

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

FOR NPS USE ONLY

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DATE ENTERED

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC

Lamp, Robert M., House

AND/OR COMMON

2 LOCATION

STREET & NUMBER

22 North Butler Street

__NOT FOR PUBLICATION

CITY, TOWN

Madison

CONGRESSIONAL DISTRICT

__ VICINITY OF

STATE

Wisconsin 53703

CODE

55

COUNTY

Dane

CODE

025

3 CLASSIFICATION**CATEGORY** DISTRICT BUILDING(S) STRUCTURE SITE OBJECT**OWNERSHIP** PUBLIC PRIVATE BOTH**PUBLIC ACQUISITION** IN PROCESS BEING CONSIDERED**STATUS** OCCUPIED UNOCCUPIED WORK IN PROGRESS**ACCESSIBLE** YES: RESTRICTED YES: UNRESTRICTED NO**PRESENT USE** AGRICULTURE COMMERCIAL EDUCATIONAL ENTERTAINMENT GOVERNMENT INDUSTRIAL MILITARY MUSEUM PARK PRIVATE RESIDENCE RELIGIOUS SCIENTIFIC TRANSPORTATION OTHER:**4 OWNER OF PROPERTY**

NAME

Mr. and Mrs. Thomas Neujahr

STREET & NUMBER

22 North Butler Street

CITY, TOWN

Madison

STATE

Wisconsin 53703

__ VICINITY OF

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE,

REGISTRY OF DEEDS, ETC.

Dane County Courthouse

STREET & NUMBER

210 Monona Avenue

CITY, TOWN

Madison

STATE

Wisconsin 53709

6 REPRESENTATION IN EXISTING SURVEYS

TITLE

Wisconsin Inventory of Historic Sites

DATE

1976

 FEDERAL STATE COUNTY LOCAL

DEPOSITORY FOR

SURVEY RECORDS

State Historical Society of Wisconsin

CITY, TOWN

Madison

STATE

Wisconsin 53706

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CONTINUATION SHEET

ITEM NUMBER 6 PAGE 1

Madison Landmark
January 28, 1976
City of Madison Landmarks Commission
c/o Madison City Planning Department
210 Monona Avenue
Madison, Wisconsin 53709

7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input checked="" type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

Originally, the building had two stories, a roof garden with wooden pergola and a fireplace, the whole constructed of yellow or cream brick of a type indigenous to Wisconsin. The style was, for want of an easily agreed upon term, Wrightian or American. In 1903, Frank Lloyd Wright, the architect of this building, and his contemporaries called this an "American" house. "Wrightian" might be more appropriate today, since the house is distinctively in the architect's style. In addition, the house had (and still has) parapet walls, a terrace on the front (northeast) wall, an enclosed porch on the northwest wall, a bay on the southeast wall, and two airing porches off the landings leading to the second and third floors. The shape of the building is roughly cubical, although it is not modular. Pilasters embrace the four corners, rising from the ground to the level of the second-story sills. Courses of brick encircle the exposed walls as a continuation of the lintels of the second-story windows. Dentils decorate the cornice, and a sill of five corbelled courses of brick supports the band of five windows across the front of the second story. The facade has two diamond-shaped brick patterns worked between the windows of the first story. All windows are casement, with diamond-shaped panes of glass, surrounded by thin borders of white, translucent glass. Their frames are red cypress, rough-sawn on the exterior and stained dark brown, but smoothly finished on the interior and originally varnished (now given an oil and wax finish). Three sets of double windows on the front and three sets of French doors and a four-foot-wide front door give exterior access and light to the living and dining rooms on the first floor. On the second floor, a band of five windows, spaced symmetrically but with wider piers separating the outermost windows from the rest, gives a sense of classical proportions to the facade.

The principal alteration is a replacement structure for the pergola and roof garden -- a flat-roofed penthouse set inside the parapet. It is of light construction, with a nearly continuous band of windows around it and a small greenhouse extended on the left wall. The alterations to the roof probably were made in the fall of 1913. Less significantly, an enclosed outer stairwell was added on the southwest and southeast walls, as an addition to the existing airing porches; the bay on the southeast wall has been masked by asbestos sheeting and battens; the terrace facade was reconstructed of cement block in the original proportions, but with an added coal chute and a coat of stucco; the yellow brick walls were painted several times, once with a water-based coat which defies chemical removal; the ceramic capping of the parapet wall was replaced by galvanized capping, at which time (November, 1961) the remaining pergola structure (which had enclosed the penthouse) was removed; a fire escape was installed earlier along the northwest wall, reaching to the porch roof. A previous alteration -- a city requirement to enlarge a second-story window into a door -- has been or soon will be rectified. The current owners intend to restore the exterior as closely to the original condition as is feasible, including the removal of the third story addition and the restoration of siding similar to the original on the southeast bay.

