

United States Department of the Interior
National Park Service**National Register of Historic Places Registration Form**

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

1. Name of PropertyHistoric name: Bollman, Henry O., House **DRAFT**

Other names/site number: _____

Name of related multiple property listing: N/A

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

2. LocationStreet & number: 1530 North Ogden DriveCity or town: Los Angeles State: CA County: Los AngelesNot For Publication: ☐ Vicinity: ☐**3. State/Federal Agency Certification**

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

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

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

___national___statewide___local

Applicable National Register Criteria:

___A___B___C___D

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**

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4. National Park Service Certification

I hereby certify that this property is:

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

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

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

Category of Property

(Check only **one** box.)

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

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Number of Resources within Property

(Do not include previously listed resources in the count)

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

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC: single dwelling

Current Functions

(Enter categories from instructions.)

DOMESTIC: single dwelling

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7. Description

Architectural Classification

(Enter categories from instructions.)

LATE 19TH AND 20TH CENTURY REVIVALS

Mayan Revival

Materials: (enter categories from instructions.)

Principal exterior materials of the property: Stucco-clad concrete block

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 Henry O. Bollman House is a two-story residence designed in the Mayan Revival style. The house, L-shaped in plan, is constructed of concrete blocks and wood-framed walls clad with stucco. Decorative concrete, which has been covered with stucco parging since original construction, is present at the upper balconies and along the edge of the second floor of the main (west) facade. The house has flat roofs. The main door is located near the center of the west facade. Multi-light fixed wood windows and wood casement windows are present throughout. An attached garage located on the north side of the house is set back from the main facade. At the interior, exposed concrete block is present at the first floor. The house fronts Ogden Drive, with a generally flat mown turf lawn in the front yard and decorative plantings near the house. A concrete ribbon lane, sometimes known as a Hollywood driveway, leads from the street to the garage along the north side of the property. Alterations include application of a stucco parge coating over the decorative concrete block. The house retains all aspects of historic integrity and continues to convey its historic architectural character.

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Narrative Description

The Henry O. Bollman House is located within a residential district between Hollywood Boulevard to the north and Sunset Boulevard to the south, in the Hollywood neighborhood of Los Angeles. Ogden Drive is a residential street lined with trees, with sidewalks on each side of the street. A paved walk leads from the driveway to the main door near the center of the west facade. Two low planters sit adjacent to the walk on either side of the main doorway. The rear yard is mostly mown turf with landscaping, including original vines and traveler's palms along the south side and some small, planted areas adjacent to the house. A small patio with a decorative concrete slab is accessible from the living room and dining room. The two story, single family residence has an L-shaped plan. The house is oriented in the north-south direction, with the second floor present only on the northwest portion.

The formal entrance is located toward the north half of the west façade. A large bay window is south of the main entrance door. A balcony over the main entrance is centered on the second floor, flanked by decorative piers. The balcony wall is set back and offset vertically, creating a stepped wall on each end. The main entrance has a painted decorative concrete slab entry flanked by planters with low concrete block walls.

The north elevation is two stories in height at the west end of the house and transitions to one story at the east. A covered entrance with a single door leads to the entrance hall. This entrance is accessed from the driveway and is sheltered by a balcony that extends from the second floor bedrooms. The northwest entrance has a concrete slab stoop that steps up from the gravel and concrete drive. The north elevation has another door at the east end, adjacent to the garage, which leads into the laundry room. A gravel walkway along the north side of the garage leads from the driveway to the backyard.

The south elevation is two stories in height at the west end and transitions to one story at the east end of the dining room. A large balcony on the west end is located above the south living room double doors. Another L-shaped balcony extends on the east from the living room double doors to the south, toward the east end of the dining room. The one story portion of the south elevation is composed primarily of concrete block walls infilled with windows set between large decorative concrete block piers.

The east elevation is one story in height at the north end of the house and two stories at the south end of the house. The north end has a single door that leads from the kitchen hall to the backyard and a set of double doors at the bathroom. Three concrete steps lead up from the turf toward the doors. The concrete steps are flanked by planted areas. A large balcony extends over the first floor patio at the south end of the elevation.

The residence retains its original concrete block and stucco clad, wood-framed exterior wall construction. Concrete block walls are located at the lower level. Concrete block detailing exists at the upper level balconies. Window and door openings are typically recessed from the plane of

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the concrete block wall at the kitchen and the main (west) and north entrances. At the single story original garage, the exterior walls at the north and east elevations are also composed of concrete block.

The hollow-core concrete blocks that comprise the first floor, single-wythe wall system at the main portion of the residence are typically 17 inches wide by 8 inches tall and 12 inches deep with 4 inch thick shells. Steel reinforcing bars tie the blocks together. At the south exterior wall surrounding the kitchen, the concrete block wall is constructed adjacent to the windows in the form of columns with angled sides. Joints are typically 1/4 inch wide. During previous renovations, decorative columns composed of concrete block were removed along the south wall. It is unknown when these renovations were completed. Decorative concrete block at the upper level varies in size.

The concrete block is typically coated with multiple layers of coating. At some locations, a cementitious parge coat has been installed over the concrete block, diminishing the original texture, particularly at the upper level decorative concrete block at the balconies and corners of the building. Parge coating has been removed from decorative concrete block adjacent to the south balcony, exposing the detail of the original blocks. Previous studies revealed that these decorative concrete blocks are tied to the wood frame via steel tie rods.

At the second level, the exterior walls are stucco cladding over wood framing. It is unknown if wood sheathing is located throughout. The north and south upper walls are angled inward slightly. The stucco is coated with the same or a similar buff-colored coating as that used on the concrete block.

