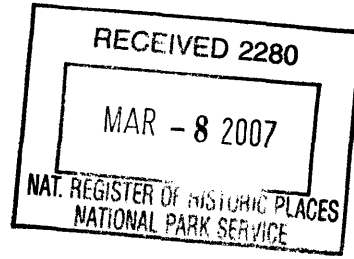


**United States Department of Interior  
National Park Service**



**National Register of Historic Places  
Registration Form**

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an 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. Place additional entries and narrative items on continuation sheets (NPS Form 10-900A). Use a typewriter, word processor, or computer, to complete all items.

**1. Name of Property**

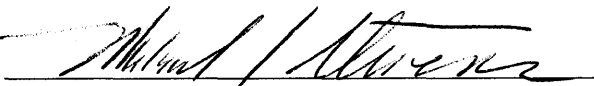
historic name Arnold, E. Clarke and Julia, House  
other names/site number N/A

**2. Location**

street & number 954 Dix Street N/A not for publication  
city or town Columbus N/A vicinity  
state Wisconsin code WI county Columbia code 021 zip code 53925

**3. State/Federal Agency Certification**

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this  nomination \_ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property  meets \_ does not meet the National Register criteria. I recommend that this property be considered significant \_ nationally \_ statewide  locally. ( \_ See continuation sheet for additional comments.)

 SHPO 3/6/07  
Signature of certifying official/Title Date

State Historic Preservation Officer, WI

State or Federal agency and bureau

In my opinion, the property \_ meets \_ does not meet the National Register criteria.  
( \_ See continuation sheet for additional comments.)

\_\_\_\_\_  
Signature of commenting official/Title Date

State or Federal agency and bureau

Arnold, E. Clarke and Julia, House  
Name of Property

Columbia  
County and State

Wisconsin

#### 4. National Park Service Certification

- I hereby certify that the property is:
- entered in the National Register.  
    \_\_\_ See continuation sheet.
  - determined eligible for the National Register.  
    \_\_\_ See continuation sheet.
  - determined not eligible for the National Register.  
    \_\_\_ See continuation sheet.
  - removed from the National Register.
  - other, (explain:)

*Patrick Andrus*

*4/12/2007*

*for* Signature of the Keeper

Date of Action

#### 5. Classification

Ownership of Property (check as many boxes as apply)	Category of Property (Check only one box)	Number of Resources within Property (Do not include previously listed resources in the count)	
<input checked="" type="checkbox"/> private	<input checked="" type="checkbox"/> building(s)	contributing	noncontributing
<input type="checkbox"/> public-local	<input type="checkbox"/> district	1	buildings
<input type="checkbox"/> public-State	<input type="checkbox"/> structure		sites
<input type="checkbox"/> public-Federal	<input type="checkbox"/> site		structures
	<input type="checkbox"/> object		objects
		1	0 total

Name of related multiple property listing:  
(Enter "N/A" if property not part of a multiple property listing.)  
N/A

Number of contributing resources  
is previously listed in the National Register  
0

#### 6. Function or Use

Historic Functions  
(Enter categories from instructions)  
DOMESTIC/single dwelling

Current Functions  
(Enter categories from instructions)  
DOMESTIC/single dwelling

#### 7. Description

Architectural Classification  
(Enter categories from instructions)  
Modern Movement

Materials  
(Enter categories from instructions)  
Foundation Concrete  
walls Sandstone  
Glass  
roof Rubber  
other Wood

#### Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

Arnold, E. Clarke and Julia, House  
Name of Property

Columbia  
County and State

Wisconsin

## 8. Statement of Significance

### Applicable National Register Criteria

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

Property is:

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years of age or achieved significance within the past 50 years.

### Areas of Significance

(Enter categories from instructions)

Architecture

### Period of Significance

1956-1959

### Significant Dates

1956

1959

### Significant Person

(Complete if Criterion B is marked)

N/A

### Cultural Affiliation

N/A

### Architect/Builder

Wright, Frank Lloyd

Howe, John H.

### Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

Arnold, E. Clarke and Julia, House

Columbia

Wisconsin

Name of Property

County and State

**9. Major Bibliographic References**

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

**Previous Documentation on File (National Park Service):**

- 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 # \_\_\_\_\_

**Primary location of additional data:**

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

Name of repository:

Arnold Family Archives

**10. Geographical Data**

Acreage of Property One acre

UTM References (Place additional UTM references on a continuation sheet.)

1 16 335487 4799960  
 Zone Easting Northing

3 \_\_\_\_\_  
 Zone Easting Northing

2 \_\_\_\_\_  
 Zone Easting Northing

4 \_\_\_\_\_  
 Zone Easting Northing

See Continuation Sheet

**Verbal Boundary Description** (Describe the boundaries of the property on a continuation sheet)

**Boundary Justification** (Explain why the boundaries were selected on a continuation sheet)

**11. Form Prepared By**

name/title Timothy F. Hegland

organization

street & number 6391 Hillsandwood Rd.

city or town Mazomanie

state WI

date August 3, 2006

telephone 608-795-2650

zip code 53560

Arnold, E. Clarke and Julia, House  
Name of Property

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County and State

Wisconsin

### Additional Documentation

Submit the following items with the completed form:

#### Continuation Sheets

**Maps** A USGS map (7.5 or 15 minute series) indicating the property's location.  
A sketch map for historic districts and properties having large acreage or numerous resources.

**Photographs** Representative black and white photographs of the property.

**Additional Items** (Check with the SHPO or FPO for any additional items)

### Property Owner

Complete this item at the request of SHPO or FPO.)

<b>name/title</b>	Mary Arnold	<b>date</b>	July 31, 2006
<b>organization</b>		<b>telephone</b>	715-344-5449
<b>street &amp; number</b>	431 Crossbow Drive	<b>zip code</b>	54467
<b>city or town</b>	Plover	<b>state</b>	WI

**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. 470 *et seq.*).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 18.1 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 Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects, (1024-0018), Washington, DC 20503.

**United States Department of the Interior**  
National Park Service

**National Register of Historic Places**  
Continuation Sheet

Section 7 Page 1

Arnold, E. Clarke and Julia, House  
Columbus, Columbia County, WI

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**Description**

The E. Clarke & Julia Arnold house was designed for the Arnolds by Frank Lloyd Wright and it is set well back from the street on a six-lot parcel that is located towards the south end of Dix Street; this street currently forms the western boundary line for development in the city of Columbus.<sup>1</sup> This gently sloping, well-landscaped parcel occupies one of the higher points in Columbus, and although the house is now and has long since been almost surrounded by other single family residences, it still enjoys panoramic views of the farmlands to the west thanks to its slightly elevated position and Wright's careful siting. The Arnold's parcel was purchased in 1953 and construction on their one-story house, which originally had a two-wing V-shaped plan, began in 1955 and was completed in 1956. Three years later Wright approved, and Taliesin Fellow John H. Howe designed, a second bedroom wing for the house that gave it its current Y-shaped plan. The house has a poured concrete slab foundation with radiant heating embedded within it, and beautifully crafted exterior walls that are clad in limestone and which alternate with other sections that consist of full-height window walls. These walls, whether of stone or of glass, are all sheltered by wide overhanging boxed eaves and the two original wings are sheltered by very shallow-pitched gable roofs that are now covered with a rubber membrane material, as is the flat roof that shelters the 1959 wing. Windows throughout the house are original with the living areas being lit by full-height Thermopane single light windows while the bedroom wings are lit by smaller single light windows grouped into bands, all of which are set into wood frames. In addition, the house also possesses an excellent, highly intact interior that features polished concrete floors, walls that are comprised of either stone or mahogany board and batten, and plastered ceilings. The resulting house is believed to be locally significant and eligible for inclusion in the National Register of Historic Places (NRHP) under Criterion C (Architecture) for its architectural significance as a fine, highly intact later example of Frank Lloyd Wright's Usonian concept houses.

