

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

Arthur C. Ziemer House

AND/OR COMMON

Maple Lodge

2 LOCATION

STREET & NUMBER

2030 Euclid

NOT FOR PUBLICATION

CITY, TOWN

Lincoln

VICINITY OF

CONGRESSIONAL DISTRICT

STATE

Nebraska

CODE

031

COUNTY

Lancaster

CODE

109

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

STREET & NUMBER

CITY, TOWN

VICINITY OF

STATE

Nebraska

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE,
REGISTRY OF DEEDS, ETC.

Register of Deeds, City-County Building

STREET & NUMBER

555 South 10th Street

CITY, TOWN

Lincoln

STATE

Nebraska

6 REPRESENTATION IN EXISTING SURVEYS

TITLE

DATE

___FEDERAL ___STATE ___COUNTY ___LOCAL

DEPOSITORY FOR
SURVEY RECORDS

CITY, TOWN

STATE

74 DESCRIPTION

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

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The Arthur C. Ziemer house was built in 1909-10 by a well-known Lincoln resident and Christian Science Reader. This 1½-story dwelling, one of the state's finest examples of the Shingle Style, is built of conventional frame construction on a high Colorado redstone foundation (photos 1-4). The ground floor of the circular tower and the circular arcaded porch are also built of stone, while the remainder of the house is covered with wood shingles which are stained moss green.

Measuring some thirty-six by eighty-eight feet at its extremes, the dwelling's romantic external imagery is highly contrasted on the inside with thoroughly classical details. This is the case with the exception of the library (which is more Richardsonian in character--see photo 5) and the living-hall or East India Room, (which is rather eclectic on the whole, featuring a Moorish-inspired cornice and classical details--see photo 6). The various classical motifs of the main level are not utilized in the private upstairs portion of the house, where ordinary details are used (photo 7).

The plan is only slightly irregular and rather open as was the tendency in the later phases of the Shingle Style. Entrance to the dwelling is gained from the south through a small, well-detailed vestibule off the main arcaded porch. The vestibule opens into a moderate-sized living hall which has large openings into the dining room (to the east) and the library-reading room (to the west). A standard sliding door opens to the north into two large connected bedrooms. A large, classically detailed fireplace occupies a corner position in the living-hall which was called the East India Room (photo 6).

The library, which occupies the west portion of the home, is perhaps the most impressive room in the dwelling. This room has a vaulted ceiling reminiscent of some of H. H. Richardson's interior spaces for public libraries. The vault has an indirect incandescent lighting system along its springline, and features a large arched window in the west wall which has a stained glass pictorial representation of a sunset in the arch (photo 8 and 5). This room occupies a somewhat isolated position in the plan and offers a sense of quiet and privacy which indicates probably at least an occasional use as a Christian Science reading-healing room. A small alcove off this room is lighted by a circular window with amber fish-scale patterned stained glass.

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While the woodwork in the library, living-hall and vestibule are natural-finished tuna mahogany, the remainder of the woodwork is finished in white enamel. This is most elegantly displayed in the dining room to the east of the living hall and in the connected bedrooms to the north. The dining room connects to the east half of these bedrooms through a small stair-hall on its north wall. The stairway originally went up from this small hall, but has been reversed (around World War II) to facilitate apartment dwelling on the second level. The dining room itself is finished with an elaborate sideboard, a curved doorway to the porch and a curved window in the tower (which displays a bulbous art-glass window in a dogwood pattern) while the connected bedrooms each have bay windows with window seats.

The remainder of the house on the ground floor (the east 1/3) is separated from the main living areas by a narrow service space consisting of a dressing area between the bedrooms and the bath, and a butler's pantry between the dining room and the kitchen. A small porch with canopy was cut out of the main portion of the building at the northeast corner, but has since been enclosed. The canopy and veranda still remain (photo 3).

The second floor has space for a large reception hall (at the top of the stairs--photo 7), three bedrooms (one perfectly circular in the tower), a bathroom, four large closets and storerooms. The basement is finished and contains five rooms, including space for a modern laundry room. The house is heated with a combination hot water and hot forced-air system, regulated by a thermostat, and was also equipped with a hot water heater at the time of its construction.

