

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

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

1. Name of Property

Historic name: Woodrow Residence

Other names/site number: Rancho Bosque

Name of related multiple property listing:
NA

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

2. Location

Street & number: 8649 E Woodland

City or town: Tucson State: AZ County: Pima

Not For Publication: Vicinity:

3. State/Federal Agency Certification

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


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

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

 national statewide X local

Applicable National Register Criteria:

 A B XC D

| | |
|---|--------------------|
|  | <u>20 Feb 2018</u> |
| Signature of certifying official/Title: <u>AZSHPO, Arizona State Parks and Trails</u> | |
| Date | |
| State or Federal agency/bureau or Tribal Government | |

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

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4. National Park Service Certification

I hereby certify that this property is:

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

For [Signature] 5/24/18
Signature of the Keeper Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

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

Category of Property

(Check only **one** box.)

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

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Number of Resources within Property

(Do not include previously listed resources in the count)

| Contributing | Noncontributing | |
|-------------------|-------------------|------------|
| <u>1</u> | <u> </u> | buildings |
| <u> </u> | <u> </u> | sites |
| <u>4</u> | <u> </u> | structures |
| <u> </u> | <u> </u> | objects |
| <u>5</u> | <u>0</u> | Total |

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC/Single Dwelling

Current Functions

(Enter categories from instructions.)

DOMESTIC/Single Dwelling

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7. Description

Architectural Classification

(Enter categories from instructions.)

MODERN MOVEMENT

OTHER

Materials: (enter categories from instructions.)

Principal exterior materials of the property: BRICK, STUCCO, and WOOD.

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

Constructed in 1957, the Woodrow Residence is located at 8649 E Woodland Rd, within parcel 10-114-50-020/Lot 18 of the Tanque Verde Country Estates subdivision, Tucson, Pima County, Arizona. The residence is situated within a 9.01 acres parcel located inside of City of Tucson corporate limits, immediately north of Tanque Verde Creek.

The home represents the former residence of Julie and Arthur Woodrow, as designed by prominent Tucson modernist architect, Arthur T. Brown, and consists of the main living quarters, combined with four contributing structures; a landscaped courtyard, a low retaining wall, a pool, and pool house. The modernist house and auxiliary structures were originally designed in 1957, with smaller, subsequent additions designed by Arthur Brown in 1961 and 1975. The home retains integrity of location, setting, feeling, design, materials, workmanship, and association, and exemplifies a rural expression of Arthur T. Brown modernist design aesthetic.

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Narrative Description

The main living quarters and each auxiliary structure (courtyard, pool, pool house, and wall) of the Woodrow Residence is described in the following section and is organized based on the NRHP's Aspects of Integrity (i.e. location, setting, feeling, design, materials, workmanship, and association).

Location: The Woodrow Residence is located at 8649 E Woodland Rd, within Lot 18 of the Tanque Verde Country Estates subdivision, Tucson, Pima County, Arizona. The documented residence is situated within City of Tucson corporate limits, immediately north of Tanque Verde Creek within Section 33 of Township 13 South, Range 15 East (Sabino Canyon 7.5' topographic quadrangle, Gila Salt River Base Line and Meridian). The residence continues to exist in its original location (Figure 1).

Setting: The Woodrow residence is located in a semi-rural area within the floodplain of the Tanque Verde Creek, and is surrounded by a mesquite bosque with irrigated pastures and lawn. The total property consists of two of 28 parcels along E Woodland Rd within the Tanque Verde Country Estates subdivision. The subdivision contains custom-built homes on large lots, many of which are being used as hobby ranches. Additionally, the subdivision is an early example of the eastward expansion of high-end custom subdivision development in Tucson.

Although the subdivision was originally platted in a rural area outside City of Tucson corporate limits, it has since been subsumed into the City, and now has mixed commercial and residential development just north of the subdivision across E Tanque Verde Rd. Despite this contemporary development to the north, the subdivision has limited public access. It is hidden behind a dense wall of vegetation, and each lot retains trees and other vegetation. In sum, the neighboring contemporary development has not adversely affected the setting of the subdivision, and it continues to exist in a semi-rural area populated by mature vegetation and custom-built homes and hobby ranches.

Feeling: Because the Woodrow Residence continues to exist in its original location, and the associated setting has not been adversely affected by contemporary development to the north, the property expresses the feeling of tranquility, privacy, and exclusivity, which is reinforced by the property's mature trees, grassy lawns, ivy-covered walls, and unobstructed views of the Santa Catalina Mountains.

Design and Materials: The Woodrow Residence consists of the main living quarters, and a landscaped courtyard flanked by a low-retaining wall that surrounds a pool and a pool house (Figures 2 and 3). The main residence is a U-shaped single-story, mortar-washed brick building featuring common bond brickwork, and a stucco half wall that runs the length of the lower half of the exterior walls, and up and over windows and doors (Continuation Sheets A.1 and A.5). The half wall projects several inches off the exterior load bearing walls, is painted a turquoise-green over a roughcast finish, and is relatively boxy with little ornamentation present, except over the primary entry that features a beveled architrave. The building rests on a poured slab foundation and has a low-pitched roof covered in built-up, boxed in by a low parapet capped by two courses of header bricks (Photograph 1; Figure 3; Continuation Sheet A.2).

