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NAT. REGISTER OF HISTORIC PLACES  
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## National Register of Historic Places Multiple Property Documentation Form

This form is used for documenting property groups relating to one or several historic contexts. See instructions in National Register Bulletin *How to Complete the Multiple Property Documentation Form* (formerly 16B). Complete each item by entering the requested information. For additional space, use continuation sheets (Form 10-900-a). Use a typewriter, word processor, or computer to complete all items.

☐ New Submission

☒ x

Amended Submission

### A. Name of Multiple Property Listing

John Lloyd Wright in Northwest Indiana

### B. Associated Historic Contexts

(Name each associated historic context, identifying theme, geographical area, and chronological period for each.)

John Lloyd Wright designed projects in Northwest Indiana, 1923-1946.  
Architecture of the Indiana Calumet-Dunes Region, c. 1850-c. 1960

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### D. Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this documentation form meets the National Register documentation standards and sets forth requirements for the listing of related properties consistent with the National Register criteria. This submission meets the procedural and professional requirements set forth in 36 CFR 60 and the Secretary of the Interior's Standards and Guidelines for Archeology and Historic Preservation.

(See continuation sheet for additional comments.)

Signature and title of certifying official

Indiana DNR-Division of Historic Preservation &  
Archaeology

State or Federal Agency or Tribal government

Date

6-14-13

I hereby certify that this multiple property documentation form has been approved by the National Register as a basis for evaluating related properties for listing in the National Register.

Signature of the Keeper

Date of Action

8/1/2013

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## Table of Contents for Written Narrative

Provide the following information on continuation sheets. Cite the letter and title before each section of the narrative. Assign page numbers according to the instructions for continuation sheets in National Register Bulletin *How to Complete the Multiple Property Documentation Form* (formerly 16B). Fill in page numbers for each section in the space below.

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

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 18 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 Chief, Administrative Services Division, National Park Service, PO Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.



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**E. Statement of Historic Context:** John Lloyd Wright designed projects in Northwest Indiana

**Introduction and Significance**

Architect John Lloyd Wright created a concentration of work in Northwest Indiana after he became a resident in the area in 1923. Wright, separating himself from his famous architect-father Frank Lloyd Wright, moved from his home in Oak Park, Illinois to Long Beach, Indiana to establish his own private practice. Long Beach was a developing vacationer's resort of summer homes constructed by the elite of Chicago and Indianapolis. John Lloyd Wright began to design projects in styles of the period, including the Prairie style made famous by his father. But it was in Long Beach that Wright began to develop his own personal interpretation of the International Style that came to be his trademark. John Lloyd Wright created a body of work in Long Beach that was recognized by several awards.<sup>1</sup> His works in Long Beach, Indiana, in particular, constitute a remarkable collection of modernist buildings that only one who trained closely with Frank Lloyd Wright could have created. The houses and buildings of Long Beach are a rare example of such a concentration of modernism that predates the post World War II era. The ingenuity John displayed when he invented a new toy, Lincoln Logs, is well-reflected in the ingenuity John used to select materials for, and design, his Long Beach commissions. Wright left Indiana in 1946 after spending most of the war years working for the federal government in the design of buildings at the Kingsbury Ordnance Plant south of LaPorte. His extant work in Indiana shows the personal styling of an accomplished architect who learned literally at the feet of the greatest American architect of all time. Although John Lloyd Wright practiced at several places in the U.S., and overseas, his works in Northwest Indiana are locally significant.

Proof of John Lloyd Wright's notable contribution to the field of architecture is verified by recognition he received from his peers. He was granted membership to the AIA in 1935, the year he was elected to serve as the AIA delegate to the International Congress of Architects in Rome. He received a Gold Merit Certificate from the Indiana Society of Architects in 1928; \$1,000 prize from the Chicago Builders Exhibit in 1929; and in 1946, Wright was selected to design the Libbey-Owens-Ford "Indiana Solar House" by the AIA.<sup>2</sup> Several of John Lloyd Wright's designs were featured in prominent architecture magazines; a complete list is found in the bibliography.

**Career beginnings of John Lloyd Wright**

John Lloyd Wright was born on December 12, 1892 just a few years after his father, Frank Lloyd Wright, had begun his own private practice in Chicago. John Lloyd Wright was born John Kenneth Wright and at some point early in his life changed his middle name to Lloyd, the same as his father's middle name. He was born in the house that his father had designed for his family in Oak Park, Illinois; the house in which he would play at his father's feet in his studio and later grow to manhood. John Lloyd Wright was one of six children born to Frank and Catherine Wright

<sup>1</sup> [http://www.incredibleart.org/links/jlwright/lloyd\\_wright2.html](http://www.incredibleart.org/links/jlwright/lloyd_wright2.html), accessed 3/27/2013

<sup>2</sup> American Architects Directory, AIA, 1956, p. 621. The two awards were both for Long Beach houses.

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John Lloyd Wright was accepted to the University of Wisconsin, but his experience with college was unsuccessful and soon he struck out on his own, moving to Portland, Oregon first, and then to San Diego to work with his brother, Lloyd, in planting shrubbery for Olmsted Brothers, landscape architects for the Panama-Pacific Exposition. It was after a few unfulfilling occupations that he realized being an architect was really what he had wanted to do, though he had given no thought to it prior to this time. Remembering his father's philosophy that "no one should be an architect who can be anything else",<sup>7</sup> John Lloyd Wright set out to satisfy the new feeling he had.

Wright saw a sign advertising the position of a draftsman needed in the window of the Pacific Building Company in San Diego. He applied and was hired and began drawing details, primarily of residential bungalows that featured a great deal of cobblestone application. Shortly after he felt he was ready for work in an architectural office and applied with Harrison Albright, a successful commercial architect in Los Angeles. His job requirements included errands, typing letters, and in particular driving Albright around. Albright gave Wright his first design project, a house in Escondido for Mr. M. J. Woods, in 1912. The design work was completed outside of working hours and he borrowed from one of his father's designs, the Fuller House, in Glencoe, Illinois.<sup>8</sup> The design was decidedly influenced by the Prairie Style. John Lloyd Wright described his emotions in seeing this first design rise from the ground as "the closest feeling to worship I had known".<sup>9</sup> Architecture became something Wright simply had to do. Albright gave him another design project, the Workingman's Hotel, which was a three story building that occupied a large portion of a city block. Again, his father's influence was seen in the design; the project also offered the opportunity to collaborate with Alfonso Iannelli, a young Italian immigrant sculptor whose paths Wright would cross many times after in collaboration with his own designs.

After the Workingman's Hotel, Wright felt that it was time to receive formal architectural training and decided to pursue this with Otto Wagner, the great Austrian architect who had a school for modern design in Vienna. He requested an apprenticeship with Wagner in exchange for room and board, to which Wagner said "Come on".<sup>10</sup> Wright had not considered an apprenticeship with his father because Frank had never encouraged him in the trade; however he wrote him requesting money for the ticket to Vienna and enclosed photographs of his work in California. The elder Wright sent a telegraph to his son requesting a meeting in California two weeks after receiving the letter. At the meeting Frank Lloyd Wright said to his son, "I'd like to know what Otto Wagner can do for you that your father can't do!" The younger Wright's interpretation of the remark was an invitation by his father to come and work for him.<sup>11</sup>

In that apprenticeship, John Lloyd Wright learned the practice of architecture, but also struggled and at times succumbed to the domineering personality of his father which stunted his own independence and artistic development.<sup>12</sup> John Lloyd Wright was placed in charge of his father's office in 1913 after he returned to Chicago. Frank Lloyd Wright split his time between Chicago and Taliesin, the home he built

<sup>7</sup> Wright, pg. 60

<sup>8</sup> Van Zanten, pg. 44

<sup>9</sup> Van Zanten, pg. 44

<sup>10</sup> Wright, pg. 67

<sup>11</sup> Wright, pg. 67

<sup>12</sup> Van Zanten, pg. 44

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for Mamah Cheney in Wisconsin. The younger Wright had felt that he needed additional schooling, but his father insisted that "you don't learn architecture in the schools" but did arrange for private tutoring in structural engineering.<sup>13</sup> At the end of 1913 the office had received the commission for the construction of Midway Gardens, a large indoor-outdoor dining and entertainment complex. John Lloyd Wright's time was consumed by the project which had a short development and construction timeline.

John Lloyd Wright's last role as an apprentice was accompanying his father to Japan for the design of the Imperial Hotel in Tokyo. A series of difficulties and differences with his father that revolved around payment of the younger Wright's salary, an issue that had been ongoing, led John Lloyd Wright to hold back a payment he received from a client in Japan. That infuriated his father and he sent his son a cable saying "You're Fired! Take the next ship home."<sup>14</sup> And so John Lloyd Wright returned to Oak Park in 1918; the apprenticeship was over. He looked back at that time with a sort of pity upon his father. He stated that he "felt sorry for him" and that "Frank was an overgrown, undisciplined boy with a genius for architecture".<sup>15</sup>

John Lloyd Wright had married Jeanette Winters, a girl he had met in Los Angeles, in 1913. They had created a home for themselves in Chicago they dubbed "Bird Center". He returned to Bird Center after his firing and concentrated his efforts on developing architectural toys, most notably Lincoln Logs, which he had designed while in Japan in 1917. He placed the product on the market himself in 1918 and later sold the patent; other toy designs were to follow. Wright sought out his father's old employer, Louis Sullivan, and spent hours listening to the master talk about his design philosophy and organic architecture. Sullivan commented to the younger Wright that nothing he (Sullivan) could say could train his mind along architectural lines, they could influence him but training would be done by John himself. Sullivan called buildings screens behind which stood the architect and due to this the architect must stand with the building through "investigation"; there was no escaping it.<sup>16</sup> These conversations with Sullivan awoke the desire to practice architecture again in John Lloyd Wright.<sup>17</sup>

**Private Practice in Long Beach**

In 1920, John Lloyd Wright divorced and moved back to his Oak Park home. He married again in 1921 to Hazel Lundin, and his first child, Elizabeth, was born in the home in 1922. Late in 1923, He moved his family to nearby Long Beach, Indiana just north of Michigan City. Here he constructed his own residence and studio and first began private practice for himself. Wright recalled that he did so with "no assistance,

<sup>13</sup> Wright, pg. 69

<sup>14</sup> Wright, pg. 101

<sup>15</sup> Wright, pg. 102

<sup>16</sup> Wright, pg. 107

<sup>17</sup> Van Zanten, pg. 47

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no moral support, not even best wishes" from his father.<sup>20</sup> There was no communication between the two, only his occasional readings of his father's work in magazines.