Only minor alterations have been made to the house since it was built. Many were so minor, in fact, that simple removal of temporary partitions and fixtures has resulted in bringing the house back to near its original condition. The most serious alterations consist of the reversal of the stairway to the second floor and a ca. 1915 garage addition to the north side of the house (photo 9). Colorado redstone and shingled frame walls were used on the garage addition, however, and the result is somewhat harmonious. Asphalt shingles now cover only the roof portions of the exterior, protecting the still-extant wood-shingled roof.

A formally-planted garden and a classically-detailed pergola once occupied the area just east of the house and contributed much to the overall landscape plan of the grounds. Remnants of these landscape features are still intact.

SIGNIFICANCE

PERIOD		AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input checked="" 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 1909-10

BUILDER/ARCHITECT

STATEMENT OF SIGNIFICANCE

The architectural development of the trans-Missouri plains area, with few notable exceptions, generally occurred some ten to twenty years behind similar developments along the Eastern seaboard of the United States. The A. C. Ziemer house, a fine dwelling executed in the Shingle Style, substantially exceeds this spacio-temporal gap. Built in 1909-1910, the house occupies a place in time some twenty to thirty years behind comparable examples of the mode in New England.

The house is an exceptional example in Nebraska of the style in its mature, inventive phase of development. In plan and formal expression, the house compares favorably with many of the finest monuments of the mode built back east in the period 1879-85. The central position of the living hall, with its wide openings into adjacent subsidiary spaces recalls developments in plan arrangement first initiated by H. H. Richardson in his Watts Sherman house of 1874. The Ziemer house has achieved a dynamism of spatial flow seldom achieved in a house of modest scale. This is perhaps best expressed in the living-hall/library relationship, where the asymmetrical arrangement of the living-hall and the focal nature of the corner fireplace inflect the viewer toward the vaulted library. Here the wide framed opening reveals the large-scaled arched and art-glassed window, which, together with the vault and interior finishing, suggests a place of quiet repose--a truly comfortable place.

Off of the living-hall too, glass paneled doors open wide into the dining room where the well-detailed, mirror-backed sideboard visually extends the space. Wide glass-paneled doors open to the north into the stair-hall and then to the large connected bedrooms, while the large curved and art-glass window in the south (tower) end of the room offers a wide view of the landscaped grounds.

Formally the dwelling combines the continuity of shingled surface with the use of stone so reminiscent of many Shingle Style buildings of the early 1880's. The expanded use of shingles to express both the skin-like nature of frame structures and the emerging possibilities of continuous interior space was first realized by William Ralph Emerson in his house at Mount Desert, Maine, in 1879. These possibilities became fully expressed

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in Richardson's Stoughton house of 1882-83 which, along with his Ames Gate lodge of 1880-81, where he so decisively utilized heavy masonry and arched construction, became among the first buildings in the country to eliminate the use of any Queen Anne or Colonial detailing in the execution of this mode.

The A. C. Ziemer house perhaps most clearly recalls this era of Shingle Style development and carries the idea of continuity of shingled surface to an extreme not seen in any of the early masters' work. The masonry work, which so strongly recalls that of Richardson, combines with the shingle work to create a truly multidirectional continuity. This is most readily seen in the absolute continuity of wall surface with the roof at the gables (photo 4) of the original structure (and still visible with the asphalt shingles of the present roof). But beyond this, the whole exterior envelope of the building is a continuity of curves--one surface flowing into another with the near absence of hard edges. From the curves of the veranda and the tower to the curves of the arches and the pilasters at the corners, all outside corners of the house are curved. Window jambs curve back from the wall plane to meet a simply detailed frame, while any slight modulation in wall surface (bay windows, etc.) is continuous with the main wall.

This almost sensuousness of design carries through to much of the interior as well where ceilings in the dining room, kitchen, and most of the second floor rooms are coved to form a continuous surface with the walls. The use of pulvinated friezes over the doorways of the dining room, kitchen and connected bedrooms also contributes to the curvilinear nature of the design.

