OMB Control No. 1024-0018
expiration date 03/31/2022

**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 National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form.* If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

## 1. Name of Property

Historic name: ___The Droppers, Carl, House__
Other names/site number: _The Glass House - Berea_____
Name of related multiple property listing NA_____
(Enter "N/A" if property is not part of a multiple property listing

## 2. Location

Street & number: ____345 Prospect Road_____
City or town: _Berea_____ State: _____Ohio_____ County: __Cuyahoga_____
Not For Publication: n/a Vicinity: n/a

## 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this ___ 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 at the following level(s) of significance:

**___national ___statewide ___local**

Applicable National Register Criteria:

**___A ___B ___C ___D**

**Signature of certifying official/Title:** **Date**

**State or Federal agency/bureau or Tribal Government**

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

**Signature of commenting official:** **Date**

**Title :** **State or Federal agency/bureau or Tribal Government**

## 4. National Park Service Certification

I hereby certify that this property is:

___ entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:) _____

Signature of the Keeper Date of Action

## 5. Classification

**Ownership of Property**

(Check as many boxes as apply.)

Private: [X]

Public – Local [ ]

Public – State [ ]

Public – Federal [ ]

**Category of Property**

(Check only **one** box.)

Building(s) [X]

District [ ]

Site [ ]

Structure [ ]

Object [ ]

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

| Contributing | Noncontributing | |
|---|---|---|
| 1 | | buildings |
| | | sites |
| | | structures |
| | | objects |
| 1 | 0 | Total |

Number of contributing resources previously listed in the National Register 0

**6. Function or Use**
**Historic Functions**
(Enter categories from instructions.)

DOMESTIC: Single Dwelling

**Current Functions**
(Enter categories from instructions.)

DOMESTIC: Single Dwelling

## 7. Description

**Architectural Classification**
(Enter categories from instructions.)

MODERN MOVEMENT: International Style

**Materials:** (enter categories from instructions.)
Principal exterior materials of the property: Walls: Steel and Glass, Roof: Membrane: Foundation: Concrete

**Narrative Description**
(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with **a summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

**Summary Paragraph**

The Carl Droppers House is located at 345 Prospect Road, Berea, Ohio. The building is in a residential area adjacent to Wallace Lake located within the Cleveland Metroparks. The building is approximately 10 miles southwest of downtown Cleveland and approximately one mile from the city of Berea. The house was designed in the early 1960's by architect Carl Droppers and was constructed in 1965. The house is an excellent example of the International Style of Modern Architecture, constructed of steel and glass. Significant features of the building include steel I-beam columns, 4'x8' rough openings with glass panels on all 4 elevations, flat roof, and a cantilevered second floor with the living areas overlooking the lake and Metroparks to the east. The house is set back from the street, embracing the woods and lake, and it is in its original location. There has been very little modification from the original design, both exterior and interior; therefore, the Carl Droppers House is in excellent condition and retains all aspects of historic integrity.

## Narrative Description

### LOCATION:

The Carl Droppers House is in a residential neighborhood approximately 10 miles southwest of Cleveland, Ohio, and a mile southwest of the historic heart of Berea. Berea is a 5.72 square mile residential suburb and was incorporated as a village in 1850 and as a city in 1930. The Carl Droppers House, built in 1965, is nestled amongst trees adjacent to Wallace Lake which is maintained by the Cleveland Metroparks.

Several lakes in the area are former quarry pits that have been allowed to fill with water, including Baldwin Lake, Wallace Lake, and Coe Lake (**Figure 6**). Wallace Lake, created in 1941, is adjacent to the rear yard of the Carl Droppers House

**Site Characteristics:** The Carl Droppers House sits on a relatively flat site and is set back 160 feet from the road with a narrow driveway approach. The front of the house faces west towards Prospect Road. The long narrow driveway curves into the concealed two-car garage under a 12-foot cantilevered second story (**Figure 7**). The backdrop of the building is a sloped wooded area descending towards Wallace Lake. During the months when the trees have leaves, the house is concealed from the lake behind it. During the Winter months the house can be seen from the lake, and from within the house one can see the frozen lake and associated activities such as skating and ice fishing (**Photo 1**).

### GENERAL DESCRIPTION:

**Exterior:** The Carl Droppers House is a two-story house, entered on the first level. Primary living spaces are on the second floor which has a 12-foot cantilever over the first level at both north and south ends. The first level has a solid base, with glass panels mimicking the rhythm of glass above. Thirty 4'x 8' rough openings for glass panels compose the east and west sides of the house and fourteen 4'x 8' rough openings for glass panels compose the north and south ends of the house. The entry level has twelve 4'x 8' rough openings for glass panels, totaling fifty-six. The structure was designed utilizing a 4-foot grid throughout the upper and lower levels, and the surrounding perimeter of the house.

**Structural System:** The house's structural system is based on a 4-foot grid, consistent throughout both levels and the rectangular shape around the exterior of the house **(Figure 8).** The structural principles of the Vierendeel Truss and the cantilever are prominently displayed at this house.

The second floor is supported by two individual Vierendeel Trusses, on the elevation facing the street (west) and the elevation facing the lake (east). The trusses are clearly expressed on the interior and exterior of the house (**Photo 2**). Trusses of this type are advantageous for use where it is necessary to keep unobstructed openings between the vertical posts. Because of the

omission of diagonals, all members are subjected to bending stresses and the joints must be rigid to make the structure stable. [1]

The Vierendeel Truss is a structure where the members are not triangulated but form rectangular openings and is a frame with fixed joints that are capable of transferring and resisting bending moments. As such, it does not fit the strict definition of a truss: regular trusses comprise members that are commonly assumed to have pinned joints, with the implication that no moments exist at the jointed ends. This style of structure was named after the Belgian engineer Arthur Vierendeel who developed the design in 1896.

The utility of this type of structure in buildings is that a large amount of the exterior envelope remains unobstructed and can be used for windows and door openings. In some applications this is preferable to a braced-frame system, which would leave some areas obstructed by the diagonal braces.

The Carl Droppers House provides the clearest expression of the Vierendeel Truss, for the infill between the structural members is entirely of glass, and the columns on the first floor are expressed free and clear of the walls **(Figures 9-11).** "The rigid joints and their attachment to the channel beams shows how the structure is made stable at the joint. The symphony of the structure is clearly defined as it flows from the horizontal to the vertical. The great horizontals, over twice as wide as the verticals, pick up the load and balance that load against the twelve-foot cantilevers at either end of the structure. The character of the structure is marked by its serenity and composure in actuality".[2]

**Materials:**

All materials and finishes are original unless otherwise stated. The steel columns are W8x35 steel I-beams, painted white as originally designed. The fifty-six glass panels are composed of dual paned insulated glass, 5/8"x45"x95". The original glazing component was Thiokol. Glass was framed with custom hardwood mullions and sills with a neoprene setting block. The upper cantilevered floor is composed of two Vierendeel Trusses, the lower and upper chord are 1'-6" in depth and span the entire 60-foot length of the upper floor **(Figure 11).** The roof was originally a built-up composition roof, Johns Manville with white river gravel. It has been replaced with a more efficient membrane roof which matches the original profile and color of the composition roof.[3] The roof cannot be seen from the ground level or adjacent properties.

**Interior Plan:**

Interior walls are wood studs clad with Philippine mahogany wood which is original and in excellent condition (**Photo 3**). The wood studs are painted black at the ¼" reveals between panels. Bi-fold doors between rooms extend the walls enabling doors to be seamless and become integral with the wall. Hardware is minimal and made of plexiglass. It is original and remains

[1] Building Construction by Huntington, John Wiley and Sons, 1950
[2] Carl Droppers notes, 1965.
[3] Building permit, City of Berea,2015.

intact (**Photo 4**). The unique kitchen design remains intact. It was designed to be symmetrical with the utilization of Philippine mahogany throughout with white appliances to maintain the symmetry **(Figure 12).** The original finish of the flooring throughout varied with the original design. It included carpet, vinyl composition tile, ceramic tile, and painted concrete. The floor now is white oak hardwood throughout the upper level and Berea sandstone throughout the lower level, laid in a 4-foot grid pattern respectful of the original design. The sandstone flows from the exterior 4-foot grid surrounding the house throughout the interior of the first floor. Original 1" ceramic tile, in excellent condition, remains in both bathrooms on the upper level. The unique stair design between the entry level and the second level is composed of red oak and remains intact **(Figures 21,22)**. Original air circulation vents located at each steel column are intact and operable. The regularity and rhythm of the HVAC floor registers remain intact and are integrated into the hardwood flooring. Original decorative return air grille remains intact, as does the intercom and speaker systems throughout the house **(Photo 5),** which were advanced technology in 1965. The systems remain intact, as well as the original product brochures for Emerson-Rittenhouse electric sound systems. The Model RCM4 all transistor sound system includes intercom, FM/AM radio, recorded music, and electronic door chime. The electrical system was highly advanced for its day and utilized the 'Touch Plate' low voltage system which remains intact. The original brochure advertises: *A "Touch" of Luxury for your new home". No other system gives you "light-up buttons" to remind you of lamps left burning-plus saving you the bother of getting out of bed to go turn them off.* **(Figure 13)** NuTone Vent-A-Lite, ventilator and light, are installed in both bathrooms and are original with product brochures.

**Alterations:**

- A metal fireplace box and flue have been added within the cavity of walls between the living room and bathroom, within an oversized bedroom closet. It is sensitive to the original design of the home and is reversible. Damaged Philippine mahogany panels were adjusted to accommodate the new fireplace. A new hearth (2' width, 8' length, 3" height), made of Berea sandstone, has been added.
- A new island with kitchen cabinets and a panel-ready dishwasher, stained to match the Philippine mahogany cabinets, has been added. The cabinet door dimensions mirror the original cabinets.
- New 3-1/4" plank oak flooring has replaced the damaged carpet on the second floor.
- New stone flooring, 4'x4' slabs, have replaced the 12" ceramic tile on the first floor. The original material was carpet.

**Restoration/Rehabilitation:**

- 26 glass panels that were damaged have been replaced, with new hardwood stops installed, custom milled to the original details.
- Original kitchen cabinets have been removed, repaired, and reinstalled with new white Formica counters matching the original damaged Formica.

- The original electric range has been repaired.
- The original dumbwaiter has been repaired.
- All original hardware has been repaired.
- Original electrical wiring and intercom system has been repaired.
- All exterior features have been repaired and painted. Original doors are extant.

**Historic Integrity:**

The Carl Droppers House has undergone a sympathetic rehabilitation, including preservation of original features. The original plans created by the architect have been studied thoroughly and have guided the rehabilitation project, utilizing the Secretary of the Interiors Standards for Rehabilitation. The house looks much as it did when it was completed in 1965 and retains a high level of integrity regarding location, setting, design, materials, workmanship, feeling and association, while compatible and minor alterations have occurred.

***Location:*** The house has not been moved and is in the original location. The property retains a 0.419-acre suburban site from when the house was built, and thus retains integrity of location.

***Setting:*** When the property was originally built in 1965, Prospect Road was a two-lane road and remains, as such, today. Wallace Lake, to the rear of the property existed as it does today. During the months when trees have full vegetation, the house cannot be seen from the lake. It can be viewed from across the lake when the deciduous trees have shed their leaves. The overall setting remains a low-density residential suburban area, with houses of similar age on irregularly shaped, wooded lots. The adjacent property to the north is a one-story, single-family residential home built in 1948 and existed at the time of the construction of the Carl Droppers House. The adjacent property to the south is a one-story, single-family residential home built in 1957 and existed at the time of the construction of the Carl Droppers House. The homes across the street, on Prospect Road are single-family residences and were extant during the period of significance when the Carl Droppers House was built. The property retains integrity of setting (**Photos 6,7**).

***Design:*** The design of the house has remained largely unchanged, and it is a pure and unaltered example of the International Style of Architecture. The exterior character-defining materials of steel and glass, and the house's proportion and design are original. The floor plan and original design features of the house were preserved, kitchen cabinets and appliances, dumbwaiter, lighting and electrical features, bathroom fixtures, interior doors, windows, trim work, ceiling, Philippine mahogany veneered walls and doors, and staircase. Minor interior alterations consist of period sympathetic materials. The function of the house remains a single-family house. No floor plan changes have been made. The property retains integrity of design.

***Materials:*** The exterior materials of the house remain unchanged, other than a required replacement of the asphalt roofing with a TPO membrane roof.[4] Many of the original glass windows were replaced as the seal of the windows was broken, and the wood sills and stops were

[4] Building permit, City of Berea, 2015.

damaged. The original windows were double pane insulated glass and were replaced with double pane insulated glass with custom milled stops and sills to match originals. On the interior, there have been very limited material changes in the house from the original design, mostly limited to flooring choices. The original materials were either previously removed or too deteriorated to be salvaged. Period appropriate flooring has been installed. Any materials that were original and were remaining in the house were preserved, and where missing, materials were either replicated or period sympathetic designs were chosen. Original exterior Philippine mahogany panels on the lower level of the home are either repaired or replaced to match the original wood. The building maintains a sense of permanence based upon the materials originally used. Character-defining materials, i.e., steel and glass which compose the Vierendeel Trusses remain original. The property retains integrity of materials.

***Workmanship:***

Workmanship in the Carl Droppers house is found in the Philippine mahogany wood panels, the oak wood staircase with mortise and tenon details, and built-in cabinets and shelves. Modern integral details are throughout the house, i.e., interior plexiglass hardware and mosaic tilework in the bathrooms. Skilled labor installed the steel and glass components of the building, with an understanding of the Vierendeel Truss concept and execution of the cantilevered structure. These original features remain and have been preserved in their original condition. The building continues to express a high degree of quality workmanship of the period, and the property retains integrity of workmanship.

***Feeling:***

As the property has high integrity of location, setting, design, materials, and workmanship and is still used as a residence, the feeling that the house evokes includes the aesthetic and historic sense of the period and philosophy from which it was designed. It embraces the landscape, and its moods change with the light and color of nature which it is nestled within. The property retains integrity of feeling.