Long Beach was a resort community that began to attract wealthy individuals beginning in the 1920s. It was into this atmosphere that John Lloyd Wright found himself succeeding in rediscovering and developing his architectural abilities. Wright reflected that he had chosen to reside in Long Beach for its opportunities for comfort, healthy recreation and because its wind-blown landscape was a source of inspiration to him. He created a body of distinctive work, the largest concentration of architecture that broke from contemporary traditional styles along the lakeshore before World War II. As noted by several authors, John's works in Long Beach are locally unique:

The Long Beach homes illustrate Frank Lloyd Wright's philosophy of organic architecture which emphasizes the natural landscape, indigenous materials, and functional structure. The John Lloyd Wright homes reflect the beauty of the dunes by utilizing natural-colored stucco, stained-wood shingles, and multifloor levels to conform to the hilly terrain.<sup>21</sup>

Wright established his home and studio near the center of the development, set into the side of a rolling dune away from and above Lake Michigan. His home, named Studio Court, was a simple, boxy, shingled structure, appearing more Modern in its exterior configuration than anything influenced by his father's work, but not yet fully embracing the International Style for which he would become known for. The house includes a drive-under portion that bridges the dunescape, which became a signature feature of his work. The living room of the home has an open plan that centers on a fireplace and open to upper and lower levels. The windows take advantage of a beautiful view while the lofty beamed ceiling is reminiscent of his childhood playroom and his father's studio in Oak Park.<sup>22</sup> The house, being the first project of Wright's in Long Beach, started the development of his own style while yet working through some of his father's influence. The interior may have been a reflection that Wright wanted to create for himself and his family the delightful, gregarious, suburban existence he knew from his childhood in Oak Park.<sup>23</sup> Wright became a popular and sociable member of the Long Beach community and designed several homes for his country club friends. A second child, John Jr. "Jack" was born in 1925. John developed the same culture with his children that he had experienced growing up with his father including parties, music, and general proclivity for fun. He and his wife quickly established friendships in the community which led to a string of commissions over the next two decades in the area. The amount of work was never overwhelming, but it did provide a suitable income for the family. That leisurely approach to his work allowed him to give attention to details, specifications, and oversee construction which provided the satisfaction he found from his very first work in California.<sup>24</sup> For at least a brief time Wright also had an office in Michigan City at the Warren Building (717-723 Franklin St.) during the late part of the 1920s and early 1930s, then again in the early 1940s.<sup>25</sup>

<sup>20</sup> Wright, pg. 108

<sup>21</sup> Taylor, *Indiana, A New Historical Guide*, p. 611.

<sup>22</sup> *The Beacher*, Vol. 19, No. 33, August 21, 2003. Page 28

<sup>23</sup> Van Zanten, pg. 50

<sup>24</sup> Van Zanten, pg. 50

<sup>25</sup> Michigan City Directory, 1929-1930



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Wright's clientele were affluent people who enjoyed entertaining. The sparse development of the area allowed for large, open building sites that could accommodate sprawling residences suitable for entertaining and periodic use during the winter months. Wright's commissions were typically large with \$9000 to \$12,000 representing the normal cost for a home design; even when trade-accepted fees fell to about half that during the Depression. His earliest designs were fairly traditional due in part to client's demands, though his interjections of ideals are still clearly evident. His first commission was for the Zumfre family of Indianapolis in 1926. The design was for a large two story summer home (3001 Lake Shore Drive) and chauffer's house (3007 Northmoor Trail). Lake Shore Drive is the primary front street of the Long Beach community. Wright designed the two buildings known as "Villa Z" with stucco walls and tiled roofs. Several Spanish Eclectic style homes were being constructed in the dunes region with these details; whether his clientele requested finishes that would compare to these homes is unclear, but Wright's incorporation of geometric elements give the homes a distinct style from the traditional composition of revival styled homes in the resort community. Wright called upon his old friend Alfonso Iannelli for the creation of decorative tile. The house was featured in *The Western Architect*, November, 1927 issue.

Red Oaks was Wright's next commission. It is a home John Lloyd Wright designed for Michigan City businessman H. E. Otte in 1927. Though Wright continued the use of stucco walls and a tile roof, the architecture in its plan configuration and features dramatically left the traditional building design practices of the period. The home's front door is off to the side, rather than part of a centralized hall. The entry leads to a sunken living room with a twenty-one foot cathedral ceiling, an art glass chandelier, and window treatments designed by Wright's friend Alfonso Iannelli. Wright began experimenting with repetition of shaped doorway and alcove openings in this home. The home's unique floor plan is adapted to the home's setting on the dunes. Extending from the living room is a windowed walkway that leads to a hexagonal room that is perched above the ground level. One owner described the room, filled with windows, like "living in the trees".<sup>26</sup> The house derives its name from this setting. The original landscape features that include flagstone walls and woodland plantings were designed by famed landscape architect Jens Jensen. The house was featured in *The Western Architect*, December, 1929 issue.

As Wright's base of commissions continued to grow, he began to push his clients to attempt new forms in architecture. After Villa Z and Red Oaks, Wright designed three more residences in Long Beach before the close of the 1920s and the onset of the Great Depression. These included an addition to the Charles Krutckoff, Jr. House, the Miller House, and Hoover-Timme House, each were influenced by his concept of organic architecture. For Wright, organic architecture flowed from the influence of the building's environment. While this influenced form, it was not necessarily the form itself. The Hoover-Timme House, constructed in 1929, begins to show Wright's serious integration with the landscape and configuration of the house plan to organically follow the dune. The house's three levels are hinged in the center by a hexagonal-shaped room which functions as the entry. The east-facing part of the house juts out of the hillside while the more southerly-facing part of the house engages the hillside. In this design Wright also breaks more decisively away from the stucco walls he had previously used on his large commissions. Instead, the base of the house is composed of thin, elongated sandstone ashlar and only the top level of the home has stucco on its walls. In this house Wright is also experimenting more with roof planes and

<sup>26</sup> *The Beacher*, Vol. 19, No. 37, September 18, 2003. Page 2

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shaped dormers. While the interior of the house is influenced by the owners' taste for revival style moldings and fireplace, an impressive feature is the layered hallway passageways which when viewed together form a repeating pattern of shaped openings on the first and second stories. Whether there was any form of symbolism used by Wright in the development of this particular design feature is unclear. This pattern, found repeated in doorways, arched openings, and hallways may have been an effort to orient the user to the space or frame a view. It does not appear to be part of the later development of his style which leaned more toward the International Style.

Wright also received a commission to design a small apartment building in Michigan City called Behrndt Flats in 1926-27. The building shows an emerging International Style and an interesting brick detail in the door surround that is similar to his treatment of shaped openings on Red Oaks and Hoover-Timme. The corners of the building have open brick coursing. The shaped entry and open brick coursing is somewhat characteristic of Barry Byrne's St. Francis Xavier School in Wilmette, Illinois (1923). Wright was most likely at least acquainted with Byrne's work. Byrne was also an apprentice of Wright's father and may have had a summer cottage in Long Beach. Maybe most importantly during this time Wright received a commission to design the Long Beach Elementary School in 1927, which was a blend of both Prairie and International influences with Wright's underlying organizing principle of organic design. This was described as an attempt at sophisticated realism, something John Lloyd Wright and his Long Beach friends were trying to implement.<sup>27</sup> The idea was to make the building blend harmoniously with its dunescape environment. The stone base of the school is similar to what Wright used on Behrndt Flats. The window bays, composed of brick with strong vertical coursing, became a feature he would use on several of his later works including the Long Beach town hall near the school. During the 1920s Wright leaned to a conservative blend of traditional and contemporary styles, but by the 1930s, he had begun to try out more imaginative and unusual forms, materials, and structural schemes.<sup>28</sup>

If the 1920s proved that John Lloyd Wright could stand on his own two feet in private practice of architecture, it was the during the 1930s when he moved out from under the shadow of his father and honed his own signature style in architecture. Wright received commissions for seven homes in the Long Beach community during the 1930s, and two across the state line in Michigan. It was in these homes that Wright began to develop his interpretation of the International Style more freely, probably influenced by what he saw during his trip to Europe in 1929. European modernism was in stark contrast to the American Prairie Style made popular by Wright's father. While the two had similar emphasis on horizontal planes, European modernism emphasized a starkness of interior and exterior expression in surface finishes and lack of details. The Prairie Style John Lloyd Wright was taught emphasized detail and surface treatments that accentuated the concept of organic design and blurring the line between the inside and outside world.

The first of these seven homes during the 1930s was the Krueger House, constructed in 1930 in the Edgewood District of Michigan City. It was Wright's only "suburban" home constructed in Indiana, it is not located in Long Beach. The house is located in a suburban development on the south side of Michigan City. The plat for the neighborhood was created in a mature forest at the edge of the city, absent of the

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<sup>27</sup> Van Zanten, pg. 51

<sup>28</sup> Van Zanten, pg. 50

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terrain challenges found in the dunes. The house's entry bay is covered with stucco, but its walls are covered with wood shingles. The house design relied more on Wright's use of horizontal lines, more typical of the Prairie Style, than Wright's emerging interest in the International Style, but Wright was gaining the confidence to be more venturesome.<sup>29</sup>

Wright received the commission to design the new Long Beach Town Hall just down the road from his home and studio in 1931. Wright's design for the building was a significant shift in his design style as this became the first of his work, or any work for that matter, designed in the International Style in the entire dunes region including about a one mile strip along the shoreline of Lake, Porter, and LaPorte counties.

The influence of what Wright saw in his trip to Europe just two years prior is clearly evident. Both the simple rectangular forms of the building and its brutal verticality are accentuated with his use of vertical brick coursing. Buildings Wright designed during the 1930s reflected what he saw in Europe; they introduced simplified exteriors, flattened roofs, large expanses of windows, and sometimes stark building materials such as steel, tile, and concrete. These harsh features were softened by the artful landscaping and the natural beauty of the dunes.<sup>30</sup> Wright's designs of the early 1930s introduced modernism to the dunes region shortly before the Century of Progress homes were imported to Beverly Shores in 1935. Mid-century modern design would become dominant in the years after World War II. A few of these early post-war modernist homes are now listed on the National Register of Historic Places (see section entitled Architecture of the Calumet-Dunes Region).

His next commission was from John Burnham, a Michigan City glove manufacturer, for the construction of a house in Long Beach. The house has similar qualities to the former Arcade Cabins Hotel he designed for the Indiana Dunes State Park in that it had strong Japanese influence, possibly from his work at the Imperial Hotel, and was multi-tiered. Wright embellished the house with mansard roofs between most of the levels of the house. This broke up the home's strong verticality, but it maintained a very simple, stark rectangular form connected to the hillside. The connections themselves became lineal planes that engaged the hillside. The house, constructed in 1934, became nick-named the "Pagoda House". In it Wright experimented with Stran-Steel, a sort of steel "lumber" that could be easily assembled.<sup>31</sup> The steel frame Wright then covered with metal lath and stucco. The house integrated several new structural and mechanical systems Wright wanted to experiment with. The Stran-Steel structural frame set on massive steel pilings appeared like a small skyscraper as it rose from the lakeshore five levels into the sky. Wright also created a large reinforced concrete parking deck that connected Lake Shore Drive to the home's garage and entry. And he conceived of a method of cooling the house using the cavities between the steel floor joists. The cavities acted like modern ductwork connected to vents located in soffits of the home's mansard roofs. Air flowed freely above and below each of the levels to interior vents. The house was constructed to allow for tidal surges to flow beneath the first finished level of the home, but included large brick wall "breakwaters" to reduce erosion of the dune to which the house was connected. John Lloyd Wright wrote of the Pagoda House "this is the first bit of real architecture I have ever done" in a letter to his father. The house was featured in the June, 1935 issue of *Architectural Forum*.

