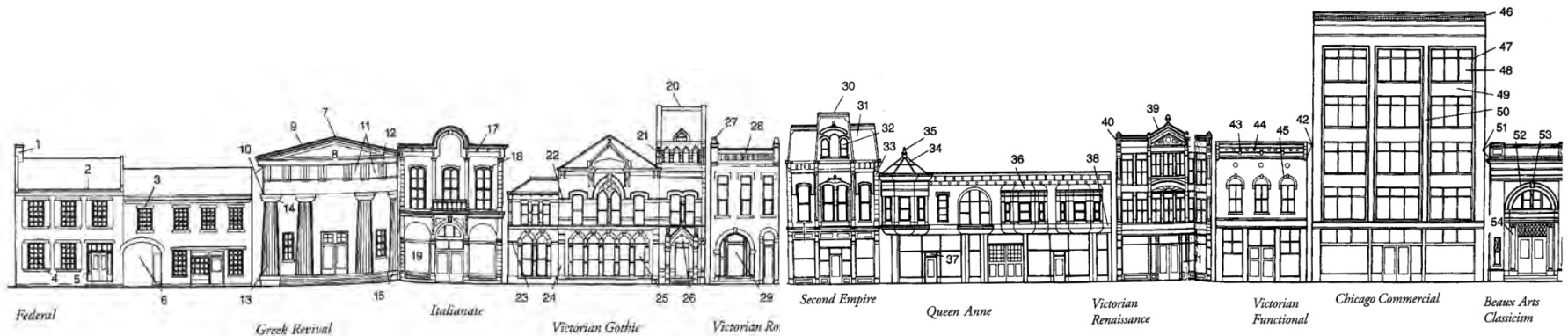


LOCAL HISTORY RESEARCH

RESOURCES FOR HISTORIC PRESERVATION



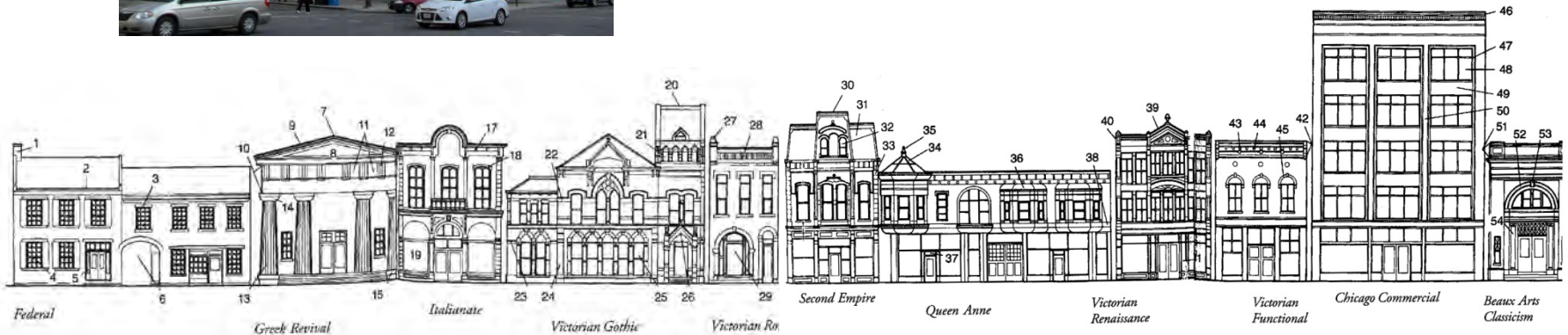


Historical Resources

Ohio Historic Inventory



- “...brief description of the location, background, and architecture of a building, site, structure, or object”
- Since 1974, includes over 90,000 properties



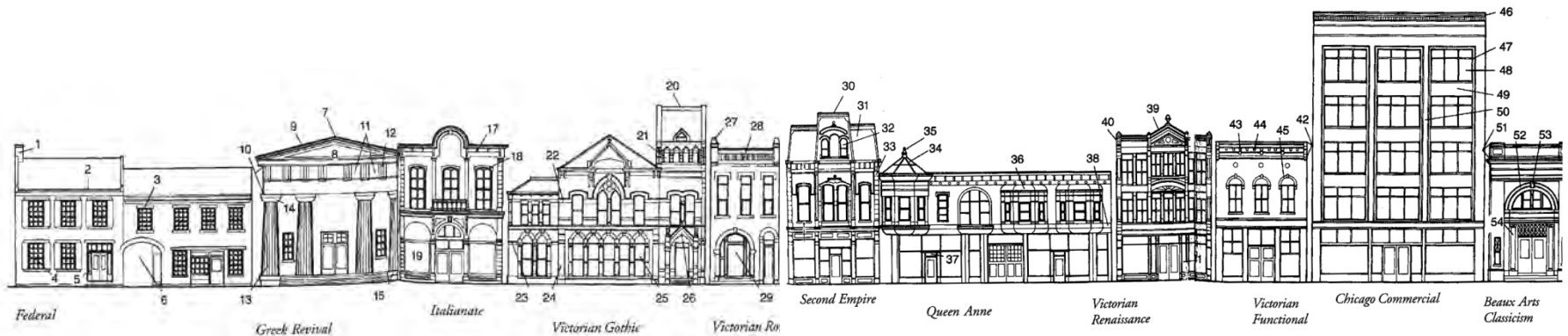


Historical Resources

Ohio Historic Inventory

📍 Uses

- 📍 Federal and state projects that might impact historic resources
- 📍 Planning & Land use decisions
- 📍 Record of historic resources for researchers and communities

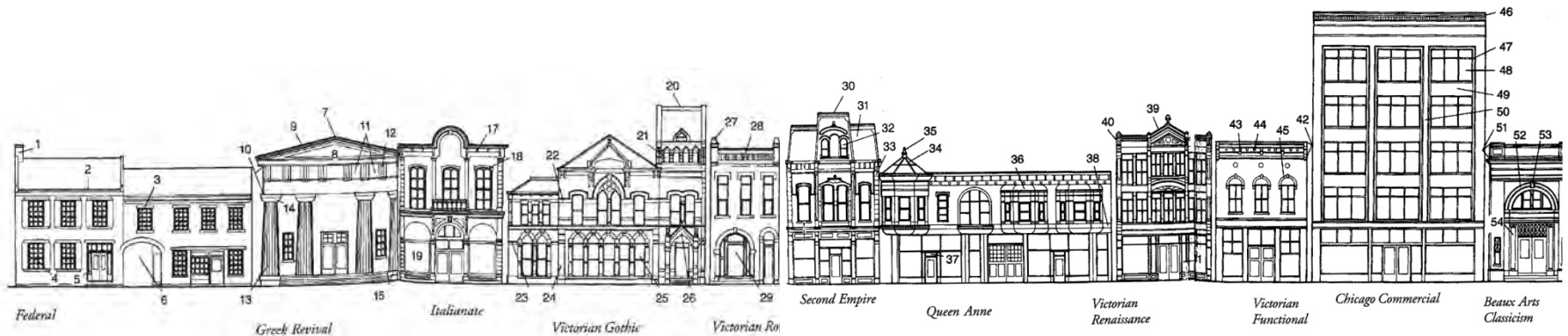




Historical Resources

National Register of Historic Places

- 📍 Buildings, districts, or sites of historical significance
- 📍 Three criteria
 - 📍 Significant person
 - 📍 Historical event or pattern
 - 📍 Architectural
- 📍 Financial preservation incentives




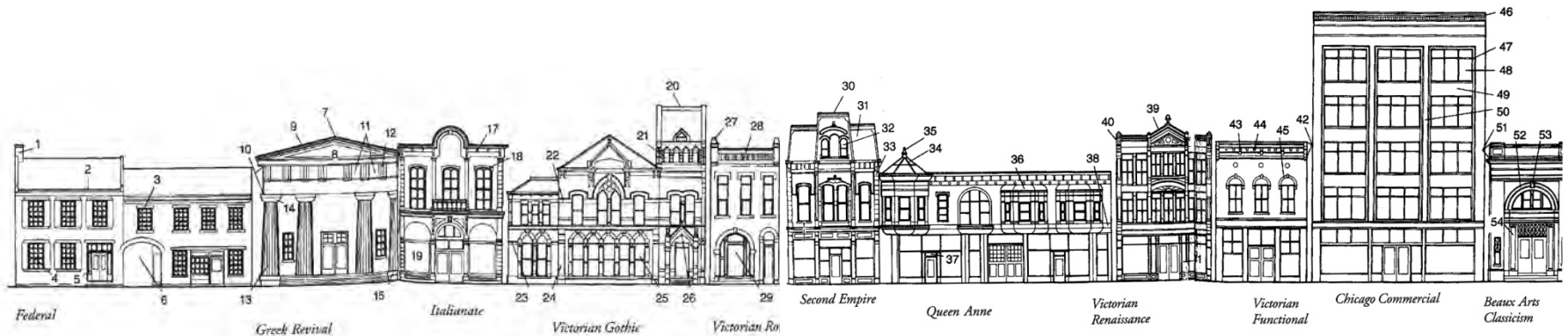


Historical Resources

National Register Database

National Register Database

 <http://www.ohiohistory.org/ohio-historic-preservation-office/national-register-of-historic-places/national-register-search>

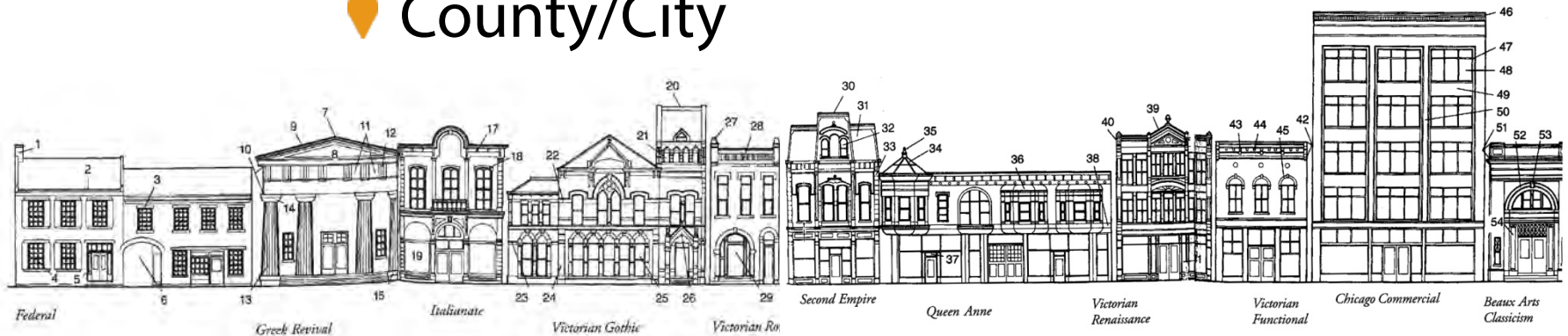




Historical Resources

National Register as a Source

- Find if research as already been done on an architect or site
- Search by
 - Architectural styles
 - Building use – courthouse, commercial, etc.
 - Period of significance (civil war era)
 - County/City



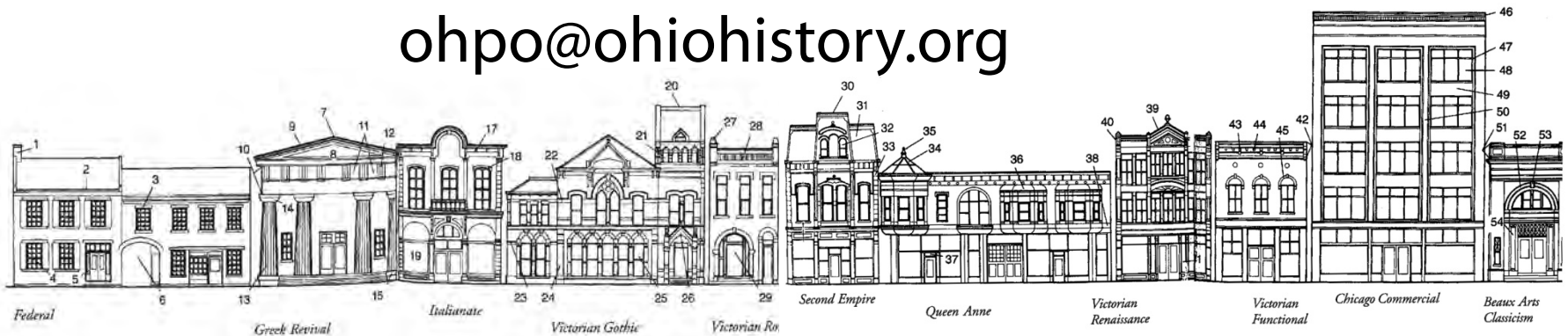


Historical Resources

National Register as a Source

📍 Contact **OHPO** to find out if a property is already included in the Ohio Historic Inventory or listed on the National Register of Historic Places

📍 **Ohio Historic Preservation Office**
800 E. 17th Ave., Columbus, OH 43211
(614) 298-2000
ohpo@ohiohistory.org



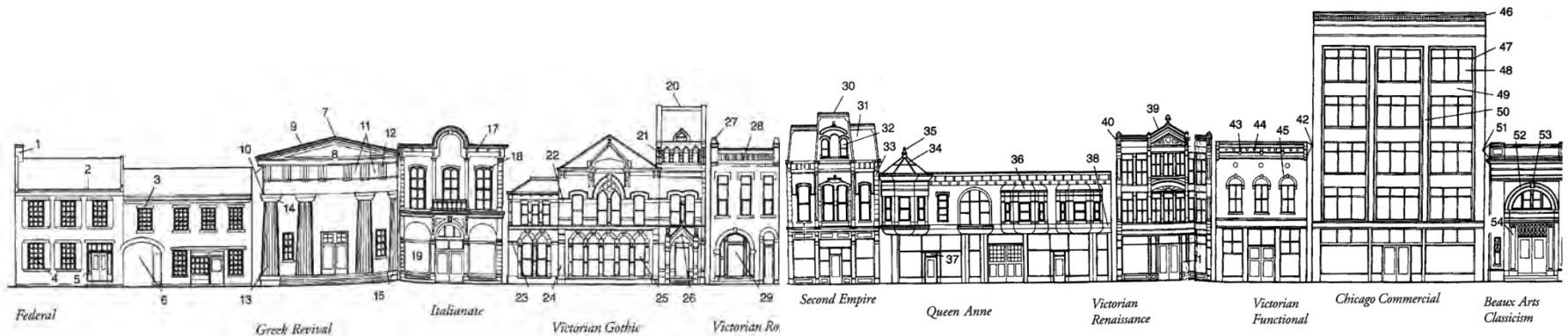


Historical Resources

OHPO Mapping System

OHPO Mapping System

<http://www.ohiohistory.org/ohio-historic-preservation-office/online-mapping-system>



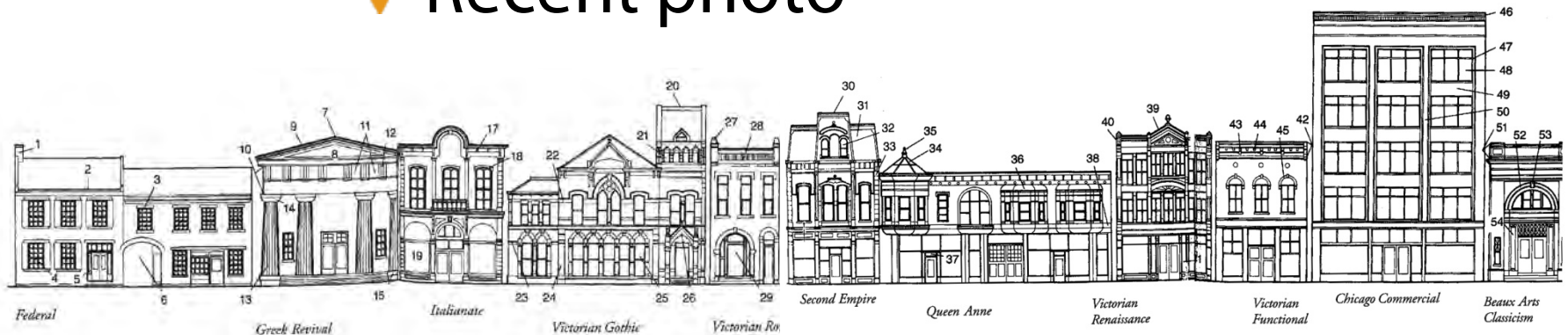


Historical Resources County Auditor

📍 Franklin County Auditor

<http://www.franklincountyauditor.com/>

- 📍 Year built (after 1920)
- 📍 Show records of ownership and property value
- 📍 Sketch & map of property
- 📍 Recent photo

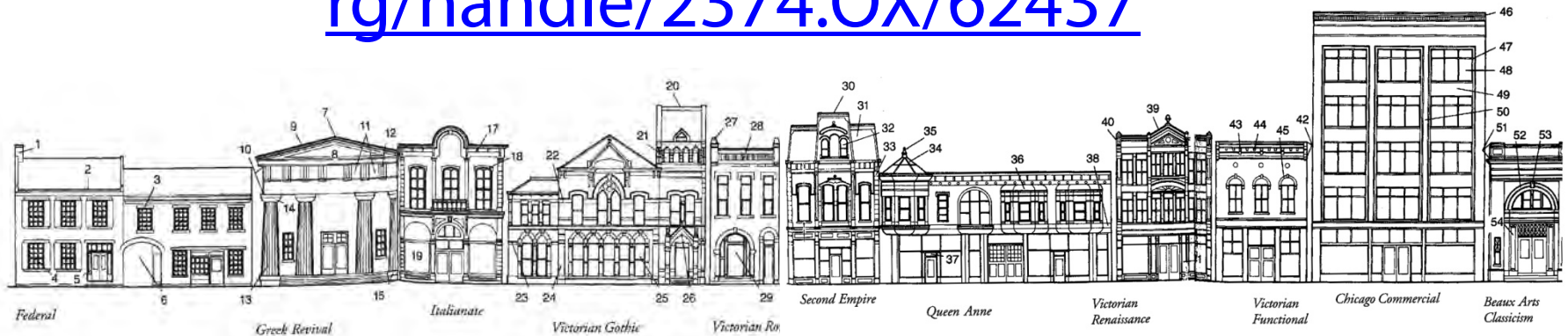




Historical Resources

Sanborn Maps

- 📍 Detailed maps of approx. 12,000 U.S. towns and cities 1887-2007
 - 📍 Building footprints
 - 📍 Uses and some building names
 - 📍 Exterior materials
- 📍 <http://drc.ohiolink.edu.oh0057.oplin.org/handle/2374.OX/62437>

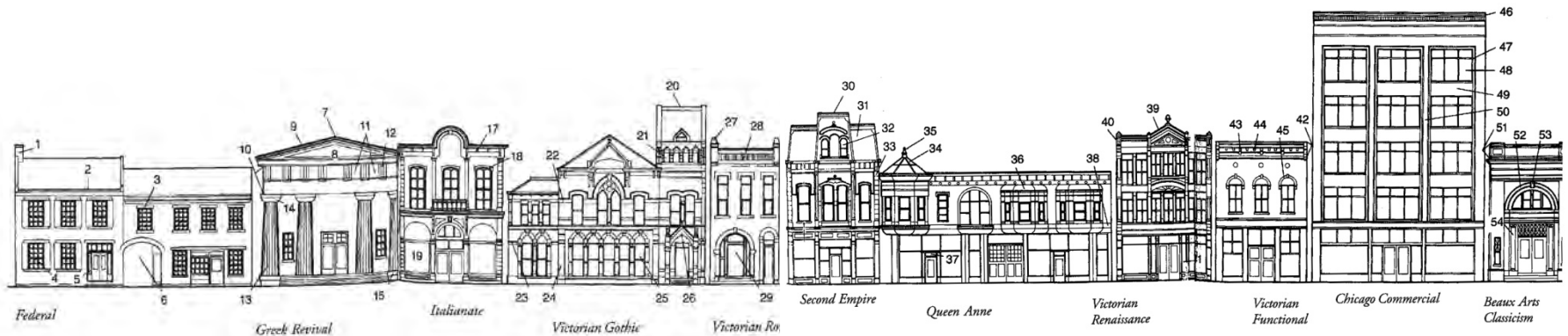




Historical Resources

City Directories

- 📍 Lists residents of the city, the address at which they lived, and often the occupation at which they worked. (occupant ≠ owner)
- 📍 In Columbus, dates back to 1841
- 📍 May search by address after 1911

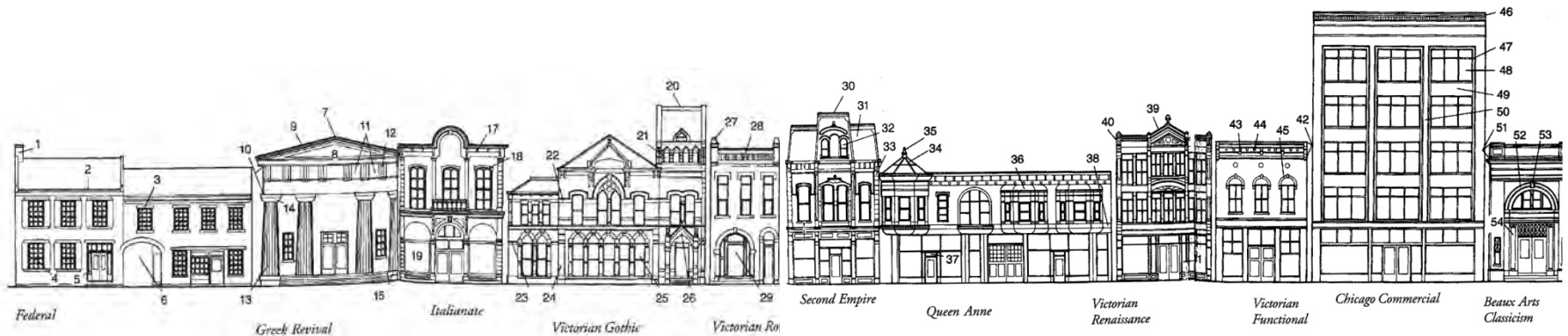




Historical Resources

City Directories

- 📍 Columbus Polk's & Haine's Directories are the most useful
- 📍 Haine's includes entire region and more comprehensive

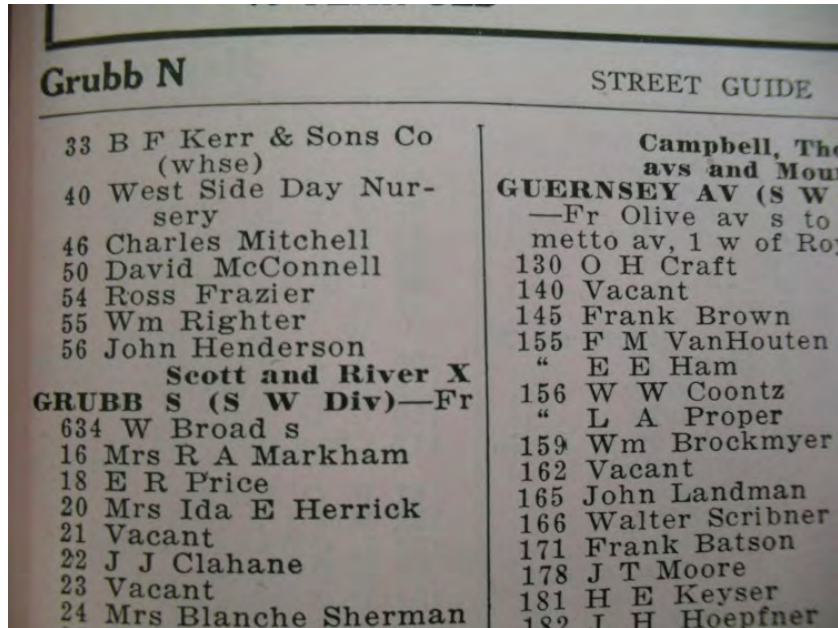




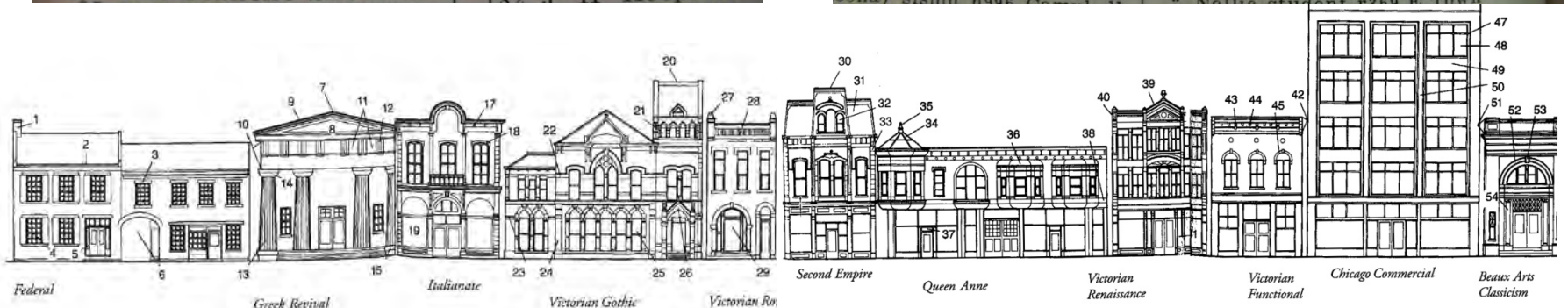
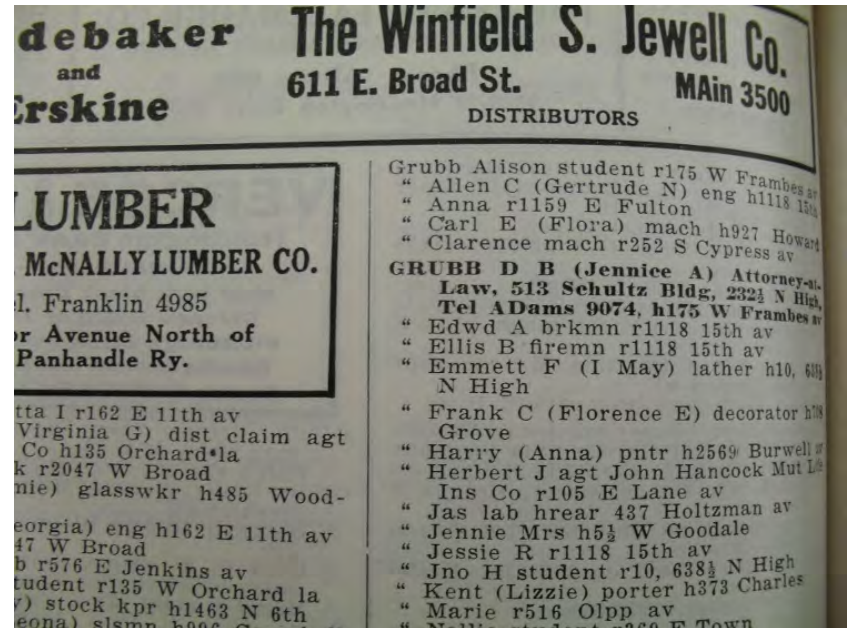
Historical Resources

City Directories

Search: Grubb (a street)



Search: Grubb (a name)





Historical Resources

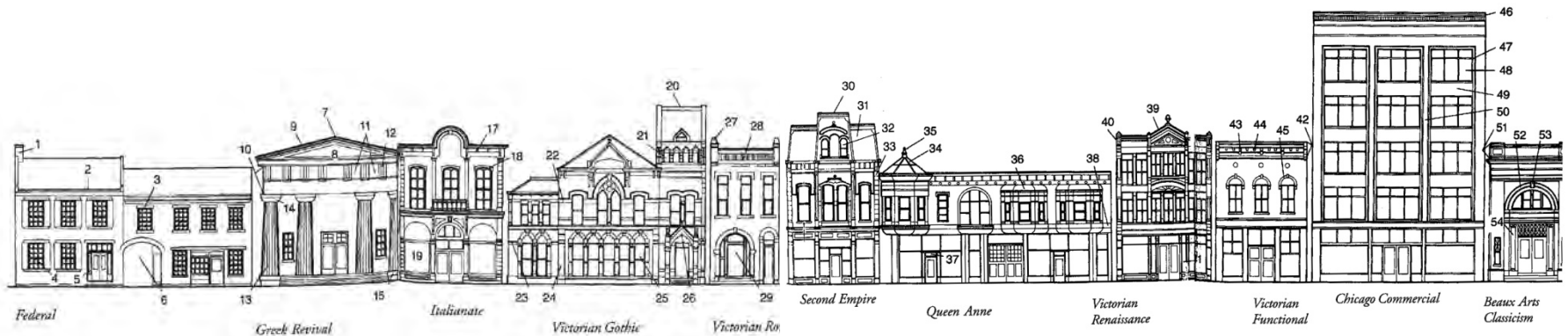
Deeds from County Recorder

“Deeds record the transfer of ownership, but not the type of development made to the property” -CML

📍 Hints about building construction

📍 Large value increase over short time

📍 Easement granted to gas/electric

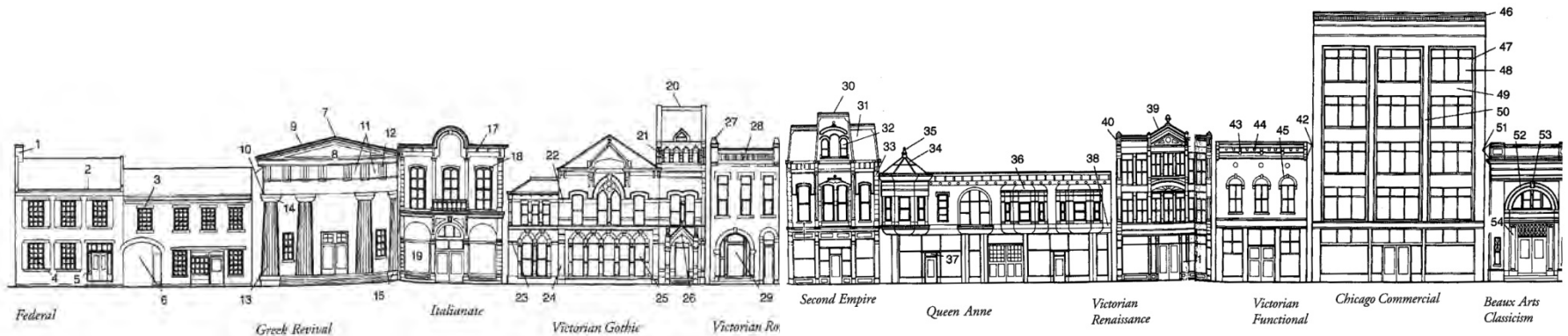




Historical Resources

US Census

- 📍 Records names, ages, addresses, professions, language, etc.
- 📍 May only view personal data older than 72 years (1940 is latest)
- 📍 Current and historical demographic/statistical data available





Historical Resources

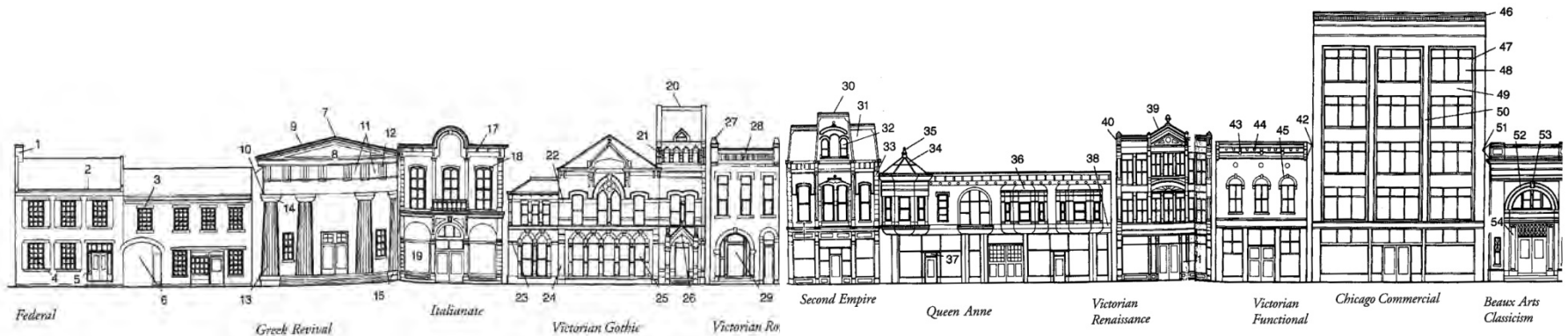
US Census: Individual Search

📍 US Census (Address Search)

<http://1940census.archives.gov/>

📍 Ancestry.com (Name Search)

<http://www.ancestrylibrary.com/default.aspx>



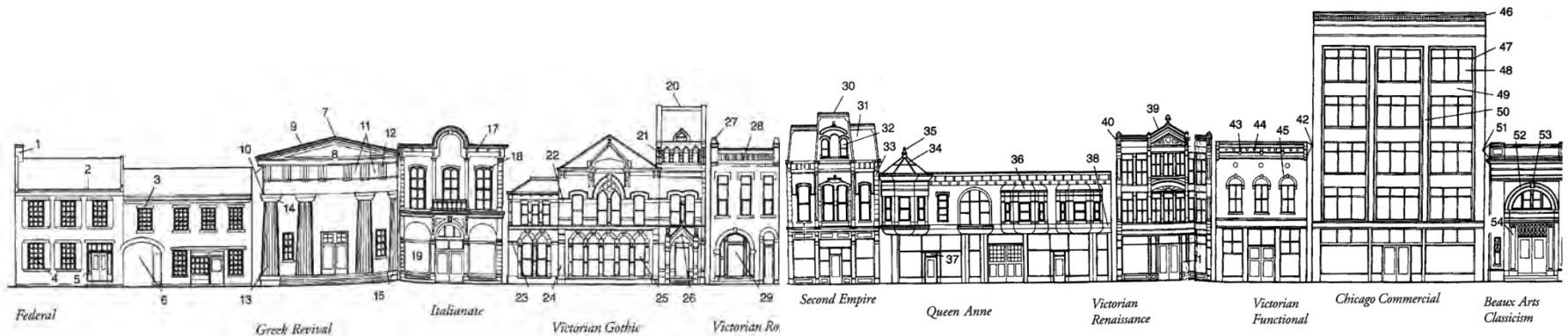


Historical Resources

US Census: Demographics

📍 Social Explorer

<http://www.socialexplorer.com/pub/maps/home.aspx>

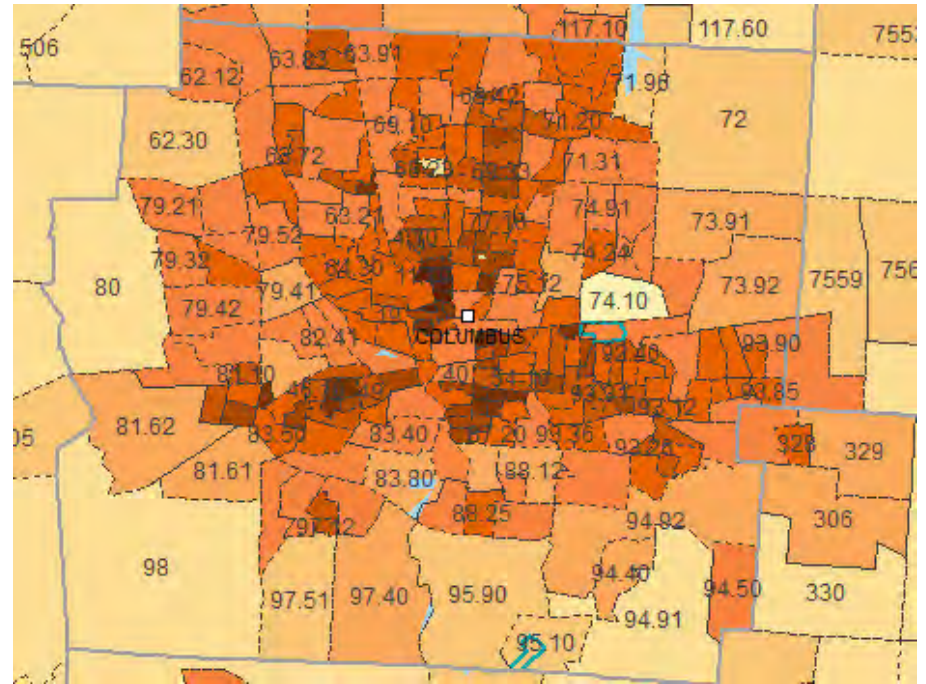
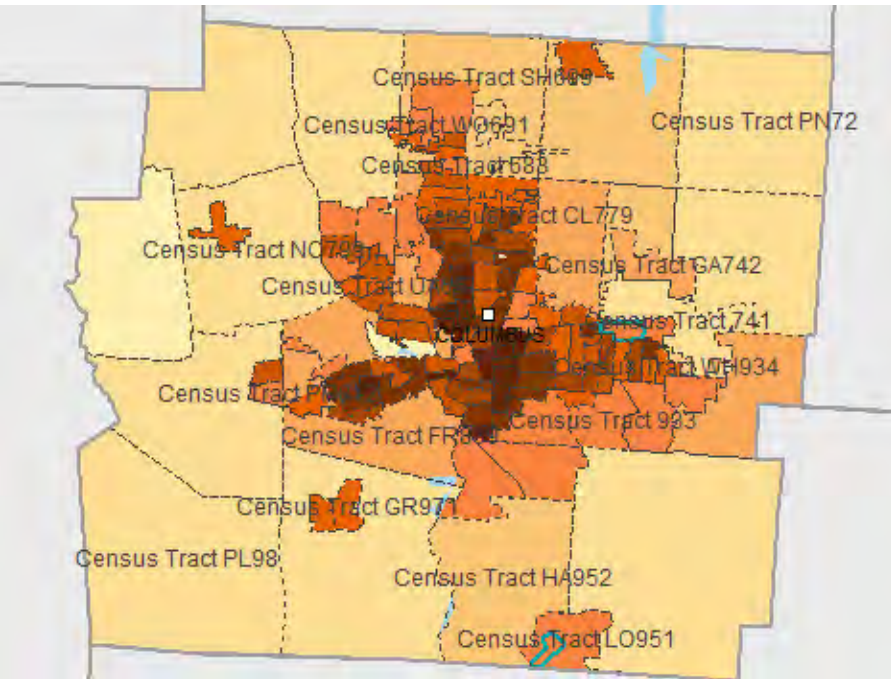




Historical Resources

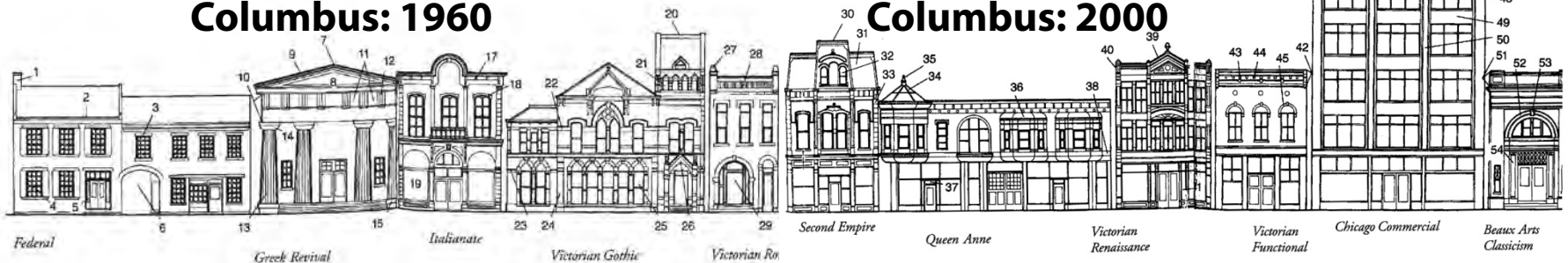
US Census: Demographics

Columbus: change in urban density over time



Columbus: 1960

Columbus: 2000

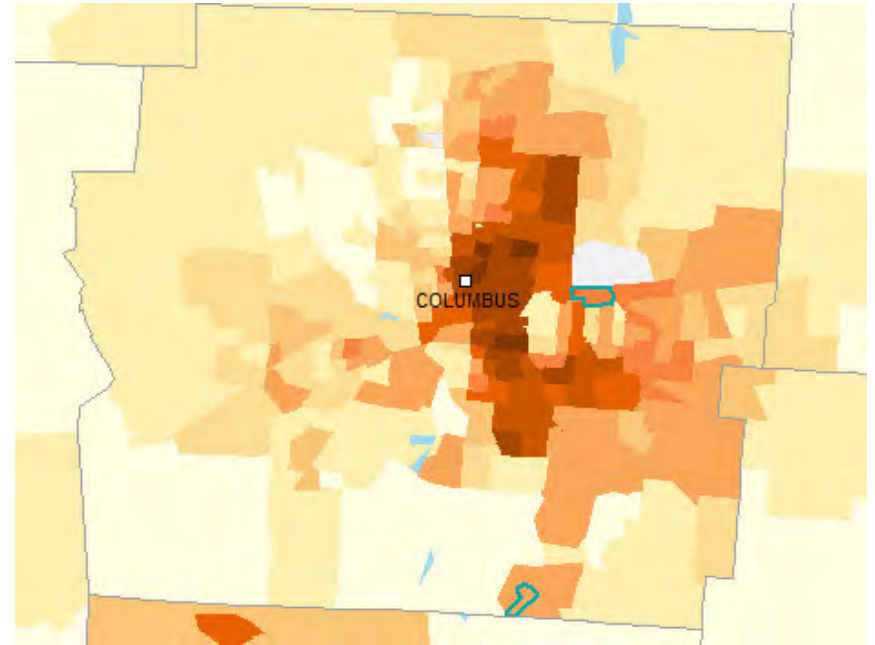
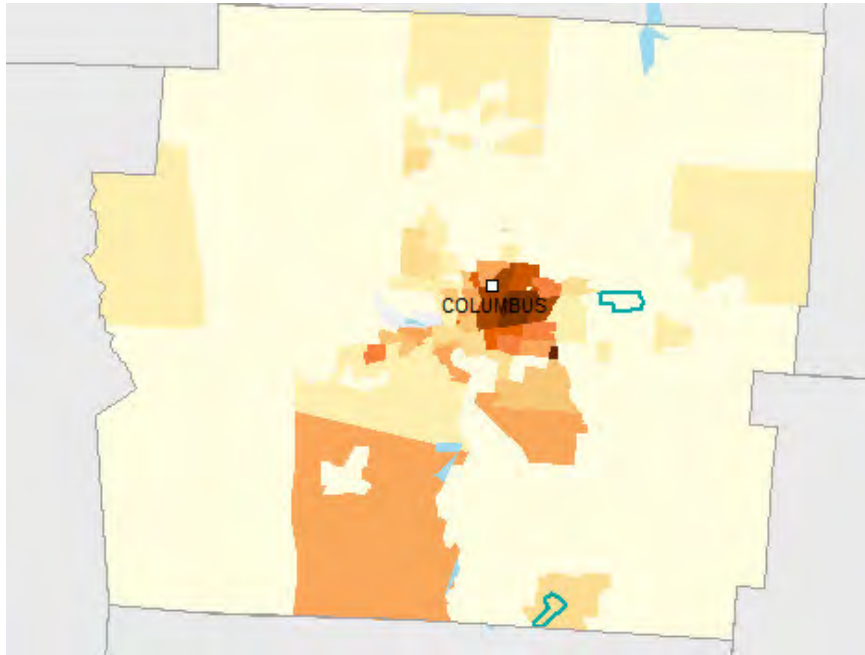