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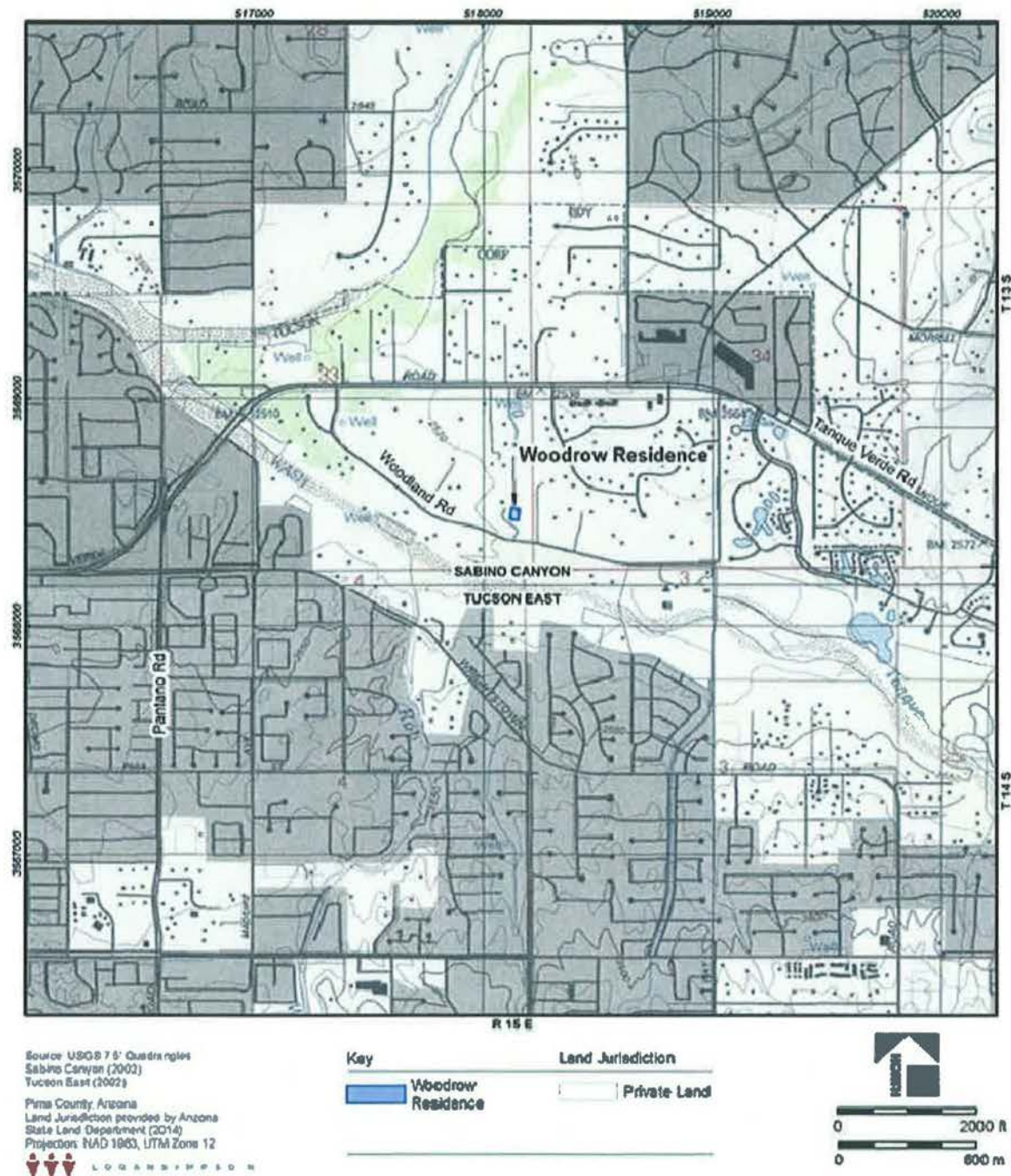
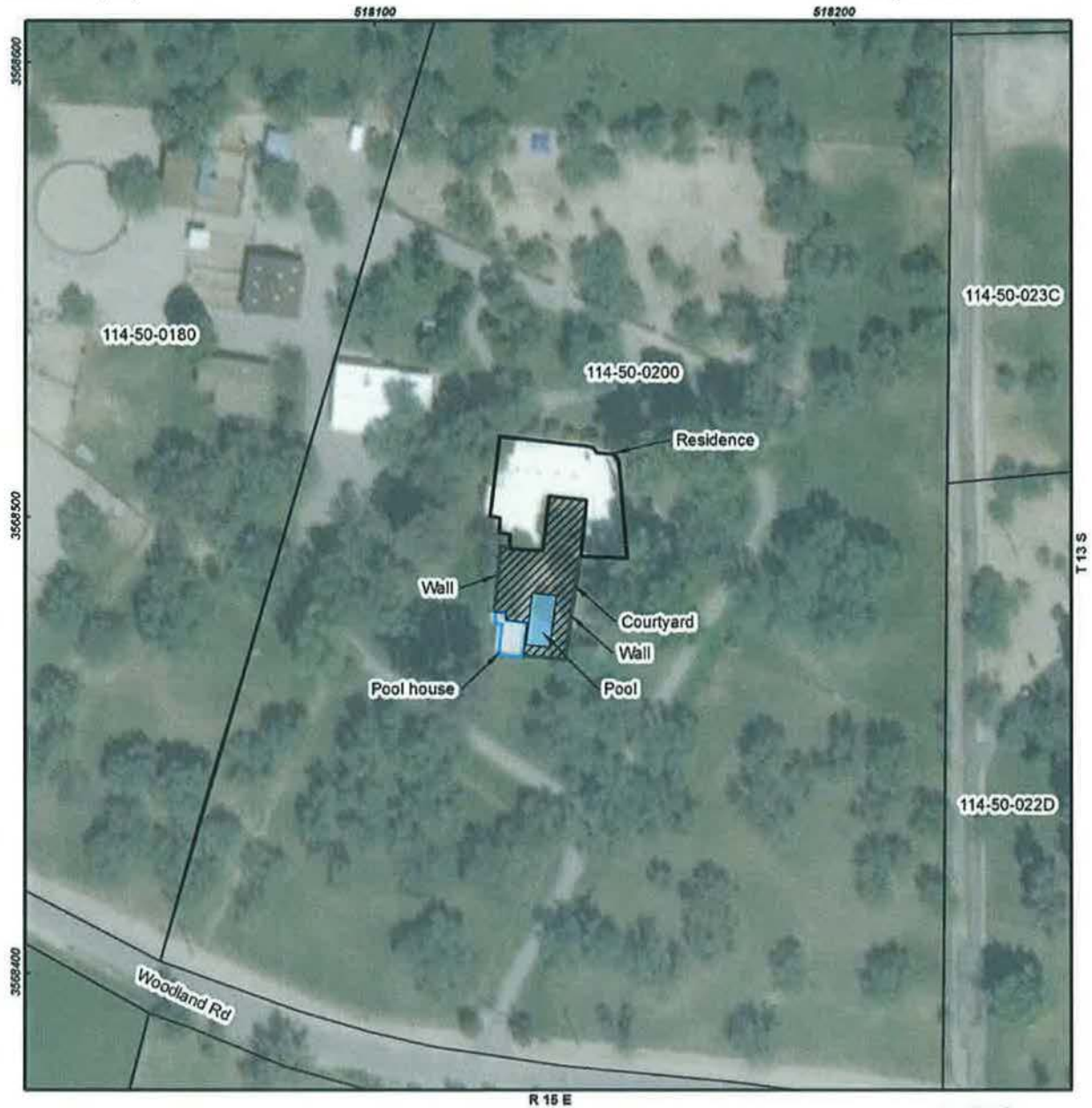


Figure 1. Location of the Woodrow Residence as depicted on the Sabino Canyon USGS 7.5' topographic quadrangle.

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Source: USDA NAIP Aerial Imagery © (2016)

Pima County, Arizona
Projection: NAD 1983, UTM Zone 12

LOGAN SIMPSON

Key

| | | | |
|--|------------|--|-----------|
| | Residence | | Wall |
| | Pool | | Courtyard |
| | Pool house | | Parcel |



Figure 2. Overview of the Woodrow Residence showing contributing resources (the wall runs around the outside of the courtyard).

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Photograph 1: North elevation of the Woodrow Residence, view facing south (A.T.Willett 2017)(AZPimaCounty_WoodrowResidence_001).