***Association:***

While the property is no longer owned by the Droppers family, the property retains integrity of setting, location, design, workmanship, materials and feeling, therefore the integrity of its association with Carl Droppers as both the architect and original owner also is retained. His work as a Master Architect is associated with the forward-thinking architecture and engineering of this International Style House, unique to its region and time. The property retains integrity of association.

## 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.
- [x] C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- [ ] D. Property has yielded, or is likely to yield, information important in prehistory or history.

**Criteria Considerations**
(Mark “x” in all the boxes that apply.)

- [ ] A. Owned by a religious institution or used for religious purposes
- [ ] B. Removed from its original location
- [ ] C. A birthplace or grave
- [ ] D. A cemetery
- [ ] E. A reconstructed building, object, or structure
- [ ] F. A commemorative property
- [ ] G. Less than 50 years old or achieving significance within the past 50 years

**Areas of Significance**
(Enter categories from instructions.)

Architecture

**Period of Significance**

1964-1965

**Significant Dates**

1964-65

**Significant Person**
(Complete only if Criterion B is marked above.)

**Cultural Affiliation**

**Architect/Builder**
Droppers, Carl
Gensert, Richard M., structural engineer

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

The Carl Droppers House is eligible for the National Register of Historic Places at the local level of significance under Criteria C in Architecture as a significant and local expression of the International Style in northeastern Ohio. As a Master Architect who practiced in Cleveland and taught architecture at Western Reserve University, Carl Droppers displays innovation and forward-thinking regarding the architecture and engineering of the house. Also of note, is the structural engineer of the house, Richard M. Gensert, for his brilliant contributions to architecture in northeastern Ohio. The period of significance is 1964-1965, the time of its construction.

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

**Background History:**

In the late 1920's the first European settlers arrived from Connecticut one of whom was John Baldwin. He named Berea and produced the grindstones that made the town famous. Eventually, Berea became known as the "Grindstone Capital of the World".[5] The geological stratum on which the city rests is the sedimentary formation of Berea sandstone. For more than 90 years, the Berea sandstone quarries were the heart and soul of Berea. [6] Today, Berea's symbol is a grindstone, a tribute to the many grindstones that came out of its quarries.

In 1827, educator John Baldwin moved to Middleburg Township where he joined forces with James Gilruth and Henry Olcott Sheldon, Methodist circuit preachers who wanted to form an ideal Christian community. In 1836, they pledged to pool all their properties to create a Utopian "Community of United Christians". In 1836, Baldwin and the others of the Utopian Community tried to think of a name for their new town. Nehemiah Brown proposed Tabor (perhaps from the biblical Mount Tabor), but Henry Sheldon suggested Berea, citing the biblical Berea in the Acts 17:10-11. They decided to let God decide the Community's place name by flipping a coin, and the coin came up Berea. Financial disputes led to the dissolution of the Community and the departure of James Gilruth within a year. John Baldwin and Henry Sheldon then teamed up with Josiah Holbrook, the founder of the American Lyceum movement for adult and community education, to found the Berea Seminary, a central instructional facility for Lyceum teachers, and a Lyceum Village composed of community members dedicated to creation of an educated population. The Lyceum Village concept never caught on in Berea due to the 1838 Public School

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[5] https://www.ohiohistory.org

[6] https://bereahistoricalsociety.org/berea/

Act, but the idea of an ideal community centered around a school continued even after the Berea Seminary closed. The failure of these two Utopian experiments left John Baldwin and Henry Sheldon in deep debt. However, since 1938, Baldwin had been making grindstones from newly discovered sandstone in the creek bed of the Rocky River which ultimately became quite successful. In 1842 John Baldwin founded the Baldwin Quarry Co., launching an industry that lasted almost a century.[7]

In the early 1830's, John Baldwin discovered that the area's sandstone deposits made superb grindstones and building stones. After the beginning of quarrying of the Berea sandstone in the 1830's, Baldwin initially shipped grindstones to Cleveland by ox carts, and later the quarries were connected to the railroad by a spur line.

In the 1840's thriving sandstone quarries developed and became Berea's lifeblood. Searching for the "American Dream", German, Irish, Italian, Hungarian and Polish immigrants, among others, came to the quarries to work. The completion of the Cleveland, Columbus, and Cincinnati Railroad around 1850 also brought growth and jobs to the area. The quarries eventually encompassed nearly 250 acres and consumed the fashionable houses of Berea's "South Side" and the buildings of Baldwin University which sold its five-acre campus to the quarries for $100,000 in 1888, moving to a new location to the north, where it currently exists.

The quarries not only provided grindstones, but they also provided sandstone that was extensively used as a construction material, in the form of Berea dimension stone. Huge amounts of it came from Berea and were used architecturally in many important buildings. The Cuyahoga County Courthouse, Ohio's Capitol, and Canada's parliament buildings are among many structures in North America and Europe constructed of Berea sandstone. In their heyday, Berea quarries shipped 400 tons daily throughout the U.S., Canada, Europe, and Australia.[8]

In 1845, Baldwin convinced the North Ohio Conference of the Methodist Church to charter a new school: a new Utopian venture of sorts, because the new school, the Baldwin Institute, would provide education to all regardless of sex, race, religious creed, or ability to pay. In 1855, it was renamed Baldwin University. By the 1880's, the quarries had begun to intrude on the site of the university. In 1891, the school broke ground for a new campus at Front Street and Bagley Road. New buildings were constructed, and old buildings were moved. In 1866, James Wallace purchased the site of the Lyceum Village from the Methodist Children's Home to become the German Wallace College campus. In 1913, Baldwin University and German Wallace College merged to become Baldwin-Wallace College, now Baldwin Wallace University (**Figure 5**).

Several buildings at the Baldwin Wallace University are currently listed on the National Register of Historic Places; Baldwin Wallace College North Campus Historic District, Baldwin Wallace College South Campus Historic District, John Wheeler House and the George W. Whitney House. Other listed buildings within Berea include Berea District 7 School, Berea Union Depot, Buehl House, and Lyceum Village Square and German Wallace College.

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[7] Barefoot Millionaire: John Baldwin and the founding values of Baldwin Wallace University, BWU 2013.
[8] Barefoot Millionaire: John Baldwin and the founding values of Baldwin Wallace University, BWU 2013.

Decreasing demand for sandstone and the Great Depression closed the last of Berea's quarries in the mid-1930's. Several lakes in the area are former quarry pits that have been allowed to fill with water, including Baldwin Lake, Wallace Lake, and Coe Lake (**Figure 6**). Wallace Lake, created in 1941, is adjacent to the rear yard of the Carl Droppers House

Berea's residential development throughout its history consists mostly of traditional style houses. Modern architecture in Berea is not common, and no recognized International Style houses are evident. The adjacent homes abutting Wallace Lake to the south were developed, circa 1950, by Cleveland Quarries Company as "Parkview", a subdivision of primarily traditional ranch and bungalow style homes. The adjacent homes abutting Wallace Lake to the north were built by individual homeowners prior to, or during, the 1950's and 1960's.

Bob Schmitt, the founder of Bob Schmitt Homes, gradually introduced regional modernism during the mid-century. He built spacious ranch homes in Berea located in the desirable development of Longbrooke. Bob Schmitt Homes was founded in Berea in 1946 by Bob Schmitt after serving in the Navy in World War II. Together with his brother, architect Ed Schmitt, they revolutionized the home building industry with their communities throughout Northeast Ohio. Ed Schmitt also served in World War II, and some of his residential designs reflect the global influence of his experience; modern and Polynesian styles which were also popular in post-war California. Bob Schmitt moved the business to Strongsville (the southerly adjacent suburb to Berea), then Mansfield in 1950, then North Ridgeville, where it currently exists.

One of Bob Schmitt's masterstrokes is that he preserved many of the neighborhood's mature trees when he built his homes. Ed Schmitt brought modernism to their development style, particularly the influence of Frank Lloyd Wright. The master planned communities such as Ledgewood, in Strongsville, were harmonious with trees, undulating terrain, and water features. The homes were designed to be harmonious with the landscape in a modern, yet familiar and timeless style. These communities are a rare example of modernist thinking during the 1960's in traditional suburban communities in northeastern Ohio. Albeit unique, Frank Lloyd Wright's American domestic architecture was not as unexpected as the International Style of Architecture displayed in the Carl Droppers House, in Berea, Ohio.

## Characteristics and Development of the International Style of Architecture

The International Style of Architecture, as named by the historians and Museum of Modern Art curators Henry-Russell Hitchcock and Philip Johnson in 1932, is based on works of architecture from the 1920's. It is a style of architecture that emerged in Western Europe after World War I, and spread throughout the world, becoming a dominant architectural style until the 1970's. The style is characterized by an emphasis of volume over mass, the use of lightweight, mass-produced industrial materials, rejection of ornament and color, repetitive modular forms, and the use of flat surfaces typically alternating with areas of glass. Famous modernist architects who designed international style buildings include Ludwig Mies van der Rohe, Jacobus Oud, Le Corbusier, Richard Neutra and Philip Johnson.

Perhaps the center of what is known popularly as 'modern architecture' is the idealist tradition. The architects Le Corbusier, Mies van der Rohe and Walter Gropius clearly defined a common position based loosely around certain social ideals - humanitarian liberalism, reformist pluralism and a vague social Utopianism. If any goal may differ, the commitment to a general idealism remains. Thus, these architects see it as an obligation to propose alternative visions to the existing social order.[9]

The founder of the Bauhaus school, Walter Gropius, along with prominent Bauhaus instructor, Mies van der Rohe, became known for steel frame structures employing glass curtain walls. The Gropius designed Bauhaus school building in Dessau, Germany, built 1925-26 and the Harvard Graduate Center in Cambridge, Massachusetts, built 1949-50, exhibit clean lines and a "concern for uncluttered interior spaces".[10]

The International Style of Architecture became popular in the United States primarily due to the presence of Mies van der Rohe, Walter Gropius, Philip Johnson, and Richard Neutra. In 1932, the style spread in New England, and other cities such as New York, Chicago, and Los Angeles primarily due to the academic affiliation of architects with universities in these areas. Two American houses in the International Style received a lot of attention from northeastern Ohio and throughout the world. The first was Philip Johnson's Glass House, 1949, at New Canaan, Connecticut **(Figure 14);** The second was Mies van der Rohes' Farnsworth House, 1945-51, at Plano, Illinois **(Figure 15).** Both are recognized as masterpieces of the International Style. The style was translated to the mid-west by Mies van der Rohe and his affiliation with the Illinois Institute of Technology. His influence is seen throughout the region and is reflected in the Carl Droppers House composed of steel and glass, nestled amongst nature, and defining the key principles of the International Style.

In 1932, Henry-Russell Hitchcock and Philip Johnson co-curated an exhibit "Modern Architecture; International Exhibition" that was held at the Museum of Modern Art, aka MOMA, in New York City, where Philip Johnson was Curator of Architecture. Not only did it show New Yorkers what significant design changes were occurring in Europe, it extended its significance by traveling beyond the east coast. Institutions subscribing to show the exhibition came from Hartford, Los Angeles, Cambridge, Boston, Philadelphia, Milwaukee, Rochester, Worchester, Buffalo and three from Ohio: Cincinnati, Toledo, and Cleveland. Philip Johnson's father, Homer Johnson, attorney for John D. Rockefeller's Standard Oil Company in Cleveland, Ohio, was one of the members of MOMA's small Exhibitions Committee of eight, which also included Alfred H. Barr Jr. (Director of MOMA), W.W. Norton, publisher, and Lewis Mumford, architecture, and social critic. Mrs. John D. Rockefeller, Jr. was Treasurer of the Board of Trustees of

[9] Jencks, Charles. Modern Movements in Architecture, Anchor Press/Doubleday, Garden City, New York, 1973.
[10] Encyclopedia Britannica, "International Style/architecture" https://www.britannica.com/art/International-Style-architecture.

MOMA at the time.[11] Joseph Ceruti, AIA (1912-1993), Cleveland architect writes in his "Recollections of Architects and Architecture in Cleveland, Ohio (1993) "The depression era of the 1930's saw profound effects in architecture, including a decline in the number of practicing architects and the arrival of Modernism stemming from the European International Style".

The Midwest patrons of the traveling exhibition became well indoctrinated on the history, extent, examples, and vocabulary of modern architecture. They learned to appreciate new uses of materials, new allocations of space, and new possibilities for site development. From Walter Gropius they could learn the application of modern methods of construction to the dwelling house – the use of concrete, steel, glass, brick, and the aesthetic possibilities of modern architecture. Ludwig Mies van der Rohe worked as an assistant in the office of Peter Behrens, where Gropius was working. It is to his practical work in this office that Mies owes the completion of his architectural education. In 1930, he became the Director of the Bauhaus that was founded by Gropius. The New York exhibition showed his luxurious modern house at Brno, Czechoslovakia where he implements his concept of the "open plan". Mies thought of the outside of the house as part of the inside, the interiors of which are rich, yet simple.

Mies' International Style design of The Farnsworth House located in Plano, Illinois, has international stature. It is iconic architecture, and it is listed on the National Register of Historic Places NR#04000867. Climactic conditions in Plano, Illinois are like Berea, Ohio. Upon completion of the Farnsworth House in 1951, it was recognized throughout the world in publications such as *Architectural Forum* and the London-based *Architectural Design*. However, the experimental architecture and its unprecedented residential workmanship, precision of detail, and pure simplicity was not without imperfections. A Master Architect may study iconic architecture and apply lessons learned towards their own projects, as is reflected in Carl Droppers design of his own house.