<sup>29</sup> Van Zanten, pg. 50

<sup>30</sup> *The Beacher*, Vol. 19, No. 33, August 21, 2003. Pg. 28

<sup>31</sup> Van Zanten, pg. 53

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His next commission in Indiana was the Collins House, constructed in 1937. The Collins House followed an architecturally important work for Wright in Birchwood Beach, Michigan, constructed in 1934 and nicknamed the "House of Wood". The Birchwood Beach House's style was a blend of International features most recognizable on the exterior, but followed a form of Prairie influence in the floor plans. The home's core was composed of a fireplace and stairway. The remaining rooms on the main level centered on the fireplace and were open to each other. The house had a third level enclosed observation terrace. The House of Wood (or Holden House) had extensive built-in wood furnishings and its walls were decorated with geometrical motifs also designed by Wright. The house was featured in April's issue of *Architectural Forum* in 1937. The Collins House was more fully developed in the International Style. It also had simple rectangular forms, a cantilevered balcony, and large expanse of windows on its beach side. The house is composed of a single, large box set against the hillside on the beach side of Lake Shore Drive. The beach side of the house has large groupings of windows and patio doors to take advantage of the view; the side is flat but has porches and balconies that define each level. The street side of the house has a wide garage that extends toward the street. A strong vertical form against the street side of the house anchors a cantilevered deck above the garage. This organization against the main portion of the house shows Wright's experiment with forms in the development of his understanding of the International Style.

The Jackson House in Long Beach followed in 1938 and was a further development of Wright's interpretation of the International Style. The house was nicknamed the "House of Tile". The house has an asymmetrical composition and stark surfaces that were derived from European modernism. The House of Tile is clad in clay tile on its interior and exterior surfaces and has a layered effect of abstract forms both on its principal exterior elevation and in its converging levels in its living room. This house also more fully developed the expanse of glass as a wall feature versus groupings of windows. The large window wall allows full views of the natural setting of the house from the living room, which incorporates a sitting area, dining room, and fireplace hearth on various levels. The house continues to be likely the best example of pure pre-war International Style architecture in the dunes region. The house was featured in the October, 1939 issue of *Architectural Forum*.

The Great Depression caused the creation of a number of public works projects under the Works Progress Administration. Wright found himself the beneficiary of two public commissions. One was the Arcade Cabins Hotel located at the Indiana Dunes State Park on Lake Michigan in Porter County (his only Indiana project outside of LaPorte County). The building was constructed in 1931 and attached to the large public bathing house. It was multi-tiered and had styling probably influenced by his time in Japan. Unfortunately the building was later razed by the State of Indiana. He also received the commission for Coolspring Township Elementary School, constructed in 1937. The building was Wright's largest public structure up to that time and embraced the International Style whole-heartedly. The building incorporated an expansive use of glass block in rectangular windows that stretched from floor to ceiling. This provided for diffused but ample lighting throughout the building's classrooms, gymnasium, offices, and corridors without creating glare. He continued to develop his method of passive cooling by air flow forced at the base of the glass block windows, then captured and exhausted through the roof. The school was featured in the September, 1939 issue of *Architectural Forum*. The school has had a significant number of additions and alternations and today the original Wright design is virtually indistinguishable.



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Probably Wright's most important residential work occurred late in 1938 when Frank and Frances Welsh approached him to design a lake house not far from Wright's own home. The site was saddle-shaped and demanded an inventive approach to the design. Wright resolved the site configuration by developing the house into a multi-level creation that came to be known as the "House of Seven Levels", but probably more commonly referred to as Shangri-La. Wright's use of natural materials, including stone and wood on the exterior and rough stone on the interior, was combined with steel, glass, and smooth plaster interior wall surfaces. His masterful combination of the materials and the varying levels of the house that penetrate a large central room, proved to be his culminating work in Long Beach. The house had an air of modernized traditionalism which was to be characteristic of American residential design well into the 1950s.<sup>32</sup> The "House of Seven Levels" is the most stunning example of Wright's adaption of a home to its natural setting. The home is angled into a deep, heavily wooded lot where Frances Welsh, the owner, conducted outdoor convocations. The house has such a full development of Wright's understanding of organic architecture as seen in its integration of the dunes setting and use of materials that include elongated sandstone ashlar and cedar shingles. Wright combined that organic concept with his interpretation of the International Style and inclusion of geometric forms. The base of the house and a few vertical, rectangular features are composed of ashlar while a long, rectilinear box partially cantilevers above the base and turns at angles with the top of the dune. Horizontal rows of windows are located in the shingle-clad box while vertical rows of windows are located in the rectangular sandstone features. As its name implies, the house has seven levels which allows it to fully embrace its hilltop/hillside setting without excessive cut and fill to the hill. This house was featured in the January, 1940 issue of *Architectural Forum* and the September, 1940 issue of *Arts and Decoration* magazine.

Wright designed two more homes in Long Beach to close out the decade. Both were constructed in 1939 and were for Carolyn Molter and B. P. Huckins (no longer extant). The Wrights suffered a devastating fire in their home when his automobile stored in his garage caught fire. Though the fire was controlled and extinguished, it had still destroyed a great deal of Wright's records either through smoke and fire damage, or by water damage. The fire smoldered in the walls and ignited again the following night and that time destroyed many of the documents he had salvaged the day before. To further complicate his Long Beach world, Wright also had fallen in love with Frances Welsh for whom he had designed Shangri La. Wright was reluctant to leave his family but wanted his freedom.

**The War Years**

After America's entry into World War II residential work was no longer to be found for Wright. This led to a unique opportunity for Wright when he was contracted for the design of a defense plant located about twenty miles south of Long Beach but still in LaPorte County. The Kingsbury Ordnance Plant (KOP) was a massive undertaking by the federal government for not only the manufacture of munitions, but also the storage and system to transfer the munitions carefully away from the plant, and the housing of officers and workers. The KOP was to be located on a site approximately eight miles south of the City of LaPorte. The site was chosen because of its proximity to urban centers to provide labor, but far enough away from urban centers to protect the citizenry in case of an attack by enemy aircraft. It also had easy access to rail lines that could send the products to nearby shipping ports. The site chosen was over 30,000 acres in

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<sup>32</sup> Van Zanten, pg. 56

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size and virtually all flat farmland. Construction occurred over the course of just a few years from 1940 through 1944. At one time over 20,000 individuals were employed at the plant and buildings and structures on the site were numbered in the hundreds.

Although the comprehensive architectural and engineering contract for the complex was with Giffels & Vallet Inc, of Detroit, and Charles W. Cole & Son, of South Bend<sup>33</sup>, it appears based on John Lloyd Wright's archives, certain design responsibilities were sublet to him. The archives indicate he was responsible for the design of one significant building at the complex known as the Employment Office, and based on its strikingly similar architectural details and style he likely also designed the Fire Station & Guard House (both buildings are extant). In an early rendering of the Employment Office building,

Wright's applied style was much more in line with his design of Coolspring School, with a flat roof and large expanses of glass at the corners of the building. However, his rendering marked "OK" by the Major in charge of operations, shows the flat roof was changed to a hipped roof and ventilation towers were added. This is how the building was constructed and retains apparent perfect integrity. The building's style was a sort of utilitarian or industrial Modern design with large expanses of glass more identified in his previous International styled buildings. The wide overhanging eaves, high peaked, hipped roofs, and ventilation towers lend a form of "Prairie Industrial" appearance to the buildings. The buildings used board and batten siding on their walls, stock metal sash windows, and asphalt shingle roofs.<sup>34</sup> Wright also created drawings for officer housing that included variations of three, four and five bedroom plans, all with similar details to the Employment Office. It is unclear if these were ever constructed and no extant buildings at the KOP appear to be these. However, a house located at the entry to Kingsford Heights, on the east side of Highway 6, has features strikingly similar to the housing designs he completed for the military. Kingsford Heights was a subdivision created for worker housing near the Kingsbury Ordnance Plant. It is possible the house plan was adapted from Wright's plans. It has a tall hipped roof with dormers on each of its sides.

During the 1940s Wright also immersed himself in the development of standardized home plan designs, which included the proposed use of standardized materials. His plans never materialized though the demand was sufficient with the return of GIs and the need for quick housing. Wright had proposed to turn one of his officers' housing designs into a lake house for a client in Long Beach after the war. That too went unrealized; however his last work in Long Beach which began construction in 1945 has similar qualities to his work at the KOP and to the house near Kingsford Heights. The "Early Bird" was constructed for George and Adele Jaworowski on Lake Shore Drive between 1945 and 1946; it features a high hipped roof similar to the officer housing prototype at the KOP and broad dormers similar to the house at Kingsford Heights. Jaworowski was a radio personality in Chicago, operating an early morning Polish radio program. This work is important because it shows a considerable shift in design from his previous Long Beach work, although certain features including a broad staircase, similar to the Burnham and Jackson houses is trademark Wright. It is unclear why Wright developed this tangent in his stylistic development. It seems to be related to his desire to develop standardized, inexpensive housing. The design prototype of this house may have been the "Indiana-Wright" house he developed in 1936 for the

<sup>33</sup> Todd & Brown Inc., pg. 23

<sup>34</sup> Van Zanten, pg. 58

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Architect's Small House Bureau. That design was a boxy, peaked-roofed, wood-frame structure that was completely covered with shingles. That design adapted well to officer housing he designed for KOP. Those designs were all variations on a compact plan organized under a broad, peaked roof. In the smaller of those house designs Wright placed utilities in a single second-floor room to save space. Early Bird's plan is also compact and organized under a broad, peaked roof. But the stair tower is pulled out from the roof and is anchored by a large brick chimney, a break from the more compact plans.

Wright had one other commission in Indiana prior to Early Bird; it was for a parking addition for a home in Long Beach for J. L. Flanagan, constructed in 1946. The addition is located on the side of a grand Tudor Revival style home on Lake Shore Drive. His addition was typical of his designs by the inclusion of a "bridge" composed of living space that connected to a garage. The addition, while using matching materials to the primary house, is very horizontal and clearly International in its design.

Also in 1946, John Lloyd Wright published a book about his father, Frank Lloyd Wright, which he titled *My Father Who is On Earth*. The biography became in many ways as much an autobiography for John Lloyd Wright as a work solely focused on his father. The book provides valuable insight into the character of both men and maybe most importantly his relationship with his father, and the reconciliation he had to come to, living in the shadow of the great American architect.

#### Relocation to California

John Lloyd Wright was granted a divorce from Hazel in 1942 and married his new love, Frances Welsh. Late in 1946, after nearly twenty-five years in Long Beach, he decided to leave the community behind and make a new home for them in Del Mar, California. Here Wright embarked on the second half of his career; he took the style he developed in Long Beach and continued to execute new projects in greater personal interpretation of the International Style.

Similar to when Wright relocated to Long Beach and his home and studio became his first project in the area, when he relocated to California his home and studio that were constructed in 1947 became his first work of the second half of his career. The house fit snugly into the hillside terrain of Del Mar. Wright's design included a series of private terraces and outdoor living spaces away from the street. The house's façade has a series of angled bays into which landscaping was placed to help screen the house. This is a feature he repeated from his design for his wife when she was Mrs. Welsh in Long Beach at Shangri la. His new Del Mar home was featured in the October, 1948 issue of *Architectural Record*, and is considered one of his best California designs. It represented an embrace of a new lifestyle and form of hillside and courtyard types that the second half of his career would become known for.

