

United States Department of the Interior
National Park Service

71

National Register of Historic Places Registration Form

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

RECEIVED 2280

JAN 29 2016

1. Name of Property

Historic name: Boomer, Jorgine House

Other names/site number: _____

Name of related multiple property listing: _____

N/A

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

Nat. Register of Historic Places
National Park Service

2. Location

Street & number: 5808 N. 30th Street

City or town: Phoenix State: Arizona County: Maricopa

Not For Publication:

Vicinity:

3. State/Federal Agency Certification

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

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

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

___ national ___ statewide X local

Applicable National Register Criteria:

X A ___ B X C ___ D

<u>James W. Garrison</u>	<u>15 JANUARY 2016</u>
Signature of certifying official/Title:	Date
<u>AZ STATE PARKS / SHPO</u>	
State or Federal agency/bureau or Tribal Government	

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

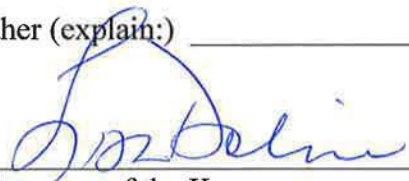
Boomer, Jorgine House
Name of Property

Maricopa, Arizona
County and State

4. National Park Service Certification

I hereby certify that this property is:

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


Signature of the Keeper

3/15/14
Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

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

Category of Property

(Check only **one** box.)

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

Boomer, Jorgine House
Name of Property

Maricopa, Arizona
County and State

Number of Resources within Property

(Do not include previously listed resources in the count)

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

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC/Single Dwelling

Current Functions

(Enter categories from instructions.)

DOMESTIC/Single Dwelling

Boomer, Jorgine House
Name of Property

Maricopa, Arizona
County and State

7. Description

Architectural Classification

(Enter categories from instructions.)

MODERN MOVEMENT/Wrightian

Materials: (enter categories from instructions.)

Principal exterior materials of the property: Concrete, desert stone, redwood

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The Jorgine Boomer House, constructed in 1953, is located on a one-acre lot in a predominantly suburban area northeast of downtown Phoenix, Arizona. Specifically, it is located within the Alta Vista Park subdivision, located north of the Arizona Canal, west of 32nd Street, and east of the Arizona Biltmore Resort. Most of the homes in the subdivision are architect-designed, including the Benjamin Adelman House (1951) immediately to the south, which was also designed by Frank Lloyd Wright. The two-story, 1,400 square-foot Boomer House is irregular in form. Its most dramatic features are a steep roof and a large window at the north elevation. The exterior is clad with desert rubble stone at the lower floors with exposed, horizontal redwood siding above. At the center of the house is an exposed desert rubble stone chimney with a fireplace in the living room and master bedroom. The ground floor has a small workspace with room for dining and a sitting room that opens onto an enclosed patio. The second floor has two bedrooms. The master bedroom has a dramatically sloped ceiling with two-story, floor-to-ceiling windows. The house has Usonian elements but is not easily categorized as a Usonian building. The small workspace (or kitchen), compression release, and division of living areas and bedrooms are typical of Usonian homes; however, Usonian homes are normally one-story, rather than two, giving the exterior a distinctly non-Usonian appearance. At the southwest corner of the property is a non-contributing but compatible garage built in 2013.

Boomer, Jorgine House
Name of Property

Maricopa, Arizona
County and State

Narrative Description

Setting

The Jorgine Boomer House is located approximately nine miles northeast of downtown Phoenix, Arizona. The area is predominantly suburban. To the west is the Arizona Biltmore Resort. To the north is Piestewa Peak (formerly known as Squaw Peak). The Boomer House is located within the Alta Vista Park subdivision, which is accessible from 32nd Street, an arterial north-south road. The Arizona Canal runs along the southern border of the subdivision. The Boomer House is located at the western edge of the subdivision and borders the Arizona Biltmore property. Most of the homes in Alta Vista Park are single-family, architect-designed residences. When the Boomer House was constructed, there were only four other homes in the subdivision, two of which were also designed by Frank Lloyd Wright. At the time, the area was mostly desert landscape with a few citrus grove farms. Until the 1970s, most of the development in the area remained south of the Arizona Canal, though it quickly spread. By the 1980s, the Biltmore had expanded to the north; Paradise Valley, to the east across 32nd Street was developing; and homes went up on the lots in Alta Vista Park.

Site

The house is located on a one-acre, relatively flat site. The lot is 150 feet north-south and 250 feet east-west. The building footprint is 747 square feet and irregularly shaped. The house is located at the approximate center of the lot. There is an enclosed patio at the northeast end of the house. At the southwest corner of the lot is an 853 square-foot, parallelogram-shaped, modern garage with an open patio at the west. The landscaping is minimal and consists of cacti, shrubs, flowers, and trees native to the southwest. The landscaping remains as intended in the original design, dominated with indigenous plants.

Structure

The two-story house is constructed using thick, unreinforced, concrete walls. As the concrete set, large pieces of indigenous rock were mounted on the exterior and interior of the wall. The second-story is wood frame construction. The roof is covered in asphalt shingles. There is no basement; the house was built on a concrete slab foundation.

Exterior

The exterior is desert rubble stone set into concrete at the lower floors; above is exposed, horizontal redwood siding. Wright first used desert rubble stone at Taliesin West; not only did it cost nothing to use the boulders and stones from the surrounding land, it also naturally harmonized in texture and color with the landscape. Desert rubble stone is made by constructing a wood form directly on the natural grade; no footing is necessary. The stones and rubble were placed against wood forms of rough shiplap.

Boomer, Jorgine House
Name of Property

Maricopa, Arizona
County and State

The forms were braced and used just as any typical concrete form of shiplap and 2x4s.¹ These walls were made as thick as two feet and are also featured in the interior of the house.

As the house has an irregular shape, there is no true north, south, east, or west elevation, but for the ease of describing the house, this is the best way to go about examining the exterior of the building. As a point of reference, the east elevation faces the street; the south elevation faces the neighboring Adelman House; the west elevation fronts the Biltmore's golf course; and the north elevation overlooks the enclosed patio and neighboring vacant lot.

The east elevation is the first elevation visible when coming down the one hundred foot-long, unpaved driveway. The first floor roof anchors the east elevation. The ground floor is clad in desert rubble stone, and the stone seamlessly continues onto the six-foot wall enclosing the patio at the north. The roof has a very slight upward angle and overhangs at both the north and south ends of the house; the overhang at the south end is nearly double that at the north end. The flatness of the first floor roof emphasizes the steep upward angle of the second floor roof. The second floor is a wall of glass and redwood window frames. At the center of the elevation is the chimney covered in desert rubble stone. From above, the chimney is an irregular hexagon with a steep upward angle to the north.

The south elevation includes the entry to the house. The ground floor is clad in desert rubble stone. There are no windows on this floor, just the entry at the west and access to the chauffer's room, now used as storage, at the east. The entry is covered with a projecting cantilevered roof. The roofline above the ground floor is triangular forming an obtuse angle at its peak above the entry. This angle causes the second floor siding to be more exposed at the west than the east. The second floor is clad in horizontal, redwood boards, a line of wood frame windows. There is a small porch at the west end of the second floor with a projecting roofline to allow for shade. The chimney, clad in concrete and desert rubble stone, is visible from this elevation. Finally, the roof has a dramatic upward angle from south to north; the peak of this roof is visible from the south elevation. From the south, the roof lines at the east play with the angles of positive and negative space.

The west elevation is similar to the east elevation in that it reveals the steep upward angle of the roof from south to north. At the north end of the ground floor, the concrete and desert rubble stone bulkhead and wood framed windows continue from around the corner. At the center and south, the concrete and desert rubble stone is two-thirds the height of the wall with a geometric design window. The porch at the south and north are both clad in horizontal, redwood boards. There are four windows at the upper portion of the second floor. At the center, the concrete and desert rubble stone chimney is visible.

¹ Frank Lloyd Wright, March 1940 to builder of Pauson House

Boomer, Jorgine House
Name of Property

Maricopa, Arizona
County and State

From above, the chimney is an irregular hexagon with a steep upward angle to the north.

The ground floor of the north elevation is primarily obstructed by the six-foot high concrete and desert rubble stone wall surrounding the patio. The majority of the ground floor north elevation at the east is floor-to-ceiling windows with a set of sliding glass doors. At the west, the ground floor has a concrete and desert rubble stone bulkhead with wood framed windows that wrap around the corner toward the south. The second floor is a projecting prow of double-height, floor-to-ceiling windows with redwood frames, and is triangular in shape. The combination of the first and second floor windows and the dramatically angled roof gives this elevation a strong vertical presence. The use of redwood panels on the porch that wraps around the master bedroom and the exposed overhang of the roof both serve to anchor the elevation. The view of the chimney is obstructed from this elevation.

Interior

The house is compact and only 1,400 square feet. The house has uniform finishes; the walls are concrete with desert stones. The floors are dyed, poured concrete, and the ceilings are mahogany; both the floors and ceilings continue the diamond motif through scoring and beams, respectively.

The entry is narrow and dark, which emphasizes the natural light in the window-lined living room. As is typical of Wright's designs, the home focuses on the hearth and the "compression release" from between spaces. "Compression release" is a method Wright uses not only to make a room appear larger by contrast, it is used as a means to usher guests into the living area. The confining entry space, termed the "compress," made the visitor uncomfortable and encouraged them to move from the entrance into the larger main room, hence the "release." On the first floor there is also a full bath at the center and a kitchen at the west. The kitchen has distinctive windows with a geometric design. At the southeast, there is a room with exterior access only that was built as a chauffeur's room.

A narrow staircase leads to the master bedroom. The bedroom has a steeply angled ceiling and floor-to-ceiling windows create the featured prow design of the house. The master bedroom has the same geometric, exposed wood and beam design ceiling as the first floor. The walls are mahogany with built-in cabinetry and shelves. The floors have wall-to-wall carpet; the surface below is unknown but the carpet is not believed to be original. The master bedroom also has a fireplace with an exposed concrete and desert stone chimney. The second floor also has a bathroom at the center and a small bedroom and bath at the southwest.

Boomer, Jorgine House
Name of Property

Maricopa, Arizona
County and State

Non-Contributing Garage

At the southwest corner of the parcel is a modern, non-contributing garage, constructed in 2013. The northeast corner of the garage is eleven feet from the southwest corner of the house. The garage is seven feet from the lot line at the south. The one-story, three-car garage is approximately 1,400 square feet and includes a workshop at the west end along with a 300 square foot patio. The design of the garage is sympathetic to the design of the house including a sharply angled roof and compatible materials – wood siding, stone veneer, and cedar shingles. This building is non-historic and non-contributing to the property.²

Alterations

The house has had only minor design changes. During the building process and under Wright's supervision, the first floor living area was enlarged. The sitting room was designed to be much smaller so the first floor could include a bedroom. This dividing wall was removed and the east wall was extended out further into the patio.

Later, in the 1960s, a water feature was installed in the patio at the request of Lucille Kinter who lived in the house from 1961-2008.

Additionally, the second floor was expanded to include an additional bathroom, though the exact date is unknown.

² Building Permit RPRM 12069. City of Phoenix. City of Phoenix. May 21, 2012.

Boomer, Jorgine House
Name of Property

Maricopa, Arizona
County and State

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

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

Boomer, Jorgine House
Name of Property

Maricopa, Arizona
County and State

Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

Period of Significance

1953

Significant Dates

1953

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Wright, Frank Lloyd

Criteria Considerations (explanation, if necessary)

N/A

Boomer, Jorgine House
Name of Property

Maricopa, Arizona
County and State

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

The Jorgine Boomer House is eligible as being locally significant under Criterion C for Architecture as the work of a master. It is a prime example of Frank Lloyd Wright's residential design in Arizona. Frank Lloyd Wright's designs in Arizona are representative of the later portion of Wright's career. His designs were indicative of the southwest landscape, using geometry and natural materials to boldly and honestly represent the surrounding area.

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

The Jorgine Boomer House, constructed in 1953, is significant under Criterion C for architecture as a work of a master, Frank Lloyd Wright. The house retains sufficient integrity to convey Wright's design. The house's setting in Alta Vista Park was chosen because it was isolated from the city and expanding suburbs. Although the area has developed over time, the lot and surrounding characteristics are not detrimental to the general setting. The materials and workmanship of the home remain and are as Wright intended. The house has the feeling of and association with a mid-century, modern, organic house designed by Frank Lloyd Wright.

Frank Lloyd Wright

Frank Lloyd Wright (1867-1959) is considered one of the premier American architects of the twentieth century. He is credited with over 400 works. These buildings can be found across the country and abroad. Wright's work was not limited to a singular style; rather, he was a leader of the Prairie style; he developed the Usonian and Usonian Automatic; mastered the use of decorative textile blocks, and was a forerunner of organic architecture. To understand Wright's work, it is first important to understand the man – a man who lived a fairly turbulent life – which in many ways only bolstered his reputation.

