NPS Form 10-900 OMB No. 1024-0018 175

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

RECEIVED 2280
MAR - 4 2016
NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

1. Name of Property
Historic name: Walstrom, Douglas and Octavia, House
Other names/site number: _____
Name of related multiple property listing:
Residential Architecture of John Lautner in Southern California, 1940-1994
(Enter "N/A" if property is not part of a multiple property listing)

2. Location
Street & number: 10500 Selkirk Lane
City or town: Los Angeles State: CA 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Not For Publication: ☐ Vicinity: ☐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 X 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 X 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 _x_local

Applicable National Register Criteria:

___A ___B _x_C ___D

State Historic Preservation Officer 2 March 2016

Signature of certifying official/Title: **Date**

California Office of Historic Preservation

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

4/19/16
Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private:	x
Public – Local	
Public – State	
Public – Federal	

Category of Property

(Check only **one** box.)

Building(s)	x
District	
Site	
Structure	
Object	

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

Contributing	Noncontributing	
1		buildings
		sites
		structures
		objects
1	0	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

7. Description

Architectural Classification
(Enter categories from instructions.)
Modern Movement __
Other: Late Modern
Other: Expressionist
_____
_____
_____
_____

Materials: (enter categories from instructions.)
Principal exterior materials of the property: Wood
Metal: Aluminum
Concrete
Glass

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

The Douglas and Octavia Walstrom House was designed by John Lautner in the Late Modern architectural style. It was constructed in 1969 and is located in the Beverly Glen neighborhood of Los Angeles, California. The Walstrom House is set on a steeply-sloping hillside site amid dense trees and shrubs. The house exhibits the bold geometric volumes, clear expression of structure, and uniform exterior cladding characteristic of Late Modern architecture. The Walstrom House retains significant character-defining features on the interior and exterior. It retains integrity of location, design, setting, materials, workmanship, feeling, and association.

Narrative Description

Exterior

The Douglas and Octavia Walstrom House is located on the south side of Selkirk Lane in the Beverly Glen neighborhood of Los Angeles. The lot slopes up steeply from the street and is bounded on the north, south, and west by single-family residences. The property contains a two-story-plus-mezzanine single-family residence over a carport, constructed in 1969. The house is set back from the street and is surrounded by dense brush and mature trees. A sloping concrete driveway leads to the carport, supported by a concrete block retaining wall. The house is elevated above the carport. It is Late Modern in style, with an asymmetrical trapezoidal plan and a steeply-pitched shed roof, and is of wood frame construction. It is supported on two massive triangular frames consisting of laminated wood posts tied into the hillside by diagonal laminated wood braces, connected below grade by concrete grade beams. Exterior walls are clad in diagonal wood plank siding, alternating with wood-framed glass curtain walls. The primary entrance is asymmetrically located on the west façade, and consists of a flush wood door sheltered by a cantilevered wood awning. The entrance is accessed by concrete steps and ramps.

Interior

From the entry, steps lead down to the lower level, containing the bedrooms. A ramp leads up to the main level, containing an open living/dining area and kitchen. A floating wood staircase leads up to a small corner mezzanine with angled plywood parapets. Interior finishes include resilient flooring and countertops, wood plank and plywood paneling, and exposed wood framing.

Integrity

The Walstrom House does not appear to have been altered and retains all seven aspects of integrity.

- **Location**: The house remains on its original site. It retains integrity of location.
- **Design:** The Walstrom House retains significant character-defining features of its original Late Modern design, including its elevated, tower-like volume, trapezoidal plan, wood framing, shed roof, diagonal wood siding, wood-framed glass curtain walls, entrance ramp, floating staircase, plywood mezzanine, and interior organization and finishes. It retains integrity of design.
- **Setting**: The house remains on its original steeply-sloping hillside site, surrounded by dense brush and mature trees. It therefore retains integrity of setting.
- **Materials:** The Walstrom House retains its historic materials, including its concrete block retaining walls, laminated wood frame, wood plank siding, wood and glass curtain

walls, resilient flooring and countertops, and plywood paneling. The Walstrom House therefore retains integrity of materials.

