

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

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

x _____ New Submission _____ 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.

C. Form Prepared by

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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

Date

Indiana DNR-Division of Historic Preservation &
Archaeology

State or Federal Agency or Tribal government

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

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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

Introduction

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 masterfully 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. 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 a master architect who learned literally at the feet of the greatest American architect of all time.

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 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 Frank 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 was one of six children born to Frank and Catherine Wright. He regarded his mother as the educator and his father as the provider of laughter and enjoyment.¹ But his father also taught important values. A vivid memory of John's was his father's feeling toward the American flag; "Courage, truth, purity, that is the true idea of freedom for which our flag stands."²

John quickly was disengaged from his father, though, when Frank left for Europe with the wife of a client and John suffered from the public scandal. He felt the humiliation and lonesomeness in school amid the whispers of fellow students.³ John later determined that while in the view of society his father had failed as a father, John felt that in the eighteen years Frank was his "full-time father" the exposure to his lofty ideals and the twinkle in his eye were worth more to him than a lifetime with a "society-approved" father.⁴

John 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 rather than returning to the memories of home. His time in Portland was short-lived. He soon left for San Diego to work with his brother, Lloyd,

¹ Van Zanten, pg. 42

² Wright, pg. 45

³ Wright, pg. 54

⁴ Wright, pg. 57

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in planting shrubbery for Olmsted Brothers, landscape architects for the Panama-Pacific Exposition. He also sold posters designed by his brother, and when he tired of that, he worked a job pressing pants. He realized this also was an unsuccessful venture after he had burnt a hole in flannel pants he was pressing. This was a low point in his life, as he wrestled with direction and remembered fondly the parties his father had hosted. It was at that point he realized that 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",⁵ John set out to satisfy the new feeling he had.

John saw a sign advertising the position of a draftsman needed in the window of the Pacific Building Company in San Diego. John 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 John 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 John borrowed from one of his father's designs, the Fuller House, in Glencoe, Illinois.⁶ John described his emotions in seeing this first design rise from the ground as "the closest feeling to worship I had known".⁷ Architecture became something John 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 John would cross many times after.

After the Workingman's Hotel, John 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. John requested an apprenticeship with Wagner in exchange for room and board, to which Wagner said "Come on".⁸ John had not considered an apprenticeship with his father because Frank had never encouraged him in the trade; however John wrote him requesting money for the ticket to Vienna and enclosed photographs of his work in California. Frank sent a telegraph to John requesting a meeting in California two weeks after receiving his son's letter. At the meeting Frank said to John, "I'd like to know what Otto Wagner can do for you that your father can't do!" John's interpretation of the remark was an invitation by his father to come and work for him.⁹

In that apprenticeship, John learned the practice of architecture, but also struggled and at times succumbed to the domineering personality of his father which stunted John's own independence and artistic development.¹⁰ John was placed in charge of his father's office in 1913 after he returned to Chicago. Frank split his time between Chicago and Taliesin, the home he built for Mamah Cheney in Wisconsin. John had felt that he needed additional schooling, but his father insisted that "you don't learn

⁵ Wright, pg. 60

⁶ Van Zanten, pg. 44

⁷ Van Zanten, pg. 44

⁸ Wright, pg. 67

⁹ Wright, pg. 67

¹⁰ Van Zanten, pg. 44

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architecture in the schools" but did arrange for private tutoring in structural engineering.¹¹ 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's time was consumed by the project which had a short development and construction timeline. It was during this time that John was with his father when Frank received the call concerning the massacre of his wife and children at Taliesin; he then accompanied his father to the scene of the tragedy.