Historical Resources

US Census: Demographics

Columbus: African American population



Columbus: 1960

Columbus: 2000

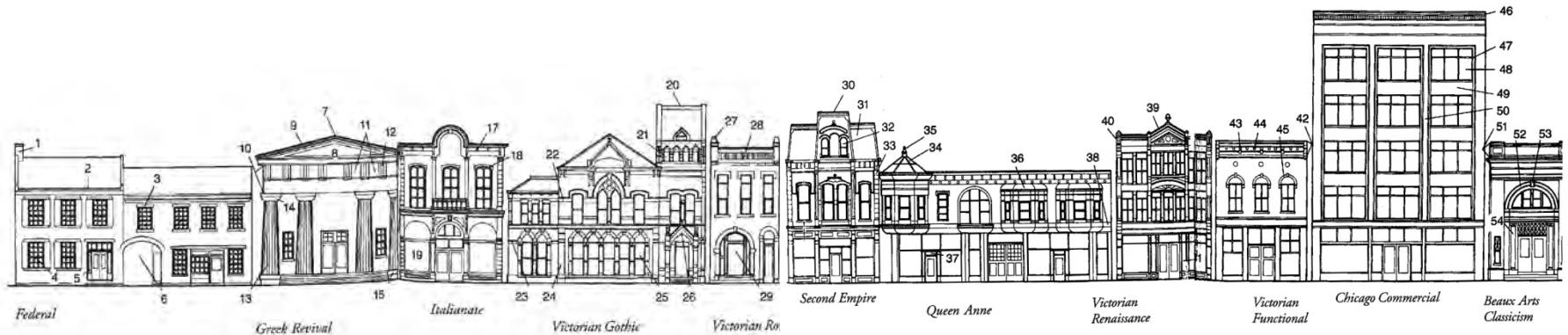




Historical Resources

Newspapers

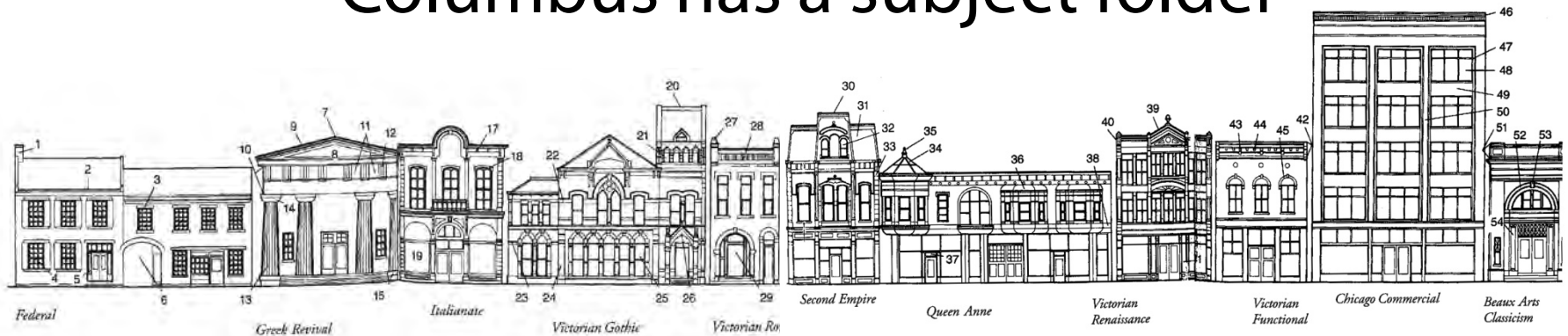
- 📍 Columbus News Index
 - 📍 Local interest news 1960-1997
 - 📍 Obituaries 1934-1997
- <http://www.columbuslibrary.org/cmlcnix/searchform.cfm>
- 📍 Columbus Dispatch Archives 1985-now





Historical Resources Subject Folders

- 📍 Subject files on items of significant local history interest:
 - 📍 Newspaper articles
 - 📍 Obituaries
 - 📍 Church or Corporate Histories
- 📍 Example: Poindexter Village in Columbus has a subject folder

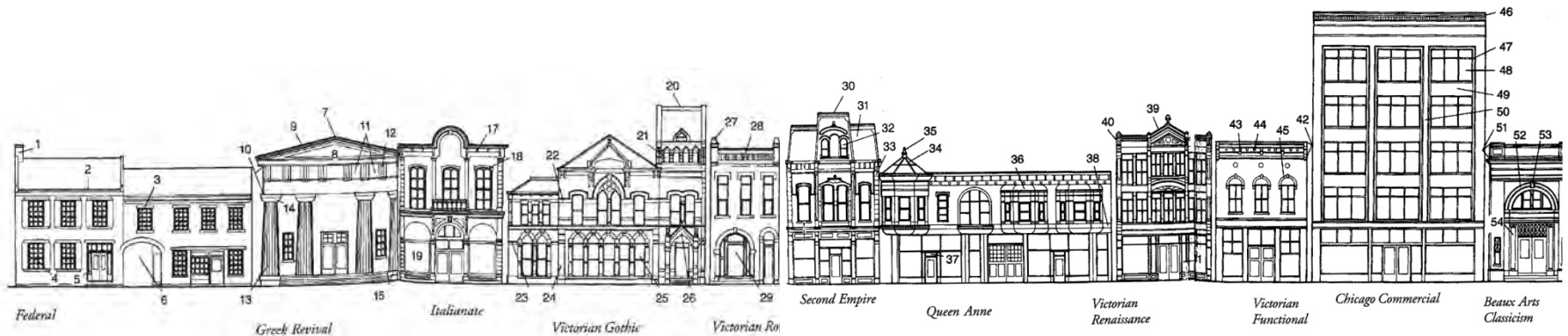




Historical Resources

Photo Archives (limited)

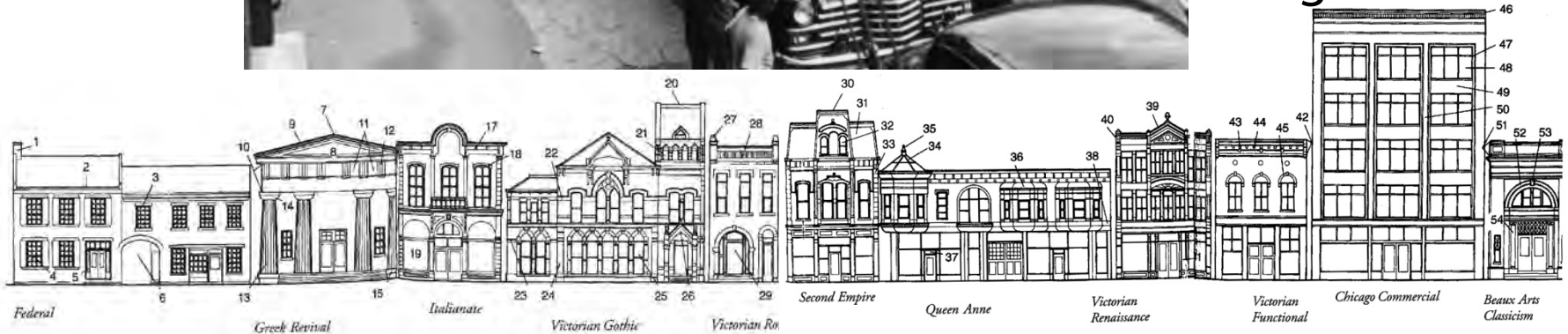
- 📍 Columbus Library Photo Archives
<http://digital-collections.columbuslibrary.org/>
- 📍 A lot of preservation research is visual





📍 Mount Vernon Ave, Columbus, 1949

📍 Columbus Memory, African American Collection, King-Lincoln-Bronzeville Neighborhood





Historical Resources

Audiovisual Resources

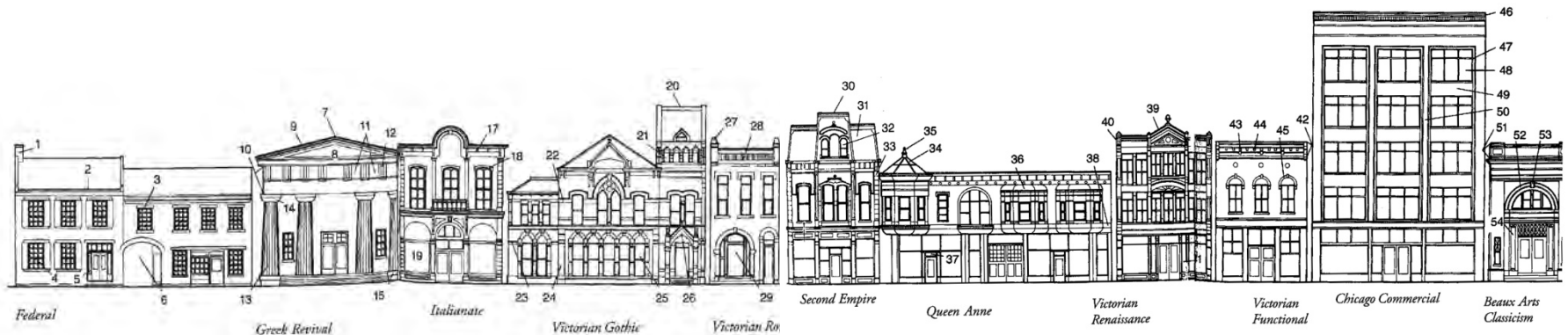
📍 Ohio Historical Society

<http://ww2.ohiohistory.org/resource/audiovis/>

📍 Local Libraries

📍 Organizations

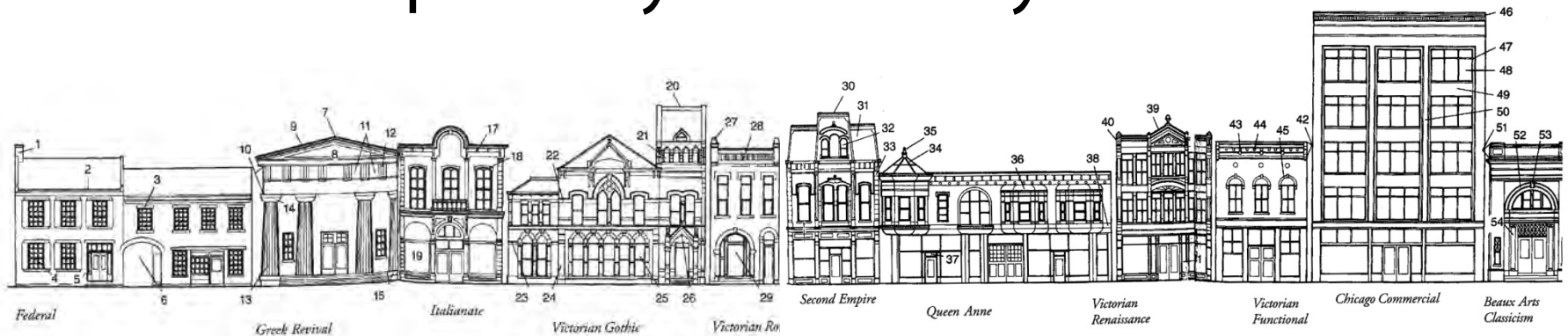
(Labor, history museums/groups,
Ethnic/religious groups, LGBT, etc.)





Historical Resources Zoning & Land Use

- 📍 Zoning: local regulations dictating what, where and how things can be built (since 1920 in most communities)
- 📍 Provides land use for a particular time and can be helpful in showing changes in land use over time
- 📍 Kept at city and county level





Historical Resources Zoning & Land Use

Columbus

Residential

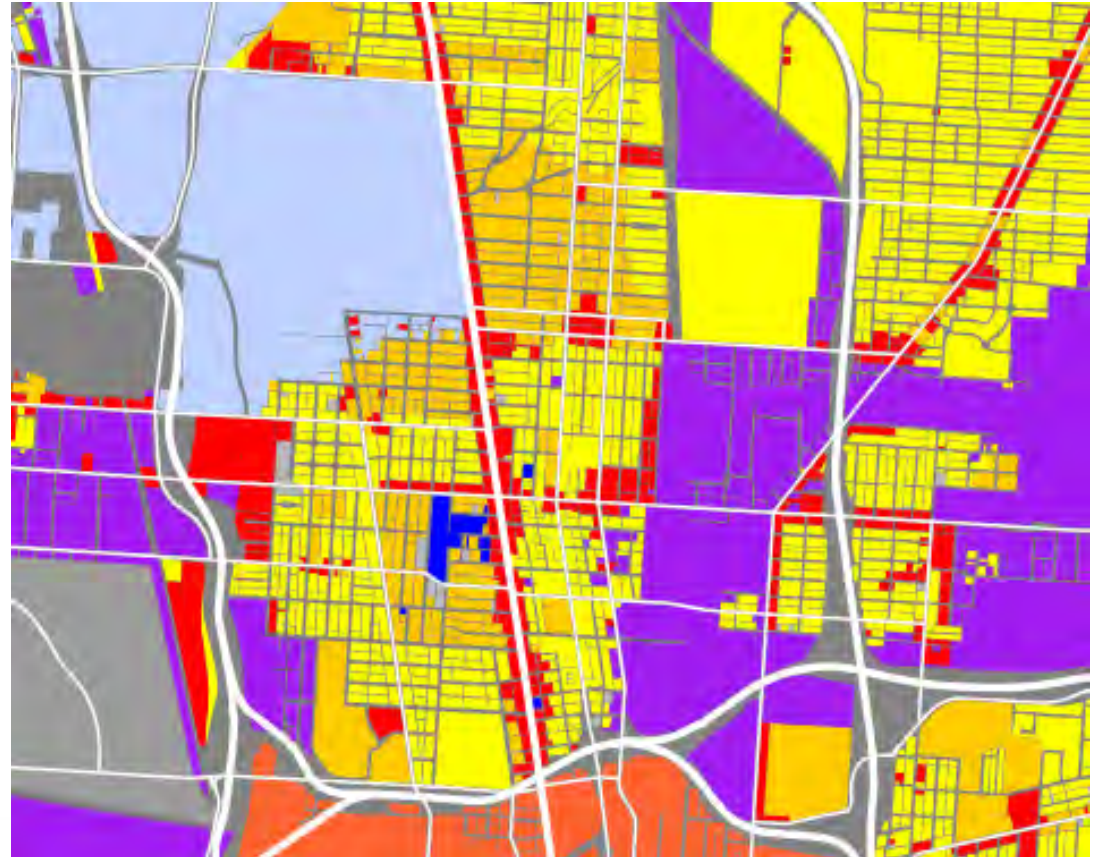
Manufacturing

Downtown

District

Commercial

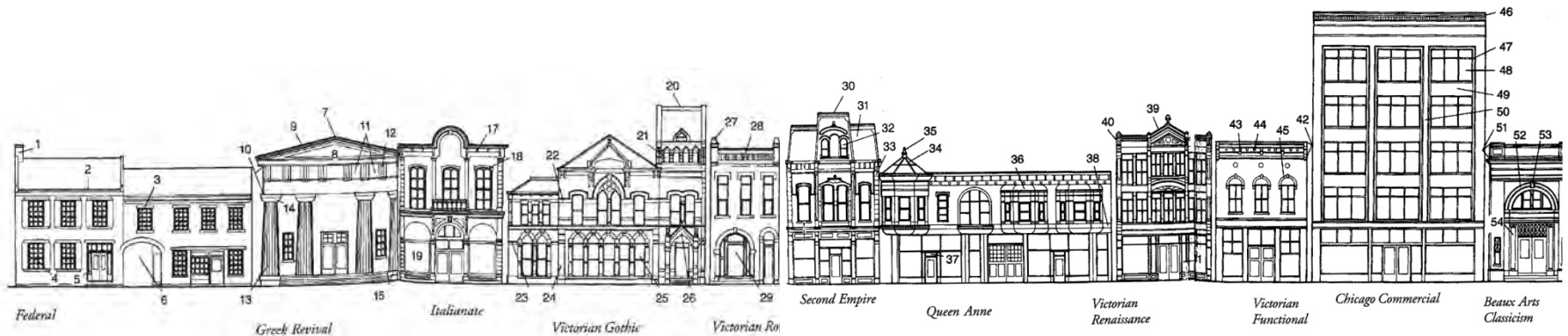
Parking





Historical Resources Zoning & Land Use

- 📍 Building permits
 - 📍 Needed for construction, alterations, or demolition
 - 📍 Usually found at smallest level of local govt.: city, township, county, etc.

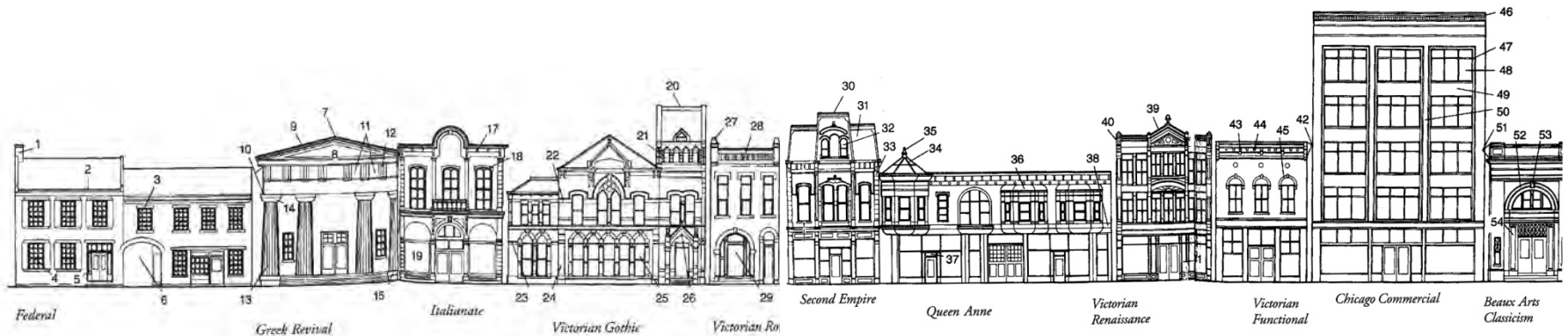




Historical Resources Zoning & Land Use

In Columbus:
Columbus Department of Building
Zoning and Services

<http://bzs.columbus.gov/>



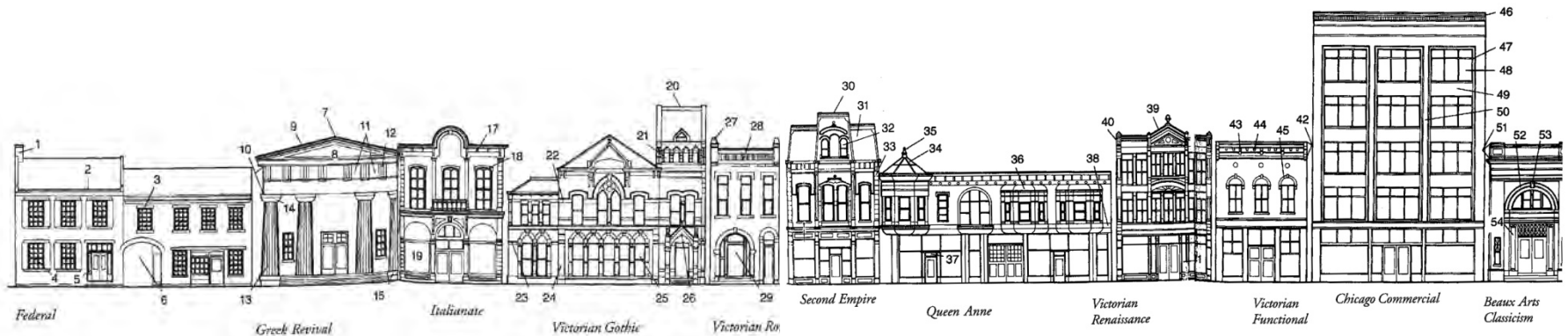


Historical Resources

Urban Renewal & City Plans

📍 City Plans

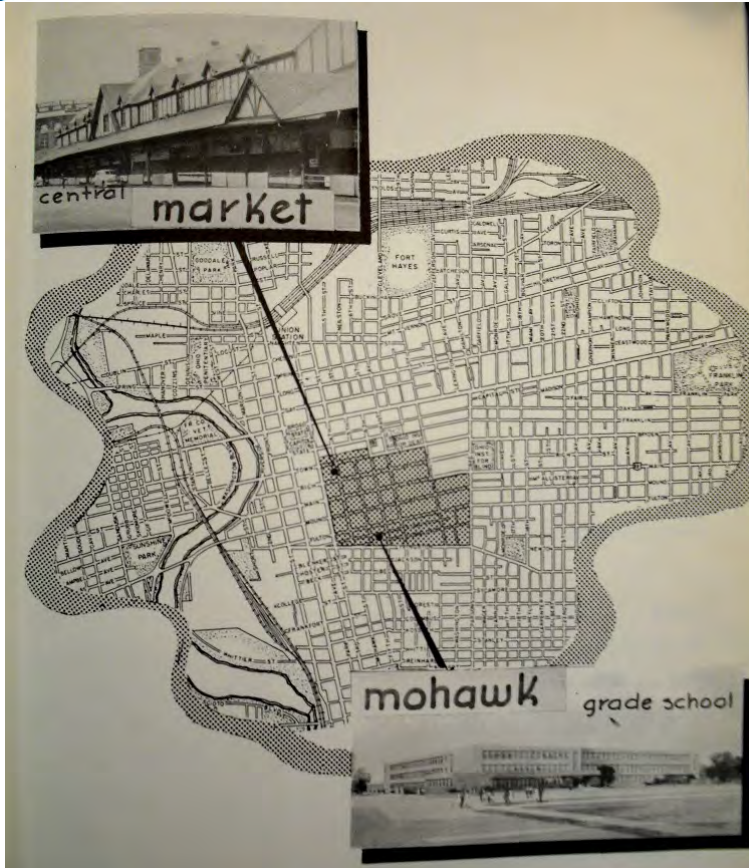
- 📍 Long Range direction for city/community development
- 📍 Basis for zoning regulations
- 📍 Identify thought processes behind existing patterns



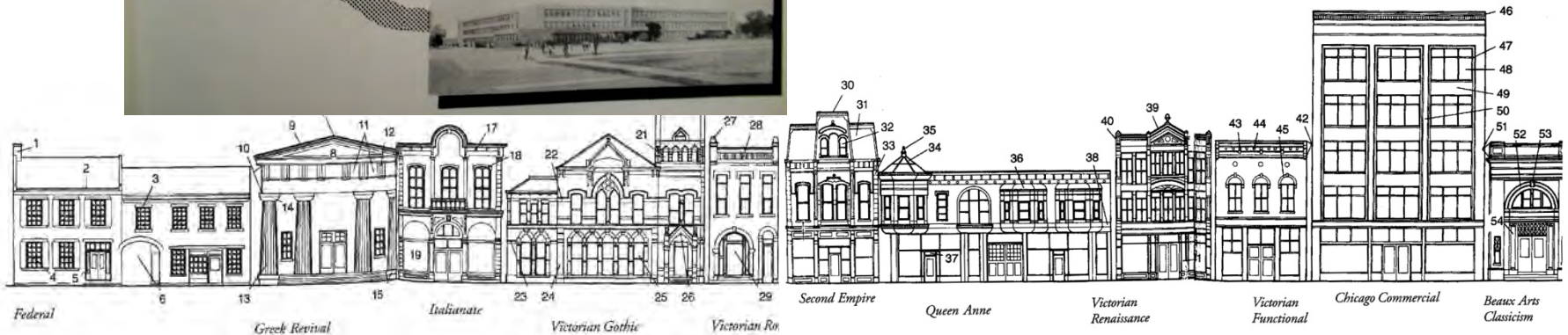


Historical Resources

Urban Renewal & City Plans



- Urban Renewal Plans/
Blight studies
 - Identified "slums"
 - Cleared them
 - Rebuilt
- Provides documentation on
previous neighborhoods
and changes during
renewal





Historical Resources

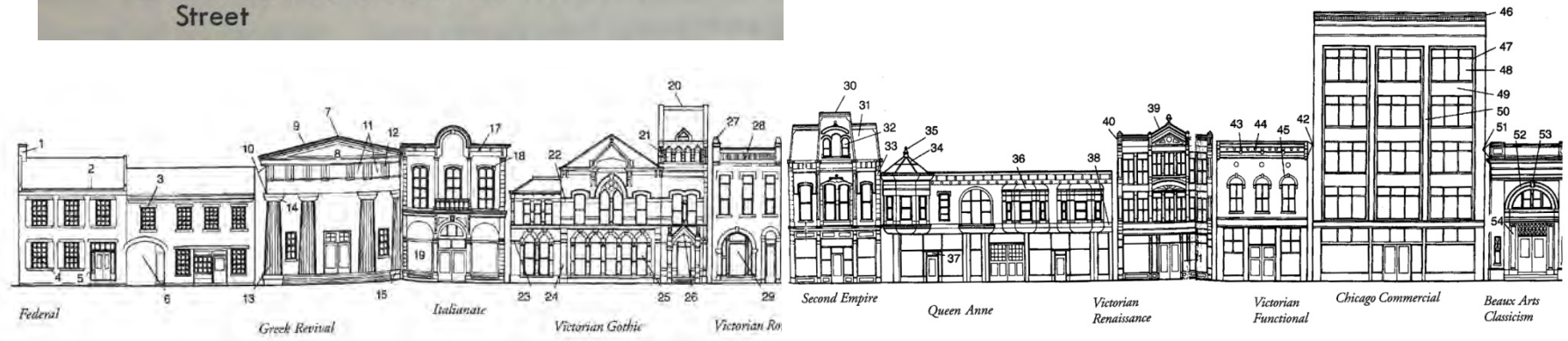
Market-Mohawk Urban Renewal



The Wholesale Produce Houses on the North Side of Town Street, Looking East from Third Street



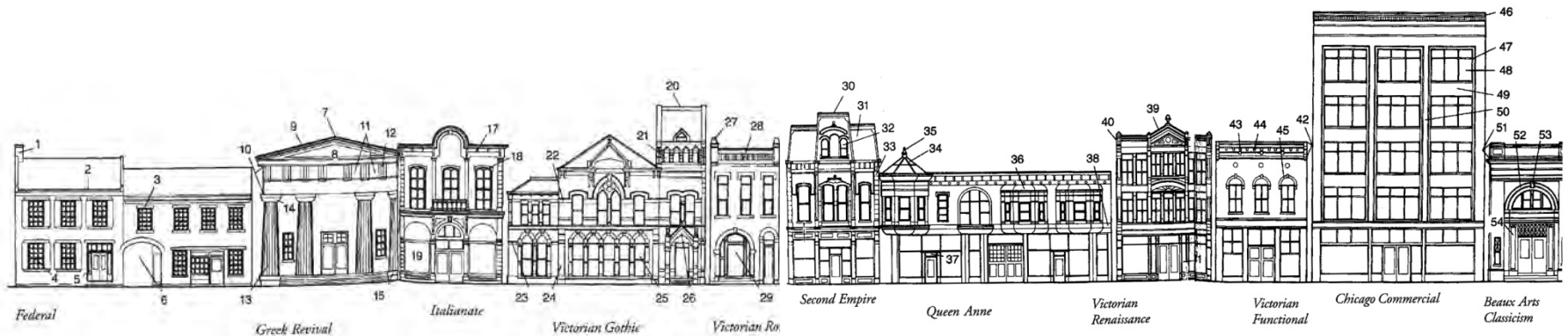
Slums demolished (left)
Replaced with building above





Cultural Research African American

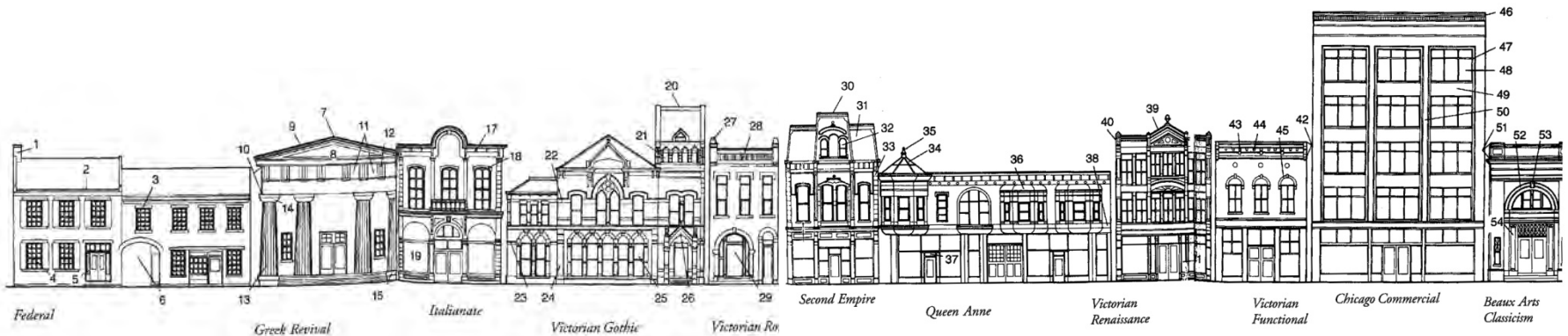
- 📍 Church histories
- 📍 Census demographics
- 📍 Segregated services
 - 📍 Birth records
 - 📍 Cemeteries
 - 📍 Etc.





Corporate Research Archives

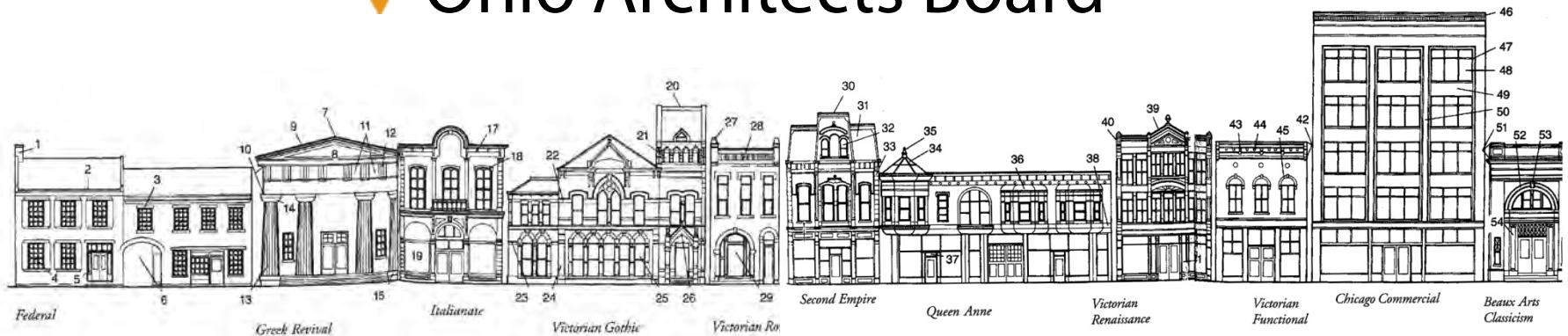
- 📍 IGA
- 📍 Kroger
- 📍 Wendy's
- 📍 White Castle





Institutional Research Archives

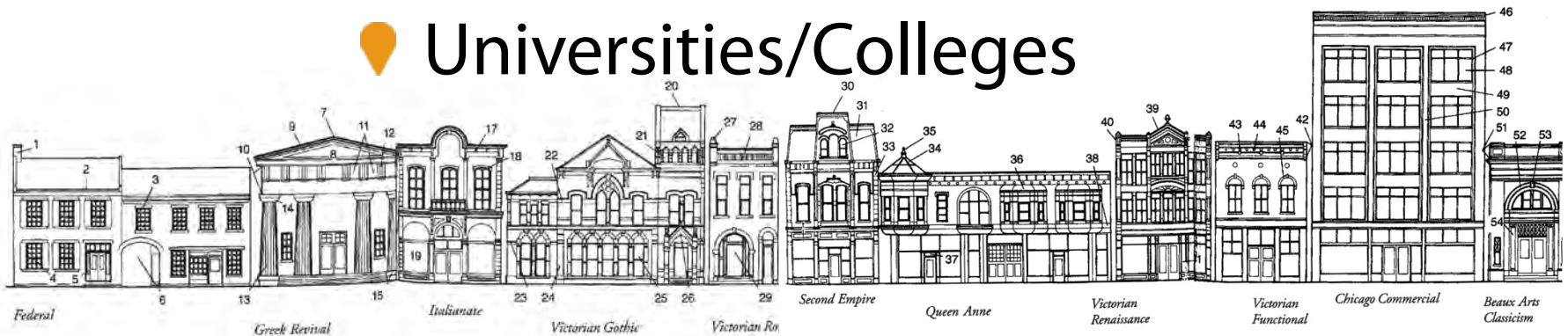
- 📍 Public services
 - 📍 Libraries, fire departments, police, schools, etc.
- 📍 Licensing boards
 - 📍 **American Institute of Architects**
 - 📍 **American Planners Association**
 - 📍 **Ohio Architects Board**





Community Research Ohio

- 📍 Resources vary from each city/county
- 📍 State-wide organizations have knowledge of where many of these resources are even in smaller towns
 - 📍 Ohio Historic Preservation Office
 - 📍 Heritage Ohio
 - 📍 Local Preservation Organizations
 - 📍 Universities/Colleges





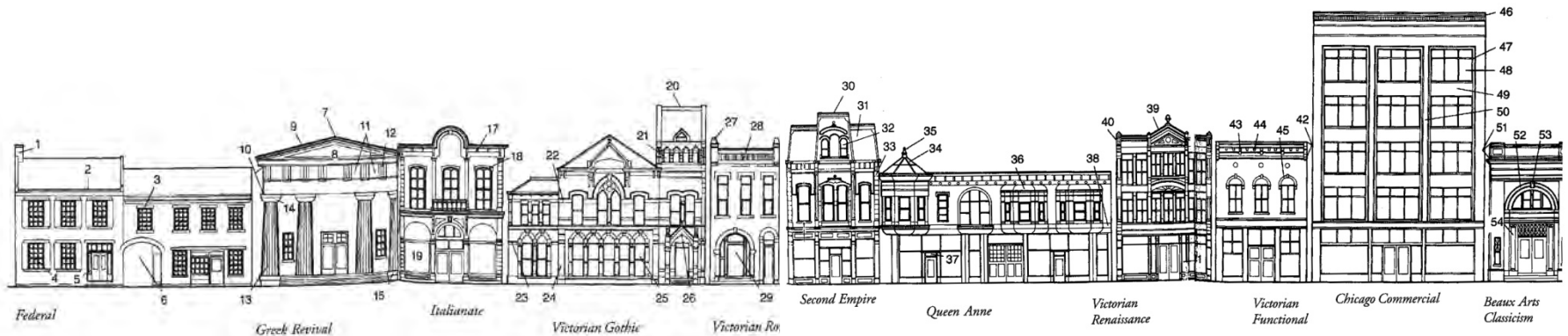
Historical Resources

Guides to Building Research

📍 Columbus Library Guide:

<http://www.columbuslibrary.org/research/tutorials/researching-house-history>

📍 Gordon, Stephen C., [*How to Complete the Ohio Historic Inventory*](#). Columbus: The Ohio Historical Society, 1992.

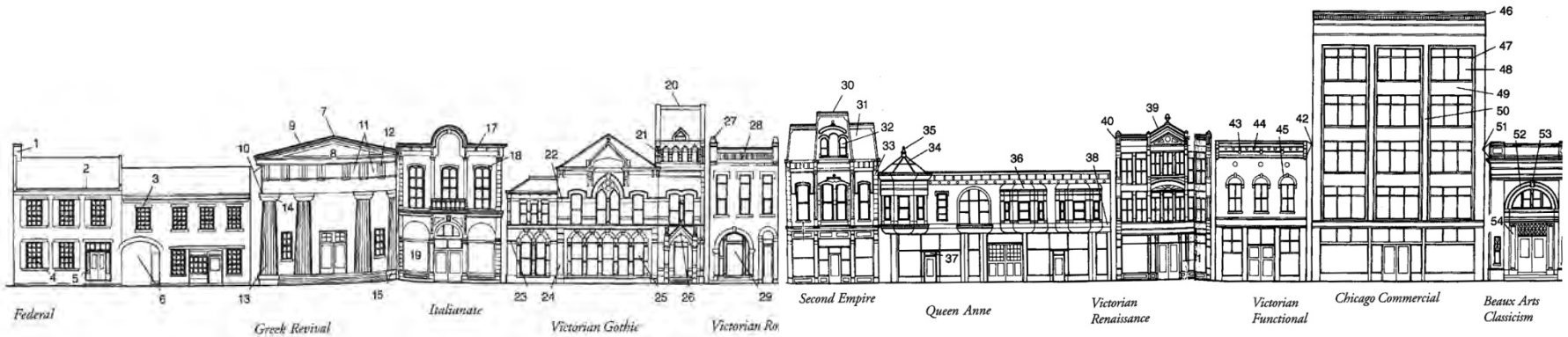




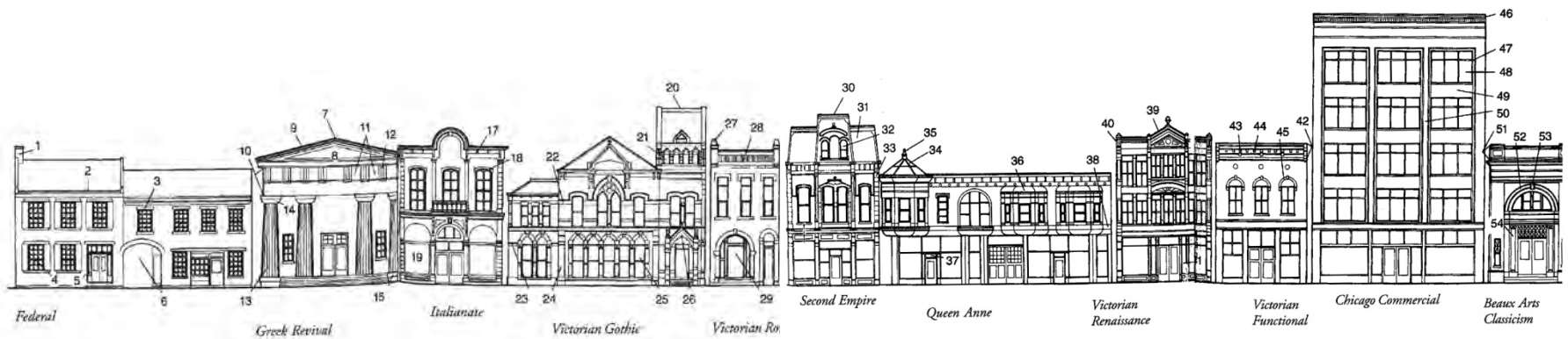
Historical Resources Site Inspections



After



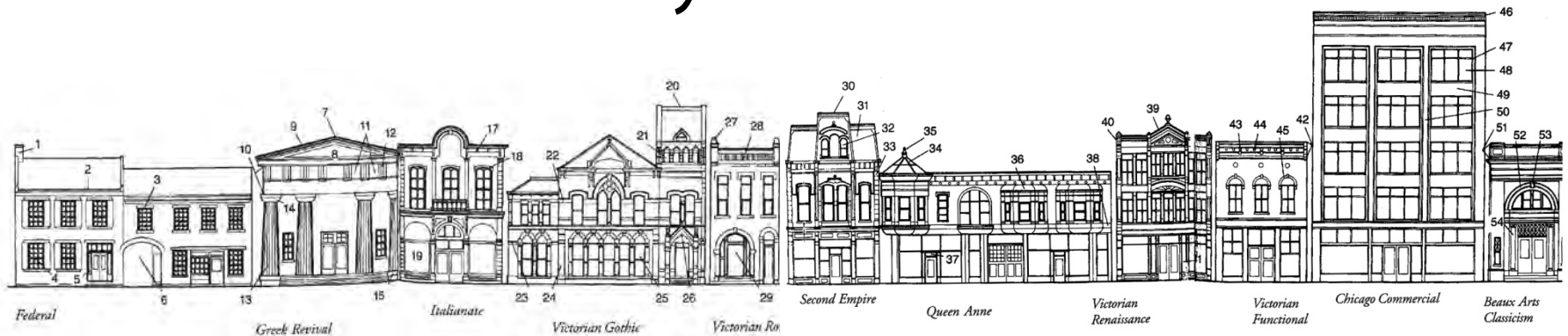
ARCHITECTURAL HISTORY OF OHIO





Regional Settlements Northern Ohio

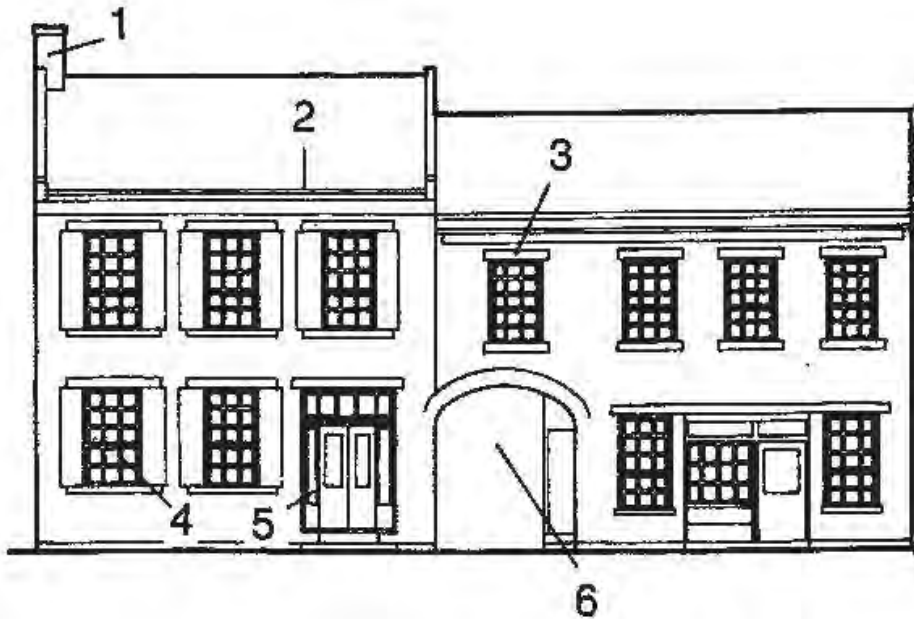
- 📍 Migrated from New England
- 📍 Town style: central village green, surrounded by church, courthouses & school
- 📍 **Federal style** favored
- 📍 Buildings built out of wood occasionally brick



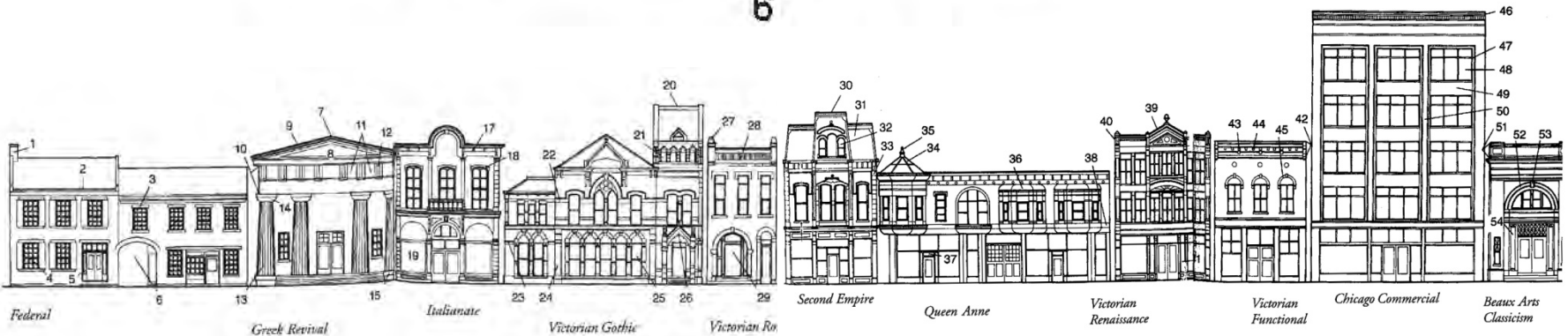


Federal

1790-1840



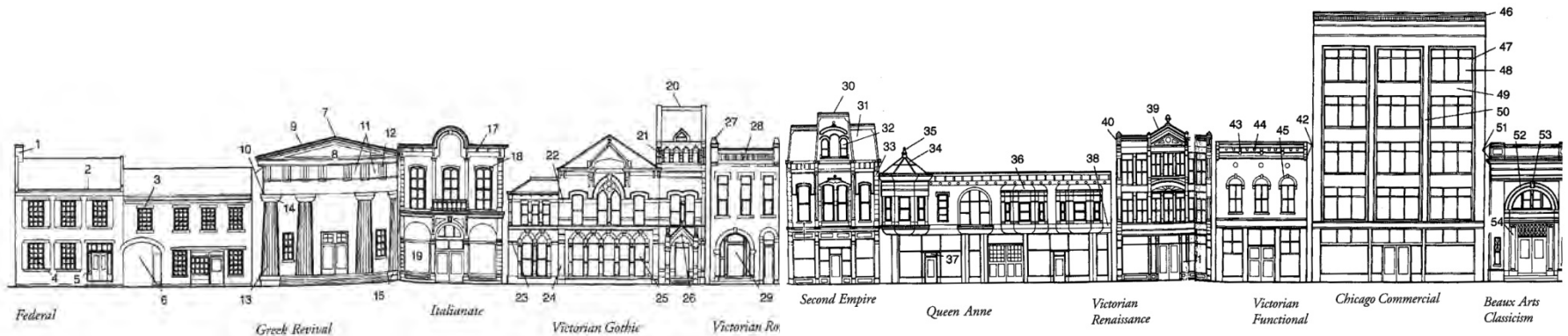
- 1. End Chimney
- 2. Eave
- 3. Lintel window head
- 4. 9 over 6 sash
- 5. Sidelight
- 6. Elliptical arch





