

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. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

## 1. Name of Property

historic name Karasik House **DRAFT**  
other names/site number \_\_\_\_\_

## 2. Location

street & number 436 Spalding Drive

N/A
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 not for publication  
city or town Beverly Hills

N/A
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 vicinity  
state California code CA county Los Angeles code 037 zip code 90212

## 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

\_\_\_\_\_  
Signature of certifying official/Title Date  
\_\_\_\_\_  
State or Federal agency/bureau or Tribal Government

In my opinion, the property \_\_\_ meets \_\_\_ does not meet the National Register criteria.  
\_\_\_\_\_  
Signature of commenting official Date  
\_\_\_\_\_  
Title State or Federal agency/bureau or Tribal Government

## 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

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**5. Classification**

**Ownership of Property**  
(Check as many boxes as apply.)

**Category of Property**  
(Check only **one** box.)

**Number of Resources within Property**  
(Do not include previously listed resources in the count.)

<input checked="" type="checkbox"/>	private
<input type="checkbox"/>	public - Local
<input type="checkbox"/>	public - State
<input type="checkbox"/>	public - Federal

<input checked="" type="checkbox"/>	building(s)
<input type="checkbox"/>	district
<input type="checkbox"/>	site
<input type="checkbox"/>	structure
<input type="checkbox"/>	object

Contributing	Noncontributing	
1	1	buildings
0	0	sites
0	0	structures
0	0	objects
1	1	<b>Total</b>

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

**Number of contributing resources previously listed in the National Register**

N/A

N/A

**6. Function or Use**

**Historic Functions**  
(Enter categories from instructions.)

**Current Functions**  
(Enter categories from instructions.)

Domestic / Single Dwelling

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Domestic / Single Dwelling

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**7. Description**

**Architectural Classification**  
(Enter categories from instructions.)

**Materials**  
(Enter categories from instructions.)

Modern Movement: Wrightian

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foundation: Reinforced Concrete

walls: Stucco

Stone

roof: Built-up Assembly with Pumice Aggregate

other: Screens: Cast Reinforced Concrete

Paving: Flagstone

Upper Balcony Floor: Terazzo

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### **Narrative Description**

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

#### **Summary Paragraph**

The Karasik House, constructed in 1960, is a two-story dwelling characteristic of Frank Lloyd Wright Jr's (AKA Lloyd Wright) Expressionist work during the 1950s and 1960s. It is located at 436 Spalding Drive in the central area of Beverly Hills south of Olympic Boulevard, at the merger of Spalding Drive and Shirley Place. The front of the house is approached on its west side, from Spalding Drive. At the rear of the house, a large deck, with a pool and BBQ area, overlooks Roxbury Memorial Park. The park is separated from the property by an alley. A detached guest house with garage is located along the alley, at the east extremity of the property. The long, narrow lot is bordered on its north and south property lines by houses of similar scale, with property lines delineated by fences and landscaping. The narrowness of the lot and steepness of the natural topography inspired an elongated two-story building form, its prow boldly pointing toward Roxbury Memorial Park. The width of the building is maximized, allowing for a building that accommodates living spaces at the periphery of the building, with circulation placed in a central open atrium. The building materials selected are typical of Lloyd Wright's work and convey historic integrity. Wood framing is clad with stucco, and stone and decorative screens made of reinforced concrete are used as embellishments. Canted stucco parapet walls conceal built-up roofing covered in crushed pumice, an assembly that Lloyd Wright helped to pioneer. Interior finishes are also original and include many elements custom-designed by Wright. The home is in good condition, having needed and received only a few minor repairs over the years. The location, design, setting, workmanship, materials, feeling, and association of the Karasik House all add to its historic integrity.

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### **Narrative Description**

#### Exterior – West (Front) Elevation

The front of the Karasik House is approached from the west side. Approaching the Karasik House from Spalding Drive, the front façade immediately stands out from its neighbors. With its canted parapet walls, decorative cast reinforced concrete screens and unusual sense of proportion, the Karasik House exemplifies Lloyd Wright's bold Post-World War II architecture. Formally, the front elevation is broken into two horizontal bands. At the top is a continuous canted parapet wall, clad in stucco. Below this is a band of cast reinforced-concrete screens. The concrete screens are an outgrowth of Lloyd and his father's "knit block" houses of the 1920s, a style that began in 1922 with Lloyd's Henry Bollman House. The screens function as vertical planes that fold and interact with the house, alternately providing decoration, screening interior space, or defining exterior space. A break in this horizontal band of screens marks the front entrance to the home. The entry is further accentuated as it is flanked on one side by massive round stone-clad concrete columns and a small stone-clad pool and fountain, which is not currently in operation. The fountain originally contained a dramatic spout which shot 30 feet high, with a smaller circular pattern of sprays, highlighted by colored lights. A grotto next to the lower office entry drained the water and re-circulated it back up to the pool at the main entry. Recessed in the entry porch, the front door is a simple stained wood slab door. At the south side of the front elevation, the bottom of the cast trellis screens meet grade, whereas on the north side, grade descends and separates from the screens to provide headroom for a large driveway and carport under the main living floor level. Recessed to the side of the driveway, a separate entrance serves an office space at the lower level of the house.

The front façade, with its recessed openings and concrete screens, carries an aura of mystery and impenetrability. This is characteristic of both Lloyd Wright's work and many of his father's Post-Prairie House street elevations, where the interior is shrouded from the public view. This approach to housing design is relevant to both time and place. As historian John Beach noted, "Lloyd's conception of the California house, which is totally protected from visual or actual trespass from the outside world and yet encloses some court or garden... seems a perfect vision of those two seemingly incompatible concerns of the paranoid second half of the 20<sup>th</sup> century: openness and security."<sup>1</sup>

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<sup>1</sup> Thomas Hines, "Reconsidering Lloyd Wright: a Brilliant Legacy of Residential Design Endures in Los Angeles," Architectural Digest. 50.

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#### Exterior – North Elevation

The north elevation of the Karasik House is one never seen in its entirety, as it faces a narrow five-foot side yard. As a less visible façade, there is much less use of the decorative stone or cast screens. The cast screens only appear on this elevation at the two edges, where they wrap a corner from the prominent front and rear elevations. The majority of wall surface is clad simply in stucco, though still exhibiting Wright's attention to detail. As a constant crown to the house, the canted parapet wall continues on this elevation (as it does on each elevation). The angled parapet wall begins at the window header height, creating a continuous datum that caps the tops of doors and windows. The bottom of the angled parapet wall sits out a few inches from the wall. Under the parapet, the stucco wraps the corner to create a narrow horizontal surface that returns to the house wall at a 90 degree angle. A similar treatment is found at the uniform line of the window sills, which mirrors the angled parapet wall above. The stucco forms a continuous sloped sill along the wall, and flares out at a continuous angle toward the ground. The flared angle terminates at the sill plate, returning to the vertical of the stem wall. At the rear of the house, where the upper floor and large balcony overhangs the pool deck, the angled stucco wall continues seamlessly to become the guardrail for the balcony. The window sill line becomes the top of the railing, and the line at the sill plate continues to the underside of the overhang. Lloyd's detailing of the exterior reflects the angular plan, as Lloyd plays with angled wall planes to distinguish individual elements of the façade. These individual elements articulate horizontal datum lines that continue along each wall and wrap corners of the house. Interestingly, the horizontality and its relationship to the landscape echo the principles first developed in Frank Lloyd Wright's Prairie Houses.

On the north elevation, one fixed and one casement window are installed at the kitchen. At the dining room, there is fixed glazing with a butt-glaze corner detail. Off the living room, glazing is all full height plate glass or aluminum sliders, opening onto the balcony.

#### Exterior – East (Rear) Elevation

The rear elevation of the Karasik House is as dramatic as the front elevation, though the two elevations are remarkably different from each other. Whereas the front elevation forms a statement through a muscular interaction of highly embellished materials, textures and scales, the rear elevation is weightless and simple, its streamlined geometries clad in stucco. The form of the house at the rear elevation takes on a shape similar to a prow of a ship, a frequent Wright motif, thrusting forward and commanding the open view. The view is available because the property drops 30 feet to the park below. Because of the difference in elevation, privacy from the park is not a concern. Thus interior space opens dramatically to the exterior, in contrast to the front façade, which is shrouded from the street. The deck exemplifies the idealized Southern California lifestyle, of poolside sunshine enjoyed in the privacy of one's own home.

As with the other elevations, the top of the house is crowned with the canted stucco parapet. Below the header line, the main level façade is continuous glazing, as large plate glass windows and sliders open up to a large balcony. The balcony railing, as stated in the previous section, is continuous with the angled wall of the north elevation. Cast concrete screens articulate the north and south corners of the balcony guardrail. The screens are the same height and occur in the same plane as the stucco guardrail. Formally, the screens are a restrained touch of embellishment, accentuating the overall form of the structure and tying it to the front elevation.

The main floor deeply overhangs the lower floor at the rear of the house. The prominent feature of the rear elevation is the prow-like upper floor, supported by tapered stucco-clad columns and beams. The shape of the tapered columns and beams accentuate the contradicting largeness and lightness of the overhang and complement the angular geometry of the house. Beyond the columns, the lower floor elevation of stone columns, a barbeque area, stucco and cast concrete screens are visible. As interior spaces on the lower floor are recessed far back, the lower floor elevation is background information in comparison with the dramatic overhang and its supporting structure.

#### Exterior – South Elevation

The south elevation is much like the north elevation. Facing a small side yard, and without a walkway around that side of the house, this façade is never fully visible in its entirety. Like the north elevation, the south elevation has the same canted parapet and stucco wall detailing. The datum lines at the header height, window sill/railing height, and sill plate are the same. Similar to the north elevation, the south elevation is unadorned by the cast concrete screens and stonework, except at the front and rear ends of the elevation, where the screens turn the corner. The main difference between the north and south elevation is that the south elevation contains more windows, as all bedrooms and bathrooms are located

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along the south side of the house. There are two sets of bedroom windows which are casement-fixed, and their sills and headers are at the datum lines. There are two bathroom windows, where awning windows are utilized. As the awning windows are shorter, but are installed at the same header height, their sills are higher than the typical datum line. In these cases, the stucco sill detail remains continuous, and the space between the stucco sill and window sill is filled by a vertical stucco surface. A fixed window at the dressing room is detailed similarly to the awning windows.

### Guest House

A detached guest house is located adjacent to the alley at the rear of the property. Although the guest house was constructed of similar materials and around the same time as the main house, evidence suggests that it was not designed by Lloyd Wright, but by Joyce Miller. Not only does her name appear on the plans, but Eric Lloyd Wright, Lloyd Wright's son who worked on the project, does not remember working on the guest house. Given this evidence, the guest house is being listed as a noncontributing resource.

