

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.



1. Name of Property

Historic name: Hunt House

Other names/site number: _____

Name of related multiple property listing:
N/A

(Enter "N/A" if property is not part of a multiple property listing)

2. Location

Street & number: 24514 Malibu Road

City or town: Malibu State: California County: Los Angeles

Not For Publication: Vicinity:

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this ___ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property ___ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___national ___statewide ___local

Applicable National Register Criteria:

___A ___B ___C ___D

<p>_____</p> <p>Signature of certifying official/Title:</p> <p>_____</p> <p>State or Federal agency/bureau or Tribal Government</p>	<p>_____</p> <p>Date</p>
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<p>In my opinion, the property ___ meets ___ does not meet the National Register criteria.</p>	
<p>_____</p> <p>Signature of commenting official:</p> <p>_____</p> <p>Title :</p>	<p>_____</p> <p>Date</p> <p>_____</p> <p>State or Federal agency/bureau or Tribal Government</p>

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4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:) _____

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

Category of Property

(Check only one box.)

- Building(s)
- District
- Site
- Structure
- Object

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>3</u>	<u> </u>	buildings
<u> </u>	<u> </u>	sites
<u> </u>	<u> </u>	structures
<u> </u>	<u> </u>	objects
<u>3</u>	<u>0</u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC/single dwelling

Current Functions

(Enter categories from instructions.)

DOMESTIC/single dwelling

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7. Description

Architectural Classification

(Enter categories from instructions.)

MODERN MOVEMENT/Mid-Century Modern

Materials: (enter categories from instructions.)

Principal exterior materials of the property: Foundation: Wood (piles)
Walls: Wood/Glass/Plaster
Roof: Asphalt

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

Constructed between 1955 and 1957, the Mid-Century Modern Hunt House is sited on a narrow, rectangular, oceanfront parcel on the south side of a narrow residential road. On the opposite side of the road are the Malibu bluffs, which separate the beachfront properties from Pacific Coast Highway to the north. The house is set back from the road by two concrete driveway pads separated by a concrete walkway and gravel infill. The property slopes downward to the south, towards the ocean. Three one-story, wood-framed buildings are arranged on a north-south axis—two ancillary buildings (originally both garages, the west building was converted into a guesthouse in 1963) fronting Malibu Road, and a larger building (the house), which sits downslope from the others and overlooks the ocean. A central deck and flight of wood stairs provides access from the ancillary buildings at street level to the house at the lower level. Hunt House retains all aspects of historic integrity.

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Narrative Description

Exterior

From the exterior, the Hunt House appears as a solid rectangular volume with unornamented plaster walls framed by a heavy roofline and slender vertical posts. Two small, enclosed patios extend inward from the east and west sides of the building, resulting in a roughly H-shaped interior floor plan. The building is elevated and supported by 12-inch wood piles and 3-inch-by-8-inch wood bracing/whalers. It is capped by a flat roof covered in built-up asphalt roofing. The roof eave at the south façade forms a wide canopy and partially shelters a full-width balcony with a wood railing and deck that overlooks the ocean. Eaves are flush at the north, east, and west façades. A patented rotary-type chimney projects from the center of the roof plane. The house's mechanical systems are located in a small enclosure below the main structure of the house, at beach level.

The house is accessed via a recessed entrance stoop at the center of the north façade. The entrance comprises a pair of aluminum sliding doors with obscure glazing (doors not original; replaced circa 1980s), and the stoop is flanked by floor-to-ceiling jalousie windows.¹ The rest of the north façade is devoid of fenestration.

The south façade consists entirely of glazing. Fixed panes of glass and fully glazed aluminum sliding doors (door not original; replaced circa 1980s) are separated by thick painted wood mullions. A horizontal wood beam extending the length of the façade separates the fixed glazing and doors from a clerestory of fixed windows.

At the center of the west façade are three grouped, fixed, floor-to-ceiling windows and a wood slab door, which provides access from the west patio to a wood staircase leading to the beach. To the north and south of the fenestration are unornamented plaster walls.

Similar to the west façade, the east façade features a group of fixed floor-to-ceiling windows (historically, the south two windows were jalousie; replaced circa 1980s) at the center, which encloses the east patio. The windows are flanked by plain plaster walls. The wall to the south of the windows projects slightly beyond the rest of the façade. This is the location of the interior built-in closet in the living room.

Interior

The interior of the house retains an east-west-oriented, H-shaped floor plan. The north leg of the "H" contains two bedrooms of approximately the same square footage. The south leg has an open kitchen at the west end, which overlooks a living room to the east. A central entrance hallway provides access to the bedrooms and the kitchen and living room. To the west of the hallway are two small bathrooms, and to the east is the larger of the two internal patios. This patio is enclosed by fixed floor-to-ceiling windows and fully glazed sliding aluminum doors

¹ All door and window replacements appear to have occurred around the 1980s according to their make and model.

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(doors not original; replaced circa 1980s), which provide access to the northeast bedroom, the entrance hall, and the living room. The second patio is located west of the bathrooms. Painted wood slab doors provide egress to the patio from the northwest bedroom to the north, or from the kitchen to the south.

The building's interior is designed on an eight-foot module. Its ceiling plane is open, with partition walls and fenestration stopping short of the gray-stained wood ceiling sheathing and exposed painted wood beams extending north-south through house. Interior walls are either fully glazed or are finished in plaster or mahogany plywood paneling. Floor finishes are not original.²

The living room features a rectangular freestanding fireplace consisting of a powder-coated metal flue, glazed hearth, and quarry brick base. The top of the flue projects through a pyramidal skylight of wire glass. The east wall of the living room is lined with built-in closets. Built-in speakers are located above the closets at the north and south ends.

The kitchen is located at the southwest corner of the house. It comprises two counters—one built into the west interior wall and the other freestanding and facing the living room. The counters are finished in white Formica. Above the west counter are built-in cupboards, and at the south end of the counter is a sink. An open mahogany plywood cabinet encloses a refrigerator at the north end of the freestanding counter.

The bedrooms contain built-in closets with sliding doors covered in plaster. The northwest bedroom has a built-in desk, and the northeast bedroom features a built-in vanity. The desk and vanity are made of mahogany plywood with white Formica tops.