The use of almost totally classical motifs for the interior decor places the house more within a real time frame than does its external appearance. This also creates a kind of shock situation of contrast between the exterior and interior. No information has been uncovered to date as to the architect for the building; however, part of the exterior/interior contrast may be explained by the fact that Ziemer himself was an interior designer of some note in Lincoln during the early 1890's. He was described at that time as "an artist in every sense of the word, whose good taste is well known to his more intimate friends." One must speculate that Ziemer did his own interiors for this house.

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The grounds for the house were unusual for suburban lots in Lincoln at the time. A large formally planted garden and a classically detailed pergola were a major part of an extensive landscape scheme which covered the original nine lots. Only seven of the nine lots remain with the property, but extensive archeological and horticultural remnants are extant, as are pieces of the original outdoor furniture. The contrast between the classical landscape scheme and the Shingle Style house is striking, but the significance of the grounds lies in this being one of the very few such schemes known for suburban grounds in Lincoln.

Arthur C. Ziemer (1848-1913) was an early pioneer of Lincoln, arriving in 1870. For many years he was ticket agent for the Burlington and Missouri River Railroad before embarking on a brief career in interior design, acting as President of the Interior Decorative Co. In 1897 he began the study of Christian Science, becoming a practitioner by 1900. He continued in his practice of Christian Science healing (which is said to have extended over the world) until his death in 1913.

MAJOR BIBLIOGRAPHICAL REFERENCES

"Arthur C. Ziemer has Passed Away, Noted Christian Science Practitioner and Pioneer of Lincoln." Lincoln Daily Star, Saturday, August 9, 1913, p. 1.
The Lansing, Lincoln Nebraska, Monday November 23, 1891, p. 19-21.
Scully, Vincent J., Jr. The Shingle Style: Architectural Theory and Design from Richardson to the Origins of Wright. New Haven and London: Yale Univ. Press, 1955.
Whiffen, Marcus. American Architecture Since 1780: A Guide to the Styles. Cambridge, Mass. and London: MIT Press, 1969, p. 127-140.

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY approximately one

UTM REFERENCES

A

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4	5	1	8	2	7	0
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ZONE EASTING NORTHING

B

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ZONE EASTING NORTHING

C

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D

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VERBAL BOUNDARY DESCRIPTION

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

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

NAME / TITLE

D. Murphy, Architect

ORGANIZATION

Nebraska State Historical Society

STREET & NUMBER

1500 R Street

CITY OR TOWN

Lincoln

DATE

January 1977

TELEPHONE

(402) 432-2793

STATE

Nebraska

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

Martin J. Kretz

DATE

2/15/77

TITLE

Director, Nebraska State Historical Society

FOR NPS USE ONLY

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

DATE

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

DATE

ATTEST:

KEEPER OF THE NATIONAL REGISTER

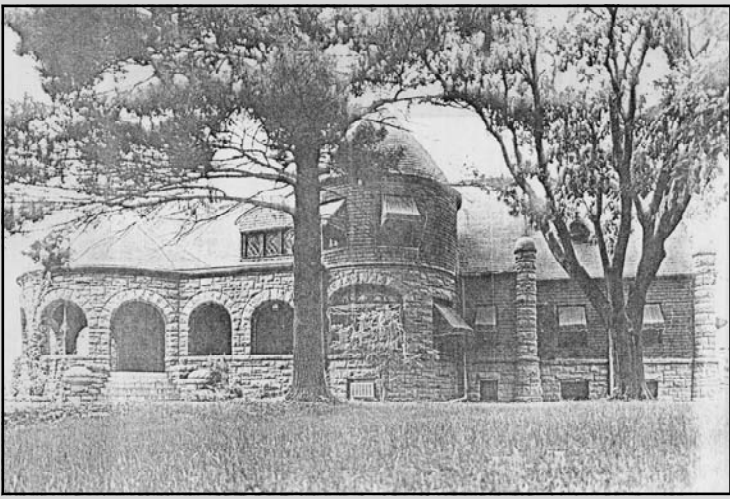


Photo 1. Main (south) façade looking north. Photo by Ken Merlin, Lincoln, NE, Aug 1976

