

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: Dombar, Benjamin, House and Studio

Other names/site number: _____

Name of related multiple property listing:
n/a

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

2. Location

Street & number: 601 W. Galbraith Road

City or town: Cincinnati State: Ohio County: Hamilton

Not For Publication: Vicinity:

3. State/Federal Agency Certification

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

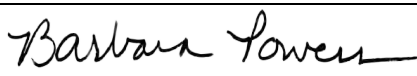
I hereby certify that this X nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property X meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ national ___ statewide X local

Applicable National Register Criteria:

___ A ___ B X C ___ D

 _____ Signature of certifying official/Title: <u>State Historic Preservation Office, Ohio History Connection</u> State or Federal agency/bureau or Tribal Government	DSHPO Inventory & Registration 12/28/2021 Date
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In my opinion, the property ___ meets ___ does not meet the National Register criteria.	
_____ Signature of commenting official: _____ Title :	_____ Date _____ State or Federal agency/bureau or Tribal Government

Dombar, Benjamin, House and Studio
Name of Property

Hamilton Co., OH
County and State

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:
- Public – Local
- Public – State
- Public – Federal

Category of Property

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

Dombar, Benjamin, House and Studio
Name of Property

Hamilton Co., OH
County and State

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	<u> </u>	buildings
<u> </u>	<u> </u>	sites
<u> </u>	<u> </u>	structures
<u> </u>	<u> </u>	objects
<u>1</u>	<u>0</u>	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
COMMERCE/TRADE: Architect's Studio

Current Functions

(Enter categories from instructions.)

DOMESTIC: Single Dwelling

Dombar, Benjamin, House and Studio
Name of Property

Hamilton Co., OH
County and State

7. Description

Architectural Classification

(Enter categories from instructions.)

MODERN MOVEMENT: Organic Expressionism

Materials: (enter categories from instructions.)

Principal exterior materials of the property: Walls: Asbestos, wood; Roof: Asphalt;

Foundation: Other/Concrete block

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 Benjamin Dombar House and Studio is located at 601 W Galbraith Road, Cincinnati, Ohio. The building is located in a residential area northwest of the interchange of Interstate 75 and Ohio State Route 126. The house was designed in the 1960s by Benjamin Dombar and was constructed 1967-1968. The house is an excellent local example of the intersection of mid-20th century modern design and organic architecture with strong Wrightian influences. Built in 1967-1968, the house is a 4-story hexagon shaped building that was built on a steeply sloped lot with the basement, lower floor, and middle floor all having exits to portions of the hill. Significant features of the house include orientation of the building with expansive walls of glazing for views of a creek, a large central fireplace built from stone from the creek, and a piers foundation creating a walkout to the creek level. Benjamin Dombar's architecture studio was on the lower floor of the building and he and his family resided in the middle and upper floors from when it was built to 2001. There has been very little modification from the original design and features, both exterior and interior; therefore, the overall integrity is intact.

Dombar, Benjamin, House and Studio
Name of Property

Hamilton Co., OH
County and State

Narrative Description

LOCATION:

Springfield Township: The building is located in a residential neighborhood northwest of the interchange of Interstate 75 and State Route 126 in Springfield Township approximately ten miles north of downtown Cincinnati. The building is one of thirteen single family mid-20th century homes along Congress Run Creek that are mostly of Modernist and Organic Expressionism styles with three of the houses being designed by Dombar himself. The “neighborhood” has no sidewalks and the houses are connected simply by the creek itself. This neighborhood does not have official boundaries and spans three municipalities, Springfield Township, Cincinnati, and Wyoming. Most of the homes were built or planned before State Route 126 cut through the south edge of the neighborhood and took a portion of the original property bought by Benjamin Dombar in 1952. The property is located directly northeast of exit ramp 25 of State Route 126 and has a driveway off of W. Galbraith Road.

Site Characteristics: The Dombar House and Studio is integrated into a steeply sloped lot and has its basement level at approximately 48 feet below the roadway at 698.4 ft ASL. The top of the house sits at the same level of the roadway. The middle level and main entrance of the house sits at 27 feet below the street level. The house sits approximately 75 feet back from West Galbraith Road. There is no sidewalk along the road on this property. The property is only visible from the roadway during the winter months. During the months when the trees have leaves, the house is only slightly visible from the exit ramp and is not visible from West Galbraith. The driveway entrance is the only sign of the property from West Galbraith Road. The driveway is a street driveway that goes from the northeast edge of the property to northwest portion of the property. The north edge of the driveway has a hand laid stone retaining wall. As the house is a hexagon there is no “front of the house” other than the placement of two front doors, one to the residence and one to the studio. The front doors are on the west face of the building and are accessed from the driveway by a stone walk and wood boardwalk/bridges. (Photos 3-6)

GENERAL DESCRIPTION:

Exterior: The Benjamin Dombar House and Studio is a four-story house with an unfinished partial basement and three full stories of living area that consists of 3,600 sf in livable floor area with 552 sf in the unfinished basement. (Photos 1-4) The house is a balloon framed building with a concrete block and steel post partially elevated foundation. The siding of the building is clad in mustard yellow Carey 1/8” asbestos cement panels with baked acrylic color and dark stained wood trim mostly aligned at the seams of the paneling. Integrated into the pattern created by the panels and trim are fixed single glazed windows, aluminum multi awning double pane windows, and aluminum sliding glass doors. The windows are grouped in columns generally located at the same place on each floor. The house’s residential entrance at the middle floor is accessed by a wood boardwalk that is supported by steel beams. The house’s studio entrance is

Dombar, Benjamin, House and Studio
Name of Property

Hamilton Co., OH
County and State

accessed by stone steps to a wood deck. There are wood cantilevered balconies on the creek side (southeastern) portion of the building and a poured concrete patio at the creek level with a basement entrance. (Photo 8)

The design is characterized by its hexagon form and massing, hexagonal asphalt shingled hipped roof with large overhangs and a central hexagonal copper flat roofed cupola with clerestory fixed windows (Photo 31), and dark stained wood trim accentuating the vertical nature of the house. While windows are on all six sides of the building, the majority of large windows are on the east and south facing elevations, or the elevations that face the creek. The house has three evenly sized stories stacked on top of each other. Each side of the building is 22 feet long and each floor is approximately 1200 sf in area. The basement is only a partial basement, and as the building is situated on hill it is a walkout basement. The hexagon form is continued on this level with steel braces and posts at each corner, where not supported by the concrete block basement.

The house is accessed by a descending driveway from Galbraith. From the driveway the residential entrance to the house is accessed via a stone walkway and wooden bridge, which connects the hillside to the middle floor of the house. As the house was both Dombar's architecture studio and home, there were two front entrances. The architecture studio's entrance was accessed from stone steps that descended the hill to the lower floor. Originally both entrances were solid wood doors. The current doors are fiberglass doors with a vertically oriented light within the door.

Structural System: The house's structural system combines several common systems. The basement is a concrete block foundation that is partially underground on the hillside (north and west sides) and exposed to the creekside. (Photo 8) The rest of the house not supported by the concrete block is supported by welded steel braces and posts and pier system. The upper stories are balloon framing on top of steel beams, supporting insulated walls with asbestos siding. The floor framing is a combination of 2x10 and 2x8s. The roof framing is wood framing of 2x4s with wood decking.

The balconies at the lower and middle floors are cantilevered balconies with the supports tied into the floor joists of each floor. (Photo 1)

Materials: All materials/finishes and features described are entirely original unless otherwise specified. The house was built using many materials from the site to the specifications of Dombar. The stonework on the exterior walkways and stairs are from the site and adjacent creek. Otherwise, the house is constructed of popular materials from the period. Asbestos panels and redwood trim work create the siding. The windows are either single pane fixed glazing or aluminum multiple awning windows. The sliding doors are also aluminum. Glass block is used at the basement level for an opening. The basement door is a solid wood door, and the other two entrance doors are fiberglass replacement doors installed in 2017 to replace previous replacement doors. The roofing is 3-dimensional asphalt shingles installed in 2017. The original roofing was Carey Fire Chex #325 Asphalt shingles. The balconies and decks are wood. On the interior, the walls are original drywall, the trim is wood, and the floors are a mix of cork, carpet, stone, tile,

Dombar, Benjamin, House and Studio
Name of Property

Hamilton Co., OH
County and State

and Armstrong VCT. The interior stonework used on flooring, backsplash and fireplace is from the site. Many of the cabinets and built-ins are original to the house, including kitchen and bathroom cabinets, bookcases, closets, and sideboards.

Interior Plan: The house is divided into two areas, the studio area on the bottom floor and the residential area on the middle and top floors. All three floors are connected by a U-shaped wood floating staircase with open treads. (Photo 16) The studio floor is mainly a wide-open plan with the central core area enclosed with walls and having openings to the open area. (Photos 11-13) Along the northeast wall is an enclosed bathroom and a partially enclosed laundry area. (Photo 14) The middle and top floors also have a central core. On the middle floor, this core is the kitchen with the living room and study (now dining room) as open areas along the perimeter of the house. (Photos 17-22) The original master bedroom was located on the middle floor off of the study (now dining room). (Photos 23-24) The top floor has a central core that is a closet and central hallway and then has three bedrooms and auxiliary rooms that line the perimeter of the building. (Photos 25-30) Both the middle and top floor have a bathroom in the same location and same size as the lower floor bathroom on their respective floors. The bathrooms on the middle and top floor remain almost entirely original, and the bottom floor has an original toilet and cabinets designed to match the original.

Alterations: While the Dombar House and Studio remained largely unchanged during the tenure of Ben and Shirley Dombar, some minor cosmetic changes have been made by successive owners. In the early 2000s, the middle bathroom original tile around the shower was replaced, the lower bathroom was retiled, and the sink and counter were removed. The original carpet that was in the middle floor was replaced with cork and the kitchen had oak flooring installed. The upstairs bathroom and accessory room had floor tile installed. Many original light fixtures including the living room lights, hallway lights, and kitchen drop ceiling and lights were removed.

Restoration/Rehabilitation: The house was foreclosed on in 2016 and left vacant and open for approximately a year. There was no electricity or climate control in the house, which caused significant damage to the flooring and walls and plumbing system.

In 2017, a new owner purchased the building. Restoration work followed the Secretary of the Interior's Standards for Rehabilitation. The original floor plan, which has remained unchanged since construction, was preserved during the work. Original floors on the middle and top floor had previously been removed and the lower floor's VCT was ruined due to the lack of climate control. On the middle and top floors, the original flooring was a shag carpet that was popular in the late 1960s and early 1970s. The middle floor had previously been replaced with cork flooring and oak flooring in the kitchen. The rehabilitation project used cork flooring for the middle floor with VCT in the kitchen to be consistent with the period, but more amenable to the owner's lifestyle. The top floor was re-carpeted with wall-to-wall carpeting. On the lower floor VCT matching the original was installed.

Dombar, Benjamin, House and Studio
Name of Property

Hamilton Co., OH
County and State

Originally, the house was only heated with baseboard heating. A previous owner had also installed central air and installed the air handlers in the kitchen ceiling and lower floor central room ceiling. As baseboard heating was not sufficient or feasible, a new central heating and air system was designed and installed to minimize disruptions to the extant original layout and features.

While there was significant plumbing damage and reconstruction, the majority of plumbing fixtures were retained and rebuilt, including three wall hung toilets, two original bathroom sinks, the original kitchen sink, and two original tubs. The middle floor bathroom tile was redone in a period correct tile color and size and the lower floor bathroom was also done in a sensitive tile design. The missing bathroom counter and cabinets were recreated in the same shape and with similar cabinets. The sink was recolored to match the original sink color.

Many walls were damaged with holes. The walls were fixed and recoated. Missing casework was installed in select locations where it was missing. All original trim and case work was either 1x2, 1x4 or 1x6 and was matched and stained with modern lumber.

Many original light fixtures had been removed, including the kitchen drop acrylic panel ceiling, the pendant lights in the living room, dining room, stairway, and ceiling lights in the studio and hallways. Both period lighting and modern sympathetic lighting was replaced where original lighting was removed.

The building continues to be used as a single-family home. The studio ceased to be an architecture studio when Ben Dombar retired as a practicing architect. Subsequent owners used the area for various purposes. The current owner has turned the former studio into a master suite retaining the openness of the floor and converting the former office at the core into a closet. The former master bedroom on the second floor has been converted into a family room, but has retained the closets, as well as the light fixture where the bed would have been located.

Historic Integrity:

The Benjamin Dombar House and Studio has undergone a sympathetic rehabilitation, including preservation of original features and recreation of missing elements. The house looks much as it did when it was completed in 1968 and retains a high level of integrity in regard to location, setting, design, materials, craftsmanship, feeling and association, while accepting compatible and minor alterations.

Location: The house has not been moved and is in the original location of construction. The property retains a 0.939-acre suburban site from when the house was built.

Setting: When the property was originally built in 1968, Route 126 did not exist. The portion of the road adjacent to the site and associated exit to Galbraith Rd was constructed in 1992-1993. While this changes the setting to the south of the property, the north, west and east portions of the property have remained the same. The site overall has remained a wooded lot with a steep hill on Congress Run Creek. During the months when trees have full vegetation, Route 126 is not

Dombar, Benjamin, House and Studio
Name of Property

Hamilton Co., OH
County and State

highly visible from the site. The overall setting remains a low-density residential suburban area, with houses of similar age on irregularly-shaped, wooded lots.

Design: The design of the house has remained largely unchanged, and the Organic Architecture style is evident. The floor plan and surviving original design features of the house were preserved, including the fireplace, built-in cabinets and bookcases, kitchen cabinets, bathroom fixtures, interior doors, windows, trim work, stone flooring, and staircase. Many missing or damaged features and finishes were recreated based on documentary evidence, as well as period sympathetic materials. These include missing casework, bathroom counter, cabinets and sink, tilework, kitchen drop ceiling and lighting.

The function of the house has changed from a single-family house and architecture studio to just a single-family house. The area of the studio has been changed to a master suite and the original master suite is now a family room, but no floor plan changes have been made due to the function changes of the rooms.

Materials: The exterior materials of the house remain unchanged, other than a required replacement of the asphalt roofing with a similar asphalt roof and the addition of roof vents. Many of the original double pane glass in the awning windows were replaced as the seal of the windows was broken. They were replaced with double pane glass. On the interior, there have been very limited material changes in the house from the original design, mostly limited to flooring choices on the bottom and middle floors. The original materials were either previously removed or too deteriorated that it could not be salvaged. Period sympathetic flooring choices were 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.

Craftsmanship: Craftsmanship in the Benjamin Dombar House and Studio is found primarily in the stonework found throughout the middle floor, as well as built-in cabinets and shelves on all floors. These original features remain and have been preserved in their original condition.

Feeling: As the property has high integrity of location, setting, design, materials and craftsmanship 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.

Association: While the property is no longer owned by the Dombar family, as the property retains integrity of setting, location, design, workmanship, materials and feeling, the integrity of its association with Benjamin Dombar as both the architect and original owner also is retained.

Dombar, Benjamin, House and Studio
Name of Property

Hamilton Co., OH
County and State

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or 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

Dombar, Benjamin, House and Studio
Name of Property

Hamilton Co., OH
County and State

Areas of Significance

(Enter categories from instructions.)

Architecture

Period of Significance

1968

Significant Dates

1968

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Dombar, Benjamin

Dombar, Benjamin, House and Studio
Name of Property

Hamilton Co., OH
County and State

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 Benjamin Dombar House and Studio meets Criterion C in the area of architecture as a significant and local expression of Organic Architecture in Greater Cincinnati. As a protégé and student of Frank Lloyd Wright who authored the design concept, architect Ben Dombar was closely attuned with the canons of the Wright's design philosophy as well as with the principles of the Usonian movement. His knowledge and belief in the Organic stylistic expression are in evidence in its application throughout the design of his own house and studio, while also allowing for experimentation within the style. While built during the middle of his career, the design of the house was developed over fifteen years prior to its construction. These years were spent studying the land to situate the building at the optimum location to view the creek and to take advantage of the hill on the site. The architect's design for his own home and studio is a significant contribution to mid-century residential modernism in Cincinnati. The period of significance is 1968, the date of its construction.

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

CHARACTERISTICS AND DEVELOPMENT OF THE ORGANIC ARCHITECTURE PHILOSOPHY

The Benjamin Dombar House and Studio embodies the Organic Architecture style, which was practiced and promoted by the prominent architect, Frank Lloyd Wright. Wright was heavily influenced during his apprenticeship (1888-1893) with Louis Sullivan, a renowned Chicago architect. Louis Sullivan closely studied nature and determined that form always follows function and made this the basis for his architectural designs. Sullivan also brought the basic geometry found in nature into his buildings and used organic detailing for ornamentation.

As early as 1908, Frank Lloyd Wright introduced the word "organic" into his philosophy of architecture, stating

So here I stand before you preaching organic architecture: declaring organic architecture to be the modern ideal and the teaching so much needed if we are to see the whole of life and to now serve the whole of life, holding no traditions essential to the great TRADITION. Nor cherishing any preconceived form fixing upon us either past, present, or future, but instead exalting the simple laws of common sense or of super-sense if you prefer determining form by way of the nature of materials...¹

¹ Wright, 1939, pg 3.