There are four balconies on the second floor, all of which have wood-framed walls with block detailing. The balcony decks have a painted coating throughout. On the west and north balconies, drains with downspouts extend through the underside of the deck. On the east and south balconies, scuppers extend through the balcony walls.

Several types of window configurations include wood-framed multi-light fixed units and wood-framed single light casement units. Many of the wood frames, sash, and hardware are original. Some window units have been replaced, including those at the south wall of the kitchen, replaced in 2004. The replacement windows were made to match typical existing windows and generally replicate the original sash and frame configurations. The windows at the pantry at the west end of the kitchen were not replaced during the remodeling; the hardware has been replaced. During previous modifications prior to 2004, two new windows were installed on the east wall at the area of the original garage.

Windows are primarily casement units and are painted green on the exterior and white on the interior. Most of the windows also have a wood-framed insect screen. The second floor bathroom and northwest bedroom have metal screens that include a horizontal linear fritted pattern with vertical divisions. The hardware on some of the casement windows consists of a gear crank with

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a separate handle. Most of the original hardware is painted white, except for some of the lock mechanisms.

The window muntins are spaced eight inches apart vertically, which aligns the muntins with the concrete block joints. The wood muntins are sloped at a downward angle, creating pointed corners with mitered joints. The window glazing is mostly clear except for the second floor bathroom window, which has obscure glass.

The west façade has a large bay window, adjacent to the main entrance. The bay window has a center casement and two multi-light sidelights. There are long multi-light vertical fixed windows on the south side of the living room. These windows are set back from the wall and bordered with decorative concrete blocks. There is a fixed slit window in the north elevation at the staircase. Matching slit windows are located on the north and south elevations adjacent to the balcony doors in the west bedrooms.

The doors throughout the house are single and double wood-framed panel doors with glazing. The doors are painted green on the exterior and white on the interior. Most of the door hardware appears to be original. Some doors have been replaced with the original hardware reused. The typical door hardware includes a bronze knob with rosette and separate keyhole with escutcheon. The bronze keyhole escutcheon and rosette have been painted on some doors.

The main entrance door on the west and the entrance door on the north are single doors, each with a large central glazing panel. Each entrance door has similar bronze hardware with a bronze knob and lockset.

On the first floor, there are double doors in the living room, dining room, kitchen, and bathroom, all leading to the back yard. The living room and dining room doors have fixed multi-light sidelights with wood muntins spaced to align with the concrete block joints adjacent to the door perimeters. The double door in the kitchen has two single-light fixed sidelights. The double door to the south of the living room has a multi-light panel on the outer end of each door. The double door on the north wall of the northwest bedroom at the second floor has similar multi-light panels, and different hardware than the other exterior doors. It has a mounted lock-set with a keyhole on the side. There is a single Kalamein door (a solid wood core door covered with sheet metal) with one sidelight on the east elevation leading to the backyard. This door has original brass hardware. In the laundry room, there is a single door with two sidelights that leads to the driveway.

On the second floor, double doors lead to balconies from all three of the bedrooms as well as from the hallway. The double doors leading to the balconies have multi-light sidelights with wood muntins. The door on the east wall of the southwest bedroom is paired with the door in the hallway. The entire unit consists of two sets of double doors separated by one fixed center light and one multi-light sidelight. The balcony door in the northeast bedroom is also paired in the same configuration. The double door leading to the roof deck has center glazing panels on each

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door. The glazing within the doors and sidelights is clear. Most of the doors have wood-framed insect screens.

Roofs are flat and covered with an asphaltic membrane. Painted sheet metal edge flashing extends around the perimeter of the roofs.

The interior consists of common areas including the living room, family room, dining room, kitchen, and one bathroom on the first floor, and three bedrooms and one bathroom on the second floor. The finishes throughout both floors are similar and most are original.

The first floor is accessed through the front yard via the main entrance on the west façade, which leads to the entrance hall. A secondary entrance on the north elevation is reached via the driveway. The entrance hall has a decorative concrete floor slab, painted white at the perimeter and tan in the center. The exterior walls are concrete block, and the ceilings are painted plaster. Decorative wood trim along the walls is approximately five feet from the floor. This same wood trim pattern is repeated in the living and dining rooms; in some areas the trim is offset from the wall with room for lighting fixtures on the horizontal surface. There are two small closets within the entrance hall, one underneath the staircase and one at the northwest corner.

The entrance hall also leads to the interior staircase, which is concrete on the first floor, with a wood landing, and wood treads and risers in the run leading to the second floor. The concrete treads are scored to match concrete block joints. The risers are approximately 7 inches high with 11 inch concrete treads and 9-1/2 inch wood treads. There is a large, non-original, ceiling-mounted light fixture hung with a chain above the stair landing. The ceiling and walls above the landing have a white painted plaster finish. The concrete treads and concrete block walls are also finished with a white coating.

To the south of the entrance hall, two concrete steps lead down to the living room. The living room has concrete block walls on all sides with a large bay window on the west wall, and a large double door on the east wall leads to the patio. The bay window has wood spindles extending from the windowsill to the ceiling. The ceiling is white painted plaster with small circular recessed lighting fixtures in the center of the room. The wood flooring consists of 1-1/2-inch-wide boards, which butt up to the concrete step and perimeter walls.

There is a small nook on the south wall of the living room, with a double door leading to the side patio. The nook is flanked with built-in shelving and a multi-light fixed window on each side of the recessed nook.

