

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM

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

historical name Goetsch-Winckler House

other names/site number N/A

2. Location

street & number 2410 Hulett Road not for publication
N/A

city or town Meridian Township vicinity N/A
state Michigan code MI county Ingham code 65
zip code 48864

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this X nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property X meets does not meet the National Register Criteria. I recommend that this property be considered significant X nationally statewide locally. (See continuation sheet for additional comments.)

Robert B. York
Signature of certifying official

10-20-95
Date

MI SHPO
State or Federal agency and bureau

=====
6. Function or Use
=====

Historic Functions (Enter categories from instructions)

Cat: Domestic Sub: Single dwelling

Current Functions (Enter categories from instructions)

Cat: Domestic Sub: Single dwelling

=====
7. Description
=====

Architectural Classification (Enter categories from instructions)

Wrightian

Materials (Enter categories from instructions)

foundation Concrete
roof Asphalt
walls Weatherboard
Brick
other N/A

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

=====
8. Statement of Significance
=====

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

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

Criteria Considerations (Mark "X" in all the boxes that apply.)

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

Areas of Significance (Enter categories from instructions)

Architecture
Community Planning and Development

Period of Significance 1940

Significant Dates N/A

Significant Person (Complete if Criterion B is marked above)

N/A

Cultural Affiliation N/A

Architect/Builder Frank Lloyd Wright

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

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9. Major Bibliographical References
=====

(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: _____

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10. Geographical Data
=====

Acreage of Property 1.7 acres

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

	Zone	Easting	Northing	Zone	Easting	Northing
1	16	709720	4731350	3	_____	_____
2	_____	_____	_____	4	_____	_____
	See continuation sheet.					

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

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

=====
11. Form Prepared By
=====
name/title Nathalie Wright
=====
organization MI SHPO date September, 1995
street & number 717 W. Allegan St. telephone 517/335-2719
city or town Lansing state MI zip code 48917
=====

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

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

Photographs

Representative black and white photographs of the property.

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

=====
Property Owner
=====

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

name _____
street & number _____ telephone _____
city or town _____ state _____ zip code _____
=====

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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 the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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Description

The Goetsch-Winckler House, built in 1940, is a modest, one-story Usonian house. It embodies Frank Lloyd Wright's trademark design elements such as, organic relationship to the site, horizontal planes, cantilever roofs, and innovative construction techniques. The house's long axis extends from east-southeast to west-northwest. The building is situated to allow for maximum privacy, as well as a free flowing interplay of nature and building. The Goetsch-Winckler house is horizontally oriented with only a brick fireplace stack providing any sense of verticality. The house appears low to the ground, and the use of a flat roof and broad cantilevers and eaves further emphasizes the horizontality. There are two roof planes with the cantilevered carport roof being the most dominant. From the driveway the carport is the first visible part of the house with the mass of the structure located behind it. The horizontal roof planes seem to hover above the house, which is perched on the edge of an incline. Structural support is provided by brick walls, while wood sided walls serve as partitioning only. The interior and exterior walls are constructed of layers of plywood sandwiched together with tarpaper. The wood siding is a horizontal board and batten pattern. The interior is primarily a central open living core with a bedroom wing extending away from the living core to the northwest and the kitchen and fireplace alcove tucked into the southeast edge of the open core.

The Goetsch-Winckler House stands in a quiet residential neighborhood in the Lansing and East Lansing suburb of Okemos. The site and the surrounding neighborhood enhance the building's character. The neighborhood is comprised of primarily modest houses of varying styles situated on winding tree-lined streets. Large, mature oak trees line Hulett Road, where the Goetsch-Winckler House is located. Hulett Road seems removed from the neighborhood as there are few intersecting streets. The 1.7 acre Goetsch-Winckler lot is triangular with the shortest side fronting on the road. The house is situated near the center of the lot. Although it is located close to the street, the house seems remote from its neighbors. The property is enclosed by trees on all sides except for the driveway entrance, providing only a glimpse of neighboring roof tops.