Dombar, Benjamin, House and Studio
Name of Property

Hamilton Co., OH
County and State

Wright was not the first architect to use the term organic in reference to architecture, nor has he been the last. While it has meant different things to different architects for Wright, it was not a style but rather a philosophy and idea. As Wright said, "It is good to have style, but a style is not necessary."² Organic Architecture is a philosophy and idea of architecture that refers not just to the literal relationship between a life, nature, and the environment. It centers around not just the building and its natural surroundings, but also to how the design of the building is carefully thought about as if it were a unified organism. It is not an architecture of imitation, because Wright did not claim to be building forms that were representative of nature. Instead, organic architecture is a reinterpretation of nature's principles as they had been filtered through the intelligent minds of men and women who could then build forms that are more natural than nature itself.³

In his essay "The New Architecture: Principles," Wright put forth nine principles of architecture that reflected the development of his organic philosophy. The principles addressed ideas about the relationship of the human scale to the landscape, the use of new materials like glass and steel to achieve more spatial architecture, and the development of a building's architectural character.⁴ Through this article and other writings of Frank Lloyd Wright, the main principles of his philosophy of organic architecture are below:

- 1) **Building and Site:** The site should be enhanced by the building and the building derives its design form from the natural site. "A building should appear to grow easily from its site and be shaped to harmonize with its surroundings if Nature is manifest there."⁵ Wright believed that buildings should take on the nature and character of the grounds upon which they are built. The building should be integrated into the land and should be considered a part of the whole.⁶ For Wright, a building was a product of its place and its time, intimately connected to a particular moment and site - never the result of an imposed style.
- 2) **Materials:** Only a few materials are used, both inside and outside. Each expresses originality of its color, texture, and strength. The materials, such as flooring, walls, and roofing and how they are designed, create a relationship between the exterior and the interior. As the climatic forces change from site to site, the character of the cover is determined by the individual site.
- 3) **Shelter:** A building should convey a sense of privacy or protection against the elements.
- 4) **Space:** The interior space conveys the exterior form. "The outside of any building may now come inside, and the inside go outside, each seems as part of the other."⁷ A key tenet of organic architecture is that the building is to be integrated into nature, and the landscape creates designs that mingle the interior and exterior of the building. The design

² Wright, *In the Realm of Ideas*, 1988.

³ Elman 2021.

⁴ Wright, *The New Architecture Principles*, 1960.

⁵ Wright, *In the Cause of Architecture*, 1908.

⁶ *The Philosophy of Organic Architecture* pg 77-78

⁷ Wright, *The Natural House*, 1957, pg 18.

Dombar, Benjamin, House and Studio
Name of Property

Hamilton Co., OH
County and State

of the building should exhibit a sense of continuum between the surrounding exterior and interior.

- 5) Proportion and Scale: The human scale should be convenient with the building and its furnishings.
- 6) Repose: The quiet, tranquil, serene space is the best and most fitting space for human growth. This is achieved with simple architectural masses and forms that are related to the site and reflect the uncluttered spaces within a building.
- 7) Ornament: Any ornamentation that is used should be developed as an integral part of the material, not applied. Examples are patterns cast in concrete or carved in stone, leaded glass panels, and tile or glass mosaics.
- 8) Grammar: Each building has its own vocabulary or patterns and forms based on the site around it. All parts of the building from the detail to the overall concept share this vocabulary.
- 9) Human Nature: Human use and comfort should have a priority in the creation of spaces, both interior and exterior. Wright stated "Form follows function- that has been misunderstood. Form and Function should be one, join in a spiritual union. Form and Function are one."⁸ This statement means that the building design is created from the application of neutral rather than imposing design principals. This is directly related to positioning as a functional building doesn't come from a preconceived shape, organization or character, but rather the mass and volume of the building comes from the interaction of the building with the site, combined with how the building needs to be used.
- 10) Simplicity: This was not necessarily minimalism, but that designs should be clear with a uniform theme. This takes shape in that open spaces are valued as the number of rooms is reduced. Furnishing is incorporated into the structural whole, while doors and windows hold an equally aesthetic and practical function.
- 11) Mechanical Systems and Functions: These should be an integral part of the building. They are not added on as an afterthought. This includes the heating system, lighting system, furniture etc.

The most famous and well-known example of organic architecture is Fallingwater (1934). Wright designed this weekend residence for the Kaufmann family in rural Pennsylvania outside of Pittsburgh. Out of the approximately 470 acres of land on the property, Wright chose to place the home directly over the waterfall and creek, creating an intimate relationship with the rushing water and steep cliffs of the site. The horizontal form of the building with horizontal patterns of stone masonry combined with the cantilevers of beige color concrete blended in with the rock, cliffs and wooded environment of the site.⁹ (See Figure 21)

DEVELOPMENT OF THE WRIGHTIAN STYLE

⁸ Wright, In the Cause of Architecture, 1908.

⁹ Richman-Abdou, 2018.

Dombar, Benjamin, House and Studio
Name of Property

Hamilton Co., OH
County and State

While Wright's building designs evolved over the course of his 70-year career, the principles of organic architecture remained constant in his work. His early work from 1899-1910, referred to as the Prairie Style, was defined by long, low, open plan buildings that celebrated the long low landscapes of the American Midwest. Wright explained interior walls were minimized to emphasize openness and community. "The relationship of inhabitants to the outside became more intimate; landscape and building became one, more harmonious; and instead of a separate thing set up independently of landscape and site, the building with landscape and site became inevitably one."¹⁰

As the United States went into a financial crisis in 1929, Frank Lloyd Wright, like other architects, turned his attention to affordable housing.¹¹ Responding to the financial crisis, Wright began working on housing design that was more accessible to the middle class, which eventually developed into the Usonian house. These houses were a simplified approach to residential construction that still maintained the core tenets of organic architecture as responding to the land and site it was located on. They had similarities to the Prairie Style, such as low roofs, open living areas, built-in furnishings, with an abundant use of natural materials and natural light, however, they were almost always one-story structures set on a concrete slab with kitchens incorporated into living areas. These homes ranged in size and had variations reflecting the diverse client budgets. Wright continued building Usonian homes for the rest of his career, building more than a hundred houses.¹²

Around the same time that Wright was developing the Usonian house concept, Wright and his second wife Olga developed an architectural school at Taliesin, his Wisconsin home. The Frank Lloyd Wright Foundation describes the 'Taliesin Fellowship' as an "apprenticeship program that provided a total learning environment, integrating not only architecture and construction, but also farming, gardening, and cooking, and the study of nature, music, art, and dance."¹³ Through the Taliesin Fellowship, Wright instilled and trained the next generation of architects in his organic architecture philosophy. The work that came from Frank Lloyd Wright through his Usonian houses and the Taliesin Fellowship, and the work that came from the students at his school, became known as Wrightian Style.

The Wrightian Style, based on the organic architecture principles, had a foundation that the form of a building evolved from the programmatic requirements of the building, circulation, structure, topography, and climate. Wright's personal style with an emphasis on horizontality and emphasis on the roof as a character defining feature was prominent in the designs. There are dominant horizontal and vertical lines with broad cantilevered eaves, flat or shallow pitched roofs, and exterior sheathing that incorporated simple materials such as horizontal wood siding, brick, stone, or concrete block. If stucco or concrete were used, they were a smooth surface. Other common character defining features include battered walls, piers which taper downward towards their base, and solid balcony railings that inclined outward. The banding of windows is common,

¹⁰ Frank Lloyd Wright Foundation, 2021.

¹¹ Wright, *The Natural House*, pg 69, 70-71, 81, 198-199.

¹² Frank Lloyd Wright Foundation, 2021.

¹³ Frank Lloyd Wright Foundation, 2021.

Dombar, Benjamin, House and Studio
Name of Property

Hamilton Co., OH
County and State

and many designs incorporated the use of mitered glass at exterior corners. Often walls extend beyond the interior to the outside, and large French doors and warm colors on the interior contributed to the feeling of bringing the outdoors inside. Many plans were developed with strong geometric shapes and are arranged in distinct zones. Built-in furniture is often incorporated, and for residential properties the fireplace serves as an important focal point.¹⁴

CINCINNATI, OHIO - ORGANIC ARCHITECTURE AND WRIGHTIAN STYLE

Cincinnati, Ohio, while a mid-western city, does not have the typical flat environment that often is definitive of the Midwest. Rather, it is defined by a topography of hills, valleys, streams, and ravine and river views, due to its location in the Ohio River Valley. As Organic Architecture and the Wrightian Style are based in integrating buildings into their landscapes and using natural colors and local materials, Cincinnati's geography was an open canvas for this style. The Benjamin Dombar House and Studio represent Dombar's significant contribution to modern house design, using the Organic Architecture design to address the distinct Cincinnati residential neighborhood landscape.

The local geography, combined with an overall socially conservative atmosphere in Cincinnati that made local clients who desired modern design but were wary of the International Style, made Wrightian buildings appealing. However, Wright actually designed only three buildings for Cincinnati—all residences. They are the Cedric G. and Patricia Neils Boulter House in Clifton of 1953-56, individually listed in the National Register in 1999 [NRHP Ref# 99000512]; the Tonkens House in Amberley Village of 1955-56, individually listed in the National Register in 1991 [NRHP Ref# 91001414]; and the Boswell House in Indian Hill of 1957-59.¹⁵

While Wright only had a few commissions in Cincinnati, two Cincinnati architects, brothers Abrom and Benjamin Dombar, who both studied at Taliesin, based their practices in the greater Cincinnati region and designed quantities of buildings utilizing the Wrightian and Organic Architecture principles. In addition to the Benjamin Dombar House and Studio, notable examples from both Benjamin and Abrom Dombar include:

1. *Benjamin House (1950- Abrom Dombar)*: Across the street from the Tonkens House, a Wright designed home, this home sits on top of a hill surrounded by a wooded lot. The use of natural materials, large windows, large overhangs and the flat roof keep the building visually anchored to the ground.
2. *Dahlman Residence (1952-Abrom Dombar)*: While in a subdivision of homes, this house sits among the trees of the site and hugs the fairly flat site with a low flat roof and large overhangs. Clerestory windows and a rear elevation with an expanse of windows bring the trees and yard into the house.
3. *Runnels House (1965- Benjamin Dombar)*: An arc shaped house that follows along and flows from a steep hillside on a wooded lot, rocks were specifically placed around the

¹⁴ Gray and Pape, *Ohio Modern: Preserving Our Recent Past Statewide Historic Context*.

¹⁵ Modernati, Wright, 2018.

Dombar, Benjamin, House and Studio
Name of Property

Hamilton Co., OH
County and State

house to integrate it into the landscape. The abundance of sliding glass doors and windows provides both natural light and ventilation throughout the house. (See Figure 26)

4. *Benjamin Dombar House and Studio (1968- Benjamin Dombar)*: A hexagonal shaped four-story house built into the side of a steep hill on wooded light with a creek. The house was oriented with dramatic views down the creek from walls of windows. Materials from the site including wood and stone were used throughout the house. While other residences from the Dombar Brothers took on a more direct Wrightian and mid-twentieth century Modernist aesthetic and sited the building at the top of hills, Benjamin Dombar chose for his own house and studio to respond to the steep hillside by building a multi-story building that accentuated the steep grade change on the site from the street to the creek level, while still using the principals of Organic Architecture in the concept for the house.

As Cincinnati started growing in the post-World War II era of suburban expansion, the hilly terrain of the Ohio River Valley setting was ripe for the incorporation of Wrightian and Organic architecture principles, especially in the siting of buildings on unique hilly lots. Other local architects that didn't study under Wright but were admirers of his work incorporated Wrightian Style and Organic Architecture principles as well, but they were often more subtle within an overall Modernist Movement aesthetic. Some examples from these architects include:

1. *R. Carl Freund*: In the 1930s, Freund began working for the Cincinnati Parks Commission, first as a contract architect then as a staff architect and building superintendent. In his 20 years with the Parks Commission, he designed over three dozen park structures, mostly with Wright's organic design principles as a foundation. Some of the features used in his designs include the use of natural and local materials, cruciform plans, long and low compositions, shallow hipped or flat roofs, large chimneys and openness to the outdoors.¹⁶
2. *Carl Strauss and Ray Roush*: The architecture team of Strauss and Roush began working together in the 1940s and paired simple human sized homes to the wooded and hillside lots of the Cincinnati suburban landscape. While the overall aesthetic of their designs leaned more toward mid-twentieth century Modernism and the International Style, they incorporated local materials and situated buildings to limit the *amount of hillside and tree disturbance while taking advantage of hillside views*.¹⁷
3. *Rudy Hermes*: A graduate of the University of Cincinnati's School of Architecture, Hermes practice was concentrated in Cincinnati, particularly the west side of Cincinnati, from the early 1950s through the 1970s. Almost exclusively a residential designer, Hermes designed primarily in the residential mid-twentieth century modernism aesthetic. An Organic Architecture characteristic that was often incorporated to his designs was the siting of buildings on their landscape to take advantage of hills, open designs, and window walls to bring the outside in. Two homes in particular that were noted for being

¹⁶ Modernati, Parkitect, 2018.

¹⁷ Coleman, 2016.

Dombar, Benjamin, House and Studio
Name of Property

Hamilton Co., OH
County and State

one with nature was the artist Charlie Harper House (1956) and his own personal home, which was able to take advantage of both hill views and southern facing sun for ambient heat and light.

4. *James Alexander*: Alexander was a prominent mid-20th century architect that was most influenced by the Modern Movements and International styles of architecture, but in describing his design process, principles of Organic Architecture were part of his foundation as well. In his concentration of homes in Wyoming, a suburb of Cincinnati, he nestled houses on the wooded hillsides, so they fit into their landscape and oriented driveways to the contours of the hill. He used materials and colors that were part of the natural setting such as redwood and flagstone on both the interior and exterior.¹⁸

BENJAMIN DOMBAR, AIA

In 1934, Ben Dombar, 17 years old and a recent graduate of Hughes High School in Cincinnati, moved to Wisconsin to study under Frank Lloyd Wright at Taliesin. Ben's brother, Abram (Abe) was part of the inaugural class and had started there two years earlier. With Ben's outgoing and extroverted personality, he integrated well into the environment at Taliesin and quickly became one of Wright's favorite apprentices. Between 1935-1939, Wright often used him for construction supervision on Usonian houses and other projects in the Wisconsin area. Some of the projects include Johnson Wax Corporate Headquarters at Racine, WI; Taliesin; the Bernard Schwartz House in Twin Rivers, WI (1939); and the Charles and Dorothy Manson House in Wausau, WI (c.1938-40, at 1224 Highland Park Blvd.). "Ben claimed that, between 1934 and 1941, he participated in the design and construction of approximately 50 of Wright's projects."¹⁹

In 1941, after seven years at Taliesin, Ben Dombar moved back to Cincinnati. A year later, he married his wife, Shirley, and was drafted into the Army Air Force as a Quarter Master at Craig Field Air Force Base in Selma, Alabama.²⁰ Returning home to Cincinnati in 1945, Ben obtained his architectural license and while not returning as a full-time fellow to Taliesin or to directly work for Wright, Ben and Shirley made extended visits to Taliesin. This allowed for a continued relationship with and knowledge of Wright's ongoing projects during the 1940s and 50s.²¹ This also allowed for a continued trust between Wright and Dombar, which resulted in Dombar being retained to supervise the construction of many of Wright's projects throughout the Midwest and South. These included Wright's Kraus Family House in St. Louis, the Stanley and Mildred Rosebaum House in Florence AL, and the Boulter House in Cincinnati. As Ben Dombar practiced architecture for over three decades after the passing of Wright, there were many building types that he designed that Wright did not work on during his career. Ben still brought the principles of the Wrightian Style to these building types, including drive-in restaurants, motels, and drive-in and multi-plex cinemas.²²

¹⁸ Marty, 2002, pg 41.

¹⁹ Modernati, Dombar, 2018.

²⁰ American Israelite, 2006.

²¹ Modernati, Dombar, 2018.

²² Ibid

Dombar, Benjamin, House and Studio
Name of Property

Hamilton Co., OH
County and State

In his own Cincinnati-based practice, Ben was extremely productive: claiming to have over 1,500 clients and to have designed over 1,000 buildings between the mid-1940s and the 1990s in his practices. Ben started his career in Cincinnati working for other renowned mid-20th century architects, Woodie Garber in 1945, and then with Carl Strauss & Associates from 1945-1948, before opening his own practice in 1948. The majority of Ben's career was in private individual practice that included himself and up to four employees, including draftsmen and a secretary.²³ In 1965, he created a partnership with Maurice Schulzinger to create the firm Dombar, Schulzinger and Associates, which used his brother Abrom Dombar as a consultant. Ben's work ethic, combined with his Jewish culture, led to an extensive network of Cincinnati's Jewish population, which fueled the quantity of his commissions. While other architects of the period that practiced in the Organic Architecture principles and Modernist influences catered to the higher-income population, Ben, being budget conscious in his designs, catered to his middle-class Jewish community in the expanding suburbs north and east of the city.²⁴ Ben Dombar-designed homes are plentiful in Wyoming, Springfield Township, Amberly Village, and other communities in the second ring suburbs of Cincinnati.

Ben Dombar's buildings, like those of Wright, are typically organized around modular plans, using geometric shapes as the basis for design. Ben designed several hexagon and arc houses in order to take advantage of both the topography as well as maximize views. Other than his own house, the most famous of his houses – the Runnels House (1965) – was an arc form.²⁵ (See Figure 26)

The houses use the concept of compression and release where an entry was small and unimposing and dramatically open to nature—often with extensive views of the Ohio River or other dramatic topography. As is evident from his architectural drawings, Ben Dombar considered not only the building itself but extended his design thinking into the landscape. Ben's favorite drawing types were both aerial perspectives and eye-level perspectives, as this showed the relationship of the building to the site and the landscape setting. Using local materials, even some from the site itself, also helped Ben emphasize the local landscape within his buildings. Ben further employed other Wrightian features including low overhanging roofs, horizontal compositions, corner windows, carports, radiant floor heating and passive solar design.²⁶ (See Figure 27) Many of Dombar's frequently used concepts were incorporated into the nominated home and studio.

THE BENJAMIN DOMBAR HOUSE AND STUDIO

Ben bought the property in 1958, but didn't start building the home until 1967 and completed it in 1968. The Dombars lived in the house until 2001, and Ben retained a studio on the lower floor during this period as well. Dombar stated that the design of the house took a month of concentrated effort, plus additional time for changes. Before the Dombars even thought of

²³ Hayutin, 2006.

