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APPLICATION FOR LANDMARK DESIGNATION FOR THE
DAVID & GLADYS WRIGHT HOUSE PROPERTY
PER PHOENIX HISTORIC PRESERVATION ORDINANCE
(Chapter 8 of the Zoning Ordinance of the City of Phoenix)
September 11, 2015

PROPERTY PROPOSED FOR DESIGNATION: The David & Gladys Wright House Property

ARCHITECT: Frank Lloyd Wright

ADDRESS: 5212 East Exeter Boulevard (historic address)

LOCATION: A portion of Lots 4 and 8 of Block H in the Arcadia subdivision on the eastern edge of Phoenix, near its boundary with Scottsdale, south of Camelback Mountain and accessed from Camelback Rd.

DATES OF CONSTRUCTION: 1952 David & Gladys Wright House
1954 Guesthouse

I. INTRODUCTION

World-renowned architect Frank Lloyd Wright designed this pioneering desert home on a 10-acre parcel for his son and daughter-in-law in 1950. David Samuel Wright, acting as general contractor, completed the house in 1952. He and his wife Gladys lived in the home until their deaths in 1997 and 2008, respectively. We seek Historic Preservation-Landmark Designation for this property under the City of Phoenix Historic Preservation Ordinance Section 807.D Evaluation Criteria 1.a. (broad patterns of our history); 1.b (persons significant in our past); 1.c. (the work of a master); 1.d. (yields information important to understanding the history of Phoenix), and Section 808 (landmark status).

A. STATEMENT OF SIGNIFICANCE REGARDING THE DAVID AND GLADYS WRIGHT HOUSE ("DAVID WRIGHT HOUSE").

Mr. Wright entitled the design for his son's house "*How to Live in the Southwest.*" This ultimate suburban home expresses the sun-belt migration of the post- World War 2 decades and the ideal of the semi-rural agrarian lifestyle inherited from Thomas Jefferson and elsewhere depicted in Mr. Wright's "Broadacre City" and Usonian houses. The house is elevated above-ground, described in a November 1955 edition of House Beautiful as "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,' towards the surrounding mountains among which it stands as securely, as naturally, and fully as nobly as they."

As Mr. Wright wrote of his residential masterpiece, “[i]t is a good type of house for that [Southwest] region and affords many advantages not possible to a house on the ground. It is a citrus orchard district and the orange trees make the yard for the house. The slowly rising ramp reveals the surrounding mountains and gives security to the occupants.” See *Sixty Years of Living Architecture, the Work of Frank Lloyd Wright* (relevant excerpt attached hereto as Exhibit A).

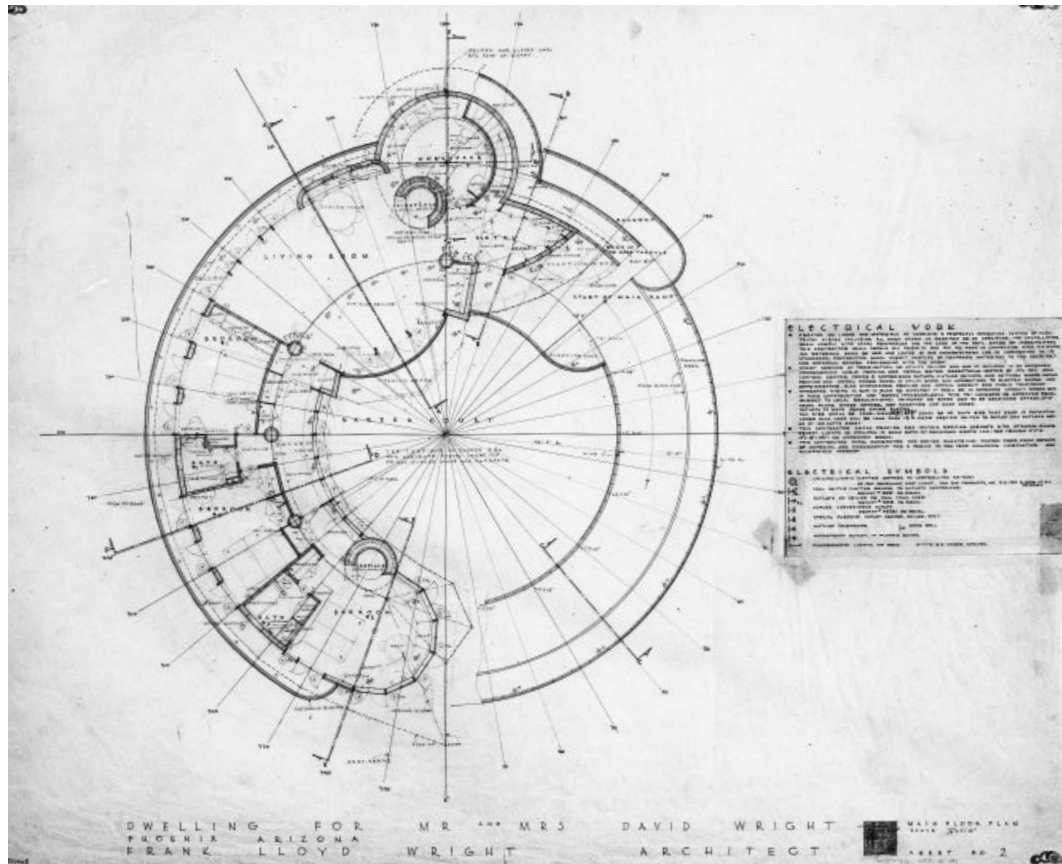
Internationally recognized as a founding father of modern architecture, Frank Lloyd Wright was a true master. His influence on countless architects who followed him remains great to this day. The David Wright House design exhibits characteristic Wrightian elements: the use of materials in their natural state, melding of interior and exterior space, geometric patterning to enrich surfaces, and the hearth as center point. Yet the design differs from many of Wright’s other works, including nearby Taliesin West. Along with the Morris Gift Shop in San Francisco, the David Wright House served as a study for the ramps of the Guggenheim Museum in New York City (1943-1956, Wright’s most renowned and visible work) and the Baghdad Opera House (1957, project only). The house has remained largely unchanged since its construction, with a high level of integrity, although the surrounding landscape – integral to the design of the house itself – has changed dramatically from its historical intent. As will be described further, the Applicant is taking considerable measures to restore the majesty of the surrounding landscape, re-establishing the visual connections that demonstrate the relationship of house to environment as Frank Lloyd Wright intended.

B. DESCRIPTION OF HISTORIC PROPERTY

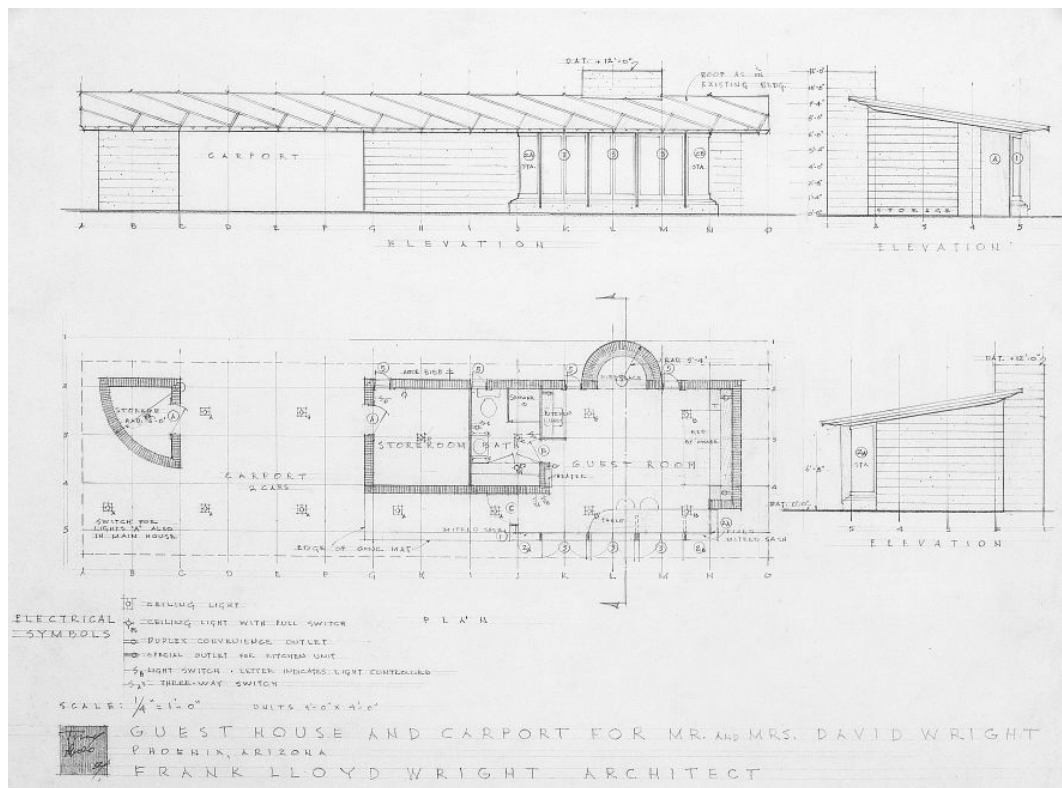
This unusual suburban house was placed near the center of its original 10-acre lot, and elevated on piers to provide unobstructed views northeast over the detached single-story guesthouse and citrus orchards beyond to Camelback Mountain. The style of both the home and a later-built guesthouse is Wrightian/Organic. The plan of the David Wright House is circular, with a curved ramp on the northeast leading up to the house at the southwest, leaving a circular central courtyard. Concrete block piers support the main dwelling level, a cantilevered concrete slab supporting exterior walls of exposed gray concrete block (both plain and ornamentally molded at the perimeter). Windows and doors are mahogany, clear-sealed and single-glazed. The floor plan is curvilinear (one room deep) with the living room at the center, the kitchen on the northwest and bedrooms and bathrooms aligned on the southeast. The master bedroom, cantilevered at the southeast end, has 270° panoramic views of the surrounding landscape. The living room has floor-to-ceiling windows on both sides. Ceilings are lapped mahogany boards (clear-sealed). Roofing is diagonally seamed sheet metal painted turquoise, to resemble oxidized copper. Conical fireplaces are focal points in the living room and master bedroom. A second external ramp wraps the kitchen, leading to a roof terrace above the living room.

In contrast to the curving David Wright House, the rectangular guesthouse is a straight linear structure, one room deep and facing principally south to receive winter sun (while the David Wright House faces north for views of Camelback Mountain). It is built of materials similar to the main house: gray concrete block, exposed inside & out; mahogany board ceilings; diagonally seamed metal roofing; cylindrical fireplace; and mahogany windows, doors & frames. The Guesthouse is in essence an efficiency apartment, with only a single room for living, dining & sleeping, a kitchenette at one end and a bathroom beyond that. An open drive-through carport with two parking spaces spans between two concrete block storage rooms at the west end of the house.

Integral to the design of the house was its location as an island amid a sea of citrus groves, with lines of sight to both Camelback Mountain and the Papago Buttes. Provided with a hand-drawn map of Block H in Arcadia by his son that showed a landscape peppered with citrus trees, Mr. Wright used the map to orient the location and direction of the new house. See *A Building Condition and Needs Assessment of the David and Gladys Wright House* by Motley Design Group LLC at page 9, attached hereto as Exhibit B. A 1950 schematic site plan drawn in pencil by Frank Lloyd Wright in 1950 shows that the configuration of the house considered the then-existing rows of citrus trees planted throughout Block H, on lots 4, 7, and 8 - "David's Lawn," as Mr. Wright referred to them. The majesty of the 10-acre landscape was intentional, depicting the lifestyle of affluent owners who would pursue agriculture as an avocation in the desert Southwest. See *id.* at 13. The orientation of the David Wright House was designed to maximize the view of Camelback Mountain, and the sloping rooftop of the Guesthouse was constructed to draw one's eyes up to the Mountain's stately peak. Though the proposed parcel boundaries are now only 6.1 acres as opposed to 10 (the result of a series of lot subdivisions and more recent consolidations), the property owners are working to restore the original integrity of the landscape by replanting trees and taking other measures to preserve the line of sight to Camelback Mountain and otherwise restore the historic vision of the nationally acclaimed architect as to "How to Live in the Southwest."



A study in contrasts: the curvilinear plan of the David Wright House (above) and the linear plan of the Guesthouse (below)





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.

II. ANALYSIS OF THE DAVID WRIGHT HOUSE UNDER SECTION 807.D EVALUATION CRITERIA:

The David Wright House property overlaid with the Historic Preservation-Landmark designation possesses a demonstrated quality of significance in local, regional, state and national history of architecture, meeting each of the 807.D evaluation criteria.

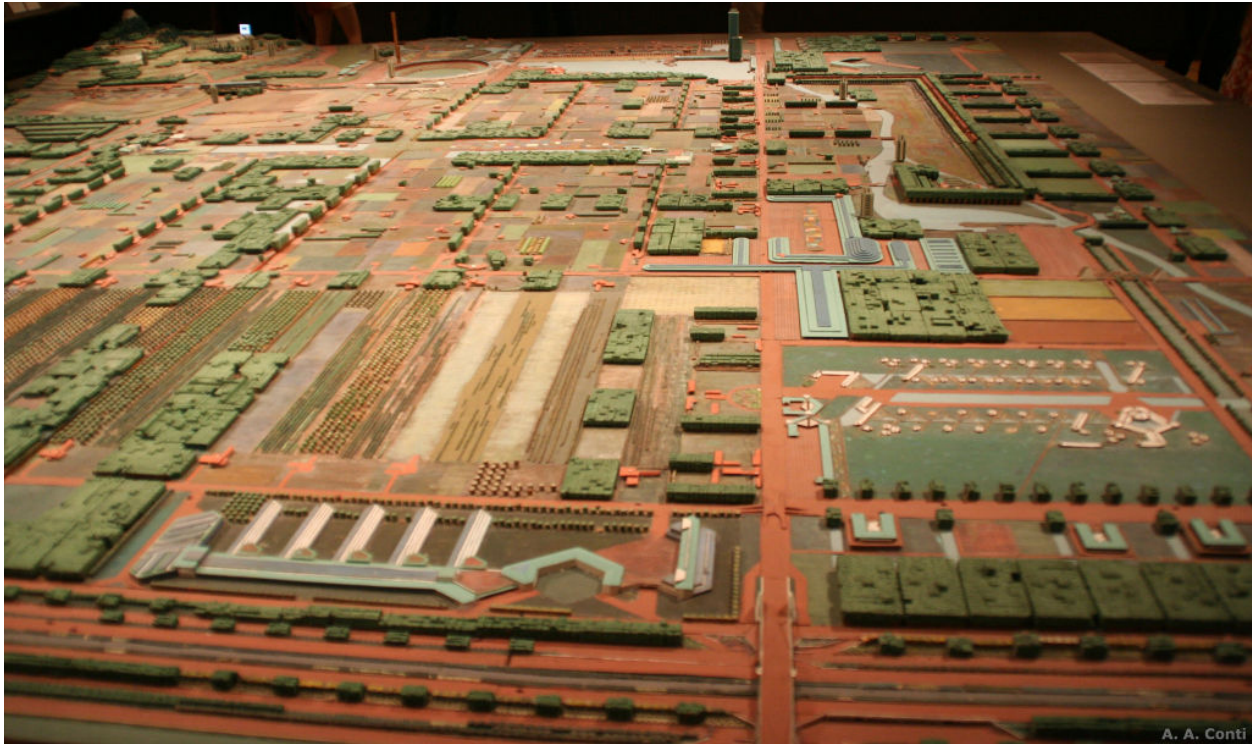
1. SIGNIFICANCE.

The David Wright House property is significant under each of the four criteria of Section 807.D.1.

A. The property is associated with events that have made a significant contribution to the broad patterns of our history.

The David Wright House is associated with and expressive of the dramatic westward sun-belt migration from the north and east of the continental United States following the Second World War, and the resulting suburbanization of the American West. David Samuel Wright, while the son of a world famous architect, was also a man from the upper mid-west who sought opportunity in Phoenix after World War 2, as well as an escape from Wisconsin's harsh winters. David was the district manager for the Besser Manufacturing Co. which made (and still makes) molds and equipment for producing concrete blocks. It was David who insisted that the house his famous father designed for him be built of block made with Besser Manufacturing Company molds. See Exhibit B, *Conditions and Needs Assessment of the David and Gladys Wright House*, at page 9. David, like millions of other Americans, "went west" and populated the sprawling suburbs of nascent cities including Los Angeles, San Diego, Albuquerque, El Paso and Tucson, as well as Phoenix. This highly significant historical migration is expressed in the David Wright House and its site.

