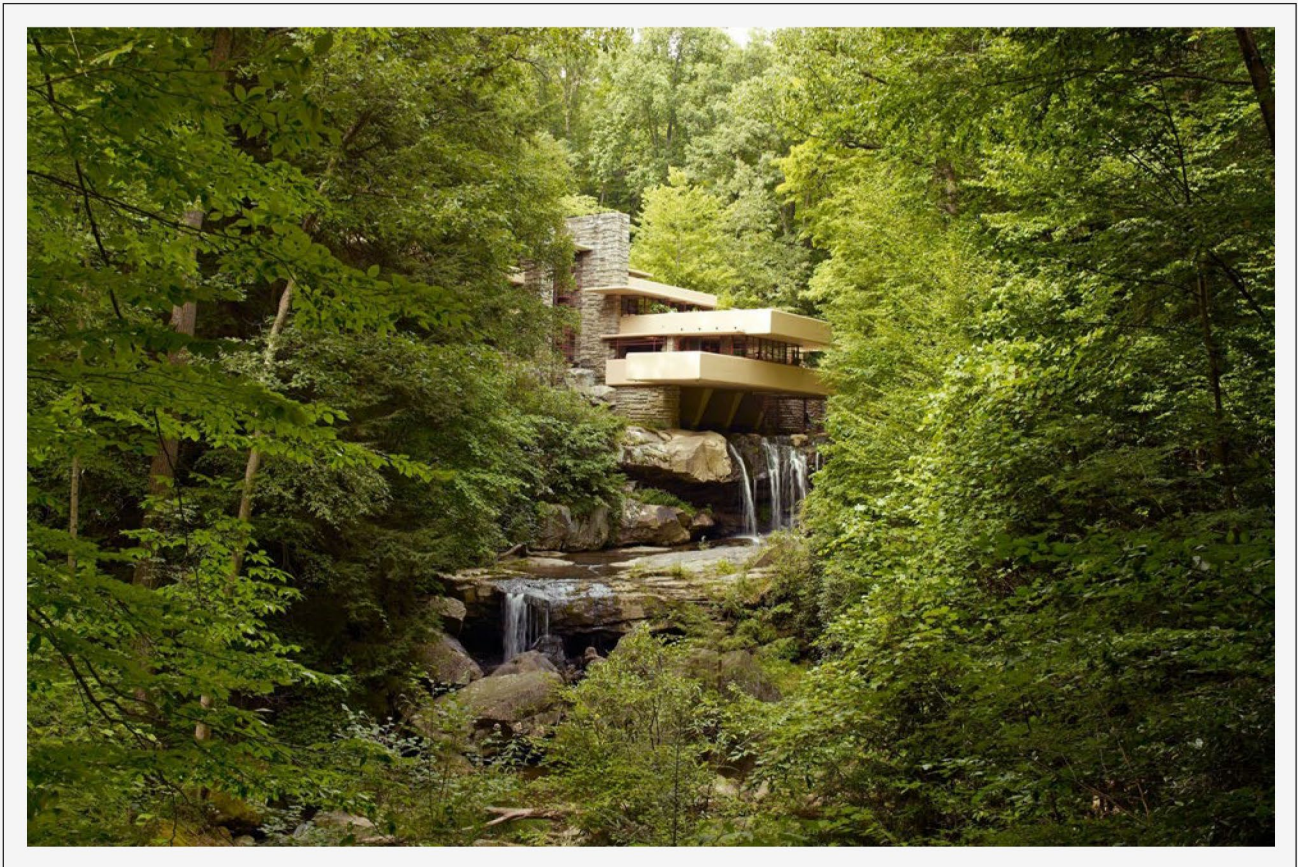




Frank Lloyd Wright Buildings and the National Historic Landmarks Program



**A Resource Guide
prepared by the
National Historic Landmarks Program
2009
Revised 2022**

**FRANK LLOYD WRIGHT BUILDINGS
AND THE NATIONAL HISTORIC LANDMARKS PROGRAM**

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Front Cover. Fallingwater (Edgar J. Kaufmann, Sr. Residence). Library of Congress, Prints & Photographs Division, photograph by Carol M. Highsmith [LC-DIG-highsm-04261].

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Introduction

Frank Lloyd Wright (FLW) worked on well over one thousand projects. Of these projects, an estimated 430 were seen to completion (not including work that may have been done on projects with other principal architects), and a vast majority of these are still standing.¹ There has always been interest in National Historic Landmark (NHL) designation for the FLW-designed buildings that remain standing today.² Because of his stature in the architectural world, many owners of Wright buildings believe that their property is worthy of NHL designation, and they contact the NHL Program on a regular basis inquiring about the process for designating their property.

To understand Wright's work and to help NHL Program staff make sound decisions about whether those properties might be good candidates for NHL nomination, the NHL Program invited several FLW scholars to review the architect's body of work. In 1998, the NHL Program asked Dr. Paul E. Sprague, Dr. Paul S. Kruty, and Mr. Randolph C. Henning, if they would undertake the task of prioritizing Wright's built commissions (of which approximately one in five has been lost according to the Frank Lloyd Wright Building Conservancy) and assemble a list of those extant properties that are worthy of NHL consideration. The scholars compiled a list of fifty-six FLW properties that they believed should be considered for NHL designation. This is in addition to the twenty-seven already designated by the Secretary of the Interior.

Properties on the National Historic Landmarks Study List were selected for their important place in Wright's oeuvre, considering the work he completed throughout his career. The list is based on a scholarly examination of his work. It does not include an in-depth determination of the relative significance and integrity of each property for NHL nomination. Thus, for each proposed property to be designated, a full context associated with its significance must be developed; the high integrity of the building must be evident, explained, and evaluated; and the subject property must be compared with others that share similar design intent before it can be considered for NHL designation. This list is a valuable expression and ranking of Wright's most important work, but for any property on the list to be considered for NHL designation, its national significance must be fully documented through the NHL nomination process.