Regional Settlements Central Ohio

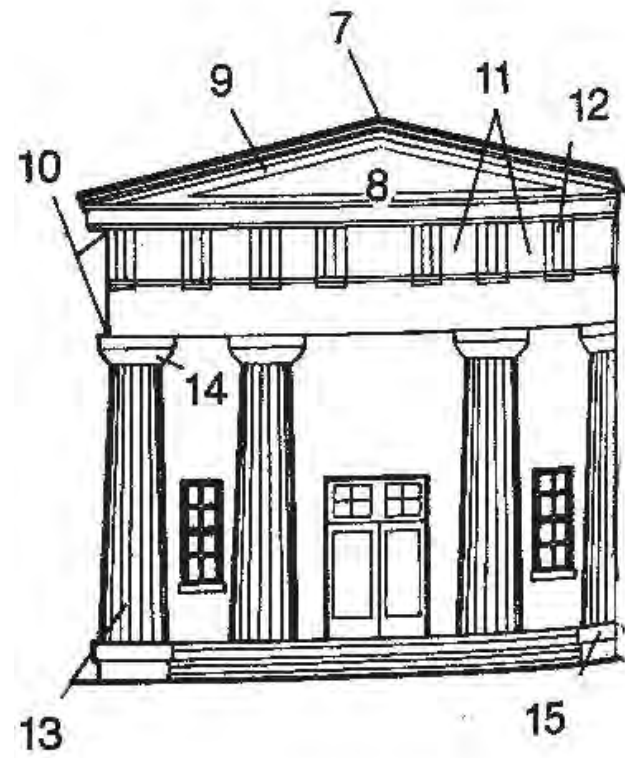
- Settled by Pennsylvania German and Scotch-Irish settlers
- Greek Revival style** favored
- Buildings built of stone & logs
- 1814- German settlers began settling German Village



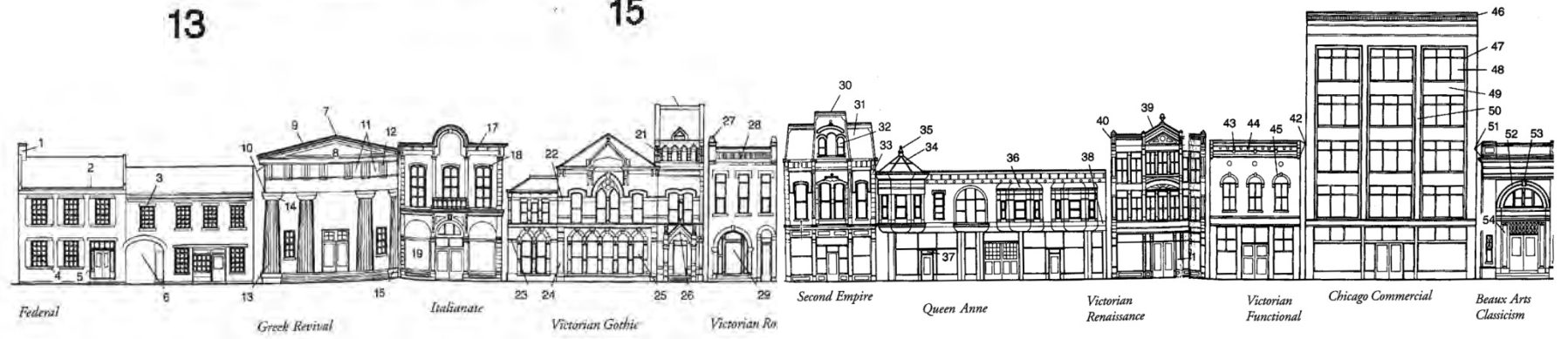


Greek Revival

1835 - 1860



- 7. **Pedimented Gable**
- 8. **Tympanum**
- 9. **Raking cornice**
- 10. **Entablature**
- 11. **Metopes**
- 12. **Triglyph**
- 13. **Doric order column**
- 14. **Capital**
- 15. **Base**

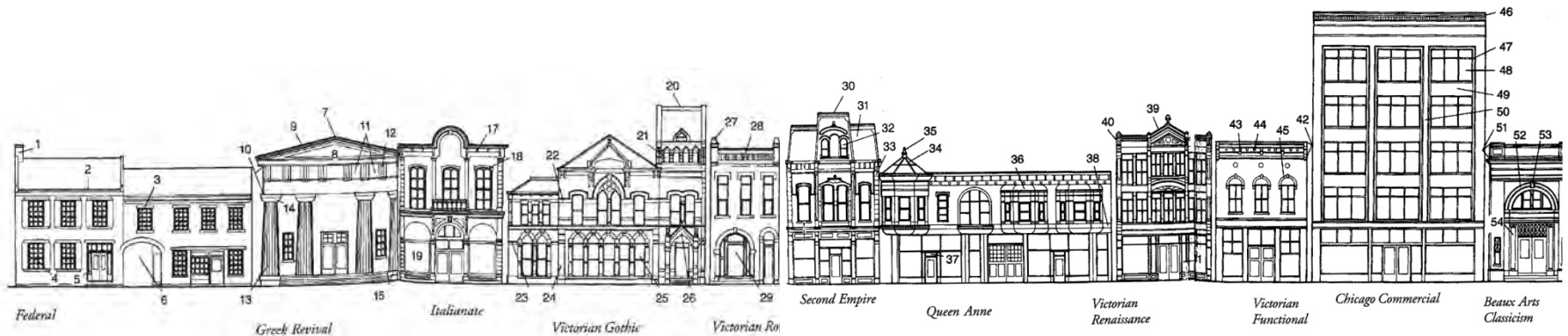




Regional Settlements

Southern Ohio

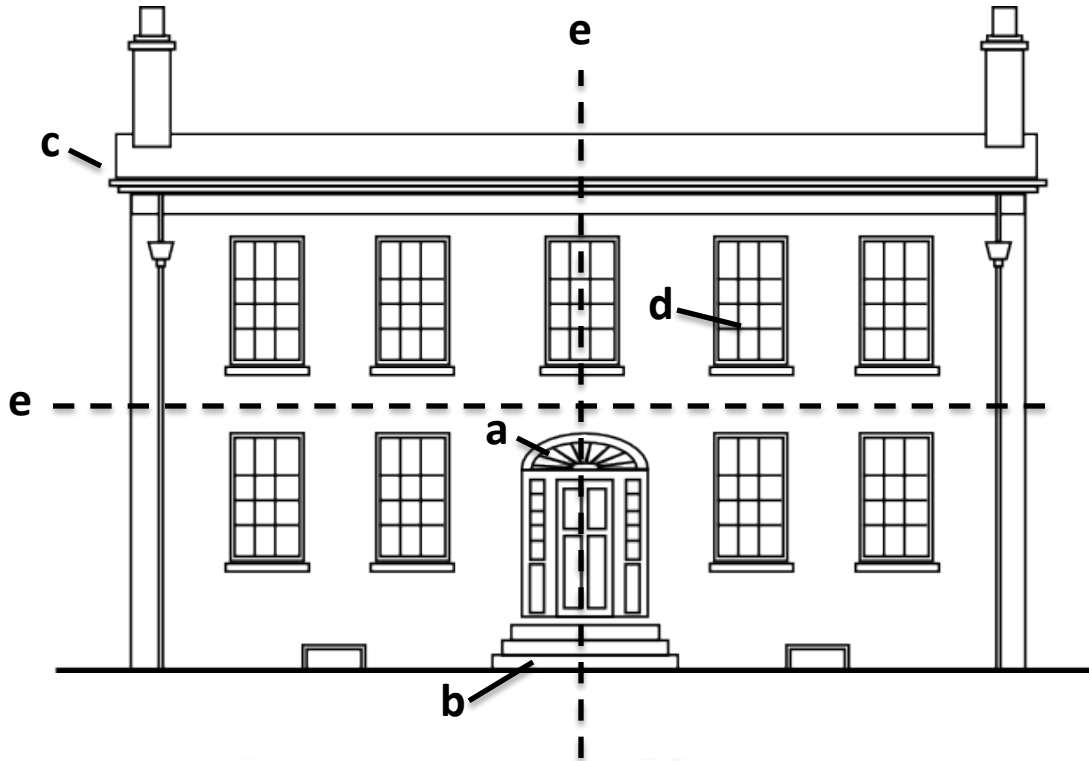
- 📍 Federal style was favored but differed from Northern Ohio
- 📍 **Georgian Colonial style** is similar to federal but with more symmetrical lines and fewer embellishments



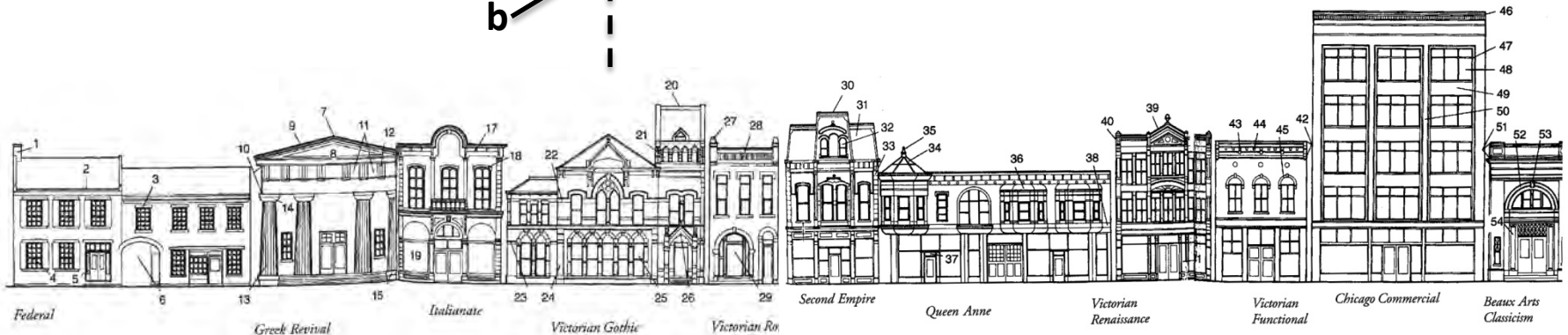


Georgian Colonial

ca. 1830



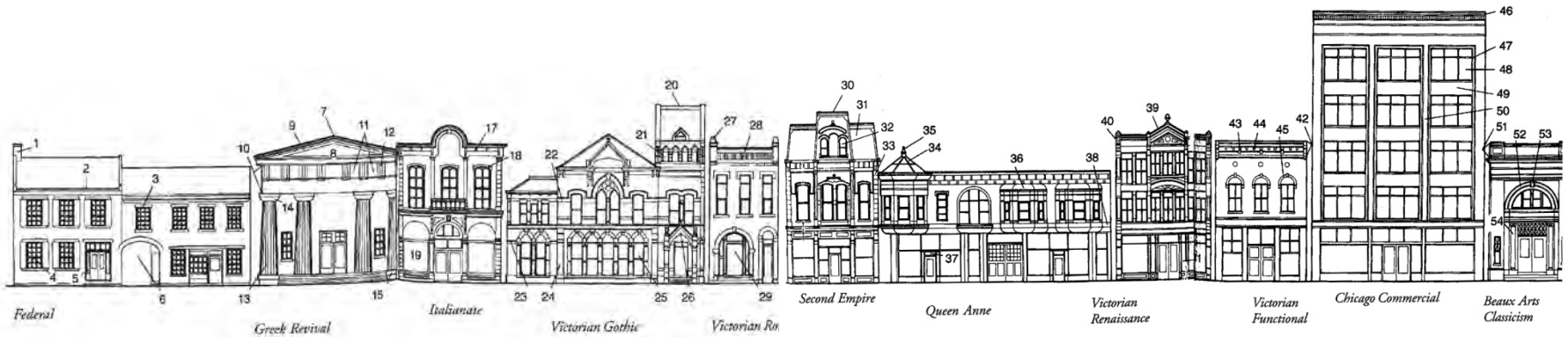
- a. **Semi-circular or elliptical fanlight over door**
- b. **Small entry porch**
- c. **Emphasized cornice**
- d. **Double-hung sash windows**
- e. **Vertical and horizontal symmetry**





Golden Lamb Inn

Lebanon, Ohio





The United States

1803 - 1840

United States of America wins independence from England.

War of 1812

- Transportation expands
- Electricity harnessed
- Manufacturing & Production increases

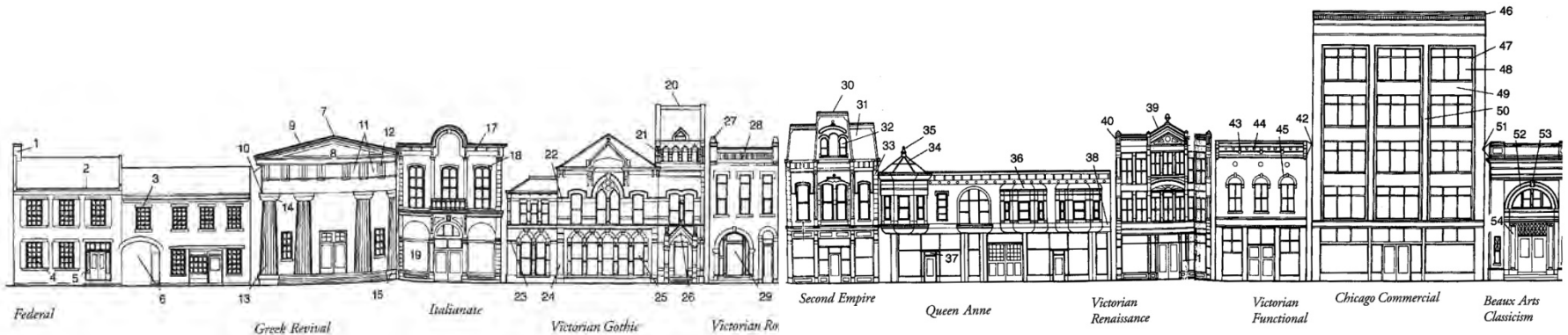
Telegraph invented increasing communication.



Ohio becomes a state.

America turns 50 years old.

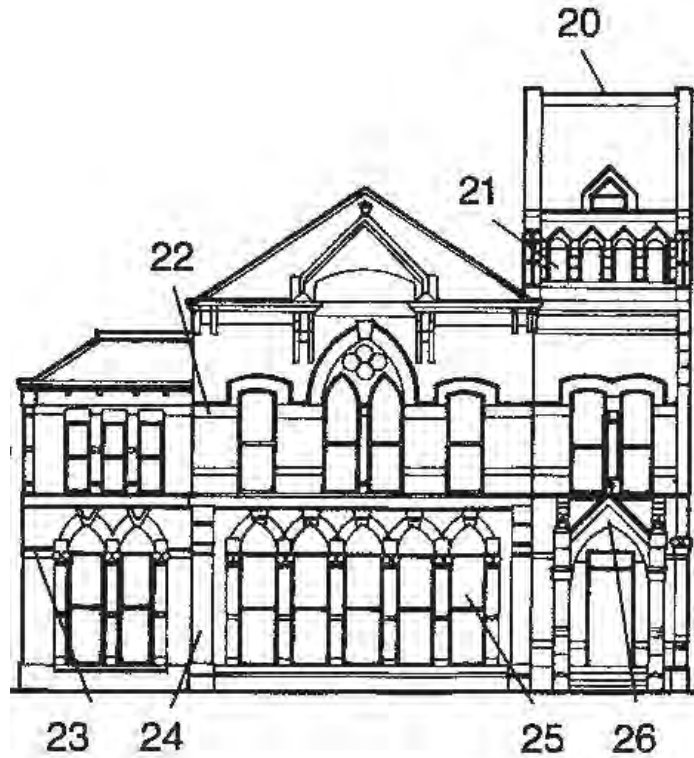
Population increases 40% between 1830 and 1840.c



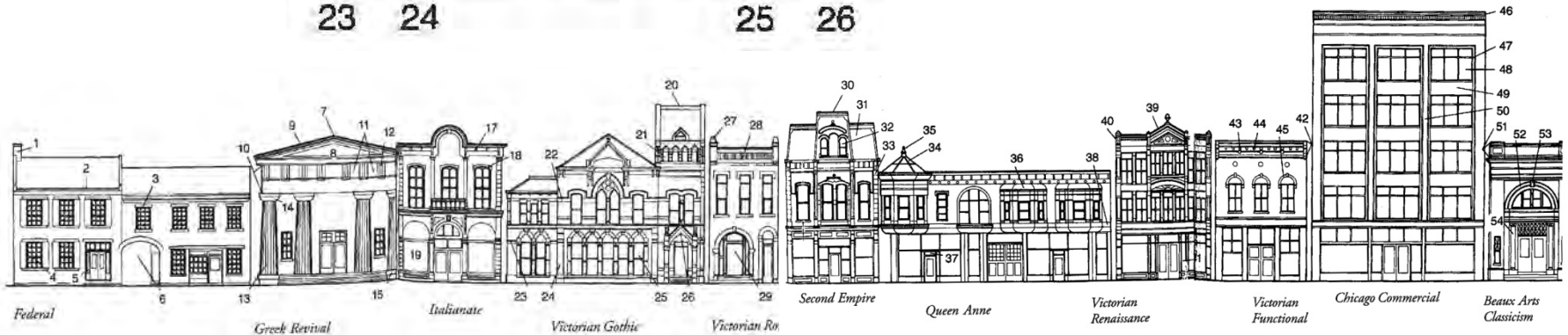


Gothic Revival

1835 - 1870



- 20. Tower**
- 21. Lunettes**
- 22. Stone banding**
- 23. String course**
- 24. Buttress**
- 25. Gothic arched openings**
- 26. Gabled Entry**





St. Julie Church

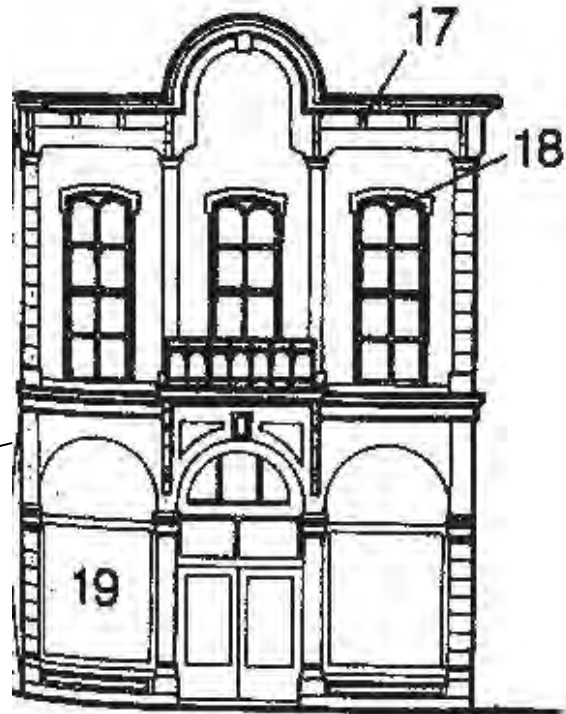
Hamilton, Ohio



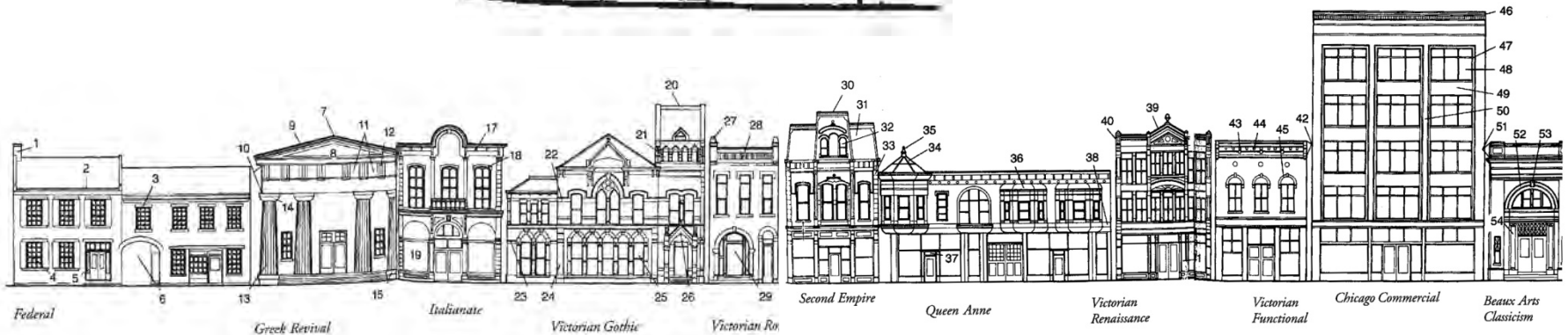


Italianate

1850-1880

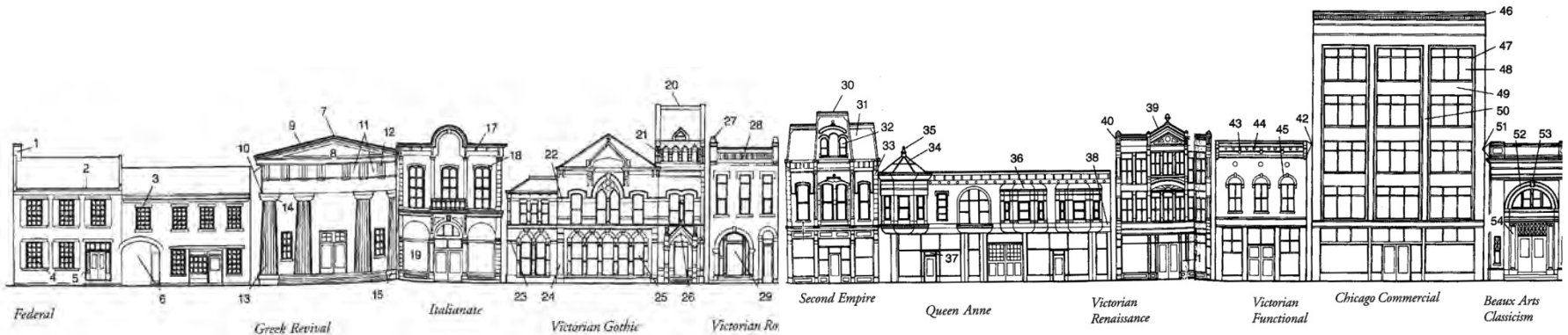


- 16. Multiple-arched storefront**
- 17. Brackets**
- 18. Hood mold**
- 19. Plate glass**





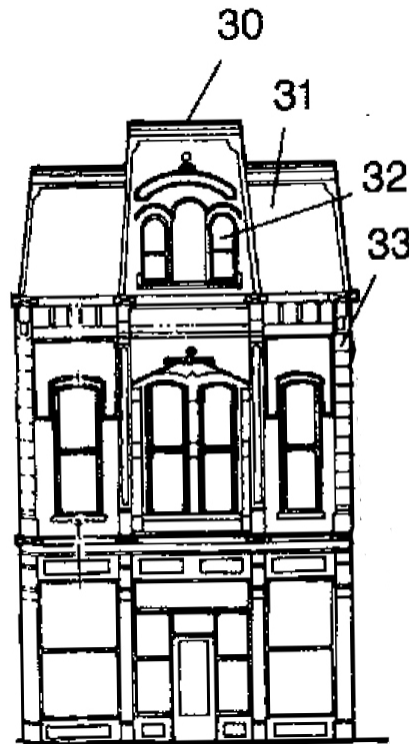
Mercantile Block Hamilton, Ohio



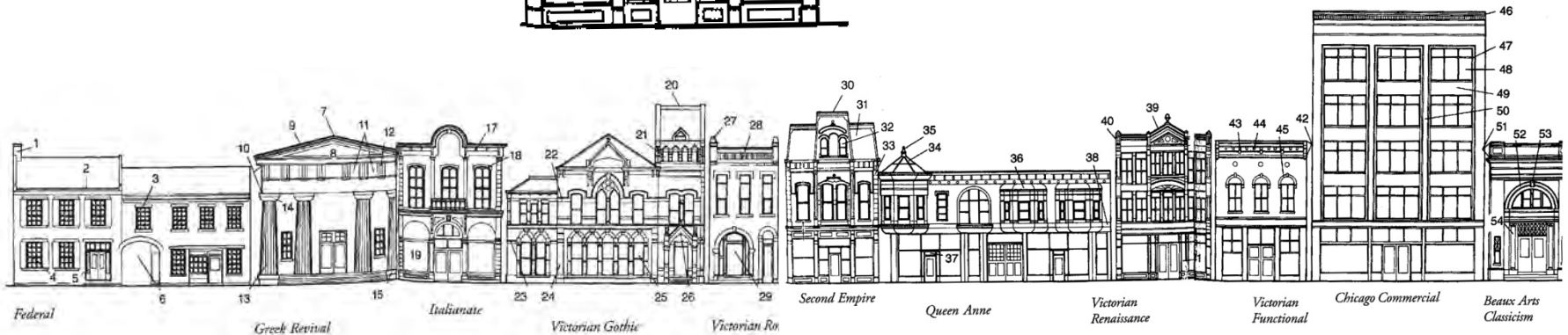


Second Empire

1855 - 1885



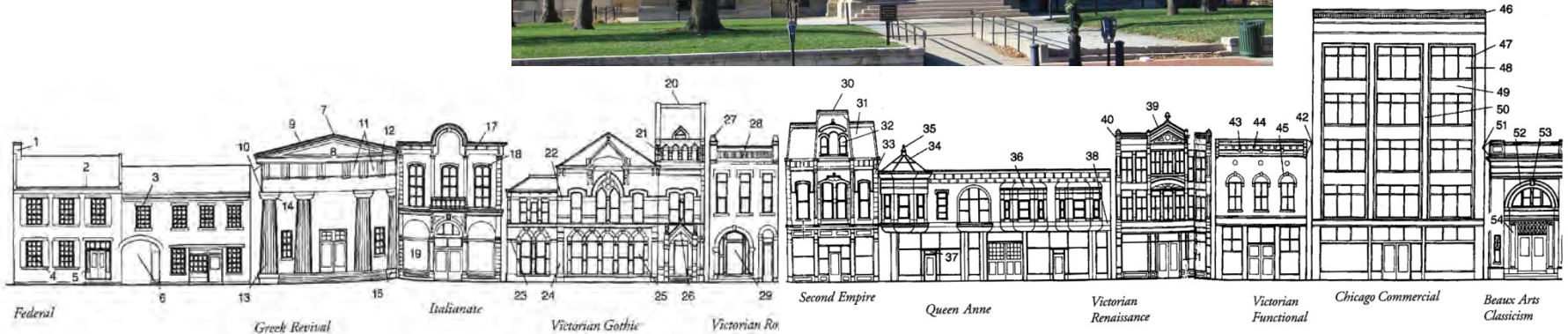
- 30. Central pavilion**
- 31. Mansard roof**
- 32. Dormer**
- 33. Quoins**





Butler County Courthouse

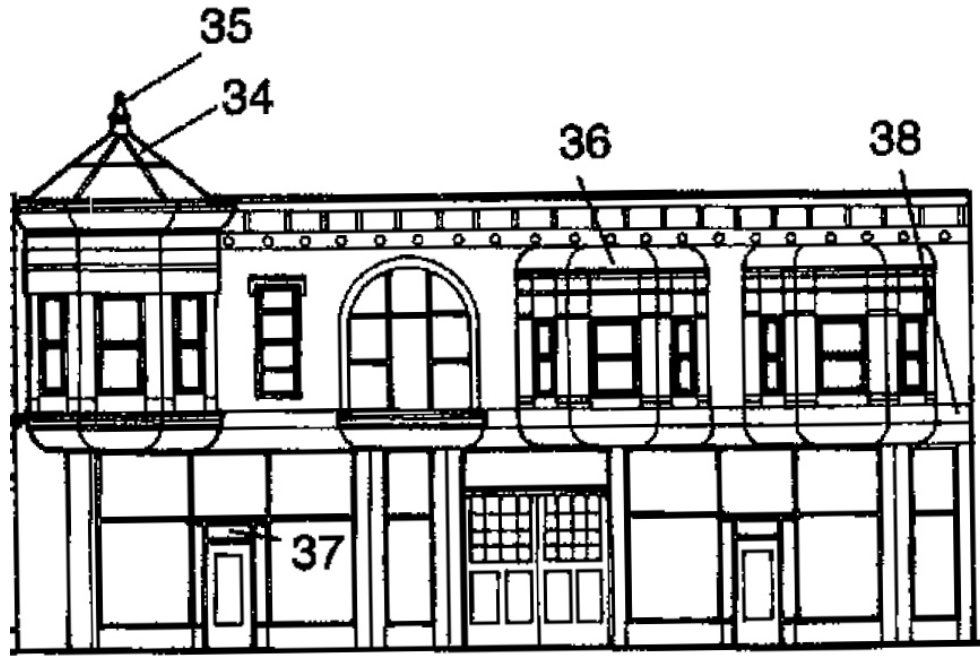
Hamilton, Ohio



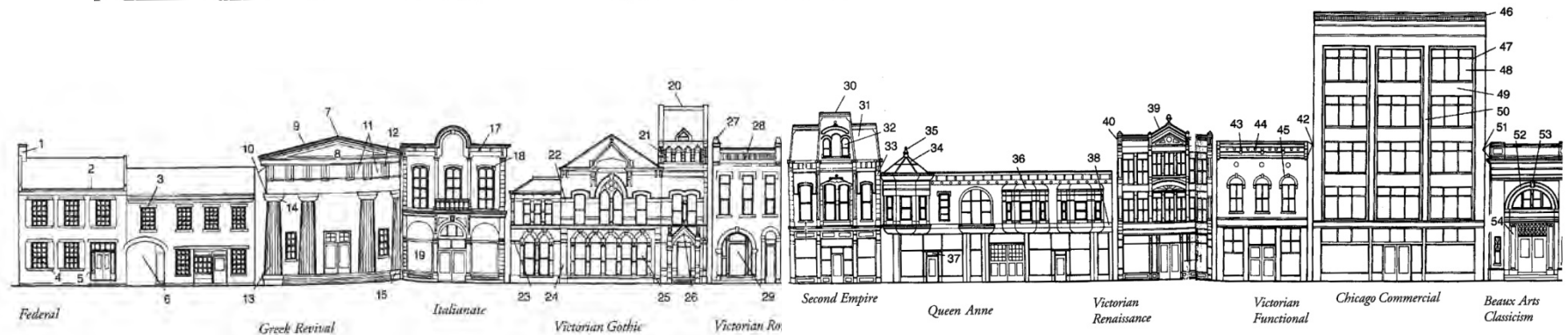


Queen Anne

1880-1905

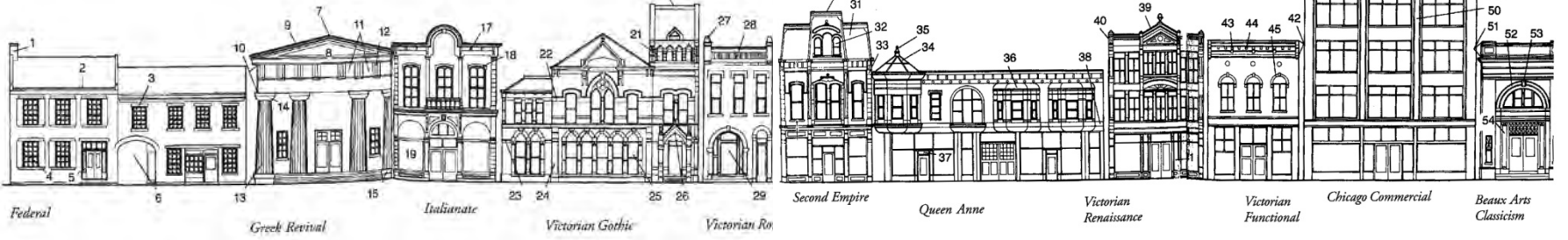


- 34. Turret**
- 35. Finial**
- 36. Bay window**
- 37. Transom window**
- 38. Belt course**





Hammerle Hamilton, Ohio





The United States

1850-1900

All of **Ohio counties established.**

Light filament invented.

Westinghouse produces **escaltors & elevators.**

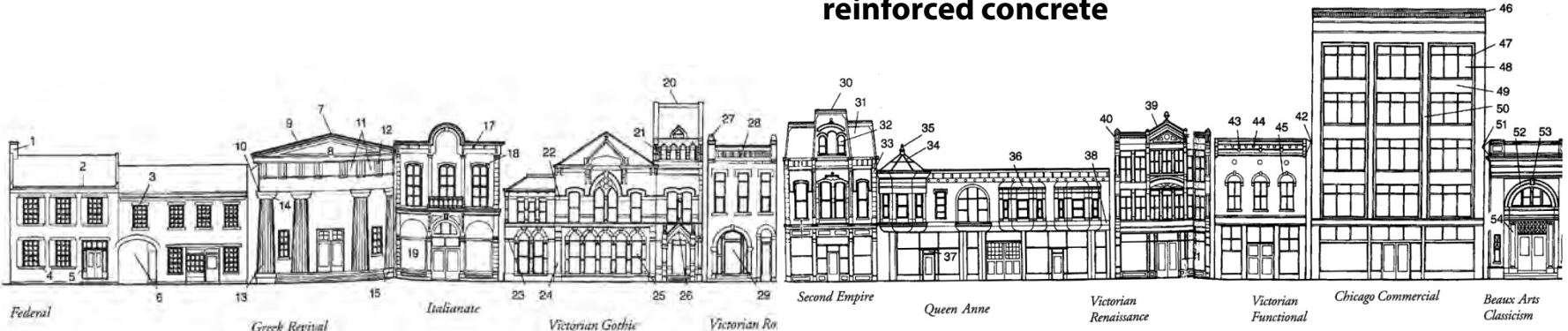
Libbey Owens creates the **continuous drawing** process of **glass.**



Civil War

Creation of building technologies such as the **steel "I" beam & reinforced concrete**

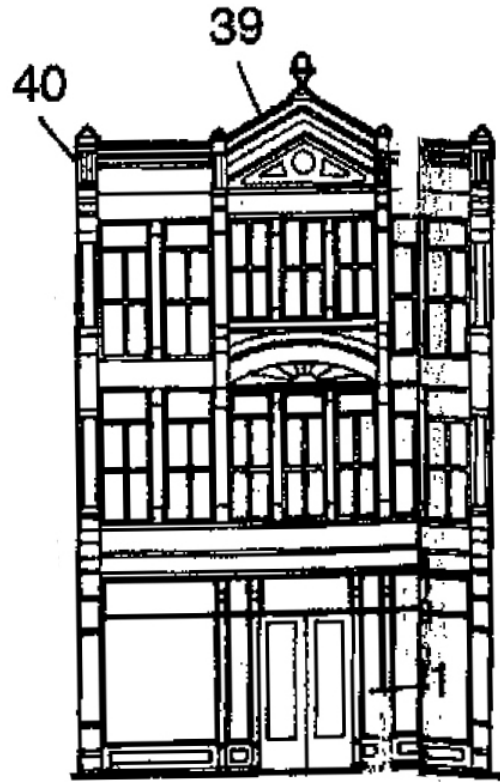
Indoor **air conditioning** system discovered & GE creates the **light bulb.**



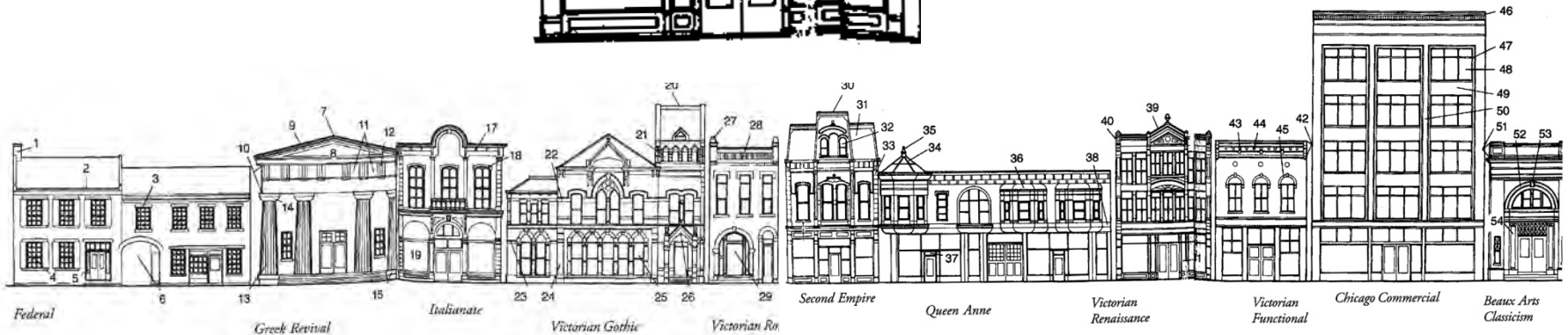


Classical Revival

1900-1940



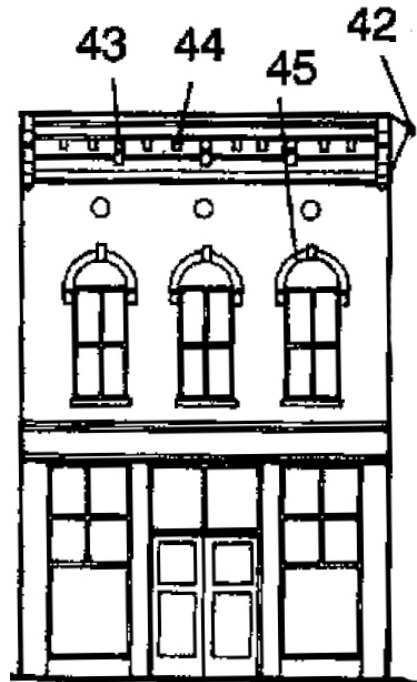
- 39. Pediment
- 40. Console
- 41. Pilaster



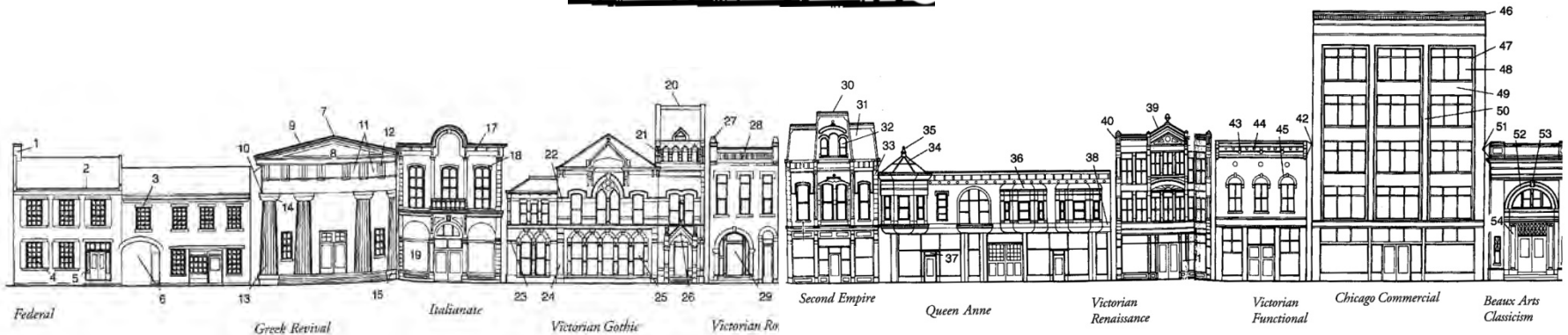


Classical Revival

1900-1940



- 42. Cornice**
- 43. Modillion**
- 44. Dentil**
- 45. Masonry round arch**





Rentschler Building

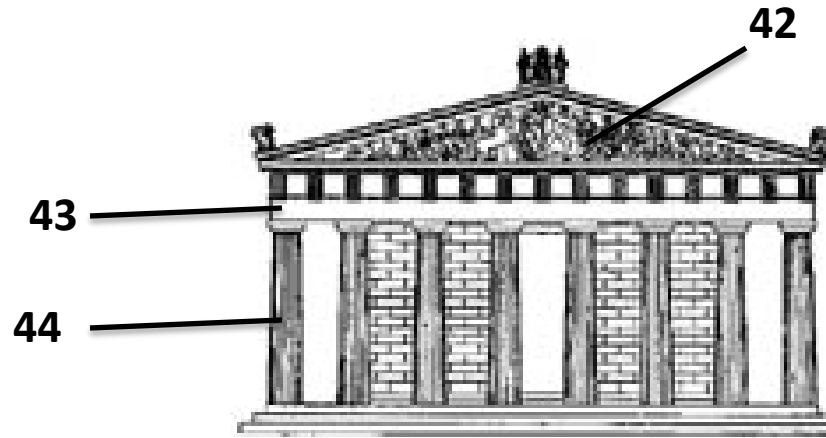
Hamilton, Ohio



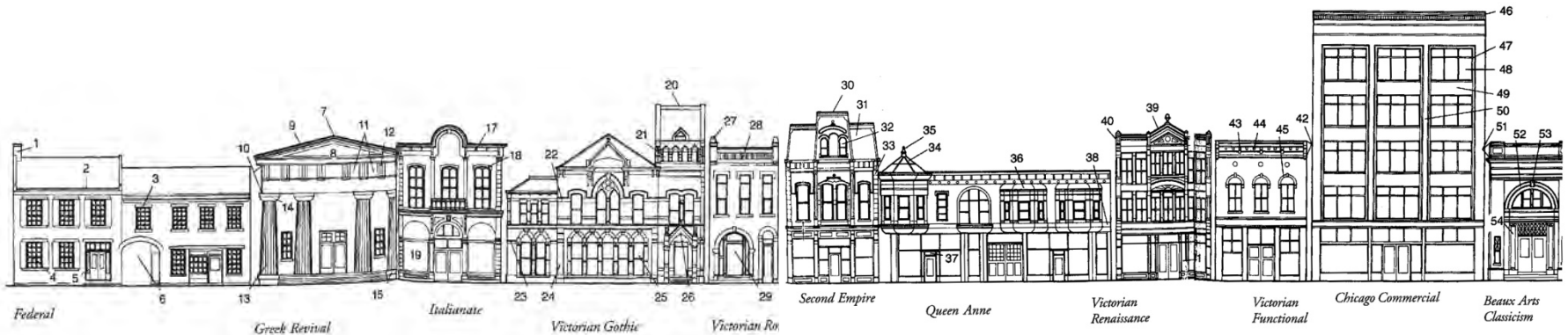


Greek Revival

1900-1940



- 42. Pediment**
- 43. Entablature**
- 44. Columns/Collonade**
- 45. Symmetrical**





Hamilton Memorial Building

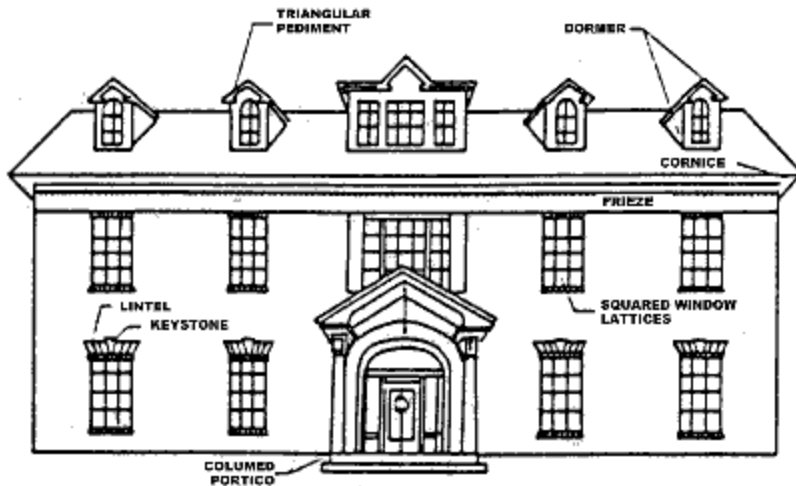
Cincinnati, Ohio



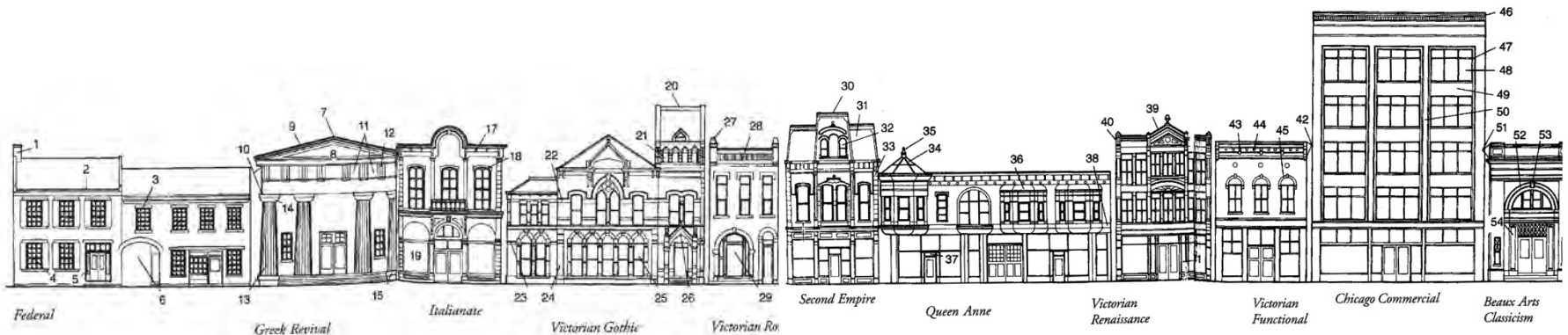


Colonial Revival

1895-present



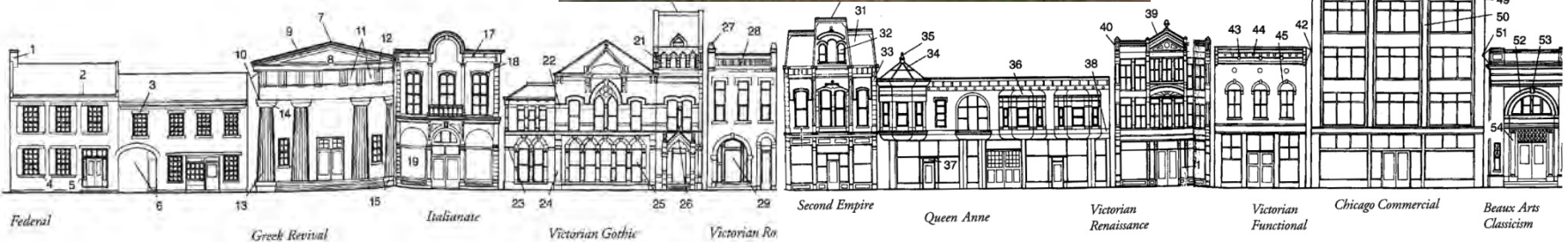
- Symmetrical Façade
- Dormered gable roofs
- Portico with Columns
- Large double hung windows
- Palladian windows
- Structured, ordered and clean style