Ultimately, a negligence lawsuit ensued between the client, Edith Farnsworth, and the architect, Mies van der Rohe. This lawsuit was publicized and well-documented. The Farnsworth House was designed utilizing fixed single pane glass instead of available dual pane glass and it was poorly ventilated. The Carl Droppers House utilizes thermopane (dual pane) glass which is far more energy efficient. Droppers designed integral ventilation between the windows at 12' intervals which creates cross ventilation throughout the living space. The Farnsworth House was built in a flood plain and suffered water damage on more than one occasion from the adjacent Fox River. The Carl Droppers House is strategically situated near a bluff, far above the adjacent lake below, without the possibility of flooding. The Farnsworth House had defects in the roof perimeter, specifically the lack of flashing, which allowed water to penetrate the living space below. The Carl Droppers house is meticulously detailed with metal flashing at the perimeter and it has withstood the harsh northeastern Ohio weather for nearly 60 years (**Figure 10**.) The

[11] Cleveland Goes Modern, Nina Freedlander Gibans, 2007.

Farnsworth House was designed with a centralized cylindrical utility stack, bringing gas, water, and electricity into the house. It proved to be inadequate to control the air flow within the house, thus, condensation collected on the plate glass walls because no warm air flowed upward or downward along their panes in the Winter. The Farnsworth House had no air conditioning, thus cooling the house in the hot mid-western summers was an open invitation for mosquitoes and other pests. Droppers designed an efficient heating and air conditioning system, located in the plenum between the first and second floors, with air to the main living space flowing upward along the glass panes. The Farnsworth house has no vehicular driveway or garage. Droppers designed a minimal concrete driveway to the house; a two-car garage is discretely situated beneath the southerly cantilever. Today, many of the initial design flaws of the Farnsworth house have been remedied, and it remains an outstanding masterpiece of the International Style of Architecture in residential design.

Carl Droppers' consideration of the details of his house remain timeless and relevant in serving residents, both past and present. Although the programs for the two houses differed, one being a weekend retreat for a single woman (Farnsworth House) and the other a primary residence for a family (Droppers House), design elements are similar and are addressed uniquely. Carl Droppers had the advantage of designing his house more than a decade later than Mies van der Rohe. He analyzed and applied lessons accordingly.

The Carl Droppers House is a prime example of the International Style of Architecture. The vocabulary of the house includes volume of space, emphasis on balance rather than preconceived symmetry, and the expulsion of applied ornament. Glass, steel, and concrete are the dominant materials. The transparency of the building and honest expression of structure are testimony to Carl Droppers application of the International Style to his design.

**Modern Architecture near Cleveland, Ohio.**

The exemplary architects from the 1932 exhibition on modern architecture laid the groundwork for Cleveland's entry into the conversation. Among the Cleveland architects trained at Harvard (Gropius) and the Illinois Institute of Technology (Mies van der Rohe) are those who were educated by these icons of the profession, who had emigrated from Germany to America when Hitler's displeasure at modern architecture and arts forced the closing of the Bauhaus.

The Cleveland School of Architecture was established in 1921. The school was affiliated with Western Reserve University from 1929-1972. During that period, Cleveland had several institutions offering architectural training: full-time at Western Reserve University; part-time at John Huntington Polytechnic Institute and Cleveland College.[12] After 1972, the nearest School of Architecture was at Kent State University.

[12] Recollections of Architects and Architecture in Cleveland, Ohio. Joseph Ceruti, AIA, 1993.

The Depression Era of the 1930's saw profound effects in architecture, including a decline in the number of practicing architects and the arrival of Modernism stemming from the European International Style. Federal Public Works rescued the profession during the 1930's. The first three public housing projects authorized and begun by the Public Works Administration were built in Cleveland in 1935-37. These projects were Cedar-Central, Outhwaite, and Lakeview Terrace. Economy and practicality dictated the design of these projects, with Lakeview Terrace being the most successful architecturally because of its adaptation to a sloping site and influence of the International Style.

Cleveland contributed to an American architectural movement that emerged in the 1930's and continued through the 1960's. The 1950's and 60's may have been the most vibrant decades in 20th-century American architecture. Mid-century Modern has become a 'style' in and of itself. However, many works have been unrecognized and underappreciated. Residential architecture in northeast Ohio remained stylistically derivative, relying heavily on the traditional designs recalling the Middle Ages or America's Colonial past. There were adventurous patrons on the East and West coasts who commissioned European expatriates to design houses for them, typically in secluded settings, rarely in suburban neighborhoods where they would clash with the prevailing historical styles. The popularity of Modern residential architecture in America rose dramatically after World War II, but the total number of International Style or Frank Lloyd Wright inspired houses built during this period pales in comparison to the millions of Cape Cod boxes, bungalows, and split-level ranches that mushroomed in the housing boom caused by the GI's returning from WWII.

The Cleveland area was fortunate to have several pioneering architects that designed single-family residences in the Modernist philosophy. Don Hisaka, John Terrance Kelly, Robert Little, Ernst Payer, and Carl Droppers, along with several other practitioners, introduced the innovative spirit of Modernism to northeast Ohio. Their work exposed the region to radical ideas in open floor plans, facades void of historical ornamentation, new building materials and energy-efficient design. Many of the designs, including the Carl Droppers House, are located on generous wooded properties in the outer suburbs of Cleveland.

Don Hisaka, born 1927, earned his bachelor's degree in architecture at the University of California at Berkeley and a Master of Architecture at Harvard University. He was an Associate with Minoru Yamasaki in Detroit prior to moving to Cleveland in 1960. His work has been awarded and published extensively. He taught at Western Reserve University, Harvard and the University of California, Berkeley. John Terrance Kelly, born 1922, earned a BA in Architecture at the Carnegie Institute of Technology in 1949 and a master's degree in Architecture at Harvard University under Walter Gropius. He was named a Harvard Fellow in 1952 and returned to Cleveland in 1954 to open his own office. Kelly's brilliant work is recognized throughout the region. Kelly is well known for his design of the American Society of Metals Headquarters (ASM), 1960 (NR 09000849). He utilized Buckminster Fuller's famous geodesic dome design at ASM and created a relationship between technology and the surrounding countryside. Robert Little, born 1915, studied architecture at Harvard University, earning his Bachelor and Master of Architecture in 1939, studying under Walter Gropius and Marcel Breuer. He met his wife at

Harvard, and they moved to her hometown of Cleveland where he established his practice. Little was one of the first architects in Cleveland to apply the principles of the Bauhaus-influenced "Harvard School" of Modern design. Starting in 1945, his work was published in at least two-dozen national and international professional and popular publications, including LIFE. Ernst Payer, born 1904, was educated at Vienna, Austria. In 1936, he came to the United States to study at Harvard University's Graduate School of Design, earning his master's degree in 1938. He was invited to come to Cleveland in 1944 by the visionary entrepreneurial developer John Gordon Rideout. Payer spoke, wrote, and was quoted in magazines, discussing the placement of glass, the advantages of the new insulated glass fenestration, passive solar heat – all items which were incorporated into his unique home designs.

The architectural pioneers of the Cleveland region were scholars and practitioners. They were well informed, brilliant students, and forward-thinkers. Many of their designs experimented with new technology and concepts. These men were influenced by their modernist instructors, and they practiced their ideals. A common thread amongst them is their education, practice, and continued involvement with academia as the role of instructor to future generations. Carl Droppers is amongst these pioneers. He was well-educated, had a thriving architectural practice, and continued involvement in academia where he taught architecture at Western Reserve University.

**Carl Droppers, AIA**

Carl H. Droppers was born on February 8, 1918, in Byron Center, Michigan. His parents were Reverend and Mrs. O. G. Droppers. Reverend Droppers was a minister in the Reformed Church for over 50 years with pastorates in Byron Center, Michigan; Muskegon, Michigan; and Cleveland, Ohio. This influenced the formative years of Carl Droppers and much of his work, as he matured, revolved around his involvement with the Reformed Church.

His architectural education occurred in Cleveland, Ohio at Western Reserve University, where he graduated with a Bachelor of Architecture in 1941. He also attended Case Institute of Technology and studied mechanics, physics, and structures. He attended the National University of Mexico; Mexico City, studying art and archaeology and received his certificate in 1940. He attended the Cleveland Institute of Art, Cleveland, Ohio, where he focused on painting, drawing, and metallurgy. He was recognized as a student with the Jansen Prize in Life Drawing, The Henry Adams Fund Prize, Thesis Prize – 2nd Medal, and the Schweinfurth Traveling Scholarship of the Cleveland Museum of Art, 1940. Later as a continuing student, he was the chosen architect for 'DIG' at Hesbon, Jordan by Andrews University 1970, 71. Andrews University, a Seventh -day Adventist institution in Berrien Springs, Michigan offered a program to participate in an archeological expedition directed by several archeologists and scholars. Faculty and students worked fearlessly amongst their Arab counterparts to explore the ruins of an early Christian church within an ancient city. To take part in the expedition and share in the rich history of the past was fascinating and a memory Droppers cherished throughout his life. He

was also a talented artist in ink and watercolor which served him well throughout his travels and his career.

Droppers worked as a draftsman and designer for a few firms prior to obtaining his architectural license for the state of Ohio in 1943. He later obtained his architectural license in Michigan in 1963. He became an Architect, Author, and Professor. His professional affiliations included the American Institute of Architects, American Institute of Archaeology, Association of Collegiate Schools of Architecture, American Society for Church Architecture, American Association of University Professors, Construction Specification Institute, and Architects Society of Ohio.

He initially practiced as Carl Droppers, Architect and began teaching at Western Reserve University in 1946. He partnered with Ray Chaty to form Chaty and Droppers Architects. Their office was located at 1404 East Ninth Street, Cleveland, Ohio. Their projects were numerous and diverse. Project types consisted of residential homes, commercial office buildings, campus studies, churches, and urban design studies. In 1949, he was the acting Dean of the School of Architecture at Western Reserve University.

His architectural practice consisted of designing residences and religious structures, while teaching architecture, lecturing, and writing books and articles. He co-authored two books with Donald J. Bruggink, *Christ and Architecture*, and *When Faith Takes Form*. Donald Bruggink was a minister of the Reformed Church in America and served as a Professor of Historical Theology. The two men collaborated to address the problem of relating theology and architecture in the building of Presbyterian/Reformed churches **(Figure 16).**

Locally renowned churches include St. Paul's African Methodist Episcopal Church, Cleveland, Ohio (1966) (**Figure 17**), Church of the Saviour, Coopersville, Michigan (1970), Riverside Community Church, Cleveland, Ohio (1962), and Parma Park Reformed Church, Parma, Ohio (1962) **(Figures 18, 19)**. Parma Park Reformed Church was one of two churches in the United States selected by Kunst Und Kirche for publication in their Jan-Mar 1966 issue as an example of a U.S. church with architectural and liturgical integrity. The design of the stairs at the Parma Park Reformed Church may have influenced the stair design at the Carl Droppers House **(Figures 20-22)**. While during his career he designed a variety of project types, his design philosophy remained consistent throughout the varied programs and projects, and he was most celebrated for relating theology and architecture in the building of Presbyterian/Reformed churches.

He researched and studied the design of churches, primarily modern designs in Europe and the United States. His work was influenced by master architects in Germany; H. G. Hoffman, Dr. Hentrich & Hans Houseer, amongst others. Modernism in the Netherlands by Van der Kuilen & Trappenberg, K.L. Sijmons Dzn, G.W. van Essen, J. Schipper Jr., Van den Broek & Bakema, and J. Kruger and others, expressed similar vocabulary later expressed by Droppers in his Church designs. He also referenced Modernist church design by Eero Saarinen, Architect, in Columbus, Indiana and Marcel Breuer and Herbert Beckhard Architects, New York. Many

architectural features and expressions seen in his religious architecture is apparent in his work and philosophy executed at the Carl Droppers House.

Locally renowned residential projects include the Seven Hills Residence in collaboration with Wilbur Riddle (1956), and the Benjamin Residence (1957) Mayfield Heights, Ohio. Carl Droppers worked as a consultant to the G.E. Lighting Institute at Nela Park (1955-56) under Wilber Riddle and designed several houses with him utilizing the latest in electrical technology – such as one of the first houses with low voltage lighting. The Seven Hills Residence, located at 65 Skyview Drive is a modern design consisting of a low pitched/flat roof, boxy straight lines and edges, and natural light pouring through the walls of glass. Nestled in an acre of dense woods, privacy and serenity is found amongst nature.

Carl Droppers designed the Carl Droppers House for himself and his family. He owned the property for many years, prior to constructing the house. On June 23, 1941, Carl married Ruth Elliott, and they had 4 daughters, Karen, Kathy, Karla, and Kerry. The house was designed for the family and was featured in a local newspaper.[13] During the initial year of residence, Kathy was a sophomore at Baldwin Wallace University's Conservatory of Music, Karla was a sophomore at Berea High School, and Kerry was in the sixth grade. Mrs. Droppers worked for the Berea Board of Education. Karen is not present in the newspaper photo **(Figure 23).**

Architects have historically seen the opportunity to design their own house as a special opportunity for exploration and discovery. They use the materials they desire, experiment with new technologies, and mold its form, space, and details aesthetically to their personal wishes and needs. Their house becomes their most personal statement of their architectural philosophies.[14] In the Carl Droppers House, the architect described showcasing two of his favorite structural ideas: the cantilever as structural tour-de-force which "could provide a covered area without visible means of support". The other was the Vierendeel Truss or open-web girder structure without diagonals that permitted large, squared openings **(Figure 24).** He invited his dubious neighbors over to see it when it was completed. One person commented that the huge glass panels in the living room facing the ravine and the extraordinary, wooded site allowed a "change of wallpaper every hour".[15]

Carl Droppers first utilized the Vierendeel Truss, in a modified form, within his 'Church in the Woods' project. The upper chord of the Vierendeel provides for the choir loft and consistory room at opposite ends of the building. The end bays are cantilevered over an outside walk on both sides of the educational unit to balance the three interior bays of the building. A structure is formed that associates the A-frame with the Vierendeel Truss **(Figure 18).** Other projects where Carl Droppers incorporated the Vierendeel Truss include the Padnos Office Building in Holland, Michigan, and an unbuilt design for the FDR Memorial in Washington D.C., where Droppers firm won an Honorable Mention for the design (1960).