Wright spent most of his early career at his studio in Oak Park, Illinois, followed by his home and studio, named Taliesin, in Spring Green, Wisconsin. He first arrived in Phoenix in 1928. For the next thirty-one years, he spent nearly every winter in Arizona. In 1938, he built Taliesin West, a desert-inspired home and studio. Wright completed projects in the southwest and around the country from Taliesin West, including eleven buildings in Arizona.

To understand the life and work of Frank Lloyd Wright in a greater context, a brief biography of Wright is included, followed by a summary of Wright's architectural works. Following this is an examination of Wright's experiences in Arizona and the buildings that proceeded.

Boomer, Jorgine House
Name of Property

Maricopa, Arizona
County and State

Brief Biography of Frank Lloyd Wright (1867-1959)

Frank Lloyd Wright is best known for his groundbreaking architectural style; though he was also notorious for his outspoken nature. Wright once said, "Early in life I had to choose between honest arrogance and hypocritical humility. I chose the former and have seen no reason to change."³ This ethos informs his person, his work, and his legacy.

Frank Lincoln Wright was born on June 8, 1867 in Richland Center, Wisconsin to William Carey Wright and Anna Lloyd Jones. His father was a Baptist minister who would later convert to his wife's faith, Unitarianism. In 1870 the family moved to Waymouth, Massachusetts so William could minister a small congregation. However, due to financial hardship, the family soon returned to Wisconsin. They moved to Green Spring near Anna's large and prosperous family, the Lloyd-Jones. In 1881, Wright's parents separated and legally divorced in 1885. As the man of the family, Wright took responsibility for his mother and two sisters. He also changed his middle name from Lincoln to Lloyd to honor his mother's family. According to his autobiography, after the divorce Wright never saw his father again.⁴

Wright attended the University of Wisconsin-Madison, and left in 1887 before earning a degree. He moved to Chicago and found work as a draftsman with Joseph Lyman Silsbee's architectural firm. Wright worked with renowned architecture firm Adler & Sullivan from 1888 to 1893. In 1889, Wright married Catherine Lee "Kitty" Tobin. Sullivan gave Wright and his new bride a \$5,000 loan to purchase a lot in Oak Park, Illinois.⁵ They had six children together: Lloyd, John, Elizabeth, David, Catherine, and Frances. However their marriage was not a happy one; Wright had an affair with a client's wife, Mamah Borthwick Cheney. After a year in Europe with Cheney, Wright acquired land in Spring Green adjacent to the Lloyd-Joneses. There he built Taliesin, named for the mythological Welsh poet, priest, and magician and an ode to his mother's ethnic roots. In the summer of 1914, while Wright was in Chicago, tragedy struck at Taliesin. The cook's husband set the house on fire and killed Cheney, her two children, and four others as they tried to escape the flames. Wright's home at Taliesin burned to the ground, but his studio was spared.

In the 1920s, Wright's personal life was rocky at best. He divorced his first wife in 1922. Wright married Maude "Miriam" Noel in 1923, and they were separated in less than a year. It is rumored that he took on several commissions in California to escape his second wife. He met Olgivanna Ivanovna Lazovich at a performance of the Russian ballet in Chicago; at the time, both Lazovich and Wright were separated from their

³ Frank Lloyd Wright, interviewed by Mike Wallace, on *The Mike Wallace Interview*, Public Broadcasting System, September 28, 1957.

⁴ Frank Lloyd Wright. *An Autobiography*. (New York: Duell, Sloan, and Pearce, 1943) 51.

⁵ Frank Lloyd Wright Preservation Trust. Zarine Weil, ed. *Building a Legacy: The Restoration of Frank Lloyd Wright's Oak Park Home and Studio*. (San Francisco: Pomegranite, 2001) 4.

Boomer, Jorgine House
Name of Property

Maricopa, Arizona
County and State

spouses. Wright's divorce from Noel was official in 1927 and he wed Lazovich in 1928. Wright and Lazovich had one daughter, Lovanna.

After the stock market crashed in 1929, commissions were hard to find; Wright dedicated his time to writing and teaching. Though there was no formal curriculum, the Taliesin Fellowship taught through experience and observation. The fellowship included a modest stipend, housing, and the opportunity for full-time employment at Wright's studio. After a bad case of pneumonia in 1937, Wright and Lazovich began wintering in Arizona for his health and built Taliesin West in Scottsdale. Wright produced over one-third of his total designs in the 1940s and 50s. He continued working until his death on April 9, 1959 at the age of 91 after undergoing surgery in Phoenix.

Overview of the Architecture of Frank Lloyd Wright

Frank Lloyd Wright is one of the most recognizable names in American architecture. His career spanned 73 years and, arguably, continued after his death. He is credited with over 400 works. These buildings can be found across the country and abroad. Wright is best known for the Robie House, Fallingwater, and the Guggenheim Museum.

He went through multiple styles, but the overarching characteristic of the organic form and democratic architecture informed his designs for the Arizona desert. The 1998 National Historic Landmark Study of Wright's work categorized his work into five chronological and artistic periods: 1) Early Period; 2) First Mature Period (Prairie); 3) Second Period (Decorated); 4) Third Period (Usonian); and 5) Fourth Period (Late Work).⁶

i. Early Period (to 1900)

Wright's early work is characterized by the conventional architectural styles of the turn-of-the-century. As a draftsman for established architects in Chicago, Wright emulated their works in the process of developing his own style. Wright worked as a draftsman with Dankmar Adler and Louis Sullivan. Adler and Sullivan were at the forefront of the Chicago School; this style was dominated by highly-ornamented, masonry-clad, steel-frame construction. Wright worked with Adler & Sullivan from 1888 to 1893 and became one of the senior draftsmen. During this time, Wright took on several independent jobs, mostly four-square houses in the Queen Anne style, such as the Thomas Gale Residence in Oak Park, Illinois (1892), the Robert Emmond Residence in LaGrange, Illinois (1892), and the Robert Park Residence in Oak Park, Illinois (1892).

ii. First Mature Period – Prairie (1900-1912)

Perhaps the most iconic of Wright's works were designed in the Prairie Style. Wright chose to turn away from European-rooted architecture and looked to create an American, democratic style that was conducive to the modern way of living. Wright drew

⁶ Paul Sprague, Paul Kruty, and Randolph Henning, "Frank Lloyd Wright Buildings Designated as National Historic Landmarks and Proposed for National Historic Landmark Consideration." (Washington, DC: National Park Service, 1998) 9.

Boomer, Jorgine House
Name of Property

Maricopa, Arizona
County and State

inspiration from the expansive Midwestern landscape. Many of Wright's commissions from this era were in the Midwest and Great Lakes region.

The buildings from Wright's Prairie Style period mark his first defined step into organic architecture.⁷ The low houses have a horizontal emphasis with flat or hipped roofs, overhanging eaves, incorporated landscaping, bands of grouped windows, and a controlled use of ornamentation. These homes typically consist of interlocking sections in a pinwheel or cruciform centered on a hearth. These designs appealed to the wealthy and upper-middle class. Prime examples of Wright's Prairie Style include the Ward Winfield Willits Residence in Highland Park, Illinois (1901), Unity Temple in Oak Park, Illinois (1908), and the Frederick Robie House in Chicago, Illinois (1909).

iii. Second Period – Decorated (1913-1929)

During this period of Wright's work, it has been speculated that he was distracted due to personal misfortune – the tragedy at Taliesin, divorce, and failed second marriage. Wright first traveled to Tokyo in 1905 and was inspired by traditional Japanese woodblock prints.⁸ The notion of the woodprints helped provoke the textile block designs. Moreover, the concrete block method of construction was an early example of what would later become part of his Usonian Automatic designs. Wright had several noteworthy non-residential commissions around this time, including Midway Gardens in Chicago (1913) and the Imperial Hotel in Tokyo (1915/1919). Though both have since been demolished, these illustrate Wright's movement into his decorated period.

Wright had very few commissions in the 1920s, save a handful of the textile block homes in California. One such house was the Mabel and Charles Ennis Residence in Los Angeles (1923). Of Wright's textile block houses in Los Angeles, this is the largest. The Ennis Residence, like the homes Wright built for Millard, Storer, and Freeman, utilized his concrete textile block method of construction. The blocks were highly decorative in what is often considered a Mayan revival style. The blocks were cast on site and are interconnected with vertical and horizontal steel rods.

iv. Third Period – Usonian (1930-1941)

During the depression years, Wright had little work and chose to concentrate on writing and founding a fellowship program. The topics of his writing typically revolved around the Utopian ideal as it related to the house, the city, and nature. His works often crossed over into his views on religion and politics. Related to this, his commissions during this time represented the Utopian ideal, an access to good architecture that relates to nature and is accessible by the average person.

In 1932, Wright founded the Taliesin Fellowship program. The Fellowship was less of a strict teaching program as much as it was an apprenticeship – a chance for the fellows

⁷ William Allin Storer, *The Architecture of Frank Lloyd Wright: A Complete Catalogue*, xv.

⁸ Rita Rief, "Frank Lloyd Wright's Love of Japanese Prints Helped Pay the Bills." *New York Times* 3/18/01

Boomer, Jorgine House
Name of Property

Maricopa, Arizona
County and State

to watch and absorb Wright's creative rhythm. Aside from establishing the Taliesin Fellowship, Wright had done little work between 1928 and 1935.⁹

Wright no longer had clients with endless means, but rather clients looking for an affordable yet stylish home. Wright outlined his view of residential architecture, suburban expansion, and democratic American housing in his 1954 book, *The Natural House*. Wright strove to create affordable, individualized homes that could meet the needs of middle-class Americans. Wright's Usonian design developed into "customizable homes that were positioned on their sites to capture winter sun for passive solar heating and outfitted with eaves to provide summer shade; constructed with glass, brick and wood that made surface decoration such as paint or wallpaper superfluous; lit by clerestory windows beneath the roofline and by built-in electric fixtures; shielded from the street to afford privacy; and supplemented with an open carport, in deference to the means of transportation that could ultimately decentralize cities."¹⁰ Examples of the Usonian house include the Herbert and Katherine Jacobs in Madison, Wisconsin (1937), and Gregor and Elizabeth Affleck Residence in Bloomfield Hills, Michigan (1940).

During this period Wright had a handful of larger commissions and also used his time to create a new home and studio in Arizona, Taliesin West (1938). Notable works include: the Herbert F. Johnson Residence, also known as Wingspread, in Racine, Wisconsin (1939), and the Edgar Kaufmann, Sr. House, also known as Fallingwater, in Mill Run, Pennsylvania (1937). These buildings epitomize Wright's use of the organic form and how he creates buildings to co-exist with their environment. These designs not only embrace their surroundings but also use materials, motif, and basic ordering principles to create a unified and organic whole.

v. Fourth Period – Late Work (1941-1959)

After Fallingwater, Wright catapulted into a second career at the age of 74. Nearly one-third of Frank Lloyd Wright's plans date from the 1940s and 1950s. Wright scholar Jerome Klinkowitz refers to this time as his second career because of the volume of works Wright produced. These works were the mature form of his early designs. He continued to strive for the democratic form of architecture through the Usonian Automatic designs. During this period he created one of his most notable works: the Guggenheim Museum in New York City. He also had the opportunity to build large scale projects, something he had only written about before.

Wright believed that natural and architect-built designs should be accessible to all. He explored this idea in the 1910s with the American System-Built Homes, which consisted of pre-fabricated parts shipped to the site so the house could be assembled by a local builder. In his late career, Wright created the "Usonian Automatic" house which allowed a homeowner to build a house entirely on his own. These designs could be built with

⁹ Storrer, 234.

¹⁰ Arthur Lubow, "The Triumph of Frank Lloyd Wright," *Smithsonian Magazine*, June 2009.