- **Workmanship:** The Walstrom House continues to reflect the physical evidence of late-20th century crafts and construction techniques by master builder Wally Niewiadomski, including its laminated wood frame, wood and glass curtain walls, diagonal wood siding, and floating wood staircase. It therefore retains integrity of workmanship.
- **Feeling**: The Walstrom House retains integrity of location, design, setting, materials, and workmanship, and continues to evoke the aesthetic sense of its Late Modern design by master architect John Lautner. It therefore retains integrity of feeling.
- **Association**: The Walstrom House retains integrity of location, design, setting, materials, workmanship, and feeling, which combine to convey the property's Late Modern design by master architect John Lautner. It therefore retains integrity of association.

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.
- [x] 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
- [x] 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
1969

Significant Dates

Significant Person
(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder
Lautner, John (architect)
Niewiadomski, Wally (builder)

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.)

The Douglas and Octavia Walstrom House is eligible for listing in the National Register of Historic Places at the local level of significance under Criterion C as an excellent example of the Late Modern architecture of master architect John Lautner. It meets the registration requirements outlined in the Multiple Property Submission "Residential Architecture of John Lautner in Southern California, 1940-1994." It exemplifies the tenets of the modern movement and the important characteristics of Lautner's work from this period; displays the significant character-defining features of Mid-century Modern architecture; dates from the period of significance; exhibits quality of design; and retains all seven factors of integrity. The period of significance is 1969, reflecting the date that the house was completed.

The Walstrom House meets Criterion Consideration G of "exceptional importance" required for properties that have achieved significance within the past 50 years. Sufficient time has passed to have a scholarly perspective on Lautner's work from this period, and he is a recognized master architect. The Walstrom House is exceptionally important as an excellent and unique example of Lautner's work from this period, reflecting an innovative response to the site. It was described by the clients as "a sculptural work of art."[1] Noted architectural historian Alan Hess, in his 1999 book on Lautner notes that "a combination of subtle geometries turns the cabinlike house for Douglas and Octavia Walstrom into a spectacular explosion of floating forms and irregular geometries."[2] Nicholas Olsberg, in *Between Earth and Heaven: The Architecture of John Lautner*, noted that "With the rising and turning of [the Walstrom House's] changing levels, the vast height, and subtly shifted geometries of the open living space, [Lautner] achieved an extraordinary sense of space and movement."[3] The Walstrom House was published sixteen times, including mentions in the *Chicago Tribune*, the *New York Times*, and the *Los Angeles Times*, and featured in several exhibitions at UCLA's Hammer Museum. It is an important example of Lautner's mature style, and it has not been altered since its original construction. The construction date of 1969 is nearing the 50-year threshold.

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

The Walstrom House exemplifies the tenets of John Lautner's residential architecture identified in the Multiple Property Documentation Form "Residential Architecture of John Lautner in Southern California, 1940-1994; Theme: John Lautner Residential Architecture in Southern California, 1956-1969." Lautner's fascination with new shapes and structures came from his

[1] Barbara-Ann Campbell-Lange, *John Lautner, 1911-1994: Disappearing Space* (Köln, Germany: Taschen, 2005), 73.
[2] Alan Hess, *The Architecture of John Lautner* (New York: Rizzoli International Publications, 1999), p. 98.
[3] Nicholas Olsberg, "Building: Shaping Awareness," in Nicholas Olsberg, ed., *Between Earth and Heaven: The Architecture of John Lautner* (New York: Rizzoli International Publications, 2008), 102.

determination to humanize spaces and create what he referred to as "real" architecture: "architecture that was authentic, creative, new – yet tied to ancient and timeless ways of building; based on the needs – including emotional needs – of his clients, and the demands of the site."[4] He brought to architecture an expressive and adventurous use of structure, form, and materials.[5] Although he did not consider himself a Modernist, Lautner's interests aligned with the mid-century spirit of architectural experimentation; these factors led Lautner toward bold explorations of hilltop houses, soaring concrete roofs, sculptural steel cantilevers, and expressive double curves. His work was structurally and technologically innovative, while also reflecting Wright's Organic principles of responding to the site and the specific needs of the client. Lautner had a fertile architectural practice for over 60 years, producing some of the most iconic and influential works in post-World War II Southern California and influencing a new generation of architects. In the 1940s, Lautner experimented with simple shapes to achieve an organic expression, melding buildings with their surroundings with the shaped floor plan and roof structure. In the mid-1950s and 1960s, Lautner's work applied the same principles to more complex geometric forms. During this latter period he also experimented with wood and concrete construction.

