

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Inventory—Nomination Form

For NPS use only

received

date entered

5 1987

APR 6

See instructions in *How to Complete National Register Forms*  
Type all entries—complete applicable sections

1. Name

historic Lloyd Wright Home and Studio

and/or common Lloyd Wright Home and Studio

2. Location

street & number 858 North Doheny Drive

n/a not for publication

city, town West Hollywood

n/a vicinity of

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 checked="" type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input checked="" type="checkbox"/> commercial
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational
<input type="checkbox"/> site	<b>Public Acquisition</b>	<b>Accessible</b>	<input checked="" type="checkbox"/> park
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> private residence
	<input type="checkbox"/> being considered	<input type="checkbox"/> yes: unrestricted	<input type="checkbox"/> religious
	<input checked="" type="checkbox"/> n/a	<input type="checkbox"/> no	<input type="checkbox"/> scientific
			<input type="checkbox"/> transportation
			<input type="checkbox"/> other:

4. Owner of Property

name Eric Lloyd Wright

street & number 24680 Piuma Road

city, town Malibu

n/a vicinity of

state California 90265

5. Location of Legal Description

courthouse, registry of deeds, etc. Los Angeles County Hall of Records

street & number 227 North Broadway

city, town Los Angeles

state California 90012

6. Representation in Existing Surveys

title A Guide to Architecture in Los Angeles and Southern California,  
by David Gebhard and Robert Winter has this property been determined eligible?  yes  no

date 1977 (Published by Peregrine Smith, Inc.)  n/a (private survey)  
 federal  state  county  local

depository for survey records Records c/o Dr. David Gebhard, Dept. of Art, University of California

city, town Santa Barbara

state California

## 7. Description

<b>Condition</b>		<b>Check one</b>	<b>Check one</b>	
<input type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site	n/a
<input checked="" type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved	date _____
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed			

### Describe the present and original (if known) physical appearance

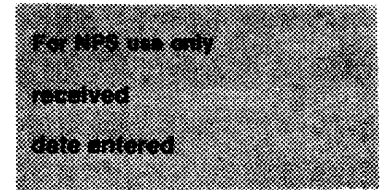
The Lloyd Wright Home and Studio (1927) is a two-story, 2,000-square-foot house built on a slightly sloping 42.5' x 85' city lot. The studio-house is wood stud construction with a 1-inch thick cement plaster over a heavy gauge diamond mesh metal lath. Patterned concrete blocks in units of 16" x 16" and 8" x 8" are used over the window openings, entry, and garage areas. The concrete block system was devised by Lloyd Wright and his father, Frank Lloyd Wright, for the four textile block houses in the Los Angeles area. The building features an enclosed patio behind a high exterior wall, creating a private interior space characteristic of the architect's best residential work. The only major alteration was the enclosure of a portion of the balcony by Mr. Wright in 1936; the building has experienced no other major changes.

Lloyd Wright built his studio-house in 1927 on a small city lot on the corner of a major thoroughfare and a secondary cross street in a residential neighborhood in western Los Angeles (now a part of the City of West Hollywood). The two-story combination residential and design studio structure shuts out the noise of the street through its creation of quiet inner space. The building sits back on its small site, with a 4' high concrete planter box across the western part of the front and along the Doheny Drive elevation, separating the building from the direct impact of the intersection. A high concrete wall separates the central part of the building from the street, forming an enclosed patio with the house. These two concrete structures are separated by the entrance, recessed back under an overhanging balcony which nearly spans the full width of the facade. The entrance is further delineated by a great overhang of patterned block utilizing stylized decoration based upon a Joshua tree motif; the overall effect is cave-like, almost Pre-Columbian in feeling. The upper level was defined by a horizontal window band set behind a textile block screen, with a central doorway onto the balcony. (Lloyd Wright subsequently enclosed the central part of the balcony, as described below.) The western elevation facing Doheny Drive is a planar expanse of wall with first and second story windows set back behind a continuous vertical screen of patterned textile block. A garage is integrated into the design at the eastern end, with an overhanging section of patterned blocks creating another cave-like entrance; the garage door is a four-leaf redwood folding door with a large diamond pattern. The roof of the building is flat.