It should be further noted that the scholars were unable to reach consensus about the significance of most FLW houses constructed between 1948 and 1959, likely because of their sheer number and general similarity. This is not to say that none of Wright's late (post-World War II) Usonian houses, for example, are not eligible for consideration, but that each property of this type will need to be evaluated on a case-by-case basis.

¹ For a catalog of Wright's work, see: William Allin Storrer, *The Architecture of Frank Lloyd Wright: A Complete Catalog* (1978) (Cambridge, MA: The MIT Press, 1995).

² Criterion 4 for National Historic Landmarks (36 CFR § 65.4) addresses architectural significance.

Frank Lloyd Wright Properties Designated as National Historic Landmarks

EARLY PERIOD: TO 1900

Frank Lloyd Wright Home and Studio, Oak Park, Illinois

Home, 1889–90, New Dining Room and Kitchen, 1895, Studio, 1898–99; NHL 1976

An architect's own home and place of work provide insights into his ideals and practice that few commissions can emulate. This rambling house, built, rebuilt, and added to, served the architect from 1887 to 1909, the early years during which he formulated and refined his "Prairie Style." The Frank Lloyd Wright Home and Studio has been designated by the American Institute of Architects as one of seventeen American buildings designed by Wright to be preserved as an example of his architectural contribution to American culture.



Frank Lloyd Wright Home and Studio

Photo by iv toran under Public Domain. Flickr.

James Charnley House, Chicago, Illinois

1891–92; NHL 1998

This house is important, both nationally and internationally, as one of the pivotal structures in the development of modernism in architecture. Its limestone and Roman brick walls are arranged with a strong sense of symmetry, but without any overt references to historical styles. Built in 1891–1892, it was one of the few major residential commissions of Louis Sullivan and a benchmark in the architectural development of Frank Lloyd Wright, who was then a draftsman and designer in the office of Adler & Sullivan.

**James Charnley House**

Photo by Leslie Schwartz. Courtesy of the Society of Architectural Historians.

Isidore Heller House, Chicago, Illinois

1896; NHL 2004

This is the most important surviving example of Wright's quest for a new style of geometric architecture, independent of the historic styles. The house is also of interest because of its artistic interiors, art glass, multilevel roofs (perhaps inspired by Japanese prototypes) and orientation, with the main entrance near the center of its south side.

**Isidore Heller House**

Photo by Teemu008 under CC BY-SA 2.0. Flickr.

FIRST MATURE PERIOD (PRAIRIE PERIOD): 1900–1912**Susan Lawrence Dana House (Dana-Thomas House), Springfield, Illinois**
1902–04; NHL 1976

This house with attached library (1902–1906) is one of the masterpieces of architect Frank Lloyd Wright's early period, and he lavished upon it all his creative skills. In pristine condition, it also retains much of its original furniture and stained glass, made to the architect's designs and specifications.



Susan Lawrence Dana House

Library of Congress, Prints & Photographs Division, photograph by Carol M. Highsmith [LC-DIG-highsm-59305].

Arthur Heurtley House, Oak Park, Illinois

1902; NHL 2000

The Heurtley House is an important surviving early example of a Wright house built on an above-grade basement with the living rooms on the second floor. It is also interesting for its brickwork and other details which indicate that Wright was considering highly textured alternatives to the simple massing of other houses he was constructing at the time.



Arthur Heurtley House

Photo by Aude under CC BY-SA 2.5. Wikimedia Commons.

Darwin Martin House, Buffalo, New York

1903–06; NHL 1986

Built in 1904–1906, this is one of the earliest, most impressive, best-preserved examples of architect Frank Lloyd Wright's Prairie Style. In typical fashion, the house is faced with Roman brick and covered with broad-hipped roofs. Flowing horizontal lines, open plan, and integration between exterior and interior spaces are also prominent and characteristic features.

**Darwin Martin House**

Library of Congress, Prints & Photographs Division, photograph by Carol M. Highsmith [LC-DIG-highsm-52647].

Unity Temple, Oak Park, Illinois

1905–08; NHL 1970

This well-known building is noteworthy for its early experimentation with concrete. In addition, the church represents a radical departure from traditional ecclesiastical design. Wright was a member of the congregation that still uses the building he designed. Unity Temple has been designated by the American Institute of Architects as one of seventeen American buildings designed by Wright to be preserved as an example of his architectural contribution to American culture.

**Unity Temple**

Photo by ibino under CC BY 2.0. Flickr.

Ferdinand Tomek House, Riverside, Illinois

1905–07; NHL 1999

Frank Lloyd Wright's prairie house has been recognized by architects and scholars as the primary achievement of the first phase of his long career. This house, a well-preserved example of the type, continues the practice in Wright's work of the main floor elevated above a raised basement and the use of exterior stucco to accentuate geometric forms. Tomek House illustrates the development of the Prairie Style and is often referred to as the predecessor to Wright's Robie House.

**Ferdinand Tomek House**

Photo by Teemu008 under CC BY-SA 2.0. Flickr.

Avery Coonley House, Riverside, Illinois 1906–09; NHL 1970

One of Wright’s most famous designs, this long, low, multi-winged complex—essentially an enlarged “prairie house”—was built in 1906–09. Typical features include strong horizontal lines, stucco and wood construction, low-pitched roofs with broad eaves, and careful integration with its site. Wright considered it one of the best of his early buildings.



Avery Coonley House
Photo by Teemu008 under CC BY-SA 2.0. Flickr.