A double-sided fireplace is located at the north side of the living room and opens to the entrance hall on the opposite side. The fireplace is constructed of concrete block columns and a concrete mantel and hearth. The columns for the fireplace are composed of alternating decorative and plain concrete blocks. The fireplace surround is made up of plain concrete blocks, topped by the concrete mantel. There is a decorative concrete block at each end of both mantels. The hearth on the living room side has a concrete slab extending the full, six foot width of the fireplace; the

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mantel on each side of the fireplace is five feet wide. There is a historic recessed light with a tinted glass cover in the ceiling above the fireplace. The middle portion of the fireplace is topped with a decorative block and decorative concrete relief.

The dining room is in the center of the L-shaped floor plan and is located directly east of the entrance hall. An iron gate, portions of which are original, and iron divider are present in the opening between the entrance hall and dining room. The iron gate, which includes one reproduction panel, was reinstalled in 2024. The walls of the dining room consist of concrete block on the north and south walls and a wood-framed wall with plaster on the east wall. The wood flooring consists of 1-1/2-inch-wide boards and the ceiling is painted plaster. A double door on the south wall opens onto the patio.

The kitchen is located directly east of the dining room, and is accessed through a doorway on the south side of the dining room. This door leads into the pantry, which has built-in cabinetry to the east, two casement windows to the south, and a double door leading to the patio to the west. The kitchen and pantry have a linoleum floor, installed in 2024; concrete block wall to the south, wood-framed walls on the north and east; and a painted plaster ceiling. Built-in cabinets are located throughout the north wall of the kitchen and a built-in bench is located below the windows on the south wall. While the kitchen has been remodeled extensively, the exterior walls have only been minimally modified. The cabinets in the breakfast area at the west end of the kitchen are original.

A kitchen remodeling project completed in 2004 resulted in the replacement of the original windows along the south wall to match the existing original pantry windows. The sink was relocated and the sill height at the previous sink location was lowered to match the pantry window height at this time. Additional modifications to the kitchen, including installation of new cabinetry and a new island at the center of the kitchen, were completed in 2024. Any original cabinets still extant in the kitchen were retained, repaired as needed, and repainted. A paint analysis was performed to determine the original color of the cabinetry prior to repainting.

The first floor bathroom configuration was created as a result of the kitchen remodeling in 2004. The finishes include black ceramic tile flooring and wainscoting to mid-height of the perimeter walls, and wainscoting at about six feet high around the tub and shower. Mirrors are located above the tile wainscoting throughout. The ceiling has a white painted plaster finish. Double doors on the east wall lead to the back yard.

The family room is to the north of the first floor bathroom and is accessed through a doorway at the north of the back hall, between the bathroom and kitchen. The family room has a coated concrete floor, concrete block walls to the north and east, and wood-framed walls to the south and west. There are two casement windows on the east wall that were added at an unknown date. This area was originally part of the garage and was converted to an office in 1958, with the addition of a dividing wall approximately at the mid-length of the garage.

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The garage is used for storage and houses the hot water heater. The garage has a concrete floor, concrete block wall to the north, and wood-framed walls to the south and east. Access to the garage is provided from the west through a wood overhead door.

The laundry room is at the northwest end of the kitchen and can be accessed through an interior door from the kitchen, or from the driveway via a door on the north wall. The laundry room has a block wall on the north, and wood-framed walls on the south, west, and east walls. The ceiling is painted plaster, and the floor is unfinished concrete.

The second floor is accessed via the staircase in the entrance hall at the northwest corner of the house. The stairs lead to the second floor hall, which provides access to the three bedrooms, the bathroom, and one of the balcony decks.

Typical interior finishes at the bedrooms and hall consist of wood flooring with a three-part wood baseboard, plaster walls, plaster ceiling with wall-mounted light fixtures, and metal air vents. Each bedroom has access to a balcony through wood-framed double doors with sidelights. The bedroom at the northwest corner has two sets of double doors, one on the north and one on the west. The bedroom at the southwest corner has three sets of double doors, on the south, west, and east walls. The bedroom at the northeast corner has two sets of double doors, one on the south leading to a balcony and one on the east with access to the roof.

The interior bedroom doors are single panel wood-framed doors. Closet doors are flush wood-framed doors. There are built-in shelves in each of the bedrooms.

The second floor bathroom is accessible from the hall and from two of the bedrooms. The bathroom finishes include black ceramic tile on the floor and wainscoting, which is approximately four feet high at the perimeter of the room and seven feet high at the shower and tub. The walls above the wainscoting and the ceiling have a white painted plaster finish. The south wall of the bathroom has a mirror extending to the ceiling above the wainscoting. A single basin porcelain console sink, with a stand and fixtures, is centered on the south wall. The west wall has a wood-framed casement window with fixed side lights. The glazing for the entire window is obscure glass.

Alterations

Since it was constructed in 1923, the house has undergone several changes. The decorative blocks used along the edges of the balconies were covered with a parge coating, prior to 1960. Partial removal of the parge coating in 2024 exposed intact decorative blocks adjacent to the south balcony.

Three decorative block columns were removed from the south elevation of the service wing. The removal of the columns exposed the windows that had previously been partially obscured. It is

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not known when this work was performed; based on available documentation it appears to have been done prior to 1998.¹

In 1958, a portion of the garage was converted into an office space. It is not known if the closets along the west wall of the space were added as part of this work or at a later date. The garage door remains, with a small storage space situated between the west wall of the garage and the closets accessible from the newer living space.