The house is functionally divided internally into living space on the upper level, with the design studio occupying the ground floor. An office and two drafting rooms wrap partially around the great space of the building, the studio living room. Entrance to this room is depressed, being three steps down from the office level. The studio living room has a massive fireplace at the far end, opposite the movable wall which slides aside to create a single large interior-exterior room with the enclosed patio, protected from the street by its 9' high wall. The interior floors are wood, except for the studio living room, which is concrete. The upper story has wood flooring. The walls and ceilings of the house are plaster with some gumwood paneling. The built-in cabinet work is gumwood except for the kitchen, which is painted pine.

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The house was altered in 1936 when Lloyd Wright enclosed part of the balcony. A broad, parapet-like fascia was extended over the center of the balcony in front of the second story living room; a large skylight was installed over the balcony, and the enclosure was completed with the addition of windows on top of the balcony rail. French doors were installed, leading out onto either side of the existing open balcony. No other major alterations have been made since that time.

There are two large pine trees dominating the landscaping: one growing out of the patio and one out of the front planter box. No other features are located within the nominated property's boundaries.

Resource count: 1 contributing building

## 8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/ humanitarian
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> theater
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> transportation
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> other (specify)
		<input type="checkbox"/> invention		

**Specific dates** 1927; addition, 1936 **Builder/Architect** Lloyd Wright

### Statement of Significance (in one paragraph)

This building was designed by Lloyd Wright, Architect, eldest son of Frank Lloyd Wright. The building was designed in 1927 as Mr. Wright's own home and studio. Mr. Wright lived and worked here from 1927 till his death in 1978. It was here that Mr. Wright raised his family and created such world-renowned buildings as the second Hollywood Bowl shell and the Wayfarer's Chapel. The building is an exceptional example of Lloyd Wright's combining the textile concrete block system used by Frank Lloyd Wright with plain wood frame and stucco walls. One of the finest spaces in architecture is the experience of walking under the low entry to the office, then down three stairs past a concrete screen with the studio living room opening out into the patio court. The sense of space achieved by this experience on a small city lot is unique. The building is the property most significantly associated with this master architect and his productive career; it has also received considerable recognition in architectural literature of Southern California. The building still retains its appearance from the period of Lloyd Wright's association with it.

Lloyd Wright, the eldest son of Frank Lloyd Wright, was born on March 31, 1890, in Oak Park, Illinois. His boyhood was spent in Oak Park and in the rural Wisconsin countryside which had so influenced his father. As a boy, he frequently worked with his father, helping to sort the elder Wright's collection of Japanese prints and assisting at the drafting board. His constant exposure to his father's projects was highly influential in forming his design sensibilities and his keen understanding of organic form and environmental relationships. He attended the University of Wisconsin from 1907 to 1909, studying engineering and agronomy. He left school to travel with his father in Europe, and assisted in the preparation of the Wasmuth drawings for publication. Upon his return to the United States in 1910, he secured employment in the Boston area at the Harvard Herbarium, then obtained a drafting position with the nationally-recognized landscape architecture and planning firm of Olmsted and Olmsted. It was through this latter position that he relocated to California, moving to San Diego in 1911 to work in the Olmsted nursery which had been established in preparation for landscaping the 1915 Panama California International Exposition. Within a year he was working as a draftsman-delineator for the noted San Diego architect, Irving Gill, an association which continued until 1915 with Wright employed in Gill's Los Angeles office. He then established a landscape architecture practice in partnership with Paul G. Thiene in Los Angeles. This association was short-lived, for Wright established an independent office as an architect and landscape architect in 1916; however, most of his work was in collaboration with the Los Angeles architect, William J. Dodd. His independent practice lasted only a few months; by the end of 1916, he was hired to head the newly organized Design and Drafting Department of Paramount Studios, a position which he held about a year. During this period, he continued to do landscape design work with Dodd. He left

# 9. Major Bibliographical References

See Continuation Sheet.

# 10. Geographical Data

Acreeage of nominated property .08 acre

Quadrangle name Beverly Hills, Calif.

