

PH036251X

DATA SHEET

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

FOR NPS USE ONLY
RECEIVED AUG 30 1976
DATE ENTERED SEP 12 1976

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

1 NAME

HISTORIC LA MINIATURA

AND/OR COMMON THE MILLARD HOUSE *use this*

2 LOCATION

STREET & NUMBER 645 Prospect Crescent

CITY, TOWN Pasadena VICINITY OF California 22nd. District

STATE California CODE 06 COUNTY Los Angeles CODE 037

3 CLASSIFICATION

CATEGORY	OWNERSHIP	STATUS	PRESENT USE
<input type="checkbox"/> DISTRICT	<input type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE <input type="checkbox"/> MUSEUM
<input checked="" type="checkbox"/> BUILDING(S)	<input checked="" type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input type="checkbox"/> COMMERCIAL <input type="checkbox"/> PARK
<input type="checkbox"/> STRUCTURE	<input type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input type="checkbox"/> EDUCATIONAL <input checked="" type="checkbox"/> PRIVATE RESIDENCE
<input type="checkbox"/> SITE	PUBLIC ACQUISITION	ACCESSIBLE	<input type="checkbox"/> ENTERTAINMENT <input type="checkbox"/> RELIGIOUS
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input checked="" type="checkbox"/> YES: RESTRICTED	<input type="checkbox"/> GOVERNMENT <input type="checkbox"/> SCIENTIFIC
	<input type="checkbox"/> BEING CONSIDERED	<input type="checkbox"/> YES: UNRESTRICTED	<input type="checkbox"/> INDUSTRIAL <input type="checkbox"/> TRANSPORTATION
		<input type="checkbox"/> NO	<input type="checkbox"/> MILITARY <input type="checkbox"/> OTHER:

4 OWNER OF PROPERTY

NAME Bank of America, Trust Officer - Linda Hoganson, Arco Towers, 550 S. Flower St.,
Los Angeles 90017 for Nicole Daniels
STREET & NUMBER 645 Prospect Crescent

CITY, TOWN Pasadena VICINITY OF California

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC. Assessors' Office - Room 107 City Hall
STREET & NUMBER 100 N. Garfield Avenue

CITY, TOWN Pasadena STATE California 91109

6 REPRESENTATION IN EXISTING SURVEYS

TITLE A Guide to Architecture in Southern California - David Gebhard, Robt. Winter

DATE L. A. County Museum of Art (1965) FEDERAL STATE COUNTY LOCAL

DEPOSITORY FOR SURVEY RECORDS available at Public Libraries, Southern California et. al.

CITY, TOWN general distribution STATE

7 DESCRIPTION

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

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The main house and studio, connected by a covered walkway, rise from the upper base of a ravine, called by Wright "ravishing", and settle into a heavily landscaped slope. The buildings and walkways present the geometry of terraced and intersecting planes, suggesting the fall of the land toward Rosemont Avenue. The texture and design of the concrete blocks, a harsh modern element, do not detract from structural lines but, rather, weave the buildings into the trees, and the whole comes to rest around a reflecting pool. So well fitted as not to dominate the site, the buildings complement the topography, directing one's attention, alternately, to the the serenity of the pool below or to the seclusion of the trees above. The fit of structures to site is further enhanced by the soft undulation of the patterned textile blocks, smoothing building edges while introducing a subtle movement that suggests a connection with the trees.

From the streetface along Prospect Crescent, the shadowed vertical lines of the main building seem to hint ironically of books on end, the fine books of the client, Mrs. Millard. The recessed entry breaks an imposing facade of mayan influence - as if just discovered in a jungle - with an enticing view of the grounds and a clear path to the door. From the lower street, more heavily trafficked, the structures are nearly invisible amongst the eucalyptus.

Interior spaces are intricate, but smallish passageways open into wide caverns well lit by natural sunlight, if desired; the textile - block walls are opened imaginatively by enclosing a cross of glass in each block, thus permitting a subtle, filtered light to flow into the larger spaces, with ceiling to floor windows, when direct sun is impossible, or, to tone down direct sunlight at other times of the day. The effect, inside as well as out, is theatrical and adventuresome with sudden vistas, raised platforms and balconies, unsuspected recesses, hidden vantage points, and generous open spaces, whether it be high ceilings seemingly impossible from the outside, or reoccurring views of the sky above unexpected in the density of natural growth.