Frederick C. Robie House, Chicago, Illinois

1908–10; NHL 1963

One of Wright's most distinguished buildings, this house epitomizes his Prairie Style. Its broad horizontal masses and planes, almost more sculpture than architecture, and its clean unadorned lines are recognizable by all familiar with modern architecture. It became one of the seminal buildings in twentieth-century American architecture. The Robie House has been designated by the American Institute of Architects as one of seventeen American buildings designed by Wright to be preserved as an example of his architectural contribution to American culture.

**Frederick C. Robie House**

Library of Congress, Prints & Photographs Division, photograph by Carol M. Highsmith [LC-DIG-highsm-14144].

Taliesin East, Hillside Home School, and Ancillary Buildings, Spring Green, Wisconsin

1901–03; 1911–1959; NHL 1976

A superb example of Frank Lloyd Wright's organic architecture, growing out of his Prairie Style work, Taliesin East was the second great center of his early activity (after Oak Park, Illinois). Wright lived here each summer until his death in 1959, and the complex is fully representative of the theories and taste of this most famous of American architects. Taliesin East has been designated by the American Institute of Architects as one of seventeen American buildings designed by Wright to be preserved as an example of his architectural contribution to American culture.

**Taliesin East and Hillside Home School**

Library of Congress, Prints & Photographs Division, photograph by Carol M. Highsmith [LC-DIG-highsm-64236].

SECOND PERIOD (DECORATED PERIOD): 1913-1929**Aline Barnsdall House (Hollyhock House) and Ancillary Buildings, Los Angeles, California**

1917–20; NHL 2007

This sprawling residence, and its complimentary buildings and structures, was designed by Frank Lloyd Wright for oil heiress Aline Barnsdall. Primarily completed between 1919 and 1921, this Hollywood, California, complex is regarded as one of Wright's most important works. The ponderous visual character of Hollyhock House overtly expressed Wright's transition away from the dwellings of his Oak Park period, yet it was the building's more understated elements that greatly influenced later residential design. Its free-flowing living areas and integrated accommodation between indoor and outdoor living became elemental features of post-World War II houses. Hollyhock House has been designated by the American Institute of Architects as one of seventeen American buildings designed by Wright to be preserved as an example of his architectural contribution to American culture.

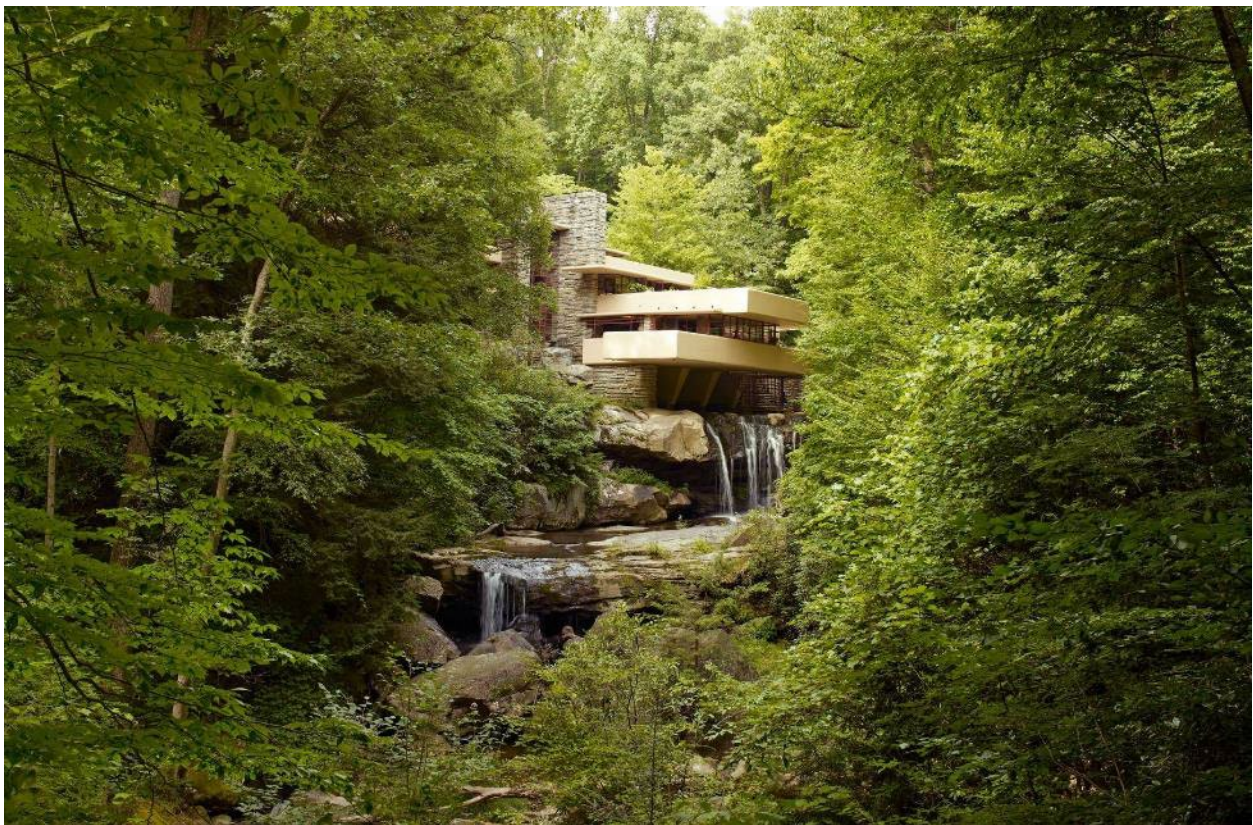


Aline Barnsdall (Hollyhock House)

Library of Congress, Prints & Photographs Division, photograph by Carol M. Highsmith [LC-DIG-highsm-24261].