Quadrangle scale 1:24000

### UTM References

A 

1	1	3	7	1	4	3	5	3	7	7	2	4	4	0
Zone			Easting				Northing							

B 

Zone			Easting				Northing							

C 

Zone			Easting				Northing							

D 

Zone			Easting				Northing							

E 

Zone			Easting				Northing							

F 

Zone			Easting				Northing							

G 

Zone			Easting				Northing							

H 

Zone			Easting				Northing							

Verbal boundary description and justification Tract Number 5934, Parcel Number 27.

The property nominated is a rectangular lot 42.5' by 85', bounded on the west 42.5' side by Doheny Drive and on the north 85' side by Vista Grande Street. Boundaries encompass the building on its historic lot.

### List all states and counties for properties overlapping state or county boundaries

state n/a code county n/a code

state code county code

# 11. Form Prepared By

name/title Eric Lloyd Wright (Revision and Text by Aaron Gallup, State Office of Historic Preservation, 12/86)

organization Architect date May 20, 1986

street & number 24680 Piuma Road telephone (818) 704-7407

city or town Malibu state California 90265

# 12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national  state  local

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

State Historic Preservation Officer signature Kathryn Guattieri title \_\_\_\_\_ date 2/23/87

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I hereby certify that this property is included in the National Register

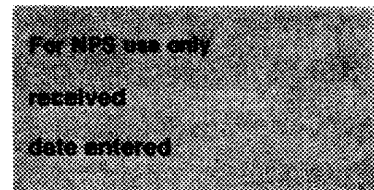
Keeper of the National Register [Signature] date 4/6/87

Attest:

Chief of Registration

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Southern California for a brief period on the East Coast, working in several engineering and architectural firms in 1918-19, but returned to Los Angeles in 1919 to work with his father on the house and landscaping for oil-heiress Aline Barnsdall at Olive Hill. For the next several years, he continued working with his father on projects in California and Arizona, concerned primarily with landscaping, preparing working drawings, and supervising construction. He also undertook some independent projects, such as the design of the first shell for the Hollywood Bowl, as well as a number of stagesets. He designed several notable projects during this period, including a proposed Los Angeles Civic Center and a "City of the Future". By 1928 he had firmly established his independent practice and moved into his newly-completed studio-house on Doheny Drive, from which he continued to operate his practice for the rest of his career.

During his career, Lloyd Wright designed many notable buildings, several of which have been recognized as landmarks in the history of Southern California architecture. Among his best-known works are the studio of the Alice Millard house in Pasadena (1925); the John Derby house, Glendale (1926); John Sowden house, Hollywood (1926); the Samuel-Navarro house, Hollywood (1926); his own studio-house on Doheny Drive (1927); the Yucca-Vine Market, Los Angeles (1928); the Raymond Griffith ranch house, Canoga Park (1936); and the Wayfarer's Chapel on the Palos Verdes Peninsula (1946). He also designed homes or completed major remodelings for a number of celebrities including Claudette Colbert, Jascha Heifetz, and Charles Laughton.

Throughout his life, Lloyd Wright's achievements were often overshadowed by those of his genius father. A few of his buildings were published in national architectural journals in the 1930s, but principal recognition as a master architect has come within recent years. His work was the subject of a major exhibition in 1971 at the University of California Art Galleries, Santa Barbara. Subsequent recognition in the professional literature has increased significantly; a number of his buildings have been the subject of serious scholarly investigation over the last few years.

His principal contributions to American architecture began with his work in Los Angeles in the 1920s. Harriette Von Breton has written in her introduction for the exhibition catalog of the 1971 Santa Barbara show, "Lloyd Wright emerged on his own as an architect in a period (1920-30) when a burst of building on the West Coast was being influenced by the easy, open California style of living. It was a period of great vitality and of fresh ideas. There was an air of excitement about new architectural concepts and numerous new building materials were being introduced. There was new use and experimentation with gardens and patios, spatial relationships, light and form. Strong West Coast personalities in the field of architecture were challenging each other and producing new levels and dimensions of architectural expression. Lloyd Wright was a part of this giant bubbling ferment, activity and creative outburst."

