

United States Department of the Interior
National Park Service

562880

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: Lavin, Carl and Audrey, House

Other names/site number: _____

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: 5240 Plain Center Avenue NE

City or town: Canton State: Ohio County: Stark

Not For Publication: n/a Vicinity: n/a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 X 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 X 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 X local

Applicable National Register Criteria:

X A ___ B X C ___ D

<i>Barbara Brewer</i>	DSHPO for Inventory & Registration	July 16, 2018
Signature of certifying official/Title:		Date
<u>State Historic Preservation Office, Ohio History Connection</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

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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:)


Signature of the Keeper

8/3/14
Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

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

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Category of Property

(Check only **one** box.)

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

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	<u> </u>	buildings
<u> </u>	<u> </u>	sites
<u> </u>	<u> </u>	structures
<u> </u>	<u> </u>	objects
<u>1</u>	<u>0</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

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7. Description

Architectural Classification

(Enter categories from instructions.)

MODERN MOVEMENT/International Style

Materials: (enter categories from instructions.)

Principal exterior materials of the property: BRICK; OTHER/Glass

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

The Carl and Audrey Lavin House is situated on a 5.0 acre parcel on Plain Center Road in Canton, Ohio. The house is located in the northeast corner of the city. It is part of a row of eight single-family homes built during the mid- to late 20th century on the east side of Plain Center Avenue NE, extending south from East 55th Street NE. Each of the rectangular parcels, subdivided from a larger tract of land, are the same size: approximately 275 feet wide and 800 feet deep, totaling five acres. The west side of Plain Center Avenue NE in the vicinity of the Lavin House consists of several subdivisions of single-family homes built during the 1960s (Figure 1).

The internationally known Chicago-based architectural firm of George Fred Keck – William Keck – Architects, pioneers in the development of solar architecture, designed the one-story, single-family house. The three-bedroom house with attached garage was constructed in 1955. The Lavin House represents the mature phase of the International Style homes designed by the Keck brothers, displaying the characteristic exterior design treatment combinations of fixed windows, ventilation louvers, and wall sections, utilizing a focused palette of materials: glass, wood, masonry, and stucco. The Keck firm was also responsible for modifications for the Lavins in 1964 and 1968. In 1964, the house was expanded on the east side with the addition of a fourth bedroom, a bathroom, a bomb shelter, and a new attached garage. On the west side of the house, the original play area was changed into an expanded entry space and storage area, and the original garage was converted to the new playroom. In the area occupying the space between the former and new garages, the 1964 project added a geometric walkway leading to the front entry, plus landscaped geometric-shaped planting beds. The bomb shelter

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was later converted into a fifth bedroom. In 1968, the open, recessed porch on the south side of the house, tucked within the footprint of the house, was roofed over, enlarged, and converted into a glass-enclosed space. As of 2018, the Lavins still own the property.

Narrative Description

Building Description – Setting and Plan

The Lavin House illustrates the wide-ranging, innovative techniques intended to address solar heating, evaporative cooling, energy conservation, and sun screening developed by the Keck brothers, which is shown in the orientation and plan of the house (Photos 1-15, exterior).

The house is situated on a level parcel of land, about 170 feet from the street (Photos 1 and 2). The narrow west wall faces the street, meaning the long dimensions of the rectangular house are oriented to the north and south and designed to address sunlight and weather conditions on each side of the house.

The driveway is located at the northwest corner of the property and remains near the north property line, ending in a circle with a landscaped island at the house and garage. The area surrounding the house was treeless at the time of construction (Figures 14-18). Today the house remains encircled on the west, south, and east sides with lawn and the features of the house continue to regulate sun exposure. Four maple trees planted off the south and west sides of the house during construction to subsequently provide shade for the house became known as 'Maud's Woods,' named for one of the Lavin children. There are also mature trees and plantings just north and northwest of the house to disrupt winter winds. The rear half of the property is wooded.

The main portion of the house is a rectangle, with the long dimension oriented in an east-west direction. The house was designed using a unit of measurement six-feet four-inches wide, repeated thirteen times along the long dimension, resulting in a total length of 82 feet. The south (Photos 3-8) and north (Photos 9-12) sides of the house clearly illustrate this unit of measure, along with revealing the post-and-beam construction of the house. The living area of the house, as built in 1955, was approximately 2,460 square feet (82 feet by 30 feet). The house is divided into two separate zones, with a transition section in the middle. To the east, the largest room – the living room/dining area space – occupies the south side of the building. On the north side are the kitchen and a utility (laundry) room. To the west side of the building are three bedrooms: one located on the south side, one located in the southwest corner, and the master bedroom with en suite bathroom occupying the northwest corner. The living room/dining area has an interior height of more than ten feet, while the other rooms exceed eight feet in interior height.

The transition section in the middle of the house divides the public and private spaces. In 1955 it consisted of the entryway on the north side (Photos 13-15), visually leading directly to a glass wall and wood doorway in the center of the house. This doorway opened onto the rectangular-shaped, open, recessed, south-facing porch situated within the footprint of the house. The transition section also included, on the north side of the house, a children's play area, bathroom, and closet. The play area led to a space that housed the heating system and then to the attached garage. The 1955 attached garage projected from the north side of the house, just to the west of the entrance, and was accessed from a circular driveway. The location of the

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garage, with an east-facing overhead door, sheltered the entranceway from strong west and northwest winter winds.

The house is one story in height and does not have a basement. The concrete slab foundation contains a radiant hot water heating system. Central air conditioning was added a number of years after the original construction of the house.

Building Description - Exterior

The exterior of the house has a broad, horizontal shape, relieved by the verticality of two chimneys, along with three different levels of flat roofs. The highest roof is above the approximately 800 square feet of space occupied by the living room/dining area. About 30 inches lower is the flat roof over approximately 2,342 square feet of living area, including the 1964 addition. About 24 inches lower is the roof above the approximately 500 square foot original attached garage converted to living area as the children's playroom (1964). The flat roofs have no visible gutters or downspouts. Drains on the roofs lead to pipes located inside the walls. The roofs, designed with slightly raised edges, were provided with a water supply enabling them to be flooded with a thin layer of water, keeping the house cooler in the summer. Lacking gutters, the roof edges create a thin, sharp profile only several inches high. The 1964 addition, 1964 garage, and 1968 enclosed porch addition repeat the roof edge profile of the original house, but each utilizes one scupper and a visible downspout.

The exterior materials are a combination of glass, wood, masonry, and Cemesto panels (imitating stucco). Fixed glass, one inch thick Thermopane windows are used extensively throughout the house. On the south and west elevations, these windows are 58 inches wide and either 116 ½ inches high in the living room/dining area; 96 ½ inches high in the south-facing bedrooms, or 48 inches high in the west-facing bedrooms. Thermopane windows are 36 inches high for north-facing kitchen windows. Other windows in the house are one-quarter-inch thick plate glass. Abutting the fixed windows are stained wood ventilation louvers, which are outfitted with insect screening and have interior doors. The primary east and west wall material is brick, with several panels of Cemesto. The central rectangular chimney and a smaller secondary chimney located with the heating unit adjacent to the garage are also brick. The original garage is vertical wood siding.

During construction in 1955, the Lavins decided that the entire exterior, including the variegated brick walls and chimneys in shades of tan and taupe, should be painted white. The wood louvers and garage were stained gray.

Building Description - Interior

The primary rooms of the house, dominated by floor-to-eave, fixed Thermopane windows are situated in a linear arrangement on the south side to take advantage of winter solar heating: the combined dining area/living room, open porch recessed into the rectangular footprint of the house, and two bedrooms. The south wall also has a four-foot deep overhang to shade the rooms from summer sun. The master bedroom, with large west facing windows, also benefitted from solar heating. The north side of the house in 1955 contained the utility (laundry) room, kitchen, front entrance, children's play area, and two bathrooms. The 1955 attached garage projected from the north side of the house, just to the west of the entrance. Interior rooms have smooth walls of plaster or drywall. The ceiling treatment throughout the house – dark stained, wood, tongue-and-groove boards with exposed beams – expresses the underside of the roof structure (Photos 16-36, interior).

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Interior space design is influenced by light, ventilation, and cooling. On the south and west sides of the house, full-height windows are flanked by narrow, floor-to-ceiling wooden louvers. In the living room/dining area, a narrow band of fixed, plate glass windows above the Thermopane windows is visually balanced by a band of operable clerestory windows on the north wall to allow additional light into the room and create cross-ventilation. In contrast to the large south-facing windows, glass area is minimized on the north side of the house, assisting energy conservation. The narrow band of north facing windows just below the ceiling in the utility (laundry) room, kitchen, bathrooms, and master bedroom are a mix of fixed plate glass and hopper sash, promoting air circulation and passive cooling. The north side of the house has a shallow overhang to shade and moderate glare through the narrow band of windows. Natural light was brought to the interior through a skylight located at the junction of the hallway and doorways for three bedrooms. Artificial interior light is provided, in part, by indirect lighting.

The interior of the Lavin House includes design features that illustrate the favored palette of materials of the Kecks, as well as differentiate and organize space. For example, the dining area and living room are actually a single space (Photos 18-21), but function separately due to the large, free-standing, wood and glass storage cabinet that acts as a room divider (Photo 19). Prominent Northeast Ohio industrial designer and interior designer F. Eugene Smith, FIDSA, designed the cabinet. The windows spanning the dining area/living room space create a glass wall with a panoramic view outdoors. A large sunken planting area in the dining room abutting the windows further unifies the feeling of indoor and outdoor space.

The white walls of the living room and dining area reflect additional light, but the transparency and brightness of the crisp, box-like space is contrasted and balanced by the dark stained ceiling of wood boards with exposed beams. The floor-to-ceiling, slab-like fireplace of white-painted brick in the southwest corner of the living room provides a visual anchor opposite the dining area and creates a textural contrast to the smooth walls (Photo 21). The solidity of the masonry fireplace, in turn, is juxtaposed by the abutting glass wall to its north, which looks into the porch. Finally, the central chimney mass itself is dual-sided, projecting into the porch and including a built-in masonry grill unit.

Based on room function, ceiling heights and flooring also change in the Lavin House. Communal rooms, such as the dining area and living room, have higher ceilings and teak parquet floors. In contrast, the private and utilitarian rooms have lower ceilings and naturally sound absorbent cork floors (Photos 22 and 30). Bathrooms have tiled floors (Photos 25 and 31). In 1964, when the original garage was converted into a children's playroom, a linoleum type flooring was installed. In the center of the house a swath of slate flooring separates the public and private areas. In the 1955 house construction, slate flooring was used only in a limited area inside the front entry. From that vantage point, the slate porch floor was visible. In the 1964 modifications, when the front entry absorbed the children's play area, an expanded area of slate was created to form a continuous stone feature beginning with the walkway to the front door, through the entryway floor, crossing the middle of the house, and extending out the porch doorway to link with the slate porch floor (Photos 16-17).

Built-in storage features are found throughout the house, including a desk in the kitchen, a linen closet, cabinets and shelving in the 1964 playroom, as well as banks of storage drawers, shelving, and closets in bedrooms (Photos 26, 28, 32, and 33).

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Some original 1955 furniture and fixtures are still present in the house: Living room (room divider, rug, sofa, several chairs, and occasional tables, including pieces by Paul McCobb and Dunbar); kitchen (cabinets, countertops, and appliances); bathrooms (fixtures); and entryway and library (four-sided, wood ceiling light fixtures purchased at the George Jensen store in New York City, 1964 modification)

Building Description – Later modifications

During the 1960s, the Lavins worked with the Keck brothers on two projects that modified the house. In 1964, the house was expanded on the east side by adding three segments of the standard six feet four inch unit of measure, which changed the overall form of the house from a T-shape to a shallow U-shape. By adding 19 feet, the overall length of the house increased to about 100 feet. Accessed through the existing dining room and utility (laundry) room, the addition included a fourth bedroom (located on the south wall), a bathroom, and a bomb shelter room with concrete block walls (Photos 23-26). A new attached garage was built on the north side, repeating the east-facing overhead door location of the first garage. The exterior materials repeated those used on the original 1955 house. On the west side of the house, the original children's play area was changed into an expanded slate-floored entry area with additional closets and storage, and the original garage was converted to the new playroom (Photos 27-29). The addition and conversion of the original garage into living space increased the total living area by almost 1,200 square feet to a total of 3,642 square feet. In the area occupying the space between the former and new garages, which has a northern exposure, the project added a geometric slate walkway and wood trellis leading to the front entry, plus a landscape feature with geometric-shaped beds containing gravel, slate, or ground cover plants. The water feature shown on the architect's plan was not built. Later, the bomb shelter room was converted into a fifth bedroom.

The final modification undertaken by the Lavins and the Keck brothers came in 1968 (Photos 34-36). The recessed, open porch on the south side of the house originally occupied a space 12 feet wide and 16 feet deep within the rectangular footprint of the house itself, with the slate paving extending beyond the house overhang and into the yard. The 1968 modification created an enclosed L-shaped space totaling 516 square feet by roofing over the original open porch and combining it with a glass-walled addition. As part of this work a large skylight was installed at the north end of the space, allowing natural light to continue to shine into the hallway and living room through the glass walls.

Integrity

Today, the Carl and Audrey Lavin House remains virtually unchanged from the Period of Significance. The building retains integrity of setting, design, materials, and workmanship. The house occupies its original, secluded location on a large parcel of land, which has changed only in terms of the maturation of the landscape. The building illustrates the original design of the architects, with no alterations to the original palette of materials. The modifications undertaken in 1964 and 1968 by Carl and Audrey Lavin, with their architects George Fred and William Keck, illustrate the evolving needs and desires of the Lavin family and the implemented design solutions that remained consistent with the original architecture of the 1955 house. The building also continues to clearly communicate its function as a single-family house and retain the feeling and association with that use. The building is in very good condition.