While Wright designed the David Wright House property specifically for his son and daughter-in-law, the design yet represents much more than a single suburban house and guesthouse set amidst the citrus groves on the east side of Phoenix. It is the fulfillment of the Usonian House ideal and Frank Lloyd Wright's vision of "Broadacre City" -- an "everyman's" house in a sprawling agricultural paradise. Broadacre City was Wright's answer to the crisis of urbanism and the environment. More than an urban design, Frank Lloyd Wright's Broadacre City concept was a philosophical statement about the relationship between humans and nature, an expression of the Jeffersonian ideal of the citizen-farmer living on semi-rural agricultural land. And the David Wright House property, designed to express how man should interact with a sprawling environment in the desert southwest, is a real-life example of that philosophy in play.



Broadacre City, model (1935). While Wright's vision has been vulgarized as suburbia, his idea of people living cooperatively on the land has commonalities with 19th century Utopian communities in the United States and the Israeli Kibbutz.

B. The property is associated with the lives of persons significant in our past.

Frank Lloyd Wright is a figure of national and international significance in the realm of architecture, culture and society. Throughout his life, Wright wrote and lectured widely on the importance of architecture in a democracy. At the height of his career, from 1930 through 1959, Wright's audience was world-wide. Major intellectuals and public figures in art, politics and science all made the pilgrimage to Taliesin East or West to meet with the architect: Mies van der Rohe, Eleanor Roosevelt and Albert Einstein all paid homage, to name just three. Wright was received as a visionary architect and planner, and his architecture and urbanism were distinctly American in nature. Another visionary, the Italian architect Paolo Soleri, came to study under Wright at Taliesin West and stayed to found his own very different, but equally visionary urban experiment in the Arizona desert: Arcosanti, just an hour's drive north of Phoenix. The Austrian architects Rudolf Schindler and Richard Neutra immigrated to the US expressly to intern for Wright, and each went on to his own brilliant influential career in California.

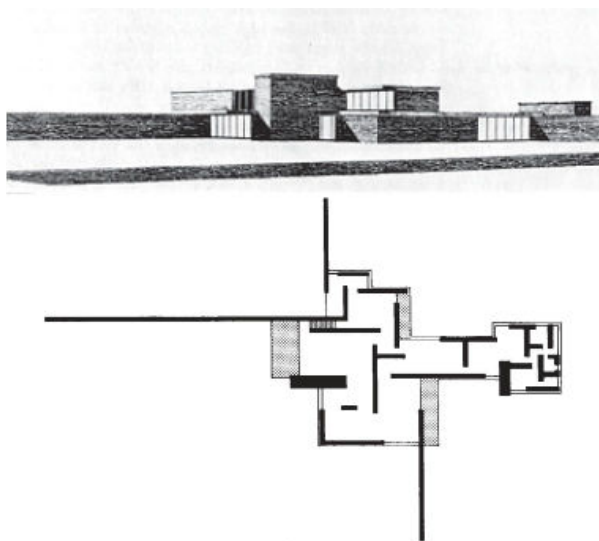
C. The property represents the work of a master and possesses high artistic values:

Without doubt, Frank Lloyd Wright was one of the most important and influential architects in history, modern or ancient. He was among the first modern architects, following in the footsteps of his mentor Louis Sullivan and the great H.H. Richardson of Chicago. But it was Wright who lit the way to Modernism for European architects, with his freely composed planes and fluid spaces, dissolving the boundary between interior and exterior, abstractly defining space. Ludwig Mies van der Rohe, the revolutionary European modernist, acknowledged his debt to Wright. In *Conversations with Mies* (Abrams, NY, 1994) when asked about Frank Lloyd Wright, Mies states, "He was certainly a great genius – there's no question about that." Indeed it was the publication of Wright's work in Germany (Wasmuth portfolio, 1910) that

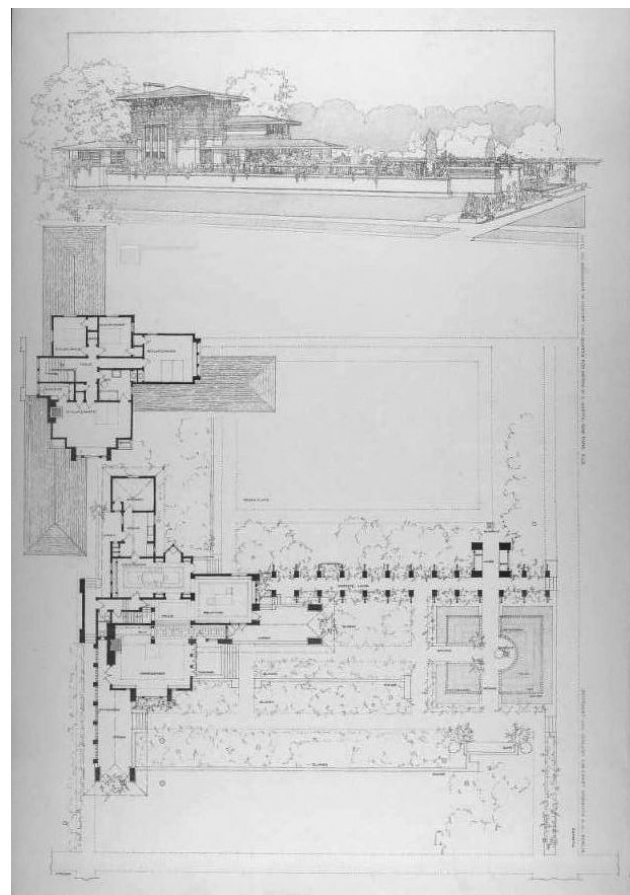
opened Mies's creative mind (along with those many others) to the possibilities of the free plan. Prior to seeing Wright's work, Mies's own designs were conventional. Afterwards he designed freely flowing spaces as seen in his Brick Country House project of 1923 and the Barcelona Pavilion of 1929. The following passage details Frank Lloyd Wright's influence on architecture worldwide:

"The Wasmuth portfolio (1910) is a two-volume folio of 100 lithographs of the work of the American architect Frank Lloyd Wright (1867-1959)... The portfolio is significant as a link between Wright's pioneering American architecture, and the first generation of modernist architects in Europe. Wright toured Europe for a year from October 1909 through October 1910, partly to support the publication of the portfolio, but also to experience first-hand a great deal of European architectural history... Wright's early influence in northern Europe is unquestionable: Le Corbusier is known to have had and shared a copy... At the time of the portfolio's publication, three major influential architects of the twentieth century (Le Corbusier, Mies van der Rohe and Walter Gropius) were all working as apprentices in the atelier of Peter Behrens in Berlin, where it has been said that work stopped for the day when the portfolio arrived."⁽¹⁾

(1) Turner P.V. (1983), *Frank Lloyd Wright and the Young Le Corbusier* Journal of the Society of Architectural Historians , Vol. 42, No. 4 (Dec., 1983) , pp. 350-359 Published by: University of California Press on behalf of the Society of Architectural Historians.



Ludwig Mies van der Rohe; Brick Country House (1923)



Frank Lloyd Wright, Prairie House from Wasmuth Portfolio (1910)

The David Wright House property possesses high artistic values, embodying Wright's ideas about desert dwelling. The living space is elevated out of the dust, up to where breezes are stronger and views are sweeping. The design and orientation of the house was intended to create lines of sight to the surrounding mountains, buttressed by a lawn of citrus treetops. The use of a humble material – unpainted concrete block, made with his son's company's equipment – as the principal palette for an elegant home was radical in its day. Many other architects have since followed Wright's lead in using unadorned concrete block as a finish material, most notably Louis I. Kahn (nationally and internationally), Judith Chafee, and Will Bruder (in Arizona).

Wright coined the term "Organic" to describe an architecture that grows from its site, its program and its materials. He believed in using natural materials in their natural state. The combination of exposed concrete block walls, with clear sealed Philippine mahogany ceilings and integral color concrete floors completes the ensemble. The 1942 publication on Wright's work (co-authored with Henry-Russell Hitchcock, author of the seminal 'The International Style' just a few years earlier) was entitled 'In The Nature of Materials'. The David Wright House property is outstanding and beautiful examples of Wright's philosophy of Organic Architecture. The structures themselves remain largely intact, with over 90% original historic fabric in place.

D. The property has yielded or may be likely to yield information important in the understanding of our pre-history or history of the City of Phoenix.

The integrity of the 6.1 acre David Wright House property and associated restoration of agriculture yields information important to an understanding of the history associated with development along the canal-irrigated citrus groves, integral to the 1950s Arcadia large estate setting, and the long-standing use of the lands along the Salt River for agriculture. The David Wright House property is one of only three parcels in Arcadia that is of the historical Arcadian lot size (five acres or more). When created, the Arcadia development was "designed for affluent property owners with lots large enough for owners to also farm as an avocation," and "like similar developments in the Salt River Valley...the planting of citrus was the preferred crop." See Exhibit B, Condition and Needs Assessment: David and Gladys Wright House. In Frank Lloyd Wright's words, the setting for the David Wright House property "is a citrus orchard district and the orange trees make the lawn for the house." See Exhibit A, Sixty Years of Living Architecture, The Work of Frank Lloyd Wright. The David Wright House 6.1 acre "rural estate" exemplifies agrarian desert living on estate lots amidst citrus groves in 1950s Arcadia, with historical roots from the Hohokam irrigation practices in prehistoric North America, through the Reclamation Act of 1902, the Arcadia of the 1950s and today.

2. AGE: The property is at least fifty years old.

The David Wright House is 63 years old and the Guesthouse is 61 years old at time of writing.

3. INTEGRITY: The property retains sufficient integrity of location, design, setting, materials, workmanship, feeling and association to convey its significance.

(1) Location: The place where the historic property was constructed.

The David Wright House structures stand on their original site at E. Exeter Blvd. and Rubicon Ave., on a portion of Lot 8, Block H in the Arcadia subdivision. When the land was platted in 1919, each 40-acre block was laid out in eight 5-acre parcels. A majority of the lots were planted with citrus orchards at that

time, creating an oasis effect. Lot 8 was an exception, which is one reason that David Samuel Wright chose this site: he did not want the construction of his house to destroy any of the trees. In fact, David underscored his interest in the surrounding orchard in a letter to his father, writing: "The Valencia orange trees are quite good and should be saved insofar as possible. Of course, the navel and sour oranges are perhaps even more valuable. The north end of the lot is at the start of irrigation water inlets and consequently the trees toward the north end are in better shape and larger than those toward the south end or front of lot. The light green grapefruit trees are rather small, but of course we will need more room than just taking some of those out, but if practical would like to take more of the grapefruit out than the oranges."

The Arcadia developer's goal was to sell lots to families, like David's, that wanted to run citrus groves and live in a semi-rural environment. But the neighborhood has changed greatly over the past six decades, with the dramatic growth of Phoenix and intense suburbanization. Only remnants of the once plentiful orange groves remain. Many lots in the subdivision have been split into two or more parcels and sold for development. Older suburban ranch-style houses from the 1950s and 60s are being demolished and replaced with larger modern homes. The lot north of the David Wright House site (Lot 4 of Block H), which historically grew a material portion of "David's Lawn" of citrus groves, was split into five one-acre lots. The three northern parcels of Lot 4 open north onto Camelback Road and now contain a group of a dozen townhomes ('La Montana'). East of the townhomes is Camelback Church of Christ, a large facility on a five-acre parcel and surrounded with continuous asphalt parking. Large civic and commercial scale structures border the neighborhood on the busy street to the north. The two south lots (approximately one acre each) had single-family homes built on them prior to 1965. The once single five-acre lot became five smaller lots of one acre.

Lot 8 itself – the lot on which the David Wright House and Guesthouse sit – was subdivided in 1968, when David & Gladys Wright portioned off the southeast of the property to their son David Lloyd Wright. The southwest lot was likewise sold to a third party and a house subsequently built there. The once five-acre lot thus became three smaller lots, with a house on each. As a result, the once majestic 10-acre estate which the David Wright House was designed to enjoy tripled in density and lost its sense of openness.

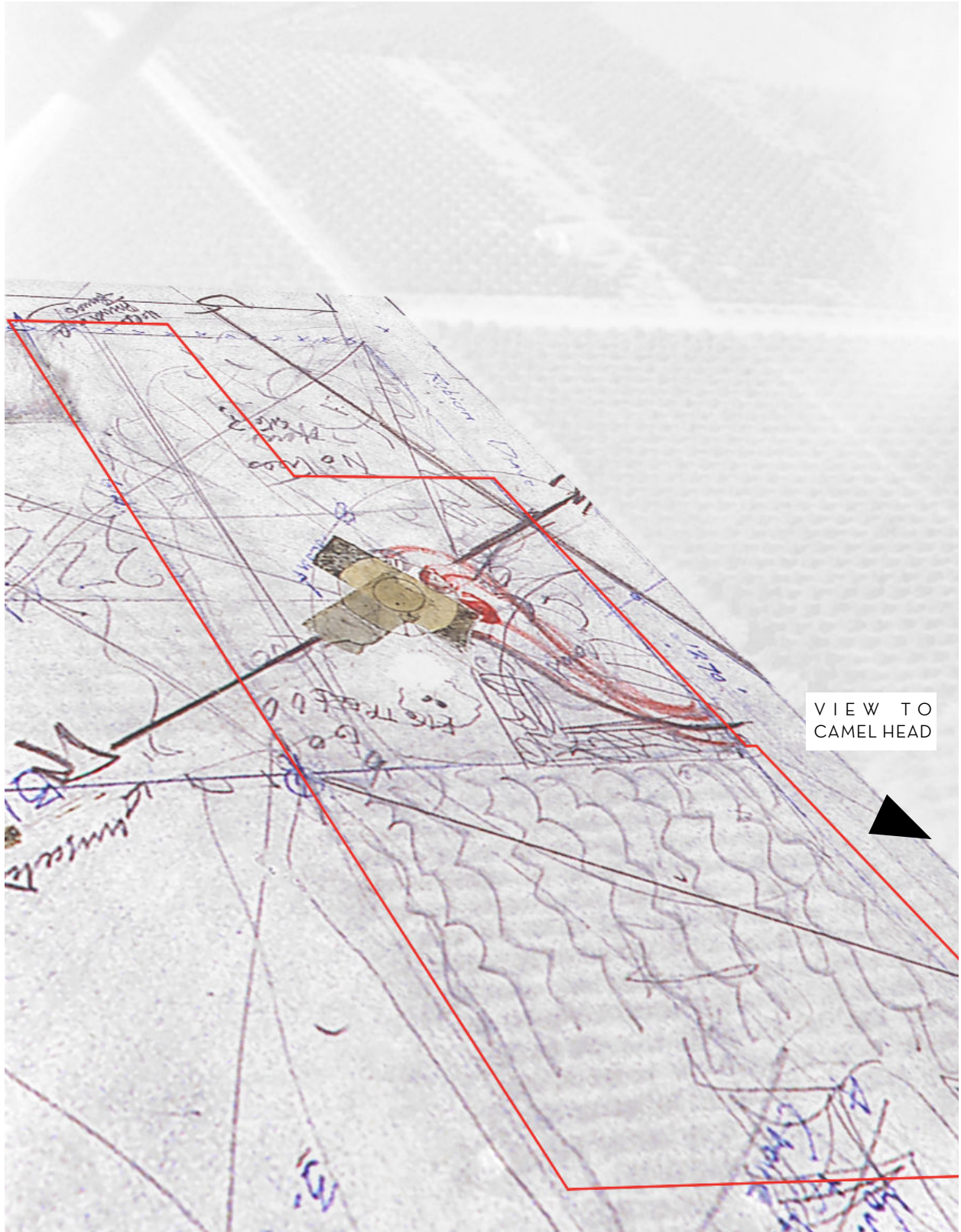
Once in possession of his lot, David Lloyd Wright (Frank Lloyd Wright's grandson) commissioned a house design from his uncle, Lloyd Wright. (Frank Lloyd Wright had died in 1959). Lloyd, whose full name was Frank Lloyd Wright Jr., was one of two of Frank Lloyd Wright's seven children to become architects (the other was his son John). Construction of the David Lloyd Wright house created a unique interplay of historic structures: a house designed by Frank Lloyd Wright standing adjacent to a house designed by his son Lloyd, and both designed for family members named David (David Samuel and his son David Lloyd.). The Lloyd Wright design employed gray concrete block similar to what his late father used for his brother's home. It was an interesting house, with an L-shaped plan creating a courtyard, and an almost Mayan Revival feeling due to a heavy projecting parapet. This house stood until 2012, when it was bought and demolished by a married couple intending to build a larger, more modern house on the site. However, the replacement house was never completed due to an intervening divorce.