The Arnold house's parcel is situated on the south end of a long, shallow, southwest-northeast running drumlin and is located at the point where the drumlin intersects with the north-south running Dix Street. As a result, this parcel has a slight elevation that allowed Wright to give the Arnolds an unobstructed view over the lower lying farmlands that are situated to the west, while the east side of the parcel faces towards the historic older residential neighborhoods that still comprise most of the city. When the Arnolds began to build in 1955, their parcel had only recently been a hay field and there were no trees or other vegetation on their parcel, nor was any vegetation located to the north, south, or west of them either. In addition, there was only one other house in their immediate vicinity. Today, however, the Arnold house is located in a predominantly 1950s-1960s residential neighborhood that

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<sup>1</sup> The population of Columbus in 2000 was 4093.

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Arnold, E. Clarke and Julia, House  
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constitutes the southwest end of the developed portion of the city, and the neighboring houses, like the Arnold house, typically now have lots that have mown lawns and are ornamented with mature trees and shrubs, and the streets in this vicinity are all edged with concrete sidewalks and gutters. The Arnold House, however, possesses the largest parcel in this area and because it was also one of the first houses to be built in this vicinity, its planting is correspondingly more mature, and it has also been developed with considerable care and taste.

**Exterior**

Frank Lloyd Wright's Usonian concept houses took many forms and while most were relatively modest in size and were constructed for modest sums, others were more elaborate and some are actually quite large. What they all have in common, though, is the relationship between the different spaces within, which can be thought of as the house's "active" and "quiet" zones. Thus, most Usonian houses have a central core that contains the kitchen, fireplace, and utilities, an active wing that contains the dining area (usually located adjacent to the kitchen) and the living room, and a quiet wing that contains the bedrooms and bathrooms. Wright developed many different variants on this basic concept that included two-wing designs based on 60, 90, 120, and 180-degree plans and houses developed on hexagonal and even circular plans, but all of them are united by this simple three-part spatial concept, which also, to a large degree, dictated what the exteriors of the houses would look like.

The Arnold house, as originally constructed, is a classic example of a Usonian design based on a 120-degree V-shaped plan with the entire house being governed by the use of an underlying grid based on a 60-120 degree equilateral parallelogram module having 4-foot-long sides. Wright gave the Arnold house a central core, a living room wing that extends southeast from it at a 60-degree angle, and a bedroom wing that extends due west from the core, the two wings thus forming a 120-degree angle.<sup>2</sup> Except for those portions of the exterior of the Arnold house that are glazed, all of its exterior walls are clad in native limestone that was quarried near Sauk City, some 40 miles west of Columbus. This stone is beautifully laid and includes "stickouts," as Wright called them, which project out from the main surface. This stone begins at ground level and continues up to the broad wood eaves that encircle the house, the wall expanse being interrupted only by windows, door openings, and the full height window wall that lines the west-facing perimeter of the living room and dining area of the house.

The east-facing elevation of the house (Photo No. 1) faces onto Dix Street and it is accessed by a curving horseshoe-shaped asphalt driveway. As was so often the case with Wright's houses and

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<sup>2</sup> A second smaller bedroom wing approved by Wright and designed by John H. Howe was added to the house in 1959 and it projects northward from the core on a northeast-southwest axis.

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especially with his Usonian houses, Wright gave the Arnold house both a public facade and a private one because, as he had said about the First Herbert Jacobs House, "This Usonian house turns its back on the street, to secure privacy for the indwellers."<sup>3</sup> The east-facing elevation of the Arnold house, then, is its public face and it now consists of two separate elements; the northeast-facing elevation of the original 1956 living room wing and its adjacent kitchen core, and the southeast-facing elevation of the 1959 bedroom wing addition.

The 1956 wing (Photo No. 6) is oriented on a northwest-southeast axis and its northeast-facing elevation is asymmetrical in design, its total length is 68-feet, and this length includes a carport at its south end whose roof also shelters the original main entrance to the house (Photo No. 2). The cantilevered carport roof, the underside of which is clad in redwood boards, is supported by both a small triangular plan stone pier and by a much larger stone-clad, flat-roofed, five-sided tool room pavilion that is positioned just to the west of it. The northeast elevation of the 52-foot-long wing itself is clad completely in stone and the only openings in its length are seven small, regularly spaced oblong window openings that are placed high on the wall. Each of these openings has splayed sides and contain a single deeply recessed one-light window, all seven of which are shaded by the overhanging eave of the main roof.<sup>4</sup> The south half of the 1956 wing contains the house's living room while the north half contains its kitchen, fireplace, and utility core. This difference also takes visible form on the exterior of the wing because Wright designed the kitchen-utility-fireplace core to be taller than the wings that radiate from it for the sake of air circulation in both the kitchen and the fireplace inside. Consequently the north portion of the living room wing that contains this core is several feet taller than the shallow-pitched hip roof that shelters the living room and takes the form of a broad, flat-roofed stone-clad element that visually anchors the north end of the wing.

The east-facing elevation of the Arnold House is further extended to the northeast from the kitchen core by the 1959 bedroom wing addition (Photo No. 7). This 48-foot-long wing is oriented on a northeast-southwest axis and it is faced in limestone that is identical to that of the 1956 wing and it is sheltered by a flat roof whose wide overhanging eaves are placed at the same height as the eaves on the earlier wing, thus preserving the continuity of the overall design. The only window opening on this elevation consists of a centered band of five oblong clerestory windows that is placed at the top of the elevation and provides light to the gallery inside that provides access to the bedrooms. Wright made frequent use of this device to provide both light and privacy in his bedroom wings and this one, like so

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<sup>3</sup> Wright, Frank Lloyd. *The Architectural Forum*, January, 1938, p. 83. This was the first of two special issues devoted solely to the works of Frank Lloyd Wright.

<sup>4</sup> The four left-hand (south) openings provide light to the living room area while the three right-hand openings provide light to the kitchen and utility area.