The interior plan strongly resembles Wright's famous 1907 "A Fireproof House for \$5000" for the Ladies' Home Journal, a plan which some architectural historians (Harold Allen Brooks among them) claim inspired Wright's contemporaries to adopt open floor plans for small houses. The living and dining rooms form an L, pivoting on a fireplace and with no interrupting walls between them, merely the suggestions of a beam. They have full access to the covered porch. The stairwell is open. The red cypress interior woodwork is typical of the banded style that Wright favored between about 1900 and 1910.

8 SIGNIFICANCE

PERIOD

AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW

<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)
		<input type="checkbox"/> INVENTION		

SPECIFIC DATES plans: 1902-1903
Constructed: 1903¹

BUILDER/ARCHITECT Frank Lloyd Wright

STATEMENT OF SIGNIFICANCE

The Lamp House merits attention for two reasons: architectural or artistic significance, and significant personal associations in the life of an architect who, for nearly three-quarters of a century has been considered a seminal artist whose buildings have profoundly influenced other architects. At first glance, this structure does not appear to be a masterwork of an important artist, largely because the observer's eye is diverted by the obtrusive third story which was added ten years after the original construction. But the building was a significant one in Wright's architectural career, for its floor plan and cube-like shape are nearly identical to those for "A Fireproof House for \$5000" as published in the April, 1907 Ladies' Home Journal. The latter plan has been looked upon as a pivotal work in the evolution of small house design, inspiring Wright's contemporaries and also serving speculative builders as an example for vernacular design.² The question follows whether the 1902-1903 Lamp House gave rise to the 1907 plan. No one appears to have studied it systematically, but Paul Sprague suggests that the Jessie M. Adams House of 1900 in Beverly, Illinois, also was a forerunner of the 1907 house.³ The Lamp House, then, can be viewed as a later step towards the pivotal 1907 work (the most obvious differences between the Lamp House and the \$5000 House are, of course, the roof treatment and the substitution of concrete for brick).

Adaptation of the Lamp dwelling to its site is exceptional. From the roof garden, occupants could see both Lake Mendota and Lake Monona, between which the state capitol sits. Wright and his client Lamp together as boys had enjoyed the lakes, and the roof garden thus assumes personal significance for them.⁴ Wright also succeeded, in a congested neighborhood only one-and-a-half blocks from the city's Capitol Square, in creating an aura of seclusion and rustication. The building is set well back upon its lot, and the house and gardens from the first have been sheltered and rendered private by other buildings and by plantings and fences.⁵ The fortress-like quality of the dwelling, its suggestion of ramparts and its formidable vertical and horizontal elements, plus its relatively obscure entrance bear out the thesis that Wright's dwellings reflected his belief that a home should be a shelter from the outside world, a secure place for the family.⁶ The house's windows and piers derive strongly from the Hillside Home School which Wright had completed in 1901, and in addition there are design similarities to the Walser House of Chicago (1903), the Larkin Building of Buffalo (1903), Unity Church of Oak Park (1904), the Gale House of Oak Park (1904), the George Barton House of Buffalo (1903), and the unbuilt Yahara Boathouse project for Madison (1902).⁷ Clearly from their dates, many of these buildings were in progress at the same time, and visually they bear striking similarities. Thus the Lamp House emerges as a work that fits tidily into an interesting and productive design period of the architect, and as an important work in the evolution of the small house generally.

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As for the Lamp House's significance in the architect's life, Wright himself provides some clues in his autobiography. He devotes four or five pages to his adolescent friendship with Robert Lamp -- a greater number than to any other boyhood acquaintance, most of whom are sketched fleetingly. He writes, "The boys [Wright and Lamp] were fast friends. . . till Robie, forty-four, died in a little cream-white brick house with a roof-garden filled with flowers, designed for him by this rescuer of his."⁸ Their friendship and Wright's affectionate mention of the house lend it historical cachet. Unpublished research demonstrates that Wright was a frequent guest at Lamp's parents' house. There he was surrounded by a large family of Lamp aunts and uncles, brothers and sisters, cousins and grandparents, much like the family that he enjoyed when he visited his Lloyd Jones relatives at Spring Green. Both households contrasted markedly with the domestic turmoil Wright endured under his parents' roof.⁹ During the summers he could escape by visiting his relations on their Spring Green farms; during the winter he found respite among the Lamps. Some scholars argue that Wright's sense of shelter emanated from his boyhood experiences and that his idealizations of certain architectural features developed at that time.¹⁰ If this is true, then perhaps Robert Lamp and his considerable family helped to mold the master architect.

1. Henry-Russell Hitchcock, in In the Nature of Materials: The Buildings of Frank Lloyd Wright, 1887-1941 (New York, 1942), 112-113, and William Allin Storrer, in The Architecture of Frank Lloyd Wright: A Complete Catalog (Cambridge, Massachusetts, and London, England, 1974), 97, err in assigning a 1904 date to the dwelling. It was nearly complete in September, 1903 (Madison Democrat, September 6, 1903), and probably was planned in late 1902, according to notations in Wright's hand on drawing number 0307.16 in the Taliesin Associated Architects, Scottsdale, Arizona, archives.