David Lloyd's House at 5226 E. Exeter; Lloyd Wright, Architect 1968 (demolished, 2012)

Since then, the Applicant obtained the property and removed the incomplete house that had been standing open to the weather and deteriorating for months. Consolidating the parcels re-connected the David Wright House property to Exeter Boulevard, re-establishing the original street address of 5212 East Exeter and recovering some of the lost open space, increasing the site area to approximately .35 acres - still materially less than the original 10-acre estate on which the David Wright House was designed to sit.

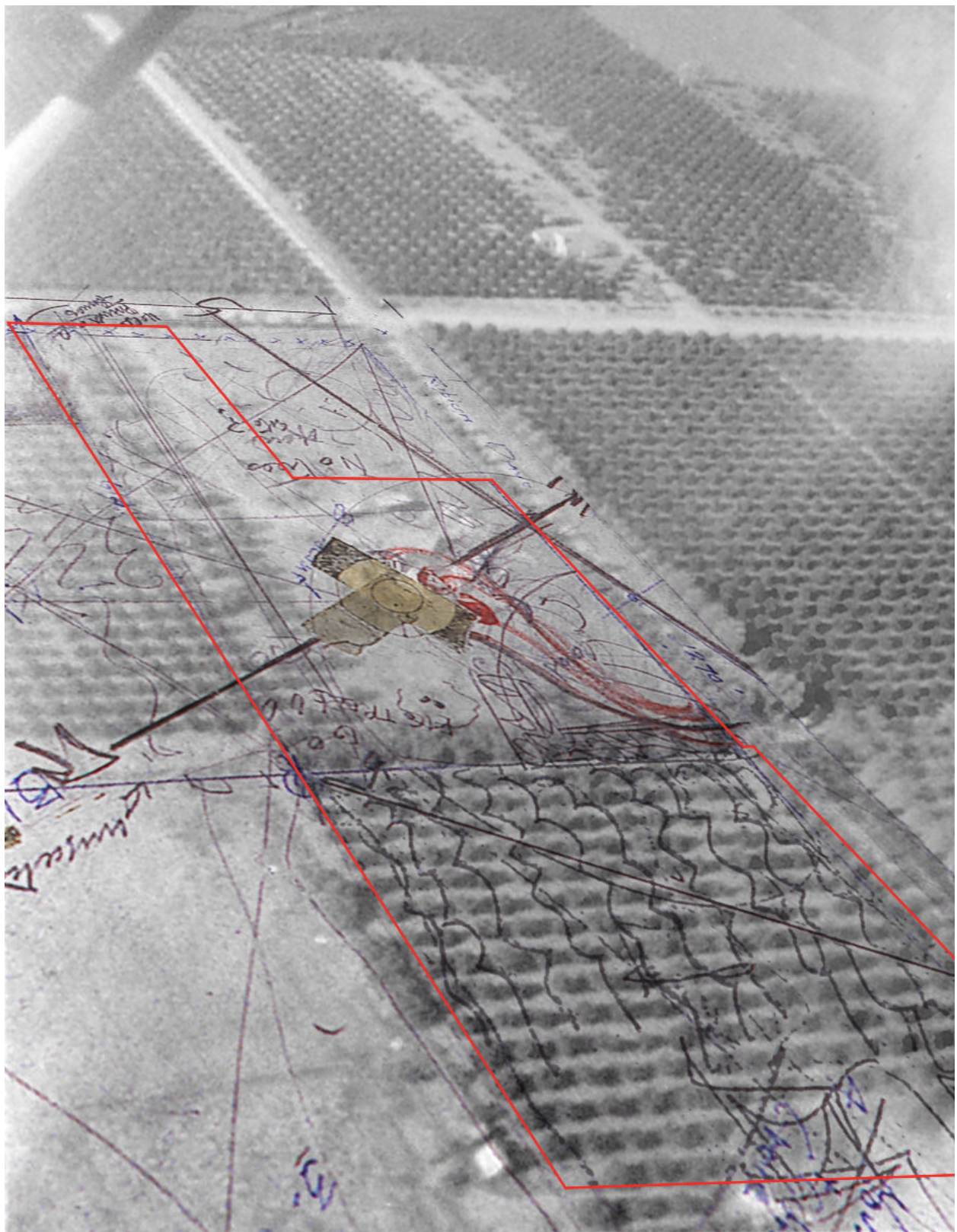
Over the past two years the Applicant has taken steps to restore the original scale of the 10-acre site and recover the kind of environment for which Frank Lloyd Wright designed the house for his son. To this end, the Applicant has acquired the two split lots immediately adjacent to the north (portions of Lot 4, Block H) and intends to replant the rows of citrus groves historically growing on that property to re-establish "David's Lawn." In fact, as depicted below, the citrus groves historically growing on Lot 4 were hand-drawn by Frank Lloyd Wright into his schematic plan for the David Wright House, indicating that the trees on the north lot were part of his original design concept. As further detailed at Criterion 3 - Setting a large acre parcel dense with citrus groves is essential to creating the educational and historic character of this property.



Original sketch by Frank Lloyd Wright depicting the grove north of the structures and the critical view axis to Camelback Mountain to the northwest. (Sketch: FLLW FDN # 5030.011, Photo: FLLW FDN # 5030.0116)



Aerial view looking southwest during building construction showing existing orchard north of the structures. (Sketch: FLLW FDN # 5030.011, Photo: FLLW FDN # 5030.0116)



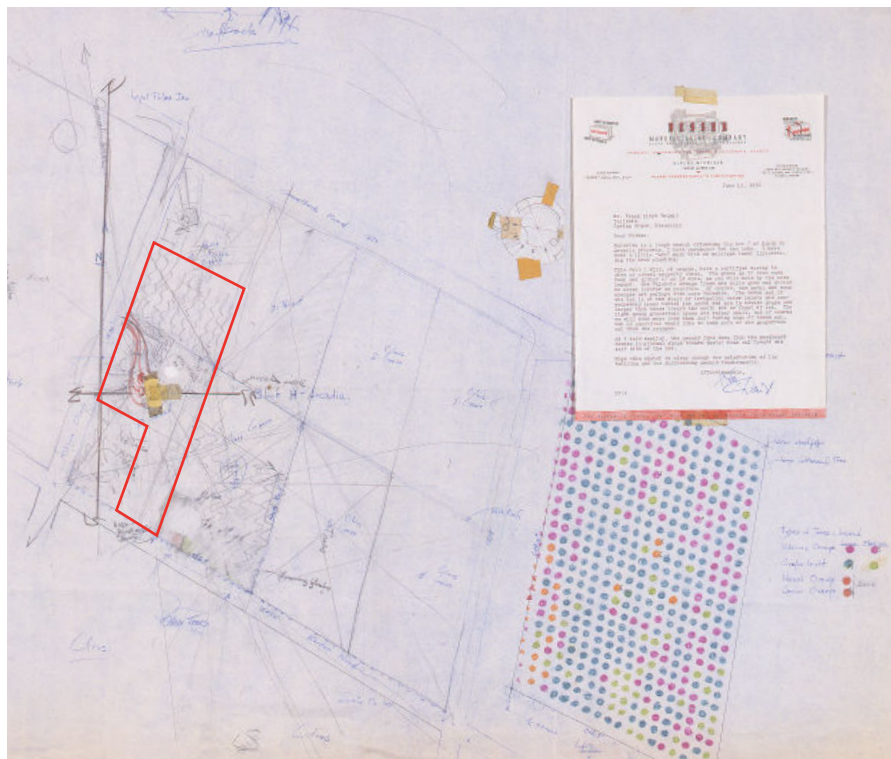
Original sketch overlayed on aerial photo showing Frank Lloyd Wright's overall siting concept. (Sketch: FLLW FDN # 5030.011, Photo: FLLW FDN # 5030.0116)



Aerial view of DWH looking southeast shortly after completion ca. 1954. Note conventional mass-produced suburban houses set in the orchards, while the David Wright House rises up to look over the groves as "David's Lawn". Photo by Pedro Guerrero (FLW's preferred photographer, and a native son of Eloy, AZ).



Schematic Site Plan of Lot 8 drawn by Frank Lloyd Wright in 1950; arrow indicates location of the David Wright House. Note the ripples drawn in pencil by Frank Lloyd Wright on Lot 4 to the north, indicating that citrus orchard was part of design concept. Color coded drawing at right was made by David of Lot 7, identifying all the trees and their condition; when he concluded that too many trees would be lost if he built there, he bought Lot 8 to the west (a parcel with far fewer trees). (Sketch: FLLW FDN # 5030.011)



In conclusion, although the house and guest house remain in the same place, the density of the area has changed dramatically over 60 years. By 2012, the original 10-acre lot had been whittled down to just over two acres. This could not help but crowd the David Wright House on its site and diminish the sense of space and openness it was designed to enjoy. The Applicant is taking steps to restore the integrity of the location; having enlarged the property from a dense two-acre parcel to a 6.1-acre landscape, he intends to once again cover it with citrus trees.

(2) Design: The combination of elements that create the form, plan, space, structure and style of a property.

As explained in detail above at the Statement of Significance, the David Wright House property was designed by the internationally acclaimed American architect Frank Lloyd Wright. The property has very powerful design elements and motifs that remain largely intact. Compromises to the property are not due to the deterioration of the buildings, but of the surrounding landscape environment -- a deficiency in the property's integrity that can and will be restored upon approval of this Application.

(3) Setting: The physical environment of an historic property.

It is in consideration of this criterion for evaluation that the most important work of recovery must be made: restoring the sense of openness and space that was lost to the encroaching residential development that replaced citrus orchards and crowded lot lines, disrupting the historic sense of the elevated house overlooking citrus orchards that Frank Lloyd Wright referred to imperiously as "David's Lawn." The following sequence of historic and recent photos will illustrate the effect of the encroachment, particularly to the north.



View north towards the Guesthouse from the roof terrace of David Wright House illustrates the loss of "David's lawn," and the encroachment of incompatible development in near background (site wall & revival style house on adjacent lot) and the large church building beyond to right. Note the degraded condition of landscaping. (photo: OAI, 2012)



Close-up of the Guesthouse makes evident the loss of the original landscape context to which Frank Lloyd Wright responded in his design. Although the historic structure is intact, its setting and corresponding aesthetic value is diminished considerably. (photo: OAI, 2012)



View of Guesthouse from southeast emphasizes the negative impact of the neighboring structure located on the adjacent parcel to north, where citrus groves had once grown leaving a clean view beyond, thus allowing the sloping roof of the Guesthouse to create a line of sight up Camelback Mountain. The Applicant has since acquired the structure beyond and removed it, intending to restore the original setting with a backdrop of citrus groves. (photo: OAI, 2012)

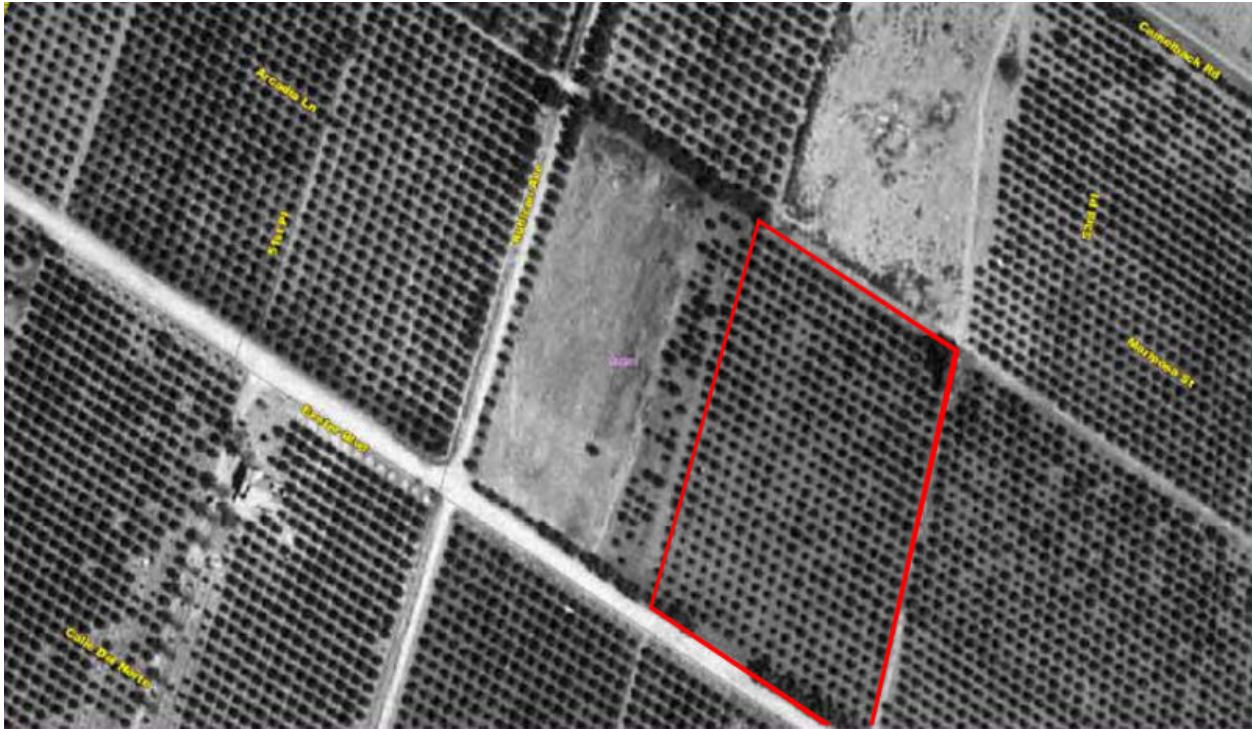


Contemporary view of the Guesthouse from southeast illustrates recovery of lost landscape setting, with the architecture set against a backdrop of citrus & olive trees, and Camelback Mountain beyond. Note the way the unobstructed landscape restores the integrity of the Guesthouse design, in which the eyes follow the slanted roof upwards towards a similarly sloping Camelback Mountain. (photo: OAI, 2015)



Historic photo of David Wright House looking east towards a neighboring property. Note the adjacent orange grove in the near-distance that provides a green back-drop to the David Wright House. (courtesy of the Frank Lloyd Wright Foundation)

The following aerial photographs further illustrate the degradation to the integrity of the David Wright House setting over time. The final photograph in the sequence delineates the property boundary of the David Wright House Historic Preservation-Landmark designation. The boundary includes the two-acre parcel on Lot 4, the rehabilitation of which is necessary to recover the effect of “David’s Lawn” and allow the design of the David Wright House and Guesthouse structures to once again draw a line of sight to the upward slope of Camelback Mountain. The value is not simply the view, but the design of the home that draws the careful visual connection between building and environment.



Aerial View by Maricopa County Flood Control District, 1950; North is upwards, Block H Lot 7 (five-acres) is highlighted because this was the first lot David Samuel Wright acquired (this was the year that Frank Lloyd Wright began designing the David Wright House).



Aerial View by Maricopa Co. Flood Control District, 1951; Block H Lot 8 (five-acres) is now highlighted with Lot 7, because David Wright purchased Lot 8 after concluding he would lose too many trees by building on Lot 7.



Aerial View by Maricopa Co. Flood Control District, 1954; The David Wright House and guesthouse are both in place by now. David Wright still owns Lot 7. Note the encroaching suburban ranch houses.



Aerial View by Maricopa Co. Flood Control District, 1968; The southeast corner is deeded to David Lloyd Wright (David Samuel Wright's son and Frank Lloyd Wright's grandson). Note that the Camelback Church of Christ has been constructed on the five-acre Lot 3 of Block H, bordering Camelback Road, and two suburban ranch houses have been built in place of the orchard trees on the two parcels to the north (portions of Lot 4).



Aerial View by Maricopa Co. Flood Control District, 1969; David Samuel Wright has by now sold Lot 7.



Aerial View by Maricopa Co. Flood Control District, 1970; the southwest parcel has now also been sold. The original 10-acre estate has been reduced to approx. 2.4-acres, disrupting the ability of the historic structures to work as designed.



Red line indicates property boundary of David Wright House Historic Preservation Landmark District; includes the 2 one-acre parcels to the north (portions of Lot 4) and southeast corner of lot 8. Inclusion of these parcels is necessary in conformance with Section 807E.4 to recover the effect of 'David's Lawn' and "to create appropriate boundaries to assist in meeting the criteria in Section 807D.1."

(4) Materials: The physical elements that were combined...during a particular period of time in a particular pattern or configuration to form an historic property.

The materiality of the David Wright House property is detailed in the Statement of Significance above. Original materials for the David Wright House and Guesthouse are predominately intact and in good condition, allowing these structures to convey their significance as Frank Lloyd Wright-designed homes in the irrigated desert valley of Phoenix AZ.

(5) Workmanship: The physical evidence of the crafts of a particular culture or people during any given period in history.