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[13] The News, *Glass House: Simplicity With a View.*
[14] Cleveland Goes Modern, Nina Freedlander Gibans, 2007.
[15] Ibid.

Carl Droppers met the structural engineer, Richard M. Gensert at Western Reserve University where they both studied and later taught architecture and engineering. Richard M. Gensert was born in 1922, in Cleveland, Ohio. He graduated from the Case Institute of Technology's School of Applied Sciences in 1944 as a civil engineer before joining the Navy. He designed airfields on Okinawa that helped make possible America's retaking of Japanese occupied Pacific islands. Gensert earned his master's degree in structural engineering at Ohio State University after the war. He taught courses in that subject at Case Western University and was a visiting professor of architecture at Pittsburgh's Carnegie Mellon University in the late 1970's.

Gensert's brilliant innovation in structural engineering wove architecture and structure into a symphonic composition. The Blossom Music Center opened in the summer of 1968. Gensert worked with the team of Peter van Dijk, architect, and acoustician Christopher Jaffe. The design of the structure required an ingenious system of supports if views of the stage were not to be obstructed. According to van Dijk, "Gensert had a real feeling for structure and an appreciation for how the structural and the aesthetic come together".[16] Gensert paid attention to the subtle detail of how the structure was expressed, and artistically combined form with function.

Other examples of stunning architecture made possible by Gensert's ingenious solutions to structural challenges they posed: School of Art, Kent State University; Edwin J. Thomas Performing Arts Hall, The University of Akron; Orlando Public Library, Orange County, Florida; Physical Education Facility, Cleveland State University; Dormitory at Case Western Reserve University; Neville Street Apartments, Pittsburgh, Pennsylvania; and Blossom Music Center, Cuyahoga Falls, Ohio.

He received many awards for his unique solutions to difficult structural problems, through such means as the innovative use of reinforced and pre-stressed concrete and engineered masonry. Since 2005 Carnegie Mellon has awarded a Richard M. Gensert Memorial Scholarship to a fourth-year architecture student whose design work expresses sensitive consideration of structural issues and their relationship to architecture.

The collaboration of Droppers and Gensert created the Carl Droppers House, a masterful structure utilizing the Vierendeel Truss as both support and aesthetic consideration. Gensert's seal is found on the original drawings **(Figures 9,11).** It may be asserted, due to the nonconventional structural design of the residence, the architect's design and structural analysis of his house necessitated a visionary structural engineer to review the plans and calculations, thus the collaboration between the two colleagues.

[16] Richard M. Gensert, Structural Engineer, 1922-2003. Cleveland Arts Prize, 1969 Special Citation For Distinguished Service to the Arts,

## Conclusion

The Carl Droppers House is eligible for listing in the National Register of Historic Places under Criterion C in Architecture as a significant and local expression of the International Style of Architecture in greater Cleveland, as designed and executed by Carl Droppers. The Carl Droppers House displays the primary principles of the International Style of Architecture: volume of space, the emphasis on balance rather than preconceived symmetry, and the expulsion of applied ornament. Common characteristics of the style applied here include a radical simplification of form, and adoption of glass, steel, and concrete as preferred materials. Further, the transparency of the building, honest expression of structure, and the use of industrialized mass-production techniques are testimony to Carl Droppers' application of the International Style to his design. Embodying the concepts of the Industrial Style, the Carl Droppers House retains a high degree of integrity including location, setting, design, materials, workmanship, feeling and association.

## 9. Major Bibliographical References

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**Previous documentation on file (NPS):**

____ preliminary determination of individual listing (36 CFR 67) has been requested
____ previously listed in the National Register
____previously determined eligible by the National Register
____designated a National Historic Landmark
____ recorded by Historic American Buildings Survey #_____
____recorded by Historic American Engineering Record # _____
____ recorded by Historic American Landscape Survey # _____

**Primary location of additional data:**
____ State Historic Preservation Office
____ Other State agency
____ Federal agency
____ Local government
____ University
____ Other
Name of repository: _____

**Historic Resources Survey Number (if assigned): _____**

**10. Geographical Data**

**Acreage of Property** ____0.419 acre_____

Use either the UTM system or latitude/longitude coordinates

**Latitude/Longitude Coordinates**
Datum if other than WGS84:_____
(enter coordinates to 6 decimal places)

1. Latitude: 41.358887 Longitude: -81.859929
2. Latitude: Longitude:
3. Latitude: Longitude:
4. Latitude: Longitude:

**Or**
**UTM References**
Datum (indicated on USGS map):

[X] NAD 1927 or [ ] NAD 1983

1. Zone: 17 Easting: 428058 Northing: 4578737
2. Zone: Easting: Northing:
3. Zone: Easting: Northing:
4. Zone: Easting : Northing:

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

Based upon the legal description of the property, the boundaries are known as being part of Original Middleburg Township Section No. 16 as shown by the recorded plat in Volume 137 of Maps, Page 16 of Cuyahoga County Records, bounded as follows:

Beginning in the Northeasterly line of Prospect Street, 60 feet wide, at the most Westerly corner of said Sublot No. 1; Thence North 63 deg. 16’55” East along the Northwesterly line of Prospect Street, 73.40 feet to the most Westerly corner of a parcel of land conveyed to Webster A. Miller

by deed recorded in Volume 422, Page 412 of Cuyahoga County Records. Thence North 63 deg. 16'55" East along the Northwesterly line of said land conveyed to Webster A. Miller,214.13 feet to a point. Thence South 35 deg 57'04" East along the Northeasterly line of said land conveyed

to Webster A. Miller and along the Northeasterly line of said Sublot No. 1, 92.06 feet to an angle in said Northeasterly line of said Sublot No. 1. Thence South 67 deg. 35'53" West, 233.32 feet to the place of beginning, according to the survey of Warren J. Root, Civil Engineers & Surveyors.

The courses used in this description are given to an assumed meridian and are used to indicate angles only. 345 Prospect Road, Berea, Ohio 44017, Permanent Parcel No. 363-19-019[17]

**Boundary Justification** (Explain why the boundaries were selected.)

The boundaries are those established by the Legal Description and original historic plot plan of the Droppers property (**Figure 2**).

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**11. Form Prepared By**

name/title: Susan Secoy Jensen, Architect, AIA
organization: Secoy Architects, Inc.
street & number: 160 South Cypress Street
city or town: Orange state: CA zip code: 92866
e-mail susan@secoyarchitects.com
telephone: 714.926.7812
date: September 6, 2022

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**Additional Documentation**

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

[17] ALTA Commitment for Title Insurance, 08.03.21

## Figures

### Maps

1 of 24: USGS Location Map, (Google Map annotated by author, 2022)
2 of 24: Site Map (Architect's original parcel map, 1964)

### Sketch Maps and Photo Keys

3 of 24: Exterior Sketch Map and Photo Key
4 of 24: Interior Sketch Map and Photo Key (architect's original floor plans, 1964)

### Ohio Historical Markers

5 of 24: Ohio Historical Marker #23-18 (photo from author's site visit)
6 of 24: Ohio Historical Marker #16-18 (photo from author's site visit)

**Original Plans from 1964 (**Droppers Family Archives)

7 of 24: Original Site Plan, showing North and West Elevations
8 of 24: Original Floor Plans
9 of 24: Original Exterior Structural Framing Plans (stamped by Richard Gensert)
10 of 24: Original Wall Section
11 of 24: Original Exterior Elevations
12 of 24: Original Interior Elevations

### Other Images

13 of 24: Original brochure for Touch-Plate (Carl Droppers House, on premise)
14 of 24: Picture of Philip Johnson's Glass House, New Canaan, CT.
15 of 24: Picture of Mies van der Rohe's Edith Farnsworth House, Plano, IL.
16 of 24: Picture of Donald J. Bruggink (left) and Carl H. Droppers (right) (*Christ and Architecture*)
17 of 24: Picture of St. Paul's African Methodist Episcopal Church *(Christ and Architecture)*
18 of 24: Picture of Parma Park Reformed Church – exterior *(Christ and Architecture)*
19 of 24: Picture of Parma Park Reformed Church – interior *(Christ and Architecture)*
20 of 24: Picture of Parma Park Reformed Church – interior stairs *(Christ and Architecture)*
21 of 24: Original stair details, Carl Droppers House *(Droppers Family Archives)*
22 of 24: Picture of stairs, Carl Droppers House (*The News: Serving Southwest Communities of Greater Cleveland*).

23 of 24: Picture of Droppers Family (left to right, Ruth, Kathy, Karla, Kerry, Carl) Karen is not mentioned. *Ibid.*

24 of 24 Picture of the Front Elevation of Carl Droppers House, 1966. *Ibid*.

**Photographs**

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered, and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

**Photo Log**

Name of Property: Carl Droppers Residence

City or Vicinity: Berea

County: Cuyahoga State: Ohio

Photographer: Susan Secoy Jensen

Date Photographed: September 2021 unless otherwise noted.

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

1 of 26. The Carl Droppers House, rear elevation, looking southwest, across Wallace Lake (December 2021).

2 of 26. The Carl Droppers House front elevation, looking northeast from the front yard.

3 of 26. The Carl Droppers House, at top of stairs, looking southeast at living/dining room (December 2021).

4 of 26. The Carl Droppers House, detail of original plexiglass hardware, typical throughout the house.

5 of 26. The Carl Droppers House, original Emerson Rittenhouse intercom and sound system throughout the house.

6 of 26. The Carl Droppers House front elevation, looking northeast from Prospect Road.

7 of 26. The Carl Droppers House, looking northeast at entry and garage.

8 of 26. The Carl Droppers House, looking northeast towards front entry doors.

9 of 26. The Carl Droppers House, looking northeast at front and side elevation with open garage door. (December 2021).

10 of 26. The Carl Droppers House, side elevation, looking north. (December 2021).

11 of 26. The Carl Droppers House, rear elevation, looking southwest.

12 of 26. The Carl Droppers House, rear elevation, detail of W8x35 Steel.

13 of 26. The Carl Droppers House, rear elevation, looking northwest.

14 of 26. The Carl Droppers House, side elevation, looking southeast.

15 of 26. The Carl Droppers House, entry foyer, looking northeast.

16 of 26. The Carl Droppers House, stairs, looking northwest.

17 of 26. The Carl Droppers House, foyer, looking northwest at door to office/storage room.

18 of 26. The Carl Droppers House, looking northeast in the garage at the Philippine mahogany wall.

19 of 26. The Carl Droppers House, looking northeast at detail of return air grill above stairs.

20 of 26. The Carl Droppers House, looking northwest at living/dining room (December 2021).

21 of 26. The Carl Droppers House, looking northeast at original kitchen cabinets and appliances.

22 of 26. The Carl Droppers House, looking east at the original workspace between the kitchen and bedroom (December 2021).

23 of 26. The Carl Droppers House, looking southeast towards the living room from the bedroom (December 2021).

24 of 26. The Carl Droppers House, looking southwest towards the bathroom from the bedroom (December 2021).

25 of 26. The Carl Droppers House, detail of original drapery track and carriers typical throughout the house.

26 of 26. The Carl Droppers House, original cast-iron tub and original wall and floor tile and some fixtures in both bathrooms, looking southwest.

**Paperwork Reduction Act Statement:** This information is being collected for nominations to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460

et seq.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.
**Estimated Burden Statement**: Public reporting burden for each response using this form is estimated to be between the Tier 1 and Tier 4 levels with the estimate of the time for each tier as follows:

Tier 1 – 60-100 hours
Tier 2 – 120 hours
Tier 3 – 230 hours
Tier 4 – 280 hours

The above estimates include time for reviewing instructions, gathering and maintaining data, and preparing and transmitting nominations. Send comments regarding these estimates or any other aspect of the requirement(s) to the Service Information Collection Clearance Officer, National Park Service, 1201 Oakridge Drive Fort Collins, CO 80525.