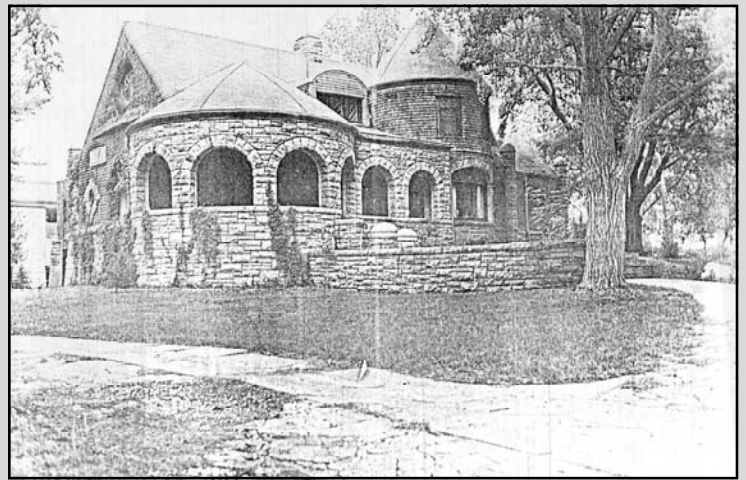


Photo 2. Southwest facades & arched entrance veranda, looking northeast. Photo by Ken Merlin, Lincoln, NE, May 1976

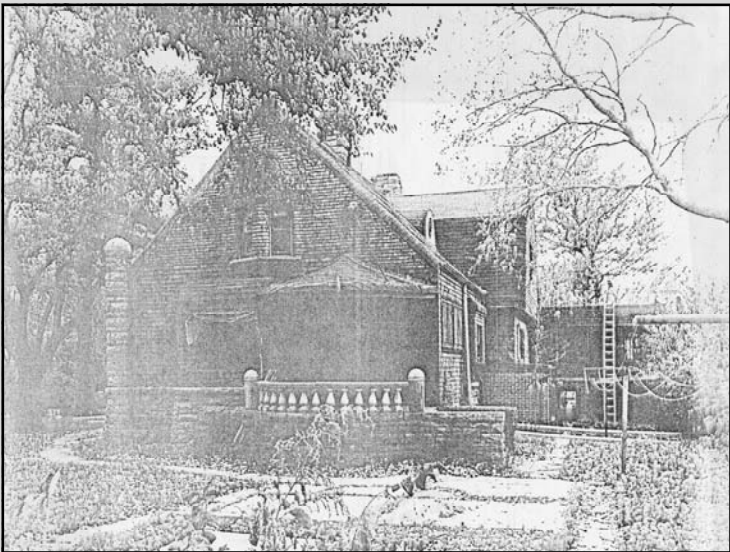


Photo 3. East & north facades looking west. Photo by Ken Merlin, Lincoln, NE, Oct 1976

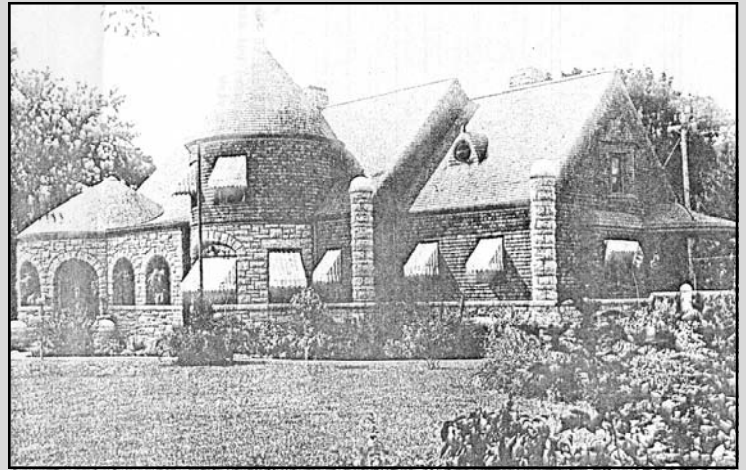


Photo 4. South & east facades looking northwest. Photographer unknown, c1920, Nebraska State Historical Society copy negative courtesy of J.C. Higgins, Peru, NE