²⁴ Modernati, Dombar, 2018.

²⁵ Ibid.

²⁶ Ibid

Dombar, Benjamin, House and Studio
Name of Property

Hamilton Co., OH
County and State

building a house, the site was their escape from the city for picnics and camping.²⁷ The original site was reduced by approximately 1.4 acres in 1970 when the State of Ohio purchased the property for the expansion of State Route 126 west from Interstate 75. This portion of the expansion was completed in 1993.

Through the design and construction of his own home, Ben Dombar's work exemplifies the philosophy of Organic Architecture, as well as the concept of affordably or reasonably economical to build houses that Frank Lloyd Wright espoused with his Usonian houses.

Organic Architecture Principles included in the Dombar House and Studio design:

- 1) **Building and Site:** The building was situated on the site so it was still accessible by a car, but would be low enough so the noise from West Galbraith Road would go over the house and views of the creek would be enjoyed, yet the house is high enough to catch the sun.²⁸ Many sites like this in Cincinnati would have been considered unbuildable due to the elevation change of 50-60 feet within a short distance, but the use of piers/stilts and building the basement into the side of the hill and using boardwalks to access the house, takes advantage of the hill. While most Wrightian Style buildings, and also the majority of Ben's residential buildings were more horizontally oriented, the steep slope of the site helped to inform a vertical orientation for the building. The house, with its strong vertical elements of the redwood trim and vertically oriented windows, exhibits the rough woodsy characteristic of the site in harmony with the vertical nature of the trees. The house appears to organically rise out of the ground.
- 2) **Materials:** The materials are limited in the house. The exterior is made up of asbestos panels; while a manufactured material, it is a simple smooth material that has a baked in earth tone color. Redwood and concrete block make up the rest of the exterior materials. The honest expression of construction materials, such as concrete block, was another common feature of Organic Architecture. The interior is composed of stone from the site, wood trim, drywall, VCT and carpet.
- 3) **Shelter:** The building's window placement provides a sense of privacy, as the vertically oriented narrow windows are placed on the sides of the building facing the street and the larger expanses of windows toward the privacy of the creek.
- 4) **Space:** The use of the creek stone on the interior is a very real representation of bringing the outside into the house. The creek stone was hand selected by Dombar and his daughters. The stone was used at the main entrance, on the kitchen backsplash, on the bathroom floor, and to create the large fireplace. Stone was also used at corners of the rooms to allow for plants to have an impervious surface. The large expanses of windows and sliding doors that open to balconies bring the exterior to the interior both visually and through sound. On the third floor, while there are not balconies, the windows are situated among the treetops. At the basement level, a concrete patio is literally at the bank of the creek, and there are landscaped stone steps, built to allow access to the creek. Dombar was even quoted as saying the house was "designed to bring the outside in."²⁹

²⁷ Mertz, 1969.

²⁸ Ibid

²⁹ Horner, 1967.

Dombar, Benjamin, House and Studio
Name of Property

Hamilton Co., OH
County and State

- 5) Proportion and Scale: Dombar used compression and expansion throughout the house to bring an intimate human scale into it. The main entry is underwhelming and small. The stone entry continues into a hallway with lowered ceilings just above the doorway. Once going through this hallway, the room expands to a 9-foot ceiling and a wall lined with floor to ceiling windows overlooking the creek. All of the original bedrooms in the house also have a triangular shape with lowered ceiling at the doorway, which is also a corner of the triangular shape (Photo 28). The placement of the door at a corner with a lowered ceiling allows for another expression of the compression and release aspect. This lowered ceiling also allows for up-lighting to provide a softer indirect light in the bedrooms.
- 6) Repose: An article from the *Cincinnati Enquirer* about the house Ben is quoted as saying “When I come home at night, it’s like suddenly being on vacation.”³⁰
- 7) Ornament: The house has very little ornamentation. The only applied ornamentation is carved into a concrete panel above the stone fireplace (Photo 18). The house is detailed simply with trim made of 1x4, 1x2, and 1x6 so that as long as 30- and 60-degree angles can be mitered, it was easy to cut and install.
- 8) Grammar: The major grammar of this building is a hexagon. It is obviously the overall shape of the building. Regarding hexagons, Ben stated “People catch on quickly to a modified hexagon once they see what you can do with it. You can pick your view from six sides whereas the box plan just has two sides. But you are still working with straight lines, it’s not something that a carpenter can’t handle.”³¹ The shape was chosen to take advantage of the upstream and downstream views of Congress Run Creek. The hexagon form is also subtly seen on the ceilings on the third floor with simple trim detailing that follows the outline of the hexagon shape (Photos 27-29).
- 9) Human Nature: The house was designed and detailed not only with thought to the site, but with thought to the use. The lower floor was the studio for Ben Dombar’s architecture practice. He had areas devoted to the arts allied to architecture, such as ceramics, stained glass, metal work, and wood carvings— “the little important things in the buildings.”³² The entire floor is an open area with a central room that was originally his office and storage for materials with the rest of the areas able to intermingle with the other. The middle and top floors were the residential areas, with the middle floor having the living areas, kitchen and master bedroom and the third-floor extra bedrooms. There were little elements to the house that were specifically designed to the livability for the Dombars. Shirley Dombar was barely five feet tall, and Ben built into the lower kitchen cabinets pull-out steps so she could reach the upper cabinets.
- 10) Simplicity: The house uses simplicity in the overall design as well. This was expressed in the use of simple, minimal trim and rooms that were not closed off but open to each other creating an easy flow and access throughout the house. This was especially expressed in the open studio format.

Usonian Principles in the Dombar House and Studio

³⁰ Mertz, 1969.

³¹ Ibid

³² Horner, 1967.

Dombar, Benjamin, House and Studio
Name of Property

Hamilton Co., OH
County and State

When Frank Lloyd Wright began his Usonian house period, one of the main tenets was to bring organic architectural philosophy to a wide range of income levels and that good design should be accessible to all. Ben instilled this concept into his practice as well. “He brought Frank-Lloyd Wright-inspired architecture (to Cincinnati) but made it affordable for everyone.”³³

His own house exemplified this concept as well. Ben designed and built his house with a budget in mind. He believed that just because a house was designed beyond the normal standard of a box on a flat site, that didn't mean that the house also had to be expensive. He saw the hexagon house design as a concept that could be applied to low-cost housing, with prefabrication off-site of triangles that could be assembled on site.³⁴ The Hamilton County Auditor's records indicate a value of \$13,200 in 1970.³⁵ The median home values in Ohio in 1970 per Census Records was \$17,600. This comparison alone, not even with the consideration that the Dombar House and Studio is 3,600 square feet compared to the average home size in 1970 of 1,500 sf, shows how affordable the house was to build.

While Ben had a local construction company do the structural work on the house, he kept costs down through doing much of the carpentry and masonry work himself. The simple detailing, use of standardized trim that could be bought at any lumber yard, and more modern materials, such as color-lasting asbestos panels, kept installation and maintenance costs down.

The design of the house also took advantage of the climate and placement for utilities. He employed passive climate design methods used in typical Usonian houses for cooling. These included larger overhangs for shade and lots of windows for cross-breezes for cooling the house. Like Usonian homes, Ben tried to employ modern technologies to make the entirely electric house more livable as well. These technologies included the installation of a flat cooking surface, Nutone whole house radio and intercom system, built-in Nutone food center, built-in food warmer, and whole house vacuum cleaner.

CONCLUSION

The Benjamin Dombar House and Studio is eligible for listing in the National Register of Historic Places under Criterion C in the area of Architecture as a significant and local expression of Organic Architecture in greater Cincinnati, as designed and executed by Benjamin Dombar. While during his career he designed numerous residential buildings, the design that Dombar executed for his own house was an individual response to the steep hillsides that populate the Cincinnati region. Within his design for the building on the side of the hill off of Galbraith Road, he incorporated, as taught by Frank Lloyd Wright, the ideals of Organic Architecture, such as incorporation of the building into the site, simple ornamentation, use of local and natural materials, and simplicity. He also incorporated Usonian principles of affordability, livability, and passive climate design. Embodying the concepts of Organic Architecture, the Benjamin Dombar House and Studio retains a high degree of integrity including, location setting, design, materials, craftsmanship, feeling, and association.

³³ Hayutin, 2006.

³⁴ Mertz, 1969.

³⁵ Hamilton Co Auditor, 2021.

Dombar, Benjamin, House and Studio
Name of Property

Hamilton Co., OH
County and State

9. Major Bibliographical References

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Name of Property

Hamilton Co., OH
County and State

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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: _____

Dombar, Benjamin, House and Studio
Name of Property

Hamilton Co., OH
County and State

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreeage of Property 0.939 – less than one

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: 39.217782 | Longitude: -84.502744 |
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

Or

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

- | | | |
|-------------|-----------------|-------------------|
| 1. Zone: 16 | Easting: 715592 | Northing: 4343701 |
| 2. Zone: | Easting: | Northing: |
| 3. Zone: | Easting: | Northing: |
| 4. Zone: | Easting: | Northing: |

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

The property is located in Springfield Township, Hamilton County, Ohio, and the boundaries match the legal parcel, as recorded by the Hamilton County Recorder's Office, Parcel #590-0191-0016-00. The legal description of the property is as follows: W GALBRAITH RD 0.939 AC 182.84 X 221.64 IRR R1-T3-S14. The legal description was accessed from the Hamilton County Recorder's website on March 2, 2021.

Dombar, Benjamin, House and Studio
Name of Property

Hamilton Co., OH
County and State

Boundary Justification (Explain why the boundaries were selected.)

The boundaries of the nominated property include the parcel of land historically associated with the resource during the period of significance (see figure 3 and map below).

11. Form Prepared By

name/title: Beth Johnson
organization: _____
street & number: 601 W. Galbraith Rd.
city or town: Cincinnati state: OH zip code: 43215
e-mail bethfj@gmail.com
telephone: 859-912-2391
date: March 8, 2021

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.)

Dombar, Benjamin, House and Studio
Name of Property

Hamilton Co., OH
County and State

FIGURES

Maps

- 1 of 34: 7.5 Minute U.S.G.S. Cincinnati East Quadrangle Map, 2016.
- 2 of 34: Contextual Map from CAGIS Maps
- 3 of 34: Locator Map from CAGIS Maps
- 4 of 34: CAGIS Parcel Map showing National Register Boundary
- 5 of 34: Topographic Site Map

Sketch Maps and Photo Keys (*University of Cincinnati Digital Collections & Repositories*)

- 6 of 34: Exterior Sketch Map and Photo Key
- 7 of 34: Interior Basement Sketch Map and Photo Key
- 8 of 34: Interior Lower Floor Sketch Map and Photo Key
- 9 of 34: Interior Middle Floor Sketch Map and Photo Key
- 10 of 34: Interior Upper Floor Sketch Map and Photo Key
- 11 of 34: Interior Crowsnest Floor Sketch Map and Photo Key

Original Plans from 1967 (*University of Cincinnati Digital Collections & Repositories*)

- 12 of 34: Original Site plan
- 13 of 34: Original Blueprint of Lower Floor Living Area
- 14 of 34: Original Blueprint of Middle Floor Living Area
- 15 of 34: Original Blueprint of Upper Floor Living Area
- 16 of 34: Original Blueprint of Elevations
- 17 of 34: Original Blueprint of Elevations
- 18 of 34: Original Blueprint of floor and roof framing
- 19 of 34: Original Blueprint of Basement
- 20 of 34: Original perspective drawing

Other Images

- 21 of 34: Picture of Falling Water (<https://franklloydwright.org/site/fallingwater/>)
- 22 of 34: Picture of students with Frank Lloyd Wright at Taliesin. Ben Dombar is the second from left (*Cincinnati Magazine*)
- 23 of 14: Picture of Ben Dombar with Frank Lloyd Wright at Taliesin (*Cincinnati Magazine*)
- 24 of 34: Picture of Ben Dombar (*Modernati*)
- 25 of 34: Picture of Ben Dombar in 2000 in his home studio (*Cincinnati Enquirer*)
- 26 of 34: Runnels House. (*University of Cincinnati Digital Collections & Repositories*)
- 27 of 34: Dr. And Mrs. W. C. Testerman House (*University of Cincinnati Digital Collections & Repositories*)
- 28 of 34: Construction of Dombar House and Studio: pier system (*Original photos from Dombar family given to the current owner*)
- 29 of 34: Construction of Dombar House and Studio: first floor (*Original photos from Dombar family given to the current owner*)

Dombar, Benjamin, House and Studio
Name of Property

Hamilton Co., OH
County and State

30 of 34: Construction of Dombar House and Studio: framing system (*Original photos from Dombar family given to the current owner*)

31 of 34: Construction of Dombar House and Studio: construction of balconies (*Original photos from Dombar family given to the current owner*)

32 of 34: Construction of Dombar House and Studio: complete house from creek (*Original photos from Dombar family given to the current owner*)

33 of 34: Construction of Dombar House and Studio: complete house from driveway (*Original photos from Dombar family given to the current owner*)

34 of 34: Construction of Dombar House and Studio: complete house from road (*Original photos from Dombar family given to the current owner*)

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

Photographer: Beth Johnson

Date Photographed: March 10, 2021

* Photos included with digital submission

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

1 of 31. (OH_Hamilton_Benjamin Dombar House and Studio_0001) Benjamin Dombar House and Studio, 601 W Galbraith Rd, Exterior view-western elevations. *

2 of 31. (OH_Hamilton_Benjamin Dombar House and Studio_0002) Benjamin Dombar House and Studio, 601 W Galbraith Rd, Exterior view- southern elevations.

3 of 31. (OH_Hamilton_Benjamin Dombar House and Studio_0003) Benjamin Dombar House and Studio, 601 W Galbraith Rd, Exterior view – eastern elevations.*

4 of 31. (OH_Hamilton_Benjamin Dombar House and Studio_0004) Benjamin Dombar House and Studio, 601 W Galbraith Rd, Exterior view- northern elevations.

5 of 31. (OH_Hamilton_Benjamin Dombar House and Studio_0005) Benjamin Dombar House and Studio, 601 W Galbraith Rd, Exterior view from the top of the driveway- northern elevations.

Dombar, Benjamin, House and Studio
Name of Property

Hamilton Co., OH
County and State

6 of 31. (OH_Hamilton_Benjamin Dombar House and Studio_0006) Benjamin Dombar House and Studio, 601 W Galbraith Rd, Exterior view looking east from the top of the driveway.

7 of 31. (OH_Hamilton_Benjamin Dombar House and Studio_0007) Benjamin Dombar House and Studio, 601 W Galbraith Rd, Exterior view looking northeast from 126 off ramp.*

8 of 31. (OH_Hamilton_Benjamin Dombar House and Studio_0008) Benjamin Dombar House and Studio, 601 W Galbraith Rd, Exterior under the covered patio looking southwest.

9 of 31. (OH_Hamilton_Benjamin Dombar House and Studio_0009) Benjamin Dombar House and Studio, 601 W Galbraith Rd, Interior view in the basement looking to the patio to the southeast.

10 of 31. (OH_Hamilton_Benjamin Dombar House and Studio_0010) Benjamin Dombar House and Studio, 601 W Galbraith Rd, Interior view in the basement looking into the basement.

11 of 31. (OH_Hamilton_Benjamin Dombar House and Studio_0011) Benjamin Dombar House and Studio, 601 W Galbraith Rd, Interior view, Lower Floor, former studio, looking northeast.

12 of 31. (OH_Hamilton_Benjamin Dombar House and Studio_0012) Benjamin Dombar House and Studio, 601 W Galbraith Rd, Interior view, Lower Floor, former studio, looking southeast. *

13 of 31. (OH_Hamilton_Benjamin Dombar House and Studio_0013) Benjamin Dombar House and Studio, 601 W Galbraith Rd, Interior view, Lower Floor, former studio, looking southwest.

14 of 31. (OH_Hamilton_Benjamin Dombar House and Studio_0014) Benjamin Dombar House and Studio, 601 W Galbraith Rd, Interior view, Lower Floor, former studio, looking northwest.

15 of 31. (OH_Hamilton_Benjamin Dombar House and Studio_0015) Benjamin Dombar House and Studio, 601 W Galbraith Rd, Interior view, Middle Floor at entrance looking east into the house.

16 of 31. (OH_Hamilton_Benjamin Dombar House and Studio_0016) Benjamin Dombar House and Studio, 601 W Galbraith Rd, Interior view, Middle Floor staircase looking northeast. *

Dombar, Benjamin, House and Studio
Name of Property

Hamilton Co., OH
County and State

17 of 31. (OH_Hamilton_Benjamin Dombar House and Studio_0017) Benjamin Dombar House and Studio, 601 W Galbraith Rd, Interior view, Middle Floor looking northeast into the living room.

18 of 31. (OH_Hamilton_Benjamin Dombar House and Studio_0018) Benjamin Dombar House and Studio, 601 W Galbraith Rd, Interior view, Middle Floor looking southeast at the living room. *

19 of 31. (OH_Hamilton_Benjamin Dombar House and Studio_0019) Benjamin Dombar House and Studio, 601 W Galbraith Rd, Interior view, Middle Floor looking northwest at the living room, dining area and kitchen.

20 of 31. (OH_Hamilton_Benjamin Dombar House and Studio_0020) Benjamin Dombar House and Studio, 601 W Galbraith Rd, Interior view, Middle Floor looking southeast though the kitchen. *

21 of 31. (OH_Hamilton_Benjamin Dombar House and Studio_0021) Benjamin Dombar House and Studio, 601 W Galbraith Rd, Interior view, Middle Floor looking south toward the dining room/originally study. *

22 of 31. (OH_Hamilton_Benjamin Dombar House and Studio_0022) Benjamin Dombar House and Studio, 601 W Galbraith Rd, Interior view, Middle Floor looking southwest into the bathroom. *

23 of 31. (OH_Hamilton_Benjamin Dombar House and Studio_0023) Benjamin Dombar House and Studio, 601 W Galbraith Rd, Interior view, Middle Floor looking southeast into the family room/former master bedroom.