The bathrooms have built-in cabinetry finished in mahogany plywood and surmounted by white Formica countertops.

Rehabilitation underway includes restoration of original mahogany wood cabinetry and wall finishes; interior and exterior painting to match the historic paint palette (according to original specifications); replacement of non-original doors and windows and broken glazing with fenestration based on historic documentation (per photographs, drawings, and specifications); and replacement of mechanical, electrical, and plumbing systems with updated systems.

Ancillary Buildings

The ancillary buildings are identical one-story, wood-framed rectangular volumes separated by a painted wood deck and enclosed by a pair of aluminum sliding doors with obscure glazing (doors not original; replaced circa 1980s). The buildings are supported by partial wedge-shaped concrete slabs, 12-inch wood piles, and 3-inch-by-8-inch wood bracing. They are sheltered by flat roofs with no eaves and built-up asphalt roofing. The façades of both buildings are largely unarticulated and covered in plaster. Their north façades are divided into five separate plaster panels, of which the center three form tilt-up garage doors.³

² Non-original carpet and tile flooring has been replaced with cork flooring.

³ The door at the west building was fixed in place when it was converted into a guesthouse in 1963.

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The west ancillary building was converted into a guesthouse in 1963. The building retains floor-to-ceiling jalousie windows (likely added during the conversion) at the north end of the west façade, the west end of the south façade, and the south end of the east façade. A single wood door provides access to the west building at the north end of the east façade. The interior retains similar features and finishes as the main house, including painted wood ceiling beams, unpainted wood sheathing, and mahogany plywood wall finishes. A large closet sits just south of center and separates the main living space to the north from a bathroom and kitchenette to the south.

The interior of the east ancillary building is a single space with exposed unpainted ceiling beams and sheathing and exposed wood stud walls.

Alterations

The following alterations were documented in building permits accessed online via the City of Malibu's Public Records Portal and drawings provided by the owner:

- 1963: West garage converted into a guesthouse
- 1986: Electrical upgrades
- 2002: Re-roofed (at some point, in 2002 or earlier, the original gravel roof was replaced with built-up roofing)
- 2016: Mechanical upgrades

Additional minor alterations were noted during a January 2019 site visit:⁴

- Fully glazed sliding metal doors enclosing the entrance between the ancillary buildings and at the main entrance to the house replaced with new fully glazed sliding metal doors
- Fully glazed sliding metal doors at the east patio and south façade (to the balcony) replaced with new fully glazed sliding metal doors
- Jalousie windows at the east façade replaced with fixed windows
- Floor finishes replaced
- Clear plastic panels added below the railing at the entrance stairway
- Metal-framed glazing added between the balcony balustrade

Evaluation of Integrity

Hunt House retains a high level of integrity. Alterations are minor and cosmetic. The majority of the house's original design features and materials, including its horizontal rectangular massing, unadorned plaster walls, and floor-to-ceiling glazing at the exterior, as well as its H-shaped floor plan, enclosed patios, exposed ceiling beams, mahogany plywood finishes, and built-in furniture at the interior, are still extant. Intact design and materials help to convey its original workmanship and historic feeling and association.

⁴ Alterations to fenestration appear to have occurred around the 1980s

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B. Property is associated with the lives of persons significant in our past.
- C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

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Areas of Significance
(Enter categories from instructions.)

ARCHITECTURE

Period of Significance

1957

Significant Dates

1957

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Ellwood, Craig (architect)
Lomax, Jerrold (architect)
Gottlieb, William (civil engineer)

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

Hunt House is eligible for the National Register of Historic Places at the local level of significance under Criterion C in the area of Architecture. The property embodies the distinctive characteristics of Mid-Century Modern residential architecture designed by the renowned Los Angeles architecture firm of Craig Ellwood Design, under chief designer Jerrold Lomax. The period of significance is 1957 the year construction was completed.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Mid-Century Modernism

Mid-Century Modern is a broad classification of postwar Modernism used to describe an array of Modern idioms and sub-styles popular after World War II. These include adaptations of the International Style, post-and-beam construction, and more organic and expressive iterations popular between the late 1940s and early 1970s. Mid-Century Modernism is extremely versatile; its application was lent to a diverse array of property types, from single-family residences to commercial buildings to institutional campuses. The architectural mode is the most prolific of all the postwar modern styles, employed by local builders and noted architects alike. The style is often characterized by its clear expression of structure and materials, large expanses of glazing, open interior plans, and seamless integration of indoor and outdoor living spaces.

Southern California's Mid-Century Modern movement was made famous through *Arts & Architecture* magazine's Case Study House Program, an internationally recognized program of residences commissioned by the magazine's editor, John Entenza. Commencing in 1945 and continuing until 1966, the program publicized thirty-six dwellings designed by a number of prominent architects and firms, including Gregory Ain, Raphael Soriano, Pierre Koenig, A. Quincy Jones, and Craig Ellwood. The underlying premise of the Case Study House Program was to create quality modern dwellings suitable to mass production and attainable to America's burgeoning middle class. Though it never resulted in the type of mass production intended, the program is nonetheless considered one of the most significant and influential experimental post-World War II housing efforts attempted in the United States.

Hunt House is an excellent example of Mid-Century Modern residential architecture. It embodies the distinctive characteristics of the style, including its post-and-beam construction, horizontal, rectangular massing, flat roof, unornamented wall surfaces, open interior floor plan, and integration of indoor-outdoor living spaces.

