



City of Phoenix

PLANNING & DEVELOPMENT DEPARTMENT
HISTORIC PRESERVATION OFFICE

Staff Report: Z-53-15-6 November 9, 2015

INTRODUCTION

Z-53-15-6 is a request to establish Historic Preservation-Landmark (HP-L) overlay zoning on 5.99 acres for a property that includes the David & Gladys Wright House, located approximately 330 feet south of the southeast corner of Rubicon Avenue and Camelback Road (see attached first sketch map). Maps, photos, a site plan, and original drawings of the subject property are attached.

STAFF RECOMMENDATION

Staff recommends that rezoning request Z-53-15-6 be denied as filed and approved with a reduced boundary of 3.67 acres (see attached second sketch map).

BACKGROUND

Constructed between 1951 and 1952, the subject property was designed by renowned architect Frank Lloyd Wright for his son, David, and daughter-in-law, Gladys, who were living in Phoenix. David & Gladys Wright purchased the property in January 1951. At that time it was a five-acre lot with frontage on both Rubicon Avenue and Exeter Boulevard. The Wrights also owned a second five-acre lot immediately to the east, which they had purchased eight months earlier. Both lots were annexed into the city of Phoenix in 1961 along with a large portion of the Arcadia neighborhood. The east five-acre lot was sold to a different owner in 1969. The west five acre-lot containing the house was split into three smaller lots when two new homes were constructed along Exeter Boulevard in 1968 and 1972.

Shortly after the City of Phoenix Historic Preservation Office was established in 1985, staff identified the David & Gladys Wright House and the other Frank Lloyd Wright-designed houses in Phoenix as potentially eligible for historic designation. In 2006, the Historic Preservation Commission added "Frank Lloyd Wright Buildings" to the annual Historic Property Survey & Designation Plan as a future designation item. However, due to budget cuts and the enactment of Proposition 207, the plan was scaled back and no designations of Frank Lloyd Wright-designed buildings occurred.

David and Gladys Wright continued to live in their home until David died in 1997 at the age of 102 and Gladys passed away in 2008 at the age of 104. They both outlived their only son, David Lloyd Wright, who died in 1973 at 49 years of age. In 2009, three of their granddaughters sold the house for \$2.8 million to JT Morning Glory Enterprises LP, who apparently intended to restore and live in the house. However, in 2012 the property was sold to 8081 Meridian LLC for \$1.8 million.

On May 17, 2012, while still in escrow to purchase the property, 8081 Meridian LLC filed an application to split the lot into two parcels, with the new parcel line located where the house currently stands. The lot split was conditionally approved by the Planning & Development Department on June 5, 2012, one day after 8081 Meridian LLC acquired the property.

Around the same time, the Historic Preservation Office was contacted by the Frank Lloyd Wright Building Conservancy which expressed concern about the possible demolition of the house. The Mayor's Office contacted 8081 Meridian LLC and persuaded the owners to delay demolition to see if an alternative could be found.

Meanwhile, on June 12, 2012, the Planning Commission initiated an application (Z-24-12-6) to establish HP-L overlay zoning on the property. The initiation triggered a temporary stay of demolition that is still in effect and will remain until the City Council makes a final decision on the rezoning application. Staff recommended approval of the application, as did the Historic Preservation Commission, Camelback East Village Planning Committee, and Planning Commission. However, on November 7, 2012 the City Council continued the case because 8081 Meridian LLC was in the process of selling the property to a new owner.

On December 18, 2012, the property was purchased by David Wright House LLC for \$2.38 million. The LLC announced plans to rehabilitate the property and then donate it to a nonprofit organization that would be responsible for maintaining and operating it as a house museum. In order to allow for public use of the potential landmark, the Planning Commission initiated a text amendment (TA-3-13) to the Zoning Ordinance on April 9, 2013. The text amendment proposed that any property designated with an HP-L zoning overlay be allowed to open to the public, subject to approval of a Special Permit (SP) through the rezoning process. Staff recommended approval of the text amendment, as did the seven Village Planning Committees that chose to review it (Alhambra, Camelback East, Central City, Encanto, Laveen, Maryvale, and North Mountain), the Planning Commission, and the City Council Neighborhoods, Housing & Development Subcommittee. The City Council approved the text amendment on November 6, 2013.

In December 2013, David Wright House LLC began acquiring additional property surrounding the David & Gladys Wright House. On December 20, 2013, the LLC purchased the property at 4517 North Rubicon Avenue, immediately north of the David & Gladys Wright House. On June 23, 2014, the LLC acquired the property at 4529 North Rubicon Avenue. Finally, on October 1, 2014, the LLC purchased the property at 5226 East Exeter Boulevard. On May 19, 2015, the LLC filed an application to combine the four lots under its ownership into a single lot of 5.58 net acres (5.99 gross acres). The lot combination was approved by the City on August 20, 2015.

On September 14, 2015, David Wright House LLC filed the subject rezoning application, which proposes to establish HP-L zoning on the entire 5.99-acre parcel. The application states, "The present application, filed by the property owner, will better protect the

existing [5.99-acre] parcel and give public recognition to the intent of Frank Lloyd Wright's design, reflecting the line of sight to Camelback Mountain over a lawn of citrus groves." The accompanying SP application has not been filed yet.

As for the 2012 HP-L zoning case, it has been continued multiple times at the property owner's request. On October 21, 2015 the case was continued again, this time at the request of staff. The case is now scheduled for the March 2, 2016 formal agenda.

LANDMARK DESIGNATION

The rationale for HP-L overlay zoning is explained in Section 808 of the City of Phoenix Zoning Ordinance:

A classification of historic preservation zoning, landmark, is created to recognize that there are some historic properties that possess historic or architectural significance, integrity, distinctive visual character and quality that is a level of exceptional significance among historic properties. Designation by this category gives public recognition of the importance of these properties.

Section 803 of the Zoning Ordinance defines a landmark as:

A structure or site which contains an outstanding or unique example of an architectural style, which contains or is associated with a major historic event or activity, which contains important, intact archaeological resources, which is a site or structure of unique visual quality and identification, or which is a site of general historic or cultural recognition by the community. A landmark shall also meet all criteria for designation as an HP District (as set forth in Section 807.D and 807.E).

The Ordinance further states that landmark designation can occur for a property already within an HP District or in conjunction with designation as an HP District and that the review and hearing procedures are the same as for regular HP designation. The only exception is that with landmark designation the HP Commission is required to adopt a set of findings documenting the uniqueness and significance of the subject building or site.