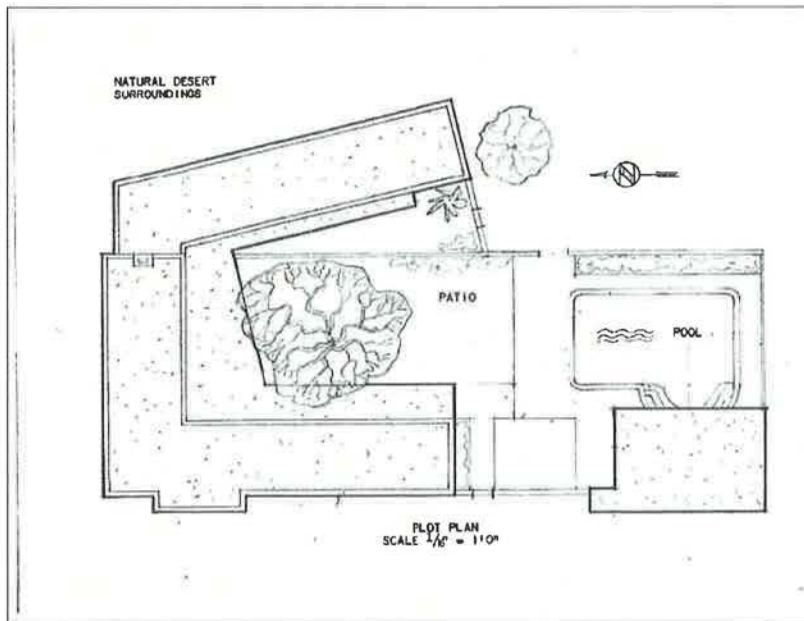


Figure 3. Reduced copy of plot plan of the Woodrow Residence with final additions and auxiliary structures, drawn by Arthur T. Brown, circa 1960. Drawing provided by Gordon V. Brown.

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Fenestrations are evenly spaced across the primary façade (north elevation), and include tall, double-hung wood windows with screens (previously casement windows), a recessed entryway with hand-carved, three-panel wood doors featuring single lites and carved medallions, and one brick, mortar-washed brick chimney with metal screens at the northwest corner of the façade. The other chimney of similar design is slightly set back from the northeast corner. Cañales with flared mouths are present on the corners of all elevations and project from the parapet. The façade faces north towards the Santa Catalina Mountains, away from the main entrance to the property (Photograph 2).



Photograph 2: Detail of north elevation of the Woodrow Residence, view facing south (A.T.Willett 2017) (AZPimaCounty_WoodrowResidence_002).

The west elevation includes the original, rectangular “L” arm of the 1957 design, as well as the latter 1975 addition of an enlarged dining room, service entrance, and porch (see Continuation Sheet A.1, A.2, A.5, and A.7). The original portion of the arm is similar in design and construction as that of the façade, and features brick, mortar-washed walls trimmed in a rough finish stucco half wall, capped by two courses of header bricks. Originally it contained multiple casement windows facing east, but the four remaining east-facing sash windows now flank the projecting dining room addition and are shaded by two shed-roofed porches supported by rough-hewn lodge poles on either side of the dining room. The east wall of the dining room addition is abutted by a brick chimney visible from the exterior, flanked by wood sash windows, and a wood-framed picture window and a wood French door fully encompass the north and south walls of the room. Additionally, a wood French door faces east and acts as the service entrance to the

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kitchen. The chimney is surrounded by a brick-lined planter, and access to-and-from the west elevation is via brick-paved sidewalks and porch foundations (Photograph 3).

The east elevation, completed in 1961, includes a rectangular wing, slightly off-set (not directly north-south), that forms the "U" floor plan (Continuation Sheet A. 2 and A.4). It is similar in materials and design as the rest of the residence; brick mortar-washed walls, stucco half wall, flat header brick parapet, and multiple cañales protruding from the parapet at the roof-ceiling juncture. Seven windows are present along the east elevation, including five wood sash windows, one metal casement window, and one glass block window (Photograph 4). The entire east elevation is covered in climbing vegetation and four Cyprus trees are located along the wall inside a planter bed constructed of railroad ties. The addition is slightly stepped down in height from the original portion of the residence, and the stucco half wall is slightly narrower in width than elsewhere on the house.



Photograph 3: West elevation of the Woodrow Residence, view facing east (A.T.Willett 2017)(AZPimaCounty_WoodrowResidence_003).

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Photograph 4: East elevation of the Woodrow Residence, view facing west (A.T.Willett 2017)(AZPimaCounty_WoodrowResidence_004).

The south elevation forms the trough-portion of the building's "U"-shaped floor plan. It too is constructed of mortar-washed brick, with a stuccoed half wall, punctuated by wood sash windows, French doors, and a bank of four south-facing large picture windows. Both the east and west wings are shaded by covered verandas with brick walkways, featuring shed roofs supported by hand hewn posts, and wood paneled ceilings edged in wood fascia. The verandas flank a courtyard with flagstone paving punctuated by circular garden areas with native and non-native plantings and a contemporary rock-lined water feature. Each wing is accessible via French doors on either side of the south-facing picture window (Photograph 5; see Continuation Sheet A.4).

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Photograph 5: South elevation of the Woodrow Residence, view facing north-northwest (A.T.Willett 2017) (AZPimaCounty_WoodrowResidence_005).

Access to the residence is accessible via a gravel road off E Woodland Rd that runs perpendicular to the house for 0.03 miles, before the road splits to the west and circles around the residence (Photograph 6). The road also connects to a semi-circular gravel driveway directly in front of the home and the connection between the residence and driveway is paved in brick. The entire area immediately surrounding the residence and bounded by the road is covered in irrigated lawn. Within the lawn are mature mesquite, Cyprus, juniper, and eucalyptus trees, as well as brick and railroad-tie-lined planter beds with ornamental shrubs and trees that abut the house along the north, east, and west elevations.

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Photograph 6. Driveway to the Woodrow Residence, view facing north-northeast (A.T. Willett 2017) (AZPimaCounty_WoodrowResidence_006).

Ancillary Structures (Contributing)

Courtyard and Wall: The Woodrow Residence features a courtyard adjacent to the south elevation enclosed on three sides and bounded by the east, west, and south elevations. The southern half of the courtyard opens to a pool, gardens, and pool house, all of which is surrounded by a low wall similar in height, design, and materials, as that of the decorative half wall the surrounds the main residence. The masonry wall is sheathed in roughcast stucco and painted green to match the half wall that abuts the exterior of the main residence. The wall has two metal gates, one on either side of the courtyard, near the ends of the east and west wings of the residence. The design of the gates consists of metal mesh with decorative solid squares, a squeeze latching mechanism, and painted green to match the wall (Photograph 7).

As noted above, a portion of the courtyard is paved in flagstone, and features circular and semi-circular planting beds filled with non-native and native vegetation including, African fan palm, Chinese pistache, Texas ebony, Sago Palm, cypress, magnolia, oleander, rosemary, sage, box leaf, pyracantha, vitex, ornamental grasses, lady slipper, yucca, and other cacti (see Photograph 5 and Figure 2). The remainder of the courtyard is paved with dry-laid brick with sand. A

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Photograph 7. Detail of wall and gate around courtyard, southwest corner (A.T. Willett 2017) (AZPimaCounty_WoodrowResidence_007).

rectangular brick-lined planter is located along the east wall near the southeastern corner adjacent to the swimming pool. The planter contains small shrubs and palm trees. An irregular shaped brick-lined planter bed is also located along the west wall near the southern end of the west wing and features roses and rosemary bushes. The plants and location of planting beds were chosen during the original design and construction of the house by local gardener, Polly Lee. The courtyard design, the wall, and the location of individual trees were established by Art Brown in his original plans for the residence (see Continuation Sheets).

Pool: Within the courtyard area, the home includes a P-shaped swimming pool, manufactured by Whitaker Pools, a local company that installed hundreds of pools across Tucson between the 1940s and 1970s (Henry 2009). The pool was included in the homes original design and completed in 1958. The rounded portion of the pool contains arched steps into the wading area that connects and slopes steeply towards the north. The pool is constructed of gunite over a steel rebar cage-like frame. It contains rounded gunite edges and brick decking. A small square Whitaker label is located on the cover of the pool's skimmer (Photograph 8).