24 of 31. (OH_Hamilton_Benjamin Dombar House and Studio_0024) Benjamin Dombar House and Studio, 601 W Galbraith Rd, Interior view, Middle Floor looking west in the family room/former master bedroom.

25 of 31. (OH_Hamilton_Benjamin Dombar House and Studio_0025) Benjamin Dombar House and Studio, 601 W Galbraith Rd, Interior view, Top Floor looking southeast to the hallway.

26 of 31. (OH_Hamilton_Benjamin Dombar House and Studio_0026) Benjamin Dombar House and Studio, 601 W Galbraith Rd, Interior view, Top Floor looking southwest to the craftroom/former snack room.

27 of 31. (OH_Hamilton_Benjamin Dombar House and Studio_0027) Benjamin Dombar House and Studio, 601 W Galbraith Rd, Interior view, Top Floor looking south into a bedroom.

Dombar, Benjamin, House and Studio
Name of Property

Hamilton Co., OH
County and State

28 of 31. (OH_Hamilton_Benjamin Dombar House and Studio_0028) Benjamin Dombar House and Studio, 601 W Galbraith Rd, Interior view, Top Floor looking northwest in a bedroom.

29 of 31. (OH_Hamilton_Benjamin Dombar House and Studio_0029) Benjamin Dombar House and Studio, 601 W Galbraith Rd, Interior view, Top Floor looking northeast into a bedroom.*

30 of 31. (OH_Hamilton_Benjamin Dombar House and Studio_0030) Benjamin Dombar House and Studio, 601 W Galbraith Rd, Interior view, Top Floor looking northeast to the library/former storage.

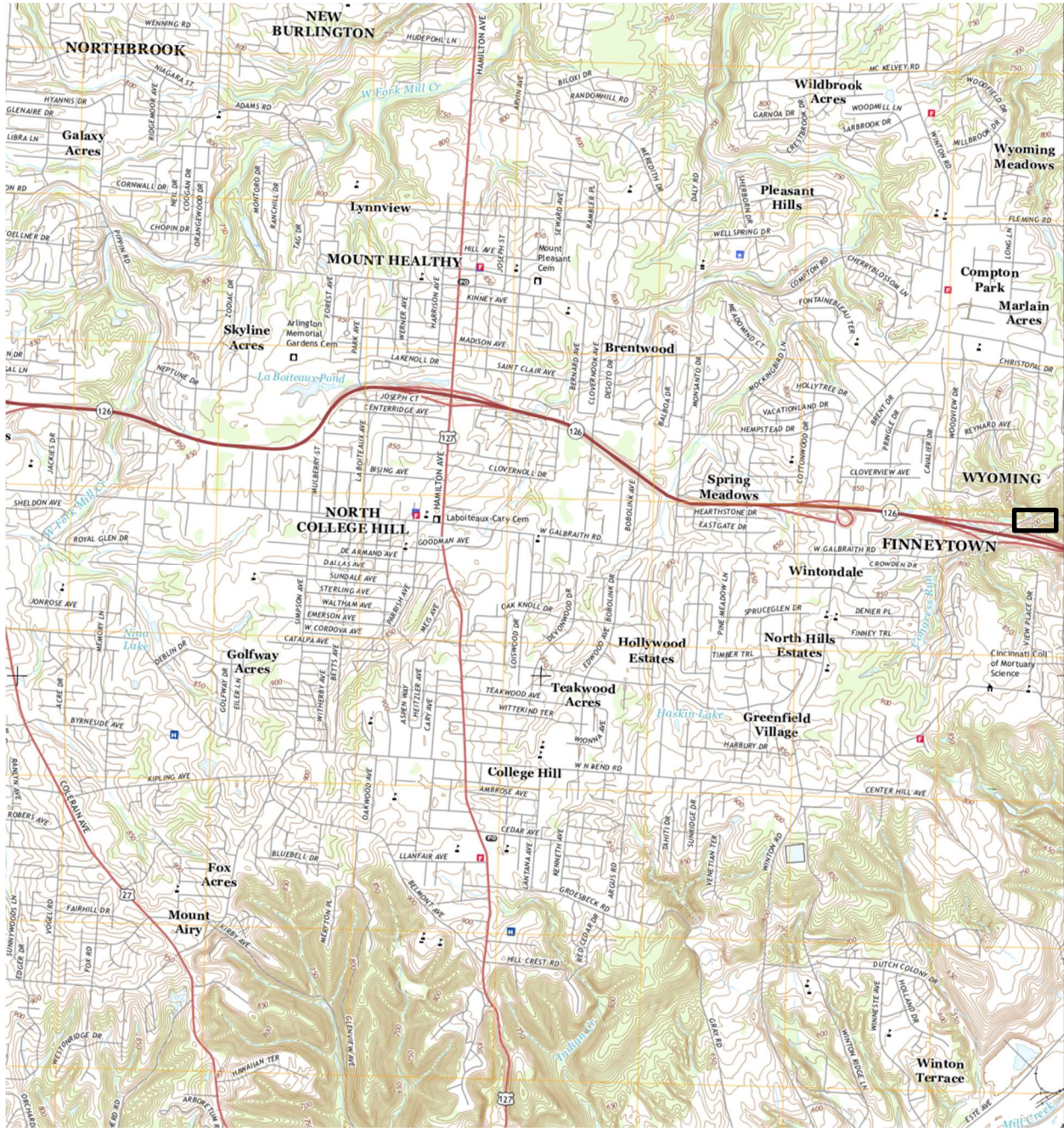
31 of 31. (OH_Hamilton_Benjamin Dombar House and Studio_0031) Benjamin Dombar House and Studio, 601 W Galbraith Rd, Interior view, Crowsnest looking northwest to the hallway.

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

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

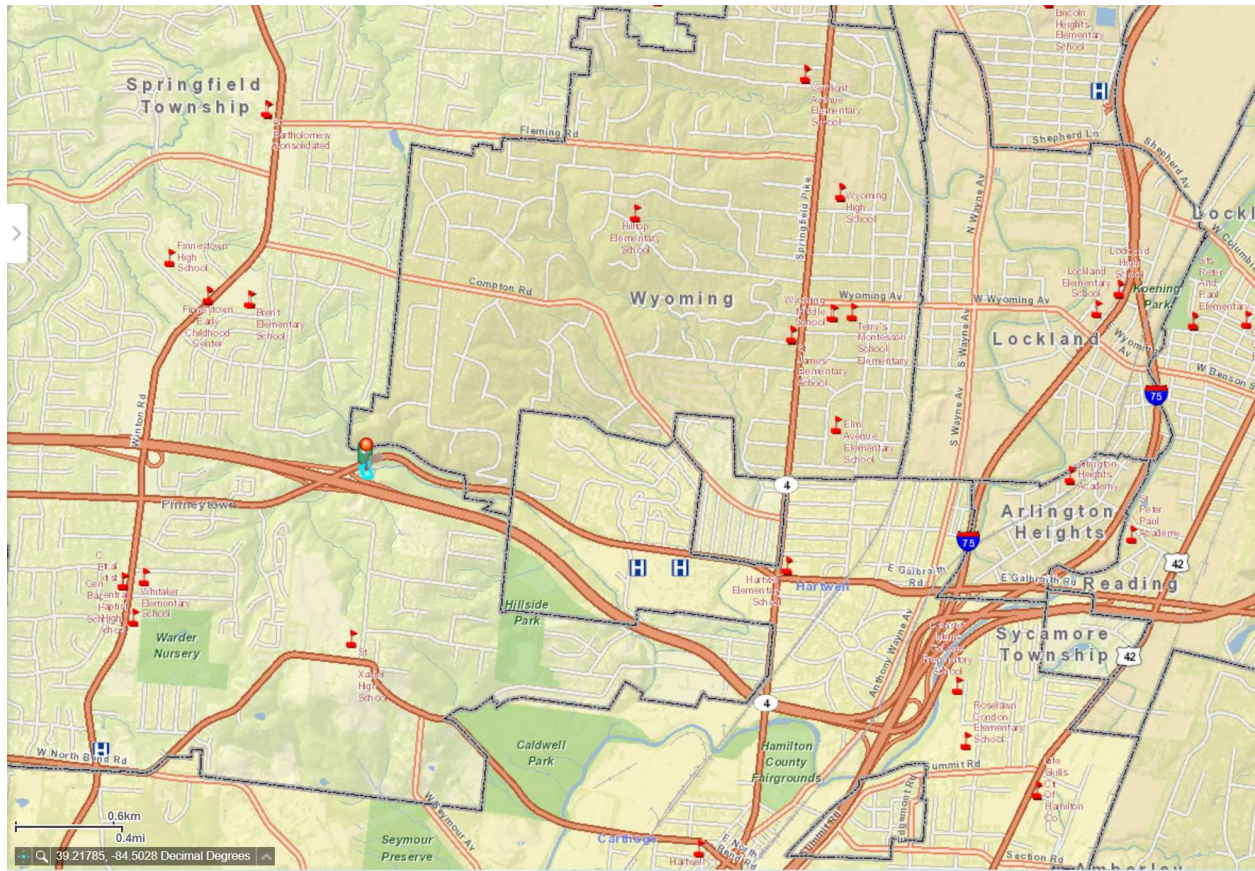
Dombar, Benjamin House and Studio, Hamilton County, Ohio

FIGURES: Maps



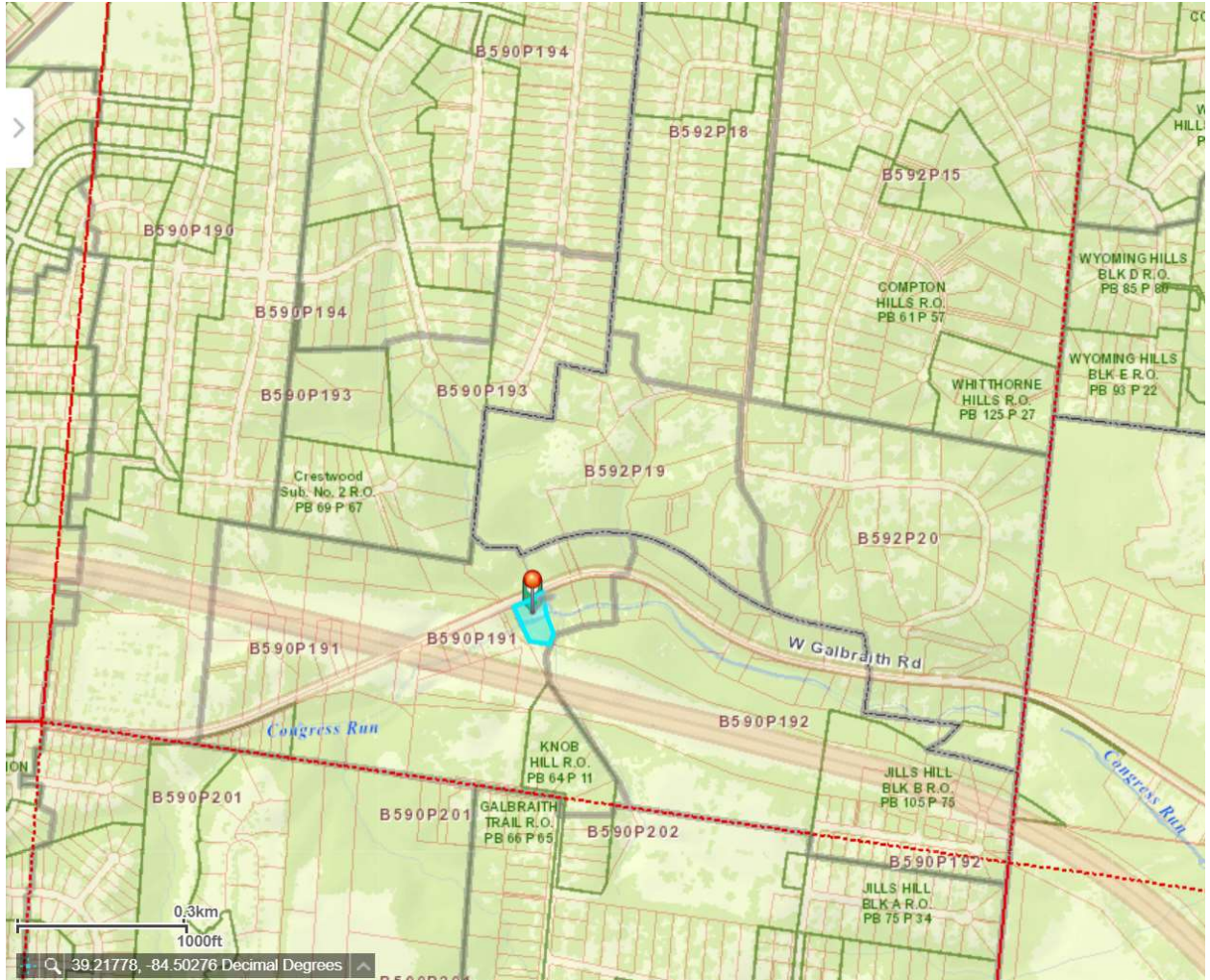
1 of 34: 7.5 Minute U.S.G.S. Cincinnati East Quadrangle Map, 2016.

Dombar, Benjamin House and Studio, Hamilton County, Ohio



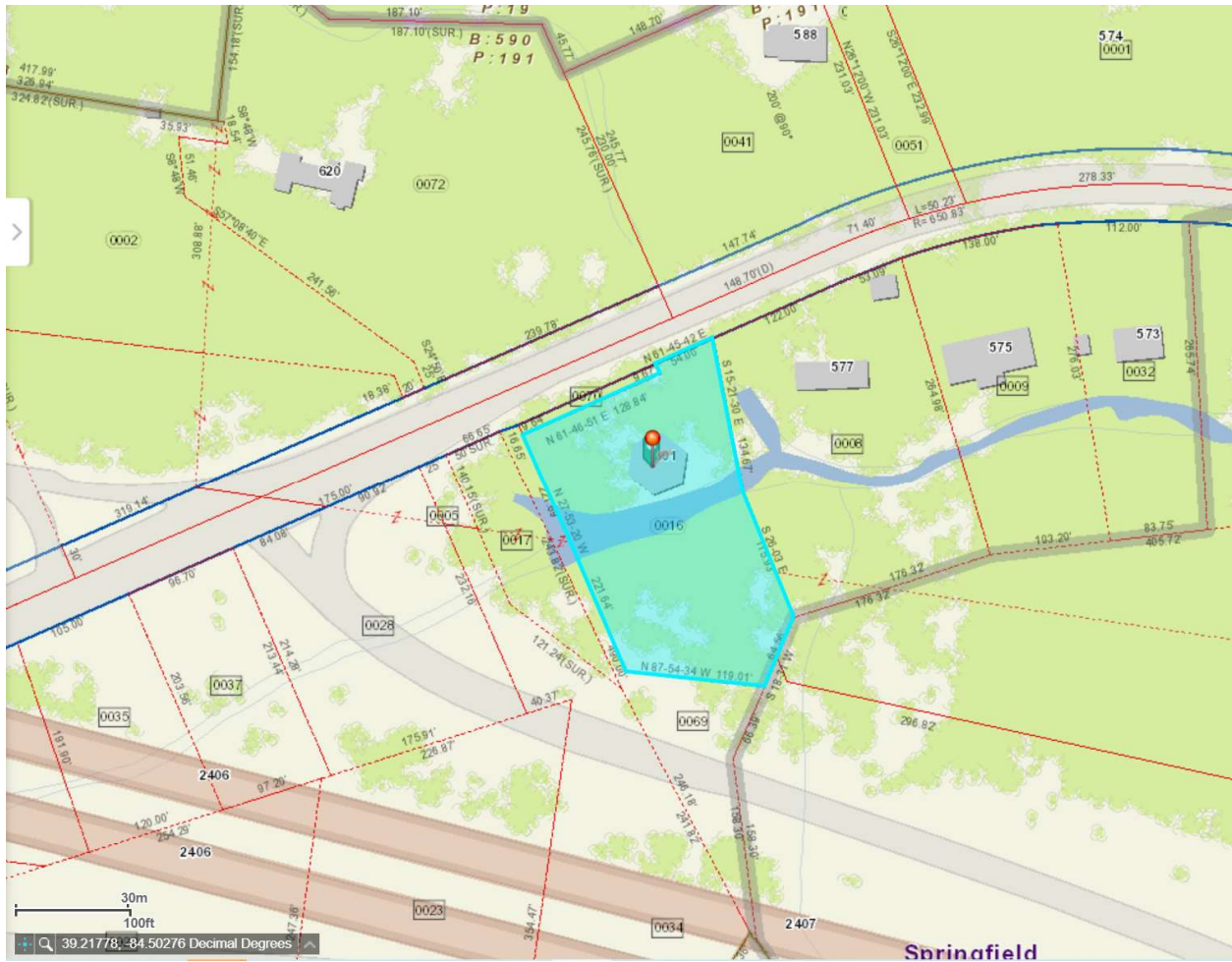
2 of 34: Contextual Map from CAGIS Maps (Source: CAGIS MAPS, accessed March 15, 2020)

