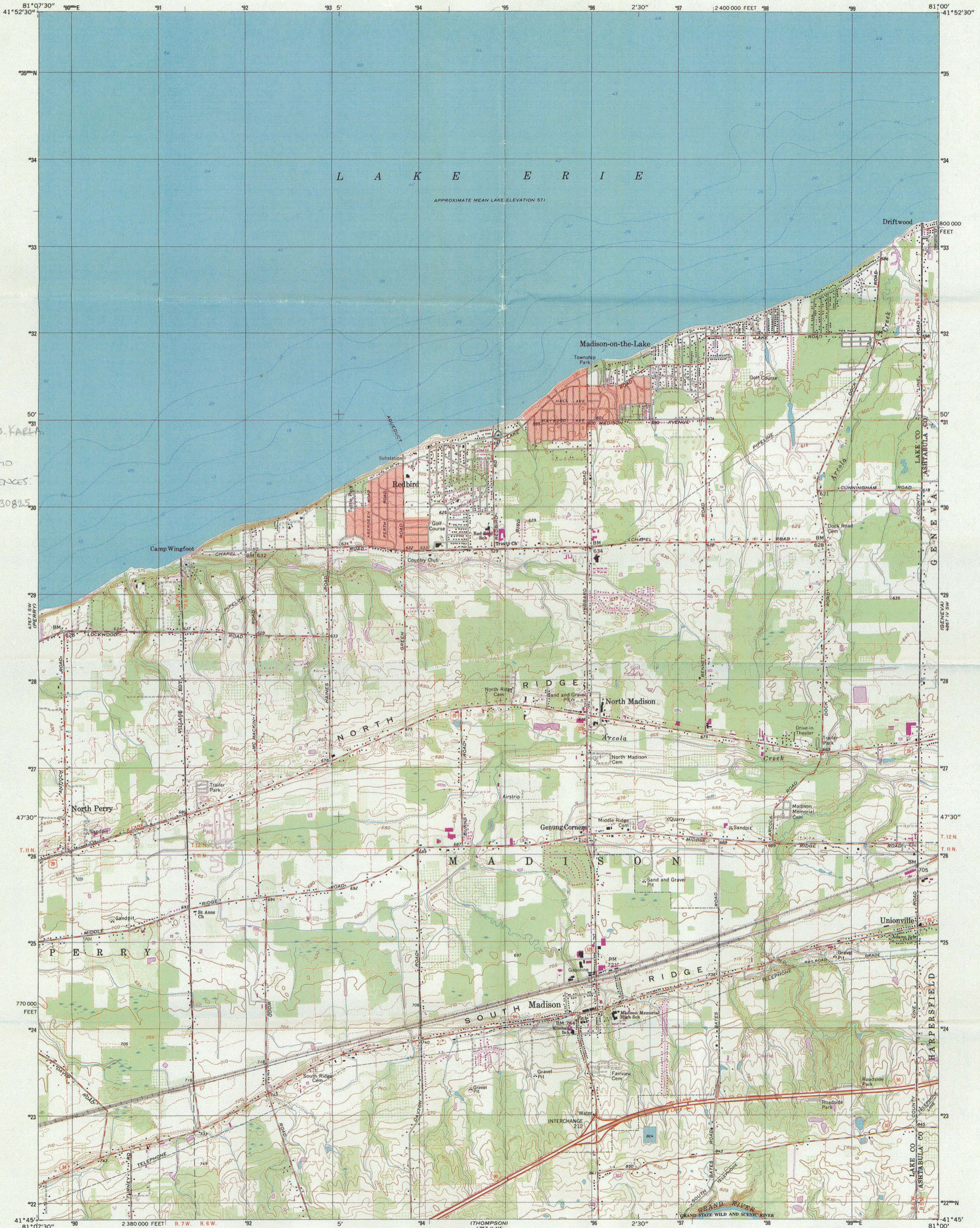
Additional Documentation_Frank Lloyd Wright Architectural Drawings, 1951