If HP-L zoning is approved, the property will be subject to a three-year stay of demolition per Section 813 of the Zoning Ordinance. Exterior alterations to the property that require a building permit will be subject to historic preservation design standards as set forth in Section 812 of the Zoning Ordinance. The property will also be eligible to receive financial incentives for preservation, such as Historic Preservation Bond funds, if they are available. HP-L zoning also allows the property to be open to the public if a subsequent SP application is approved, per the text amendment adopted in 2013.

SIGNIFICANCE

The subject property qualifies for landmark designation under three of the five categories listed in Section 803 of the Zoning Ordinance:

- # 1 – *Outstanding or unique example of an architectural style*
- # 4 – *A site or structure of unique visual quality and identification*
- # 5 – *A site of general historic or cultural recognition by the community*

The following information is taken from the “Historical Background” section of *A Building Condition and Needs Assessment of the David & Gladys Wright House, Phoenix, Arizona* prepared by Motley Design Group in November 2012:

The David and Gladys Wright House is located on a portion of Lot 8, Block H in the Arcadia subdivision, near Phoenix’s boundary with Scottsdale. Filed with the Maricopa County Recorder’s Office in 1919, the Arcadia plat consisted of 24 blocks: one set aside for a “townsite” that was never created; 23 blocks with four, ten-acre lots; and 18 blocks with eight, five-acre lots. The Arcadia development was designed for affluent property owners with lots large enough for owners to farm as an avocation. Like similar developments in the Salt River Valley, such as Orangewood and Ingleside, Arcadia selected citrus as its preferred crop. Arcadia was not as successful as its developers had hoped, and a number of smaller subdivisions were created within it during the 1920s. On lots in the unsubdivided portions of Arcadia, residential development was limited into the 1950s and the majority of properties without homes were still used for agricultural pursuits. David and Gladys Wright purchased one of these underdeveloped lots from Lyle and Ethel Patrick in May 1950 to build a new home, their own rural estate, designed by David’s father, world renowned architect Frank Lloyd Wright.

Bruce Brooks Pfeiffer, an archivist who worked for Frank Lloyd Wright at the time and later wrote numerous books on the architect and his work, recalled in his book *Frank Lloyd Wright: Vol. 11, Preliminary Studies 1933-1959*:

One day Mr. Wright came into his office at Taliesin West carrying a white sheet of blank tracing paper, sat down at his large desk with a handful of color pencils, and began to make some sketches. He rarely drew in his office, which was the place reserved by him for meeting clients, working on correspondence with his secretary and apprentice Gene Masselink, and for interviews and business affairs mostly. But on this particular afternoon he chose, for some reason, to start a drawing there. The first sketch was done in red color pencil, freehand, showing a residence forming a circular ring supported off the ground level on large piers of concrete block. At that point Mr. Wright moved to another section of the same sheet and made the same plan with a compass and straight edge, along with two elevations and a section, putting in the height dimensions and various hand written notes. Then he signed the drawing, “How to Live in the S.W. Mar 30/50 FLLW.”

According to Pfeiffer, the conceptual plan for the house took no more than an hour for Wright to create. Mr. Wright, as he preferred to be called, then turned to his apprentices and said, "I think this will be the perfect solution for our son David. He has just asked if his dad would design a house for him." The sketch was then turned over to the apprentices to interpret and to realize to his (the elder Wright's) satisfaction. The project titled "How to Live in the Southwest" would soon become the David and Gladys Wright House.

Two months after the creation of the conceptual design, on May 25, 1950, David and Gladys purchased Lot 7, Block H, in Arcadia. After filing the joint tenancy deed with Maricopa County, David wrote his father to let him know that a property was purchased. Attached to the letter was a hand-drawn map of Block H which included an enlarged layout of his lot. The property was covered with over 450 citrus trees which David mapped out by age and type. In his letter, David informed his father of his preference to preserve as many of the trees as possible, especially the oranges.

Mr. Wright used the map to orient the location and direction of the new house. As evident by the changes and notes on the map, the placement of the house was not suitable for the lot. On January 11, 1951, David and Gladys purchased Lot 8, also from the Patricks. The new lot had significant benefits, as it was adjacent to Lot 7 on the west, was accessible from two roads—Exeter Boulevard on the south and Rubicon Drive on the west—and was not covered with trees.

While the conceptual design was created by Frank Lloyd Wright, its implementation came with stipulations from his son. David was employed as a district manager with Besser Manufacturing Company, producer of equipment used for manufacturing concrete blocks, including molds for various shapes. One of the limitations David placed on the design of the house was a requirement that the blocks used in its construction be produced with his company's molds.

The working drawings were completed in February 1951, and architect/engineer and former Wright apprentice Gordon Chadwick was brought on to supervise the construction. Former Wright apprentice Ray Parrish became the foreman; Wright also sent his protégé and son-in-law William Wesley "Wes" Peters to help. In a letter dated June 14, 1951, David updated his father on their progress. The foundations were in, pier block laid, and they had started the walls for the first floor utility room.

By May 1952, the house was finished and it was stunning—a complete circle created by a ramp rising from the ground to an upper level supported by seven concrete block piers. The living space cantilevered toward an inner courtyard created by the ramp, with Camelback Mountain in the distance. When one entered, one encountered a greater room and cylindrical kitchen. A curved hall followed the inside curve to the bedrooms, culminating in the master bedroom with another view of Camelback Mountain over a "lawn" of citrus orchards. Within the house, Philippine mahogany was used for the

ceiling, in what Pfeiffer referred to as “one of the most stunning examples of fine carpentry in modern architecture.”

As was standard with his Usonian houses, Mr. Wright also designed the furniture for David and Gladys’ new home. According to Gordon Chadwick, Wright prepared plans showing the dining table, modular chairs, bed frames, and anything built in. “It was almost essential to use Wright-designed furniture, since reproduction period furniture looked out of place and most upholstered furniture was out of place with the homes.” Mr. Wright also designed a special rug for the greater room.

When finished, the residence was heralded in magazines such as *House & Home*, which described the dwelling as one that would be “praised, talked about—and argued over—as no other Wright house since Fallingwater.” The June 1953 issue of the magazine praised the originality of the design with a nod to Mr. Wright’s longtime use of concrete blocks and his son’s involvement in the industry:

The humble standard concrete block will sparkle like a precious stone if you treat it right, it can easily be decorated (as Wright showed years ago) or can be left plain, as he has shown in this house. So long as you acknowledge its true qualities and let the material speak for itself, you cannot go far wrong. Wright was greatly assisted in this demonstration by his son David, who is the area representative for the “Vibrapac” concrete machines, and acted as his own contractor. He proved his father’s contention that the standard block was one of the most flexible materials known to American building.