La Miniatura is a superb use of the site and an imaginative arrangement of the client's needs into fitting interior spaces. Robert Twombly calls it "... playgrounds for the imagination!"¹

The buildings and landscaping were well maintained by the second owners, Donald and Genevieve Daniels, devoted owners for 35 years. Minor restoration work is presently under way on buildings and grounds under direction of the granddaughter, Nicole Daniels. With the exception of the 1926 addition of the rear studio, done in the same style by Lloyd Wright, and a 1931 garage, also designed to conform, there have been no alterations to the original concept.

1. Robert Twombly, Frank Lloyd Wright: An Interpretive Biography, p. 157

8 SIGNIFICANCE

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

SPECIFIC DATES Main House - 1923 BUILDER/ARCHITECT Main House - Frank Lloyd Wright
Studio - 1926 Studio - Lloyd Wright after F. L.

STATEMENT OF SIGNIFICANCE Wright design

There is more significance to La Miniatura than the fact that it was merely another house by Frank Lloyd Wright, this the only one in Pasadena. Three elements created La Miniatura - Frank Lloyd Wright, the site itself, and Alice Millard - and these cannot be disassociated; and dominating them all, perhaps, is Wright's use of textile block construction for the first time with this house.

Wright had built an earlier house for Mrs. Millard and her husband, George Madison Millard, a noted book collector and friend of William Morris. When her husband died, Alice Millard left Highland Park, Illinois, and moved to California in 1918 to enter a new field for women, the collecting and selling of rare and fine books, particularly Kelmscott Press. Wright, having first experimented with concrete blocks at Hollyhock House, was dissatisfied with his purely decorative use of them there; returning to California from Japan, he brought an intensified desire to wed architecture to the material and method of construction.

Wright was pleased to rediscover Alice Millard, a client he respected for her artistic sense and one who was willing to listen to his ideas about the textile - block." Gradually," he recounts, " I unfolded to her the scheme of the textile - block slab house gradually forming in my mind since I got home from Japan. She wasn't frightened by the idea. Not at all!"¹ Wright, himself, understood her and her needs as an artist, and remarked, in retrospect, "I was proud to have a client survive the first house and ask me to build a second!"²

Wright convinced Alice Millard that the ravine showed more promise than the adjacent level lot she had purchased, and work began in 1923 on a studio house suited to her book collecting needs and fitted to a small budget. A small house, an inexpensive house, it was to rise like another tree at the head of the ravine; Wright called it, "...a distinctly genuine expression of California in terms of modern industry and American life!"³ Alice Millard called it La Miniatura.

Her needs were specific and spatial: an unusually large living room with a great fireplace; an interior balcony leading to the bedroom; a guest room capable of doubling as an office; a bedroom with a view of the ravine. His aim was thus:

We would take the concrete block, knit it together with steel in the joints, and so construct the joints that they could be

1. F. L. Wright, Autobiography, p. 241.
2. Ibid.
3. Ibid.

9 MAJOR BIBLIOGRAPHICAL REFERENCES

Frank Lloyd Wright, The Natural House, Horizon Press, New York, 1954.
 Frank Lloyd Wright, An Autobiography, Duell, Sloan & Pearce, New York, 1943.
 Robert Twombly, Frank Lloyd Wright: An Interpretive Biography, Harper & Row, New York, 1973.

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY . 9664 acres (42,100 sq. ft.)

UTM REFERENCES

A	11	39,298,0	37,917,80	B			
	ZONE	EASTING	NORTHING		ZONE	EASTING	NORTHING
C				D			

VERBAL BOUNDARY DESCRIPTION

Refer to legal description and Map (attached)

The property is an irregular parcel with double frontage on Rosemont Avenue (formerly Lester) and Prospect Crescent. The Rosemont frontage runs northwest 168.54 ft.; the northerly property line runs east by northeast approximately 176 ft., where it meets Prospect Crescent. The eastern property line runs 102.58 ft. along the corner rounding of Prospect Crescent and then 153.49 ft. westerly to meet Prospect Blvd. The Prospect Blvd. frontage runs 35 ft. south by southeast, and then the