The B. W. Wright House, located in La Jolla, California, was designed in 1951 and is also one of his better California style works. As with his buildings in Long Beach, one of the strengths of Wright's best houses from his California period was their siting. Wright enjoyed spending considerable time at new building sites in order to get a feel for the terrain and vistas that could be taken advantage of in his designs. This was true of the B. W. Wright House. The house wraps protectively around its entrance court while offering a panoramic view across the steep ravine behind it. A series of brick terraces anchors

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the structure to the hillside.<sup>35</sup> Wright also designed a home for his wife's son, Judge Louis Welsh, next door to their own home in Del Mar. Mrs. Patricia (Pat) Welsh, Louis' wife, continues to live in the house Wright designed for them in 1956. She describes living next to John and Frances Wright as enjoyable and that they were "colorful characters". Mrs. Welsh is compiling a book that will include essays on the Wrights. While most of the second half of Wright's career was spent designing homes for the southern California landscape, he returned a few times to the Midwest at the request of former clients and old friends, but never back to Indiana. He designed an impressive house with a living room that bridged a small creek in Lake County, Illinois, in 1952. The Page House plan resembles some of Frank Lloyd Wright's Usonian homes.

Wright struggled with architectural licensing in California, though licensed in Indiana; Wright let that lapse and was then barred from calling himself an architect in California. He had to settle for the term architectural designer. This did not prevent him from developing further masterful creations in residential architecture, though his work became less experimental than his designs in Long Beach. His California work was decidedly more horizontal with fairly simple level changes. He continued the careful incorporation of materials that appeared to be extracted from their surroundings and due to more affable climate conditions in California, Wright was able to further break down the interior/exterior barriers that were more necessary in his upper Midwest beachside designs. Wright spent even more time developing patterns for rugs, furniture, and wall designs for his homes. Wright also developed "Wright Blocks" and "Timber Toys" in 1949 and the early 1950s. The former were more abstract than Lincoln Logs and encouraged more creativity on the part of the child.<sup>36</sup> Wright Blocks were featured in the March, 1950 issue of *Architectural Record*.

**Influence of his Father in the Development of John Lloyd Wright's Philosophy**

John Lloyd Wright called his father's stubborn insistence of "No Compromise" in architectural excellence and his courage and love for his work the inspiration for his own love for architecture.<sup>37</sup> In his book about his father, the younger Wright recalled the attitude of his father toward his work that no doubt shaped the architect John Lloyd Wright became. His father had no tolerance for anyone in the architectural field who did not express mastery. Frank Lloyd Wright once said to his son that where creative effort is involved, there are no trivial circumstances; the most trivial may ruin the whole issue. "Eternal vigilance is the only condition of creation in architecture."<sup>38</sup> Frank Lloyd Wright insisted upon his son that "you've got to have guts to be an architect" because a client will tell him what they want, but it was up to him to determine what the client needed. The elder Wright stated that if his son considered the house first, the needs of the client would be met.<sup>39</sup>

It was armed with this important philosophical relationship with his father that John Lloyd Wright began his private practice in Long Beach. At first his creations seemed to show some as he would call it,

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<sup>35</sup> Van Zanten, pg. 63

<sup>36</sup> Van Zanten, pg. 68

<sup>37</sup> Wright, pg. 26

<sup>38</sup> Wright, pg. 67

<sup>39</sup> Wright, pg. 68



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"organic" influence on popular styles of the day. This may have been dictated by the clients due to their own taste, or possibly due to conformity of other homes being established in the beach community. Organic in this context was the integration of the designs with their environment, not necessarily the form the designs were created in. As Wright's own creativity emerged his designs began to take on the organic nature of the site and influence the materials with which the buildings were constructed. John Lloyd Wright later wrote that "most of the complexities in architecture have arisen...from hooking up organic architecture with Old World architecture and then trying to draw lines to separate them."<sup>40</sup> Whether or not this was a reflection of his own early work in Long Beach is not known, however Wright's ideals of organic architecture adapted especially well to the dunes terrain.<sup>41</sup>

Frank Lloyd Wright once commented on his son's own developing style in relationship to his influence. The elder Wright stated that his son was born into it, grew up in the atmosphere of a genuine modern architecture without thinking very much about it. Frank Lloyd Wright said that what is termed "modern" they preferred to call "organic" and that "the exterior of such work is closely related to the interior and both are directly related to the material used to make them. Here in proportion and treatment is, without affectation, the new simplicity with a way of its own."<sup>42</sup>

John Lloyd Wright clearly had become a critic of what he saw as traditional design in architecture as he encouraged design from a purely American viewpoint.<sup>43</sup> He saw his organic approach to design as being the break from tradition. He stated that organic architecture was honest and "does not lie about anything."<sup>44</sup> He felt that materials used in construction should represent themselves, not something else. Brick, tile, and wood shingles were to be true materials not other materials fabricated to appear like them. Popular materials of this time were concrete formed to appear like stone or brick, asbestos shingles formed to appear like wood, and asphalt formed to appear like brick. Wright even determined that a wood surface covered with paint was not organic, or true to itself. John Lloyd Wright, however, did not point to himself as one who should be emulated for the purveyance of this new style. He pointed to his father, to Louis Sullivan, and to Viollet-le-Duc, whose books he was given by his father, as ones who could guide to this new viewpoint. "Their great works should inspire us with a profound desire, not to imitate, but to emulate them."<sup>45</sup>

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<sup>40</sup> Wright, pg. 129

<sup>41</sup> *The Beacher*, Vol. 19, No. 33, August 21, 2003. Pg. 26

<sup>42</sup> Wright, pg. 115

<sup>43</sup> Wright, pg. 129

<sup>44</sup> Wright, pg. 134

<sup>45</sup> Wright, pg. 149

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**E. Statement of Historic Context:** Architecture of the Indiana Calumet-Dunes Region

To understand the importance of John Lloyd Wright's design influence along the lakeshore, an understanding of the region's architecture must be made in context. The Calumet region is broadly defined as the three-county area that borders the south shore of Lake Michigan. These counties include Lake, Porter, and LaPorte Counties. Historically this area was an immensely important overland trade route due to its narrow traversable surface between the southern tip of Lake Michigan and the northern reaches of the expansive Kankakee Marsh which occupied large areas of the southern halves of these three counties. The Calumet River forms the major drain for the watershed area of the region.

While the area was an important corridor, the land particularly nearer the lakeshore, was considered a virtual wasteland composed of sand, dunes, and small inland marshes. Consequently development of the area was slow. The State of Indiana understood the value of the lakeshore as a port when it surveyed a route to connect the state north-to-south from a port on the Ohio River in Madison, Indiana to a new port it would establish at the mouth of Trail Creek at the future site of Michigan City. The road was surveyed in 1829 and by the late 1830s the road had been constructed. The new port became very important to burgeoning markets built at Michigan City, near the easternmost edge of Indiana's lakeshore. With the growth of Chicago, a similar story was unfolding at Indiana's westernmost edge of the lakeshore where markets grew in Hammond through the mid 1800s. The lakeshore between Michigan City and Hammond remained largely undeveloped during the second half of the 19<sup>th</sup> century with the exception of a few settlers who attempted to farm the more level plains immediately south of the dunes landscape. During the last decades of the 1800s a Swedish immigrant population became the most significant ethnic group on the lakeshore. They constructed simple vernacular farmhouses and barns. Some of their buildings were log structures of Scandinavian influence; others were brick structures with some hints of popular American architectural trends.

This began to change at the turn of the 20<sup>th</sup> century when the Indiana dunes were discovered by day and weekend vacationers from the more populated areas of Chicago. Starting at the turn of the century, the Indiana Dunes and Lake Michigan shoreline was sought out by Chicagoans as a refuge from city life. At first this fascination with this sparsely-settled part of Indiana was manifested in nature excursions and conservation clubhouses. The early visitors were attracted to the natural beauty of the dunes, appreciated the unique ecosystem, and were largely well-educated professionals. The foremost among them was Jens Jensen, famed landscape architect. The first permanent structures that visitors constructed were simple, small wood-frame cottages. The cottages were functional, vernacular buildings with almost the exclusive purpose of shelter as most time was spent outside enjoying the lakeshore and dunes. The weekend vacationers were the driving force behind the early conservation movement during the 1910s and 1920s which led to the establishment of Indiana Dunes State Park in Porter County in 1925. The early vacationers saw pressure to develop the lakeshore from several sources. Industrial development was migrating from the Hammond and Gary waterfront areas in Lake County toward Porter County's shoreline. The area around the Michigan City harbor was also responding to shipping and industrial demands. As the Calumet region industrialized and Chicago's population soared, the idea of vacation resort communities took hold throughout the area during the late 1910s and early 1920s.

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The resort communities of Ogden Dunes and Beverly Shores developed on either side of the newly established Indiana Dunes State Park in Porter County between Portage and Michigan City. Northeast of the Michigan City harbor the community of Long Beach was established with later developments strung northward toward the Indiana-Michigan state line. Many of these resort communities were connected by the electric train line known as the "Southshore". Before this time, a short interurban route allowed easy travel as far west as Michigan City. In 1924, Chicago rail magnate Samuel Insull bought the line and created a new image for it. Part of the image was a series of Spanish Mission Revival depots, of which one still stands in Beverly Shores. At least at first, Beverly Shores was conceived of as rail-based community, unlike Long Beach, which was firmly auto-oriented. With the exception of the popularity of the Spanish Mission Revival style in the dunes, the other architectural styles followed the popular revival styles found in suburban development throughout the region including Renaissance Revival, Colonial Revival and Tudor Revival. Often these were small cottage interpretations of the styles.

Long Beach was developed as its own community for summer vacationers, primarily the elite, from Chicago and Indianapolis. The community was envisioned by a Michigan City baker, Orrin Glidden, in partnership with a local coal and grain dealer, Orphie Gotto. Gotto worked with Harry Miles to lay out streets in the community that would go up and down and around sand dunes and offer spectacular vistas. In 1918, the Long Beach Company was established to develop this natural lakeshore into an elegant showplace community. The company offered house plans typical of styles found in the suburban areas growing around the central part of Michigan City. Long Beach was incorporated as a separate municipality July 5, 1921 with its own police force, fire department, and school system. In order to woo Chicago businessmen, a country club, golf course, and polo field were created.<sup>46</sup> The community was a short two hour train ride from Chicago, even though the line did not pass directly through it. The area had rolling hills that were sand dunes covered with native vegetation. A primary road named "Lake Shore Drive" created the main street for the community and separated the beach from the sand dunes. The developers planned the other roads in a more naturalistic, winding pattern, creating secluded home sites with good views. Some housing, where space would permit, was developed on the beach side of the road while most housing in the community was constructed in the dunes area. The public center of the community was constructed well inland on flatter terrain. The town had a population of 436 by 1930, and had climbed to 455 in 1940. A major shift during the 1930s was the conversion of summer cottages to year-round residences. With the stock market crash of 1929 many Chicagoans disposed of their city residences and relocated to Long Beach full-time. The community has since grown to a small town of several hundred households and a population of 1,179.