Harnagy St.
Prospect Rd.
Hamilton St.
Valley Pkwy.
Aaron St.
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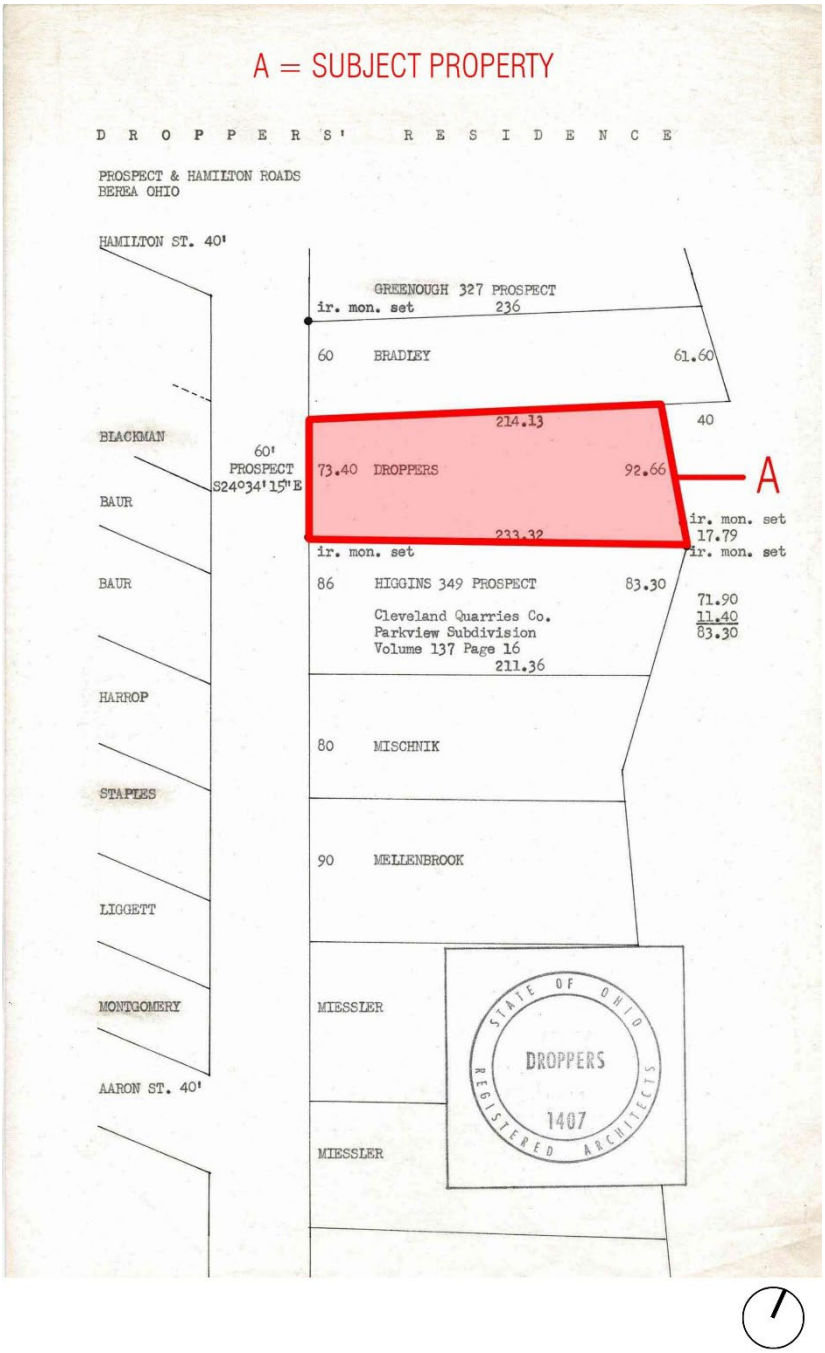
**Figure 1**


A = SUBJECT PROPERTY
D R O P P E R S' R E S I D E N C E
PROSPECT & HAMILTON ROADS
BEREA OHIO
HAMILTON ST. 40'
GREENOUGH 327 PROSPECT
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236
60 BRADLEY
61.60
214.13
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233.32
ir. mon. set
BAUR
86 HIGGINS 349 PROSPECT
83.30
71.90
11.40
83.30
Cleveland Quarries Co.
Parkview Subdivision
Volume 137 Page 16
211.36
HARROP
80 MISCHNIK
STAPLES
90 MELLENBROOK
LIGGETT
MONTGOMERY
MIESSLER
STATE OF OHIO
DROPPERS
1407
REGISTERED ARCHITECTS
AARON ST. 40'
MIESSLER

**Figure 2**

**Figure 3**

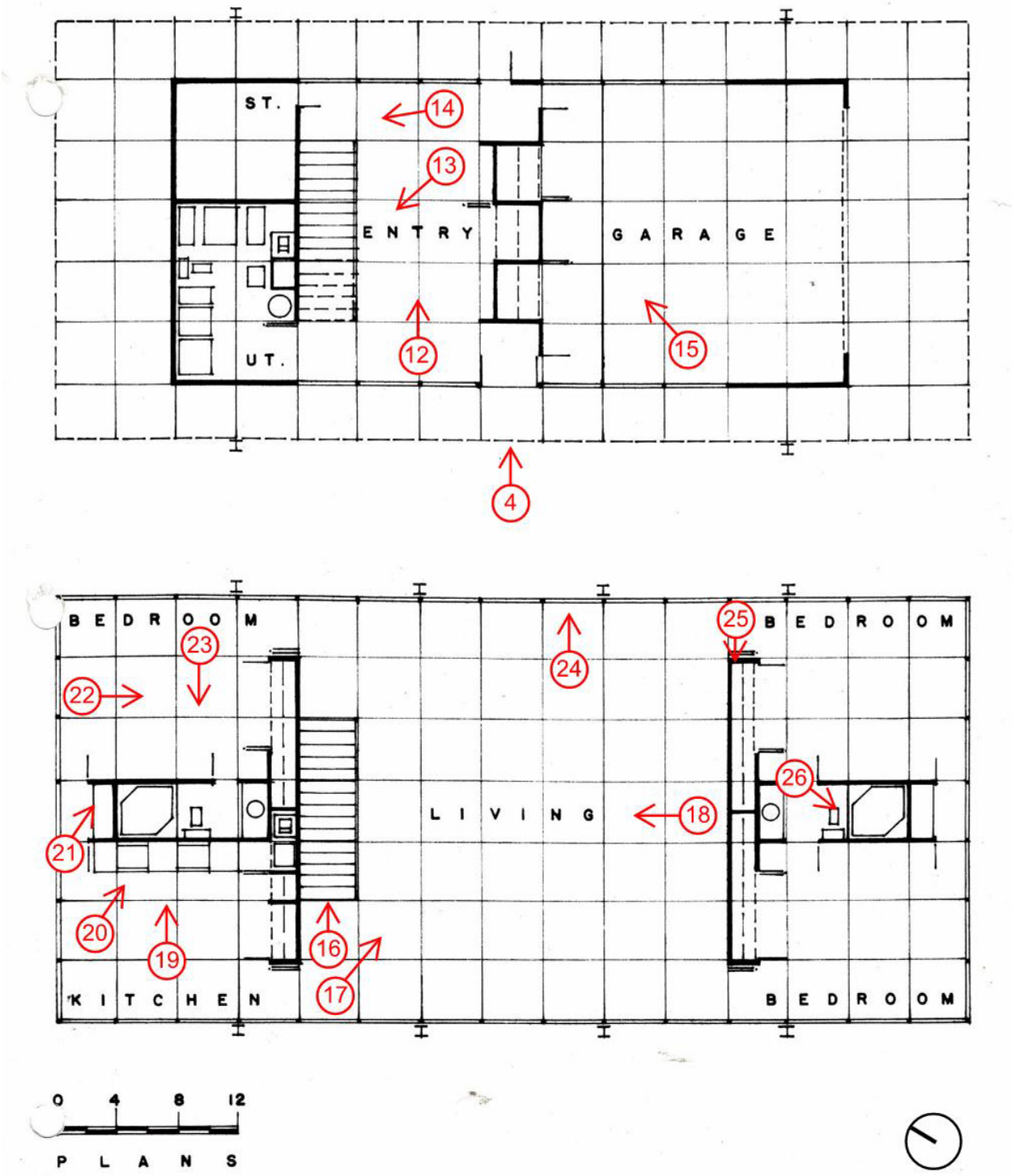

ST.
UT.
ENTRY
GARAGE
BEDROOM
LIVING
KITCHEN
BEDROOM
BEDROOM
0 4 8 12
PLANS
4
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26

**Figure 4**

OHIO
HISTORICAL
MARKER
LYCEUM SQUARE
On this site the Lyceum Village and the Berea Seminary were established in 1837 by John Baldwin, James Gilruth, Henry O. Sheldon, and Josiah Holbrook. Their vision was to create the first in a connected series of Lyceum Villages. The Villages were designed especially to assist in the education of teachers, promote "scientific" exchanges over the world and thus encourage the study of the works and word of God, and cultivate the spirit of "peace on earth and good will to men." The community, however, declined and in 1842, John Baldwin assumed the indebtedness of $15,000. James Wallace acquired the area. It was owned by the Methodist Children's Home in the 1860s and then sold to German Wallace College in 1866, becoming the original German Wallace College campus.
2001
BALDWIN-WALLACE COLLEGE
THE OHIO HISTORICAL SOCIETY
23-18

**Figure 5**

OHIO
HISTORICAL
MARKER
BEREA SANDSTONE QUARRIES
For more than ninety years, this area was the heart and soul of Berea's sandstone quarries. In the early 1830s, John Baldwin discovered that the area's sandstone deposits made superb grindstones and building stones. In the 1840s, thriving sandstone quarries developed and became Berea's lifeblood. Searching for the "American Dream," German, Irish, Italian, Hungarian, and Polish immigrants, among others, came here to work. The quarries eventually encompassed nearly 250 acres and consumed the fashionable houses of Berea's "South Side" and the buildings of Baldwin University. The Cuyahoga County Court House, Ohio's Capitol, and Canada's parliament buildings are among many structures in North America and Europe constructed of Berea sandstone. Decreasing demand for sandstone and the Great Depression closed the last of Berea's quarries in the mid-1930s.
OHIO BICENTENNIAL COMMISSION
BEREA HISTORICAL SOCIETY
CITY OF BEREA
THE OHIO HISTORICAL SOCIETY
1998
16-18

**Figure 6**

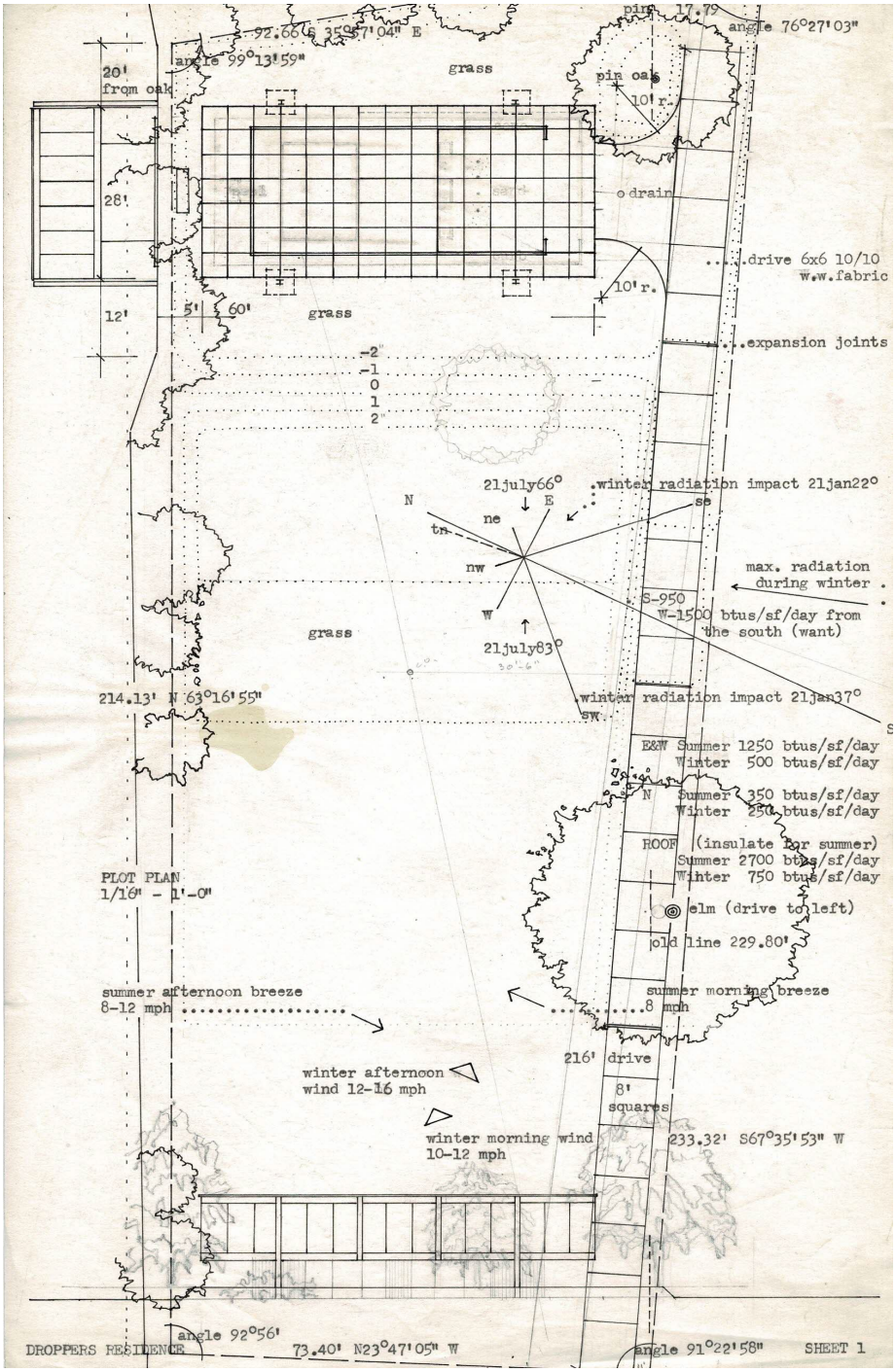

92.66' S 35°57'04" E
angle 99°13'59"
grass
pin 17.79
angle 76°27'03"
20' from oak
pin oak
10' r.
28'
drain
drive 6x6 10/10 w.w.fabric
10' r.
12'
5'
60'
grass
expansion joints
-2
-1
0
1
2
21july66°
winter radiation impact 21jan22°
N
E
ne
se
nw
W
max. radiation during winter
S-950
W-1500 btus/sf/day from the south (want)
grass
21july83°
214.13' N 63°16'55"
winter radiation impact 21jan37°
sw
E&W Summer 1250 btus/sf/day
Winter 500 btus/sf/day
N Summer 350 btus/sf/day
Winter 250 btus/sf/day
ROOF (insulate for summer)
Summer 2700 btus/sf/day
Winter 750 btus/sf/day
PLOT PLAN
1/16" - 1'-0"
elm (drive to left)
old line 229.80'
summer afternoon breeze
8-12 mph
summer morning breeze
8 mph
216' drive
winter afternoon wind 12-16 mph
8' squares
winter morning wind 10-12 mph
233.32' S67°35'53" W
angle 92°56'
DROPPERS RESIDENCE
73.40' N23°47'05" W
angle 91°22'58"
SHEET 1