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

STATE	CODE	COUNTY	N/A	CODE
STATE	CODE	COUNTY		CODE

11 FORM PREPARED BY

NAME / TITLE

John F. Merritt, Staff Historian

ORGANIZATION

Pasadena Central Library

DATE

March, 1976

STREET & NUMBER

285 E. Walnut Street

TELEPHONE

(213) 577-4060

CITY OR TOWN

Pasadena

STATE

California 91101

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL XX

STATE _____

LOCAL _____

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

~~PERSONAL SIGNATURE~~ *Heaven Rhodes*

TITLE

S'HPO

DATE

July 2, 1976

FOR NPS USE ONLY

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

ATTEST: *W. H. ...*
 DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

DATE

12/12/96

KEEPER OF THE NATIONAL REGISTER

DATE

6/6/76

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

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

FOR NPS USE ONLY

RECEIVED AUG 30 1976

DATE ENTERED DEC 12 1976

CONTINUATION SHEET

ITEM NUMBER

PAGE

6. "11 Walks for You to Take in Pasadena" pamphlet prepared by Pasadena Cultural Heritage Committee in 1973, available at numerous public distribution points throughout the City; obtainable in bulk from Pasadena Central Library, 285 E. Walnut Street, Pasadena, Ca 91101.

Other numerous tours, including that prepared by Foothill Chapter - A.I.A., also on file at the Public Library.

A State Inventory form will be submitted on La Miniatura and, the City of Pasadena Cultural Heritage Commission is preparing to submit La Miniatura to the City Board of Directors as the first Cultural Heritage Landmark under the new ordinance passed in September, 1975. In all probability, this property will be included in both City Landmark District and National Register Landmark District nominations.

La Miniatura is discussed and pictured in nearly every publication considering the early experimental phase and the total career accomplishments of Frank Lloyd Wright.

8. Significance (continued)

poured full of concrete after they were set up. The walls would thus become thin but solid reinforced slabs.

We would make the walls double, one wall facing inside and the other facing outside — continuous hollow spaces between, so all would thus be cool in summer, warm in winter and dry always. Furthermore, the inside blocks would make a fine background for old pictures and fine books and tapestries. Instead of a fire-trap for her precious book collections and antiques, my client would have a house pretty well fireproof.⁴

Wright's fascination was to see his concept of woven concrete take shape; his obsession became the impact his use of textile block construction might have on future building practice. The accomplishment was up to his expectations and the technique was used in other houses built during the next few years, e.g., the Ennis House, Storer House, and Freeman House, all in the Los Angeles area.

Alice Millard, for her part, was equally pleased. To provide for the growing number of artistic avant-garde and students who visited to talk with and learn from her, a smaller studio was added to the rear of the main house. Wright entrusted this job to his son Lloyd, and, completed in 1926 in the identical style, drew the house further into the site and around the reflecting pool. At her death in 1938,

⁴ Wright in "A Building Adventure in Modernism," Country Life May, 1929, pp. 40-41.

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

FOR NPS USE ONLY

RECEIVED AUG 30 1976

DATE ENTERED

AUG 13 1976

CONTINUATION SHEET

ITEM NUMBER 8

PAGE 3

8. Significance (continued)

Alice Millard's efforts to share her collection and knowledge were considered to be a significant contribution to the cultural growth of the southern California region (Pasadena Star-News, July 16, 1938). Certainly her willingness to open her home to students and friends had a part in building links amongst like-minded enthusiasts for books, ideas, and Frank Lloyd Wright, strengthening a cultural network.

The wedding of a sensitive client to an architectural pioneer, and the careful/fortunate selection of the ravine site, produced a house known to all students of modern architecture. In the local or regional context, Alice Millard alone makes La Miniatura significant as the arena for cultural interchange and growth. That Frank Lloyd Wright created the scene elevates the significance.

The setting and siting of La Miniatura prove that house and landscape can join in an exciting way, interpreting the lay of the land in a manner complementing the native growth and topography, using the natural setting to accentuate the structure while firmly tying it to place.

Wright's daily supervision of construction indicates the importance this commission had for him. Working with unskilled labor, another experiment, he was able to supervise the sand and concrete mixture closely. An esthetic gain was recorded in this way as he discovered slight alterations in each block's mixture allowed tonal variations when affected by sunlight. The result was a plastic woven texture of patterned concrete wrapped around a light but strong steel web — construction become architecture.