Pool house: Also part of the residence's original design is the pool house, a semi-rectangular brick and frame structure consisting of two rooms; one square and the other L-shaped (Photograph 9). The two individual rooms are connected by a shed roof that provides a covered walkway between them.

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Photograph 8. Overview of pool and south half of courtyard, view facing south (A.T. Willett 2017) (AZPimaCounty_WoodrowResidence_008).



Photograph 9. Overview of pool house, view facing west (A.T. Willett 2017) (AZPimaCounty_WoodrowResidence_009).

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The roof is incorporated into the porch overhang, supported by roughhewn posts to match the veranda, and exposed brackets buttress the north and south elevation. The west elevation features a shallow overhang edged in metal flashing. The rooms consist of changing rooms and a storage area for the pool, and include single core solid doors, and aluminum sliding sash windows (see Photograph 9).

Condition of historic fabric and changes over time: The Woodrow Residence is in excellent condition and over 90 percent of its original historic fabric as designed by Art Brown is intact. The only exterior alteration of consequence is that of the windows, whereby all but one steel casement window have been replaced with wood sash windows, wood casement, or glass block windows. Additionally, the metal grills over the façade windows have been removed, and some, but not all of the cañales have been replaced with Spanish-looking replicas that were not part of the original design aesthetic, although Brown did design rectangular cañales for the home. The original veranda on the south side of the home was screened in, but it appears that the removal of the screens occurred during the occupation of the home by the Woodrows. Nonetheless, the character-defining features of this home, namely its' massing, materials, and site orientation are as originally designed.

As noted previously, Brown completed an addition to the residence in 1961 and in 1975 at the request of the Woodrows to accommodate their growing family. Although the third addition completed in 1975 is not yet of historic-age, it only augmented that elevation slightly. The small dining room addition "bumps out" less than 20 percent of the east elevation, resulting in a modification that does not take away from the overall appearance of the exterior, and a similar palette of materials was used in the design. Lastly, the 1970s addition is not part of the primary façade, and the residence is experienced from the north elevation where visitors drive around a circular drive directly in front of the primary façade (Figure 4).

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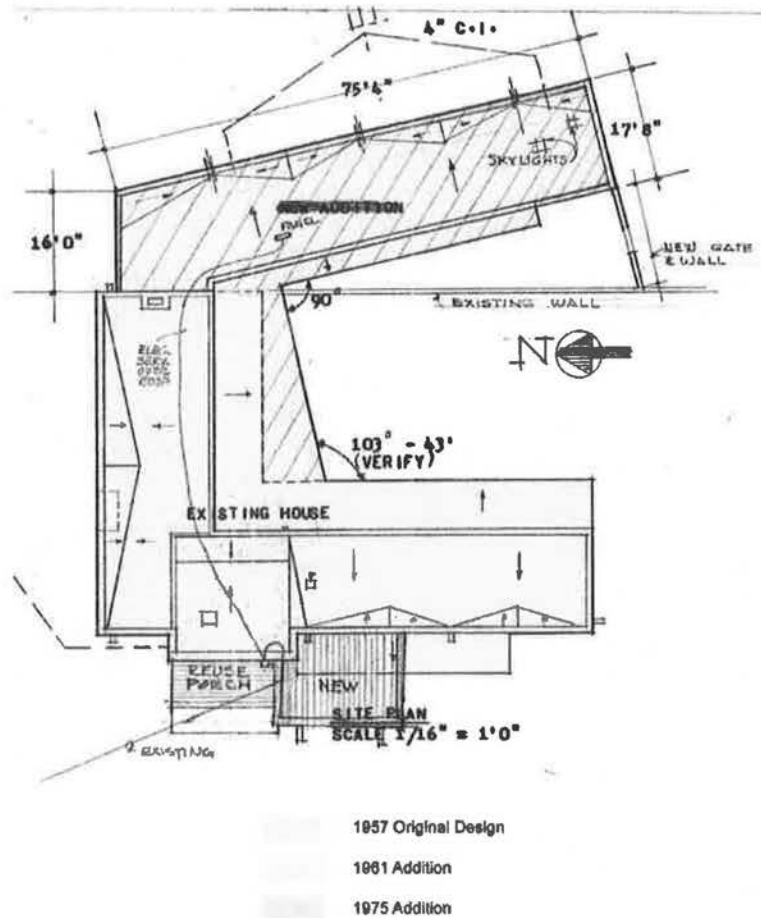


Figure 4. Reduced copy of plan view of the Woodrow Residence with all additions, drawn by Arthur T. Brown, and provided by Gordon V. Brown.

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Photograph 10. Detail of pecky cedar ceilings (J. Levstik 2017) (AZPimaCounty_WoodrowResidence_010).

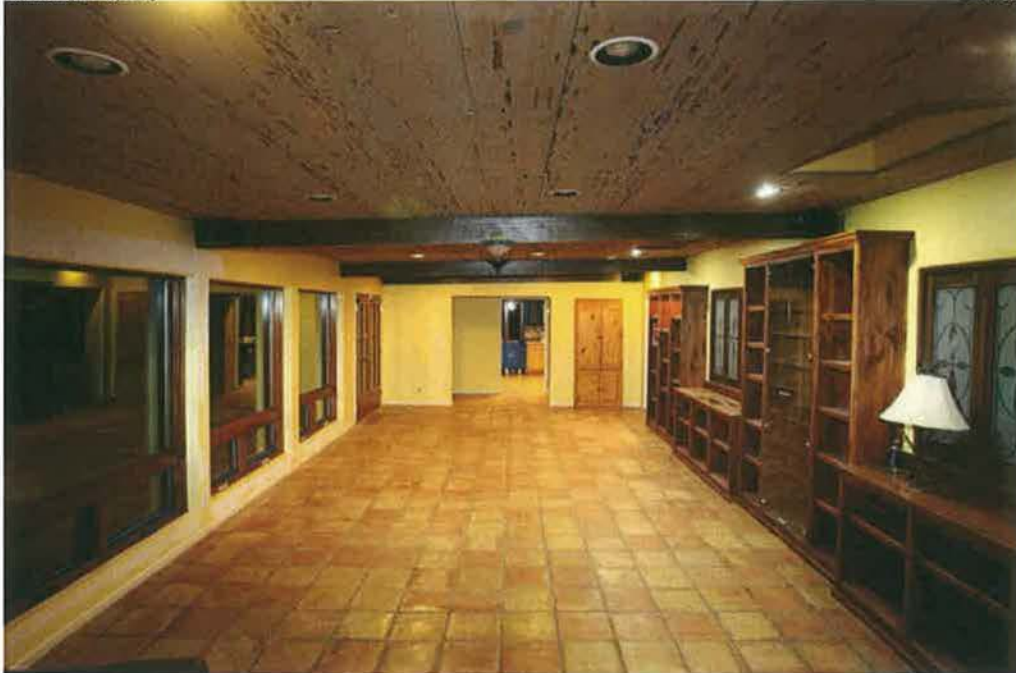
The interior of the building has experienced the most change over time, but does retain its original floor plan, pecky cedar ceilings, exposed beams, smooth plastered walls, the majority of interior wood doors, and its overall clean and unadorned appearance (Photographs 10-12). Piping and other components of the original boiler/chiller system as designed by Brown are still present along the foundation of the home (Continuation Sheet A. 3). The zaguán, a key feature of the floor plan, and a common design feature for homes built in warm climates has also been retained (see Continuation Sheet A. 1). The kitchen has been modernized and is no longer of Danish Modern design (Photograph 13), and the living room fireplace now has ornamental moulding around the fire box. Overall, Brown's interiors are straightforward and utilitarian with little-to-no decorative elements. Functionality is paramount. The Woodrow Residence exemplifies these characteristics.