Photographs for the *House & Home* article were taken by Mr. Wright’s preferred photographer, Pedro E. Guerrero, who worked an entire day taking pictures from every angle. In his autobiography *A Photographer’s Journey*, Guerrero mentions the architect’s initial displeasure with the photographs. Mr. Wright wanted additional photographs with a newly erected wall from the house to the street, which he felt “anchored” the house.

The house was immensely popular in the first few years after its construction, covered in a number of architectural magazines. *House Beautiful* called it “A Modern Castle in the Air” and stated the following:

As a climax, but not an end, to our story of the world’s greatest architect, we have, in this recent house designed for his son David Wright, one of the most exquisite examples of the romance and beauty he has brought—and at eighty-six continues to bring—to American life.

It symbolizes everything we have been saying about the meaning of Frank Lloyd Wright: his concern for the individual, his sense of the importance of interior space, his sensitivity to the character of the site, to the nature of the materials and to the poetry of structure—in short, the perpetual

freshness of form and design which springs from the profound principles of his organic architecture. In this one building, we can bring together and study everything he stands for in terms of both his philosophy of building and his even greater philosophy of living.

Here in the Arizona desert, where man might easily be the least significant feature, he is king. His home is a castle in the air, curving above the hot, dusty floor of the desert, looking out in all directions above the tree tops of orange groves, “the lawn of the house,” toward the surrounding mountains among which it stands as securely, as naturally, and fully as nobly as they.

“How to Live in the Southwest” was undoubtedly influenced by Frank Lloyd Wright’s earlier designs that adapted the houses to their environment, specifically the solar hemicycle. Circular in plan, the solar hemicycle utilized a berm to insulate the north, east, and west sides of a crescent shaped house with a southern facing exposure of tall windows for passive solar heating during the winter. The southern façade also faced an interior courtyard or garden space, which completed the circle. A projecting roof reduced heat from the sun in the summer. This plan worked well in colder climates, but in the desert, Mr. Wright took a different direction. He removed the berm and the first floor and placed the house on piers above the desert floor. When designed, the tall windows of the greater room faced the south, as did the windows on the master bedroom. However, when built, the David Wright House did not use the sun’s rays through tall windows to heat the house. Instead the house was oriented toward a view of Camelback Mountain. Being above the citrus treetops, the house created shady space beneath for shade-loving grasses and shrubs for year round living. According to Pfeiffer, “Wright frequently cautioned against ‘berming’ a house—building it partially into the ground or banking earth around it—in the desert region. Because of the swirling dust storms, called ‘desert devils,’ and because of desert vermin, mainly scorpions and spiders, it was also safer to elevate a building than to have it on flat ground.” A home that created a respite from the heat, dust, and dangerous insects and snakes would go a long way towards helping someone from the Midwest learn how to live in the Southwest.

The home’s significance is enhanced by the fact that it, along with the Morris Gift Shop in San Francisco, served as a study for the ramps that would be constructed at the Solomon R. Guggenheim Museum in New York City, one of Mr. Wright’s most famous works. Similar ramps appeared in the design of the Baghdad Opera House, later reworked as the Grady Gammage Memorial Auditorium.

The David & Gladys Wright House is also one of Frank Lloyd Wright’s most personal buildings. Among the hundreds of residential buildings designed by the master architect, the subject property is one of only two designed specifically for one of his children—the other being Llewellyn Wright’s home in Bethesda, Maryland. The subject property is also one of approximately 30 structures that bears Mr. Wright’s red signature tile, designating the house as a work that is completely of his design, including cabinetry and other furnishings.

The David Wright House is widely recognized by the architectural community as a significant property. It was included in *A Guide to the Architecture of Metro Phoenix*, published in 1983 by the Central Arizona Chapter of the American Institute of Architects. It has been featured in numerous other publications and is considered by many historians and architectural critics to be one of Frank Lloyd Wright's 20 most significant works. In 1998, the National Park Service recommended it as one of 56 Frank Lloyd Wright-designed buildings eligible for listing as a National Historic Landmark.

ADDITIONAL CRITERIA

According to Section 807.D of the Zoning Ordinance, in addition to the significance requirement, the property must also be at least 50 years old, or have achieved significance within the past 50 years if it is of exceptional importance. The property must also possess sufficient integrity of location, design, setting, materials, workmanship, feeling, and association to convey its significance. In this case, the house was constructed between 1951 and 1952, thus meeting the age requirement. It has good integrity, having remained relatively unchanged since construction. The most notable alterations are to the ramp, which was rebuilt with non-matching block, and to the pool, which has been filled in. The property owner has indicated that both of these features will be restored. A guesthouse, also designed by Frank Lloyd Wright, was constructed in 1954; it contributes to the historic property by virtue of its age.

The integrity of setting has been compromised to some degree by the loss of citrus trees and splitting of the original ten-acre estate into four smaller lots each with single-family homes. However, most of the changes were done by the Wrights themselves dating back to the 1960s, so they may be deemed appropriate, if not actually historic.

BOUNDARY JUSTIFICATION

Section 807.E further states that, when applying the evaluation criteria in Section 807.D, the boundaries of a historic district should be drawn as carefully as possible to ensure that:

1. The district contains documented historic, architectural, archaeological or natural resources;
2. The district boundaries coincide with documented historic boundaries such as early roadways, canals, subdivision plats or property lines;
3. Other district boundaries coincide with logical physical or manmade features and reflect recognized neighborhood or area boundaries; and
4. Other non-historic resources or vacant land is included where necessary to create appropriate boundaries to assist in meeting the criteria in Section 807.D.

In this case, the applicant has proposed that the entire 5.99-acre parcel owned by David Wright House LLC receive HP-L overlay zoning. This represents a significant increase over the 2.45-acre overlay proposed in the 2012 rezoning application.

The proposed boundary meets the first criterion as it includes two documented historic buildings—the house and the guesthouse. However, it does not meet the second criterion as it fails to coincide with the historic boundary of the Wright property. The proposed boundary includes as much of the original ten-acre estate as is currently available but inappropriately extends beyond the historic boundary to include approximately two acres to the north. The applicant's justification for including the northern acreage is that it once contained citrus trees that formed part of the "lawn" for the house. However, those trees are now gone, having been removed approximately 50 years ago. What remains today is largely a dirt "lawn," which does not merit inclusion in the HP-L zoning boundary. While the owner's intent to reconstruct the historic setting is admirable, the boundary should be drawn based on what actually remains on the site rather than what could possibly be recreated in the future. The fact that this northern acreage has no direct association with the Wrights is also problematic, as they never owned it, lived on it, or planted the trees that once grew there. Including the northern acreage in the HP-L boundary will likely create a false sense of history by suggesting that it was always a part of the Wright property.