Douglas Walstrom (1913-2010) was born in Eveleth, Minnesota.[6] He attended the University of Minnesota and graduated in 1937 with a B.E.E. in electrical engineering. In 1942, he married Octavia Seawell. The couple moved to Southern California in 1946, where Douglas worked in the aerospace industry until his retirement in 1978, after which he was instrumental in founding the Beverly Glen Community Center.

For the Walstrom House, Lautner tackled another hillside lot, this time in the Beverly Glen neighborhood of Los Angeles, producing a compact, beautifully detailed house. The design of the Walstrom House underscores the idea that Lautner's work was never a mere sculptural exercise, but rather began with an intimate understanding of the site.[7] For the Walstrom House, Lautner was tasked with making a light-filled home at a modest scale on a difficult site. After his first visit to the site, during which Lautner crawled through the bushes to reach the top of the property, he quickly developed three different schemes: a large tube with platforms floating within, angled on the slope; a pair of cylinders, studied in some detail and later abandoned; and a tower, which was ultimately built.

Lautner was always examining two complementary positions: the sight out to the distant horizon, and the absorption of natural forms into the architectural space. The spatial dynamics of the modest Walstrom House exemplify the first idea. The Walstrom House marks the beginning of the mature period of Lautner's career. Its poised and balanced nature, combined with the use of

[4] Dave Weinstein, "John Lautner's 'Keeping it Real' Approach to Architecture," http://www.eichlernetwork.com/article/beyond-flash-and-fantasy (accessed July 2015).
[5] Ann Philbin, Foreword in Nicholas Olsberg, ed., *Between Earth and Heaven: The Architecture of John Lautner* (New York: Rizzoli International Publications, 2008), 6.
[6] Information on Douglas Walstrom adapted from "Douglas Peter Walstrom: Obituary." *Los Angeles Times*, June 3, 2010.
[7] Nicolai Ouroussoff, "Design Review: Bonding Humanity and Landscape in a Perfect Circle," *New York Times*, July 31, 2008.

brilliantly detailed everyday materials, sums the house up as its clients described it, "a sculptural work of art," a piece of architecture that could match the finest examples of modernist architecture, even while defying formal dogmas.[8] With the rising and turning of the Walstrom House's changing levels, its vast height, and the subtly shifted geometries of the open living space, Lautner achieved an extraordinary sense of space and movement.

A long, narrow road winds through Beverly Glen canyon to the Walstrom House. Halfway to the top, a tighter, side canyon opens up, and leads to a short, steep driveway. Visitors park at the bottom of the hill, climb up the path to the house, enter, and move up the ramp to the main space. The building's simple structure consists of two enormous triangles: a tall vertical support rises from the bottom of the hill, a diagonal brace secures this to the hill, and a concrete grade beam connects the two glulam beams below ground. These two triangles and the downhill-facing wall are perpendicular to each other, but the path crosses this arrangement at a slight angle, creating a trapezoidal footprint. This small distortion sets off a surprising geometry: the wooden structure of the roof converges slightly from one side to the other, the two side walls are different lengths and end at varying heights on the hill, as the ramp continues through the house. "Building the house away from the hillside allowed the natural growth to continue under the house."[9] This ramp again separates the floor from the exterior walls. The living space is then organized around two volumes – an open kitchen and a library, the latter enclosing a small bath within and supporting an open loft above. The planar geometries of the carpentry and cabinetry echo the radical geometry of the whole, and relate this small wooden house to Lautner's earliest work.[10]

The unobstructed views were once again opened up with the extensive use of glass, although this time the main volume of the house, closely resembling a right square prism, is framed and clad in treated redwood and exposed glue laminated beams. The reinforced concrete foundation suspends the wooden superstructure from the hillside, while the metal rooftops for the car port and the main living spaces - specified to be painted "Forest Green" - camouflage the house among the surrounding vegetation. The clients described the house as "a sculptural work of art."[11]