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many others, has windows that are ornamented with perforated plywood boards bearing a cut-out geometric motif, these boards being identical in design to the ones that were used in the 1956 bedroom wing. The only other opening on this elevation is an entrance door opening that is positioned at the extreme left (south) end of the 1959 wing at the place where the wing meets the kitchen core. This entrance is deeply inset into the wall, it is sheltered by the eave of the main roof, and a raised, angled step made of poured concrete gives access to it.

The original main entrance to the house and the one that is still most used today is located at the south end of the living room wing and it is sheltered by the carport roof. After passing through the carport past this door one finds oneself on the private side of the house (Photo No. 3). The west-facing elevation of the house consists of the southwest-facing elevation of the living room wing and the south-facing elevation of the 1956 bedroom wing, the two wings being arrayed so as to form a 120-degree angle, which, as William A. Storrer has noted, is based on the principle of a solar hemicycle and makes use of the orientation to the sun to provide the house with winter light and heat.<sup>5</sup> The southwest side of the living room wing consists entirely of a continuous floor to ceiling height window wall that is comprised of six large bays. All but the second bay from the north end are filled with single large sheets of Thermopane glass; the one exception contains a pair of one-light wood-framed French style doors that open out into the yard. Each of these six bays is separated from one another by a pair of very narrow, full height single lights and both the principal lights and their narrow paired side lights are all held in place by substantial redwood frames. This window wall is sheltered by the broad overhanging eaves of the main roof and these eaves have redwood-clad soffits and are further extended horizontally by trellis-like extensions that run the full length of the wing and help to partially shade the wide concrete terrace that also extends along the entire length of the wing.

While the southwest-facing elevation of the living room wing turns an open face to the yard, the south-facing elevation of the 1956 bedroom wing does the opposite. Here once again, Wright provided for the privacy of the "indwellers" by having the bedrooms themselves face away from the public areas of the Arnold house's parcel, which in this case is that portion of the yard that is overlooked by the living room. Like the living room wing, this 56-foot-long wing is sheltered by a shallow-pitched roof having wide overhanging eaves but this elevation, like the street-facing elevation of the 1959 bedroom wing, is faced in limestone and its only window opening also consists of a nearly full-length band of small oblong clerestory windows that is placed at the top of the elevation and which is ornamented with perforated plywood boards bearing a cut-out geometric motif. The only exception to this is found at the extreme west end of the wing, where Wright placed the master bedroom and its bathroom. This

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<sup>5</sup> Storrer, William Allin. *The Frank Lloyd Wright Companion*. Chicago: University of Chicago Press, 1993, p. 402.

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room was given an angled group of five half-height single light windows, two of which also form one of the house's two mitered glass corners, and these windows then butt up against a three-sided stone-clad element that contains the master bathroom.

The north-facing elevation of the 1956 bedroom wing continues the fenestration pattern established by the master bedroom, but it is used here in much simpler way. When this wing was built there was no vegetation of any kind on the Arnold's parcel nor were there any neighboring houses, so the north side of the bedroom wing had the same uninterrupted views that the living room wing had. Consequently, Wright gave this elevation of the bedroom wing a continuous band of half-height single-light windows that stretched between the master bathroom and the second bathroom that was originally located at the eastern end of this wing. Every other window opening in this band consists of a pair of half-height single light casement windows, which alternate with fixed single-light windows, and the first three openings from the right (west) light the master bathroom and bedroom, the next three, a smaller bedroom, and the remaining four, the easternmost of the three bedrooms. Stone covers the wall surface below these windows and the elevation is sheltered by the wide overhanging eaves of the main roof above.

This same design was also used for the northwest-facing elevation of the 1959 bedroom wing as well and for the same reason; it faced an open, uninterrupted view to the northwest. The building of this two-bedroom wing was also accompanied by a decision to build a screened porch (Photo No. 5) that would cover the juncture of the old and new wings, and this led to the need for a way in which to access this terrace from the inside. Consequently, a pair of single-light French doors that could open onto this terrace were placed at the south end of the new wing's northwest-facing elevation and a continuous band of seven equal size half-height window openings was placed to the left of it to serve the two new bedrooms. This band, like that found on the 1956 wing, consists of pairs of half-height single-light casement windows that alternate with fixed single-light windows, the first four openings from the right (south) bringing light to one bedroom and the next three, the other.<sup>6</sup> Stone also covers the wall surface below these windows and this elevation is also sheltered by the overhanging eaves of the roof above.

**Interior**

The principal entrance to the 1956 house opens inconspicuously enough from the carport through a single panel wood door into a low four-foot by four-foot entrance foyer that has the glass window wall

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<sup>6</sup> The northernmost of these two bedrooms possesses the house's other mitered glass corner window as well.

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of the living room wing to its left and a five-sided coat room to its right that is sided in horizontally laid board and batten made out of California redwood. The floor of the foyer is the same as that of the rest of the house and is of polished and waxed concrete that has been colored to resemble the color of sand. This floor also contains radiant heating pipes and it is been incised throughout with lines that demarcate the four-foot by four-foot 60-120 degree equilateral parallelogram modules that are the basis of the house's plan.

From the foyer one continues north into the living room space, the entire left-hand (west) side of which consists of the already mentioned floor-to-ceiling window wall. Just outside this window wall and located above it is the wide soffit of the overhanging eaves of the roof, and Wright continued this soffit into the inside of the living area as well, thereby creating a four-foot wide deck just above the window wall that parallels its entire length (Photos No. 8, 9, 10). The underside of this deck is plastered, its edge is sided in redwood, and six triangular light boxes are set into this deck at regular intervals to provide an additional source of indirect lighting. Placed opposite the window wall is the living room space itself, which measures 28-feet-long by fourteen-feet-deep. The south end of this space consists of the north side of the coat room and it is sided in redwood board and batten while the north end consists of the house's massive polygonal stone fireplace mass, which also has a polygonal stone hearth that is the only exception to the house's otherwise uniform concrete flooring. Located along the full length of the east side of this space is built-in bench seating and built-in book shelves are placed just above it, while the remainder of the wall surface above is the same limestone that was used on the exterior of the house.

Wright was a master at the manipulation of internal space and the living area in the Arnold house is a classic example. The low ceiling of the entrance foyer is actually a continuation of the underside of the deck described above that runs along the length of the window wall. The living space itself, however, has a cathedral ceiling that rises up to the peak of the roof and it is made to appear even taller because of the low height of the deck that partly encircles it. Like the underside of the deck, this taller ceiling is also plastered and the lower ends of the rafters that support the roof and the ceiling are partially exposed where they meet the stone-clad east wall of the room, their visible portion being clad in Philippine mahogany boards. In addition, mahogany strips that follow the course of the rafters are also continued up and across the ceiling as well, thereby adding visual interest and ornament to the room.<sup>7</sup>

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<sup>7</sup> Historic photos of the house in the possession of the Arnold family show that these decorative rafters are not original to the room but were added when the 1959 bedroom wing was constructed.