THIRD PERIOD (USONIAN PERIOD): 1930-1941**Edgar J. Kaufmann Sr. House (Fallingwater), Mill Run, Pennsylvania**
1935–36; NHL 1976

This house may well be the most famous twentieth-century house in the world. Frank Lloyd Wright designed it as a summer home for Pittsburgh department store owner, Edgar J. Kaufmann Sr, at the suggestion of his son, Edgar Kaufmann Jr. The house is cantilevered over a waterfall, dramatically exploiting its site. It has few rooms, but these are extended by balconies and terraces. Fallingwater has been designated by the American Institute of Architects as one of seventeen American buildings designed by Wright to be preserved as an example of his architectural contribution to American culture.



Edgar Kaufmann House (Fallingwater)

Library of Congress, Prints & Photographs Division, photograph by Carol M. Highsmith [LC-DIG-highsm-04261].

Paul R. Hanna House, Palo Alto, California

1936; NHL 1989

This house is the first and best example of Frank Lloyd Wright's innovative hexagonal design. Patterned after the honeycomb of a bee, the house incorporates six-sided figures with 120-degree angles in its plan, in its numerous tiled terraces, and even in built-in furnishings. The Paul R. Hanna House has been designated by the American Institute of Architects as one of seventeen American buildings designed by Wright to be preserved as an example of his architectural contribution to American culture.

**Paul R. Hanna House**

Photo by Sanfranman59 under CC BY-SA 3.0. Wikimedia Commons.

S.C. Johnson Wax Administration Building and Research Tower, Racine, Wisconsin
Administration Building, 1936–38, Research Tower, 1944; NHL 1976

Frank Lloyd Wright's Depression-era design for this complex was so radical that local building commissioners refused to approve it without a test. At issue were Wright's novel "mushroom" columns, intended to carry loads varying from two to twelve tons. A classic of modern office design, the complex continues to serve its original function, and still contains original furnishings that Wright designed. Widely published, it was recognized for its importance even before it was completed and helped the architect to gain a number of commissions. The S.C. Johnson Wax Administration Building and the S.C. Johnson Wax Research Tower have been designated by the American Institute of Architects as two of seventeen American buildings designed by Wright to be preserved as an example of his architectural contribution to American culture.



S.C. Johnson Wax Administration Building and Research Tower
Library of Congress, Prints & Photographs Division, photograph by Carol M. Highsmith [LC-DIG-highsm-16797].

Herbert Jacobs First House, Madison, Wisconsin

1936; NHL 2003

This house is distinctive because it was the first house to be built which Frank Lloyd Wright termed “Usonian” by which he meant an artistic house of low cost for an average citizen of the United States of America. It stands out in Wright’s work as an outstanding example of a low-cost yet thoroughly aesthetic dwelling that marked a turning point in the evolution of Wright’s residential work. This significant approach added to Wright’s reputation as a pre-eminent twentieth-century American architect.

**Herbert Jacobs First House**

Library of Congress, Prints & Photographs Division, photograph by Carol M. Highsmith [LC-DIG-highsm-40228].

Herbert Johnson House (Wingspread), Wind Point, Wisconsin
1937; NHL 1989

Built for the president of the S.C. Johnson Wax Company, “Wingspread” was considered by Frank Lloyd Wright to be the finest (and most expensive) house he had designed up to that time. Its name befits its plan; a large Prairie Style house, it has four radiating arms, or wings, that fan out from the central core. Each wing has a defined function, and the arrangement allows easy access from all rooms to a patio or balcony.



Herbert Johnson House

Library of Congress, Prints & Photographs Division, photograph by Carol M. Highsmith [LC-DIG-highsm-13127].

Taliesin West and Jester-Pfeiffer House, Scottsdale, Arizona

1937, 1938–1959; NHL 1982

This stone, concrete, and frame complex served as architect Frank Lloyd Wright's winter quarters, office, and school of architecture for his Taliesin Fellowship. One of his masterworks, Taliesin West expresses not only Wright's mature architectural concepts but also his educational theories and visions of society. Taliesin West has been designated by the American Institute of Architects as one of seventeen American buildings designed by Wright to be preserved as an example of his architectural contribution to American culture.

**Taliesin West and Jester-Pfeiffer House**

Library of Congress, Prints & Photographs Division, photograph by Carol M. Highsmith [LC-DIG-highsm-55278].

Florida Southern College, Lakeland, Florida

1938; NHL 2012

Since Broadacre City never came to fruition, Florida Southern College offers the viewer a rare opportunity to see a unified plan of Wrightian thought on a city-planning scale. All the structures employ concrete textile block while different plan modules (such as diamond or double triangle or a circle with diamonds) are used in different buildings. Esplanades link all of Wright's work on the campus, and buildings not so linked are by other architects.



Florida Southern College

Photo by Ebyabe under CC BY-SA 2.5. Wikimedia Commons.

FOURTH PERIOD (LATE WORK): 1941-1959**Herbert Jacobs Second House, Middleton, Wisconsin**
1945; NHL 2003

Named the “Solar Hemicycle” by Frank Lloyd Wright, the house features a gradually curving house plan (or hemicycle), the use of circles for rooms, a semi-circular fireplace, interior round plunge and garden pools, and southern glass walls. A berm protected the house from north winds and encouraged south winds to lift over the house. The house was an instructive attempt to develop a “low-energy” architecture to obtain maximum solar heat and protection from north winds.



Herbert Jacobs Second House

Photo by TheCatalyst31 under Public Domain. Wikimedia Commons.

First Unitarian Society Meeting House, Shorewood Hills, Wisconsin

1947; NHL 2004

This building is an internationally recognized premier example of Frank Lloyd Wright's late Usonian architecture, unusual for its nonresidential application. It exemplifies national trends in post-World War II American culture for its suburban location and modernist design and it is a highly personal expression of Wright's own religious faith. The First Unitarian Society Meeting House has been designated by the American Institute of Architects as one of seventeen American buildings designed by Wright to be preserved as an example of his architectural contribution to American culture.