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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
- Less than 50 years old or achieving significance within the past 50 years

Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

Period of Significance

1955-1968

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Significant Dates

1955, 1964, 1968

Significant Person

(Complete only if Criterion B is marked above.)

n/a

Cultural Affiliation

n/a

Architect/Builder

Keck, George Fred

Keck, William

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Carl and Audrey Lavin House is eligible for listing in the National Register of Historic Places under Criterion C for the category of Architecture as one of only two examples of a single-family home designed and built in Ohio by the internationally known Chicago-based firm George Fred Keck – William Keck – Architects. Beginning in the 1930s, “George Fred Keck, whose brother William later joined him as partner, was at the forefront of residential design incorporating passive solar heating.”¹ The Lavin House represents the mature phase of the International Style homes designed by the Keck brothers, incorporating their wide-ranging, innovative techniques intended to address solar heating, evaporative cooling, energy conservation, and sun screening.

The period of significance begins in 1955, when construction began on the Lavin House and ends in 1968, following the most recent modification to the house jointly undertaken by the Lavins and their architects, George Fred Keck and William Keck.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Keck and Keck – Modernist Architects: Career and Experimental Designs for Passive Solar Architecture

George Fred Keck (1895 – 1980) – known as Fred – was born in Watertown, Wisconsin. He studied engineering at the University of Wisconsin, then transferred to pursue architectural studies at the University of Illinois (1915-1920, interrupted by World War I military service), where he received a degree in architectural engineering. After graduating, he apprenticed for

¹ Stuart Cohen and Susan Benjamin, *North Shore Chicago: Houses of the Lakefront Suburbs 1890-1940* (New York: Acanthus Press, 2004), p. 293.

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William Pruyn (1921), D. H. Burnham and Company (1922), John Ebersson (1924), and Schmidt, Garden, and Martin (1924-26). Burnham and Schmidt, Garden, and Martin were two firms known for their commercial, industrial, and institutional work. Keck taught at the University of Illinois (1923-24), took a European trip with his wife in late 1924, and opened his own architectural practice in 1926.² Keck first focused on getting business and his home designs in the late 1920s were in the popular styles of the period, such as Colonial, Tudor, and French. Many of these early commissions were built in the Indian Hill subdivision of Wilmette, Illinois, on Chicago's North Shore.³

Fred Keck avidly purchased architectural books, particularly 1920's modern European design, from a specialist book dealer in Chicago.⁴ His library included Le Corbusier's influential work *Towards a New Architecture* (1924, English translation 1927). Le Corbusier celebrated the design of objects such as grain elevators, ocean liners, airplanes, diesel engines, and automobiles, writing: "Let us listen to the counsels of American engineers, but let us beware of American architects," criticizing the popularity of revival design styles of the 1920s.⁵ Conversant in modern design, Keck was able to convince a few clients during the late 1920s and 1930s "to build simple modern structures with planar surfaces, geometric massing, minimal trim, and flat roofs – that is, in what would be called the International Style."⁶ His Miralago Ballroom (Wilmette, Illinois, built 1929, destroyed by fire 1932) was one of the first International Style buildings in the Chicago area (Figure 2).

Fred Keck's engineering and architectural engineering training meant that his approach conceived interior space first, using engineering principles to satisfy the function and technology requirements of a building. Secondly, the interior space was enclosed, leading to the exterior design details of a building. In Fred Keck's own words: "Aesthetic expression in the form of any structure develops directly from the need. Such a form arrives instinctively and grows from the requirements of the plan. Its appearance derives from the nature of the materials available at any given time, and when there is a choice, the selection should be dictated by that material which best fits the particular need."⁷ A successful project meant a building in which space planning avoided clutter and provided openness in relatively small quarters, functioned for the client and the site, and performed well in terms of basic technology such as heating and cooling. This practical, problem-solving approach, open to evolution and change, was the conceptual basis for the firm's projects. Fred Keck called himself an architectural engineer throughout his career.⁸ He joined the Chicago chapter of the American Institute of Architects in 1926 but found his modern designs unwelcome: "I was so ridiculed in the '20s when I . . . opened an office. . .

² Robert Boyce, *Keck and Keck* (New York: Princeton Architectural Press, 1993), p. 21.

³ Cohen and Benjamin, p. 285.

⁴ Boyce, p. 21.

⁵ Narciso G. Menocal, *Keck & Keck, Architects* (Madison: Elvehjem Museum of Art, University of Madison-Wisconsin, 1980), p. 15.

⁶ Cohen and Benjamin, p. 285.

⁷ Muriel Emanuel, ed., *Contemporary Architects*, "Keck, George Fred" (New York: St. Martin's Press, 1980), pp. 416-418.

⁸ Anthony Denzer, *The Solar House* (New York: Rizzoli International Publications, Inc., 2013), p. 43.

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by my colleagues, that I said 'The hell with you fellows,' and I just didn't pay my dues and quit."⁹ Keck dropped his membership in 1929 and never rejoined.¹⁰

In 1931, Fred's younger brother, William Keck, FAIA (1908 – 1995), joined the practice. Also born in Watertown, Wisconsin, William received a degree in architecture from the University of Illinois (1931) and studied at the Institute of Design in Chicago (1938-39). William was the chief draftsman and specification writer for his brother's firm (1931-41).¹¹ William's "influence on his brother's work became considerable in the mid-1930's, after which all projects by the firm have to be understood as very close collaborations" between them.¹² After returning from service in World War II, William was made a partner in 1946. The firm name changed to George Fred Keck – William Keck – Architects, informally referred to as Keck and Keck.

Soon after William's arrival, Fred designed two extraordinary exhibition homes at the 1933-34 Century of Progress International Exposition in Chicago. The first building, the House of Tomorrow (1933), was a twelve-sided polygon with three levels, each decreasing in size. The building "consisted essentially of a light steel frame carrying a wall paneling of molded fireproof plastic at the ground floor and of glass in floor-to-ceiling sash at the second and third floors. A central heating and air-conditioning unit allowed the use of fixed sash, [with] sunlight control being provided by aluminum-coated Venetian blinds."¹³ (Figure 3).

Certainly unlike any house that fairgoers had ever seen, the brochure given to persons who toured the building cited an American model: the four-story Octagon House (1853) in the Kecks' hometown of Watertown, Wisconsin, lauded for its architectural innovations such as maximizing living space and natural light and economy of materials. Keck explained that for the House of Tomorrow, "the chief concern of the architect was not to give a specific form to his building, but rather to find a solution to the many and varied new requirements of a residence in a simple and direct manner. The causes were considered first, the effects later. He started from the inside and worked out."¹⁴ Even the twelve-sided shape was not an arbitrary choice. Rather, it was determined to be the most efficient shape to utilize standard-size glass panels available at the time. The furniture, interior details, and natural light were intended "to provide a measure of comfort not then associated with modern design."¹⁵

In 1934, the second year of the exposition, Fred designed the more daring Crystal House. The building was "supported by exterior trusses and enclosed with glass panels, making the interior entirely open and flexible"¹⁶ (Figure 4). The roof and floors were hung from the external structure. Not constrained by wedge-shaped rooms dictated by the twelve-sided shape of the House of Tomorrow, the Crystal House structural system allowed Keck the freedom to envision

⁹ *Unearthed: George Fred Keck interview*, Part 1, Solar House History Blog, <http://solarhousehistory.com/blog/2017/3/14/unearthed-george-fred-keck-interviews>

¹⁰ AIA Historical Directory of American Architects, "George Fred Keck," <https://www.lib.umn.edu/indexes/moreinfo?id=18602> (accessed October 2017).

¹¹ AIA Historical Directory of American Architects, "William Keck," (accessed October 2017).

¹² Menocal, p. 15.

¹³ Carl W. Condit, *Chicago 1930-1970: Building, Planning, and Urban Technology* (Chicago and London: The University of Chicago Press, 1974), p. 12.

¹⁴ Jay Pridmore and George A. Larson, *Chicago Architecture and Design*, rev. 2005 (New York: Harry N. Abrams, Inc., 2005), p. 146.

¹⁵ Pridmore and Larson, p. 146-147.

¹⁶ Pridmore and Larson, p. 149.

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the functional needs of a modern house, and the spatial fluidity recalled Mies van der Rohe's work, which Keck knew through publications. In addition, the upholstered furniture of the House of Tomorrow changed to tubular metal and leather pieces closely following the designs of Mies and Marcel Breuer, reinforcing the notion of modern design.¹⁷

The publicity garnered by the pair of homes at the Century of Progress exhibition attracted more commissions to Fred Keck during the 1930s, and these clients were wealthier and interested in making architectural statements. Keck built significant International Style single-family houses in the Wilmette and Lake Forest communities on Chicago's North Shore, such as the Herbert Bruning House (Wilmette, Illinois, 1936)¹⁸ (Figure 5). This house is considered Fred Keck's first major modern residential commission and was published almost immediately after its completion in both *Architectural Record* and *Architectural Forum*. The project illustrated the collaborative process of the practice that endured for many years: Fred Keck generated the design ideas and created renderings; William Keck was chief draftsman and prepared specifications; both brothers handled construction supervision; and other employees, such as Robert Bruce Tague (associated with the firm 1935-1956) – or a young designer – participated in design and preparation of working drawings.¹⁹

The Bruning House illustrated the firm's evolving understanding and application of innovative techniques intended to address solar heating, evaporative cooling, energy conservation, and sun screening. The House of Tomorrow and Crystal House had provided the Keck brothers, inadvertently, with their first cause-and-effect experiences with solar heating. The buildings were constructed of single-pane glass, which allowed both the sun's light and heat to pour into the interiors. At the House of Tomorrow, the Venetian blinds and the air conditioning system were overwhelmed. For the Crystal House, the Kecks designed exterior aluminum Venetian blinds to keep the heat out. Unable to find a supplier, the blinds had to be installed on the room side, again allowing the sun's heat to reach the interior and overwhelm the air conditioning. William Keck remembered with both buildings that “ ‘everything was on the inside and we had the same problem. . .it got hotter than hell.’ ”²⁰

The Kecks realized that successfully controlling the sun's heat impact on a building would provide greater comfort to the occupants, as well as reduce energy consumption, and a number of techniques appeared in the Bruning House. First, the house was sited to take advantage of passive solar heating for the principal living spaces. In this case, the house was oriented in a north-south direction, with the long side facing west. An open floor plan incorporated the entrance vestibule, living room, and library, along with a dining room, across the south end of the house, with abundant windows at the southwest corner. The northern portion of the house included the kitchen, bedrooms, and garage. Next, the home's roof was utilized as an evaporative cooling feature. The flat roof with slightly raised edges was provided with a water supply, enabling it to be flooded with an inch or two of water – a “roof pool” as Keck termed it (Figure 6). The heat from sunlight, instead of being absorbed by the roof surface, was dissipated by reflection and evaporation of the water, enabling the house interior to remain cooler. Fred Keck is credited with creating at the Bruning House “the first work of American

¹⁷ Menocal, p. 15.

¹⁸ Cohen and Benjamin, pp. 284-289.

¹⁹ Betty J. Blum, *Interview with Robert Bruce Tague* (1983), Chicago Architects Oral History Project, The Ernest R. Graham Study Center for Architectural Drawings, Department of Architecture, Chicago: The Art Institute of Chicago, 1995, revised ed. 2005, pp. 11, 16, and 17.

²⁰ Denzer, p. 38.

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architecture with a roof pool.”²¹ Finally, interior temperature was further managed by the use of external, chain-activated, aluminum Venetian blinds. The blinds, three inches deep with a two-and-one-half inch vertical spacing separating the slats, could be fully raised into a pocket under the eaves. The blinds could also regulate air flow through window screens and made drapes unnecessary.²²

During the remainder of the 1930s, the Keck brothers worked “to share their convictions about a contemporary, functional approach to residential architecture with the public.”²³ Their commissions worked through “various stages of experimentation with orientation, overhang, [roof pools], external blinds, Thermopane glass and a system of ventilation louvers, [developing] a format for effective solar heating . . . that was used during the remaining years of active practice.”²⁴

The Howard Sloan House (Glenview, Illinois, 1940) is considered Fred Keck’s “first comprehensive solar design” because it aggregated earlier lessons about glass placement, shading geometry, orientation, and a linear organization of space²⁵ (Figure 7). The Sloan House also marked the creation of the label ‘solar house.’ Howard Sloan, the homeowner and real estate developer, claimed to have coined the phrase, persuading *Chicago Tribune* reporter Al Chase to use it in late 1940. Fred Keck claimed that Chase created the term.²⁶

The Sloan House also marked the first use by the Kecks of insulating windows: the Ohio-based Libbey-Owens-Ford (LOF) Glass Company’s Thermopane brand.²⁷ LOF was the House of Tomorrow’s corporate sponsor, and the extremes of interior temperatures – unbearably hot in summer and frigid in winter – encouraged the company to pursue development of an insulating glass panel.²⁸ So in 1934, LOF purchased the Thermopane Company and the patents²⁹ it filed that same year for a ‘multi-ply glass sheet glazing unit’ and a ‘process and apparatus for producing glazing units.’ The concept of fixed windows, as opposed to operable windows, was so radical at the time that LOF also launched “The Picture Window Idea” advertising campaign in 1934 in *House and Garden* and *House Beautiful* to familiarize the public with the concept.³⁰ William Keck noted that the initial versions of Thermopane windows had maintenance problems: “When the organic seal between the panes deteriorated, the windows fogged and required

²¹ Denzer, p. 44.

²² Menocal, p. 19.

²³ James Christopher, *Keck and Keck: A Bibliography* (Monticello Illinois: Vance Bibliographies, April 1984), p. 1.

²⁴ Christopher, p. 2.

²⁵ Denzer, p. 14.

²⁶ Denzer, p. 14.

²⁷ Menocal, p. 19.

²⁸ Daniel Barber, *Tomorrow’s House: Solar Energy and the Suburban Territorial Project, 1938-1947* (paper presented at the annual meeting of the Association of Collegiate Schools of Architecture, 2011), p. 354 (whole essay is pp. 352-366).

²⁹ Stuart W. Leslie, “Toledo’s Perfect Glass Box,” *Timeline, A Publication of the Ohio Historical Society*, volume 25, number 2 (April-June 2008), p. 38; U. S Patent and Trademark Office, Patent # 2,030,869 (glazing unit) and Patent # 2,138,164 (process and apparatus).