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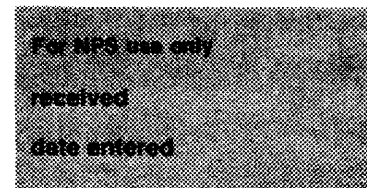
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Lloyd Wright was part of the architectural "avant-garde" of Southern California during the 1920s, although somewhat on the fringe of the "movement". His work in this period has often been described as "expressionist", although it is difficult to categorize so easily. He evolved his own personal style, with a certain debt to the influence of his father's works, also due to his own strong sense of organic and environmental relationships. Like his father, he experimented with the use of concrete, a material coming into popularity in local modernist residential design. Frank Lloyd Wright's Los Angeles and Pasadena concrete textile block houses were built in the early 1920s; Lloyd Wright actually supervised the construction of the Storer House in 1923. His use of patterned concrete blocks in his own commissions was limited primarily to decorative detailing, although the Derby House in Chevy Chase (now part of Glendale) was designed with much of the exterior wall area in decorative blocks. Several of his other major works of the mid-1920s utilized the patterned blocks as decorative surfaces in conjunction with major planar expanses of unornamented wall surface, including the Millard studio, the Sowden house, and his own studio-house. Utilizing a stylized pattern based upon the Joshua tree, he created Pre-Columbian overtones in his own. The noted architectural historian, David Gebhard, writing in the 1971 Santa Barbara exhibition catalog, has observed, "...the mysterious, almost back to the womb quality of the Pre-Columbian is present as a suggested atmosphere, not so much as a fact. The mystery and romance of these (i.e., Sowden and Lloyd Wright) houses were heightened by his cutting a cave-like opening through the block, thus posing a heavy overpowering concrete mass which hovers menacingly over the openings below. The result is even more primitive than the Pre-Columbian; it is a cave, although we are at the same time fully aware that it is a stage-set cave."

Lloyd Wright's exceptional understanding of environmental building-landscape relationships characterizes his best work. He often emphasized the opening of indoor spaces to the out-of-doors; Gebhard comments further, "...in his own studio house..., the main exterior wall of the enclosed living area could be completely slid...aside, the result being that the exterior and interior really do become one usable room... The Southwestern patio or courtyard never became a significant feature in the California work of Frank Lloyd Wright; while with Lloyd the courtyard was the dominant element in a majority of his designs. How successful these courtyards are can be seen in his own studio-house where the small high walled courtyard off the studio creates an indoor/outdoor environment which effectively shuts off the busy and noisy outside urban world." Pauline (Schindler) Gibling, writing in 1932 about the avant-garde architects in Los Angeles, stated, "...the residences of Lloyd Wright... show another, but equal will for seclusion. They turn inward, wall against the world. The garden is not a continuation outward of the house, but a frame of setting. Or else he draws it within the house which thereupon surrounds it as a double wall, secluding it still more deeply and mysteriously." She added, "He has a gift for monumental majesty--which he however occasionally counteracts by an abundance, a richness, of applied ornament..."

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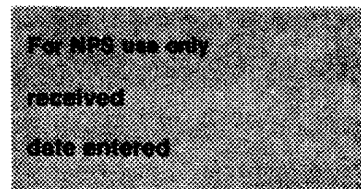
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The studio-house was built at a pivotal point in Lloyd Wright's career, coinciding with his establishment of a fully independent practice. It is a summation of his residential design philosophy and a masterwork of this important architect. It has been recognized in numerous publications on California and Los Angeles area architecture, and stands out clearly as significant within the context of his career. It is the site most significantly associated with Lloyd Wright and his productive career, having been the studio from which he designed his works subsequent to 1927.



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1. Gebhard, David and Von Breton, Harriette, "Lloyd Wright, Architect, 20th Century Architecture in an Organic Exhibition," 1971, Santa Barbara, The Regents, University of California.
2. Tanigawa, Masami, Iwazumi, Takao, "Architect Lloyd Wright - His Life and Works." Space-Design Magazine, Nov. 1979, Published by Kajima Institute Publ. Co., Japan, Zenjiro Kawai, Publisher.
3. Pauline (Schindler) Gibling, "Modern California Architects," Creative Art, Vol. 10, February 1932, pp. 111-115.
4. Paul Gleye, The Architecture of Los Angeles, 1981, Los Angeles: Rosebud Books.