Craig Ellwood Design

Hunt House was designed by the noted Los Angeles-based architecture firm of Craig Ellwood Design. Born as Jon Nelson Burke in 1922 in Clarendon, Texas, Ellwood moved with his family

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to Los Angeles at the age of 17.⁵ Following his discharge from the military after World War II, Ellwood (at that time still identified as Jon Nelson Burke), his brother, and two friends entered into a joint construction enterprise under the name Craig Ellwood. By September 1947, Craig Ellwood Incorporated was established at 7421 Beverly Boulevard.⁶ It is unclear exactly how long this joint venture lasted. By 1948, Jon Nelson Burke had assumed the name Craig Ellwood. He was listed as an industrial designer, with an office at 9364 Santa Monica Boulevard. This address was shared with the contracting firm Lamport Cofer Salzman, for whom Ellwood had begun working between 1946 and 1947.⁷

Lamport Cofer Salzman (LCS) specialized in modern house construction and built houses for noted architects such as Richard Neutra, Charles Eames, A. Quincy Jones, and Raphael Soriano. Ellwood was employed as a draftsman for the firm, preparing shop drawings for various LCS projects.⁸ It was around this time that Ellwood attended engineering class at the University of California–Los Angeles (UCLA), though he never graduated with a formal degree. Through his employment at LCS, Ellwood was introduced to John Entenza of *Arts & Architecture* magazine, later a close friend and enthusiastic promoter of Ellwood's work. With Entenza's support, Ellwood eventually became the most published individual in the history of the magazine.⁹

Between 1948 and 1949, Ellwood established his own practice, calling it "Craig Ellwood Design," and in 1951, he completed his first steel-framed house (Hale House, 1951). Following completion of Hale House, he was invited by Entenza to design a residence for the Case Study House Program. Ellwood was the first designer under thirty years old to participate in the program and the only designer to have three of his Case Study House designs actually built. Though he had no formal architectural training, his education in engineering and early experience in cost estimating, job supervision, and drafting contributed to a well-rounded skillset that enabled him to manipulate industrial materials in residential architecture. Ellwood constructed three houses for the program (#16 in 1953, #17 in 1956, and #18 in 1958), and it was through his work on Case Study #16 that he was able to experiment with the steel-framed construction and detailing for which became known.¹⁰

Ellwood received several additional commissions as a result of the Case Study House Program. Clients of later houses, such as Howard Steinman (Steinman House, 1956) and Nick Daphne (Daphne House, 1961) credited his work on Case Study House #16 for their reasoning for hiring him. In addition to the acclaim afforded by Case Study House #16, Ellwood's first place standing at the 1954 International Exhibition of Architecture in Sao Paulo Brazil for his design of the

⁵ Alfonso Pérez-Méndez, *Craig Ellwood: In the Spirit of the Time* (Barcelona: Alfonso Pérez-Méndez and Editorial Gustavo Gili, 2002), 18.

⁶ The company was also known as the "Craig Ellwood Company" according to Pérez-Méndez, 19.

⁷ There are conflicting dates regarding the exact year that Ellwood began work with LCS. Alfonso Pérez-Méndez (*Craig Ellwood: In the Spirit of the Time*) identifies 1946, whereas Neil Jackson (*California Modern: The Architecture of Craig Ellwood*) states 1947.

⁸ Alfonso Pérez-Méndez, 19.

⁹ Ibid, 22.

¹⁰ Esther McCoy, "Arts & Architecture Case Study Houses," in *Blueprints for Modern Living: History and Legacy of the Case Study Houses*, ed. Elizabeth A.T. Smith (Los Angeles: The Museum of Contemporary Art, 1989), 30.

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four-unit, steel-framed Maypole Apartments, earned him increased recognition from myriad sources:

In 1954 he was named by *Harper's Bazaar* as one of "our four most promising young architects," with Paul Rudolph, John Johansen and Mark Mills; in 1956 he was appointed to the advisory board of *Arts & Architecture*; [and] in 1957 he was listed by *House + Home* as one of the designers of the "Houses of the Century."¹¹

A notable shift occurred in the designs produced out of the Ellwood office during the mid-1950s. This shift can in part be attributed to Ellwood's newly hired chief designer, Jerrold Lomax. Born in California in 1927 and brought up in Texas, Lomax graduated from the University of Houston in 1951. Shortly thereafter, he received employment from the Houston architecture firm Wilson, Morris and Crain, where he worked for two years. In 1953, Lomax moved to Los Angeles and began working for Craig Ellwood.¹² During his tenure in the Ellwood office, Lomax directed the design of nearly two dozen buildings. Upon leaving Craig Ellwood Associates in 1963, Lomax established his own successful practice designing houses, corporate headquarters (Miller Desk offices), and shopping centers (Beverly Connection). In 1976, he was selected to participate in the Pacific Design Center's original LA12 exhibition, along with Frank Gehry, Cesar Pelli, John Lautner, and Ray Kappe.¹³ In 1995, Jerry and his wife, Sandra, moved to Monterey, where he died in May 2014.¹⁴

Jerry Lomax's arrival to the Ellwood office coincided with the success of Case Study House #16 and the Maypole Apartments. While Ellwood busied himself with the firm's marketing and construction, Lomax was given considerable freedom in the design of new projects. As Lomax later recalled: "My role was all the way through design and construction drawings."¹⁵ Lomax is credited with moving the firm beyond "post-and-beam architecture to buildings of considerably greater sophistication."¹⁶ As described by author Alfonso Pérez-Méndez, three houses—the Hunt, Kuderna, and Smith houses—best reflect Lomax's influences on the firm's design philosophy during the 1950s and early 1960s:

Lomax's partis emerged from Ellwood's previous letter block diagrams: the H parti, for example was a favored beginning...Lomax's letter-diagrams, however, had less to do with program than with the use of symmetry as a unifying tool. The resulting courtyards, in Lomax's holistic approach, became intrinsic to the logic of the space, rather than the problem-solving decisions as in previous houses.¹⁷

¹¹ Alfonso Pérez-Méndez, 128.

¹² Neil Jackson, *California Modern: The Architecture of Craig Ellwood* (New York: Princeton Architectural Press, 2002), 72-76.

¹³ Zoltan Pali, "Jerrold Lomax, 1927-2014," *The Architect's Newspaper*, July 11, 2014, <https://archpaper.com/2014/07/jerrold-lomax-1927-2014/> (accessed February 20, 2019).

¹⁴ "Jerrold Ellsworth Lomax, FAIA," *The Monterey Herald*, May 24, 2014, <https://www.legacy.com/obituaries/montereyherald/obituary.aspx?pid=171113634> (accessed February 20, 2019).

¹⁵ Jackson, 76.

¹⁶ Ibid.

¹⁷ Pérez-Méndez, 138.