Renovations to the property were discussed in a letter from Eric Lloyd Wright (Lloyd Wright's son) to James and Jaqueline Rollins, the owners of the house at that time, dated June 8, 1980. It is not clear what, if any renovations were undertaken at this time.² Windows were added to the east elevation of the garage prior to 2004.³

Extensive work was performed in 2004, with the most extensive changes made on the interior of the service wing. The maid's room and bath at the east end of the service wing were removed to allow the kitchen to be expanded. The kitchen was also expanded slightly into the garage. A new bath was added in the southeast corner of the service wing. New windows were installed behind the tapered columns on the south wall of the service wing. The concrete floor in the entrance hall was restored.⁴

On the exterior, the front flagstone concrete stoop was replaced, and a new concrete cap was installed over the stone walls at the planter adjacent to the front door. The concrete patio off the dining room and living room was also restored. Another modification made to the house since original construction, and possibly as part of the 2004 work, was seismic upgrading of part of the foundation. At the southeast portion of the building, the continuous concrete footing was thickened as a seismic retrofit.

A coating has been applied over the concrete block in many portions at the exterior of the first level. It is unknown when this occurred or what material was used. Additional cosmetic changes to the house have been made over time, including painting the interior and exterior of the house. The original configuration of the flagstone walk at the front of the house was restored in 2024. Ongoing renovations were being undertaken in 2024, including reconfiguration of the kitchen and restoration of the historic interior paint colors.

Integrity

The Henry O. Bollman House retains integrity of location, as the location of the house has remained unchanged since it was constructed in 1923.

¹ Weintraub, *Lloyd Wright: The Architecture of Frank Lloyd Wright Jr.*, 57. A circa 1925 photo shows the closely spaced decorative columns, while a 1998 photo shows the wall with the columns removed. Photographs are included in the nomination due to copyright.

² Eric Lloyd Wright to Mr. and Mrs. Jim Rollins, letter, June 8, 1980.

³ MacMar, Inc., "Mimi London Residence, As Built Site Plan and Remodel Layout," March 29, 2004, Sheet 1.

⁴ Ibid., Sheet 3. The nature and extent of the restoration work for the concrete floors is not known.

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Integrity of design is retained, though the heavy parge coating over the concrete block in some areas, as well as the obscuring or removal of decorative blocks along the west elevation, has slightly diminished this aspect of integrity.

The property retains integrity of setting as, in general, the setting of the house, including the presence of vegetation, and the character of the adjacent residences appear to have changed little from the 1920s.

While the primary materials that comprise the building, including concrete block and stucco, exhibit localized areas of deterioration, the property retains integrity of materials and workmanship. Certain original materials have been altered, including the replacement of some windows. Decorative block along the west elevation has either been obscured or removed and not replaced. Also, decorative block columns along the south elevation have been removed. These alterations and removals somewhat diminish integrity of materials and workmanship.

While modifications have been made to the house, it remains representative of the early residential work of Lloyd Wright and retains integrity of feeling. Additionally, despite the heavy parge coating installed over portions of the building, the concrete block is still visible.

The Henry O. Bollman House retains integrity of association. Despite some modifications to the building, most of the character-defining features extant when the house was constructed remain, maintaining the association between the house and architect Lloyd Wright.

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

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

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Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

Period of Significance

1923

Significant Dates

1923

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Wright, Lloyd

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

The Henry O. Bollman House is eligible for the National Register of Historic Places at the local level of significance under Criterion C in the area of Architecture as a property that embodies the distinctive characteristics of a method of construction. The fourth house designed by architect Lloyd Wright, the Henry O. Bollman House was one of the first, if not the first, building to utilize the knit-block system he developed, which incorporates steel bars to tie together concrete blocks. Lloyd Wright later collaborated with his father, Frank Lloyd Wright, to further develop this system, which both architects used in later designs. The period of significance is 1923, the year of construction.

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

In the early 1920s, Lloyd Wright designed this home for Henry O. Bollman in Hollywood. Bollman, a contractor, constructed a number of buildings designed by Lloyd Wright throughout the 1920s, including the Otto Bollman House (1923, extant), clad in colorful dressed board and wood shakes, and the Harry and Alice E. Carr House (1925, extant), stucco-clad with redwood accents, both in Los Angeles. Bollman also constructed the Lloyd Wright-designed Oasis Hotel (1924, altered) in Palm Springs, which utilized slip-form concrete construction.⁵

Architectural plans for the Henry O. Bollman House were prepared in December 1922. Plans called for a two-story house, L-shaped in plan, to be constructed of plaster, concrete, and stone. The first floor of the house was originally envisioned to be constructed of stone blocks, while the second floor construction consisted of standard wood framing and stucco.⁶ Initial elevation drawings showed a highly decorative balcony on the west elevation, as well as on the south elevation, although this is not reflected in existing construction. An open stone grill was planned along the south wall of the service wing at the east end of the building.⁷

The plans of the house showed an entrance hall in the northwest corner that connected to the living room to the south, and the dining room to the east, similar to what was constructed. A terrace was planned off the dining room and living room. The service wing to the east included a kitchen, pantry, and maid's room and bath. A garage extended north from the service wing.⁸ The second floor plans showed two bedrooms along the west side of the house, with a full bath between. A third bedroom was located on the east side of the house over the dining room.⁹

⁵ Alan Weintraub, *Lloyd Wright: The Architecture of Frank Lloyd Wright Jr.* (New York: Harry N. Abrams, Incorporated, 1998), 21, 54.

⁶ Lloyd Wright, designer, "Residence for Henry O. Bollman - Builder Los Angeles," December 1, 1922, Sheet #2.

⁷ Ibid., Sheet #4.

⁸ Ibid., Sheet #2.

⁹ Ibid., Sheet #3.