As for the third and fourth criteria, they generally apply to larger historic districts encompassing multiple properties (thus the references to neighborhood or area boundaries). The intent is to include vacant lots or non-contributing properties where necessary in order to create an eligible district. In this case, it is not necessary for the northern acreage to be included for the property to be eligible. The property was already deemed eligible in 2012 with a significantly smaller boundary.

CONCLUSION

The rezoning request Z-53-15-6 to establish Historic Preservation-Landmark (HP-L) overlay zoning for the subject property should be denied as filed and approved with a reduced boundary (3.67 acres) for the following reasons:

1. The property meets the requirements for landmark designation set forth in Section 808 of the Zoning Ordinance;
2. The property also meets the eligibility criteria for age and integrity set forth in Section 807.D; and
3. The reduced boundaries meet the eligibility criteria outlined in Section 807.E.

Staff recommends that this report be adopted as the set of findings documenting the uniqueness and significance of the subject building or site.

Writer

K. Weight

11/4/15

Team Leader

M. Dodds

Staff Report: Z-53-15-6

November 9, 2015

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Attachments:

Sketch Map - Applicant Request (1 page)

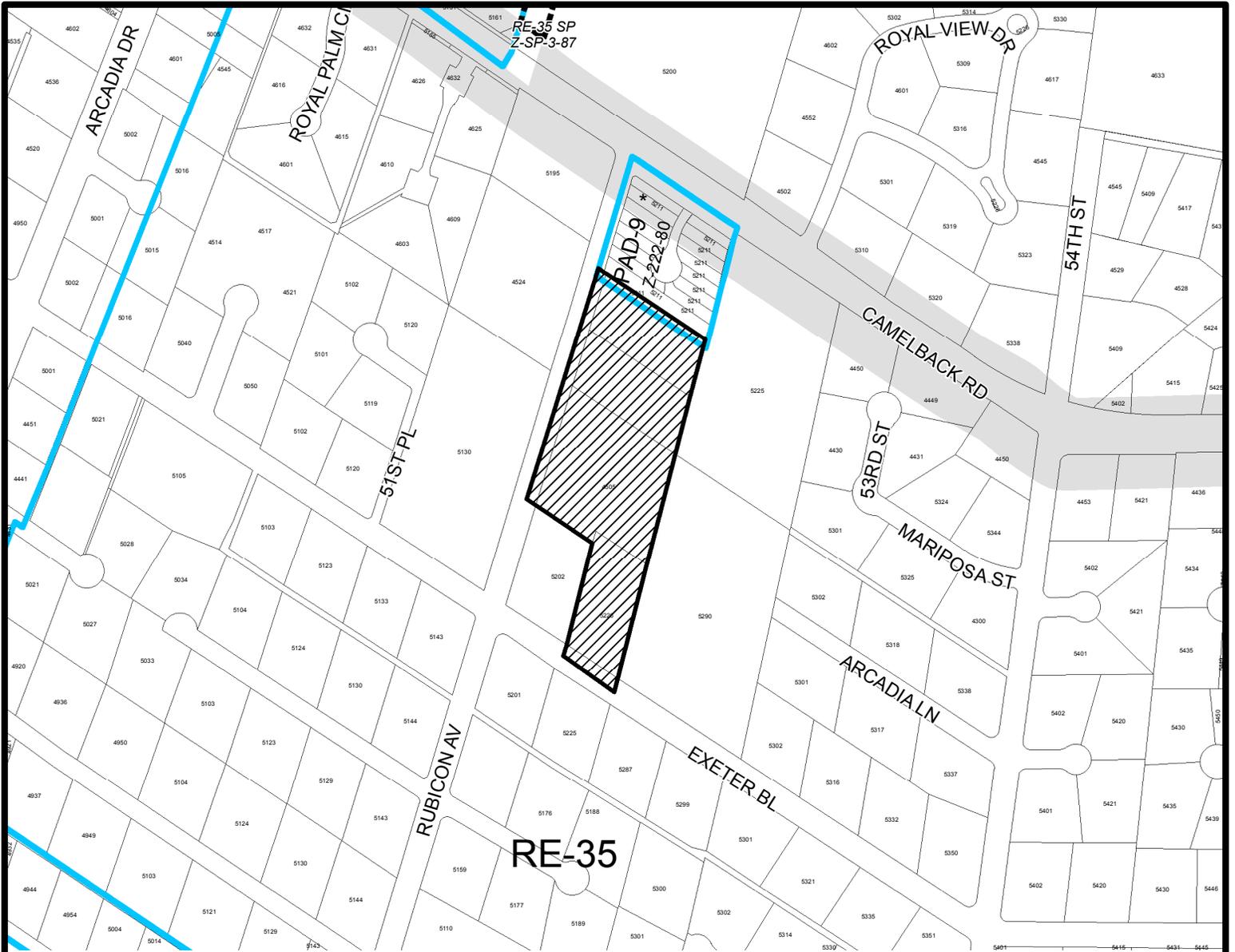
Sketch Map - Staff Recommendation (1 page)

Site Plan (1 page)

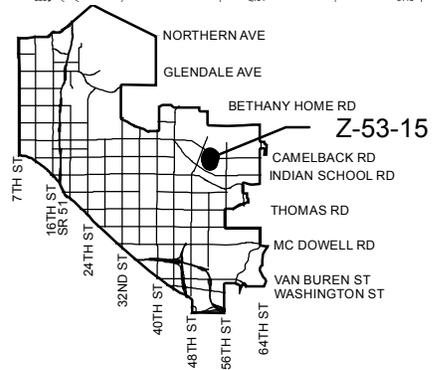
Aerial Photos (3 pages)

Building Photos (4 pages)

Original Drawings (3 pages)



CITY OF PHOENIX PLANNING DEPARTMENT
CAMELBACK EAST VILLAGE
 CITY COUNCIL DISTRICT: 6



APPLICANT'S NAME: David and Gladys Wright House Foundation

REQUESTED CHANGE:

FROM: RE-35 ACSPD (5.99 a.c.)

APPLICATION NO. Z-53-15

DATE: 9/21/15
REVISION DATES:

GROSS AREA INCLUDING 1/2 STREET
 AND ALLEY DEDICATION IS APPROX.

5.99 Acres

AERIAL PHOTO & QUARTER SEC. NO. 17-39, 17-40, 18-40
ZONING MAP H-11

TO: RE-35 ACSPD HP-L (5.99 a.c.)