### Floor Plans

The floor plans illustrate a clear organization of space and a high sensitivity to the specificities of site. The house takes on an irregular shape, as the sides of the house follow the non-parallel side property lines. The shape of the main floor is as though Lloyd Wright began with an elongated hexagon and manipulated this shape by pushing and pulling its edges. This is typical of Lloyd's work as he frequently employed hexagonal geometries in his designs. At the rear, the building points toward the park, emphasizing the long shape of the building. At the front, the entry porch and adjacent bedroom push forward, while the space at the family room is pulled back, to allow headroom for the carport under it.

At the heart of the plan is the open atrium with a staircase. Circulation and living spaces are organized around this core. At the main upper floor, a gallery runs along the south side of the courtyard, extending from the front loggia and leading to the living room at the rear of the house. The atrium is visually connected to the gallery by fixed glazing. A pair of metal framed glass sliding doors provides access out to the well and down the stairs. Accessed off of the gallery, the private spaces of bedrooms and bathrooms are all located on the southern side of the building, taking advantage of the natural light. To the east and west of the courtyard, the family's public spaces are located. There is a clear separation of informal and formal public areas, as the family room and breakfast room are located toward the front of the house and are accessed from the west end of the gallery. In contrast, the living room and dining room are accessed from the east end of the gallery, and are pushed to the rear of the house. Between the breakfast room and dining room, a kitchen provides access between the two public areas of the house, and is a dividing service space. As such, though it is adjacent to the central courtyard (on the courtyard's north side), it is screened off from the courtyard with cast concrete screens. At the east end of the central courtyard, a massive stone wall defines the space of the courtyard. This wall is exposed in the courtyard, running uninterrupted from the lower level to the upper level. On the courtyard side of the wall, the stone wall is one continuous gentle curving surface. A diamond-shaped pattern runs vertically in the center of the stone wall, with Pyrex glass inserts allowing light to pass through the wall. Lloyd Wright likened the glass pattern to a "Spanish Cascade."<sup>2</sup> On the opposite, east side of the stone structure, the wall is expressed as two round columns, with the middle section carved out to accommodate built-in features. In the living room, the east face of the stone wall is sculpted to form a large fireplace. The living room, located at the rear of the house, is clearly the most important space because of its grand size and its location at the "prow" of the plan. In designing the living room, Wright included a niche for the grand piano off to the south side of the living room. Flanking the living room, the dining room and master bedroom are all located at the rear to take advantage of views, with sliders opening onto the large balcony.

The interior square footage at the lower floor plan of the Karasik House is much smaller than the floor above, as the outdoor space of the central courtyard and pool deck is the dominant feature at this level. The interior space of the lower floor plan is dedicated mostly to service spaces and to Jacob Karasik's office. The office is entered off of the carport, which is at the northwest corner of the house. The entry door is recessed into the side wall of the carport, opening into a foyer. South of the foyer, a door leads to a long storage space that runs along the south face of the house, terminating at an outdoor vestibule shared by the storage room, maid's quarters, and Jacob's office. The front wall of the foyer and storage space stacks under the front wall of the bedroom above. East of the foyer, two risers lead down into Jacob's office. Built-in plan files reflect Jacob's occupation as a builder. At the rear of the office, a door leads to the outdoor vestibule. A door in the rear wall of the carport connects the carport directly with the courtyard area. This door is a swinging door made of the concrete screens. On the north side of the house, directly east of the carport, is a utility yard.

<sup>2</sup> Sofia and Natalie Karasik, Personal Interview by Harold Zellman and Audrey Sato. 1 June 2011.

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The utility yard and the maid's bedroom, which flank the central courtyard, frame the central staircase. The rear walls of the utility yard and maid's room are angled to reinforce the prominence of the central stair. The base of the stairs is flanked by two round stone planters. Directly east of the stair is the stone wall with Pyrex inserts, as described previously. At the lower level, the east side of this stone wall is sculpted to contain a built-in barbeque unit.

#### Pool and Deck

The grade is about 30 feet higher at the front of the lot than at the rear. The building and landscape design are carefully interwoven, as is typical of the projects of Lloyd Wright, who started his career as a landscape designer. The relationship of the house to its site is illustrated clearly through section views. The deck and pool were clearly designed to complement the building structure, and were conceived as inseparable parts of a whole. Thus the design of the pool and deck at the lower level are also contributing resources and shall be considered a part of the building design.

Stairs lead down from the main level of the house into the atrium and to a large pool deck that dominates the lower level. The property was re-graded to extend this expansive deck at an elevation that provides a dramatic overlook to the park. The plan of the deck reinforces the angular geometry of the building, and the balcony overhang above. The balcony overhang allows for a semi-covered, outdoor living space. The pool deck feels private, despite its openness, because of its position uphill from the park, and the sense of enclosure provided by the large overhang. To the rear of the pool deck, at a lower level, is a roof deck over the noncontributing guest house. Lloyd Wright's original plan does not show any structure in the rear of the lot. Instead, it shows the deck stepping down into the topography, which slopes down to the rear property line.

The oval pool, designed by Lloyd Wright, sits with its shallow end closest to the house. Much of the pool is overhung by the upper floor and balcony. In plan, the pointed end of the balcony centers on the axis of the pool. Two of the tapered columns supporting the overhang rest on the pool coping, symmetrically flanking the pool. The deep end of the pool is at the rear of the deck. The sloping natural topography had to be filled and leveled at the deck, and was part of the site design by Lloyd Wright. The shape of the deck comes to a point at the east side, and in plan view the deck shape is the same as the upper floor balcony. A diving board is located at the deep end of the pool, at the center of this point.

Recently, the pool was noticed to be out of level, with the deep end having settled a few inches lower than the shallow end. It is believed that the difference in elevation is due to a failing retaining wall at the guest house, which has allowed slight movement of the soil under the pool deck. The owner is currently in the process of fixing the guest house retaining wall (a noncontributing resource) and thus stabilizing the soil. Then, the pool will be cosmetically fixed to appear level.

Surrounding the pool, the deck is paved in a flagstone that matches the stonework on the house's columns and walls. Along the sides of the deck, there are benches that Wright designed to harmonize with the house. The benches consist of one module in height of the cast concrete screens, topped with stone slabs to match the deck.

#### Interior -- Details

The interior of the Karasik House retains much of its original features and finish materials. Basic walls and ceilings are typically finished in a white plaster. Many wall surfaces are finished with perfectly matched Honduras walnut paneling, which is in good condition. All the paneling originated from one tree, and great care was taken to bend the wood where necessary to clad curved surfaces.<sup>3</sup> An example of this paneling can be seen in the gallery. Casework throughout the house is also walnut, and includes kitchen and bathroom cabinets, office plan files, and built-ins in the living room and family room. In the bedrooms, a bleached mahogany was used. A great deal of built-in storage was provided throughout the house, integrated seamlessly by the use of touch-latches. The wood finish is also found on the ceiling throughout the house, trimming plastic soffits and light coves. Typical of his work, Wright took a lot of care to conceal light fixtures in these soffits. The soffits are intricately designed and often reinforce the curved motif of the stonework throughout the house, in contrast with the overarching angular geometry of the house. In addition, the honeycomb skylights in the gallery and kitchen are trimmed in walnut. The eave projections of the honeycomb plastic canopy and skylights around the courtyard were slightly shortened a number of years ago and there has been some water damage due to the plastic panels leaking. The owner is in the process of replacing the damaged plastic skylights and wood paneling, and restoring the original eave details to the canopy.

<sup>3</sup> Sofia and Natalie Karasik, Personal Interview.

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The detailing of the aforementioned walnut built-ins and paneling is especially noteworthy. Lloyd provided display cases at the living room and family room, as a response to Sofia Karasik's desire to display treasured belongings.<sup>4</sup> The angular walnut display case in the living room is especially notable because of its unique shape and exquisite craftsmanship. Where the case abuts an irregular stone column, the wood was scribed to the profile of the stone. This scribed wood to stone detail is found throughout the house. Notably, Lloyd Wright designed this cabinet not only to contain a dry bar and china storage/display, but the cabinet also contains a planter. Wright's inventiveness continued in the kitchen casework, where an entire rounded side of the under-counter casework is hinged to open up and reveal storage. Additionally, a custom-built Lazy Susan, roll-out trash bin, and drawer with built-in blender were all provided in order to promote a functional kitchen without clutter. In the family room, casework reveals a hidden television, as well as media storage. Utilizing touch latches, all storage space seamlessly blends into the house, without extraneous hardware.

The original flooring and countertops remain intact throughout the house. The majority of the main floor level has terrazzo flooring, including the balcony. The living room and dining room floors are covered with the original carpet, which was custom made in one piece for the Karasik family.<sup>5</sup> Bedrooms have carpets or cork flooring. The kitchen floor is vinyl. Kitchen countertops are a white laminate, and cabinetry is also lined in the laminate. In the master bathroom, the floors are terrazzo, with a sunken tub also built of terrazzo. Countertops here and in the powder room are a double layer of marble.

Windows and doors are all original to the house. Throughout the house, a horizontal datum is adhered to at the header height. Soffits, door and window shading pockets, and built-in storage all terminate at this line, reinforcing a continuous horizontality through the house. Interior and exterior wood doors are all typically stain-grade slabs. At the courtyard and balcony, the glazed doors are aluminum sliders. The plans call out the full-height fixed glazing as ¼" polished plate glass, whereas smaller fixed windows are labeled as double-strength glass. Butt-glazing is used at prominent corners and exposed frames are in general minimal, a detail typical of both Lloyd Wright and his father's work as well the early modernists like Richard Neutra and Rudolph Schindler, both of who were trained by the elder Wright. Similarly, at the top of the courtyard stairs, the tracks for the aluminum sliders are recessed in the walnut trim at the top, and the tracks are flush with the terrazzo at the sill. In the interior of the dining room and living room, a detail accommodates a continuous pocket for curtains at the header height of the openings.

Overall, interior finishes have been kept in good condition. All original finishes remain in the house.

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<sup>4</sup> Sofia and Natalie Karasik, Personal Interview.

<sup>5</sup> Sofia and Natalie Karasik, Personal Interview.

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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.)

Property is:

- 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.

**Areas of Significance**

(Enter categories from instructions.)

Architecture

**Period of Significance**

1960

**Significant Dates**

1960

**Significant Person**

(Complete only if Criterion B is marked above.)

N/A

**Cultural Affiliation**

N/A

**Architect/Builder**

Wright, Frank Lloyd, Jr. (AKA Lloyd Wright)

**Period of Significance (justification)**

1960 is the year of construction.

**Criteria Considerations (explanation, if necessary)**

N/A



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**Statement of Significance Summary Paragraph** (Provide a summary paragraph that includes level of significance and applicable criteria.)