The Goetsch-Winckler House sits atop a small rise with the ground sloping away gently on the northeast and more steeply to the southwest down to the neighboring property line. A semicircle of lawn extends out from the house on the northeastern side. Flowers and other small vegetation line the perimeter of the lawn before giving way to woods. A red crushed stone driveway leads into the carport. To the southwest of the driveway additional parking spaces have been created. Low shrubs and ground-cover blanket the slope between the southwestern elevation of the house and the property line.

The Goetsch-Winckler House comprises a central living room/kitchen core with a bedroom wing containing two bedrooms with a bathroom between to the northwest balanced by a carport to the southeast. A walkway past the carport along the northeast side of the house leads to a bank of french doors that open into the living room. These french doors and interspaced vertical windows face out onto the semicircular lawn. This is the front or primary facade. The shallow bedroom wing and an outdoor lanai to its southwest make up the end of the

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building opposite the carport. With its parapet walls the outdoor lanai provides a transitional space into the interior and balances the mass of the carport.

Wide horizontal redwood boarding sheathes the exterior walls forming long horizontal bands around the building. The boards are separated by narrow slightly recessed battens. The kitchen walls at the house's east corner and a massive chimney stack that forms a divider between the kitchen and living room alcove to its immediate southwest are of red common bond brick. The building stands on a concrete pad with no basement except for a small area beneath the studio portion of the living room that contains the house's boiler.

The house has two separate roof planes allowing for greater ceiling height and clerestory windows in the studio/living room portion of the open plan. The lower ceiling height in the kitchen, entry, alcove, and bedrooms defines the more private areas of the house. The roof's deep eaves protect the structure and provide a strong sense of shelter. The eaves have a layered or stepped profile. The soffit is constructed of finished plywood. The roof dramatically cantilevers over the carport which adds to the strong sense of horizontal planes. Originally the lanai on the opposite end of the house had an open, trellis-type, roof cantilever.

The southeastern elevation contains the carport which extends out toward the driveway and with its cantilever roof offers a welcoming gesture into the house. This elevation is without windows, which further emphasizes the private nature of the house. The concrete pad extends beyond the facade of the house to form a walkway which leads from the carport to the entrance of the house. Providing continuous shelter, the carport roofline covers the walk. A brick wall plane projecting at right angles to the northeast wall plane terminates the walk. The northeast elevation is comprised of a brick kitchen wall and a series of french doors enframed by ceiling to floor windows opening into the living room. Beyond the brick wall is the board and batten wall of the end bedroom. The northwestern elevation contains the second exterior wall of the end bedroom and the perforated end wall of the lanai. The dominant feature of the southwestern elevation is a series of vertical casement windows in the living room. These overlook a brick planter extending out approximately two feet from the house at floor level. An exterior wall of the living room alcove and the back of the carport wall along with the lanai wall comprise the flanking ends of the southwest elevation. The overall appearance of the exterior is that of horizontal planes with only the casement windows, french doors, and chimney stack giving any sense of verticality. The horizontal board and batten siding, the clerestory window bands, and the flat roof with extended eaves combine to make the house appear to hug the ground. No foundation is present as the house is built on a concrete pad with the southwestern side built up on several courses of brick to accommodate the slope.

In the rectangular space in the angle between the bedroom wing and the main mass of the building, Wright designed an outdoor room, called a grass lanai. Stretching beyond the bedroom wing the lanai creates an intimate courtyard for the bedrooms. The lanai is enclosed by a four-foot-high board and batten parapet wall. A non-original gate at the end of the bedroom wing now allows access into the lanai from the yard. Interior access is from french doors in the living room

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and both bedrooms. The end wall of the lanai is perforated while the others are solid. The perforation is created by the omission of horizontal siding in the center portion. Only the narrow battens extend across the opening. The entire open section is centered on the end wall. The perforation has a reverse stepped effect as the opening on the top course is the longest with each succeeding course being shorter. Although Wright designed the lanai to have a grass floor, it is now paved with four-foot concrete squares.

The interior of the Goetsch-Winckler house centers around the single open space of the living room. The kitchen at the house's east corner opens into the living room, but the fireplace stack acts as a screen between the kitchen and living room alcove to its southwest. The two bedrooms and bathroom are located in a separate wing off the living room to the northwest. The interior finishes are limited to a few materials. These are the red-stained concrete in four-foot squares of the floor, the oiled plywood of the ceiling in four-foot square panels, brick, and redwood in the same horizontal board and batten pattern as the exterior of the walls. Radiant heating is provided by hot water pipes built into the concrete pad.