Boomer, Jorgine House
Name of Property

Maricopa, Arizona
County and State

unskilled labor and modified to almost any configuration. Most importantly, they were affordable. "Here then, within moderate means for the free man of our democracy, with some intelligence and by his own energy, comes a natural house designed in accordance with the principles of organic architecture. A house that may be put to work in our society and give us an architecture for 'housing' which is becoming to a free society because, though standardized."¹¹

Beginning in the mid-1930s with his success of Fallingwater, the S.C. Johnson Administration Building, and the introduction of the Usonian home, in the following two decades, Wright would feast on publicity, and turn out an astounding number of homes, several churches, a skyscraper, a civic center, and the Guggenheim Museum. In the last quarter-century of his life, Wright pushed his ideas as far as he could.¹²

Frank Lloyd Wright in Arizona

Wright first arrived in Phoenix in 1928. For the next thirty-one years, he spent nearly every winter in Arizona. In 1938, he built Taliesin West, a desert-inspired home and studio to use while he was away from his home in Spring Green, Wisconsin. Wright completed projects in the southwest and around the country from Taliesin West, including eleven buildings still standing in Arizona. While in Arizona, Wright explored and refined his existing design ethos. The southwestern desert was the ideal scenery for inspiring his monumental structures, as well as his domestic buildings. Wright also had the opportunity to experiment on a grander scale with projects like Broadacre City, the Plan for Greater Baghdad, and Wright Park; though none of these plans came to fruition, the elements that remain express Wright's holistic view of development, architecture, and the interaction of people in society amongst themselves and with nature. In line with these ideals, Wright's works in Arizona furthered his Usonian designs and allowed him to experiment with Usonian Automatic. All in all, Arizona had a lasting effect on Wright and his works display the harmonious contrast and organic abstraction the desert landscape compels.

Early Years in Arizona (1928-1938)

Wright initially came to Arizona in 1928 to consult for Albert Chase McArthur on the design of the Arizona Biltmore Resort. McArthur designed the hotel with a textile block cladding; he mistakenly thought Wright owned a patent for the system and offered to pay Wright \$10,000. As a result, Wright accepted the money and came to Phoenix for an additional consulting fee of \$1,000 a month. Wright consulted on the Biltmore for only four months.¹³ Scholars have tried to determine how much of a role Wright played in the design of the hotel, coming to the conclusion that he was merely a consultant to and inspiration for McArthur. Wright refuted credit for the building saying, "All I have done in connection with the building of the Arizona Biltmore, near Phoenix, I have done for Albert McArthur himself at his sole request, and for none other. Albert McArthur is

¹¹ Wright, *The Natural House*, 205.

¹² Arthur Lubow, "The Triumph of Frank Lloyd Wright," *Smithsonian Magazine*, June 2009.

¹³ Lawrence W. Cheek. *Frank Lloyd Wright in Arizona*. (Tucson: Rio Nuevo, 2006) 12-13.

Boomer, Jorgine House

Name of Property

Maricopa, Arizona

County and State

the architect of that building—all attempts to take the credit for that performance from him are gratuitous and beside the mark.”¹⁴

While in Phoenix, Wright met Dr. Alexander Chandler. Driven by his success with the San Marcos Resort in the town of Chandler, he commissioned Wright to create a large-scale, remote desert resort. Wright began to design the resort, named San-Marcos-in-the-Desert, in 1929 for the south slope of Phoenix’s South Mountain Park. This project allowed Wright to capture the Southwest in architecture. The resort was going to be nestled into a slope with geometry that echoed the angles of the mountain. The asymmetrical site was based on non-orthogonal thirty- and sixty-degree geometry and physically linked the structure and its inhabitants with the larger aspects of the site and the environment.¹⁵ The resort would be an undefiled desert destination with no golf courses, tennis courts, artificially manicured lawns, or swimming pools. The architecture of San-Marcos-in-the-Desert broadened Wright’s sphere of natural architecture.

While working on the plans, Wright and his “boys” – how he often referred to his apprentices – set up camp in the desert while they worked on Chandler’s resort. The camp, “Ocatillo,” was a series of temporary shelters that consisted of wood frames and canvas coverings to diffuse the desert sun. Wright treated the camp as a design exercise and opportunity to study the desert; this resulted in a compound that abstracted the surrounding landscape.¹⁶ Unfortunately, Chandler’s funds dried up when the stock market crashed in 1929 and San-Marcos-in-the-Desert was never built.

After taking an interest in Wright’s ideas from his 1932 book, *The Disappearing City*, Chandler reached out to Wright again, this time to create Broadacre City. The essence of Wright’s principles for the urban form was embodied in Broadacre City, as described in *The Disappearing City*:

Imagine spacious landscaped highways ... giant roads, themselves great architecture, pass public service stations, no longer eyesores, expanded to include all kinds of service and comfort. They unite and separate – separate and unite the series of diversified units, the farm units, the factory units, the roadside markets, the garden schools, the dwelling places (each on its acre of individually adorned and cultivated ground), the places for pleasure and leisure. All of these units so arranged and so integrated that each citizen of the future will have all forms of production, distribution, self-improvement, enjoyment, within a radius of a hundred and fifty miles of his home now easily and speedily available by means of his car or plane. This integral whole composes the great city that I see embracing all of this county – the Broadacre City of tomorrow.¹⁷

¹⁴ Frank Lloyd Wright. Letter published in *The Architectural Record*. 1930.

¹⁵ Neil Levine, “Wright in Arizona, Before and After the David and Gladys Wright House,” FLWBC Annual Conference, November 2014.

¹⁶ Cheek, 17-19.

¹⁷ Frank Lloyd Wright, *The Disappearing City*. (New York: W. F. Payson, 1932) 44.

Boomer, Jorgine House
Name of Property

Maricopa, Arizona
County and State

Wright's goal was to create a functional community that allowed for people to return to the land. During the winter of 1934-35, Chandler gave Wright a chance to build upon the ideas of modernity and the urban environment in his book; he offered Wright and his Taliesin Fellows a converted polo stable for winter living quarters. Wright accepted the offer; he, Olgivanna, and the fellows loaded into trucks and headed to Arizona. He and his fellows created a 12x12 scale model of Broadacre City; it was later displayed at Rockefeller Center.

The Era of Taliesin West (1938-1959)

After a terrible case of pneumonia in the winter of 1935-36, Wright's doctor recommended that he spend his winters in Arizona away from the harsh Wisconsin cold. Taking his doctor's advice, Wright left Taliesin on Christmas Eve of 1937 to prospect for land in the Phoenix area. When he reached a site at the foot of the McDowell Mountains, about ten miles north of Scottsdale, Wright was determined to build there. Almost immediately, he wired the fellowship in Wisconsin requesting that they bring everything necessary to draft and build a new studio. Wright also asked that they bring a viola and cello.¹⁸ At Taliesin West, Wright allowed the desert to inspire him. He wrote:

The desert is no place for the hard box-walls of the houses of the Middle West and East. Here all is sculpted by wind and water, patterned in color and texture. Rocks and reptiles no less so than the cacti. A desert building should be notably simple in outline as the region itself is sculpted: should have learned from the cactus many secrets of straight-line patterns for its forms, playing with the light and softening the building into its proper place among the organic desert creations – the man-made building heightening the beauty of the desert and the desert more beautiful because of the building.¹⁹

The complex is constructed largely of the varicolored volcanic rock particular to its site. The rocks were set in wooden forms and bound with a special mix of concrete and desert sand, resulting in a material he referred to as "desert rubble stone." Wright's design intention was to integrate the structures with the landscape and to preserve as much of the desert environment as possible. Noted architect Pietro Belluschi said that Wright's Arizona studio "shows how to grasp the mood of the land and transform it into a place of harmony and beauty."²⁰ The slope and texture of the walls complement the McDowell Mountains and are honest to the native landscape. When Wright completed Taliesin, he reflected, "The design sprang out of itself, with no precedent and nothing following it."²¹

Each November, Wright and his "boys" would leave the harsh Wisconsin winter and caravan to Taliesin West. These years were some of Wright's most productive and

¹⁸ Cheek, 27-29.

¹⁹ Cheek, 35.

²⁰ Cheek, 41.

²¹ Cheek, 32.

Boomer, Jorgine House
Name of Property

Maricopa, Arizona
County and State

resulted in his most acclaimed designs. In 1939 Wright was commissioned by Rose Pauson to design her home in the Alta Vista Park subdivision. The home was built with a prominent desert rubble stone, or desert masonry, wall with a lapped redwood siding. The incline of the location dictated the layout of the home, which featured a studio, kitchen, dining room, and servant's quarters on the lower level, and on the upper floor bedrooms and a balcony overlooking the living room. The house caught fire in 1942 leaving only the foundation and chimney. The ruin was moved when 32nd Street was extended to the north; it now serves as an entry marker for the subdivision at the corner of 32nd Street and San Miguel Avenue.

In the late 1940s, Peyton Canary, a reverend at the Southwest Christian Seminary, approached Wright about designing a campus for the school. To persuade Wright, Canary stated, "I should like this project to be the Arizona monument to your genius, the masterpiece of your whole career."²² Wright accepted and created a design in 1949, as part of a seventy-three acre desert campus outside of Phoenix. The campus was to include administrative buildings, classrooms and library, a Greek theater, faculty housing and a chapel. The drawings were completed in 1950, but due to lack of funds, the plans were soon put on the shelf. In 1971, Reverend William Speas Boyce, a founding minister of the First Christian Church, approached Wright's widow for permission to use the 1950 plans. She agreed and, working with the assistance of William Wesley Peters at Taliesin West, Wright's original drawings were converted into working plans. The church, facilities, and bell tower were built in the 1970s.

As Wright spent more time in the southwest, he learned what kind of lifestyle and home was best suited for the region. When one of Wright's sons from his first marriage, David, wrote to his father requesting that he design a house for him and his wife, Gladys, Wright used the opportunity to design a house specific to the Arizona environment. The sketch was entitled "How to Live in the Southwest." This design was featured in a June 1953 article of *House and Home*. Wright described the raised home design as "...a part of the desert, a plant that grows out of the earth and turns its face toward the sun...a house on piers and yet rooted to the soil, a house as light as air and yet as secure looking as a desert rock."²³ The David and Gladys Wright house is perched on top of concrete pillars. When it was built, the home overlooked a citrus grove – Wright thought of this as a "desert lawn".

In 1950, Wright designed a 1,100 square-foot, Usonian style house for the editor of *Arizona Highways*, Raymond Carlson. The structure is framed by redwood four-by-fours and modular panels of gray cement-asbestos panels. This allowed Carlson, with the help of friends and family, to assemble the house on their own and save on the cost of a contractor. The living room has tall windows with a row of clerestory windows to take advantage of the desert sun. At the east end of the house, there is a kitchen at the

²² Cheek, 45.

²³ Eric O'Malley, "THINK :: Why The David And Gladys Wright House Matters,"

<http://www.prairiemod.com/features/2012/06/think-david-and-gladys-wright-house.html>

Boomer, Jorgine House
Name of Property

Maricopa, Arizona
County and State

sublevel, bedrooms and bath at the middle, and an office at the top floor that opens onto a roof deck above the living room.²⁴

Following the Depression and the War, Wright sought to create a “democratic American architecture.”²⁵ He achieved this through his Usonian designs, like the Carlson house, but took it one step further with the Usonian Automatic. According to Wright, “The Usonian Automatic system is capable of infinite modifications of form, pattern and application ... The original blocks are made on the site by ramming concrete into wood or metal wrap-around forms, with one outside face, and one rear or inside face, generally coffered for lightness.”²⁶ Early examples of Usonian Automatic in Arizona are the Arthur Pieper Residence in Paradise Valley and the Benjamin Adelman House in Phoenix. The Pieper House was constructed as a modest, 1,500-square-foot structure made up of three types of concrete blocks: standard wall block, corner block, and fascia block. The Benjamin Adelman House, located next door to the Jorgine Boomer House, consisted of two buildings linked with an exterior covered walkway. The main building contained the living room, dining space, workroom (kitchen), and master bedroom. The secondary building included a guest room, sitting room, and maid’s quarters. A short knee-high wall wrapped along the east and north to create a defined yard.

Wright completed the home of Harold Price, Sr. in Paradise Valley in 1954. Wright previously worked with the Price family to build Price Tower and Harold Price, Jr.’s house in Bartlesville, Oklahoma in 1952 and 1953, respectively. The Paradise Valley house was built as a place for Harold Price, Sr. to relax and retire, and also for his children and grandchildren to visit. The Harold Price, Sr. House is a single-story residence built into a hillside. The house is long and narrow, stretching the length of a football field and has a nearly 4,800-square-foot footprint. It was constructed as a series of concrete block buildings laid out in a long, linear plan with open atriums and tapered concrete block columns. The flat roof is supported by metal rods that make the roof appear to be floating.

In 1957, at ninety years old, Wright was invited, along with other leading architects of the time, to Baghdad by King Faisal II to design a new city center, including civic buildings, an opera house, an auditorium, university buildings, museums, and more. The king hoped to create a new city that would break from the traditional form. Wright designed the opera house to anchor an island in the Tigris River. However, the Heshamite monarchy collapsed a year later and the plans were never actualized. Shortly after this, Grady Gammage, president of Arizona State University, contacted Wright to construct an auditorium for the campus. No longer able to build in Iraq, Wright repurposed the opera house intended for the Baghdad Symphony Orchestra. The university broke ground on the auditorium in 1962, and the project was completed in 1964. The circular auditorium seats 3,000 people. Three levels of seating are accessible

²⁴ Storrer, 330.