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The Henry O. Bollman House was completed in early 1923. The general form of the built house and the floor plans followed those shown in the drawings. The highly decorative stone clad balcony that projected from the west elevation was instead constructed as a stucco-clad half wall surrounded by decorative concrete block. The open stone grill along the south elevation of the service wing was instead constructed as tapered decorative concrete block columns offset from the interior walls of the house.¹⁰

The concrete block system at the Henry O. Bollman House consists of hollow-core cast blocks with 4-inch-thick shells. In the knit-block system, vertical and horizontal steel reinforcing tie the blocks together. A letter written by Eric Lloyd Wright, Lloyd Wright's son, indicates that the Henry O. Bollman House was the first use of the knit-block system.¹¹

As would be the case at later buildings designed by Lloyd Wright using concrete block construction, stucco infill panels and wood-frame construction were used in addition to the concrete block system at the Henry O. Bollman House.¹² While the first floor of the house is largely constructed of concrete block, the second floor consists of conventional wood-framed stucco wall construction with decorative block used at corners and adjacent to window openings.

The knit-block system influenced the textile-block systems used by Frank Lloyd Wright at the National Register-listed Storer House in the Hollywood Hills (1923, NR# 71000152). Lloyd Wright later stated about the knit-block system at the Henry O. Bollman House, "Father saw it and saw that this concept could be worked into a total system, so he put me in charge of his first total-system block house, the Dr. Storer house."¹³

Lloyd Wright also oversaw construction of the National Register-listed Ennis House (1924, NR# 71000145) and Freeman House (1924, NR# 71000146), in addition to his work at the Storer House (1923), where concrete block served as the main structural element.

Unlike the Henry O. Bollman House, steel reinforcement was not used at the National Register-listed Millard House (La Miniatura, 1923 NR# 76000493) in Pasadena, a concrete block building designed by Frank Lloyd Wright shortly after the design drawings for the Henry O. Bollman House were completed.¹⁴ Lloyd Wright later designed a studio and guest house adjacent to the Millard House in Pasadena. Similar to the Henry O. Bollman House, the Millard Studio was a wood-framed stucco building with decorative concrete block accents present around the doorways and windows.¹⁵

¹⁰ Weintraub, 57. A circa 1925 photo in the publication shows the tapered columns along the south elevation of the service wing.

¹¹ Eric Lloyd Wright to Mr. and Mrs. Jim Rollins, letter, June 8, 1980. Eric Lloyd Wright is the son of Lloyd Wright and Mr. and Mrs. Rollins owned the Bollman House in 1980 when the property was designated Historic-Cultural Monument No. 235 by the City of Los Angeles.

¹² Weintraub, 54.

¹³ Ibid.

¹⁴ Eric Lloyd Wright to Mr. and Mrs. Jim Rollins, letter, June 8, 1980.

¹⁵ Weintraub, 68.

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Lloyd Wright collaborated with his father on the development of the elder Wright's textile-block system, which was likely influenced by Lloyd Wright's knit-block system.¹⁶ The textile-block system consisted of 16 inch by 16 inch by 3-1/2-inch-thick concrete tiles and like Lloyd Wright's knit-block system, used steel bars to tie the blocks together. A semi-circular channel was present along the edges of the concrete blocks used in the textile-block system, in which a 1/4-inch-diameter steel bar was set after two blocks were placed together. A grout mixture was then used to fill the channel.¹⁷

Lloyd Wright (1890–1978)

The oldest child of renowned architect Frank Lloyd Wright, Frank Lloyd Wright, Jr.—known as Lloyd Wright—was strongly influenced by his father. Lloyd Wright was raised in the house and studio designed by his father in Oak Park, Illinois. There he was able to interact and learn from accomplished architects who were associates of his father, such as William Drummond and Marian Mahony Griffin. By his mid-teens, Lloyd Wright was an accomplished draftsman, enrolling at the University of Wisconsin, Madison, in 1907.¹⁸

Growing up, Lloyd Wright was surrounded by his father's Oriental rugs, Japanese prints, and artifacts from pre-Columbian Mexican and Southwest Indian culture, as well as Arts and Crafts furniture and accessories. He inherited his father's taste for these items, which influenced his architectural designs.¹⁹

At the University of Wisconsin, Lloyd Wright studied engineering and agronomy. In 1909, he moved to Fiesole, Italy, to work in his father's studio assisting in the preparation of drawings of Frank Lloyd Wright's buildings for publication by German publisher Ernst Wasmuth. Following work on his father's portfolio, Lloyd Wright toured Europe with a fellow draftsman.²⁰

In 1911, without money to return to school, Lloyd Wright moved to Boston. There he worked briefly at the Harvard Herbarium, after which he took a job with the landscape architecture firm of Olmsted and Olmsted.²¹ Continuing to work for the Olmsted firm, Lloyd Wright soon transferred to San Diego, where a nursery was established by the Olmsteds to cultivate plantings for the 1915 Pan-Pacific Exposition. Less than a year after moving to San Diego, Wright began working with Irving Gill, an architect who had been an apprentice with Frank Lloyd Wright under Louis Sullivan in the 1890s. Initially, Lloyd Wright handled landscape work for Gill while also completing presentation renderings of Gill's buildings. During his time working for Gill, Lloyd Wright designed a new central park for the city of Torrance, California.²² Following the

¹⁶ Donald Leslie Johnson, *On Frank Lloyd Wright's Concrete Adobe: Irving Gill, Rudolph Schindler and the American Southwest* (Burlington, Vermont: Ashgate Publishing Company, 2013), 81.

¹⁷ Jeffrey M. Chusid, "Frank Lloyd Wright's Textile Block System: The Freeman House," *Concrete in California*. (Carpenters/Contractors Cooperation Committee, Inc., 1990), 14.

¹⁸ Weintraub, 13.

¹⁹ Ibid.

