1. NAME OF PROPERTY

Historic Name: Samara (John E. and Catherine E. Christian House)

Other Name/Site Number:

Designated a National Historic Landmark by the Secretary of the Interior, February 27, 2015.

2. LOCATION

Street & Number: 1301 Woodland Avenue Not for publication:

City/Town: West Lafayette Vicinity:

State: Indiana County: Tippecanoe Code: 157 Zip Code: 47906

3. CLASSIFICATION

Ownership of Property	Category of Property
Private: X	Building(s): X
Public-Local:	District:
Public-State:	Site:
Public-Federal:	Structure:
	Object:

Number of Resources within Property

Contributing		Noncontributing	
buildings	1	buildings	0
sites	1	sites	0
structures	0	structures	0
objects	0	objects	0
Total	2	Total	0

Number of Contributing Resources Previously Listed in the National Register: 1

Name of Related Multiple Property Listing: N/A

4. STATE/FEDERAL AGENCY CERTIFICATION

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this ____ nomination ____ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ____ meets ____ does not meet the National Register Criteria.

Signature of Certifying Official Date

State or Federal Agency and Bureau

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

Signature of Commenting or Other Official Date

State or Federal Agency and Bureau

5. NATIONAL PARK SERVICE CERTIFICATION

I hereby certify that this property is:

___ Entered in the National Register
___ Determined eligible for the National Register
___ Determined not eligible for the National Register
___ Removed from the National Register
___ Other (explain): _____

Signature of Keeper Date of Action

6. FUNCTION OR USE

Historic:	Domestic	Sub:	Single Dwelling
Current:	Domestic Recreation and Culture	Sub:	Single Dwelling Museum

7. DESCRIPTION

ARCHITECTURAL CLASSIFICATION: Modern Movement/Wrightian

MATERIALS:

Foundation:	Concrete
Walls:	Brick, Wood, Glass
Roof:	Stone (marble gravel)
Other:	Metal (copper exterior finish)

Describe Present and Historic Physical Appearance.

Introduction
The John E. and Catherine E. Christian house, commonly known as "Samara," is located in West Lafayette, Tippecanoe County, Indiana.[1] It has retained the entirety of its historic Frank Lloyd Wright designed features present during its period of significance, 1955-1956, and meets Criteria 4 (Architecture) of the National Historic Landmark Theme "Expressing Cultural Values; Architecture, Landscape Architecture, and Urban Design." Named for the botanical term for the winged seeds of the pine tree species that populate the setting, Samara has benefitted from the continued completion of the house by its clients, per an agreement between them and Wright. All items remain from the historic period and subsequent additions have enhanced and completed the original design intent for the house. Decorative architectural features and interior furnishings that had not been realized earlier due to budgetary restrictions were fabricated to Wright's specifications, overseen by the couple and later, following the death of Catherine Christian in 1986, by John Christian. The family also employed the talents of Wright's apprentices and his firm's successors following the architect's death in 1959, especially during an update to the furnishings in the main living and dining spaces in 1974.

Samara: A Chronology
Designed near the end of his life, Frank Lloyd Wright's house for the Christians is representative of the architect's philosophical and symbolic ideals. The home, commonly known as "Samara," is a Usonian type house, constructed on a modest budget and with the caveat that the clients would see the house to full completion during their lifetimes. As one of ten clients to still occupy their Wright designed home, Dr. John E. Christian (b. 1917) has held true to the architect's vision and has maintained a consistent relationship with the

[1] See John E. Christian, "John E. and Catherine E. Christian House," National Register of Historic Places Registration Form. (Washington, DC: U.S. Department of the Interior, National Park Service, 1991).

architect's firm, and later the Frank Lloyd Wright Foundation, to see Samara become a fully realized Usonian design.[2]

The Christians spent more than two years, from 1948 to mid-1950, researching the work of Frank Lloyd Wright through publications that included books by and about the architect and articles in popular and trade magazines. Visits to other Wright-designed residences during that period strengthened their desire to have the architect design their house. The couple eventually worked closely with him on all details following his agreement to accept the commission in 1951. Early correspondence between the Christians and Wright discussed the site conditions, including the tree species found on the lot, and the needs and wishes of the young family that also included their daughter, Linda (b. 1952). Catherine Christian (1918-1986) developed the program for the project, a twenty-seven-page typewritten essay entitled "What We Need for How We Live," for Wright's reference while planning their house. In it, she provided the architect with a short biography and portrait of each family member, a narrative on how they hoped to use the house for living as well as entertaining, and a room-by-room detail of current and future estimates for furnishings, storage, and equipment needs. "We want a home and its surroundings to have a future," she wrote. "One that will grow with us."[3]

In August 1953, the project came into full production mode in Wright's studio, with the final set of twenty drawings ultimately approved by the Christians in January 1955. During that time, preliminary plans were developed, and changes made, to the house's orientation on the site, its material specifications, its interior room arrangement, and its landscaping scheme. Typical of Usonian designs, the scope of work included the fabrication of Wright's architectural vision as well as the interior furnishings and cabinetry, using locally sourced materials and labor whenever possible. Construction began in April 1955, using a local contractor, A. Frank Woods (1892-1967) supervised by Wright's apprentice, Edward Kipta (1927-1996), who relocated to West Lafayette and served as the clerk-of-works.[4]

The Christians impressed upon their architect that their finances were limited and they would need to complete elements of Samara over time, something Wright understood and planned for in his design. Woods and Kipta saw that the home was constructed so that decorative elements, such as the copper roof fascia and Philippine mahogany clerestory panels, could be completed after the family took possession of their home, which they did in September 1956.[5] The Christians continued their professional and social relationship with Wright, and

[2] The ten remaining homeowners, with location and dates for their houses, at time of this nomination submission, are: Gerte Shavin (Chattanooga, TN, 1950), Roland Reisley (Pleasantville, NY, 1951), Karen Johnson (Racine, WI, 1954), John Christian (West Lafayette, IN, 1954), Virginia Lovness (Stillwater, MN, 1955), Bette Pappas (St. Louis, MO, 1955), Betty Jane Iber (Stevens Point, WI, 1957), Mary Walton (Modesto, CA, 1957), Paul Olfelt (St. Louis Park, MN, 1958), and Socrates Zaferiou (Blauvelt, NY, 1961). Thanks to Jeffrey Levine, Frank Lloyd Wright Building Conservancy, Chicago, Illinois, for assistance in compiling this list.

[3] Catherine E. Christian, "What We Need for How We Live," 08 August 1953, 3. As part of the correspondence between the Christians and Frank Lloyd Wright, the original copy of this document, with attached photographs, is in the collection of the Christian project files in the Frank Lloyd Wright Foundation Archive, housed at the Avery Architectural and Fine Arts Library, Columbia University, New York, New York (henceforth "FLWF Archive"). A photocopy is included in the John E. Christian Samara Archive, West Lafayette Public Library, West Lafayette, Indiana (henceforth "Samara Archive").

[4] A. Frank Woods was raised in Krammer, Indiana, and began his construction business in 1947 following retirement from Purdue University where he supervised the university's outlying farms. With a series of small residential and farm building commissions to his name, he was nearly sixty years old when the Christians contracted with him to build Samara, Woods' seventh completed house (and only Wright design). His crew included a cabinetmaker and finish carpenter, a brick and stone mason, and a painter. Edward Kipta was part of Frank Lloyd Wright's Taliesin Fellowship from 1954 to 1956. Kipta, shown in many of the Christians' home movies taken during construction, also helped with details in the masonry, furniture designs, and landscaping as well as spoke to Purdue University students on Wright's behalf. Like Woods, Samara was the only Wright design he worked on. Biographical files for both men are located in the Samara Archive.

[5] The clerestories were completed in 1962.

received advice from him until his death in April 1959. From then to the present day, Samara has benefitted from a strong relationship with the Frank Lloyd Wright Foundation based in Scottsdale, Arizona.

Setting and Landscape

Samara is a one-story dwelling located on a gently sloping triangular lot on Woodland Avenue in the northwest sector of the city of West Lafayette, Indiana. The Woodland Heights addition to the City of West Lafayette was recorded in April of 1950 and is situated in the east half of the southwest quarter of Section 18, Township 23 North, Range 4 West, Tippecanoe County, Indiana. The largely residential tree-covered addition included eight lots of nearly one acre each in size. The lot purchased by the Christians for their new home was located at the extreme northwest of the subdivision, according to a contemporary survey.[6] Woodland Heights was platted immediately to the east of Northwestern Avenue, a highway running northwest-southeast, which today serves as the eastern boundary of the Purdue University Campus. Since Dr. Christian was on the faculty of the University, the location of the home was extremely convenient.

The Christians' lot, purchased from the Purdue University Research Foundation in 1948, was slightly larger than one acre and was planted with approximately three dozen trees, mostly evergreens, to supplement those on the site at the time of purchase. The original subdivision plan for Woodland Avenue called for its extension to Northwestern Avenue at the south corner of the lot though it was subsequently altered to create a cul-de-sac at the property's eastern corner. This change was advantageous to the Christians for it added to their property part of the land dedicated for the Woodland Avenue extension on the eastern boundary, as well as maintained the privacy of their home from through-traffic. The changes also allowed the unencumbered view onto the ravine to continue from the living room and terrace.

Wright designed Samara with care to maintain the natural setting of the home and directed his clients to follow a planting plan that included a wide variety of tree and plant species. A 1954 scaled planting plan for Samara by Wright was further developed in the house's later construction phase and also showed the location of the property's proposed Woodland Avenue entrance gate and planter, which would be constructed later, as well as a graveled exit drive at the northwest boundary of the lot, with notations to "intensify plantings to obscure [the latter]." While there is no plant schedule that corresponds to this planting plan, Wright dictates types and species of trees and shrubs on the drawing and offers general directives in a separate text block saying, "Near the building use low species of evergreens (horizontal junipers, Pfitzer junipers, Mugo pines). On north boundary of property use high species of evergreen (American arborvitae, white pine, Scotch pine, Norway spruce, blue spruce, Chinese arborvitae). Use above high growing species also on southwest blocks of property where indicated on drawing. Plant these four or five feet on center, in groups of three, four, and five."[7]

The second planting plan most probably dates to late 1956, following an August 1956 written request from the Christians. In it, Dr. Christian mentioned "the landscaping plans are the most urgent making fall plantings possible. The major trees on our property were located in the information and photographs sent in the original material supplied...A double row of evergreens (red and Scotch pine), five to six feet high, have been placed along the highway on the west as a screen."[8] Christian then provided a list of those trees available for landscaping purposes, the same list provided to the architect two years earlier in a letter dated August 20, 1954.[9]

[6] The survey map (FLWF Archive #5405-018), dated 02 June 1950 with notes from Frank Lloyd Wright, is part of the Christian project files in the FLWF Archive. A copy of the drawing is also part of the drawing collection in the Samara Archive.

[7] The planting plan is part of the drawing collection in the Samara Archive.

[8] John E. Christian to Frank Lloyd Wright, 06 August 1956, FLWF Archive, with a copy in the correspondence files of the Samara Archive.

[9] John E. Christian to Frank Lloyd Wright, 20 August 1954, FLWF Archive, with a copy in the correspondence files of the Samara Archive. The list of trees in the 1956 letter (fn. above) as well as this one includes: 50 horizontal junipers, 50 Pfitzer junipers,

There are five distinct planting zones in Wright's plan, creating a cohesive design to complement his architecture. Each is differentiated by its function or relationship to the house: the entrance driveway, the courtyard garden, the grass-covered lanai, the enclosed terrace, and the ravine. The straight, one-way entrance driveway forms a connection between the main entrance to the property (at the proposed planter and gate) and the courtyard garden. At its northern edge, a row of evergreens shields Samara from its nearest neighbor and clearly defines the property line.

The courtyard garden, located at the grade of the house, is sheltered on its south and western boundaries by a row of evergreens, and meets the northern boundary trees to form a triangular area filled with a variety of horizontal tree species. Bisected by the exit drive to the west, the courtyard garden is the first major planting area viewed by visitors, providing color and visual interest at the carport and main entry to the house. Its position and the softness of its foliage also created juxtaposition with the angular components of Samara.

A grass-covered lanai located on the east side of the house gives Samara's residents and guests an expanded outdoor living area. Accessed via a short series of steps on the house's east wall or through exterior doors leading from the dining room, master bedroom, and guest room, the proposal for the lanai features a low fifty-four-inch high J-shaped brick wall that bordered the entrance driveway on the north, arcing as it bent eastward, and is the only curved element Wright designed for the house. In its elbow, Wright planned for a shallow triangular reflecting pool and at his suggestion, the Christians planted junipers and Mugo pines along the wall's edges.

Off the living room, an L-shaped terrace at the house's southern corner extends the interior living space into the outdoors. Wright proposed a low, forty-four-inch high brick wall to completely enclose the terrace's pigmented concrete floor and designed a five-bay cantilevered pergola along the living room's longest window wall, attaching it to the brick wall with decorative support poles. Since it was originally thought that Woodland Avenue would continue south of the terrace, it is probable that Wright intended its brick wall and an ivy covered pergola, to buffer the sound of passing traffic.

Though it was not shown on the planting plan, the ravine at the south end of the property had a more rambling, wooded feeling. The topography was especially prominent at its lowest point where the ravine provides dual opportunities for dramatic views, both from the elevated area where the house is located as well as the valley depression looking back up to the house. Besides the evergreens, deciduous tree species and shrubs were planted among some of the property's original trees. A gentle transition in grade from the courtyard garden to the ravine was apparent on the western boundary, while on the east, Wright proposed a walking path leading from the house's entrance, around its southern end, to exit onto Woodland Avenue.

Today, Samara overlooks a wooded ravine, which creates a peacefully private setting for the house. The boundary of the Christians' lot has not significantly changed since 1956, though traffic has increased on its western boundary, along Northwestern Avenue, which now serves as a major thoroughfare to nearby Purdue University.[10] The landscape has matured and gives Samara the appearance of being situated in a wooded glen.[11] The immediate neighborhood contains well-maintained residences, most of which date from the mid-twentieth century to the present. Samara's closest neighbors include two houses, one to the north and one to the

50 American arborvitae, 50 white pine, 60 Scotch pine, 80 red pine, 10 Norway spruce, 5 blue spruce, 2 Mugo pine, and 50 Chinese arborvitae.

[10] The lot was minimally reduced when the State of Indiana sought to widen Northwestern Avenue, then minimally increased in 1960 when the City of West Lafayette vacated the land set aside for an extension of Woodland Avenue. In the end, the two alterations left the site essentially as it had been when it was purchased, at an approximate acre in size.

[11] See Historic Landmarks Foundation of Indiana, Tippecanoe County Interim Report, Indianapolis, Indiana, Historic Sites and Structures Inventory. Indianapolis: Historic Landmarks Foundation of Indiana (May 1990), 36-52.

immediate northwest, the former of which is the nearest and screened from Samara by a hedgerow and pine barriers.

In general, development of the landscape continued from late 1956 with the Christians closely following the planting plan presented to them by Wright around that time, and spending most of the first five years in their home conscientiously accomplishing Wright's vision. Later additions and replacements have occurred as needed. In 2011, the John E. Christian Family Memorial Trust announced the opening of its property as an arboretum, the result of contributions from North Central Health Services, a local foundation.[12] The Frank Lloyd Wright landscape plan originally presented to the Christians informs the arboretum which features over 140 plants and trees labeled with their scientific and common names, including a majority that are original to the period of significance. Continued care and landscape management is provided by a local landscape company.