³⁰ Sandy Isenstadt, “The Rise and Fall of the Picture Window,” In *Housing and Dwelling: Perspectives on Modern Domestic Architecture*, ed. Barbara Miller Lane, (London: Routledge, 2007), pp. 301-02 (whole essay is pp. 298-306).

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frequent replacement.”³¹ Fred Keck collaborated with LOF to improve the window seal that formed the spacer between the two panes of glass, and by 1937 a refined double-paned window was available, and “though delicate, it provided significant insulative properties.”³²

This double-paned window design moderated heat gain, solving the House of Tomorrow’s “greenhouse effect” problem, and also reduced heat loss at night, making it feasible for homebuilders in cold climates to use more glass.³³ The sheets of glass created unobstructed views, but ventilation still had to be provided through other methods. In the Sloan House, ventilation was provided through traditional features such as casement windows and French doors.

These technical refinements relied extensively upon William Keck’s work. He utilized meteorological research on solar heating being conducted at the University of Chicago, as well as articles on calculating solar heat gain in buildings.³⁴ The Kecks also created diagrams illustrating the sun’s angles and path to understand how design choices could manage the penetration of sunlight into a home’s interior (Figure 8). During the summer when the sun is high in the sky, a deep overhang on the house shielded the interior from direct sunlight. In the winter when the sun is low in the southern sky, the numerous tall windows allowed sunlight to fall directly into the interior, warming the rooms plus enabling heat to be stored in the masonry slab foundation, supplementing the work of the radiant hot water heating system embedded in it. Analysis by William Keck showed that the Sloan House used about 20% less energy than typical homes of the time.³⁵

In 1941, Fred Keck introduced a new fresh air ventilation method in his home designs for Meadowbrook Village subdivision, Glenview, Illinois, developed by Howard Sloan. This method was repeated in the Solar Park subdivision, 1942-44, also in Glenview and developed by Sloan, where the Keck’s home designs included a second house for Sloan (Figure 9).³⁶ Le Corbusier had famously declared in 1929: ‘the window is for light, not for ventilation.’ Fred Keck and an architect colleague, Paul Schweikher, likely knew this quote and also believed that traditional windows were forced to perform contradictory functions: insect screens interfered with a clear view; and windows often could not be left open for security reasons or during rainfall. Keck’s earlier solution of Venetian blinds also failed Le Corbusier’s test. Keck and Schweikher’s search for a solution led Schweikher to note: “ ‘We were almost obsessed with the idea of separating the view from the circulation of air.’ ”³⁷

In response, Meadowbrook Village and Solar Park homes combined Thermopane windows with wooden louvers adjacent to the windows, which contained an insect screen and opened via weatherstripped interior wood doors. The louvers could remain open during rain, and maintained security if open overnight or when no one was home. The plate glass windows create unobstructed views, and the louvers provide continuous, worry-free ventilation. Thus, “by 1942, [Fred] Keck had introduced all the environmental techniques that he would ever use.

³¹ Boyce, p. 73, from a talk given by William Keck before the American Section of the International Solar Energy Society convention, Kansas City, Missouri, October 3, 1979.

³² Barber, p. 354.

³³ Denzer, p. 77.

³⁴ Menocal, p. 19; Denzer, p. 16.

³⁵ Denzer, p. 16.

³⁶ Denzer, pp. 16-24.

³⁷ Denzer, pp. 19.

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Now that he had defined the essential elements of the solar house, experimentation ceased and the work involved technical and aesthetic refinements."³⁸ Going forward, exterior designs by the Keck firm displayed combinations of windows, louvers, and wall sections, utilizing a focused palette of materials: stucco, wood, masonry, and glass.

The solar house expertise of the Keck brothers received widespread publicity through books, periodicals, and exhibitions, both by and about them. Fred Keck authored six articles between 1938 and 1944, spanning such varied publications as *Architectural Forum*, *Coronet*, *Parents Magazine*, and *Shelter*, and he was profiled in the 1945 edition of *Current Biography*. Articles on specific commissions often appeared in architectural publications, while Keck works were included in mass market magazines such as *Business Week* (1940, 1941, 1943), *House and Garden* (1943, 1944), *House Beautiful* (1942, 1943), *Ladies Home Journal* (1944), *Newsweek* (1944), *Popular Mechanics* (1944), and *Readers Digest* (1944). Actual residential commissions by the firm or house plans by the Keck brothers appeared in books published by F. W. Dodge Corp. (1952, 1953, 1954), Harper and Row (1947), McCall's (1951), McGraw Hill (1959), Reinhold (1954), Simon and Schuster (1946, 1947), and Viking (1949). French, German, and Spanish language architectural publications also included their work.³⁹ In January 1950, a major exhibition of the firm's work originated at the Taylor Museum of the Colorado Springs Fine Arts Center in Colorado. After a month at the Taylor, the show traveled for a month each to the Layton School of Art, Milwaukee; the University of Minnesota Institute of Technology, Minneapolis; and the University of Chicago. As a result of this widespread exposure, "[Fred] Keck became widely known as the designer of the solar house."⁴⁰

The firm's name recognition was also heightened as Fred Keck gained a significant teaching role in the Chicago architectural community during the 1930s and 1940s. Laszlo Moholy-Nagy, a Bauhaus teacher in the 1920s, was invited to establish a new, multidisciplinary graduate design school in Chicago in 1937, which he named the New Bauhaus. Due to financial problems the school briefly closed in 1938, but reopened as the Chicago School of Design in 1939. Keck was head of the Department of Architecture 1937-1944. This experience also brought him into contact with leading European and American architects who were teachers or guest lecturers, such as Alvar Aalto, Walter Gropius, Richard Neutra, and William Wurster, along with architectural historians Henry-Russell Hitchcock and Sigfried Giedion. The school became part of the Illinois Institute of Technology in 1949, where Ludwig Mies van der Rohe was president.⁴¹

George Fred Keck – William Keck – Architects remained in business until the death of Fred Keck in 1980.

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By the end of World War II, with more than a decade of intensive experience with passive heating and cooling techniques, the firm reached its mature and most productive period of

³⁸ Denzer, p. 27.

³⁹ Christopher, pp. 4-12; Anna Rothe, ed., *Current Biography – 1945*, "Keck, George Fred" (New York: The H. W. Wilson Company, 1946), pp. 315-17.

⁴⁰ Boyce, p. 104.

⁴¹ Boyce, pp. 24-25; John Zukowsky, ed., *Chicago Architecture and Design 1923-1993* (Munich: The Art Institute of Chicago and Prestel-Verlag, 1993), p. 465; Encyclopedia of Chicago, "Institute of Design," <http://www.encyclopedia.chicagohistory.org/pages/644.html> (accessed October 2017); Wikipedia, "IIT Institute of Design," https://en.wikipedia.org/wiki/IIT_Institute_of_Design (accessed October 2017).

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residential design, including the Carl and Audrey Lavin House. William Keck was made a partner in 1946 and between that year and 1969, George Fred Keck – William Keck – Architects had more than 450 commissions, mostly for single-family homes. A total of three homes were commissioned by Ohio clients: Raphael and Selma Katzen, Kenwood, Ohio, Project 398, 1949; Lawrence Hill, Ashtabula, Ohio, Project 512, 1954-1955; and Carl and Audrey Lavin, Canton, Ohio, Project 513, 1955-1957. Only the Lavin and Hill Houses were built, and both still exist.⁴²

It should also be noted that three additional Modernist single-family homes were constructed in the northeast section of Canton, Ohio during the 1950s, all designed by Frank Lloyd Wright: the Nathan Rubin House (1951), 518 44th Street NW; the John J. Dobkins House (1954), two lots south of the Lavin House at 5120 Plain Center Road NE (NR 08001298); and the Ellis A. Feiman House, (1954) 452 Santa Clara Drive NW.

Located in northeastern Ohio about 60 miles south of Cleveland and 24 miles south of Akron, Canton, Ohio is the county seat of Stark County. The city, founded in 1805, was incorporated as a village in 1822 and became a City in 1838. Its population grew from 2,603 persons in 1850 to 30,667 persons in 1900 and to 116,912 persons in 1950. The 2016 population estimate for this 20 square mile city is 71,323 persons. In the mid-19th century, Canton and Akron were developing as agricultural and manufacturing centers. The American Civil War greatly accelerated industrialization, with both cities becoming leading manufacturers of agricultural implements for Ohio and the Midwest and eventually exporting those goods around the world.

In the late 1800s, other important industries began to develop in Canton, including iron ore production, machinery production, and watchmaking. Iron and steel manufacturing continued to dominate during the early twentieth century, but other manufacturers began to emerge, such as the Hoover Vacuum Cleaner Company, Diebold, Inc. (security devices), and Timken Company (ball bearings). During the early 20th century through World War II Canton was one of the eight major industrial centers in Ohio.⁴³ While the industrial base has shrunk, and some companies have relocated or no longer exist, the production of agricultural products remains strong, such as poultry and dairy products and processed food. One example is Sugardale Foods, Inc., a century-old firm that continues to be a leading supplier of processed and smoked meats. Additionally, a small tourist industry has developed, centered on the NFL Pro Football Hall of Fame, the William McKinley Presidential Library/National Monument, and the National First Ladies Library and Research Center.

Audrey Lavin (b. 1927) grew up in Chicago and in the 1940s became acquainted with Fred Keck's work through an exhibit at either the Chicago School of Design or the Illinois Institute of Technology. Audrey met her future husband Carl Lavin (1924-2012) in Chicago in the early 1950s. The couple married in February, 1953. Carl and Audrey purchased a five-acre tract of land on Plain Center Road in Canton and were working together enthusiastically on their home design with the Kecks by mid-1954. The Lavins moved into the house in 1955, after nine

⁴² Katzen House: Keck correspondence files held by the Wisconsin Historical Society Archives end after receipt of the contractor's cost estimate of \$45,000. Hill House: David L. Erickson, Wisconsin Historical Society Archives, and the Historic Preservation Group LLC worked together to identify that the house was built at 1800 Highland Lane, Saybrook Township, Ashtabula County, Ohio (just outside the City of Ashtabula community boundary). The Hill House is Ashtabula County Auditor's Office Parcel Number 480341001800.

⁴³ Knepper, George, *Ohio and Its People*, Kent, OH: Kent State University Press, 2003, pp. 346-350.

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months of construction. The couple raised four children in the home: Maud Katherine Lavin (b. 1954), Carl H. Lavin, Jr. (b. 1956), Franklin Leo Lavin (b. 1957), and Douglas Benjamin Lavin (b. 1960).⁴⁴

Carl Lavin, a Canton, Ohio native, joined his family's meat processing business, Sugardale Foods (founded 1920), after completing his World War II service and earning a B.S. in Business Administration from Miami University (Ohio) in 1948. He served in numerous positions at Sugardale, becoming CEO (1963-1969). He then turned his efforts toward helping businesses and non-profits in Canton and around the world. Carl served as a volunteer international business consultant through several organizations, traveling and assisting businesses in Africa, Central America, Europe, and South America with marketing, management, and operational matters. Over the decades, Carl was also involved in numerous charitable and philanthropic efforts in Stark County. A motorcycle enthusiast, Carl and Audrey sometimes arrived at Canton social events with their helmets in hand.⁴⁵

Audrey Lavin has been a faculty member at Case Western Reserve University (where she earned her Ph.D.) and the College of Wooster, a Fulbright scholar, visiting professor in a number of foreign countries while traveling with her husband, and author of numerous academic articles in literary journals. Audrey is also the author of a successful series of mystery novels. She is a member of Stark County Women's Hall of Fame and recipient of three State of Ohio awards for excellence in writing and education. Their international activities often resulted in the Lavins hosting visitors from overseas in their home.

Fred Keck worked closely with his clients and their families, including the Lavins. Audrey Lavin remembers that she and her husband "definitely had a personal, as well as a working relationship, with the Kecks. Our strongest contact was with Fred." Audrey Lavin's family lived in Chicago at the time, so the couple also saw the architects there. Audrey noted that "we got to know their wives, too," remembering Lucile Keck, Fred's wife, with whom the Lavins kept up a correspondence even after Fred's death. Audrey Lavin remembers how all parties worked toward a common goal as the plan evolved: The firm "made us a number of plans, changing them as we edited each new set and became clearer about what we did and did not want. Some of their plans were striking (children's wing and separate adult wing joined by a long greenhouse corridor of plants – o.k. if we had a team of nannies and governesses!!). They wanted to build us a house that we would like to live in and flourish! So we did."⁴⁶ To assist with visualizing design ideas, the firm also prepared illustrations, which are still displayed by the Lavins (Figures 10 and 11). A change that occurred during construction was the exterior color, when the Lavins decided that the entire exterior, including the variegated brick walls and chimneys in shades of tan and taupe (Figure 12), should be painted white.

Significance of the Lavin House within the Architectural Work of Keck and Keck

During the 1930s and early 1940s, the Keck brothers experimented to integrate heating, cooling, ventilation, and natural lighting techniques into the structure and design of houses.

⁴⁴ Audrey Lavin, correspondence with HP Group LLC, October 9, 2017 and October 18, 2017; Art Institute of Chicago, Architects and Designers Papers, Keck and Keck, floor plan drawing dated July 21, 1954; Wisconsin Historical Society Archives, Keck Papers, floor plan drawing dated October 6, 1954 (revised October 27, 1954).

⁴⁵ "Carl H. Lavin," obituary, *Canton Repository*, January 26, 2014.

⁴⁶ Audrey Lavin, correspondence with HP Group LLC, October 29, 2017.