With its asymmetrical form and rough wood construction, the Walstrom House anticipates the work of later architects, such as Frank Gehry, and employs allegorical themes of Los Angeles architecture: freedom from convention, emphasis on surroundings, and recognition of the fleeting nature of mankind's influence on the environment. Though the curve remained Lautner's favorite architectural device, he all but dispensed with it in the Walstroms' angular wood house. The two-story, 1,400-square-foot house soars fifty feet and feels like a treehouse. The bedroom

[8] Campbell-Lange, *John Lautner*, 73.
[9] Frank Escher, ed. *John Lautner, Architect* (New York: Princeton Architectural Press, 1998), 173.
[10] Adapted from Frank Escher, "Continuity: Structuring Space," *Between Heaven and Earth: The Architecture of John Lautner*, ed. Nicholas Olsberg (New York: Rizzoli International Publications, Inc., 2008), 162.
[11] Barbara-Ann Campbell-Lange, *John Lautner, 1911-1994: Disappearing Space* (Köln, Germany: Taschen, 2005), 73.

is on the lowest floor, a living area above it, and a sleeping loft another level up, an arrangement which Lautner deemed an organic solution to an extremely steep site.[12]

Late Modern Architecture

Late Modern is a blanket term used to describe the evolution of Modern architecture from the mid-1950s through the 1970s. It is typically applied to commercial and institutional buildings. Unlike the straightforward, functionalist simplicity of International Style and Mid-century Modernism, Late Modern buildings exhibit a more deliberate sculptural quality with bold geometric volumes, uniform surfaces such as glass skin or concrete, and a sometimes exaggerated expression of structure and systems.

Late Modern architects imagined their buildings not as a simple, straightforward set of volumes, but as highly articulated sculptural forms. Character-defining features of Late Modern style include bold geometric volumes; large expanses of unrelieved wall surfaces; uniform use of cladding materials including glass, concrete, or masonry veneer; exaggerated expression of structure and systems; hooded or deeply set windows; little or no applied ornament; horizontal massing; ribbon windows; belt courses; use of industrial building materials such as concrete; boxed, cantilevered, or no eaves; and flat or shed roofs.

Completed in 1969, the Walstrom House is an excellent example of Late Modern residential design. Its elevated, tower-like volume, trapezoidal plan, wood framing, shed roof, diagonal wood siding, wood-framed glass curtain walls, entrance ramp, floating staircase, plywood mezzanine, and interior organization and finishes are significant features of its original design.

Conclusion

The Walstrom House is significant as an excellent example of Late Modern architecture by master architect John Lautner. It meets the registration requirements outlined in the Multiple Property Documentation Form "Residential Architecture of John Lautner in Southern California, 1940-1994; Theme: John Lautner Residential Architecture in Southern California, 1956-1969." Completed in 1969, the Walstrom House has not yet achieved fifty years of age and therefore must exhibit "exceptional importance" as required by Criteria Consideration G. John Lautner is a recognized master architect, and sufficient time has passed for a scholarly perspective on his work from this period. The Walstrom House meets Criterion Consideration G of "exceptional importance" required for properties that have achieved significance within the past 50 years. Sufficient time has passed to have a scholarly perspective on Lautner's work from this period, and he is a recognized master architect. The Walstrom House is exceptionally important as an excellent and unique example of Lautner's work from this period, reflecting an innovative response to the site. The Walstrom House has been published numerous times in newspapers, periodicals, and trade publications, and featured in several books on Lautner's work by noted authors and architectural historians. It is an important example of Lautner's mature style, and it

[12] Elaine Louie, "Built on Good Sense: Architect John Lautner Disdains Fads," *Chicago Tribune*, September 9, 1990.

has not been altered since its original construction. The construction date of 1969 is nearing the 50-year threshold.

9. Major Bibliographical References

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

Campbell-Lange, Barbara-Ann. *John Lautner: 1911-1994: Disappearing Space.* Köln, Germany: Taschen, 2005.

Collins, Peter. "The Biology of Analogy." *Changing Ideals in Modern Architecture 1750-1950.* London: Faber and Faber, 1965.

Conrads, Ulrich. *Programs and Manifestos on 20th-century Architecture*. Cambridge, MA: MIT, 1999.

"Douglas Peter Walstrom: Obituary." *Los Angeles Times*. June 3, 2010.

Frank Escher, ed. *John Lautner, Architect.* New York: Princeton Architectural Press, 1998. 173.