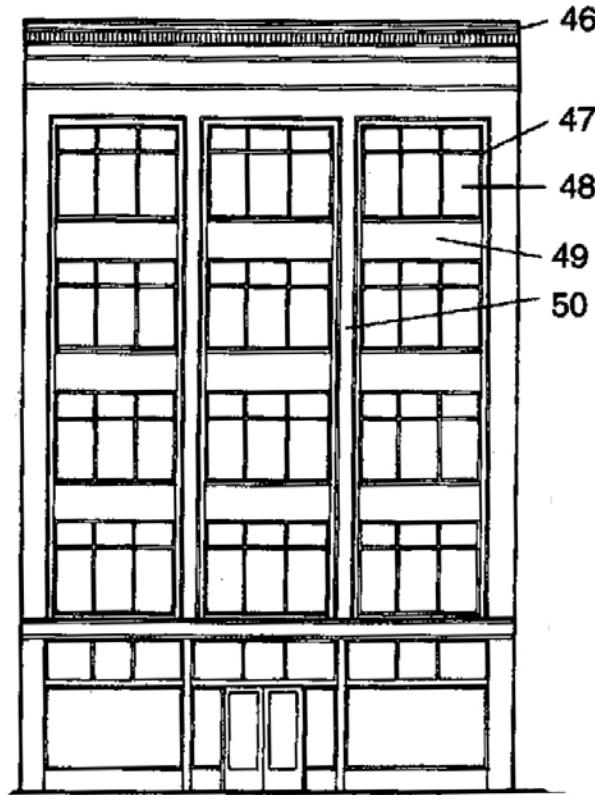
Miami University Building

Oxford, Ohio

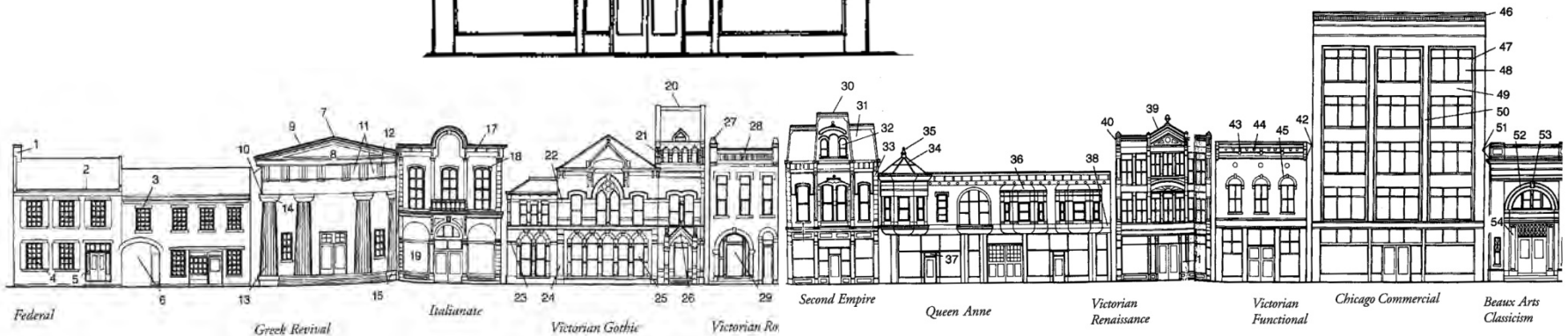




Downtown Commercial

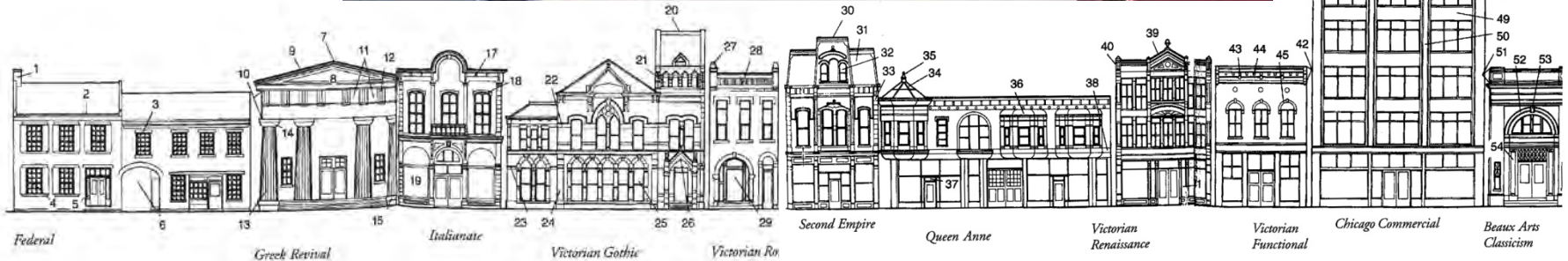


- 46. Projecting eave
- 47. Window enframingent
- 48. Chicago window
- 49. Spandrel
- 50. Pier





Fifth Third Bank Hamilton, Ohio



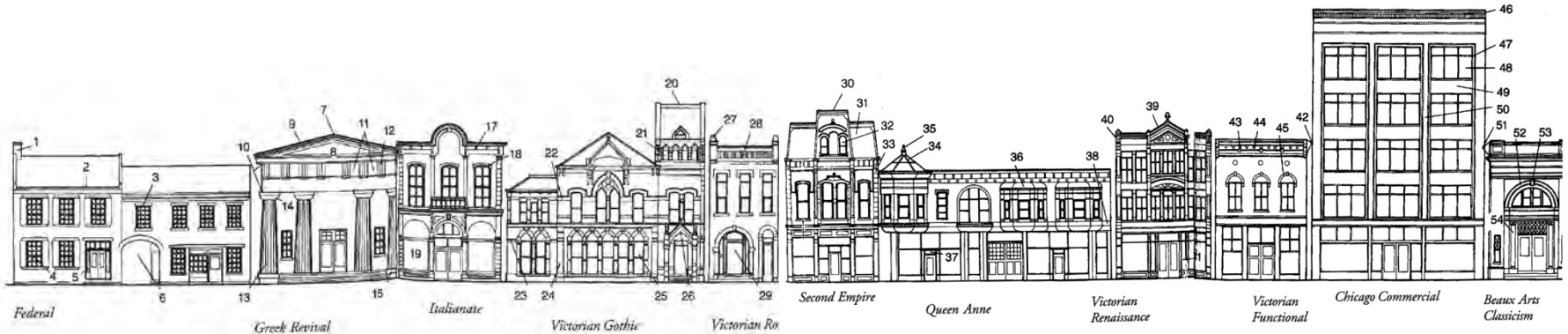


Art Deco

1925 - 1940



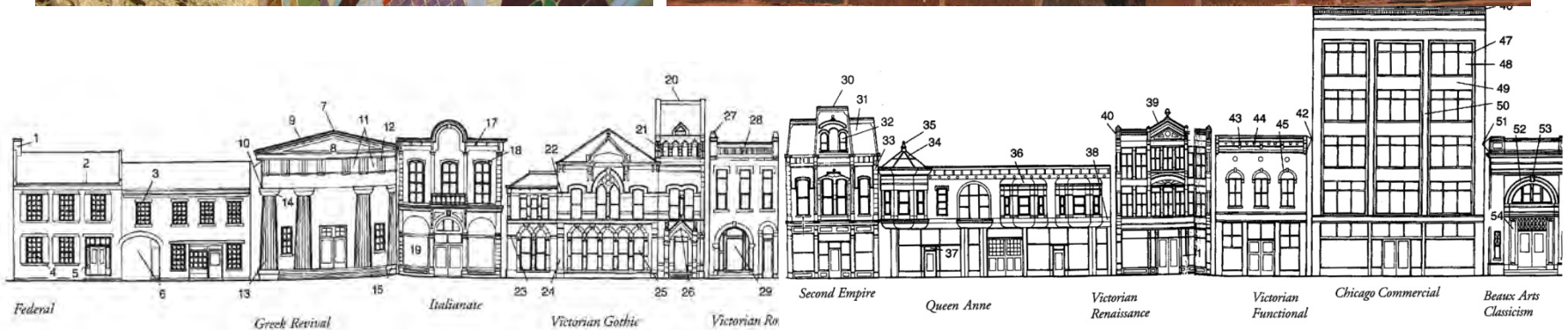
- Geometrical designs, often in the form of parallel straight lines, zigzags, chevrons and stylized floral motifs
- Vertical emphasis





Art Deco

1925 - 1940

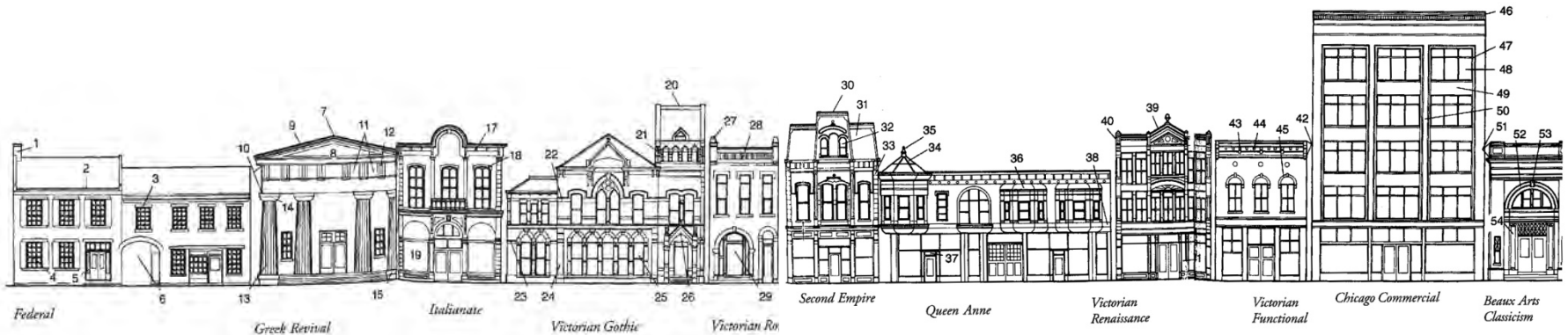




International 1920-1950



- **Bauhaus School of Design Theory**
- **Modern materials**
- **Structural forms**
- **Lack of ornamentation**
- **Concrete**
- **Glass – curtain walls**
- **Metal**



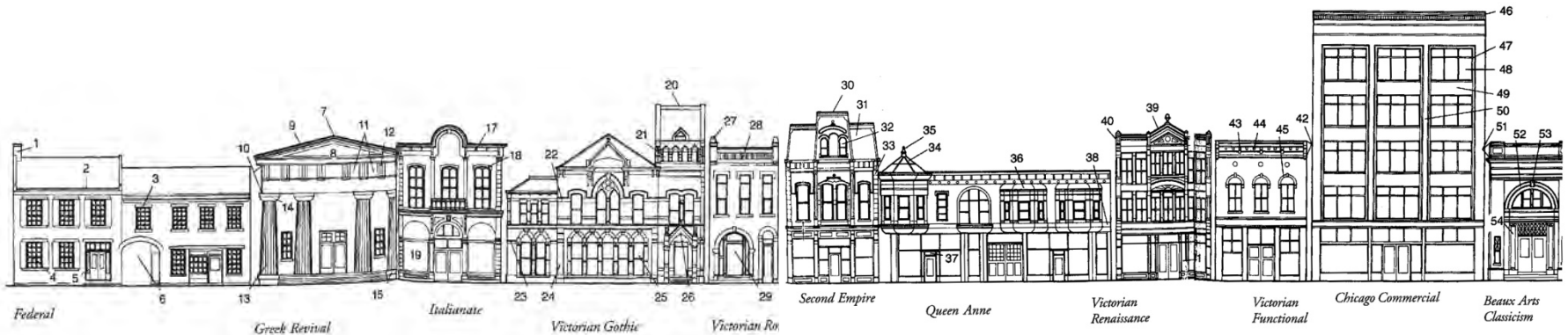


Moderne

1930-1945



- Streamlined
- Horizontal orientation
- Rounded edges
- Ribbon or band of windows
- Flat roof
- Smooth wall finish
- Modern materials such as steel





Mid-Century Modern

1933 - 1965



- **More organic & less formal than International style**
- **Simplicity**
- **Democratic Design**
- **Natural Forms**
- **Large Windows**
- **Open Floor Plans**
- **Bringing the “outdoors in”**

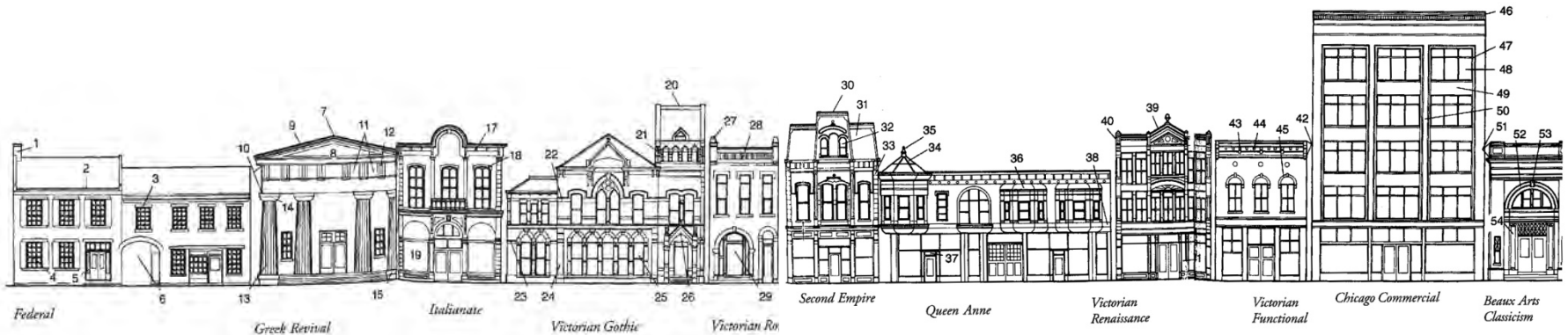




Brutalism

1945 - 1960

- **Raw and exposed materials**
- **Textured surfaces mainly patterned concrete**
- **Windows consist of tiny openings**
- **Mechanical systems are left exposed on the interior of the bare structure**





Cultural Research End Result

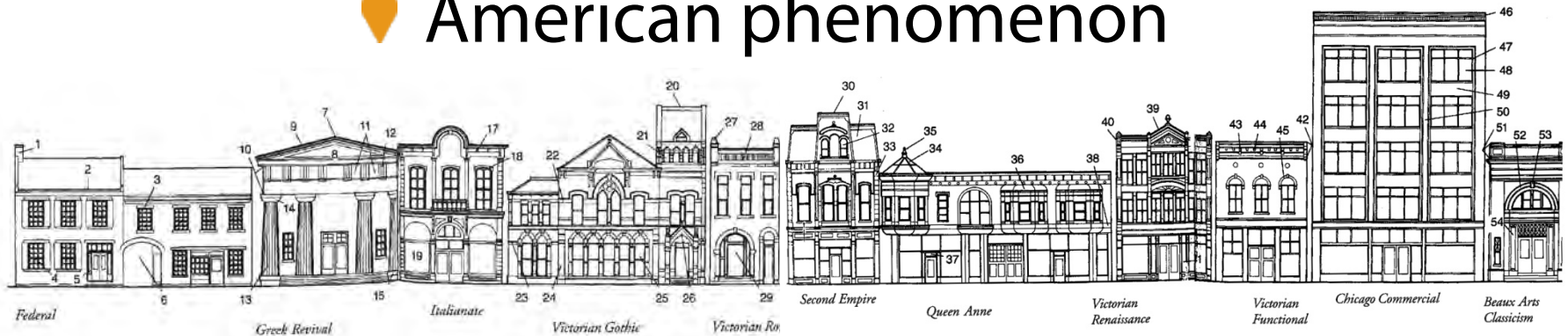
- 📍 The purpose of historical research and architectural research is to identify the **significance** of the site
- 📍 Significance determines the role the site played in local, state or national history
- 📍 National Register
- 📍 Ohio Historic Inventory
- 📍 Academic essays or articles





Cultural Research End Result

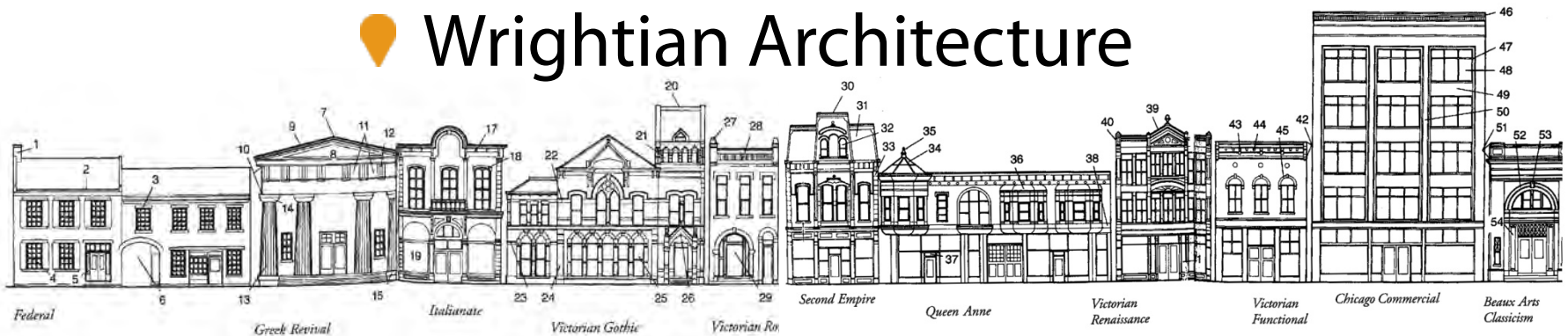
- 📍 Examples of Significance
- 📍 Drayton Hall (p. 77)
 - 📍 Outstanding Architectural Example
 - 📍 Social Context
- 📍 Sunset Hills neighborhood (p. 97)
 - 📍 Connect to national context
 - 📍 American phenomenon





Cultural Research End Result

- 📍 Examples of Significance
- 📍 MLK Library Branch (p. 106)
 - 📍 Ohio Historic Inventory
 - 📍 Social Context
- 📍 Rush Creek Village Historic District (p. 108)
 - 📍 National Register
 - 📍 Wrightian Architecture

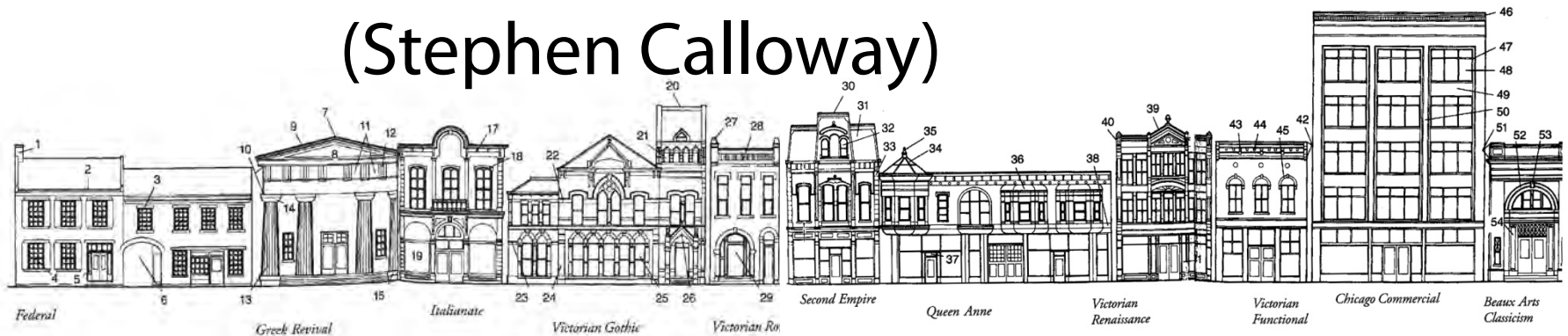




Historical Resources

Architectural History References

- 📍 **Building Ohio: A Traveler's Guide to Ohio's Rural Architecture** (Jane Ware)
- 📍 **A Field Guide to American Houses** (Virginia & Lee McAlister)
- 📍 **Elements of Style: A Practical Encyclopedia of Interior Architectural Details from 1485 to the Present** (Stephen Calloway)

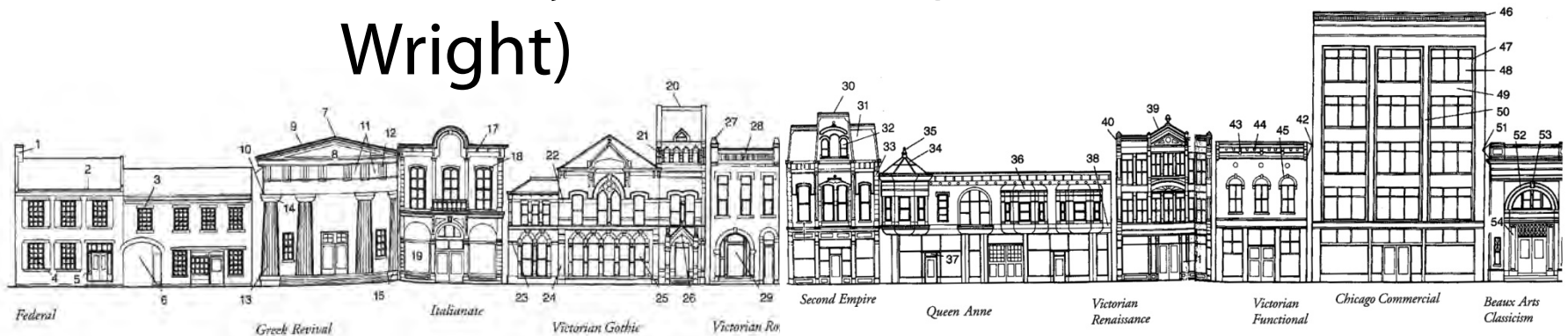




Historical Resources

Architectural History References

- 📍 **American Architecture: A History** (Leland M. Roth)
- 📍 **Common Places** (Dell Upton)
- 📍 **Borderland: Origins of the American Suburb** (J.R. Stilgoe)
- 📍 **Building the Dream: A Social History of Housing in America** (G. Wright)





Andrew Neutzling
a.j.neutz@gmail.com
Americorps Volunteer

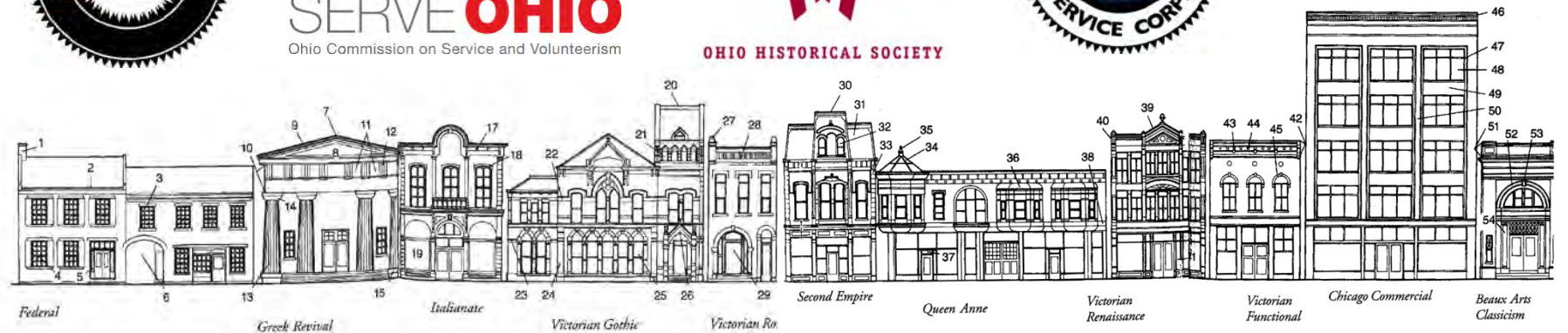
Christie Chapman
christine.a.chapman@gmail.com
Americorps Volunteer



SERVE OHIO
Ohio Commission on Service and Volunteerism



OHIO HISTORICAL SOCIETY



Christine Chapman



Drayton Hall

Drayton Hall stands three stories of primarily brick. White wooden details make up the cornice and window trims. Two flanking stairs lead, in one run each, towards the Palladian style portico ending in a central pediment. The roof hips twice at different angles, interrupted only by two chimneys. The dominant, white columns are English imports of Portland stone. Drayton Hall was made for John Drayton in Charleston, South Carolina between the dates of 1738 and 1742, falling within the architectural dates of the Georgian.

The stylistic characteristics, also, place Drayton Hall within the Georgian style. Bilateral symmetry and cubical façade are distinctive elements of the Georgian. The striking Doric columns on the main level lead into the Ionic columns on the second level. Other Georgian elements include the hipped roof, stringcourses, prominent cornice, and windows.¹ Particularly, the double-hung

¹ Leland M. Roth, *American Architecture: A History* (Boulder: Westview Press, 2001), 73.

sash windows with rectangular panes deviate from previously used casement.²

The entire exterior maintains bilateral symmetry around the sides and also on the back. On the reverse façade, the center windows and main level door have typical classical elements.

The main level back door has Doric pilasters on either side supporting an entablature and triangular pediment. The three center windows located directly above are similar in classical ornament with flanking Ionic pilasters, entablatures, and triangular and segmented pediments. The use of the Doric order on the main level and the Ionic order on the second story, reflect the superimposition used on the main façade. The superimposition of the columns follows Italian architectural treatises, showing that the builder of Drayton Hall had access to these. Palladio's *Four Books of Architecture* was popularly reproduced in the American colonies, which would have contained the properties of superimposed columns.³ The use of pilasters and columns continue on the interior of the home.

The interiors of the Drayton Hall plantation elaborately follow classical ornament. Elaborate wood paneling decorates the walls. Pilasters flank doorways; Doric on the main level, and Corinthian on the second. Other classical details, such as swags, metopes with triglyphs, are all present and typical of Georgian interiors.⁴ There are a total of ten interior fireplaces using two chimneys in the home, all but one of which, have a mantel with carved overmantel. Each fireplace is different, possibly indicating the social function of each room.

² Ibid.

³ Roth, 73.

⁴ Roth, 87.



Figure 1

The mantel and overmantel in the Drawing Room is located on the second level over the Great Hall (Figure 1).⁵ The fireplace is an exquisite example of classical elements. The fireplace has a rectangular opening of stone, possibly limestone, which has been covered over the years. The structural brickwork is visible and has only a slight ledge separating it from the overmantel. A rectangular panel divides the lower half of the fireplace from the elaborate, heavy top decoration. The geometric-shaped panel contains a carved decoration, possibly a garland or fruits. The large cornice protruding 12" into the room is held up by two brackets, and supports a broken pediment, which curves into two rosettes centered on a shell. The mantel and overmantel are symmetrical and

⁵ The HABS drawing labels this fireplace as the one found in the Drawing Room, however, the picture of the same fireplace has windows on the left of the room, a wall to its right, and has a visible passage on the left into the next room. The presence of Ionic columns causes me to think that the HABS drawing is mislabeled and the fireplace is actually that of the Ionic room.

follow closely classical motifs. The shell and carved console are reminiscent of the Rococo style, which is directly related to Georgian interiors.⁶

There are six main rooms on the main level: Great Hall, Stairhall, Library, Ionic Room, Dining Room, and Chamber.⁷ The same six spaces are continued on the second story. One enters into the Great Hall, which continues to the Stairhall the length of the house. Another aspect of the floor plan important to Georgian style homes is the double-pile plan.⁸ A double-pile plan only calls for a division of central hall flanked by two important front rooms and two lesser importance back rooms.⁹ Often examples have rooms of the same depth, however, Drayton Hall's floor plan has rooms of different depths (Figure 2 & 3).

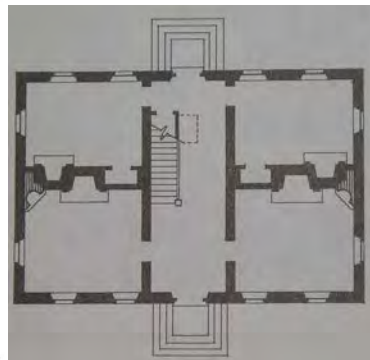
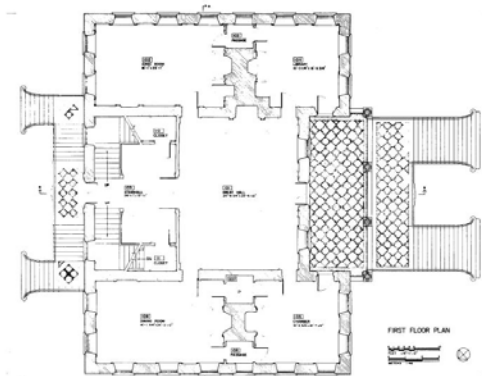


Figure 2: Drayton Hall First Floor

Figure 3: Wythe House Plan

Stairs, size and length, tend to alter the symmetry of some early American homes. Due to the space required by the Stairhall, the room depths may have been altered to accommodate them. Roth's argument that a double-pile plan

⁶ Roth, 87.

⁷ The room names are taken from the HABS and do not accurately reflect, in all cases, the purpose of the room. For instance, the Ionic Room is purely named due to the Ionic pilasters in the room.

⁸ Roth, 73.

⁹ Ibid.

consists of the two more important rooms in the front, and two lesser rooms behind them, could be countered with the Drayton hall example.¹⁰ The back rooms are deeper than the front rooms (Figure 1). The prominence in size of these rooms could denote that they are the more importance rooms, while the front rooms have less importance. By far, however, the largest room is the Great Hall.

The development of the hall in the Georgian home served a particular purpose. The hall separated the entrance and public space from the more private spaces of the families.¹¹ At this time in American social history, owners of the property were seeking to further themselves from their help, as well as exert their social status.¹² People were beginning to distinguish themselves within their own society. The home became an integral part of the expression of wealth and status. “(T)he visual character embodied the new social function.”¹³ Status was visually shown through out the Drayton Hall plantation. Brick was a valuable material showing the wealth of the builder.¹⁴ The classical elements and reference to Palladio also illustrates the intelligence and culture of the owner. However, interior decoration can also be a determiner for status and place in society.

Society has always required a system. Place and status are by-products of these beliefs. Instead of showing their status through the social layout of the

¹⁰ Ibid.

¹¹ Dell Upton, “Vernacular Domestic Architecture in Eighteenth-Century Virginia,” in *Common Places*, ed. Dell Upton and John Michael Vlach (Athens: University of Georgia Press, 1986), 317 and 321.

¹² Roth, 73.

¹³ Upton, 321.

¹⁴ Camille Wells, “The Planter’s Prospect: Houses, Outbuildings, and Rural Landscapes in Eighteenth-Century Virginia,” *Winterthur Portfolio* 28 (Spring 1993): 7.

floor plan, people may have relied upon objects and artifacts as determiners.¹⁵

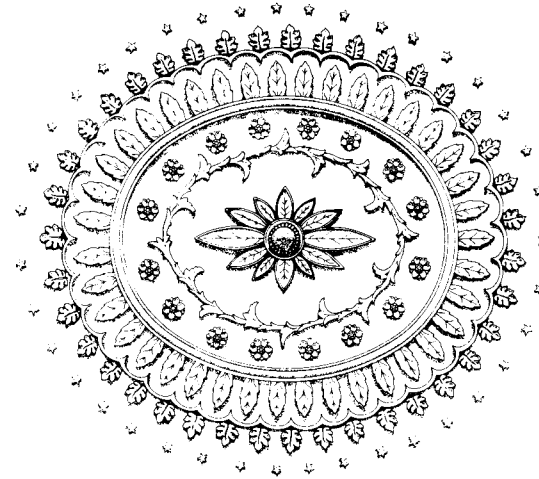
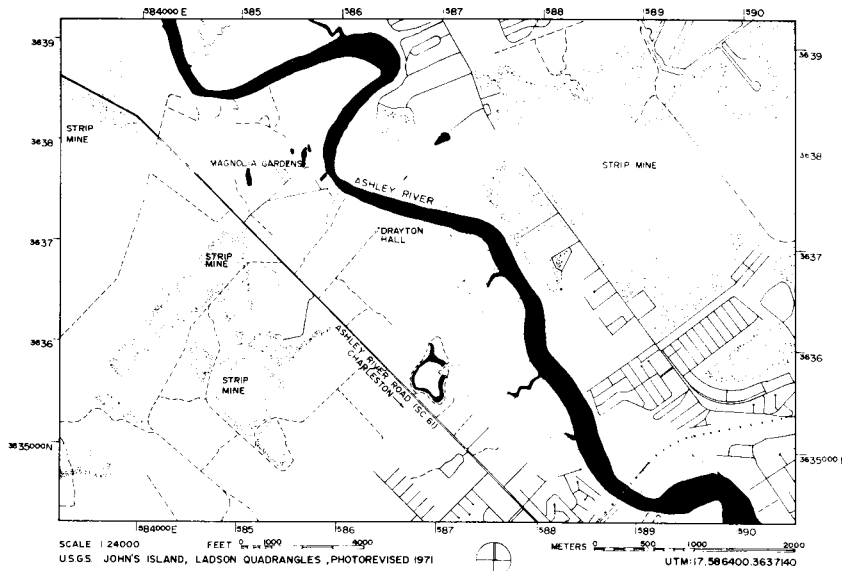
Taking the opposite view of Upton, Neiman resolves that society has always had rich and poor. The early 18th century in America was no different. Floor plans of homes did not established by the status of people in society, but instead the society relied upon visible elements, such as bricks, and the Georgian style home.¹⁶ Distribution of artifacts and objects to show wealth and status is not confined to the Southern Tidewater colonies, which encase Drayton Hall. St. George shows that wealth is expressed through use of space and the distribution of artifacts among these spaces.¹⁷

¹⁵ Fraser D. Neiman, "Domestic Architecture at the Clifts Plantation: The Social Context of Early Virginia Building," in *Common Places*, ed. Dell Upton and John Michael Vlach (Athens: University of Georgia Press, 1986), 311.

¹⁶ *Ibid.*

¹⁷ Robert Blair St. George, "Set Thine House in Order: The Domestication of the Yeomanry in 17th Century New England," in *Common Places* ed. Dell Upton and John Michael Vlach (Athens: University of Georgia Press, 1986), 360.

DRAYTON HALL



GREAT HALL CEILING MEDALLION

DRAYTON HALL IS AN OUTSTANDING EXAMPLE OF 18TH CENTURY ENGLISH PALLADIAN INSPIRED ARCHITECTURE AND IS ONE OF THE FINEST PLANTATION HOUSES IN SOUTH CAROLINA. IT WAS BUILT BETWEEN 1738 AND 1742, ON THE ASHLEY RIVER NORTHWEST OF CHARLESTON, FOR JOHN DRAYTON, A MEMBER OF THE KING'S COUNCIL FOR THE COLONY OF SOUTH CAROLINA. THE DRAYTON FAMILY WAS PROMINENT IN THE ECONOMIC, POLITICAL, MILITARY, AND SOCIAL HISTORY OF THE STATE AND NATION.

THE ARCHITECT OR MASTER BUILDER REMAINS UNKNOWN. THE PALLADIAN INFLUENCE IS EVIDENT IN THE WEST ELEVATION, WHICH HAS A TWO-STORY PORTICO WITH SUPERIMPOSED DORIC AND IONIC ORDERS, A FEATURE WHICH DOES NOT APPEAR ELSEWHERE IN THE COLONIES UNTIL THE 1750'S. THE CENTRAL PEDIMENTS AND DOUBLE FLIGHT OF STEPS LEADING TO THE ENTRANCES OF BOTH ELEVATIONS ALSO SHOW THIS INFLUENCE. ORIGINALLY, FLANKING BRICK DEPENDENCIES WERE CONNECTED TO THE HOUSE BY A LOW BRICK WALL SURMOUNTED BY AN IRON FENCE, FORMING A FORECOURT ON THE WEST SIDE. SOME MATERIALS, LIKE THE PORTLAND STONE COLUMNS, WERE IMPORTED FROM ENGLAND.

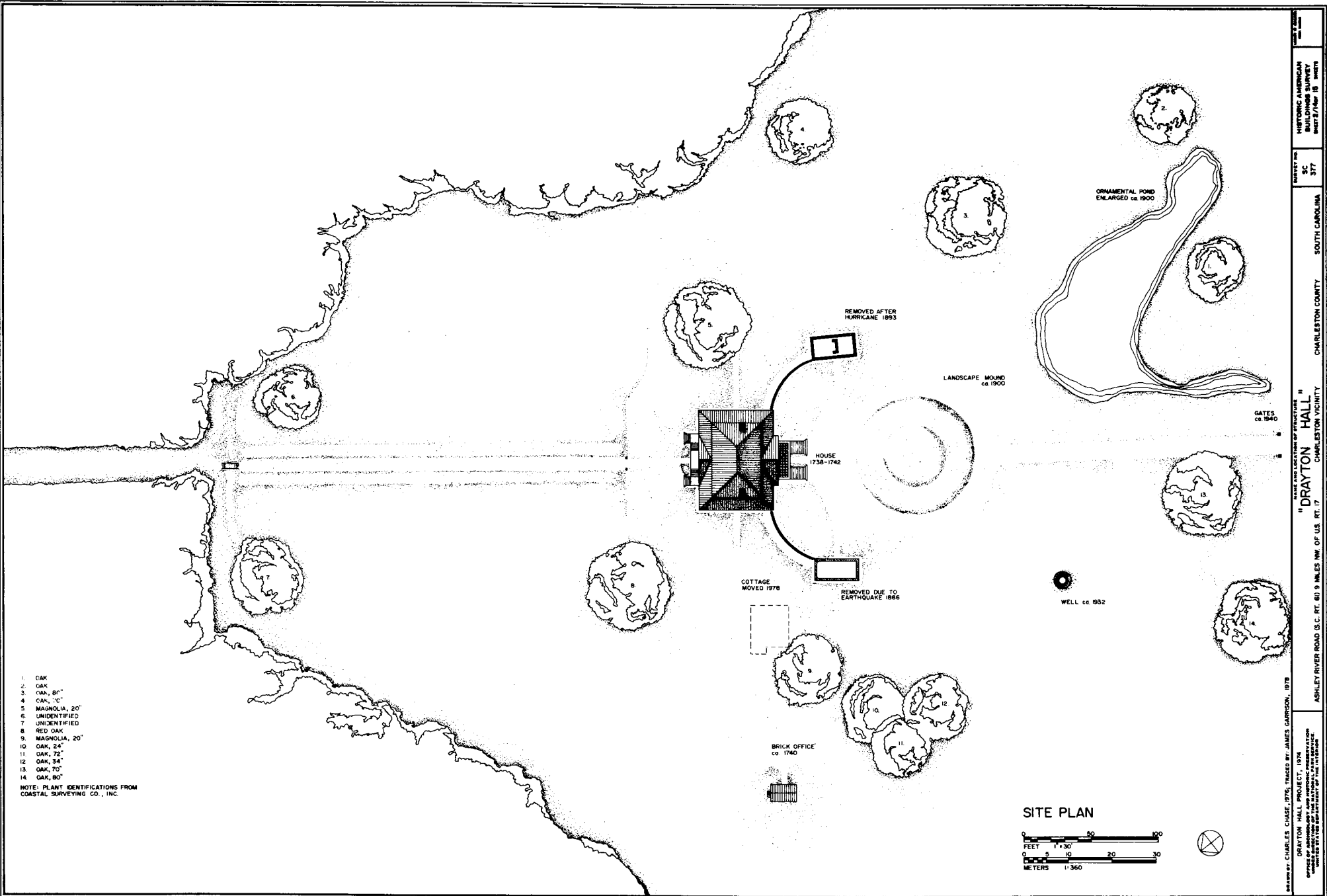
THE INTERIOR CONTAINS SOME OF THE FINEST 18TH CENTURY DETAILING AND PANELING IN AMERICA. ESPECIALLY NOTEWORTHY ARE THE ELABORATE DOUBLE STAIRCASE, MANTELS, AND DECORATIVE PLASTER CEILINGS.

DRAYTON HALL WAS THE ONLY PLANTATION HOUSE ON THE WEST BANK OF THE ASHLEY RIVER NOT BURNED DURING THE CIVIL WAR. ACCORDING TO TRADITION, IT WAS SPARED BECAUSE IT SERVED AS A HOSPITAL FOR SMALLPOX VICTIMS. THE FACT THAT FEW ALTERATIONS WERE MADE CONTRIBUTES TO THE SIGNIFICANCE OF THE HOUSE.

DRAYTON HALL WAS OWNED BY THE DRAYTON FAMILY UNTIL 1974. IT WAS THEN ACQUIRED BY THE NATIONAL TRUST FOR HISTORIC PRESERVATION THROUGH A COOPERATIVE EFFORT INVOLVING THE SOUTH CAROLINA DEPARTMENT OF PARKS, RECREATION, AND TOURISM, HISTORIC CHARLESTON FOUNDATION, AND TWO AGENCIES OF THE U.S. DEPARTMENT OF THE INTERIOR—THE BUREAU OF OUTDOOR RECREATION AND THE NATIONAL PARK SERVICE. THE PROPERTY IS JOINTLY OWNED BY THE NATIONAL TRUST AND THE STATE OF SOUTH CAROLINA AND IS OPERATED WITH THE ADVICE OF THE HISTORIC CHARLESTON FOUNDATION.

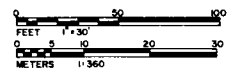
THIS PROJECT WAS UNDERTAKEN BY THE HISTORIC AMERICAN BUILDINGS SURVEY IN COOPERATION WITH THE NATIONAL TRUST FOR HISTORIC PRESERVATION UNDER THE DIRECTION OF JOHN C. POPPELIERS, CHIEF OF HABS, AND KENNETH L. ANDERSON, PRINCIPAL ARCHITECT. THE 1974 FIELD TEAM CONSISTED OF PROFESSOR WOODROW W. WILKINS, AIA (UNIVERSITY OF MIAMI), PROJECT SUPERVISOR, AND STUDENT ARCHITECTS L. PATRICK ANDERS (UNIVERSITY OF ARKANSAS), KENNETH B. BREUER (ARIZONA STATE UNIVERSITY), AND R. BELMONT FREEMAN (UNIVERSITY OF PENNSYLVANIA). THE DRAWINGS WERE COMPLETED IN 1978 UNDER THE SUPERVISION OF HABS ARCHITECT JOHN A. BURNS, AIA, BY STUDENT ARCHITECTS JAMES B. GARRISON (CARNEGIE-MELLON UNIVERSITY) AND LAURA L. HOCHULI (UNIVERSITY WISCONSIN-MILWAUKEE).