Physical attributes were also attended to on the property and included the 1958 completion of a red Attica brick wall surrounding the grass-covered lanai, as well as the painted iron entrance gate and its accompanying forty-eight-inch tall red Attica brick polygonal planter in 1959, the year of Wright's death. The planter is filled with overhanging junipers and houses an integral Philippine mahogany mailbox covered in patinated copper. Attached to it in 1989 was a tapering painted iron "light needle," dotted with a spiraling line of miniature incandescent globe light fixtures. In 1960, the Christians paved the gravel driveway leading from Woodland Avenue up to the house in red Attica brick, further unifying landscape to architecture, to continue to the courtyard garden and entrance to the house, both of which were enhanced by the addition of Asian garden statuary and planters of the type used by Wright at his own homes in Wisconsin and Arizona.[13]

Construction Materials, Building Systems, and Exterior Appearance

Usonian houses, by definition, used a limited palette of materials making them a recognizable collection within Frank Lloyd Wright's oeuvre.[14] Predominantly constructed of solid walls on two sides, Usonian houses featured large expanses of window glass on the remaining walls to focus attention toward nature, providing Wright's clients with an ever-changing vista. Such is the case with the John E. and Catherine E. Christian house. Structurally, Samara is a masonry dwelling with steel supports for roof sections and some glazed wall areas. Samara's exterior walls are constructed of horizontally raked red Attica brick (procured from the manufacturer in nearby Attica, Indiana), a later development in the style. Where used on the exterior, it is carried over onto interior wall surfaces to not only continue the palette of materials inside, but to subtly indicate those walls as structural.[15]

Samara is emblematic of the typical Usonian in that its rectilinear asymmetrical plan did not include an attic, basement, or enclosed garage, and featured radiantly heated (also referred to as gravitational heat) concrete slab floors, flat roof lines, deep eaves, no gutters or downspouts, and one-quarter-inch thick polished plate glass windows meeting in mitred "invisible" corner joints. Wright used these special materials and decorative details to individualize his Usonian designs and Samara exceeds many in that regard. Wright specified marine-grade

[12] Though funded by North Central Health Services, the grant was administered by the Tippecanoe Arts Federation.

[13] The Christians also incorporated a cast bronze dragon sculpture into the courtyard garden; it did not, however, "breathe fire" as a similar dragon at Wright's Taliesin West estate was retrofitted to do with the assistance of a propane gas valve. The couple imitated Wright in another regard—his fondness for cast bronze bells produced by a former apprentice, Paolo Solari (1919-2013). A large example is installed under the eaves near Samara's entrance.

[14] For a survey of Usonian architecture, see John Sergeant, *Frank Lloyd Wright's Usonian Houses: The Case for Organic Architecture* (New York: Whitney Library of Design, 1976). For Wright's list of Usonian features, see Frank Lloyd Wright, *An Autobiography* (New York: Duell, Sloan and Pearce, 1943), 489-494.

[15] Attica, Indiana, is located approximately twenty miles southwest of West Lafayette. The proven performance of the red Attica brick on several buildings of the Purdue University campus was a major factor in its selection for constructing Samara, and the Christians' contractor, A. Frank Woods, raised near Attica, would have been familiar with this particular brick.

Philippine mahogany window and door trim (which complemented the interior use of the same wood for partition walls, furniture, and cabinetry) and an angular patinated copper fascia treatment for the roof edges, which was added later. Mechanical heating and cooling systems are well-concealed. Copper pipes embedded in the floor slab carry warm water that radiates into the house, and the system's heat exchanger and fans are located in the utility room of the workspace. Later, air conditioning equipment was added, concealed behind the carport.

The house is set upon a four inch plinth of pigmented concrete, dyed a "Cherokee Red" color favored by Wright.[16] The floor is scored with a four-foot by four-foot grid to mark the location of interior partition walls, door openings, and built-in furnishings. The scored concrete plinth extends beyond the exterior walls of the house to form terraces, walkways, and stairs that illustrates the blurring of the boundaries between inside and outside, as is common in Wright's Usonian period.

Samara's two-tiered flat roof system is separated by a low band of plate glass clerestory windows trimmed in Philippine mahogany that brings light into select rooms at the ceiling line and creates an illusion of one roofline floating above the other. The roof was treated with crushed white marble gravel on top of coal tar pitch, a system that allowed water to drain at corner openings. The centrally located fireplace chimney is treated in the same horizontally raked brick as the house below it. The roof's deep eaves follow the perimeter of the house (except at the southern corner) and were initially trimmed with a simple flat wood fascia as Wright's proposal for the Christians to finish it with patinated embossed twenty-ounce copper sheeting was too costly for the young couple to install.[17] The undersides of the eaves, as well as the attached carport, are constructed of gypsum board covered with Portland cement plaster and painted an off-white color.

The house is situated with the longest exterior walls facing northwest and southeast. One enters the property at Woodland Avenue, approaching its northeast wall via a long graveled drive leading uphill toward the house to a graveled courtyard that extends under the carport. The roof of an attached two-car carport on the house's northwestern wall is supported by an Attica red brick storage room for gardening tools on its westernmost side and extends over the courtyard to mark the location of the covered entry to the house, which is accessed by two long, low pigmented concrete steps. The house's main door, facing southeast and perpendicular to the façade exemplifies Wright's tendency to "hide" his entrances, preferring visitors proceed along the exterior before discovering the way in.[18] The façade features three full-length plate glass windows—another visual clue to the location of the entrance door—with a horizontal band of alternating casement and fixed plate glass windows to the left and three tall narrow fixed plate glass windows to the right.[19] The casements provide fresh air and light to the interiors of the bath and nursery while the fixed windows light the upper level of the living room. These windows, along with a continuation of the casements and fixed glass windows on the house's northwest wall

[16] Cherokee Red, a shade of dark maroon-like red, was favored by Wright for more than pigmented concrete floor slabs. The color was seen on trim, textiles, his personal automobiles, and even included in his 1955 "Taliesin Palette" line of interior paint colors for the Martin-Senour Company, Chicago. See Virginia Terry Boyd and Bruce Brooks Pfeiffer, *Frank Lloyd Wright and the House Beautiful* (Washington: International Arts and Artists, 2007), 149, 151.

[17] Copper as an exterior metal finish was used by Wright throughout his career on a variety of building types, such as the cladding, sun louvers, and pivoting fin shades of the Price Tower (Bartlesville, Oklahoma, 1956), and the friezes of the Susan Lawrence Dana house (Springfield, Illinois, 1902) and Florida Southern College campus buildings (1938-1954). See Terry L. Patterson, *Frank Lloyd Wright and the Meaning of Materials* (New York: Van Nostrand Reinhold, 1994), 167-168.

[18] Hidden entrances were a feature Wright used in his Prairie era houses and carried over into the Usonians. Rather than an attempt at trickery, he saw the placement of doors on unexpected side or rear elevations as an opportunity for visitors to take a circuitous path as a means of exploring the architecture and its landscape before stepping inside.

[19] Wright extolled the virtues of casement windows and saw the double-hung window style as "neither simple nor human." The casements, in his mind, continued the plasticity of the horizontal line and increased the sense of interior space. See Wright, *An Autobiography*, 143.

(also for the nursery) are the smallest of those specified by Wright for Samara and puncture an otherwise solid brick exterior. The central chimney, constructed of red Attica brick, is visible just beyond.

The northeast elevation is characterized by a wide central support wall and five step-backs that are primarily treated with horizontally raked red Attica brick. The first step-back at the northeast corner of the house features floor to ceiling plate glass doors, casement windows and plate glass windows and meets those on the northeast wall to form a mitred glass "invisible corner." Along the east corner, the remaining step-backs create outwardly angled corners and narrow east walls for the guest room, master bedroom, and dining room.

At the guest room, the wall is constructed of plate glass, to create a mitred plate glass "invisible corner" with a similar panel on the house's northwest wall. At the master bedroom, these walls are structural, treated with horizontally raked red Attica brick. The northwest wall of the dining room features a plate glass door that opens out onto the grass-covered lanai and a similar mitred plate glass "invisible corner" window as found in the guest room.

Samara's southeast wall is perhaps its most dramatic. Composed almost entirely of floor to ceiling plate glass windows and plate glass doors with clerestories above, two centrally located support walls of horizontally raked red Attica brick bisect the wall, placing to their left a series of plate glass doors and windows lighting the living room, and to their right plate glass windows and doors opening from the master bedroom and guest room out onto the grass-covered lanai. Between the support walls, a pair of plate glass doors flanked by plate glass windows opens from the dining room onto the lanai. At the forefront are the low horizontally raked red Attica brick walls of the terrace, to the left, and the lanai, to the right. The south wall of the dining room has two plate glass windows that meet with plate glass in the living room to form a mitred glass corner.

Atop the terrace wall, steel beams sheathed in Philippine mahogany form a decorative pergola running two-thirds the length of the outdoor enclosure, supported by "Cherokee Red" painted iron poles adorned with copper-clad wood cubes. The terrace wall extends around to the southeast, as do the alternating plate glass doors and windows of the living room, forming a mitred "invisible corner" where glass meets glass. To the left of these doors, at the south corner, is a horizontally raked red Attica brick support wall, and further back, the main entrance door of the house.

From the time of construction, the Christians drew upon the expertise of members of the Frank Lloyd Wright Foundation to realize the remaining exterior decorative design features of the house. The abstract patterned "perforated board" clerestory window coverings were completed in 1962 and were the first major addition to the home following Wright's death. Fabricated of Philippine mahogany and illustrating the stylized symmetrical "winged seed" motif that gave the house its name, the boards were installed on the exterior as well as the interior surface of the clerestory, sandwiching the plate glass between them. Like the glass, they were mitred at the corners to continue the motif around the perimeter of the house and their triangular pattern cast elongated shadows, or "light music" in Wrightian parlance, across the wall and floor surfaces of Samara's interior.

Dr. Christian commissioned Taliesin fellow Joe Fabris (b. 1918), an apprentice working under Frank Lloyd Wright at the time of Samara's construction, to develop designs based on Wright's original concepts and design motif for the house that included, among other items, exterior lighting fixtures.[20] The first of these designs, completed in 1985, was a series of twelve perforated patinated copper garden lanterns, based upon the samara motif of the clerestory's perforated boards. Scattered about the landscape, the lanterns illuminate key features of the gardens and sculpture surrounding the house.

[20] Fabris joined the Taliesin Fellowship in 1948 and remains a member of the community as well as serves as preservation consultant to current Wright homeowners.

Samara's patinated copper frieze, perhaps its most impressive exterior finish, was fabricated and installed in 1991. A three-dimensional motif based upon the stylized samara, the frieze is comprised of two interconnecting pieces, flatter rectangular panels embossed with geometric shapes in a dentilated fashion and triangular folded projections that extend from the frieze in a regimented manner to create a sawtooth effect that enlivens the edge of the roof, capturing the light. The frieze was fabricated by W.F. Norman in Nevada, Missouri, to Wright's specifications, and installation was supervised by Dr. Christian who also aided in the installation and patination process. Spot lighting was incorporated on the grounds in 2010 to highlight landscape features as well as the copper fascia and provides pathway lighting along the driveway. The only remaining exterior feature yet to be realized at Samara is a small reflecting pool on the grass-covered lanai.

Furnishings, Finishes, and Interior Appearance

One enters Samara in its southwest façade, its door slightly hidden from view, though marked by a covered walkway adjacent to its graveled courtyard. Inside, the entry informs the visitor of the palette of building materials used to construct the home's interior—floor to ceiling plate glass windows, pigmented concrete floors, and horizontally raked red Attica brickwork—in addition to Philippine mahogany, used on all cabinetry, doors, window trim, and the board-and-batten wall paneling used to construct interior partition walls. Three coat closet doors and four storage closet doors are located on the room's interior walls. Situated midway in the length of the plan, the carpeted entry also serves as a transition point between the public and private spheres of the house, separating social functions from domestic ones. Here, Wright brings nature indoors, evidenced by cube-shaped Philippine mahogany planters of various dimensions, fitted with copper liners which Wright specified for use in the entry and other areas of the house. The ceiling height at 6'8" was emblematic of Frank Lloyd Wright's practice of "compression and release" that psychologically guided visitors from smaller, more intimate spaces toward larger, more expansive ones.[21] Here, the architect takes full advantage of the development of an extraordinary feeling of spaciousness with manipulated ceiling heights, decks, and clerestory windows.

As one enters the living room from the entry, it is possible to partake in a view of the open plan living and dining areas, and across it to plate glass windows on the northeast and southeast walls that link the interior to the landscape beyond.[22] The living room is divided lengthwise by a series of low, room-length steps to create a narrow, carpeted upper sitting area and a larger carpeted sunken space level with the pigmented concrete exterior terrace that wraps along the eastern corner of the house. The upper sitting area, which increases in height from the entry's 6'8" ceiling height to one at 8'10", features a twenty-four-foot long built-in Philippine mahogany banquette seat that turns at a right angle to nestle within a corner formed by the house's southernmost red Attica brick support pier.

The banquette, which was designed with large hidden storage compartments and seats a maximum of fifteen, is made comfortable by loose upholstered seat and back cushions and a variety of throw pillows. The corner nook of the banquette, perhaps the most intimate space in the living room, terminates in a Philippine mahogany storage unit designed to hold phonograph and high fidelity equipment and the Christians' collection of vinyl record albums. The speakers for the sound system are concealed within a Philippine mahogany slat-screened chamber, projecting music out into the living and dining areas. The high-fidelity system is also connected to a series of flush-mounted ceiling speakers located in the other areas of the home where guests may find

[21] Wright claimed to be 5'8-1/2" tall and has said that "were I three inches taller…all my houses would have been quite different in proportion." He created more intimate spaces through adjusted ceiling heights, in entry, hallway, and bedroom areas, and in social or public spaces like living and dining rooms, raised the ceilings to create a sense of expanded space, subliminally drawing visitors into the "grander" interiors. See Wright, *An Autobiography*, 141, 145.

[22] The idea of an open plan is rooted in the early Prairie houses, where Wright's sense of "wall" was no longer a side of a "box," but allowed for an entire rethinking of a house's design, including fewer doors, horizontal bands of windows, lowered door and window heights, and lowered ceilings. Accused of being "dress reform" houses for their simplification, Wright's new ideas have parallels with fashion history—Wright's clients, like the modern woman liberated from binding corsets, could finally "breathe." See Wright, *An Autobiography*, 141-142.

themselves—the master bathroom and the grass-covered lanai with adjacent covered sitting area. Above the banquette are three Philippine mahogany wall shelves that extend the entire length of the upper sitting area's brick wall, and, similar to the banquette, turn at a right angle to create a corner shelving unit. The shelving, which displayed the Christians' collections of *objets d'arts* and books, is designed with integral upward and downward spot lighting placed on four-foot increments and also spans across three narrow, vertical slit windows on the room's southwest wall, disregarding their glass panes in a manner that reinforces the horizontality of Samara's Usonian architecture.

The sunken space of the living room was designed to accommodate fifty guests, with shallow room-long carpeted steps providing impromptu seating, and features a massive fireplace centered on its northernmost wall and a small expanse of low steps that rise to a carpeted dining area at its northeast corner. The lower room, whose height is physically extended by its recessing, has three ceiling heights—a perimeter deck with recessed incandescent lighting at 6'10", the upper sitting area ceiling at 8'10", and an overall ceiling of 9'10"—is enclosed on two sides by plate glass windows and four pairs of plate glass terrace doors. It perceptibly expands through an effect that floods the interior with natural light and creates an openness that illustrates Wright's philosophy of connecting the Usonian interior with its landscape. The room's sunken fireplace, the corner of which is cantilevered outward into the room, was fabricated of the same red Attica brick as used elsewhere and accessorized with a custom iron grate and wall-mounted crane.[23] When not ablaze, the opening can be lit with an internal fixture that washes the fireplace with a red-hued artificial light, a technique that simulates the warmth of a fire.