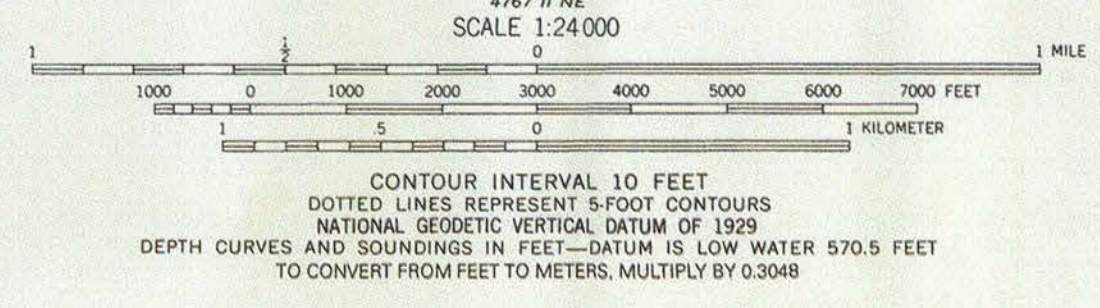
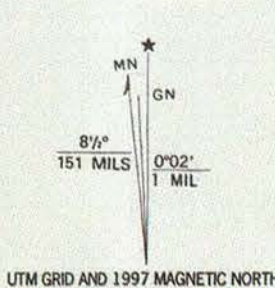
MAIL BOX FOR MR. AND MRS. K. A. STALEY
MADISON, OHIO
FRANK LLOYD WRIGHT ARCHITECT



Mail Box Plan



Produced by the United States Geological Survey
Topography compiled 1958. Planimetry derived from imagery taken 1982. Photospectroscopy using imagery dated 1994; no major culture or drainage changes observed. Survey control current as of 1960 boundaries, other than corporate, verified 1997
North American Datum of 1927 (NAD 27). Projection and 10 000-foot ticks: Ohio coordinate system, north zone (Lambert conformal conic)
1000-meter Universal Transverse Mercator grid, zone 17
North American Datum of 1983 (NAD 83) is shown by dashed corner ticks. The values of the shift between NAD 27 and NAD 83 for 7.5-minute intersections are obtainable from National Geodetic Survey NADCON software
Selected hydrographic data compiled from U.S. Lake Survey chart 34 (1959). This information is not intended for navigational purposes
Entire area lies within the Connecticut Western Reserve. Dotted land lines established by private subdivision of the Connecticut Western Reserve
Information shown in purple may not meet USGS content standards and may conflict with previously mapped contours

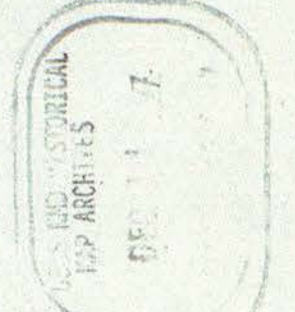


ROAD CLASSIFICATION

Primary highway, hard surface	Light-duty road, hard or improved surface
Secondary highway, hard surface	Unimproved road
Interstate Route	U. S. Route
	State Route

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U.S. GEOLOGICAL SURVEY, P.O. BOX 25286, DENVER, COLORADO 80225
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