MULTIPLES PERMITTED

CONVENTIONAL OPTION

*** UNITS P.R.D. OPTION**

RE-35 ACSPD

6

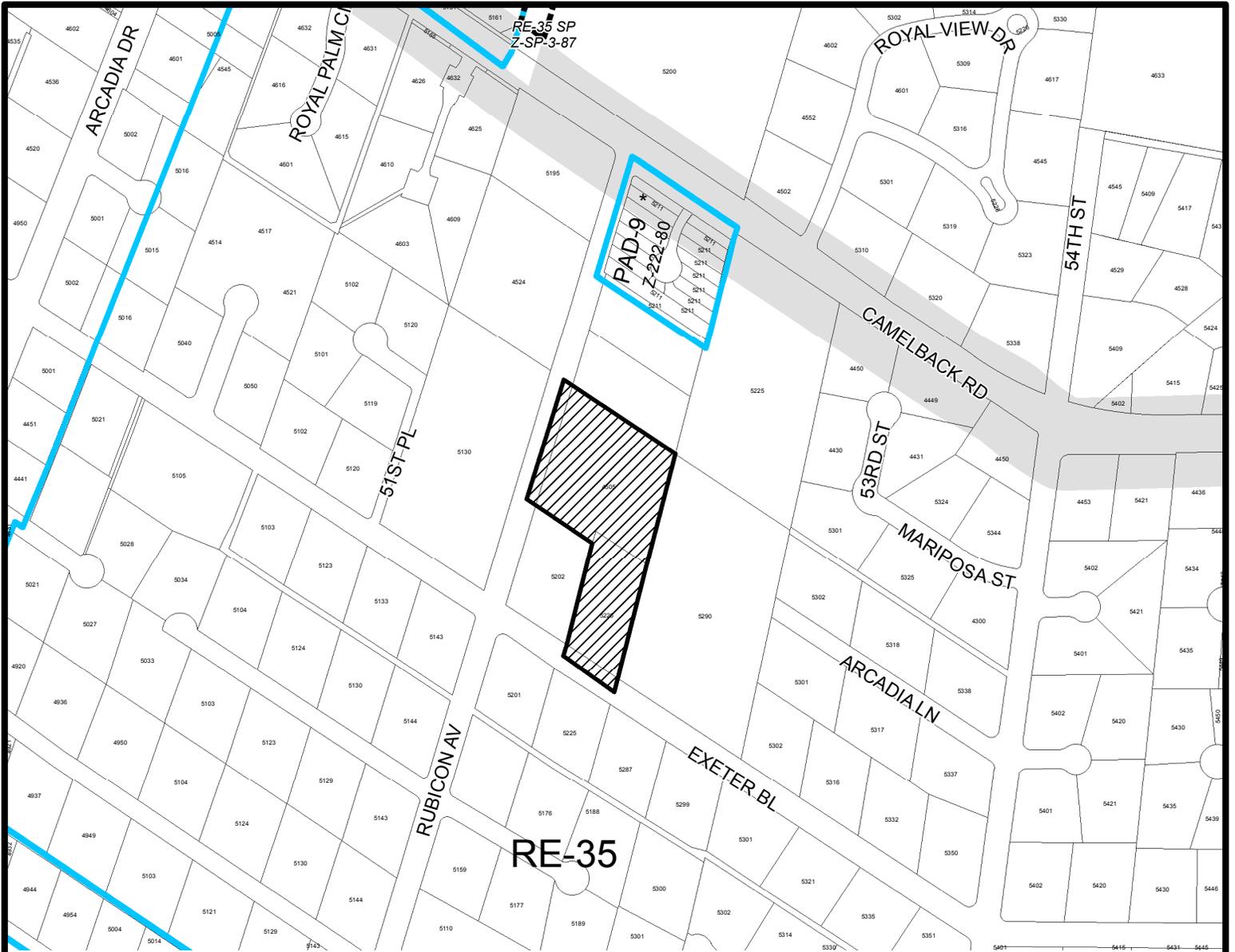
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RE-35 ACSPD HP-L

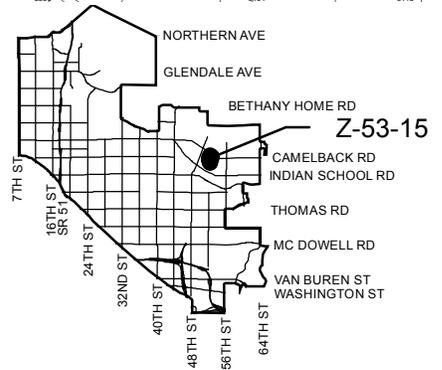
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* Maximum Units Allowed with P.R.D. Bonus



CITY OF PHOENIX PLANNING DEPARTMENT
CAMELBACK EAST VILLAGE
 CITY COUNCIL DISTRICT: 6



APPLICANT'S NAME: David and Gladys Wright House Foundation

REQUESTED CHANGE (AS RECOMMENDED BY STAFF):

FROM: RE-35 ACSPD (3.67 a.c.)

APPLICATION NO. Z-53-15

DATE: 10/30/15
 REVISION DATES:

GROSS AREA INCLUDING 1/2 STREET
 AND ALLEY DEDICATION IS APPROX.

3.67 Acres

AERIAL PHOTO &
 QUARTER SEC. NO.
 17-39, 17-40, 18-40

ZONING MAP
 H-11

TO: RE-35 ACSPD HP-L (3.67 a.c.)