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The stone fireplace mass that anchors the north end of the living space also forms the south end of the kitchen-utility core of the house and the 12-foot-long west side of this core consists of a further continuation of this stone mass and is the location of the Arnold's custom-made built-in dining table. Wright chose to emphasize this space's different, more intimate use by extending a part of the deck across the space above the table between the main portion of the deck and the core's west wall (Photo No. 10, 11) and he placed light boxes in both the top and bottom sides of this bridge to help light the space. Located just around the corner from the dining table is the kitchen space, which occupies the heart of the utility core. Counter space and storage is ranged along the entire east wall of this space and the ceiling is taller here than in other parts of the house so that food odors can be vented to the outside and light can be brought in from a skylight and from artificial sources.<sup>8</sup>

Just to the left of the kitchen and extending to the west is the original bedroom wing of the house, which is accessed by a hallway (Wright preferred the term "gallery") that extends for the length of the wing and has the bedrooms on one side and storage on the other (Photo No. 13). The south side of this gallery consists of a continuous series of built-in storage units that are made of redwood and which are surmounted by a band of clerestory windows that are ornamented with perforated plywood boards. These storage units form the entire south wall of the gallery while the north wall is paneled in redwood board and batten and is punctuated by the entrances to the bedrooms. The gallery is narrow in width and the ceiling here is the same low height that is found under the deck in the living space and, like the deck, it also has triangular light boxes built in to it. All of this was carefully calculated by Wright to make the bedrooms, with their cathedral ceilings, seem larger than they actually are. The master bedroom of the house is located at the west end of this gallery and it has a parallelogram plan that measures approximately 20-feet-wide by 12-feet deep, and a separate bathroom is located in a bump out that is accessed from the northwest corner of the bedroom. The south wall of this bedroom consists of more of the same storage units that line the gallery, while limestone is placed on the wall surface below the mitered glass window that terminates this wall (Photo No. 14) and it is also placed below the room's other windows, which are located on its west and north walls. The east wall of the bedroom is composed of redwood board and batten and the bed is placed against this wall, giving it a beautiful view out of the windows opposite, while the ceiling above the bed has a cathedral shape and is encircled on its south, west, and north sides by decks that are continuations of the ceiling of the gallery, all of which combine to create a complex yet tranquil space.

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<sup>8</sup> This space was reconfigured and expanded when the 1959 bedroom wing was built and what was originally a triangular plan space assumed a larger, more open, parallelogram shape instead. In addition, the Arnolds upgraded the original kitchen cabinetry and appliances during their lifetime and it now features custom cabinetry that has the same dark mahogany color as the rafters in the living space. Also tucked out of sight in the heart of the core are water-related utilities and a washer-dryer.

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Arnold, E. Clarke and Julia, House  
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The other two bedrooms that open off of this gallery are smaller than the master bedroom but they still share many of the same features such as cathedral ceilings, built-in redwood storage units and closets, walls that are made out of either redwood board and batten or stone, and bands of windows that look out over the view. Both of these bedrooms were originally serviced by a bathroom that was located at the east end of this wing and they still are today. The bathroom itself, however, was reconfigured when the 1959 bedroom wing was built and it is now accessed from the new entrance hall that was constructed at the south end of the new wing rather than from the gallery of the original wing.

The 1959 bedroom wing was designed using the same underlying grid of 60-120 degree equilateral parallelogram 4-foot modules as the 1956 wing, and the same materials and the same detailing were used in its construction as well. Also similar was the arrangement of the spaces within the new wing, which has built-in storage units and clerestory windows placed on the right-hand (east) side of its gallery, with its two bedrooms being placed on the left (west) of and at the north end of the gallery. The principal difference between the two wings arose out of the decision to create a second new entrance door on the east side of the south end of the new wing and another door opening on the west side that would open onto a new covered and screened terrace. This resulted in a short cruciform plan hallway being built at the south end of the wing that has the new entrance door at its east end and the second door leading to the terrace at its west end, while by turning left (south) as one enters leads to a short hallway that connects to the original 1956 kitchen core, and by turning right (north) one enters the gallery that serves the new bedroom wing.

The completed house has now served the Arnold family for fifty years and the high degree of integrity that the house displays and the exceptional standard of maintenance that it has enjoyed make this one of the most intact and original of all the Frank Lloyd Wright houses in Wisconsin.

**Landscape Features**

The horseshoe-shaped entrance drive that provides access to the house is shown on the original plat plan designed by Wright, although its corners have now been rounded off to some extent to facilitate maintenance. Also shown on Wright's original plat plan are two very low masonry walls that extend from the house out into the yard and serve to continue the horizontal lines of the house out into the landscape. Both of these walls were built in 1956 out of the same stone as the house and the one that extends southwest from the southwest corner of the master bedroom serves to define the principal flower bed that is visible from the living area and it is still intact today and in good condition. The second wall originally extended from the north end of the original living room wing in a northeast

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direction along the edge of the entrance drive and the south half of this wall was subsequently subsumed into the bedroom wing that was constructed in 1959. The north half is still extant, although in deteriorating condition.

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### **Significance**

The E. Clarke and Julia Arnold House was identified by the City of Columbus Intensive Survey in 1997 as being potentially eligible for listing in the National Register of Historic Places (NRHP) for being of local significance under National Register (NR) Criterion C (Architecture).<sup>9</sup> Research was undertaken to assess the potential for nominating the house to the NRHP utilizing the NR significance area of Architecture, a theme which is also identified in the State of Wisconsin's Cultural Resource Management Plan (CRMP). This research centered on evaluating the house utilizing the Contemporary Style and Architects subsections of the Architectural Styles study unit of the CRMP.<sup>10</sup> The results of this research is detailed below and supports listing of this building to the National Register of Historic Places (NRHP) using Criterion C. The Arnold House was built in 1955-56 to a design drawn in 1954 by world-famous Wisconsin-born architect Frank Lloyd Wright, who gave the Arnolds a one-story, V-plan house that was based on a 60-120 degree equilateral parallelogram module having 4-foot-long sides. The house was subsequently enlarged in 1959 by the addition of a second bedroom wing that was drawn, with Wright's approval, by Taliesin Fellow John H. Howe just prior to Wright's death in that same year. The result is a Y-plan building that is the only Wright -designed building in Columbus or Columbia County and is also an excellent example of the numerous later variants that Wright created based on his original Usonian concept. The Arnold house utilizes high quality materials, is beautifully detailed, and is a worthy example of Wright's late work that has now passed into the hands of the second generation of the Arnold family. The house's importance is further enhanced by its excellent, original condition.

### **History**

The 821-page collected local newspaper columns of Frederic A. Stare provide an excellent general history of the city of Columbus up to World War II and a detailed history of the city and its built resources is also embodied in the City of Columbus Intensive Survey Report, printed in 1997. Consequently, the history that follows deals primarily with the history of the Arnold House itself and with the principals involved.

E. Clarke Arnold (1916-2004) was born in Edgar, Wisconsin and grew up in Menominee Falls, Wisconsin. Arnold subsequently attended the University of Wisconsin in Madison, joined ROTC, and graduated from the UW Law School in 1941. Following graduation, Arnold joined with attorney

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<sup>9</sup> Heggland, Timothy F. *City of Columbus Intensive Survey Report*. Columbus: 1997, p. 82.