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Photograph 11. Overview of family room, facing west (S. Wick 2018) (AZPimaCounty_WoodrowResidence_011).



Photograph 12. Overview of dining room, facing northwest (S. Wick 2018) (AZPimaCounty_WoodrowResidence_012). The chandelier is not original to the home.

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Photograph 13. Overview of dining room, facing northeast (S. Wick 2018) (AZPimaCounty_WoodrowResidence_013).



Photograph 14. Overview of living room, facing northwest (S. Wick 2018) (AZPimaCounty_WoodrowResidence_014).

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Workmanship: The residence is deceptive in design, in that it defies categorization simply as a Ranch style building, but it does, however, exhibit many of the characteristics of traditional ranch architecture as envisioned by Arthur Brown, while also espousing principles of the Modern Movement that directly influenced residential design in Tucson during the post-war period. The influence of these two architectural trends in Brown's work is evident in the workmanship of the Woodrow Residence.

Character-defining features evident in the design of the Woodrow Residence include U-shaped floor plan, brick walls, flat planes, low profile and elongated massing, off-center entryways, low-pitched roofs, and little exterior or interior ornamentation. Additionally, the home features characteristics of modernism, through the lack of ornamentation, efficient floor plan and site orientation (i.e. siting the house to regulate indoor temperatures throughout the day by sacrificing the views of the mountains and incorporation a zaguán), thick exterior walls to conserve energy, technological advances to provide for livability (i.e. use of a chiller and boiler system), and lack of historical references to previous architectural styles. Despite its straightforward appearance, the building, although subtle, does exhibit ornamentation, through which workmanship is most apparent. This is evidenced by well-constructed, insulated masonry walls, a deeply recessed entry, beveled architrave, hand carved doors, and exposed interior beams and pecky cedar ceilings. These characteristics combine to reinforce not only the design of the building and the workmanship inherent to that design, but also speak to Art Brown's personal quest of designing without style, and designing projects unique to each site and each client.

Association: The residence, and each subsequent addition, is associated with modernist architect Arthur T. Brown who was working during the post-war era in Tucson, and helped solidify himself as one of Tucson's premier architects of the Modern Movement. It is also the only known rural residence extant within Tucson corporate limits designed by Brown (personal communication with Gordon V. Brown, 10 February 2017).

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

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

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Areas of Significance
(Enter categories from instructions.)

ARCHITECTURE

Period of Significance

1957-1961

Significant Dates

1957
1961

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Arthur T. Brown (architect)
Gordon Brown (architect)
A.B. Laughlin (builder)
Polly Lee (landscape)
W. Pritchett and Sons (builder)
Charles Clement (interior designer)

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

The Woodrow Residence is eligible for NRHP listing under Criterion C at the local level of significance for its association with celebrated architect, Arthur T. Brown. Brown constructed the Woodrow residence during his most influential period as an architect (late 1940-early 1960s); it represents recognizable and distinguishable traits of Brown's architectural imprint on Tucson's built environment; is one of 7 residences he designed in 1957 of a total of 10 designs that year; and is one of few known rural and extant Tucson properties designed by Brown. As identified earlier, the period of significance is between 1957 and 1961; thereby bookending the period of significance between the date of original design in 1957 to the date of the last historic-age addition in 1961.

The design of the Woodrow Residence exemplifies the fundamental values of living in the 20th century as endorsed in the post-war period, and realized in the designs of modernist architect, Arthur Brown. These values are reinforced through the regional popularity of Brown's interpretation of Modernism that directly influenced the design of the Woodrow Residence; specifically, the residence was designed utilizing an efficient floor plan with access to daylight, ventilation, and incorporation of new technologies, while still respecting the influence of site and climate. Moreover, the lack of an academic architectural style to assign to the Woodrow Residence is emblematic of Brown's design aesthetic, and to paraphrase his son Gordon, each Art Brown project stands on its own. Each is unique and uniquely Art Brown.

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

Platted in 1948, the Tanque Verde Country Estates subdivision consists of 28 multi-acre semi-rural lots bisected by what is now E Woodland Road (formerly Route 2; and later Mockingbird Lane) (Figure 5). The subdivision shares many design similarities with other early post-World War II (post-war) subdivisions. While most subdivisions established in Tucson were clustered around the central business district and University of Arizona, others, including Tanque Verde Country Estates, were purposively established outside the boundaries of City limits to bypass zoning and building code requirements, and in anticipation of future annexation by the City (Evans et al 2015). Higher priced and custom home developments tended to be located in the northeast, closer to views of the Santa Catalina Mountains and away from the aircraft noise of Davis-Monthan Air Force Base. Tanque Verde Country Estates had limited access to-and-from the subdivision with a semi-winding central road, lush native vegetation and landscaping, striking views of the Santa Catalina Mountains, and roughly rectangular-shaped lots, many of which were used historically for and continue to be used today as "hobby ranches" or "gentleman's ranches." In 1984, the subdivision was annexed to the City of Tucson.

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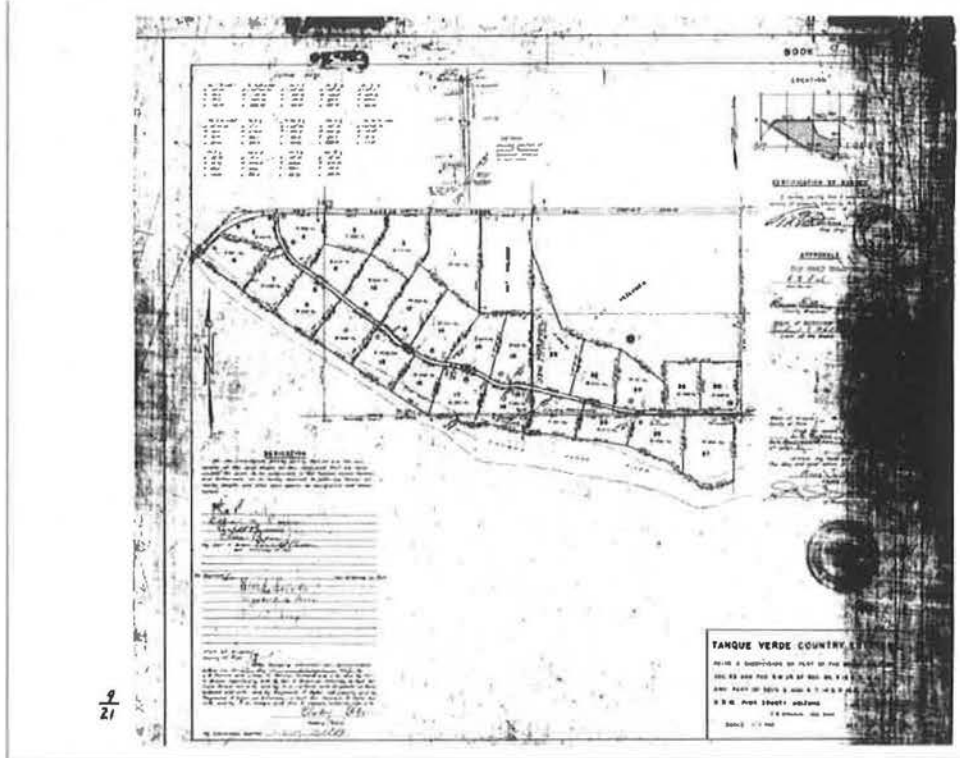


Figure 5. Reduced scan of the 1948 Tanque Verde Country Estates Subdivision copied from the Pima County Assessor's Office.