MULTIPLES PERMITTED

RE-35 ACSPD

RE-35 ACSPD HP-L

CONVENTIONAL OPTION

4

4

*** UNITS P.R.D. OPTION**

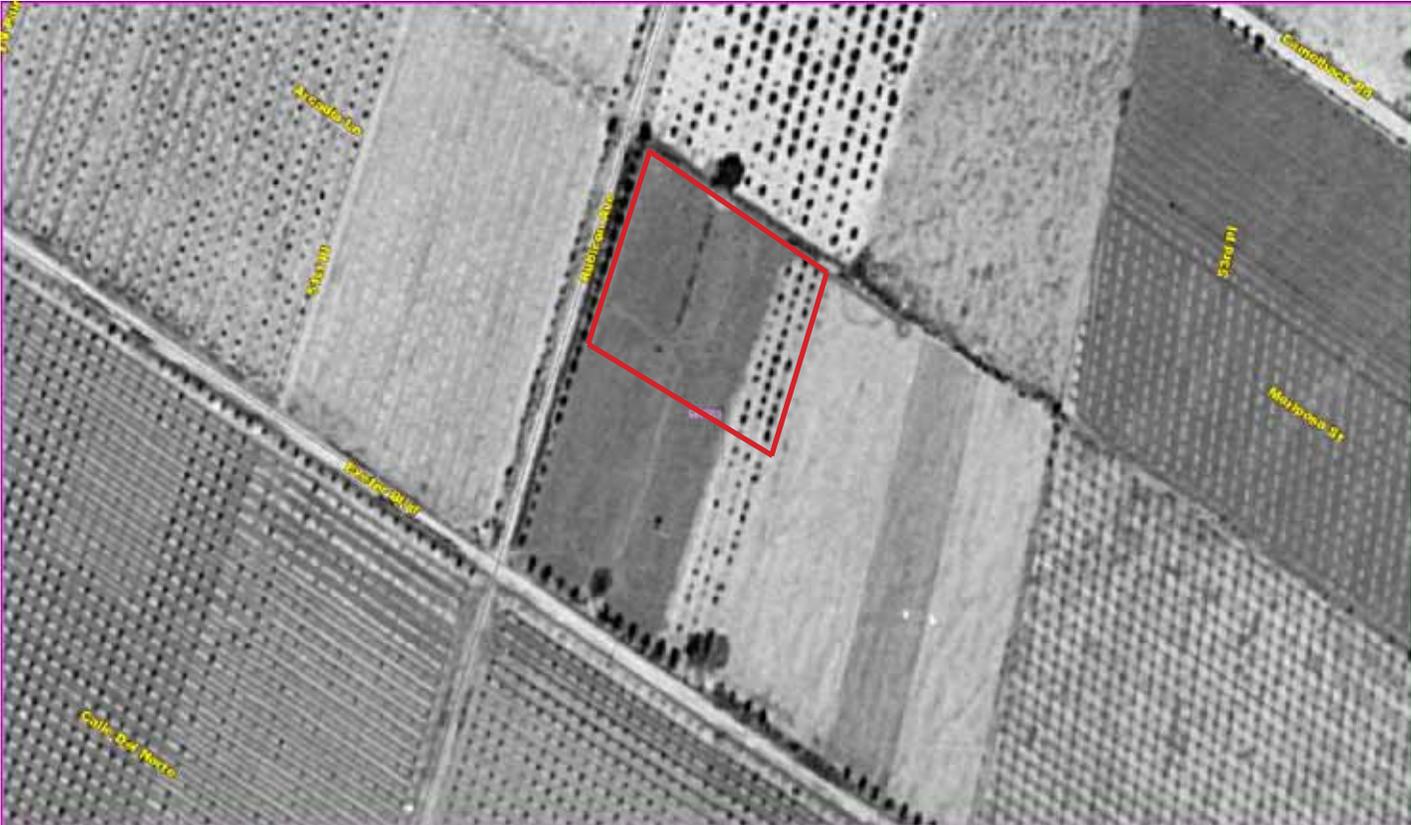
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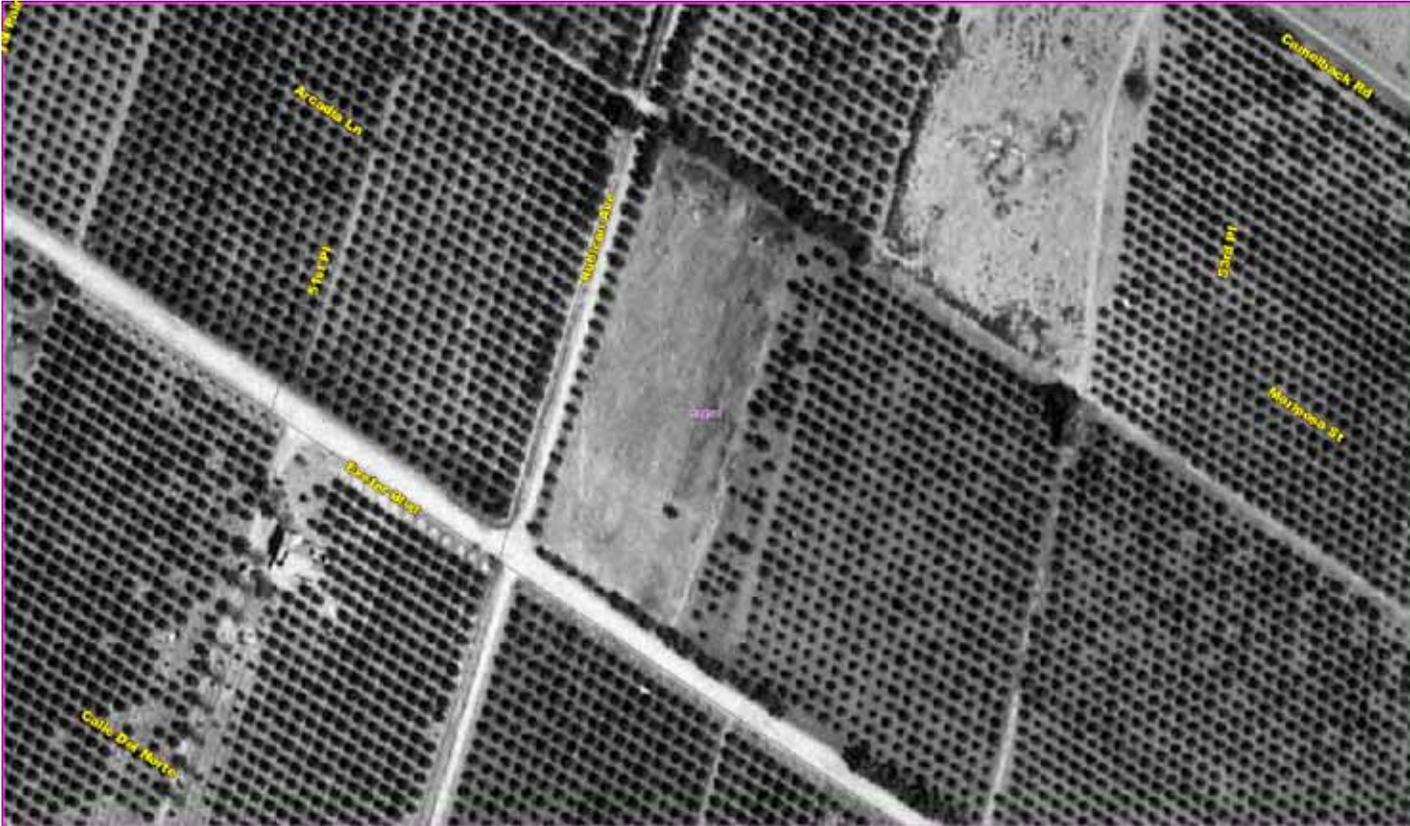
* Maximum Units Allowed with P.R.D. Bonus