2. Grant Carpenter Manson, Frank Lloyd Wright to 1910: The First Golden Age (New York, 1958), 181-183; Harold Allen Brooks, The Prairie School: Frank Lloyd Wright and his Midwest Contemporaries (W. W. Norton, New York, 1976), 124-126, 249; Paul E. Sprague, "Griffin Rediscovered in Beverly," Prairie School Review, 10: 6-9 (First Quarter, 1973).

3. Sprague, "Griffin Rediscovered," 7 (caption).

4. Frank Lloyd Wright, An Autobiography (New York, 1943), 31-32, 35-36, 52.

5. It is often assumed, incorrectly, that lawn and garden stretched to the street at first. Mortgage, tax, and deed records prove this assumption false. See Dane County, Treasurer, Tax Rolls, 1897-1905, City of Madison, Series 013/2/2, Archives Division, State Historical Society of Wisconsin; and Dane County, Register of Deeds, Deeds volumes 62, p. 110; 23, p. 313; 76, p. 105; 57, p. 406; 79, p. 384; 63, p. 343;

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78, p. 25; 78, p. 346, 113, p. 258; 95, p. 412; 18, p. 521; 184, p. 134; 149, p. 398; Quit Claim Deeds volume 118, 249; Tax Deeds, volume Z, p. 476; Mortgages, volumes 150, p. 341; 160, p. 153; 161, p. 159; 141, p. 84; 138, p. 336, and 152, p. 365, all in the Register of Deeds office, Dane County Courthouse. Also see Robert M. Lamp probate file, in Dane County Probate Court, box 488, series 013/10/6, Archives Division, State Historical Society of Wisconsin.

6. Robert C. Twombly, Frank Lloyd Wright: An Interpretive Biography (New York, 1973), 32-45, 314 (notes 17 and 18); Norris Kelly Smith, Frank Lloyd Wright: A Study in Architectural Content (Englewood Cliffs, New Jersey, 1966), 70-71.

7. Storrer, A Complete Catalog, 91, 93, 96; Hitchcock, Nature of Materials, 112, 113, figure 83.

8. Wright, An Autobiography, 32.

9. Twombly, An Interpretive Biography, 10-17; Wright, An Autobiography, 16-71; personal letters to and conversations with John O. Holzhueter of the State Historical Society of Wisconsin, from and by numerous relations, friends, and associates of Robert Lamp, 1965-1974. Of special value were conversations with Mrs. Eunice Lamp Beck, November 6 and 9, 1973; Miss Loreen M. Jacobson, February 5, 1974; and Mrs. Jennie Flink, February 5, 1974; and a letter from Mrs. Matilda Sweet Hesse, February 4, 1974.

10. See note six.

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1. Harold Allen Brooks, The Prairie School: Frank Lloyd Wright and His Midwest Contemporaries (W. W. Norton, New York, 1976)
2. Henry-Russell Hitchcock, In the Nature of Materials: The Buildings of Frank Lloyd Wright, 1887-1941 (New York, 1942)
3. Grant Carpenter Manson, Frank Lloyd Wright to 1910: The First Golden Age (New York, 1958)
4. Norris Kelly Smith, Frank Lloyd Wright: A Study in Architectural Content (Englewood Cliffs, New Jersey, 1966)
5. William Allin Storrer, The Architecture of Frank Lloyd Wright: A Complete Catalog (Cambridge, Massachusetts, 1974)
6. Robert C. Twombly, Frank Lloyd Wright: An Interpretive Biography (New York, 1973)
7. Frank Lloyd Wright, An Autobiography (New York, 1943)
8. Paul E. Sprague, "Griffin Rediscovered in Beverly," Prairie School Review, 10: 6-9 (First Quarter, 1973)
9. Madison Democrat, September 6, 1903
10. Lamp House project drawings, drawings number 0307.16 and 0402.01 through 0402.07, Taliesin Associated Architects, Scottsdale, Arizona, archives
11. Various archival sources and personal research records of John O. Holzhueter as cited in the footnotes.

9 MAJOR BIBLIOGRAPHICAL REFERENCES

See continuation sheet.

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY _____

UTM REFERENCES

A									
	ZONE	EASTING				NORTHING			

B									
	ZONE	EASTING				NORTHING			

VERBAL BOUNDARY DESCRIPTION

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

NAME / TITLE

John O. Holzhueter, Assistant Editor, Wisconsin Magazine of History

ORGANIZATION

State Historical Society of Wisconsin

DATE

9-16-76

STREET & NUMBER

816 State Street

TELEPHONE

608/262-9695

CITY OR TOWN

Madison

STATE

Wisconsin 53706

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL

STATE

LOCAL

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

TITLE Director, State Historical Society of Wisconsin

DATE

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

ATTEST:

DATE

KEEPER OF THE NATIONAL REGISTER