²⁰ Ibid., 14.

²¹ Ibid.

²² Ibid, 14-15.

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completion of the work in Torrance, Lloyd Wright formed a partnership with Paul Thiene, a former colleague from Olmsted and Olmsted. Together, the two designed several landscapes, including a park at the La Brea Tar Pits in Los Angeles.²³

In late 1916, Lloyd Wright set up his own practice in downtown Los Angeles. For approximately one year, Wright worked for Paramount Studios as a set designer.²⁴ After living in New York for parts of 1918 and 1919, working as a designer for aircraft companies as well as for the architectural firm Rouse and Goldberg, Lloyd Wright returned to Los Angeles. There he worked on several major projects for his father before beginning to design his own buildings.²⁵

The first project with which Lloyd Wright assisted his father was Hollyhock House. Lloyd Wright designed the landscape and oversaw grading of the site and installation of the house foundations.²⁶ Following his work on the Hollyhock House, Lloyd Wright assisted his father with a proposal for a residential development near present-day Beverly Hills, known as Doheny Ranch Resort. The proposed development was to consist of concrete block houses integrated into the steep landscape. The designs created at this time greatly influenced later concrete block houses designed by Frank Lloyd Wright, such as the aforementioned Millard House. Lloyd Wright worked closely with his father to develop a steel-reinforced block system during this time.²⁷

Weber House (1921, extant), a Prairie-style residence with low-pitched roofs and a stucco and wood exterior, was the first building designed by Lloyd Wright. W. J. Weber, a businessman who knew Frank Lloyd Wright from Chicago, initially sought the elder Wright to design the home. Weber grew impatient with Frank Lloyd Wright, who was in Japan, and engaged Lloyd Wright. The house resembled the Prairie School buildings designed by Frank Lloyd Wright in the early 1900s.²⁸

Lloyd Wright designed several concrete block buildings throughout the 1920s. Correspondence from Eric Lloyd Wright, Lloyd Wright's son, notes that the first building to be constructed using the knit-block system was the Henry O. Bollman House in Hollywood, predating concrete block buildings designed by Frank Lloyd Wright.²⁹ Other concrete block buildings designed by Lloyd Wright during this time included the Millard Studio (1926) in Pasadena; the National Register-listed John Sowden House (1926, NR# 71000151) and the Elizabeth Farrell House (1926, extant), both in Los Angeles; and the National Register-listed James Daniel Derby House (1926, NR# 78000682) in Glendale. In addition, Wright designed a studio and residence for himself that

²³ Ibid 15.

²⁴ Ibid.

²⁵ Ibid, 15-17.

²⁶ Ibid., 17.

²⁷ Ibid., 17-18.

²⁸ Ibid., 19.

²⁹ Eric Lloyd Wright to Mr. and Mrs. Jim Rollins, letter, June 8, 1980; David Gebhard and Robert Winter, *An Architectural Guidebook to Los Angeles*, revised edition. (Salt Lake City: Gibbs Smith, Publisher, 2003), 177.

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was completed in 1927. These buildings used the knit-block system in addition to standard wood-frame wall construction.³⁰

Lloyd Wright was also responsible for the design of several large structures in the 1920s, in addition to the concrete block residences he designed during this time. In 1927, Wright designed the second orchestra shell for the Hollywood Bowl. The shell, in the shape of a stepped pyramid, could be easily disassembled to accommodate different events. Many felt the design of the stepped pyramid was too modern. As a result, Wright designed a third shell in 1928 as a replacement. The 1928 shell was composed of a series of hollow wooden rings bound with steel rods; the curvilinear structure was also intended to be demountable for storage during rainy winter months. It was left in place, however, and deteriorated rapidly. The wood structure was replaced with a steel-framed structure by Allied Architects in 1929.³¹

Later in his career, Wright primarily designed residences and was also responsible for the designs of other well-known buildings such as the National Historic Landmark Wayfarers Chapel in Palos Verdes, California (1947, scheduled for disassembly and restoration due to accelerated momentum of local land movement). Wright was later involved in the efforts to preserve and restore buildings designed by his father.

Conclusion

Under National Register Criterion C, the house is notable as being one of the first, if not the first, building to utilize the knit-block system, which used steel bars to tie together concrete blocks. Additionally, the house represents the early architectural work of Lloyd Wright. While not as well-known as his father, Lloyd Wright designed several notable buildings, mostly residences, throughout his career, which spanned from the early 1920s through the 1970s. The Henry O. Bollman House is representative of Lloyd Wright's early work and shares characteristics with other residences design in the 1920s by Lloyd Wright, including the Carr House and Sowden House, both in Los Angeles.

³⁰ Donald Leslie Johnson, 80–81.

³¹ Weintraub, 242–245; As discussed in the Hollywood Bowl National Register nomination, an elliptical wood shell painted with seascapes and landscapes was designed by architects of the Allied Architects Association of Los Angeles in 1926. After the deterioration of Lloyd Wright's 1928 shell, a semicircular Transite cement and asbestos shell was designed by Allied Architects in 1929, replaced in 2004 by a much larger shell. National Register of Historic Places, Hollywood Bowl, Los Angeles, Los Angeles County, California, National Register #SG100009637, 7-27, 8-52.

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9. Major Bibliographical References

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

Concrete in California. Carpenters/Contractors Cooperation Committee, Inc., 1990.

Gebhard, David and Robert Winter. *An Architectural Guidebook to Los Angeles*, revised edition. Salt Lake City: Gibbs Smith, Publisher, 2003.

Johnson, Donald Leslie. *On Frank Lloyd Wright's Concrete Adobe: Irving Gill, Rudolph Schindler and the American Southwest*. Burlington, Vermont: Ashgate Publishing Company, 2013.