The functional success of the sunken space is made possible through the flexibility provided by an abundance of moveable furnishings. Groupings of Philippine mahogany occasional tables—a matrix coffee table composed of six triangular tables, two large nesting hexagonal coffee tables, and three square stacking tables—and a dozen Philippine mahogany stackable cube-shaped hassocks are the primary custom pieces, and the hassocks are outfitted with recessed removable cushions made of similar fabric as the banquette. A series of eight collapsible Philippine mahogany television tray stands are available for entertaining, their piano hinges mimicking general cabinetry hinge details found throughout the house and winged seed perforations on each side of the piano hinged bases interpreting the samara motif. Initially, the furnishings included a sofa and two club chairs previously owned by the Christians that were reconditioned and reupholstered to integrate with the interior and specified fabrics in the living area, as well as items from Frank Lloyd Wright's 1955 "Taliesin Line" of mass-produced furnishings for the Heritage-Henredon Furniture Company.[24]

Stepping up two steps to the dining area, past polished plate glass windows, a rectangular nook anchored to the house with a brick wall at its eastern end, features a mitred glass corner window and two pairs of plate glass doors that lead onto the grass-covered lanai at its northern corner. With a promise to fabricate the original furnishings for the room in the future, the Christians initially furnished the room with a dining table and ten chairs from Wright's mass-produced Heritage-Henredon line.[25] Serving dishes and *objects d'arts* were displayed on a built-in hutch in the room's south wall. When seated at the table, guests could enjoy a view into the living room, the fireplace, terrace, and lanai. Recessed dimmable incandescent lighting is strategically placed to highlight the table setting and wall shelving, and the 6'-8" ceiling height mirrored the upper level of

[23] The cantilever was created by using structural steel angles that were tied back to the supporting masonry mass of the chimney core.

[24] For more on the Heritage-Henredon line, see Boyd and Pfeiffer, *House Beautiful*, 135-139, and David A. Hanks, *The Decorative Designs of Frank Lloyd Wright* (New York: E.P. Dutton, 1979), 186-195. The Samara Archive holds original upholstered and wood pieces used in Samara, including the full suite of dining table and chairs originally used in the home, as well as examples of Heritage-Henredon advertising, and copies of publications, such as *House Beautiful* and *House and Home*, in which the line is advertised.

[25] The chairs were later reupholstered during the update to the living and dining area color schemes in 1974.

the entry. While essentially constructed with only two sides, and scaled for a seated experience, the dining area as a part of the living area exemplifies Wright's Usonian open plan while also meeting Catherine Christian's request for a more formal, separate dining space.[26]

Between the dining area and the entry, and located behind the fireplace's masonry wall, is Samara's workspace, an environment Wright divided into two functional zones of near equal size, partitioned by board-and-batten Philippine mahogany paneled partition walls. Separated from the dining area by a full-height Philippine mahogany accordion folding screen with piano hinges is the cooking zone of the efficient workspace that features an abundance of wall cabinets and below-counter storage with a ceiling height of 8'10."[27] The workspace's clerestory windows are louvered and operable, and when extended provide a cross-breeze to ventilate the area. The room is well-lit with recessed ceiling fixtures and under-cabinet indirect lighting specified to supplement the natural light provided by the clerestory windows in this otherwise windowless space. Wright specified a 1956 KitchenAid automatic dishwasher, but incorporated the family's existing 1948 Westinghouse range, Hot Point refrigerator, and Unico freezer into the interior.[28] The cabinetry and their interior shelves are constructed of Philippine mahogany featuring piano hinges and specialty interior shelves for small appliances.

Adjacent to the dining area, a built-in Philippine mahogany linen hutch outfitted with interior tray shelves also provides extra serving ware storage on its upper shelves. One of the house's most unusual and innovative designs is a mobile utility cart constructed of Philippine mahogany and outfitted with casters and drop leaves that can be raised by hand crank to create an indoor or outdoor side buffet or joined to the dining table to increase its seating capacity. The second workspace zone, designed primarily for laundering and cleaning chores, includes a washer and dryer, utility sink, broom closet, and cabinets constructed of Philippine mahogany. The heating plant for the house's radiant heat flooring is also located in an adjacent utility room and hidden from view behind a full-height Philippine mahogany folding screen with piano hinges. The countertops of the workspace are fabricated of Formica plastic laminate in a sand colored linen pattern to complement the woodwork.[29] This end of the workspace also employs a full-height Philippine mahogany folding screen with piano hinges to separate the workspace from the hallway.

The Philippine mahogany floor to ceiling board-and-batten paneled wall treatment is common throughout the private area of the house. Its use on both walls of the hallway leading to the private bedroom wing of the house exemplifies the importance of the rich interior finish specified by Wright. The hall's narrow width and low 6′-8″ ceiling height strongly emphasizes the horizontal line of the house and carries through the "compression and release" effect first experienced in the entry. Wright supplied the Christians with additional storage here as well, camouflaging floor to ceiling storage closets within the east wall of the hallway.

Looking north down the hallway, one finds the home's master bath and a nursery on the left, the master bedroom on the right, and, at the end, a guest room with private bathroom *en suite*. The fittings for the master bath include a full tub with a Philippine mahogany board-and-batten lined bathing nook, a toilet, and a lavatory centered beneath a wall-mounted ceiling to countertop mirror and set into a vanity countertop of ceramic tile.

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[26] The Samara Archive holds dozens of black-and-white and color photographs, as well as 16mm home movies, showing Catherine Christian's dining table settings for formal dinners (holidays especially) as well as her daughter Linda's birthday parties and buffets for Dr. Christian's faculty and student gatherings.

[27] Designed for one user, usually the woman of the house, Wright's ideas of a workspace were based in efficiency studies, wherein the user could stand in one place and pivot or reach everything necessary. Catherine Christian provided Wright with a detailed description of her needs, including dedicated areas for food preparation and storage, appliances, cooking, tableware and linen storage, a desk, and a breakfast nook. See Christian, "What We Need," 8-9.

[28] Many of the Christians' appliances are still used, including the range.

[29] A favored countertop material finish of Wright's during this period was the Raymond Loewy-designed "Tan Linen" pattern, part of Loewy's 1953 "Sunrise Line" of plastic laminates for Formica.

The fixtures were manufactured by Kohler, and among those typically specified by Wright for his 1950s residences. The bath's cabinetry, like its board-and-batten wall paneling, is constructed of Philippine mahogany with doors featuring piano hinges and simple wood block style door hardware. The room's 6′-8″ ceiling houses incandescent fixtures to provide ambient lighting. In addition to one fixed plate glass window, two casement windows open out and are protected by the deep overhanging roof of the carport. A rectangular Philippine mahogany planter, with copper lining, was fabricated for use in the master bathroom.

Across the hall, the master bedroom design includes a high ceiling with decks on three sides and clerestory windows that open on its west and north walls. It is furnished with a full-size Philippine mahogany platform bed and a pair of two-drawer nightstands with cantilevered tops which, with two closet chests of drawers, are mobile pieces of furniture designed for the room. The south wall is outfitted with a Philippine mahogany wardrobe running the entire width of the room, with built-in frosted glass fluorescent recessed lighting fixtures in the deck over the doors, and smaller storage cabinets that extend to the 8′10″ ceiling. Inside the wardrobe, Wright planned an organizational system of sliding "tray" drawers in the Philippine mahogany cabinets as well as more conventional hanging rods. On the north wall, a Philippine mahogany dressing table is situated with a wall-mounted mirror and Philippine mahogany shelving that extends across a portion of the mirror. The room is connected to the exterior grass-covered lanai by a pair of full-length plate glass doors and adjacent windows provide natural light to the interior.

The nursery, across the hall from the master bedroom, features interior walls of floor-to-ceiling Philippine mahogany board-and-batten paneling and exterior walls, on the west and north, of horizontally raked red Attica brick. These are punctuated by a band of casement and plate glass windows that meet to form a mitred "invisible corner" beneath the room's 6′8″ ceiling. The nursery features a closet as well as a moveable Philippine mahogany desk and adjustable wall shelving that is positioned on the east wall, making for an interior Wright's youngest client could use throughout her childhood and teenage years. He provided for no other moveable furnishings for the nursery, as the Christians repurposed existing items from their previous home for their daughter's room and purchased new items, such as chairs, as Linda grew older. Indirect recessed incandescent lighting gives the room a warm and comfortable feeling conducive to reading, studying, sleeping, and, of course, for playing.

At the end of the hallway, the guest room provides a private quarter for visitors. The room's lower 6′8″ ceiling height creates an intimate warmth, as does its north wall composed of horizontally raked red Attica brick, a counterpoint to its opposite, which is treated in Philippine mahogany board-and-batten paneling. Its two twin size platform beds and pair of small bedside tables with drawers are constructed of Philippine mahogany. A built-in Philippine mahogany dressing table is located near a pair of full-length plate glass doors and a mitred glass corner window provides visitors a pleasurable view onto the grass-covered lanai. Philippine mahogany shelving extends across a portion of the dressing table's vanity mirror, which brightens the interior and visually expands it by reflecting a view of the lanai. The suite's bath is a simple, windowless space paneled in Philippine mahogany board-and-batten and outfitted with a tile-lined shower and tub, a toilet, and a countertop lavatory. Clerestory windows at the 8′10″ ceiling are fixed and natural light drawn through them is supplemented by recessed fluorescent fixtures.

Occasionally, Wright specified the floor coverings as well as the style and colors of fabrics for the draperies, built-in seating, upholstered furniture, hassocks, table linens, toss pillows, and bed spreads for his mature Usonian designs, with most selected from his 1954 "Taliesin Line" of textiles for the F. Schumacher Company. Wright also advised the Christians on the selection of dinnerware, flatware, decorative accessories, and many of the house plants.

In addition to those items fabricated for their 1956 occupation of the house, Wright supplied the Christians with specifications for a dining room table and chair set, hassocks, coffee table, lamp tables, planters, wastepaper baskets, bedside tables, beds, lamps, folding television tray tables, and a television cabinet. These were completed at various stages since move-in and are currently still in use. The furnishings were constructed to Wright's specifications by local craftsmen using specially selected Philippine mahogany that celebrated the versatility and beauty of the earlier pieces as well as completed the house to the degree of Wright's plan.

The first major addition to the interior of the home was the introduction of central air-conditioning in 1967. While it greatly enhanced the quality of living for the Christians at the time, it is now seen as a benefit to the protection of the furnishings and artifacts inside the house, as well as to the comfort of visitors who tour Samara. The mechanics of the system are hidden on site, beyond the carport's support wall, and not immediately visible to passersby.

In 1972, the Christians approached the Frank Lloyd Wright Foundation in Scottsdale, Arizona, to ask their assistance in updating some of the home's upholstery and drapery fabrics, as well as providing them with new moveable furniture to replace those they refashioned in 1956. Catherine Christian documented the current appearance of the house, affixing photographs and snippets of fabrics, carpeting, and brick to thirteen presentation boards that allowed the Foundation glimpses of each room in the house and a palette of materials from which to work. John DeKoven Hill (1920-1996) and Cornelia Brierly (1913-2012), senior apprentices who worked under Wright during the 1950s, accepted the commission and provided the Christians with a coded floorplan and fabric samples for their approval.[30] The result, completed in 1974, is a brighter color palette of textured fabrics that has, forty years later, endured and remains today.[31]

True to their agreement with Wright to continue his directives for completing the home's interior, the Christians closely supervised the fabrication and installation of all remaining furnishings designed by their architect, well after his death in April 1959. In 1989, the handcrafted table and set of twelve chairs with upholstered seats replaced the dining table and chairs purchased by the Christians in 1956 from Frank Lloyd Wright's line of furniture for the Heritage-Henredon Furniture Company. Fabricated by a local cabinetmaker of Philippine mahogany, the suite completes the dining area's interior as Wright intended, and details such as the perforations on the chair backs complement the samara motif. The upholstery is of the same color and type as the living area's banquette and moveable furniture, further visually unifying the two areas.

In 1990, a built-in television cabinet of Philippine mahogany was added to the master bedroom, and a similar cabinet in the living room a year later was constructed of Philippine mahogany and housed a television and additional audio-visual equipment. Over the next few years, a variety of accessories were constructed, including floor and table lamps, and weed holders (vases for natural grasses and branches). In 1991, following the formation of the John E. Christian Family Memorial Trust, and its mission of making Samara a place of study not only of the house but of Frank Lloyd Wright, Dr. Christian and his daughter Linda added several examples of reproduction furnishings originally designed for other Wright projects that were approved by the Frank Lloyd Wright Foundation. These include a glass topped dining table and set of four chairs based upon designs for those at Midway Gardens (Chicago, IL, 1913), used on the lanai under the covered terrace; a Philippine mahogany veneered plywood "origami" chair similar to those found at Taliesin West; and "pole" lamps of

[30] Hill joined the Taliesin Fellowship in 1937 and left in 1953 to join the editorial staff at *House Beautiful* magazine where he was influential in promoting the architecture and designs for interiors and furnishings of several former Taliesin apprentices and fellows. He rejoined the Fellowship in 1963 and remained there until his death. Brierly became a member of the Taliesin Fellowship in 1934, a member of its second class, and left in 1946 to enter into private practice with her husband (and fellow apprentice), Peter Berndtson, in Pittsburgh, Pennsylvania. In 1957, she, too, returned to Taliesin, with her daughters in tow, and remained there until her death in 2012. See also Cornelia Brierly, *Tales of Taliesin* (Rohnert Park, California: Pomegranate, 2000).

[31] Samples of the historic as well as current textiles are housed in the Samara Archive.

Philippine mahogany construction similar to those found at Taliesin. In 1994, Dr. Christian commissioned an area rug for the living area, whose abstract design was based upon the whirling samara motif. It is one of the key pieces in the house collection that illustrates the samara in motion, and was designed by Aris Georges (b. 1964), then an apprentice at the Frank Lloyd Wright School of Architecture.[32] Georges's involvement with Samara illustrates the legacy of the Christians' relationship to the Frank Lloyd Wright Foundation over three generations.

Assessment of Integrity

The excellent state of Samara's current exterior and interior appearance is due in large part to the commitment of the Christians to completing Wright's design for their house. As such, it also is among a very few extant Wright designs that has maintained original finishes, equipment, and furnishings for more than fifty years while meticulously seeing the architect's original design intentions through to completion. The property retains an exceptionally high degree of historic integrity. The John E. and Catherine E. Christian House, a fully realized Usonian masterpiece in Wright's *oeuvre*, is a worthy contributor to his legacy and is significant as an architectural representation of his creative spirit.

Protection in Perpetuity

John E. Christian is a professor emeritus of Bionucleonics and Health Sciences at Purdue University and still resides in Samara. A dedicated chain of succession was established in 1991 for the future ownership and stewardship of the house, its interiors, its furnishings, and its landscape. Upon the passing of its current owner, it will ultimately succeed to the John E. Christian Family Memorial Trust, Inc., established by Dr. Christian and his daughter Linda to ensure that the house will be protected in perpetuity.