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While Ellwood's earlier constructions had always expressed the idea of vertical elements supporting horizontal ones, from now on Lomax gave equal treatment to the three surfaces meeting at each corner of a cubic form. As a consequence the houses abandoned the assembled feeling of Ellwood's earlier fastened connections.¹⁸

In 1957, the firm's name was changed to "Craig Ellwood Associates," due to Ellwood's desire to expand, and Lomax's pressure for recognition within the firm. During this time, the office received an increasing number of commercial and industrial projects, including South Bay Bank (1955-1957), Westchester Post Office (1957-1959), the KLM Royal Dutch Airlines office building (1958-1959), and the Carson-Roberts Agency building (1958-1960).¹⁹

The 1960s and 1970s were marked by Ellwood's growing affinity for the design philosophy of noted German American architect Ludwig Mies van der Rohe. Whereas the firm's mid-1950s designs under Lomax hinted at this influence through the use of formal symmetry and exterior flush-framed wall paneling, beginning in the 1960s, Mies' impact on the design ideology of the Ellwood office was indisputable. During the next two decades, the firm's projects comprised a series of bilaterally symmetrical, modular pavilions with heavy steel profiles. The Bassett (1960), Daphne (1960-1961), and Rosen (1961-1962) houses, in addition to a handful of Miesian-inspired commercial buildings, are reflective of this era.

After Lomax left Craig Ellwood Associates in 1963, James "Jim" Tyler, a Utah native who had studied under Mies' associate John Sugden, assumed the role of the firm's chief designer.²⁰ Ellwood's involvement in the design process during this time was even less so than in the decades prior. Effectively his last building, the Art Center College of Design (1970-1975) was almost exclusively the work of Tyler, with assistance by Stephen Woolley, who served as project architect.²¹ In 1977, Ellwood closed the firm and moved to Italy. In 1978, he received the American Institute of Architect's Honorary Membership. He died in Italy in 1992.

Development of Hunt House

Hunt House was constructed between 1955 and 1957 for Dr. Victor Hunt and his wife Elizabeth. Dr. Hunt was a former college professor who later served as associate head of the public international broadcasting firm, Voice of America. Upon moving from Washington D.C. to California, Elizabeth Hunt had initially wanted to construct a house in a design to similar Richard Neutra's Johnson, Stafford, and Clayton houses (1935-1939) in Palo Alto, California. After learning of and visiting Ellwood's Pierson House (1954-1955), down the street from the Hunt's newly acquired beachfront parcel in Malibu, Hunt hired Ellwood.²²

¹⁸ Ibid., 140.

¹⁹ Ibid, 141-153.

²⁰ Jackson, 156.

²¹ Ibid, 167.

²² Ibid, 79.

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The Pierson and Hunt houses were similarly organized, with two detached garages fronting the road and the house placed axially and overlooking the ocean. The arrangement of the interior floor plan, with the bedrooms at the front of the house, overlooking private enclosed patios, and the open kitchen/living space encompassing the entire oceanfront façade and revolving around a central fireplace, is indicative of the increased spatial complexity of the designs produced out of Ellwood's office by the mid-1950s.

The house's interior is directly expressive of its post-and-beam construction—ceiling beams extend uninterrupted along the interior ceiling plane—and the expansive use of glass at the south façade and interior patio walls provide for an indoor-outdoor feel. As explained in a December 1958 article of *Arts and Architecture* (**Figures 1, 2**), the strategic placement of the larger patio offered, “a visual extension of space to the rooms bordering it and [allowed] an ocean view for the master bedroom through the glass walls of the living area.”²³ The building's direct expression of its structural form and integration of indoor-outdoor spaces are characteristic of Ellwood's earlier houses.

At the exterior building envelope, greater emphasis is placed on the rectangular massing of the house as opposed to its structural system. The envelope, as viewed from the outside, is designed as a series of opaque wall panels framed by a heavy roofline and comparably slender vertical structural members. As with the building's complex spatial arrangement, the treatment of the building envelope is reflective of the evolution of the office's design during the mid- to late 1950s and under the direction of Jerrold Lomax.

Between 1958 and 1960, mention of Hunt House was published at least eight times and in five countries: the United States, Italy, Germany, Japan, and Britain.²⁴ Ellwood received the Architectural Record Award of Excellence for House Design in 1959, and the house was featured at the Architectural League of New York's 1960 National Gold Medal Exhibition of the Building Arts.²⁵

The house was recognized for its sensitive siting, largely closed off from street view and designed to take in sweeping views of the ocean; its indoor-outdoor living spaces; and its “crisp and elegant,” and refined design (**Figure 3**).²⁶ As described in a 1960 article in *Holiday* magazine (**Figure 4**):

Restraint in design lends richness to this year-round California house at Malibu Beach. The view from the entrance sweeps through the living room and dining area across the sun deck to the Pacific... [The house] is H-shaped and features two interior decks for windless sunbathing. Exterior walls are gray, outlined by posts and beams in black.²⁷

²³ “Beach House by Craig Ellwood,” *Arts and Architecture* 75, no. 12, ed. John Entenza (December 1958): 17.

²⁴ Jackson, 80.

²⁵ The Architectural League of New York, letter to Craig Ellwood, February 23, 1960; Architectural Record, letter to Mrs. Victor M. Hunt, March 6, 1961, retrieved from Hunt House property owner, February 2019.

²⁶ “In Malibu, California,” *Sunset Magazine* 124, no. 6, ed. Proctor Mellquist (June 1960): 100.

²⁷ Peter Blake, “Holiday Handbook of Beach Houses,” *Holiday* (August 1960): 103.

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The building remained in the Hunt family until 2012. In 2017, Diane Bald and Michael Budman, tenants of the house since 2010, acquired the property. Jim Tyler, former associate and principal architect in the Ellwood office, is involved in the house's rehabilitation.

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9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

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Pérez-Méndez, Alfonso. *Craig Ellwood: In the Spirit of the Time*. Barcelona: Alfonso Pérez-Méndez and Editorial Gustavo Gili, 2002.

The Architectural League of New York. Letter to Craig Ellwood, February 23, 1960.
Retrieved from ownership, Hunt House, February 2019.