The building structures exhibit exceptional craftsmanship on the part of the masons, concrete workers and carpenters who built them over 60 years ago. The block work was tricky, with the curved and tapered and inclined walls. Many of the walls are of only four-inch thick block, and it is impressive that they continue to be in good condition today. The concrete slabs are extraordinary for their thinness and cantilevering. Cement finishing was also very well done. The carpentry work on the mahogany ceilings is excellent. The overlapped plank ceiling is precisely aligned and finish-nailed. Where the plank ceiling meets the curving concrete block walls and cylindrical chimneys, each board is custom-scribed to meet the block with a minimum gap, and is very neatly and evenly done. There is no trim molding to hide rough work or un-even gaps, as would exist in conventional designs. For this reason, the builders needed to take, and took, painstaking care to ensure the detail of their craftsmanship.

(6) Feeling: A property's expression of the aesthetic or historic sense of a particular period of time.

The David Wright House property can be seen as artifacts of a not-so-distant time, shortly after the end of the Second World War, when the United States stood poised to begin the great economic expansion and sun-belt migration of the 1950s.

(7) Association: The direct link between an important historic event or person and an historic property.

The most direct association of an important person with this property is with the architect Frank Lloyd Wright, who put his personal imprimatur on this site. Frank Lloyd Wright was not only a Master Architect, but a significant historical figure quite apart from his architecture. He led a very public life, filled with triumph and tragedy, and might be seen as the first true 'Starchitect' (media-star architect such as Zaha Hadid) of the modern age. Furthermore, Frank Lloyd Wright is strongly associated with the growth and development of Phoenix, for by moving here from the mid-west, he helped put Phoenix on the cultural map as a destination, with his design for the Biltmore Hotel and the creation of Taliesin West. Frank Lloyd Wright was a larger-than-life character whose association with this property gives it added significance.

E. BOUNDARY JUSTIFICATION

Section 807.E 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 man-made 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.

The proposed HP-L zoning boundary follows the recorded parcel boundary and includes the David Wright House, Guesthouse, and associated landscape, most notably the replanted citrus groves on portions of Lots 4 and 8. As discussed earlier in the Application, Frank Lloyd Wright designed his son's home to demonstrate through visual connections the relationship of the house to its surroundings. To that end, he oriented the home to sit on a wide 10-acre parcel, elevated in height to highlight views of both the head of Camelback Mountain and the Papago Buttes over a "lawn" of citrus orchards – a "lawn" covering not just the property that David Wright owned when he commissioned the house, but the surrounding parcels as well. As Frank Lloyd Wright's pencil schematic from 1950 demonstrates, the citrus tree-filled parcels constituting "David's lawn" included not only Lot 7, which was owned by David Wright, but also Lot 4, immediately to the south of David's property. See Schematic Site Plan on page 13. Thus, the two acres to the north of the David Wright House located on Lot 4, while not owned by David Wright, were nonetheless historically significant to Frank Lloyd Wright's design and situation of the home. As Mr. Wright himself described of the property, "[i]t is a citrus orchard district and the orange trees make the yard for the house. The slowly rising ramp reveals the surrounding mountains and gives security to the occupants."

Moreover, including the two acres on Lot 4 with the acreage on Lot 8 originally owned by David Wright restores the original breadth of the David Wright House estate, re-establishing the sense of space and openness that Frank Lloyd Wright designed the property to enjoy. The 6.1-acre parcel also reconnects the David Wright House to Exeter Boulevard, thus restoring the home's historic street address: 5212 E. Exeter.

The proposed HP-L zoning boundary is thus consistent with Section 807.E in that it: contains documented architectural resources (the David Wright House and Guesthouse); coincides with documented historic property lines (the historic address); and reflects recognized neighborhood boundaries (the current recorded parcel boundary). To the extent that the two acres on Lot 4 are not considered "historic" because they were not owned by David Wright (although clearly part of Frank Lloyd Wright's vision of "David's Lawn"), they are nonetheless appropriately included in the HP-L boundary under Section 807.E.4 to restore the integrity of the location and setting underpinning the David Wright House architectural design.

III. ANALYSIS OF THE DAVID WRIGHT HOUSE PROPERTY UNDER SECTION 808 - LAND-MARK DESIGNATION.

Section 808 of the City Zoning Ordinance explains 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.” Set apart from “ordinary” historic properties, a “landmark” is defined in relevant part as “a structure or site which contains an outstanding or unique example of an architectural style.” See Ordinance Section 803.

In this case, there is little doubt that the David Wright House property, sitting on a 6.1-acre site, is of landmark quality. It possesses exceptional historic and architectural significance, integrity, distinctive visual character and quality – property unique to virtually all other historic sites in Phoenix. One need only look at the structures on the property to appreciate their unique architectural design, and a careful study of the entire property demonstrates the manner in which the design of the structures and their orientation on the property establishes through visual connection the relationship of man to his surroundings. Frank Lloyd Wright was a genius, and the David Wright House, his last residential masterpiece, is evidence of the coincidence of architecture and art in a manner that only a genius can accomplish. Historic Preservation-Landmark status is an appropriate public recognition of the importance of this property.

IV. CONCLUSION

For the foregoing reasons, the Applicant requests that the Commission establish a Historic Preservation-Landmark overlay zone for the David Wright House property. Not only does the property meet the requirements for landmark designation set forth in Sections 807 and 808 of the Zoning Ordinance, the intended use of the property as an educational and cultural site fulfill the very purpose of the Historical Preservation Ordinance. Consistent with the public policy expressed in Section 802 of the Zoning Ordinance, through this Application the Applicant intends to:

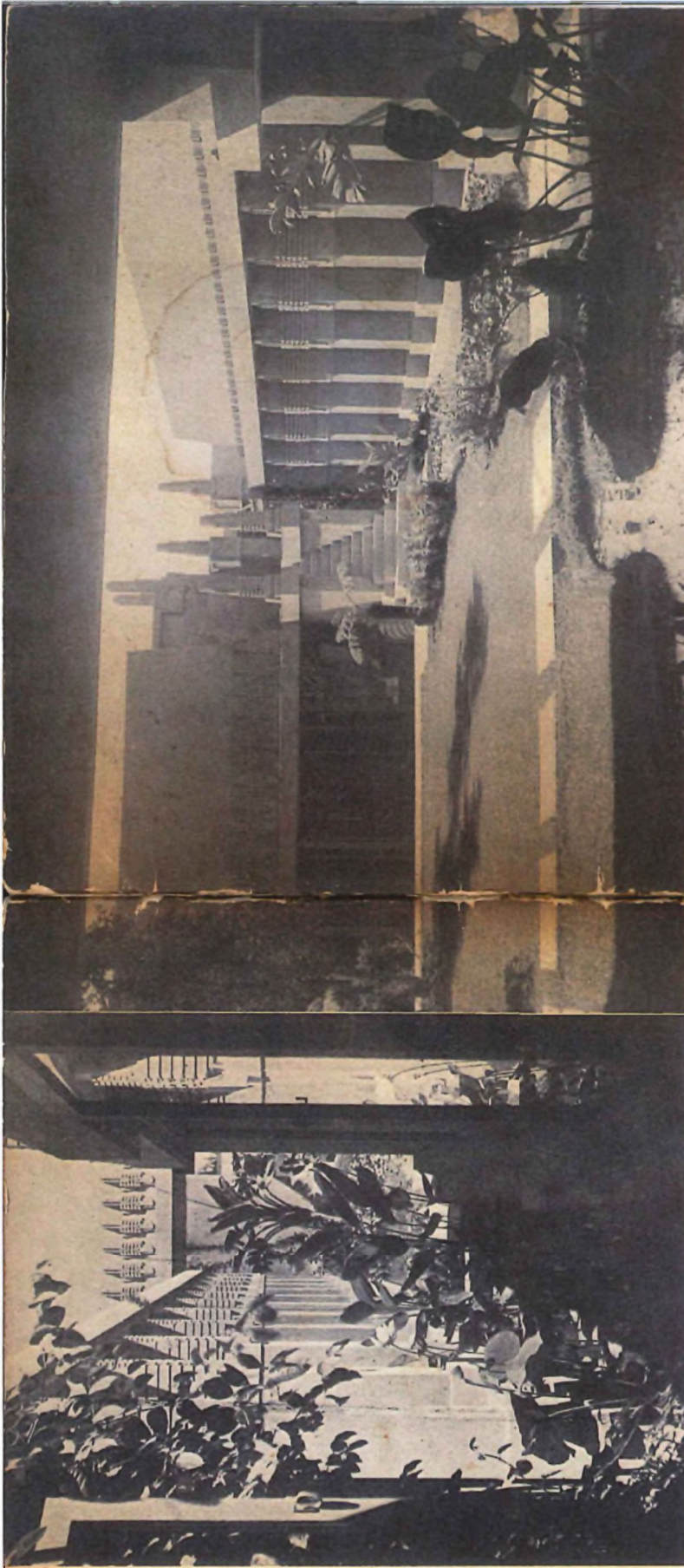
- A. Promote the use of this Historic Preservation District for the education, pleasure and welfare of the people of Phoenix;
- B. Protect and enhance the City’s attraction to visitors and the support and stimulus to the economy thereby provided;
- C. Foster Civic Pride in the accomplishments of the past;
- D. Safeguard the City’s historic, aesthetic and cultural heritage, as embodied and reflected in the proposed District;
- E. Effect and accomplish the protection, enhancement and preservation of improvements and landscape features of this Landmark District, which represent distinctive elements of the City’s cultural, educational, social, economic, political and architectural history.

Approval of this Application will accomplish the protection of a highly significant architectural masterpiece and allow visitors to appreciate not just the rich history of Arcadia but the impressive way a masterfully designed building can enhance one’s perspective of and interrelation to the surrounding environment. We therefore respectfully request that the Application be approved.

EXHIBIT A - EXCERPT: SIXTY YEARS OF LIVING ARCHITECTURE,
THE WORK OF FRANK LLOYD WRIGHT

The City of Los Angeles is the first municipality in the United States officially to honor Mr. Frank Lloyd Wright's contribution to architecture and contemporary thought through sponsorship of this exhibition. The event is of particular significance to Los Angeles. The gallery and lecture hall designed by Mr. Wright for the exhibition and his adjacent house for Mrs. Barnsdall will become, through the generosity and interest of many citizens, part of the City's first Municipal Art Center. The Municipal Art Patrons and Art Commission of Los Angeles are grateful to Mr. Wright for his untiring cooperation and generosity in making this possible.

JOHN J. PIKE
President of the
Municipal Art Patrons
PAUL R. WILLIAMS
President of the
Municipal Art Commission
KENNETH ROSS
Director of the
Municipal Art Department



SIXTY YEARS OF LIVING ARCHITECTURE

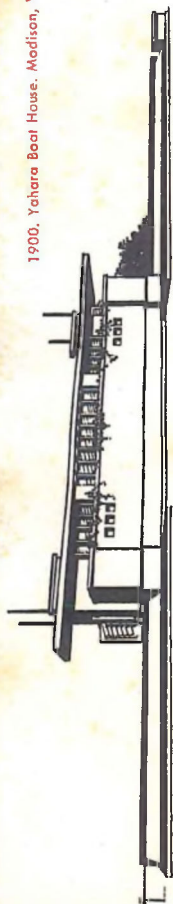
THE WORK OF

FRANK
LOYD
WRIGHT

THE MUNICIPAL ART PATRONS AND ART COMMISSION OF LOS ANGELES



1900. Yehara Boat House. Madison, Wis.



SIXTY YEARS OF LIVING ARCHITECTURE

THIS WORK DEDICATED

To my Mother, Anna Lloyd Wright

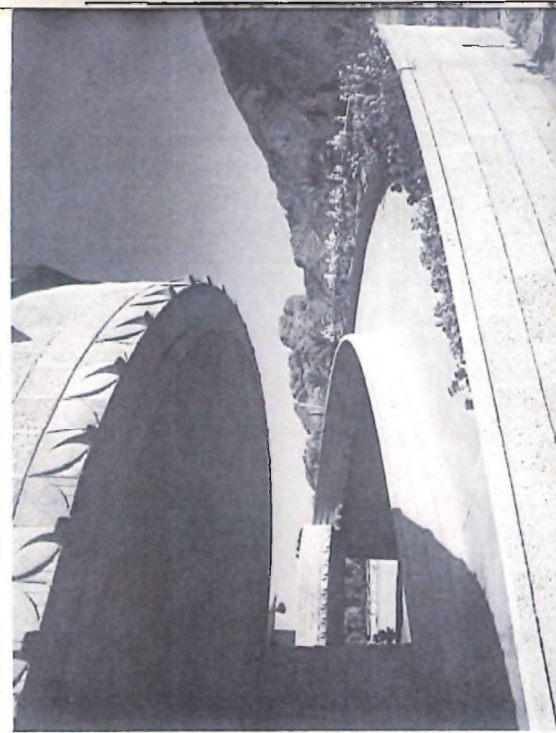
Friedrich Froebel, 1876

Dankmar Adler and Louis H. Sullivan, 1893

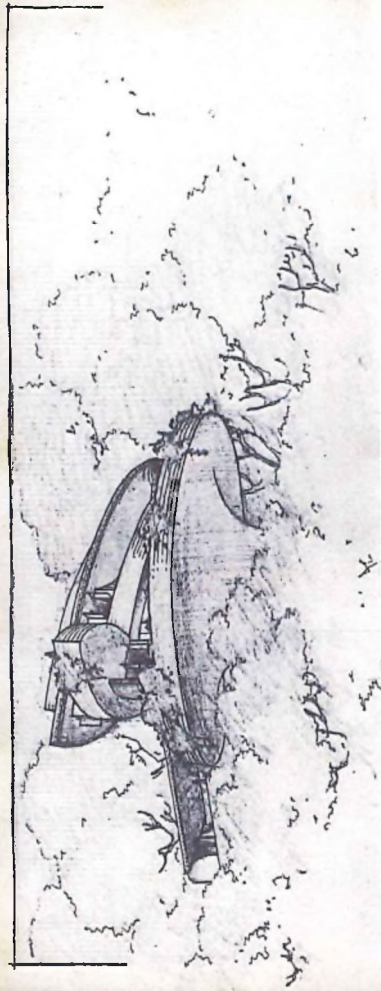
My Wife, Olgivanna

THIS exhibition of native architecture was first officially requested by Italy and consequently splendidly shown at the Strozzi Palace, Florence, June 1951. The generosity of Arthur Kaufmann enabled Oskar Stonorov to volunteer to get the material together and arrange a preview in Philadelphia in January, 1951. It was there displayed much as it was later seen, as a guest at first in Italy, then Switzerland, France, Germany, Holland and Mexico: exhibitions also supervised by Oskar Stonorov. Each of the events was received in the various countries by official dignitaries and accorded high academic honors by citations and gold medals. There were illustrious celebrations, receptions, banquets-in-honor. Especial numbers of five architectural magazines were published in these various nations. Wherever the exhibition went there were national sponsors, patrons and important social occasions.

But here at home this exhibition appears in a setting especially becoming in the circumstances because the plans of the house beside which we have built the pavilion were contributed by myself in the year 1913, by way of Aline Barnsdall, its owner.



1952. Patio house in the Southwest, Phoenix, Arizona — for son David Wright. David himself supervised the construction using concrete block made by the Besser machine. It is a good type of house for that region and affords many advantages not possible to a house on the ground. It is a citrus orchard district and the orange trees make the lawn for the house. The slowly rising ramp reveals the surrounding mountains and gives security to the occupants. The house is completely in masonry with mahogany ceiling and sash frames and doors. A small roof garden reached by a minor ramp surmounts the whole. The house is roofed with copper green enameled sheet iron in appropriate pattern.



1953. House in Virginia near Washington for son Robert Lewellyn Wright. A simple oval and terrace on a steep hillside in a narrow valley. House is to be built of narrow red concrete blocks like long bricks, building roofed with enameled metal. A simple version of the animate open-plan for a small family—the plan so made as to give varied views, at all points, of the beautiful site.