**The First Unitarian Society Meeting House**

Library of Congress, Prints & Photographs Division, photograph by Carol M. Highsmith [LC-DIG-highsm-40229].

Price Tower, Bartlesville, Oklahoma

1952–56; NHL 2007

Price Tower is one of two Frank Lloyd Wright-designed, high-rise buildings built during his long career. This 19-story tower embodies the powerful architectural idea of the cantilevered tower, where the cantilever principle replaces the conventional skeletal frame. It is planned around a 60-degree parallelogram module. All floors and walls project from four vertical shafts of reinforced concrete, allowing for the division of the building into four quadrants. Completed in 1956 as the headquarters for the H.C. Price Company oil pipeline company, it also included rented commercial and residential space. The building's solitary location within Bartlesville's townscape provided for a high-profile silhouette and corporate identity. The Price Tower has been designated by the American Institute of Architects as one of seventeen American buildings designed by Wright to be preserved as an example of his architectural contribution to American culture.

**Price Tower**

Library of Congress, Prints & Photographs Division, photograph by Carol M. Highsmith [LC-DIG-highsm-12996].

Beth Sholom Synagogue, Elkins Park, Pennsylvania

1954–59; NHL 2007

Beth Sholom Synagogue has attained iconic status because of its success as a highly sophisticated solution to a specific design problem. A unique product of the pragmatic collaboration between Frank Lloyd Wright and the congregation's rabbi, Mortimer J. Cohen, the synagogue provides an unparalleled architectural experience as it melds the modernity and novelty characterizing much of Wright's work with traditional meaning, iconography, and functionality. A glazed-glass, pyramidal tower on a base of reinforced concrete and steel, the building is symbolically and liturgically grounded in Judaic tradition and inspires awe while conveying a sense of collective sacredness, purged of individuality. The Beth Sholom Synagogue has been designated by the American Institute of Architects as one of seventeen American buildings designed by Wright to be preserved as an example of his architectural contribution to American culture.

**Beth Sholom Synagogue**

Library of Congress, Prints & Photographs Division, photograph by Carol M. Highsmith [LC-DIG-highsm-18089].

I.N. and Bernardine Hagan House, Fayette County, Pennsylvania 1956; NHL 2000

The Hagan House (now called “Kentuck Knob”) is an excellent example of residential design from the last decade of Frank Lloyd Wright’s career. Among Wright’s later house designs utilizing his Usonian ideals, the Hagan House stands out for its excellent integrity of design and setting. While Wright designed many houses during his prolific career, only a few high-end, more customized examples based upon the Usonian model exist. Of these examples, the Hagan House is a particularly intact, well-maintained, and solidly constructed example executed in the native stone, tidewater cypress, and copper. Located not far from Wright’s earlier work, Fallingwater, the Hagans determined they wanted Wright to design their home after visiting their friends, the Kaufmanns, owners of Fallingwater.



I.N. and Bernardine Hagan House

Photo by Teemu008 under CC BY-SA 2.0. Flickr.

The Solomon R. Guggenheim Museum, New York, New York

1956; NHL 2008

The Solomon R. Guggenheim Museum is nationally significant as one of Frank Lloyd Wright's most important commissions during his long, productive, and influential career. Built between 1956 and 1959, the museum is recognized as an icon of mid-twentieth-century modern architecture. Being one of his last works, it represents the culmination of a lifetime of evolution of Frank Lloyd Wright's ideas about an "organic architecture." Within its building typology, the Guggenheim is one of the early examples of "architecture as art" for major twentieth-century museums. The original building remains essentially unchanged and exhibits an unusually high degree of integrity, clearly conveying its character-defining form. It is one of a group of Wright buildings singled out in 1959 by the American Institute of Architects.



The Solomon R. Guggenheim Museum
Photo by Sam Valadi under CC BY 2.0. Flickr.

Samara (John E. and Catherine E. Christian House), West Lafayette, Indiana
NHL 2015; 1956

Completed in 1956, Samara is an outstanding and mature example of a Usonian house designed by Frank Lloyd Wright during his late period (1941–59). It is a remarkably complete Usonian design, incorporating over forty Wrightian design elements, including character-defining Usonian features such as modular design, indoor-outdoor connections, slab floor construction, flat roofs, and open-plan public spaces conducive to simple living for average middle-class families.



Samara

Photo by Camille B. Fife, 2011. NHL File Photo.

Marin County Civic Center, San Rafael, California

Civic Center, 1957–60; NHL 1991

This monumental, dramatically sited governmental complex is the last major work of architect Frank Lloyd Wright. One of the finest expressions of Wright's "organic architecture," the center has a rotunda from which two long wings extend at different angles. Repetitive arches establish a horizontal rhythm, countered by a 172-foot triangular tower. On the grounds is a U.S. Post Office, Wright's sole federal commission.



Marin County Civic Center

Photo by Fizbin under Public Domain. Wikimedia Commons.

Potential Frank Lloyd Wright National Historic Landmarks Study List (1998)

In 1998, the consultants (Paul Sprague, Paul Kruty, and Randolph Henning) reviewed all standing buildings by Frank Lloyd Wright and endeavored to select the most significant examples by reference to the following general principles.

Buildings were selected from five chronological artistic periods of Wright's career:

- Early Period: to 1900
- First Mature Period: 1900–1912 (Prairie)
- Second Period: 1913–1929 (Decorated)
- Third Period: 1930–1941 (Usonian)
- Fourth Period: 1941–1959 (Late Work)

Within chronological periods, standing buildings have been evaluated according to the following criteria:

- Aesthetic character
- Importance as a contribution to the evolution of Wright's architecture during the period
- Uniqueness within the period
- Notice given the building in the scholarly and popular literature

A short descriptive statement is provided for each building, often suggesting a basis of significance for why it may be considered for designation as a National Historic Landmark. The list is prescriptive, but the study did not allow for more detailed analysis and should not be considered definitive.