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
 previously listed in the National Register
 previously determined eligible by the National Register
 designated a National Historic Landmark
 recorded by Historic American Buildings Survey # _____
 recorded by Historic American Engineering Record # _____
 recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
 Other State agency
 Federal agency
 Local government
 University
 Other

Name of repository: Property owner's personal files; Craig Ellwood Collection, Special Collections and Archives, California State Polytechnic University of Pomona

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreeage of Property less than one acre

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

1. Latitude: 34.030413

Longitude: -118.709307

Verbal Boundary Description (Describe the boundaries of the property.)

City of Malibu, Los Angeles County, California, Lot 37 of Tract No. 13157. Fifty feet along Malibu Road (north), 47.76 feet along oceanfront (south), 134.45 feet along east property line, and 135.94 feet along west property line.

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Boundary Justification (Explain why the boundaries were selected.)

The property lines are the legally recorded boundary lines.

11. Form Prepared By

name/title: Katie Horak/Principal and Evanne St. Charles/Associate
organization: Architectural Resources Group
street & number: 360 E 2nd Street, Suite 225
city or town: Los Angeles state: CA zip code: 90012
e-mail k.horak@arg-la.com
telephone: (626) 583-1401
date: February 2019; Revised March 2019

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Hunt House
City or Vicinity: Malibu
County: Los Angeles
State: California
Photographer: Barton Jahncke
Date Photographed: March 2019

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Description of Photograph(s) and number, include description of view indicating direction of camera:

- 1 of 10 North (primary) façade, view south
- 2 of 10 Entrance deck, view south towards the main entrance
- 3 of 10 South façade, view northeast
- 4 of 10 West façade, view southeast
- 5 of 10 Interior, entrance hallway, view south
- 6 of 10 Interior, east patio, view east
- 7 of 10 Interior, west patio, view north
- 8 of 10 Interior, living room and fireplace, view south
- 9 of 10 Interior, dining area, view southwest towards the kitchen
- 10 of 10 Interior, living room, view east

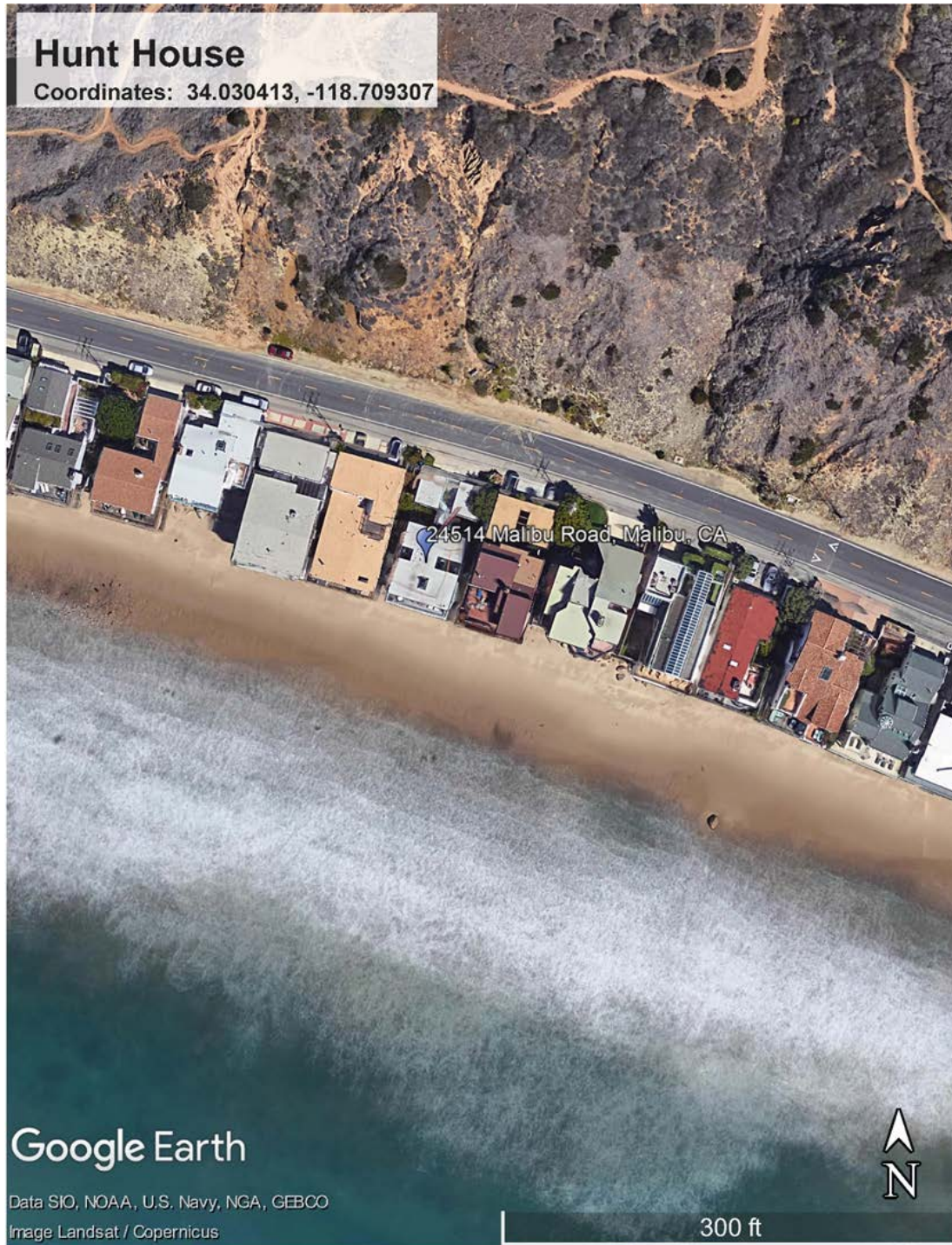
Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain 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 100 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 Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