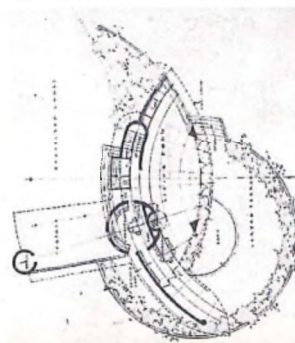
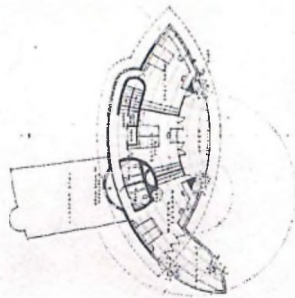


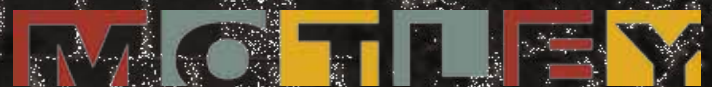
EXHIBIT B - EXCERPT: BUILDING CONDITION AND NEEDS
ASSESSMENT OF THE DAVID AND GLADYS
WRIGHT HOUSE



**A Building Condition and
Needs Assessment of the**

David and Gladys Wright House

Phoenix, Arizona



Design Group, LLC

Architecture • Historic Preservation • Planning • Landscape Design

**A Building Condition and
Needs Assessment of the**

**David and
Gladys
Wright House**

Phoenix, Arizona

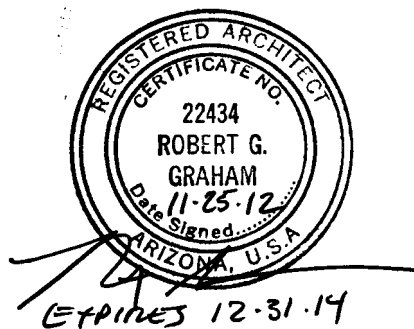
Prepared for:

THE CITY OF PHOENIX
Historic Preservation Office
200 W. Washington Street
Phoenix, Arizona 85003

By:

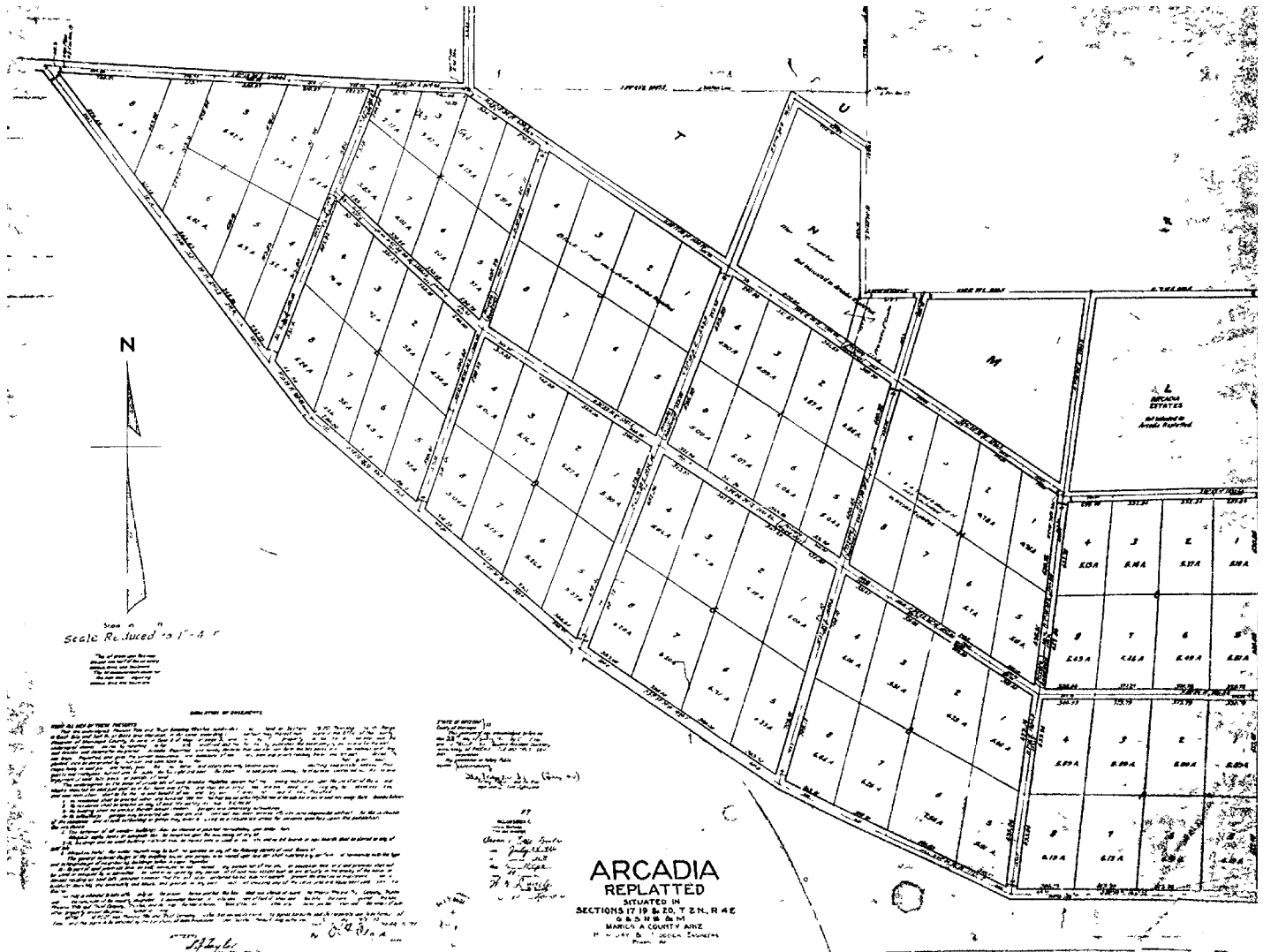
MOTLEY DESIGN GROUP, L.L.C.
1114 NW Grand Ave.
P. O. Box 13287
Phoenix, Arizona 85002
(602) 254-5599

Robert G. Graham, AIA - Historical Architect



Project No. 12-014
November, 2012

Historical Background



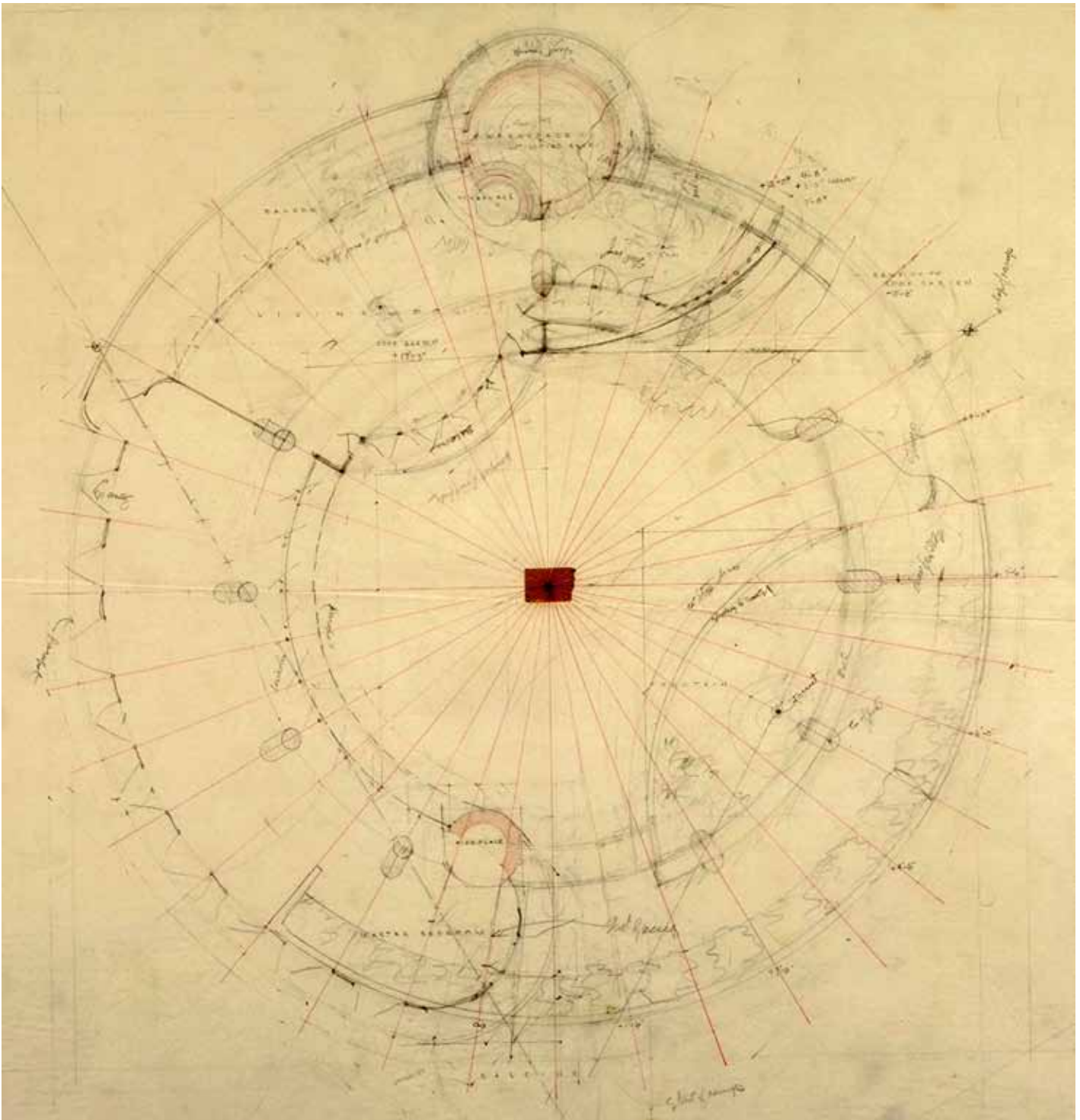
The Arcadia subdivision, as replatted in 1926
(Maricopa County Recorder Book 15, Page 49)

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 also farm as an avocation. Like similar developments in the Salt River Valley, such as Orangewood and Ingleside, the planting of citrus was the preferred crop. Arcadia was not as successful as its developers hoped and a number of 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.¹

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

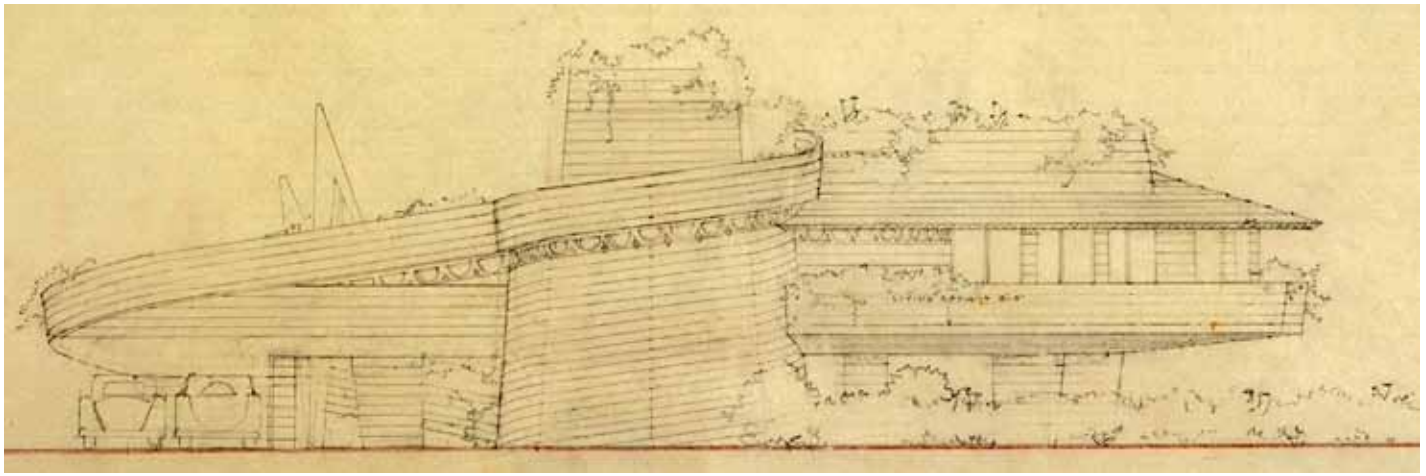
1 Book of Maps (Phoenix: Maricopa County Recorder's Office, 1919), 8:15; Joint Tenancy Deed (Phoenix: Maricopa County Recorder's Office, 1950), 570:494.



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."²

2 Bruce Brooks Pfeiffer and Yukio Futagawa, Frank Lloyd Wright: Vol. 11, Preliminary Studies 1933-1959 (Tokyo: Edita, 1987), 184.



Original plan sketch (left) and elevation sketches of the David and Gladys Wright House, "How to Live in the S.W."
 Frank Lloyd Wright drawings are Courtesy The Frank Lloyd Wright Foundation Archives (The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York). © The Frank Lloyd Wright Foundation, Scottsdale, AZ.

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.³

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 the 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.

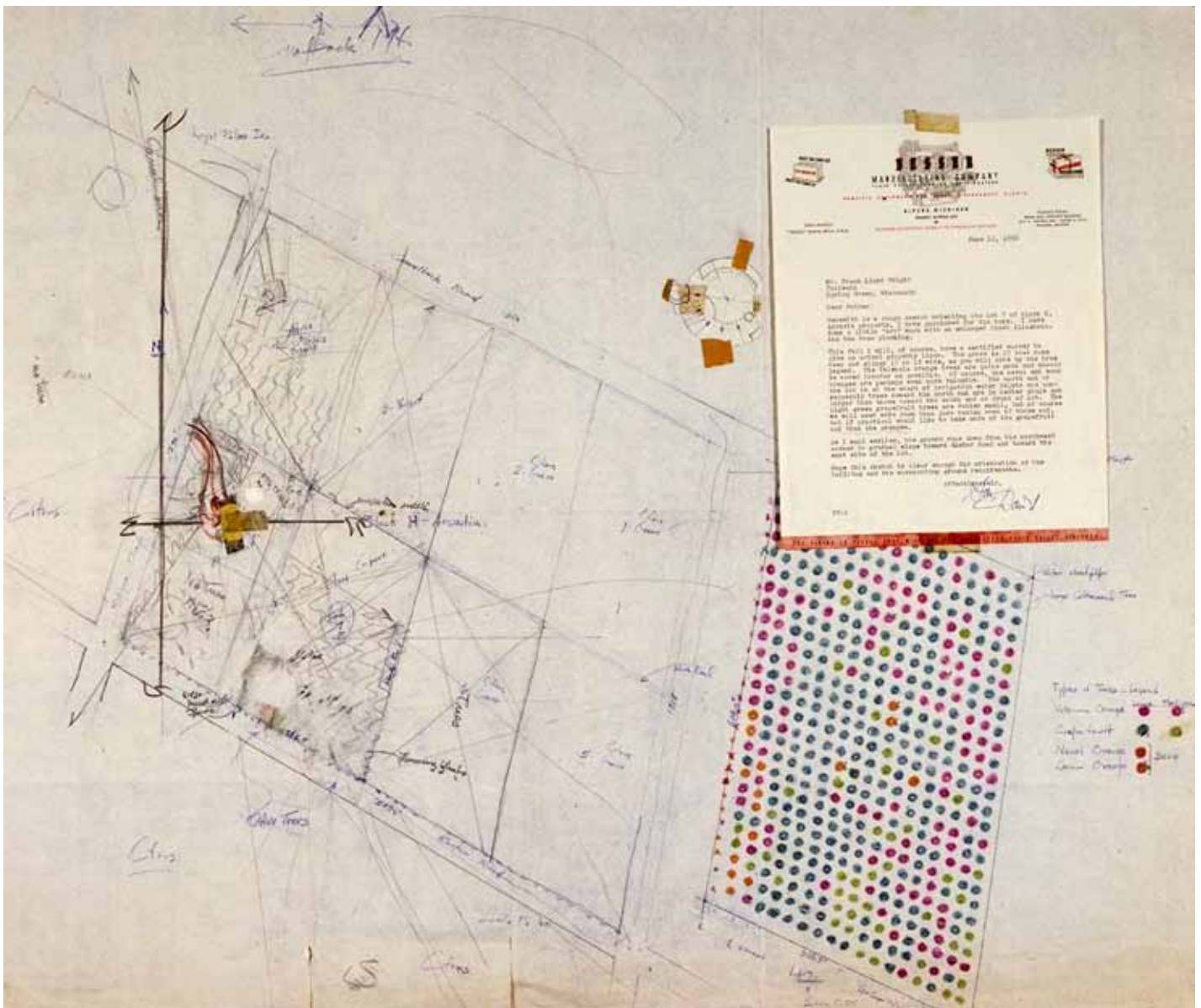
³ Bruce Brooks Pfeiffer and David Larkin eds., *Frank Lloyd Wright: The Masterworks* (New York: Rizzoli in association with the Frank Lloyd Wright Foundation, 1993), 233.

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, 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 it was not covered with trees.⁴

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 must be produced with his company's molds.⁵

⁴ Letter from David Wright to Frank Lloyd Wright, 12 June 1950. This letter is attached to map 5030.011 in the Frank Lloyd Wright Foundation Archives; Joint Tenancy Deed (Phoenix: Maricopa County Recorder's Office, 1951), 680:390.

⁵ Curtis Besinger, *Working with Mr. Wright: What It Was Like* (Cambridge: Cambridge University Press, 1997), 222-223.