Finally, Wright, himself, felt the house was one of his finest efforts. This belief is verified both by the amount of time he spent on site, bringing the house into being (including a substantial financial investment), and by the amount of space he later devotes to the details of the process in his Autobiography. That his dreams of a more creative use of industrial products may remain unrealized today is of less importance than his own evaluation that here, with La Miniatura, he had shown the way to use the cheapest of construction materials architecturally. The form grew from the technology, or, in his own words, "...some system of building construction as a basis for architecture." As for the ultimate carry over, he writes:

How then, you may ask, can people with even more limited means experience the liberation, the sense of freedom, that comes with true architecture? This problem will probably always exist in one direction or another. But we have gone far in solving this generic problem by the natural concrete block house we call the "Usonian

5. Wright, Autobiography, p. 234.

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

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

FOR NPS USE ONLY	
RECEIVED	AUG 30 1976
DATE ENTERED	DEC 12 1976

CONTINUATION SHEET

ITEM NUMBER 8

PAGE 4

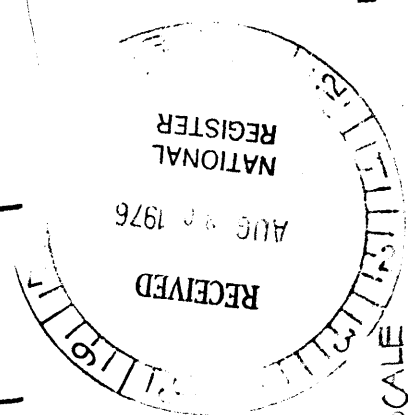
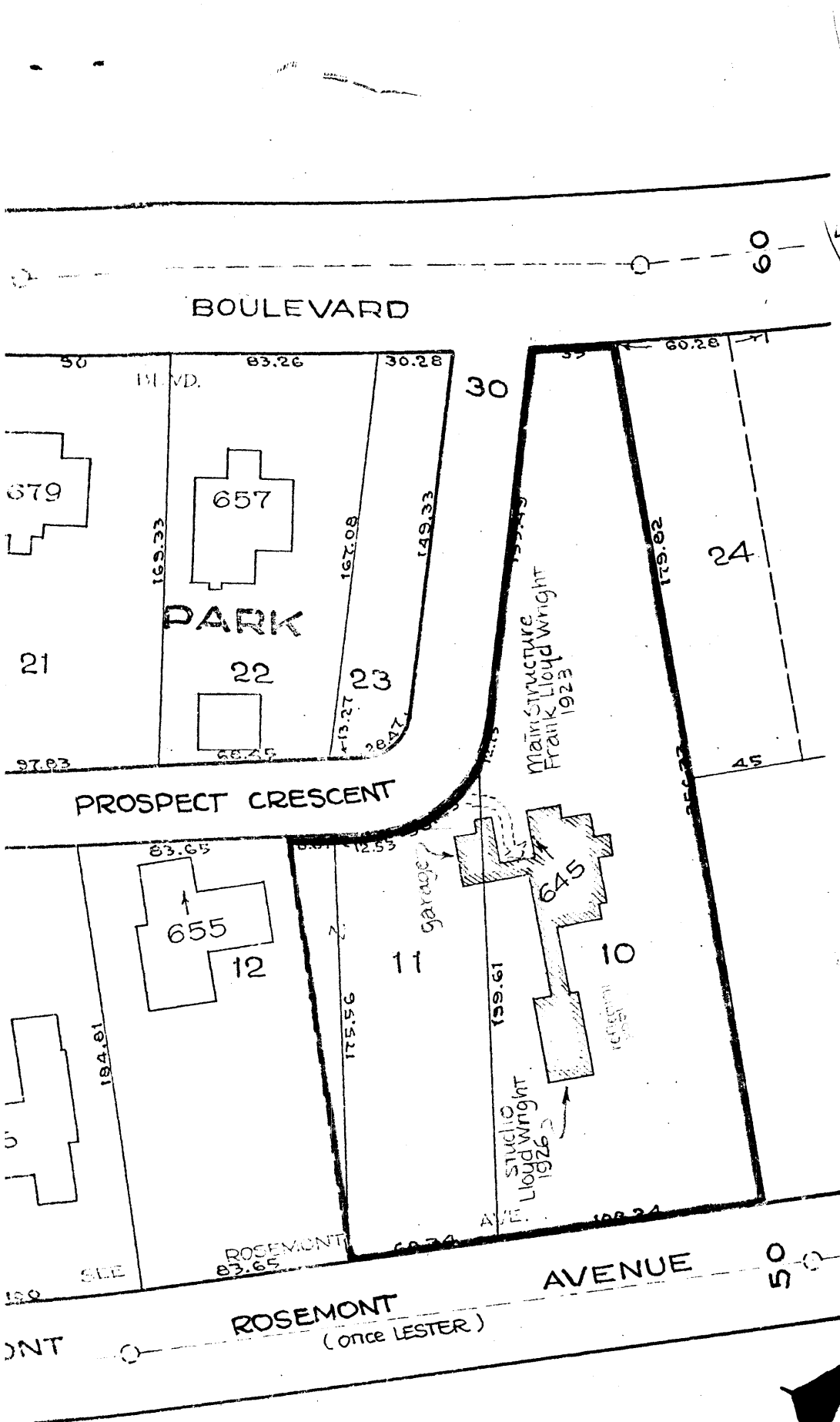
8. Significance (continued)