Residential design in the immediate post-war period reflected the influence of the Ranch style and Modernism. In the 1940s, this resulted in three primary building forms: Ranch, Transitional Ranch, and Modern Ranch. The Ranch style had first emerged in California in the 1930s and evolved from a romanticized image of the historic ranch houses and haciendas of the west. This image grew into an idea of western living that was characterized by simple, low-profile building forms on wide lots, with gable or hip roofs, traditional materials, and outdoor living spaces. The Ranch concept also addressed significant issues that usually went overlooked in pre-existing styles, including functional planning, informal living, privacy, daylight and ventilation (Evans et al 2015).

A small number of post-war housing was shaped by the concepts of the Modern Movement in architecture. The Modern Movement evolved independently from the Ranch style, and had emerged in the first half of the 20th century out of the work of Frank Lloyd Wright and several European architects (Evans and Jeffery 2005). It was “an artistic and architectural movement that embodied the unique early 20th century notion that artistic works must look forward to the future without overt references to historical precedents. Modern design emphasized expression of functional, technical or spatial properties rather than reliance on decoration.” (docomomo-us.org:[http://www.docomomo-us.org/register/how to evaluate](http://www.docomomo-us.org/register/how_to_evaluate)).

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Although Modern architecture and the Ranch house had evolved and developed independently, they shared fundamental values about living in the 20th century: the houses were functional and eschewed pretense, emphasized access to daylight and ventilation, and embraced outdoor living in the mild southwestern climate. As a result, there was a great deal of cross-fertilization between the two movements (Evans et al 2015). Tucson's Modern Ranch houses were characterized by asymmetrical forms, dynamic spaces, functional planning, innovative materials and technologies, flat, shed or low-slope gable roofs, large window walls that often reinforced indoor-outdoor living, and an absence of ornamentation. In the case of the Woodrow Residence, the influence of these two architectural trends is evident in its design, as created by architect, Arthur Brown.

In Tucson, one of the most influential architects of the Modern Movement was Arthur T. Brown. Born in Tarkio, Missouri in 1900 to a middle class family, Brown's father John Vallance Brown was a professor at Tarkio College, and his mother, Ada May Brown, was a painter. Brown had two brothers, Findley and James, and all three siblings were born in Tarkio. In 1923, Brown completed his B.S. in Chemistry at Tariko College and by 1926 Arthur was enrolled in architectural school at The Ohio State University in Columbus, Ohio (Brown 1985). He completed his architectural degree a year later and was granted a scholarship near Chicago at the Lake Forest Foundation for Architects and Landscape Architects. During his time with the Foundation, Brown was told by an architectural critic, "never design in a style. If you have to design in a style, remove everything that makes it a style," this advice stayed with him, following him into his own career where his work defied definition, and in the words of Brown's son Gordon, his father never designed in a "style" again (Brown 1985; personal communication with Gordon Brown, 10 February 2017).

Following his scholarship in 1927, Brown moved into his brother Findley's home in Chicago and actively began searching for a job, but his lack of experience made the task difficult. He was finally hired by David Bjork, an architect and builder where he worked as a draftsman until he acquired a job with renowned architect David Adler (formerly of Adler and Sullivan) (Brown 1985). During his seven-year tenure with Adler's office, Brown entered every architecture competition available, including General Electric House Competition, Chicago Water Tower Competition, and Century of Progress Competition. In many of the competitions he was recognized for his work, including being the beneficiary of such underwhelming prizes as electric clocks. While he learned much from his time with Adler, he was only one of many draftsmen in the office and he was anxious to make a change. When a former college friend, Orville Bell, offered him work at his architectural firm in Phoenix, Brown leapt at the chance, moving himself, his wife Caroline, and his two sons Gordon and Arthur to Arizona (Brown 1985).

As Brown noted in his catalogue, his arrival in Phoenix in 1935 was a stark reminder that the Great Depression had taken a toll on Arizona, with skeletons of half-finished buildings present throughout downtown Phoenix, and newly built homes going for as little as \$2,000. In Phoenix, most of his work was designing schools for the Works Progress Administration, but it was not long before work slowed and he was struggling once again to support his family. Hearing that work was available in Tucson, Brown interviewed with architect Richard Morse, and convinced

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Morse to hire him for \$50.00 per week. Morse and Brown worked well together, eventually entering into a partnership in 1939, but with the start of World War II, work slowed to a crawl, and only defense and wartime-related projects were getting funded. Morse left Tucson to fight in the war, while Brown stayed behind trying to keep the business running until he was forced to close its doors. With little option, Brown moved his practice into his home, and was able to survive during the war on small contracts for retrofitting buildings for defense housing, and designing trailers for mine workers in Bisbee (Brown 1985).

Before going into practice by himself, his first solo project was his own residence near the University of Arizona. Shortly after completing his house, renowned architectural photographer Maynard Parker was in Tucson and asked to photograph his residence. As a result of this meeting, Brown's first building was featured in *Architectural Forum* and later in book of houses published by Simon & Schuster. This was followed by a request from the Buffalo Art Museum who asked to feature his home in an exhibit, describing his design as an "honest expression of the motor age" (Brown 1985). Although his first commissioned job was in 1939 for his family, he continued working in collaboration with Richard Morse until the end of 1941, before finally hitting his stride in 1942. In his first year of sole practice, he was commissioned to design two residences; a year later, three residences; with each year building on the previous year, such that in 1946 alone he designed 42 buildings. By the end of 1949, Brown had received two awards for his architectural designs: the American Institute of Architects Honor Award for the Hedeman House and the Progressive Architecture Jury Award for the Rosenberg House.

Brown was a prolific architect and completed thousands of projects, including the first passive solar-designed school in the United States—the Rose School (since demolished)—multiple inventions and ideas including the first transpired solar collector, the first use of an indirect-gain system (that would be patented by and credited to Felix Trombe 10 years later), designs for subterranean housing, use of subfloor radiant heat, foam roof insulation, revolving patio covers, and hyperbolic paraboloid shade structures, all of which established him as an architect with a sensitivity to Arizona's desert environment (Nequette and Jeffery 2002; Denzer and Novikova-Kinney 2010). During his career, he designed residences, university buildings, restaurants, hospitals, medical and dental offices, public schools, libraries, motels, banks, and churches. His projects were scattered throughout Arizona, including Tucson, Green Valley, Tubac, Patagonia, Douglas, Sells, Nogales, Phoenix, Florence, Greaterville, and Coolidge, as well as two projects in California, and one in Mexico. Brown's most influential and successful works were designed between the late 1940s and early 1960s (Evans and Jeffery 2005).