The Trust is aligned with Indiana Landmarks, the largest private nonprofit historic preservation organization in the country, founded in 1960 to preserve and protect Indiana's heritage properties. The Trust's articles of incorporation carefully spell out the organization's mission to preserve, protect, and maintain the physical condition and the architectural and historic integrity of the John E. and Catherine E. Christian house; to increase awareness with the public as to the architectural and historic significance of the house; to make available to the public on a substantial and regular basis the opportunity to visit the house; to make available to scholars the opportunity to study the house; to educate the public as to the importance of the house within American architecture designed by Frank Lloyd Wright; and to disseminate information in relation to the advancement of the education of the public.

These goals are accomplished through an endowment fund as part of the Trust. Funds available to the Trust are used for the maintenance, repair, restoration, and operation of the property. In addition, the trust shall acquire such interior furnishings, books, accessories, records, television tapes, letters, photographs, drawings, and other objects consistent with its mission to enhance the presentation of Samara to the public. These collected materials, which supplement the historic structure and its contents, comprise the Samara Archive and are housed in a private room of the West Lafayette Public Library, West Lafayette, Indiana. These materials are overseen by a paid curator and open to researchers or available for loan to exhibitions.

The John E. and Catherine E. Christian house was placed on the Indiana State Register of Historic Places on April 22, 1992, and on the National Register of Historic Places on June 16 of that same year, when the house was but 36 years old (NRHP Exception G). In September 1992, a Historic Structures Report was completed by the firm of Hasbrouck Peterson Zimoch Sirirattumrong, along with an accompanying *Furnishings and Decorative Arts Inventory* that documents over 1,800 objects, books, textiles, and furnishings within the house and the John E. Christian Samara Archive. Additionally, a series of programmatic initiatives were implemented,

[32] Georges is presently a member of the core faculty at Taliesin, the Frank Lloyd Wright School of Architecture, teaching courses in architectural design and graphics.

including the creation of a comprehensive visitation program, educational programs, archival programs, collections management, and an outreach program that includes a traveling exhibition.[33]

[33] These initiatives include the publication *Frank Lloyd Wright's Samara: Winged Seeds of Indiana* by Wallace J. Rogers (West Lafayette, IN: John E. Christian Family Memorial Trust, 2001), and the nationally touring exhibition *Frank Lloyd Wright's Samara: A Mid-Century Dream Home* organized by Mid-America Arts Alliance, Kansas City, MO. The exhibition features 117 works, including original furnishings, photographs, drawings, family memorabilia, and interactive displays and will show in thirteen venues across the United States from August 2012 to May 2016.

8. STATEMENT OF SIGNIFICANCE

Certifying official has considered the significance of this property in relation to other properties:
Nationally: X Statewide: __ Locally:

Applicable National Register Criteria:	A__ B__ C X D
Criteria Considerations (Exceptions):	A__ B__ C__ D__ E__ F__ G
NHL Criteria:	4
NHL Theme(s):	III. Expressing Cultural Values 5. architecture, landscape architecture, and urban design
Areas of Significance:	Architecture
Period(s) of Significance:	1955-1956
Significant Dates:	1956
Significant Person(s):	
Cultural Affiliation:	
Architect/Builder:	Wright, Frank Lloyd / A. Frank Woods
Historic Contexts:	XVI. Architecture S. Wrightian (Usonian)

State Significance of Property, and Justify Criteria, Criteria Considerations, and Areas and Periods of Significance Noted Above.

Introduction

Samara, the John E. and Catherine E. Christian House, meets National Historic Landmark (NHL) Criterion 4 in the area of architecture because the residence fully realizes the distinguishing design characteristics of a late period (1941-1959) Frank Lloyd Wright Usonian house. It is a complete and fully intact work of a master architect and is exceptional for its ability to convey the architect's philosophy about providing affordable housing for the common man. Completed in 1956, Samara is an example of a Wrightian residence with all related furnishings and accoutrements designed or specified by the architect, a characteristic of the finest examples of Wright's work, and therefore a fully realized design. The building also represents an excellent example of the kind of relationship between architect and client that Frank Lloyd Wright espoused, but rarely achieved, in which the client was a dedicated partner with the architect in realizing and maintaining the full expression of Wright's ideas and plans.

Samara's significance in the area of architecture is one specific to Wright's Usonian architecture of the late period. The property qualifies as an NHL under the theme "Expressing Cultural Values" for its contribution as an outstanding example of a later period Usonian house designed by Frank Lloyd Wright, who has been called "the greatest American architect."[34] The John and Catherine Christian house embodies all the elements that Wright ultimately developed for his "organic architecture," a concept which was both philosophical and physical.[35] In his 1957 book *A Testament*, he clarified the relationship between architecture and landscape: "Organic architecture sees shelter not only as a quality of space but of spirit, and the prime factor in any concept of building man into his environment as a legitimate feature of it. Thus, environment and building are one. Planting the grounds around the building on the site as well as adorning the building take on new importance as they become features harmonious with the space within-to-be-lived-in. Site, structure, furnishing-decoration too, plantings—all these become as one in organic architecture."[36] Wright, therefore, considered the Usonian house the perfect architecture for America.

The period of significance for the property is 1955-1956 and includes the time when the building was planned and constructed according to the design created by Frank Lloyd Wright. Although discussion between the Christians and Wright began as early as 1950, the building plans were not completed until 1954. It was constructed during the years 1955 and 1956, and work has continued on the building over the following years as the client fulfilled Wright's concepts.

The Usonian House and Samara

Frank Lloyd Wright defined the ideal Usonian characteristics in his 1943 edition of *An Autobiography* and again nine years later in *The Natural House*, his more expanded manifesto for the democratic style of architecture he envisioned as Usonian.[37] Meant to be guides for understanding the economy of materials and

[34] In 1991, the American Institute of Architects honored Wright as the greatest American architect of all time. See https://franklloydwright.org/about-us/. More recently, a serial nomination of eleven Wright-designed structures was added to the 2008 United States Tentative List for consideration as United Nations Educational, Scientific, and Cultural Organization (UNESCO) World Heritage Sites.

[35] Organic architecture, as Wright saw it, could not occur where the "nature of materials was ignored or misunderstood…the very word 'organic' [meant] that nothing is of value except as it is naturally related to the whole." See Wright, *An Autobiography*, 148.

[36] Frank Lloyd Wright, *A Testament* (New York: Horizon Press, 1957), 227-228.

[37] See "The Usonian House I" and "The Usonian House II" in Frank Lloyd Wright, *An Autobiography* (NYC: Duell, Sloan and Pearce, 1943), 489-493 and 494-496; and Frank Lloyd Wright, *The Natural House* (NYC: Horizon Press, 1954), 78-91 and 96-101, as well as illustrations throughout. While essentially the same text, Wright did update those in *The Natural House* to reflect the quantity of Usonian houses realized—from "some twenty-seven" in "seventeen states" in the 1943 version to "over a hundred of them now in nearly all our states" in 1954.

labor of the "sensible house" he envisaged, Wright broadly lists those "unnecessary complications of construction" of a "modest dwelling for our time" to eliminate: [gabled] roofs; garages; basements; interior trim; radiators; light fixtures; furniture, pictures, and bric-a-brac; painted surfaces; plastering; gutters and downspouts. [38]

The Natural House was published during the time of Samara's design and construction and Wright's description of the ideal Usonian features is realized completely in the house he designed for the Christians. In it, Wright attempts to solve what he termed "America's major architectural problem," that is, affordable, moderate cost housing that meets the challenge of a consumer who "[does] not really know how to live."[39] The commission for Samara was, then, an ideal one for Wright, who used over forty identifiable Wrightian features in Samara (see Appendix A). The clients insisted upon a house of moderate cost from the start and provided their architect with what they felt they needed to make their house livable. There were no extravagances sought, only beauty and comfort.

Frank Lloyd Wright first earned recognition during his Prairie period from 1900 to 1914.[40] During the teens and twenties, Wright began an experimental phase of his career resulting in many "textile block" structures in California especially, and an international presence with commercial and residential buildings in Japan. In the mid-1930s, Wright reemerged as an influential architect, thanks to two major commissions—the Edgar Kaufmann residence known as "Fallingwater" (Mill Run, PA, 1935; NHL 1976), and the S.C. Johnson Administration Building (Racine, WI, 1936; NHL 1976), which brought him wide critical acclaim.[41] Concurrently, Wright designed Broadacre City, a utopian project he felt symbolized the return of man to a more natural environment, one removed from the overpopulated urban fabric. At the forefront of Broadacre City was the free-standing single family home on a spacious one-acre lot. This was what Wright termed the Usonian House, a moderately priced, practical dwelling intended to harmonize with its site. Usonian homes referred to those which embodied American ideals of free and simple living, in touch with nature, for average middle class families. "This architecture we call organic is an architecture upon which true American society will eventually be based if we survive at all," he wrote. "An architecture upon and within which the common man is given freedom to realize his potentialities as an individual—himself unique, creative, free."[42]

Most of Wright's residential work from 1936 until his death in 1959 was Usonian in character. The first Usonian home Wright designed was for Herbert and Katherine Jacobs (Madison, WI, 1936; NHL 2003). The Jacobs house had the trademarks of the Usonian style of building: modular design, close relationship to the surrounding landscape, floor slab construction, carport, banks of glazing opening to the exterior, interior walls of veneered plywood construction, flat roofs, and exterior walls of horizontal bands of brick. These characteristics remained fairly consistent in subsequent Usonian designs.

Frank Lloyd Wright hoped to design entire communities of Usonian homes similar to those in Broadacre City but was unable to secure such a commission. Instead, these homes remained individual and specialized works and are peppered across the United States. Approximately 120 Usonian houses were designed by Wright, and therefore this mature phase of his career represents the culmination of his organic architecture principles as

[38] Wright, *An Autobiography*, 490-491.

[39] Wright, *The Natural House*, 79.

[40] This recognition, especially abroad, was in great part due to the publication of his work to date (1893-1909) as a series of two portfolios of line drawings and plans, *Ausgeführte Bauten und Entwürfe von Frank Lloyd Wright (Executed Buildings and Studies of Frank Lloyd Wright)* (Berlin: Wasmuth, 1910). Commonly referred to as the "Wasmuth portfolio," it was the first publication of Wright's work.

[41] His re-found fame was made apparent in his making the cover of *Time* magazine, along with a color rendering of Fallingwater, on January 17, 1938. See cover, *Time* 31 (January 17, 1938).

[42] Wright, *The Natural House*, 187.

personified by his interest in affordable, but artistic, housing.[43] Wright saw houses, and his in particular, as works of art, proclaiming "Every house worth considering as a work of art must have a grammar of its own. "'Grammar,' in this sense, means the same thing in any construction—whether it be of words or of stone or wood...Everything has a related articulation in relation to the whole and all belongs together; looks well together because all together are speaking the same language. If one part of your house spoke Choctaw, another French, another English, and another some sort of gibberish, you would have what you mostly have now—not a very beautiful result...You must be consistently grammatical for it to be understood as a work of Art [sic]."[44]

Samara is an exceptional representation of a Usonian dwelling. It contains all of the mature Usonian design characteristics, but is also unique, as Wright's associate, Bruce Brooks Pfeiffer, Director, Frank Lloyd Wright Foundation Archives, has attested. "In the John Christian house, we once again see all these forces and forms at work, and once again in fresh newness of form and plan, and vitality of individual expression. To study the Christian plan is to find a great many similarities to other Usonian houses, but at the same time we come upon a disposition of spaces and rooms that is totally individual unto itself. It would seem that just at the point where we know what his 'system' was, Frank Lloyd Wright continues to surprise us."[45]

The integrity of the property (house and site) in regard to the original designs, drawings, setting, location, and construction details, as prescribed by the architect, is exceptionally complete. John E. and Catherine E. Christian commissioned Wright to design the house, working with him over a period of five years to develop the design and construction details, and as the sole occupants have conscientiously maintained rigid adherence to his prescribed concepts and ideas. Wright designed the house during the years 1953 to 1955, and construction was accomplished from 1955 to 1956.

The contractor-builder, A. Frank Woods, was selected to construct the house well before plans became available. He was deeply devoted and dedicated to Wright's architectural concepts, read widely on Wright's work, and even visited Taliesin and several finished Wright structures before construction on the Christian house began. Consequently, Woods took great pride in the perfection of construction details of all aspects of the house and its furnishings. Assisting in the supervision of the project was Wright's apprentice, Edward Kipta, a member of the Taliesin Fellowship from 1954 to 1956. Kipta lived locally and supervised the site construction for eight months during the more critical stages of the building process.[46]

The Christians joined an elite group of architectural patrons sometime in early June of 1950 when John Christian made a call to Frank Lloyd Wright, at his home, Taliesin, in Spring Green, Wisconsin. Well educated and forward thinking, the Christians joined other middle income couples who sought out Wright to design their house. Catherine explored different styles of domestic architecture. In 1949 during a trip to New York City for an academic conference, she visited the Sol Friedman house (Pleasantville, NY, 1948) while John attended meetings. Impressed with its original design, she shared her enthusiasm with her husband and together they decided to vigorously pursue a Wright designed home for their residence in West Lafayette, Indiana.[47]

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[43] In *The Natural House*, Wright states he has designed "over a hundred" Usonian homes by 1954 (p. 97) For an illustrated chronology of Wright's oeuvre, see William Allin Storrer, *The Architecture of Frank Lloyd Wright* (Cambridge: MIT Press, 1974).

[44] Frank Lloyd Wright, *The Natural House* (NYC: Horizon Press, 1954), 181-182.

[45] Bruce Brooks Pfeiffer in Yukio Futagawa, ed., *Frank Lloyd Wright*, vol. 8 (Tokyo: A.D.A. Edita, 1984-1988), 120.

[46] The full correspondence between the Christians and Kipta continued long after Samara was completed. See the Edward Kipta file, Samara Archive.

[47] Wallace Rogers, *Frank Lloyd Wright's Samara: Winged Seeds of Indiana* (West Lafayette, IN: John E. Christian Family Memorial Trust, Inc., 2001), 1-2.

Soon after, the Christians were invited to visit the James Edwards house (Okemos, MI, 1949), the home of one of Catherine's former college roommates.[48] This second trip made them determined to find a way to build their own unique Frank Lloyd Wright home and upon contacting Wright by phone, arranged to visit Taliesin. Unbelievably, to them, Wright received their request and visit very graciously, agreeing to design a home for them during what would become the peak of his professional career. The Christians began a correspondence with Wright, supplying details about the site they selected, their current space requirements, and what they would like to have in a new house. That initial correspondence resulted in a relationship with Wright extending over the next few years and culminated in plans for the house, its landscape, and furnishings.[49]

The Christians purchased a building lot in 1948 that was within walking distance of Purdue University, where John Christian was on the faculty. The couple envisioned their home as a place where they could entertain students and faculty alike. Between 1951, when Wright first requested information about the site, and 1953, when the drawing process began, the Christians spent considerable time detailing their ideas and Catherine Christian developed a programming notebook entitled "What We Need for How We Live" for Wright's consideration.