Site layout sketches and letter from David Wright to Frank Lloyd Wright, June 2, 1950
 Frank Lloyd Wright drawings are Courtesy The Frank Lloyd Wright Foundation Archives (The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York). © The Frank Lloyd Wright Foundation, Scottsdale, AZ.

The working drawings were completed in February 1951, and architect/engineer and former Wright apprentice Gordon Chadwick was brought on to supervise the construction. In a letter dated June 14, David updated his father on his progress. The foundations were in, pier block laid, and they had started the walls for the first floor utility room. However, he was making a number of modifications to the master bedroom, including changing its entrance. He was shopping for a cabinet maker but had hired a very competent mason, for the princely sum of \$4 per hour.⁶

⁶ Ibid.; Letter from David Wright to Frank Lloyd Wright, 14 June 1951, from microfiche W218D04, Frank Lloyd Wright Foundation Archives (FLWFA).

Former Wright apprentice Ray Parrish became the foreman, working closely with David on the house to address any problems arising from construction—and they were making great progress. All of the construction materials were on site and the first of the sectional pier forms was ready for pouring the cement. David expected the pier to be completed the following week. “Things should step along thereafter,” he wrote in a positive note. However, by the end of the summer, his demeanor had change.⁷

On October 1, Mr. Wright wrote his son a letter as a follow up to a recent phone call where David had been venting his frustration. “If I understand you

⁷ Ibid.

over the phone, you have everything to build with except a foreman such as a general contractor would have. I would gladly send you one if we grew them, but we don't." Wright believed the work had caused personalities to become "fierce" and anticipated a "local feud or riot over the house." He knew the relationship between David and Parrish had collapsed and offered the following advice, "Forget all of it, calm down and let reason overcome your emotion...Dander is a bad thing on any building." He also sent his protégé and son-in-law William Wesley "Wes" Peters to help.⁸

David responded to his father's letter with assurances that things were not as bad as they seemed. He was over his problems with Parrish and focusing on what needed to be done to finish the house. His greatest concern was the lack of a carpenter with architectural concrete form experience. The one he had been using had arthritis and was incapable with going up and down ladders and attempts at hiring someone were unsuccessful. The building boom occurring in Phoenix was also making it difficult to find a foreman to replace Parrish, adding to his frustration. "I knew it would be 'tough' when I started, but I did have hope, of course, the suitable manpower would be available."⁹

David estimated that, with the foreman and concrete form carpenter, he could finish the house in five months; two months being necessary for finishing the concrete forms. He finished his letter asserting, "Also, please believe that I'm not getting 'wild' on this thing and perhaps some of the slowdown is that I am not shooting at the moon and still insist on my own perspective that I keep close control on what's going on and its cost."¹⁰ Two weeks later, having reviewed his son's progress, the world famous architect wrote, "The work looks according to Hoyle."¹¹

On October 23, Wes Peters who had recently returned to Wisconsin from his visit to Phoenix, wrote that he was sending David two new sets of drawings

with the younger Wright's requested changes--with one exception.

Mr. Wright does not want to raise the height of the beam below the slab over the entrance to the courtyard as we (Wes and David) considered. Instead (we) dropped the level of the grading between piers in large radial dish shaped depressions which will extend into sort of petal like sunken gardens surrounding the house. Mr. Wright believes they can be beautifully developed into irrigated garden areas and the depth (6 or 7 inches) will raise the headroom in the center of the courtyard entrance to some 6'4" or better.¹²

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 follows 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, wood was used for the ceiling, in what Pfeiffer referred to as "...one of the most stunning examples of fine carpentry in modern architecture."¹³

In a letter written from his new address, 5202 East Exeter Boulevard, David reported to his father, "We do seem to have some landscaping and backdrops even though a real planting program is still slow. Have the windows washed and the upholstery about done so I guess you could say we are living in the home now. The rugs and curtains worked out well."¹⁴

David had accomplished a very difficult task set into motion by his personal request to have a home designed by his father, the renowned Frank Lloyd Wright. David, though assisted by resources and guidance provided by his father, acted as his own general contractor, managed the entire project. Frank Lloyd Wright may have designed it but David Samuel Wright built it. In all early correspondence with his father related to the house he closed with,

8 Letter from Frank Lloyd Wright to David Wright, 1 October 1951, W221D06 (FLWFA).

9 Letter from David Wright to Frank Lloyd Wright, 3 October 1951, W221E01 (FLWFA).

10 Ibid.

11 Letter from Frank Lloyd Wright to David Wright, 16 October 1951, W222B05 (FLWFA).

12 Letter from William Wesley Peters to David Wright, 23 October 1951, W222C03 (FLWFA).

13 Bruce Brooks Pfeiffer and David Larkin eds., Frank Lloyd Wright: The Masterworks, 233.

14 Letter from David Wright to Frank Lloyd Wright, 14 May 1952, W227C02 (FLWFA).

"Affectionately, David." In this last message, he used "Love and Best Wishes, Son, David."¹⁵

As was standard with his Usonian¹⁶ 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."¹⁷

In the case of the David and Gladys Wright home, Mr. Wright designed a special rug for the greater room, as well.¹⁸ However, having Frank Lloyd Wright design your house and furnishings had its disadvantages. As Llewellyn Wright, who also had a home designed by his famous father later recalled, "My brother David, who lived near my father in Arizona, used to have a bit of trouble with him. Dave's wife was a meticulous housekeeper, but my father would turn up at the home without notice and rearrange the furniture. I think he always did indeed feel that any house he had designed still belonged to him."¹⁹

When finished, the house was heralded in magazines such as *House & Home*, which described the new house as one that would be "...praised, talked about—and argued over—as no other Wright house since Fallingwater."²⁰ 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.²¹

Photographs for the *House & Home* article were taken by Pete Guerrero, who worked an entire day taking pictures from every angle. In his autobiographical *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. While the photographer was at the new house to shoot a second set of photographs, Mr. Wright decided David and Gladys' bougainvilleas were hanging incorrectly from a roof terrace. The architect and photographers' efforts to move the plants were met by David's displeasure and they were told to leave.²²

(A selection of the Guerrero photographs is reproduced in Appendix E of this report.)

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."

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 the 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 profound principles in his organic architecture. In this one building, we can bring together and study everything stands for in terms of both his philosophy of building and his even greater philosophy of living.²³

15 Ibid.

16 Usonian is a term usually applied to Wright's design for small, single-story dwellings designed to fit around a courtyard or garden terrace, with flat roofs and large cantilevered overhangs, clerestory windows, carports, and possessing a strong visual connection between the interior and exterior space.

17 Patrick J. Mechem, ed. *Frank Lloyd Wright Remembered* (Washington: Preservation Press, 1991), 144.

18 Bruce Brooks Pfeiffer and Yukio Futagawa, *Frank Lloyd Wright: Vol. 11, Preliminary Studies 1933-1959*, 186-187.

19 Patrick J. Meehan, ed. *Frank Lloyd Wright Remembered*, 237-238.

20 *House & Home* June 1953, 101; Fallingwater is a home designed by Wright in the late 1930s. Straddling a thirty-foot waterfall, it is considered one of his best works and is a National Historic Landmark.

21 *House & Home*, June 1953, 102. The Vibrapac is a concrete block making machine developed by Besser Manufacturing Company.

22 Pedro Guerrero, *A Photographer's Journey* (New York: Princeton University, 2007), 82-83.

23 *House Beautiful*, November 1955, 279.

“How to Live in the Southwest” was undoubtedly influenced by Frank Lloyd Wright’s earlier designs which 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.²⁴

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 the house 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.”²⁵ 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 house has remained relatively unchanged since construction. A guesthouse was added to the property in 1954 and the ten-acre rural estate has been reduced in size to approximately two acres. The reductions began in 1968 when David and Gladys Wright sold the southeast quarter of Lot 8 to their son, David Lloyd Wright. The following year, they sold Lot 7 to Walter and Genevieve Sipe and in 1970, the southwest quarter of Lot 8 to John and Elizabeth

Stiteler. David and Gladys Wright lived in the home until their respective deaths in 1997 and 2008.²⁶

Determination of Eligibility

The David and Gladys Wright House is eligible for listing on the National Register of Historic Places under Criterion A for its association with the development of rural estates in the Arcadia area prior to city annexation in 1961. When created, Arcadia was intended for affluent owners who would pursue agriculture as an avocation. Though the current two-acre lot size is significantly smaller than the original ten acres, the property continues to retain enough of its original integrity to exemplify its association with this important, albeit locally historic trend.

More importantly, the house is significant under Criterion C as an important work of master architect Frank Lloyd Wright. Among the hundreds of residential buildings designed by Frank Lloyd Wright, the house is one of only two designed specifically for one of his children--the other being Llewellyn’s home in Bethesda, Maryland. It was built from a conceptual sketch that Bruce Brooks Pfeiffer, who during his decades as archivist for the Frank Lloyd Wright Foundation, was intimately familiar with Mr. Wright’s work stated, “... is among the most fascinating and delicately rendered drawings by Wright. Not only is the kernel of the idea aptly drawn, but also the more detailed plan, section and elevation, complete with interior dimensions noted.”²⁷

24 Bruce Brooks Pfeiffer and David Larkin eds., Frank Lloyd Wright: The Masterworks, 233.

25 Ibid.

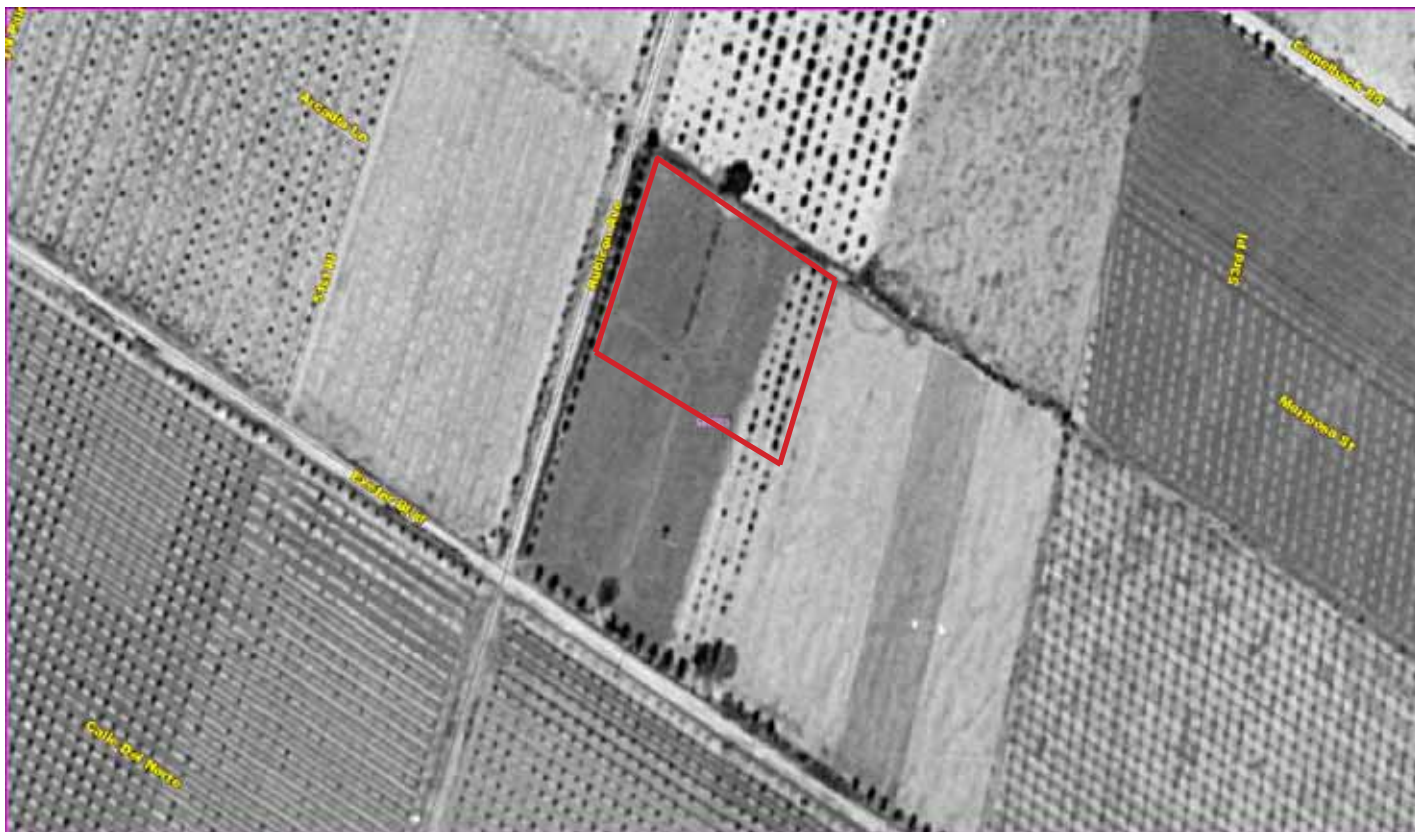
26 Warranty Deed (Phoenix: Maricopa County Recorder’s Office, 1968-1970), 7079:735, 7875:384, and 8069:160.

27 Bruce Brooks Pfeiffer and Peter Gössel and Gabriele Leuthäuser, eds, Frank Lloyd Wright (Köln: Benedikt Taschen, 1994), 162.