The studio/living room is the largest and most central room. Although it is one open space, it functions as entry hall, dining room, art studio and living room. Built-in tables and different ceiling heights define the various spaces. A deep alcove built into the southeast end of the living room furnishes the more private space. The alcove is defined by the fireplace stack on its northeast wall and a couch, bookshelves, and cabinets built into the southeast and southwest walls. The fireplace stack has a sculptural quality because of the juxtaposition of projecting and receding wall planes focusing on the centrally located firebox opening. There is no hearth or mantel. The alcove is somewhat dark with its lower ceiling height and only the clerestory windows above to provide light. Wright intended the space as a quiet retreat for reading or conversation. A dining room table built onto the end of the fireplace stack defines the room's dining function. The table is a series of modular sections that can be arranged in any configuration. Another built-in table extends along part of the living room's southwest wall from the alcove into the main space. Wright-designed stools and chairs built recently to Wright's specifications are present. The casement windows provide much of the natural light for studio space along the southwest side of the room in which the owners, both artists, painted. Clerestory windows illuminate three sides of the room. The ceiling is higher in the studio space than in the rest of the house. The combined effect of the greater ceiling height balanced on the clerestory and casement windows is the sensation that the ceiling is floating above the studio/living room space.

The kitchen walls are all of brick. The interior wall is the back of the fireplace stack. The kitchen has two skylights, and clerestory windows line the exterior walls. Counter space with the sink and stove top line the exterior walls. There is a niche provided for the refrigerator within the fireplace stack. A four-foot-long wall provides screening between the kitchen and entry doors. The wall turns into the kitchen space, and both parts are topped by clerestory windows. Although the kitchen is almost entirely enclosed by walls, it is situated so that the space flows into the living room and does not appear as a separate room.

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The hallway leading to the bedrooms is lined on the north by the line of french doors and windows that front the living room. Large closets are built into the hall's interior side. The bathroom is situated between the bedrooms. It contains built-in shelves and storage. There is one window looking out on the lanai. The bathroom fixtures are pink. The walls, including those of the shower area, are of the same board and batten as seen throughout the house.

The bedrooms are both small with slightly differing designs. The southeast bedroom, once Alma Goetsch's, is smaller and has fewer windows, with the view looking out on the enclosing wall of the lanai. Kathrine Winckler enjoyed the airiness of Wright's designs, and her bedroom at the northwest end of the wing has a larger bank of windows. The view also looks out into the lanai, but the room does not seem as enclosed because it is adjacent to the lanai's perforated end. Both rooms have built-in storage cabinets. The end bedroom also has a built-in table.

The Goetsch-Winckler House remains largely intact from its original appearance. The kitchen has undergone some alterations. The position of the refrigerator and stove have been switched. Some of the cabinet space below the counter has been taken up by a dishwasher. The grass lanai has become a concrete lanai, but using the same four-foot-square pattern used inside the house. The two trellis cantilever roof extensions over the lanai have been removed. The redwood on the exterior has been painted over in a putty color. The changes that the building has undergone are minimal and the house could easily be restored in the future.

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Significance

Constructed in 1940 and remaining essentially unaltered, the Goetsch-Winckler House is significant as the second of Frank Lloyd Wright's Usonian house designs to have been built. The house is the quintessential example of Wright's early design philosophy for the construction of moderate income housing and the end product of his first opportunity to design a community based on his Broadacre City principles. The house exemplifies Wright's vision of promoting democracy through individualized designs within rural communities and his attempt to deal with the housing needs of the Depression era.

Wright's commission for Alma Goetsch and Kathrine Winckler began as a larger development known as Usonia II. In the late 1930s several Michigan State College (now University) professors formed a cooperative with the hope of constructing their own community. The professors purchased forty acres south of the campus along Herron Creek and, by late summer 1938, Wright agreed to design their houses. The following summer all professors received their designs. Although some of the initial members withdrew from the project, others quickly replaced them. Wright completed seven designs for the group of eight professors. Despite the work Wright had done and the money already invested by the group for purchasing the land, the project was not completed. The vision for Usonia II that the progressive-thinking professors had was not shared by the Federal Housing Authority (FHA). Believing that Wright's designs for Usonia II were too unconventional, the FHA as well as local banks denied the loans necessary for construction of the individual houses.