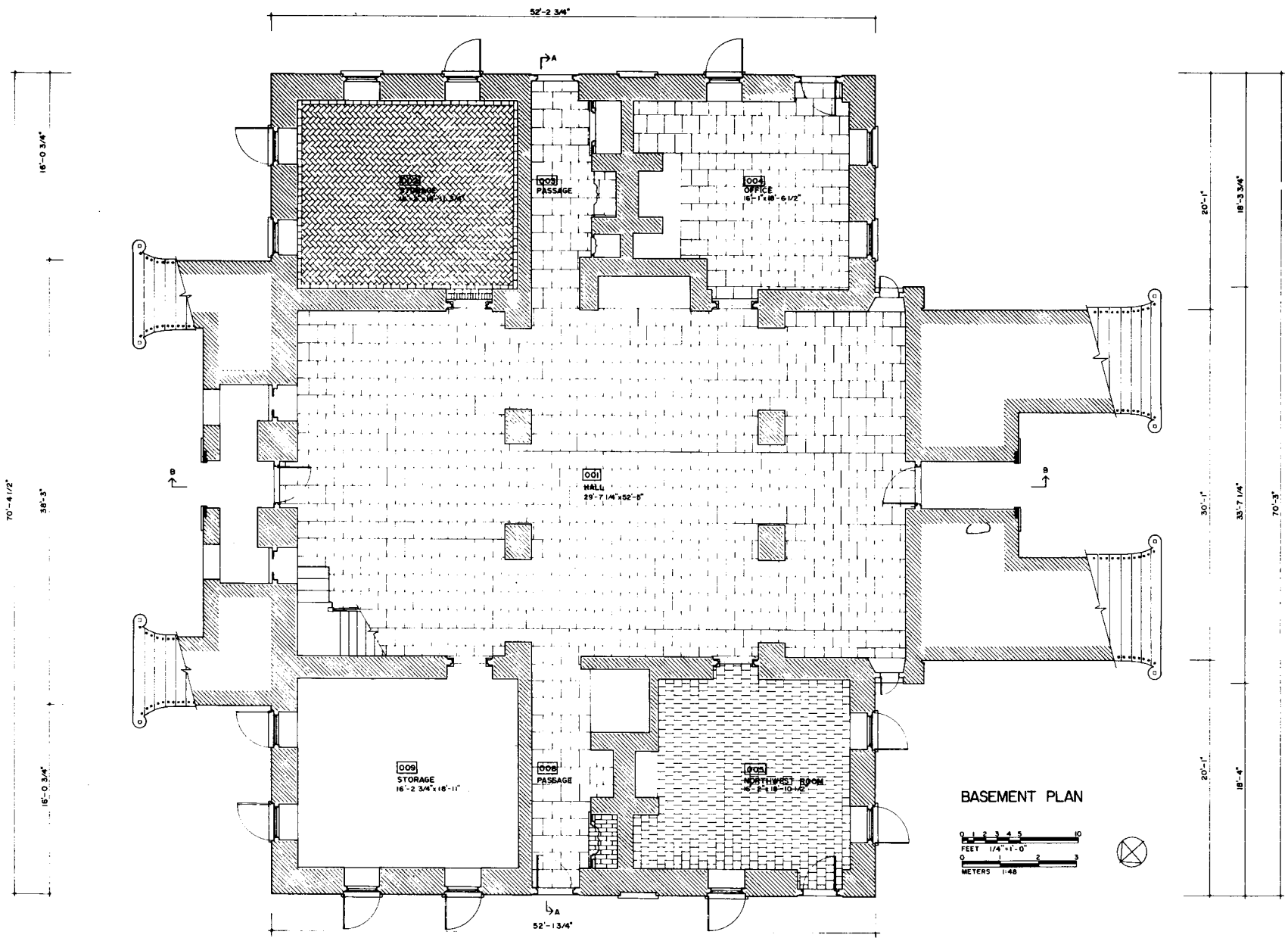
DRAWN BY: JAMES GARRISON, 1978
 DRAYTON HALL PROJECT, 1974
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 UNDER THE DIRECTION OF JOHN C. POPPELIERS, CHIEF OF HABS
 AND KENNETH L. ANDERSON, PRINCIPAL ARCHITECT
 PROJECT SUPERVISOR: WOODROW W. WILKINS, AIA
 STUDENT ARCHITECTS: L. PATRICK ANDERS, KENNETH B. BREUER, R. BELMONT FREEMAN
 SUPERVISOR OF THE NATIONAL TRUST FOR HISTORIC PRESERVATION: JOHN A. BURNS, AIA
 ARCHITECTS: JAMES B. GARRISON, LAURA L. HOCHULI
 MADE AND SECTION OF STRUCTURE
 "DRAYTON HALL"
 CHARLESTON VICINITY
 CHARLESTON COUNTY SOUTH CAROLINA
 SURVEY NO. SC 377
 HISTORIC AMERICAN BUILDINGS SURVEY
 10 CHARLES ST. BALTIMORE, MD 21201



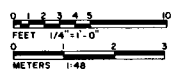
- 1. OAK
 - 2. OAK
 - 3. OAK, 86"
 - 4. OAK, 72"
 - 5. MAGNOLIA, 20'
 - 6. UNIDENTIFIED
 - 7. UNIDENTIFIED
 - 8. RED OAK
 - 9. MAGNOLIA, 20'
 - 10. OAK, 24"
 - 11. OAK, 72"
 - 12. OAK, 34"
 - 13. OAK, 70"
 - 14. OAK, 80"
- NOTE: PLANT IDENTIFICATIONS FROM
COASTAL SURVEYING CO., INC.

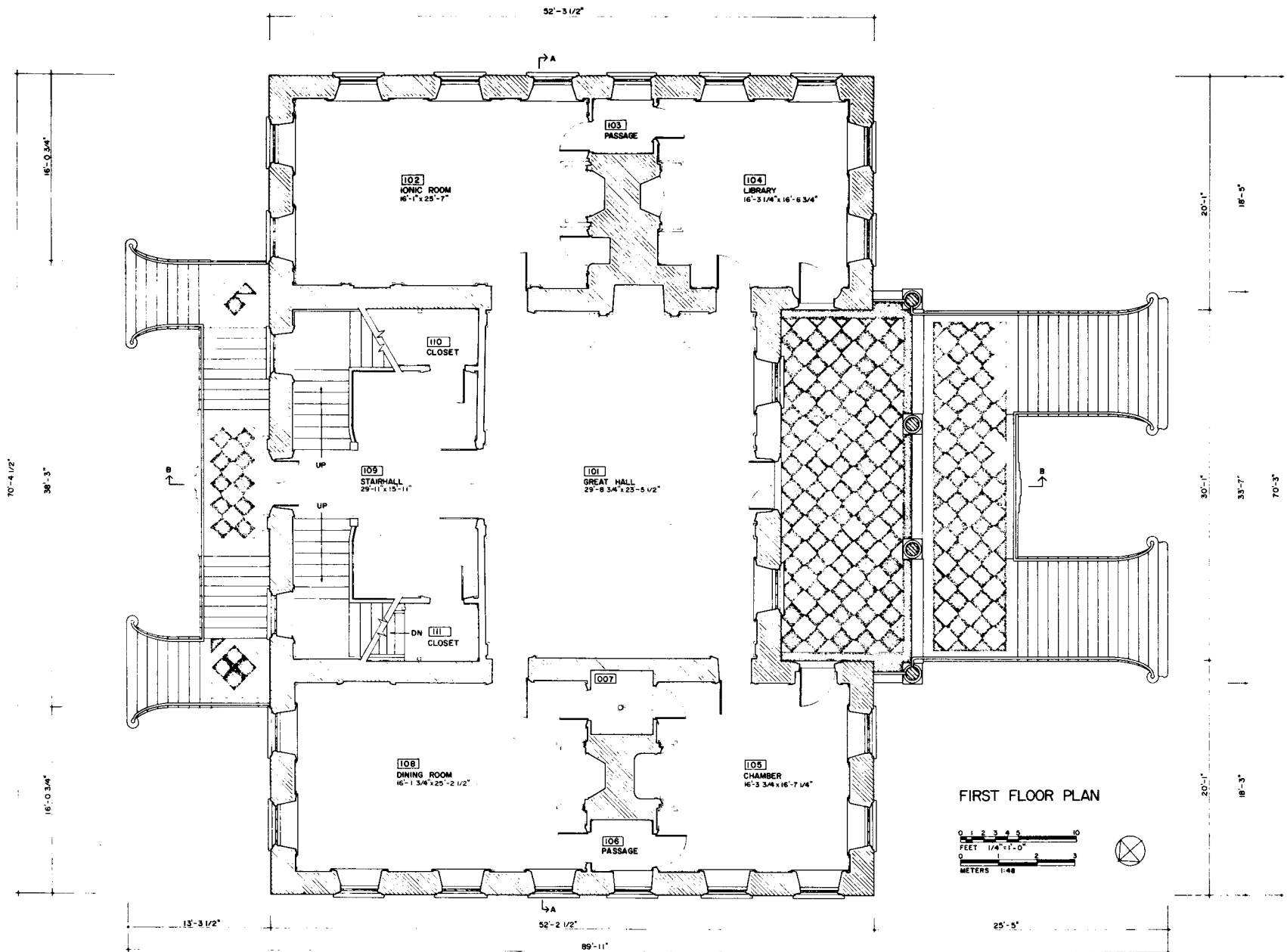
SITE PLAN



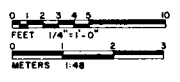


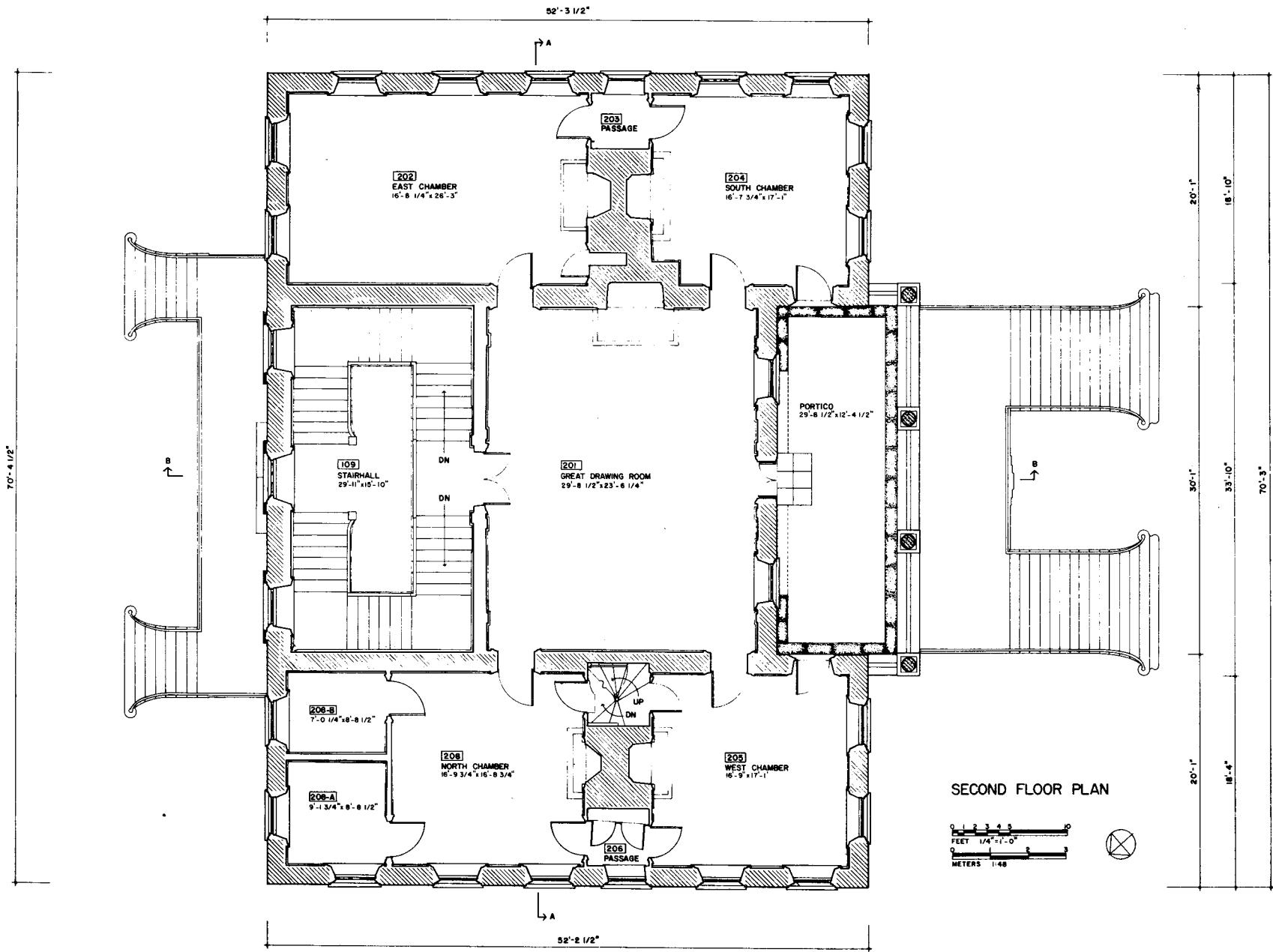
BASEMENT PLAN



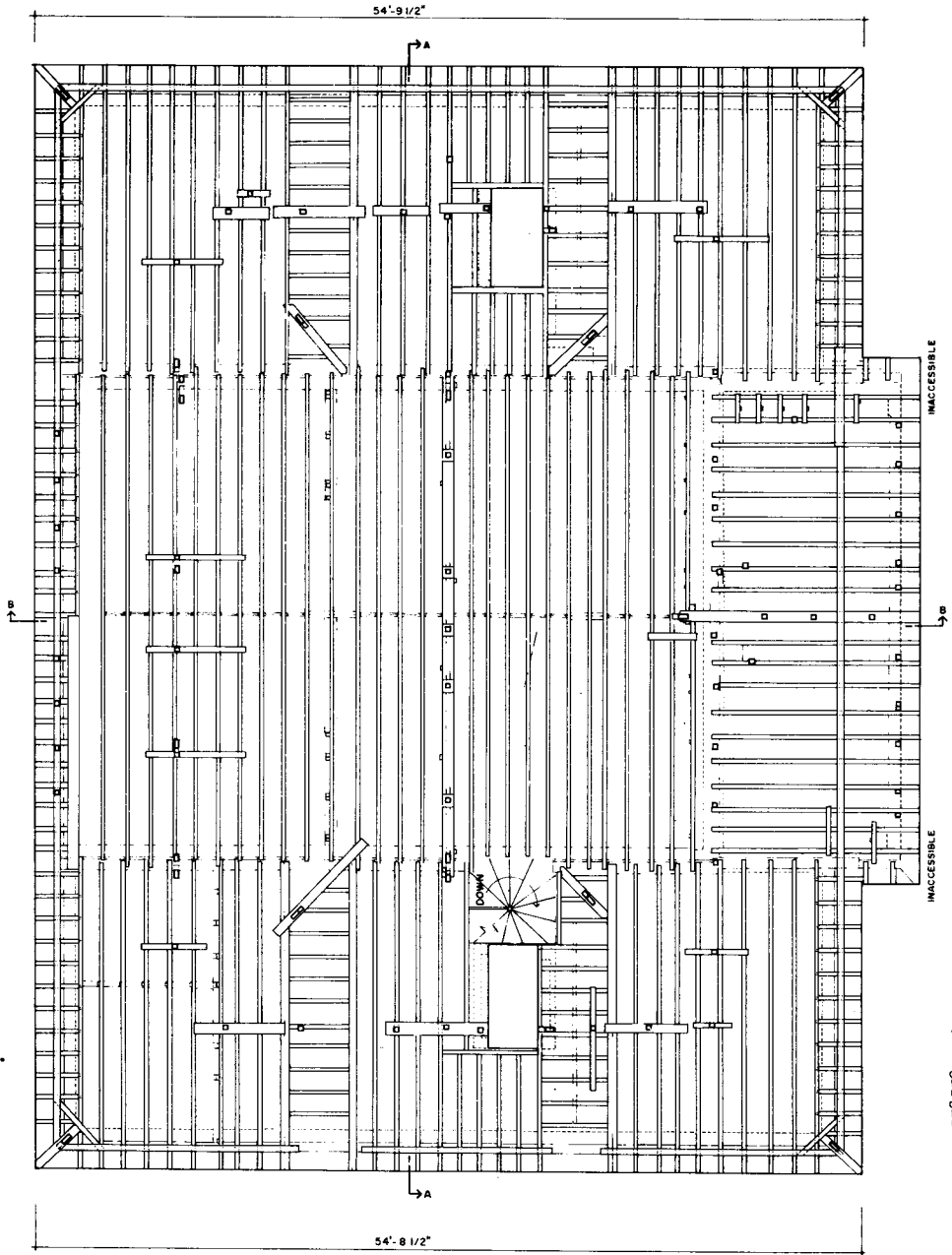


FIRST FLOOR PLAN

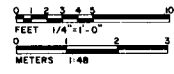


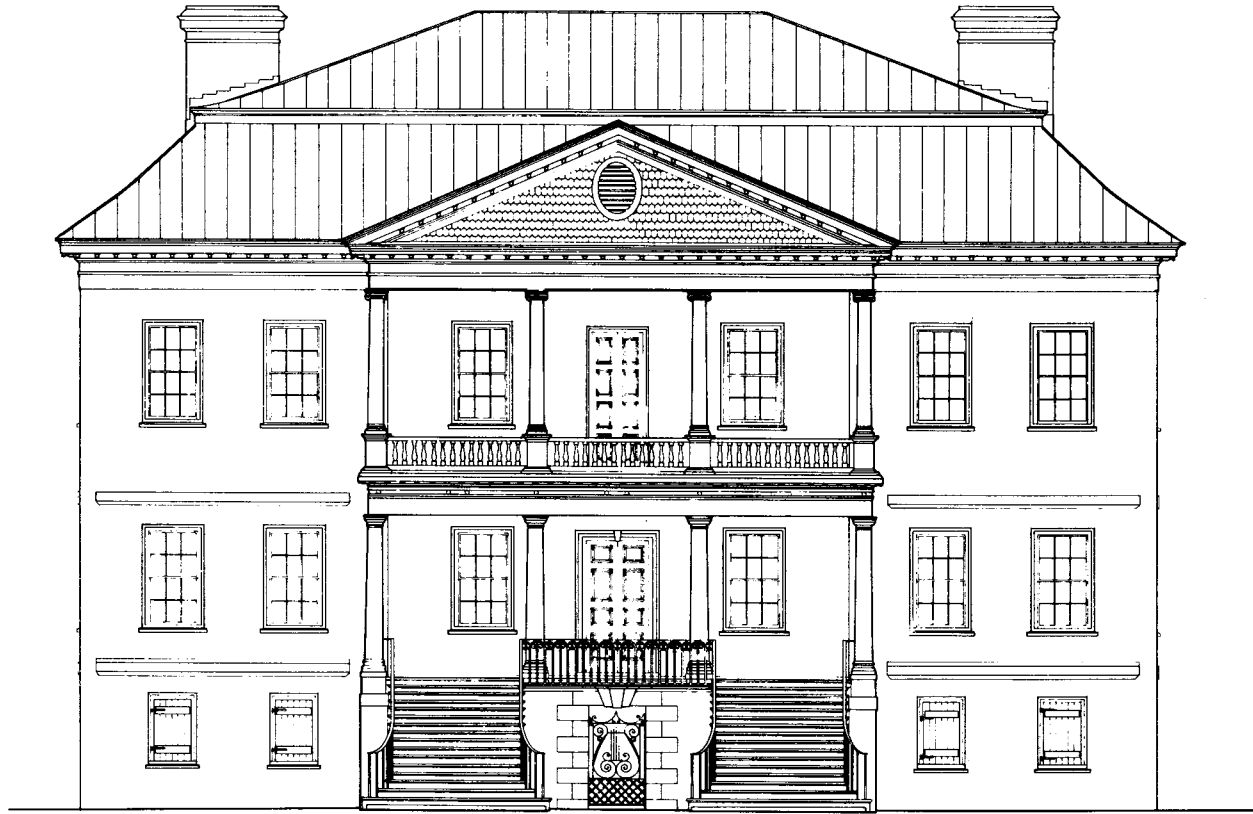


72'-10 1/2"

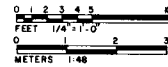


ATTIC FLOOR PLAN





SOUTHWEST ELEVATION



DESIGNED BY: JEFFREY BRIDGES, 1974

OFFICE OF ARCHITECTURE, HISTORY & HISTORIC PRESERVATION
 FEDERAL DEPARTMENT OF THE INTERIOR, BUREAU OF LAND MANAGEMENT
 1015 EAST WASHINGTON AVENUE, DENVER, COLORADO 80202

NAME AND LOCATION OF STRUCTURE
 11 DRAYTON HALL
 ASHLEY RIVER ROAD S.C. RT. 63 9 MILES NW OF U.S. RT. 17
 CHARLESTON VICINITY

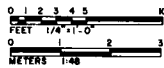
CHARLESTON COUNTY
 SOUTH CAROLINA

PROJECT NO.
 SC
 317

HISTORIC AMERICAN
 ARCHITECTURAL RECORD
 SHEETS 0718 SHEETS

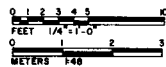


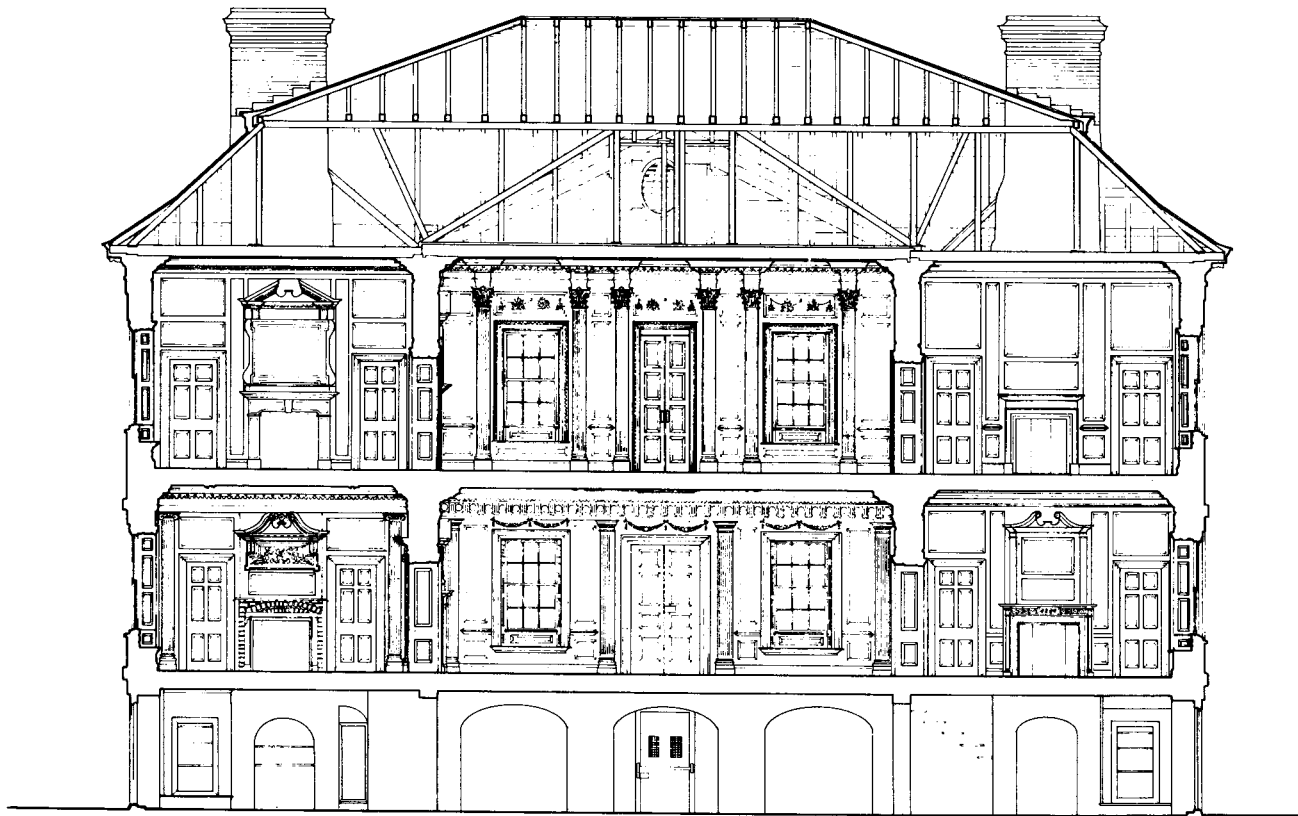
NORTHEAST ELEVATION





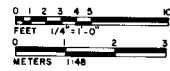
NORTHWEST ELEVATION



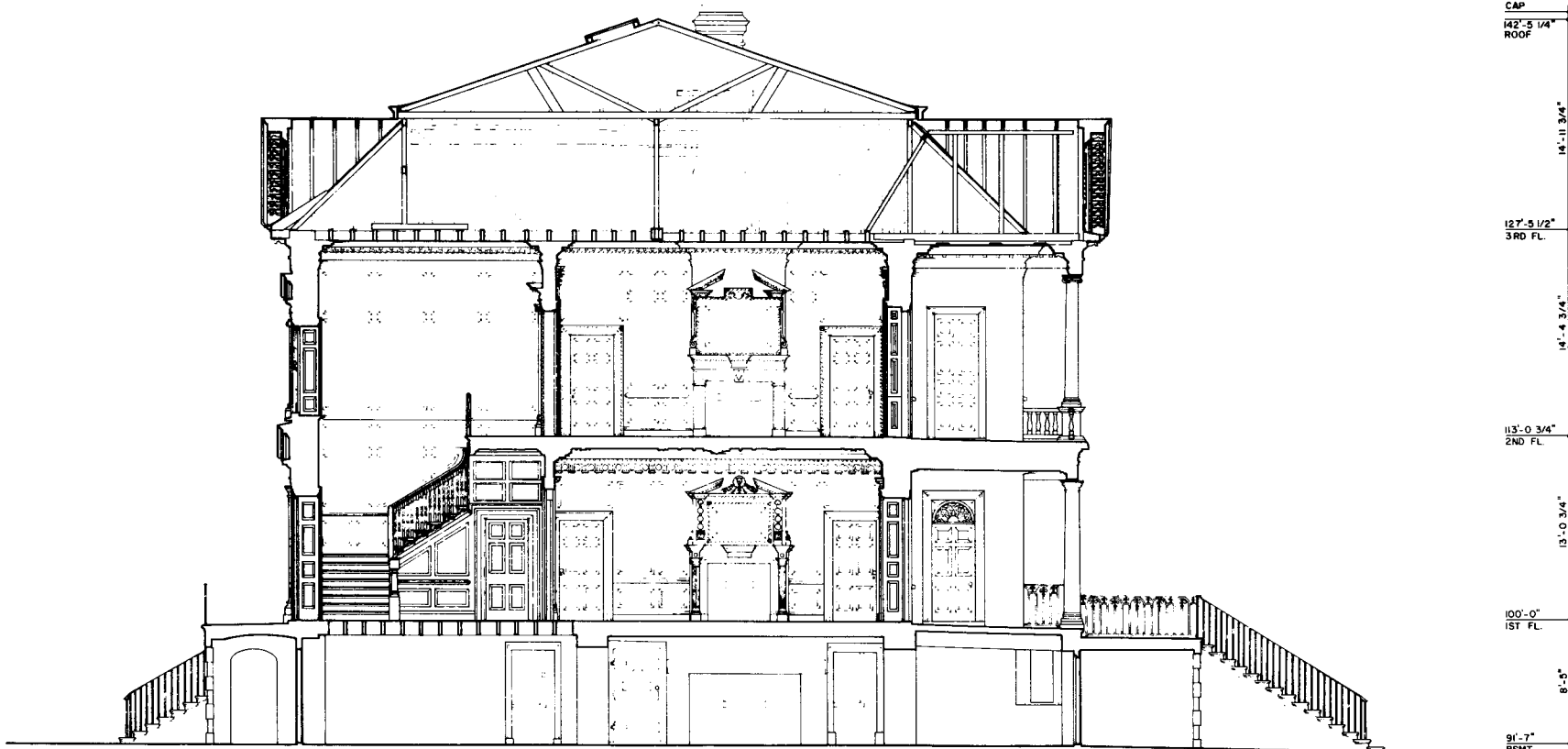


143'-0 1/4"
 CAP
 142'-5 1/4"
 ROOF
 14'-11 3/4"
 127'-5 1/2"
 3RD FL
 15'-4 3/4"
 113'-0 3/4"
 2ND FL
 13'-0 3/4"
 100'-0"
 1ST FL
 8'-5"
 91'-7"
 BSMT.

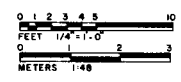
SECTION A-A



DRAWN BY: PATRICK ANDERS, 1974
 DRAYTON HALL PROJECT, 1974
 OFFICE OF ARCHAEOLOGY & HISTORIC PRESERVATION
 UNIVERSITY OF SOUTH CAROLINA
 ASHLEY RIVER ROAD (S.C. RT. 61) 9 MILES NW. OF U.S. RT. 17
 CHARLESTON VICINITY
 CHARLESTON COUNTY
 SOUTH CAROLINA
 SURVEY NO. SC 377
 HISTORIC AMERICAN BUILDINGS SURVEY
 HABS/DA/18



SECTION B-B



143'-0 1/4"
CAP

142'-5 1/4"
ROOF

14'-11 3/4"

127'-5 1/2"
3RD FL.

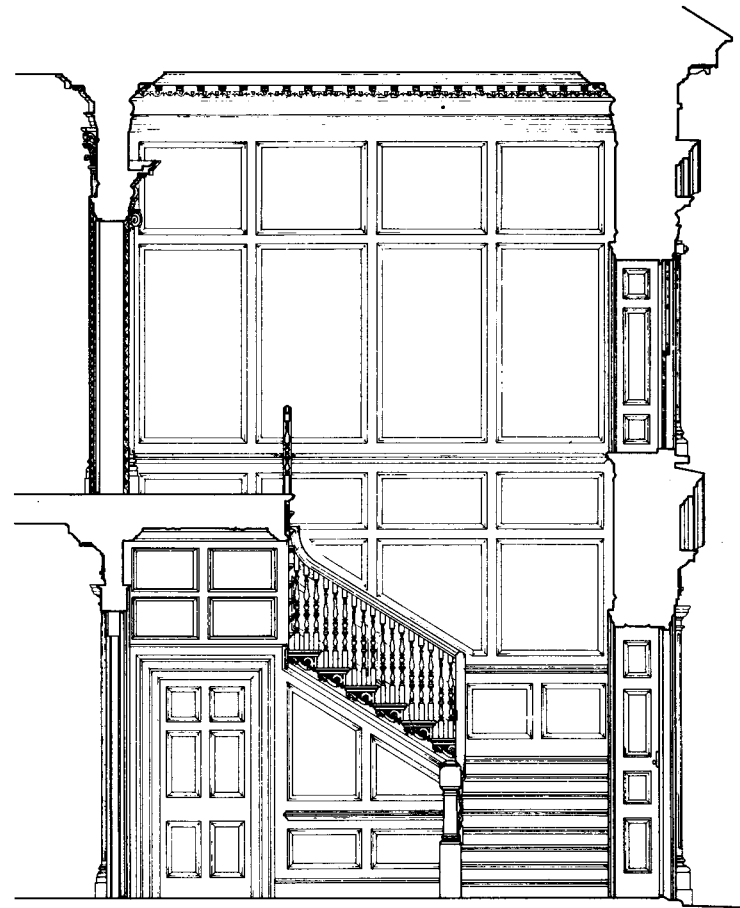
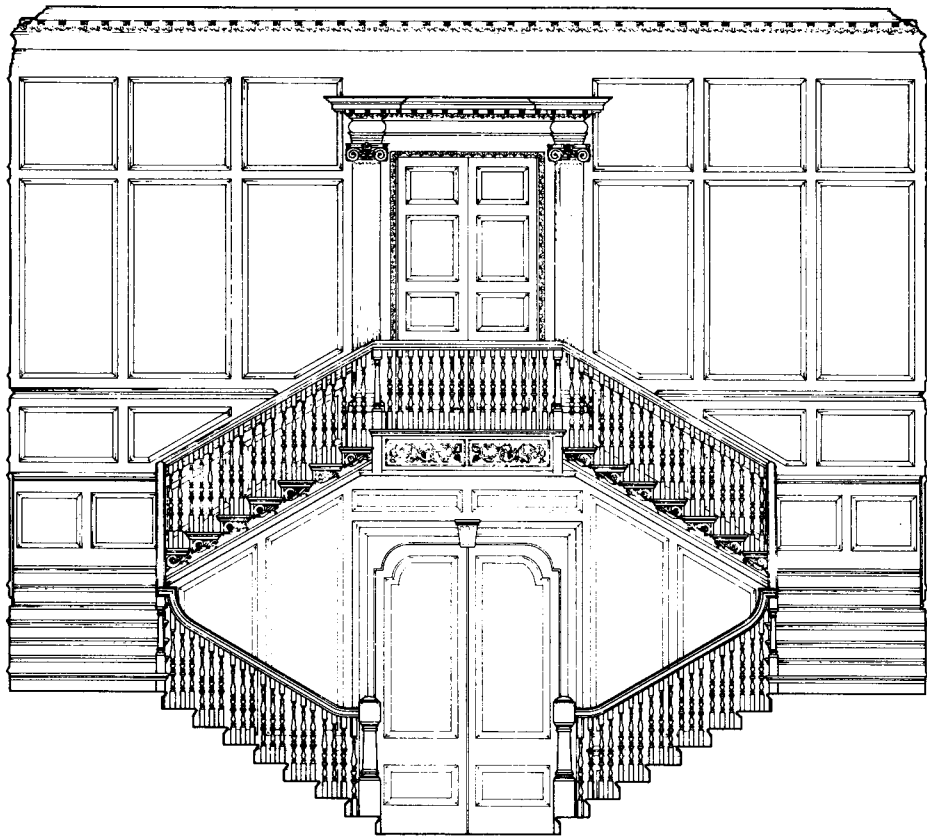
14'-4 3/4"

113'-0 3/4"
2ND FL.

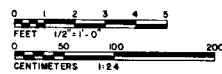
13'-0 3/4"

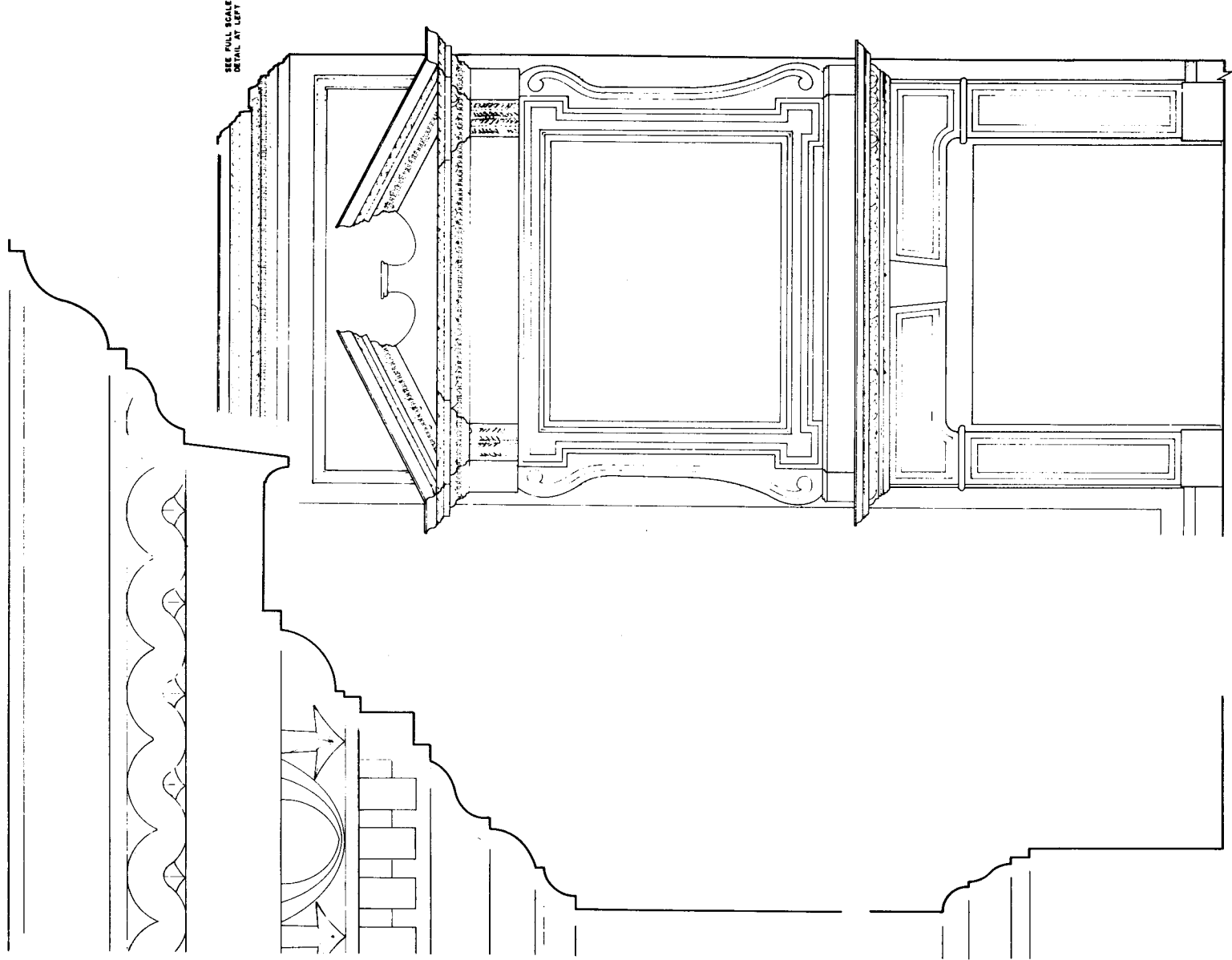
100'-0"
1ST FL.

8'-5"
BSMT.



STAIR HALL DETAILS



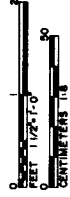


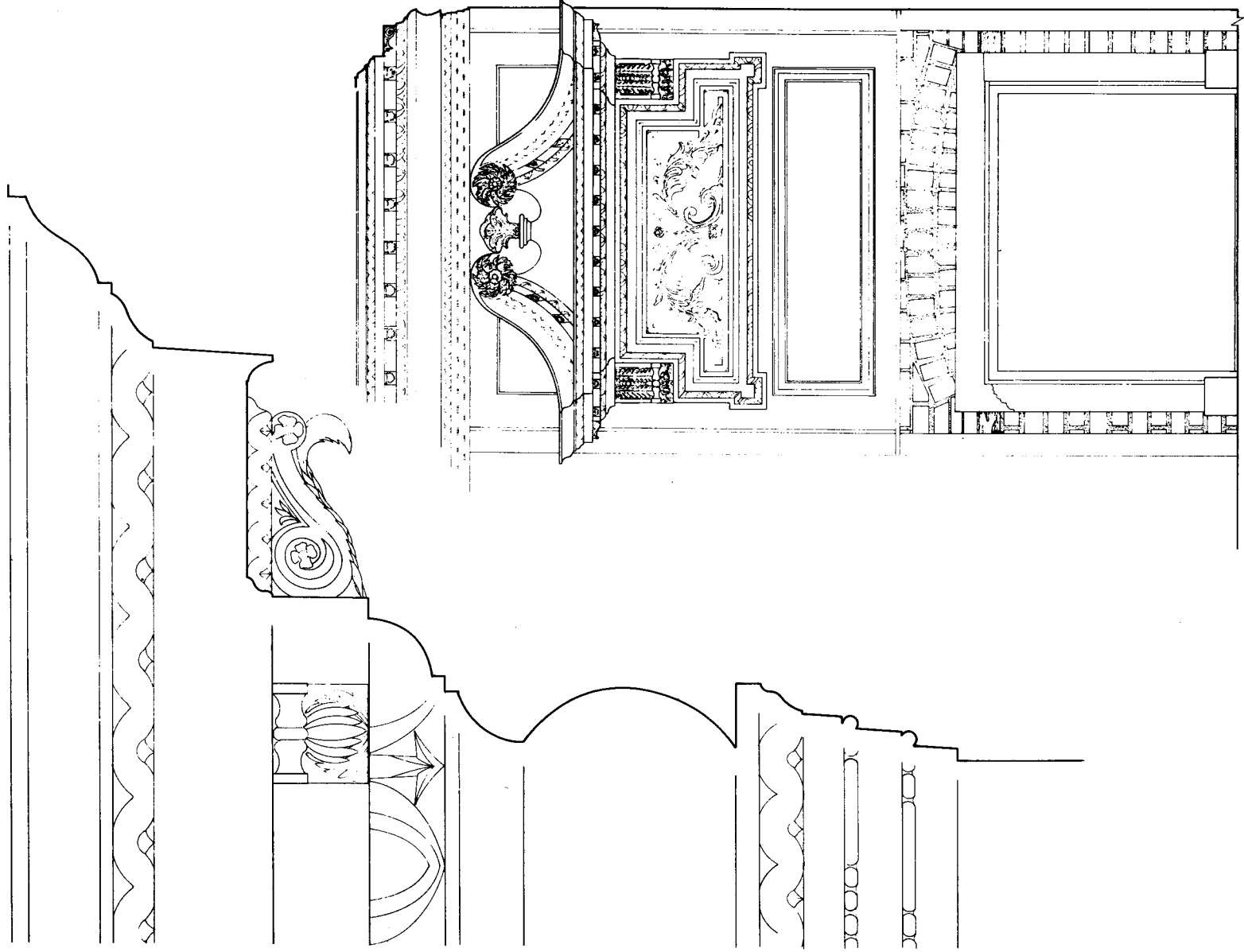
SEE FULL SCALE
DETAIL AT LEFT

EAST CHAMBER CORNICE PROFILE

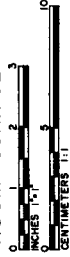


EAST CHAMBER MANTEL & OVERMANTEL





DRAWING ROOM CORNICE PROFILE



DRAWING ROOM MANTEL & OVERMANTEL



Christine Chapman

Sunset Hills to Starmount:

A brief look at Greensboro's Suburban Development

Greensboro's suburban develop began in the 1880's, when urban dwellings were being criticized for inadequate and unsanitary living conditions. Life in the suburbs was depicted as idyllic and pastoral, far different from the crowded city life. Andrew Jackson Downing's publications popularized the nineteenth-century suburban setting. His plans showed homes set back from the road with curved paths and gardens. Downing's influence on suburban landscapes can still be seen in the twentieth-century developments.¹

Early developments in Greensboro remained relatively close to the downtown, such as Fisher Park to the north, College Hill to the west, and suburbs to the south. The developments provided a bucolic place to live, while still permitting easy access to jobs. After the 1910's, suburban life flourished. In Greensboro from 1915-1919, an average of 250 new dwellings were built each year. Growth continued from 1920 to 1924, as 463 homes were built in Greensboro a year.² The subsequent depression halted further development, which would pick up again in the 1940's to meet the needs of the post-WWII generation.

¹ Dolores Hayden, *Building Suburbia: Green Fields and Urban Growth, 1820-2000* (New York: Pantheon Books, 2003), 27.

² Marvin Brown, *Greensboro: An Architectural Record* (Greensboro: Preservation Greensboro, Inc./Junior League of Greensboro/City of Greensboro, 1995), 78.

Locations of these early developments were based on the main centers of Greensboro. Streetcars, bus lines, and railroads influenced where neighborhoods were planned.³ Other considerations were previously established neighborhoods already in close proximity to industries and commercial areas. In Greensboro, the five colleges also drew developments around them. The next wave of developments, after 1910, corrected the previously grid subdivisions of uniformed housing. The new developments spread out diverse housing types and styles among natural parks and community green spaces. The natural setting of suburbs separated homes from the bustle of everyday city life, making them an attractive place to live.

The desire to live in the suburbs brought about developments that were largely unplanned and unregulated. Building construction was often haphazard with little regard for the overall impact of the development. Industrial buildings were placed close to residential homes without concern for its effect. Profit was often the bottom line. In residential areas, sewage, trash disposal, and other amenities available within the city limits were not always provided in the rapid developing suburbs. No building ordinances or restrictions were in place to prevent such random growth by private investors. By 1925, the U.S. Supreme Court passed zoning and land-use laws to control growth on a strategic, planned level.⁴

A major financial influence on the emergence of subdivisions in America was the creation of home and building loans. During the Hoover administration of the 1920's, suburbs were poorly built and had no regulations. As a response, the National Association of Real Estate Boards (NAREB) was established to lobby for real estate and

³ Brown, 80.