A third meeting in August of 1953 formally began the client-architect relationship and it proved to be one of mutual trust and affinity.[50] After this meeting, communications began between Wright and the Christians led to the completion of working plans for the house in January of 1955. During this period, correspondence was regularly exchanged concerning all the details. A preliminary floor plan and colored rendering arrived. The initial rendering, for instance, showed a construction of Indiana limestone with the bedroom wing located on the west side, the nearest part of the house to a public road. When the Christian's pointed out a potential noise problem, Wright reversed the plan and solved the problem.[51] Other developments detailed in the correspondence included the decision to use local Attica brick and Philippine mahogany as the major materials for the home.[52]

Wright suggested planting appropriate vegetation as a screen and also to buffer the sound of the road. In July of 1954, Wright insisted on removing a planned basement (which the Christians did not agree to until six months later); but at the request of Catherine Christian, he agreed to lower the living room floor to create a raised, and visually separate dining area.[53] Both were pleased, as the lowered floor allowed additional seating on the steps—advantageous when large groups of students were invited to the home. Working with the Christians,

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[48] In "What We Need for How We Live," Catherine Christian also noted that the couple had visited five other houses by Wright prior to August 1953: the Herman T. Mossberg house (South Bend, Indiana, 1948), the Lowell and Agnes Walter house (Quasqueton, Iowa, 1945), the Howard and Helen Anthony house (Benton Harbor, Michigan, 1949), the R. Bradford and Ina Harper house (St. Joseph, Minnesota, 1950), and the Eric and Anne Brown house (Kalamazoo, Michigan, 1949).

[49] The full correspondence between the Christians and Frank Lloyd Wright (as well as his associates) is housed in the Samara Archive (Wright/associates to Christians) and the FLWF Archive (Christians to Wright/associates), with copies of the latter series obtained from the FLWF Archive and now in the Samara Archive. For the most comprehensive finding aid, see Anthony Alofsin, ed. *Frank Lloyd Wright: An Index to the Taliesin Correspondence* (New York: Garland Publishing, 1988).

[50] The meeting was held the morning of August 8, 1953. See John E. Christian to Frank Lloyd Wright, 03 August 1953, Samara Archive.

[51] See drawing FLWF #5405.001 for the original orientation of the house, and drawing FLWF #5405.002 for the changes, including handwritten notation by Wright: "Hope this will fix it—FLLW."

[52] See Eugene Masselink to John E. Christian, 15 September 1954, Samara Archive, in which the Christians are notified Wright did not approve the lacquer finish on the mahogany sample they had sent for review. Less than a week later, a response, John E. Christian to Eugene Masselink, 20 September 1954, Samara Archive, lays the decision in Wrights hands: "Leave the selection of a desirable finish to your discretion."

[53] The Christians wrote of their decision to eliminate the basement as part of a letter that included a list of changes, including a request to make the living room smaller; see John E. Christian to Frank Lloyd Wright, 15 January 1955, Samara Archive. Wright replied bluntly via telegram, see Frank Lloyd Wright to John E. Christian, 20 January 1955, Samara Archive: "Sorry you feel a living room too large / never yet have seen one too large / if anything yours is too small."

Wright developed a more formal Usonian plan for their home, resulting in a design that would be a masterpiece and, with its landscape design, a refined architectural achievement.[54]

Among the many items the Christians detailed for Wright was the fact that there was an evergreen nursery on the site planted by John Christian in anticipation of needs for privacy around the house. Wright was pleased with this initiative and selected, as the theme which would symbolically tie the house to the site, the winged seed of the pine tree, known as a "samara," and gave the home its name. These seeds spin and flutter in the wind, creating dynamic patterns, and Wright abstracted this form to create decorative features for the house, including cut-out Philippine mahogany clerestory panels and an ornate patinated embossed copper fascia.[55] Ultimately, this theme would be repeated in garden lanterns, high backs of the dining room chairs, on stationery, business cards, picture frames, table linens, towels and bedspreads, as well as a specially designed living room rug.

Construction began in April of 1955, and Samara, like many other projects of the time, benefitted from Wright's practice of involving members of his Taliesin Fellowship in developing the architectural drawings, under his supervision. Working under the supervision of Edward Kipta, the Christians' local contractor, A. Frank Woods, and his foreman Donald Martin, specialized in high quality work on distinguished homes in the West Lafayette area. Wright advised the Christians to find a local contractor who could meet the challenges of unusual designs, and Woods was well versed in Wright's work and was enthusiastic to meet the challenges of building Samara. He agreed to construct the house over a period of time on a cost-plus basis, and even joined the Christians in a visit to Taliesin in 1954, when Wright detailed the final points of his plans for the property.[56] The process of development and construction of Samara proved ideal—and contributes to the significance of this project as an example of the best work of its type.

On New Year's Day, 1955, the Christians reviewed the final plans for the house, part of the set of twenty produced by Wright, which included decorative finish details, such as the ornate copper fascia. Wright agreed they could initially install a wood fascia until the copper version could be afforded, and similarly, his clients agreed to complete the house over time as funds were available.[57] Kipta, whose work primarily was as a brick mason, also contributed to the details of the house, including some of the furniture and landscaping during his eight-month supervision of the project.

From the beginning, the Christians frankly discussed with their architect the need to complete elements of the design over time. Wright agreed and only cautioned that they be diligent in following the original designs. The Christians continued to be in touch with Wright regarding the home and landscape until his death in 1959. Following Wright's passing, the Christians continued to be in communication with Wright's apprentices and the staff of the Frank Lloyd Wright Foundation.

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[54] See John E. Christian to Frank Lloyd Wright, 12 July 1954, Samara Archive. The Christians asked for a vegetation screen that would give them privacy, located between the property line and the drive and between the drive and the lanai. They also requested steps leading to the grass, and outdoor electrical outlets, an indication they saw the lanai as a place to entertain.

[55] Even today, Dr. Christian often entertains visitors to Samara with a demonstration of the whirling winged seeds in action, keeping a small bowl full in the living room.

[56] See John E. Christian and Linda K. Christian Davis, "Samara Fact Book and Tour Guide (History and Historical Significance," (West Lafayette, IN: Samara, 1996).

[57] During the meeting, it was decided to place a copper fascia on the upper roof deck (see John E. Christian to Frank Lloyd Wright, 13 January 1955, Samara Archive. The enclosure "Itemized Summary of Proposed Changes—Christian Home, January 1955," a minutes of the meeting by the Christians account, was also accompanied by a second list, "Questions and Comments," which asked of Wright: "Is there a cheaper material which could be used in place of the copper fascia?"

Elements of a Fully Realized Usonian House

Frank Lloyd Wright's interest in designing affordable houses on a large scale for the "common man" emerged during the early twentieth century. About the same time he was designing his home, Taliesin (Spring Green, WI, 1911; NHL 1976), Wright was developing plans for so-called "prefabricated" homes for Arthur L. Richard's Company, American System Ready-Built Homes. From 1911 to 1917, Wright prepared approximately 900 drawings for these houses, evidence of his intense interest in the notion of streamlining costs for middle income consumers. The Ready-Built Homes used precut parts which would be shipped to the site, rather than whole wall units. For various reasons, perhaps because of American preoccupation with World War I, the concept did not gain popularity.[58]

Besides a concern for affordable housing, Wright maintained the conviction that man must live in harmony with nature. That architecture be part of the natural environment, not imposed upon it, was a central tenet of Usonian homes, and one with its roots in Broadacre City, a model for utopian living that Wright developed between 1932 and 1935 during the depths of the Great Depression. Wright published articles on Broadacre City in trade journals and newspapers and a large-scale model of it toured the country on exhibit.[59] On a smaller scale, the Usonian house vis-à-vis Broadacre City reinforced Wright's ideas about a democratic, distinctly American form of affordable architecture. Much like the American System Built Homes, Usonians used innovative techniques to reduce costs; however, unlike them, Usonian houses were uniquely tailored to each individual homeowner.

Usonians evolved over Wright's career, coming to full fruition in the last two decades of his life. He espoused a "natural house," blending elements of horizontality, simplification, and limited materials to integrate it within the site specifically and the natural world in general. The site of a Usonian house took advantage of optimum solar exposure, views, natural terrain, and especially the existing natural vegetation that celebrated the interrelationship of "hardscape" (walls, paving material, paths, parking areas), "softscape" (existing and supplemental plant material).[60]

Wright's Usonian houses were not just scaled down versions of his grand Prairie houses a generation previous, but the embodiment of a new concept in architecture, sharing their elongated, open floor plan and respectful relationship to site, but without the elements that often drove up construction costs: basements, attics, and garages especially. Envisaged as servantless households, Wright incorporated dining areas into a corner of an open plan living room and combined kitchen and laundry facilities into a "workspace" within proximity to living quarters. Deemed the heart of the home; the fireplace continued to be the central design element.[61] Within these parameters, Wright played with an infinite number of variations on a theme and developed a myriad of compositions in brick, stone, and wood.[62]

Wright's philosophy of architecture demanded a unity of the part to the whole. To him, the houses were living organisms in which all was unified, from the structure to the interior. "Rugs, draperies, and furnishings that are suitable for a Usonian house are those, too, that are organic in character," he wrote, "that is, textures and patterns that sympathize in their own design and construction with the design and construction of the particular

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[58] See Henry-Russell Hitchcock, *In the Nature of Materials: The Buildings of Frank Lloyd Wright, 1887-1941* New York: Duell, Sloan and Pearce, 1942), 67, 121-122. A more developed history of the American System Built Homes is Shirley McArthur, *Frank Lloyd Wright: American System Built Homes in Milwaukee* (Milwaukee: North Point Historical Society, 1983).

[59] For a brief history of the Broadacre City project, see Aguar and Aguar, *Wrightscapes*, 226-228. The model for the project, constructed by the Taliesin Fellowship in the 1930s, is now part of the FLWF Archive and housed at the Museum of Modern Art, New York, New York.

[60] Aguar and Aguar, *Wrightscapes*, ix.

[61] Meryle Secrest, *Frank Lloyd Wright* (New York: Knopf, 1992), 448.

[62] Grant Hildebrand, *The Wright Space: Pattern and Meaning in Frank Lloyd Wright's Houses* (Seattle: University of Washington Press, 1991), 116-145. Hildebrand uses several examples to illustrate Wright's approach to space planning a Usonian house, including those with hexagonal, triangular, rectangular, and square grid patterns.

house they occupy and embellish (or befoul)."[63] Like so many of Wright's houses, however, the furnishings for Usonian homes were often removed or altered in later years to reflect changing tastes. The Usonian house, and those occupying them, thus evolved over time, and it is through this lens that we can compare Samara to others of the period.

The Usonian elements present in the Christian House are critical to its significance as a fully realized Wrightian design of this period:

Materials and Workmanship
Samara is constructed of brick and Philippine mahogany. Wright used this limited materials palette, along with the Cherokee Red pigmented concrete floor slab to evoke a connection with the house's surroundings with finely crafted details, such as the ornamental perforated wood clerestories and copper fascia that added an integrity to this concept. The Christians' contractor team included talented woodworkers who fabricated the specified construction details, including wall paneling, trim, doors, cabinetry, and furnishings. In addition, Wright's chief engineer, William Wesley Peters (1912-1991) visited the site during construction and Wright assigned his apprentice, Edward Kipta, to serve as the supervisor. The materials, construction, and overall workmanship of the house and its furnishings are of the highest quality and exist today as designed by Wright.

Design Theme
A totally unique design motif was devised by Frank Lloyd Wright for Samara and inspired the commonly held name for the house. The abstraction of the botanical term "samara," or the winged seed of a pine cone, is repeated throughout the house and in key elements of the garden and grounds. The samara design element emotionally and symbolically integrated the design of the house with its natural environment and contributes to the way that Samara demonstrates the organic architecture quality of the part relating to the whole.

Plan, Scale, and Module
Samara is designed on an in-line plan and its rooms are arranged using a grid based upon a square module of 48" by 48" that is scored into the pigmented concrete floor slab. While Wright often relied upon the 48" grid in his Usonian houses, he would vary the scale or shape of the grid to include hexagonal, rectangular, and circular forms.[64] This gridwork also extended to the exterior, serving to designate the location and dimensions of terraces, steps, and garden features.

Fullness of Design Realization
The house fully represents Wright's Usonian design dictum that eliminated basements and attics to result in a single story structure, favored carports instead of garages, diminished the need for rain gutters or downspouts, and utilized expanses of window and door glass for light. Gravity heating, common to most Usonian designs, is more advanced in Samara where the system's half-inch copper pipes embedded in the floor slab are concentrated along the perimeter window walls. Large expanses of floor-to-ceiling glass visually and physically connected the living room to the outdoor terrace. The interior of the house was similarly designed by Wright, and included cabinetry, built-in and freestanding furniture, decorative art objects, and textiles. The Christians maintained a strong relationship with Wright's firm and associates following the architect's death in 1959, and an updating of fabrics in some of the interior spaces was completed in 1974 under their supervision.

Usonian Houses Comparable to Samara
The residences discussed in the comparative analysis below have some or all of the elements which compose an ideal Usonian house as conceived by Frank Lloyd Wright. It is, however, the compilation of <u>all</u> of the elements

[63] Wright, *Natural House*, 170.
[64] For in-depth comparisons, see Sergeant, *Usonian Houses*, 40-71.

which Wright conceived as necessary for the "unity" of design in the Usonian house that permits a Usonian property to truly convey a sense of its original time and place.

Herbert and Katherine Jacobs House (Madison, WI, 1936; NHL 2003)
The house that is usually recognized as the first true Usonian house was built for Herbert and Katherine Jacobs.[65] The first of two houses commissioned by the Jacobses from Wright (and commonly known as Jacobs I), it was designed using 2-1/4-inch thick "sandwich walls," Wright's experimental system of constructing walls using layers of plywood and tar paper that lessened the overall building costs.[66] The exteriors of the walls were treated with board-and-batten of Ponderosa pine and redwood that was reflected on the interior ceiling surface of the house. These are interspersed with red brick piers that provide the primary support of the flat roof.

The house is designed in an L-plan with a 24-inch module. A comparatively small Usonian, the Jacobs house was just over 1,500 square feet, one third of which comprised the living room. There is no graphic design motif for the house, yet it was the first use of other Usonian traits, including a large, open living and dining area, full-height glass doors opening to terraces, a massive central fireplace, and with a compact workspace that opened to a gallery leading to bedrooms and study. A garage was eliminated from the plan in favor of a carport, and the one-story house has no attic. The heating system consisted of iron pipes, warmed by steam, embedded in the sand beneath a concrete floor slab.[67] A secluded main entry, clerestory windows, and cantilevered roofs with wide overhanging eaves are elements Wright repeated many times over in future Usonians.

The Jacobses asked for a simple solution to their needs for the family's outdoor living. "In the yard, we asked for a 'place for hanging wash, partly enclosed yard, flower garden, vegetable garden, play area for the children.'"[68] There are no grading plans or planting plans of record for the Jacobs house; however, Wright did draft a layout that suggests his recommendations as to the articulation of the landscape side street, but it never grew enough to provide any privacy.

The Jacobses declined the Wright's furniture designs and decorated their interior with architect-approved pieces designed and constructed by a relative of the owner. The Jacobses lived in this house for nearly six years, and over time it had deteriorated drastically, until an extensive restoration was completed in 1987 by the current owner. The heating system was replaced with modern piping, the floor poured with Cherokee Red pigmented concrete, wood walls discolored by creosote were chemically cleaned, and extensive structural repairs were made.

For the most part, the building has been restored to its original condition, and was designated a National Historic Landmark in 2003 and placed on the US Tentative List for World Heritage consideration in 2008. However, because of an unrealized landscape design and the lack of architect designed furnishings and graphic design motif, it has a lesser degree of design completeness than Samara.

Albert and Edith Adelman House (Fox Point, WI, 1948; NRHP 2005)
The house designed for the Adelmans was positioned to take advantage of the most picturesque views, set on a long two-and-one-half acre lot near the shore of Lake Michigan that, like Samara's, features a ravine on one

[65] Paul Sprague, "Herbert and Katherine Jacobs, First House," National Historic Landmark Nomination Form (Washington, DC: U.S. Department of the Interior, National Park Service, 2001), 4. See also Herbert Austin Jacobs, *Building with Frank Lloyd Wright: An Illustrated Memoir* (Carbondale: Southern Illinois University Press, 1978).