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Location Map



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USGS Map

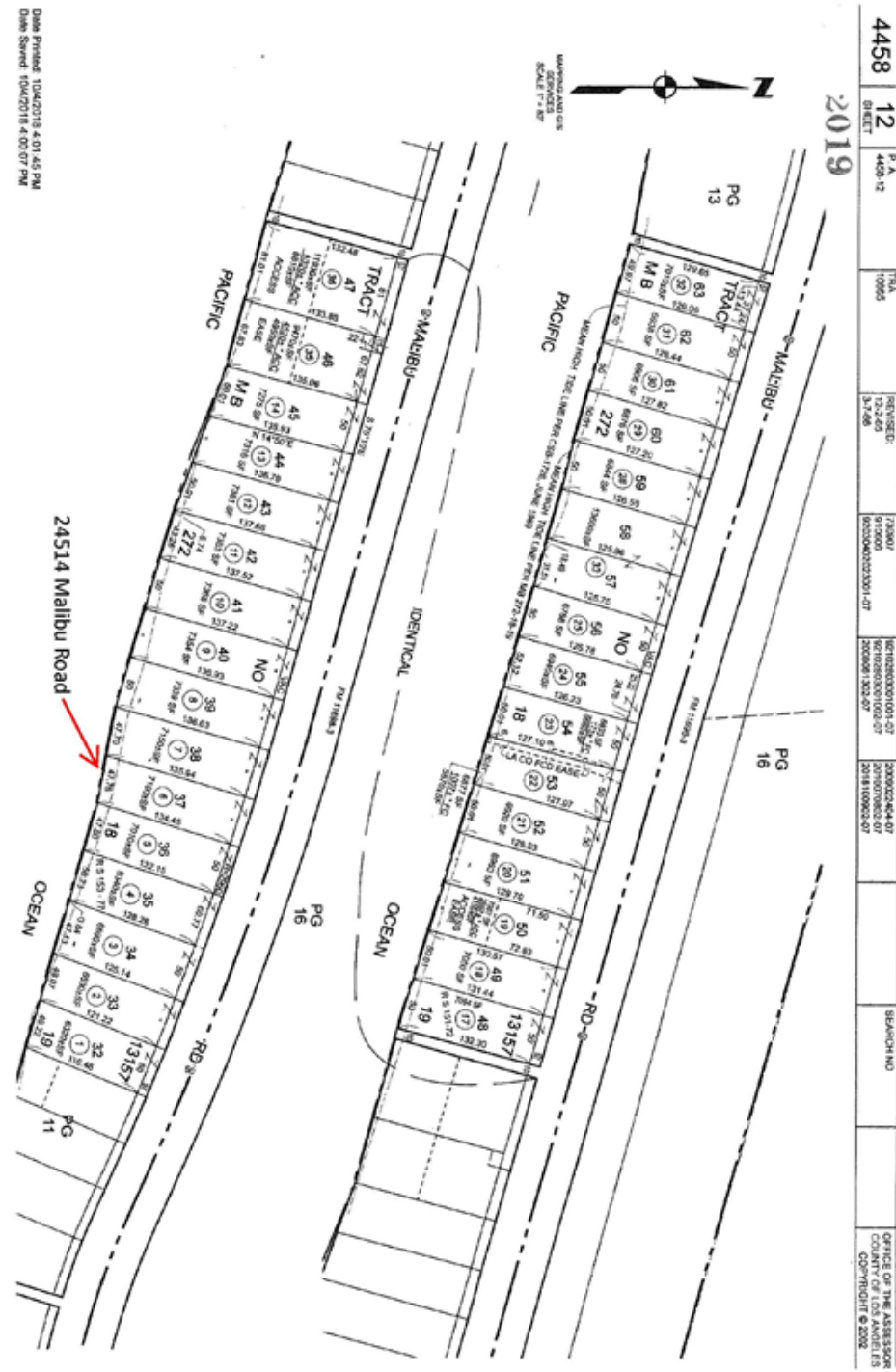


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Site Map

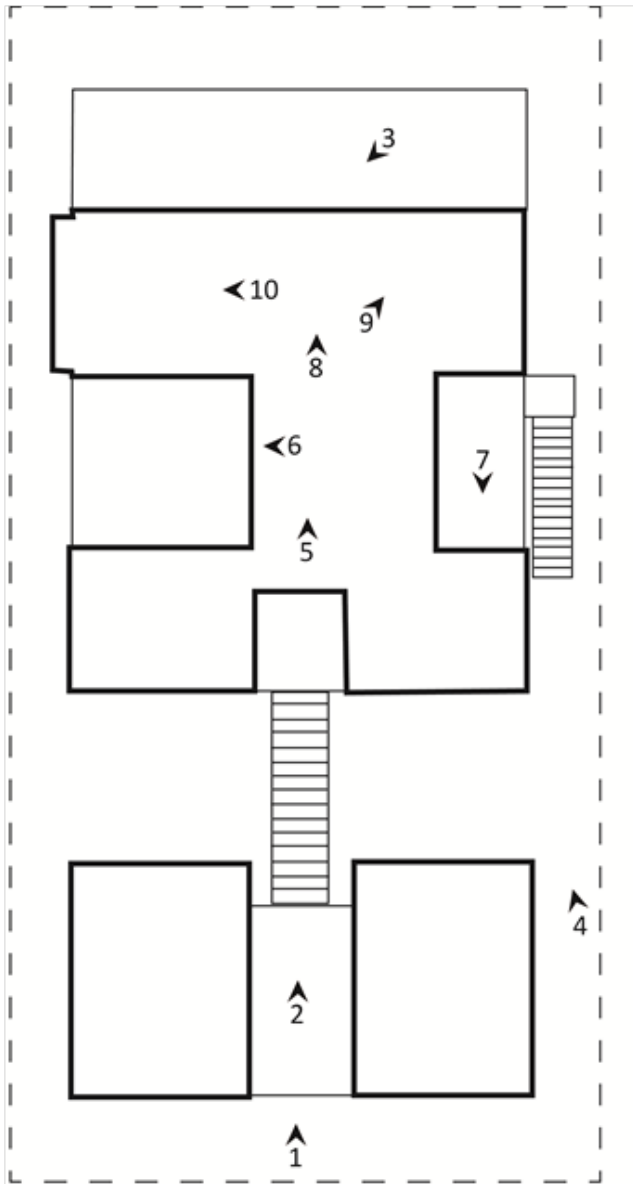
Hunt House, Lot 37, Tract No. 13157 (Los Angeles County Office of the Assessor)