The Karasik House is eligible for the National Register of Historic Places under Criterion C at the local level of significance as an excellent example of Wrightian architecture. The period of significance for the Karasik House is the date of construction in 1960. The Karasik House was designed for Jacob and Sofia Karasik by Frank Lloyd Wright, Jr., better known as Lloyd Wright. Lloyd, like his father, spent much of his career pioneering an aesthetic vocabulary and experimenting with materials in search of an American architecture. His contributions to American architecture are significant not only locally, but also on a national level. The Karasik House is a typical example of Lloyd Wright's more mannered and expressionist work of the 1950s and 60s. The house exemplifies Lloyd Wright's life-long concern for integration of the building and its site, and his desire to blur the distinction between interior and exterior space.

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

### History of the Property

Before Lloyd Wright worked on the design for the Karasik House, a previous architect had come up with a design for a four-level house on the steep, narrow site.<sup>6</sup> The Karasiks wanted the main living spaces to be on one floor, a difficult task considering the site topography and the fact that the family had four children. Jacob Karasik, a builder by profession, was referred to Lloyd Wright and hired him after a meeting in 1959.<sup>7</sup> Lloyd's drawings are dated January 18, 1960. Construction commenced later that year, with Jacob as the contractor. While the structure was largely completed long before, some finish work was still being completed four years later.<sup>8</sup> The main house and pool deck were completed per Lloyd Wright's original design. In fact, the original rendering of the house by Lloyd Wright still hangs on the wall of Jacob Karasik's office, and the drawings are stored in the plan files originally designed by Wright. The Karasiks currently reside in the house, and keep the building well-maintained.

### History of Lloyd Wright (Frank Lloyd Wright Jr.)

Lloyd Wright's career is most commonly evaluated in reference to his father, Frank Lloyd Wright, "who has been generally acknowledged as America's greatest architect."<sup>9</sup> "Though substantially more productive and, arguably, equally as creative in Los Angeles... [Lloyd] really never could disassociate himself professionally from his father."<sup>10</sup> Commonly, Lloyd Wright's work has been described as "not startlingly original... highly derivative of his father's style"<sup>11</sup> and "an extension of and variation on the work of [his] father."<sup>12</sup> Though the younger Wright's career was overshadowed by his father's, Lloyd was a "world-renowned architect in his own right" and "played an important, if not starring, role in the period of Los Angeles history that saw the spread of modern architecture and the development of the motion picture as a cultural force in the city."<sup>13</sup> Because Lloyd shared an ideology, aesthetic, and name with his father, the uniqueness of his work is often overlooked. However, in contrast to the elder Wright, Lloyd displayed a distinctly innovative, theatrical flair, and his body of work can be seen as an original thesis on the ideal California Home. As Eric Lloyd Wright stated, "my father's work was not imitative. I know my father wanted very badly to be remembered as an architect in his own right."<sup>14</sup>

Born on March 31, 1890 in Oak Park, Illinois, Lloyd Wright experienced a childhood in some ways similar to his father's. As Harriette Von Breton states, "He was nurtured in an environment designed by his father... received his primary and high school education from many of the same aunts and uncles who also taught his father – in the same environment that

<sup>6</sup> Weintraub, Alan, Lloyd Wright: The Architecture of Frank Lloyd Wright, Jr. (New York: Harry N. Abrams Inc, 1998), 200.

<sup>7</sup> Ibid, 200.

<sup>8</sup> Ibid, 200.

<sup>9</sup> Pastier, John, "Lloyd Wright's Look at 20s," Los Angeles Times, 14 Dec. 1971, H6.

<sup>10</sup> Kaplan, Sam Hall, "Flamboyant Designer's Legacy: Architects in Their Own Wright," Los Angeles Times, 14 Feb. 1987, View 1.

<sup>11</sup> Goldberger, Paul, "Architecture: In Wright's Shadow," New York Times, 29 Jan. 1987, <http://www.nytimes.com/1987/01/29/arts/architecture-in-wright-s-shadow.html>

<sup>12</sup> Pastier, "Lloyd Wright's Look at 20s," H6.

<sup>13</sup> Thackrey, Ted Jr., "Lloyd Wright, Architect of L.A. Landmarks, Dies," Los Angeles Times, 2 June 1978, D1.

<sup>14</sup> Kaplan, Sam Hall, "Flamboyant Designer's Legacy," View 1.

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shaped his father... It is little wonder that the son reflects the father in so many ways."<sup>15</sup> Like his father, Lloyd's childhood education included Friedrich Froebel's geometric exercises, and an emphasis on music.<sup>16</sup>

In 1907, Lloyd followed in his father's footsteps and enrolled in the University of Wisconsin at Madison, studying Engineering and Agronomy. In September 1909, Lloyd's father announced his decision to abandon his home with his mistress Mamah Cheney, stating he was "deserting my wife and children for one year, in search of a spiritual adventure."<sup>17</sup> Lloyd, nineteen years old at the time, knocked his father to the floor. However, as his father worked in Berlin on the Wasmuth Portfolio later in 1909, Lloyd withdrew from school and joined his father to help prepare drawings.<sup>18</sup>

Lloyd, interested in landscape design, returned to the US and became a draftsman in the office of the Olmstead brothers. In 1911, Lloyd moved to San Diego to work in the Olmsteads' nursery, and then entered Irving Gill's office in 1912. Gill had been a fellow apprentice of Frank Lloyd Wright's in Louis Sullivan's Chicago office in the early 1890s. In 1915, Lloyd moved to Los Angeles to join Gill and Olmstead in development of a plan for the city of Torrance. Thus, Lloyd Wright's career was not only influenced by his father's work, but continues from a long line of American masters. In addition, his work as a landscape designer influenced Lloyd's approach to architecture, as his projects often originate from a thoughtful integration of building and site. For Lloyd, "the building, the exterior retaining walls and stairs, the fountains and pools, together with the trees and other plants, form a complete tightly knit whole, and that part of the scheme made up of the four walls and roof was not enough to stand on its own."<sup>19</sup>

In 1916, Lloyd opened his own office and began to design motion picture sets at Paramount Studios.<sup>20</sup> He then married and briefly moved to New York as an airplane designer. In 1919, he returned to Los Angeles to work with his father on the Barnsdall project (Hollyhock House).<sup>21</sup> It was at this point where Frank Lloyd Wright's presence once again became the dominant element in Lloyd's life and Lloyd's career became much more about architecture as opposed to landscape architecture. As David Gebhard states, "with his father in Los Angeles, the only real choice was architecture."<sup>22</sup> Thus "Lloyd's intense relationship with FLW and his work would, with varying results, mark his own architecture as it developed in the 1920s."<sup>23</sup> During the 20s, in addition to his collaborations with his father, Lloyd Wright was well-known for his own dramatic house designs, and the designs for the first two shells of the Hollywood Bowl, the second of which "was an acoustical success, copied the world over."<sup>24</sup>

Though Lloyd was successful in creating innovative, dramatic architectural works, he still faced obscurity in comparison with his father. For example, it is a little-known fact that Lloyd's first house, for Henry Bollman, is "a concrete-block structure that actually predates the far more celebrated group of concrete-block houses done by Frank Lloyd Wright in Los Angeles in the 1920's."<sup>25</sup> Lloyd's career in Los Angeles is of great significance, and much of his work has been recognized by the National Register. A few examples of listed properties are Lloyd's own studio in West Hollywood, the Derby House in Glendale, the Sowden House in Los Angeles, and the Wayfarer's Chapel in Portuguese Bend. Apparent in these works is Lloyd's conception of the California House, a fortress-like form that totally protects inhabitants from trespass from the outside world, instead enclosing a court or garden where the Southern California lifestyle can be experienced in open privacy.<sup>26</sup> "Compared to his father, Lloyd not only understood what could be done with vegetation and its relationship to a building in California, he was also much more receptive to the opening up of the interior space to

<sup>15</sup> David Gebhard and Harriette Von Breton, Lloyd Wright, Architect: 20<sup>th</sup> Century Architecture in an Organic Exhibition (Santa Barbara: University of California, 1971), 5.

<sup>16</sup> Thomas Hines, "Reconsidering Lloyd Wright: a Brilliant Legacy of Residential Design Endures in Los Angeles," Architectural Digest, 44.

<sup>17</sup> Roger Friedland and Harold Zellman, The Fellowship: the Untold Story of Frank Lloyd Wright and the Taliesin Fellowship (New York: Harper Perennial, 2007), 29.

<sup>18</sup> Ibid, 30

<sup>19</sup> Gebhard and Von Breton, Lloyd Wright, Architect, 15.

<sup>20</sup> Thackrey, Ted Jr., "Lloyd Wright, Architect of L.A. Landmarks, Dies," D4.

<sup>21</sup> Gebhard and Von Breton, Lloyd Wright, Architect, 23.

<sup>22</sup> Ibid, 29.

<sup>23</sup> Weintraub, Lloyd Wright, 19.

<sup>24</sup> Thackrey, "Lloyd Wright, Architect of L.A. Landmarks, Dies," D4.

<sup>25</sup> Goldberger, "Architecture: In Wright's Shadow."

<sup>26</sup> Hines, "Reconsidering Lloyd Wright," 50.

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be out-of-doors.”<sup>27</sup> This blurring of interior and exterior space is part of the legacy of modern architecture in Southern Californian, and one which Lloyd Wright helped to pioneer.

In the rich avant-garde architectural environment of twentieth-century Southern California, Lloyd Wright “explored the fertile intersection of modernism and regionalism.”<sup>28</sup> Lloyd’s evocative courtyard houses were a direct result of place, their forms inspired by the climate of Southern California, with a vocabulary that related directly to the American character. Like his father, Lloyd “related that his effort... was to establish a link and a continuity with that which was architecturally indigenous to America.”<sup>29</sup> Lloyd inherited his father’s ideals and his tastes for “Oriental rugs, Japanese prints, the Arts and Crafts movement, and the pre-Columbian Mexican and Southwestern American Indian culture.”<sup>30</sup> The knit-block houses were one physical embodiment of this “indigenous” regionalism, and appealed to the Wrights’ aesthetic. Decorative, modular concrete elements became a recurring theme in Lloyd’s work, a theme continued with his design for the Karasik House. Lloyd’s Los Angeles houses “epitomized his talent for merging his own brand of Expressionism... with his and his father’s interest in Southwest Indian cultures.”<sup>31</sup>

Lloyd Wright “never denied that he owed the best of himself to the strong genetic and cultural influences of the indomitable Frank Lloyd Wright.”<sup>32</sup> As Thomas Hines summarized, “Lloyd Wright was, in a sense, a tragic figure, caught throughout his career in the shadow of his superhuman father. Both blessed and cursed by that paradoxical relationship, he nevertheless created, in his own truncated oeuvre, architectural marvels both on paper and on the land.”<sup>33</sup>

#### Karasik House

The Karasik House is an excellent example of Lloyd Wright’s Post-World War II work. Lloyd Wright’s expressive work of the 1950s and 60s was characterized by his buildings’ “oblique wall angles, mannered spatial configurations, and, especially, sweeping roofs. These houses seemed to suggest a marriage of space projectiles and large, handsome insects.”<sup>34</sup> During these later years, Lloyd Wright was “an unabashed mannerist, pushing, pulling, and breaking the ‘rules’ of rational systems of proportion.”<sup>35</sup> David Gebhard describes Wright’s work as Expressionist because of the following qualities: “first, the use of unconventional angled wall surfaces and details; second, the handling of these to create surfaces and volumes which are obviously meant to be read as existing ends in themselves; finally the buildings suggest a mysterious, unreal quality.”<sup>36</sup>

The qualities listed above—with the sweeping roof motif transformed into the seemingly gravity defying rear deck—are exemplified by the Karasik House. Spaces are clearly subjected to the mannered angles of the plan, and architectural detailing is used to reinforce the angular motif of the floor plan, from the scale of the exterior elevations down to the detailing of light coves and furniture. The description of the building as a spacecraft or insect is clearly relevant to the Karasik House’s rear elevation, as the hovering body of the house juts over the landscape, supported by two tapered legs. In contrast to the rear, the front elevation of the Karasik House conveys a much more earth-bound imagery that bears the mannered tendencies of Lloyd Wright. David Gebhard describes the aggressiveness of the front elevation of the Karasik House as “agitated, flamboyant and anything but quiet... [the] domestic single family [equivalent] to the sparkling and tinsely world of Wilshire Blvd.”<sup>37</sup> Approaching the Karasik House on Spalding Drive, the home makes an impressive statement in contrast with its quiet, more traditional neighbors.