EARLY PERIOD: TO 1900

William Winslow House (1894-95) and Stable (1897), River Forest, Illinois

The Winslow House is the earliest independent work of significance by Wright. It points to the severe geometric character of his first mature style, the latter announced in 1900 with the houses in Kankakee, continued by the Willits House, and made an integral part of his design aesthetic from 1903-1913. The geometric character of the design is derived from the Charnley House, a joint product of Wright and his master, Louis Sullivan, and is ultimately to be traced to Sullivan's severe geometric style of 1887-1890.

FIRST MATURE PERIOD (PRAIRIE PERIOD): 1900-1912

Bradley House (1900) and Hickox House (1900), Kankakee, Illinois

These houses, one large and one small, were built next to each other for a father and his daughter. They mark the first appearance of frame houses (as opposed to brick) supporting Wright's quest for the simplified geometry that will characterize his mature work, here achieved by surfacing these houses with stucco. This method of achieving severe abstract forms using stucco, presumably derived from the work of English modernist, Charles Voysey, becomes the norm in Wright's design of frame houses after 1902 and thus a major characteristic of his first mature, or Prairie, style.

Ward Willits House (1901-02), Highland Park, Illinois

This house is the first fully developed statement of what, after 1902, will become Wright's mature modern style of simplified geometric panels, with the disposition of rectangular art glass windows regulated by a grid of dark boards, and the vertical elevations accentuated by long low-pitch hip roofs on two levels. This is probably the most illustrated and discussed of Wright's houses before 1903.

Edwin Cheney House (1903-04), Oak Park, Illinois

The Cheney House is a marvelous example of a relatively small house built on a raised basement with a seemingly vast open space across the front for the main living area. It was also characterized originally by walled gardens at the front corners of the plan, perhaps inspired by Japanese architecture. In addition, inclusion of a garage in this house's elevated basement is an early example of Wright's interest in the automobile.

Thomas Hardy House (1905), Racine, Wisconsin

This solution to the problem of a house on a bluff is unique in Wright's work. Symmetrically organized, the house has two enclosed gardens of Japanese character on either side, two front doors, a two-story living room with balcony (the first one in a house of modest size), and a dining room below it opening onto a balcony. Given its situation on the bluff overlooking Lake Michigan in Racine, best illustrated in the famed rendering of Japanese character by Marion Mahony, the house is one of the most often illustrated in Wright's work before 1906.

Isabel Roberts House (1908-09, 1955), River Forest, Illinois

The most interesting of a type of small house with a two-story living room, which Wright repeated perhaps ten times in 1908-09. It is a frame house, originally covered in stucco, but

surfaced with brick by Wright about 1955 at the request of a later owner. Of this type of house, the Roberts house is the most often illustrated and discussed.

Meyer May House (1908-10), Grand Rapids, Michigan

An exquisite highly artistic house of unusual character, suggesting in certain details, such as the copper finials of the front bay window and the textured brickwork, that Wright was beginning to search for a new modern style, one finally realized at Midway Gardens in 1913. The plan is unique to Wright's work. Magnificently restored by Steelcase, an office furniture company.

Laura Gale House (1909-10), Chicago, Illinois

The Gale House is very significant as the first FLW house built with nearly flat roofs, increasing the geometry of form dramatically over Wright's hipped roof houses. The design looks forward to the increasing rectilinear geometry of Wright's own work after 1913 and to the abstract simplification in European work after 1910.

Avery Coonley Playhouse (1912), Riverside, Illinois

A dramatic continuation of the strongly geometric Laura Gale House design. With its planes of stucco, flat roofs, interlocking cubes, pierced overhangs and stained-glass windows—the latter two looking forward to Wright's decorated period which began in 1913 with Midway Gardens—the Coonley Playhouse has been consistently recognized by scholars and others as a very significant work in Wright's early career. Its conversion for use as a residence and loss of its famous art glass windows may diminish its significance. With this in mind, it might be considered as an addition to the Coonley House NHL, as it stands only a few blocks away from it.

SECOND PERIOD (DECORATED PERIOD): 1913-1929

A.D. German Warehouse (1915), Richland Center, Wisconsin

Wright's first design in his hometown was this imposing cube of brick and cast-in-place concrete built as a warehouse. Two-thirds of the main floor space is open for storage, obstructed only by widely spaced columns. Finely patterned block faces the top story, which was reserved for cold storage. This structure, never fully completed, is now the Richland Museum.

Frederick Bogk House (1916-17), Milwaukee, Wisconsin

A post-Prairie house in Roman brick and of square plan, the Bogk residence façade is most strikingly ornamental.

Henry Allen House (1917-18), Wichita, Kansas

On initial inspection the Allen House looks like a brick Prairie type, but it actually encloses a garden court from the noise of passing autos. In this detail, it breaks with Prairie principles and tends toward Japanese forms. The house and grounds were completely restored for A.W. Kincade in 1971-72.

Alice Millard House ("La Miniatura") (1922-23), Pasadena, California

This is the first of four textile-block houses constructed in the Los Angeles area. Its two-story high living room is delicately lit by pierced, patterned block and overlooks a lovely pool

surrounded by lush gardens deep in the ravine-traversed site. The face relief patterns of the blocks vary for each project. The method of construction consisted of stacking concrete blocks three inches thick, cast in molds, next to and atop one another without visible mortar joints.

John Storer House (1923), Los Angeles, California

This is the second of the four Los Angeles area textile-block houses. Its lowest story contains a variety of workspaces, but the second (public entrance) floor features a two-story high living room, textile block throughout. One side looks onto a courtyard, sunk into the rising hillside.

Richard Lloyd Jones House (1929), Tulsa, Oklahoma

No one view reveals the true dimension of this accomplishment in glass and textile block. The dwelling, two stories high for only a third of the plan, encloses a raised inner courtyard with swimming pool. Built on a five-foot module, it employs concrete blocks inside and out that are one-third by one-fourth of the module in surface dimension.