Dombar, Benjamin House and Studio, Hamilton County, Ohio



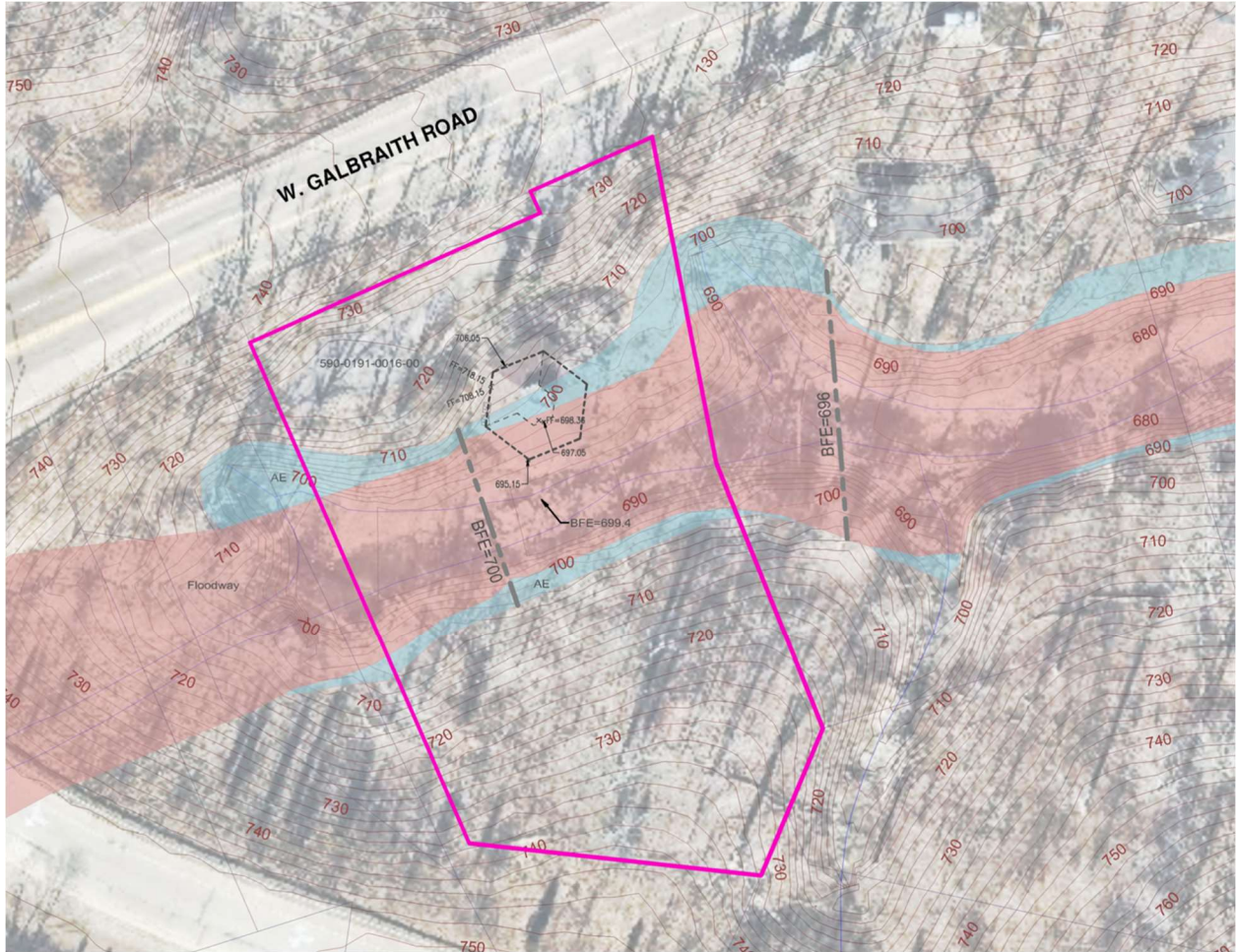
3 of 34: Locator Map from CAGIS Maps (Source: CAGIS MAPS, accessed May 24, 2021)

Dombar, Benjamin House and Studio, Hamilton County, Ohio



4 of 34: CAGIS Parcel Map showing National Register Boundary (Source: CAGIS MAPS, accessed May 24, 2021)

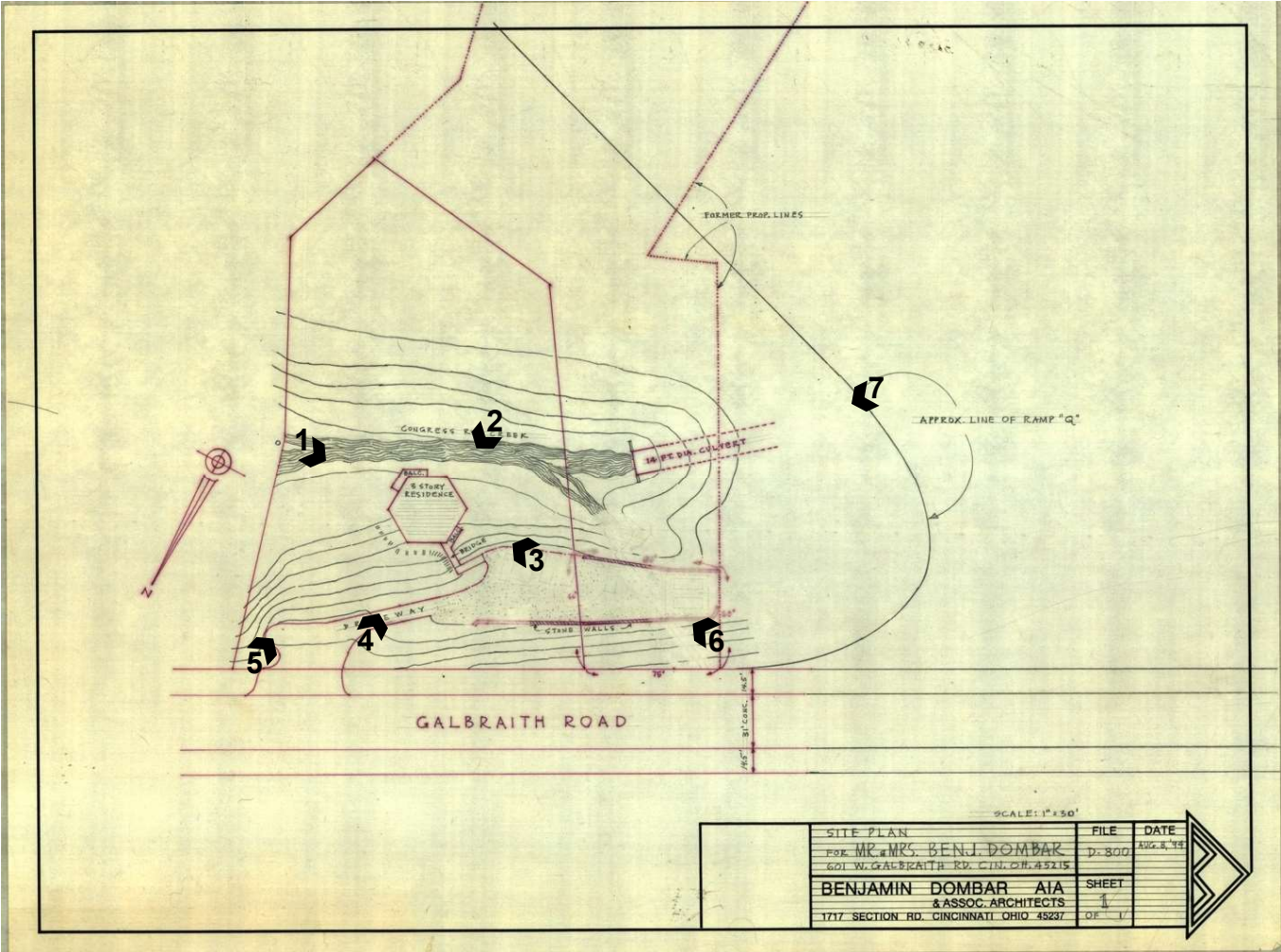
Dombar, Benjamin House and Studio, Hamilton County, Ohio



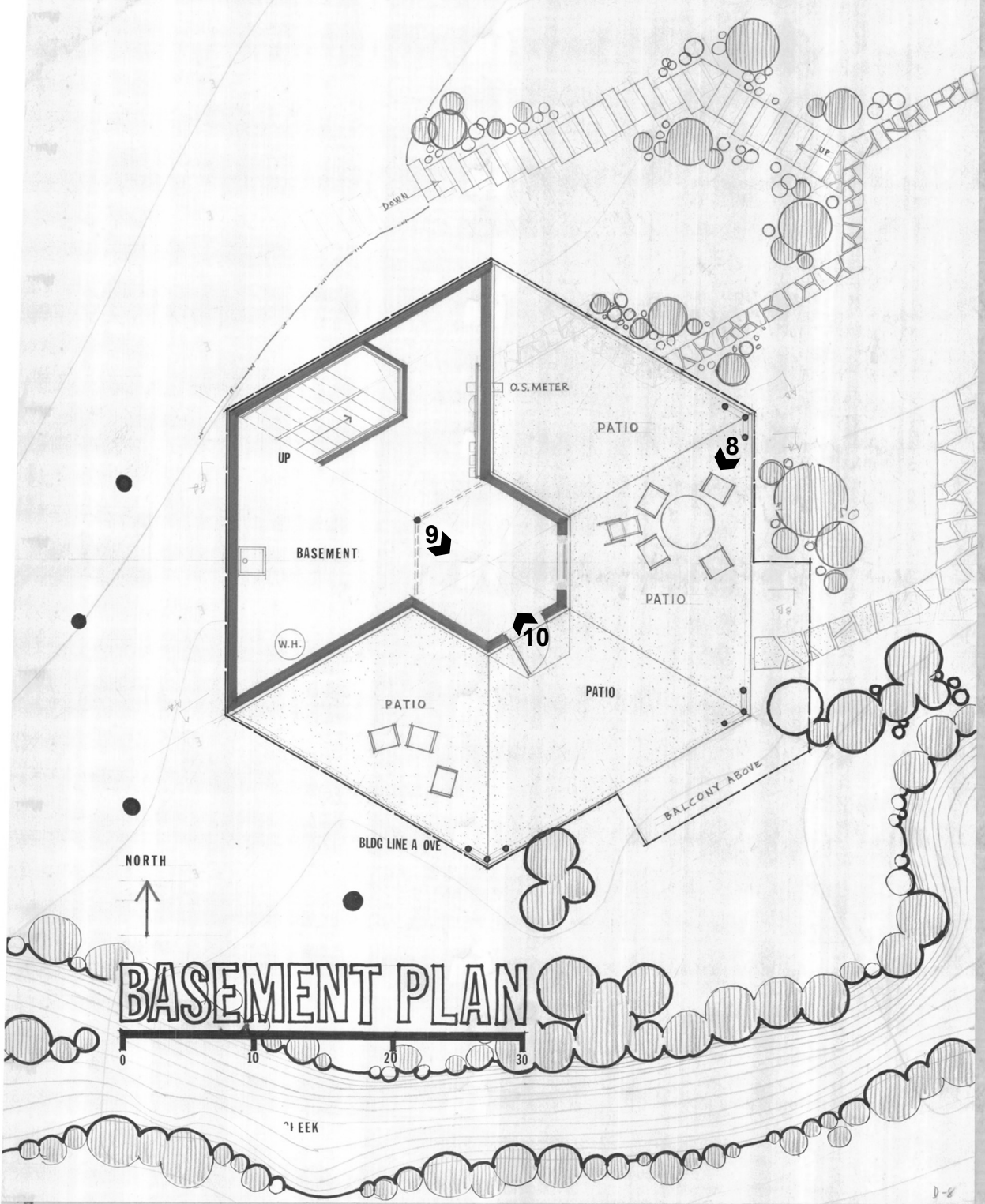
5 of 34: Topographic Site Map (Source: Bayer-Becker, Elevation Certificate October 2020)

Dombar, Benjamin House and Studio, Hamilton County, Ohio

FIGURES: Sketch Maps and Photo Keys

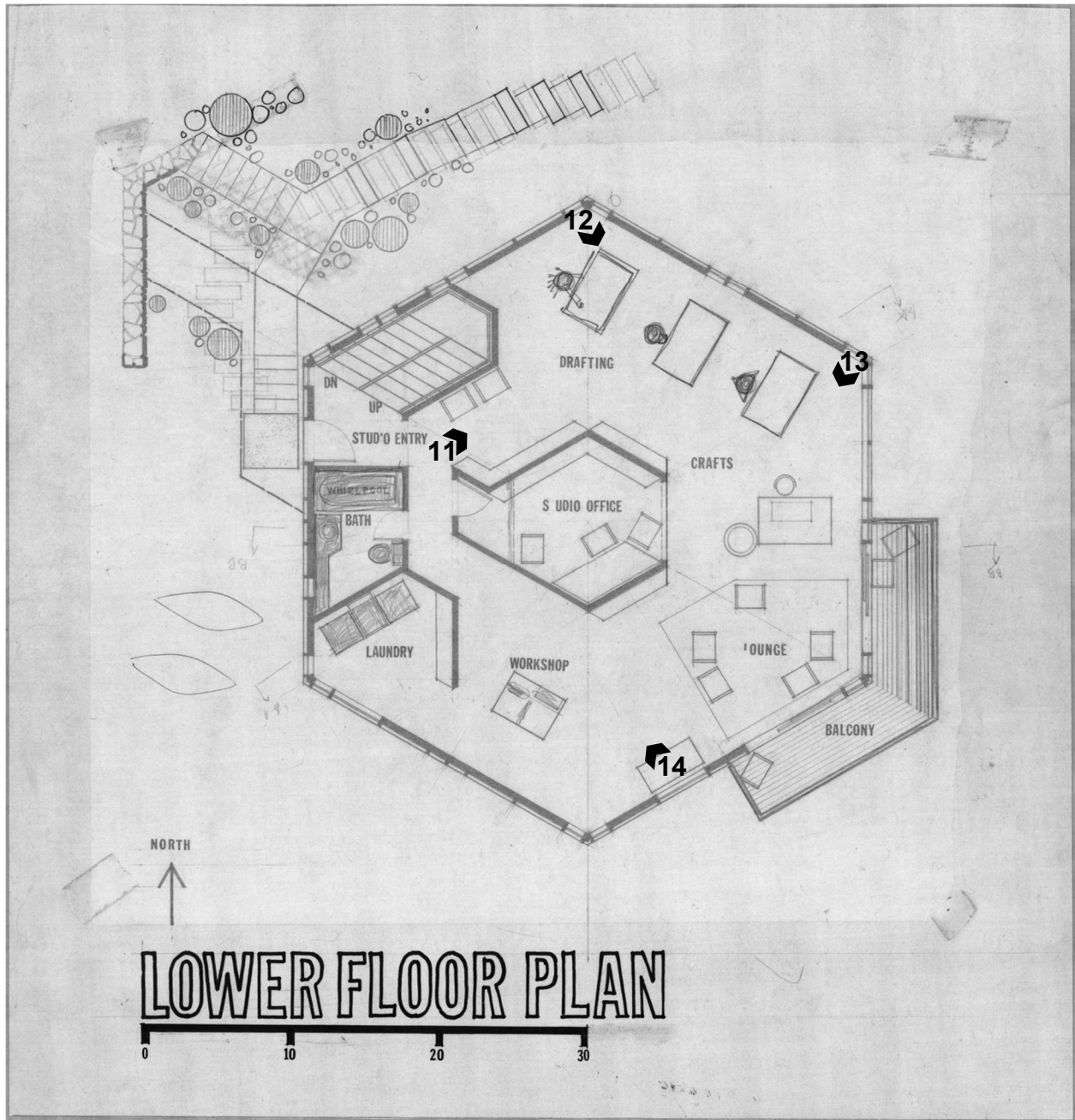


6 of 34: Exterior Sketch Map and Photo Key



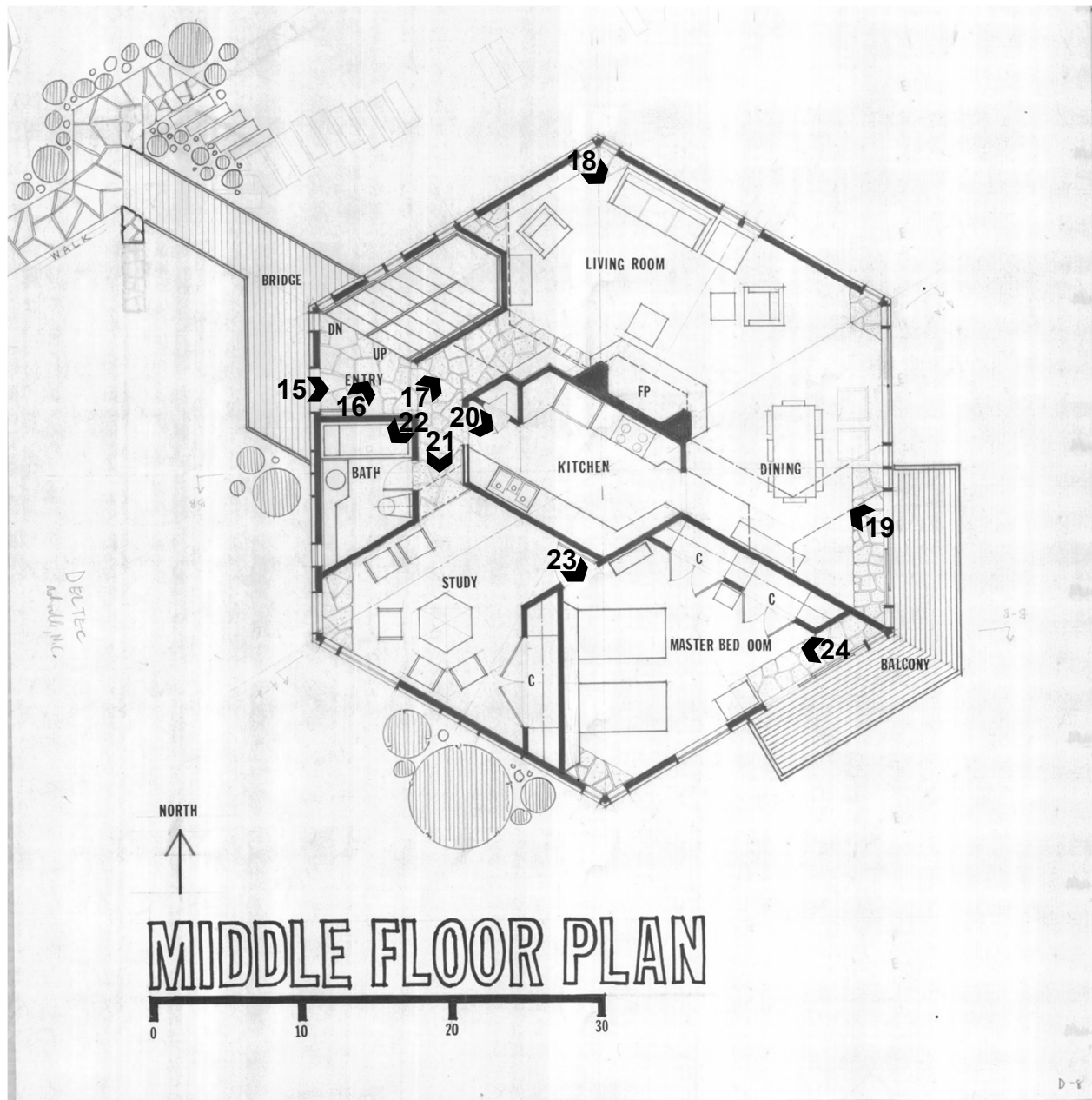
7 of 34: Interior Basement Sketch Map and Photo Key