Beverly Shores in Indiana just west of Michigan City is among the more notable lakefront towns, and is most comparable to Long Beach. The Beverly Shores area was an opulent outgrowth of the booming financial conditions in the country and the region and marked the height of resort communities during the 1920s. At first Beverly Shores area saw the construction of an eclectic mix of elaborate homes, a variety of styles including the most popular: Tudor Revival, Spanish Eclectic, and Colonial Revival. Before the late 1930s, potential homeowners in Beverly Shores selected designs from the developer's pattern book. Because the Spanish Eclectic style was equated to wealth and luxury during the 1920s-1930s it was one of the more popular choices for designs in the community. Later, many of the businessmen establishing

<sup>46</sup> LaPorte County Interim Report, pg. 48

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vacation homes in the area used architects they were familiar with from Chicago or local architects in Michigan City. In the mid-1930s, Robert Bartlett, one of the community's developers, took a different tack, and added five modernist buildings to the lakeshore area of Beverly Shores.<sup>47</sup> These were moved from the Century of Progress World's Fair site in Chicago. The vast majority of the Modern architecture in Beverly Shores, however, postdates World War II.

Another similarly inspired community was Michiana Shores. The Long Beach Company had hoped to develop the Michiana Shores area as well when it bought the land in the 1920s. In 1926, Axel Lonnquist bought the east portion of the Long Beach Company's holdings, and established Michiana Shores Estates.<sup>48</sup> Each of the most prominent of the lake shore developments had a gimmick to attract buyers. At Beverly Shores, it was architectural control and public amenities. For Michiana Shores, their trademark image began in the 1930s. Speculators Orphie Gotto and Clarence Mathias decided to build log cabin cottages along Hiawatha Trail. Several still remain intact, while others have been altered. Michiana Shores was decidedly middle-class; its log cabins attracted schoolteachers from Chicago.<sup>49</sup> Beverly Shores attracted well-to-do Chicagoans, as did Long Beach. Long Beach, by contrast, attracted permanent residents who were wealthy Chicagoans.

The lakeshore area of Lake County became heavily industrialized and inland the cities of Hammond, Gary, Whiting, and East Chicago had substantial urban growth that reflected the architecture of Chicago to the west. Expanding housing developments ranged from company housing to middle-class neighborhoods to upper class developments with substantial homes. The architecture of these suburban areas also reflected typical Chicago neighborhoods that included mostly Colonial Revival and Tudor Revival designs. Very little representation of the Modern Movement of American architectural styles existed. A few large buildings in Gary and Hammond were designed in the Art Deco style between about 1925 and 1936. These include the Gary Post Office designed by Chicago architect Howard Cheney in 1936 and Hammond's Southside Pump Station which was constructed in about 1930. Two homes, one in Calumet and one in Lake Dalecalia, introduced the International Style to Lake County in about 1945. The most important example of the International Style executed in Lake County is found in the Amaco Oil Company complex located in Hammond. The company turned to the Chicago firm of Holabird and Root to design several of its office buildings in 1949.

The industrialization of Porter County's lakeshore happened later than it did in Lake County. By the 1950s pressure began to swell to improve a port in this area, which was fought by dunes conservationists. The City of Portage, at the county's west edge, benefitted from the development. Much of its residential architecture represents post-war traditional ranch or minimal revival styles of the 1940s-1960s. The small communities of Chesterton and Porter, located near the dunes region, had commercial and residential development typical of Midwestern towns of the late 1800s through early 1900s. The architecture of Beverly Shores has been described previously. The homes developed during the 1920s-

<sup>47</sup> The five houses are listed on the National Register as *Beverly Shores Century of Progress Architectural District*, 10/21/1985. For additional information on Beverly Shores, also see *Bartlett Realty Company Model Homes of Beverly Shores MPDF*, accepted by the National Register on 4/10/2012.

<sup>48</sup> <http://michianashores.fatcow.com/History.html> accessed 3/27/2013. Also see Stodola re: lakefront resort towns.

<sup>49</sup> Ibid



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1930s followed revival styles popular during that period and found in catalogs offered by the developer. In terms of the Modern Movement of architectural styles in Beverly Shores and nearby Ogden Dunes, only the International Style is represented with the exception of the Modern-styled Century of Progress Homes from 1933. The Solomon Enclave, three vacation homes designed by Chicago architect Louis Solomon in 1948 for his own family's use are located near the east end of Beverly Shores. A house designed by Chicago architect Otto Kolb in 1949 is also located in Beverly Shores. The Modern house is box-like and perched in a wooded dunes hillside. It is composed of steel and large glass windows. A home designed by Chicago architect Harold Olin in 1961 is located at the west end of Beverly Shores. These five homes are listed on the National Register of Historic Places and represent post-war development in the dunes. One house was also designed in the International Style in Ogden Dunes; it was constructed in 1941. Of note are four Lustron houses found in Porter County. Three are located in Beverly Shores and one is located in Chesterton. These were constructed in about 1951. The remaining post-war architecture of Beverly Shores and Ogden Dunes is varied in its interpretation of contemporary designs.

LaPorte County's lakeshore development occurred primarily near Michigan City's harbor until the resort town of Long Beach was conceived in 1918 northeast of the harbor. Michigan City's development was more typical of an Indiana city and seemed to be less influenced by its large urban neighbors to its west. The Modern Movement of American architectural styles are probably best represented in a few Art Deco and Art Moderne buildings that were constructed between the early 1930s and 1950s. These include a few municipal and school buildings that include Marquette School (Moderne, 1954) and Central School (Moderne, 1951, Michigan City architect Boyd Phelps) and Washington Park's Lookout Tower (Art Deco, 1933, Michigan City architect Fred Ahlgrim) and the Naval Armory (Art Deco, 1939, Indianapolis architect John Parrish). However, most of the city's architecture during the 1920s-1930s reflected revival styles popular during that time. Neo-classical, Colonial Revival, and Tudor Revival were used for civic, commercial, and residential buildings. The Renaissance Revival style had exceptional popularity in the area, probably due to local architects Ahlgrim and Boonstra's preference for the style.

The architecture of the lake resort communities of Long Beach and Duneland Beach are similar in development and scale. The original cottages built in the 1920s by the Glidden and Gotto-incorporated Long Beach Company were modest and small rental units that were simple bungalow or cottage designs. It took no more than 15 years for Long Beach to develop from a community of these tiny beach cottages into a town of architectural distinction.<sup>50</sup> As people of means began to acquire property for personal use family estates were created that surpassed the grand old homes in Michigan City. These were designed in Tudor Revival, Colonial Revival, and Spanish Eclectic styles, and were available through Long Beach Development Company's catalog for prospective buyers which offered a wide range of home sizes. Many of these early examples exist in the resort community today, however with increasing demand for lakeside residences the historic architecture is quickly giving way to large contemporary homes. modernist architecture also made an early appearance in Long Beach due to John Lloyd Wright settling in the town in 1923.<sup>51</sup> His influence is described in other areas of this document.

<sup>50</sup> *The Beacher*, Vol. 19, No. 33, August 21, 2003. Pg. 26

<sup>51</sup> *The Beacher*, Vo. 19, No. 33, August 21, 2003. Pg. 26

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The shift to estate homes was defined largely by two population groups: Michigan City business leaders who found it fashionable to move to the lake and prosperous Chicagoans who were looking for an escape from the city. Two of the earliest settlers in Long Beach representing each of these population groups were Cook County Assessor Charles Krutckoff Sr. and George Truesdell Vail, the president of Michigan City Trust and Savings Bank. Krutckoff's house known as "Beachview" (no longer extant) was on Lake Shore Drive opposite of Golden Gate Drive. It was a large Colonial Revival home constructed in about 1922. Vail's house is located at 2616 Lake Shore Drive. It was constructed in 1922 by Charles Cushing in the Tudor Revival style. After Vail sold the home to William Kenefick, the new owner reportedly contracted with John Lloyd Wright to design a breezeway and garage addition. The addition blends with the stucco covered walls and tall gabled roofs of the original house, but the breezeway was designed to act as a bridge over a crevice in the dune below, characteristic of other John Lloyd Wright designs.

In terms of the Modern Movement of American architectural styles in the area only a few pre-war examples exist that have not been attributed to John Lloyd Wright. A house located at 2922 Mount Claire Way, Long Beach was designed in the Art Deco style in about 1935. The architect remains unknown. A house located at 2611 Lake Shore Drive, Long Beach, was designed in the Moderne style in about 1935. The architect of this house also remains unknown. The Duncan Pedigo House, located at 2604 Hermoine Drive, was designed in the Art Moderne style in 1939 by Michigan City architect Paul Hagin. This house is similar to two other homes in the Elston Grove neighborhood of Michigan City. They were constructed in about 1942. One International Style house is located at 2409 Lake Shore Drive. It was constructed in about 1935; the architect remains unknown. John Lloyd Wright's body of work in Long Beach spans 1923 through 1946 and is largely composed of residential design, some showing the influence of the International Style, some more conservative but well crafted with interesting design qualities that reflect more than one influence. They are the outgrowth of his interpretation of organic design. In total his known, extant, work includes eighteen examples in the Long Beach and Duneland Beach communities and is by far the earliest and most unique examples of the Modern movement not only in Long Beach, but throughout the Calumet-Dunes region.

The architects practicing in the Michigan City area include the earliest builder-designer talents of the late 1800s and early 1900s and apprentice-trained architects of the first decades of the 1900s. An exhaustive list of local architecture firms in the Michigan City area between 1921 and 1956 include Charles Leist & Company (1921-1923), Fred Ahlgrim & Samuel Boonstra (1923-1943) who also operated a local office for Lafayette firm Nicol, Scholer, and Hoffman between 1923 and 1925, L. Cosby Bernard (1924-1926), John Lloyd Wright (1923-1946), Frederick Mertz (1929-1930), Paul Hagin (also spelled Haagen, 1934-1935), Otto Tatus (1936-1939), Boyd Phelps (1949-1954), O. M. Leonard & Associates (1954), and Norbert Schaaf (1956-2010). Of the first half of the 20<sup>th</sup> century John Lloyd Wright and Ahlgrim and Boonstra were the best-known and longest established of the local firms. Both Ahlgrim and Boonstra received architectural training from the University of Illinois.

Some information is known regarding a few of these other firms. Mertz was a young architect chosen by the Bartlett development company of Beverly Shores to create house plans designed in the Spanish Eclectic style. Ahlgrim & Boonstra was responsible for the eclectic revival style Warren Building in downtown Michigan City, as well as examples of revival-styled residences in the city and in Long Beach. Their Long Beach designs include Count Adolph Van Spanje's house at 2811 Lake Shore Drive, (Colonial

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Revival, 1923), "the Sparrows" at 2120 Lake Shore Drive (Renaissance Revival, 1929) and Castle Abri, 2600 Belle Plaine Trail (French Eclectic, c. 1930). The firm of Ahlgrim and Boonstra also designed the Charles Krutckoff, Jr. House, a Colonial Revival home that received a later modern addition designed by John Lloyd Wright in 1928. The firm of Nicol, Scholer, and Hoffman was responsible for the Renaissance Revival style Masonic Temple in Michigan City. L. Cosby Bernard spent only a short time in Michigan City before he moved to Hammond where he became prolific in designing large Colonial Revival and Tudor Revival style homes.