²⁵ Storrer, xix

²⁶ Frank Lloyd Wright. *The Natural House*. (New York: Bramhall House, 1954) 124.

Boomer, Jorgine House
Name of Property

Maricopa, Arizona
County and State

using two pedestrian bridges. The structure has fifty, full-height columns with an interlocking circular pattern and is painted in a desert rose pink. Grady Gammage Memorial Auditorium was listed on the National Register in 1985.

The same year he was working on the Gammage Auditorium, Wright heard a rumor that a new Arizona State Capitol was in the pipeline, and he was sure to submit his design. Wright urged the people of Arizona to embrace their state's unique aesthetic:

Citizens of Arizona – the State is your home! Your spirit should there find appropriate expression. To build an already dated New York monstrosity to stand up to present Arizona to posterity seems to me a crime punishable by you – yourselves. Hoping to save the State – I love the State – from this threat by rousing you to action, I have put on paper definite outlines of an edifice more suitable to the character and beauty of our Arizona and its landscape...²⁷

Wright submitted a design for a new Arizona State Capitol entitled "Oasis."²⁸ The design was centered around a hexagonal, public courtyard with an open, geometric canopy. Wright envisioned the Oasis near the rocky buttes of Papago Park, on Phoenix's eastern edge. The building would feature natural materials like onyx, stone, and copper. The tan and teal color scheme would have echoed an oasis in the desert. His design celebrated Arizona; it signified, developed, and heralded the state's unique character.²⁹ Though this design was never built, the 125-foot spire was constructed in 2002 at the intersection of Scottsdale Road and Frank Lloyd Wright Boulevard in Scottsdale.

Wright passed away early on the morning of June 9, 1959 after emergency surgery at St. Joseph's Hospital in Phoenix. When Wright died he left behind a profusion of signed work, unfinished and unsigned work, reusable elements, partially approved work of students, tantalizing suggestions, dusty archives, and rejected projects. The Norman Lykes House is often considered Wright's last design.³⁰ Sketched within weeks of his death, the Lykes House was a series of interlocking circles designed for a promontory point in the then-remote area to the northeast of downtown Phoenix. The Lykes House was completed in 1966 under the supervision of Taliesin architect, John Rattenbury.

History of the Jorgine Boomer House

Jorgine Boomer began corresponding with Wright in the spring of 1945. Her initial hope was to rebuild the Rose Pauson House – another one of Wright's designs – that burned down three years earlier. In the end, Boomer ended up with a small desert cottage

²⁷ "Oasis – Frank Lloyd Wright's Designs for the Capitol," Arizona Memory Project, <http://azmemory.azlibrary.gov/cdm/singleitem/collection/oasis/id/28/rec/27>

²⁸ "Oasis – Frank Lloyd Wright's Designs for the Capitol," Arizona Memory Project, <http://azmemory.azlibrary.gov/cdm/search/collection/oasis>

²⁹ "Oasis – Frank Lloyd Wright's Designs for the Capitol," Arizona Memory Project, <http://azmemory.azlibrary.gov/cdm/singleitem/collection/oasis/id/39/rec/12>

³⁰ Scott Gilchrist, Archvision, Inc. "Norman Lykes House," <http://dome.mit.edu/handle/1721.3/99894>

Boomer, Jorgine House
Name of Property

Maricopa, Arizona
County and State

based on one of Wright's unused design intended for California and the makings of an architectural haven in the rugged southwest landscape.

Jorgine Slettede Boomer was born in 1887 in Norway. She immigrated to the U.S. in 1903 with her older sister and went to live with their uncle on his farm in Fergus Falls, Minnesota. Jorgine pursued a degree in nursing and attended Columbia University of Physicians and Surgeons in New York. She married one of the faculty members, Richard Sloane, in 1915 but was widowed six months later. In 1920 she married Lucius M. Boomer. Lucius was a well-known and successful hotelier. He was the chairman of the Waldorf-Astoria Hotel Corporation. Together they owned and managed the original Waldorf-Astoria that was torn down to make way for the Empire State Building and opened the new location on Park Avenue in 1931.

Lucius and Jorgine Boomer originally contacted Frank Lloyd Wright in 1945 to discuss plans to rebuild the Rose Pauson House.³¹ She and her husband hoped to have a winter place not too far from the Biltmore Hotel, which they frequented. However, while on a trip to Norway in June of 1947, Lucius passed away from a heart ailment at the age of 68.

Jorgine continued to work with Wright, and she wrote to him in December of 1947 stressing that she was unsure whether or not she would be building on the Pauson property and that the house they were hoping to build may now be too large. In an interview with Aaron Green, a protégé of Wright's, he reflected on the possible Pauson House rebuilding, "And, Rose Pauson had lots of offers for that property but she refused to sell it, except to someone who would guarantee to rebuild it according to Mr. Wright's original plans. And, Boomers worked with Mr. Wright on the plans. I remember that. And, I think it was his death that cut it out, and I guess she just wanted a smaller place as a widow."³²

The Pauson House, as well as the Boomer and Adelman Residences, are located in the subdivision of Alta Vista Park. The subdivision consisted of thirty-eight lots each an average size of 1.5 acres.³³ At the time that the Boomers purchased the Pauson property, there were only three other homes in the subdivision. It appears that Jorgine Boomer and Wright hoped to establish a subdivision, referred to in many of their letters as the "Park." Based on the deeds and records of real estate transactions, Jorgine Boomer once owned over half of the lots in the subdivision and had cooperation from

³¹ Jorgine Boomer Letter to Frank Lloyd Wright, March 8, 1945.

³² Aaron Green, "Aaron Green Re: George Clark Project," Interview by IB and GW. Transcript. Boomer House, Phoenix, Arizona. Emphasis his own.

³³ "Alta Vista Park." November 22, 1928. Office of the County Recorder, Maricopa County, Arizona. Book 20 of maps, p. 11.

Boomer, Jorgine House
Name of Property

Maricopa, Arizona
County and State

the owners on the land she did not own.³⁴ Jorgine referenced this in a letter to Wright, "I have a fine idea for the Frank Lloyd Wright Park – It must be done high class and I think it should be restricted don't you? Mr. Talbot can transfer the property. He knows all about it – as you know he lives in the Park."³⁵ Wright responded to Jorgine, "I too think the possession of the ground under your jurisdiction should be restricted to the type of building we both admire and desire in your Park. But any racial discrimination would be a fatal error we could not afford to make ... I told [Benjamin Adelman] I would sell him the lot I bought from you with the proviso that if he ever changed ownership owning to any cause whatsoever you were to have the first option to buy it under appraisalment by the Phoenix Real Estate Board. And I think this should apply to all property sold in your Park in every case."³⁶

The Boomer and Adelman houses were built fairly close together. This is at odds with a letter Jorgine Boomer wrote to Wright about buying more lots to ensure that no houses would be too close together.³⁷ When Wright was advocating for Adelman's house he said he would "build as nice a home as [Boomer's] on the hill and build it at the low end of the way that empties into the canal."³⁸ However, when the Adelmans backed out of the purchase in the summer of 1952, Jorgine contacted Wright about the property, writing, "My sister-in-law is interested in the Adelman house but she wants it placed a little higher up away from the canal – I am interested in a house to be put up on the corner of the Biltmore line."³⁹ But in the end, the Adelmans purchased Lot 10 and Wright's Usonian Automatic house.

Construction of the Boomer House moved forward in April of 1952 when an agreement was written between Jorgine Boomer and the contractor, Vincent Gendzwill, on April 22, 1952 to "erect a dwelling, furnish all labor and materials for the owner... in accordance with the plans and specifications designated as the Adelman plans, prepared by Frank Lloyd Wright, Architect."⁴⁰

The design of the Boomer House was based on George Clark's 1951 commission for a beach house in Carmel, California. Clark contracted Wright in 1951 requesting a "simple redwood weekend bachelor house for permanent living."⁴¹ The house design was referred to as "sun bonnet." However, the city denied the plans saying that the building was too tall for the beach front. As a result, the plans went back on the shelf. When Jorgine decided to build a new home rather than rebuild the Pauson House, Wright took

³⁴ Deed dated April 21, 1953, Jorgine Boomer sold Lot 10 to Benjamin and Regina Adelman. Docket 1120, p 270; Deed dated November 20, 1958, Jorgine Boomer sold Lots 21-26, 31, and 34-38 to Jerry and Lynn Bialac. Docket 2663, p 530.

³⁵ Jorgine Boomer to Frank Lloyd Wright, March 12, 1952.

³⁶ Frank Lloyd Wright to Jorgine Boomer, March 17, 1952.

³⁷ Jorgine Boomer to Frank Lloyd Wright, June 22, 1952.

³⁸ Frank Lloyd Wright to Jorgine Boomer, March 17, 1952.

³⁹ Jorgine Boomer to Frank Lloyd Wright, July 28, 1952.

⁴⁰ "Agreement between Mrs. Lucius Boomer and Vincent Gendzwill," April 22, 1952.

⁴¹ George O. Clark to Frank Lloyd Wright, August 20, 1951.

Boomer, Jorgine House
Name of Property

Maricopa, Arizona
County and State

Clark's plans and simply erased "Seaside Cottage for George O. Clark" and replaced it with "Desert Cottage for Jorgine Boomer" – a beach umbrella and shoreline are still visible on the sketch. Jorgine found the design acceptable, but would need modifications to make it more appropriate for the desert. The Boomer House cost \$24,000 to construct in 1953, which is \$183,300 today.

Wright's Boomer House stood out amongst other houses being built at the time. The most prominent feature of the houses design is the dynamic sloping roof at the northeast. The prow is formed by the angled roof and floor-to ceilings windows. The balcony at the second floor grounds the design, while the lines of the windows continue between the floors to emphasize the verticality.

Additionally, the Jorgine Boomer House is a testament to Wright's ability to manipulate and sculpt a basic geometric shape and create a dynamic, and ultimately natural, form. In the case of the Boomer House, the footprint of the residence is a study of overlapping equilateral triangles. (See Additional Documents 3 and 4). Similarly, Wright created the David and Gladys Wright House as a study on the circle and is often considered the predecessor to the Guggenheim.⁴² Likewise, Wright used a one foot by two foot rectangular grid for the Benjamin Adelman House to create distinctive design. These basic shapes are keys to the consistent and systematic quality underlying all of Wright's work. They allow an ordering of space that encompasses both composition and construction. Wright's organic architecture was based on this sense of nature and geometry. He used number, geometry, proportion, pattern, hierarchy and orientation in all of his work. Besides basic platonic geometries, Wright used combinations, multiples, derivatives, and manipulations. To achieve the qualities of repose and unity, the natural ornament was conventionalized through geometry to bring out the underlying form- a nature pattern study.⁴³

The exterior materials – concrete, desert stone, and wood - all fit in easily with the surrounding landscape. Wright carefully considered the orientation of the home to minimize the heat of the desert sun while taking advantage of the light. For example, the prow-like roof casts a shadow over the enclosed patio when the desert sun is at its strongest. Also, when the house was built, it would have had uninterrupted views of Piestewa Peak.

Jorgine lived in the home for only a few years, before she donated it to the Phoenix Art Museum. The Museum could not use the house in their collection and sold it to Lucille Kinter in 1961. Lucille left the home to family members when she passed away in 2008.

⁴² Larry, Bleiberg, "10 Great: Frank Lloyd Wright Homes," *USA Today*, 6/7/2015.

⁴³ Mike Keane and Linda Keane, "The Geometry of Frank Lloyd Wright," *Nexus Network Journal*, vol. 7 no. 1 (Spring 2005), <http://www.emis.de/journals/NNJ/Keane.html>

Boomer, Jorgine House
Name of Property

Maricopa, Arizona
County and State

Conclusion

The Boomer House is one of five remaining residential properties in Phoenix designed by Frank Lloyd Wright. The other properties include the Raymond Carlson House (1950), Benjamin Adelman House (1953), David and Gladys Wright House (1952), and the Norman Lykes House (1966). Though the Boomer House is typical of Wright's designs for its interaction with the natural surroundings and his understanding and orientation of public and private residential spaces, the design demonstrates Wright's understanding and use of a sophisticated geometric form.

Wright's Boomer House stands out amongst other houses built at the time for both the prominent and dynamic sloping roof at the northeast as well as the triangular grid on which the house was designed. The prow is formed by the angled roof and floor-to-ceiling windows. The balcony at the second floor grounds the design, while the lines of the windows continue between the floors to emphasize the verticality. The house and interior spaces are designed through the layering and manipulating of a triangular grid. The exterior materials – concrete, desert rubble stone, and wood – all fit in easily with the surrounding landscape. Wright carefully considered the orientation of the home to minimize the heat of the desert sun while taking advantage of the light.