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Having mastered these essential elements, postwar commissions such as the Lavin House illustrate the mature philosophy of the firm's work, when

the Kecks pursued the mechanics of making the house a comfortable living environment. They addressed the climatic necessities of heating and cooling by reconfiguring the walls and roofs, rather than installing appliances that were produced by advanced technology. Their interest in radiant heat . . . and their elaboration of various ventilating panels over, under, or alongside fixed insulating glass, identified their work during the postwar years. By integrating these climatic control features into the enclosures of wall, floor, and roof, the Kecks extended a traditional ideal that architecture could incorporate all the requirements of habitation within structural elements, thereby eliminating the need of separate appliances. Integration, rather than installation, seemed to carry with it a sense of efficiency and economy that had intellectual and compositional origins as much as economic ones.⁴⁷

The Lavin house illustrates this philosophy in a number of ways, both in its original 1955 design and subsequent modifications. The main portion of the house is a rectangle, with the long dimension oriented in an east-west direction, as shown on the 1955 floor plan (Figure 13). The house was laid out using a unit of measurement six feet four inches wide, repeated thirteen times along the long dimension, resulting in a length of about 82 feet. The primary rooms, dominated by floor-to-eave, fixed Thermopane windows, are situated in a linear arrangement on the south side to take advantage of winter solar heating (Figures 14 and 15): a combined dining area/living room, an open recessed porch inserted into the main block of the house, and two bedrooms. The master bedroom occupies the northwest corner of the building (Figure 16). The south wall also has a four-foot deep overhang to shade the rooms from summer sun. The north side of the house contains the utility (laundry) room, kitchen, front entrance, children's play area, and two bathrooms (Figures 17 and 18). The rear-facing attached garage projected from the north side of the house, just to the west of the entrance.

Light, ventilation, cooling, and heating are managed by several techniques. On the south side of the house, the full-height windows are flanked by narrow, floor-to-ceiling wooden louvers (a louver design variation first used by the Kecks in 1952 (Forest Crest development, Glencoe, Illinois).⁴⁸ Fixed windows on the west and north elevations are also accompanied by wooden louvers. Operable clerestory windows on the north wall of the living room/dining area allow additional light into the room and creates cross-ventilation. In contrast to the large south-facing windows, glass area is minimized on the north side of the house, assisting energy conservation. The narrow band of windows just below the ceiling in the utility (laundry) room, kitchen, bathrooms, and master bedroom are a mix of fixed plate glass and hopper sash, promoting air circulation and passive cooling. The north side of the house has a shallow overhang to shade and moderate glare through the narrow band of windows. Artificial interior light is provided, in part, by indirect lighting. The attached garage, with an east-facing overhead door, shelters part of the house directly and blocks strong winter winds from the west and northwest. In addition, a roof pool significantly aided cooling on the originally treeless site. Four maple trees planted off the south and west sides of the house during construction to subsequently provide shade for the house were known by family members as 'Maud's Woods.' Heating is provided by a radiant hot water system embedded in the concrete slab foundation.

⁴⁷ Zukowsky, pp. 209-210.

⁴⁸ Denzer, p. 32.

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For Audrey Lavin and her husband, these practical innovations gained power through the Keck's strong aesthetic sensibility: "The elegant design of what is essentially a glass south-facing wall brings the outside into the house and extends the visual space into both realms. Similarly, the slate front entrance path and steps, slate entrance hall, and slate south patio [porch] create a river of slate through the core of the house that connects the exterior and interior."⁴⁹

The interior of the Lavin House also includes design features that differentiate and organize space, as well as illustrate the favored palette of materials of the Kecks. For example, the dining area and living room are actually a single space, but function separately due to the large, free-standing, wood and glass storage cabinet that acts as a room divider (Figure 19). Prominent Northeast Ohio industrial designer and interior designer F. Eugene Smith, FIDSA, who was based in Akron, designed the cabinet.⁵⁰ Carl and Audrey Lavin did the interior design and decorating of the house.⁵¹ The windows spanning the dining area/living room space create a glass wall with a panoramic view outdoors. The white walls reflect additional light, but the transparency and brightness of the crisp box-like space is contrasted and balanced by the dark stained wood ceiling with exposed beams. The floor-to-ceiling, slab-like fireplace of white-painted brick in the southwest corner of the living room provides a visual anchor opposite the dining area and creates a textural contrast to the smooth walls. The other side of the fireplace projects into the open porch and is paired on the porch side with a built-in masonry grill unit. In addition, based on room function, ceiling heights and flooring also change. Communal rooms such as the dining area and living room having higher ceilings and teak parquet floors, contrasting with the lower ceilings in the more private and utilitarian rooms, which have naturally sound absorbent cork floors. Finally, built-in storage features include a desk in the kitchen, linen closet, and storage drawers and closets in bedrooms.

The Keck brothers prioritized solving client needs, which individualized their commissions: "Personal and expressive reasons were clearly being permitted in a modernism that had earlier sought to transcend particular conditions and human desires in favor of universal necessities and methods."⁵² Audrey Lavin noted that it was a philosophy perfectly matched for their household, resulting in a well-suited house for a family of six "with doors that shut for privacy and large open spaces for adult gatherings or racing children."⁵³ The Lavins also personalized their home. For example, much of the space in one of the boy's bedrooms was occupied by a Buckminster Fuller geodesic dome climbing toy that Carl assembled from a kit.⁵⁴

During the 1960s, the Lavins worked with the Keck brothers on two projects that modified the house. The Lavins considered expanding their three-bedroom home as early as 1957, the same year their third child was born.⁵⁵ The Lavins revisited the expansion idea by early 1963.⁵⁶

⁴⁹ Audrey Lavin, correspondence to HP Group LLC, October 9, 2017.

⁵⁰ Industrial Designers Society of America, "F. Eugene Smith, FIDSA," www.idsa.org/content/f-eugene-smith-fidsa (accessed October 2017).

⁵¹ Audrey Lavin, correspondence to HP Group LLC, October 9, 2017.

⁵² Sidney K. Robinson, "The Postwar Modern House in Chicago," ed. Zukowsky, p. 210.

⁵³ Audrey Lavin, correspondence to HP Group LLC, October 9, 2017.

⁵⁴ Audrey Lavin, correspondence to HP Group LLC, November 10, 2017.

⁵⁵ Art Institute of Chicago, Architects and Designers Papers, Keck and Keck, floor plan measured drawing dated May 29, 1957 and blueprint dated June 17, 1957.

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In 1964, the house was expanded on the east side by adding three segments of the standard six feet four inch unit of measure, which changed the overall form of the house from a T-shape to a shallow U-shape (Figure 20). By adding 19 feet, the overall length of the house increased to about 100 feet. Accessed through the existing dining room and utility (laundry) room, the addition included a fourth bedroom (located on the south wall), a bathroom, and a bomb shelter room with concrete block walls. A new attached garage was built on the north side, repeating the east-facing overhead door location of the first garage. On the west side of the house, the original play area was converted to a slate entry space inside the front door with additional closets and storage, and the original garage was converted to the play area. In the area occupying the space between the former and new garages, which has a northern exposure, the project added a geometric slate walkway and wood trellis leading to the front entry, plus a landscape feature with geometric-shaped beds containing gravel, slate, or ground cover plants. The water feature, shown on the 1964 plan, was not constructed (Figure 20). Later, the bomb shelter room was converted into a fifth bedroom. This provided the four children “some personal space,” with each having their own bedroom.⁵⁷

The final modification undertaken by the Lavins and the Keck brothers came in 1968, when the original recessed porch on the south side of the house was enclosed and enlarged. A roof was installed above the original porch, and the area was further enlarged with a glass-enclosed addition. Continuing the wood ceiling treatment and exposed beams from the house provided design continuity for this new space.

Conclusion

By 1940, the Keck brothers had worked through comprehensive solar design, “aggregating earlier lessons about glass placement, shading geometry, orientation, and a linear organization of space. . . [establishing] a pattern for solar houses going forward.”⁵⁸ The evolution of the work of George Fred Keck and William Keck (Figure 21) has led several authors to recently conclude that they are “the first American architects to apply solar principles to residential architecture.”⁵⁹

The Keck brothers never produced a body of written work about an architectural philosophy. George Fred Keck’s published material focused on the pragmatic and functional aspects of the firm’s solar residential designs, which incorporated both engineering and architecture. The Kecks also emphasized, as Audrey Lavin noted, that their work focused on listening to and solving the needs of each client – all of whom had differing priorities for their homes – as opposed to creating buildings to fit preconceived philosophical notions.

The Keck brothers embraced the modernist architecture movement of the mid-20th century as the means of expression through which to create their residential designs, as did many other architects including Frank Lloyd Wright in his Usonian work. The Kecks experimented with

⁵⁶ Wisconsin Historical Society Archives, Keck Papers, drawings dated January 14, 1963 and August 23, 1963 (revised September 12, September 26 and December 17, 1963); Art Institute of Chicago, Architects and Designers Papers. Keck and Keck, various drawings dated December 17, 1963, January 21, 1964, and January 29, 1964.

⁵⁷ Audrey Lavin, correspondence to HP Group LLC, October 26, 2017.

⁵⁸ Denzler, p. 14. See also Boyce, p. 75.

⁵⁹ Andreas Vogler and Arturo Vittori, “Keck and Keck: The Chicago Modern Continuum,” In *Chicago Makes Modern: How Creative Minds Changed Society*, eds. Mary Jane Jacob and Jacquelynn Baas (Chicago: School of the Art Institute of Chicago, 2012), p. 129; Denzler, see Chapter 1: “Fred Keck: The First Solar Architect.”

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materials, technologies, and construction practices and welcomed mass production techniques. They simplified lines, emphasized geometric forms, rejected applied ornament, allowed structural elements of the building to be visible, worked to create volumes of space, visually linked interior and exterior spaces, and sought visual balance in their designs rather than strictly adhering to symmetry.

The Lavin House design illustrates this “style of rectangular forms, spatial fluidity, and large windows. . . developed during the 1950’s”⁶⁰ by the Keck brothers. The windows become “veritable glass walls, creat[ing] an impression that rooms are garden pavilions.”⁶¹ Slab-like fireplaces, wide views opening to the landscape, “and sparse furnishings by the best modern designers give these [Keck and Keck] houses an aura of restrained elegance that makes them important examples of what may well be the golden age of modern architecture in America.”⁶²

Well known in their own time, the Keck brothers have earned a legacy for their innovative “solar architecture” techniques, more commonly known today as the field of “sustainable architecture.” The firm’s body of work has been described as combining “a pragmatic approach characteristic of Chicago architecture with a theoretical base derived from European design.”⁶³ The American Institute of Architects recognized the firm with a national Award of Merit in 1955. The Chicago Chapter of AIA presented Honor Awards to the firm five times (1953, 1958, 1959, 1964, and 1967) and Citations of Merit four times (1957, 1958, 1961, and 1964).⁶⁴ A number of young designers employed during the firm’s existence established their own reputations as modernist architects, including Bertrand Goldberg, FAIA (1913-1997); Ezra Gordon, FAIA (1921-2009); Ernest Alton “Tony” Grunsfeld III (1929-2011); Harold Bennett Olin, FAIA (b. c1932); Buford Lindsay Pickens, FAIA (1906-1995); Ralph Earl Rapson, FAIA (1914-2008); Paul Schweikher (1903-1997); Robert Bruce Tague (1912-1985), and Stanley Tigerman, FAIA (born 1930).⁶⁵

Perhaps the most influential architect is Tigerman, who retired in 2017 at age 86. His career included heading his own firm from 1964 until his retirement, but which started in 1949 with an internship at the Keck brother’s firm after he flunked out of the MIT Architecture program after one year. The young Tigerman’s perspective was that Fred Keck “was a legend in the making in the late 1940s and early 50s” but much of what Keck did “was forgotten about until the turn of the twenty-first century. . . . [and] only now . . . do Keck’s principles ring true.”⁶⁶

The Carl and Audrey Lavin House is eligible for listing in the National Register of Historic Places under Criterion C for the category of Architecture for embodying the solar architecture principles and techniques pioneered by the Keck brothers, addressing solar heating, evaporative cooling,

⁶⁰ Menocal, p. 25.

⁶¹ Menocal, p. 25.

⁶² Menocal, p. 25.

⁶³ Adolf K. Placzek, ed., *Macmillan Encyclopedia of Architects*, vol. 2, “Keck and Keck” (New York: The Free Press, a division of Macmillan Publishing Co., 1982), pp. 554-555.

⁶⁴ Emanuel, p. 416.

⁶⁵ Stanley Tigerman, “Chicago Architects: Genealogy and Exegesis,” ed. Zukowsky, pp. 324 and 326; Pridmore and Larson, p. 196; Blum, p. 17; Gary Gand, *Julius Shulman: Chicago Mid-century Modernism* (New York: Rizzoli International Publications, Inc., 2010), pp. 31, 49, 65, 87; Chicago Architects Map, Chicago Architects Project, Society of Architectural Historians, <http://www.sah.org/publications-and-research/chicago-architects-project> (accessed October 2017); AIA Historical Directory of American Architects, various entries.

⁶⁶ Gand, p. 204.

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energy conservation, and sun screening. The Lavin House represents the mature phase of the International Style homes designed by the Keck brothers and is one of only two single-family works in Ohio.

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Lavin, Carl and Audrey, House
Name of Property

Stark County, OH
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Lavin, Carl and Audrey, House
Name of Property

Stark County, OH
County and State

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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: Wisconsin Historical Society Archives; Art Institute of Chicago

Historic Resources Survey Number (if assigned): _____

Lavin, Carl and Audrey, House
Name of Property

Stark County, OH
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10. Geographical Data

Acreege of Property 5.0 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: 40.856653 | Longitude: -81.354256 |
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

Or

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

- | | | |
|-------------|-----------------|-------------------|
| 1. Zone: 17 | Easting: 470142 | Northing: 4522694 |
| 2. Zone: | Easting: | Northing: |
| 3. Zone: | Easting: | Northing: |
| 4. Zone: | Easting : | Northing: |

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

The Carl and Audrey Lavin House is located on Plain Center Avenue Northeast, south of 55th Street Northeast, in Canton, Ohio. It is known in Stark County records as Parcel 304698.

Boundary Justification (Explain why the boundaries were selected.)

The boundary includes the 5.0 acre area historically associated with the building.

Lavin, Carl and Audrey, House
Name of Property

Stark County, OH
County and State

11. Form Prepared By

name/title: Heather Rudge, Historic Preservation Consultant; Marcia E. Moll & Richard J. Sicha, Consultants

organization: Historic Preservation Group, LLC

street & number: 2425 West 11th Street, Suite 4

city or town: Cleveland state: Ohio zip code: 44113

e-mail: heather@hpgroup-llc.com

telephone: 216-302-3510

date: January 5, 2018

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.)

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.