[66] Vincent Scully, Jr., *Frank Lloyd Wright* (New York: George Braziller, 1960), 27. Wright's sandwich wall system of construction was thought to be cheaper and easier than the standard balloon frame method.

[67] See Sprague, 4-5. Wright called this system "gravitational heat" because of the convection occurring above the floor slab—hot air rose up from the heated concrete allowing cooler air to fall to the floor.

[68] Herbert Jacobs and Katherine Jacobs, *Building with Frank Lloyd Wright: An Illustrated Memoir* (Carbondale: Southern Illinois University Press, 1978), 16.

end. Wright used an exterior palette of buff-colored block for its walls, and a combination of cypress and cedar shakes for its roofing material.[69] The board-and-batten is regimented on a seven-inch centerline rather than the typical 13-inch increment as seen in Samara. The house's glazing is a combination of fixed Thermopane windows and plate glass casements. While the quality of the construction is notable, there does not appear to have been a specific design theme created for this house by Wright, and there was not a landscape or planting plan drawn by the architect.[70]

An evolution of a 1943 design, the long in-line plan, one room deep, features a central living room with a dining room separated by a gallery, a maid's quarters, and secondary dining alcove.[71] The use of a garage is also atypical of the Usonian ideal, as is its grid, based on a 66-inch square for the interior and a 63-inch grid for the exterior walkway to the garage. The house has undergone some alterations, including the removal of built-in desks from the bedrooms and the elimination of a half wall that divided the den from the master bedroom. The fullness of design realization of the property has been lessened by the removal of Frank Lloyd Wright designed furnishings. The Adelman project's original architectural drawings and correspondence are safely housed in the archives of the Milwaukee Art Museum. Among the drawings are the twelve-page set of construction blueprints that in addition to the standard architectural drawings include a plot plan and designs for furniture, but do not include a landscape or planting plan.[72]

Roland and Ronny Reisley House (Pleasantville, NY, 1951)
The Reisley house is the third and last Wright-design located in Usonia II, a development of 47 houses organized by a former Wright apprentice in 1944.[73] Comprised of distressed local stone with cypress wood paneling, trim, and fascia boards, the Reisleys' house also does not appear to be based upon a specific graphic design theme. The plan of the original house and its 1956 addition by Wright is based on an equilateral triangular module, with the concrete floor slab scored to show the design unit. The original structure was constructed on a problematic site, forcing Wright to reorient the compact in-line plan. The house is well constructed and has a central living room, and a lower level containing a workshop, laundry, and utilities. The later wing, also designed by Wright, added three bedrooms, a bath, and play room, and extended the home eastward from the 1951 structure.

The Reisleys furnished their home with Wright-designed pieces as well as additional items from their personal collection, but several of Wright's design intentions were not executed due to budgetary limitations. These design elements include the fabrication and installation of a dentilated wood fascia instead of the proposed one of embossed copper and a landscape plan designed by a local firm.[74] Still occupied by its original owner, the Reisley house plays an important role in the Usonia community within which it is located. The extent of protections for this house is not clear, as it is not listed on the National Register of Historic Places. Because of

[69] Susan Mikos, "Albert and Edith Adelman House," National Register of Historic Places Registration Form (Washington, DC: U.S. Department of the Interior, National Park Service, 2005), 8. For a more personal history of the home, see (Albert) Ollie Adelman, *All Things are Possible* (Milwaukee: Wildcat Publications, 2004).

[70] Thanks to Margo Stipe, Archivist at the Frank Lloyd Wright Foundation, Scottsdale, Arizona, for providing information on the landscape and planting plans Wright did, or did not, provide to his clients.

[71] Storrer, *Architecture of Frank Lloyd Wright,* 311.

[72] The original Adelman architectural drawings and forty pieces of correspondence are part of the Cudahy Archives of the Milwaukee Art Museum, Milwaukee, Wisconsin.

[73] Aguar and Aguar, *Wrightscapes*, 286. For the Wright apprentices, David and Priscilla Henken, and their involvement in Usonia II, see Priscilla J. Henken, *Taliesin Diary: A Year with Frank Lloyd Wright* (New York: W.W. Norton, 2012), 213-217. Wright laid out the site plan of one-acre lots and "acted as consultant to preserve the integrity of the whole design." (p. 213).

[74] Aguar and Aguar, *Wrightscapes*, 287-88. The landscape was developed by A.E. Bye, who was hired to work around some changes to the landscape during construction. See also Roland Reisley, *Usonia, New York: Building a Community with Frank Lloyd Wright* (New York: Princeton Architectural Press, 2001), 136, 141.

these factors and the lack of a specific design theme or a Wright-designed landscape, the Reisley House is only partially comparable to the more fully realized design of Samara.

Isadore J. and Lucille Zimmerman House (Manchester, NH, 1950; NRHP 1979)
The Zimmerman house features an exterior of red-glazed brick, upland Georgia cypress trim, and flat terra cotta tile on the roof.[75] It is sited on 3⁄4 acres of land, slightly smaller than Wright's preferred lot size. The house does not have an apparent graphic design motif, and is designed in an in-line plan, oriented compactly around a four-foot square module, as is Samara. Like the Christians, the Zimmermans were well-educated and contacted Wright in 1949, shortly before the Christians first met with Wright. Construction was completed in 1952 and the house contains approximately 1,600 square feet of living space. The property has Wright-designed interiors, furniture, landscaping, gardens, mailbox, and is presently owned by the Currier Museum of Art in Manchester which, aided by an endowment from the original owners, maintains an archive of the client correspondence with Wright.[76]

The Zimmerman house appears relatively intact compared to the original plan, though there have been major renovations to it, including the reconstruction of the floor and plumbing beneath it when the gravity heating system failed and it was replaced with forced air heating, and the replacement of the original terra cotta roof with asphalt shingles.[77] Like Samara, the house has the elements typical of a Usonian building of the later Wright period and conveys the feeling and appearance of a Usonian home, even with the changes in roof material.

William and Mary Shuford Palmer House (Ann Arbor, MI, 1950; NRHP 1999)
The plan of the Palmer house is compactly organized on a four-foot equilateral triangular module scored into the pigmented concrete floor slab.[78] The palette of materials includes brick ranging from pink to light grayish yellowish brown and is of the same type used by Eliel Saarinen at his Cranbrook Academy buildings. The roof has wood shingles and copper flashing and the Palmers engaged a local contractor to complete the house and the workmanship appears to be excellent. The Palmer house is a good example of the Usonian ideal with its wide, overhanging eaves, carport, and combined living and dining space. With 1,900 square feet of living space, the home is somewhat larger than most Usonian homes. While it does not have a recognizable name or a graphic motif in the same way Samara does, there is a thematic device in the courses of decorative block found on one of its main façades and in the workspace whose angularity recalls the plan of the house.

The full realization of Wright's designs was not completely undertaken by the Palmers, although Wright-designed furnishings were ultimately used, and dinnerware suggested by the architect was used occasionally. Fabrics and plans for wall-to-wall rugs indicated by Wright were not installed with other fabrics and rugs selected for use. Changes to the home include the installation of a new fin-tube hot water heating system. The landscape at the Palmer house was designed and completed by the owners in a manner sympathetic to Wright's design ideas, but not with plans by the architect or his associates.[79] The building has recently been purchased by private owners, who live in the house on a part-time basis, and also rent the home for short-term staying guests

[75] Michael B. Ingram, "Frank Lloyd Wright House for Zimmerman," National Register of Historic Places Nomination Form (Washington, DC: U.S. Department of the Interior, National Park Service, 1979). The nomination erroneously calls the Zimmerman house a "superb example of refined 'prairie style' architecture (p. 2). For a more contemporary history of the house, see Neil Levine, Hetty Startup, and Kurt J. Sundstrom, *A Work of Art for Kindred Spirits: Frank Lloyd Wright's Zimmerman House* (Manchester, New Hampshire: Currier Museum of Art, 2004).

[76] The Zimmerman house and its contents was bequeathed to the Currier Museum of Art in 1988. Archival materials, including original drawings and correspondence are part of the Currier's Zimmerman House Archive.

[77] Storrer, *Architecture of Frank Lloyd Wright,* 337.

[78] Katherine B. Eckert, "William B. and Mary Shuford Palmer House, National Register Nomination, (Washington, DC: U.S. Department of the Interior, National Park Service, 1999).

[79] Aguar and Aguar, *Wrightscapes*, 298-300.

and private events.[80] Because of the lack of Wright-specified textiles and rugs, the new heating system, and lack of the architect or an associate's designed landscape, this home does not have as many fully-realized elements as the Christian House.

Donald and Mary Lou Schaberg House (Okemos, MI, 1950)
While original furniture and built-ins have been retained in the Schaberg house, it has seen several additions, including one in 1964 by John Howe, a Wright associate who also supervised the original construction between 1957 and 1958. The additions include a forty-foot tower and in-ground swimming pool constructed in 1968 and 1973 respectively. Wright did not provide a landscape plan for the Schabergs, yet he placed the house at the end of a suburban *cul-de-sac* on an expansive tree-filled seven-acre plot, and the view from the house looks out to a wooded valley. It is constructed of brick, with cypress trimmed mahogany plywood, and its cedar shake roof is gabled with wide overhanging eaves. The house does not have a specific graphic design theme, but is true to many of Wright's Usonian principles, including a four-foot square module scored into the concrete floor slab and rectangular in-line plan. The design of the house does not include clerestory windows.

Though it remains in private hands, the continued preservation of the Schaberg house is not assured, and it is not listed on the National Register of Historic Places. Due to the additions of the tower, pool, and other structural additions, namely Howe's design for a family room and bedroom wing, the property does not have as complete a complement of elements as the Christian House. In addition, it does not have protections and a supporting agency to assure its continuity over time.

Russell and Ruth Goetz Kraus House (Kirkwood, MO, 1951; NRHP 1997)
The Kraus house is located on a ten-and-one-half acre tree-bordered grassy site in suburban St. Louis and is constructed of red brick and Tidewater red cypress wood.[81] The Krauses had a very difficult time finding skilled artisan-contractors to complete the house using the materials specified by Wright, including the special casting of the bricks to complete the sharp pointed edge of Wright's triangular design. The craftsmanship in this house is exceptionally fine, though it does not have a graphic motif, and is of an unusual module and plan. Designed on a four-foot parallelogram module, the plan is an interesting variation on the in-line theme, balancing pointed wings on either side of an angled central wing, with a motor court, plantings, and carport on one side, and a sharply angled terrace on the other that resulted in a dramatically pointed retaining wall. The house's utility room was originally intended to be a combination laundry and furnace room, but atypical to Usonian designs, a basement was dug under the workspace room for the furnace and the water heater, and the laundry equipment was moved from the main house to the tool house.

Designed in 1951, but not completed until 1956 (a similar timeline to Samara), the Kraus house has a complete complement of Wright-designed furnishings and fabrics, and its archives include original project correspondence, but there was neither a landscape nor planting plan provided by Wright for the house's park setting. The Kraus family occupied the house until 2001, and it appears that the house was completed faithfully according to Wright's plan, with the exception of the terrace doors where Mr. Kraus, an artist, designed geometrical art glass for those windows. Later, the cedar roof shakes were replaced by asphalt shingles.

A local non-profit corporation was founded in 1995 to protect and preserve the home, raising funds to restore the interior wood surfaces and furnishings, and to replace nearly two-thirds of the exterior bricks that had deteriorated over time. The corporation later purchased the land, the house, its furniture, and memorabilia from

[80] Storrer, *Architecture of Frank Lloyd Wright*, 336; Grant Hildebrand, *Frank Lloyd Wright's Palmer House* (Seattle: University of Washington Press, 2007), 25, 54, 56, 66-67.

[81] Esley Hamilton, "Russell and Ruth Goetz Kraus House, National Register of Historic Places Nomination (Washington, DC: U.S. Department of the Interior, National Park Service, 1997), 5, 19. See also Esley Hamilton, "Kraus House History," *Gateway Heritage Magazine: The Quarterly Magazine of the Missouri Historical Society* 22 (Fall 2001): 18-31.

Russell Kraus in 2001 and donated it to St. Louis County that now shares the goal of preserving the house and providing educational programs and exhibitions of mid-century modernism on site.[82] The house's site, now known as Ebsworth Park, retains the quasi-rural feel desired by the Krauses, though an enlarged parking area was installed to accommodate car and small bus traffic for public tours. Now called "The Frank Lloyd Wright House in Ebsworth Park," the Kraus house is open to guided tours. While many of the elements are similar to those present at the Christian House, the lack of a graphic motif, as well as the non-Wrightian art glass windows and asphalt shingles reduce the degree of integrity which the Christian house possesses.

Karen Johnson-Keland House (Racine, WI, 1954)
Karen Johnson, whose father commissioned several buildings from Frank Lloyd Wright, including the S. C. Johnson Administration building and "Wingspread," her childhood home, had such fond memories of growing up in a Frank Lloyd Wright house that she wanted the architect to design a house of her own. The Johnson-Keland house, as it is now known, is perched on a ravine above the nearby Root River and is surrounded by a mix of evergreen and deciduous trees. Its living room is cantilevered to provide dramatic vistas, and the plan is comprised of a single story main level and a two-story wing for the dining room, living room, sitting room, and guest room. Wright's concept for the house had originally included a series of clerestory windows, but they were not realized. The architect did not include plans for the landscape.

The house is copper-roofed, with brick on its exterior and interior walls, and features blonde Philippine mahogany trim, cabinetry and other surfaces. The Johnson-Keland house does not have a graphic motif and its basic plan was originally an L-plan, based on a four-foot square module, as is Samara. In 1961, the house was substantially enlarged by Wright's associate Jack Howe, who added a patio and garage, enclosed the carport, and substantially enlarged the overall size of the house. The house has been adapted with air conditioning and forced-air heating instead of the typical radiant heat. The only initial furnishings designed by Wright for this house were the built-ins. It is presently owned by Johnson-Keland and is occasionally opened for large public events and tours. It is unclear what protection has been arranged for the preservation of the house, but it is not listed on the National Register of Historic Places.

Because of the many adaptations, the lack of a graphic theme and the additions of 1961, this property, while obviously conveying many fine elements of Usonian design, does not possess the historic integrity of the Christian House.

Isaac N. and Bernardine Hagan House (Chalkhill, PA, 1954; NHL 2000)
Known as "Kentuck Knob," the Hagan house is situated on a seventy-nine-acre site in the Allegheny Mountains of western Pennsylvania, and only four miles south of the Edgar and Liliane Kaufmann weekend house, "Fallingwater."[83] The house is a high-end example of the Usonian concept and constructed of locally quarried sandstone, Tidewater red cypress, and a copper roof. Serving as something of a design theme is a series of hexagonal openings in the eaves which allow the low rays of the winter sun to penetrate into the interior. The basic module of the house is an equilateral triangle measuring 54 inches and was commissioned by the Hagans through their friendship with the Kaufmann family.

The Hagans ultimately chose not to follow Wright's recommendations for furniture (including a cypress dining table designed by Wright) and instead opted to furnish Kentuck Knob with Scandinavian furniture designed by Hans Wegner, walnut furniture designed by George Nakashima, Moroccan rugs, and Jack Lenor Larsen fabrics. Natural landscaping was completed by the owners. The deluxe interiors were also influenced by the Hagans,

[82] For more on the history of this purchase, see Joanne Kohn, "The Frank Lloyd Wright House in Ebsworth Park Purchases the Kraus House in Kirkwood, Missouri," *Frank Lloyd Wright Building Conservancy Bulletin* (Fall 2002): 3-4.