Hess, Alan. *The Architecture of John Lautner.* New York: Rizzoli International Publications, 1999.

John Lautner papers, drawings, and models, c. 1939-1994.

Louie, Elaine. "Built on Good Sense: Architect John Lautner Disdains Fads." *Chicago Tribune*. September 9, 1990.

McAlester, Virginia Savage. *A Field Guide to American Houses.* 2nd ed. New York, NY: Alfred A. Knopf, 2014.

Olsberg, Nicholas, ed. *Between Heaven and Earth: The Architecture of John Lautner.* New York: Rizzoli International Publications, 2008.

Ouroussoff, Nicolai. "Design Review: Bonding Humanity and Landscape in a Perfect Circle." *New York Times*. July 31, 2008.

Weinstein, Dave. "John Lautner's 'Keeping it Real' Approach to Architecture." http://www.eichlernetwork.com/article/beyond-flash-and-fantasy. Accessed July 2015.

Wright, Frank Lloyd. *Modern Architecture; Being the Kahn Lectures for 1930.* Princeton, NJ: Princeton University Press, 1931.

"Wright – Organic Architecture." Frank Lloyd Wright Trust. http://www.flwright.org/ckfinder/userfiles/files/Wright-Organic-Architecture.pdf. Accessed August 2015.

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
__X__ Other
Name of repository: _Getty Research Institute; Lautner Foundation _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property _0.16_____

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates (decimal degrees)
Datum if other than WGS84:_____
(enter coordinates to 6 decimal places)

1. Latitude: 34.110897 Longitude: -118.448151
2. Latitude: Longitude:
3. Latitude: Longitude:
4. Latitude: Longitude:

Or
UTM References
Datum (indicated on USGS map):

☐ NAD 1927 or ☐ NAD 1983

1. Zone: Easting: Northing:

2. Zone: Easting: Northing:

3. Zone: Easting: Northing:

4. Zone: Easting : Northing:

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

The property is located at 10500 Selkirk Lane. The parcel is bounded by Selkirk Lane on the north, Dellwood Lane on the east, and single-family residences on the west and south.

Boundary Justification (Explain why the boundaries were selected.)

The boundaries represent the historic and current boundaries of the Walstrom House property.

---

11. Form Prepared By

name/title: _Original nomination prepared by Michelle Houser and Jennifer Macdonald, California State Polytechnic University Pomona, under the guidance of Lauren Weiss Bricker and Luis G. Hoyos

Revised nomination:
name/title: Christine Lazzaretto, Principal; John LoCascio, Senior Architect; Molly Iker, Associate Architectural Historian
organization: Historic Resources Group
street & number: _12 S. Fair Oaks, Suite 200_____
city or town: Pasadena_____ state: CA_____ zip code:_91105___
e-mail_christine@historicresourcesgroup.com
telephone:_626-793-2400 x112_____
date:_August 6, 2015 _____

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: Douglas and Octavia Walstrom House