Aerial Photographs

1930



1949



1959



1969

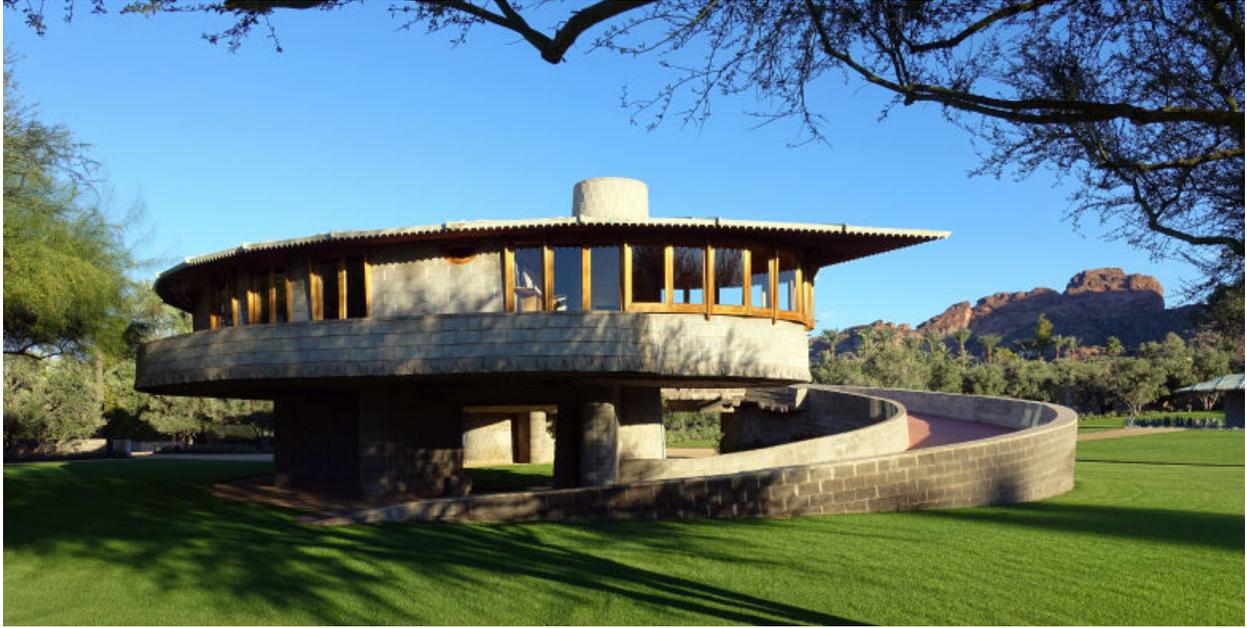


1979



2000





David Wright House from southeast, with entrance ramp spiraling counter-clockwise up to the main living floor. The house form has been likened to a coiled rattlesnake - a perhaps unintentional allusion (yet a regionally symbolic/organic expression). Photo courtesy of Organic Architecture Inc. ("OAI").



David Wright House from southwest; note Guesthouse and Camelback Mountain beyond. Kitchen/service tower at left is wrapped by secondary ramp to the roof terrace. The design requires those who transverse the ramps to appreciate a 360 degree view of the surrounding environment. Photo courtesy of OAI.



Interior of the courtyard; note the decorative cast block at the level of the floor slab. Frank Lloyd Wright never shied away from ornament. The block pattern is reminiscent of the “Textile Block” used at the Arizona Biltmore and in several Los Angeles area houses. Photo courtesy of OAI.



Interior of Living Room: Mahogany ceilings, windows and doors provide warm natural tones and imbue the room with a special feeling; concrete floors and cement block walls are set off by the Wright-designed rug & furnishings. Photo courtesy of OAI.



A Wrightian kitchen (or "Work Space" as he preferred to call them). The playful circular window pre-figures geometry of the Guggenheim Museum, Gammage Auditorium, the Marin County Courthouse and other later Frank Lloyd Wright works. In keeping with the simple material palette throughout, cabinets are mahogany, floors are concrete, and walls are concrete block. Photo courtesy of OAI.



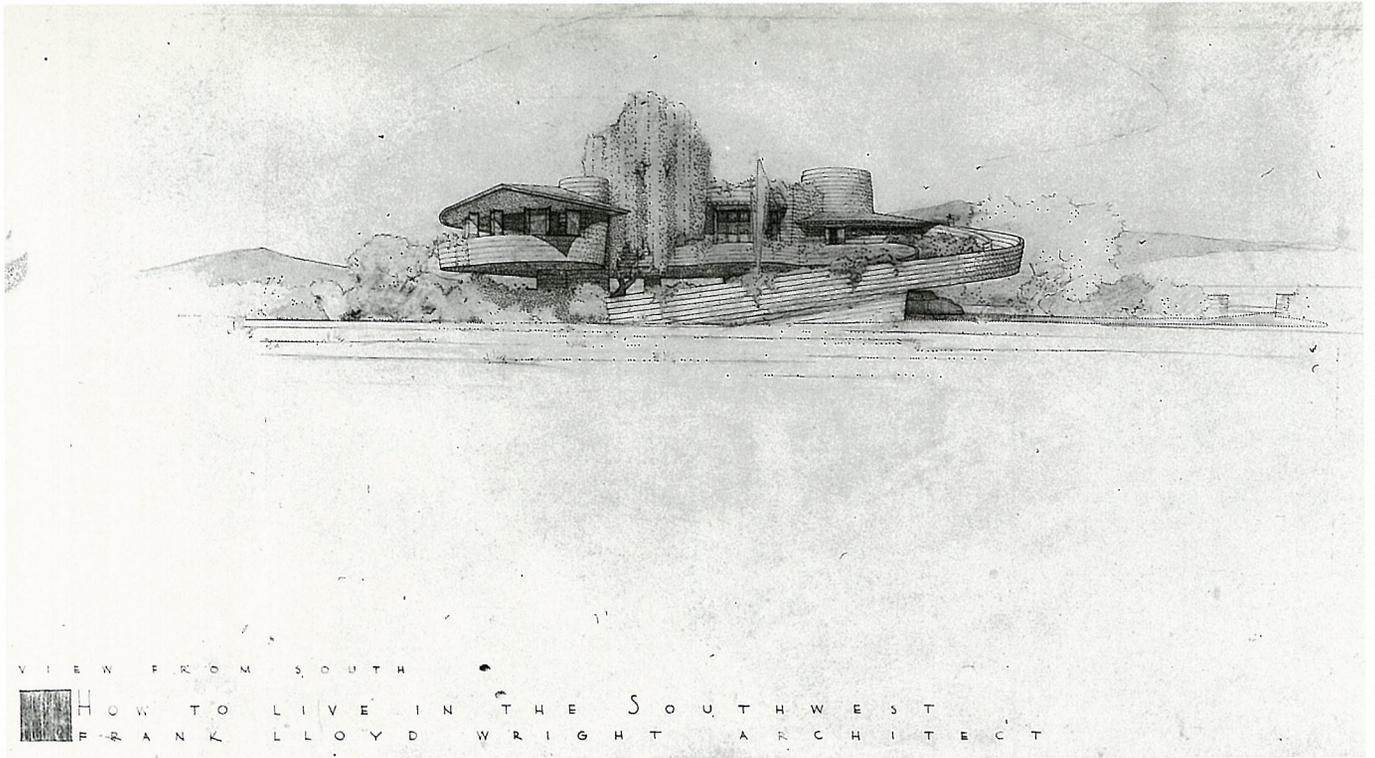
Guesthouse seen from south. Note the continuous bank of windows with roof overhang at right for passive solar gain; roof is a simple shed form sloping south with metal roof similar to main house. The sloped design was intended to create a line of sight up Camelback Mountain. Photo courtesy of OAI.