THIRD PERIOD (USONIAN PERIOD): 1930-1941

Malcolm Willey House (1933), Minneapolis, Minnesota

The Willey House is of dark red sand and paving bricks, with cypress trim. With its central workspace—Wright’s term for a kitchen plus utilities core—directly adjoining the living-dining room, it represents the major bridge between the Prairie Style and the soon-to-appear Usonian house plan. The radiator floor heating in this house is a direct forerunner of the gravity heating characteristics of the Usonian home. The elimination of servants’ quarters is also typically Usonian.

C. Leigh Stevens House (Auld Brass) (1939), Yemassee, South Carolina

This residence features slanting exterior battered walls of clear native cypress lumber in natural finish. This was laid diagonally, approximately at 80 degrees to the horizon, in imitation of the live oak on the property, and held by brass screws. It was intended to be a working plantation for owner Leigh Stevens, a specialist in time and motion studies who was always concerned with productivity.

Lloyd Lewis House (1939), Libertyville, Illinois

This cypress and brick structure’s living room and balcony are on the upper story above ground-level entrances and the bedroom wing.

Goetsch-Winckler House (1939), Okemos, Michigan

In this Usonian unit, brick finds its way beyond the core into the extremities. The dry wall is a typical Usonian horizontal sunk redwood batten sandwich. The house was originally part of a project for teachers at what is now Michigan State University and only one other unit from the master plan was built, a house in Canton, Ohio.

Bernard Schwartz House (1939), Two Rivers, Wisconsin

This house was built a year after *LIFE* magazine published Wright’s idea for a house “For a Family of \$5000-\$6000 Income.” It is of brick and horizontal cypress board and sunk batten. Its

two stories suggest a designation never accorded it by the architect himself, the “two-story Usonian” structure.

George Sturges House (1939), Brentwood Heights, California

Most of this house is cantilevered out from its hillside perch. The brick and painted wood siding present an appearance of a house without windows. In actuality, the entire east wall, including living room and bedrooms, opens to a balcony overlooking the street below.

John Pew House (1939), Shorewood Hills, Wisconsin

Built on a hillside site which slopes gently from the street and then drops sharply to Lake Mendota, this house has its base on the slope and one wing over the precipice. In this manner, this limestone and cypress building is able to open its first floor to lake and woods and preserve privacy for its second story sleeping quarters.

FOURTH PERIOD (LATE WORK): 1941-1959

Regarding the period from 1948 to 1959, the scholars agreed the **David Wright House, Harold Price Sr. House, W.B. Tracy House, and Walter Rudman House** should be included on the list. The others listed from this period were not consensus decisions.

Parkwyn Village (1948), Kalamazoo, Michigan

Wright designed several houses for the master plan of this development located on a bluff over a small lake. Only four were built.

Mrs. Clinton Walker House (1948), Carmel, California

This stone structure lies mostly below street level, seemingly on a natural extension of the rocky promontory at a curve in the beach front. It is necessarily cantilevered from the masonry core so that no weight rests on the corbelling bands of glass. These windows block a direct breeze but admit a gentle current of air.

V.C. Morris Gift Shop (1948), San Francisco, California

Originally a gift shop, it has been used as an art gallery and dress shop. Its brick façade both protects internal contents and invites visitors to enter the portal. It employs circular forms inside. The V.C. Morris Gift Shop has been designated by the American Institute of Architects as one of seventeen American buildings designed by Wright to be preserved as an example of his architectural contribution to American culture.

Usonia Homes (1948), Pleasantville, New York

Three Wright-designed homes were built close to each other in this densely wooded, hilly countryside within commuting distance north of New York City.

David Wright House (1950), Phoenix, Arizona

The living spaces are all raised above ground and reached by a spiral rampway. This gives a curved in-line plan, with spaces no longer limited by orthogonal geometry. The heavily reinforced concrete floor, cantilevered from concrete block piers, carries air conditioning ducts and other appurtenances.

Harold Price, Sr. House (1954), Paradise Valley, Arizona

The central room, which divides the I plan into wings, is an atrium whose roof, raised on pylons, creates an open clerestory to admit fresh breezes. This same roof provides shade from the desert sun and shelter from flash thunderstorms, yet its open skylight admits sun to play on the water in the central fountain.

W.B. Tracy House (1955), Normandy Park, Washington

This Usonian automatic house nestles into a rise just above a cliff on the east shore of Puget Sound. Though the blocks appear to be uniform, they are of several forms for inside and outside corner, roof, and walls.

Annunciation Greek Orthodox Church (1956-60), Wauwatosa, Wisconsin

Form and structure, function and symbolism are here united in integral expression with religious purpose. The roof form and structure of this church is a concrete shell and the roof dome is supported by reinforced concrete cylindrical trussing, visually expressed in the balcony-level fenestration pattern. In turn, the truss is held aloft by four concrete piers that are created by the terminals of the inward-curving concrete walls that form a Greek cross in the plan at the main level. The basement is open space, adaptable to the varied needs of the congregation. The basement opens onto sunken-level gardens.

Walter Rudin House (Marshall Erdman Prefab) (1957), Madison, Wisconsin

This is a “one-room house” and is essentially a square plan. The large two-story living room is overlooked by a balcony outside the second story sleeping quarters. The Rudin House is the original model and is situated on a flat site.

Appendix I

WORLD HERITAGE TENTATIVE LIST

Twelve of Frank Lloyd Wright’s individual commissions—two buildings are part of the same complex—were included on a 2008 Tentative List for eventual inscription on the World Heritage List, a UNESCO (United Nations Educational, Scientific and Cultural Organization) program. The World Heritage List recognizes properties holding “cultural and/or natural heritage of outstanding universal value” and included 981 properties worldwide as of 2014.