City or Vicinity: Los Angeles

County: Los Angeles State: California

Photographer: Dimitrios Tolios and Jennifer Mac Donald

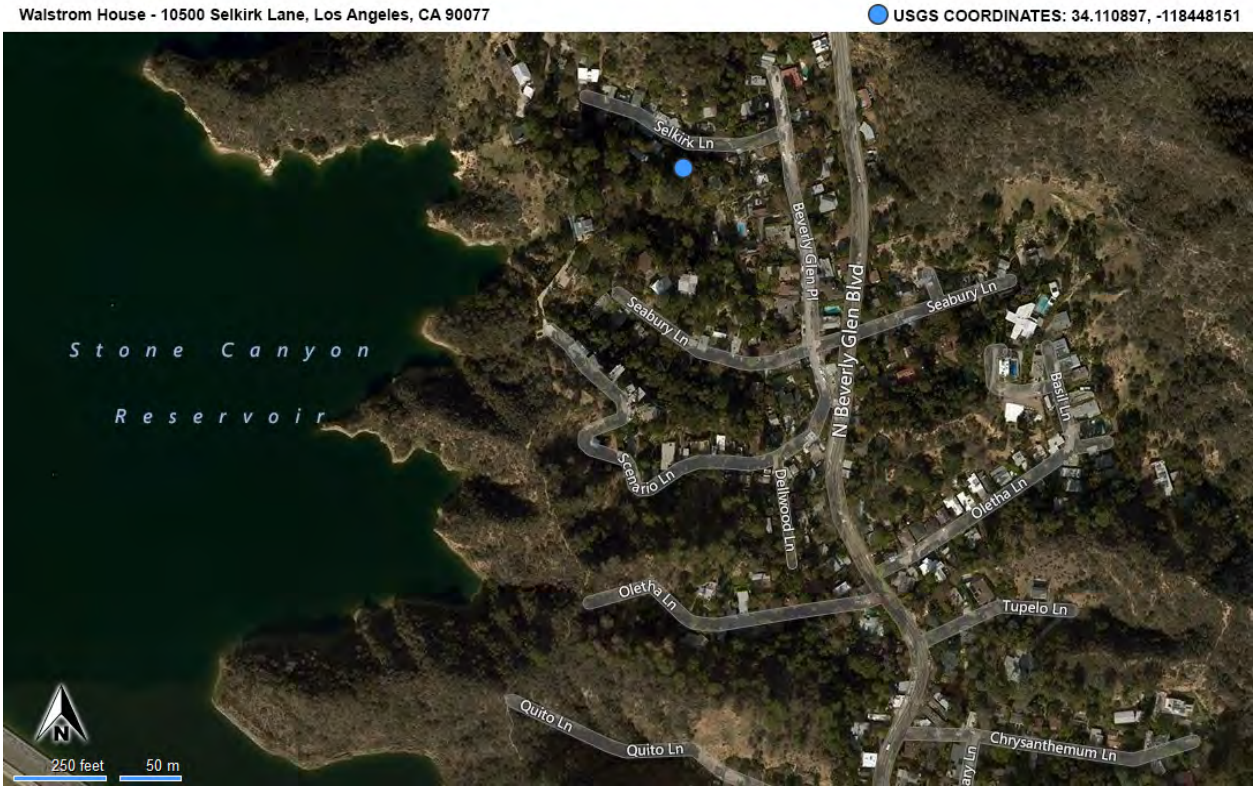
Date Photographed: February 10, 2011

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

PHOTO #	DESCRIPTION/VIEW
0001	Exterior view of the primary (west) façade, facing southeast.
0002	Exterior view of northeast corner, facing southeast.
0003	Exterior view of west façade, facing east.
0004	Exterior view of car port and north façade, facing south.
0005	Interior view of kitchen from loft.
0006	Interior view of stair and part of loft.
0007	Interior view of lower level bedroom.
0008	Interior view of master bedroom with detail of window system.
0009	Interior view of stairs leading to lower level.