⁴ Leland M. Roth, *American Architecture: A History* (Boulder: Westview Press, 2001), 395-6.

income tax deductions in order to stimulate housing production through loan guarantees.⁵ The loans provided developers the funds necessary to properly build subdivisions. During the same period, the Federal Housing Administration (FHA) provided loans for homeowners needing funding for modern necessities, such as electricity, as well as for mortgages.⁶ “(I)t was NAREB’s influence on the FHA’s mortgage insurance for private developments that had the greatest long-term effect on patterns of American urbanization.”⁷ In Greensboro, the development of Sunset Hills took advantage of the new loans. Sunset Hills was planned in 1925 largely due to the involvement of the A.K. Moore Realty Co.⁸

Sunset Hills occupied the area between College Hill, directly west of downtown Greensboro, and Pomona Mill Village, southwest of downtown. The location for Sunset Hills was chosen for its proximity to outlying jobs as well as the downtown area. Like previous developments in Greensboro, no official designer was known to have been involved in its planning. In 1923, Greensboro’s towns limit extended to include Sunset Hills. The new development sought to include the idea of community, not just residences.

⁵ Hayden, 122.

⁶ Hayden, 123.

⁷ Hayden, 152.

⁸ Brown 87.

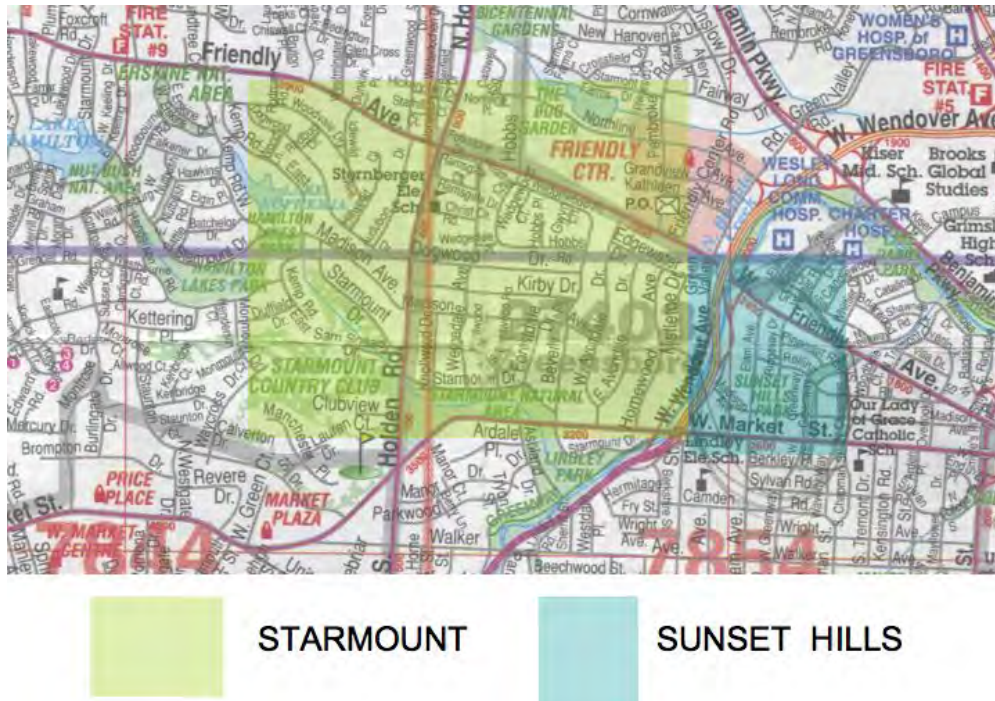


Figure 1: Greensboro and Guilford County Map (Map Supply Inc.).

Curved roads marked the entrances to Sunset Hills (Figure 1). In the center of the development, a large boulevard, Greenway, provided a green space for residents (Figure 2). The green space offered a park-like central gathering area for the members of Sunset Hills. The homes also sit well back from the street. Sunset Hill's regulations required a house to be a minimum of 45 feet from the road. The homes were placed slightly higher, and in some cases considerably higher, than the street level. At street level, the neighborhood was lined with sidewalks for pedestrian traffic.

The lack of any commercial or industrial buildings added to the tranquil setting of Sunset Hills. Zoning restricted any building, other than a church or school, to be built in the development.⁹ The zoning specifically aimed at keeping industries and commercial business out of the residential area, thus further Downing's suburban ideal of

⁹ Brown, 398.



Figure 2: The Park located between the Greenway boulevards in Sunset Hills.



Figure 3: Picturesque Enclave, Llewellyn Park, NJ (Hayden, 55).

life away from work. Our Lady of Grace Catholic Church was the closest non-residential building to the subdivision located across the street on West Market. Sunset Hills was considered the “largest successful real estate undertaking to date.”¹⁰

Dolores Hayden, in *Building Suburbia*, defined seven types of suburbia due to the history and design features. Picturesque Enclaves was one of these types. The Picturesque Enclave sought to bring the idea of community to previous Borderland suburbs, which still heavily relied on the downtown.¹¹ The development sought to perfect the idea of a neighborhood. An example of a Picturesque Enclave was Llewellyn Park, located in West Orange, New Jersey. Llewellyn Park provided “Country Homes for City People.”¹² Alexander Jackson Davis designed Llewellyn Park to compliment its surrounding nature (Figure 3). Homes were designed to include private gardens. Fences were prohibited. Commercial development was barred.¹³ Llewellyn Park was a “heavily landscaped suburb with substantial private houses next to shared parks.”¹⁴ Although the ideal of Llewellyn Park was never completed, nor truly lived in, its intentions represent the model for a Picturesque Enclave.

¹⁰ Brown, 87.

¹¹ Hayden, 45.

¹² Hayden, 54.

¹³ Hayden, 59.

¹⁴ Hayden, 60.



Figure 4: Tudor Revival Home set back from the street in Sunset Hills.



Figure 5: Soccer game at one of Starmount's Communal Spaces.

A characteristic of Hayden's Picturesque Enclaves was the controlled use of space for community and residences only.¹⁵ Sunset Hills discouraged the use of fences, to provide a better sense of community, a regulation that has remained in effect even today. Also, in a Picturesque Enclave, a home was to be a minimum of 30 feet from the road.¹⁶ Sunset Hill's regulations furthered this minimum requirement to 45 feet from the road (Figure 4). The set back homes gave the feeling of spaciousness to the winding roads of the suburbs. Sunset Hills also integrated parks, communal space, and sidewalks into the design of the suburb, another requirement of Hayden's Picturesque Enclave.

Built after Sunset Hills, the development of Starmount was located just to the west. The development slowed during the depression, and did not pick up again until post-WWII in the 1940's. The design took the naturalistic curves of Sunset Hills even further (See Figure 1). Sunset Hills has curved roadways at the entrances, but the overall interior roads comprise of a grid, while all of Starmount's roads wind and curve. Covering more acreage than Sunset Hills, Starmount provides its residents with more communal spaces, which go beyond the idea of a central park, and offers more interactive settings (Figure 5). Starmount also contained a Country Club.

¹⁵ Hayden, 59.

¹⁶ Hayden, 64.

Starmount presented a difficult suburban development type. The original plans were conceived in the late 1930's; however, the subdivision mainly housed the post-WWII housing needs. The conceptual design suggests a similarity to Sunset Hills as a Picturesque Enclave with its communal spaces and winding roads. However, Starmount was the first development planned with automobiles in mind. The design consequently eliminated sidewalks. Also, Starmount contained more modest homes. These last two reasons place Starmount as a Sitcom Suburb.



Figure 6: Sunset Hills' development. The main house is made from brick and vertical wood siding, while the garage consists of a more modern horizontal siding.

According to Hayden, a Sitcom Suburb was planned with mass-consumption in mind, housed the post-WWII demand for housing, built cheaper and generic homes, and was designed with automobile traffic in mind.¹⁷ Lacking any streetcar access, Starmount incorporated the automobile into its design. The development removed its sidewalks, and focused on street traffic. The incorporation of the automobile gave residents more freedom to live in an area without streetcars, bus lines, or railways and still travel to work and the downtown areas. Although Sunset Hills has adapted to the use of the automobile, the change is evident. Homes in Sunset Hills often have driveways with no garage space, or garages often mismatch the age and design of the house showing it as a later addition (Figure 6).

¹⁷ Hayden, 128-136.

Starmount's homes were also considered "stripped down versions" of Sunset Hills' homes.¹⁸ Homes at Sunset Hills were intentionally built for the affluent, an important aspect of Hayden's Picturesque Enclaves.¹⁹ The residences at Starmount were smaller in size as well as simpler in decoration. Both subdivisions have Colonial Revival homes. However, Colonial Revival homes at Sunset Hills were often two-stories with embellished classical entrances. In Figure 7, the home also had a decorative fence around the front garden which mimics the widow's walk above the side addition. In Starmount, the Colonial Revival homes were usually one-and-a-half stories with either simple columns or pilasters at the entrance (Figure 8). The more modest homes were indicative of the Sitcom Suburb type defined by Hayden.



Figure 7: Colonial Revival Home in Sunset Hills.



Figure 8: Colonial Revival Home in Starmount.

Greensboro's suburban developments followed the overall national patterns established by Hayden, in *Building Suburbia*. The subdivisions contained naturalistic curved roads lined with spacious lots. Each home varied from the one adjacent and communal parks allowed residents to gather. Sunset Hills was designed with the intent

¹⁸ Brown, 399.

¹⁹ Hayden, 66.

of quiet residential spaces away from work and the city of Greensboro, following the Picturesque Enclave model. Sunset Hills' homes were well-built for the wealthy. The lack of fences with the inclusion of green spaces allowed for community development. Following Sunset Hills' development, Starmount took the form of the Sitcom Suburb, largely planned around the automobile. With the invention of the personal vehicle, developments no longer relied on public transportation to reach them, giving planners more freedom in location and residents more freedom in movement. A down-side to Starmount's design was the lack sacrifice of sidewalks to the two-lane roads.

Neither Sunset Hills nor Starmount would have been successful without the 1920's developments of zoning regulations and home loans. Builders could afford to take the development risk, and residents found funding for mortgages and necessary property updates. Residents could also rely that subdivisions would be built with a specific standard of sanitation and amenities. These standardizations helped to achieve the ideal life portrayed by the suburban paradises in Downing's nineteenth-century publications.



OHIO HISTORIC INVENTORY

Section 106/RPR Review:

RPR Number:

1. No. FRA1011619 NEW		4. Present Name(s): MLK Library Branch	
2. County: Franklin		5. Historic or Other Name(s): MLK Library Branch	
6. Specific Address or Location: 1600 E Long St		19a. Design Sources:	35. Plan Shape: Rectangular
6a. Lot, Section or VMD Number: Parcel 010-023596-00		20. Contractor or Builder:	36. Changes associated with 17/17b Dates: 17. Original/Most significant construct
7. City or Village: Columbus		21. Building Type or Plan: Other Building Type	17b. Substantial alteration/addition
9. U.T.M. Reference Quadrangle Name: Southeast Columbus		22. Original Use, if apparent: Library-Public and Private	37. Window Type(s): Plate Glass Plate Glass
Zone: 17 Easting: 332748 Northing: 4425929		23. Present Use: Library-Public and Private	38. Building Dimensions: 75 ft front by 115 ft side
10. Classification: Building		24. Ownership: Public	39. Endangered? NO By What?
11. On National Register? NO		25. Owner's Name & Address, if known: Public Library of Columbus & Franklin Co 96 S Grant Ave Columbus, OH 43215	40. Chimney Placement: No chimney observed
13. Part of Established Hist. Dist? NO		26. Property Acreage: .272	41. Distance from & Frontage on Road: Distance 15 Ft Frontage 75 Ft
15. Other Designation (NR or Local)		27. Other Surveys:	51. Condition of Property: Good/Fair
16. Thematic Associations: Library		28. No. of Stories: One story	52. Historic Outbuildings & Dependencies Structure Type(s):
17. Date(s) or Period: 1968	17b. Alteration Date(s): 1993	29. Basement? Unknown	Date(s):
18. Style Class and Design: Dominant International Dominant Modern Movements		30. Foundation Material: Concrete block	Associated Activity:
18a. Style of Addition or Elements(s):		31. Wall Construction: Concrete block	53. Affiliated Inventory Number(s): Historic (OHI):
19. Architect or Engineer: Leon Ransom & Associates		32. Roof Type: Flat Roof Material: Unknown	Archaeological (OAI):
		33. No. of Bays: 8 Side Bays: 5	
		34. Exterior Wall Material(s): Stretcher or running bond Concrete/Cinder block	

2. County: Franklin

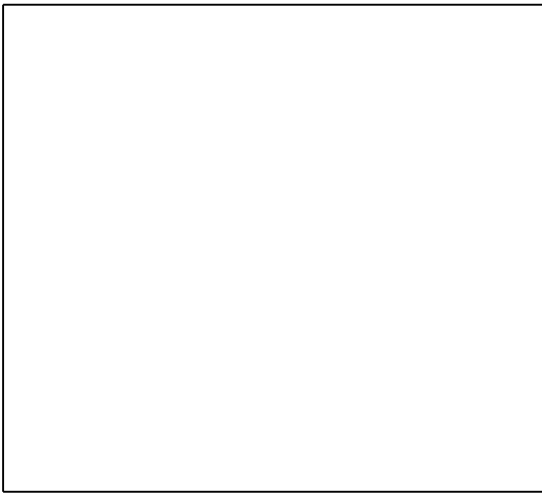
4. Present or Historic Name(s): MLK Library Branch



8. Site Plan with North Arrow



6. Specific Address or Location: 1600 E Long St



Door Selection: Corner
Door Position: Flush
Orientation: Lateral axis
Symmetry: Bilateral asymmetry

Report Associated With Project:

Primary Author	Secondary Author(s)	Year	Title
No Records

42. Further Description of Important Interior and Exterior Features

43. History and Significance

44. Description of Environment and Outbuildings (See #52)

45. Sources of Information

United States Department of the Interior
National Park Service

ENTERED AUG 14 2003
03000760

National Register of Historic Places
Registration Form

This form is for use in nominating or Requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Rush Creek Village Historic District

other names/site number N/A

2. Location

street & number Residential subdivision centered along East South Street, east of Morning Street

N/A not for publication

city or town Worthington N/A vicinity

state Ohio code 039 county Franklin code 049 zip code 43085

3. State/Federal Agency Certification

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

Barbara Power Dept. Head
Planning, Inv. & Reg. Admin. June 13, 2005
Signature of certifying official/Title Date

Ohio Historic Preservation Office -- OH SHPO
State of Federal agency and bureau

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

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is	Signature of the Keeper	Date of Action
<input type="checkbox"/> entered in the National Register. <input type="checkbox"/> See continuation sheet.	_____	_____
<input type="checkbox"/> determined eligible for the National Register <input type="checkbox"/> See continuation sheet.	_____	_____
<input type="checkbox"/> determined not eligible for the National Register.	_____	_____
<input type="checkbox"/> removed from the National Register.	_____	_____
<input type="checkbox"/> other, (explain): _____	_____	_____

5. Classification

Ownership of Property
(check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property
(Check only one box)

- building(s)
- district
- Site
- Structure
- Object

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
53	7	Buildings
1		Sites
1		Structures
		Objects
55	7	Total

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

N/A

Number of contributing resources previously listed
in the National Register

- 0 -

6. Function or Use

Historic Functions
(Enter Categories from instructions)

LANDSCAPE/Natural Feature

DOMESTIC/Single Dwelling

DOMESTIC/Secondary Structure

TRANSPORTATION/Road-related

TRANSPORTATION/Pedestrian-related

Current Functions
(Enter categories from instructions)

LANDSCAPE/Natural Feature

DOMESTIC/Single Dwelling

DOMESTIC/Secondary Structure

TRANSPORTATION/Road-related

WORK IN PROGRESS

7. Description

Architectural Classification
(Enter categories from Instructions)

Wrightian

Materials
(Enter categories from instructions)

foundation Concrete Block, Concrete

walls Wood (weatherboard), Concrete Block,
walls Glass, Brick, Stucco, Siding (cypress,
cedar, redwood)

roof Asphalt shingle, Rubber membrane,
standing seam Metal (Tern Metal), Built-up
(Tar & Gravel)

other Wood, Concrete Block, Brick, Pigmented
block

other formed Concrete, Concrete Pavers,
Ceramic Tile,

other Limestone

Narrative Description

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

Rush Creek Village Historic District

Franklin County, Ohio

8. Statement of Significance**Applicable National Register Criteria**

(Mark 'x' in one or more boxes for Due criteria qualifying the property for National register listing.)

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

Criteria Considerations

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

Property is:

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

Areas of Significance

(Enter categories from instructions)

Community Planning and DevelopmentArchitectureLandscape Architecture**Period of Significance**1954 - 1976**Significant Dates**1954, 1956**Significant Person**

(Complete if Criterion B is marked above)

N/A**Cultural Affiliation**N/A**Architect/Builder**Planner/Designer : Theodore van FossenBuilder: Richard WakefieldDeveloper: Rush Creek Village Co.Additional Designs: Martha Wakefield**Narrative Statement of Significance**

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

9. Major Bibliographical References**Bibliography**

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

Previous documentation on file (NPS):

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

- recorded by Historic American Engineering Record # _____

Primary location of additional data:

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

Name of repository:

Rush Creek Village Company

10. Geographical DataAcreage of Property Approximately 39 acres**UTM References**

(Place additional UTM references on a continuation sheet.)

1	<u>17</u>	<u>328290</u>	<u>4439090</u>	3	<u>17</u>	<u>329115</u>	<u>4438520</u>
	Zone	Easting	Northing		Zone	Easting	Northing
2	<u>17</u>	<u>329125</u>	<u>4439035</u>	4	<u>17</u>	<u>328265</u>	<u>4438535</u>

[X] See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared Byname/title Beth Brown, Dorothy Hogan, Tom Hogan, Dr. Pauline N. Pepinsky, M. Scott Tedrick, (Residents)
Kathy Mast -Kane (Consultant)organization Rush Creek Village Company date June, 2002street & number c/o Tom Hogan, President, 510 Evergreen Circle telephone 614-885-6707city or town Worthington state Ohio zip code 43085**Additional Documentation**

Submit the following items with the completed form:

Continuation Sheets**Maps**A **USGS map** (7.5 or 15 minute series) indicating the property's location.A **Sketch map** for historic districts and properties having large acreage or numerous resources.**Photographs**Representative **black and white photographs** of the property.**Additional items**

(Check with the SHPO or FPC for any additional items)

Property Owner

(Complete this item at the request of SHPO or FPC.)

name multiple

street & number _____ telephone _____

city or town _____ state _____ zip code _____

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*).**Estimated Burden Statement.** Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127, and the Office of Management and Budget, Paperwork Reduction Projects (1024-0018), Washington, DC 20503

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Rush Creek Village
Franklin County, Ohio

Section number 7 page 1

Narrative Description

INTRODUCTION

Rush Creek Village Historic District (referred to hereinafter as "Rush Creek") is a post-World War II residential neighborhood based on the principles of organic architecture as set forth by Frank Lloyd Wright, comprised of 49 single-family houses distributed on a system of curvilinear streets on approximately 39 acres in southeast Worthington, Ohio, and developed between 1954 and 1976 (see Map #1). Rush Creek was designed by Columbus native Theodore van Fossen.

Rush Creek is a district comprised of 53 contributing buildings built between 1955 and 1976. They include 49 single family houses and four secondary structures – 2 guest houses (photo #10.1 through photo #10.4, and photo #15.1), a garden shed (photo #38.1), and a detached carport (photo #42.4). Also contributing is the vehicular bridge across Rush Run at East South Street (photo #50.1). The footpath running between Pin Cherry Lane and Foster Avenue (photo #52.1), the street network developed by Theodore van Fossen (photos #58.1 through #61.1), and a development sign at the west end of the district (photo # 51.1), are significant features of the overall plan of the site. This collection of houses, secondary structures, a bridge, a footpath, a system of streets, and a development sign are all van Fossen-designed.

The predominant architectural style is Wrightian organic architecture. From a construction standpoint, Rush Creek houses differ from Wright's Usonian work, but stylistically, Rush Creek houses bear a strong resemblance to Wright's Usonians. Although each house in Rush Creek is unique, there are forms that repeat. The dominant form is rectilinear. Another form that is repeated is the polygonal plan, constructed with a stucco finish and lower-pitched gable roofs (photos #1.1, #8.1, #35.1). Other geometric shapes are employed as well, including the circle and the triangle (photos #16.1, #40.3).

Prior to the development of Rush Creek Village, the land where the district is located was essentially unimproved (photo #58.6) and unincorporated in Sharon Township, Franklin County, with a few scattered extant houses (see Map #2-A). A large area, including the acreage that became Rush Creek Village, was annexed to the City of Worthington on July 14, 1954. This land bordered Worthington's southeastern city limits before being annexed. Rush Creek is located east and south of Old Worthington, north of the Colonial Hills subdivision, and west of the former Harding Hospital property.

Key natural features of the contributing site are Rush Run and its tributary ravines, rugged wooded topography, and natural bedrock outcrops (photos #55.1, #55.5). The planned development of Rush Creek Village was designed in harmony with these natural features. Most of the houses are set back from the streets and are approached by driveways. Primary entrances are deliberately obscured, in a typical Wrightian fashion. Privacy is achieved by careful orientation of the living areas of each house, so that each living area has private views onto nature while views between the main living areas of adjoining houses are obscured by house orientations and a community-wide landscaping plan.

The streetscapes in Rush Creek are in marked contrast to the nearby neighborhoods of Old Worthington and Colonial Hills. The rectangular street grid of Old Worthington is abandoned upon entering Rush Creek, and a system of curvilinear, dead-end streets was built instead, to accommodate van Fossen's design for Rush Creek

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Village. There are no sidewalks, curbs, or street lighting. Rather than rows of houses arranged parallel to the street, houses in Rush Creek are off-set from the street and from each other. The conventional primacy of the street grid in dictating house sites is completely ignored and has no relevance to the architecture of Rush Creek Village. Instead of clearly designated facades which face the street, the front doors are deliberately obscured and are often completely hidden. There are no main facades or primary elevations as those terms are commonly understood. Instead, the houses present an off-set or anonymous face to the street. Rather than externally observed primary elevations, the houses are designed with primary views onto nature, as observed from within the dwelling. Due to the off-set between the houses, variations in form, square footage, and massing appear subtle while actually ranging widely. Due to house orientations, the range in square footage is deceptive: the houses all "read" as small from the street, but vary widely in size. Total square footage is as little as 900 square feet and as large as 2400 square feet.

COMMON DESIGN FEATURES

The intent in Rush Creek was to create exceptional housing for people of moderate means by employing space-saving and cost-cutting building techniques, while working within the framework of organic architecture. The buildings emphasize the horizontal, with flat roofs in many cases, low roof overhangs, the orientation of building materials, low spreading forms, and a sheltering character. The building forms are commonly asymmetrical, and many are arranged around a central masonry core. The use of cantilevered planes is common in both interior and exterior spaces. Low, narrow entryways open up into expansive living areas. Open space plans with a combined living/dining room are typical, as are open, galley kitchens. The majority of interior space is allotted to living areas, with kitchens and bedrooms occupying smaller spaces. The overlapping spaces are intended to flow into each other to create a sense of spaciousness while actually conserving space. The spatial illusion is further enhanced by manipulation of ceiling heights: interior ceiling decks follow the plane of exterior roof overhangs, drawing the eye outwards. Continuous bands of windows and floor-to-ceiling windows are common, as are multiple exterior glass-paned doors and mitered corner windows, which blur the distinction between interior and exterior, creating a direct link to nature. Conversely, perimeter walls are placed purposefully to act as screens to protect privacy. Walk-out terraces extend the living space into the out-of-doors. The same materials are used in both the interior and exterior, including tile, wood, exposed brick, concrete block, horizontal and vertical board and batten (photo #40.3), and horizontal and vertical lapped siding. Lighting systems are typically hidden or recessed or use custom-made fixtures. Many of the buildings include integrally designed furniture and storage units, with free-standing furniture kept to a minimum as a means to visually extend the relatively small interior spaces.

A key feature of the contributing buildings is a planning and construction device of utilizing a common grid or module. As discussed by van Fossen in "On the module used in Rush Creek Village":

The basic measure is 4'0" that agrees with most sizes of manufactured materials used in building in the U.S.

The pattern of fenestration – windows and doors – is worked to relate to stud supports for 4'0" and 2'0" spans so that the overhead plate is supported as it goes along and only rarely are header beams of much greater size necessary as is common in conventional design ... Usually at the ceiling the roof surface continues from inside to the outside eaves with little interruption ... above the glass – this is one part of carrying you visually/psychologically freely from inside to

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outside vistas, trees and sky with you at the sheltered center. The module is emphasized in a pattern repeat of modular intervals of one unit, a half unit, a unit and a half, double units and so on.

The design process assimilates wall section lengths, openings, widths, an integrated door, glass, wall, ribbon window bands, as well as the design of all cabinets – kitchen, bath, storage in living and bedrooms, wardrobes, bookshelves, are patterned repeat of modular intervals. No differentiation is made of kinds of cabinets used in various locations of your dwelling. All is subsumed to an integrated whole. Each variety or material and use is designed to emphasize its own nature and its contribution to the whole.

Theodore van Fossen, *LLOYD*, volume 3, no. 1, Spring, 2001

Van Fossen chose a design device that would accomplish a wide range of aesthetic effects: that of using, in addition to a right-angled square or rectangle, the range of possibilities that result when one twists that square onto the diagonal. The majority of the houses in Rush Creek Village are oriented on a 45-degree diagonal; nearly all of those in the western portion adhere to this underlying structure. In the eastern end of the neighborhood, however, van Fossen found the square turned on the diagonal to be too limiting, so he introduced the 30-, 60-, and 90-degree angles, which gave him more flexibility for siting and grouping those houses. By incorporating these various angles it was possible to accommodate changes in elevation and views and to sidestep existing features like trees or rocks. The orientation to the sun and to the weather is greatly improved when the building is rotated off of the cardinal compass points by 45 degrees. The building's corners become points that reach out into the surroundings, rising from them and interpenetrating with the land and space. A foursquare building set to the cardinal points of the compass, as in Old Worthington, accentuates the worst features of sun, wind, and climate—both hot and cold. By twisting the building faces by 45 degrees, these environmental factors begin to flow over the faces, easing the sunless north and the hot, blinding west.

All houses within the confines of Rush Creek Village proper were designed by Theodore van Fossen and built by Richard Wakefield. Adjoining "spec" houses which contribute to the district were designed by van Fossen and built by Paul Strayer and others. On the exterior, van Fossen used cypress when possible, and redwood or cedar siding when cypress became unavailable. Horizontal or vertical lapped siding and horizontal and vertical board and batten were used. Often, when lapped siding was used in combination with masonry, a great importance was placed on the alignment of the edges of the siding with the joints of the masonry units. The finish of the siding is natural with a clear finish coat, or a dark, opaque stain. In many instances, masonry mortar joints are recessed horizontally but flush vertically with the face of concrete block or brick to further reinforce the horizontal line. This horizontal emphasis is a design device that makes the structure feel rooted to its surroundings.

There are many instances of mitered corner windows (photo #12.1), which have no vertical corner structural element to interrupt the view. In addition, the windows or glazing are used all the way to the ceiling to further blur the distinction between inside and outside. Wall materials such as siding or masonry transition from the exterior to interior, with minimal interruption by window glazing. The need for structure over windows or door is eliminated, because the structure is designed to carry the load as it goes along. Glass butts into exterior material such as siding, masonry, or stucco, without the interruption of a piece of trim (photo #7.3).

Most houses in Rush Creek Village present a very modest face to the street. The entrances are de-emphasized; with some almost completely hidden from view. Their design provides maximum privacy and screening from

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public view, contrasting with a dramatic, spacious, private living area that draws on the natural surroundings to expand its space even further.

Van Fossen grouped bedrooms for privacy and gave the public, or living, areas, a spacious feel, which often belied the actual size of the house. In many of the houses the bedroom areas are separated from the public areas, by raising or lowering these areas by a half-level. Kitchens are typically efficient, galley-style configurations, some with pass-throughs. Many of the spaces that are separated in a traditional home (living, dining, great room) are combined in an open living environment, or open floor plan.

Materials commonly found on the interior are cypress, mahogany, concrete block, brick, tinted concrete, quarry tile, and an abundance of glass. Designing the interiors with built-in furniture results in a harmonious, spacious environment that emphasizes the overall interior and exterior relationships and diminishes the need for extraneous furnishings that might detract from the flow of the design or organic nature of the spaces.

On the interior, furniture such as seating lounges and beds were designed by van Fossen and built in (photos #2.5, #16.4). Tables, chairs, and accessories were also designed and built for the specific needs of the owner (photos #5.6, #9.3). Custom cabinetry is consistent throughout the houses: the same style is used for bookshelves, bedroom and bathroom closets, and kitchen cabinets. Ambient or indirect lighting is featured in most of the houses, and custom designed lights are also common throughout the houses (photo #5.5).

While each home opens portions of its living space to the outside, this is only part of the integration of the house into its natural environment. Rush Creek homes preserve, follow changes in the terrain of, draw their form and character from, and appear to be visually rooted in or to grow out of their natural surroundings. Natural features were protected during Rush Creek's development. The interaction between house and surroundings was designed to create a spacious, pastoral sense of privacy extending beyond the walls and windows of each home to the visual horizon.

Major landscaping elements for the community do not follow property-line conventions, unlike other developments during the period. Instead, landscaping elements are used to optimize private views onto nature and to maximize privacy for each house.

In summary, the unifying characteristics of organic architecture in Rush Creek Village include the overall harmony of design within the community, the integration of each house with its site and the terrain, and the use of natural and functional materials. The functional materials such as concrete block, brick, wood, and stucco are used as finish materials on both the interior and the exterior of houses in such a way that they complement the natural setting. Attention is paid to the detailing of materials so that a quality design is produced in an affordable fashion.

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REPRESENTATIVE HOUSES

The following eight (8) houses were chosen because of their architectural characteristics and their significance in the design of Rush Creek Village as a whole. These houses are characteristic of design features and materials that are used throughout or are important because they are pivotal houses around which the rest of the neighborhood was sited and designed. As each house in Rush Creek Village is unique and designed for its original owner, these examples focus on some of the key characteristics and principles of organic architecture that were used throughout the neighborhood.

The representative houses are listed by their year of construction, as taken from van Fossen's records. The descriptions include materials, characteristics evident throughout Rush Creek Village, landscape design, and the overall integration of the individual house with the neighborhood as a whole. The houses are referred to by the names of their original owners.

The Wakefield House

210 East South Street

Construction Date: 1955

Designer: Theodore van Fossen

Builder: Richard Wakefield

Photographs No. 5.1 through 5.13

The house for Martha and Richard Wakefield was conceived before there was any thought of Rush Creek Village (photo #5.13), but many of the same basic design elements were used, which were later used in various ways in the subsequent plans for houses and especially in the ways of relating the houses to each other and to the landscape. It is a single level built on a slab, with a combination of flat (rubber) and pitched (metal) roof (photo #5.2, #5.4) The house has overhanging eaves and cantilevers. The many window styles include clerestory, ribbon, and floor to ceiling, with the view from the primary living area toward the south east. A low concrete block wall on the exterior/planter (photo #5.10) marks the entrance and continues on to become the terrace wall, containing built-in seating and wrapping around the decorative pool.

The original carport was turned into an office c. 1977, and a new carport, designed by Richard and Martha Wakefield and engineered by Joe Ford, a structural engineer in Columbus, Ohio, extends off the southwest end of the house (photo #5.3). The exterior is constructed of cypress horizontal board and batten siding, quarry tile flooring, and concrete block for the garden walls and support elements in the carport (photo #5.9).

There are numerous skylights and floor to ceiling windows and doors throughout. The main living area (photos #5.7, #5.8) is connected to the master suite by a pavilion (photos #5.5, #5.6) that is glass on the north and south sides. Quarry tile floors extend from the interior living area to the exterior terrace. There are broad steps on the exterior, also of concrete block, which are placed at the end of the terrace and extend down a small slope to the lawn, which reaches to Rush Run. There are numerous plantings, notably a mature threadleaf Japanese maple on the terrace. The main views from the house are to the southeast, toward Rush Run, and to the north, toward a wooded area and New England Creek.

Martha Wakefield's arrangements of the furnishings are an extraordinary complement to the architectural details in this house.

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The Williams House

345 East South Street

Construction Date: 1956

Designer: Theodore van Fossen

Builder: Richard Wakefield

Photographs No. 40.1 through 40.3

The Williams or "Triangle" House was one of the earliest efforts by the Wakefields and van Fossen. The original structure was extremely small – approximately 700 sq. ft. – and was built for a bachelor librarian of limited means. The house has been added to several times. In 1982, the Wakefields designed and built a path, a hot tub, and structure for a heater which became part of the house as well as the east terrace. In 1985 van Fossen designed a master bedroom, kitchen, and dining room and expanded the carport; then, in 1993, van Fossen began designs for a bedroom/living room wing. Van Fossen became ill, and the addition was completed by the Wakefields in December, 1994 (photo #40.1).

Because of the configuration of the terrain, van Fossen found it necessary to introduce the 30/60/90 degree triangles as the basis for the interrelationships and orientation of the various houses in the upper or eastern end of Rush Creek Village. The 30/60/90 degree triangle is half of an equilateral triangle, and it is that form which lies at the heart of the various relationships and orientation of the houses in the eastern neighborhood. The overlapping equilateral triangles or doubled 30/60/90 degree triangle of the Williams House are both a key to, and provide a center for, the houses that cluster around this section of Rush Creek Village, in much the same way as the Orcutt and Turner Houses provide a central focus in the western neighborhood.

The Williams House has a flat, rubber roof with large overhanging eaves and a carport, which faces South Street. The exterior materials of the house are exterior plywood and batten siding, and the interior features a central brick fireplace and brick structural supports. The primary view faces southwest, where a triangular patio extends out from the overlapping triangles of the original structure (photo #40.3). The additions that have been added over the years now create a courtyard with mature wisteria planting and garden furniture that was designed and built for the house (photo #40.2) by Martha and Dick Wakefield.

There is a custom-designed landscape light at the driveway entrance formed by two overlapping equilateral triangles, and the original house number is similarly displayed against an equilateral triangle. The house number "345" is significant because it is a common rule of measurement used to create a perfect right angle.

The Pepinsky House

519 Evergreen Circle

Construction Date: 1957

Designer: Theodore van Fossen

Builder: Richard Wakefield

Photographs No. 9.1 through 9.7; 10.1 through 10.4

The house for Harold and Pauline Pepinsky (psychologists) faces west and southwest with a detached guesthouse that faces northwest. The house is constructed of horizontal cypress lap siding and tinted concrete block. The roof is flat, and there are numerous overhanging eaves as well as corner windows and ribbon windows in both houses. There is a round concrete reflecting pool in the three-level tinted concrete patio between the two houses

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(photo #10.4). The upper level of the patio visually extends the plane of the tinted concrete floor from inside to outside. The main house appears as a single story from the street but is actually a split level taking advantage of the slope toward Rush Run in the Meadow Valley below. This change in elevation allows for an above-grade suite with window wall to be situated on the lower level. An exterior entry to the lower level is covered by an overhanging balcony, which opens from the master bedroom on the floor above (photo #9.2).

The main house entry (photo #9.6) is positioned parallel with the primary direction of the street and perpendicular to the façade of the Orcutt House. The main body of the house shifts to a diagonal in response to the site, views, and climate orientation, with the primary views being to the south, toward a wooded slope, and west with a "borrowed" view of Rush Run and the Meadow Valley. When the Pepinskys added a separate office/guesthouse (1958) across their patio (photo #10.1) and toward the Orcutt House across the street, van Fossen decided to respond to the circular form of the Orcutt House and reflect a segment of a smaller circular form into the rectilinear shapes of the main Pepinsky House. A circular reflecting pool in the patio complements a circular terrace on the other side of the main house, and a variety of circular furniture shapes drift through both houses (photo #9.4), all echoing the larger circle of the Orcutt House. Interior plantings provide screening in the living room; a tree grows in a floor well at a point where two window walls join (photo #9.1). Storage is incorporated into the walls of the carport.

The main house is rectilinear with a flat, PVC membrane roof, and the guesthouse, also with a PVC membrane roof, is comprised of a circular living/sleeping module, with a rectilinear extension tapering to a minimal width of eight feet before it terminates at a point as it stretches to the northwest. This structure has been dubbed the "Tadpole" House.

The Canzani House

519 Dendra Lane

Construction Date: 1957

Designer: Theodore van Fossen

Builder: Richard Wakefield Photographs No. 38.1; 39.1 through 39.4

The house for Joseph and Vasa Canzani (former dean of Columbus College of Art and Design and housewife) is sited at a 60-degree angle to the primary north/south direction of Worthington's streets. Dendra Lane is also at the same 60-degree angle, creating a harmonious relationship between the built environment and the site. The main face of the Canzani House is at right angles to the other two houses on the street and has a view to the southwest that is private and unique to this house. The Canzani House is constructed of a number of rectilinear shapes, which form a cross (photo #39.2). The house has a flat roof and large overhanging eaves. There are several skylights, mitered corner windows, and floor to ceiling and ribbon windows. The exterior uses a generous amount of concrete block, along with board and batten wood siding and glass block insets.

The house faces southwest and is built into the slope of the ravine. The primary view is toward a wooded area along an unnamed tributary to Rush Run. There is a garden outbuilding (photo #38.1), which is built of the same materials, and its form is derived from the form of the main residence. Four additions were constructed by Richard Wakefield, and all but the last (photo #39.3) was designed by van Fossen.

Because of its proximity to the ravine, the Canzani House makes good use of large glass panels, with the main

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living area extending dramatically out from the slope overlooking the ravine. This is a good example of a Rush Creek Village house that appears to be a single level structure from the street view (photo #39.1) but expands into a multi-level living environment on the interior.

The Orcutt House

510 Evergreen Circle

Construction Date: 1958

Designer: Theodore van Fossen

Builder: Richard Wakefield

Photograph No. 15.1; 16.1 through 16.10

The Orcutt or "Round" House was built for Albert and Polly Orcutt, sociology professor and home economist, respectively. It is a single story, on a slab, situated on a level lot of approximately 0.7 acre, at the intersection of South Street and Evergreen Circle. It was also the beneficiary of an old grape pergola (photo #16.2) from the house that was formerly located on the adjoining land and that shared the north-south street orientation. The designer visually extended the pergola by lengthening the roofline with additional columns to support the roof of a loggia linking it to the house (photo #16.9). Thus, he used this extension as an open and rectilinear anchor for the circle and as an axis against which other angular divisions within the house and the angles of siting of other neighboring houses could play. The orientation also established at the center of the neighborhood a clear recapitulation of the orientation of the streets and houses of nearby Old Worthington, which are visible from parts of the neighborhood. The extant pergola was also recapitulated in direct sightlines to support columns of the carports of the Pepinsky and McDougle Houses.

Van Fossen also chose the angles that came from turning a square on the diagonal that he had used in the Wakefield House, a house that is visible from the Orcutt House in the middle distance. These angular divisions not only dictate the inner arrangements of the Orcutt House, but also relate the house to most of the other houses that are clustered around it.

The exterior is equal parts red brick, stained and varnished cedar vertical board siding, and stucco (photo #16.1). Two intersecting circles form the main house and the smaller brick kitchen area (photo #16.8). The roof departs from the more usual 3-to-12 slope used on pitched roofs in Rush Creek Village. According to the designer, it would have made the house too conical; therefore, the main house has a pitch of 2-to-12, with the roof over the kitchen being flat. There are 2 skylights. One is situated at the center of the main house circle as part of the central masonry core, which houses the furnace, fireplace, and round master bath. The other skylight is a focal point over the kitchen circle, bringing daylight into a structure which otherwise has only 2 narrow slit windows.

The circle of the main house has deep overhangs, and the primary view from the living area faces due east, with large glass doors and windows opening onto a tiled terrace and horseshoe-shaped lawn (photo #16.7), which is surrounded by a planting screen. A separate guesthouse addition was made in 1966, and this was a rectilinear structure, also on slab. This structure is connected to the main house by the pergola by way of a carport (photo #16.9). The exterior material is varnished cedar vertical board siding with a red brick masonry chimney core and fireplace to anchor the low slung horizontal structure. The guesthouse is partially below grade in order to keep the roof fascia in line with that of the main house. The roof is flat and covered with a rubber membrane and is set at the same height as the neighboring Cooper House, giving a long extension to the roof.

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Windows are ribbons of glass that follow a 4' module with groupings of 2' windows placed to face South Street and Evergreen Circle. There are examples of corner windows in both structures, as well as glass butting into stucco at the main house entrance. There are wide roof overhangs, particularly on the south and east walls of the guesthouse.

The Kytile House

170 Brookside Oval East

Construction Date: 1960

Designer: Theodore van Fossen

Builder: Richard Wakefield

Photographs No. 2.1 through 2.6, and photo #11.6

The Kytile House is situated in an area of Rush Creek Village known as the Meadow Valley and is accessible via a private drive off Park Blvd. in Colonial Hills. (Original owner occupations include journalist, communications director, insurance company executive, and independent writer of both fiction and non-fiction books.) The lot is long and narrow on a north/south axis. Midway across the Meadow Valley, the Kytile property joins and visually merges with the Todd property (photo #11.6), which has its entrance on South Street on the other side of the neighborhood. This view onto the Meadow is an outstanding example of the "borrowed view," a device which has been used extensively in Rush Creek to make the boundaries of the properties invisible. A footbridge on the property crosses Rush Run, which delineates the western boundary of the Valley and Rush Creek Village.

The Kytile House is a split level with a flat roof, cantilevers, numerous mitered-corner windows, and a carport (photo #2.3). As with most Rush Creek houses, the carport faces the street, shielding the house and its occupants from public view. The house is sited off a 45-degree angle suggested by the Orcutt House on the land above. It is constructed of red brick, stucco, and vertical board and batten siding with large overhangs and many ribbon windows. Rectilinear in shape, the main living area of the house is raised to the second level to afford a view of the woods and stream which wrap around its western side (photo #2.3). This primary view is to the west, through a large expanse of windows in the living/dining area. There are good examples of exterior materials continuing through to the interior, separated only by a pane of glass (photo #2.4).

The house has a central masonry core finished in brick, with built-in seating and lighting in the living and dining areas (photo #2.5). Horizontal raked mortar joints in the brick accentuate the horizontal. The house is an "L" shape with the living room extending from the bottom of the "L." Wood accentuates the verticality of the brick piers that support the upper level, giving the living room the appearance of floating in the mature, lush landscape.

The Kytile House is the only house in Rush Creek with an in-ground swimming pool, which was added by subsequent owners and centered within an existing circular fenced enclosure, visually screened by mature shrubs. The pool was designed and built by Richard Wakefield.

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The Cooper House

519 Pin Cherry Lane

Construction Date: 1962

Designer: Theodore van Fossen

Builder: Richard Wakefield

Photographs No. 22.1, 22.2

The Jane and Joseph Cooper (public school teacher and sociologist, both also potters) House is a rectilinear extension of the primary direction set up by the directional "anchors" of the Orcutt House. The house is a so-called "berm house," built on a level, corner lot with several mature pine trees to the east and south. There is very little lawn; most of the ground surface is either under cultivation or dressed with wood chips. The roof fascia is set at the same height as the Orcutt House's fascia, giving great extension to the movement set up from within the circle or anchor of the Orcutt House.

The Cooper House is unique in that it is the only earthen berm house in Rush Creek Village, and, having no view that was noteworthy, van Fossen created its view to the south via a sunken, circular garden area whose earth-mounded walls screen both neighbors and street views. The house is occupied by the original owners, and the garden is a constant center of activity.

From South Street, only the upper four feet of the house are visible above the mounded berm. The ground surface dips down to the north, to a swale alongside the street for drainage. Many original features of this house are extant, including street numbers, garden walls, and a planting of crabapples along South Street.

The Cooper House is an "L" shape and constructed of concrete block with dark brown painted wood trim for windows, fascia, and doors. There are decorative red painted triangles applied to the fascia, which contrast with the brown of the wood. This is the only instance of where such a whimsical trim detail is carried out in Rush Creek Village.

The concrete block is pulled out at right angles between the window locations to add a sense of structure in an otherwise homogeneous use of materials (photo #22.1). This creates an interesting play of light and shadow on the wall. There is no carport or garage, and the roof is flat and covered with a rubber membrane. There are several skylights that add natural light into the interior of the space.