<sup>10</sup> Wyatt, Barbara (ed.). *Cultural Resource Management in Wisconsin*. Madison: State Historical Society of Wisconsin, Division of Historic Preservation, 1986, Vol. 2, pp. 2-37, 6-2.

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Carroll B. Callahan, whose practice was located in Columbus, Wisconsin, and the firm of Callahan & Arnold would continue in existence until it was sold in 1996 to another Columbus firm: Stoltz, Strohschein, and Green. Shortly after starting practice, Arnold was drafted into the Army and served first in Gen. George S. Patton's 2nd Armored Division and then as an attorney in the Judge Advocate Corp of the U.S. Army-Air Force. After the war, Arnold resumed his law practice in Columbus and on Dec. 27, 1946 he married Julia Bleecker of Columbus. Julia Bleecker Arnold (1919-2005) was born in West Concord, Minnesota and moved to Columbus with her family when she was four years old. After graduating from the public schools of Columbus in 1937, she attended the University of Wisconsin at Whitewater and, in 1946, she married fellow Columbus resident E. Clarke Arnold and after a few years gave birth to the first of what would eventually be a family of five children.

While attending the UW Law School, Arnold had become friends with another fellow law student, Patrick Kinney, and it was Kinney and his wife, Margaret, who would subsequently lead the Arnolds to Frank Lloyd Wright. After the end of World War II the Kinneys moved to Lancaster, Wisconsin, which is the county seat of Grant County, and it was there that Kinney established his law practice. Both of the Kinneys were already familiar with the Wright's work at this time but it was Margaret Kinney, who, as a college student, had worked with a children's theater group organized by Jane Wright Porter, Wright's sister. Margaret Kinney had actually met Wright and experienced his work first hand. After the Kinneys purchased a 2.5-acre lot on the outskirts of Lancaster in 1950, they approached Wright for a design for a house for themselves and their three children, which was subsequently built of stone quarried by Kinney himself. The Kinney house was completed in 1951 and is a Usonian concept house that is based on the use of a 60-120 degree equilateral parallelogram module having 4-foot-long sides and it is a superb house having a hexagonal main block containing the living room, kitchen, dining area, master bedroom and utilities, and an attached bedroom wing.<sup>11</sup> When the Arnolds subsequently came to Lancaster to visit the Kinneys in their new house they were so taken by the results that they decided to approach Wright for a house of their own.

When the Arnolds first met with Frank Lloyd Wright in 1954, he was arguably the most famous architect in America and possibly in the entire world and though Wright was then in the last years of his career he was busier than ever. The year before, Wright had been the subject of a large retrospective exhibition of his work organized by the Solomon R. Guggenheim Museum in New York that was entitled *Sixty Years of Living Architecture, the Work of Frank Lloyd Wright*, which was first shown in Europe and then moved to New York, where it was housed in an actual Usonian concept house designed by Wright that was built especially for the exhibition on land on Fifth Avenue that

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<sup>11</sup> Storrer, William Allin. Op. Cit., pp. 364-365. This house, located at 474 N. Fillmore Street in Lancaster, is still occupied by Mrs. Kinney and is in excellent condition today.



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subsequently became the site of Wright's Guggenheim Museum. In the year that the Arnolds first approached him with their own project, Wright and his office were heavily involved in the design and construction of the Beth Sholom Synagogue in Elkins Park, Pennsylvania and they were also involved in the design and construction of at least eight other residential commissions including the I. N. Hagan House (Kentuck Knob) in Pennsylvania, the Harold Price Sr. House in Paradise Valley, Arizona, and two others in Wisconsin: the Dr. Maurice and Margaret Greenberg House in Dousman; and the Karen Johnson Boyd House in Racine, the latter client being the daughter of Herbert F. Johnson, the president and owner of the Johnson Wax Co. in Racine and one of Wright's most important clients.

As was true of most of Wright's residential commissions, he first heard from the Arnolds in a letter, which was sent to Taliesin West on January 30, 1954 and resulted in the following response, dated February 13, 1954.

Dear Mr. Arnold:

We have your letter of January 30th with the data concerning your house. It will have Mr. Wright's careful attention when he proceeds with the plans for your house.

Sincerely, Eugene Masselink, Secretary to Frank Lloyd Wright<sup>12</sup>

This was followed two months later, on April 15, 1954, by an even shorter letter from Wright himself.

Dear Mr. Arnold:

Thank you for your check. We return to Wisconsin the first of May. Telephone us at Spring Green 9248 to make an appointment.

Frank Lloyd Wright<sup>13</sup>

The result was the first of two plans that Wright would submit to the Arnolds. This first plan was based on the same 60-120 degree equilateral parallelogram module having 4-foot-long sides that would be used on the plan that was subsequently accepted, but the first plan had wings radiating out from a central core at a 60-degree angle and this was rejected.<sup>14</sup> Wright responded with a revised plan that

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<sup>12</sup> Arnold Family Archives.

<sup>13</sup> Ibid.

<sup>14</sup> Arnold Family Archives. The family still retains this first plan as well as the later accepted plans and other drawings.

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had the two wings radiating out from the core at a 120-degree angle instead and this plan the Arnolds accepted late in 1954.

Construction on the Arnold's house began in the summer of 1955 under the supervision of John H. Howe from Wright's office, and by the fall of that year the work had advanced to the point where the local newspaper sent out a photographer to inspect the work. Not surprisingly, attention focused on the radiant heating system being installed.

An entirely new concept in heating is being installed in a home being built in Columbus for E. Clarke Arnold. A radiant floor type heating system, the only one in Columbus, is being supplied and assembled by the Kelsh Plumbing and Heating Company, Columbus. According to the engineer, hot water is forced through a 2-inch pipe, shown in the photo, which is laid over 3 inches of insulation type concrete. Gravel is spread level with the pipe over which the permanent house floor is laid. The system installed in the Frank Lloyd Wright styled home, is a 2-zone unit.<sup>15</sup>

By June of the following year, dated Arnold family photographs show that the family was already in residence even though most of the landscaping still remained to be completed.<sup>16</sup> This was later confirmed by another mention in the local paper several months later, which noted: "The Clarke Arnold home is about finished, in fact they are now living in this Frank Lloyd Wright house."<sup>17</sup>

The Arnolds, who by 1956 also had three young daughters, took an immediate liking to their new home and when twin boys arrived soon thereafter, decided late in 1958 to build a second bedroom wing in order to accommodate everyone. Turning once again to Wright with a request for an addition that would contain two more bedrooms, a reconfigured second bathroom, and a screened terrace-porch, the Arnolds received the following response from his office dated January 27, 1959.

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William Allin Storrer has noted that the Arnold's first plan was subsequently submitted by Wright to William L. Thaxton later in the same year, who built a slightly enlarged version in Dallas, Texas in 1954. Storrer, William Allin.. Op. Cit., pp. 402 and 412.