**Figure 7**

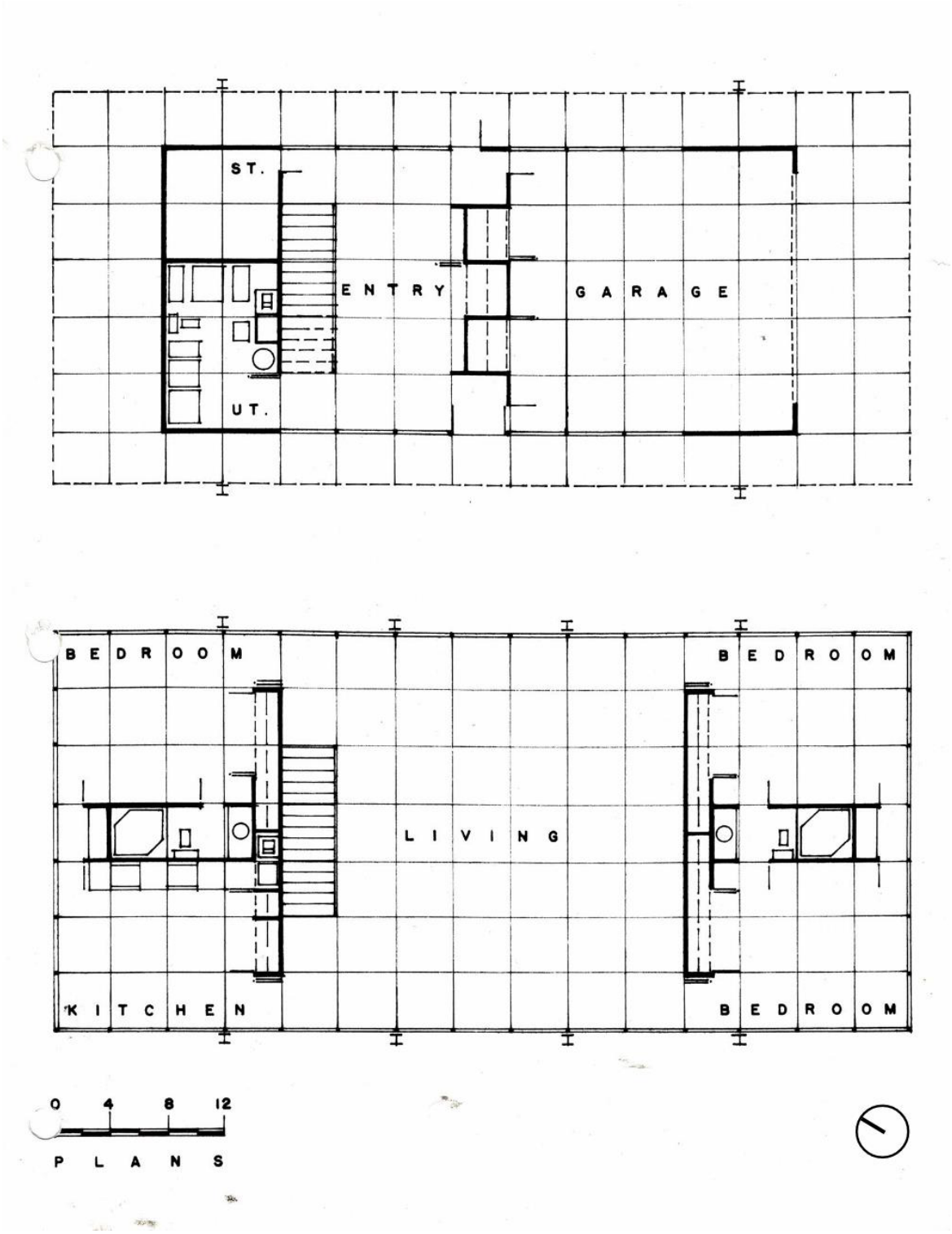

ST.
ENTRY
GARAGE
UT.
BEDROOM
BEDROOM
LIVING
KITCHEN
BEDROOM
0 4 8 12
PLANS

**Figure 8**

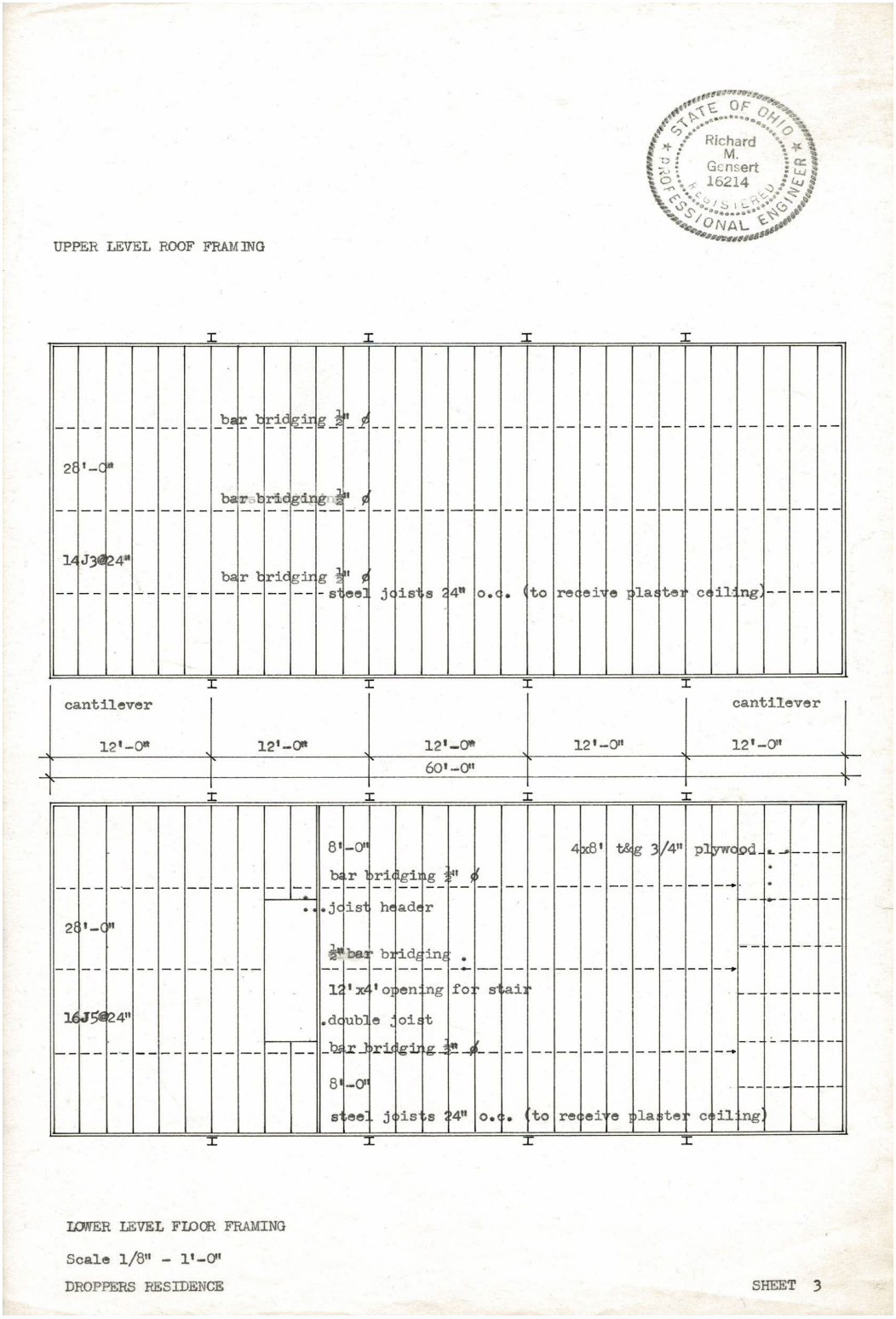

STATE OF OHIO
Richard M. Gensert 16214
REGISTERED PROFESSIONAL ENGINEER
UPPER LEVEL ROOF FRAMING
bar bridging ½" ø
28'-0"
bar bridging ½" ø
14J3@24"
bar bridging ½" ø
steel joists 24" o.c. (to receive plaster ceiling)
cantilever
cantilever
12'-0"
12'-0"
12'-0"
12'-0"
12'-0"
60'-0"
8'-0"
4x8' t&g 3/4" plywood
bar bridging ½" ø
joist header
28'-0"
½" bar bridging
12'x4' opening for stair
16J5@24"
double joist
bar bridging ½" ø
8'-0"
steel joists 24" o.c. (to receive plaster ceiling)
LOWER LEVEL FLOOR FRAMING
Scale 1/8" - 1'-0"
DROPPERS RESIDENCE
SHEET 3

**Figure 9**

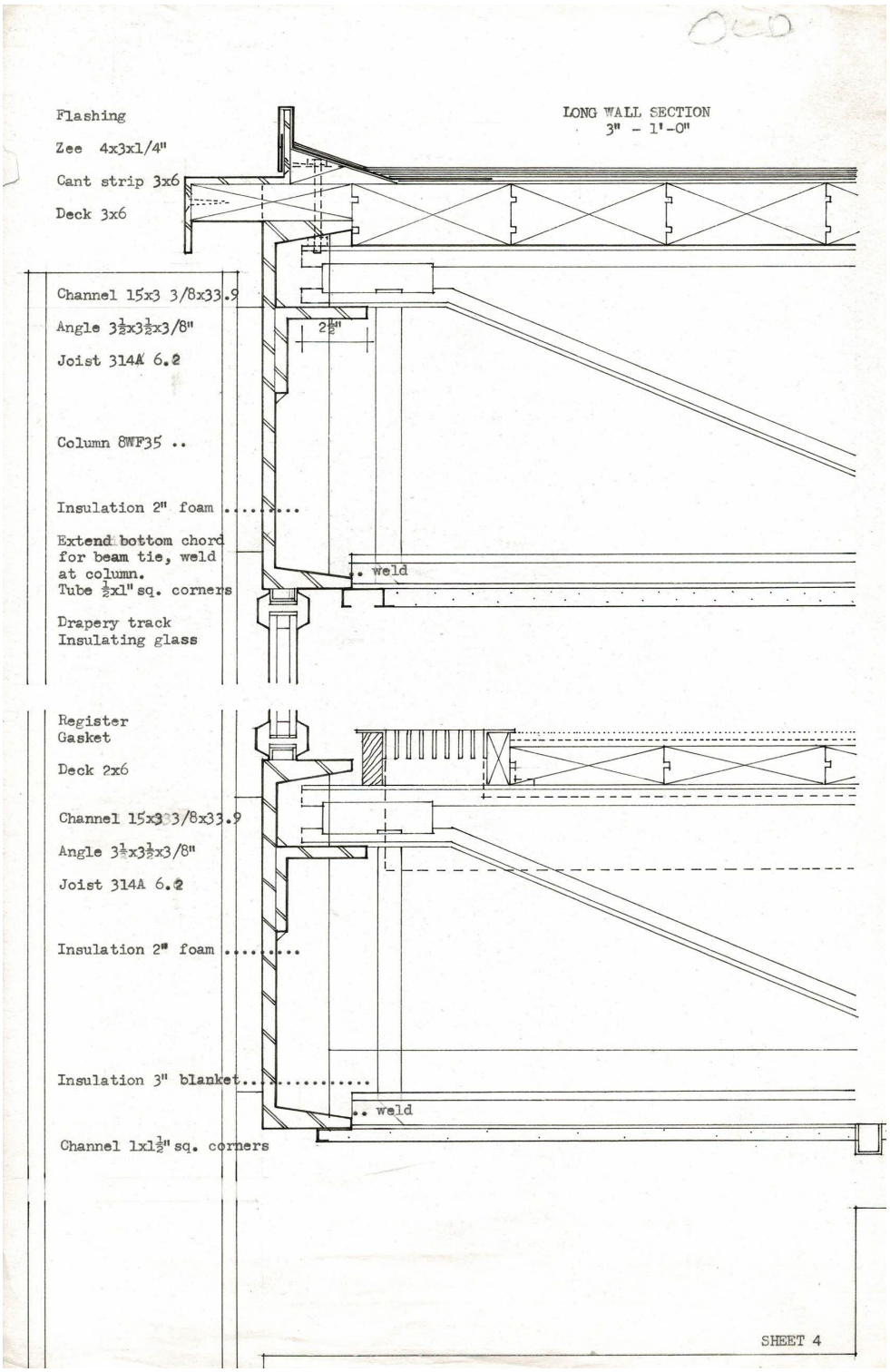

LONG WALL SECTION
3" - 1'-0"
Flashing
Zee 4x3x1/4"
Cant strip 3x6
Deck 3x6
Channel 15x3 3/8x33.9
Angle 3½x3½x3/8"
Joist 314A 6.2
Column 8WF35
Insulation 2" foam
Extend bottom chord for beam tie, weld at column.
Tube ½x1" sq. corners
weld
Drapery track
Insulating glass
Register
Gasket
Deck 2x6
Channel 15x3 3/8x33.9
Angle 3½x3½x3/8"
Joist 314A 6.2
Insulation 2" foam
Insulation 3" blanket
weld
Channel 1x1½" sq. corners
SHEET 4