The Cooper House also features a concrete block kiln at the west end of the house (photo #22.2), its roof rising several feet above the roof of the main house. The house has deep overhanging eaves, and the kiln has no overhang. The house is a single level with a basement. The south face of the house consists of floor to ceiling windows that face south out onto the circular garden, which is the primary view.

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Franklin County, OhioSection number 7 page 11**The Turner House****230 East South Street****Construction Date: 1966****Designer: Theodore van Fossen****Builder: Richard Wakefield****Photographs No. 17.1 through 17.7**

The Turner or "Tower" House was constructed for William and Jean Turner (commercial artist and homemaker). At that time, van Fossen had become intrigued by towers and devised this design, which was inspired by a Saracen tower he saw while visiting friends in Europe. He first employed the tower design as an addition to the Gunning House (the first Smith/van Fossen commission in 1940) on East Broad Street, Columbus, in 1953 – 1955 (historic photo #17.7). Later, this same plan served as inspiration for the Turner House, the tallest and most visually central structure of Rush Creek. The plan features overlapping squares that have been twisted onto the diagonal, wrenching the most dynamic space and orientation from the site and establishing the center of that dynamic space for relationships as far away as the Kaswan, Freeman, Rubin, Gigante, T.H. Wu, and Wakefield Houses. The primary view from the house is to the north/northeast, with the south, or street side, having only a few small, narrow windows to allow for privacy. The Turner House is directly across the street from the Orcutt House, and together they form the hub for the western neighborhood.

The house is sited midway down a moderate slope (photo #17.1), which starts above the Orcutt House and ends in a broad valley, cut through by Rush Run. Although the house has five distinct vertical levels or "zones," the extent of the verticality is not visible from the street. One must stand in the valley to realize the soaring effect. Van Fossen used the third, or middle, level as the main entry from the street. This level also housed kitchen, living, and dining areas. Private quarters for the parents were located one level up, and one level above that was a guest room or study opening onto a roof deck. The children's rooms were on the level below the main floor, and Mr. Turner's studio occupied the bottom level with a separate entry and drive for client access. Thus, van Fossen provided for privacy for all members of the family and guests.

The exterior of the house is faced with stucco of a warm tan color, with horizontal redwood trim on deck, walls, and accents. The wood is stained a dark brown with lighter red-brown for window trim and railings. The northwest face of the house (photo #17.3) is a wall of windows which allowed Mr. Turner, an illustrator, optimum light for his work. There is a ribbon of windows at the uppermost level, wrapping around from the south to the west, and incorporating a corner window to further broaden the view. The house is rectilinear in shape, with a flat, rubber roof. There are several patio seating areas on both the north and south sides of the house. The carport (photo #17.4) is tucked under the main level with a second short driveway, further up South Street, for guests. A roof deck above the carport was converted into a living room in 1976 – 1977.

BRIEF OVERVIEW OF OTHER HOUSES

Houses in Rush Creek Village are single-family homes built of modest materials and square footage, with flat or low-pitched gable roofs equally common. The roof planes raise or lower in response to the site or the volume of the interior space. Nearly all Rush Creek houses include deep overhanging eaves. Approximately half of the houses are built slab on grade, while the remainder have at least partial basements, especially in those instances where the houses straddle the existing topography. About 25 percent of the houses have a combination of both a slab and a partial basement. Although they "read" as single-story houses, over 50 percent have multiple levels involving at least a few steps of transition within the living space (not necessarily full stories). This is primarily

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because they are designed into the hillsides and on uneven terrain. For the same reason, many have partial basements or storage areas in the lower level. Likewise, there is marked variation in the appearance of the different elevations of each house.

Most houses have either balloon or masonry bearing wall construction, or both. In over 90 percent of the houses, the wall materials include masonry, including concrete block and brick. (The widespread use of affordable concrete block enabled van Fossen to design soaring, multi-level spaces while conserving available funds.) Wood siding, including both vertical and horizontal lapped siding and board and batten siding, is also prevalent. Stucco is used in approximately 25 percent of the houses. Typically, exterior materials include a combination of these materials. An abundance of glass is prevalent throughout Rush Creek. Window types include mitered corner windows and skylights in about half of the houses, as well as floor-to-ceiling and ribbon windows which appear in nearly all of the houses. Glass clerestory panels are often used between the horizontal roof planes to allow light into spaces while maintaining privacy; this feature occurs in over half of the houses (photo #6.3, #8.1, #25.1, #27.3). Exterior patios are quite common and are constructed of concrete, tinted concrete, brick, or tile. Garden walls and extensions of the house walls are common landscape features. The use of exterior materials on the interior is a typical Wrightian device.

Most of the houses (33 out of 49) have attached carports. There are only five garages in the district (all attached), one detached carport, and nine houses have neither a garage nor a carport. The attached carports are a distinctive design feature in Rush Creek houses.

There are 7 non-contributing houses in the district. Three, built c. 1885, c. 1910, and c. 1924 respectively, predate the development (photos 63.1, 64.1, 53.1). One non-contributing house postdates the period of significance, dating to 1996 (photo 54.1); it is architecturally consistent and is non-contributing only due to its age. Three non-contributing houses, the Finch house on Park Overlook Blvd. (1957), the Bowser house on East South Street (1967) (photo #62.1), and the Welsch house on McCoy (1972) were not designed by Theodore van Fossen or built by Richard Wakefield, were never a part of Rush Creek Village, and do not contribute architecturally.

One hundred percent of the houses ever built as part of Rush Creek Village are still standing. Since their original construction, the majority of houses in Rush Creek have been amended in some way. The condition of houses ranges from original to altered to restored. The majority of these changes are additions to the structures that were designed at the same time as the original house but not implemented until a later date; these additions were pre-planned to accommodate the owners' changing family situations and financial circumstances. Some examples of cases where later additions were simply completing options in their original designs that the owners could not afford earlier are the McGrail and Orcutt Houses. A carport entry for the Gibbons House has never been built but was included in the original plans. Some additions were designed at a later time but were still done by the original designer, Theodore van Fossen.

In Rush Creek Village's forty-nine (49) year history, there have been forty-six (46) alterations and/or additions which have been designed and/or built. Of those, thirty (30) were designed by Theodore van Fossen; ten (10) were designed by Martha or Richard C. Wakefield; two (2) were designed by Forrest Evans, the former draftsman to van Fossen (and one of the original owners); one (1) was designed by M. Scott Tedrick, architect and current homeowner; one (1) was designed by Jack Hedge/Design Group; and one (1) was designed by David

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Hughes Architects with Theodore van Fossen as design consultant, all with the approval of the Rush Creek Village Plans Approval Committee (see Appendix #1 for specifics on all additions and alterations). Only one (1) alteration was undertaken by homeowners without the approval of van Fossen, the Wakefields, or the Rush Creek Village Plans Approval Committee. The Kaswan House (photo #24.1, #24.2) underwent major alterations (primarily interior) in 1994. Since 1976, there has been one (1) house built within the district: the Shuter residence (1996), 559 White Oak Place, designed by Richard Pontius, with approval from the Rush Creek Village Plans Approval Committee. One (1) secondary structure has been demolished: the porte cochere at 510 Evergreen Circle. This structure was demolished by a former owner over the objections of the Rush Creek Village Plans Approval Committee in 1994; it is currently being reconstructed by present owners (photo #16.9). It is due to Rush Creek Village's design review requirements and the long-term involvement of van Fossen and the Wakefields that Rush Creek Village has maintained its high degree of integrity in spite of the many additions and alterations. The extent of change does not compromise the integrity of Rush Creek Village Historic District.

Interestingly, change is consistent with the tenets of organic architecture. As family circumstances change – children are born, children leave home, there are elderly parents to care for – it becomes necessary to modify living arrangements. In addition, in many cases it was not practical or affordable to build the entire residence at once, even considering the common practice of homeowners' direct participation in the building process as laborers. Those employing the principles of organic architecture recognize that changing circumstances are inevitable and they embrace the resultant changes.

Note: The preceding does not reflect any possible alterations to the five van Fossen "spec" houses on Park Overlook Drive (photos #67.1 through #69.1 and photo #71.1). These houses are not included in the deed restrictions of Rush Creek Village and, therefore, are not subject to Plans Review. While the houses are included as contributing buildings of the historic district, being built in 1955, 1956, 1957, and 1958 concurrently with Rush Creek Village proper, their designs predate Rush Creek Village. The "spec" houses are architecturally consistent with Rush Creek Village houses, but were not individually designed for the original occupants. They are each variations on a common theme and closely resemble the Weiss House at 554 White Oak Place (photo #45.1) and the Wakefield House at 200 East South Street (photo #4.1). These are houses built from standard, pre-existing plans by van Fossen as opposed to customized plans for individual owners. These houses were built on property that was initially purchased by the Wakefields in 1955. They are on lots adjacent to but never acquired by The Rush Creek Village Company. These houses are in the contiguous Colonial Hills Subdivision. These van Fossen designs in Colonial Hills contrast sharply with the remainder of the surrounding conventional subdivision, in particular with respect to orientation on the building lot and to the street. While standard plans were utilized, the houses were sited with sensitivity to the ravine setting. The "spec" houses are included in the historic district because their age, general design characteristics and plans, and siting reflect van Fossen's development of design ideas later to be fully realized in the organic house designs and layout of Rush Creek Village. The "spec" houses provide an important transition between more traditional construction, design, and subdivision planning and that of Rush Creek Village thus adding to the understanding of the distinctiveness of Rush Creek Village's architecture and plan.

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CONTRIBUTING SETTING

The site itself is a contributing resource, because the pre-existing landscape was the determining influence on van Fossen's design for Rush Creek. The designed landscape was intended to respect and enhance the existing natural features.

These features are formed in eroded bedrock of the Ohio Shale formation that underlies the Worthington area. An excellent outcrop of the Ohio Shale can be seen on the northern cut bank of Rush Run at the northeast corner of Rush Creek (photo #55.5). Smaller, less dramatic outcrops are also present along the upper reaches of the southern unnamed tributary to Rush Run. A characteristic feature of the Ohio Shale is the presence of large (up to 6-foot diameter) spherical concretions, which have been collected and displayed throughout Rush Creek Village (photo #55.6).

Contributing natural features extend beyond the borders of the Rush Creek Historic District. Contiguous to the historic district are undeveloped ravines and green spaces. Abutting the southwestern corner of Rush Creek is City of Worthington-owned parkland through which Rush Run flows. Further upstream, Rush Run flows through a steep-sided ravine that is not entirely located within Rush Creek proper and that continues to the northeast past the boundary of the historic district. On the south side of the district, an unnamed tributary to Rush Run crosses property owned by the Worthington school system and forms a connection between the west and east ends of the historic district. In addition, New England Creek joins Rush Run from the north. These contiguous natural areas are highlighted on Map #1, as they contribute to the setting of the district while lying outside its formal boundaries and buffer the district from adjoining conventional subdivisions from other periods. The continuity of the ravine systems across property lines contributes substantially to the natural, park-like setting of Rush Creek by creating a visual and auditory buffer for the historic district while providing abundant preserved habitat for indigenous wildlife. In particular, precious riparian habitat has been preserved. It should be noted that the absence of street lighting also contributes to the park-like setting of Rush Creek and that this absence further enhances wildlife habitat preservation. The area is home to many species of migratory and over-wintering birds, as well as white-tail deer, opossum, raccoon, squirrel, chipmunk, ground hog, voles, shrews, and 30 species of native trees. Rush Run is one of a large system of ravines and tributaries in Worthington and the Columbus area that flow into the Olentangy River from the east and the west.

Van Fossen's plan for Rush Creek Village is located on an extension of East South Street, heading east from Morning Street. Although South Street is a part of a grid plan of streets west of Rush Creek, once within the development of Rush Creek Village, the street immediately deviates from the grid. East South Street becomes absent of curbs and curvaceous, following the natural contours of the land. Nine houses are constructed along East South Street. In addition, a series of four cul-de-sacs with houses clustered around them are knit into the landscape off of East South Street, including Evergreen Circle, Pin Cherry Lane, White Oak Place, and Dendra Lane.

Three additional cul-de-sacs in Rush Creek Village are approached from streets to the north and south of the development and include Brookside Oval East, Foster Avenue, and Plymouth Street. These are extensions of previously existing streets. Greenwich Street runs off of East South Street to the north and merges with Plymouth Street. This system of streets is contributing to the overall district, as the siting and design of the streets were selected to maximize the potential of the landscape. In November, 1975, van Fossen stated, "I laid

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out the streets and lots at the smallest scale that still permits the continuity of space and landscape between the single family residences." Indeed, van Fossen utterly rejected the convention of letting the street dictate the placement of the house on the site. In Rush Creek Village, the streets do not in any way dictate house orientations; rather, the streets have, in essence, been moved out of the way to allow the beauty of each site and its best vistas dictate placement of the houses.

Some streets and shared driveways are smaller in scale than those typical for other developments during the period of significance. For example, the circle of Evergreen Circle remains in its original location, and the street is privately-owned by the residents, because its narrow width does not meet size requirements for a public street. The narrow streets and lack of direct connectivity with the street grid of adjacent Old Worthington contribute substantially to the park-like setting of Rush Creek Village. The isolation from non-resident vehicular traffic effectively buffers the historic district from auditory and other sensory intrusions.

A vehicular bridge crossing Rush Run at the west entrance of Rush Creek Village, on South Street (photo #50.1), was designed by van Fossen in 1955 and was constructed, along with the roadway, in 1957. It is a precast concrete arch of 14' that is capped with a cast-in-place bridge with cast-in-place side walls. The motif on the concrete walls of the bridge is of inverted, horizontal lapped siding. The bridge walls were later enlarged and reinforced according to designs done in 1978 by van Fossen.

The majority of houses in Rush Creek Village, 43 out of 49, were built between 1953 and 1969. In the six-year period from 1970 through 1976, six houses were built. Three houses, the Finch house built in 1957, the Bowser house built in 1967, and the Welsch house built in 1972, are not contributing despite having been constructed concurrently with contributing houses. These three houses were not designed by van Fossen, not built by Wakefield, and are not organic architecture. A timeline for the construction of Rush Creek Village is included in Appendix #3.

SUMMARY

In summary, Rush Creek Village is an excellent example of a neighborhood designed for people of modest means, yet incorporating architectural standards not found in typical suburban post-war developments. Each house is individually designed for its owner, but all share a common palette of building materials, finishes, and colors and are constructed using standard building techniques. Careful geometric relationships among the houses are a key design element of the assemblage and constitute one of the district's unique attributes. The numerous ravines and streams, coupled with the irregular terrain, are contributing factors in siting the houses and designing the network of narrow, typically dead-end streets. The houses fit into the existing, natural landscape, with vistas carefully planned to maximize privacy and views of nature. The architectural interrelationships among the individual houses knit these separate elements, together with the terrain, into a cohesive expression of organic architecture.

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STATEMENT OF SIGNIFICANCE

INTRODUCTION

Rush Creek Village is significant under Criterion C as an intact planned development of post-World War II single-family houses, outbuildings, interior furnishings, landscaped features, and landscape architecture that were planned, designed, and built in consistency with the principles of organic architecture. The housing is unified by the overall plan of the neighborhood, the system of streets and cul-de-sacs, the interrelationships of the individual houses and their siting, as well as designed landscape features, all in concert with the natural features of the Rush Run ravine landscape. The district, which was developed between 1953 and 1976, is significant for its distinctive community planning, architecture, and landscape architecture and meets Criteria Consideration G.

Rush Creek Village houses and furnishings are well-preserved and possess Wright-inspired features, and one hundred percent of the houses built as a part of the development remain standing. Adding to the development's architectural significance is its designed landscape, including non-standardized lot sizes, integral landscape architecture encompassing the entire development, the intentional absence of sidewalks, streetlights, curbs, and gutters, and the abandonment of the street grid, all characteristics of a neighborhood design based on the principles of organic architecture. In addition, individual houses have designed landscape features, including terraces, foundation plantings, pools, screens, and garden enclosures, as well as vistas carefully planned to provide focused views of the shared landscape.

DEFINITION AND HISTORY OF ORGANIC ARCHITECTURE

“Organic Architecture: A philosophy of architectural design that emerged in the early 20th century, asserting that a building should have a structure and plan that fulfill its functional requirements, harmonize with its natural environment, and form an intellectually lucid, integrated whole. The shapes or forms in such a work are often of irregular contour and seem to resemble or suggest forms found in nature.”

– *Francis Ching*

Most practitioners, including Frank Lloyd Wright and Theodore van Fossen, define organic architecture by what it is intended to accomplish, rather than by its physical, as-built characteristics. There are numerous statements by Wright on organic architecture which are metaphysically eloquent, yet which fail to define it in practical terms: in an extensive written record, Wright never provides a “catalog of parts.” In fact, he has stated that the design vocabulary itself is not the key to organic architecture. Indeed, architects working in disparate design idioms have laid claim to the label.

Wright believed that, by living in communication with nature and nature's cycles, man is uplifted, and his designs were intended to facilitate this communion. Wright believed that organic architecture is “capable of infinite variety in concept and form but faithful always to principle. A natural architecture [is] true to the nature of the problem, to the nature of the site, of the materials and of those for whom it is built” (Wright, 1956, p.11).

Wright's exploration of organic architecture began with his employment at the firm of Adler and Sullivan in

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Chicago and subsequently flowered into the Prairie Style after he had begun his own architectural practice. The Prairie Style was dominant in Wright's residential design work between 1899 and 1932. Key examples of Wright's work during this period include the Susan Lawrence Dana House (1902), Springfield, Illinois; the Frederick C. Robie House (1906), Chicago, Illinois; the Aline Barnsdall House (1917), Los Angeles, California; and the John Storer House (1923), Hollywood, California.

Wright's architectural training program, the Taliesin Fellowship, was initiated in 1932, partly in response to a lack of commissions during the Depression. A new generation of architects imbued in the organic philosophy participated in the Fellowship. Some of Wright's better known apprentices include John Lautner, E. Fay Jones, Eric Wright, John Rattenbury, and Arthur Dyson. Jones has stated: "In organic architecture you observe nature's processes, how an idea can blossom like a seed and how each unit can make a contribution to the overall unity of the thing...In organic architecture there should be...interrelationship between the main elements and the lesser things...the lesser things...add strength and vitality by helping express the main idea" (Guggenheimer, p.46).

Independent followers of Wright include Bruce Goff and, later, Theodore van Fossen, the designer of Rush Creek Village. Both designers cite Wright as a primary influence on their ideas and work, although neither man was apprenticed to Wright. Bruce Goff worked in the medium of organic architecture using an expressionistic design vocabulary totally distinct from Wright's. Unlike Wright's work, stylistic motifs are not repeated in Goff's designs. Rather, each house is truly unique and is designed entirely around the uses of the intended owners. Van Fossen became familiar with writings by Wright as a young man and later worked as a construction hand at one of Wright's residential projects, which influenced him enormously.

Wright had entered his Usonian period at the time that van Fossen first became aware of Wright's work. Key examples of Wright's organic architecture in the Usonian idiom for individual clients include the transitional Edgar Kaufman House (1935), Bear Run, Pennsylvania; the Harold C. Price House (1955), Phoenix, Arizona; and the Harold C. Price Jr. House (1955), Bartlesville, Oklahoma.

Van Fossen used a Usonian-inspired design vocabulary extensively in his work in Rush Creek Village. The following points are excerpted from van Fossen's "Notes on the Meaning of Frank Lloyd Wright," written in 1959, which reflect van Fossen's understanding of Wright's work and its effect on van Fossen's work as a young architect during the early years when he was working intensively on Rush Creek Village:

"Of great significance is the idea repeatedly demonstrated in his work, that significant but different forms would grow out of the application of the same universal principles among different peoples, environments, ways of life with different available materials and techniques.... principles which he brought into the synthesis which he called Organic Architecture ...

"CONCERN FOR THE INDIVIDUAL: He studied the individual and his life as the basis for [a] design which would allow him the most potential of growth for his needs and honest aspirations...

"MAN AS THE MEASURE: In Size - Wright reduced heights and dimensions to the size of the man and worked all his proportions from that scale... It vastly increased [one's] sense of participation in the architectural framework and the natural environment in which it was placed....

"MAN AS THE MEASURE: In Psychological Needs - He composed and then orchestrated with the

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play of qualities: large and small; thick and thin; light and shadow; openness to nature, retreat and shelter; direction of planes and shapes; assertion and repose; playing with and developing form, material and space themes in ways that invite intellectual reflection and visual satisfaction....

“CHARACTER OF THE SITE: “Of the hill, not on it,” as Mr. Wright never tired of saying, was the way you could have both the building and the hill. He shaped the house to enhance the site, going quietly along with or dramatically embellishing its character. The house grew out of its site and you still saw the original state of the land’s contours after the house was “dropped” in place. When earth had to be shaped, cut or filled it was not done in a mushy formless way but in shapes clearly cut away from the natural and related to the house and site....The various qualities of a site would be separated out frequently by using the house, its walls, courts, terraces, etc., to develop to the utmost qualities which scarcely seemed to exist before the architectural shaping had differentiated them from their surroundings...

“SPACE: The organization of space is regarded as Wright’s greatest achievement... He conceived of Space as the positive reality to be imaginatively and freely shaped to the needs of man and his individual and social purposes. To do this the walls and forms are creatively worked as the shaping devices of the spatial reality...

“NATURE OF MATERIALS: One of Mr. Wright’s major contributions was a reassertion of honesty regarding what a material is and does, deriving [aesthetic] effects from ...the character of the material doing what it does best... Great architectures of the past used materials honestly so this was not a discovery of Wright’s....

“EXPRESSION OF STRUCTURE: Structure was often brought into view where it could be seen playing its vital role of holding up walls and roofs... Wright saw in this a characteristic unit size or module best suited for repetition by which the usable spaces as well as all the sizes of materials and spans that make up the gigantic complexity of a building could be related... He made rhythmic repetition of module size, 1/2 size, double size, etc. A visual[ly] understandable extension of basic structural concepts which carried all the way through in windows, doors, walls, ceilings, furniture, cabinets, unit sizes of masonry and [panel] and board materials, ... The use of a module helped in layout and construction problems once it was understood by men in the field. It serves as a ready point of reference in any construction and planning problem... Structure as continuity, walls into floors and back again, he perceived very early as the new frontier which would make the post and beam as archaic as its origin in man’s prehistory. His most recent structures struggle anew with concepts of continuity in many advanced forms....”

While deeply appreciative of Wright’s genius and his enormous contributions to the field of architecture, van Fossen considers himself to be a creative artist independent of Wright. He has stated: “... I want to say that I do not ride on the coattails of Mr. Wright. His discoveries in a creative architecture for our time and for a new kind of Space in architecture are not only impossible to ignore, they must be understood to proceed with one’s own work” (van Fossen, 1999, p. 2).

In James Wines’s assessment of Wright’s contribution to organic architecture, he noted that Wright “grasped the

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whole potential for buildings to become extensions of their environments by means of forms reflecting the contours of the surrounding topography and the use of construction materials drawn from local sources. He also connected the functional purposes of architecture to those processes in nature that parallel human behavior in the way they seek light, darkness, nourishment, and protection" (Wines, p. 23).

Frank Lloyd Wright envisioned that the principles of organic architecture could be applied beyond the individual house to a whole community setting. In his Broadacre City model (1935), Wright conceived the extension of organic architecture into "a program for cultural as well as physical change" in America (Sergeant, p. 122). He envisioned a decentralized America, in which families lived on 1-acre plots in 4-square mile clusters connected by arterial highways. As these clusters spread across the country, Wright predicted that the "Broadacres will absorb all the needless cities and towns where they stand" (Wright, 1958, p.137). He viewed cities as "congested, polluted, and dehumanizing" (Sergeant, p.135). He intended that the Broadacres would be self-sufficient communities, with subsistence cooperative farming as well as orchards and fish ponds.

Key examples of Wright's organic architecture as applied to an entire community include the Broadacre City model (1935); Usonia I (later known as Usonia II) project (1938-39) in Okemos, Michigan; Usonia II (later known as Usonia III) (1947) in Pleasantville, New York; and Parkwyn Village (1947) and Galesburg Country Homes (1947) in Kalamazoo, Michigan.

The Mutual Housing Association (1947 - 1950), also known as the Crestwood Hills development, in Brentwood, California also attempted to develop an integrated community of low-cost architecture for middle class homeowners. However, the design idiom and methods for both siting the houses and landscaping for privacy differ markedly from the Wrightian examples. Only a portion of the planned community was actually built, and 31 houses are extant in near-original condition, intermixed with more contemporary in-fill houses (Buckner).

DEFINITION AND HISTORY OF USONIAN HOUSES

In the 1930s, Wright applied his philosophy of organic architecture to the small-house problem of the post-Depression period, aiming to bring good architecture to a wide audience. His Usonian houses were his attempt to create beautiful dwellings for people of modest means. To accomplish this objective, the Usonian houses were much smaller in scale than Wright's work for wealthy clients and were constructed with cost-saving features, although larger and more elaborate Usonians were also built for affluent clients. The design idiom of the Usonian houses was a departure from his pioneering Prairie Style and reflected the influence of the International Style on Wright's work, an influence which Wright himself denied but which has been noted by multiple independent observers.

The cost-saving features of the Usonians include use of a planning grid based on the dimensions of standard building materials, flat roofs without gutters and downspouts, board and batten walls, in-floor heating to avoid ductwork, standardized details, elimination of plasterwork and interior trim, carports instead of garages, and the absence of basements and attics. Further savings were to be accomplished through owner participation as laborers in the construction process. A number of his Usonian designs were built in stages, as the owners' finances permitted.

Key examples of Wright's Usonian houses for middle class clients include the Herbert Jacobs House (1937),

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Madison, Wisconsin; the Stanley Rosenbaum House (1939), Florence, Alabama ; and the Goetsch-Winkler House (1940), Okemos, Michigan.

One of the earliest attempts to make good architecture available to post-World War II middle class families was the Case Study program, initiated in California by John Entenza, the publisher of *Arts & Architecture* in 1945. Designers of the Case Study Houses included Charles and Ray Eames, Richard Neutra, Craig Ellwood, Pierre Koenig, and Whitney R. Smith. A total of 36 houses were designed for this program, although not all were built. The Mutual Housing Association, also known as the Crestwood Hills development, in Brentwood, California also attempted to bring low-cost architecture in a modern idiom to a wider audience. Of 500 planned units, approximately 150 were actually built between 1946 and 1950. Designers include A. Quincy Jones, Whitney R. Smith, and John Lautner (a former Wright apprentice), working in a quasi-organic idiom that was strongly influenced by the International Style. The ideal of bringing high style design to the middle class was not realized, however, as lack of standardization kept building costs high and lower income families dropped out of the project. A. Quincy Jones and his partner Frederick Emmons went on to design numerous middle class homes for the Eichler developments that were built over several decades and ultimately sprinkled throughout the central coast area of California. The first completed project was the Ladera Project in Portola Valley in 1952, followed by Greenmeadow in Palo Alto.

Concurrently, in the Midwest, Fred Keck and Edward Green developed a prefabricated housing unit aimed at the middle class market. The first model house was assembled in Rockford, Illinois, in 1945. Mass production began after 1947, and at least one hundred of Green's Ready-Built units were ultimately installed in Illinois, Indiana, Wisconsin, Missouri, and Minnesota. Aesthetically, the Ready-Built bear some resemblance to Wright's Usonians.

Another prefabricated housing venture, the Lustron Corporation (1947 - 1950) was an effort by founder and businessman Carl Strandlund to provide inexpensive, quality housing for returning war veterans. The design was carried out by architects Morris H. Beckman and his partner Roy B. Blass, with manufacturing taking place in the former Curtis-Wright airplane facility in Columbus, Ohio. Eventually, 2498 porcelain enameled stainless steel Lustron homes were sold and built in 36 states. Although Strandlund fell far short of his dream of 100 houses per day (the production line averaged 26), this exercise in low-cost housing contributed to the experience of Richard Wakefield, then plant layout designer with Lustron, who later was the builder and general contractor for Rush Creek Village.

Wright's Broadacre City and Usonia projects were similarly aimed at the middle class. Of these projects, only Usonia Homes Inc. in Pleasantville, New York was developed to an appreciable degree, although that development included only 3 houses designed by Wright and also included homes designed in the International Style as well as an organic-international hybrid which Wright despised. At Wright's Galesburg Country Homes and Parkwyn Village in Kalamazoo, Michigan, only four houses by Wright were ever built at each location. Galesburg Country Homes was never expanded beyond the original four houses by Wright, and Parkwyn Village was completed in a derivative style.

Other mid-20th century housing developments that were aimed at delivering high style to the middle class were Arapahoe Acres in Englewood, Colorado, and Hollin Hills in Fairfax County, Virginia. Arapahoe Acres (NR, 1998) included homes designed in both the International and Usonian styles as well as a Japanese-inspired

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hybrid, while Hollin Hills was limited to the International Style only. In contrast to Rush Creek Village, landscape design at Arapahoe Acres and Hollin Hills was performed separately from architectural design, although basic landscape elements were included by the house designers. Japanese-style gardens by Stanley K. Yoshimura and Hylam Shimoda were constructed at a number of Arapahoe Acres homes, while landscape design at Hollin Hills was developed by the master 20th-century landscape architect Daniel Urban Kiley. Not many of Kiley's designs for Hollin Hill were implemented, and very few are extant.

HISTORY OF RUSH CREEK VILLAGE

Rush Creek Village was proposed by Martha and Richard Wakefield. The neighborhood was planned and designed by Theodore van Fossen. The first step towards creating a community following the principles of organic architecture began with the Wakefields' purchase of land in this area in 1953. The site was selected because of its scenic topography of wooded uplands dissected by steep-sided ravines and the presence of Rush Creek (known formally as Rush Run) and its several small unnamed tributaries (photos #57.1 and #12.2). The ravines also served to separate Rush Creek Village from its more traditional neighbors. Considered unsuitable for development by the standards of the day (photo #58.6), the land was also cheap and located in the Worthington school district, which was a key consideration for the Wakefields as well as for future residents. The Wakefields commissioned van Fossen to design their own house and then persuaded him to join them in the role of designer for the entire project, including the layout of the streets, utilities, the definition of house sites, and house plans for the individual members. Site planning by van Fossen was unconventional by the standards of the time and was informed and influenced by the principles of organic architecture. The houses are each unique, but they share a common design vocabulary.

Development of this cohesively designed neighborhood of Frank Lloyd Wright-inspired houses occurred most intensively between 1954 and 1969, but sympathetic contributing houses continued to be built through 1976. A more recent house (photo #54.1) was built in 1996 (a non-contributing building because of its age). The 1955 Wakefield House (photo #5.1 thru #5.10) and the 1955 Freeman House (photo #29.1) were actually under construction prior to the company's incorporation in 1954. These parcels were purchased in 1953 and 1954 respectively. The original land for the Rush Creek Subdivision was acquired from multiple sources between 1954 and 1956. The acreage consisted of three separate parcels united by East South Street. The original first parcel acquired by the Rush Creek Village Company was the 10-acre tract surrounding a property known as the Copeland estate, which burned to the ground c.1954. The house was located on what is now the lawn of the Elliott House (photo #14.1), where columns for a grape arbor and a covered cistern are all that remain. The Pepinsky House straddles the former approach to the old house, and its grounds retain some of the original plantings. Rush Creek Village Company was incorporated on December 14, 1954, and the Rush Creek Subdivision was platted and recorded May 14, 1956 by Worthington Ordinance #1267. The area was recorded as a Worthington subdivision of 30 lots in 1956.

The Rush Creek Village Company acquired additional property contiguous to the original plat in four transactions in 1957, 1959, and 1968 (2). Seven contributing houses also built during this intensive period of development are on contiguous lots never owned by The Rush Creek Village Company. These seven houses include the five "spec" houses on Park Overlook Drive, built between 1955 and 1958 on property acquired by the Wakefields in 1955. Two other contributing houses are the Pears House (1962) and the Titus House (1965), located on land adjacent to the southwest and northwest corners of Rush Creek Village (see Map # 2-D). The

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original owners of these two houses wanted a "Rush Creek house" but did not want to concede to deed restrictions. Therefore, van Fossen designed their houses but these properties lie outside the limits of Rush Creek Village proper.

Numerous obstacles were overcome during this period, including the crucial problem of obtaining bank financing for homes of an unconventional design. Prospective buyers were found through word of mouth, initially by the Wakefields, and subsequently by their early recruits. There was no formal advertising campaign, and no real estate broker was involved in the recruiting of members. Original members of the community typically were young adults with limited incomes at that time, although many were college-educated.

Additional land was purchased by The Rush Creek Village Company in 1970, 1974, and 1999. Six more houses in Rush Creek were built between 1970 and 1976 (all contributing). One very recent home, the Shuter House, was added in 1996 and is non-contributing due to its age, but is architecturally consistent (photo #54.1). Other non-contributing houses date from c.1885, c. 1910, and c. 1924. The c. 1924 Sims house pre-existed on a parcel acquired by The Rush Creek Village Company in 1970. There are three additional non-contributing houses located on properties never owned by The Rush Creek Village Company, but which are within the historic district boundaries. These are the Finch house (1957), the Bowser house (1967), and the Welsch house (1972). The Rush Creek Village Company still owns two of the original lots, as yet undeveloped (see Map #2-D). The topography and natural features of these lots contribute to the setting of the district.

In summary, in addition to all property once owned by The Rush Creek Village Company, also included in the historic district boundaries are ten adjacent lots with nine contributing houses (photos #5.1 - #5.13, #29.1, #47.1, #49.1, #69.1). These include 5 "spec" houses built adjacent to Rush Creek Village proper between 1955 and 1958 from standardized designs by Theodore van Fossen, the Wakefield House (1955), the Freeman House (1955), the Pears House (1962), and the Titus House (1965).

The individual sites vary in size from a minimum of one half to about an acre (see 1956 Plat, Map #5). The Rush Creek Village Company sold the lots on land contracts with deed restrictions. Unlike typical land deals, owners were required to have designs developed and approved and to have financing in place before they could receive deeds to their lots.

That no buildings except one single private dwelling house with necessary outbuildings shall be erected or maintained on said premises.

That so long as Rush Creek Village Company continues in existence as a corporation, no structure of any kind will be erected upon the premises, except in accordance with plans approved in writing by at least three members of the Board of Trustees of said Company; and no trees or shrubbery shall be placed on said premises and no modification of the exterior appearance of any structure hereafter erected thereon shall be made except with the consent and approval above provided for. Such consent and approval, signed as above, shall be conclusively accepted as binding on the Grantor, its successors, and assigns and upon the owners of other lots in Rush Creek Subdivision.

Rush Creek Village Company deed restriction, 1955

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Furthermore, the contributing landscape is protected through these deed restrictions. Van Fossen's original plans included layouts of major landscaping elements as well as open vistas. The restrictions prohibit fences or boundary plantings that would obstruct the free flow of space in the landscape or intrude upon the vistas from the neighboring houses. Van Fossen has stated: "...the flow and character of the landscape is...important and [is] viewed as a permanent community asset" (van Fossen, 1975).

Van Fossen first selected the house sites in response to existing topography and scenic vistas, then laid out the streets and property lines after the individual sites had been determined. His intent was to emphasize privacy and the natural beauty of individual house sites, while de-emphasizing conventions such as property boundaries. Vistas from within the houses were specified by van Fossen (see 1961 Site Plan, Map #4). The community-wide site plan, as well as plan drawings for individual houses, were annotated to reflect his landscape decisions. The views from and of each house are protected by the careful consideration of the privacy of each dwelling. Privacy is maintained by thoughtful site selection and building orientations, while sharing vistas onto the natural setting (photos #11.5, #21.3). Boundary plantings as a means to privacy are restricted by deed and are not used, except in very specific instances.

BIOGRAPHICAL SUMMARIES

Theodore van Fossen (1919–), Planner/Designer, was born in Columbus, Ohio. He graduated high school from the University School in Columbus, Ohio. He was one of 23 students who studied at the New Bauhaus school in Chicago, Illinois (Moholy Nagy, Director), beginning in the fall of 1937. (The New Bauhaus lasted one year under that name, and consequently, no one who attended during that era can be said to have "graduated." The New Bauhaus later changed into the School of Design. Currently, it is a well-regarded school/graduate school.) Here he met fellow student, Tony Smith, and they became friends and, later, partners on several projects. In 1939, van Fossen joined Smith who was working with builder Harold Turner on Wright's Suntop Homes project in Ardmore, Pennsylvania. This was a standard plan, moderate cost, multiple housing scheme. Van Fossen designed furniture for the completed apartments, which he and Smith built at night, using the patterns department in the A.P. Smith Manufacturing Co. in New Jersey, a company which belonged to Smith's grandfather. The furniture was typically given to the tenants. Smith and van Fossen also worked on another Wright house – the Armstrong House in Ogden Dunes, Indiana (1938 – 1940). Van Fossen's on-the-job experience building Wright designs greatly influenced his designs for Rush Creek Village in the plans and material grammars.

In 1940, van Fossen was bursting with ideas for putting his experiences to work designing houses for people of moderate means, incorporating the revolutionary space and form Wright had pioneered. His good friends, Mary and Robert Gunning, were impressed by his ideas about architecture and asked van Fossen to design their house in central Ohio. Van Fossen and Smith, who had returned from New Jersey at van Fossen's request, designed the house. Larry Cuneo, a former classmate at the New Bauhaus and apprentice at Taliesin, joined the team to design the detailing for the millwork for the windows, doors, and trim. The Gunning House (1940) attracted much attention, and, once started, van Fossen and Smith began receiving additional commissions. In 1942 at the request of his mother, Katherine, van Fossen did preliminary designs for a compound for the members of his family, which he called FOSSKROFT. The design included six houses and joint recreational/entertainment facilities. A 10-acre site had been purchased in central Ohio, but, because of the war, the compound was never completed, and the only structures built, a tool shed and a guesthouse, were demolished for materials. Between 1940 and 1944, van Fossen and Tony Smith collaborated and/or conferred with each other on the design of seven

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houses in the United States. They also explored the development of prefabricated, low-cost houses. Also influential in van Fossen's designs were his work experience as a workman and carpenter in 1948 on a John Lautner-designed house in Los Angeles, California, whose imaginative use of wood and other materials called for exceptional craftsmanship. Van Fossen also built OUTCROP for his wife and child in California on a mesa above the San Fernando Valley. He envisioned this area as being another multi-home community like FOSSKROFT. These exercises served as preliminary essays that engaged his thinking about designing and planning a community of houses.

Other influential work experience includes van Fossen's work as a designer for Whitney R. Smith, a prominent Southern California modern architect. During this time, van Fossen was part of the Mutual Housing Association formed by Wright enthusiasts to try to make a cooperative community on 1300 acres of prime mountainside real estate in upscale Brentwood (Los Angeles), California. It formed a part of van Fossen's cautionary experience in the many choices and decisions he had to make in guiding Rush Creek Village to a desirable completion from an idealized and hopeful beginning. Van Fossen also worked at plant nurseries and with landscape firms in Laguna Beach and Pasadena, California.

In 1946, van Fossen and a friend visited Frank Lloyd Wright at Taliesin West in Scottsdale, Arizona. Although he visited him numerous times, both at Taliesin West and at Taliesin in Wisconsin, van Fossen was never formally a student of Wright's.

In 1952, van Fossen returned to Ohio, and, in 1953, he met the Wakefields and soon thereafter began the design of their house, and subsequently, Rush Creek Village. Between 1953 and 1976, the focus of his design work was the on-going creation of Rush Creek Village,

Theodore van Fossen has been a life-long student of the philosophy and principles of organic architecture as developed by Frank Lloyd Wright. Contributing to his thinking and forming the aesthetics that were expressed in Rush Creek Village was his appreciation of the work of other architects, including the European architects Peter Behrens, Le Corbusier, and Charles Rennie Mackintosh, the transplanted Europeans Walter Gropius and Mies van der Rohe, and Americans such as Louis Sullivan, Lloyd Wright, John Lautner, Bruce Goff, and Addison Mizner. Van Fossen had numerous friends in the arts and academia, including the transplanted European visual artists Max Ernst, Josef Albers, and Anni Albers, the American visual artists Fritz Bultman, Hans Hoffman, Alex Corazzo, Dorothea Tanning, Lee Krasner, Jackson Pollock, and Mark Rothko, the scholar Erich Kahler, poets (Black Mountain Poets), the musician John Cage, and the sculptors Alexander Archipenko, Gretchen Schoeninger, and Tony Smith. Van Fossen views his association with this intellectual and artistic circle as contributing substantially to the evolution of his thinking and design work.

Although Rush Creek Village is his most ambitious work, in the late 1950's van Fossen participated in a design competition for modular housing for military personnel in Venezuela, at the behest of Carl Strandlund (founder of Lustron Corporation). He has designed individual dwellings and furnishings for clients across the United States. Van Fossen continues to serve as a design consultant on several projects, primarily additions, in Rush Creek Village. In this capacity, the designs are done by outside sources based on the recommendations of van Fossen.

Although he has designed individual houses elsewhere, Rush Creek Village is the only neighborhood

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development project designed and carried to completion by van Fossen. It is the major achievement of his career. Theodore van Fossen presently resides in a woodland setting, in the Laurel Highlands of rural, western Pennsylvania.

Martha Wakefield (1922–), co-founder of Rush Creek Village, was born Martha Bauroth in Columbus, Ohio. She was a graduate of North High School, Columbus, Ohio, and attended Ohio State University for one year. She studied philosophy and theory, logic, and art. Miss Bauroth married Richard Wakefield in 1942. In 1945, the Wakefields attended a lecture given by Frank Lloyd Wright at the Crichton Club in Columbus, Ohio, where they also met Mary and Robert Gunning. The Wakefields were so inspired by the teachings of Wright that they visited him at his compound, Taliesin West, in 1946, in Scottsdale, Arizona; however, neither was ever a student of Wright's.

The Gunnings invited the Wakefields to see their house, explaining that it had been designed by Tony Smith and Theodore van Fossen. During the next few years, Martha Wakefield took everyone she knew to see the Gunning house to show them an example of organic architecture. After van Fossen returned to Columbus in 1952, the Wakefields contacted him in 1953 about designing their house. This marked the beginning of Rush Creek Village.

Mrs. Wakefield's experiences at her father's engineering practice and natural design talent were expressed through her creation of architectonic designs, based upon the principles of organic architecture. These designs have been incorporated into houses and furnishings, including some examples in Rush Creek Village (photo #5.5). Martha Wakefield's primary contributions to Rush Creek Village, however, were her drive and enthusiasm. She had the perseverance to see the construction of an entire neighborhood of organically designed houses through to completion, and she remains committed to its preservation. Martha Wakefield continues to design houses in the area and throughout the United States (see Appendix #2). She resides in Rush Creek Village.

Richard Wakefield (1920 – 1998), co-founder and builder of Rush Creek Village houses, was born in Columbus, Ohio. He too was a graduate of North High School in Columbus. He graduated from Ohio State University with a degree in business. He married Martha Bauroth in 1942. Richard Wakefield was employed during the 1940's at Curtis Wright manufacturing and subsequently Lustron Corporation (1947 – 1950) in Columbus, where he held the position of plant layout designer. Through his business contacts, he became acquainted with the architecture of Frank Lloyd Wright, which in turn grew into a desire by the Wakefields to build a house using the principles of organic architecture.

Wakefield brought his experience gained at Lustron Corporation with pre-fabricated housing to Rush Creek Village. He and van Fossen, who was similarly interested in modular construction, tried to execute van Fossen's designs using pre-fab techniques. When it became evident that the setup cost for pre-fab housing would be prohibitive, Wakefield was responsible for assembling a crew of craftsmen and sub-contractors who, using standard building techniques, could economically build van Fossen's non-traditional architecture. Wakefield became the general contractor and builder of all the houses in Rush Creek Village; his last addition (photo #21.2) was completed in 1997. Wakefield also built much of the furniture designed by van Fossen, for his own house, for Rush Creek Village, and elsewhere.

Concurrent with the inception of Rush Creek Village, Wakefield supplied plans for several "spec" houses designed by van Fossen which were built by other contractors; these houses are included in the historic district

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boundaries (photo #67.1, #68.1, #69.1, #71.1). Wakefield went on to build numerous other houses in Ohio and throughout the United States (see Appendix #2)

Richard Wakefield died in December, 1998.

Rush Creek Village represents the single greatest contribution by Theodore van Fossen and Martha and Richard Wakefield to organic architecture, community planning, and landscape architecture. While van Fossen had done work prior to Rush Creek Village, and all 3 individuals continued to work in the Wrightian style since Rush Creek Village, no one example from that body of works rivals the scope of this neighborhood.