Although Usonia II never left the design phase, two art professors were able to carry forth with the spirit of the project. Alma Goetsch and Kathrine Winckler were founding members of the Usonia II cooperative, and their dedication to owning a Wright home continued unabated. They abandoned the Herron Creek location and purchased land on Hulett Road in Okemos, a mile to the east. The virtually undeveloped area was ideal for the design Wright had completed for them. Wright made small revisions adjusting the placement of the house on the new plot, but the house design remained essentially the same. Construction on the Goetsch-Winckler House began in June 1940 and was completed in August.

The evolution of the Usonia II project was tied to the greater societal concerns of the late 1930s. The professors involved were part of the Humanist movement that proliferated on many campuses during the time. The group at MSC included Sidney H. Newman, Clarence D. Hause, Jesse J. Garrison, Clarence R. Van Dusen, Alexis J. Panshin, Erling B. Brauner, Alma Goetsch, and Kathrine Winckler. These professors represented different disciplines within the college such as philosophy and psychology, physics, speech and dramatics, forestry, and art. They subscribed to the progressive theories of the New Deal which reaffirmed broad-based democracy and private land ownership and to the Humanist concern for the accessibility of art as well as housing. Along with Wright and his contemporary Eliel Saarinen, they believed "that art and architecture had a critical role to play as the great educators and enhancers of life" (Affordable Dreams, p. 8). Together, the MSC colleagues united in the common goal of purchasing land for a communal type housing arrangement. Although their homes would be near each other, they wanted individual designs and to maintain the

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rural characteristics of the purchased land. The Herron Creek site was an ideal rural setting for their plans, yet it was close to campus allowing for an easy commute.

The group formed in early 1938 and purchased their forty-acre site by the spring. They soon realized the need for a professional to plan the site layout and coordinate building materials in order to have a sense of cohesion throughout the community. Goetsch and Winckler, who had long wished for a Frank Lloyd Wright-designed house, seized the opportunity and promoted retaining Wright as designer of the cooperative.

The history of the Usonia II project is closely tied to that of Broadacre City, Wright's vision of planned communities throughout the United States. "Wright's Broadacre City scheme embodied a settlement pattern that would spread across the land; it was based on absolute decentralization, with individual houses on one-acre sites, and dispersed industries, services, and work places made accessible by private automobile and rail transportation" (Affordable Dreams, p. 2). Communities were to have a communal aspect by sharing common grounds, gardens, and farm buildings. Houses would be unique to the individual owner, but with some similarities, thus providing a harmonious plan. Communities and houses would be connected by roads and rail lines. This communal organization would allow people of moderate or low incomes to own their own home. Wright's scheme was the physical embodiment of how he felt a democratic society could continue to prosper yet allow for individual freedoms, private land ownership, rural identity, and connection to the land. Land ownership would have a freeing effect and promote self sufficiency as people would be able to support themselves on their individual property and on the communal property.

Usonian houses were to be the pivotal element in carrying out the Broadacre City scheme. They kept home ownership affordable for the general American public. The Usonian house and its accompanying site were modest in size, with the houses being partially prefabricated. In keeping with the rural agrarian theme of Broadacre City, Usonian homes would have the same organic qualities long espoused by Wright. Wright allowed for some larger farms and apartment buildings, but the majority of people would live in clustered Usonian houses. Usonia was a term that came from Samuel Butler's book Erewhon (1872), and was Butler's term for the United States. Wright adopted the name and expanded its definition. The term Usonia was meant to both identify the style of house and the overall way of life that Wright envisioned as taking place in Broadacre City.