MADISON, OHIO
1994
DMA 4767 1 SE—SERIES V852













































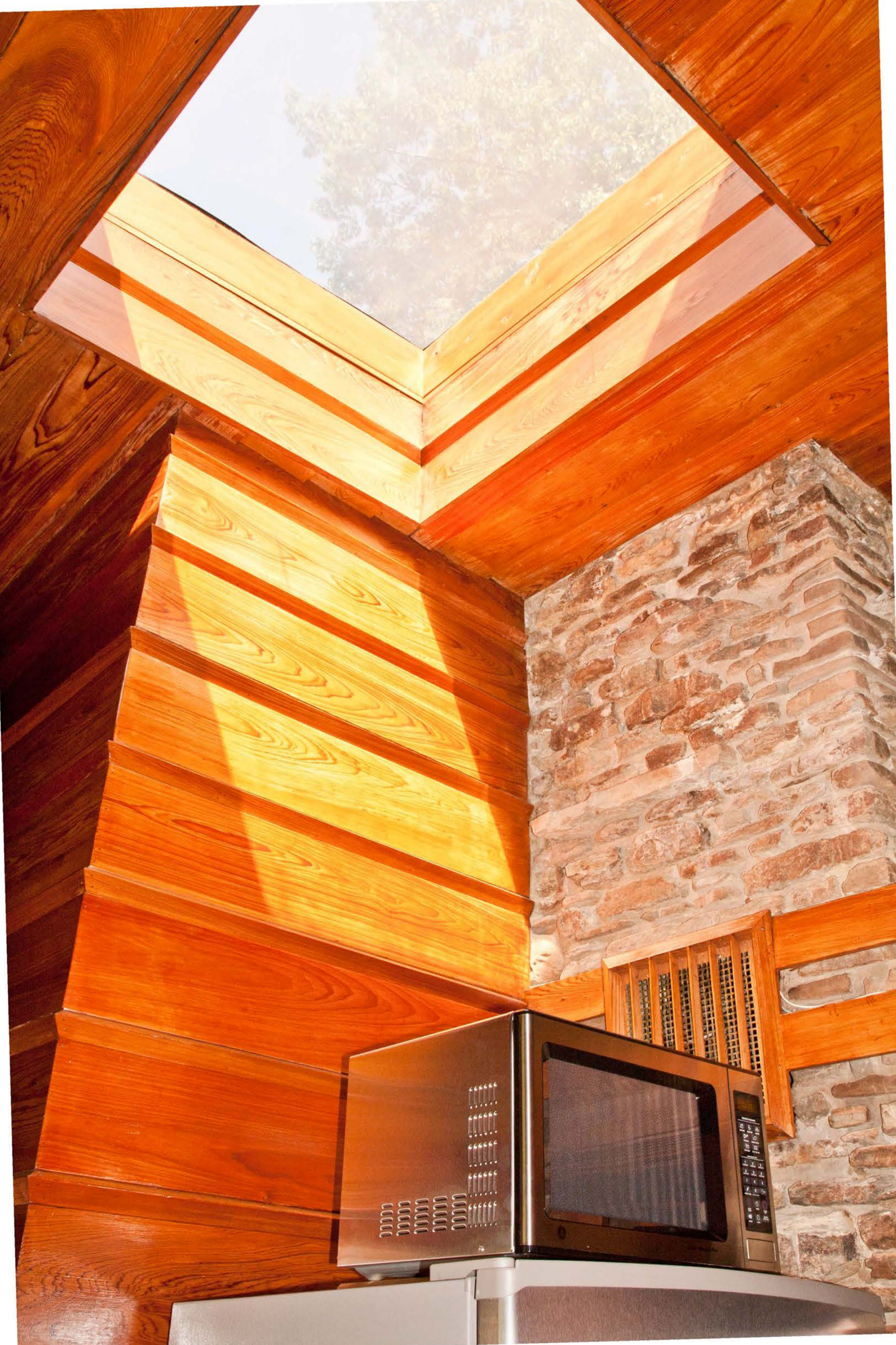
























THE WRIGHT PEOPLE

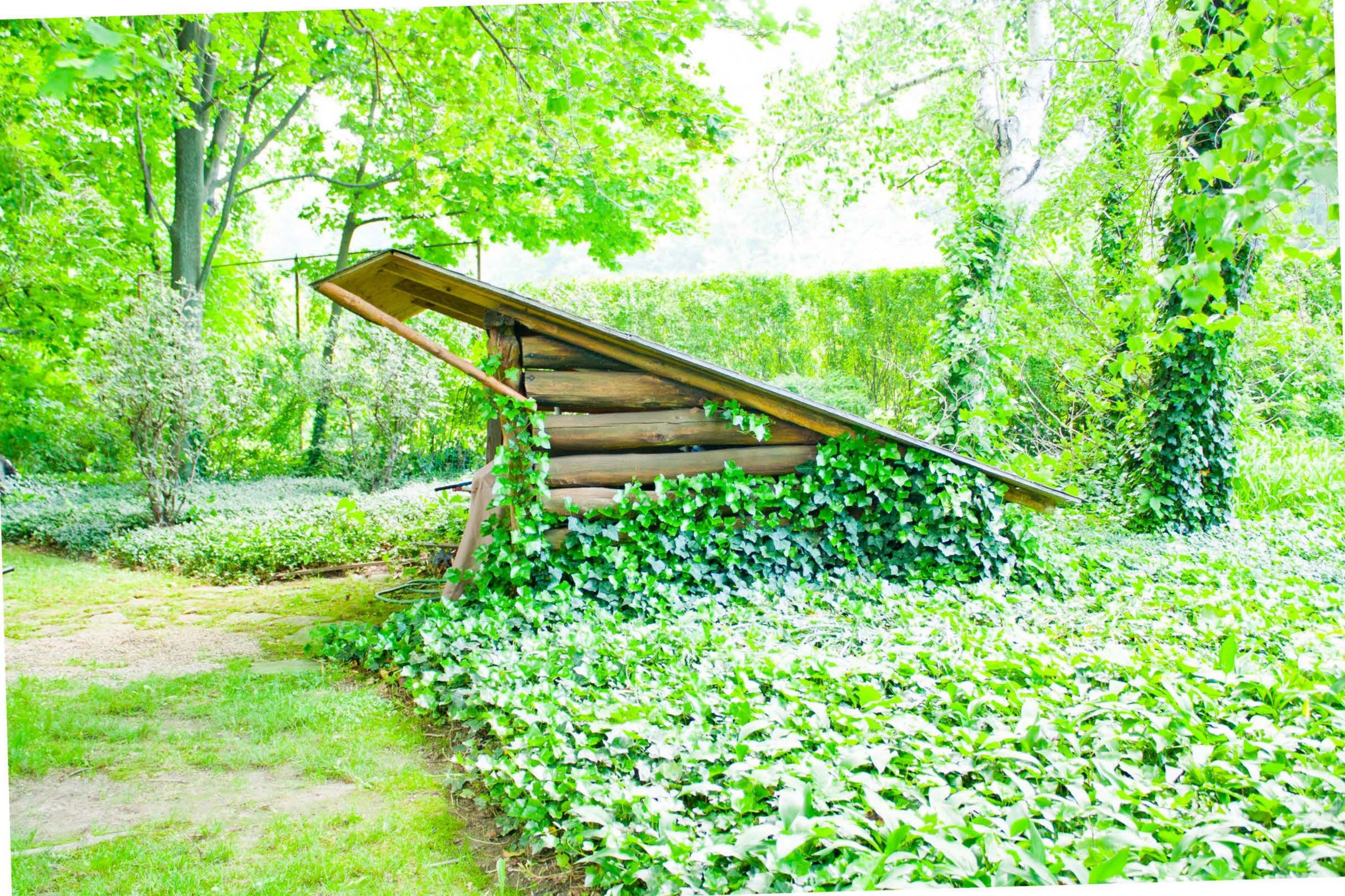




















UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY Staley, Mr. and Mrs. Karl A., House
NAME:

MULTIPLE
NAME:

STATE & COUNTY: OHIO, Lake

DATE RECEIVED: 1/16/14 DATE OF PENDING LIST: 2/10/14
DATE OF 16TH DAY: 2/25/14 DATE OF 45TH DAY: 3/04/14
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 14000042

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT RETURN REJECT 3.4.14 DATE

ABSTRACT/SUMMARY COMMENTS:

Entered in
The National Register
of
Historic Places

RECOM./CRITERIA _____

REVIEWER _____ DISCIPLINE _____

TELEPHONE _____ DATE _____

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.



January 13, 2014

Ms. Carol D. Shull, Keeper of the
National Register
National Park Service
National Register of Historic Places
1201 Eye Street, NW (2280)
Washington DC 20005

Dear Ms. Shull:

Enclosed please find three new National Register nominations for Ohio. All appropriate notification procedures have been followed for the new nomination submissions.