<sup>15</sup> *Columbus Journal-Republican*. October 27, 1955, p. 15 (photo). This system is still working perfectly today.

<sup>16</sup> Arnold Family Archives.

<sup>17</sup> *Columbus Journal-Republican*. September 13, 1956, p. 1.

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Dear Mr. Arnold:

We are sorry we were not able to write you sooner but due to Mr. Wright's having been in New York were unable to ask him about your request for a small addition.

Mr. Wright has approved such an addition and asked us to prepare drawings for it and will send a preliminary plan for your approval before proceeding with the detailed work.

Sincerely,

John H. Howe, Office of Frank Lloyd Wright<sup>18</sup>

The resulting wing was designed largely by Howe, but construction had not yet begun when Wright died on April 9, 1959. Construction then proceeded throughout the summer of 1959 and the finished wing was in use by the end of the year.

The completed house was the center of the Arnold family's life throughout the remainder of Clarke and Julia Arnold's long life. All five of their children grew up here and their grandchildren were also regular visitors. E. Clarke Arnold continued to practice law in Columbus until the end of his life in 2004, at the age of 87, and he was also active in numerous civic roles in Columbus, was the Columbus School System's attorney for 50 years, served on the Columbus Water & Light Commission for 50 years, and was a past president of the UW Law School's Alumni Association.<sup>19</sup> Julia Arnold survived her husband of 58 years by a year, dying in August of 2005 at the age of 86. Besides raising five children, Julia Arnold worked as an education counselor for the UW Extension, helped establish a school in Columbus for the children of migrant workers, and served on the Columbus Library Board.<sup>20</sup> Both Clarke and Julia Arnold were actively involved in service to their community and in work for social justice and they also enjoyed travel as well, having visited at least 30 countries and every continent during their life together. The rich lives that they crafted for themselves also found expression in the notable house that they commissioned from Frank Lloyd Wright, which is now owned by their daughter, Mary, and her husband, Henry St. Maurice, a professor of education at UW-Stevens Point.

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<sup>18</sup> Arnold Family Archives.

<sup>19</sup> *Columbus Journal*, November 20, 2004, p. 1 and November 27, 2004, p. 2 (Obituary of E. Clarke Arnold).

<sup>20</sup> *Ibid*, August 21, 2005 (Obituary of Julia Bleecker Arnold).

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**Architectural Significance**

The architectural significance of the E. Clarke & Julia Arnold House lies primarily in its being one of the later Usonian concept houses designed by Frank Lloyd Wright (1867-1959), who is generally considered to be the most important architect that the United States has yet produced. Wright's Usonian designs are among the most significant products of his later career and represented his ongoing efforts to create beautiful houses that could also be built for "moderate cost." Beginning with the prototype Malcom E. Willey House (NRHP) in Minneapolis, Minnesota (1933-1934) and achieving mature form two years later with the first Herbert Jacobs House in Madison, WI (NRHP-7-24-74), the earliest examples of this concept were based on 90-degree plans using grids of square modules. Later examples sometimes used more complex modules that allowed Wright to develop angled and even circular plans, but the core elements of these later designs were always true to the basic Usonian concept. The Arnold House, begun in Columbus in 1955 and completed in 1956, is a fine example of one of Wright's later interpretations of the Usonian concept, this one being based on the use of a 60-120 degree equilateral parallelogram module having 4-foot-long sides. The resulting house, with a second bedroom wing designed by Taliesin Fellow John H. Howe and approved by Wright in 1959, shortly before his death, has remained in the hands of the Arnold family since it was first built and it is still in excellent, highly intact condition today.

Because Frank Lloyd Wright's influence on Twentieth century architecture has been so profound, most of the buildings that he designed and saw to completion during his lifetime are considered to be of exceptional architectural importance and many of those that still retain integrity are believed to be eligible for listing in the National Register of Historic Places as the "work of a master" as described in *National Register Bulletin 16*.<sup>21</sup> It needs to be noted, however, that not every building designed by Wright is automatically eligible for NRHP listing just because it was designed by him. As *National Register Bulletin 15* makes clear: "A property is not eligible [for listing in the NRHP] as the work of a master, however, simply because it was designed by a prominent architect. For example, not every building designed by Frank Lloyd Wright is eligible under this portion of Criterion C, although it might meet other portions of the Criterion, for instance as a representative of the Prairie style."<sup>22</sup>

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<sup>21</sup> *National Register Bulletin 16: Guidelines for Completing National Register of Historic Places Forms*. National Park Service: Washington, DC, 1991, p. 51.

<sup>22</sup> *National Register Bulletin 15: How to Apply National Register Criteria for Evaluation*. National Park Service: Washington, DC, 1991, p. 20.

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The Arnold house is a fine representative example of Wright's later Usonian houses that were based on the use of 60-120 degree equilateral parallelogram modules. Wright's own definition of the things that typified a Usonian house were published in his autobiography in 1943 as part of a generalized description that was centered on the first Herbert Jacobs House but which was applicable to all the Usonian concept houses that were to follow.

What must we consider essential now? We have a corner lot—say an acre or two—with a south and west exposure? We will have a good garden. The house is planned to wrap around two sides of this garden.

1. We must have as big a living room with as much vista and garden coming in as we can afford, with a fireplace in it, and open bookshelves, a dining table in the alcove, benches, and living-room tables built in; a quiet rug on the floor.
2. Convenient cooking and dining space adjacent to if not a part of the living room. This space may be set away from the outside walls within the living area to make work easy. This is a new thought concerning a kitchen—to take it away from outside walls and let it turn up into overhead space within the chimney, thus connection to dining space is made immediate without unpleasant features and no outside wall space is lost to the principal rooms. A natural current of air is thus set up toward the kitchen as toward a chimney, no cooking odors escaping back into the house. There are steps leading down from this space to a small cellar below for heater, fuel, and laundry, although no basement at all is necessary if the plan should be so made. The bathroom is usually next so that plumbing features of heating kitchen and bath may be economically combined.
3. In this case (two bedrooms and a workshop that may become a future bedroom) the single bathroom for the sake of privacy is not immediately connected to any single bedroom. Bathrooms opening directly into a bedroom occupied by more than one person or two bedrooms opening into a single bathroom have been badly overdone. We will have as much garden and space in all these space appropriations as our money allows after we have simplified construction by way of the technique we have tried out.<sup>23</sup>

A more detailed description of the houses that were actually built utilizing the Usonian concept is found in William Allin Storrer's *The Frank Lloyd Wright Companion*.

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<sup>23</sup> Wright, Frank Lloyd. *Frank Lloyd Wright An Autobiography*. New York: Duell, Sloan and Pearce, 1943, p. 492. This was first published in the special January 1938 issue of *The Architectural Forum* that was devoted to Wright, pp. 78-83.