Throughout the 1930s many social reform theories were current, including Broadacre City and the New Deal. Wright's Broadacre City was highly publicized during the Depression. His first lecture introducing the settlement scheme took place in 1930 at Princeton University, followed five years later by an article in the Architectural Record along with a model representing a four-mile-square area of the Broadacre City concept. The model was on display at Rockefeller Center as the article was released and later became part of a traveling exhibition. The Herbert Jacobs House in 1937 was the first house built by Wright using his Usonian design principles. Located in Madison, Wisconsin, the Jacobs House received much attention in numerous publications due to its successful low construction cost. The Michigan State College professors who formed the housing

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cooperative were all familiar to differing degrees with Frank Lloyd Wright and Broadacre City.

Of the group of MSC professors Alma Goetsch and Kathrine Winckler were perhaps the most familiar with Wright and his work. The two friends met in the late 1920s at the college where they taught art education classes. Winckler received her bachelor's degree from the University of Wisconsin. Later, while teaching at MSC, she received her master's degree from Columbia University Teachers College. Goetsch graduated from the Art Institute of Chicago and, like Winckler, received her master's degree from Columbia University Teachers College while teaching at MSC.

Goetsch and Winckler both were committed to all forms of art and architecture. Holding salon-style gatherings in their home, the women were considered to be progressive in artistic and political thought. Both women cared deeply about integrating art into the daily fabric of their own lives and the lives of students. Winckler founded the Michigan Creative Education Association in addition to being an active member of numerous other art education associations. Goetsch also participated actively in the same associations.

Goetsch and Winckler were both born and raised in Wisconsin and at different periods in their careers lived in Chicago. Because of their proximity to the area where Frank Lloyd Wright began his career and based his studio, both were familiar with his work long before arriving in Michigan. After visiting the 1936 Broadacre City exhibition in Madison, Wisconsin, and the Herbert Jacobs House in 1937, Winckler was especially enamored with Wright's work. Goetsch was also dedicated to the vision of Wright, and in 1930 she invited him to lecture at the college. With their background exposure and devotion to Wright's work it is no surprise that, when the cooperative of professors was formed, Goetsch and Winckler suggested Wright be retained as their architect.

Goetsch and Winckler were part of the original group that organized the cooperative, and their heartfelt enthusiasm for the Usonia II project was more focused than many of the others. Winckler had already contacted Wright about designing a home for herself several years before the cooperative was formed. Having visited the Jacobs house numerous times, Winckler was encouraged by its affordable price. As it became apparent that the Usonia II project was not to be realized due to lack of financial backing, Goetsch and Winckler remained determined in having Wright design their home. The cooperative had served to make their quest in owning a Wright home tangible. Corresponding with Wright during the Usonia II project, Winckler stated that not until visiting the Jacobs house did she "dream that heaven was within our reach" (Affordable Dreams, p. 32). Goetsch and Winckler forged ahead but the other members of the cooperative were forced to drop out. The FHA turned down their loan applications because it felt the construction techniques were too risky and the ability to resell the houses in the future was too uncertain. In support of his project Wright traveled to Washington D.C. to convince the FHA to reconsider the loan applications, but he was unsuccessful.

Goetsch and Winckler were unique among the group of professors. They had a lifestyle that centered on creativity and entertaining. They wholeheartedly

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believed that Wright could design a home to meet those needs for the price that they could afford to pay. As single women without families dependent on their incomes, they could pool their money for the purchase of the house. Additionally, Winckler was able to secure collateral from her mother's house.

At the same time that the other professors were experiencing difficulties obtaining loans, Goetsch and Winckler were having their own problems. Their plot at Herron Acres was adjacent to the city dump and the neighboring farmer's pig feeding trough. Those conditions and the apparent dissolution of the cooperative prompted Goetsch and Winckler to withdraw from the project. They purchased a different site in nearby Okemos, Michigan, in April 1940. They contacted Wright telling him to proceed with construction of their home on the new site.