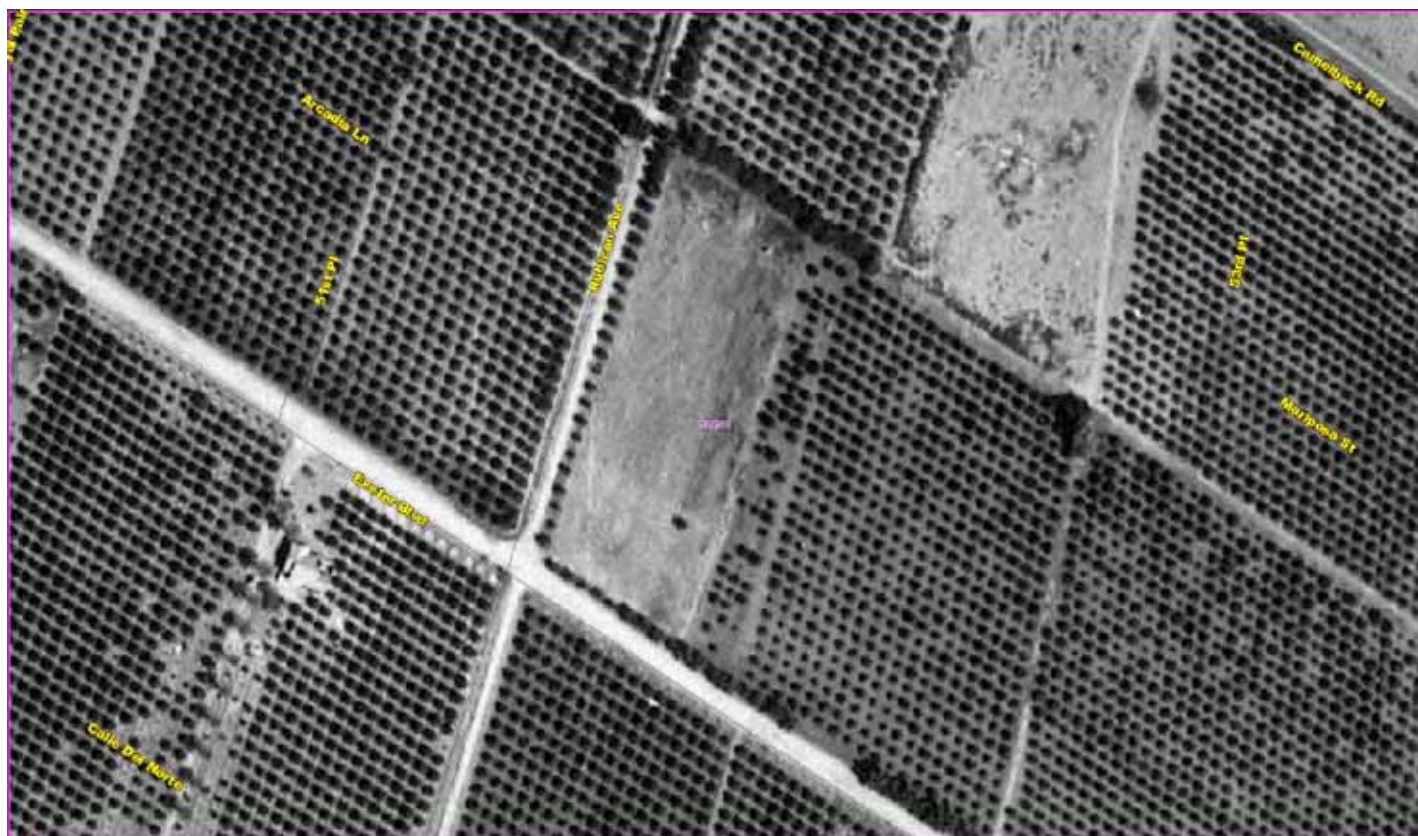
Aerial Photographs

Flood Control District of Maricopa County

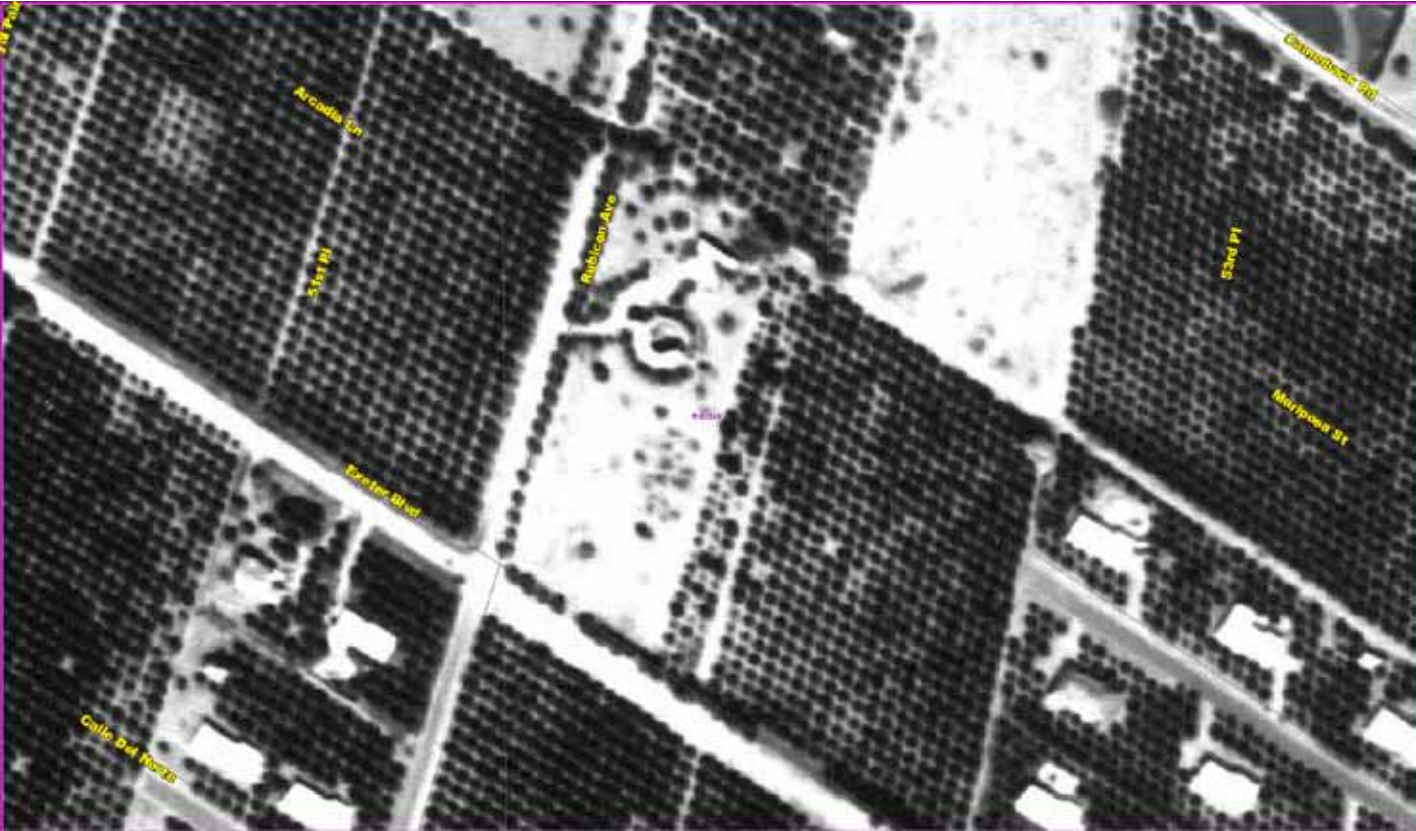
1930



1949



1959



1969



1979



2000



EXHIBIT C - VINT & ASSOCIATES ARCHITECTS, INC.
FIRM PROFILE AND EXPERIENCE

VINT & ASSOCIATES ARCHITECTS INC.

312 East Sixth Street Tucson, AZ 85705

tel. 520.882.5232 fax. 520.882.5449

bob@vintarchitects.net

rvint@email.arizona.edu

FIRM PROFILE 2015

VINT & ASSOCIATES is an alternative practice architectural firm with a range of expertise including community design, environmental/alternative materials design & construction, historic preservation and public art. Our commitment is to a responsible architecture in service to society. The office is composed of Bob Vint, Principal Architect; Marcellus Rusk, Project Manager; Rachel Serra, A.I.T.; Allison Dunn, A.I.T.; Will Landgren, Student Intern; and Jane Martin, Administrative Assistant.

Bob Vint is a native Tucson architect who has practiced in Arizona, Sonora, New Mexico, Texas and Massachusetts since 1986. He received the Bachelor of Architecture with High Distinction from the University of Arizona in 1982. After working with architectural firms in Boston and Tucson, he established an independent practice in 1993. Among Bob's many projects are the preservation of San Xavier Mission on the Tohono O'odham Nation; design of San Xavier Franciscan Friary and Mission School; the main entrance of the Arizona-Sonora Desert Museum; the mixed-use Plaza San Agustín in downtown Tucson; Gila monster sculptures on the Irvington Road Bridge; and the Stone Avenue Corridor Study, including a prototypical mixed-use infill project on a former brown-fields site. Vint is the principal author of a book on affordable infill housing published in 2005 by the U.S. Department of Housing & Urban Development (*Southwest Housing Traditions: Design, Materials, Performance*, www.huduser.org). Since 2011 Bob has taught Arid Region Urban Design as an Adjunct Professor in the University of Arizona College of Architecture, Planning & Landscape Architecture (UA/CAPLA).

Marcellus Rusk, B.Arch., Senior Associate & Project Manager Marcellus holds the B.Arch from UA/CAPLA (2002). Marcellus joined the office in April 2007 and has become a trusted and capable Associate and Project Manager. He has great skills in 3-D computer modeling, and is an expert at creating construction documents. He has assisted Vint with numerous historic preservation projects, including the Bisbee Central School, Ajo Immaculate Conception Church and the Amerind Foundation.

Rachel Serra, B.Arch., A.I.T. Rachel is a 2011 graduate of UA/CAPLA. She has proven to be a very efficient draftsman/designer and a "quick study" who can rapidly draft and present design concepts. Rachel has been full-time in the office since July, 2011.

Allison Dunn, M.Arch., A.I.T. Allison received the Master of Architecture degree with a Certificate in Heritage Conservation in the spring of 2014. She was a student in Vint's course on the History & Theory of Urban Design (ARC571S) in the Fall semester of 2012, where she showed great promise. She joined the office in July 2014.

Will Landgren, a 4th yr. UA student and part-time intern, assists with drafting and other office tasks 12 hrs/wk.

Jane Martin, B.A./M.A., our part-time Administrative Assistant, holds two degrees from U of A: the B.A. in English Literature and Art History (1980, *cum laude*), and the M.A. in Education (1992, *cum laude/Phi Beta Kappa*). She keeps the office running smoothly.

PROFESSIONAL PRACTICE

- 1993 - present** Principal, Vint & Associates Architects Inc., Tucson, AZ
1992 - 1993 Partner, Gibbs & Vint Architects, Tucson, AZ
1986 - 1992 Project Architect, office of James A. Gresham, FAIA, Tucson, AZ
1984 - 1985 Designer/draftsman, Payette Associates Inc., Boston, MA
1980 - 1984 Designer/draftsman, Tucson Community Development/Design Center

PROFESSIONAL REGISTRATION

- 1986** State of Arizona, Registered Architect, Certificate #19529
1995 National Council of Architectural Registration Boards, Certificate #45793

EDUCATION

- 1976 - 1977** University of Chicago, Common Core Year (undergraduate study – non-degree)
1977 - 1982 University of Arizona, College of Architecture – B.Arch. with High Distinction, 1982
1988 - 1990 Independent Study, Architectural Preservation, with Arq. Jorge Olvera, México, DF

TEACHING

- 2011 – present** Adjunct Professor, University of Arizona School of Architecture – College of Architecture, Planning and Landscape Architecture (UA/CAPLA)
1994 – present Research Associate, University of Arizona Southwest Center & College of Architecture: Guest lecturer on Preservation, Desert Architecture & Urbanism; Sonoran Architecture Study Group of the SWC.
Spring 1995 Taliesin West, F L Wright School of Architecture: Guest Lecturer & Student Mentor for ‘Box Project’
1987 – 1990 Massachusetts Institute of Technology, Cambridge: Teaching Assistant re. Preservation Techniques & Building Materials; The Aga Khan Program of for the Study of Islamic Architecture at Harvard & M.I.T. (studio of visiting Professor Jody Gibbs).
1989 – present University of Arizona College of Architecture, Tucson, AZ: Invited guest critic for student reviews for Professors Judith Chafee FAIA, Doug MacNeil, Dennis Doxtater and Reneé Cheng; Reunion speaker, 1992; Fall Lecture Series 1992, "San Xavier del Bac, Philosophy & Technology of Restoration;" Spring Lecture series 2011, "Filling In: Building a Future."

AWARDS/HONORS

- 2012** Historic 1871 adobe house rehab., Convent Ave., Barrio Viejo included on Opera League Home Tour
2009 Tucson Fire Central: Metropolitan Pima Alliance *Common Ground Award* for Architecture & Design
2008 Sam Hughes Elementary School Expansion: *Preservation Award* Tucson/Pima Historical Commission
2008 Glines/Racy Residence included on the *Tucson Innovative Home Tour* (The Solar Institute)
2007 Speakman Residence included on the *Tucson Innovative Home Tour* (The Solar Institute)
2006 Shapiro Residence included on the *Tucson Innovative Home Tour* (The Solar Institute)
2004 St. Michael's Student Center: *Best of Tucson Award* for Public Green Building, Sonoran Institute
2004 Cheyney House Rehabilitation: *Best of Tucson Award* for Historic Preservation, Sonoran Institute
2004 Agua Caliente Ranch Preservation: *Preservation Award* Tucson/Pima Historical Commission
2004 Court Avenue Rowhouse: *Preservation Award* Tucson/Pima Historical Commission
2003 Governor's Arts Award *Nominee*, *Individual Artist Category* Arizona Commission on the Arts:
2002 Cheyney House Rehabilitation: *Honor Award* Arizona Heritage Preservation (SHPO)
2001 Cheyney House Rehabilitation: *Preservation Award* Tucson/Pima Historical Commission

(AWARDS/HONORS, contin.)

2001	Stone Avenue Corridor Study: <i>Current Topic Award</i> Arizona Planning Association
1997	San Xavier del Bac: <i>Preservation Honor Award</i> National Trust Historic, Savannah GA
1993	Irvington Bridge Sculptures: " <i>Best Public Art</i> ", <i>The Tucson Weekly</i> arts newspaper.
1992	Catalina High School: <i>Preservation Award</i> Tucson/Pima County Historical Commission
1991	Bharucha Residence: <i>Design Honor Award</i> , International Symposium on Desert Architecture/UA

PUBLICATIONS/MEDIA

July 2013	<u>Tucson Home & Garden</u> Historic 1871 adobe renovation, 459 S. Convent Ave. Barrio Viejo
March 2012	<u>Tucson Home & Garden</u> Cheyney House, El Presidio & Thompson Residence, Barrio Viejo
Fall 2010	<u>Arizona Alumnus</u> (University of Arizona, Tucson) "A Day in the Life of a Tucson Architect"
November 2010	<u>Arizona Highways</u> (Phoenix/ADOT) San Xavier Mission Restoration: "In Rehab"
March 9, 2008	<u>Arizona Daily Star</u> (Tucson) "Historic School Adds On" (Sam Hughes Elementary)
July 2007	<u>The Desert Speaks</u> (PBS documentary) "Ageless Mud: Adobe Homes in the Desert"
September 10, 2006	<u>Arizona Daily Star</u> (Tucson) "Forget Stick & Stucco" (Speakman adobe home)
September 2005	<u>Southwest Housing Traditions</u> (Washington, DC) US Department of HUD
February 2005	<u>The Desert Speaks</u> (University of Arizona, Tucson) PBS documentary: "Heart of a Pueblo"
October 2004	<u>Architectural Digest</u> (New York) Linda Ronstadt Residence, Tucson
Fall 2004	<u>Tucson Home</u> (Tucson) "Architects on Architecture" (interview)
Nov./Dec. 2003	<u>Sources + Design</u> (Phoenix) "Preservers of History"
Spring 2003	<u>Revista</u> (Tucson) Southwestern Mission Research Center, Arizona State Museum/ University of Arizona, "In Memoriam: Dr. Jorge Olvera H."
Fall 2002	<u>Revista</u> (Tucson) Southwestern Mission Research Center, Arizona State Museum, University of Arizona "To replicate, or not? (Let's not, and say we did)" Essay in opposition to reconstruction of lost Spanish Colonial Convent, Tucson
October 2000	<u>Fin de Siglo</u> (Chiapas, México) "Un Reconocimiento: Dr. Jorge Olvera H."
August 1998	<u>Architecture</u> (New York) "Dirty Work: Adobe preservation, Casa Córdova"
July 26, 1998	<u>Arizona Daily Star</u> (Tucson) "Old Becomes New Again" (Hardy adobe home)
March/April 1997	<u>la revue de la céramique et du verre</u> (Paris) Santa Cruz bridge Gila monsters
March/April 1997	<u>This Old House</u> (New York) Hardy Residence, Barrio Historico, Tucson
September 1996	<u>Arredamento Dekorasyon</u> (Istanbul) Tohono O'odham Elders' Center
December 1995	<u>Arredamento Dekorasyon</u> (Istanbul) Santa Cruz River bridge Gila monsters
Winter 1994	<u>Tucson Guide Quarterly</u> (Tucson) "Contemporary Kiva" Southside Presbyterian Church
Spring 1994	<u>Tucson Guide Quarterly</u> (Tucson) "Tile Art Goes Public" Gila monster sculptures
May/June 1993	<u>Historic Preservation</u> (Washington) <i>The Architect</i> : "Alternative Approach"
May 1992	<u>Progressive Architecture</u> (New York) "Earthen Vessel: San Xavier del Bac Conservation"
Mar/April 1992	<u>Preservation News</u> (Washington, DC) Catalina High School Preservation
January 1990	<u>Historic Preservation</u> (Washington, DC) San Xavier del Bac Restoration
Spring 1990	<u>Traditions Southwest</u> (Santa Fe) Vol. 1, #2, Mission San Xavier del Bac Restoration
Summer 1990	<u>Triglyph</u> (ASU/Tempe, AZ) "Perspectives on Restoration at San Xavier"
October 1988	<u>Progressive Architecture</u> (New York) "Acre Triangle" Affordable infill housing, Lowell MA

EXHIBITIONS	"Architecture as Urbanism" Meliora Architectural Gallery, Tucson December 2001 – February 2002
	"Tucson: an architect's perspective" Meliora Architectural Gallery, Tucson January – February 1995
	Paintings shown in juried exhibits, University of Arizona Student Union Gallery – 1982 & 1985

LANGUAGES	English, Spanish
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PROFESSIONAL ACTIVITIES

Board of Directors, Tucson Downtown Partnership, 2007 – present
Board of Directors, Southwestern Mission Research Center, 2001 – present
Citizen's Over-sight Committee to review City Manager's proposal for new Tucson City Hall, 1998-9
Board of Directors, Patronato San Xavier: Member Ex-Officio, 1992 – present
Board of Directors, DeGrazia Arts & Culture Foundation: Member, 1995 – present
Historic Sites Review Committee (Arizona SHPO): Member, 1994 – 1996
National Trust for Historic Preservation (U.S.): Member, 1990 – present
Tucson Committee for Los Tápiros, 1987 – present