**Figure 10**

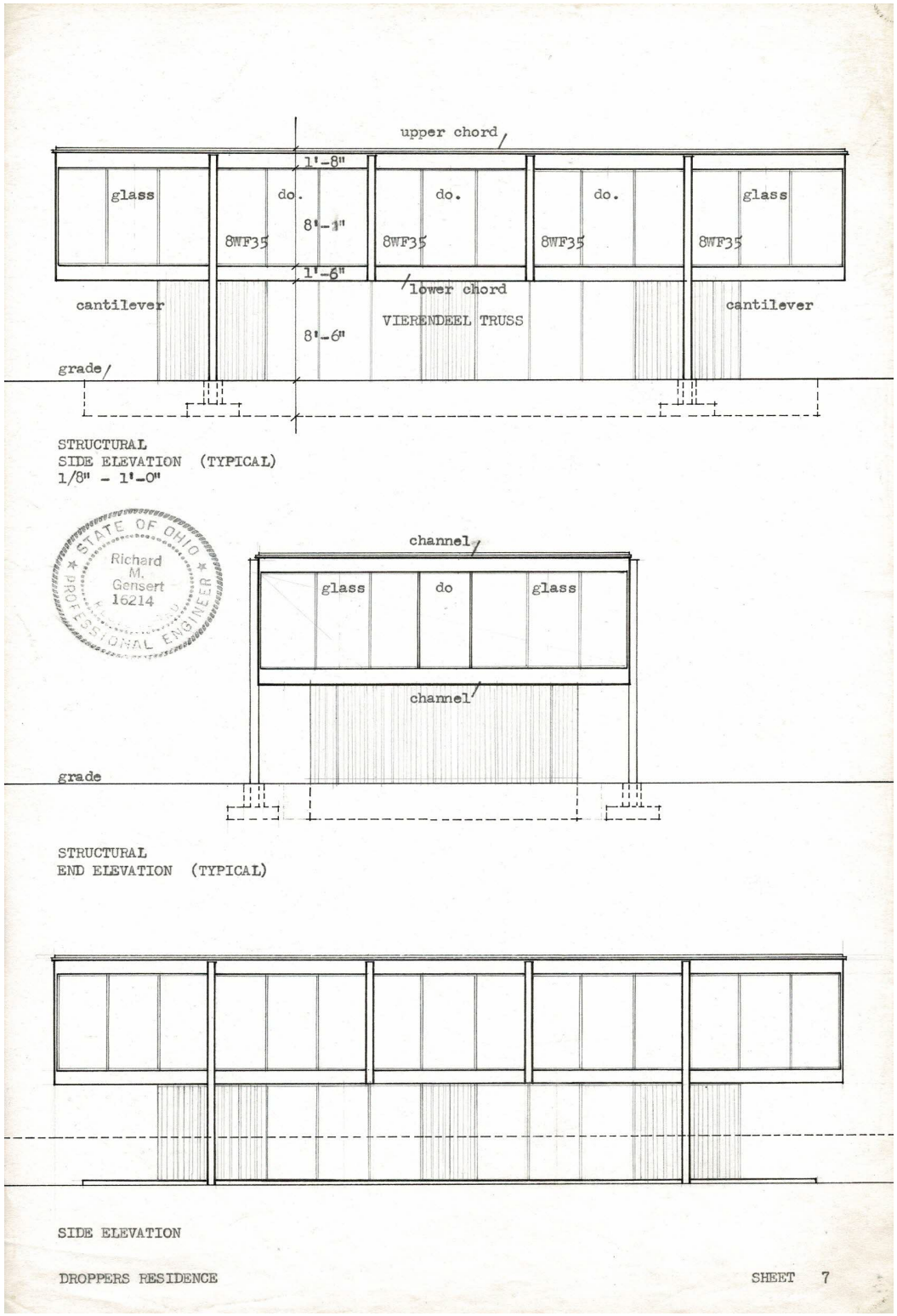

upper chord
1'-8"
glass
do.
do.
do.
glass
8'-1"
8WF35
8WF35
8WF35
8WF35
1'-6"
lower chord
cantilever
VIERENDEEL TRUSS
cantilever
8'-6"
grade
STRUCTURAL
SIDE ELEVATION (TYPICAL)
1/8" - 1'-0"
STATE OF OHIO
Richard
M.
Gensert
16214
PROFESSIONAL ENGINEER
channel
glass
do
glass
channel
grade
STRUCTURAL
END ELEVATION (TYPICAL)
SIDE ELEVATION
DROPPERS RESIDENCE
SHEET 7

**Figure 11**

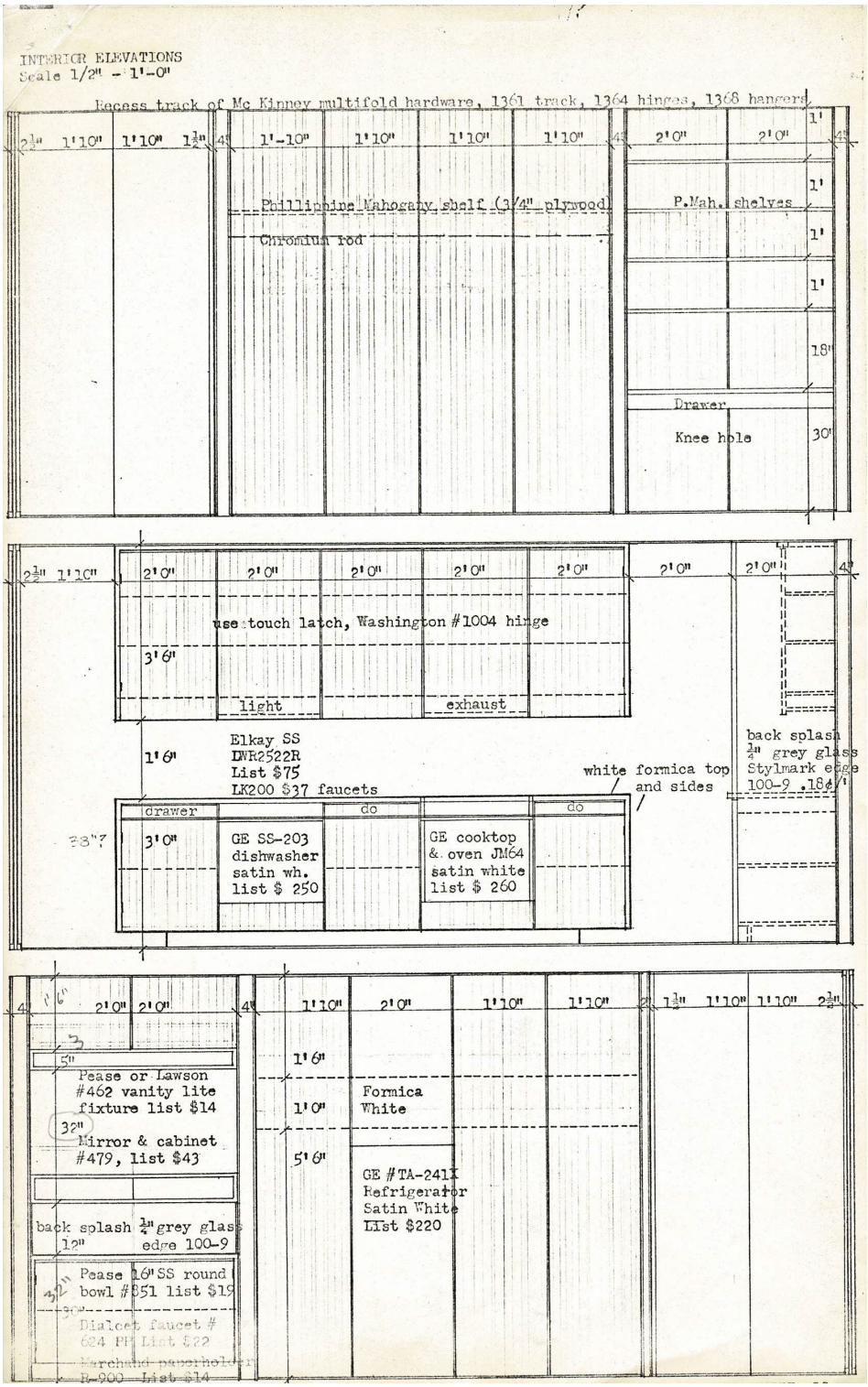

INTERIOR ELEVATIONS
Scale 1/2" - 1'-0"
Recess track of Mc Kinney multifold hardware, 1361 track, 1364 hinges, 1368 hangers
Phillippine Mahogany shelf (3/4" plywood)
Chromium rod
P.Mah. shelves
Drawer
Knee hole
use touch latch, Washington #1004 hinge
light
exhaust
Elkay SS
LWR2522R
List $75
LK200 $37 faucets
white formica top and sides
back splash
¼" grey glass
Stylmark edge
100-9 .18¢/'
drawer
do
GE SS-203
dishwasher
satin wh.
list $ 250
GE cooktop
& oven JM64
satin white
list $ 260
Pease or Lawson
#462 vanity lite
fixture list $14
Mirror & cabinet
#479, list $43
back splash ¼" grey glass
edge 100-9
Pease 16" SS round
bowl #851 list $19
Dialcet faucet #
624 PP List $22
Marchand paperholder
R-900 List $14
Formica
White
GE #TA-241X
Refrigerator
Satin White
List $220

**Figure 12**

A "Touch" of Luxury
for your new home
A TOUCH-PLATE EXCLUSIVE!
No other system gives you "light-up buttons" to remind you of lamps left burning—plus saving you the bother of getting out of bed to go turn them off.
Light the way to nightly errands . . .
• You see at a glance what lights are on or off!
• Any house light can be turned off or on from this Master Panel located in one or two convenient places . . . bedrooms, front halls, garages!
. . . or leave a house light on 'til Fred comes home . . .
. . . ON or OFF from your bedside . . .
. . . a good thing to have when things go thump in the night . . .
MASTER CONTROL PANEL
The magic wand of electricity is completely at your service with the pilot-lighted master panel, which will control any selected group of lights. One or more of these control centers can be installed in the home at desired locations. From the garage, you may choose to control the front and back porch lights, flood lights, front room light, bedroom hall light, and perhaps the kitchen light. Before entering the house, any or all of these lights can be activated.
A second master panel in the bedroom allows complete control of these lights as well as other lights throughout the house. Upon retiring, a glance at this control center shows exactly which lights are on, for each control button is illuminated by a pilot light which glows only when that particular light has been left burning. A master control panel at the head of the bed is a constant guardian throughout the night. If an unusual noise is heard, a touch of the master panel push button immediately floods the entire house and grounds with light. Late callers — A touch of the master panel push button lights the front entrance, letting the caller know that you have heard the bell . . . and . . . no danger of falling over toys, furniture or objects while groping for a light switch.
A NEW LEVEL OF CONVENIENCE FOR:
BANKS . . . BOWLING ALLEYS . . . MOTELS . . . CLINICS
CHURCHES . . . RESTAURANTS . . . STAGE LIGHTING . . .
FACTORIES . . . WAREHOUSES . . . SCOREBOARDS . . .
AIRPORTS . . . TELEVISION AND RADIO STATIONS . . .
. . . a touch turns it ON
. . . or
. . . OFF . . .