Dombar, Benjamin House and Studio, Hamilton County, Ohio

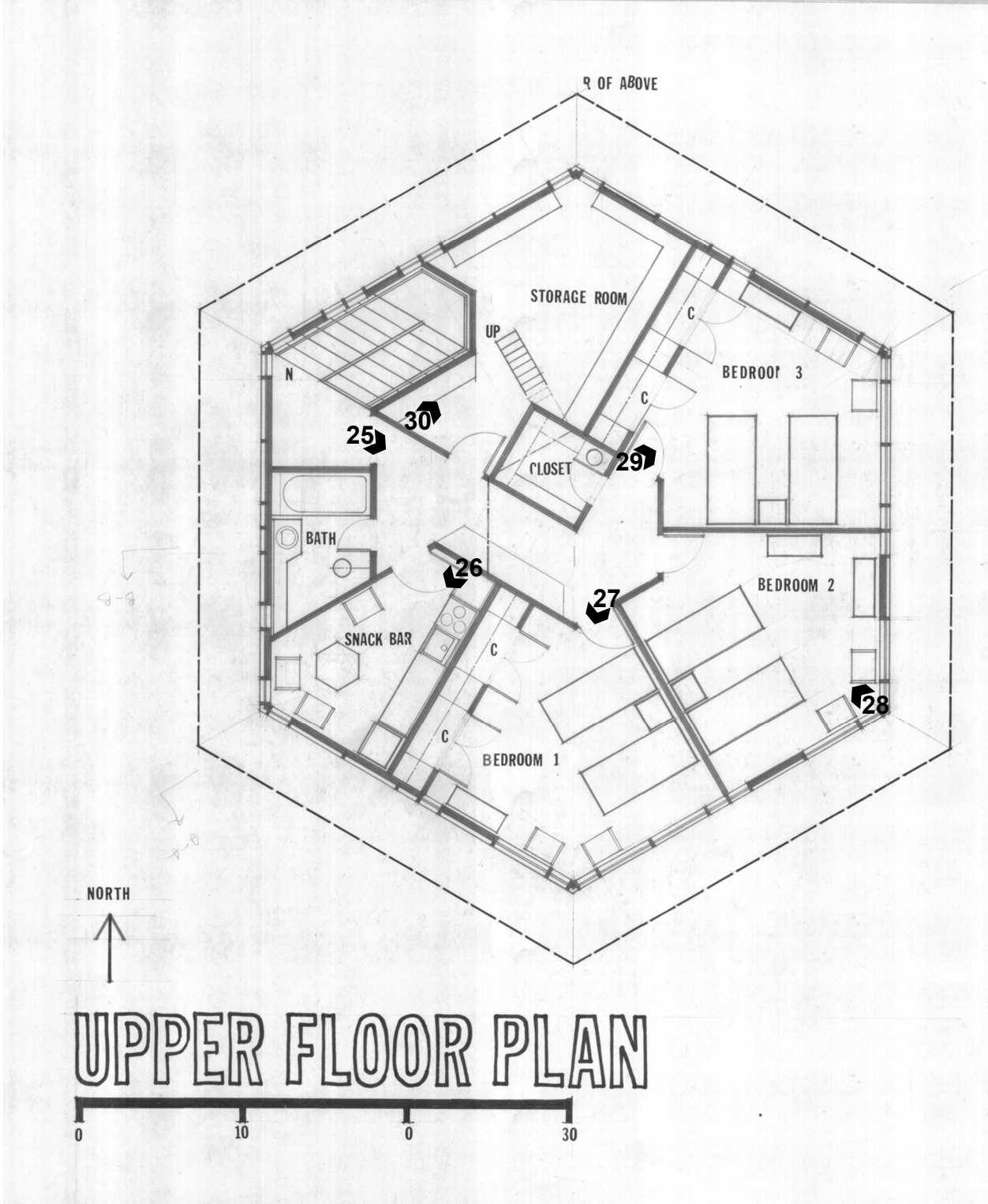


8 of 34: Interior Lower Floor Sketch Map and Photo Key

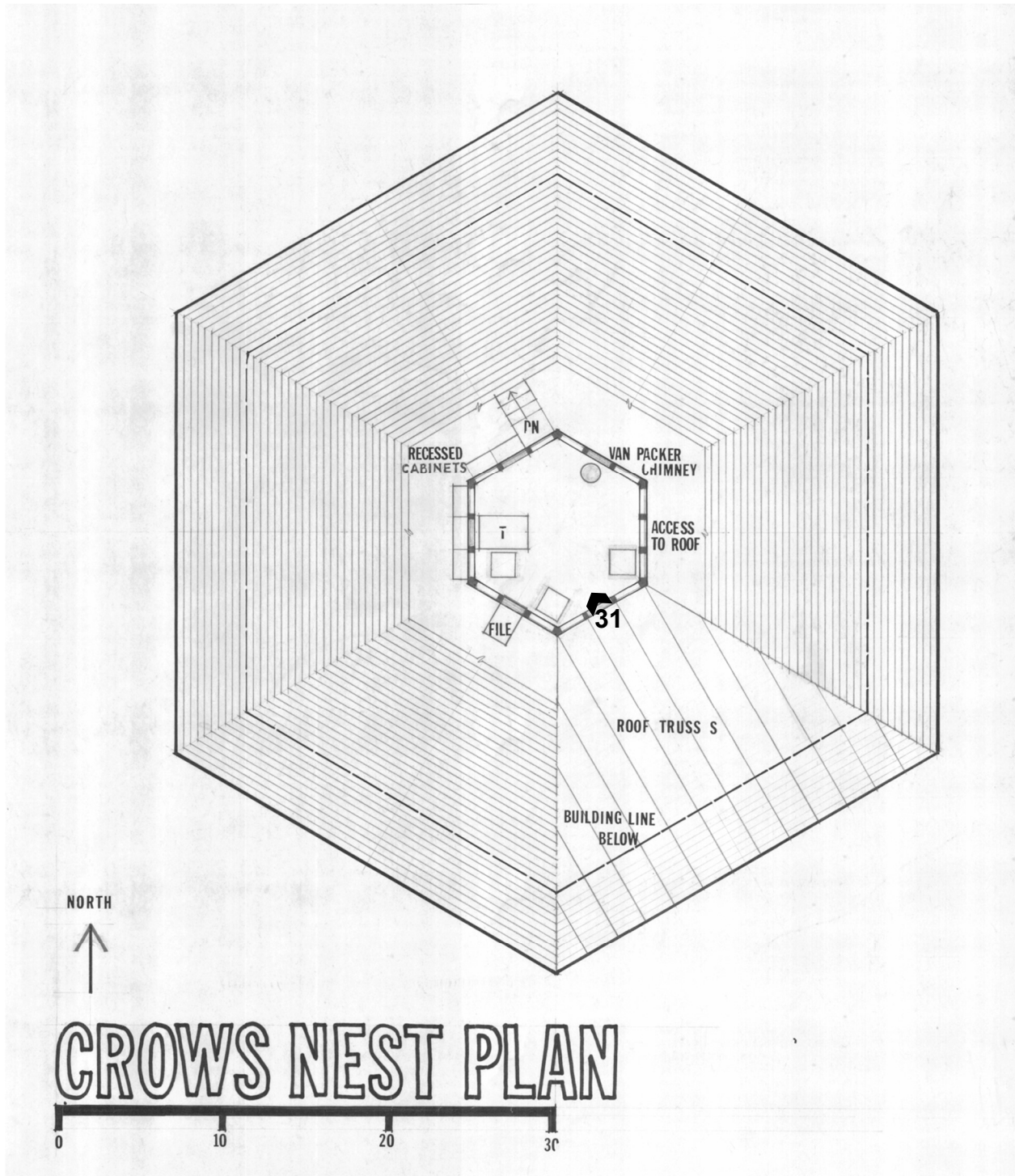
Dombar, Benjamin House and Studio, Hamilton County, Ohio



9 of 34: Interior Middle Floor Sketch Map and Photo Key

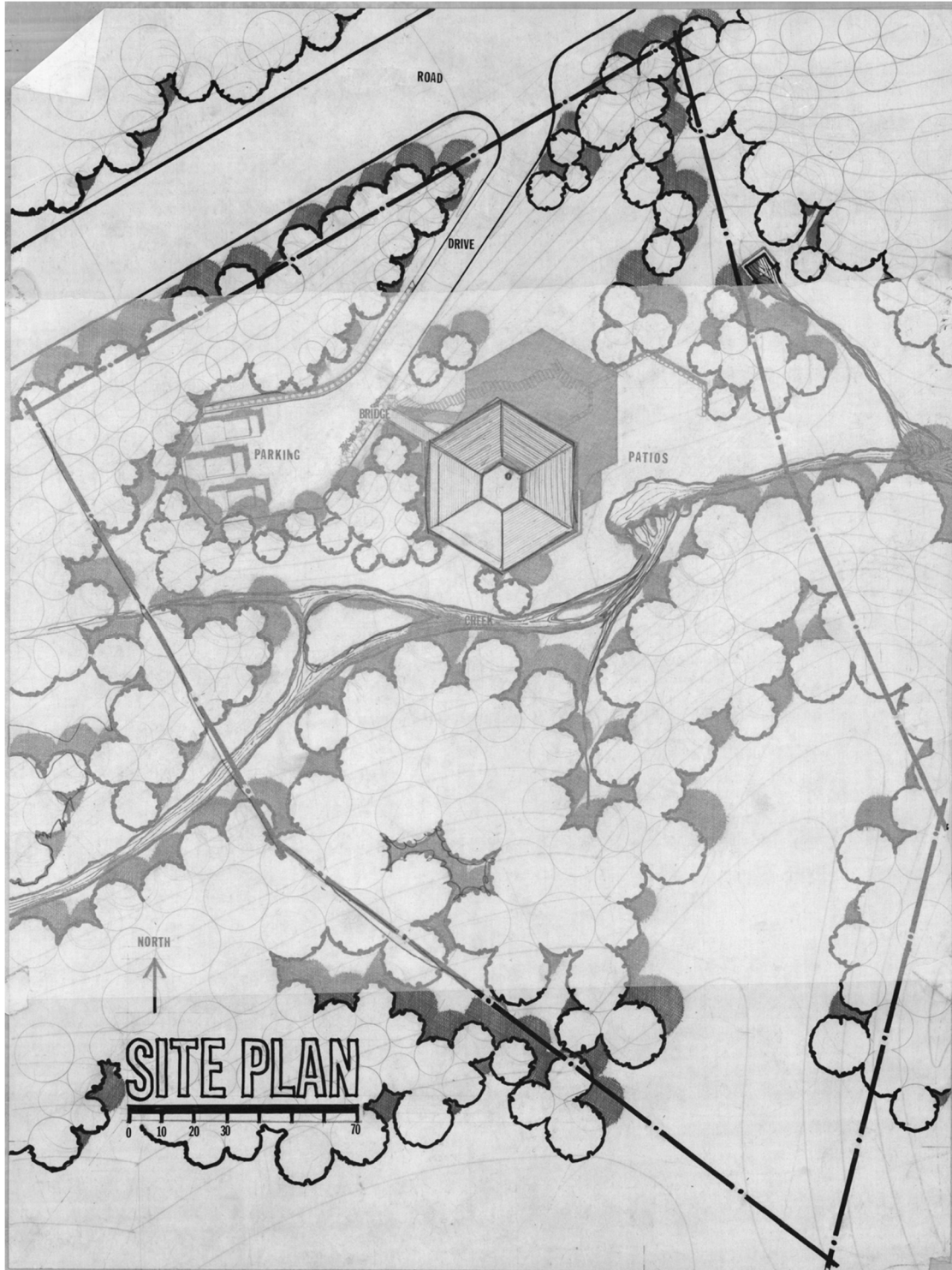


10 of 34: Interior Upper Floor Sketch Map and Photo Key



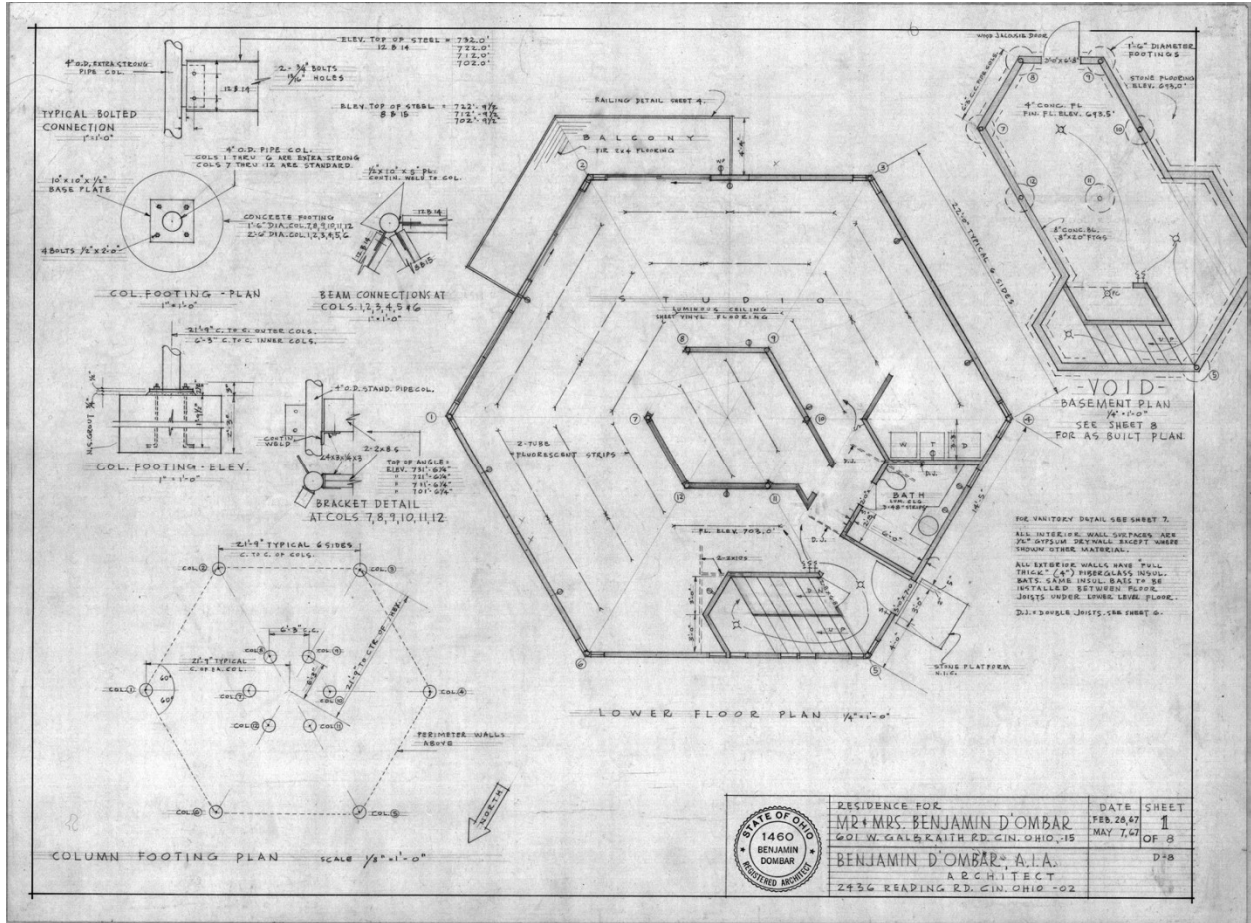
11 of 34: Interior Crowsnest Floor Sketch Map and Photo Key