Automatic! This Usonian house incorporates innovations which reduce most of the heavier building costs, labor in particular. The earlier versions of these concrete block houses built in Los Angeles about 1921 - 24 may also be seen in the Arizona-Biltmore cottages. The Millard House was first(.)⁶

6. Wright, The Natural House, pp. 198-99.

10. Geographical Data(continued)

property line returns 356.33 ft. southwesterly to the beginning point where it meets Rosemont Avenue.



SCALE
1 INCH = 60 FEET

PRADENA QUADRANGLE ZONE II

UTM N 3779750 meters north
E 1189917.6 meters east

SOURCE: PUBLIC WORKS DEPARTMENT
F.W. 215 CITY HALL, 100 N. GARDFIELD AVENUE
DALLAS, TEXAS 75202

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

FOR NPS USE ONLY

RECEIVED AUG 30 1976

DATE ENTERED DEC 12 1976

**NATIONAL REGISTER OF HISTORIC PLACES
PROPERTY MAP FORM**

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*
TYPE ALL ENTRIES -- ENCLOSE WITH MAP

1 NAME

HISTORIC

La Miniatura

AND/OR COMMON

The Millard House

2 LOCATION Lots 10, 11, and a portion of 12, Prospect Park Tract

CITY, TOWN

Pasadena,

____VICINITY OF

COUNTY

Los Angeles

STATE

California 91103

3 MAP REFERENCE

SOURCE "Sewer Maps", Public Works Department - City of Pasadena

Room 215 City Hall, 100 N. Garfield Ave., Pasadena, Ca 91109

SCALE

1 inch = 60 feet

DATE