**Figure 13**

**Figure 14**

**Figure 15**

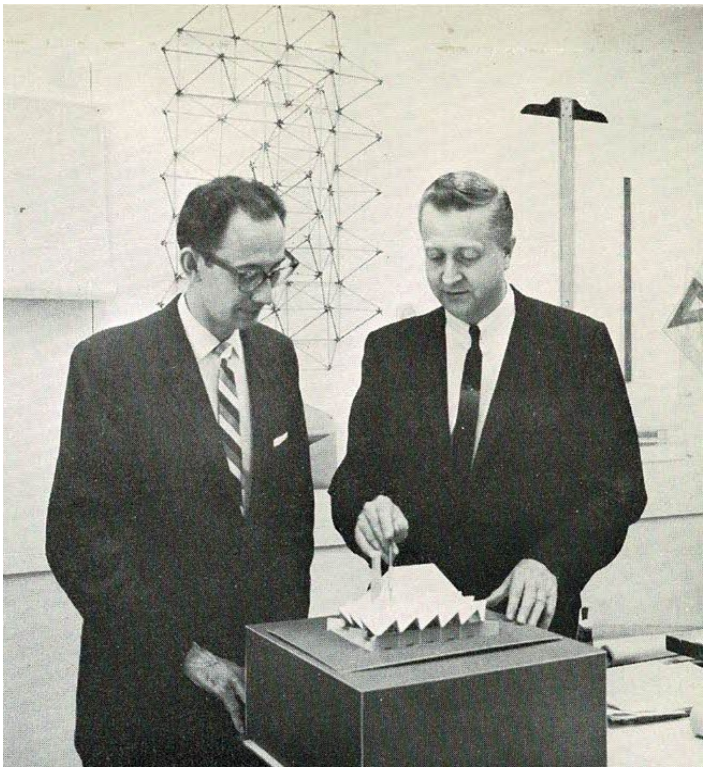


**Figure 16**

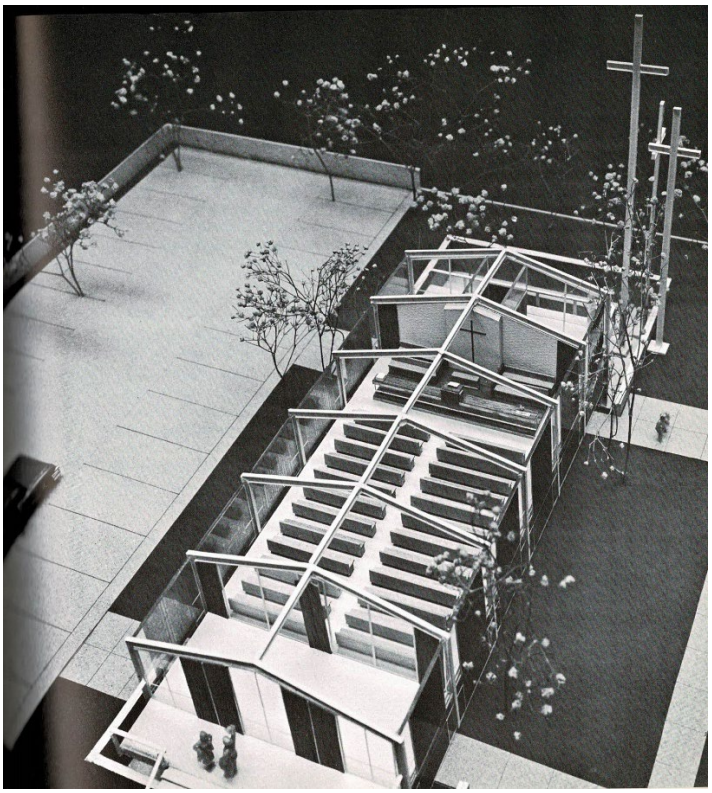


**Figure 17**

**Figure 18**

**Figure 19**

**Figure 20**

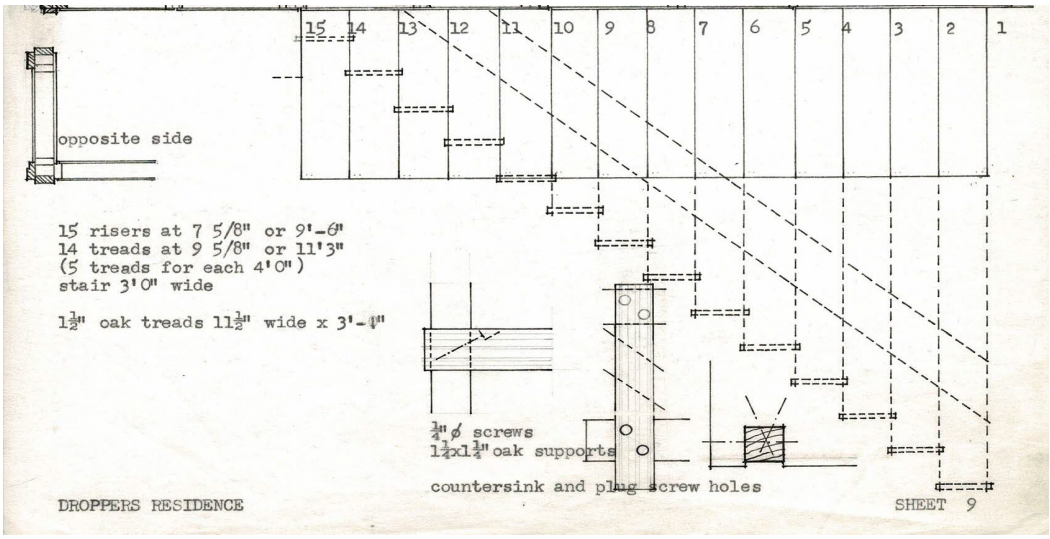
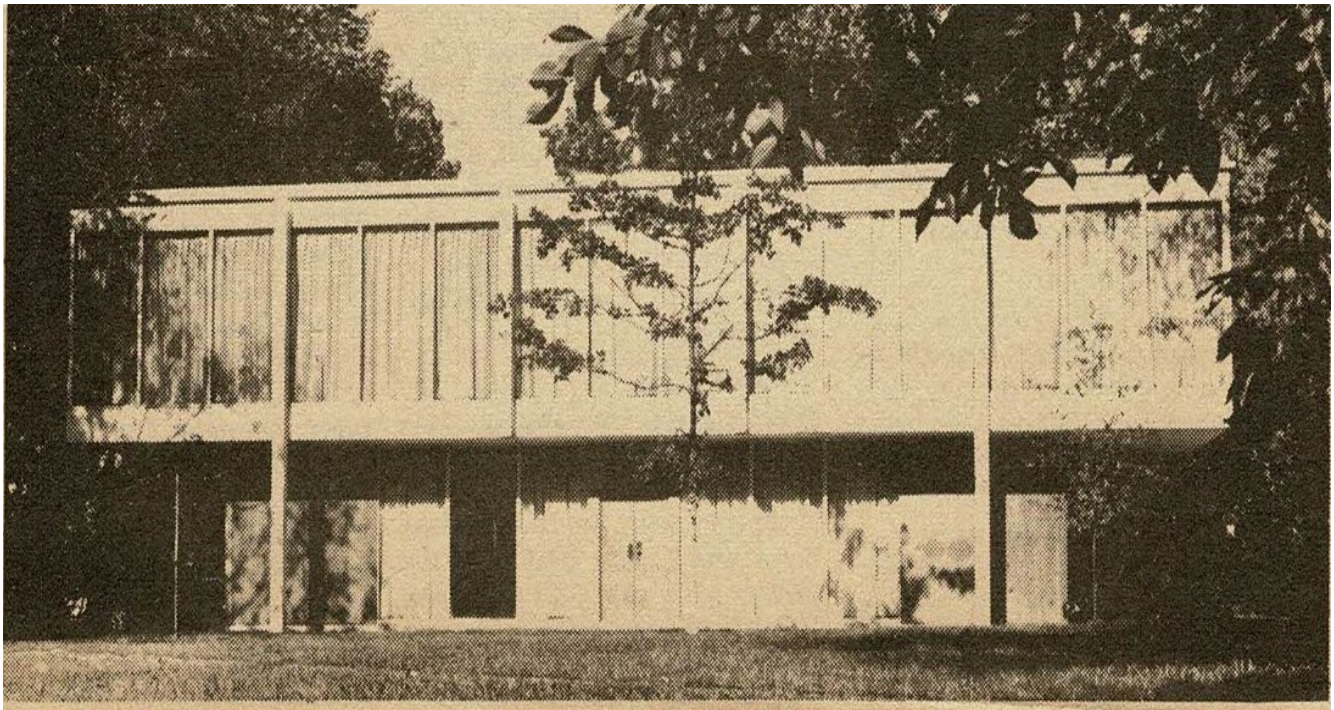



**Figure 21**

**Figure 22**

**Figure 23**



FROM PROSPECT ROAD, this view of the Carl H. Droppers home greets the passerby.

**Figure 24**

**Photo 1** The Carl Droppers House, rear elevation, looking southwest, across Wallace Lake (December 2021).

**Photo 2** The Carl Droppers House, front elevation, looking northeast from the front yard.

**Photo 3** The Carl Droppers House, at top of stairs, looking southeast at living/dining room (December 2021).

**Photo 4** The Carl Droppers House, detail of original plexiglass hardware, typical throughout the house.

**Photo 5** The Carl Droppers House, original Emerson Rittenhouse intercom and sound system throughout the house.

**Photo 6** The Droppers House, front elevation, looking northeast from Prospect Road.

**Photo 7** The Carl Droppers House, looking northeast at front entry and garage.

**Photo 8** The Carl Droppers House, looking northeast towards front entry doors.

**Photo 9** The Carl Droppers House, looking northeast at front and side elevation with open garage door. (December 2021)

**Photo 10** The Carl Droppers House, side elevation, looking north.

**Photo 11** The Carl Droppers House, rear elevation, looking southwest.

**Photo 12** The Carl Droppers House, rear elevation, detail of W8x35 steel.

**Photo 13** The Carl Droppers House, rear elevation, looking northwest.

**Photo 14** The Carl Droppers House, side elevation, looking southeast.

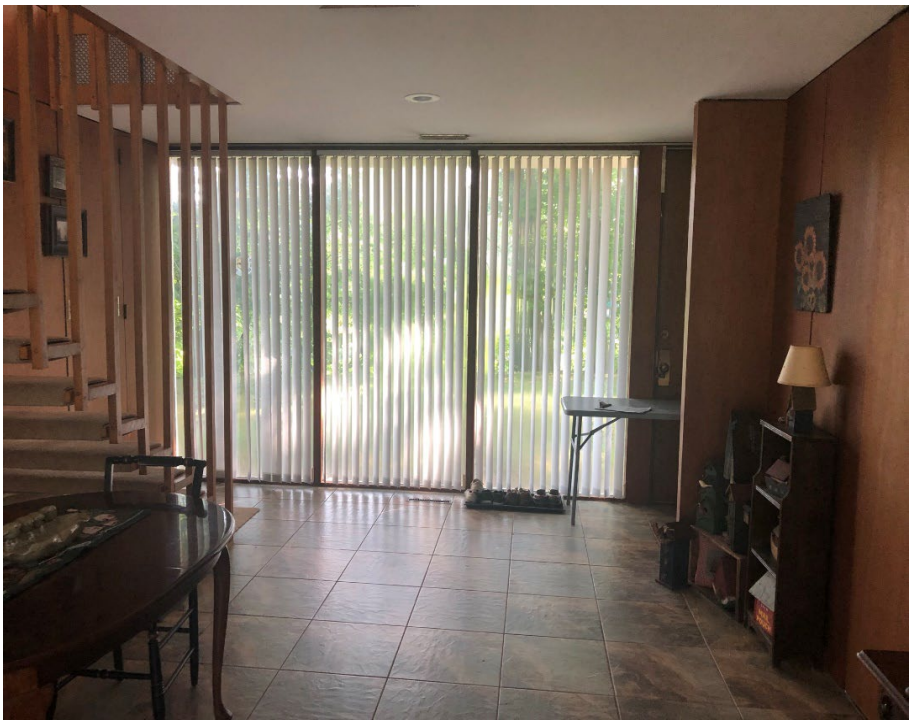


**Photo 15** The Carl Droppers House, entry foyer, looking northeast.

**Photo 16** The Carl Droppers House, stairs, looking northwest.

**Photo 17** The Carl Droppers House, foyer, looking northwest at door to office/storage room.

**Photo 18** The Carl Droppers House, looking northeast in the garage at the Philippine mahogany wall.

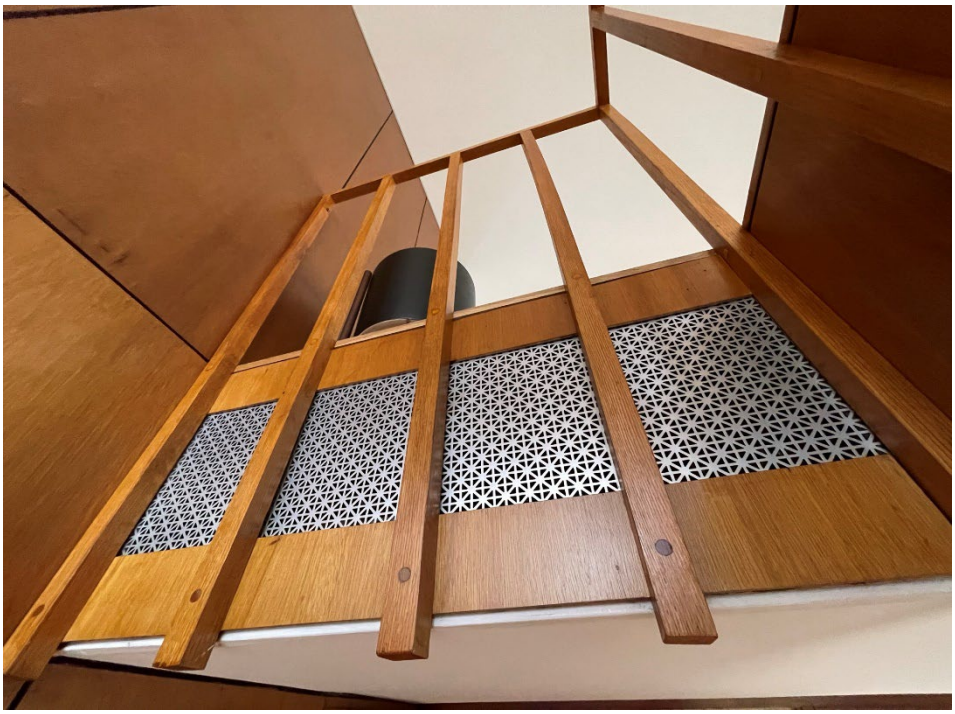


**Photo 19** The Carl Droppers House, looking northeast at detail of return air grill above stairs.

**Photo 20** The Carl Droppers House, looking northwest at living/dining room.

**Photo 21** The Carl Droppers House, looking northeast at original kitchen cabinets and appliances.

**Photo 22** The Carl Droppers House, looking east at the original workspace between the kitchen and bedroom. Identical condition on the opposite side of the house.

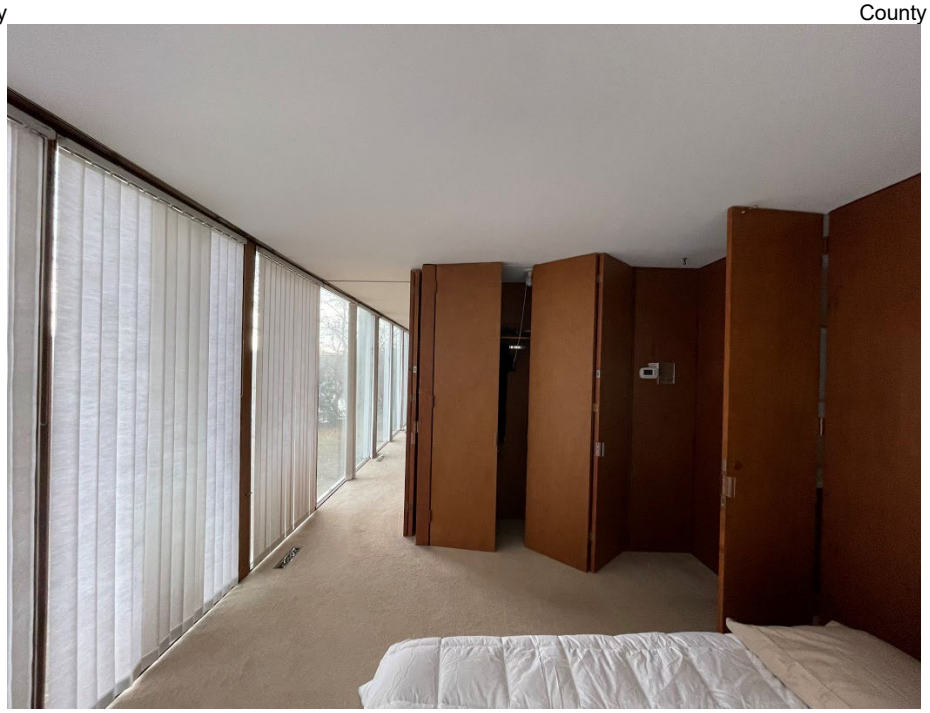


**Photo 23** The Carl Droppers House, looking southeast towards the living room from the bedroom.

**Photo 24** The Carl Droppers House, looking southwest towards the bathroom from the bedroom.

**Photo 25** The Carl Droppers House, detail of original drapery track and carriers typical throughout the house.

**Photo 26** The Carl Droppers House, original cast-iron tub and original wall and floor tile and some fixtures in both bathrooms, looking southwest.