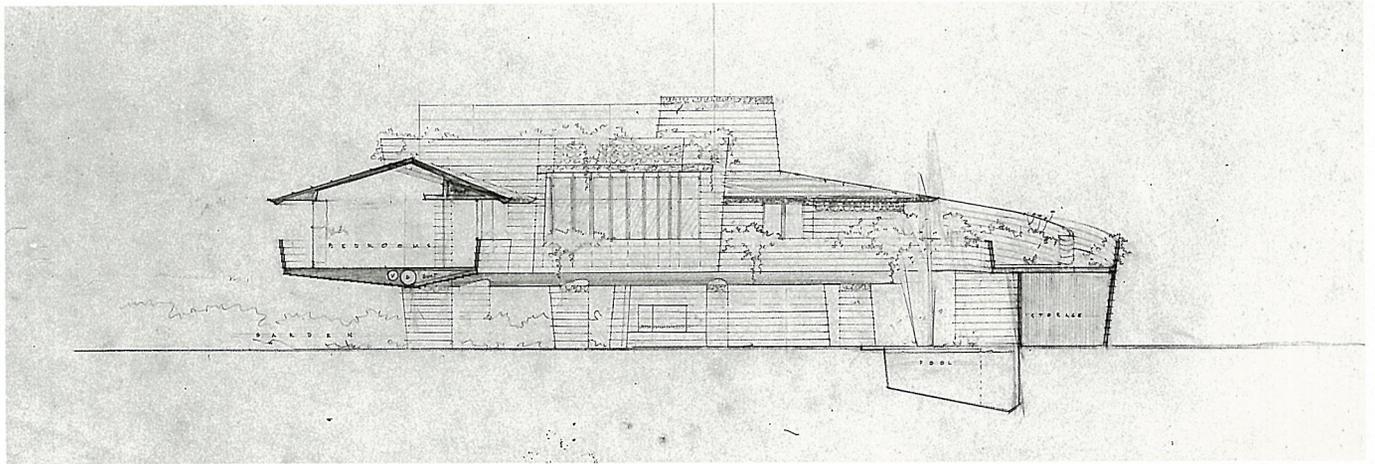
Interior of Guesthouse looking south towards David Wright House; Mahogany ceilings & window frames, concrete floors and concrete block walls are similar to main house. Photo courtesy of OAI.

The following sketches are from *Frank Lloyd Wright Drawings:
Masterworks from the Frank Lloyd Wright Archives*
by Bruce Brooks Pfeiffer, published in 1990
by Harry N. Abrams, Inc., New York.

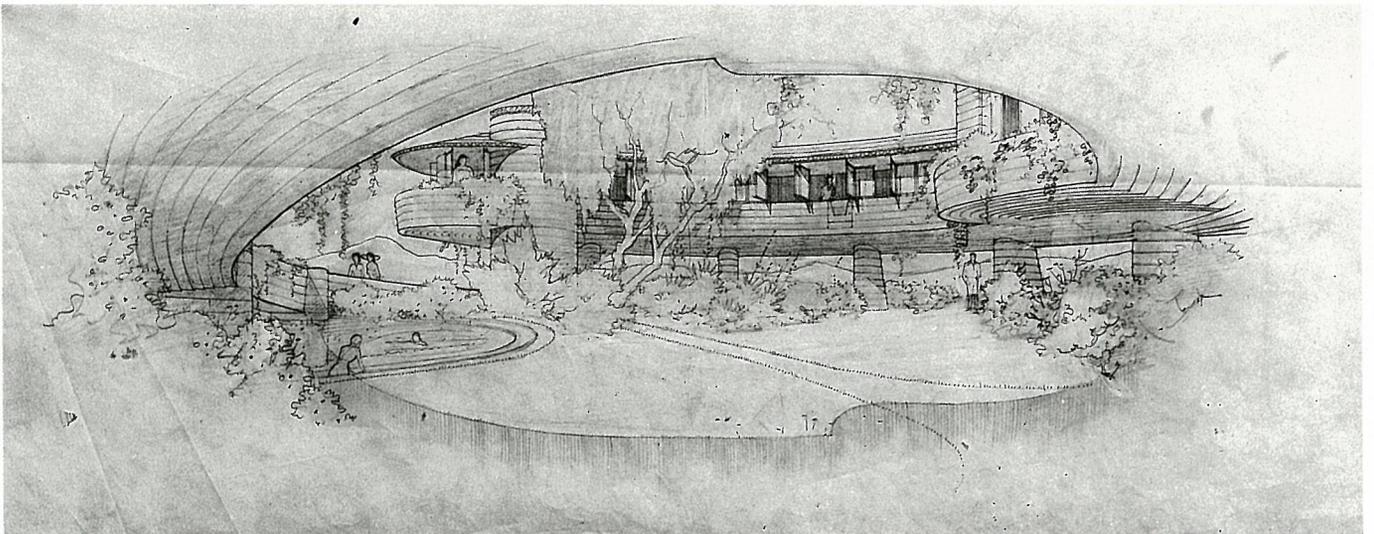
© 1990 The Frank Lloyd Wright Foundation



"How to Live in the Southwest," David Wright House,
Phoenix, Arizona. 1950. PERSPECTIVE. PENCIL ON TRACING PAPER, 36 X 23". FLLW FDN # 5030.003



"How to Live in the Southwest," David Wright House,
Phoenix, Arizona. 1950. ELEVATION. PENCIL AND SEPIA INK ON TRACING PAPER, 36 X 18". FLLW FDN # 5011.002



"How to Live in the Southwest," David Wright House,
Phoenix, Arizona. 1950. PERSPECTIVE. PENCIL ON TRACING PAPER, 36 X 14". FLLW FDN # 5030.005