[83] Clinton Piper, "I. N. and Bernardine Hagan House," National Historic Landmark Nomination, (Washington, DC: U.S. Department of the Interior, National Park Service, 2000), 4, 15.

and included a larger living room, flagstone instead of concrete slab floors, and the additions of a basement and studio. The Hagans were entrusted by Wright to oversee the landscaping of their home; his only direction was to "Keep it natural."[84]

Kentuck Knob was sold to new owners in 1986 and suffered fire damage in May of that year. A two-year renovation process included the installation of fireproofing in the ceiling, ventilation in the eaves, and a third storage room in the basement. The stone surfaces were also restored at that time. Those owners also retained the historic landscape and installed contemporary art objects throughout the property.[85] The Hagan house was designated a National Historic Landmark in 2000, though because of the lack of original Wright furniture and textiles, and its owner-designed landscaping, this home does not convey the impression of a fully-realized Wright Usonian. The property is currently administered by the Western Pennsylvania Conservancy.

Other Fully Realized Wrightian Houses Comparable to Samara

The following analysis will compare fully realized Wright designed residences throughout his oeuvre, based on criteria such as the degree to which the property is a fully-realized design of a specific Wright type or style, including its interiors and furnishing and landscape; the integrity of Wright's design, including changes not approved by Wright; the completeness of the respective documentation, including original drawings, correspondence, and photography; and, lastly, the ability of the property to convey its time and place to future generations. Furthermore, they are all open to the public in some capacity, allowing visitors, like those who visit Samara, an opportunity to experience Frank Lloyd Wright's domestic architecture.

Several of the comparative properties are considered the masterpieces of Frank Lloyd Wright's career and two are considered by the American Institute of Architects as being among Wright's most important works in the United States that should be preserved in their original form. Four of the properties are National Historic Landmarks, and all are either listed on the National Register of Historic Places, in a National Register of Historic Places District, or protected as a local landmark. The first four comparatives are earlier houses, all of Prairie era designed before World War I, when Wright was producing extravagant new mansions in that style. They feature extant examples of Wright-designed interiors, furnishings, art glass, and other materials.

Susan Lawrence Dana House (Springfield, IL, 1902; NHL 1974)

The Dana house was built on an urban lot in downtown Springfield and was of such a lavish scale that when it changed owners in 1944, there were still 450 pieces of art glass and 103 Wright-designed furniture pieces *in situ*.[86] Encompassing an urban corner lot, Wright framed the house with a walled garden court that enclosed traffic between the street, the main house, and the carriage house via paved footpaths that segmented the manicured lawn. He meandered the house around existing vegetation and preserved as many shade trees as possible while maintaining the character of the lot as well as the neighborhood.[87] Planters located at measured intervals on nearly every elevation of the house were filled with hanging vines and blossoming foliage.

The full realization of the design intent has remained relatively intact over the years and today the Dana-Thomas House, as it is now known, is owned by the Illinois Historic Preservation Agency, and is open to the public on a regular basis. An extensive restoration was undertaken from 1986-1990 and was informed by the

[84] Bernardine Hagan, *Kentuck Knob: Frank Lloyd Wright's House for I. N. and Bernardine Hagan*, (Pittsburgh: The Local History Company, 2005), 61-63. Bernardine Hagan utilized her skills and prior training in landscape design and relied on local plant species, especially dogwood and mountain laurel, to complete the landscape.

[85] The artwork on the site includes works by Andy Goldsworthy, Harry Bertoia, Claes Oldenburg, and Ray Smith with artifacts including a British telephone booth and segment of the Berlin Wall.

[86] Storrer, *Architecture of Frank Lloyd Wright*, 71. See also Carolyn Pitts, "Susan Lawrence Dana House," National Register of Historic Places Nomination, (Washington, DC: U.S. Department of the Interior, National Park Service, 1975), and Donald Hoffman, *Frank Lloyd Wright's Dana House* (Mineola, NY: Dover, 1996).

[87] Aguar and Aguar, *Wrightscapes*, 80.

excellent documentation and a high degree of integrity that included research into the plantings that would have been commonly used in 1905.[88] Samara, by comparison, was designed on a vastly lower budget, yet, within its own class and scale, Samara possesses the same proportionate degree of completeness and integrity of a fully-realized design as the Dana house.

Meyer May House (Grand Rapids, MI, 1908; NRHP District 1971)
Designed for an urban near-treeless residential corner lot in Grand Rapids' historic Heritage Hill, the May house is a two-story building and features unusually high artistic character with an abundance of art glass and original furnishings.[89] The house, while notable for its integral planters and sculptural urns designed to feature hanging vines as well as seasonal blooms, did not have a Wright-designed landscape. The house required full restoration in the late 1980s, at which time some of the original furnishings and decorative elements were replicated or reupholstered for public use. The May house is in private (corporate) ownership, open regularly for tours and on a limited basis for private functions. The house is a grand example of this period in Wright's work, however, with regard to it being a fully realized design and continuity of ownership, originality of materials and workmanship, the Christian House, stands as an equal, though modest, comparison.

Malcolm and Nancy Willey House (Minneapolis, MN, 1933; NRHP 1984)
The Willey house has much in common with Samara.[90] It was built for a couple with strong ties to academia and Nancy Willey had considerable influence and involvement in the decision to hire Wright and in the subsequent relationship. It is situated on a modest gently sloping corner lot and placed atop a bluff overlooking the Mississippi River, a view that was later obstructed by the addition of a barrier wall to enclose a small garden and to insulate the house from the newly adjacent interstate highway.[91] Wright did not provide a landscape design for the Willeys.

Like Samara, the living room opened out onto a terrace with winding vines providing a sunshade in the pergola above. Stylistically, the Willey house represents a bridge between the Prairie and Usonian periods of Wright's career with materials, especially brick that is representative of each, used here for walls as well as floors. Following the Willeys, the house suffered from a succession of owners and damage resulting from weather and neglect, but its current owners have fully restored the home and replicated some furniture designs. Some items which were designed, but never built, have been constructed and while this effort is to be respected, when compounded by the changes to the site, it cannot have the quality of continuity which makes Samara such a prime example of a fully realized Frank Lloyd Wright design.

"Fallingwater," the Edgar J. and Liliane Kaufmann House (Mill Run, PA, 1935; NHL 1976)
Fallingwater has been widely recognized as one of the most important houses of the twentieth century, and is often thought of as a "remarkable work of art."[92] It is probably Frank Lloyd Wright's most impressive example of a building which is at one with nature and at the same time, a striking contrast to its setting, a natural forest landscape. Though he did not provide the Kaufmanns with a landscape or planting plan, Wright retained as much of the natural landscape as possible on the site, including trees that grew close to the house, where, as in

[88] James Johnson, *Historic Structures Report, Dana-Thomas House* (Hasbrouck/Hunderman Architects, 1985) as cited in Aguar and Aguar, *Wrightscapes*, 320, fn. 147.

[89] William Lowery, "Heritage Hill Historic District," National Register of Historic Places Registration Form (Washington, DC: U.S. Department of the Interior, National Park Service, 1971). Steelcase, Inc., the current owners of the Meyer May House, published a commemorative guidebook, *The Meyer May House, Grand Rapids, Michigan* in 1987.

[90] See Charles Nelson, "Malcolm Willey House," National Register of Historic Places Registration Form (Washington, DC: U.S. Department of the Interior, National Park Service, 1984), 3, for a concise history of the house and its owners.

[91] Aguar and Aguar, *Wrightscapes*, 223.

[92] Donald Hoffman, *Frank Lloyd Wright's Fallingwater: The House and its History*, (New York: Dover Publications, Inc., 1978), 5. See also Lynda Waggoner, ed., *Fallingwater* (New York: Rizzoli, 2011) for a more in-depth history of the site, its furnishings, and landscape.

the case of the concrete trellis, his architecture bends around them. At Fallingwater, he smartly followed the edict of landscape designer (and Wright collaborator) Jens Jensen: "To be inspired by and to create parks and gardens out of the beauty and composition of our native landscape is a much higher accomplishment than to form a garden with varieties of plants that have no intimate association with each other or with us and which at best become a mere patch work influenced by the curious and scientific mind."[93]

In scale, size, budget and design, it is a masterwork, and since 1962 has been owned by a non-profit land and water conservancy. Furnishings and other elements were designed for the property, though several designs, such as those for lighting and dining chairs, were not implemented. The house retains much of its original artwork and furnishings, and an archive of original correspondence, reproduction drawings, and photographs.[94] Samara, while on a much more modest scale, and designed with a different landscape, client and budget in mind, fares well when compared in its completeness of design with Fallingwater.

"Hanna-Honeycomb House," the Paul K. and Jean Hanna House (Stanford, CA, 1936; NHL 1989)
The Hanna house, Wright's first San Francisco residential commission, is commonly called the "Honeycomb House" because of its use of a hexagonal unit. Similar to Samara, it had one owner, until 1971 when it became the property of Stanford University.[95] Wright's earliest rough sketches for the Hanna house support that he considered existing trees, outdoor terraces, contained garden areas, circulation, and site definition as integral elements of his design.[96] Wright sited the house to preserve existing white oaks, and designed the carport's roof to accept the lot's lone cypress tree. The lot was divided by landscape features, to create a lawn and orchard separate from the parking area, and the Hannas opted to construct a fence rather than accept Wright's idea for a hedgerow.[97]

In 1989, the year it was added to the National Register, Honeycomb House suffered damage from an earthquake and has undergone seismic bracing and repairs to its structure and interiors.[98] In addition, the original copper roof was replaced with Haydite aggregate.[99] While dramatically different in style to Samara, the Christian house can claim to have maintained all of its original features and has not undergone major renovations to its structural fabric.

"Wingspread," the Herbert F. Johnson House (Wind Point, WI, 1937; NHL 1989)
Set in a thirty-acre park and surrounded with lawns and clusters of arbor vitae and pines, the Johnson house, "Wingspread," is a large, expensive luxury mansion, designed for the owner of the Johnson Wax Company.[100] Wright considered Wingspread his most expensive and best-built residence to date, and his work for the Johnson family includes some of his most recognizable buildings (Johnson Administration Building and Research Tower, NHL 1976). Wright identified Wingspread as his last Prairie house, although its pinwheel plan, extending from a three-story central octagonal space, is vastly different from typical Prairie house designs. Both the site plan and ground plan support that existing trees were located and taken into consideration when

[93] Jens Jensen, "Art Has Its Roots in the Soil," in *Siftings* (Baltimore: Johns Hopkins University Press, 1990; orig. 1939), 5.
[94] From 1963 to 1986, Edgar Kauffmann, Jr. (1910-1989) was an adjunct professor of Architecture and Art History at Columbia University, New York, New York. In 1972, he donated the project's original drawings and papers to Columbia's Avery Architectural and Fine Arts Library, see the Frank Lloyd Wright/Fallingwater Collection, 1972.001.
[95] Paul R. Hanna, "Hanna-Honeycomb House," National Register of Historic Places Registration Form (Washington, DC: US Department of the Interior, National Park Service, 1977), 6.
[96] Aguar and Aguar, 234.
[97] Paul R. Hanna and Jean S. Hanna, *Frank Lloyd Wright's Hanna House: The Clients' Report* (Cambridge: MIT Press, 1981), 141-142.
[98] Aguar and Aguar, *Wrightscapes*, 237.
[99] Hanna, "Hanna-Honeycomb House," 2; and Storrer, *Architecture of Frank Lloyd Wright*, 244.
[100] Richard Kinch, *Wingspread—The Building* (Racine, WI: The Johnson Foundation, 1981), 7.

Wingspread was designed.[101] Of his designed furnishings, including built-ins, "barrel" chairs, footstools, and coffee tables, only a scattering are still in use, combined with contemporary lounge seating.

Today, Wingspread is adaptively used by the Johnson Foundation, and provides guided tours and conference space. Currently occupied by the Wingspread Foundation the house has been altered by the conversion of several rooms and the West Wing carports to office space and meeting rooms.

C. Leigh Stevens House (Yemassee, SC, 1940; NRHP 1976)
The Stevens house, commonly known as the Auldbrass Plantation, is actually a complex of buildings, with a main residence, guesthouse, guest cottages, barn, chicken runs, workshop, stables, kennels, manager's office, and caretaker's quarters.[102] Some of the buildings designed for the estate were never executed, including five of the seven cottages, and Stevens chose a design by the prominent landscape architect Thomas D. Church after only cursorily consulting Wright.[103] Yet over time, three guesthouses have been added that were not part of the original plan and a series of unsympathetic owners led to original furnishings being auctioned off.

The present owner has taken on the completion of a massive three-step restoration and opens the property to tours by reservation. Samara, conversely, retains all its original materials and furnishings, with much of the complementary features and elements completely realized over time from original designs to Wright's specifications.

Conclusion
In comparison to other Usonian houses, the John E. and Catherine E. Christian house, Samara, stands out for several reasons. First, it embodies all of the key elements that Wright felt were important to the "perfect" organic architecture as seen in these modest houses: clerestory and cantilever; integration with the site; a designed landscape; a limited palette of natural materials; and a plan built upon a traditional module. In addition, the unique element of a graphic design motif, invented by Wright for the Christians, adds to its veracity and stature. True to Wright's philosophy, the building is an entity which has evolved from the client/architect relationship and through this process has forever changed the lives of its inhabitants. Given all this, it has a unique ability to convey a sense of its original time and place.

The measures taken to protect Samara in perpetuity ensure that the house is enjoyed by its present occupant, John E. Christian, as well as future visitors to the home. The Christian family has, for over twenty years, established Samara as a shining example of a Frank Lloyd Wright house museum, welcoming thousands of visitors annually, and using the home, its landscape, its furnishings, its history and archives to educate the public on the life and work of the architect and the Usonian house he designed for a dedicated and loyal client.

Even when compared with Wright-designed properties of considerably larger scale and budget, and from vastly different periods in Wright's career, the John E. and Catherine E. Christian House, Samara, emerges as historically significant for its ability to convey in the fullest sense, the unity of design and philosophy of Frank Lloyd Wright's architecture. In its dedication to detail and to Wright's conviction of the sacredness of the inner space, the hallowed, fully designed home environment, Samara is worthy of recognition on the national stage as one of the architect's most complete and fully realized homes.

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[101] Aguar and Aguar, 239.

[102] Katharine N. McNulty, "Old Brass (Auldbrass)," National Register of Historic Places Nomination Form (Washington, DC: US Department of the Interior, National Park Service, 1976), 2-3. See also David DeLong, *Auldbrass: Frank Lloyd Wright's Southern Plantation* (New York: Rizzoli, 2011).

[103] DeLong, *Auldbrass*, 152.

Appendix A

When Frank Lloyd Wright designed Samara, at the age of eighty-seven, he had seen the completion of nearly four hundred designs spanning over six decades. In 1996, John Christian compiled a list of forty Wrightian design features found at Samara while developing the "Samara Fact Book and Tour Guide (History and Historical Significance)" used to train those interpreting Samara for guided public tours. The list represents the breadth of Wright's impact on American modern architecture and design, with many of the features below specifically found in Usonian house designs.