Once constructed, the new house pleased Goetsch and Winckler enormously, and they conveyed their happiness to Wright. "We are still making discoveries which amaze us, new patterns of light and shadow...new reasons for blessing the architect who has given us so much joy" (Frank Lloyd Wright in Michigan, p. 39). They also realized the importance of their house and felt a stewardship over it. In their new home Goetsch and Winckler continued the entertaining and social gathering tradition that they had established in their apartment. They held parties and discussions for university colleagues and students, as well as visiting artists and lecturers. Frank Lloyd Wright himself was an occasional visitor along with a few other nationally known figures such as Buckminster Fuller. As a result of their welcoming hospitality Goetsch and Winckler gained a national reputation for their house as a social and artistic meeting place. Eleven years after the completion of the Goetsch-Winckler house, Winckler summarized her feelings about its significance. "I have contributed to the cultural growth of the community by building (with Miss Alma Goetsch) a house designed by Frank Lloyd Wright. This house has received national acclaim and has been visited by hundreds of people" (Affordable Dreams, p. 43).

Goetsch's and Winckler's commitment to Wright's work remained constant throughout their lives. Their request of Wright to build an additional bedroom onto their house in 1942 is further evidence of their satisfaction with his work. The addition, which would have been attached to the end of the bedroom wing, brought the building too close to the northwestern property line, and therefore, could not be constructed. Following World War II, the building boom brought suburbia closer to Goetsch and Winckler in Okemos. Still desiring to live in a rural atmosphere and needing more storage space, they commissioned Wright again to design a second home for them. Preparing the design took two years. Plans for Goetsch's and Winckler's second Wright home were completed in July 1949. Executing the design was considerably more than what Goetsch and Winckler could afford. Wright made some alterations to accommodate their budget, but it was still beyond their means. Although it was more expensive than they wanted, Goetsch and Winckler were pleased with the design and sought a contractor. It was not until 1953 that they found one who was willing to work on the project. The contractor made substitutions to the design, but the project remained out of reach for them financially. Goetsch and Winckler remained in their 1940 Usonian house on Hulett Road until the mid 1960s when they retired and moved to Fayetteville, Arkansas. It is interesting to note that they again commissioned a well-known architect to design a new home for them. They hired E. Fay Jones,

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a Frank Lloyd Wright student and regional architect, to build their retirement house.

While the history of the Goetsch-Winckler House is characterized by the determination of its owners, its significance reflects Frank Lloyd Wright's relationship to 1930s culture and architecture. Wright's attitudes toward the direction of society and the role of architecture within society are reflected in the Goetsch-Winckler design. During the Depression years, the issue of affordable housing for moderate income families had become a national concern. Many architects endeavored to find a solution, Frank Lloyd Wright among them. Though some architects would solve the problem by building miniature versions of more elaborate houses, Wright sought a more innovative answer. In his 1954 book The Natural House, Wright argued that "a small house on the side street might have charm if it didn't ape the big house on the avenue... To me such houses are stupid makeshifts, putting on some style or other, really having no integrity." His intention was to build modest, affordable houses that conveyed a sense of individuality and pride for the owners.

Wright's concern for the design of affordable houses included more than construction costs. Different social reform movements were current during the Depression years, and although Wright subscribed to many of their theories, his main concern was for the family as the basic social unit of a democracy. Wright envisioned an enlightened society where individuals and their families were self-sufficient and free of the negative aspects of capitalism. Wright advocated a purer relationship to nature, and promoted a return to agrarian Jeffersonian principles within the context of the twentieth century. He observed the changing living habits of middle class families and tailored his residential designs to reflect them. As lifestyles were becoming more informal, Wright designed interior spaces that were informal to reflect that change. For example, Wright believed that separate dining rooms were no longer required and, instead, he made use of table alcoves. The kitchen and living rooms were then left open as one continuous space. Increasingly women were working outside the home and Wright's open "kitchen-workspace" was meant to assist them in doing more tasks at one time. The relative simplicity of the floor plan also reflected the fact that most families did not have servants. In many Usonian designs Wright used the fireplace as a screen between the living room and kitchen, but the areas were otherwise open to each other. In the twentieth century families were increasingly acquiring automobiles, and Wright incorporated this social change into his Usonian designs as well. Wright felt that the carport, rather than an enclosed garage, was more appropriate for new house designs, as autos did not need the same protection that horses did. Wright's new Usonian designs more accurately reflected the changing social needs of the 1930s family than other architects or even his earlier Prairie School designs.