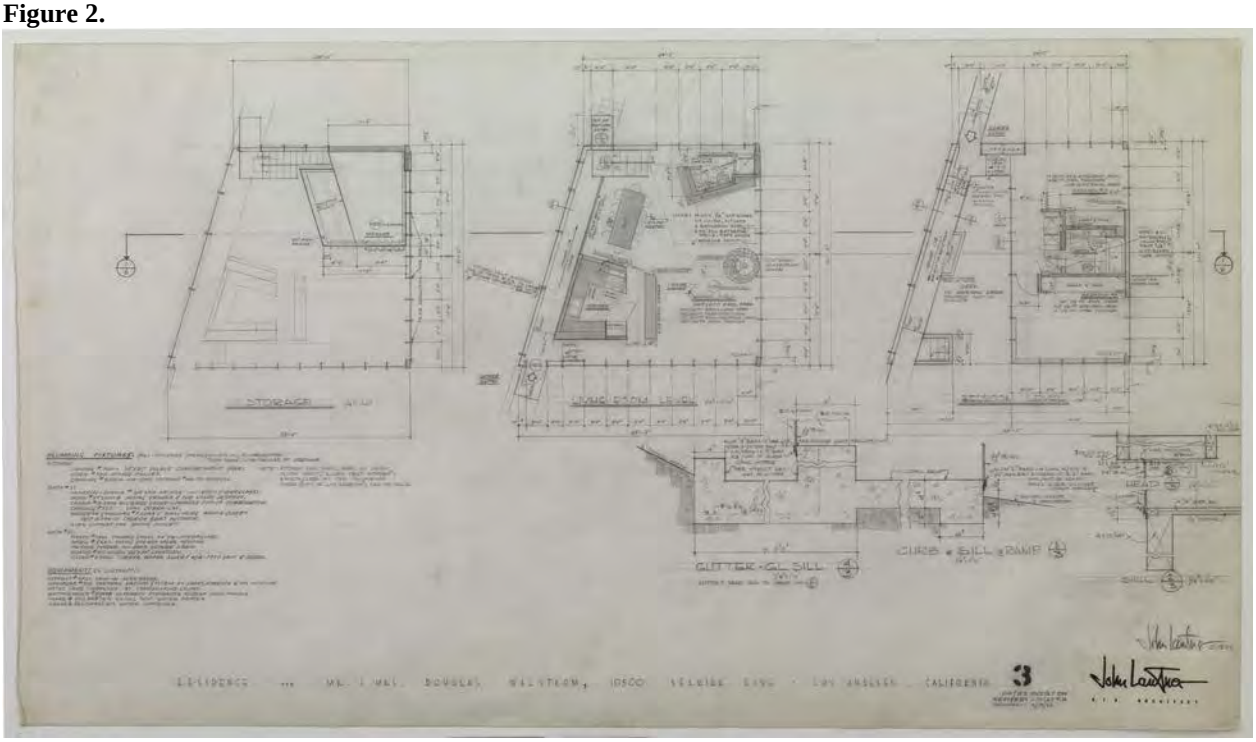
Additional Documentation: Location Map

Figure 1.



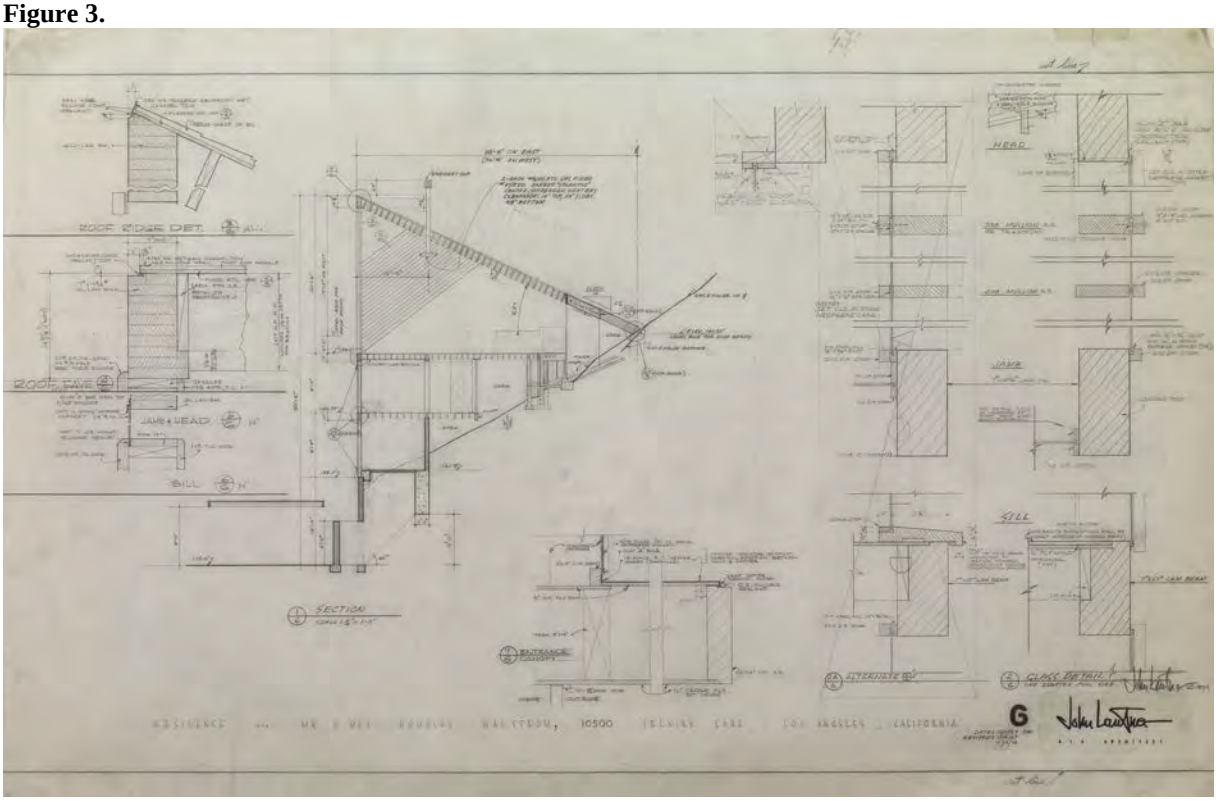
Additional Documentation: Drawings

Figure 2.