FIGURES: Original Plans from 1967



12 of 34: Original Site plan

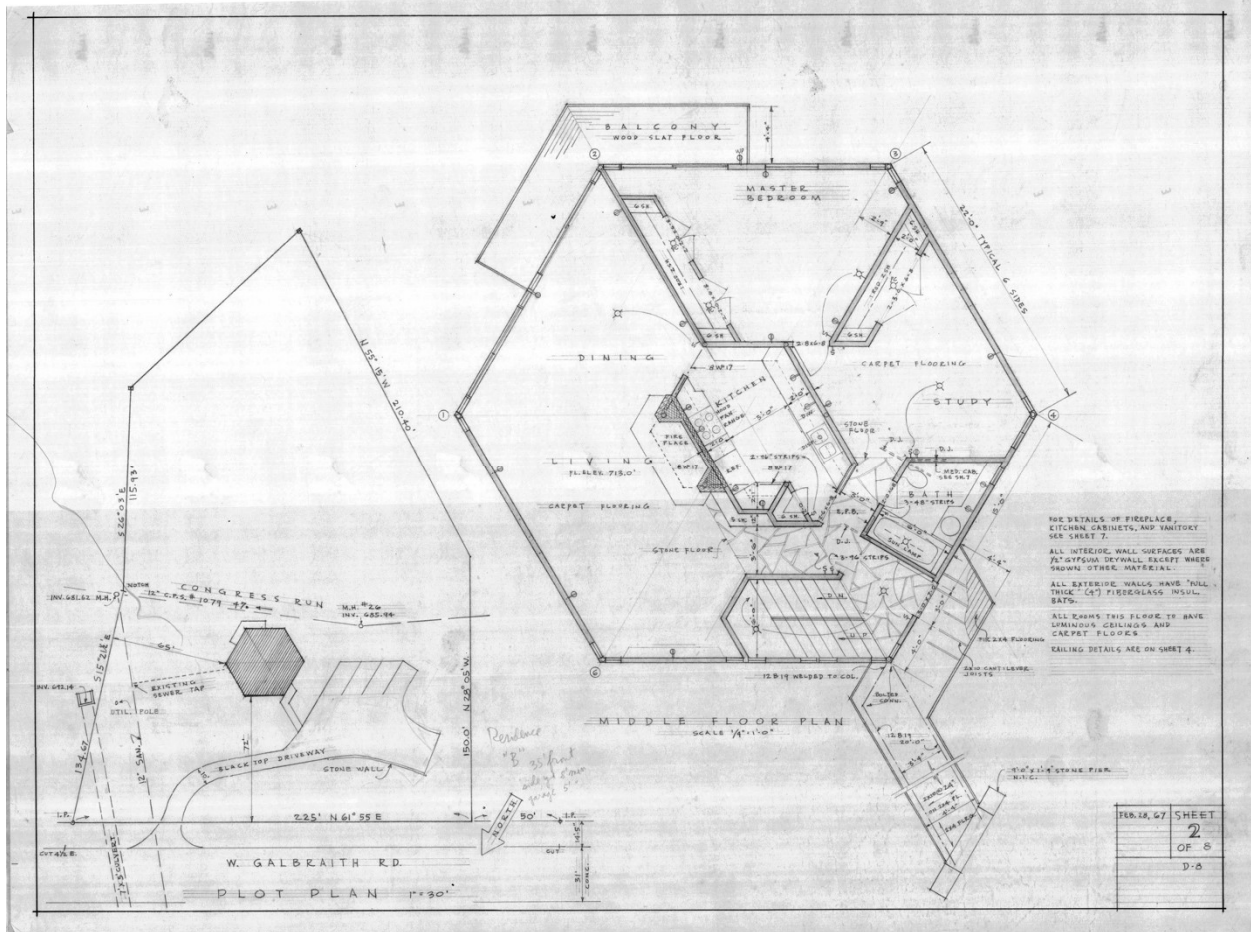
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13 of 34: Original Blueprint of Lower Floor Living Area

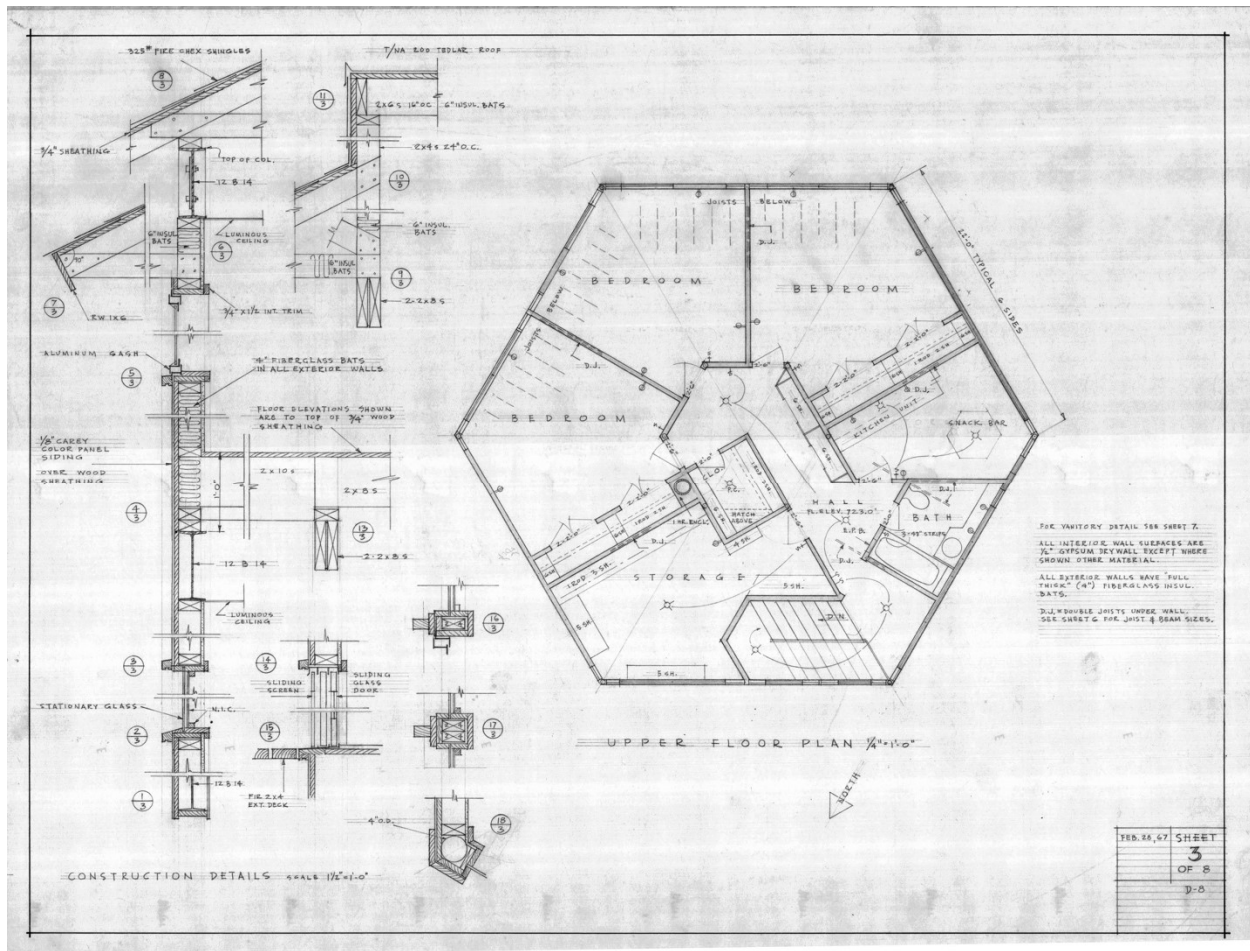
	RESIDENCE FOR	DATE	SHEET
	MR. & MRS. BENJAMIN D'OMBAR	FEB. 28, 17	1
	601 W. GALBRAITH RD. CINC. OHIO, 15	MAY 7, 17	OF 8
	BENJAMIN D'OMBAR, A.I.A.		D-8
	ARCHITECT		
	2436 READING RD. CINC. OHIO - 02		

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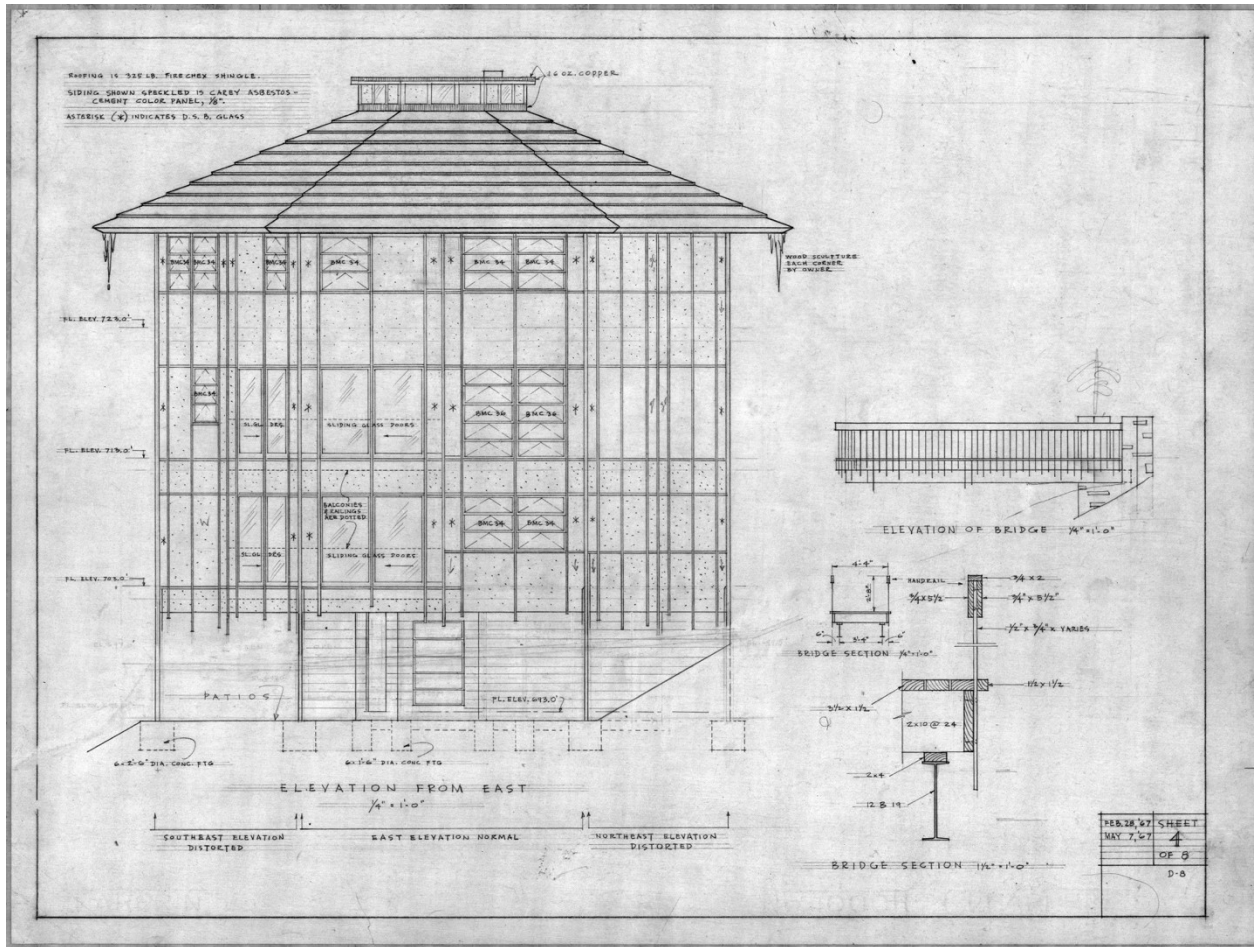
14 of 34: Original Blueprint of Middle Floor Living Area

Dombar, Benjamin House and Studio, Hamilton County, Ohio



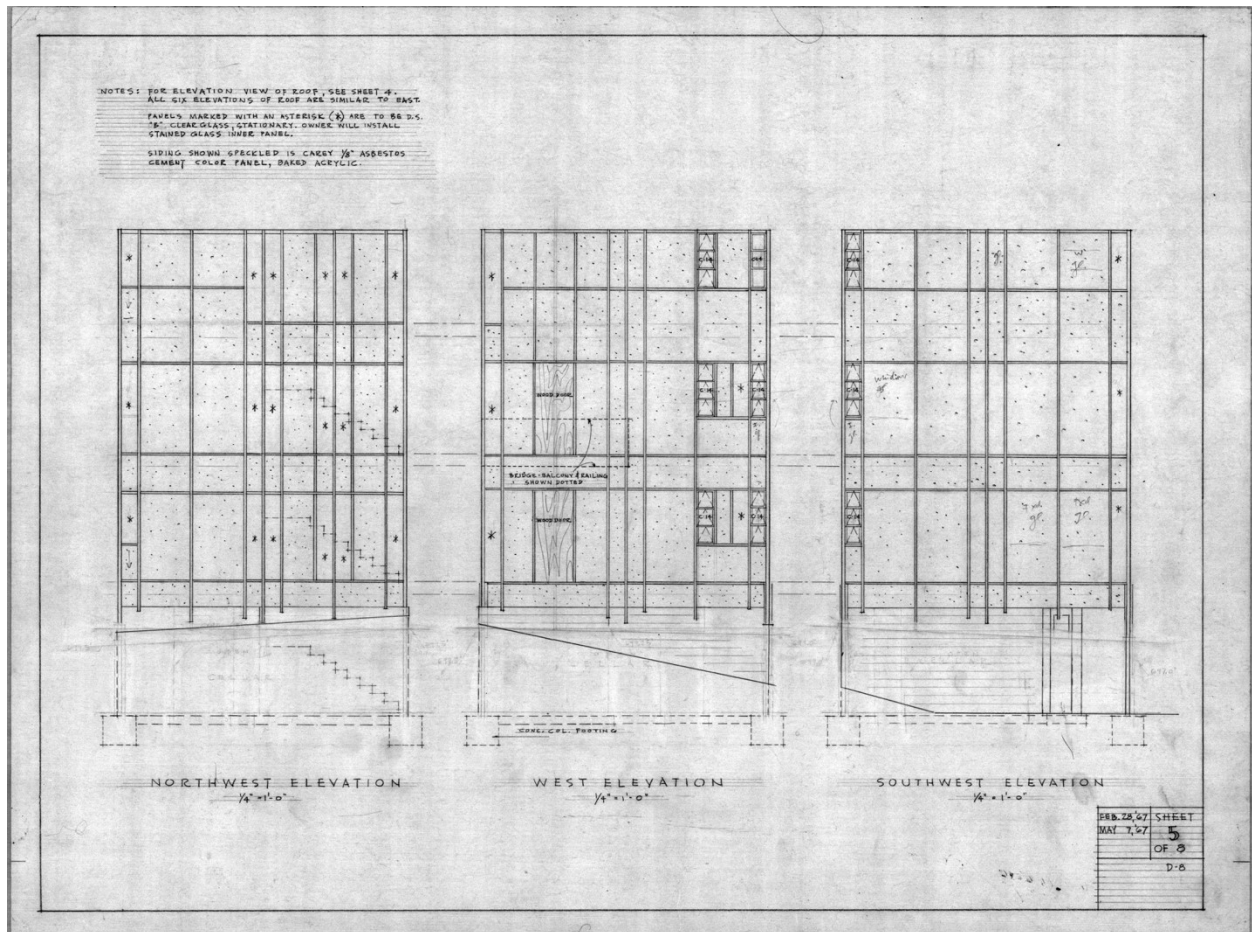
15 of 34: Original Blueprint of Upper Floor Living Area

Dombar, Benjamin House and Studio, Hamilton County, Ohio



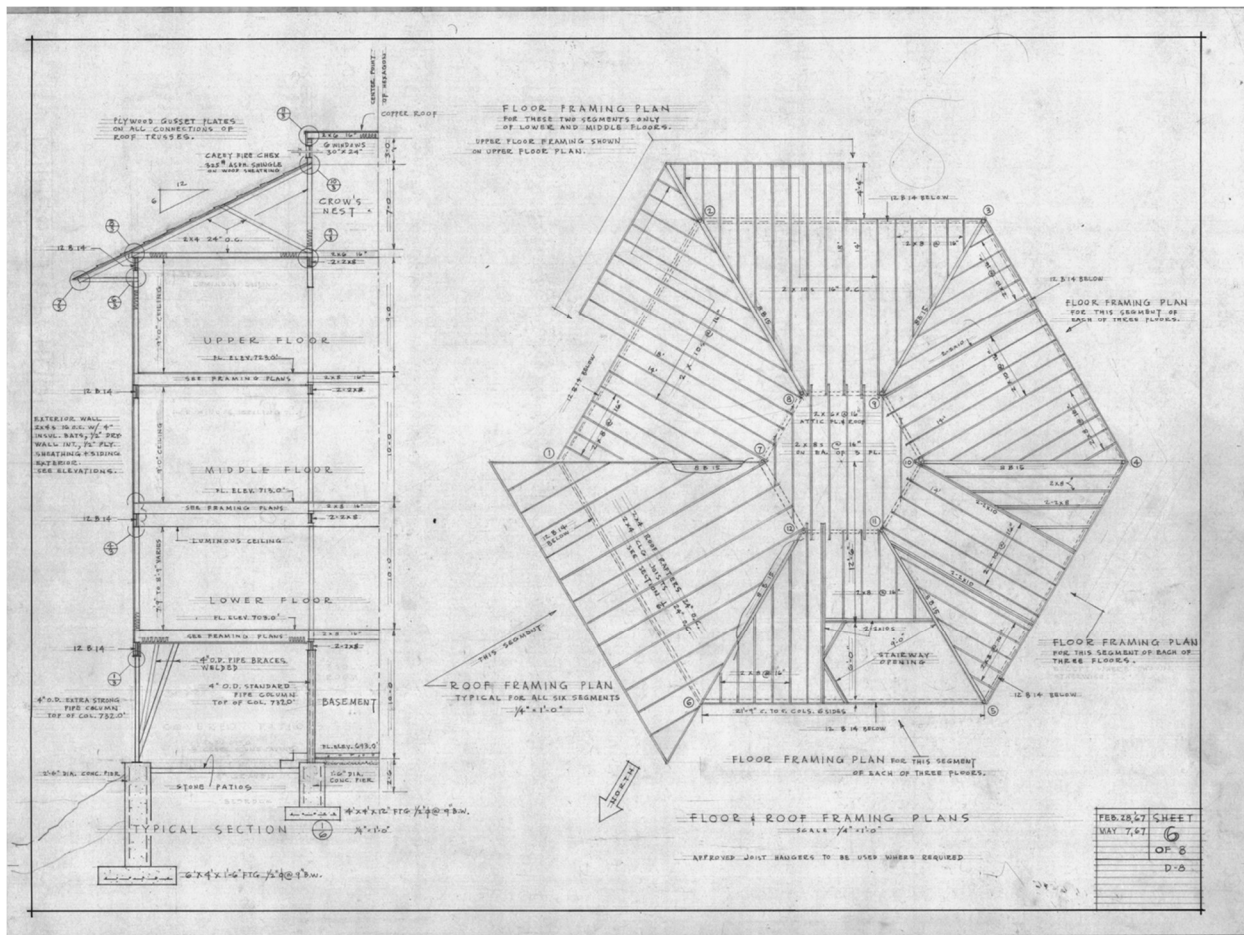
16 of 34: Original Blueprint of Elevations