MacMar, Inc., "Mimi London Residence, As Built Site Plan and Remodel Layout," March 29, 2004.

Request for Historic-Cultural Monument Declaration. Henry Bollman House. Cultural Heritage Board, Municipal Arts Department, City of Los Angeles. June, 1980.

Wright, Eric Lloyd, to Mr. and Mrs. Jim Rollins. Letter. June 8, 1980.

Wright, Lloyd, designer. "Residence for Henry O. Bollman - Builder Los Angeles," December 1, 1922

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

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Name of repository: Los Angeles City Planning Office of Historic Resources;
University of California, Los Angeles (UCLA) Special
Collections, Wright (Lloyd) Papers

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property less than one acre

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

1. Latitude: 34.099111

Longitude: -118.359086

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

The boundary corresponds to the perimeter of the residential property, which extends 135 feet from North Ogden Drive, and is 60 feet wide (north to south). The lot is defined on the western edge by North Ogden Drive, with adjacent residential properties to the north, east, and south. The property consists of the north 30 feet of Lot 6 and the south 30 feet of Lot 7.

The boundary is shown on the Location Map.

Boundary Justification (Explain why the boundaries were selected.)

The boundary encompasses the residential lot at 1530 North Ogden Drive that contains the Henry O. Bollman House.

11. Form Prepared By

name/title: Timothy Penich
organization: Wiss, Janney, Elstner Associates, Inc.
street & number: 225 South Lake Ave #500
city or town: Pasadena state: CA zip code: 91101
e-mail: tpenich@wje.com
telephone: (626) 696-4650
date: October 2024; Revised February 2025, March 2025

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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: Bollman, Henry O., House
City or Vicinity: Los Angeles
County: Los Angeles
State: California
Photographer: Timothy Penich
Date Photographed: July 2024

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

- 1 of 12 Façade, looking northeast
- 2 of 12 Façade, looking east
- 3 of 12 Façade, looking southeast
- 4 of 12 Partial south elevation, looking northwest
- 5 of 12 Kitchen wing, looking northeast
- 6 of 12 South portion of east elevation, looking west
- 7 of 12 North portion of east elevation, looking west
- 8 of 12 Entrance hall with dining room beyond, looking northeast

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- 9 of 12 Fireplace at entrance hall with living room beyond, looking south
- 10 of 12 Living room, looking south
- 11 of 12 Fireplace at living room, looking north
- 12 of 12 Exposed decorative knit block adjacent to south balcony, looking north

Paperwork Reduction Act Statement: This information is being collected for nominations 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.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.

Estimated Burden Statement: Public reporting burden for each response using this form is estimated to be between the Tier 1 and Tier 4 levels with the estimate of the time for each tier as follows:

- Tier 1 – 60-100 hours
- Tier 2 – 120 hours
- Tier 3 – 230 hours
- Tier 4 – 280 hours

The above estimates include time for reviewing instructions, gathering and maintaining data, and preparing and transmitting nominations. Send comments regarding these estimates or any other aspect of the requirement(s) to the Service Information Collection Clearance Officer, National Park Service, 1201 Oakridge Drive Fort Collins, CO 80525.