John's next major role 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 John's salary, an issue that had been ongoing, led John to hold back a payment he received from a client in Japan. That infuriated Frank and he sent John a cable saying "You're Fired! Take the next ship home."¹² And so John returned to Oak Park in 1918; the apprenticeship was over. John 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".¹³

John 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". John 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. John 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 John 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.¹⁴ These conversations with Sullivan awoke the desire to practice architecture again in John.¹⁵

Private Practice in Long Beach

In 1920, John divorced Jeanette and moved back to his Oak Park home maintained by his mother. He occupied an apartment over the studio space his father had originally created to provide income for his mother. He married again in 1921 to Hazel Lundin, and his first child, Elizabeth, was born in the home in 1922. Late in 1923, John 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. John recalled that he did so with "no assistance, no moral support, not even best wishes" from his father.¹⁶ There was no communication between the two, only John's occasional readings of his father's work in magazines.

¹¹ Wright, pg. 69

¹² Wright, pg. 101

¹³ Wright, pg. 102

¹⁴ Wright, pg. 107

¹⁵ Van Zanten, pg. 47

¹⁶ Wright, pg. 108

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Long Beach was a lake side residential enclave situated in the sand dunes along Lake Michigan. The area 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. In 1918, the Long Beach Company was established to develop this natural lakeshore into an elegant showplace community. 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 and polo field were created.¹⁷ The community was a short two hour train ride from Chicago. 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.

Long Beach developed similarly to other lake resort communities, including Beverly Shores in Indiana just west of Michigan City. The area saw the construction of an eclectic mix of elaborate homes, a variety of styles including the most popular: Tudor Revival, Spanish Eclectic, Colonial Revival, and a variety of styles from the modern movement in architecture. Many of the businessmen establishing vacation homes in the area used architects they were familiar with from Chicago or local architects in Michigan City. The 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. It was into this atmosphere that John Lloyd Wright found himself succeeding in renewing 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.

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 was a simple, boxy, shingled structure, appearing more modern than anything influenced by his father's work, but not yet fully embracing the International Style for which he would become known for. Wright wanted to create for himself and his family the delightful, gregarious, suburban existence he knew from his childhood in Oak Park.¹⁸ 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.¹⁹ 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.²⁰

¹⁷ LaPorte County Interim Report, pg. 48

¹⁸ Van Zanten, pg. 50

¹⁹ Van Zanten, pg. 50

²⁰ 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 first commission was for the Zumfre family of Indianapolis in 1926. The design was for a large two story summer home and chauffer's house located on Lake Shore Drive, the primary front street of the Long Beach community. Wright designed the two buildings known as "Villa Z" in the Spanish Eclectic style and called upon his old friend Alfonso Iannelli for the creation of decorative tile.

As Wright's base of commissions continued to grow, he began to push his clients to attempt new forms in architecture. After Villa Z, Wright designed four more residences in Long Beach before the close of the 1920s and the onset of the Great Depression. These included the Krutckoff, Otte (Red Oak), Miller, and Hoover-Timme homes, each influenced by the Prairie 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 on Red Oak. Maybe most importantly during this time Wright received a commission to design the Long Beach Elementary School in 1927, which was a blend of Prairie and International influence in an attempt at sophisticated realism, something John and his Long Beach friends were trying to implement.²¹ The idea was to make the building blend harmoniously with its dune-scape environment. 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.²²

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 the International Style more freely, probably influenced by what he saw during his trip to Europe in 1929. The first of these seven homes 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 design relied more on a blend of the Prairie Style in modern lines than Wright's emerging interest in the International Style, but Wright was gaining the confidence to be more venturesome.²³ 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 designed in a pure International Style in the community. The influence of what Wright saw in his trip to Europe just two years prior is clearly evident.

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 and was multi-tiered. The

²¹ Van Zanten, pg. 51

²² Van Zanten, pg. 50

²³ Van Zanten, pg. 50

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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.²⁴ 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 nick-named 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 Collins House was fully developed in 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 nick-named 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 both on its principal exterior elevation and in its converging levels in its living room.

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, constructed in 1937. The building was Wright's largest public structure up to that time and embraced the International Style whole-heartedly; it included an expansive use of glass block for diffused but ample lighting. The school has had a significant number of additions and alternations and today the original Wright design is virtually indistinguishable.