1975 updated

4 REQUIREMENTS

TO BE INCLUDED ON ALL MAPS

1. PROPERTY BOUNDARIES
2. NORTH ARROW
3. UTM REFERENCES

100 FT

184

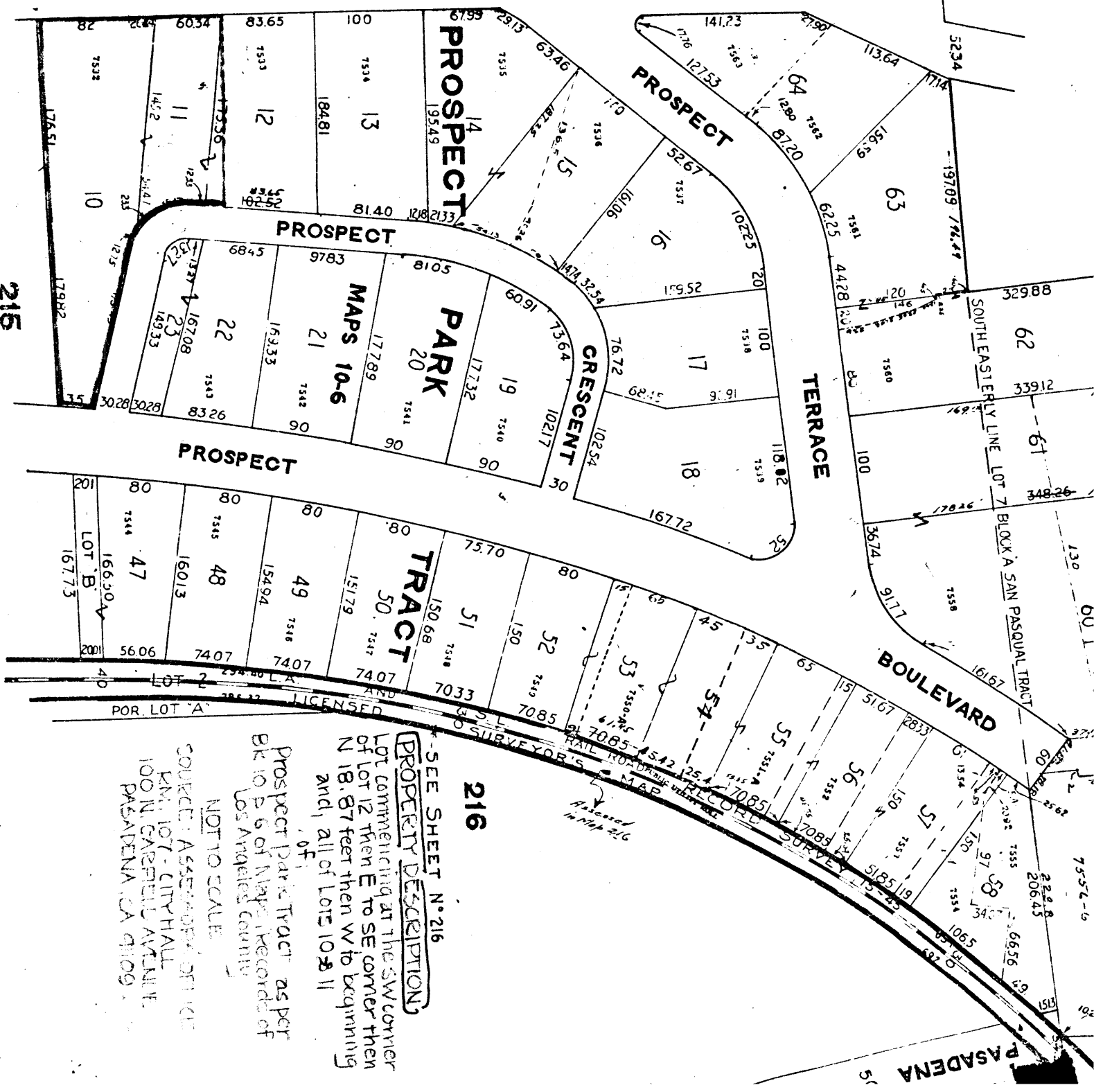
ROSELLA DRIVE

209

ROSEMONT AVENUE

U.T.M.
ZONE 11
37 29 750 NORTH
3 92 932 EAST

214



215

SEE SHEET N° 216
PROPERTY DESCRIPTION

216

Lot commencing at the SW corner of Lot 12 then E to SE corner then N 18.87 feet then W to beginning and, all of Lots 10 & 11 of

Prospect Park Tract as per Blk 10 & 6 of Maps Records of Los Angeles County
NOT TO SCALE
SOURCE: ASSessor's OFFICE
K.M. 107 - CITY HALL
100 N. CARPENTERS AVENUE
PASADENA, CA 91109

PASADENA

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES PROPERTY MAP FORM

FOR NPS USE ONLY

RECEIVED AUG 30 1976

DATE ENTERED DEC 12 1976

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*
TYPE ALL ENTRIES -- ENCLOSE WITH MAP

1 NAME

HISTORIC

La Miniatura

AND/OR COMMON

The Millard House

2 LOCATION

Lots 10, 11, and a portion of 12, Prospect Park Tract

CITY, TOWN

Pasadena

VICINITY OF

Los Angeles

COUNTY

STATE

California 91103

3 MAP REFERENCE

SOURCE Assessors Books, Assessors' Department - City of Pasadena

Room 107 City Hall, 100 N. Garfield Ave., Pasadena, Ca 91109

SCALE

not to scale

DATE

March, 1976

4 REQUIREMENTS

TO BE INCLUDED ON ALL MAPS

1. PROPERTY BOUNDARIES
2. NORTH ARROW
3. UTM REFERENCES