The Goetsch-Winckler House was the second Usonian design completed by Wright; the Jacobs House was the first. As an initial design from the Usonia II project, the Goetsch-Winckler house was the first actual commission using the Broadacre City principles. Broadacre City was a larger vision for urban and social settlement patterns, but the Usonian houses were the smaller pieces that made the whole plan viable. The Usonian houses were unique in their attempts to meet changing social demands and for their specific architectural

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characteristics.

The construction methods in Usonian houses were unique in comparison to the earlier work of Wright and others. In order to make them affordable, Wright devised a system that would simplify the construction work. Wright also encouraged owners to participate in the building process to reduce labor costs and to symbolically unite with their house. There were three parts to Wright's system: ready made walls, a planning grid, and concrete slabs with built in heating pipes. The sandwiched walls were three layers of plywood combined with tarpaper. They were finished with a horizontal board and batten surface that did not need painting or plastering, thereby reducing costs. The planning grid was meant to simplify the construction process for the contractor. Wright's typical grid size, including the Goetsch-Winckler design, was four feet by four feet. The grid worked both for the floor and ceiling and facilitated the placement of doors, windows and walls. The concrete slab was cast on grade eliminating the basement. Hot water pipes providing for radiant or gravity heating were placed within the concrete floor. Wright discovered the use of radiant heating while in Japan working on the Imperial Hotel and it became Wright's preferred choice for heating a home. It eliminated the need for radiators, keeping rooms less cluttered. He enjoyed the atmosphere of radiant heat, feeling that it created more of a natural climate than forced heat.

In comparison to the popular framing techniques used by other architects, Wright's construction methods were innovative. The Usonian houses were essentially supported by the brick fireplace stack with other brick walls as additional support. Wooden walls, both interior and exterior, were merely partitions separating rooms or the inside from the outside. Roofs were supported by the brick walls before cantilevering off into sometimes amazing proportions. The Goetsch-Winckler House reflects the broad range of Wright's construction methods, exemplifying the use of pre-fabricated parts to achieve an affordable house.

The Goetsch-Winckler House can be compared to both Wright's earlier 1909, Robie house and to Mies van Der Rohe's 1929 Barcelona Pavilion. The horizontality and cantilevers of the Goetsch-Winckler House are reminiscent of the Robie house. The carport of the Goetsch-Winckler House has been noted as relating to the cantilever stretching to the sidewalk at the Robie house. Vincent Scully and others have observed a spatial comparison between the Goetsch-Winckler house and the Barcelona Pavilion. Wright's second Usonian design is a transformation of his earlier works, with an acknowledgement of the International Style. The Goetsch-Winckler House embodies an awareness of the basic elements of the emerging International Style, but maintains Wright's own unique vision of architecture. The house exemplifies Wright's continued determination to remain free of the constraints of any particular style of architecture, while meeting the demands of the affordable housing shortage.

The Usonian houses themselves continued to evolve from the modest simplicity of the Jacobs and Goetsch-Winckler houses to more complex and expensive Usonian designs. Wright had challenged himself to find an answer to the growing problem of building an affordable house; the Usonian house was the answer. In terms of actual costs, an inexpensively designed Usonian house cost

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the same as contemporary pattern book houses. Wright had devised a way for individuals to afford a unique home built to their own specifications. Built in 1940 for \$6594.73, the Goetsch-Winckler House came within five dollars of the projected budget for its construction and cost only one-fourth of the price of the 1909 Meyer May House in Grand Rapids. The house through its modest design and its history perfectly illustrates the period of Wright's career that was characterized by his growing desire to meet changing social demands.

Currently, the Goetsch-Winckler House is for sale. Prospective buyers include Michigan State University. Members of the art department, where Goetsch and Winckler once taught, are promoting the purchase and restoration of the house. It is their intent that the university restore the house to its original 1940 appearance, and open it to the public as a museum.

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Verbal Boundary Description

M 28-30 BEG. S 89 DEG E 646 FT. FROM W 1/8 POST OF NW 1/4-S 89 DEG E 408 FT. TO
CEN. OF HWY-S 30 DEG 15' W ALONG HWY. 277 FT-N 50 DEG 30' W 362 FT. TO BEG. ON
NW 1/4 OF SEC. 28. T4N R1W.

Boundary Justification

The boundary chosen is based upon the original plot of land purchased for
construction of the house.