The Jorgine Boomer House is eligible as being locally significant under Criterion C for Architecture as the work of a master.

Boomer, Jorgine House
Name of Property

Maricopa, Arizona
County and State

9. Major Bibliographical References

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

"Agreement between Mrs. Lucius Boomer (owner) and Vincent Gendzwell (contractor)." April 22, 1952. Gilleland Residence Trust, Phoenix, Arizona, Photocopy.

"Alta Vista Park." November 22, 1928. Office of the County Recorder. Maricopa County, Arizona. Book 20 of maps, p. 11.

Birmingham, Lucy. "Frank Lloyd Wright's Japan." *The Wall Street Journal*. May 27, 2010.

Bleiberg, Larry. "10 Great: Frank Lloyd Wright Homes." *USA Today*. 6/7/2015.

Boomer, Jorgine. Letter to Frank Lloyd Wright. March 8, 1945. Arizona Biltmore. Phoenix, Arizona. Gilleland Residence Trust, Phoenix, Arizona, Photocopy.

Boomer, Jorgine. Letter to Frank Lloyd Wright. April 2, 1945. Waldorf-Astoria. New York, New York. Gilleland Residence Trust, Phoenix, Arizona, Photocopy.

Boomer, Jorgine. Letter to Frank Lloyd Wright. March 12, 1952. Loafers Lodge. Estero, Florida. Gilleland Residence Trust, Phoenix, Arizona, Photocopy.

Boomer, Jorgine. Letter to Frank Lloyd Wright, June 22, 1952. Waldorf-Astoria. New York, New York. Gilleland Residence Trust, Phoenix, Arizona, Photocopy.

Boomer, Jorgine. Letter to Frank Lloyd Wright, July 28, 1952. Waldorf-Astoria. New York, New York. Gilleland Residence Trust, Phoenix, Arizona, Photocopy.

Building Permit RPRM 12069. City of Phoenix. City of Phoenix. May 21, 2012.

"Central Phoenix Historic Subdivisions, 1912-1950." Washington, D.C.: National Park Service, National Register of Historic Places, Multiple Resource Property Nomination. 1994.

Cheek, Lawrence. *Frank Lloyd Wright in Arizona*. Tucson, Arizona: Rio Nuevo, 2006.

Clark, George, Jr. Letter to Frank Lloyd Wright. April 27, 1952. Carmel, California.

Clark, George O. Letter to Frank Lloyd Wright, August 20, 1951. Carmel, California. Gilleland Residence Trust, Phoenix, Arizona, Photocopy.

Collins, William S. *The Emerging Metropolis: Phoenix, 1944-1973*. Phoenix, Arizona: Arizona State parks Board, 2005.

"Deed." Jorgine Boomer sold Lot 10 to Benjamin and Regina Adelman. April 21, 1953. Maricopa County. Docket 1120. p 270.

Boomer, Jorgine House
Name of Property

Maricopa, Arizona
County and State

"Deed." Jorgine Boomer sold Lots 21-26, 34-38, and 31 to Jerry and Lynn Bialac. November 20, 1958. City of Phoenix. Docket 2663. p. 530.

Frank Lloyd Wright Preservation Trust. Zarine Weil, ed. *Building a Legacy: The Restoration of Frank Lloyd Wright's Oak Park Home and Studio*. San Francisco: Pomegranite, 2001.

Gilchrist, Scott. Archvision, Inc. "Norman Lykes House."
<http://dome.mit.edu/handle/1721.3/99894>

Green, Aaron. "Aaron Green Re: George Clark Project." Interview by IB and GW. Transcript. Boomer House, Phoenix, Arizona.

Keane, Mike and Linda Keane. "The Geometry of Frank Lloyd Wright." *Nexus Network Journal*, vol. 7 no. 1. Spring 2005). <http://www.emis.de/journals/NNJ/Keane.html>

Klinkowitz, Jerome. *Frank Lloyd Wright and His Manner of Thought*. Madison, Wisconsin: The University of Wisconsin Press, 2014.

Levine, Neil. "Wright in Arizona, Before and After the David and Gladys Wright House." *Past, Present, Future: The Conservancy at 25*. Frank Lloyd Wright Building Conservancy Annual Conference. Phoenix, Arizona. November 2014.

Lind, Carle. *Lost Wright: Frank Lloyd Wright's Vanished Masterpieces*. New York: Simon & Schuster, Inc., 1996.

Lubow, Arthur. "The Triumph of Frank Lloyd Wright." *Smithsonian Magazine*, June 2009.

Motley Design Group, LLC, "A Building Condition and Needs Assessment of the David and Gladys Wright House, Phoenix, Arizona," November 2012.

O'Malley, Eric. "THINK: Why The David And Gladys Wright House Matters."
<http://www.prairiemod.com/features/2012/06/think-david-and-gladys-wright-house.html>

"Oasis – Frank Lloyd Wright's Designs for the Capitol." Arizona Memory Project.
<http://azmemory.azlibrary.gov/cdm/search/collection/oasis>

Pfeiffer, B. B. *Frank Lloyd Wright, Treasures of Taliesin: Seventy-Seven Unbuilt Designs*. Carbondale, Illinois: Southern Illinois University Press, 1985.

"Prairie Skyscraper." Bartlesville, OK: Price Tower Arts Center, 2015.
<http://www.pricetower.org/prairie-skyscraper/>

"Renowned Architect is Dead." *The Arizona Republic*. April 9, 1959.

Rief, Rita. "Frank Lloyd Wright's Love of Japanese Prints Helped Pay the Bills." *New York Times*. March 18, 2001.

Boomer, Jorgine House
Name of Property

Maricopa, Arizona
County and State

Sprague, Paul, Paul Kruty, and Randolph Henning, "Frank Lloyd Wright Buildings Designated as National Historic Landmarks and Proposed for National Historic Landmark Consideration." Washington, DC: National Park Service, 1998.

Storrer, William Allin. *The Architecture of Frank Lloyd Wright: A Complete Catalog*. Chicago: University of Chicago Press, 2007.

Wright, Frank Lloyd. *An Autobiography*. New York: Duell, Sloan, and Pearce, 1943.

Wright, Frank Lloyd. "General Instructions to Builder, Dwelling for Miss Rose Pauson: Phoenix Arizona, Frank Lloyd Wright: Architect." Taliesin West. March 1940. Gilleland Residence Trust, Phoenix, Arizona, Photocopy.

Wright, Frank Lloyd. Letter to Jorgine Boomer. March 17, 1952. Gilleland Residence Trust, Phoenix, Arizona, Photocopy.

Wright, Frank Lloyd. *The Disappearing City*. New York: W. F. Payson, 1932.

Wright, Frank Lloyd. *The Natural House*. New York: Bramhall House, 1954.

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository: City of Phoenix Public Library; Gilleland Residence Trust
Research

Historic Resources Survey Number (if assigned): _____

Boomer, Jorgine House
Name of Property

Maricopa, Arizona
County and State

10. Geographical Data

Acreage of Property 1.0108 acres

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates (decimal degrees)

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

- | | |
|------------------------|------------------------|
| 1. Latitude: 33.522591 | Longitude: -112.017155 |
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

Or

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

- | | | |
|----------|-----------|-----------|
| 1. Zone: | Easting: | Northing: |
| 2. Zone: | Easting: | Northing: |
| 3. Zone: | Easting: | Northing: |
| 4. Zone: | Easting : | Northing: |

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

The property is Tax Parcel # 164-11-009A. It is a 1.0108 acre, rectangular lot located in Phoenix, Maricopa County, Arizona. It is located on lot 9 of Alta Vista Park. It is in Township 2N, Range 3E and Section 14.

Boomer, Jorgine House
Name of Property

Maricopa, Arizona
County and State

Boundary Justification (Explain why the boundaries were selected.)

The boundary is the original and legally recorded boundary lines for which National Register status is being requested and includes the entirety of the property historically associated with the building.

11. Form Prepared By

name/title: John M. Tess, President
organization: Heritage Consulting Group
street & number: 1120 NW Northrup Street
city or town: Portland state: Oregon zip code: 97209-2852
e-mail jmtess@heritage-consulting.com
telephone: (503) 228-0272
date: August 27, 2015

Additional Documentation

1. Site Plan
2. Desert Cottage for Jorgine Boomer, April 1952
3. Desert Cottage for Jorgine Boomer, Sheet 2, Main Floor Plans, April 1952
4. Desert Cottage for Jorgine Boomer, Sheet 3, Balcony Plan, April 1952
5. Desert Cottage for Jorgine Boomer, Sheet 4, Elevations, April 1952
6. Desert Cottage for Jorgine Boomer, Sheet 5, Sections, April 1952
7. View from the Jorgine Boomer House of the ruins of the Rose Pauson House, Looking East, circa 1953

Submit the following items with the completed form:

- **Maps:** A USGS map or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Boomer, Jorgine House
Name of Property

Maricopa, Arizona
County and State

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Jorgine Boomer House

City or Vicinity: Phoenix

County: Maricopa State: Arizona

Photographer: Heritage Consulting Group

Date Photographed: February 2015

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

- 1 of 17. AZ_Maricopa County_Jorgine Boomer House_0001
Exterior View, SE Elevation, Looking NW
- 2 of 17 AZ_Maricopa County_Jorgine Boomer House_0002
Exterior View S Elevation, Looking N
- 3 of 17 AZ_Maricopa County_Jorgine Boomer House_0003
Exterior View, SW Elevation, Looking NE
- 4 of 17 AZ_Maricopa County_Jorgine Boomer House_0004
Exterior View, W Elevation, Looking E
- 5 of 17 AZ_Maricopa County_Jorgine Boomer House_0005
Exterior View, NW Elevation, Looking SE
- 6 of 17 AZ_Maricopa County_Jorgine Boomer House_0006
Exterior View, N Elevation, Looking S
- 7 of 17 AZ_Maricopa County_Jorgine Boomer House_0007
Exterior View, NE Elevation, Looking SW
- 8 of 17 AZ_Maricopa County_Jorgine Boomer House_0008
Exterior View, E Elevation, Looking W
- 9 of 17 AZ_Maricopa County_Jorgine Boomer House_0009
Interior View, First Floor, Living Room, Looking NW
- 10 of 17 AZ_Maricopa County_Jorgine Boomer House_0010
Interior View, First Floor, Living Room, Looking E
- 11 of 17 AZ_Maricopa County_Jorgine Boomer House_0011
Interior View, First Floor, Living Room, SE

Boomer, Jorgine House
Name of Property

Maricopa, Arizona
County and State

- 12 of 17 AZ_Maricopa County_Jorgine Boomer House_0012
Interior View, First Floor, Living Room, S
- 13 of 17 AZ_Maricopa County_Jorgine Boomer House_0013
Interior View, First Floor, Kitchen, Looking S
- 14 of 17 AZ_Maricopa County_Jorgine Boomer House_0014
Interior View, First Floor, Kitchen, Looking N
- 15 of 17 AZ_Maricopa County_Jorgine Boomer House_0015
Interior View, Second Floor, Master Bedroom, Looking NW
- 16 of 17 AZ_Maricopa County_Jorgine Boomer House_0016
Interior View, Second Floor, Second Bedroom, Looking W
- 17 of 17 AZ_Maricopa County_Jorgine Boomer House_0017
Exterior View, 2013 Garage, Looking SE