Although Brown refrained from following popular architectural styles, and was self-proclaimed to design without style—which complicates the identification of his projects—were it not for the extensive archive maintained by his son and architect, Gordon V. Brown, the extent of his portfolio would not be known. In spite of the fact that each project was site and client specific, Brown's architectural projects did share related features or characteristics; features that are replicated at the Woodrow residence. Those features include, unadorned surfaces, flat or plain facades; radial, hyperbolic, L or U-shaped floor plans (rarely just square or rectangular plans);

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innovative designs related to temperature control (passive solar heating, thick walls, zaguáns, foam insulation, and site orientation), functionality, exposed beams, brick or block walls, and projecting shade structures. With the exception of his religious properties that feature dramatic rooflines and walls of glass, his overall aesthetic was so unassuming that he was in many ways, an “architect’s-architect”, whereby often only other architects could see and appreciate his quiet designs.

Brown was elected a Fellow of the American Institute of Architects (AIA) in 1961, making him the first Arizona architect with that honor, and he received the Western Mountain Region AIA Silver Medal of Design Excellence in 1986 (*Arizona Daily Star* 26 October 1993). Brown was also one of the early practitioners of passive solar design. He was recognized in 1985 with a retrospective of his work at the University of Arizona College of Architecture museum and awarded an honorary doctorate degree (Cauthorn 1985). He passed away in 1993, leaving his practice to his architect son Gordon. Gordon had joined his father in 1970, continuing the practice until his retirement in 2010 (Denzer and Novikova-Kinney 2010; personal communication with Gordon Brown, 10 February 2017).

In 1957, Arthur T. Brown was commissioned by newlyweds, Julie M. and Arthur F. Woodrow to design their new home on Lot 18 of the Tanque Verde Country Estates near the floodplain of the Tanque Verde Creek (Brown 1985; *Arizona Daily Star* 17 February 1957). The Woodrow’s had purchased the 9.019 acres lot (Lot 18) earlier that year, and a few months later, plans were drafted by architect Arthur T. Brown (hereafter also referred to as Art Brown).

Julie Modine Woodrow, previously of Racine, Wisconsin, graduated from MacMurray College, Illinois with a degree in psychology, working for the Arizona State Department of Public Health as a social worker, and later as a newspaper reporter for the *Arizona Daily Star* in the women’s department (*Arizona Daily Star* 17 February 1957). Her husband, Arthur Woodrow, served in World War II, earning his doctorate of optometry degree from Northern Illinois College of Optometry, Chicago, and going into private practice in Tucson around 1954 (*Arizona Daily Star* 17 February 1957). Both Julie and Arthur were frequently cited in the local press for their philanthropic and social activities, with Arthur serving as the Sergeant-at-Arms for the Conquistadors Club; head of the Chamber of Commerce Young Men’s Division, a member of the 20-30 Club, member of the Arizona State Board of Optometry, and board member of the Arizona Boys Chorus. Julie was a member of the Brewster Home Board, President of the Junior League, a trustee of the New England Historic Genealogical Society, and involved in the local Republican Party (*Arizona Daily Star* 4 June 1980).

Built by A.B. Laughlin, a local general contractor, the Woodrow residence was completed in 1958, resulting in a 2,500 sq. ft. house built in the shape of a slightly irregular-shaped “L”. Brown had created a modernist expression of a traditional ranch-style residence. The following year, *The Arizona Daily Star* featured the residence on the cover of their *Homes and Features* section of the newspaper (Cardon 1959). As described in the local paper, the home was constructed of brick, with thick exterior walls, a screened-in veranda on the rear elevation with

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views of the Santa Catalina Mountains, and an “unusual” heating-cooling system called *Airditioner*, installed in each room (Figure 6, see Continuation Sheet A. 3).



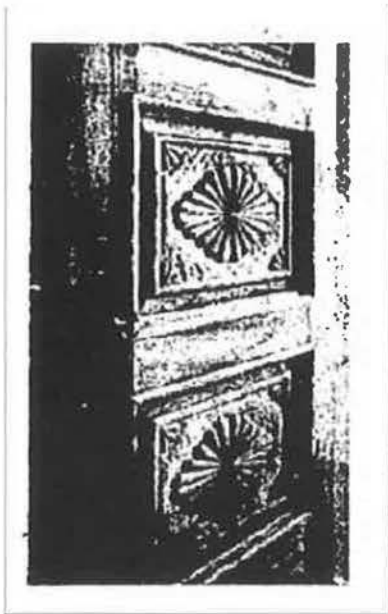
Figure 6. Excerpted photographs from a 15 February 1959, *Arizona Daily Star* article entitled, “Built for Year-Round Living in Tucson” (note the *Airditioner* system visible inside the windows on the above interior photograph).

A little over a year later, the *Tucson Daily Citizen* also featured the Woodrow residence in the Saturday paper (Smith 1960), describing the exterior of the residence as surrounded by century-old mesquite trees, mortar-washed walls, Spanish colonial metal grills over windows, hand carved front doors (Figure 7), and a rear courtyard and brick patio populated with flowery plants, planters; a low terrace wall, a Whitaker pool, and pool house. Both newspapers spent several paragraphs describing the homes interior furnishings, noting that it was a mix of Spanish Colonial and Danish Modern, with fabrics designed by prominent Tucson artist, Charles Clement, and landscaping designed by gardener, socialite, and *Arizona Daily Star* newspaper columnist, Polly Lee. Charles Clement was a locally and nationally recognized artist, ceramicists, sculpture, designer, and children’s book author, whose sculptural works is located throughout Tucson and hangs in museums in New York (<https://preservetucson.org/stories/charles-alfred-clement-1921-1981/>). Polly Lee was locally known for her gardening tips in the local newspaper, and as owner of a local gardening operation that employed Papago Indians (Keating 1968).

That same year, *Better Homes and Gardens* (1960:121) highlighted the Woodrow’s modern kitchen in a magazine feature on “kitchen ideas”, and in 1973, *Sunset Magazine* included an article on “How to Plan and Build a Fireplace,” which presented the Woodrow’s living room fireplace as the template (1973: 16-17).

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Here's a close-up of the handsome design on the handcarved front doors. The rosette was favored in Early Spanish furnishings. Of Mexican cedar, the door was designed by Armandó Alfaro of Nogales, Sonora.

Figure 7. Excerpted photograph and caption from a 30 April 1960, *Tucson Daily Citizen* article entitled, "Trees Surround the Woodrows' Home".

Three years after the residence was completed, the Woodrows' returned to Art Brown, requesting an addition to the home to accommodate their growing family (Cardon 1959). In 1961, the east wing was completed by William Pritchett and Sons Contractors, a local contractor, transforming the floor plan from L-shaped to U-shaped. The addition mimicked the materials and design of the original house. In 1975, a third addition designed by Art Brown with support from son Gordon, was completed for the Woodrows and included an extension to the dining room, a service entrance, and porch on the west elevation (personal communication with Gordon Brown, 10 February 2017). Again, the addition mirrored the original building in color, materials, and design.