Dombar, Benjamin House and Studio, Hamilton County, Ohio



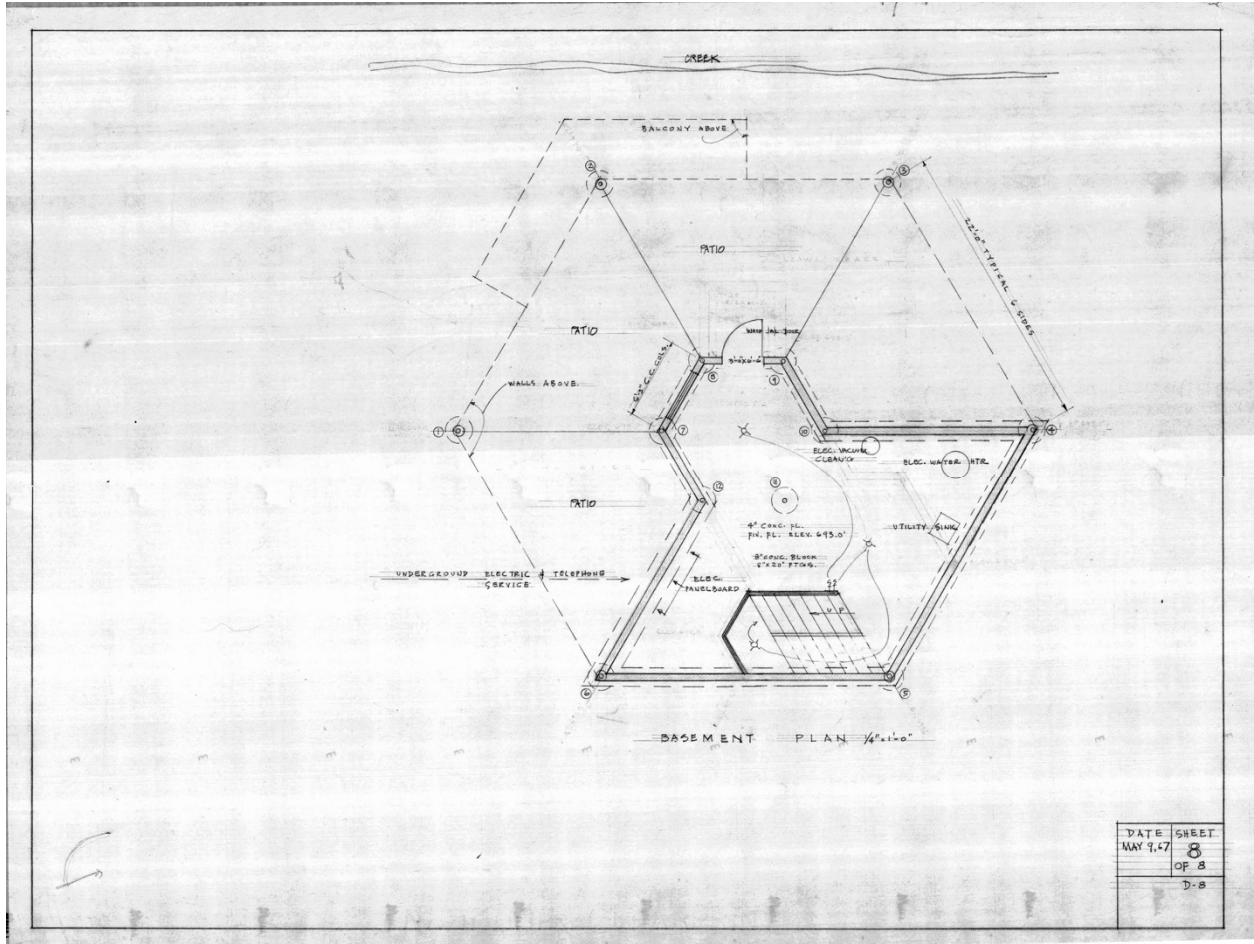
17 of 34: Original Blueprint of Elevations

Dombar, Benjamin House and Studio, Hamilton County, Ohio



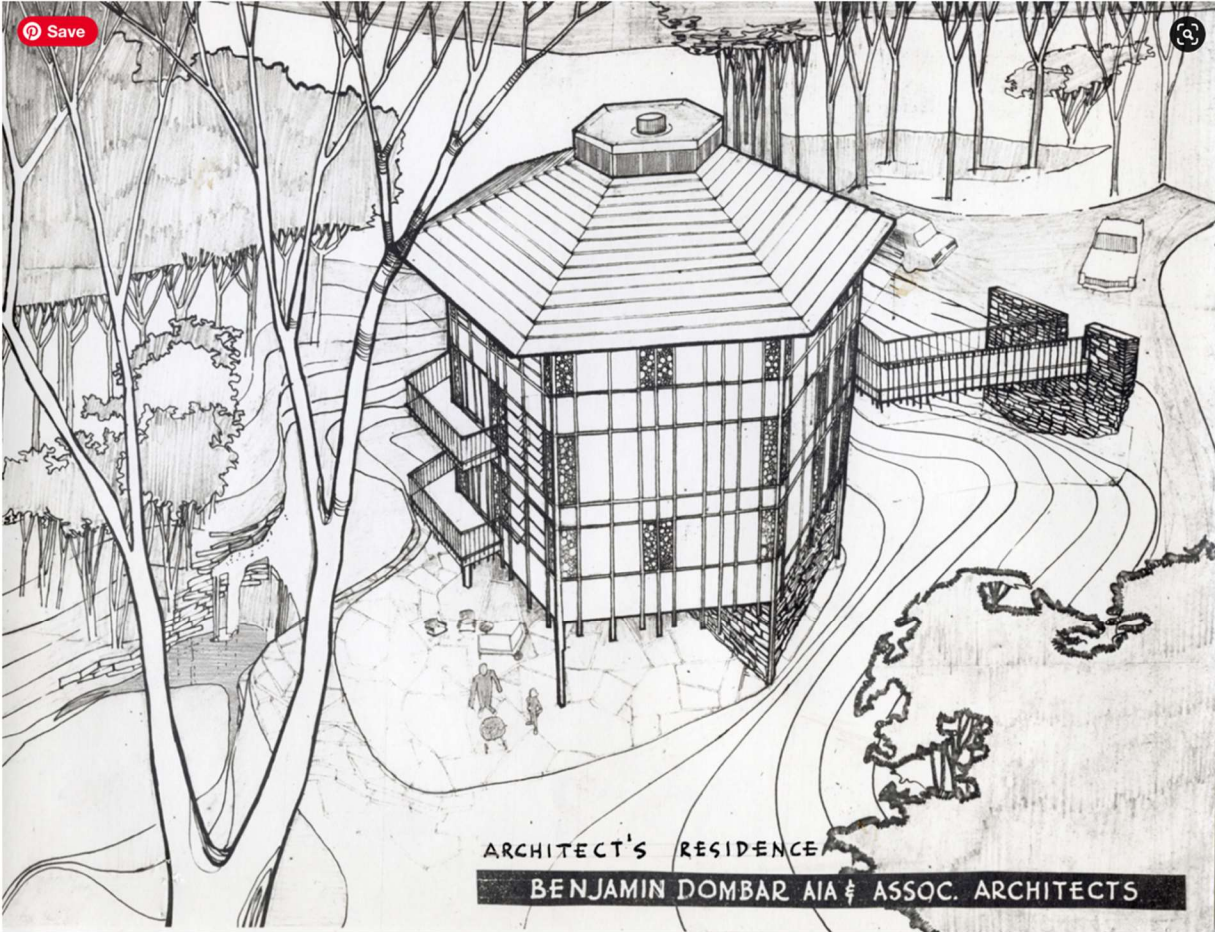
18 of 34: Original Blueprint of floor and roof framing

Dombar, Benjamin House and Studio, Hamilton County, Ohio



19 of 34: Original Blueprint of Basement

Dombar, Benjamin House and Studio, Hamilton County, Ohio



20 of 34: Original perspective drawing

Dombar, Benjamin House and Studio, Hamilton County, Ohio

Other Figures and Images

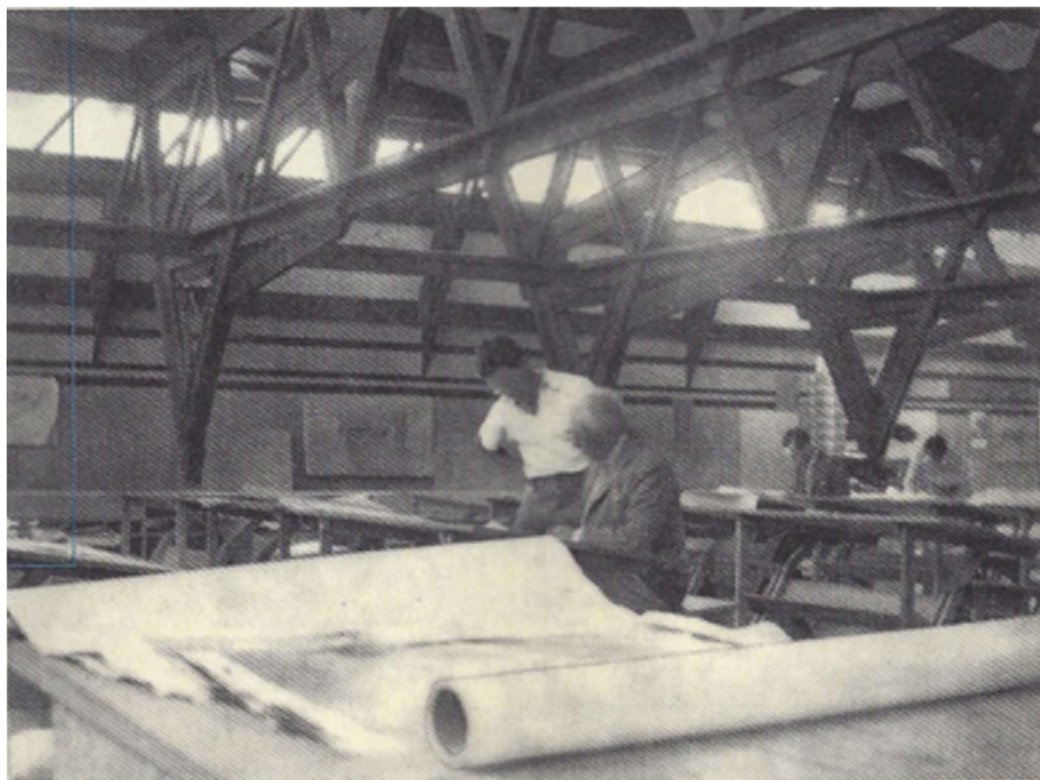


21 of 34: Picture of Falling Water



22 of 34: Picture of students with Frank Lloyd Wright at Taliesin. Ben Dombar is the second from left

Dombar, Benjamin House and Studio, Hamilton County, Ohio



23 of 34: Picture of Ben Dombar with Frank Lloyd Wright at Taliesin

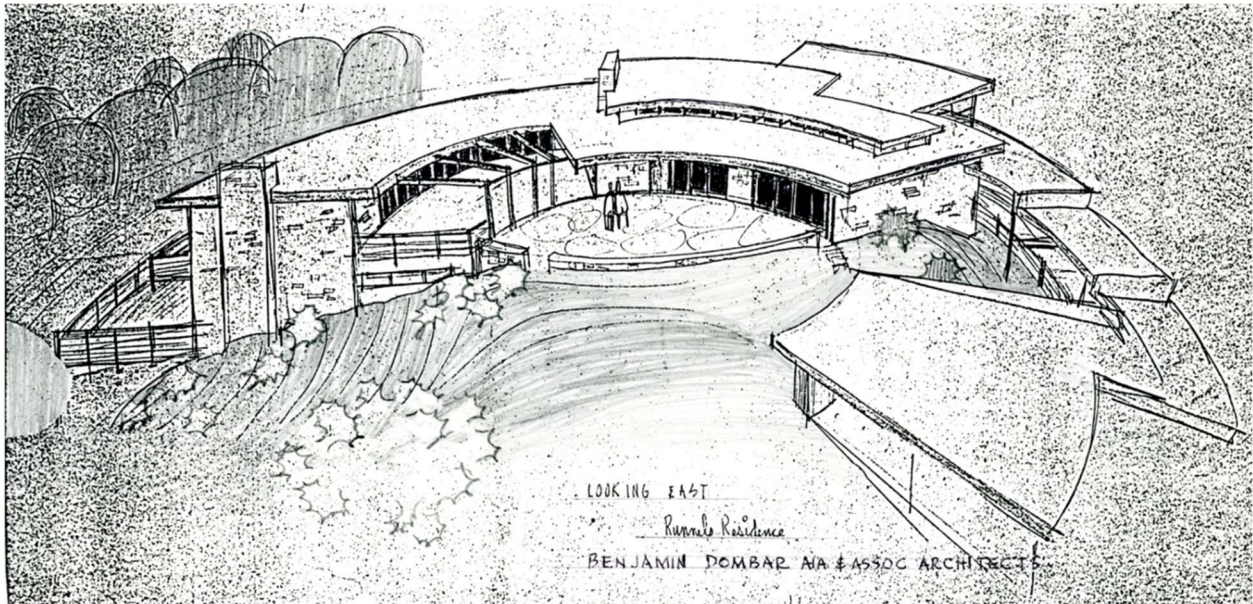


24 of 34: Picture of Ben Dombar

Dombar, Benjamin House and Studio, Hamilton County, Ohio

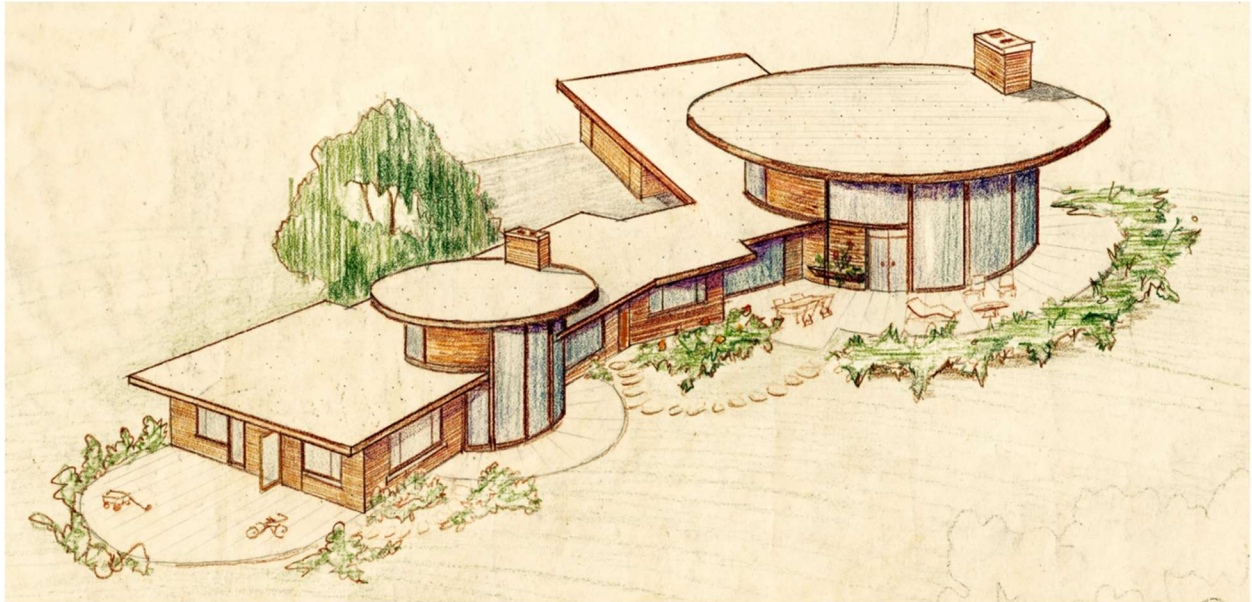


25 of 34: Picture of Ben Dombar in 2000 in his home studio



26 of 34: Runnels House completed 1965. Perspective drawing by Ben Dombar.

Dombar, Benjamin House and Studio, Hamilton County, Ohio



27 of 34: Dr. And Mrs. W. C. Testerman House, Wilmington Rd., Lebanon, OH, designed and first constructed in 1950-54; completed in 1969-70. Perspective drawing by Ben Dombar.



28 of 34: Construction of Dombar House and Studio: pier system. Circa 1967-68

Dombar, Benjamin House and Studio, Hamilton County, Ohio



29 of 34: Construction of Dombar House and Studio: first floor. Circa 1967-68



30 of 34: Construction of Dombar House and Studio: framing system. Circa 1967-68

Dombar, Benjamin House and Studio, Hamilton County, Ohio



31 of 34: Construction of Dombar House and Studio: construction of balconies. Circa 1967-68



32 of 34: Construction of Dombar House and Studio: complete house from creek. Circa 1968

Dombar, Benjamin House and Studio, Hamilton County, Ohio



33 of 34: Construction of Dombar House and Studio: complete house from driveway. Circa 1968



34 of 34: Construction of Dombar House and Studio: complete house from road. Circa 1968