While some of Long Beach's residents turned to Chicago-based architects, most selected local architects prior to the 1950s. There were a few exceptions, of course. K. M. Vitzhum, a Chicago architect, was selected to design an impressive Swiss chalet for Michigan City banker, Charles Arnt, on Lake Shore Drive in 1929. Charles Bellis of Holabird & Root designed a large English cottage-inspired home on Belle Plaine near Floral Trail in c. 1930. It should also be noted that architect Barry Byrne, a contemporary and fellow apprentice of John Lloyd Wright, trained under Frank Lloyd Wright, was reported to have had a cottage named "282" on Lake Shore Drive in Long Beach, though no information has been found on Byrne's time, or if he practiced, in the area. Byrne is known for his modernist school and church designs. The Robert Blockshom House at 2204 Florimond was a prize-winning Tudor Revival design submitted to the *Chicago Tribune* in 1928. Generally the Chicago-based architects, like their Michigan City counterparts, designed homes in the prevailing revival styles of the resort communities and popular throughout American cities.

The adoption of modernism in Long Beach was largely due to the influence of John Lloyd Wright.<sup>52</sup> The modernist trend appeared in Long Beach as early as 1927, because he settled in the community.<sup>53</sup> Wright, however, introduced his own use of the style that was adapted to the dunes landscape and paved the way for post-war modernism that became popular in the dunes region during the 1950s forward. The early, typical Long Beach homes of the 1920s-1930s had turned inward and were largely separated from the topography and environment to which the house owners had been attracted to. John Lloyd Wright had adopted his father's concept of turning the architecture outward to engage the environment and he became a master at adapting to the topography. This adaptation became the accepted method of building in the dunes by the 1950s and continues today.

It is important to note when comparing John Lloyd Wright's architectural interpretation of the Modern Movement of American architecture with other examples of the same in the region that Wright was the influencer and had originated certain details as much as twelve years prior to their use in other buildings. For example, Wright's first major commission was Villa Z. The house, constructed in 1926, has an unusual angled window bay on its front and side walls. Of the few other examples of Modern architecture not attributed to Wright, the house at 2611 Lake Shore Drive adopted this same angled window bay on its front wall when it was constructed in c. 1935. Another particularly interesting example is the strong similarity between the United States Naval Armory's shaped entryways on its front wall and Wright's use of the same shaped openings beneath a "bridge" at Red Oaks (1927) and his interior layered hallway passages in the Hoover-Timme House (1929). The Naval Armory was designed by Indianapolis architect

<sup>52</sup> *The Beacher*, Vol. 19, No. 33, August 21, 2003. Pg 28

<sup>53</sup> *The Beacher*, Vol. 19, No. 37, September 18, 2003. Page 2

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John Parrish in 1939. Another possible example of Wright's direct influence on modern architecture in Long Beach is the similarity between the shaped, vertical entry bay of the house at 2922 Mount Claire Way, constructed c. 1935 in the Art Deco style, and Wright's design of the Long Beach Town Hall in 1931.

**Conclusion**

John Lloyd Wright died eight days after his eightieth birthday, on December 20, 1972; his life was featured with a photograph in *Architectural Forum* in March, 1973. At the time of his death in California, he had practiced in that state about twenty-five years, equal to that of his time in Long Beach. Of his two architect-sons, Frank Lloyd Wright favored John Lloyd Wright, who had apprenticed with his father as a young man.<sup>54</sup> John believed in and both adopted and adapted his father's philosophy on architecture which is evident in his body of work in Indiana and California. Indiana, though, was John's proving ground for his own identifiable style. It was in Long Beach that John morphed from a designer in a prescribed style to a designer of a style. His careful integration of the site into his designs became a further trademark of his style introducing an almost theatrical drama into changes of level within his houses, something most evident in Long Beach.<sup>55</sup> Instead of closing out the landscape his designs opened up to nature and integrated into their duneland setting.<sup>56</sup> John Lloyd Wright's work in Indiana shows the development of his own architectural theory and philosophy in constructed form; a transition of architecture that in many ways led public perception and acceptable cultural norms in building design. The younger Wright, like his father, introduced and produced original designs which made no reference to styles that were popular American trends.

**F. Associated Property Types**

There are three categories of architecture of John Lloyd Wright's extant work in Indiana. The first and the most numerous type are his residential designs in Michigan City, Long Beach and the adjacent lake community of Duneland Beach. These range from construction dates between 1923 and 1946, over the course of his practice in Indiana. They were loosely designed in the following styles: Prairie, Colonial Revival, Spanish Eclectic, Tudor Revival, and International. The International Style came to be most identified with his work and these homes were mostly completed after about 1930.

John Lloyd Wright's residential architecture qualifies for the National Register under criterion C, for Architecture as the area of significance. Wright's residential design work show the evolution of his own interpretation of the styles by which he was influenced under his father, Frank Lloyd Wright. The younger Wright's work demonstrates important integration of the landscape combined with the development of an organic form and the budding International Style. Wright became the first architect

<sup>54</sup> Van Zanten, pg. 69

<sup>55</sup> Van Zanten, pg. 51

<sup>56</sup> *The Beacher*, Vol. 19, No. 33, August 21, 2003. Pg. 28



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to practice in the International Style in the region and thereby paved the way for the post-war development of modern architecture throughout the Calumet-Dunes region of Indiana. In addition to Wright's lake and single family home designs was one apartment building designed in a blend of International and Prairie styles located in Michigan City. Behrmdt Flats was constructed in 1926-27. The building is located on an urban lot and therefore does not have features that represent Wright's landscape integration principles; however, the building is important in terms of the existence of some of his trademark features in the continuum of the development of Wright's design philosophy, it therefore qualifies under criteria B, for the state reason above, and C, for Architecture.

Another category for his work is public buildings. John Lloyd Wright designed four public buildings in Indiana including two schools, a hotel at the Indiana Dunes State Park, and the Long Beach Town Hall. Only the town hall and Long Beach Elementary School are extant. The extant school is designed in an organic interpretation of the Prairie style and was constructed in 1927. The Long Beach Town Hall was constructed in the International Style in 1931.

John Lloyd Wright's public architecture qualifies for the National Register under criterion A and C. The school and town hall qualify under criterion A, for the areas of significance: Education (school) and Government (town hall). The properties also qualify under criterion C, for Architecture as the area of significance. The school building was an important architectural development in the community because it demonstrates the community's embrace and encouragement of Wright's more organic approach to design for a large public building. Comparable school design in the region followed traditional revival styles. The Long Beach Town Hall is the earliest example of pure International Style in the region, and it was the outgrowth of Wright's influential trip to Europe. Again, the community embraced this new, rather stark, style for their town hall while revival styles were used more commonly throughout the region.

The final category of Wright's work is associated with the Kingsbury Ordnance Plant in Washington Township, LaPorte County. This design work is a mix of residential and public buildings designed for munitions manufacturing facility constructed in support of World War II. His work in the Kingsbury Ordnance Plant began in 1940 and continued through 1944.

This is a unique category of work that qualifies for the National Register under criteria A and C. It qualifies under criterion A, for Military and Industry areas of significance. Wright's work for the Kingsbury Ordnance Plant supported the massive mobilization of workers who manufactured munitions during World War II. The properties also qualify under criterion C, for Architecture as an area of significance. The buildings have elements of the International and Prairie styles in a unique blend adapted for industrial buildings and simple materials.

The following list has been compiled from various sources and as can best be determined is a complete list of the extant work of John Lloyd Wright in Indiana, all within the boundaries of LaPorte County.<sup>57</sup> The list has the name associated with the project, year of construction and location:

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<sup>57</sup> Van Zanten, pg. 70 & LaPorte County Interim Report, pgs. 48-54

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*Identified in Chicago Historical Society's John Lloyd Wright archives:*

- |   |                                      |
|---|--------------------------------------|
| • John Lloyd Wright Studio & Home; 1923-24    | 2620 Belle Plaine Trail, Long Beach  |
| • Villa Z (WA Zumpfe House); 1926             | 3001 Lake Shore Drive, Long Beach    |
| • Villa Z Chauffeur's House; 1926             | 3007 Northmoor Trail, Long Beach     |
| • Behrndt Flats (Apartment Building); 1926-27 | 1111 Cedar Street, Michigan City     |
| • Long Beach Elementary School; 1927          | 2460 Oriole Trail, Michigan City     |
| • Krutckoff House (addition); 1927-28         | Brentwood Way, Long Beach            |
| • Red Oaks (HE Otte House); 1928              | 2920 Roslyn Drive, Long Beach        |
| • D. Miller House; 1928                       | Long Beach                           |
| • RA Hoover-Timme House; 1929                 | 2304 Hazeltine Drive, Long Beach     |
| • Edgewood (EO Krueger House); 1930           | 217 Coolspring Avenue, Michigan City |
| • Long Beach Town Hall; 1931                  | 2400 Oriole Trail, Long Beach        |
| • Pagoda House (John Burnham House); 1934     | 2602 Lake Shore Drive, Long Beach    |
| • Coolspring School (Altered); 1937           | 9121 West 300 North, Michigan City   |
| • Lowell Jackson House; 1938                  | 2935 Ridge Road, Long Beach          |
| • Shangri-La (Welsh Residence); 1938          | 2902 Ridge Road, Long Beach          |
| • Jaworowski House (Early Birds); 1946        | 3501 Lake Shore Dr, Duneland Beach   |
| • JL Flanagan (garage addition); 1946         | Long Beach                           |
| • KOP Employment Office; 1941                 | 248 Hupp Road                        |
| • KOP Fire Station & Guard House; c. 1941*    | No Address, Hupp Road                |
- \*assumed due to detail and style of employment office

*Identified in LaPorte County Interim Report:*

- |                                    |                                    |
|------------------------------------|------------------------------------|
| • Collins House; 1937              | 1700 Lake Shore Drive, Long Beach  |
| • Home (Altered); c. 1930          | 2923 Summit Drive, Long Beach      |
| • Home (Addition); c. 1925/c. 1935 | 2901 Lake Shore Drive, Long Beach  |
| • Hillwood; 1938                   | 3545 Manitou Trail, Duneland Beach |
| • Vail House (Addition); 1922*     | 2616 Lake Shore Drive, Long Beach  |
- \*tradition is that Vail sold the house to Wm. Kenefick who contracted with JLW to design a remodel of the home and include a breezeway & garage addition

It is likely that most of the properties identified as John Lloyd Wright designs in the LaPorte County Interim Report are those listed in the John Lloyd Wright archives. Due to the loss of a significant amount of Wright's documents in the fire the archives stored with the Chicago Historical Society Museum may not be a complete representation of his work. It is fully possible that additional commissions may come to light.

This document presents the projects' historic context and significance. A field survey conducted on April 10, 2013 with Todd Zeiger, original surveyor for the John Lloyd Wright Scattered Sites portion of the LaPorte County Interim Report; Judith Collins, historic architect with the Indiana Dunes National Lakeshore; and the author attempted to create a preliminary determination of eligibility of John Lloyd Wright's extant work. The projects are not close enough in proximity to be consolidated into a single district, with the exception of resources located in the Kingsbury Ordnance Plant. In order to meet

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individual eligibility requirements the John Lloyd Wright projects must demonstrate sufficient exterior and interior architectural integrity to the original design by the architect. They must also maintain sufficient contextual integrity to provide the architect's designed sense of feeling and association to their settings. There must also be some form of provenance to attest to the property's design by John Lloyd Wright to determine eligibility for the National Register (identified in archives, extant drawings, etc.).