SIGNIFICANCE OF COMMUNITY PLANNING

Rush Creek Village is significant as one of only a few identified planned communities based on the principles of organic architecture in the United States, and the only such community identified in Ohio. Thus, it is an exemplar of organic architecture applied to an entire community. Uniquely, it was founded and built by one couple and designed by a single individual over more than two decades, to form a coherent, integrated whole. It is also significant for its large size and intact nature.

Rush Creek Village originated during the building boom of the early 1950s, when the suburban box multiplied and proliferated in housing developments across the country following World War II. The central idea of Rush Creek Village was to develop an entire neighborhood for people of moderate means in which every house would be individually designed with deference to the requirements of the family and site, but in which all were organically interrelated to produce an integrated whole. On the outskirts of Columbus, a major urban area, it also was conveniently located in terms of immediate access to public facilities and close to the heart of a thriving nineteenth century Midwestern town, Worthington. All stages of development – including preconception, selection of the home sites, design, and construction of the houses in consultation with the owners and in harmony with the lay of the land, through to the present-day maintenance and expansion of existing structures – have been overseen by the original founders and planner/designers, Martha and Richard Wakefield and Theodore van Fossen, in conjunction with the members of The Rush Creek Village Company. Thus, Rush Creek stands in sharp contrast to other traditionally planned communities from its period of significance and the early nineteenth century city of which it is a part, as well as the characteristic early twentieth century Colonial Revival subdivisions that developed elsewhere on the periphery of the original Worthington city limits.

The designer, Theodore van Fossen, believed that the standards of his circle within the architectural community, as opposed to those of the nearby suburban village, should determine all facets of Rush Creek (van Fossen, 1970). Van Fossen's writings project a strong rejection of the status quo and his embrace of organic architecture as a means to improving quality of life. He sought to enhance "our precious land" to "its best advantage": "Rush Creek Village is a demonstration of how to employ the principles of an Organic Architecture to save our heritage of the rapidly disappearing American landscape while it is put to the use of a wide range of families" (van Fossen, 1970). In addition to his aesthetic pursuits, van Fossen had an interest, as did others of the time, including Wright and Richard Wakefield, in constructing housing that was affordable to people of average income, in addition to meeting his aesthetic ideal. The Wakefields were deeply committed to the realization of a community designed in accordance with Wrightian principles.

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Original owners of houses in Rush Creek were primarily academicians, artists, and other professionals and practitioners – young adults with moderate incomes at that time, although many were college educated. Some of the occupations included psychologists, Ohio State University professors, librarians, engineers, chemists, doctors, a pharmacist, a penologist, a photographer, a potter, and a sculptor. They were attracted to the individuality of Rush Creek Village and were uninspired by conventional housing of the 1950s and 1960s. One major obstacle to overcome was the crucial problem of obtaining bank financing for homes of an unconventional design. Many of the original owners raised families in this subdivision in spite of the relatively small size of the houses. In marked contrast to the demographics of other suburban developments in the 1950s and 1960s, early residents included Asian- and African-Americans. In social terms, Rush Creek stands out as significant in its early years, given the absence of a “color bar.” As discussed by Martha Wakefield (see Wakefield, 1999), no racial or ethnic discrimination was practiced to preclude ownership by a family of color. Unlike conventional subdivisions of this time, no racial or ethnic discrimination was practiced by deed restriction.

Rush Creek Village is an amazing accomplishment in that, despite the practical and financial obstacles confronted at the time, and the fact that an architecturally-informed ideology motivated only a dedicated core group, the aesthetic goals of the designer were achieved. The only goal common to all the early members was an expressed desire for “an individually designed house.” The one unifying commitment was acceptance of the deed restriction to preserve the architectural integrity of the neighborhood. The reconciliation of the potentially conflicting individual and group goals relied on the fact that the realization of each actually was instrumental to the realization of the other. To date, the orientation and indoctrination of new members, along with the problems of sustaining the architectural unity of the neighborhood overall, are ongoing challenges.

The job of the Rush Creek Village Plans Approval Committee has expanded in recent years. In the first twenty years of Rush Creek Village, the committee was a formality in the land contract process of obtaining a warranty deed from approved designs and intent to build. Now, the main duty of the committee is to review and approve or deny proposed alterations based on a standard set of design criteria set forth by van Fossen and Martha and Richard Wakefield, co-founders of Rush Creek Village. These design criteria have been formally adopted by The Rush Creek Village Company (see Centolella, 1994). In the case of questionable designs, van Fossen is often brought in to consult on the acceptability of the designs.

Outside Ohio, Wright participated in the planning of Usonia Homes, Inc. in Pleasantville, New York, as well as Parkwyn Village and Galesburg Country Homes in Kalamazoo, Michigan. Usonia Homes, also founded by a core group, is the most similar to Rush Creek Village in scale and number of houses. Also, in Pleasantville, David and Priscilla Henken acted as community recruiters and builders, similar to the role played by Richard and Martha Wakefield in Rush Creek. However, Wright did not perform all design duties himself in this development, and the community, as-built, is not a single aesthetic entity. Galesburg Country Homes was never developed beyond the initial four houses designed by Wright. At Parkwyn Village, Wright designed four houses as well, but the remainder of the community was completed in a derivative style. In Arapahoe Acres in Colorado, the development was created by multiple designers and includes both International Style and Usonian homes. Hollin Hills in suburban Washington, D.C. is of the same time period, but it is International in style. None of these was carried through to completion, however, as a fully realized organic community, and all lack the integrated siting that distinguishes Rush Creek. In comparison to these communities, Rush Creek Village as a development of organically-inspired houses is most similar to Usonia Homes in terms of community planning but supercedes it in the areas of architecture and landscape architecture.

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In a departure from Wright's model Usonian communities, van Fossen did not include land set aside for common areas in Rush Creek. The Broadacre City model, Usonia I project, and Usonia II (as initially laid out) all included common areas for cooperative farms, orchards, and fish ponds, in keeping with Wright's intention that these communities would be largely self-sufficient. With Rush Creek's small acreage and proximity to a small urban center, these facilities were not contemplated. At Usonia Homes (originally called Usonia II) in Pleasantville, New York, shared common lands accommodate a playground, a community pool, and woodlands.

Rush Creek Village is an outstanding exemplar of integrated community planning, as one of the best examples of an extant mid-20th century model community. It remains intact and uncompromised and is exceptionally valuable for study of community planning during this period in American history. It is significant for the application of organic architecture to post-war residential design, displaying modern concepts for residential site development and neighborhood planning. In the post-war era, the expanding middle class enjoyed new levels of prosperity, and aspiration to home ownership was at a peak. Rush Creek Village offered its middle class members features normally found only in much more expensive homes. It is also significant for cost-saving innovations, thus allowing middle class families to build homes of great architectural quality. The variable square footage of the Rush Creek houses allowed home ownership to a diverse population of families of varying financial resources.

SIGNIFICANCE OF ARCHITECTURE

Rush Creek Village is also significant as a large and cohesive collection of houses, outbuildings, and interior furnishings designed on the principles of organic architecture. Rush Creek Village is architecturally significant due to the organic design of the entire layout as well as the individual houses, such that the whole is an organically integrated sum of the parts. One of the most distinctive features of this community is achieved in the siting of every house so that its private vistas can be enjoyed despite its close proximity to its neighbors. The structural elements are defined architectonically in terms of an internally consistent grammar and in the relation of every house to the others. The siting and design of the original houses are the work of one designer and one builder. It is also significant for the size of the community in terms of the number of houses included in this organically designed neighborhood, the largest documented in the United States.

The characteristics which Rush Creek Village houses have in common include the horizontality of their design, dominant low-pitched or flat roof designs with wide overhangs, common natural building materials (concrete block, brick, stucco, wood, tile), geometric design with influences from nature, and open space plans. In addition, each house has a close relationship with its site and an integral and non-interruptive relationship to the other houses in the development. The overall community plan was worked out prior to designing individual houses; houses were sited in very specific geometric relationships to each other as well as their placement to maximize privacy and views onto nature. In the design of the houses, stylistically, van Fossen used Wright's Usonian design vocabulary as a starting point, although the houses are not Usonian from a construction standpoint.

Key construction differences between Rush Creek houses and Wright's Usonians include: the use of conventional construction methods (2x4 framing) and slab on grade construction with utilities under slab, while Wright's Usonians had heating elements incorporated into the slab. Prominent exterior materials in Rush Creek include stucco and standard wood siding (lapped siding and T-111 Fir Plywood); Usonians had custom milled board and

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batten. There is a greater percentage of split level homes in Rush Creek than among Wright's Usonian work, and not all are responding to a change in elevation of the site (houses along White Oak Place, for example). A minor difference between van Fossen's organic architecture in Rush Creek and Wright's Usonians include the absence of fretted plywood on clerestory windows. Key similarities between Rush Creek houses and Wright's Usonians include: low pitched roofs; use of carports; a simple palette of natural materials used on exterior and interior (brick, block, wood, polished/colored concrete); vertical and horizontal modular grid construction, using standardized materials to limit waste; large panels of glass from floor to ceiling to emphasize seamless transition of space from interior to exterior; exterior patios and decks as extensions of interior spaces; and, horizontal struck masonry joints and layered roofs to emphasize the horizontal line. Pointed roof lines and overhangs pointing in the direction of orientation is another similarity.

Relative to traditional construction methods, Rush Creek does use balloon framing, unlike Wright's Usonians. However, while the traditional method of construction is followed (because van Fossen and Richard Wakefield discovered that Usonian methods were cost-prohibitive in central Ohio), the technique of wall arrangements is non-traditional and has more in common with the Usonians. The interior plans for Rush Creek houses contrast sharply with traditional layouts with regard to the absence of walls. Rooms are defined by furniture, by changes in ceiling heights, or by changes in walls, for example. In another departure from traditional designs, the various split levels generally respond to the topography in most Rush Creek houses, rather than being placed arbitrarily. Proportions, scale, and massing are all interrelated in both Rush Creek and Usonian houses, in contrast to many traditional designs. At Rush Creek Village, the interrelationships of these design elements results in a continuity within the community and enhances the ability of each part to relate to one another and to the whole.

Both Rush Creek houses and the Usonians were constructed using a variety of geometric forms. These include the predominant rectangular L or T forms, as well as polygonal, triangular, circular, and the "square-turned-on-the-diagonal" forms. However, in a significant departure from Wright's Usonian work, the way van Fossen combined geometric shapes is substantially different from Wright. Examples include the Pepinsky guesthouse (photo #10.3), the Gigante House (photo #19.3), and the Williams ("Triangle") House (photo #40.3). The Turner (or "Tower") House is Miesian-inspired, although a subsequent addition makes it more conforming with the organic mode. The Orcutt House and the Turner House form the core of the western neighborhood with the angles of the other houses responding to their design and location. The Turner House helps tie together the topographic highs and lows of the irregular setting. The Rubin House (photo #13.1) also reads as a form of tower (or cube), as well. The way these houses combine geometric shapes within a single dwelling differs markedly from Wright. Wright was more selective about maintaining the purity of the forms. Mixing of geometric forms did not occur in Wright's houses.

The architectural integrity of Rush Creek Village remains substantially uncompromised. The changes in many houses actually reinforce a basic premise of organic architecture: the assumption that the houses would evolve over time, as the owners' circumstances changed. In some cases, later additions (e.g., McGrail House, photos #28.1, #28.2) were actually completion of original designs, as the owners could afford them. Similar to Wright's Usonians, numerous Rush Creek houses, as designed, could be completed in stages, due to the modular layout and construction.

Many of Theodore van Fossen's house designs also included both built-in and freestanding furniture, the most common being seating lounges, beds, and shelving for books. Other miscellaneous furnishings include dining

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tables and chairs, light fixtures, occasional tables, and an area rug. A number of features in Rush Creek Village were designed by Martha or Richard Wakefield, including garden furniture and a hot tub. Most of these interior features are intact in Rush Creek Village Historic District (photos #2.4, #2.5, #5.5 through #5.8, #9.4, #9.5, #16.4, #16.5).

The design and full implementation of an organic community by one designer is significant. Other developments, including those associated with Frank Lloyd Wright, were not fully realized. In Galesburg, only the initial 4 houses by Wright were ever built. At Parkwyn Village, the initial 4 houses by Wright were followed by later designs that were less pure examples of organic design. At Usonia Homes in Pleasantville, New York, Wright disassociated himself with the development in 1952 due to the introduction of diluted, imitative designs and hybrid Usonian-International designs into the community (Reisley, pp.79-83). At Arapahoe Acres, multiple designers working in two dominant styles contributed to the ultimate composition of the neighborhood. Rush Creek Village stands out as an exemplar of a fully realized organic community, the only known such example in the United States.

There are multiple examples of Wrightian architecture in Ohio, but no collections of buildings with the breadth and uniformity of Rush Creek Village. The only examples of Wrightian architecture in Ohio listed on the National Register were actually designed by Frank Lloyd Wright himself. These include the Cedric G. and Patricia Neils Boulter House (1954) (NR/1999), the Gerald B. and Beverly Tonkens Residence (1954) (NR/1991), the Louis Penfield Residence (1953) (NR/1997), and the Burton Westcott House (1904) (NR/1974). There are ten individual residences in Ohio designed by Frank Lloyd Wright; none are located in central Ohio. There are also no identified planned communities of organic architecture by Wright or other designers in Ohio. Of the ten residences designed by Wright in Ohio, nine are Usonians, including the Charles E. Weltzheimer House (1948), Oberlin; the Karl Staley House (1950), North Madison; the Nathan Rubin House (1951), Canton; the John Dobkins Residence (1953), Canton; the Louis Penfield House (1953), Willoughby Hills; the Cedric G. Boulter House (1954), Cincinnati; the Gerald Tonkens House (1954), Amberley Village (a Usonian Automatic); the Ellis Feiman House (1954), Canton; and the William Boswell House (1957), Indian Hill. The remaining residence by Wright in Ohio, the Burton Westcott House (1904) in Springfield, is in the Prairie Style.

Rush Creek Village is an outstanding exemplar of organic architecture applied to an entire community, in addition to its innovative forms in individual houses. It is uniquely the only known example of an extant mid-20th century organic community. It possesses a high degree of integrity, as its architectural elements and interrelationships remain intact and uncompromised. The design, setting, materials, and workmanship are significant as an ensemble and are exceptionally valuable for the study of organic architecture during this period in American history. The Rush Creek houses are master works unlike any other houses of their time.

SIGNIFICANCE OF LANDSCAPE ARCHITECTURE

Rush Creek Village is significant in terms of landscape architecture, as one of the most distinctive features of this community is achieved in the siting of every house so that private vistas are not obstructed or intruded upon despite close proximity to its neighbors. The landscape architecture maximizes privacy on the relatively small building lots and creates a sense of isolation in nature for the individual homeowners. This is accomplished without the standard convention of walling the house in with fences, walls, or boundary plantings; instead, borrowed views onto a shared landscape are used to create the expansive sense of space.

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In planning Rush Creek Village, Van Fossen laid out lot lines only after house sites had been selected, rather than letting arbitrary property boundaries dictate the siting of the houses. House sites were selected to optimize scenic views into the surrounding woods and ravines, taking advantage of Rush Run and its unnamed tributaries and their natural vegetation and rock outcrops (photos #11.5, #55.3). The pre-existing topography and wooded areas were maintained, as "saving and enhancing the existing landscape was important and as well the particular landscape of each house was important." Van Fossen wanted "no boundary planting that emphasized property lines. Outdoor use of each house was planned with architectural extensions from the architecture itself [(photo #44.2)], or with planting screens that relate to the architecture, or adding to the natural plantings in a naturalistic way" (van Fossen, December, 2001).

This was a fundamental departure from the common street grid and rectilinear plats that characterized more typical post-World War II housing developments concurrent with Rush Creek's period of significance. The street grid and the usual primacy of the street grid in dictating house placements were completely ignored in Rush Creek Village. It is also a significant departure from the Usonian work of master architect Frank Lloyd Wright, as built at Galesburg Country Homes and Parkwyn Village in Kalamazoo, Michigan and Usonia Homes, Inc. in Pleasantville, New York. In these executed developments, Wright platted the parcels into circular (sometimes overlapping) 1-acre lots with houses centered upon them and designed only a small portion of the houses (Sergeant, p. 79-81 and endnotes, p. 174). While circular lots are also a clear departure from the common rectilinear grid, they represent an arbitrary convention of their own and, in a fundamental way, do not respect or address the existing landscape. Similarly, at Arapahoe Acres in Englewood, Colorado, the architect Eugene Sternberg, while abandoning portions of the pre-existing street grid, still maintained the standard convention of regularly spaced, rectilinear building lots (see Map 4 in Arapahoe Acres nomination). Uniform lot size as a convention was utterly ignored by van Fossen. In Rush Creek, irregular lots range in size from roughly 0.5 acre to a full acre. The closest analog to van Fossen's landscape architecture for Rush Creek Village is Wright's Usonia I project (1938-39) in Okemos, Michigan, which was never built.

Van Fossen, in Rush Creek Village, transcended all lot-line conventions in laying out the house sites and landscaping plans, creating a truly organic architecture and landscape architecture, achieving Wright's ideal in a way that the master himself did not. In a small way, Wright's circular pattern was adopted by van Fossen on a reduced scale in the landscaping plans for several houses in the northeastern portion of Rush Creek Village (see photos #36.1, #40.1, #40.2, #40.3, #44.1, #44.2, #44.3, and the 1961 site plan, Map #4) much as a composer would quote a much-loved, inspirational musical refrain. (These circular patterns were also used by Garrett Eckbo in a number of that designer's mid-20th century landscapes.) For all Rush Creek Village houses, van Fossen included basic landscaping plans as part of the design, including specified vistas onto the surrounding shared landscape (see 1961 site plan, Map #4) and designed landscape features. Terraces, foundation plantings, pools, screens, and garden enclosures are some examples (photos #10.4, #5.2, # 11.6, #44.2, #17.3, #21.3). The comprehensive neighborhood plan includes clearly designated sight lines that are to remain open and landscape design that maximizes the privacy of each home.

Rush Creek Village is an outstanding exemplar of organic architecture applied to the landscape of an entire community. It is the only known example of an extant mid-20th century organic landscape architecture. It possesses a high degree of integrity, as its fundamental elements and interrelationships remain intact and uncompromised. The design and setting are significant as an ensemble and are exceptionally valuable for the

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study of organic landscape architecture during this period in American history. The landscape architecture of Rush Creek Village is a master work unlike any other of its time.

CRITERIA CONSIDERATION G

Rush Creek Village meets the requirements for Criteria Consideration G, properties less than 50 years old. Despite its relative youth, Rush Creek Village was conceptualized and the first land was purchased 50 years ago this year. It has actively evolved over more than four decades and continues to be a unified development. Rush Creek, planned, designed, and built largely between 1953 and 1976, possesses exceptional significance on several grounds.

Van Fossen, planner/designer, and the Wakefields, founders and builder, were able to achieve Frank Lloyd Wright's idealized goal of an organic community by applying the premise of organic architecture – all parts relating to the whole and the whole relating to the parts – to an entire housing development rather than just a single building and its site. Frank Lloyd Wright himself was unable to fully achieve this goal to this scale of development. Van Fossen and the Wakefields have fully integrated the building sites and the houses with each other in a common design motif, while making each house appropriately designed for the individual needs and budgets of the occupants. Rush Creek is the largest known collection of houses designed solely around the concept of organic architecture in the United States. Furthermore, Rush Creek plays a key role in twentieth century American architecture as one of only five known residential developments inspired by organic architecture built in the United States. As noted above, the developments in New York, Michigan, and Colorado are not true exemplars of the organic community, despite Frank Lloyd Wright's direct involvement in three of them. Documentation on Frank Lloyd Wright's principles of organic architecture and his executed work is extensive, providing an adequate scholarly basis on which to evaluate and contrast this district.

Sufficient scholarly research has been conducted on organic architecture and Usonian houses to interpret this property and place it into a mid-20th century architectural context. Although the Period of Significance ends with 1976, enough time has passed to objectively evaluate Rush Creek Village. Because Rush Creek Village is not being nominated under Criterion B or as the work of a master, the association with a living person does not apply to this nomination. With respect to that, even though Mr. van Fossen and Mrs. Wakefield are still living and may consult on Rush Creek designs, it is not likely that either one will participate in a large scale development such as Rush Creek again.

CONCLUSION

Rush Creek Village is significant under Criterion C as an intact planned development of post-World War II single-family houses, outbuildings, interior furnishings, and landscaped features that were planned, designed, and built in consistency with the principles of organic architecture. The housing is unified by the overall plan of the neighborhood, the system of streets and cul-de-sacs, the interrelationships of the individual houses and their siting, as well as designed landscape features, all in concert with the natural features of the Rush Run ravine landscape. Rush Creek Village is significant as one of only a few identified planned communities based on the principles of organic architecture in the United States, and the only such community identified in Ohio. Thus, it is an exemplar of organic architecture applied to an entire community. Uniquely, it was founded and built by one

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couple and designed by a single individual over more than two decades, to form a coherent, integrated whole. It is also significant for its large size and intact nature.

Van Fossen used a Usonian-inspired design vocabulary extensively in his work in Rush Creek Village. However, in a significant departure from Wright's Usonian work, the way van Fossen combined geometric shapes is substantially different from Wright. Rush Creek Village is significant in terms of landscape architecture as one of the most distinctive features of this community is achieved in the siting of every house so that private vistas are preserved despite close proximity to neighboring houses. The landscape architecture maximizes privacy on the relatively small building lots and creates a sense of isolation in nature for the individual homeowners.

Rush Creek Village is an outstanding exemplar of organic architecture applied to an entire community, in addition to its innovative forms in individual houses. It is uniquely the only known example of an extant mid-20th century organic community. It possesses a high degree of integrity, as its architectural elements and interrelationships remain intact and uncompromised. The design, setting, materials, workmanship, feeling, and association are significant as an ensemble and are exceptionally valuable for the study of organic architecture during this period in American history.

Due to Rush Creek Village's setting adjacent to undeveloped, scenic property, there is the ever-present threat of inappropriate, encroaching development. In addition, as the early owners age, more houses in the district are being passed on to new owners, raising the potential for diluting the importance of maintaining the architectural and historic integrity of the district. Listing in the National Register of Historic Places, coupled with existing deed restrictions and expanded preservation legislation in the City of Worthington, are tools being explored to foster heightened awareness and to contribute to the protection of this unique community.

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Geographical Data

Verbal Boundary Description

Beginning 250 feet east of the intersection of E. South and Morning Streets in Worthington, Ohio, proceed north 180 feet, then east 100 feet, then north 355 feet, then east 335 feet to the intersection of Plymouth St and McCoy Ave.; then south 150 feet, then east 70 feet, then south 90 feet, then east 130 feet; then south 60 feet, then east 540 feet along irregular parcel lines to Greenwich St.; then north 260 feet, then east 335 feet, then north 130 feet, then east 160 feet, then north 200 feet, then east 145 feet to intersection of New England Ave. and Andover St.; then south 825 feet to intersection of East South Street and Dendra Lane; then east 665 feet, then south 300 feet to Park Overlook Boulevard; then west 70 feet on Park Overlook Blvd. along frontage of 506 and 500 Park Overlook Blvd.; then north 140 feet along western property line of 500 Park Overlook Blvd., then west 60 feet, then south 140 feet along western property line of 482 Park Overlook Blvd., then west 80 feet along frontage of 482 and 476 Park Overlook Blvd., then northwest 290 feet along western property line of 476 Park Overlook Blvd. to center line of ravine; then west-southwest 400 feet along south property lines of unbuilt Lot 14 and 530 and 520 Dendra Lane, then south 240 feet to Park Overlook Blvd.; then west 175 feet, then north 550 feet to East South Street; then west 710 feet on East South Street, then south 740 feet; then west 720 feet, then south 130 feet, then southwest 70 feet and north 160 feet along irregular western property line of 150 Brookside Oval, then west 50 feet to Brookside Oval; then north 130 feet, then west 30 feet, then north 225 feet, then east 50 feet, then northeast 220 feet along Rush Run and northwestern property line of 170 Brookside Oval and southwestern property corner of 207 E. South Street; then west 90 feet, then north 170 feet, then east 30 feet to point of beginning, as recorded on Franklin County Auditor's website.

Boundary Justification

The boundaries selected include:

- 1) the parcels originally purchased and platted into 30 lots by The Rush Creek Village Company (on which there are 29 contributing and 1 non-contributing houses and two undeveloped lots);
- 2) two privately owned parcels purchased prior to the incorporation of The Rush Creek Village Company, and developed with two contributing houses on them;
- 3) eight parcels subsequently purchased by the company between 1954 and 1999, with 13 contributing houses and one non-contributing house which predates the development,
- 4) and, separate parcels that have 5 contributing houses and 5 non-contributing houses on them that are adjacent to Rush Creek Village Company property.

Rush Creek Village Historic District is bordered by the Colonial Hills Elementary School and Subdivision to the south and southeast and the Harding Hospital property to the east. Rush Run defines the southwest and northeast boundary of the district. Residential neighborhoods north, west, and south of Rush Creek Village differ in period of development and/or style from Rush Creek Village. The railroad tracks, defining the eastern limits of the City of Worthington, are just east of this development (see Map #1).

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Photographs

The following information applies to all photos:

Property Name: Rush Creek Village Historic District
County, State: Franklin County, Ohio
Photographer: Tom Hogan
Location of the Negatives:
510 Evergreen Circle
Worthington, Ohio 43085 Ph. (614) 885-6707
Date of Photos: December, 2001/June, 2002

- 1.1 WU – looking northeast
- 2.1 KYTLE – view from Rush Creek, looking southeast
- 2.2 KYTLE – looking southeast
- 2.3 KYTLE – looking north-northeast
- 2.4 KYTLE – interior, dining room & kitchen
- 2.5 KYTLE – interior living room, looking east
- 2.6 KYTLE – historic photograph 1972, looking northeast
- 3.1 RAAB – looking northeast
- 3.2 RAAB – terrace, looking northeast
- 3.3 RAAB – looking south
- 4.1 WAKEFIELD – looking northwest
- 4.2 WAKEFIELD – looking west
- 5.1 WAKEFIELD – looking north-northwest
- 5.2 WAKEFIELD – looking northwest
- 5.3 WAKEFIELD – looking northeast towards carport, along driveway
- 5.4 WAKEFIELD – looking west, master suite in foreground
- 5.5 WAKEFIELD – interior pavilion, looking east
- 5.6 WAKEFIELD – interior looking south from kitchen
- 5.7 WAKEFIELD – interior living room looking northeast
- 5.8 WAKEFIELD – interior living room, looking northeast (ceiling detail)
- 5.9 WAKEFIELD – looking southeast over carport
- 5.10 WAKEFIELD – entry, looking northeast
- 5.11 WAKEFIELD – construction historic photograph 1956 looking east
- 5.12 WAKEFIELD – construction roof detail historic photograph 1956 looking west
- 5.13 WAKEFIELD – historic photograph 1972, looking west
- 6.1 WAKEFIELD – looking northeast
- 6.2 WAKEFIELD – looking southwest
- 6.3 WAKEFIELD – looking southeast
- 7.1 MCDOUGLE – looking northwest
- 7.2 MCDOUGLE – looking northwest
- 7.3 MCDOUGLE – interior living room, looking southeast
- 8.1 GIBBONS – looking north

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- 8.2 GIBBONS – looking east-northeast
- 8.3 GIBBONS – historic photograph 1972, looking northeast
- 9.1 PEPINSKY – looking north
- 9.2 PEPINSKY – looking east
- 9.3 PEPINSKY – interior living room, looking west
- 9.4 PEPINSKY – interior dining area, looking northwest
- 9.5 PEPINSKY – looking north
- 9.6 PEPINSKY – detail of entry, looking west
- 9.7 PEPINSKY – historic photograph 1972, looking north
- 10.1 PEPINSKY – guesthouse w/ main house in bkgrd. looking south
- 10.2 PEPINSKY – guesthouse looking southwest from Evergreen Circle
- 10.3 PEPINSKY – guesthouse looking west
- 10.4 PEPINSKY – guesthouse & pool from dining area, looking north
- 11.1 TODD – patio detail, looking northeast
- 11.2 TODD – looking east
- 11.3 TODD – view from Meadow Valley, looking north
- 11.4 TODD – looking southwest from South St.
- 11.5 TODD – looking south from South St. from Meadow Valley
- 11.6 TODD – pond and path looking south
- 12.1 YURICH – corner window detail
- 12.2 YURICH – Rush Creek tributary
- 12.3 YURICH – looking north
- 12.4 YURICH – looking west
- 13.1 RUBIN – looking south
- 14.1 ELLIOTT – looking southwest
- 14.2 ELLIOTT – cantilevered carport, looking southeast
- 14.3 ELLIOTT – cantilever, looking southeast
- 14.4 ELLIOTT – looking south
- 14.5 ELLIOTT – looking west from valley
- 14.6 ELLIOTT – historic photograph 1972, looking west
- 15.1 ORCUTT – looking west
- 16.1 ORCUTT – looking southeast
- 16.2 ORCUTT – looking northeast from Evergreen Circle
- 16.3 ORCUTT – drainage swale from South St., looking southwest
- 16.4 ORCUTT – interior living room, looking north
- 16.5 ORCUTT – interior dining area looking northwest
- 16.6 ORCUTT – looking south
- 16.7 ORCUTT – detail of terrace, looking north-northeast
- 16.8 ORCUTT – looking south
- 16.9 ORCUTT – porte cochere restoration looking northeast
- 16.10 ORCUTT – historic photograph 1972, looking northeast
- 17.1 TURNER – from South St., looking northwest
- 17.2 TURNER – looking east
- 17.3 TURNER – looking north

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- 17.4 TURNER – carport, looking east
- 17.5 TURNER – historic photograph 1972, looking southwest
- 17.6 TURNER – historic photograph 1972, looking northwest
- 17.7 TURNER – historic photograph Gunning House – precursor to Turner House tower
- 18.1 AUSTIN – looking northeast
- 18.2 AUSTIN – looking south
- 19.1 GIGANTE – looking east
- 19.2 GIGANTE – looking south
- 19.3 GIGANTE – looking north
- 20.1 FISHER – carport looking northwest
- 20.2 FISHER – looking southeast from valley
- 20.3 FISHER – looking east
- 20.4 FISHER – looking southeast
- 20.5 FISHER – historic photograph 1972, looking southeast
- 21.1 JOHNSON – looking west
- 21.2 JOHNSON – from valley, looking north
- 21.3 JOHNSON – looking southeast
- 21.4 JOHNSON – historic photograph 1972, looking north
- 22.1 COOPER – looking southwest
- 22.2 COOPER – looking northeast from Orcutt
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- 23.2 HOFFMAN – looking southeast
- 23.3 HOFFMAN – historic photograph 1972, looking northeast
- 24.1 KASWAN – looking south
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- 25.1 STEVENS – detail of west facing concrete block
- 25.2 STEVENS – looking east-southeast
- 25.3 STEVENS – historic photograph 1972, looking southeast
- 26.1 TEITELBAUM – looking west
- 26.2 TEITELBAUM – looking southeast
- 27.1 ROTTER – from ravine looking north
- 27.2 ROTTER – from Pincherry Ln., looking southeast
- 27.3 ROTTER – looking east
- 27.4 ROTTER – historic photograph – house construction 1958, looking south
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- 32.2 TYUS – looking northwest
- 33.2 COE – detail of concrete block, looking north
- 33.3 COE – looking northeast

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Rush Creek Village
Franklin County, Ohio

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- 34.1 KREAGER – looking east
- 35.1 BAKER – looking northeast
- 35.2 BAKER – looking northwest
- 36.1 EVANS – looking northwest
- 37.1 IGELSRUD – looking northwest
- 38.1 CANZANI – outbuilding, looking west-northwest
- 39.1 CANZANI – looking southwest
- 39.2 CANZANI – looking east
- 39.3 CANZANI – looking north-northeast
- 39.4 CANZANI – historic photograph 1972, looking north
- 40.1 WILLIAMS – looking southwest
- 40.2 WILLIAMS – courtyard, looking west
- 40.3 WILLIAMS – original structure, looking east
- 41.1 WU – looking north
- 41.2 WU – looking southeast
- 42.1 STANGER – from Wu property
- 42.2 STANGER – from Wu property
- 42.3 STANGER – looking south from ravine
- 43.1 STANGER – carport looking southeast
- 43.2 STANGER – carport looking northeast
- 44.1 SHINGLEDECKER – looking east
- 44.2 SHINGLEDECKER – looking west
- 44.3 SHINGLEDECKER – looking northwest
- 45.1 WEISS – looking east
- 45.2 WEISS – looking northwest
- 46.1 TYE – looking northeast
- 47.1 PEARS – looking east
- 48.1 OSBORNE – looking south (outside historic district boundaries)
- 48.2 OSBORNE – looking northwest (outside historic district boundaries)
- 48.3 OSBORNE – looking north from Meadow Valley (outside historic district boundaries)
- 49.1 TITUS – looking north
- 50.1 SOUTH STREET BRIDGE – looking east
- 51.1 RUSH CREEK SIGN – from South St., looking east
- 52.1 WALKWAY – looking south
- 53.1 SIMS – looking east
- 54.1 SHUTER – looking southwest
- 55.1 RUSH CREEK – looking west
- 55.2 RUSH CREEK – looking east
- 55.3 RUSH CREEK – between Turner & Austin, looking west
- 55.4 RUSH CREEK – between Turner & Yurick, looking east
- 55.5 RUSH CREEK – shale outcrop looking northwest
- 55.6 CONCRETIONS FROM RUSH CREEK
- 57.1 VALLEY – view between Fisher & Johnson, looking west
- 57.2 VALLEY – view from Johnson to Fisher, looking south

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

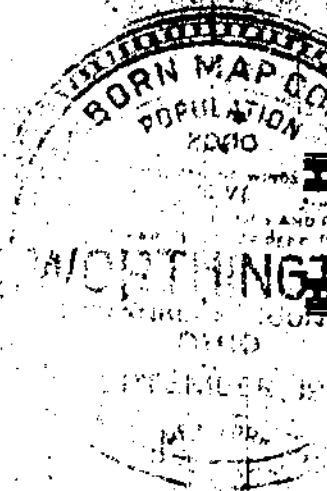
Rush Creek Village
Franklin County, Ohio

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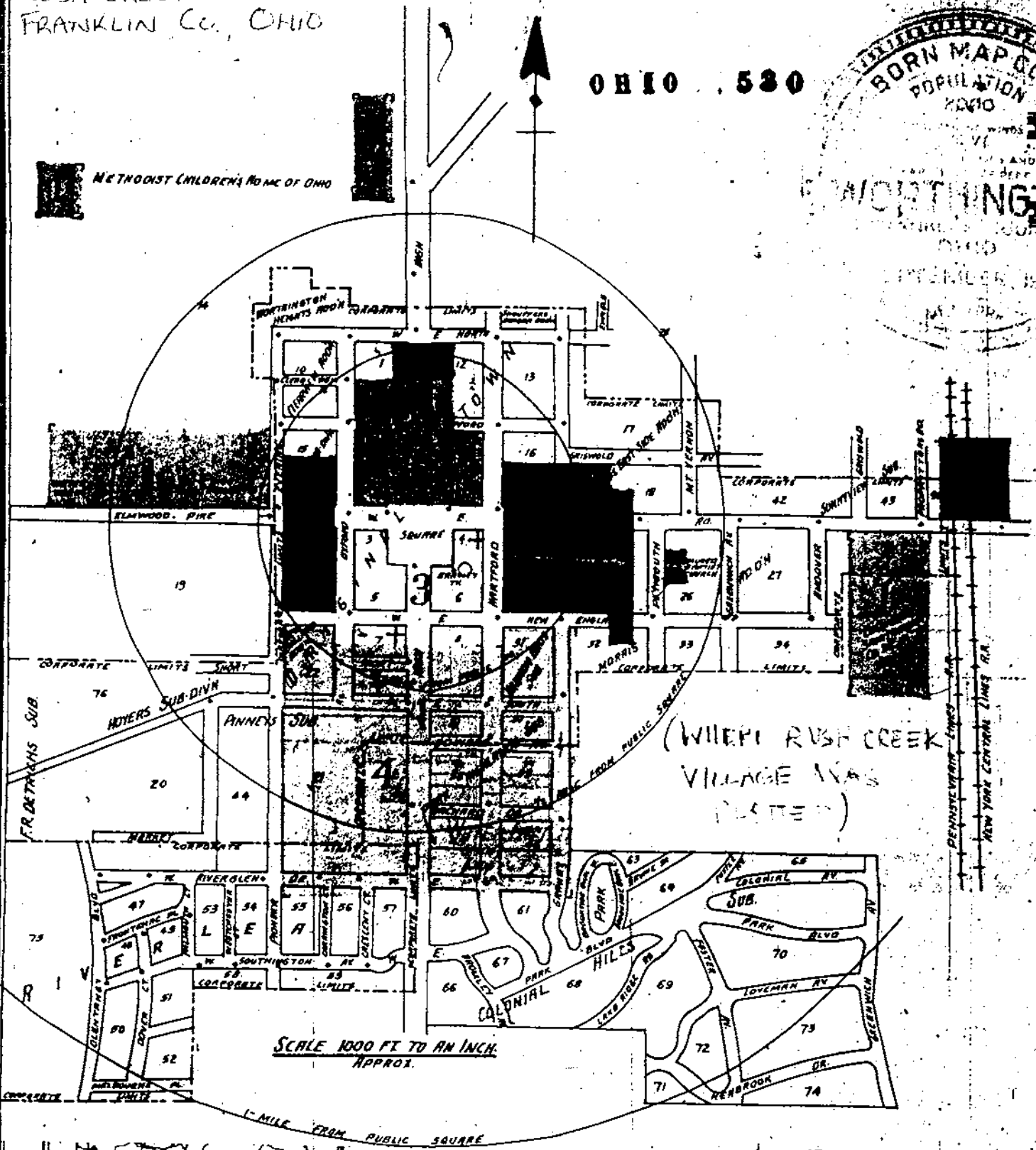
- 58.1 SOUTH STREET – drainage swale above Todd House
- 58.2 SOUTH STREET – looking west from McGrail to Cooper
- 58.3 SOUTH STREET – looking east-southeast at Turner driveway
- 58.4 SOUTH STREET – looking northeast from school field towards Coe house
- 58.6 SOUTH STREET – at Wakefield turn-in, historic photograph 1955, looking east
- 59.1 EVERGREEN CIRCLE – looking south from South St.
- 59.2 EVERGREEN CIRCLE – looking northeast from Gibbons
- 60.1 WHITE OAK PLACE – looking north from South St.
- 61.1 PRIVATE DRIVE – from White Oak Place to Tye/Igelsrud houses, looking north
- 62.1 BOWSER – looking north
- 63.1 KORAN – looking north west
- 64.1 LEWIS – looking west
- 67.1 HAYES – Park Overlook – looking northwest
- 68.1 ORWIG – Park Overlook – looking north
- 69.1 FRONK – Park Overlook – looking northwest
- 71.1 OSWALD – Park Overlook – looking northwest

RUSH CREEK VILLAGE H.D.
FRANKLIN Co., OHIO

OHIO 530



METHODIST CHILDREN'S HOME OF OHIO



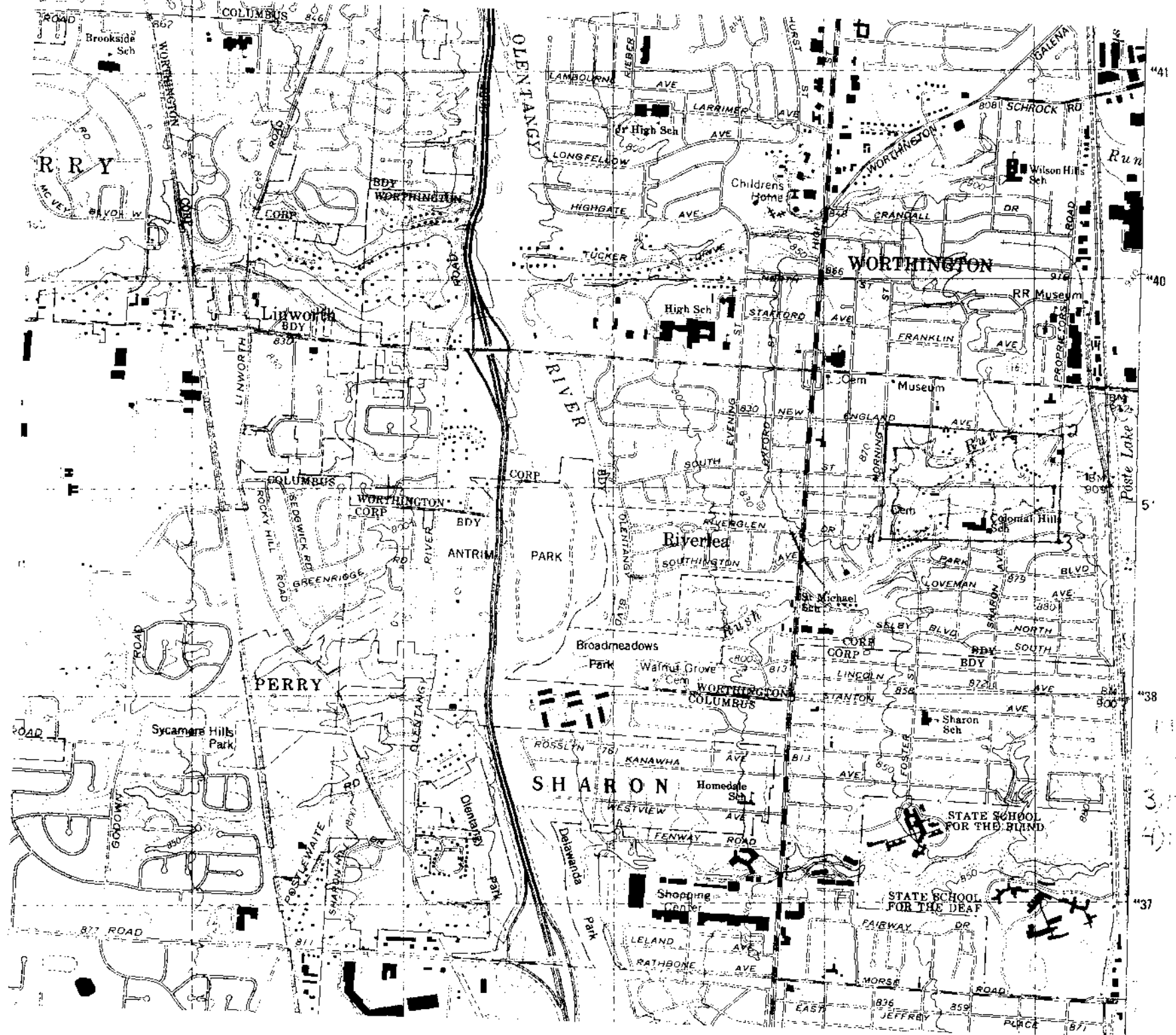
(WHERE RUSH CREEK
VILLAGE WAS
PLATED)

ADD'L INDEX FEBRUARY 1918

KEY

STREETS

Carrington Court at River
Crescent Court at River
.....
.....
.....



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40

5

38

37

317,321,4437520
417,32262,44325

The following information is required in order for us to process National Register nominations and fulfill proper owner notification procedures. It is important this information is accurate and complete. Please type the form and complete both sides. Return this sheet along with the other required materials on the checklist.

(A)

Property Name:

Historic Name Rush Creek Village Historic District

Other Name N/A

(B)

Location:

Street & Number (multiple)

City, Town Worthington, Ohio 43085

County Franklin

(C)

Owner Information

Single Owner

Name ~~NR~~ SEE ATTACHED

Address _____

City, State _____

Multiple Owners

Number of Owners 56 (If fewer than 50, attach list of owner names and mailing address, specifying which properties are owned by each.)

Source of Owner Information

Person Completing Information Thomas and Dorothy Hogan

Source Used to Compile Information* Tax Records

Date Information Obtained* December 16, 2002

*The list of owners must be obtained from either official land records or tax records and must be less than 90 days old.

(D)

Owner Notification Sheet prepared by:

Name/Title Kathy Mast Kane

NR
RO
AGENDA
LUNCH MEMO

LISTED
8/14/03

AGENDA
LUNCH MEMO

Ohio Historic Preservation Office

National Register of Historic Places File Checklist

The following materials are contained in this file of the National Register form for:

Name: Rush Creek Village Historic District

County: Franklin

Original National Register of Historic Places nomination form

Multiple Property Nomination form

Photograph(s)

Photograph(s) (copies)

USGS map(s)

USGS map(s) (copies)

Sketch map(s)/figure(s)/exhibit(s)

Correspondence

Other newspaper clipping