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Sketch Map/Photo Key



Hunt House - Sketch Map/Photo Key

Not to scale

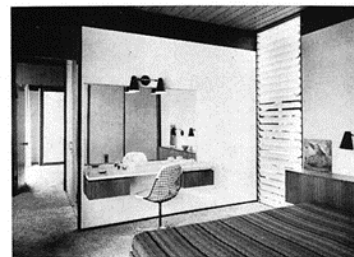
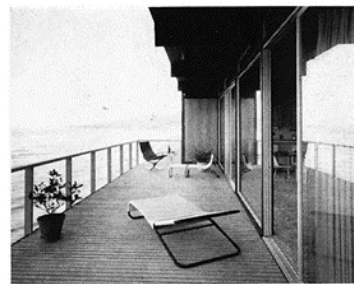
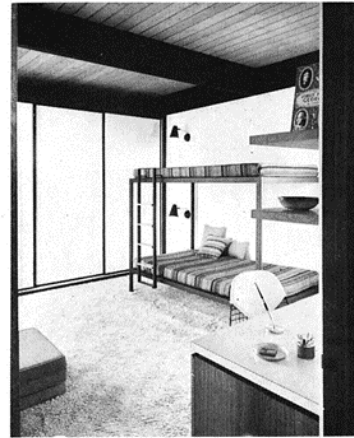
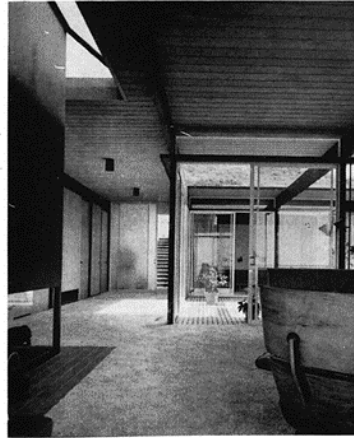
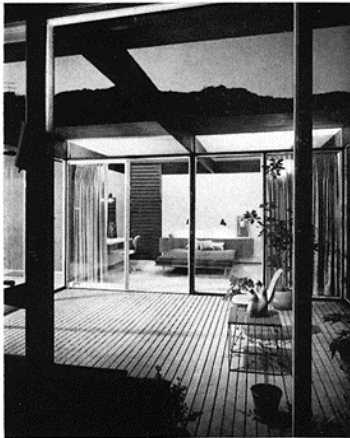
— — — property boundary



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Figure 1. "Beach House by Craig Ellwood," *Arts and Architecture* 75, no. 12, ed. John Entenza (December 1958): 16.



PHOTOGRAPHS BY MARVIN RAND

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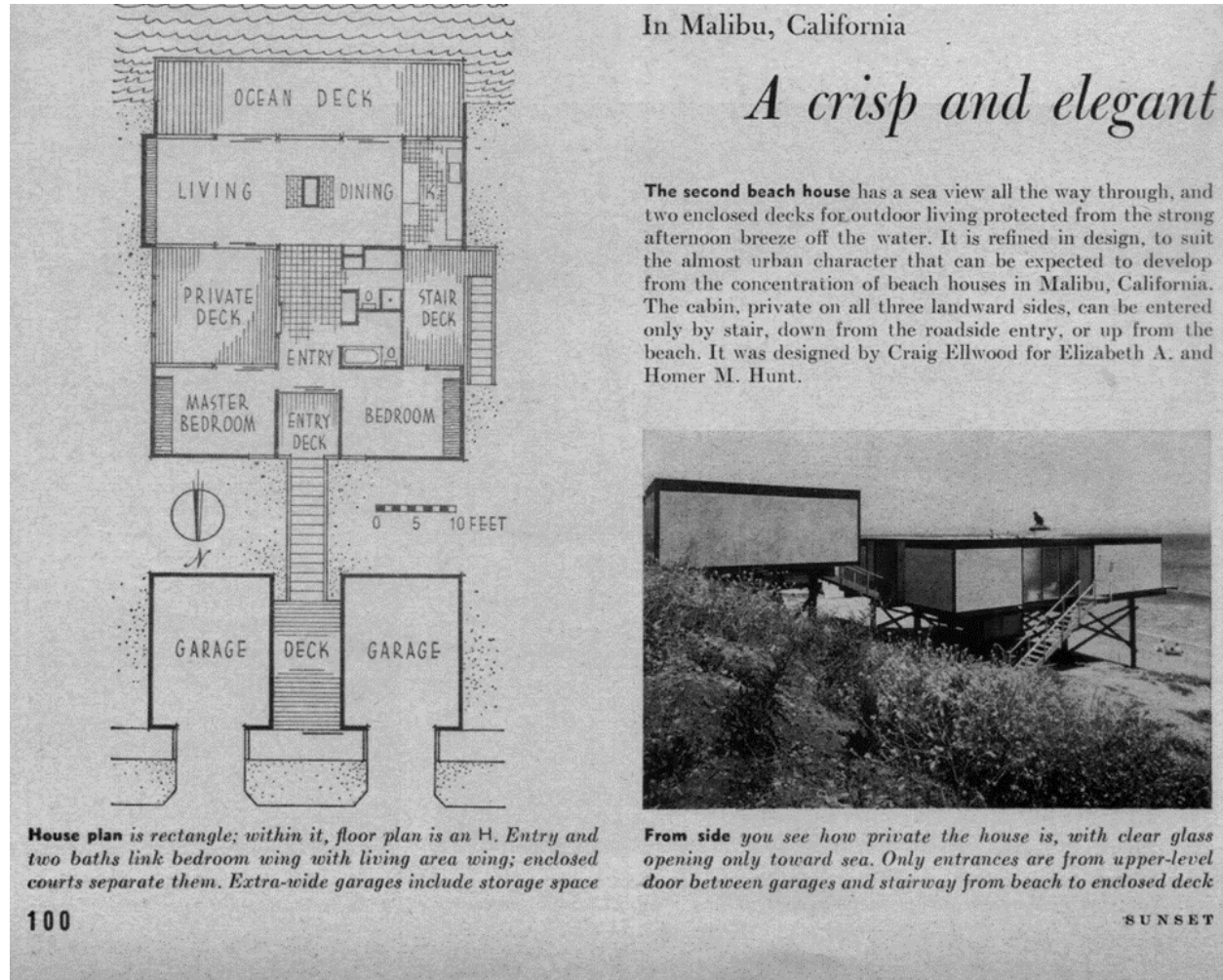
Figure 2. “Beach House by Craig Ellwood,” *Arts and Architecture* 75, no. 12, ed. John Entenza (December 1958): 17.