The Karasik House exemplifies the attention to landscape and site design found in all of Lloyd Wright’s work. Sculpting the site to his needs, Wright skillfully connects the building and its site through the section, integrating the topography and site work into the building design. Even the planting was designed by Lloyd Wright, and some of the original plants still

<sup>27</sup> Gebhard and Von Breton, Lloyd Wright, Architect, 36.

<sup>28</sup> Ibid, 12.

<sup>29</sup> Ibid, 32.

<sup>30</sup> Weintraub, Lloyd Wright, 13.

<sup>31</sup> Hines, “Reconsidering Lloyd Wright,” 50.

<sup>32</sup> Ibid, 44.

<sup>33</sup> Ibid, 56.

<sup>34</sup> Weintraub, Lloyd Wright, 34.

<sup>35</sup> Ibid, 35.

<sup>36</sup> Gebhard and Von Breton, Lloyd Wright, Architect, 40.

<sup>37</sup> Gebhard and Von Breton, Lloyd Wright, Architect, 64-5.

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exist at the house.<sup>38</sup> A courtyard at the center of the plan is a prominent feature of the Karasik House, and is typical of Wright's Southern California houses. Throughout Lloyd Wright's career, the courtyard was "the dominant element in a majority of his designs."<sup>39</sup> Like the Sowden and Derby Houses, the Karasik House's mysterious, fortress-like exterior is contrasted by the private open space of the courtyard. Around the Karasik House courtyard, Wright organized the upper level circulation as well as using it as vertical circulation to the lower level.

In the Karasik House, the exterior is a constant presence. In some cases, surfaces act as filters between interior and exterior as Wright plays with the contradiction of mass and transparency. Wright achieves this through the use of concrete screens, which were a technique first used at the Derby House, and then for his own Studio-Residence. The screens display a decorative motif custom-designed for the Karasik family. Functionally, the screens offer privacy from the street on the west elevation while also screening service spaces from view. For example, the kitchen is screened from the courtyard by the concrete lattice, which is placed on the exterior side of a frame-glazed window, presenting a decorative surface on the public side of the wall, while allowing light to penetrate the interior. Another play of transparency and mass can be seen where Wright designed Pyrex inserts in the massive courtyard stone wall. Unlike the Derby House and Wright's Studio-Residence, the Karasik House's modular concrete elements are limited to only a screen application, whereas Lloyd's earlier works contained concrete blocks for both solid and transparent decorative elements. The Karasik House exterior recalls the Derby House, as planes of concrete screens interplay with planar stucco walls. As Susan Vaughn describes the Derby House: "The house's paradoxical qualities—massive but airy, organic but otherworldly, simply contoured but elementally complex—make it a delight to behold."<sup>40</sup> This description could easily be applied to the Karasik House, though the two were built 34 years apart.

The materials found at the Karasik House are all materials typically used by Lloyd Wright. Even the pinkish color of the stone and stucco exterior is found repeatedly in his work. Although the exterior has been repainted, the original color of the house was similar. The stone and stucco material choices speak to his and his father's wish "to create... [an] indigenous 'primitive' feeling in their California architecture,... by using a material which [comes] close in feeling to adobe and stone and the lime cement structures erected by the Mayas."<sup>41</sup> Because of the expense of concrete, Lloyd used it sparingly as decorative elements, and turned to stucco on wood framing as a cost-effective alternative.<sup>42</sup> Even the materials used for the flat roof of the house has historic significance, as Wright "was one of the first to advocate and use crushed large aggregate light weight pumice and crushed brick or tile for built-up roofs—something which today is a common Southern California practice."<sup>43</sup> Inside the home, the use of laminate, terrazzo, and wood are also very typical of Wright's work. Comparing the Karasik House with the earlier Derby House, the interiors share a similar language of cantilevered plaster soffits trimmed in wood, intricately detailed wood light coves, and a continuation of exterior materials into the interior of the home. Fireplaces are a focal point, and opportunity to adorn the interior with the same materials found on the exterior of the home. Between the careful detailing of Wright and the skillfulness of the owner-builder, the craftsmanship found in the house is of the highest order. Especially notable are the meticulously scribed wood joints, as well as the stone and concrete work.

The Karasik House reflects both Lloyd and his father's dedication to the total design of an environment. On a larger scale, Lloyd created horizontal datum lines both on the exterior and the interior of the house, which reinforces the idea of a unified, cohesive environment. Further, horizontal detailing echoes the elongated building form and its relationship to the landscape. Wall surfaces are angular, both in plan and elevation, and this highly mannered design language is carried through to the level of details. For example, light coves, soffits, and built-in furniture reiterate the angular design of the whole. Typical of mid-century modern architecture, casework is fully integrated into the design, either concealed by touch-latches or detailed to reflect the angular motif of the house.

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**Developmental history/additional historic context information** (if appropriate)

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<sup>38</sup> Sofia and Natalie Karasik, Personal Interview, 1 June 2011.

<sup>39</sup> Gebhard and Von Breton, Lloyd Wright, Architect, 37.

<sup>40</sup> Susan Vaughn, "Hats Off to Derby House: The Landmark Home in Glendale was Designed by Lloyd Wright, Son of Frank Lloyd Wright, and Built in 1926," Los Angeles Times, 29 Oct. 1993, Valley Life, 33.

<sup>41</sup> Gebhard and Von Breton, Lloyd Wright, Architect, 32.

<sup>42</sup> *Ibid*, 54.

<sup>43</sup> *Ibid*, 55.

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Sofia and Natalie Karasik, Personal Interview by Harold Zellman and Audrey Sato. June 1, 2011.

Thackrey, Ted Jr. "Lloyd Wright, Architect of L.A. Landmark, Dies." Los Angeles Times, June 2, 1978, D1-4.

Vaughn, Susan. "Hats Off to Derby House: The Landmark Home in Glendale was Designed by Lloyd Wright, Son of Frank Lloyd Wright, and Built in 1926." Los Angeles Times, October 29, 1993, Valley Life, 33.

Weintraub, Alan. Lloyd Wright: The Architecture of Frank Lloyd Wright, Jr. New York: Harry N. Abrams, Inc., 1998.

**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: Karasik House, 436 Spalding Dr.  
Beverly Hills, CA 90212

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Historic Resources Survey Number (if assigned): \_\_\_\_\_

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## 10. Geographical Data

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**Acreage of Property** Less than one acre  
(Do not include previously listed resource acreage.)

### UTM References

(Place additional UTM references on a continuation sheet.)

1	<u>11</u> Zone	<u>370 090</u> Easting	<u>3769 260</u> Northing	3	<u>          </u> Zone	<u>          </u> Easting	<u>          </u> Northing
2	<u>          </u> Zone	<u>          </u> Easting	<u>          </u> Northing	4	<u>          </u> Zone	<u>          </u> Easting	<u>          </u> Northing

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

Assessor's Parcel Number: 4330-009-017

**Boundary Justification** (Explain why the boundaries were selected.)

The legal boundary retains the historic integrity of the site. The current property lines are the same boundaries as were owned by the Karasik family at the time of construction.

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## 11. Form Prepared By

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name/title Audrey Sato  
organization Harold Zellman and Associates, Architects date June 7, 2011  
street & number 1310 Abbot Kinney Blvd. telephone (310) 392-8891  
city or town Venice state CA zip code 90291  
e-mail [audrey@z-arch.com](mailto:audrey@z-arch.com) ; [zellman@z-arch.com](mailto:zellman@z-arch.com)

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### Additional Documentation

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Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

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**Photographs:**

Karasik House

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Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

**PHOTOS #1, 3, 9, 10, 19, 22, 23, 25, 28, 30-33**

Name of Property: Karasik House  
City or Vicinity: Beverly Hills  
County: Los Angeles State: California  
Photographer: Harold Zellman  
Date Photographed: May, 2011

**PHOTOS #2, 4-8, 11, 12, 14-18, 20, 21, 24, 26, 27, 29**

Name of Property: Karasik House  
City or Vicinity: Beverly Hills  
County: Los Angeles State: California  
Photographer: Audrey Sato  
Date Photographed: May, 2011

**PHOTO #13**

Name of Property: Karasik House  
City or Vicinity: Beverly Hills  
County: Los Angeles State: California  
Photographer: Harold Zellman  
Date Photographed: February, 2007

**Description of Photograph(s) and number:**

- 1 of 33. rear façade, from north side of pool deck looking south
- 2 of 33. rear façade, from roof deck looking southwest
- 3 of 33. front façade, looking northeast
- 4 of 33. front façade of house in context, looking northeast across Spalding Drive
- 5 of 33. southwest end of north façade showing office entry and side of main entry porch
- 6 of 33. north side yard and façade, looking east
- 7 of 33. site context: view of Roxbury Memorial Park looking north from balcony
- 8 of 33. pool deck and underside of upper floor overhang
- 9 of 33. tapered columns and beams supporting upper floor overhang
- 10 of 33. circulation on north side of courtyard
- 11 of 33. view of planter and stair in courtyard with stone column in foreground
- 12 of 33. landscaping under stair in courtyard, concrete screen and gate in background
- 13 of 33. courtyard, from bottom of stairs looking up to sliding door and skylight roof overhang
- 14 of 33. courtyard, from top of stairs looking down at stone wall
- 15 of 33. barbeque and stone columns with decorative stone wall
- 16 of 33. detail, pyrex pattern in stone wall
- 17 of 33. cast concrete and stone bench
- 18 of 33. cast concrete screen detail
- 19 of 33. main entrance porch
- 20 of 33. interior, looking into powder room from loggia
- 21 of 33. interior, family room: built-in bar and bookshelf, light soffit above
- 22 of 33. interior, family room: fireplace and light soffit
- 23 of 33. interior, gallery
- 24 of 33. interior, sliding door to courtyard, detail
- 25 of 33. interior, gallery: view of living room door

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- 26 of 33. interior, detail of scribed wood and stone at door jamb
- 27 of 33. interior, living room fireplace with light soffit and built-in display
- 28 of 33. interior, living room: angled display case
- 29 of 33. interior, dining room: curtain pocket at glazing
- 30 of 33. interior, dining room: stone column between display case and wood paneling with light soffit above
- 31 of 33. interior, kitchen
- 32 of 33: window and guardrail detail at master bedroom / south corner of balcony
- 33 of 33: rear façade of living room: on balcony looking northwest at center point of window wall and angled parapet

---

**Property Owner:**

(Complete this item at the request of the SHPO or FPO.)