Photo 5. Library looking south; arched veranda is visible thru larger window, arched & stained glass window is at right. Photo by Ken Merlin, Lincoln, NE, Oct 1976

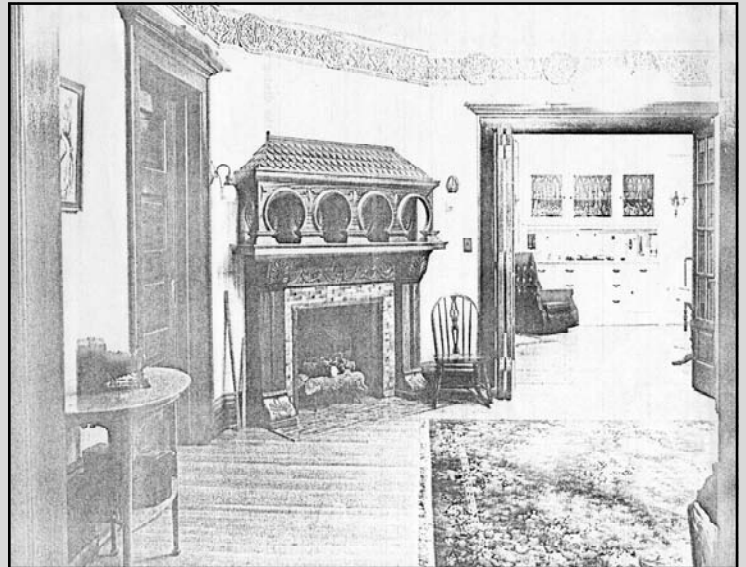


Photo 6. Living-hall from library looking east toward dining room showing corner fireplace in living-hall & side board in dining room. Photo by Ken Merlin, Lincoln, NE, 1976.



Photo 7. 2nd floor reception hall looking east. Photo by Ken Merlin, Lincoln, NE, Oct 1976.

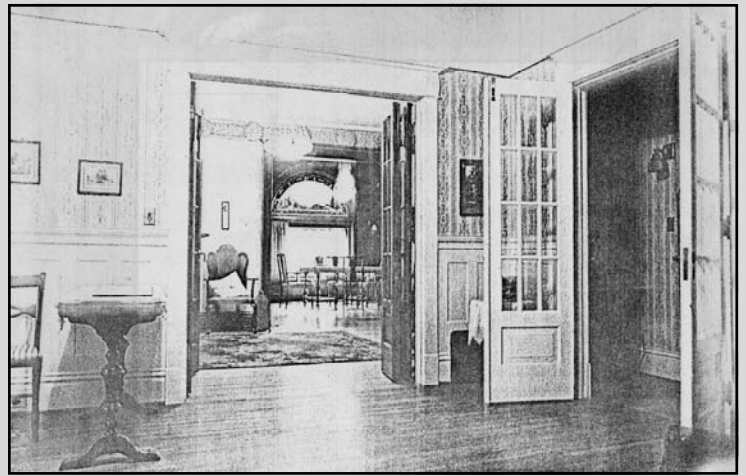


Photo 8. view from dining room looking thru living hall into library, shows arched window in library & glass-paneled doors leading to stairway at right. Photo by Ken Merlin, Lincoln, NE, Oct 1976.