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Figure 3. "In Malibu, California," *Sunset Magazine* 124, no. 6, ed. Proctor Mellquist (June 1960): 100.



A crisp and elegant [beach house...with a ship-deck facing the ocean]

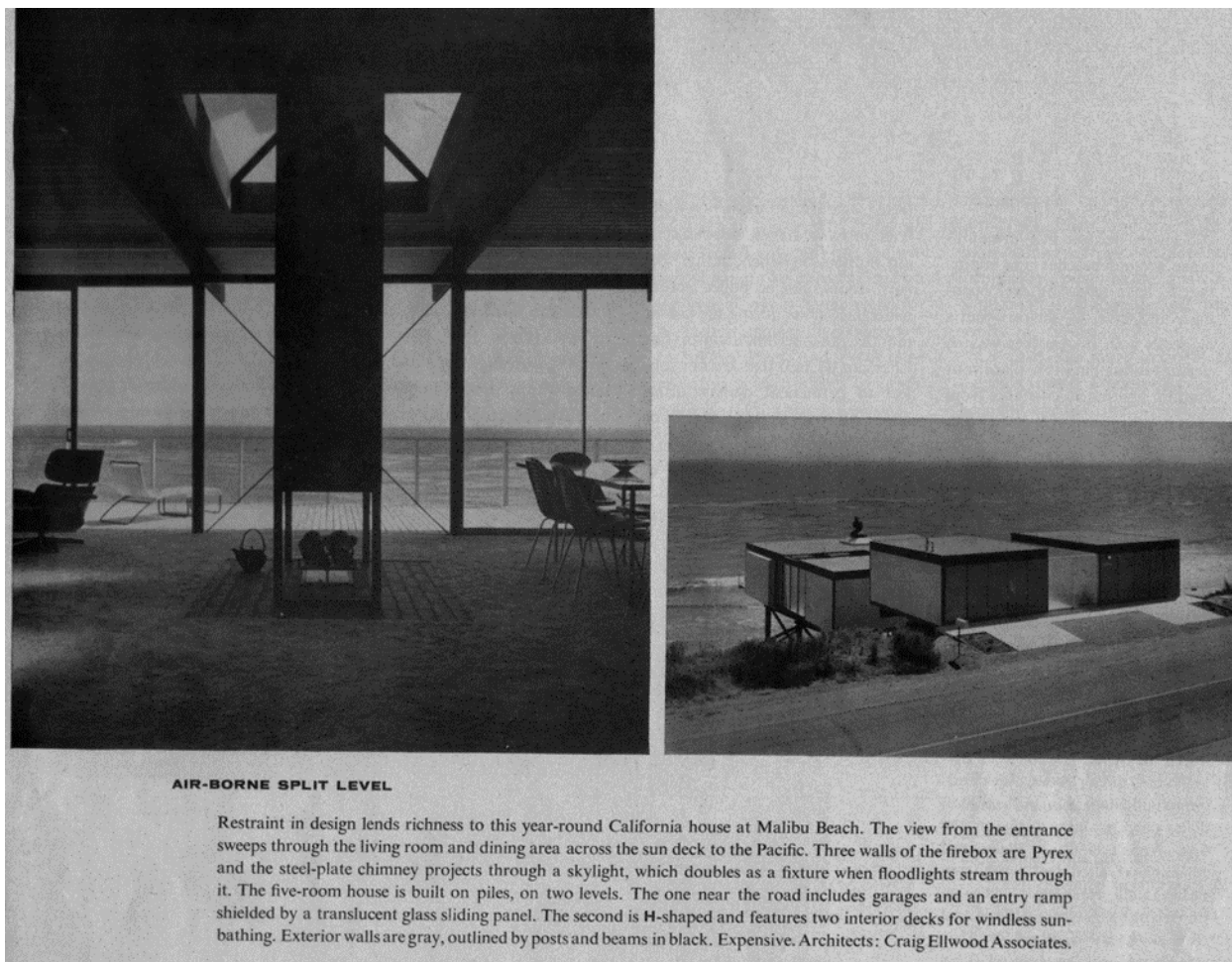
The second beach house has a sea view all the way through, and two enclosed decks for outdoor living protected from the strong afternoon breeze off the water. It is refined in design, to suit the almost urban character that can be expected to develop from the concentration of beach houses in Malibu, California. The cabin, private on all three landward sides, can be entered only by stair, down from the roadside entry, or up from the beach. It was designed by Craig Ellwood for Elizabeth A. and Homer M. Hunt.

House plan is rectangle; within it, floor plan is an H. Entry and two baths link bedroom wing with living area wing; enclosed courts separate them. Extra-wide garages include storage space. **From side** you see how private the house is, with clear glass opening only toward sea. Only entrances are from upper-level door between garages and stairway from beach to enclosed deck.

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Figure 4. Peter Blake, "Holiday Handbook of Beach Houses," *Holiday* (August 1960): 103.



AIR-BORNE SPLIT LEVEL.

Restraint in design lends richness to this year-round California house at Malibu Beach. The view from the entrance sweeps through the living room and dining area across the sun deck to the Pacific. Three walls of the firebox are Pyrex and the steel-plated chimney projects through a skylight, which doubles as a fixture when floodlights stream through it. The five-room house is built on piles, on two levels. The one near the road includes garages and an entry ramp shielded by a translucent glass sliding panel. The second is H-shaped and features two interior decks for windless sunbathing. Exterior walls are gray, outlined by posts and beams in black. Expensive. Architects: Craig Ellwood Associates.