---

name Jacob and Sofia Karasik  
street & number 436 Spalding Drive telephone (310) 922-4744  
city or town Beverly Hills state CA zip code 90212

**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 Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.



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LOS ANGELES COUNTY, CA
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Name of multiple listing (if applicable)

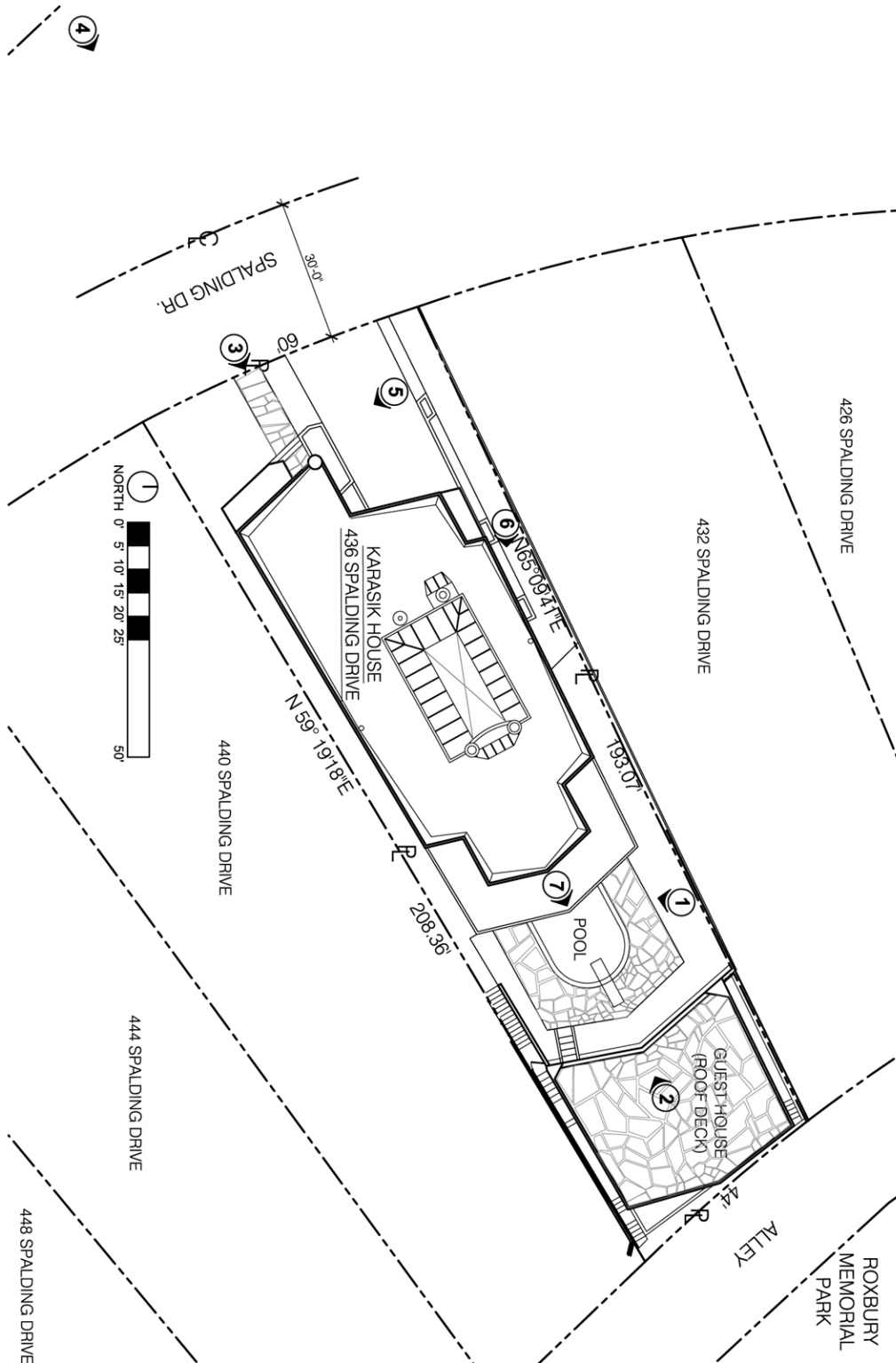
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Page 1

DESCRIPTION: SITE MAP, PHOTO LOCATIONS INDICATED

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SITE MAP, PHOTO LOCATIONS INDICATED

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BEVERLY HILLS, CALIFORNIA



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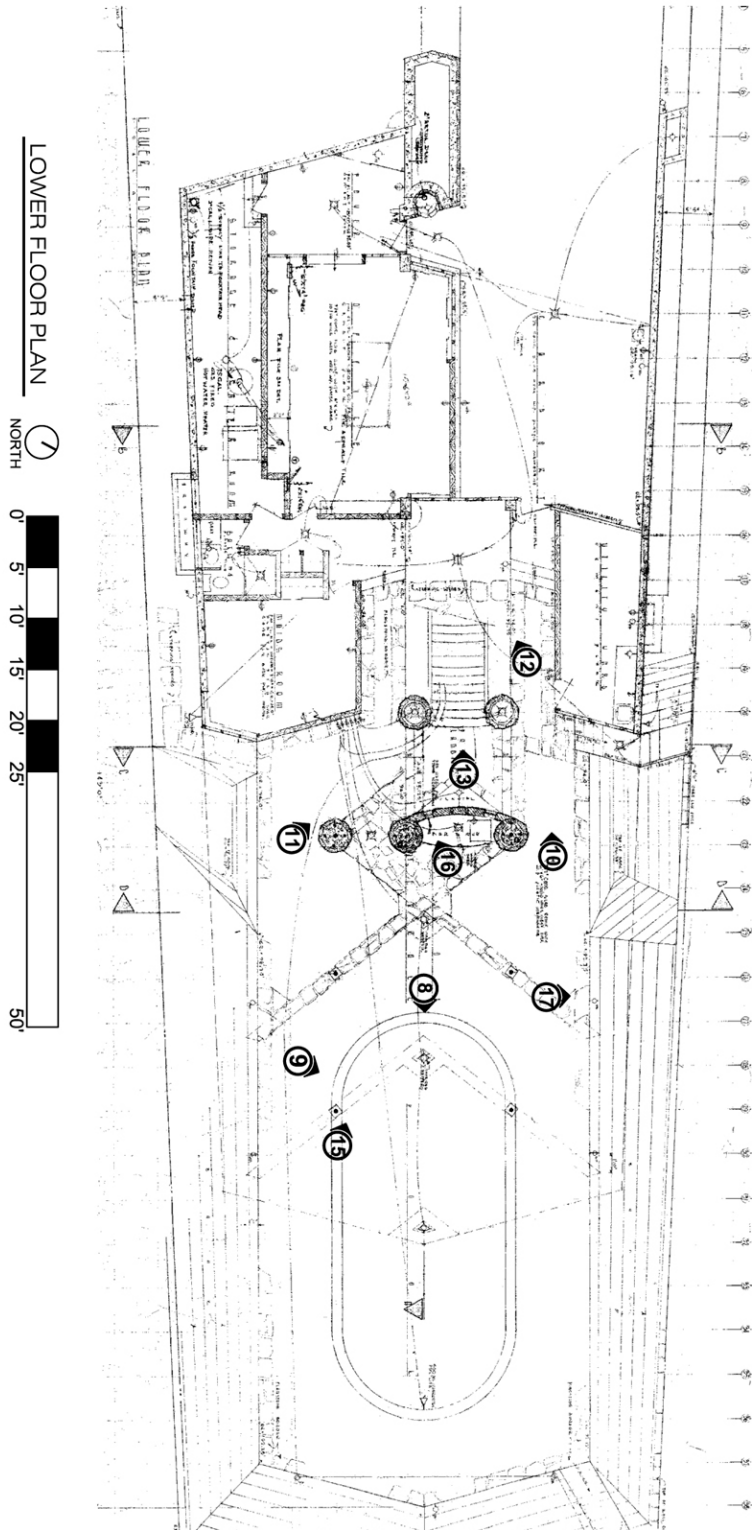
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LOWER FLOOR PLAN, PHOTO LOCATIONS INDICATED



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BEVERLY HILLS, CALIFORNIA

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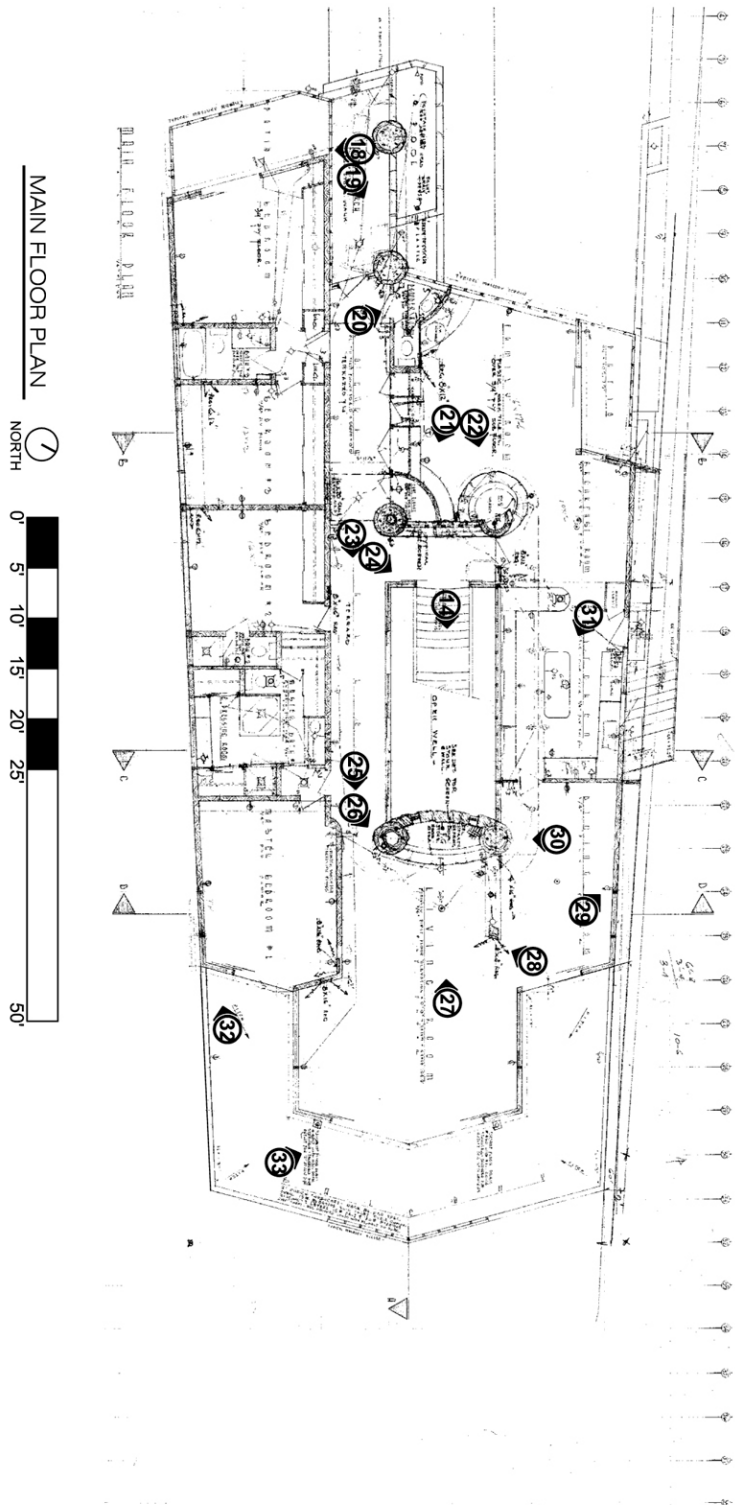
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MAIN FLOOR PLAN, PHOTO LOCATIONS INDICATED