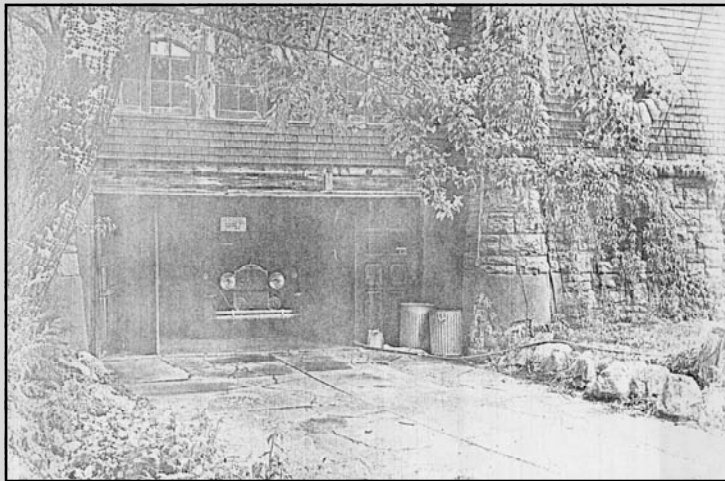


Photo 9. West façade of garage addition, looking east. Photo by Ken Merlin, Lincoln, NE, May 1976.



Aspect: south. Photo by D. Murphy, Lincoln, NE, 1974 (DM7404d:17)



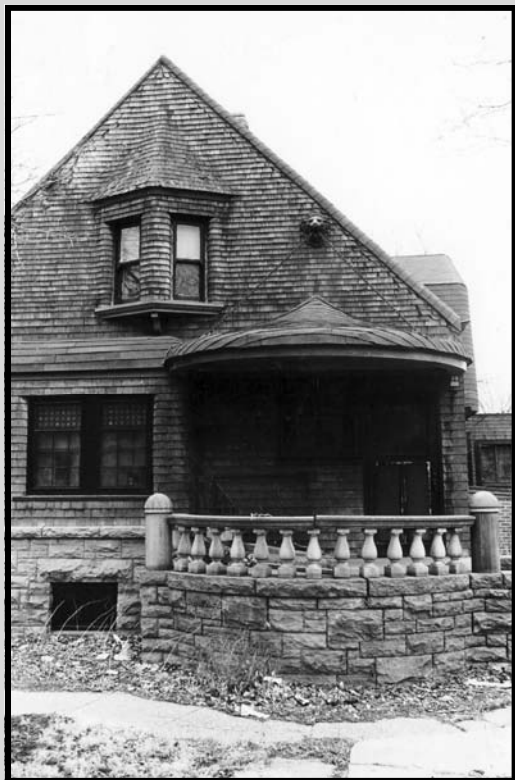
Aspect: southwest. Photo by D. Murphy, Lincoln, NE, 1974 (DM7404d:9)



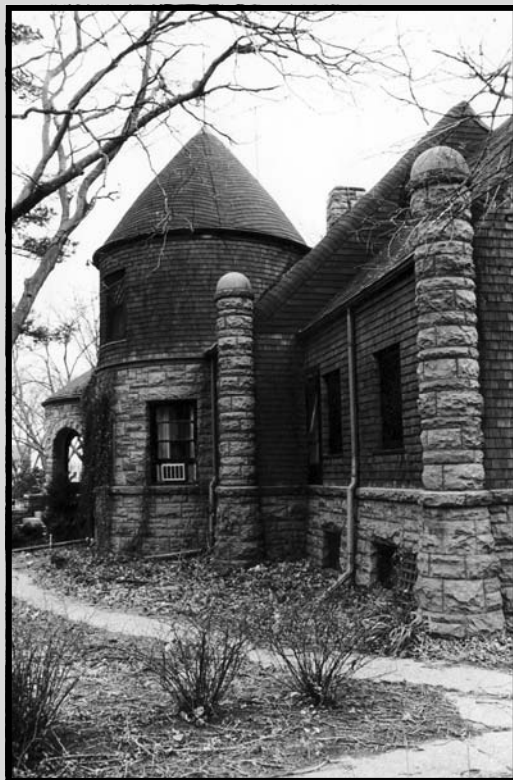
Aspect: southeast. Photo by D. Murphy, Lincoln, NE, 1974 (DM7404d:33)



Aspect: south. Photo by D. Murphy, Lincoln, NE, 1974 (DM7404d:15)



Aspect: east. Photo by D. Murphy, Lincoln, NE, 1974 (DM7404d:19)



Aspect: northeast. Photo by D. Murphy, Lincoln, NE, 1974 (DM7404d:32)