NEW NOMINATION

Wittenberg University Historic District
High-Gay Streets Historic District
Staley, Mr. and Mrs. Karl A., House

COUNTY

Clark
Franklin
Lake

If you have questions or comments about these documents, please contact the National Register staff in the Ohio Historic Preservation Office at (614) 298-2000.

Sincerely,

for 

Lox A. Logan, Jr.
Executive Director and CEO
State Historic Preservation Officer

Enclosures

OHIO HISTORICAL SOCIETY

Ohio Historic Preservation Office

800 East 17th Avenue, Columbus, Ohio 43211 ph: 614.298.2000 fx: 614.298.2037

www.ohiohistory.org

RECEIVED 2280
FEB 24 2014
NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE



John Eklund
State Senator, 18th District

Senate Building
1 Capitol Square
Columbus, Ohio 43215
Phone: 614.644.7718
Fax: 614.466.7662
Eklund@ohiosenate.gov

Committees:
Criminal Justice, *Chair*
Commerce and Labor, *Vice-Chair*
Civil Justice
Energy and Natural Resources
Public Utilities
Ways and Means
Finance Sub-Committee:
General Government

February 11, 2014

Susan M. Tietz
National Register and Survey Manager
Inventory and Registration
Ohio Historical Society
800 East 17th Avenue
Columbus, OH 43211

Re: Karl A. Staley House, 6363 Lake Road West, Madison Township, Lake County

Dear Ms. Tietz,

Please accept this letter as my expression of unqualified support for placing the Karl A. Staley House on the National Register of Historic Places.

The original application and the well-considered nomination of the Ohio Historical Society, speak more eloquently than I ever could to the historical significance of the House, which is clearly substantial.

From my standpoint, I wish to impress upon you that the people of Madison Township take great pride in their historic past. They have shown an earnest desire and ability to preserve and honor it. I am confident that the citizens of Madison Township will continue to embrace and cherish the heritage of the Karl A. Staley House, and what it stands for, forever into the future. Placing the House on the National Register will recognize and encourage that historical pride and concern in Madison and throughout Northeast Ohio.

I urge the National Register to act favorably on this nomination.

Respectfully submitted,

John Eklund
18th Senate District



February 19, 2014


Ms. Carol D. Shull
Keeper of the National Register
National Park Service
National Register of Historic Places
1201 Eye Street, NW (2280)
Washington, DC 20005

Dear Ms. Shull:

Enclosed please find a letter of support for the listing of the Karl A. Staley House, 6363 Lake Road West, Madison Township, Lake County, Ohio. The letter was received by our office after the nomination packet was sent to you.

If you have questions or comments about this document, please contact the National Register staff in the Ohio Historic Preservation Office at (614) 298-2000.

Sincerely,


for Burt Logan Executive Director and CEO
State Historic Preservation Officer

Enclosures

OHIO HISTORICAL SOCIETY

Ohio Historic Preservation Office

800 East 17th Avenue, Columbus, Ohio 43211 ph: 614.298.2000 fx: 614.298.2037

www.ohiohistory.org

NATIONAL REGISTER OF HISTORIC PLACES
NPS TRANSMITTAL CHECK LIST

OHIO HISTORIC PRESERVATION OFFICE
800 E. 17th Avenue
Columbus, OH 43211
(614)-298-2000

The following materials are submitted on January 13, 2014
For nomination of the Staley Mr & Mrs. to the National Register of
Historic Places: Kent A. House

- Original National Register of Historic Places nomination form
 Paper PDF
- Multiple Property Nomination Cover Document
 Paper PDF
- Multiple Property Nomination form
 Paper PDF
- Photographs
 Prints TIFFs
- CD with electronic images
- Original USGS map(s)
 Paper Digital
- Sketch map(s)/Photograph view map(s)/Floor plan(s)
 Paper PDF
- Piece(s) of correspondence
 Paper PDF
- Other _____

COMMENTS:

_____ Please provide a substantive review of this nomination

_____ This property has been certified under 36 CFR 67

_____ The enclosed owner objection(s) do _____ do not _____
Constitute a majority of property owners

_____ Other: _____