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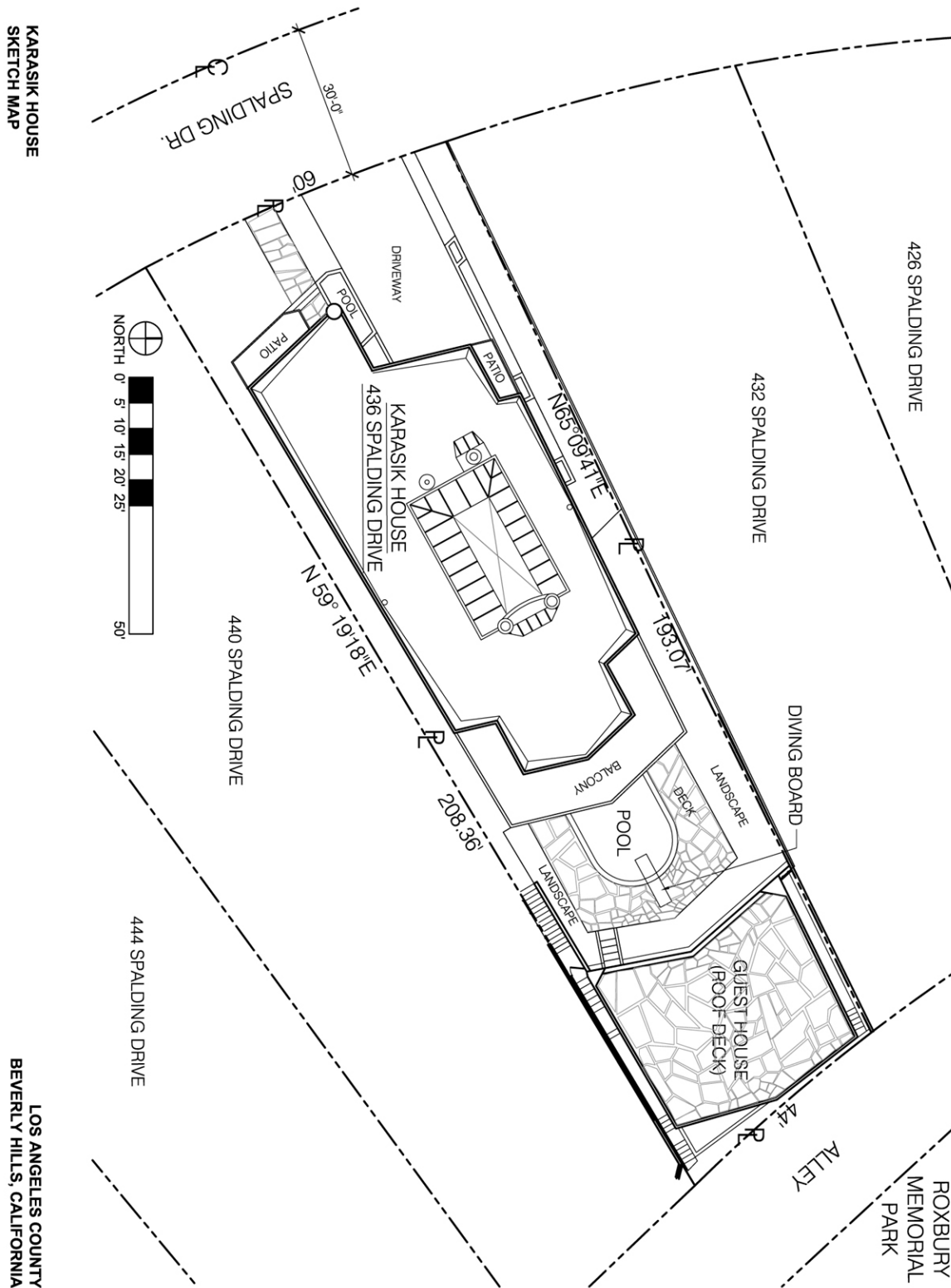
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#### DESCRIPTION: SKETCH MAP



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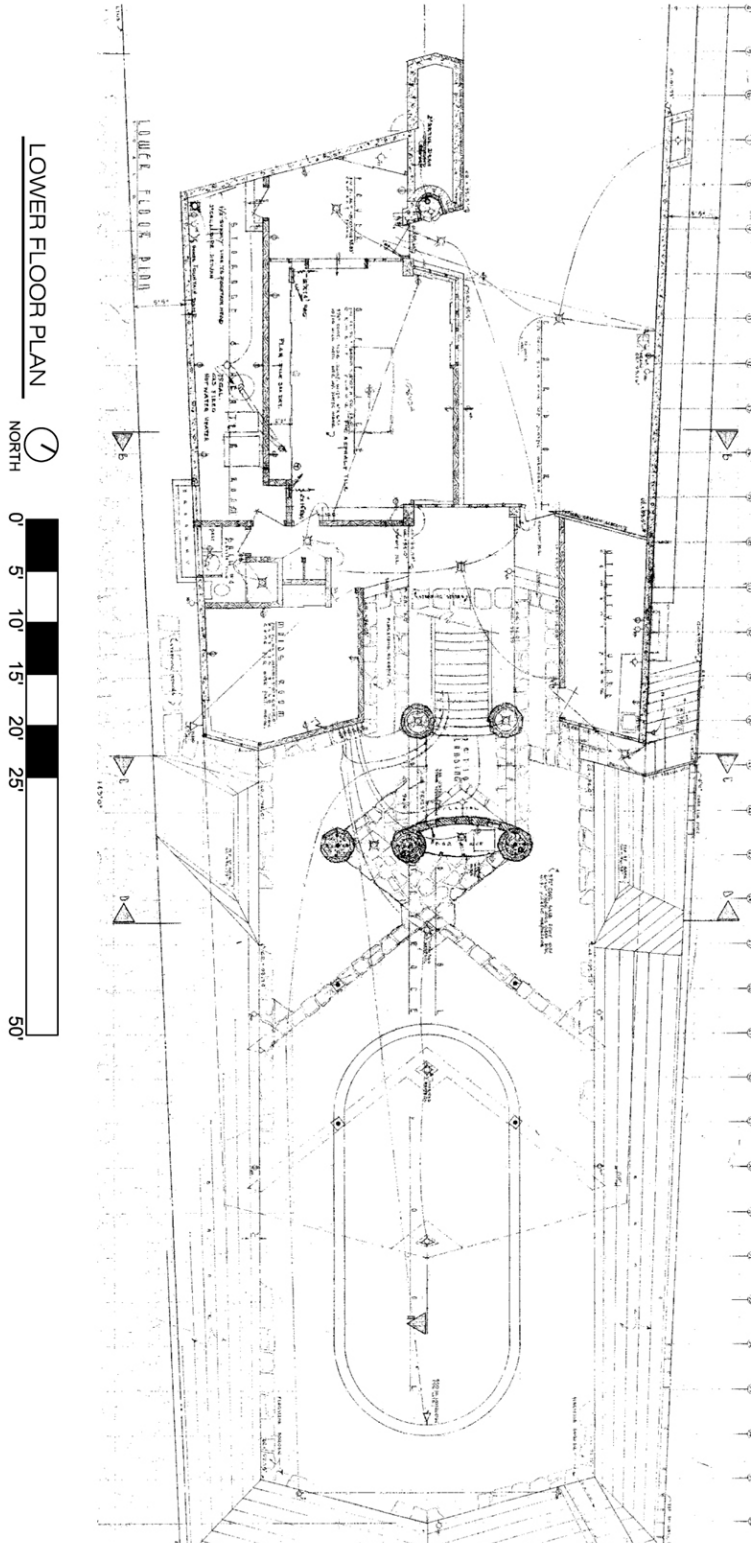
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DESCRIPTION: LOWER LEVEL FLOOR PLAN (SCAN OF LLOYD WRIGHT'S DRAWINGS)

KARASIK HOUSE  
LOWER FLOOR PLAN (SCAN OF LLOYD WRIGHT'S DRAWING)