CONFERENCES

Arizona Preservation Conference 2011: Arizona State Preservation Office/Pima County, Tucson, AZ - June 2011
Latino Urbanism Symposium: Arizona State University, Phoenix Urban Research Lab (PURL) - May 2011
TICRAT 2011: Taller Internacional de Conservación y Restauración de Arquitectura de Tierra
Ensenada, Baja California, México - March 2011
Arizona Preservation Conference 2010: Arizona State Preservation Office, Flagstaff, AZ - May 2010
TICRAT 2008: Taller Internacional de Conservación y Restauración de Arquitectura de Tierra
Rio Rico, AZ & Caborca, Sonora - November, 2008
Arizona Preservation Conference 2008: Arizona State Preservation Office, Nogales, AZ - July 2008
Arizona Preservation Conference 2006: Arizona State Preservation Office, Glendale, AZ - July 2006
Arizona Preservation Conference 2005: Arizona State Preservation Office, Tucson, AZ - June 2005
Vernacular Architecture Forum: University of Arizona hosted national preservation seminar - April 2005
Living with the Past: University of Arizona Preservation Seminar Tucson, AZ, April, 2002
Cuba 2001: University of Arizona/Universidad de la Habana travel-study in Cuba - May/June 2001
SICRAT: Seminario Internacional de Conservación y Restauración de Arquitectura de Tierra - October 1997
Contemporary Design from Traditional Materials: University of Plymouth, Devon UK - May 1996
Grán Quivira XXIII: Misiones de la Sierra Gorda: Querétaro, México - October 1995
Segunda Semana de la Arquitectura: Alamos, Sonora, México - October 1994
Conferencia ITESM, Campus Sonora Norte: Hermosillo, Sonora, México - November 1991
ADOBE '90: International Conference/ICCROM Las Cruces, New Mexico - October 1990
Bi-National Conference on Health, Industry and the Border: Nogales, AZ - May 1990
Primer Congreso Binacional: Arquitectura de la Frontera: Mexicali, BC - Enero 1990

HISTORIC PRESERVATION ARCHITECTURAL WORK

Fort Huachuca National Historic Landmark, Cochise County, Arizona (est. 1877)

Historic Preservation Assessments, Specifications and Details for the preservation of seven historic structures at Fort Huachuca including the following buildings: #22208 (1880, double-company Cavalry Barracks); #22332 (1881, Quartermaster Warehouse, adobe); #22408 (1883, Quartermaster Warehouse, adobe); #21115 Library/Gymnasium (1905, adobe); #41416 & #41421 (1915, twin single-company cavalry barracks). *Statistical Research Inc. and Energy Systems Group; Dr. Marty Tagg, Ft. Huachuca Post CRM (2012–present)*

Amerind Foundation Museum, Dragoon, AZ (est. 1930)

Numerous projects carried out since first preparing a Preservation Master Plan in 2003, including: Insulating & re-roofing entire complex of 7 buildings; Electrical system upgrades to complex; Install mechanical heating & cooling system @ Fulton Seminar House; complete renovation of Archive/Repository building for museum-quality climate controls (humidification/dehumidification); Handicapped access ramps & mechanical lifts to (1) Museum main entrance; (2) Art Museum; and (3) Archeology wing. *Dr. Christine Szuter Executive Director (2003–present)*

Apache Springs Ranch, Santa Cruz County, Arizona (ca. 1871)

Architectural preservation and adaptive re-use of historic barn, stable, homestead and bunkhouses at the historic Tom Gardner ranch and homestead in Gardner Canyon in the Santa Rita Mountains for use as an equine therapy retreat. *Frank & TJ Killoran (2013–present)*

Mission San Xavier del Bac, Pima County, Arizona (1783-1797)

Founded by Fr. Eusebio Francisco Kino, 1693; present building constructed 1783–1797

Preservation Architect for the Mission; Research, Specifications and Construction Administration for the exterior conservation of the National Historic Landmark south of Tucson. Constructed of low-fire clay brick, stone and lime mortar, the entire structure is roofed with elliptical masonry vaults, making it unique among Spanish Colonial buildings within U.S. borders. *Patronato San Xavier (1988–present)*

Old Main, University of Arizona, Tucson (1887-1891)

Vint researched and prepared the CONSERVATION MASTER PLAN for “Old Main,” the first building at the University of Arizona. Brick and stone structure with a continuous wooden wrap-around porch and dramatically high ceilings. The Master Plan addressed preservation measures for architectural character defining elements, as well as for structural, mechanical & electrical systems, and included creating measured drawings of Old Main in digital format for the first time. The Master Plan was carried out in 2012-14 by Sundt Construction.

University of Arizona Facilities Design & Construction, Edward Galda, AICP, Project Manager (2010–2011)

Central School, Bisbee, Arizona (1905)

Historic Structures Report and stabilization plans & specifications for an historic three-story school building designed by F.C. Hurst, an architect for the Copper Queen Mining Co., and built of jumbo cast stone blocks and heavy timber roof framing. *Central School Project, Melissa Holden, Executive Director (2009–2011)*

Tombstone Fire Station No. 1, Tombstone, Arizona (1881)

Preservation and adaptive re-use of Tombstone’s original adobe fire station as a Senior Citizen’s Center with funding through Community Development Block Grants. *Cochise County, Bonnie Williams, SEAGO Project Manager (2005–2006)*

Cliff Dwellings of the Sierra Ancha (ca. 1290)

13th C. Native American stone ruins, Sierra Ancha Wilderness, Tonto National Forest; Stabilization Report re. six sites along the east slopes of the Sierra Ancha mountains in east-central Arizona. Stone walls, mud mortar, timber beams & earthen roofs. *Statistical Research & U.S. Forest Service/Tonto National Forest (1991–2001)*

Cheyney House, Tucson, Arizona (1905)

The Cheyney House was for years listed as one of Arizona's "Most Endangered Historic Properties." Vint designed the rehabilitation of this 1905 Holmes & Holmes design for use as a residence and rental apartments. Following a destructive fire in 1983, and after nearly 20 years of abandonment and neglect, the restoration of this National Register Property is a keystone in the revitalization of downtown Tucson, restored as three residences. The project received the State of Arizona Heritage Preservation Honor Award from SHPO in 2002. *Gerald & Emma Talen (2000–2002)*

Empire Ranch, Santa Cruz County, Arizona (ca. 1870)

Stabilization Report & Construction Documents for preservation of the historic 1870 Ranch House, 1890 Victorian Addition, Children's Wing, corral and barn, for the non-profit Empire Ranch Foundation and the Bureau of Land Management. The ranch was founded by Edward Nye Fish and expanded by Walter Vail. John Wayne filmed "Red River" at the Empire in 1948. *Statistical Research Inc. (1998–present)*

Immaculate Conception Church, Ajo, Arizona (1924)

Historic Structures Report and re-roofing plans & specifications for a historic 1924 adobe structure designed by George Washington Smith and commissioned by Isabella Greenway. Funding from the Arizona Heritage Fund. *Linda Mayro and Simon Herbert, Pima County Historic Preservation Office (2008–2009)*

Agua Caliente Ranch Park, Pima County, Arizona (ca. 1880)

Design and Construction Documents for adaptive re-use of the historic Ranch House and Caretaker's Cottage for community use as a Visitor Center, Bookshop and Art Gallery. *Pima County Parks & Recreation; Robee Pardee, Landscape Architect; Amy Laughner, Ranch Manager (1998–1999)*

Barrio Anita/Barrio Viejo Infill Housing Rehabilitations Tucson, Arizona (ca. 1906/1920)

Adaptive re-use of abandoned adobe houses at 799 N. Anita Avenue and 451 S. Main Avenue for affordable housing for the non-profit Primavera Foundation which trains disadvantaged youth in the construction trades, while rehabilitating historic houses for sale to working-poor families. This accomplishes three goals in one effort: historic preservation, job training, and affordable housing. *Primavera Builders; Jonathan Brigham, Project Manager (2001–2002)*

Casa Córdova, Tucson, Arizona – Tucson Museum of Art & Historic Block (ca. 1854)

Conditions Assessment and Preservation Specifications for one of Tucson's oldest surviving structures (apart from Mission San Xavier and the C.O. Brown House. *City of Tucson/Tucson Museum of Art; Robert Knight, Director (1996–1998)*

Romero House (ca. 1880) Tucson Museum of Art & Historic Block

Preservation Specifications and design for ADA compliant Handicapped Accessibility for this National Register property that may to contain a portion of Tucson's original Presidio Wall. *Tucson Museum of Art (1996–1998)*

Fish-Stevens-Duffield House (ca. 1868) Tucson Museum of Art & Historic Block

Stabilization of the northwest corner of the Stevens-Duffield wing of the Edward Nye Fish and Hiram Stevens house. Underpinning of foundation and repair to doors and windows. *City of Tucson/Tucson Museum of Art (1996–1998)*

C.O Brown House, Tucson, Arizona (ca. 1848 Jackson St. and 1898 on Broadway/Camp St.)
Repairs to south porch including windows, roof structure, roofing & electrical system (2001); Adobe stabilization @ southeast corner (2010) and *El Centro Cultural de Las Americas* (2001–2010), *City of Tucson Historic Preservation Office, Jonathan Mabry*

Gray Ranch, Animas Valley Hidalgo County, New Mexico

Preservation & rehabilitation of 13 historic Cowboy Camps dating from the early 20th Century. The primary materials are mud adobe walls w/2x4 pitched rafters and roofs of galvanized iron. A total of 45 historic structures, including ranch houses, bunkhouses, livestock & hay barns, engine houses, salt houses and radio rooms, were preserved. *Animas Foundation (1994– 1998)*

San Pedro Chapel, Old Fort Lowell Historic District, Tucson

Stabilization drawings & specifications for a 1932 adobe chapel built by the Mexican-American farming community along the Rillito. Work includes replication of historic doors and windows, replastering, buttressing of south adobe wall, and re-roofing with galvanized iron. *Old Fort Lowell Neighborhood Association (1994–1995)*

Scottish Rite Cathedral, Tucson Masonic Temple, Trost & Trost design: 1915

Historic Structures Report, preservation specifications and construction administration under Arizona Heritage Fund Grant. *Scottish Rite Cathedral Association (1992– present)*

St. Michael & All Angels Episcopal, Tucson

Adobe Church designed by Josiahs Joesler, noted Tucson Architect, 1953. Survey of deterioration, investigation of its causes and recommendations for corrective measures. Stabilization of Bell Towers carried out in 1995. *Vestry of St. Michael's Parish (1989–present)*

Acre Triangle Infill Project Lowell, Massachusetts

With Brooks Mostue, Architect; infill housing design in support of preservation of deteriorating block of historic Massachusetts mill town. *Acre Triangle Ownership Project, Lowell (1985)*

Pie Allen Historic Documentation, Tucson, AZ (ca. 1900 neighborhood)

Documentation drawings of various historic building types in support of neighborhood Association seeking Arizona State Parks designation as an Historic District.
Pie Allen Neighborhood Association (1983)

Bernal Residence, Tucson

Adobe house in Barrio Libre Historic District, 459 S. Convent Ave., Tucson (ca. 1870)
Complete renovation of historic adobe home, creating an eastern courtyard and making use of water harvesting. Received Preservation Honor Award from the Tucson-Pima Historical Commission; published in *Tucson Home* magazine; featured on the Tucson Opera League Home Tour (2010 – 2012)

HISTORIC PRESERVATION ACTIVITIES:

Member, Historic Sites Review Committee (Arizona State Historic Preservation Office)

Appointed in February, 1994 -- served through July, 1997.

Arizona Preservation Foundation Board of Directors, 1990 - 1994

Arizona's only private, non-profit historic preservation advocacy group.

NATIONAL REGISTER OF HISTORIC PLACES, NOMINATIONS:

Santa Cruz Catholic Church, Tucson

Researched and wrote a National Register Nomination for this important Tucson landmark. The building, completed in 1919, was designed by the Bishop of Tucson, Henri Granjon, in a Spanish-eclectic Style. *For the Santa Cruz Restoration Committee -- Richard Salvatierra, Chairman (1994)*

HISTORICAL REPORTS:

Casa Córdova & Romero House -- Stabilization Report

With portions dating to 1854, La Casa Córdova is the oldest building in the city of Tucson (excluding the San Xavier Mission of 1783, ten miles to the south). The adjacent Romero House is thought to contain portions of the original Presidio Wall of Tucson, dating to 1775.

Report prepared under the Arizona Heritage Fund for the Tucson Museum of Art & Historic Block (1996)

WW2-era aircraft hangars at the Tucson International Airport -- Section 106 Assessment

Evaluation of historic integrity and significance of eight historic hangars. *Prepared for the Tucson Airport Authority as consultant to Statistical Research (1995)*

10th Avenue Adobe Properties - Stabilization Needs Assessment

While a partner in Gibbs & Vint Architects: prepared documentation drawings and photos, and wrote Stabilization Assessment Report. *City of Tucson Department of Planning (1993)*

6th Ave. & 22nd St., Tucson - Historic Structures Evaluation

Study of five potentially historic buildings at intersection faced with impending street widening project. *For McGovern MacVittie & Lodge Assoc. Civil Engineers, and the City of Tucson Transportation Department (1993)*

Tucson High School - Historic Structures Report

History and evaluation of three significant structures designed by Roy Place: "Old Main" of 1924 (with design consultation from Tucson's architect-mayor H.O. Jastaad), the WPA-funded Union Building of 1938, and the V-building of 1948. *Written while with NBBJ Architects for TUSD #1 and J.L. Merry & Assoc. (1991)*

Carnegie Free Library of Tucson

For Stan Schuman of CDG Architects, Tucson - wrote first section on "History of Development" for Historic Structures Report. *City of Tucson Department of Planning (1992)*

Tucson Warehouse Historic District - Toole Ave. Warehouses

Historic Structures Evaluation re. Uniform Code for the Abatement of Dangerous Buildings, prior approved uses & occupancies, exiting & life safety issues *in assoc. with Structural Concepts Inc. Statistical Research Inc. (1998-99)*

PRESERVATION ADVOCACY:

Catalina High School Preservation Campaign (1992-93)

Spoke out in defense of preserving this classic Tucson modern building (designed by Nicholas Sakellar, 1956) when the TUSD School Board considered razing it and replacing it with a new structure. With Jim Gresham, Kirby Lockard, Jeff Barr and Guy Greene, formed the "Committee for a Second Opinion on Catalina High." Orchestrated public opposition and lobbying effort to prevent demolition. *STATUS: succeeded in saving the building, which had been proposed for demolition by another architect.*

Tucson High School Campus Preservation (1991–1993)

Researched & wrote appeal to prevent demolition of the 1948 Streamline-Moderne Vocational Building and the 1938 WPA Art-deco Gymnasium (both designed by Place & Place Architects). *STATUS: succeeded in saving the buildings, which had been proposed for demolition by another architect.*

PRESERVATION CONSULTING:

El Con Water Tower, Tucson

Prepared plaster analysis and specification for the 1928 Roy Place-designed landmark tower. *Consultant to M3 Engineering and City of Tucson Water Department (1993–1994)*

DeGrazia's Chapel in the Sun, Tucson

1953 open chapel of mud adobe with murals by Ted DeGrazia. *DeGrazia Foundation (1993–1996)*
Roof stabilization & repair; mural re-attachment in place with lime mortar injection.

Santa Cruz Catholic Church

This 1918 basilica is the largest mud adobe building in Tucson, and was designed by Bishop Henri Granjon. *Santa Cruz Restoration Committee -- Richard Salvatierra, Chairman (1993)*

Don Quijote Ceramic Tile Fountain, Tucson

1920 Joesler design; cleaning & stabilization of ceramic tile. *Roy Long Realty (1993)*

Eisermann Adobe, Tucson

1926 Joesler house with stone roof. *Bogutz & Gordon, attorneys for Mrs. Eisermann (1990)*

Hershede Adobe, Hereford Arizona

1939 adobe ranch house in Acoma Pueblo vein. *Evans & Olga Guidroz, Owners (1989)*

Statistical Research Archaeologists

Open-end consulting for Pima County historical archeology.
Teresita Majewski, Ph.D. Principal Investigator (1991–present)

University of Arizona College of Architecture, Tucson

Adobe consultation to Architecture Laboratory. *Rocky Brittain, Staff (1990)*

Barrio Development Company, Tucson

Adobe preservation consultant. *David Carter, President (1990)*

PRESERVATION GRANT ADMINISTRATION:

San Xavier Mission, Pima County:

Exterior Stabilization (1991–1992, 1993–1994) Arizona Heritage Fund Matching Grants
Interior Restoration Training Program (1993–1994) Arizona Heritage Fund Matching Grants
Roof maintenance (1994–1995, 1996–1997, 1997–1998) Getty Grant Program Matching Grant
West Tower Stabilization (2004–2006) NPS – Save America's Treasures Matching Grant

Scottish Rite Cathedral, Tucson: Exterior Rehabilitation (1993–94)

Tucson High School Auditorium: Interior Artwork Restoration (1993–94)

San Pedro Chapel, Tucson: Exterior Rehabilitation (1994–95)

Chafee-Blackwell House, Gates Pass (1995–96)

(unsuccessful - demolished by Pima County)

Casa Córdova, Tucson Museum of Art: (2006–2008)

Courtyard, handicapped accessibility, roofing & drainage improvements.

Immaculate Conception Church, Ajo (2008–2009) Repair & re-roofing of historic 1924 adobe structure designed by George Washington Smith and commissioned by Isabella Greenway.