Floor plans, Walstrom House (© The John Lautner Foundation, courtesy of Frank Escher, 1969)

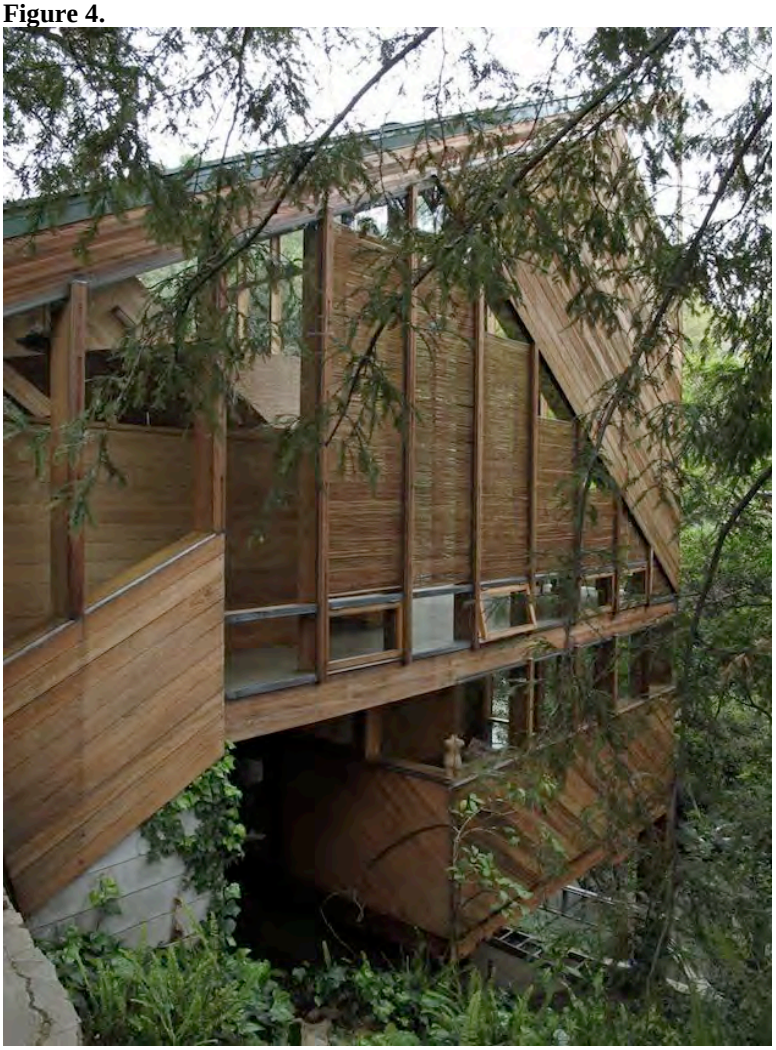
Figure 3.



Roof plans, Walstrom House (© The John Lautner Foundation, courtesy of Frank Escher, 1969)

Additional Documentation: Photographs

Figure 4.



View of north and west façades. (Photo credit: Shelly White, date of photograph unknown)

Figure 5.

View of west and south façades. (Photo credit: Shelly White, date of photograph unknown)

Figure 6.

View of west façade. (© The John Lautner Foundation, courtesy of Frank Escher, date of photograph unknown)

Figure 7.

Interior detail of living room and stairway. (© The John Lautner Foundation, courtesy of Frank Escher, date of photograph unknown)

Figure 8.

Interior detail of kitchen and living area. (© The John Lautner Foundation, courtesy of Frank Escher, date of photograph unknown)

Figure 9.

Interior detail of hall and stairway. (© The John Lautner Foundation, courtesy of Frank Escher, date of photograph unknown)

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.

Hush Puppies
ROBERT