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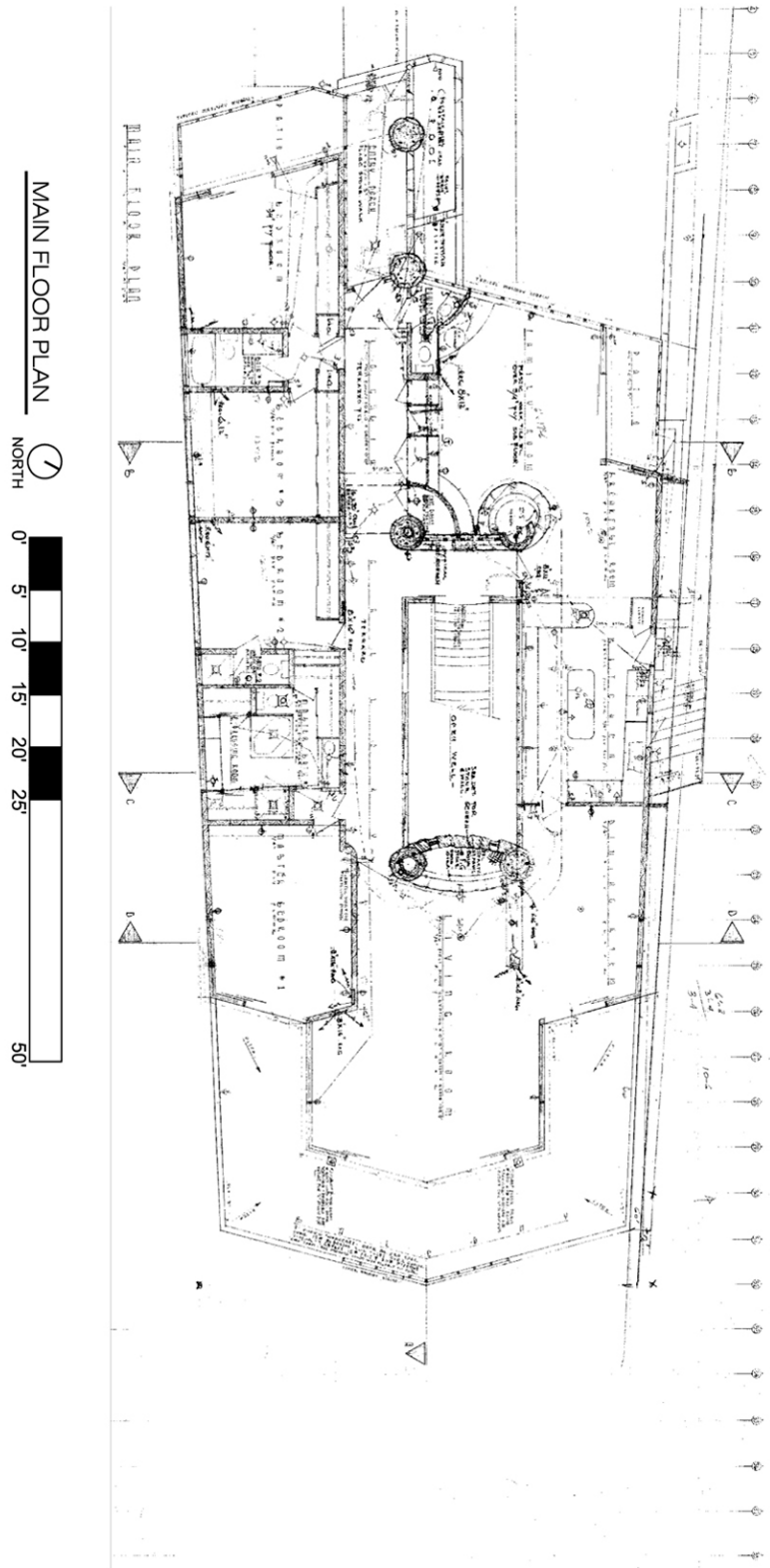
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DESCRIPTION: MAIN LEVEL FLOOR PLAN (SCAN OF LLOYD WRIGHT'S DRAWINGS)

KARASIK HOUSE  
MAIN FLOOR PLAN (SCAN OF LLOYD WRIGHT'S DRAWING)



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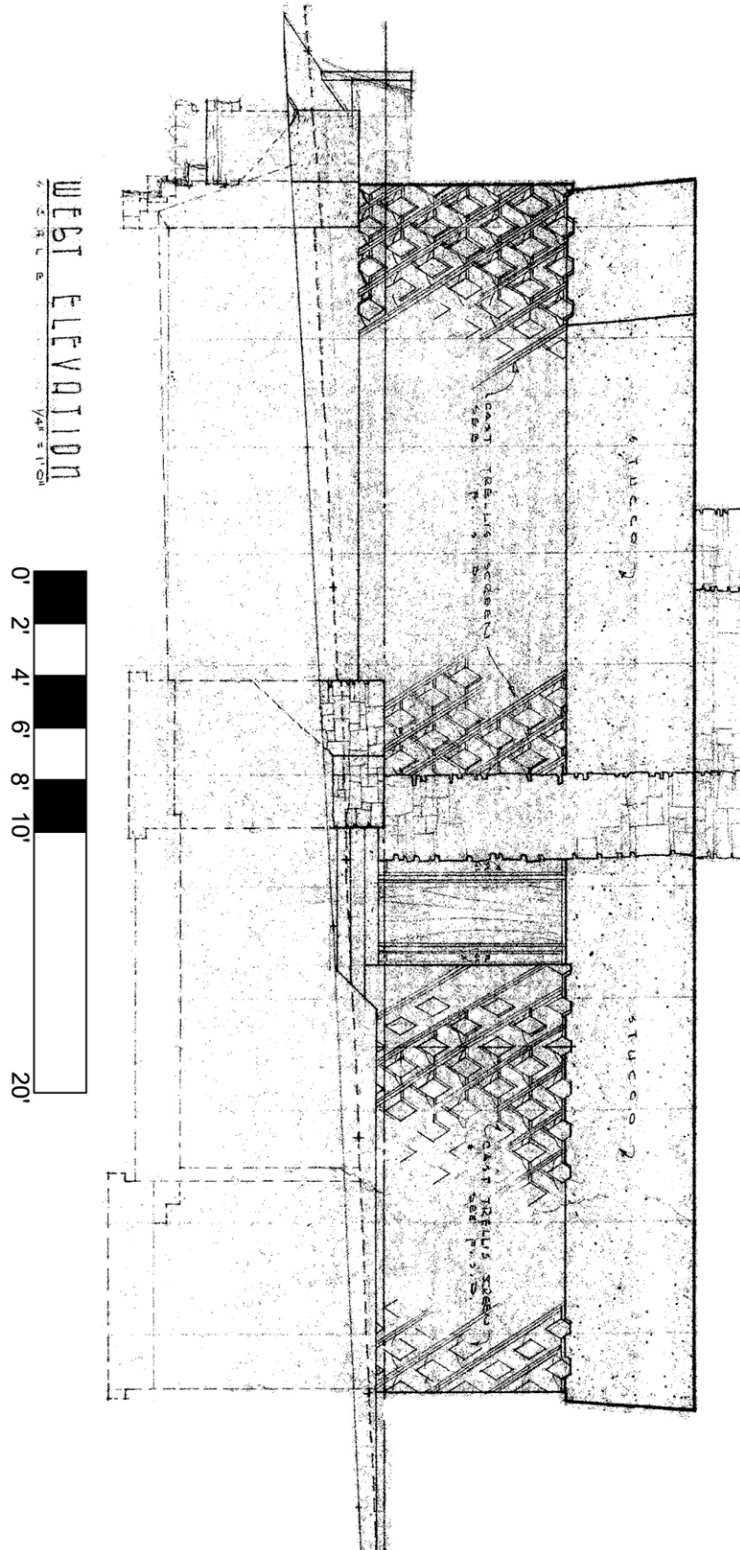
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Page 7

DESCRIPTION: WEST ELEVATION (SCAN OF LLOYD WRIGHT'S DRAWING)

KARASIK HOUSE  
WEST ELEVATION (SCAN OF LLOYD WRIGHT'S DRAWING)



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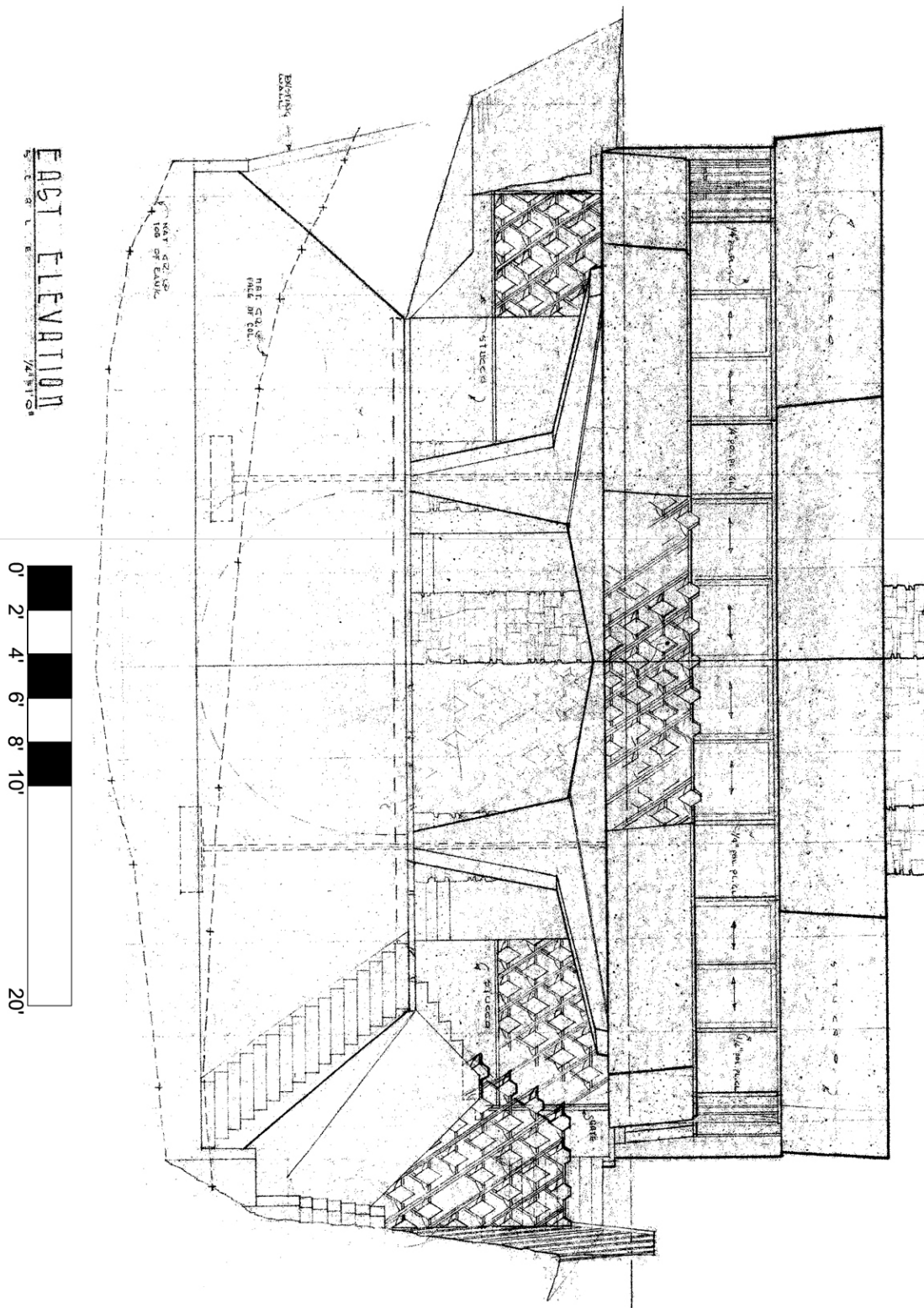
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Page 8

DESCRIPTION: EAST ELEVATION (SCAN OF LLOYD WRIGHT'S DRAWING)

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EAST ELEVATION (SCAN OF LLOYD WRIGHT'S DRAWING)