The John Lloyd Wright designs' eligibility for the National Register of Historic Places may be weighed against the Register's seven aspects related to integrity: location, design, setting, materials, workmanship, feeling, and association.

*Location*

John Lloyd Wright design generally must remain in its historical location. Wright's attention to fitting the building into its natural landscape often dictated interior floor plan designs, creation of multiple floor levels, and views out from the building. These principles are evident in his residential work in Long Beach. Exceptions occurred in Wright's work for the town of Long Beach and the Kingsbury Ordnance Plant. In both of these situations the landscape did not warrant organic design. Therefore the municipal buildings designed by Wright for the town of Long Beach and the buildings designed for the Kingsbury Ordnance Plant may meet eligibility requirements if placed on a site suitable to the SHPO.

*Design*

To meet eligibility, the works by John Lloyd Wright should retain sufficient plan and exterior wall configuration as designed by the architect. Interior and exterior pathways and volumes should not be compromised in such a way as to prevent the architect's intent for spatial experiences. In residential properties, the remodeling of bathrooms and kitchen areas, in and of themselves, will likely not jeopardize the eligibility of a house. Windows and the vistas they frame were a significant part of John Lloyd Wright's designs. Significant changes to window opening dimensions on public elevations, where such changes significantly alter the design, typically would render a building ineligible. Simple replacement of windows on key elevations, where the opening dimensions are retained, is acceptable. An exception would be the removal of large areas of a distinctive modern glazing such as glass block for standard glazing would render a building ineligible.

Since Wright's plans were important in shaping the overall design, additions to front or principle elevations detract from the character of the house. Small additions that do not overwhelm the design intent in non-public areas are more likely to be acceptable. Due to the wind-driven climatic conditions of the dunes, enclosure of porches or similar features was common. Such enclosures, where glass was used to maintain an open feeling, will not jeopardize eligibility. A permanently enclosed porch (enclosed with wall materials) on a highly visible elevation would be more likely to render a Wright-designed house ineligible.

*Setting*

This aspect is related to *Location*. Due to Wright's designs being heavily influenced by the natural surroundings of the dunescape, the basic integrity of his works' natural landscape should be intact. Specifically this would relate to grade changes around his works, not necessarily vegetation. Given the non-permanence of vegetation, only the intent of the design's relationship to vegetation should remain

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extant. For example, if a building is situated on a naturally wooded dune, depleting native vegetation on the site may reduce the overall integrity. Significantly altering grade around a building would also have a negative impact on the site's integrity. Again, in the Long Beach municipal designs and Wright's work at the Kingsbury Ordnance Plant would not be as subject to *Setting* as a qualifying aspect.

*Materials*

John Lloyd Wright selected certain materials that would complement the organic nature of his designs and further blend them with their natural surroundings. These included stucco, brick, and wood on the exterior. Interior materials Wright frequently used were plaster, tile, and wood trim. Generally the exterior and interior materials should remain extant and unaltered. Acceptable changes that would not greatly reduce eligibility would be replacement of materials with similar or matching products. New materials that obscure or replace historic siding would generally not be acceptable. For example, artificial siding over a wooden exterior or wholesale replacement of masonry for a different type of masonry would disqualify a John Lloyd Wright design. Distinctive roofing materials, when used by John Lloyd Wright and remaining in place, enhance the integrity of the building in question. However, replacement of roofing on flat roofs, or of wood shingle for asphalt shingle, will likely not reduce the historical quality of the overall design. Distinctive interior finishes, such as tile, wood moldings, and plaster walls, enhance the historic integrity of John Lloyd Wright's works. A residential property should retain most of the Wright-specified interior finishes in public portions of the house in order to qualify.

*Workmanship*

Providing general adherence to the other aspects outlined for integrity, specifically *Design* and *Materials*, Wright's works will meet workmanship standards for eligibility.

*Feeling*

Wright's designs often relied on experiencing pathways through spaces, interior or exterior, and room volumes. Providing general adherence to *Design* and *Setting*, Wright's works will meet the aspect of *Feeling*.

*Association*

Documentation of John Lloyd Wright as the architect must be provided. Drawings, contracts, bills, receipts, archival records, period publications featuring Wright's work, and other primary sources are favored over secondary sources.

Properties that meet registration requirements will likely meet National Register Criterion C, for their place in local architectural history. Because John Lloyd Wright worked with professionally successful clients, properties included within this study may meet other National Register criteria. Each individual nomination should make a case for eligibility under other criteria in consultation with the Indiana Division of Historic Preservation and Archaeology.

The Kingsbury Ordnance Plant (KOP) has sufficient historical and contextual importance to be identified as a district independent of its association with architect John Lloyd Wright. The added importance of John Lloyd Wright's design contribution to two resources in the site raises the general level of architectural importance. Wright's contributions to the KOP are unique, though utilitarian, designs and



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have sufficient importance to be independently eligible. The Employment Office building is vulnerable to development pressures as it sits vacant and is for sale.

The resources listed are all still being used for their designed purposes with the exception of Long Beach Elementary School, which has been converted to a community center for Long Beach, and the buildings at the KOP.

Preliminary determination of eligibility based on field survey conducted April 10, 2013:

*John Lloyd Wright Studio & Home; 1923-24*      *Eligible*

The house maintains its original shape, form, exterior finishes, and includes Wright's impressive interior studio space as designed by the architect. It represents the beginning of his career in Long Beach and the basis for his trademark style of integration of the building with its terrain.

*Villa Z (WA Zumpfe House); 1926*      *Eligible*

The house is an outgrowth of Wright's concept of organic architecture with applied geometric forms. It introduces new forms in window and roof design while morphing elements of the Spanish style into Wright's design.

*Villa Z Chauffeur's House; 1926*      *Eligible*

The smaller house associated with the Zumpfe family maintains its original shape, form, exterior finishes, and prominently features Wright's hexagonal window bay overlooking the terrain.

*Behrndt Flats (Apartment Building); 1926-27*      *Eligible*

The building is an unusual example of Wright's work. While it is not located in the dunes setting, two important architectural features of the building are clear building blocks for Wright's later work in Long Beach. The building remains virtually unaltered.

*Long Beach Elementary School; 1927*      *Eligible*

The school is a crucial step in the development of Wright's organic concept in architecture. It has significant historic material intact including built-in furniture inside the building. A small addition was placed at the rear of the building during the 1960s but it does not harm the building's overall integrity.

*Krutckoff House (addition); 1927-28*      *Ineligible*

Wright's design for the house was a single story addition on the rear of the house. While it has a few of his trademark features, the primary house was not designed by Wright.

*Red Oaks (HE Otte House); 1928*      *Eligible*

The house is an impressive example of Wright's work within the context of taking advantage of vistas on the dunes site. It maintains a remarkable amount of its interior and exterior features and includes a prominent "bridge" composed of living space that leads to a hexagonal room in the treetops.

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*D. Miller House (believed to be 2923 Summit Drive); 1928* *Ineligible*

The house was significantly altered within the last fifteen years. The remodeling removed historic finishes and changed the roof form.

*RA Hoover-Timme House; 1929* *Eligible*

The house is Wright's earliest work related to his development and use of exterior finishes that appear to be extracted from their surroundings. The house maintains all of its historic materials except for some windows. While the interior has period revival molding details, the most important features include layered passages through the first and second level hallways. The house also has significant integration into the hillside.

*Edgewood (EO Krueger House); 1930* *Ineligible*

The house's suburban setting and lack of progressive forms that show a development of Wright's personal style lower the home's importance in the overall body of Wright's work. The home does have most of its historic finishes. Should additional research be conducted on the house, it may alter the case for eligibility. The home is part of a district identified as eligible for the National Register.

*Long Beach Town Hall; 1931* *Eligible*

The building represents the very first introduction of the International Style in the Calumet-Dunes region of Indiana. It also represents Wright's significant shift in his approach to architecture after he returned from his trip to Europe. The town hall is listed in the Indiana State Register of Historic Sites.

*Pagoda House (John Burnham House); 1934* *Eligible*

Wright considered this house his best work when it was completed in 1934. Not only is the home's architecture significant for its form, plans, and finishes, the house also shows Wright's ingenuity with new building materials and cooling system for the house.

*Coolspring School; 1937* *Ineligible*

The building has been so significantly altered and added to that very little of Wright's design is still visible.

*Lowell Jackson House; 1938* *Eligible*

The house is virtually unaltered with the exception of the garage converted to living space. It is one of the best, most pure forms of International Style architecture created before World War II in the Calumet-Dunes region.

*Shangri-La (Welsh Residence); 1938* *Eligible*

The house is one of Wright's best-known works and continues to retain all of its historic finishes. It possibly best represents Wright's ability to integrate the terrain of the dunes. It also best exhibits Wright's use of natural materials in massing and layering to give the home the appearance of being a natural outgrowth from the dunes.

*Jaworowski House (Early Birds); 1946* *Eligible*

The house was Wright's last work in Indiana. It is a unique break from many of his other designs; though obvious features typical of Wright's other designs are extant. The house is representative of Wright's

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brief conceptual work for officer housing for the Kingsbury Ordnance Plant but integrated into the dunescape. The house also has a high level of architectural integrity, including siting and landscaping.

*JL Flanagan (garage addition, believed to be 2901 Lake Shore Drive); 1946* *Ineligible*

While the addition is characteristic of Wright's use of living space as a bridge, and maintains its own identity compared to the Tudor Revival house it is attached to, it is not the primary feature or design element of the property. The house may qualify individually on the basis of an excellent example of Tudor Revival architecture in Long Beach.

*KOP Employment Office, Fire Station & Guard House; c. 1941* *Eligible*

While Wright's design for these buildings is a unique blend of Prairie and International Styles adapted with almost an industrial nature, they are not generally representative of the development of his personal architectural concepts. They have been determined eligible, however, based on their importance as part of a WWII munitions production facility. Wright's design of the buildings contributes to their significance.

*Collins House; 1937*

*Eligible*

The house is an excellent example of Wright's growth and interpretation of the International Style. It has a high level of integrity and is one of only two Wright-designed houses located directly on the lakeshore.

*Hillwood; 1938*

*Ineligible*

Overall the house does not show significant development of Wright's personal style. The home is a Tudor Revival adaption of Wright's style with a three-sided bay and modern-inspired dormers, but not highly designed in Wright's personal style. The home may be eligible as an excellent example of the Tudor Revival style in Duneland Beach and additional research may warrant additional review of its eligibility.

*Vail House (Addition); 1922*

*Ineligible*

Wright's contribution to the house is the design for a breezeway and garage addition to the side of a Tudor Revival style home. Wright continued the Tudor Revival style in his design, but his breezeway acts as a bridge to the garage, which is one of his trademark design features. The house may be eligible as an excellent example of the Tudor Revival style located on the beach side of Lake Shore Drive in Long Beach.