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The Usonian concept was spatial, "the space within to be lived in," not structural. Spatially, the masonry core was important. This "workspace"—kitchen, laundry, utilities, and the like—places the housewife at the heart of domestic activities. Dining space was immediately adjacent for convenience. Active space, the living room, extends the plan in one direction, quiet space, the bedrooms, in another. Typically, this meant a 90-degree, or L, plan' laid out on a grid of squares, a significant simplification of the Prairie [style] cruciform. Future Usonian development would take this to 120-degree, 180-degree (in-line plan), and other angles, and through more complicated modules, such as hexagons, equilateral triangles and parallelograms, and circular segments.

The principal space is the living room, a room shared by all the family; it may constitute half the area on the floor plan. Usually one side is fully glazed, floor to ceiling, a "window wall" (elsewhere called a windowwall) which, in the most dramatic instances, is not load supporting, for the roof was cantilevered. A "gallery," the term preferred by Wright to "hallway," leads to the bedrooms; built in storage spaces often line one side of this "tunnel," usually lit with clerestory windows. A carport sheltered the auto, but Wright did not waste a client's funds on walls around it, so avoided garages.

A Usonian house's structural characteristics, from 1935 on, include a concrete slab floor providing gravity heating, the masonry core, and masonry piers terminating the wings. The masonry, often with steel, was called on to support the roof and various cantilevers. In the earliest Usonians, space between the piers was filled with either windowwall or dry-wall construction. As Wright used the term, "dry wall" was not contemporary plasterboard, but meant a sandwich type of assembly, a laminate of three layers of wood boards screwed together, producing a modified board and batten effect the reverse of Prairie [style] board and batten. Eliminating conventional two-by-four studs, the center, insulating layer was often plywood. This inexpensive walling was an economic necessity during the Great Depression; it is not inherent to Usonian design. Wright would specify "all masonry" construction when his clients could afford it, and masonry became the standard after World War II.<sup>24</sup>

As the description section of this nomination and the accompanying photographs both show, almost all of the elements that typify the Usonian house as described by both Wright and Storrer are to be found in the Arnold house. The house sits on about an acre of land and is sited so that its two original wings wrap around a terrace and garden and have south and west exposures. The exterior walls of the house

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<sup>24</sup> Storrer, William Allin. Op. Cit., p. 241.

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are comprised of just two materials, limestone and glass, the glass being set into wood frames, and a concrete slab foundation with heating pipes embedded in it underlies all three wings and the masonry core. The 120-degree plan of the Arnold house and its use of 60-120 degree equilateral parallelogram modules both mark it as a later version of the Usonian concept as does its "all masonry" wall construction, but the arrangement of the living spaces within closely follows the original Usonian concept described by both Wright and Storrer. The centrally positioned masonry core of the Arnold house contains its kitchen, the fireplace mass and utility space, and it is taller than both the two bedroom wings and the living room wing that radiate out from it. Anchoring the ends of both of the house's two original wings are masonry elements that are equivalents of the stone piers mentioned by Storrer; these elements in this case enclosing a bathroom at the end of the original bedroom wing, and a coat room and separate, detached tool room at the end of the living room wing, with the space between the last two elements being occupied by a carport that shelters the auto. The interior of the house features a living room that is almost exactly like the one Wright described in his Autobiography; a massive stone fireplace is located at one end, built-in bench seating having open bookshelves placed on the wall surface above it spans the length of the wall surface next to the fireplace, and the bench seating faces a continuous window wall opposite that opens onto the view beyond. In addition, both bedroom wings feature a gallery that lead to the bedrooms, is lit with a band of clerestory windows, and is lined with built-in storage spaces.

All of these features combine to make the Arnold house a good representative example of Frank Lloyd Wright's Usonian concept. What sets the Arnold house apart from the many other houses that Wright designed that also share some or all of the elements described above is the high quality of its construction, its highly intact state of preservation, its excellently maintained condition, and its continuous history of single family ownership. Consequently, it is believed that the E. Clarke and Julia Arnold House is eligible for listing in the National Register of Historic Places at the local level of significance as a fine representative example of the houses that Frank Lloyd Wright designed in the last stage of his career utilizing his Usonian concept and because it is also the only house of his design in Columbus and in Columbia County. Frank Lloyd Wright is widely considered to be the greatest architect that the United States has yet produced (he is certainly the most famous) and his Usonian concept houses constitute one of the largest groups of buildings that he designed and they are, despite being relatively modest in scale, also among his finest, most important, and most characteristic works.

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**Criteria Consideration G**

While the two original wings of the E. Clarke and Julia Arnold house were designed by Frank Lloyd Wright in 1954 and completed in 1956 and are thus 50-years-old, the house's second bedroom wing was constructed in 1959 and is thus less than 50-years-old and may fall within the scope of Criteria Consideration G. It is believed, however, that the Arnold House does not need to meet **Criteria Consideration G: Properties that Have Achieved Significance Within the last Fifty Years**, because it appears to meet the criteria for examples of properties that **DO NOT** need to meet the Criteria. Examples of such properties, as stated in National Register Bulletin 15, are as follows:

A resource whose construction began over fifty years ago, but the completion overlaps the fifty year period by a few years or less.

A resource that is significant for its plan or design, which is over fifty years old, but the actual completion of the project overlaps the fifty year period by a few years.<sup>25</sup>

It is believed that the design and construction of the Arnold House and its second bedroom wing should be treated as a continuous whole. Wright's authorship of the original design in 1954 is documented and his approval of the Arnolds' plan to add a second bedroom wing to house their expanding family in 1959 and the giving of the assignment of designing this wing to his trusted subordinate, John H. Howe, is also documented by dated correspondence from his office. Furthermore, Wright himself is on record regarding the particular suitability of such additions to his Usonian concept of design. As he stated in his book, *The Natural House*:

A Usonian house if built for a young couple, can, without deformity, be expanded later, for the needs of a growing family. As you see from the plans, Usonian houses are shaped like polliwogs—a house with a shorter or longer tail. The body of the polliwog is the living room and the adjoining kitchen—or work space—and the whole Usonian concentration of conveniences. From there it starts out, with a tail: in the proper direction, say, one bedroom, two bedrooms, three, four, five, six bedrooms long; provision between each two rooms for a convenient bathroom. We sometimes separate this tail from the living room wing with a loggia—for quiet, etc.; especially grace.

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<sup>25</sup> National Register Bulletin 15. *How to Apply the National Register Criteria for Evaluation*. U.S. Department of the Interior, National Park Service. U.S. Government Printing Office, 1991, p. 41.



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The site of the polliwog's tail depends on the number of children and the size of the family budget. If the tail gets too long, it may curve like a centipede. Or you might break it, make it angular. The wing can go on for as many children as you can afford to put in it. A good Usonian house seems to be no less but more adapted to be an ideal breeding stable than the box.<sup>26</sup>

Thus Wright himself sanctioned the construction of additions to his Usonian houses, although one can safely assume that he wanted such additions to be designed either by himself or his office and in the spirit of the original, as was the case here. Consequently, the Arnold's second wing, which was completed just three years after the original house, represents what Wright believed was the natural evolutionary pattern of the Usonian concept house.