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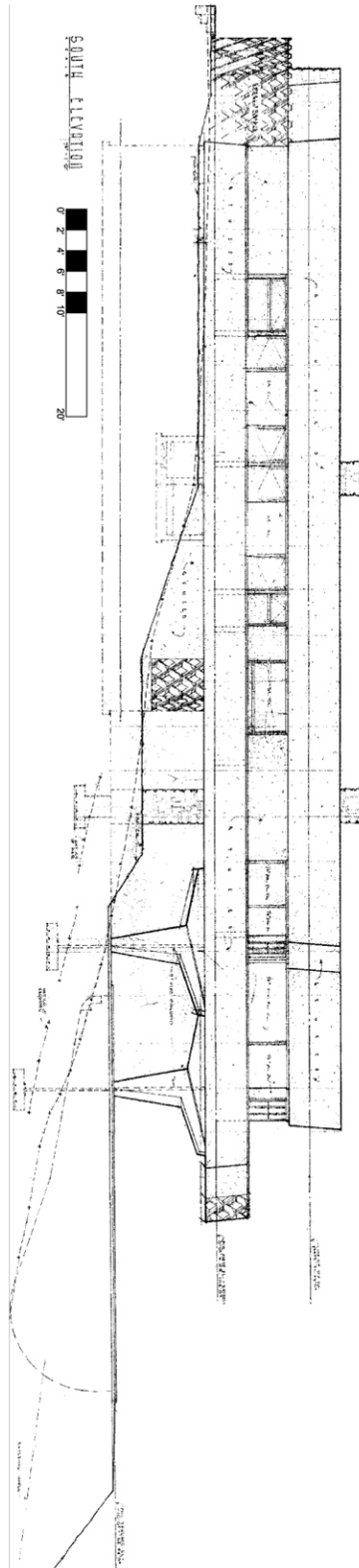
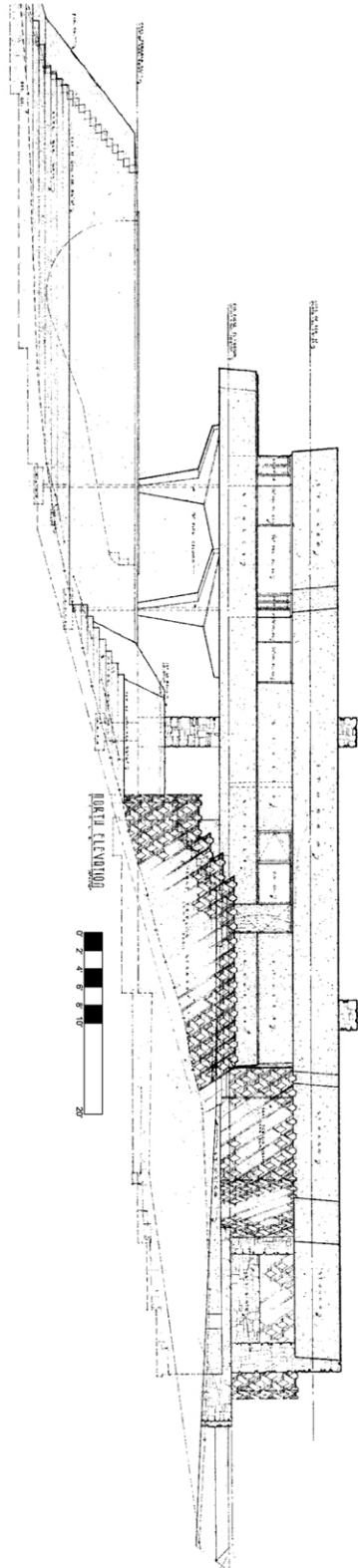
Name of multiple listing (if applicable)

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DESCRIPTION: NORTH AND SOUTH ELEVATIONS (SCAN OF LLOYD WRIGHT'S DRAWING)

KARASIK HOUSE  
SOUTH AND NORTH ELEVATIONS (SCANS OF LLOYD WRIGHT'S DRAWINGS)



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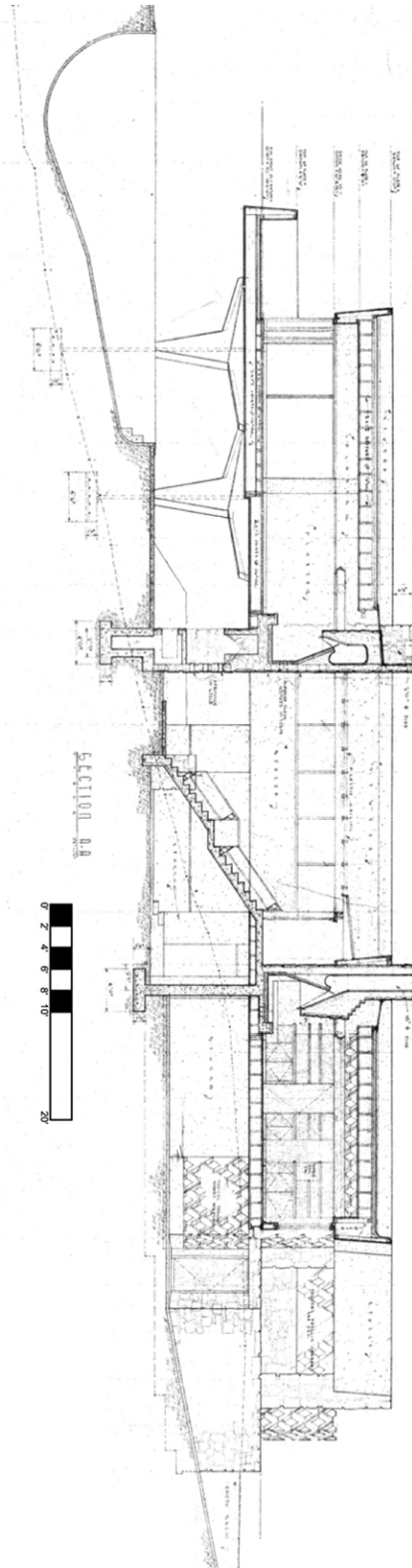
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DESCRIPTION: SECTION (SCAN FROM LLOYD WRIGHT'S DRAWING)

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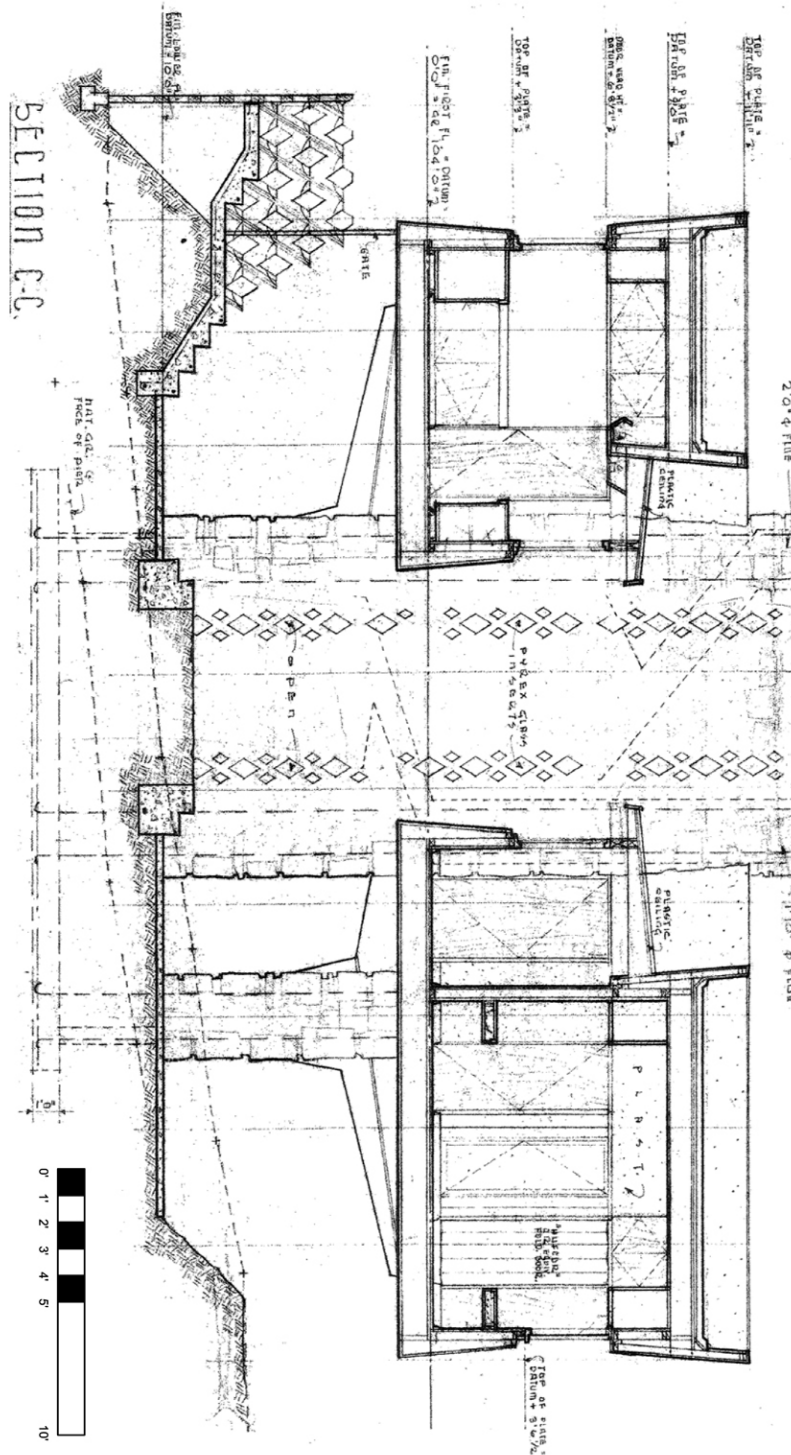
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FIGURE 1: HISTORIC PHOTOGRAPH OF KARASIK HOUSE: COURTYARD BY JULIUS SHULMAN



Source:  
Weintraub, Alan. Lloyd Wright: The Architecture of Frank Lloyd Wright, Jr. New York: Harry N. Abrams, Inc., 1998. 203.

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FIGURE 2: HISTORIC PHOTOGRAPH OF KARASIK HOUSE: VIEW FROM SPALDING DR.  
BY JULIUS SHULMAN



Source:

Gebhard, David and Harriette Von Breton. Lloyd Wright, Architect: 20<sup>th</sup> Century Architecture in an Organic Exhibition. Santa Barbara: University of California, 1971. 92.

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FIGURE 3: HISTORIC PHOTOGRAPH OF KARASIK HOUSE: VIEW OF REAR OF HOUSE  
BY JULIUS SHULMAN



Source:

Gebhard, David and Harriette Von Breton. Lloyd Wright, Architect: 20<sup>th</sup> Century Architecture in an Organic Exhibition. Santa Barbara: University of California, 1971. 93.