Lavin, Carl and Audrey, House
Name of Property

Stark County, OH
County and State

Photo Log

Name of Property: Carl and Audrey Lavin House

City or Vicinity: Canton

County: Stark

State: OH

Photographer: Heather Rudge

Date Photographed: July 2017

Description of Photograph(s) and number, include description of view indicating direction of camera:

Photograph 1 of 36

Description: View from driveway entrance across front yard

Camera Direction: Southeast

Photograph 2 of 36

Description: View toward west elevation of house

Camera Direction: East

Photograph 3 of 36

Description: South elevation

Camera Direction: Northwest

Photograph 4 of 36

Description: South elevation detail - bedroom wing

Camera Direction: Northeast

Photograph 5 of 36

Description: South elevation detail - enclosed porch with pergola

Camera Direction: Northwest

Photograph 6 of 36

Description: South elevation detail - dining area and addition

Camera Direction: North

Photograph 7 of 36

Description: South elevation detail - louvers in living room and dining area

Camera Direction: Northwest

Lavin, Carl and Audrey, House
Name of Property

Stark County, OH
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Photograph 8 of 36
Description: East elevation
Camera Direction: West

Photograph 9 of 36
Description: Circular driveway - landscaped island
Camera Direction: North

Photograph 10 of 36
Description: North elevation
Camera Direction: South

Photograph 11 of 36
Description: North elevation detail - west wall of garage, utility (laundry) room, kitchen, and landscaping
Camera Direction: Southeast

Photograph 12 of 36
Description: North elevation detail - east wall of playroom (original garage), pergola, front entrance walkway, kitchen, and landscaping
Camera Direction: Southwest

Photograph 13 of 36
Description: East wall of playroom (original garage), pergola, and front entrance walkway
Camera Direction: West

Photograph 14 of 36
Description: Slate walkway and pergola leading to front entrance
Camera Direction: South

Photograph 15 of 36
Description: Slate walkway and steps at front entrance
Camera Direction: South

Photograph 16 of 36
Description: Entryway looking toward front entrance
Camera Direction: Northwest

Photograph 17 of 36
Description: Entryway looking toward entrance to enclosed porch
Camera Direction: Southwest

Lavin, Carl and Audrey, House
Name of Property

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Photograph 18 of 36
Description: Living room and dining area
Camera Direction: East

Photograph 19 of 36
Description: Dining area and original room divider
Camera Direction: West

Photograph 20 of 36
Description: Dining area - ventilation louvers
Camera Direction: Southwest

Photograph 21 of 36
Description: Living room looking toward fireplace and enclosed porch
Camera Direction: West

Photograph 22 of 36
Description: Kitchen with original cabinetry, countertops, flooring, and appliances
Camera Direction: West

Photograph 23 of 36
Description: Hallway in addition
Camera Direction: South

Photograph 24 of 36
Description: Shelter room converted to a bedroom
Camera Direction: Southeast

Photograph 25 of 36
Description: Original bathroom in addition
Camera Direction: East

Photograph 26 of 36
Description: Bedroom in addition, original built-ins
Camera Direction: Northeast

Photograph 27 of 36
Description: Hallway to playroom (original garage)
Camera Direction: North

Photograph 28 of 36
Description: Playroom (original garage)
Camera Direction: Northwest

Lavin, Carl and Audrey, House
Name of Property

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Photograph 29 of 36

Description: Playroom (original garage) looking toward front entrance walkway and pergola
Camera Direction: Southeast

Photograph 30 of 36

Description: Hallway looking from entryway toward bedroom wing
Camera Direction: West

Photograph 31 of 36

Description: Original bathroom
Camera Direction: North

Photograph 32 of 36

Description: Master bedroom - built-in closets and bookshelves
Camera Direction: East

Photograph 33 of 36

Description: Bedroom - looking toward enclosed porch
Camera Direction: Southeast

Photograph 34 of 36

Description: Enclosed porch with built-in masonry grill unit on left
Camera Direction: South

Photograph 35 of 36

Description: Enclosed porch looking toward attached pergola
Camera Direction: Northeast

Photograph 36 of 36

Description: Enclosed porch looking through glass wall into living room
Camera Direction: East

Lavin, Carl and Audrey, House
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Figure Log

FIGURE 1: Location map. Source: Stark County Auditor's Office Parcel Viewer.



Lavin, Carl and Audrey, House
Name of Property

Stark County, OH
County and State

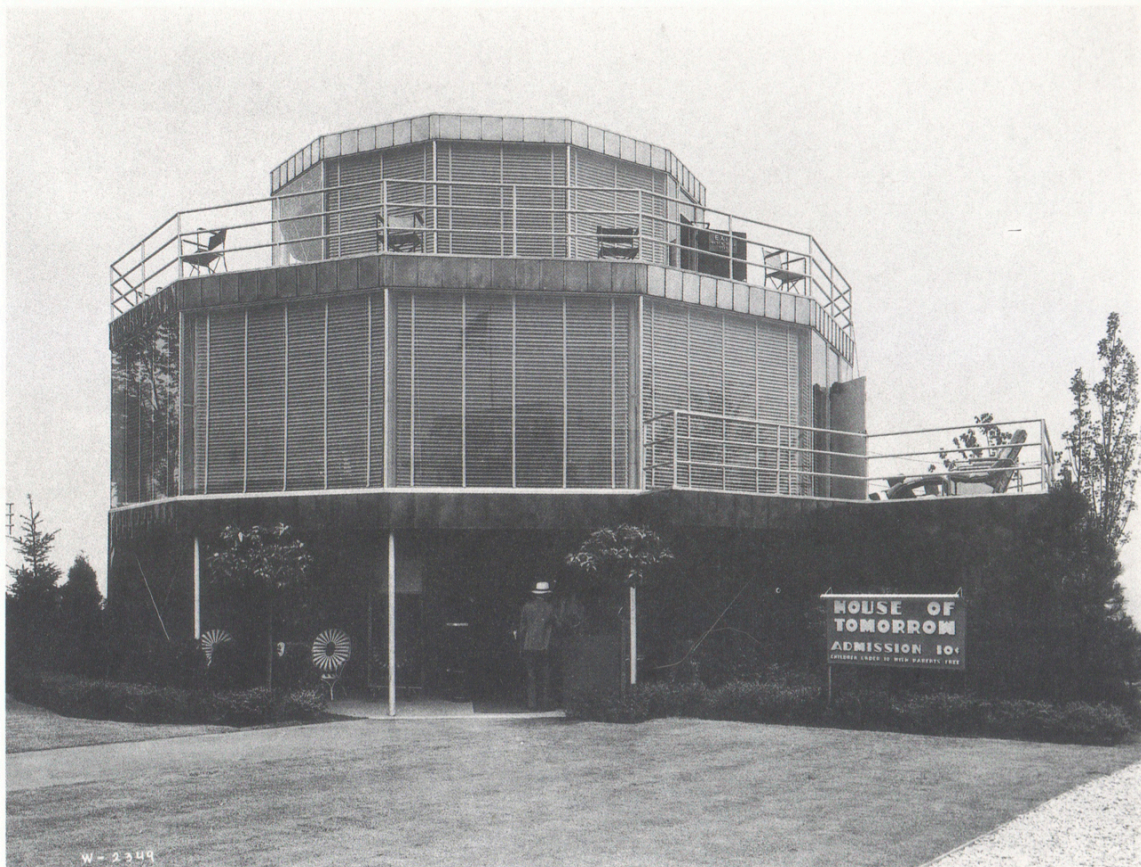
FIGURE 2: Miralago Ballroom and Shops, 1929, Wilmette, Illinois. *Source: Robert Boyce, Keck and Keck, 1993, p. 43.*



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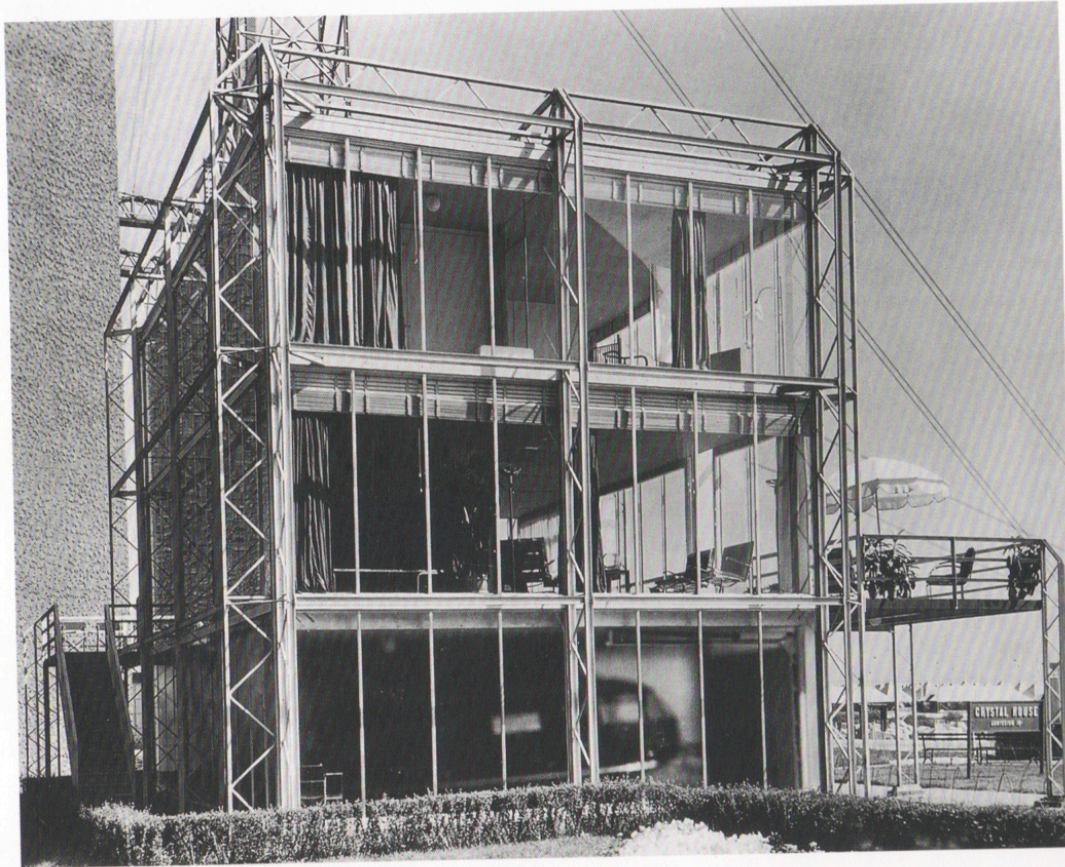
FIGURE 3: House of Tomorrow, 1933, Chicago, Illinois. Source: John Zukowsky, ed. *Chicago Architecture and Design 1923-1993*, 1993, p. 203.



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FIGURE 4: Crystal House, 1934, Chicago, Illinois. Source: Gary Gand, *Julius Shulman: Chicago Mid-century Modernism*, 2010, p. 14.



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FIGURE 5: Herbert Bruning House, 1936, Wilmette, Illinois. *Source: Stuart Cohen and Susan Benjamin, North Shore Chicago: Houses of the Lakefront Suburbs 1890-1940, 2004, p. 285.*



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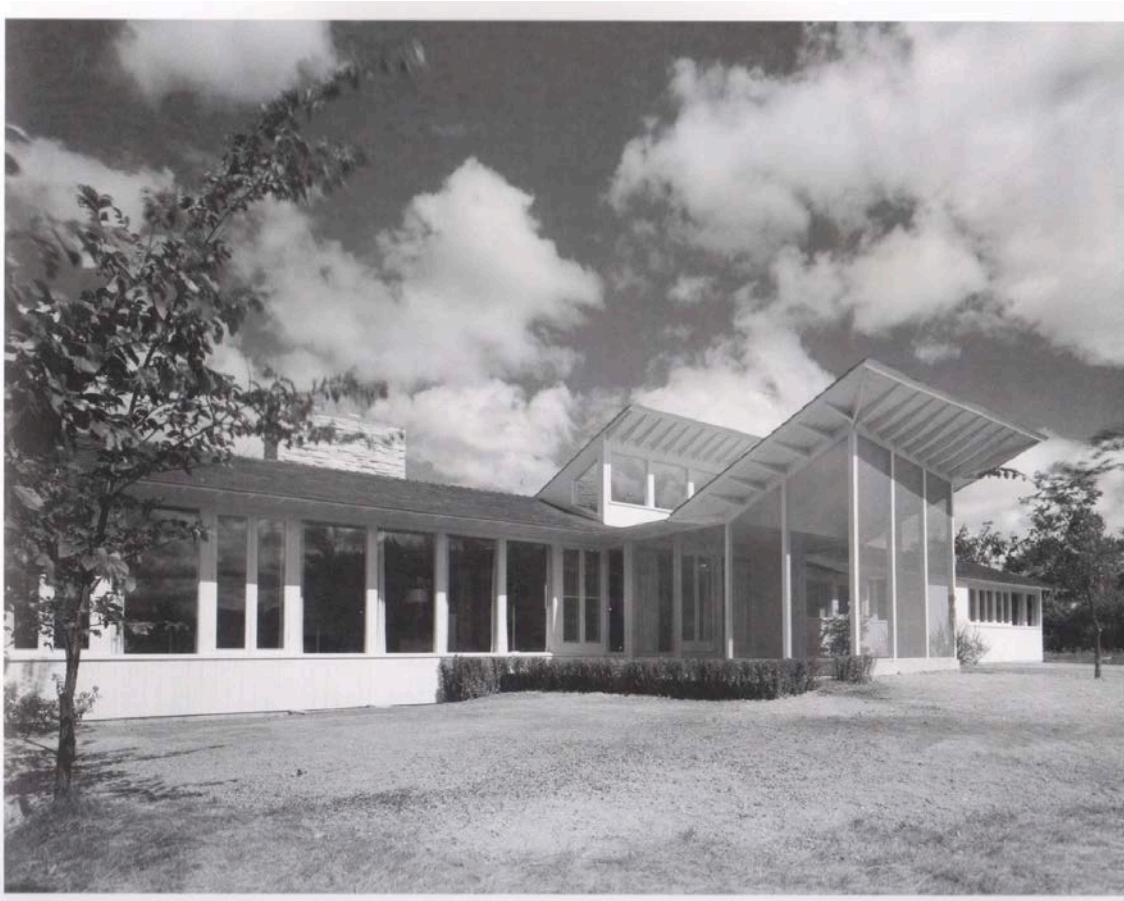
FIGURE 6: *Ladies' Home Journal*, July 1944. Source: Anthony Denzer, *The Solar House*, 2013, p. 45.