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Location Map

1. Latitude: 34.099111 Longitude: -118.359086

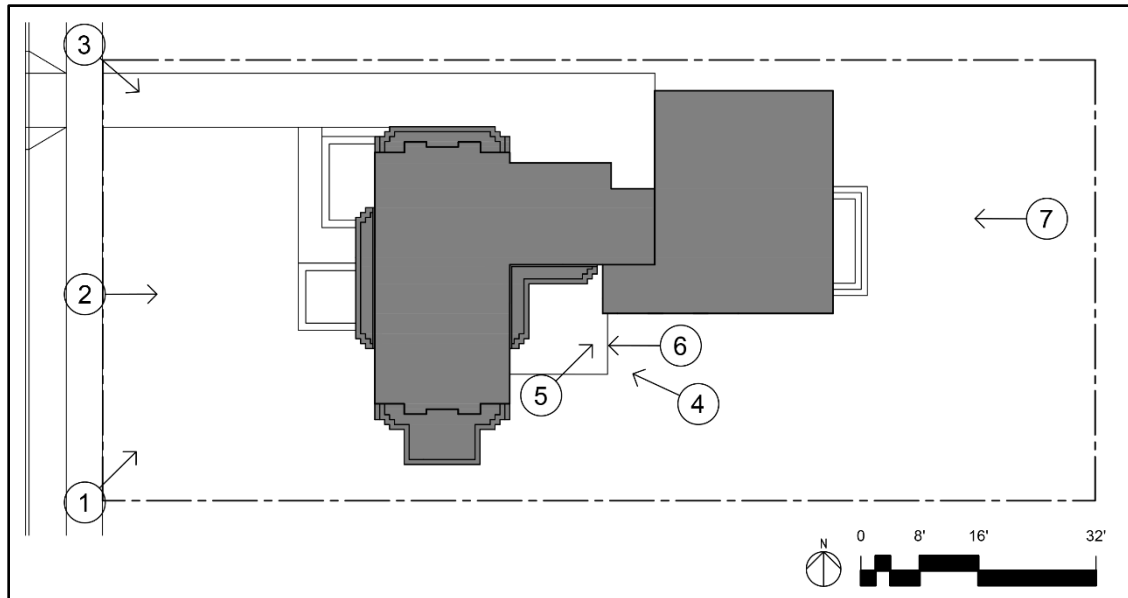


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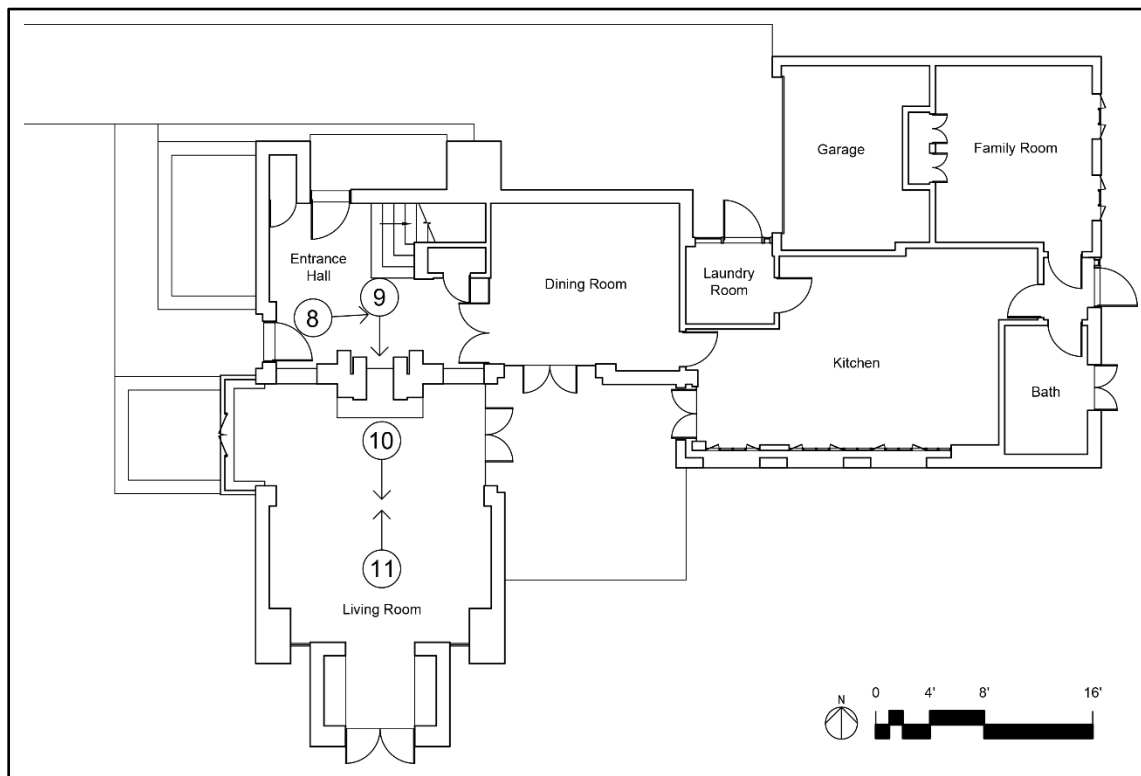
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Sketch Map/Photo Keys

Site Plan



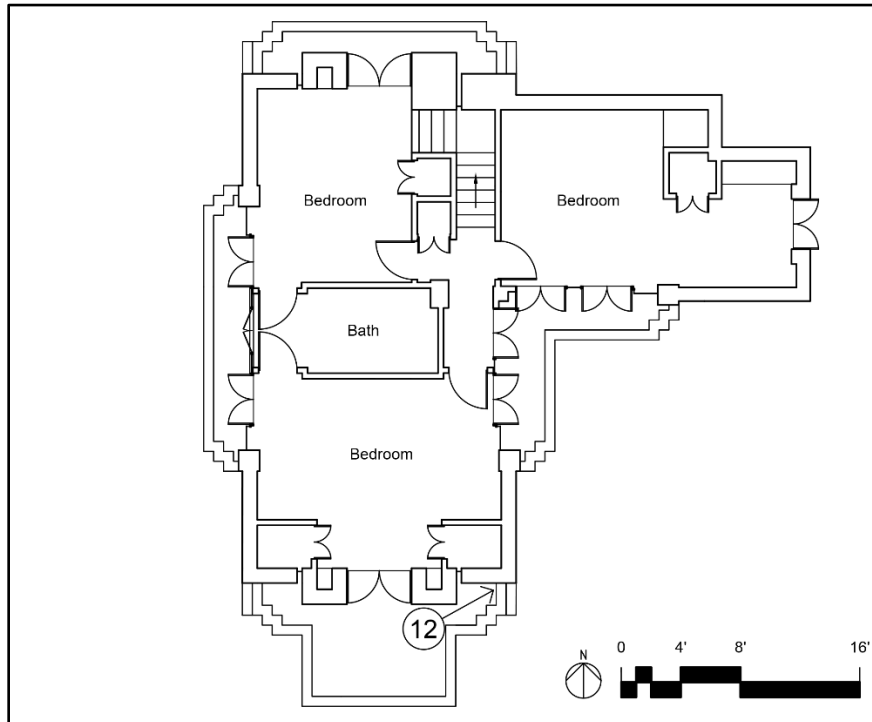
First Floor Plan



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Second Floor Plan



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Photo 1 Façade, looking northeast



Photo 2 Façade, looking east



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Photo 3 Façade, looking southeast



Photo 4 Partial south elevation, looking northwest



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Photo 5 Kitchen wing, looking northeast



Photo 6 South portion of east elevation, looking west



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Photo 7 North portion of east elevation, looking west



Photo 8 Entrance hall with dining room beyond, looking northeast



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Photo 9 Fireplace at entrance hall with living room beyond, looking south



Photo 10 Living room, looking south



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Photo 11 Fireplace at living room, looking north



Photo 12 Exposed decorative knit block adjacent to south balcony, looking north