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

United States Department of the Interior
National Park Service

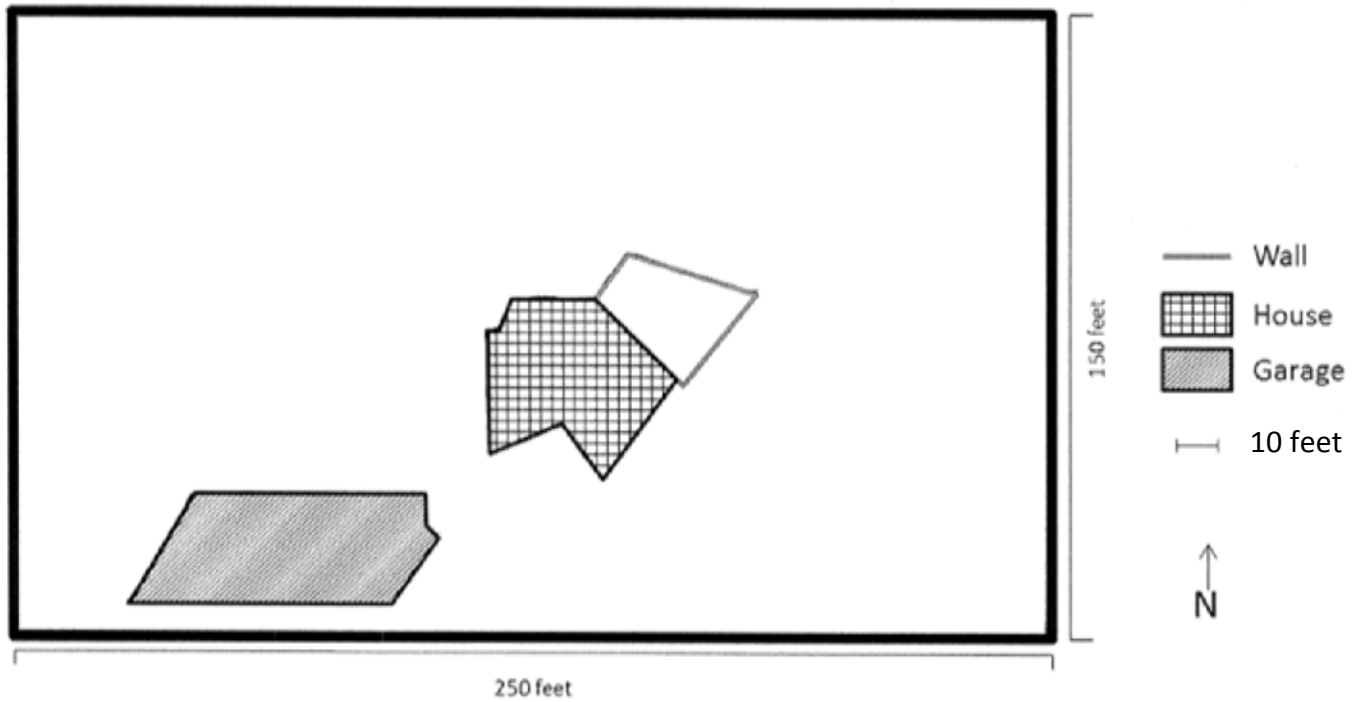
National Register of Historic Places
Continuation Sheet

Jorgine Boomer House
----- Name of Property
Maricopa, Arizona
----- County and State
N/A
----- Name of multiple listing (if applicable)

Section number Additional Documents

Page 33

1. Site Map



United States Department of the Interior
National Park Service

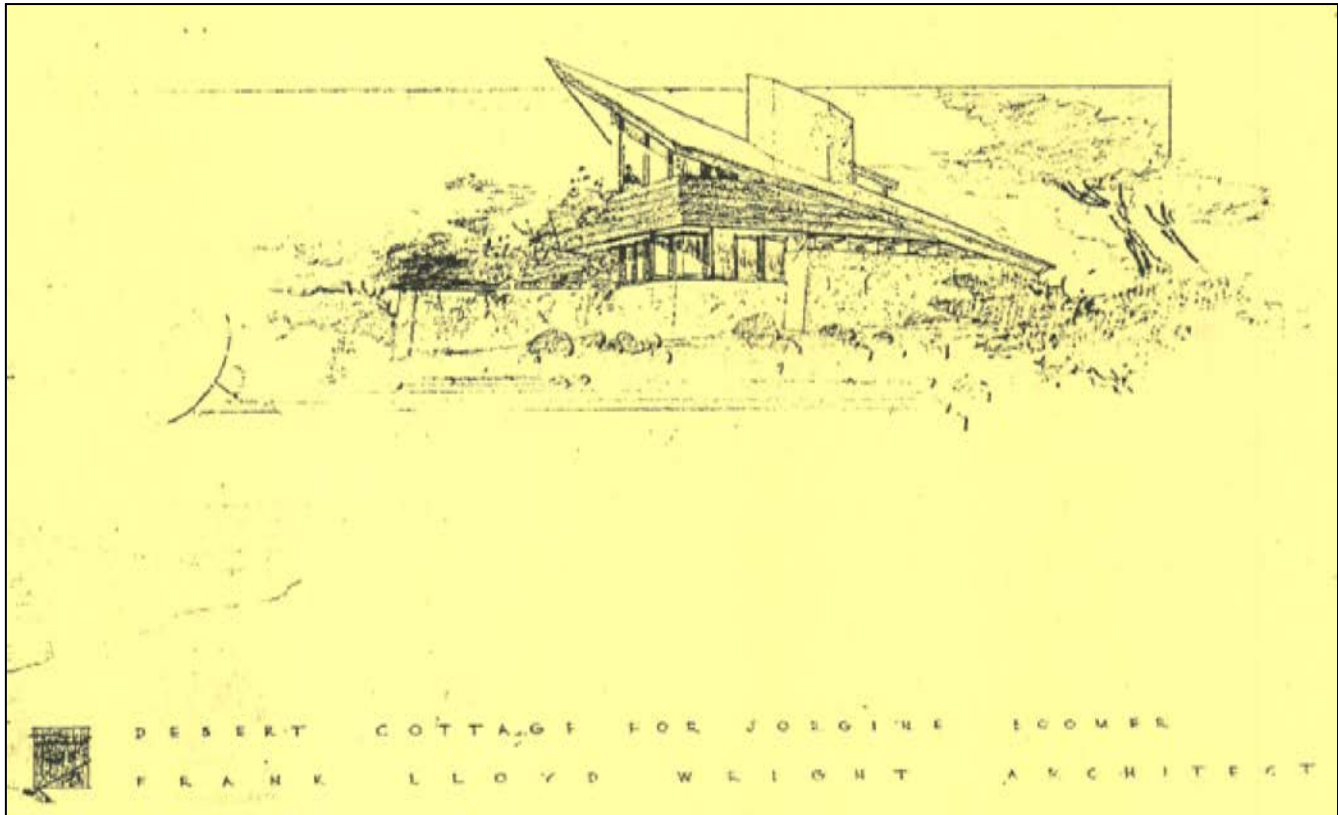
National Register of Historic Places
Continuation Sheet

Jorgine Boomer House
Name of Property
Maricopa, Arizona
County and State
N/A
Name of multiple listing (if applicable)

Section number Additional Documents

Page 34

2. Desert Cottage for Jorgine Boomer, April 1952



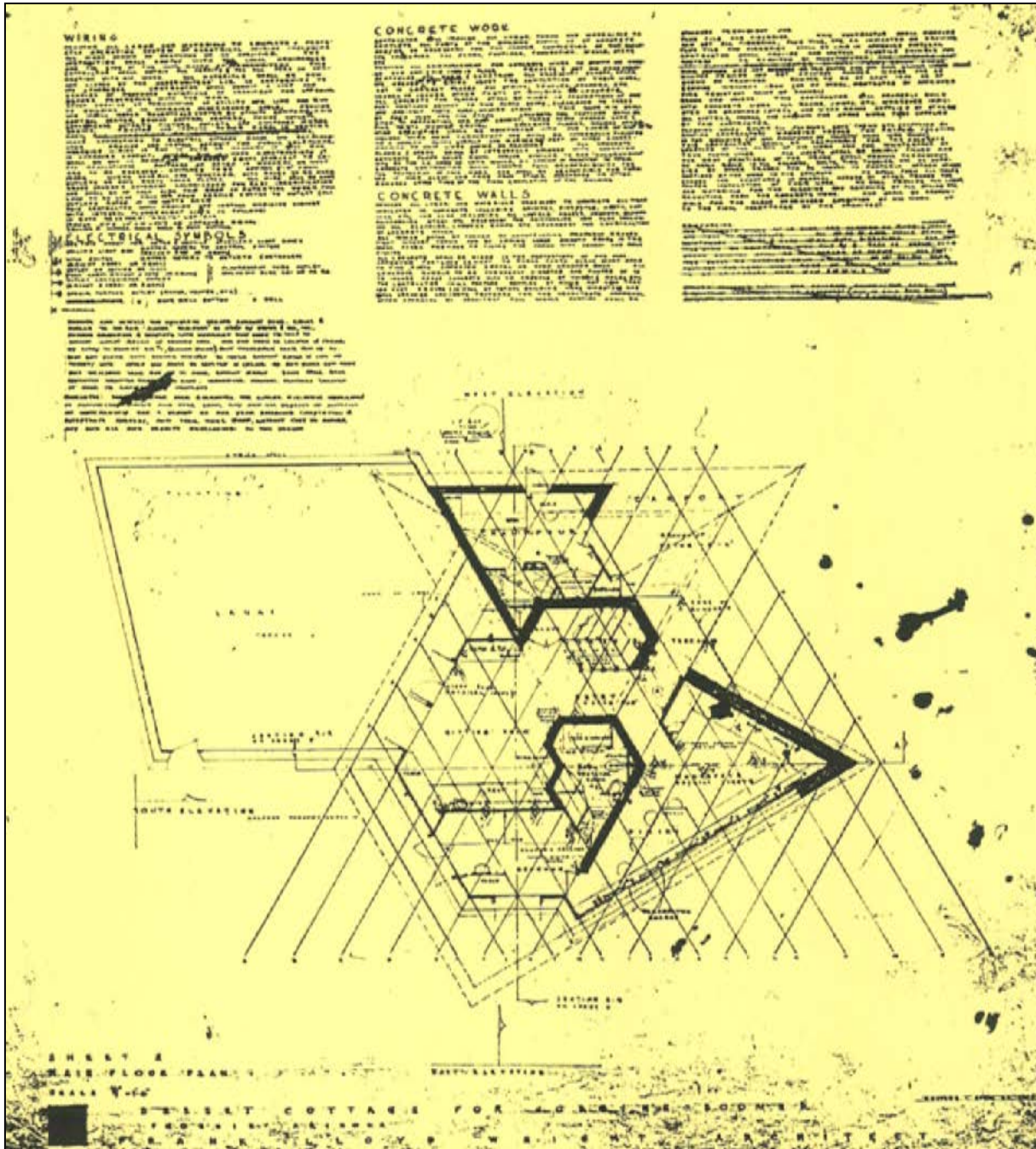
United States Department of the Interior
National Park Service

Jorgine Boomer House
Name of Property
Maricopa, Arizona
County and State
N/A
Name of multiple listing (if applicable)

National Register of Historic Places Continuation Sheet

Section number Additional Documents Page 35

3. Desert Cottage for Jorgine Boomer, Sheet 2, Main Floor Plans, April 1952



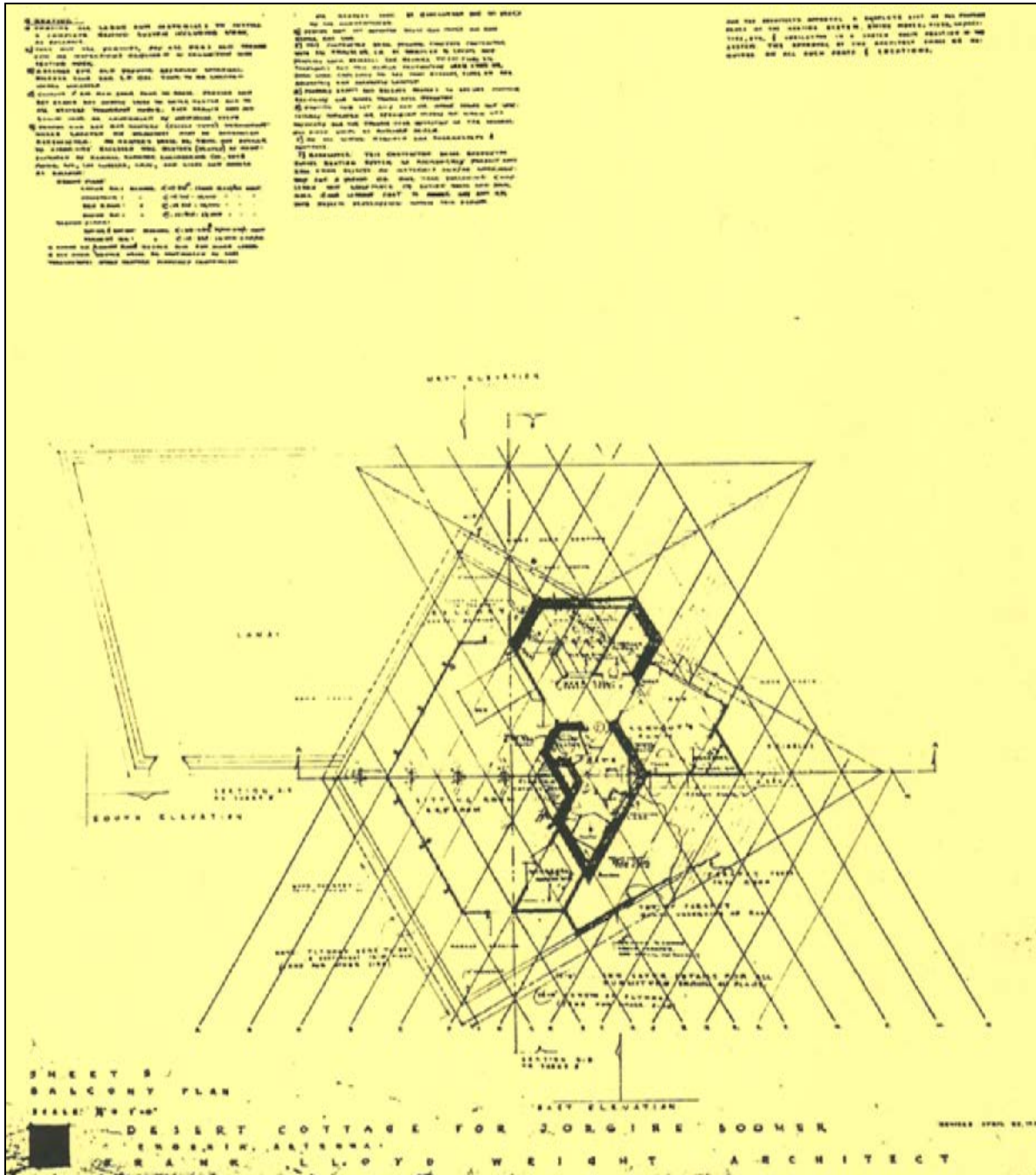
United States Department of the Interior
National Park Service