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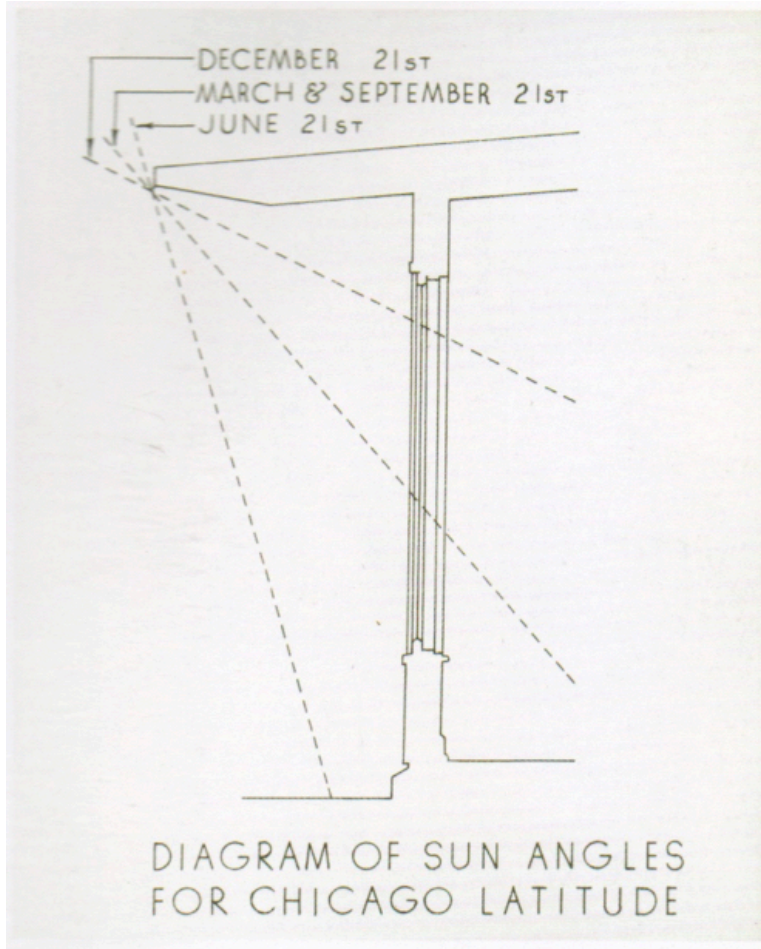
FIGURE 7: Howard Sloan House I, 1940, Glenview, Illinois. *Source: Anthony Denzer, The Solar House, 2013, p. 15.*



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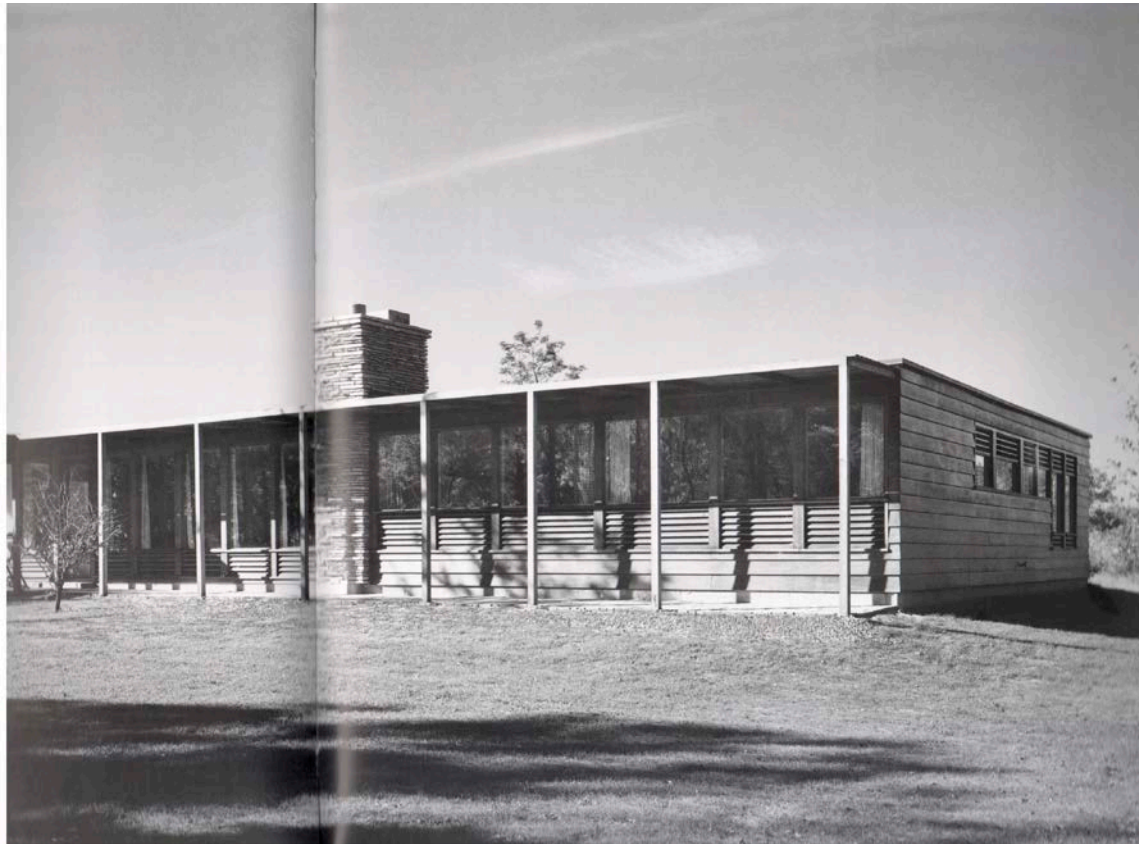
FIGURE 8: Typical sun angle diagram. Source: Anthony Denzer, *The Solar House*, 2013, p. 24.



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FIGURE 9: Howard Sloan House II, 1942, Glenview, Illinois. *Source: Anthony Denzer, The Solar House, 2013, p. 20-21.*



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FIGURE 10: Lavin House, illustration, black and white, south and east elevations. *Source:* George Fred Keck – William Keck – Architects. Collection of the owner.



FIGURE 11: Lavin House, illustration, watercolor, south and west elevations. *Source:* George Fred Keck – William Keck – Architects. Collection of the owner.



Lavin, Carl and Audrey, House
Name of Property

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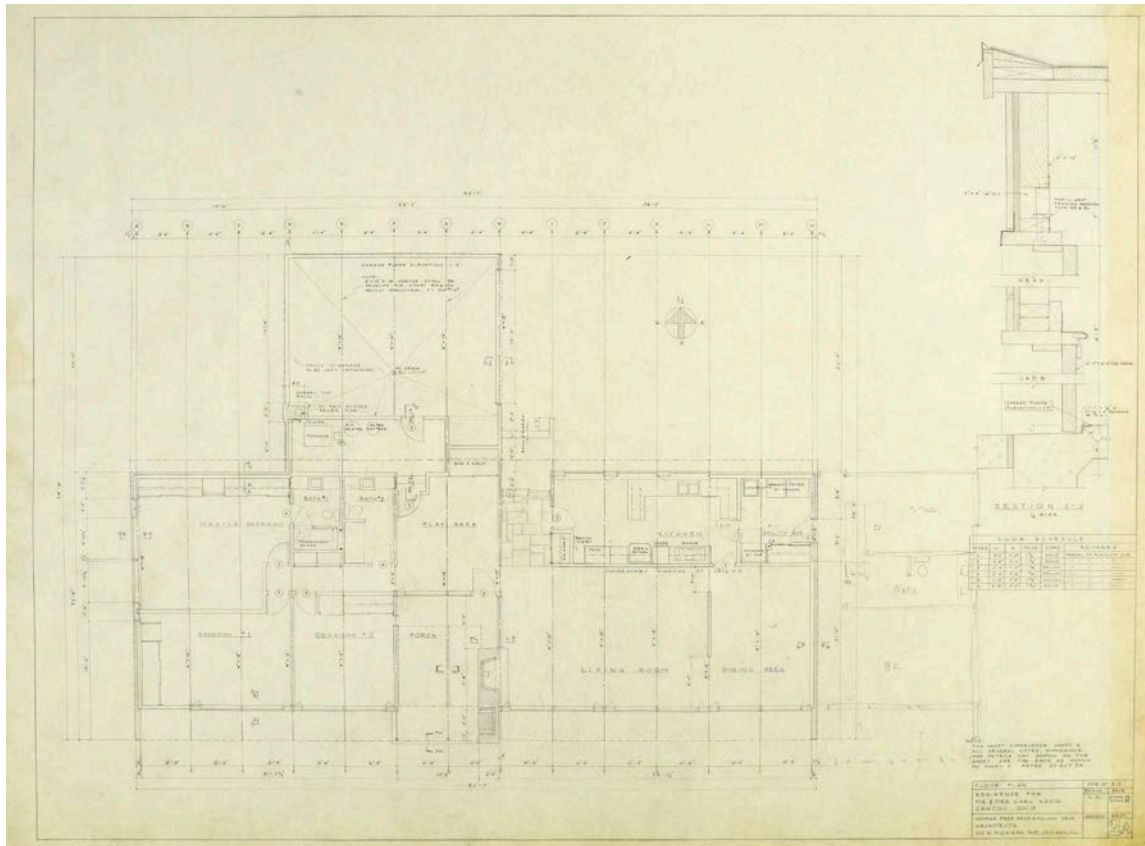
FIGURE 12: Lavin House, south and east elevations during construction, before brick was painted, 1955. *Source: Wisconsin Historical Society Archives.*



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FIGURE 13: Lavin House, floor plan, March 21, 1955, revised March 23, 1955, Sheet 2A.
Source: Wisconsin Historical Society Archives.



Lavin, Carl and Audrey, House
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FIGURE 14: Lavin House, south elevation, 1955. *Source:* Wisconsin Historical Society Archives.

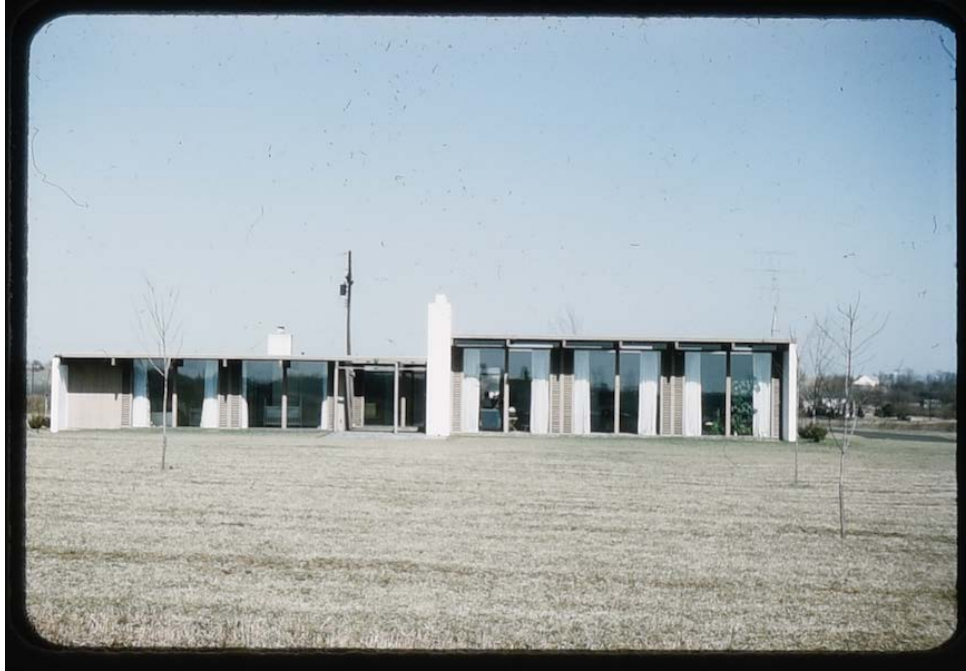


FIGURE 15: Lavin House, south elevation detail, with Audrey and Carl Lavin, 1955. *Source:* Wisconsin Historical Society Archives.



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FIGURE 16: Lavin House, west and south elevations, with Audrey and Carl Lavin, 1955.
Source: Wisconsin Historical Society Archives.



FIGURE 17: Lavin House, north and west elevations, 1955. *Source:* Wisconsin Historical Society Archives.



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FIGURE 18: Lavin House, east and north elevations, 1955. *Source:* Wisconsin Historical Society Archives.



FIGURE 19: Lavin House, interior, living room looking toward dining area, 1955. *Source:* Wisconsin Historical Society Archives.



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Name of Property

Stark County, OH
County and State

FIGURE 20: Lavin House, floor plan, August 23, 1963, revised September 12, 1963, September 26, 1963, and December 17, 1963, no sheet number. *Source:* Wisconsin Historical Society Archives.