**G. Geographical Data**

The geographical location identified is generally Northwest Indiana, in particular the counties of Porter and LaPorte. John Lloyd Wright's architectural career realized the creation of about two dozen projects located in Indiana and those were all located in LaPorte County with the exception of one project in Porter County. The project located in Porter County for the Indiana Dunes State Park has been razed; therefore the actual location for his extant work in Indiana is all within the boundaries of LaPorte County, located in Michigan City, Long Beach, and the Kingsbury Ordnance Plant.

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**H. Summary of Identification & Evaluation Methods**

This document relied on the archives of John Lloyd Wright donated by his daughter, Elizabeth Wright Ingraham, to the Chicago Historical Society. The archives were consulted in the development of a book on John Lloyd Wright in 1982 by author Ann Van Zanten. In her book Van Zanten provided a list of projects designed by John Lloyd Wright with corresponding locations and year of construction. She also listed projects that were not constructed. This document also relied heavily on information about the architect from his own book *My Father Who is On Earth*.

The author of the multiple properties document, *John Lloyd Wright in Northwest Indiana*, reviewed the exteriors of all of the extant works by John Lloyd Wright in the state of Indiana in person. The author photographed the buildings and catalogued all of the works according to historical integrity. Another field survey was conducted on April 10, 2013 with Todd Zeiger, original surveyor for the John Lloyd Wright Scattered Sites portion of the LaPorte County Interim Report; Judith Collins, historic architect with the Indiana Dunes National Lakeshore; and the author in an attempt to create a preliminary determination of eligibility of John Lloyd Wright's extant work. Wright's work outside of Indiana, though referenced, were not part of the identification and evaluation set forth in this document.

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**United States Department of the Interior**  
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John Lloyd Wright in Northwest Indiana

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Brooks, H. Allen. The Prairie School: Frank Lloyd Wright and His Midwest Contemporaries. New York: W. W. Norton and Company, Inc., 1972. References to John Lloyd Wright are found on pages 26, 85, 201, 235, and 236.

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UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
EVALUATION/RETURN SHEET

REQUESTED ACTION: RESUBMISSION of COVER DOCUMENTATION

MULTIPLE John Lloyd Wright in Northwest Indiana MPS  
NAME:

STATE & COUNTY: INDIANA, Multiple Counties

DATE RECEIVED: 06/28/13 DATE OF PENDING LIST:  
DATE OF 16TH DAY: DATE OF 45TH DAY: 08/14/13  
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 64501176

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N  
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N  
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N  
NEW MPS: N

COMMENT WAIVER: N

☒ ACCEPT ☐ RETURN ☐ REJECT 8/1/2013 DATE

ABSTRACT/SUMMARY COMMENTS:

*The cover form has been substantially revised and it addresses  
the issues raised in the National Register Evaluation/Return  
Sheet dated 3/19/2013*

RECOM./CRITERIA Accept Cover

REVIEWER Patricia Andrews DISCIPLINE Historian

Phone \_\_\_\_\_ Date 8/1/2013

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the National Park Service.

# DNR

Indiana Department of Natural Resources

Division of Historic Preservation & Archaeology • 402 W. Washington Street, W274 • Indianapolis, IN 46204-2739  
Phone 317-232-1646 • Fax 317-232-0693 • dhpa@dnr.IN.gov • www.IN.gov/dnr/historic



June 14, 2013

Carol D. Shull  
Interim Keeper of the National Register  
National Park Service 2280  
National Register of Historic Places  
1201 "I" (Eye) Street, N.W.  
Washington D.C. 20005

Re: Resubmittal of MPDF for John Lloyd Wright in NW Indiana (ref. #64501176) and four associated nominations (Hoover-Timme House [13000086], Jackson House [13000087], Jaworowski House [13000088], and Burnham House [13000085], all in LaPorte County, IN)

Dear Ms. Shull,

Enclosed is a revised Multiple Property Documentation Form for John Lloyd Wright in Northwestern Indiana. For individual nominations related to the MPDF accompany the document. The document was returned to our office for revision on March 19, 2013. My staff has worked with the consultant to edit and revise the document, and our NPS National Register reviewer has concurred with a preliminary draft of the revised document. All procedural requirements have been met in the processing of this application. I believe the nomination forms to be adequately documented, technically and professionally correct and sufficient.

In my opinion, this MPDF and the four accompanying individual nominations meet all applicable standards for evaluation, and the four properties are eligible for listing in the National Register of Historic Places. Previously, the Indiana Historic Preservation Review Board reviewed the application and voted to recommend its approval to the National Register of Historic Places.

Please address any questions you or your staff may have about this nomination to my National Register staff, Paul Diebold, Frank Hurdis, or Holly Tate.

Sincerely,

Cameron F. Clark  
State Historic Preservation Officer

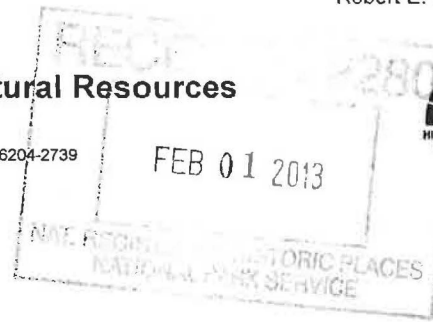
CFC:PCD:pcd

enclosure: nomination packages

# DNR

Indiana Department of Natural Resources

Division of Historic Preservation & Archaeology • 402 W. Washington Street, W274 • Indianapolis, IN 46204-2739  
Phone 317-232-1646 • Fax 317-232-0693 • dhpa@dnr.IN.gov • www.IN.gov/dnr/historic



January 25, 2013

Carol D. Shull  
Interim Keeper of the National Register  
National Park Service 2280  
National Register of Historic Places  
1201 "I" (Eye) Street, N.W.  
Washington D.C. 20005

Re: "John Lloyd Wright in Northwest Indiana," Multiple Property Documentation Form

Dear Ms. Shull,

Enclosed is a National Register of Historic Places nomination for the "John Lloyd Wright in Northwest Indiana," Multiple Property Documentation Form.. The Indiana Historic Preservation Review Board reviewed the application and voted to recommend its approval to the National Register of Historic Places. Their vote also indicated that they believe the form meets the applicable standards for documentation.

Please address any questions you or your staff may have about this nomination to my National Register staff, Paul Diebold, Frank Hurdiss, or Holly Tate.

Sincerely,



Robert E. Carter, Jr.  
State Historic Preservation Officer

REC:PCD:pcd

enclosure: nomination package

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
EVALUATION/RETURN SHEET

REQUESTED ACTION: COVER DOCUMENTATION

MULTIPLE John Lloyd Wright in Northwest Indiana MPS  
NAME:

STATE & COUNTY: INDIANA, Multiple Counties

DATE RECEIVED: 2/01/13 DATE OF PENDING LIST:  
DATE OF 16TH DAY: DATE OF 45TH DAY: 03/20/13  
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 64501176

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N  
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N  
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N  
NEW MPS: Y

COMMENT WAIVER: N

\_\_\_ACCEPT ☒ RETURN \_\_\_REJECT 3/19/2013 DATE

ABSTRACT/SUMMARY COMMENTS:

*See attached Return Sheet for detailed comment*

RECOM./CRITERIA Return Cover

REVIEWER Patrick Andrews DISCIPLINE Historian

Phone \_\_\_\_\_ Date 3/19/2013

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the National Park Service.





# United States Department of the Interior

NATIONAL PARK SERVICE

1849 C Street, N.W.  
Washington, D.C. 20240

## United States Department of the Interior National Park Service

### National Register of Historic Places Evaluation/Return Sheet

Property Name: John Lloyd Wright in Northwest Indiana MPS (Cover Form)  
Reference Number: 64501176

#### Reason for Return:

This Multiple Property Documentation Form is being returned because it does not establish a sufficient basis to evaluate the nominations accompanying the cover form. The four individual nominations submitted with the cover form are also being returned under separate cover.

The basic substantive issue with the MPS cover form is that it categorizes the architect John Lloyd Wright as a "master architect" (Section E, page 1), but does not substantiate this claim. The National Register of Historic Places Bulletin, *How to Apply the National Register Criteria for Evaluation*, defines a master as "a figure of generally recognized greatness in a field" (bulletin, page 20). The MPS does not demonstrate that there is scholarly recognition of John Lloyd Wright as a master architect, either for his work in Northwest Indiana or later in California. The bibliography included with the MPS (which contains mostly regional histories) includes only one significant secondary source on the architect, and that work is thirty years old.

The nomination also lacks the comparative evaluation which might help establish the relative importance of John Lloyd Wright as an architect. The cover form does not elaborate on other architects practicing in the region (or even in the resort of Long Beach, IN, where much of his work was done), what types of works they designed, and how Wright's work compares to similar buildings. In fact, the nomination provides very little information on architecture in general in NW Indiana, or in Long Beach. This is an especially noticeable omission because of the proximity of this region to Chicago and the wealth of many residents (some seasonal), both factors which supported the work of good architects and quality construction. The nomination needs to discuss Wright in relation to his peers and building design and architectural developments in NW Indiana (and Long Beach specifically) during his years of practice there. The nomination then needs to discuss his years of practice in California and describe how the two parts of his career demonstrate his evolution as a master architect.

**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Evaluation/Return Sheet**

Property Name: John Lloyd Wright in Northwest Indiana MPS (Cover Form)  
Reference Number: 64501176

p. 2

**Associated Property Types**

The cover form asserts that John Lloyd Wright was a master architect and then establishes a framework whereby all of his works would be eligible if they retains historic integrity. "In order to meet individual eligibility requirements the John Lloyd Wright projects must demonstrate sufficient exterior and interior architectural integrity to the original design by the architect" (p. 12). This practice is not accepted even for demonstrated master architects. The National Register *Criteria* Bulletin states that "not every building designed by Frank Lloyd Wright is eligible under this portion of the Criterion" (bulletin, p. 20). And while Frank Lloyd Wright is indisputably acknowledged as a master architect, the case has not been made for John Lloyd Wright. The nomination must provide a far more detailed explanation of what makes a design of his achieve excellence and eligibility within the context of architecture of the period in NW Indiana and within the context of John Lloyd Wright's body of work.

**Alternative Approach**

If it is found not possible to establish that John Lloyd Wright was a master architect, another nomination approach is available and that would be to nominate the properties under Criterion C, not for their significance as the work of a master, but rather for their importance as an example of a type, period or method of construction, or that possess high artistic values. The nominations would have to establish eligibility on a case-by-case basis, in a comparative analysis within the context of other local examples from the time period. Integrity evaluations and Registration Requirements should be more critically approached. All of the accompanying nominated properties have new windows, nearly all had additions or enclosures, and one has out-of-character changes to interior finishes. These changes need to be more critically evaluated for their effect on the eligibility of the nominated properties under Criterion C.



Patrick Andrus, Historian  
National Register of Historic Places  
[patrick\\_andrus@nps.gov](mailto:patrick_andrus@nps.gov)  
3/19/2013

# DNR

Indiana Department of Natural Resources

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January 25, 2013

Carol D. Shull  
Interim Keeper of the National Register  
National Park Service 2280  
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1201 "I" (Eye) Street, N.W.  
Washington D.C. 20005

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Sincerely,



Robert E. Carter, Jr.  
State Historic Preservation Officer

REC:PCD:pcd

enclosure: nomination package