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 blended 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.²⁵

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. 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,

²⁴ Van Zanten, pg. 53

²⁵ Van Zanten, pg. 56

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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 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 Bend²⁶, it appears based on John Lloyd Wright's archives, certain design responsibilities were sublet to him. It is clear 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. Probably because of the need for cheap and easy construction, Wright abandoned his International Style leanings but was still able to provide a noticeable architectural style to the buildings he was responsible to design. The style was a sort of utilitarian or industrial Prairie Style combined with large expanses of glass more identified in his previous International styled buildings. The buildings used board and batten siding on their walls, stock metal sash windows, and asphalt shingle roofs.²⁷ The Prairie influence is seen in their high peaked, hipped roofs with wide overhanging eaves. 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.

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

²⁶ Todd & Brown Inc., pg. 23

²⁷ Van Zanten, pg. 58

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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. 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. Jaworowski was a radio personality in Chicago, operating an early morning Polish radio program. 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.

Also in 1946, John 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 John's 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, John 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.

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. Wright also continued to experiment with producing patterns for rugs, furniture, and toy designs. Wright 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.²⁸

Influence of his Father and the Development of John's Philosophy

John 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.²⁹ In his book about his father, John recalled the attitude of his father toward his work that no doubt shaped the architect John became. Frank had no tolerance for anyone in the architectural field who did not express mastery. Frank once said to John 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."³⁰ Frank insisted upon John that "you've got to have guts to be an architect" because a client will tell him what they

²⁸ Van Zanten, pg. 68

²⁹ Wright, pg. 26

³⁰ Wright, pg. 67

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want, but it was up to him to determine what the client needed. Frank stated that if John considered the house first, the needs of the client would be met.³¹

It was armed with this important philosophical relationship with his father that John began his private practice in Long Beach. At first John's creations seemed to show some modern, or as John would call it "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. As John'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 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."³² Whether or not this was a reflection of his own early work in Long Beach is not known.

Frank once commented on John's own developing modern style in relationship to his influence. Frank stated that John was born into it, grew up in the atmosphere of a genuine modern architecture without thinking very much about it. Frank 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."³³

John clearly had become a critic of what he saw as traditional design in architecture as he encouraged design from a purely American viewpoint.³⁴ 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."³⁵ John 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. John even determined that a wood surface covered with paint was not organic, or true to itself. John, however, did not point to himself as one who should be emulated for the purveyance of this new style. John 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."³⁶

³¹ Wright, pg. 68

³² Wright, pg. 129

³³ Wright, pg. 115

³⁴ Wright, pg. 129

³⁵ Wright, pg. 134

³⁶ Wright, pg. 149

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Conclusion

John Lloyd Wright died eight days after his eightieth birthday, on December 20, 1972. He had practiced in California about twenty-five years, equal to that of his time in Long Beach. Of his two architect-sons, Frank Lloyd Wright favored John, who had apprenticed with his father as a young man.³⁷ 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.³⁸ John'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.

F. Associated Property Types

There are three categories of architecture of John Lloyd Wright's extant work in Indiana. The first and the most prolific 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. 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. Behrnt Flats was constructed in 1926-27.

Another category for his work is public buildings. Though 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 a mix of International and Prairie styles and was constructed in 1927. The Long Beach Town Hall was constructed in the International Style in 1931.

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 a munition manufacturing facility constructed in support of World War II. His work in the Kingsbury Ordnance Plant began in 1940 and continued through 1944.

³⁷ Van Zanten, pg. 69

³⁸ Van Zanten, pg. 51

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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.³⁹ The list has the name associated with the project, year of construction and location:

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; 1927-28 Brentwood Way, Long Beach
 - Red Oak (HE Otte House); 1928 2920 Roslyn Drive, Long Beach
 - Dr. 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
 - Carolyn Molter House; 1939 Lot 46, Block 2 Elysium, Long Beach
 - BP Huckins House; 1939 Lot 49, Block 2 Elysium, 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

³⁹ Van Zanten, pg. 70 & LaPorte County Interim Report, pgs. 48-54

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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 but does not make individual determinations of eligibility. The projects also 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 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.

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 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

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

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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.

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 Ordinance Plant.

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.

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