1. Continues the elimination of the traditional architectural "box"
2. Provides a new sense of interior space and expresses the space outward toward nature
3. Transparency of the home to visually connect inside and outside
4. Unified exterior and interior building materials
5. Reduced palette of materials: brick, glass, wood, and concrete
6. Producing an affordable house while maintaining aesthetics
7. Considered landscape essential to house's orientation and design
8. Unified house and its site to dramatic effect
9. Enhanced concept of outdoor living through use of terraces and enclosed gardens
10. Name of house relates to natural environment of the site
11. Modular construction design based on a geometric gridwork
12. Cantilevered construction
13. Flat roof system
14. Large, deep roof eaves that aid in thermal and light control
15. Overhanging eaves that serve to cover terraces and entry
16. Elimination of traditional attached roof gutters and drains
17. Elimination of the structural corner through central massing
18. Masonry walls that reinforce horizontality through deep raking of mortar
19. Wood board-and-batten sandwich walls
20. Polished plate glass mitered "invisible" corner windows
21. Use of bands of casement windows to reinforce horizontal line
22. Clerestory windows as a means of providing light and fresh air
23. Carport replacing the need for enclosed garage
24. Basement replaced by strategically placed utility closets
25. Ornamental patinated copper fascia
26. Open floorplan design
27. Scored concrete floors with "Cherokee red" pigmentation
28. Warm water radiant "gravity" floor heating system
29. Floor temperature regulated with outside thermostats
30. Decking at the ceiling level to reinforce horizontality of the interior space
31. Compression and release effect achieved through differing ceiling heights
32. Indirect interior lighting that washes ceiling
33. Fireplace and hearth at the center of the home
34. Intensity controlled lighting
35. Graphic theme of house reflected in decorative features of the house
36. Built-in furniture utilized as cost-saving measure
37. Mobile furniture utilized to create multiple casual arrangements
38. Hidden storage in banquette seats, hassock ottomans, and hallway walls
39. Perforated board designs in clerestory windows and on furniture
40. Use of piano hinges on doors, furniture, and cabinetry

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Audiovisual Sources

Samara: The John E. Christian Home. DVD, 50 minutes. VLC Productions, West Lafayette, Indiana, 2012.

Previous documentation on file (NPS):

__ Preliminary Determination of Individual Listing (36 CFR 67) has been requested.
X 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:

X State Historic Preservation Office
__ Other State Agency
__ Federal Agency
__ Local Government
__ University
__ Other (Specify Repository):

10. GEOGRAPHICAL DATA

Acreage of Property: approximately 1 acre

UTM References:	**Zone**	**Easting**	**Northing**
	16	507090	4476190

Verbal Boundary Description:

The property consists of Woodland Heights, Lot 8, a subdivision of Lot 69, Hills and Dales Addition in West Lafayette, Indiana.

Boundary Justification:

The boundary includes the original lot purchased for the construction of the home by Dr. and Mrs. Christian. The only changes to the boundary since its purchase are a slight reduction on the northwest side required by the State of Indiana as part of a road construction project. This part of the lot was always adjacent to the highway and was screened from the residence by plantings. In addition, a planned extension of Woodland Avenue, the southern boundary of the property, was abandoned by the City of West Lafayette and the property was divided between the Christians' lot and the one adjacent to the south, thus maintaining the privacy of the lot.

11. FORM PREPARED BY

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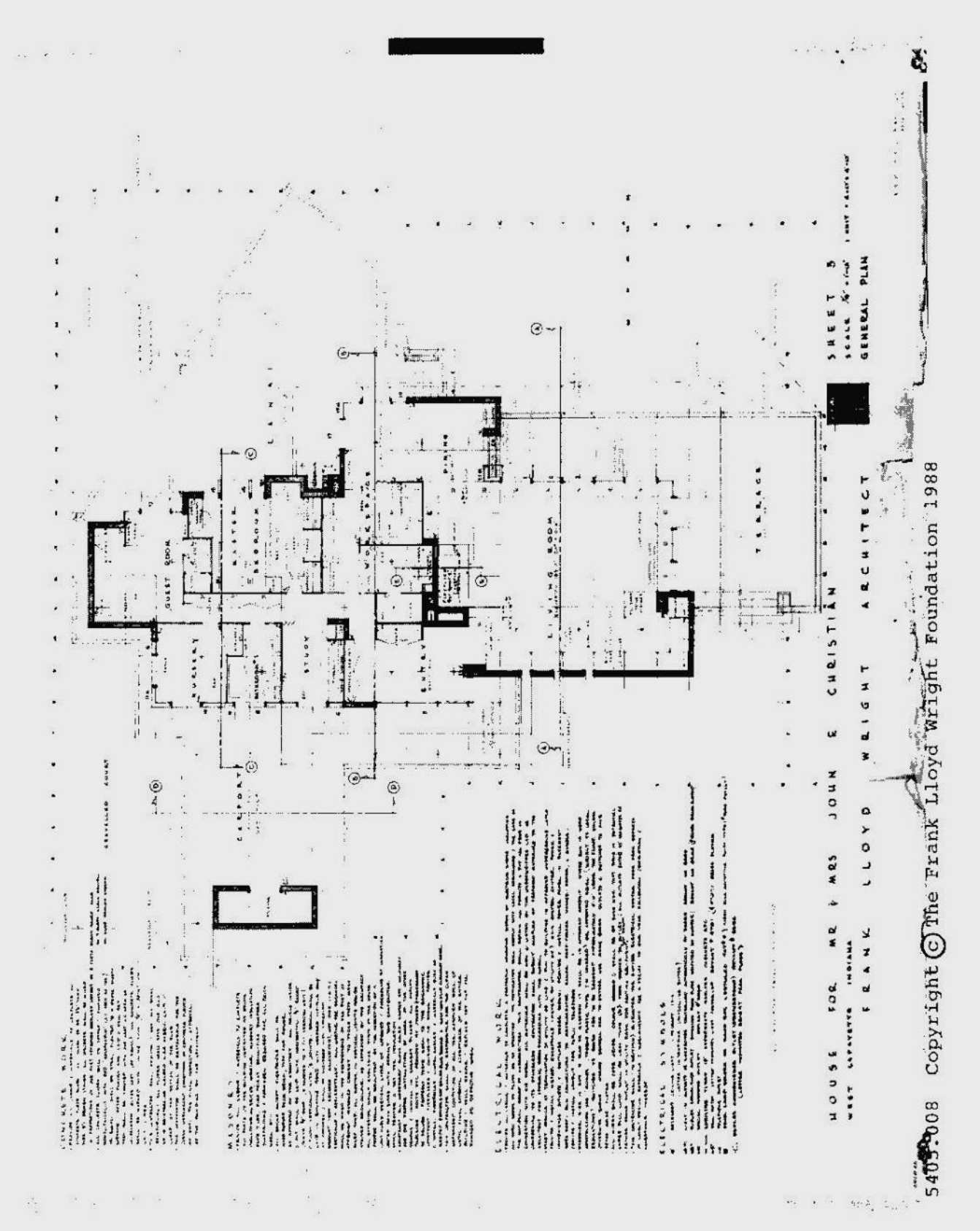
Date:

Edited by: Roger Reed
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National Historic Landmarks Program
1849 C St. NW (2280)
Washington, DC 20240

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Fig. 1 Samara under construction, 1955. View from Woodland Avenue.
Courtesy the John E. Christian Family Memorial Trust.



Courtesy The Frank Lloyd Wright Foundation Archives (The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University). All Rights Reserved.

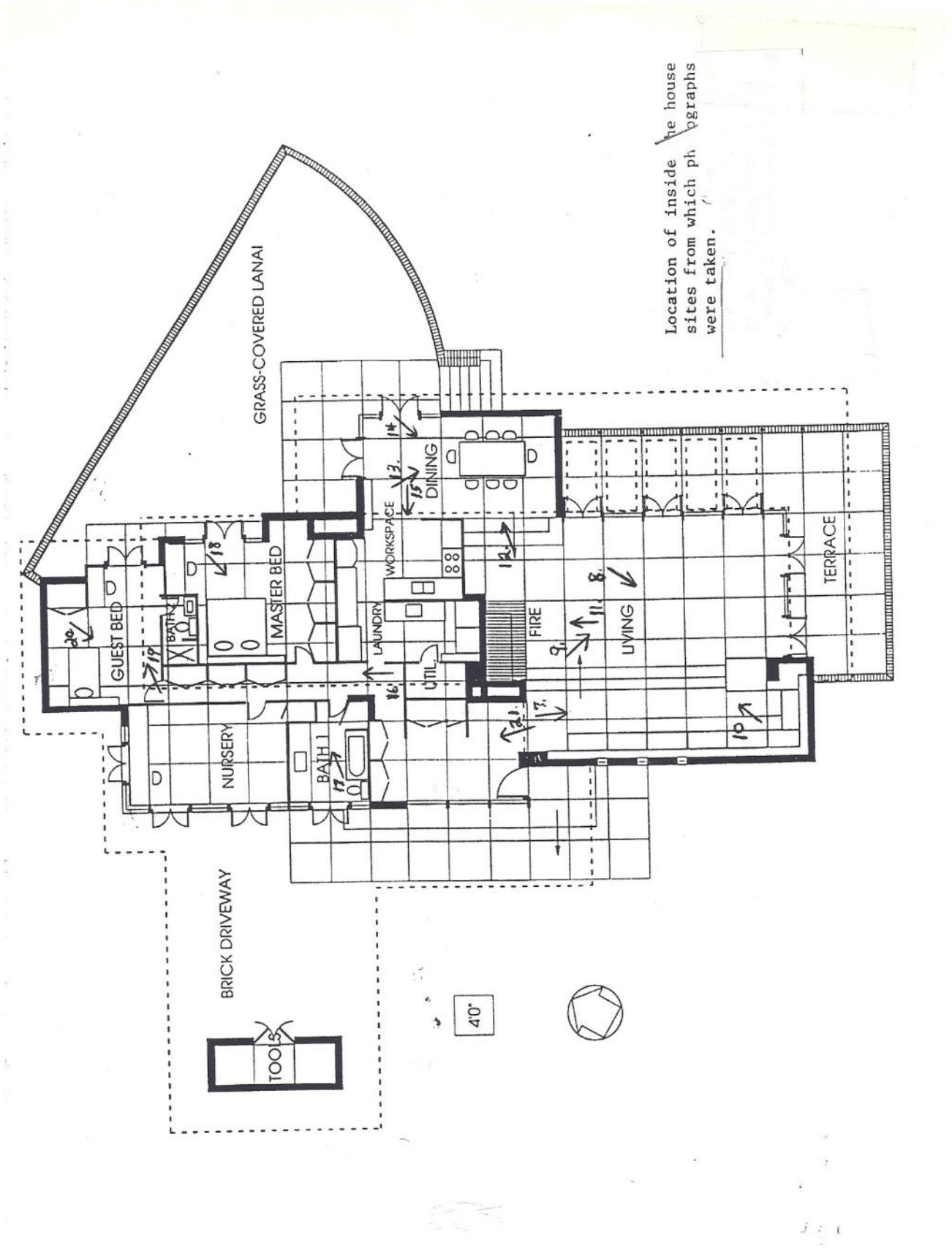

Location of inside he house
sites from which ph pgraphs
were taken.
GRASS-COVERED LANAI
DINING
WORKSPACE
MASTER BED
BATH
GUEST BED
LAUNDRY
UTIL.
FIRE
LIVING
TERRACE
NURSERY
BATH 1
BRICK DRIVEWAY
TOOLS
4'0"



Fig. 2 East, northeast elevation, Camille B. Fife, Photographer 2011.

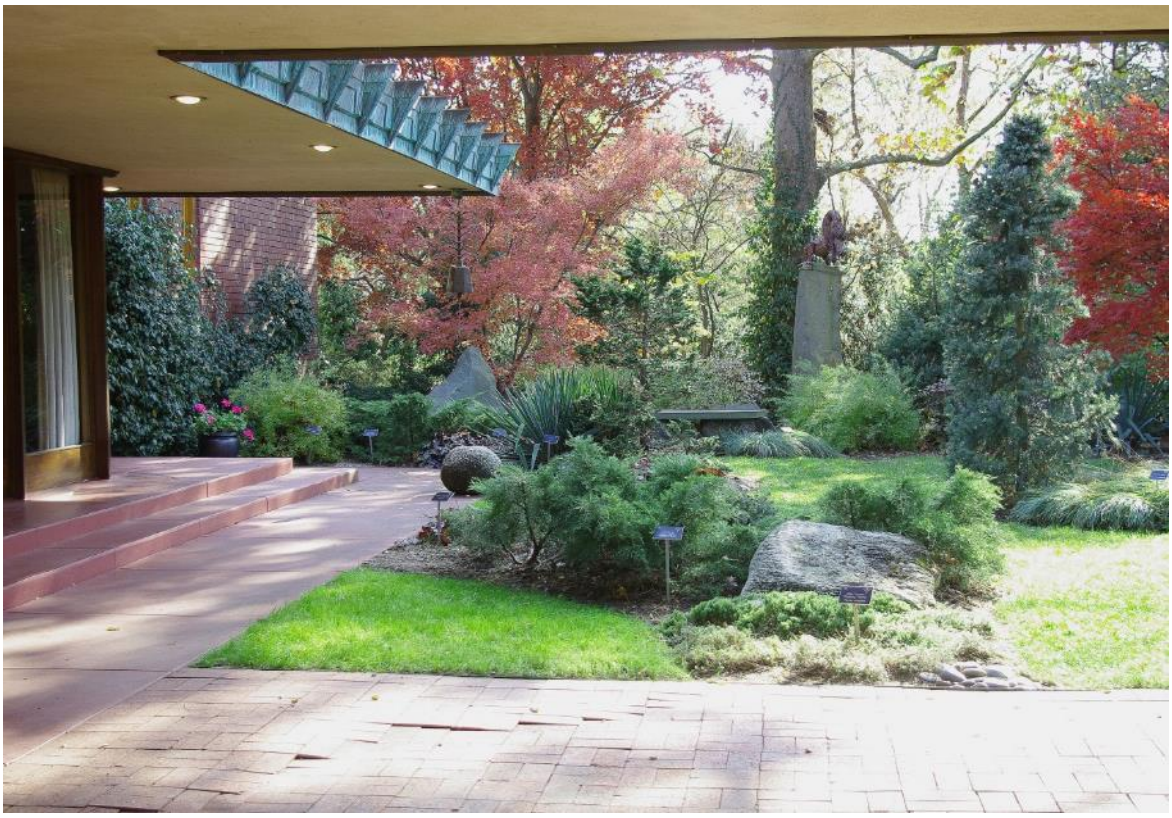


Fig. 3 View toward interior west garden with entry on left.
Camille B. Fife Photographer 2011.



Fig. 4 Northwest elevation.
Camille B. Fife Photographer 2011.



Fig. 5 View toward entrance pavilion from west garden.
Camille B. Fife Photographer 2011.



Fig. 6 South elevation from ravine.
Camille B. Fife Photographer 2011.



Fig 7 Interior of terrace.
Camille B. Fife Photographer 2011.



Fig. 8 Entry, looking toward main door.
Camille B. Fife Photographer 2011.



Fig. 9 West wall of living room.
Camille B. Fife Photographer 2011.



Fig. 10 Living room.
Camille B. Fife Photographer 2011.



Fig. 11 Fireplace in north end of living room.
Camille B. Fife Photographer 2011.



Fig. 12 Dining Room.
Camille B. Fife Photographer 2011.



Fig. 13 Hall in bedroom wing.
Camille B. Fife Photographer 2011.



Fig. 14 Guest room.
Camille B. Fife Photographer 2011.



Fig. 15 Master bedroom.
Camille B. Fife Photographer 2011.



Fig. 16 Samara site plan showing boundary of nominated property (Tippecanoe County Highway Department).