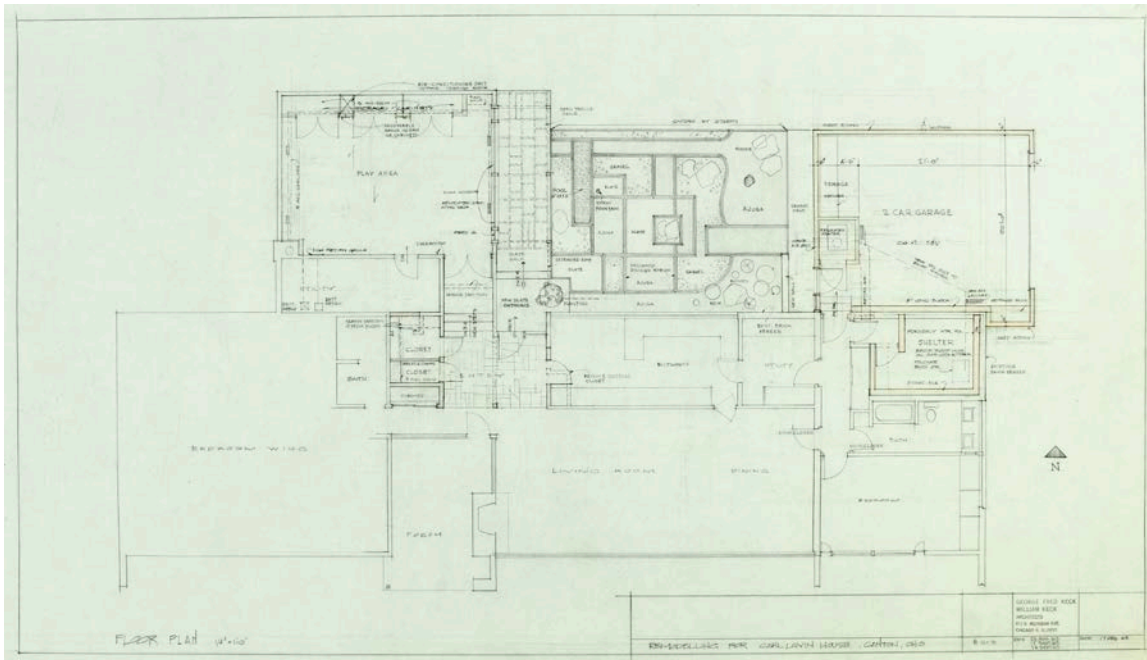


FIGURE 21: William Keck (left) and George Fred Keck (right). *Source:* Narciso G. Menocal, *Keck & Keck, Architects*, 1980, p. 8.



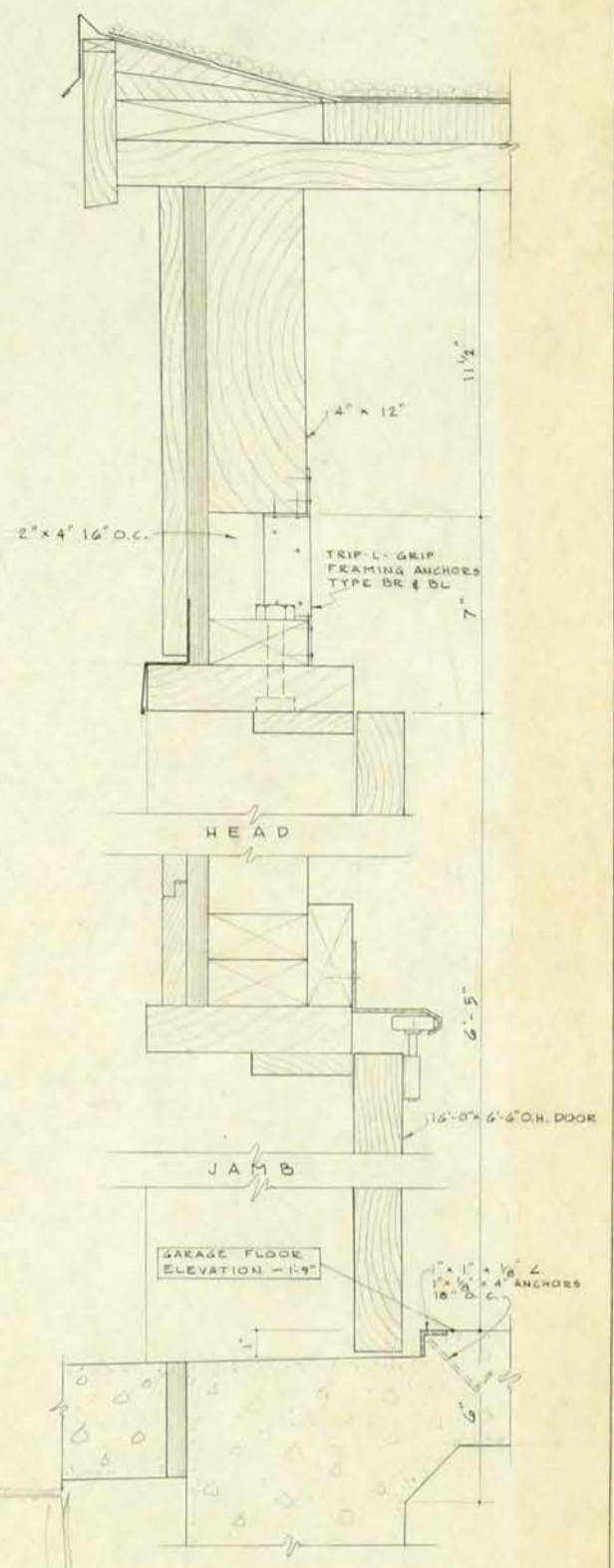
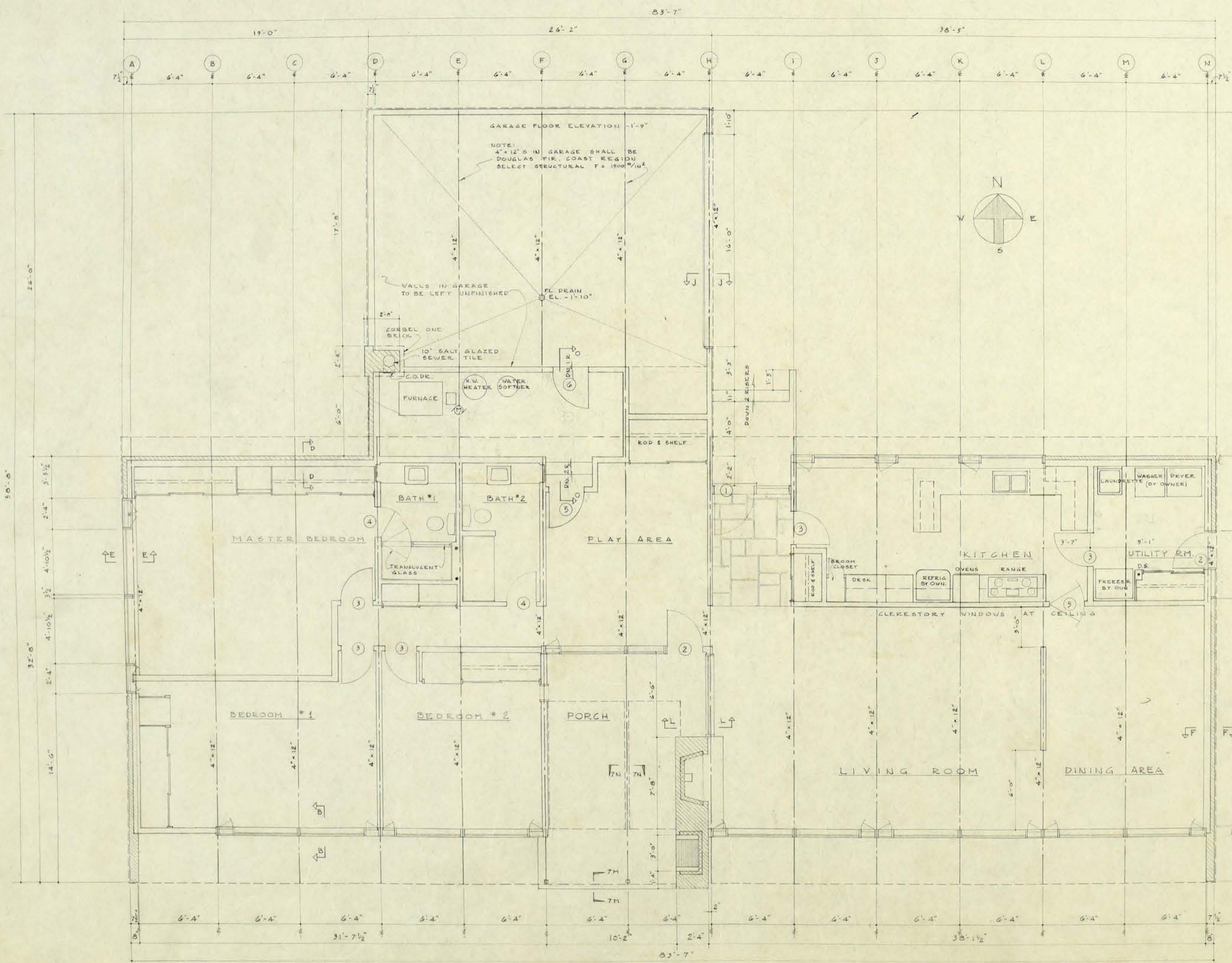
William and George Fred Keck

Lavin, Carl and Audrey, House
Name of Property

Stark County, OH
County and State

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.

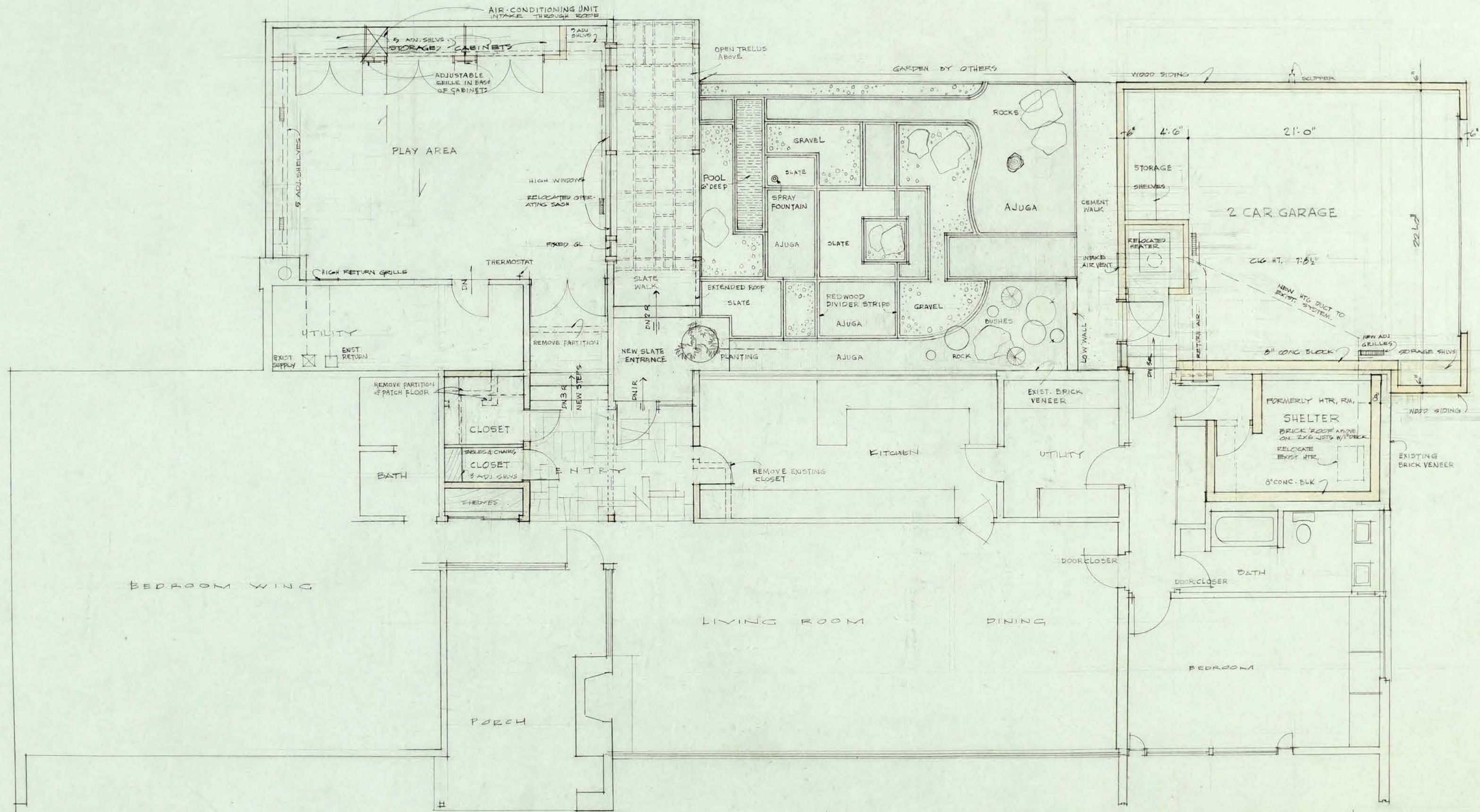


DOOR SCHEDULE					
MARK	W	H	THICK	CORE	REMARKS
1	3'-0"	7'-0"	1 1/2"	SOLID	MENGEL KP BIRCH, U.P. GLUE
2	2'-0"	7'-0"	1 3/4"	SOLID	" " " " " "
3	2'-0"	7'-0"	1 3/8"	HOLLOW	" " " " " "
4	2'-0"	7'-0"	1 3/8"	HOLLOW	" " " " " "
5	2'-0"	7'-0"	1 3/8"	HOLLOW	" " " " " "
6	2'-0"	7'-0"	1 3/4"	SOLID	" " " " " "

NOTE:
 THIS SHEET SUPERCEDES SHEET 2
 ALL GENERAL NOTES, DIMENSIONS,
 AND DETAILS NOT SHOWN ON THIS
 SHEET ARE THE SAME AS SHOWN
 ON SHEET 2 DATED 27 OCT 54

FLOOR PLAN	JOB NO 513
RESIDENCE FOR MR. & MRS. CARL LAVIN CANTON, OHIO	DRAWN DATE A. K. 21 MAR 55
GEORGE FRED KECK & WILLIAM KECK ARCHITECTS 612 N. MICHIGAN AVE, CHICAGO, ILL.	CHECKED SHEET G.F.K.