The Frank Lloyd Wright Building Conservancy oversaw a committee of top FLW scholars and restoration architects to develop this Tentative List, explaining that the buildings ultimately included “are among the most iconic, most intact, most representative, most innovative and most influential of the more than 400 Frank Lloyd Wright (1867-1959) designs that have been erected.” All eleven properties were designated as NHLs at the time of the creation of the Tentative List.

1. Unity Temple, Oak Park, Illinois*
2. Frederick C. Robie House, Chicago, Illinois*
3. Hollyhock House, Los Angeles, California*
4. Taliesin, Spring Green, Wisconsin*
5. Fallingwater, Mill Run, Pennsylvania*
6. S. C. Johnson & Son, Inc., Administration Building and Research Tower, Racine, Wisconsin
7. Herbert and Katherine Jacobs House, Madison, Wisconsin*
8. Taliesin West, Scottsdale, Arizona*
9. Price Tower, Bartlesville, Oklahoma
10. Solomon R. Guggenheim Museum, New York, New York*
11. Marin County Civic Center, San Rafael, California

*In 2019, eight of the above properties (marked with an asterisk) were officially accepted for inscription to UNESCO’s World Heritage List.

Appendix II

AMERICAN INSTITUTE OF ARCHITECTS/NATIONAL TRUST FOR HISTORIC PRESERVATION FRANK LLOYD WRIGHT LIST

In 1959, the American Institute of Architects, in a joint effort with the National Trust for Historic Preservation, identified sixteen of Frank Lloyd Wright's buildings as his most important "to the nation...which ought to be preserved in their original form."³ In 1964, the list was expanded to include one more building, for a total of seventeen. Of those seventeen buildings, fourteen have been designated as National Historic Landmarks and the remaining three are on the list of properties recommended by the Wright scholars. Those marked with an asterisk have not been designated as National Historic Landmarks.

1. W. H. Winslow House, River Forest, IL*
2. Frank Lloyd Wright Home and Studio, Oak Park, IL (NHL, 1976)
3. Ward Willitts House, Highland Park, IL*
4. Frederick C. Robie House, Chicago, IL (NHL, 1963)
5. Aline Barnsdall "Hollyhock" House, Los Angeles, CA (NHL, 2007)
6. Taliesin [East], Spring Green, WI (NHL, 1976)
7. "Fallingwater," Bear Run, PA (NHL, 1976)
8. S. C. Johnson & Son, Inc., Administration Building, Racine, WI
 - a. (NHL, 1976; "The S. C. Johnson Wax Administration Building and Research Tower" was designated as a single NHL)
9. Taliesin West, Phoenix, AZ (NHL, 1982)
10. Unitarian Meeting House, Madison, WI (NHL, 2004)
11. S. C. Johnson & Son, Inc., Research Tower, Racine, WI
 - a. (NHL, 1976; "The S. C. Johnson Wax Administration Building and Research Tower" was designated as a single NHL)
12. V. C. Morris Shop, San Francisco, CA*
13. H. C. Price Tower, Bartlesville, OK (NHL, 2007)
14. Beth Sholom Synagogue, Elkins Park, PA (NHL, 2007)
15. Solomon R. Guggenheim Museum, New York, NY (NHL, 2008)
16. Paul R. Hanna House, Palo Alto, CA (NHL, 1989)
17. Unity Temple in Oak Park, Illinois (NHL, 1970)⁴

³ See: Aline Saarinen, "Preserving Wright's Architecture," *New York Times*, 19 Apr. 1959: X-17; "Watch on Wright's Landmarks," *Architectural Record* 126 (Sep. 1959): 9; and Anne E. Biebel et al., "First Unitarian Society Meeting House," National Historic Landmarks Nomination, National Park Service, U. S. Department of the Interior, 2004, 17-18, footnote 27.

⁴ Added to the list between 1959-64. See: R. R. Cuscaden, "Frank Lloyd Wright's Drawings, Preserved," *Prairie School Review* 1 (1964): 18.

Frank Lloyd Wright NHLs not on the AIA/NTHP list:

Isidore Heller House, Chicago, IL (NHL, 2004)
Susan Lawrence Dana House, Springfield, IL (NHL, 1976)
Arthur Heurtley House, Chicago, IL (NHL, 2000)
F. F. Tomek House, Riverside, IL (originally part of the Riverside NHL District, 1970; it was also designated individually in 1999)
Darwin D. Martin House, Buffalo, NY (NHL, 1986)
Avery Coonley House, Riverside, IL (NHL, 1970)
Herbert Jacobs First House, Madison, WI (NHL, 2003)
Herbert Johnson House (“Wingspread”), Racine, WI (NHL, 1989)
Florida Southern College, Lakeland, FL (NHL, 2012)
Herbert Jacobs Second House, Madison, WI (NHL, 2003)
I.N. and Bernardine Hagan House (Kentuck Knob), Fayette County, PA (NHL, 2000)
Samara - John and Catherine Christian House, West Lafayette, IN (NHL, 2015)
Marin County Civic Center, San Rafael, CA (NHL, 1991)
James Charnley House (principal Louis Sullivan), Chicago, IL (NHL, 1998)

**National Historic Landmarks Program
National Park Service, Department of the Interior
1849 C Street NW
Washington, DC 20240**



This National Historic Landmarks Resource Guide *Frank Lloyd Wright Buildings* was prepared by James A. Jacobs (2009), edited by Roger G. Reed (2021). Photo editing by Francesca Maisano, NHL Program intern (2021) and additional editing in 2022 by Karly Lainhart, NHL Program intern and Lisa Davidson.

To search for digitized NHL nominations of Frank Lloyd Wright buildings, visit:
<https://www.nps.gov/subjects/nationalhistoricalandmarks/search.htm>.