It has also been argued in this nomination that the Arnold house is significant architecturally because it is a fine representative example of one of the several variant modular plans that Wright used when designing his later Usonian concept houses, the module in this case being based on a 60-120 degree equilateral parallelogram having 4-foot-long sides. Since the second bedroom wing of the Arnold house also utilizes the same modular system as the original house and the same materials and detailing, and since this second wing was approved by Wright and constructed just three years after the completion of the original house, which is itself 50-years-old, it is believed that the second wing meets the test imposed above in Bulletin 15 of being part of "a resource that is significant for its plan or design, which is over fifty years old, but the actual completion of the project overlaps the fifty year period by a few years."

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<sup>26</sup> Wright, Frank Lloyd. *The Natural House*. New York: Horizon Press, Inc., 1954, pp. 167-168.

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Columbus, Columbia County, WI

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**Boundary Description**

Lots 6, 7, 8, 11, 12, 13: Block 1, Loyon Plat. City of Columbus.

**Boundary Justification**

The boundaries enclose all the land that has historically been associated with the Arnold House.

**United States Department of the Interior**  
**National Park Service**

**National Register of Historic Places**  
**Continuation Sheet**

Arnold, E. Clarke and Julia, House  
Columbus, Columbia County, WI

Section photos Page 1

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Items a-d are the same for photos 1 - 14.

Photo 1

- a) E. Clarke & Julia Arnold House
- b) Columbus, Columbia County, WI
- c) Timothy F. Heggland, January 25, 2006
- d) Wisconsin Historical Society
- e) Main Facade, View looking WNW
- f) Photo 1 of 14

Photo 2

- e) Carport and Entrance, View looking W
- f) Photo 2 of 14

Photo 3

- e) Garden Elevation, View looking NW
- f) Photo 3 of 14

Photo 4

- e) Garden Elevation, View looking NE
- f) Photo 4 of 14

Photo 5

- e) Screen Porch and Juncture of Bedroom Wings  
View looking SE
- f) Photo 5 of 14

Photo 6

- e) Main Facade, View looking S
- f) Photo 6 of 14

Photo 7

- e) Main Facade of 1959 Wing, View looking W
- f) Photo 7 of 14

Photo 8

- e) Living Room Interior View looking NW
- f) Photo 8 of 14

Photo 9

- e) Living Room Interior, View facing SE
- f) Photo 9 of 14

Photo 10

- e) Living Room Interior, View looking N
- f) Photo 10 of 14

Photo 11

- e) Dining Area, View looking SE
- f) Photo 11 of 14

Photo 12

- e) Dining Area and Kitchen, View looking E
- f) Photo 12 of 14

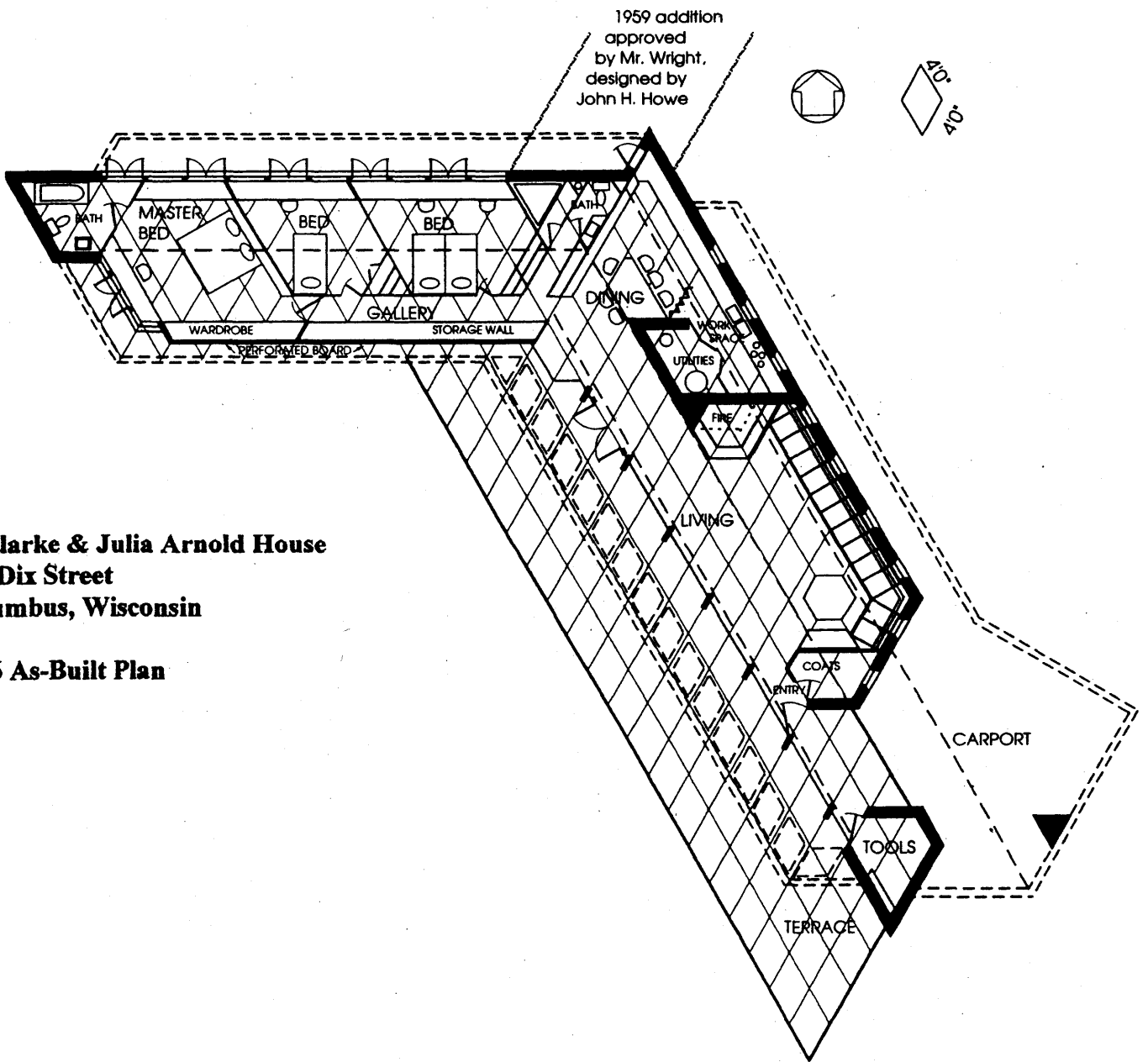
Photo 13

- e) Original Bedroom Wing Gallery, View looking W
- f) Photo 13 of 14

Photo 14

- e) Master Bedroom, View looking E
- f) Photo 14 of 14

Arnold, E. Clarke and Julia, House  
Columbus, Columbia County, WI



**E. Clarke & Julia Arnold House**  
**954 Dix Street**  
**Columbus, Wisconsin**

**1956 As-Built Plan**