LAVIN, CARL AND AUDREY, HOUSE
 STARK COUNTY, OH



FLOOR PLAN 1/4" = 1'-0"

REMODELING FOR CARL LAVIN HOUSE, CANTON, OHIO

513

GEORGE FRED KECK
 WILLIAM KECK
 ARCHITECTS
 812 N. MICHIGAN AVE.
 CHICAGO 11, ILLINOIS

DATE 23 AUG 63
 12 SEPT 63
 26 SEPT 63

DATE 17 DEC 63



CARL AND AUDREY LAVIN HOUSE, STARK COUNTY, OH

National Register Nomination
Photo Key - NTS
Summer 2017

HP Group, LLC
2425 West 11th Street, Suite 4
Cleveland, OH 44113

PHOTO KEY
 Photo Numbering

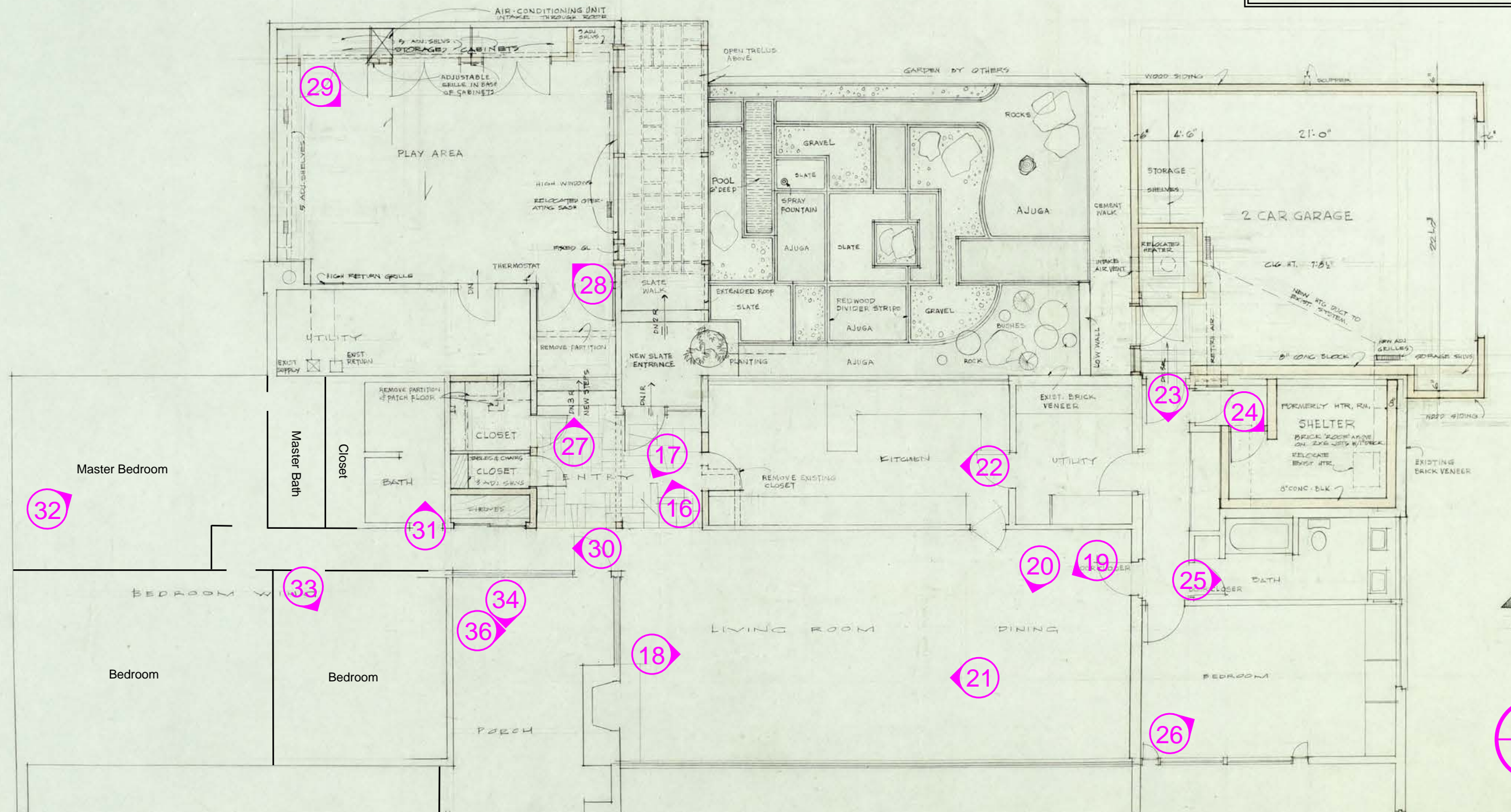


**CARL AND AUDREY LAVIN HOUSE,
STARK COUNTY, OH**

National Register Nomination
Photo Key - NTS
Summer 2017

PHOTO KEY
X Photo Numbering

HP Group, LLC
2425 West 11th Street, Suite 4
Cleveland, OH 44113



FLOOR PLAN 1/4" = 1'-0"

REMODELLING FOR CARL LAVIN HOUSE, CANTON, OHIO

GEORGE FRED KECK
WILLIAM KECK
ARCHITECTS
812 N. MICHIGAN AVE.
CHICAGO 11, ILLINOIS
DATE 23 AUG 63
12 SEPT 65
26 SEPT 65
S13
PAGE 17 DEC 65

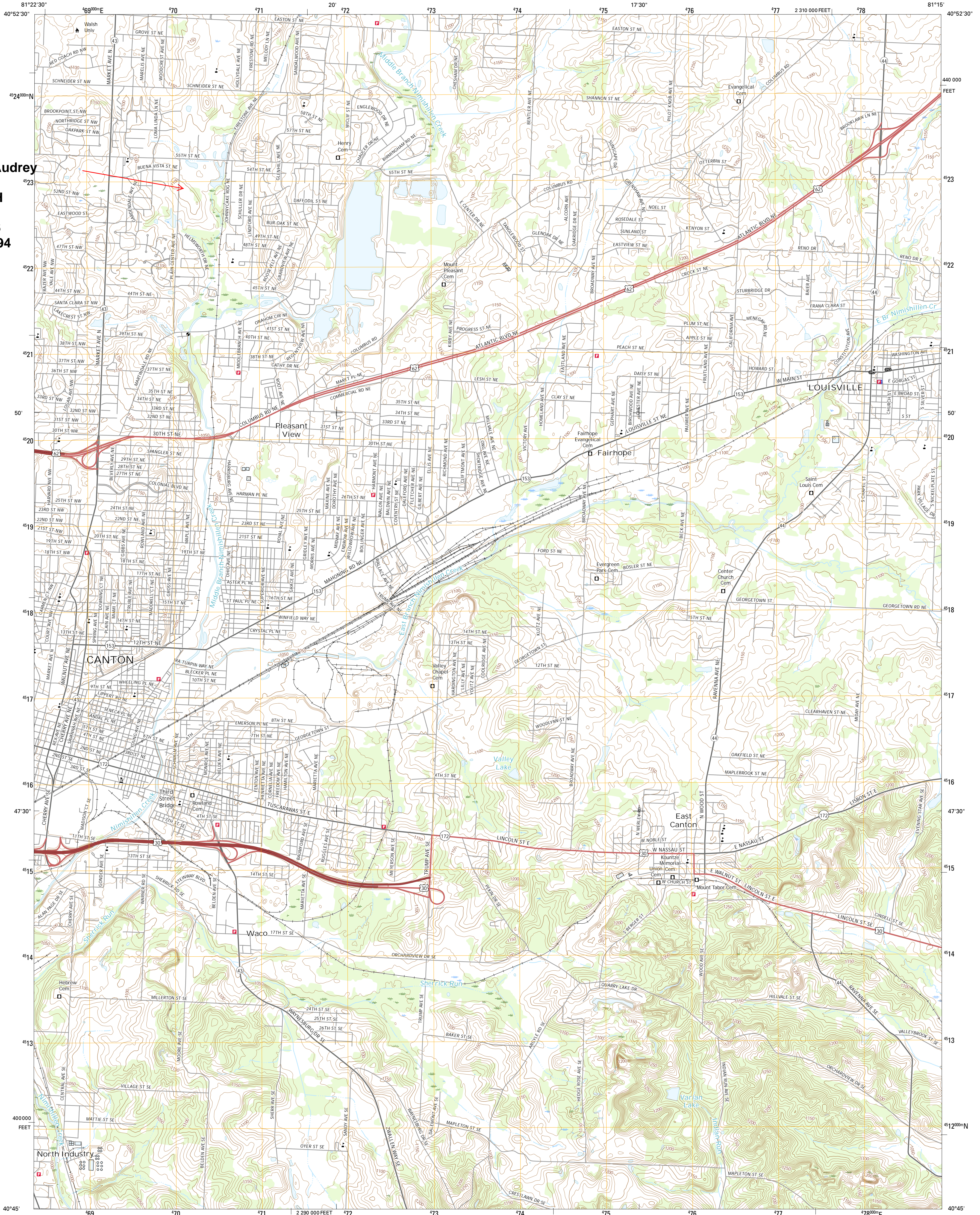


U.S. DEPARTMENT OF THE INTERIOR
U.S. GEOLOGICAL SURVEY



CANTON EAST QUADRANGLE
OHIO-STARK CO.
7.5-MINUTE SERIES

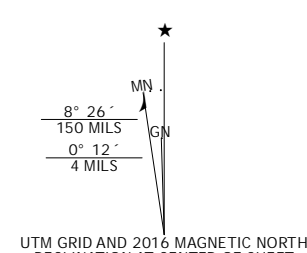
Lavin, Carl and Audrey
House
Stark County, OH
Lat: 40.856653
Long: -81.354256
17/470142/4522694



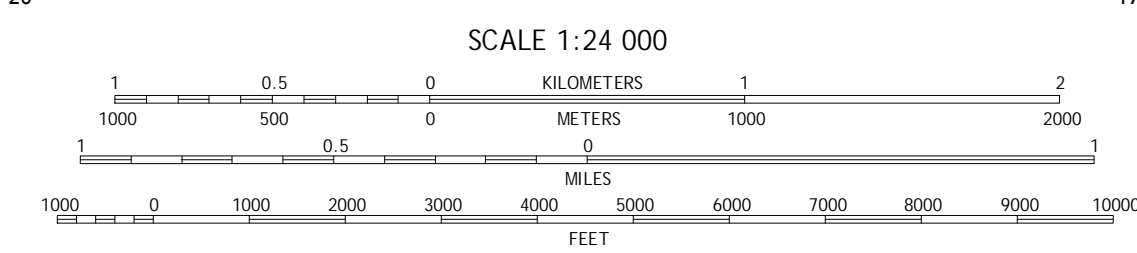
Produced by the United States Geological Survey
North American Datum of 1983 (NAD83)
World Geodetic System of 1984 (WGS84) Projection and
1 000-meter grid. Universal Transverse Mercator, Zone 17T
10 000-foot ticks. Ohio Coordinate System of 1983 (north zone)

This map is not a legal document. Boundaries may be
generalized for this map scale. Private lands within government
reservations may not be shown. Obtain permission before
entering private lands.

Imagery..... NADIP October 2015
Roads..... U.S. Census Bureau, 2015-2016
Names..... GNIS, 2016
Hydrography..... National Hydrography Dataset, 2015
Contours..... National Elevation Dataset, 2010
Boundaries..... Multiple sources; see metadata file 1972-2016
Public Land Survey System..... BLM, 2013
Wetlands..... FWS National Wetlands Inventory 1977-2014



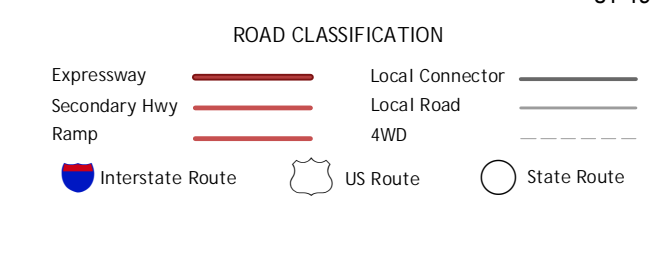
UTM GRID AND 2011 MAGNETIC NORTH
DECLINATION AT CENTER OF SHEET



SCALE 1:24 000
KILOMETERS
METERS
MILES
FEET
CONTOUR INTERVAL 10 FEET
NORTH AMERICAN VERTICAL DATUM OF 1988



CHADRANGLE LOCATION



ROAD CLASSIFICATION
Expressway
Secondary Hwy
Ramp
Interstate Route
Local Connector
Local Road
4WD
US Route
State Route

ADJOINING QUADRANGLES

1	2	3
4	5	6
7	8	

- 1 North Canton
- 2 Hartsville
- 3 Lima
- 4 Canton West
- 5 Robertsville
- 6 Bolivar
- 7 Waynesburg
- 8 Malvern

CANTON EAST, OH
2016



NSN 7 16 0 1 6 3 0 8 7 4 6 0
NGA REF NO. USGS X 4 K 7 1 B



CARL H LAVIN
5240 PLAIN CENTER





































































UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action:

Property Name:

Multiple Name:

State & County:

Date Received: 7/23/2018 Date of Pending List: 8/16/2018 Date of 16th Day: 8/31/2018 Date of 45th Day: 9/6/2018 Date of Weekly List: 8/31/2018

Reference number:

Nominator:

Reason For Review:

Accept Return Reject 8/31/2018 Date

Abstract/Summary
Comments:

Recommendation/
Criteria

Reviewer Control Unit Discipline _____

Telephone _____ Date _____

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.



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 July 19, 2018
For nomination of the Lavin, Corland Andy to the National Register of
Historic Places: House, Stark County, OH

- 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: _____



July 19, 2018

Julie Ernstein, Acting Chief, National Register of Historic Places
National Park Service
National Register of Historic Places
1849 C Street, NW, Mail Stop 7228
Washington, DC 20240

Dear Ms. Ernstein:

Enclosed please find seven (7) new National Register nominations for Ohio. All appropriate notification procedures have been followed for the nomination submissions.

NEW NOMINATION

The Astrup Company Building
Knights of Pythias Hall
Hartman Hotel
Provident Savings Bank & Trust Co.
The Boss Manufacturing Company
Lavin, Carl and Audrey, House
Cuyahoga Falls Downtown Historic District

COUNTY

Cuyahoga
Darke
Franklin
Hamilton
Hancock
Stark
Summit

The enclosed disks contain the true and correct copy of the nomination and additional information to the National Register of Historic Places for all of the submissions listed above.

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
Ohio History Connection

Enclosures