Jorgine Boomer House
Name of Property
Maricopa, Arizona
County and State
N/A
Name of multiple listing (if applicable)

National Register of Historic Places Continuation Sheet

Section number Additional Documents Page 36

4. Desert Cottage for Jorgine Boomer, Sheet 3, Balcony Plan, April 1952



United States Department of the Interior
National Park Service

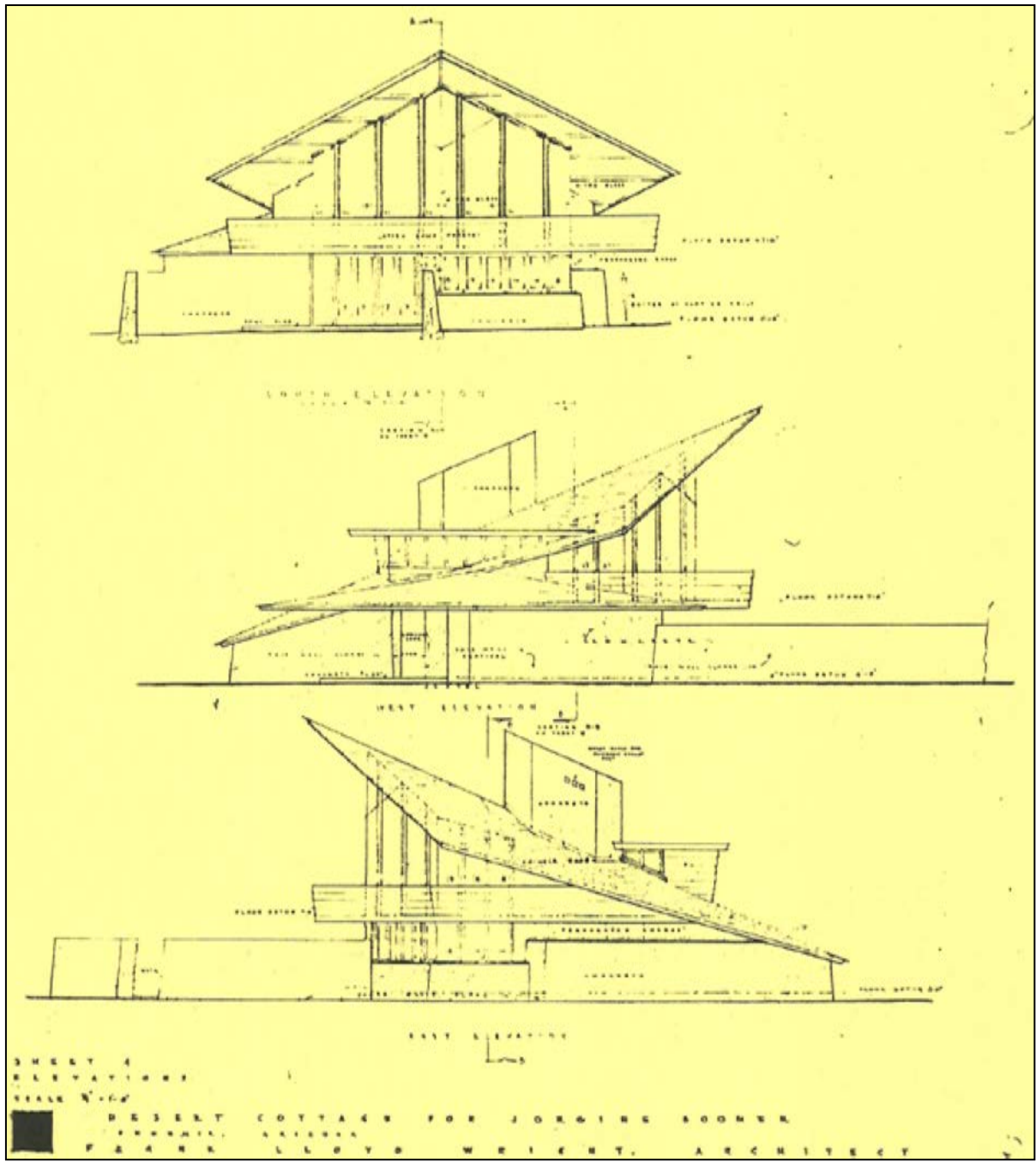
National Register of Historic Places
Continuation Sheet

Jorgine Boomer House
Name of Property
Maricopa, Arizona
County and State
N/A
Name of multiple listing (if applicable)

Section number Additional Documents

Page 37

5. Desert Cottage for Jorgine Boomer, Sheet 4, Elevations, April 1952



United States Department of the Interior
National Park Service

Jorgine Boomer House

Name of Property

Maricopa, Arizona

County and State

N/A

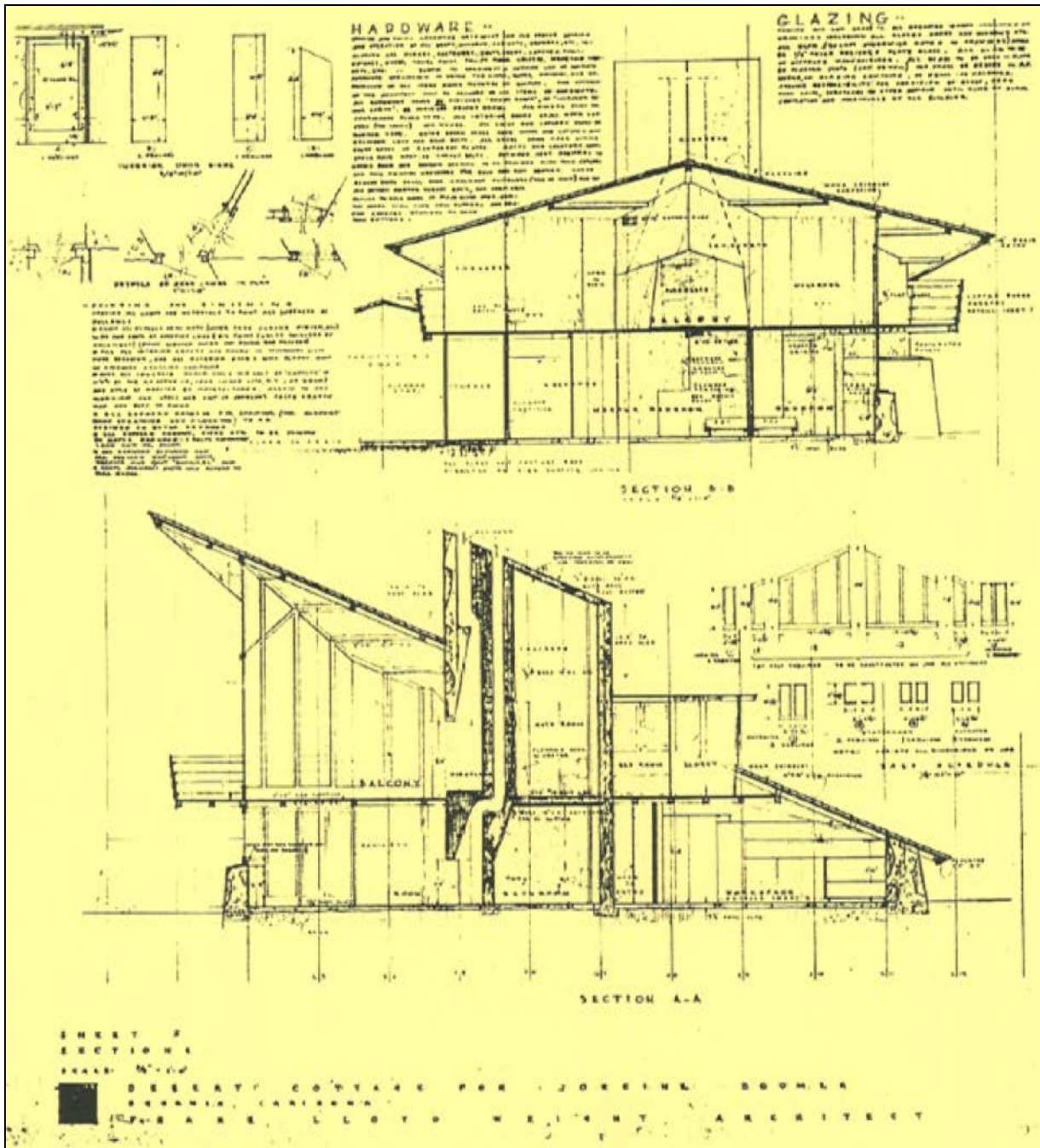
Name of multiple listing (if applicable)

National Register of Historic Places
Continuation Sheet

Section number Additional Documents

Page 38

6. Desert Cottage for Jorgine Boomer, Sheet 5, Sections, April 1952



United States Department of the Interior
National Park Service

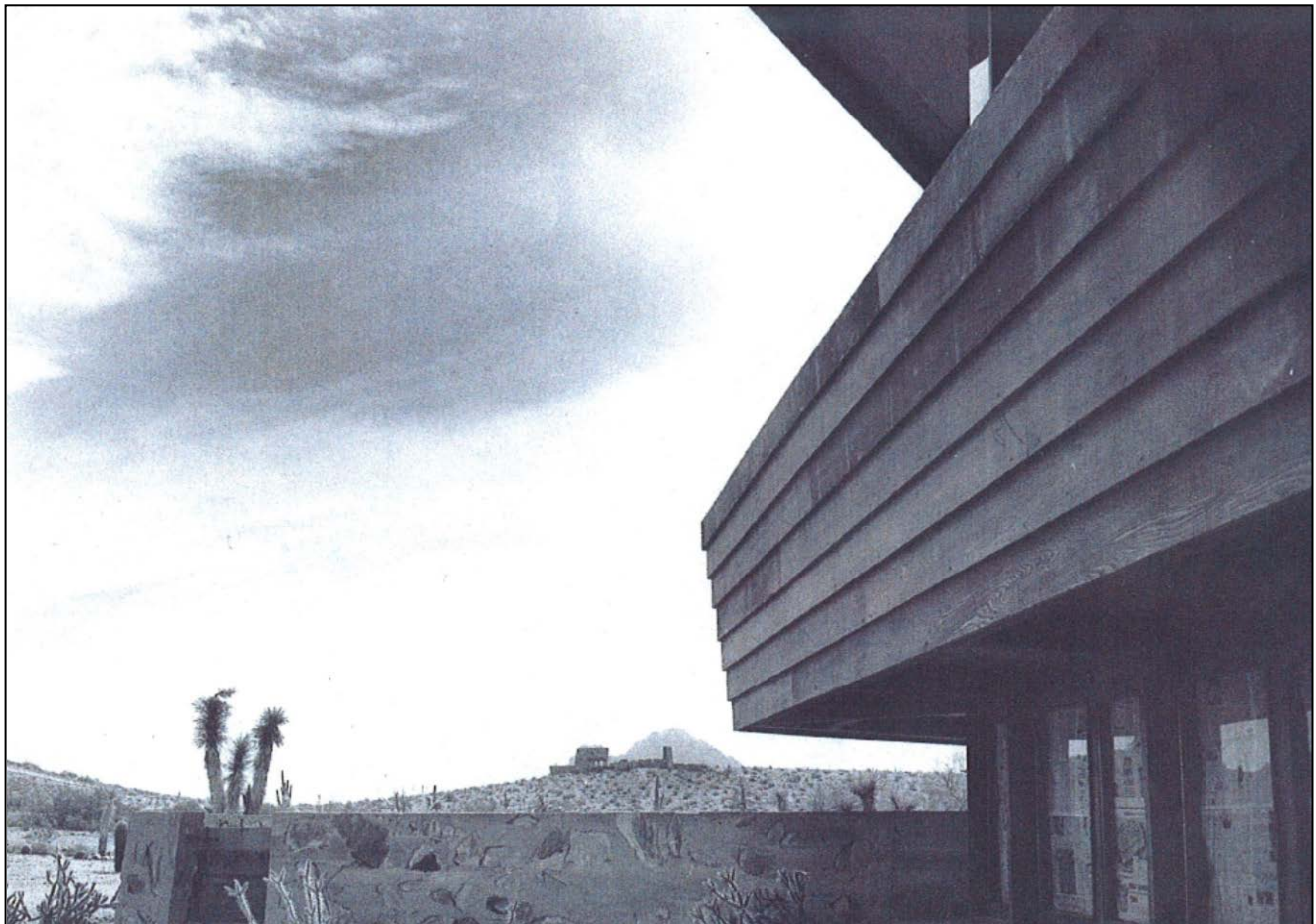
National Register of Historic Places
Continuation Sheet

Jorgine Boomer House
----- Name of Property
Maricopa, Arizona
----- County and State
N/A
----- Name of multiple listing (if applicable)

Section number Additional Documents

Page 39

- 7. View from the Jorgine Boomer House of the ruins of the Rose Pauson House, Looking East, circa 1953



United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Jorgine Boomer House
----- Name of Property
Maricopa, Arizona
----- County and State
N/A
----- Name of multiple listing (if applicable)

Section number Photographs Page 40

AZ_Maricopa County_Jorgine Boomer House_0001
Exterior View, SE Elevation, Looking NW



AZ_Maricopa County_Jorgine Boomer House_0002
Exterior View S Elevation, Looking N



United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Jorgine Boomer House

Name of Property

Maricopa, Arizona

County and State

N/A

Name of multiple listing (if applicable)

Section number Photographs Page 41

AZ_Maricopa County_Jorgine Boomer House_0003
Exterior View, SW Elevation, Looking NE



AZ_Maricopa County_Jorgine Boomer House_0004
Exterior View, W Elevation, Looking E



United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Jorgine Boomer House

Name of Property
Maricopa, Arizona

County and State
N/A

Name of multiple listing (if applicable)

Section number Photographs Page 42

AZ_Maricopa County_Jorgine Boomer House_0005
Exterior View, NW Elevation, Looking SE



AZ_Maricopa County_Jorgine Boomer House_0006
Exterior View, N Elevation, Looking S



United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Jorgine Boomer House

Name of Property
Maricopa, Arizona

County and State
N/A

Name of multiple listing (if applicable)

Section number Photographs Page 43

AZ_Maricopa County_Jorgine Boomer House_0007
Exterior View, NE Elevation, Looking SW



AZ_Maricopa County_Jorgine Boomer House_0008
Exterior View, E Elevation, Looking W



United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Jorgine Boomer House

Name of Property

Maricopa, Arizona

County and State

N/A

Name of multiple listing (if applicable)

Section number Photographs

Page 44

AZ_Maricopa County_Jorgine Boomer House_0009
Interior View, First Floor, Living Room, Looking NW



AZ_Maricopa County_Jorgine Boomer House_0010
Interior View, First Floor, Living Room, Looking E



United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Jorgine Boomer House
----- Name of Property
Maricopa, Arizona
----- County and State
N/A
----- Name of multiple listing (if applicable)

Section number Photographs Page 45

AZ_Maricopa County_Jorgine Boomer House_0011
Interior View, First Floor, Living Room, SE



AZ_Maricopa County_Jorgine Boomer House_0012
Interior View, First Floor, Living Room, S



United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Jorgine Boomer House
----- Name of Property
Maricopa, Arizona
----- County and State
N/A
----- Name of multiple listing (if applicable)

Section number Photographs Page 46

AZ_Maricopa County_Jorgine Boomer House_0013
Interior View, First Floor, Kitchen, Looking S



AZ_Maricopa County_Jorgine Boomer House_0014
Interior View, First Floor, Kitchen, Looking N



United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Jorgine Boomer House
----- Name of Property
Maricopa, Arizona
----- County and State
N/A
----- Name of multiple listing (if applicable)

Section number Photographs Page 47

AZ_Maricopa County_Jorgine Boomer House_0015
Interior View, Second Floor, Master Bedroom, Looking NW



AZ_Maricopa County_Jorgine Boomer House_0016
Interior View, Second Floor, Second Bedroom, Looking W



United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

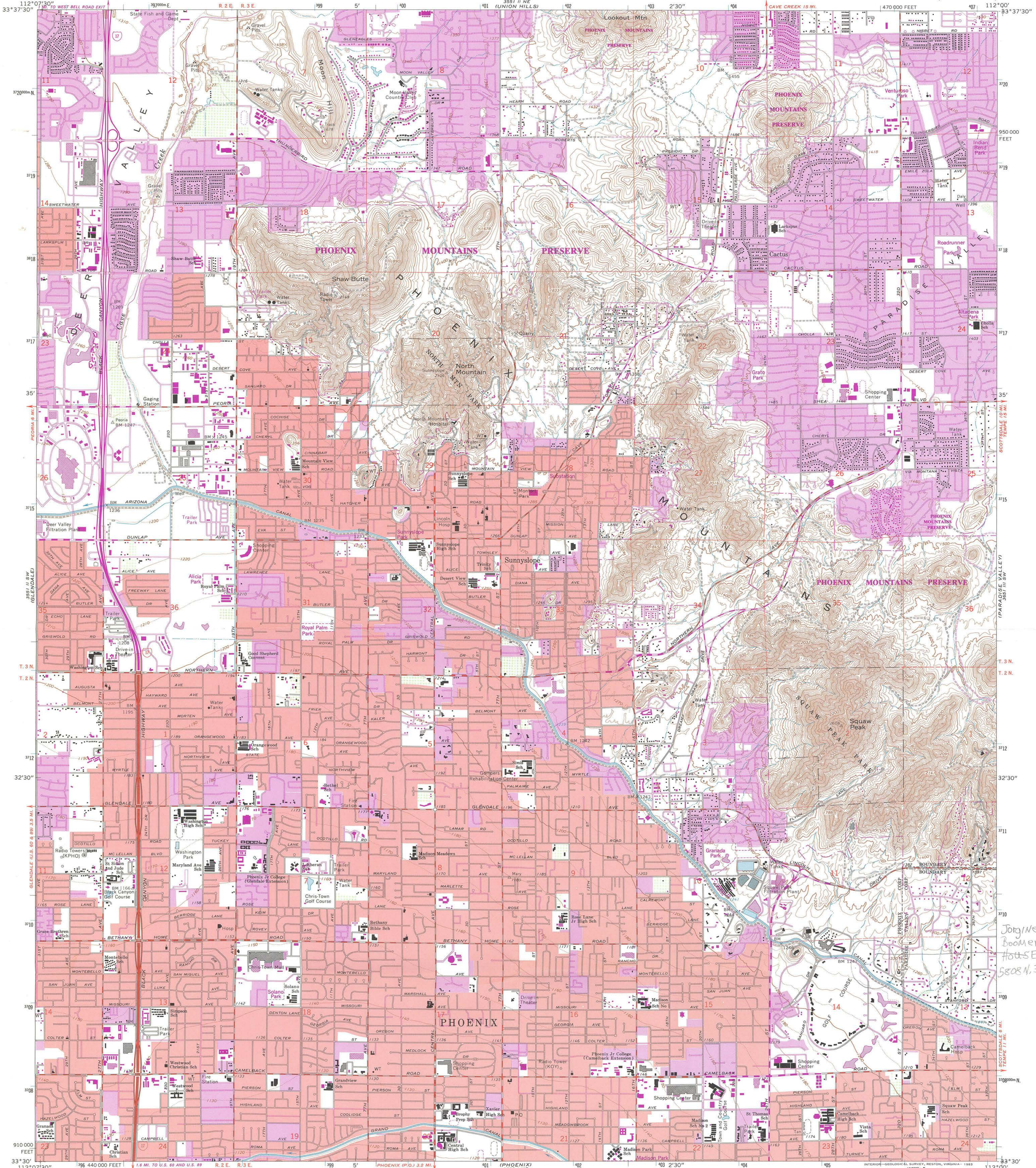
Jorgine Boomer House
----- Name of Property
Maricopa, Arizona
----- County and State
N/A
----- Name of multiple listing (if applicable)

Section number Photographs

Page 48

AZ_Maricopa County_Jorgine Boomer House_0017
Exterior View, 2013 Garage, Looking SE





Mapped, edited, and published by the Geological Survey

Control by USGS, NOS/NOAA, and U.S. Bureau of Reclamation

Topography by photogrammetric methods from aerial photographs taken 1962. Field checked 1965

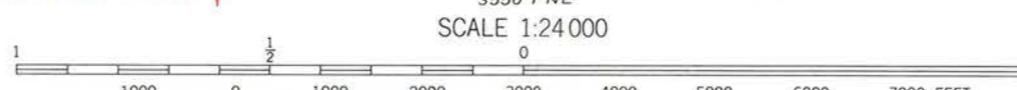
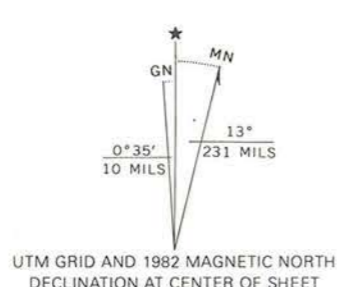
Polyconic projection. 10,000-foot grid ticks based on Arizona coordinate system, central zone

1000-meter Universal Transverse Mercator grid ticks, zone 12, shown in blue. 1927 North American Datum

To place on the predicted North American Datum 1983 move the projection lines 2 meters south and 65 meters east as shown by dashed corner ticks

Red tint indicates areas in which only landmark buildings are shown

There may be private inholdings within the boundaries of the National or State reservations shown on this map



SCALE 1:24,000
CONTOUR INTERVAL 20 FEET
DOTTED LINES REPRESENT 10-FOOT CONTOURS
NATIONAL GEODETIC VERTICAL DATUM OF 1929



QUADRANGLE LOCATION

ROAD CLASSIFICATION	
Primary highway, all weather, hard surface	Light-duty road, all weather, improved surface
Secondary highway, all weather, hard surface	Unimproved road, fair or dry weather
Interstate Route	U. S. Route
	State Route

THIS MAP COMPLIES WITH MAP ACCURACY STANDARDS
FOR SALE BY U.S. GEOLOGICAL SURVEY, P.O. BOX 25286, DENVER, COLORADO 80225
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

Revisions shown in purple and woodland compiled from aerial photographs taken 1978 and other sources. This information not field checked. Map edited 1982
Purple tint indicates extension of urban areas

SUNNYSLOPE, ARIZ.
N3330-W11200/7.5

1965
PHOTO REVISSED 1982
DMA 3551 II SE-SERIES V898





































UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Boomer, Jorgine, House

MULTIPLE NAME:

STATE & COUNTY: ARIZONA, Maricopa

DATE RECEIVED: 1/29/16 DATE OF PENDING LIST: 2/29/16
DATE OF 16TH DAY: 3/15/16 DATE OF 45TH DAY: 3/15/16
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 16000071

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT RETURN REJECT 3/15/16 DATE

ABSTRACT/SUMMARY COMMENTS:

*architecture
local level
1953*

RECOM./CRITERIA C
REVIEWER *Christine* DISCIPLINE *H.A.*
TELEPHONE _____ DATE 3/15/16

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.



Doug Ducey
Governor

RECEIVED 2280

JAN 29 2016

Sue Black
Executive Director



Nat. Register of Historic Places
National Park Service

**ARIZONA STATE HISTORIC PRESERVATION OFFICE (SHPO)
NATIONAL REGISTER NOMINATION
TRANSMITTAL FORM
FEDERAL EXPRESS**

DATE: January 15, 2016

TO:

J. Paul Loether, Deputy Keeper and Chief
National Register and National Historic Landmark Programs
National Register of Historic Places
1201 Eye St. NW, 8th Fl.
Washington D.C. 20005-5905

FROM:

Vivia Strang, CPM
National Register Coordinator
AZ State Historic Preservation Office
1100 West Washington Street
Phoenix AZ 85007

National Register Nomination property/resource:

BOOMER, JORGINE HOUSE

Location: **5808 N. 30th Street
Phoenix AZ**

Criterion: A B C D

Level of significance: Local State National

Status: New nomination Resubmittal Review of nomination

Accompanying documentation is enclosed, as required. Should you have any questions or concerns please contact me at vstrang@azstateparks.gov or 602.542.4662.

State Historic Preservation Office

1100 W. Washington St | Phoenix, AZ 85007 | 602.542.4009 | AZStateParks.com

"Managing and conserving natural, cultural, and recreational resources for the benefit of the people, both in our Parks and through our Partners."