Sometime between 1976 and 1981, the Woodrow's purchased the parcel to the west—Lot 16—adding an additional 7.87 acres to their estate. During this time, additional improvements were made to the property, including a caretaker's residence, a guesthouse, fenced pastures, and a horse stable. Between 1998 and 2002, riding arenas, round pens, storage sheds, hay barn, and chicken coop were also constructed. The Woodrow's resided at 8649 E Woodland Rd until at least 1992, after which time the house and associated ranch was owned by James and Susan Fissell, followed eight years later by the purchase of the property, renamed Rancho Bosque, by Jane and Alan Hamilton who used the property for the University of Arizona's Eller College of Management equine program. The property was most recently sold to Susan Wick in 2016 (Pima County Assessor's Office: <http://www.asr.pima.gov/>, accessed 31 January 2017)

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9. Major Bibliographical References

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

Arizona Daily Star. "Julie Modine[...]Arthur F. Woodrow." 17 February 1957.

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Henry, Bonnie. "Pioneer Pool Builder Helped keep us Afloat." *Arizona Daily Star*, 22 June 2009.

Keating, Micheline. "Polly and Her Papago's Dig Landscaping in a Big Way." *Tucson Daily Citizen*, 19 July 1968.

Nequette, Anne M. and R. Brooks Jeffery. *A Guide to Tucson Architecture*. Tucson, Arizona: University of Arizona Press, 2002.

Pima County Assessor's Office: <http://www.asr.pima.gov/>, accessed 31 January 2017.

Smith, Barbara. "Trees Surround the Woodrows' Handsome Home". *The Tucson Daily Citizen*, 30 April 1960.

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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: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreeage of Property 9.019 _____

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: | Longitude: |
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

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Or
UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

| | | |
|-------------|------------------------|--------------------------|
| 1. Zone: 12 | Easting: <u>405542</u> | Northing: <u>3540872</u> |
| 2. Zone: | Easting: | Northing: |
| 3. Zone: | Easting: | Northing: |
| 4. Zone: | Easting : | Northing: |

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

The Woodrow Residence located at 8649 E Woodland Rd, within Lot 18 (9.019 acres) of the Tanque Verde Country Estates subdivision, Tucson, Pima County, Arizona. The documented residence is situated within City of Tucson corporate limits, immediately north of Tanque Verde Creek within Section 33 of Township 13 South, Range 15 East (Sabino Canyon 7.5' topographic quadrangle, Gila Salt River Base Line and Meridian [see Figure 1]).

Boundary Justification (Explain why the boundaries were selected.)

Although the Woodrow's historically owned two side-by-side parcels—10-114-50-020 (Lot 18) and 10-114-50-018 (Lot 16)—only the main residence located on parcel 10-114-50-020/Lot 18 was evaluated for NRHP listing, as this parcel contains the residence designed by Arthur T. Brown; was the original parcel purchased by the Woodrows,' and falls within the period of significance for the property (1957–1961). The additional parcel was purchased after the mid-1970s, and contains buildings and structures of contemporary construction.

11. Form Prepared By

name/title: Jennifer Levstik, M.A.
organization: Logan Simpson
street & number: 177 N Church Ave, Suite 607
city or town: Tucson state: AZ zip code: 85701
e-mail jlevstik@logansimpson.com
telephone: 520-884-5500
date: 02/08/2018

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Additional Documentation

Submit the following items with the completed form:

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

Photographs

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

Photo Log

Name of Property: Woodrow Residence

City or Vicinity: Tucson

County: Pima

State: Arizona

Photographer: A. T. Willett and J. Levstik

Date Photographed: March 2017

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

1 of 10.

INDEX OF PHOTOGRAPHS

Photograph 1: North elevation of the Woodrow Residence, view facing south (A.T.Willett 2017)(AZPimaCounty_WoodrowResidence_001).

Photograph 2: Detail of north elevation of the Woodrow Residence, view facing south (A.T.Willett 2017) (AZPimaCounty_WoodrowResidence_002).

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Photograph 3: West elevation of the Woodrow Residence, view facing east (A.T.Willett 2017)(AZPimaCounty_WoodrowResidence_002).

Photograph 4: East elevation of the Woodrow Residence, view facing west (A.T.Willett 2017)(AZPimaCounty_WoodrowResidence_004).

Photograph 5: South elevation of the Woodrow Residence, view facing north-northwest (A.T.Willett 2017) (AZPimaCounty_WoodrowResidence_005).

Photograph 6. Driveway to the Woodrow Residence, view facing north-northeast (A.T.Willett 2017) (AZPimaCounty_WoodrowResidence_006).

Photograph 7. Detail of wall and gate around courtyard, southwest corner (A.T.Willett 2017) (AZPimaCounty_WoodrowResidence_007).

Photograph 8.Overview of pool and south half of courtyard, view facing south (A.T.Willett 2017) (AZPimaCounty_WoodrowResidence_008).

Photograph 9.Overview of pool house, view facing west (A.T.Willett 2017) (AZPimaCounty_WoodrowResidence_009).

Photograph 10.Detail of pecky cedar ceilings (J. Levstik 2017) (AZPimaCounty_WoodrowResidence_010).

Photograph 11.Overview of family room, facing west (S. Wick 2018) (AZPimaCounty_WoodrowResidence_011).

Photograph 12. Overview of dining room, facing northwest (S. Wick 2018) (AZPimaCounty_WoodrowResidence_012).

Photograph 13. Overview of dining room, facing northeast (S. Wick 2018) (AZPimaCounty_WoodrowResidence_013).

Photograph 14. Overview of living room, facing northwest (S. Wick 2018) (AZPimaCounty_WoodrowResidence_014).

INDEX OF ARCHITECTURAL DRAWINGS

Continuation Sheet A.1: *Building for Dr. and Mrs. A. Woodrow*. Floor Plan-Sheet No. 3. Arthur T. Brown, Architect. 06/03/1957. Courtesy of Gordon V. Brown.

Continuation Sheet A.2: *Building for Dr. and Mrs. A. Woodrow*. Elevations –Sheet No. 4. Arthur T. Brown, Architect. 06/03/1957. Courtesy of Gordon V. Brown.

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Continuation Sheet A.3: *Building for Dr. and Mrs. A. Woodrow*. Heating and Ventilating Floor Plan-Sheet No. 8. Arthur T. Brown, Architect. 06/03/1957. Courtesy of Gordon V. Brown.

Continuation Sheet A.4: *Additions to a Building for Dr. and Mrs. A. Woodrow*. Additions-Sheet No.2. 07/25/1960. Arthur T. Brown, Architect. Courtesy of Gordon V. Brown.

Continuation Sheet A.5: *Additions to a Building for Dr. and Mrs. A. Woodrow*. Plot Plan-Sheet No.1-A. 07/25/1960. Arthur T. Brown, Architect. Courtesy of Gordon V. Brown.

Continuation Sheet A.6: *Addition to House for Mr. and Mrs. Arthur Woodrow*. Heating Plan-Sheet No. 1. 12/22/75. Arthur T. Brown and Gordon V. Brown, Architects .Courtesy of Gordon V. Brown.

Continuation Sheet A.7: *Addition to House for Mr. and Mrs. Arthur Woodrow*. Elevation-Sheet No.2. 12/22/75. Arthur T. Brown and Gordon V. Brown, Architects .Courtesy of Gordon V. Brown.

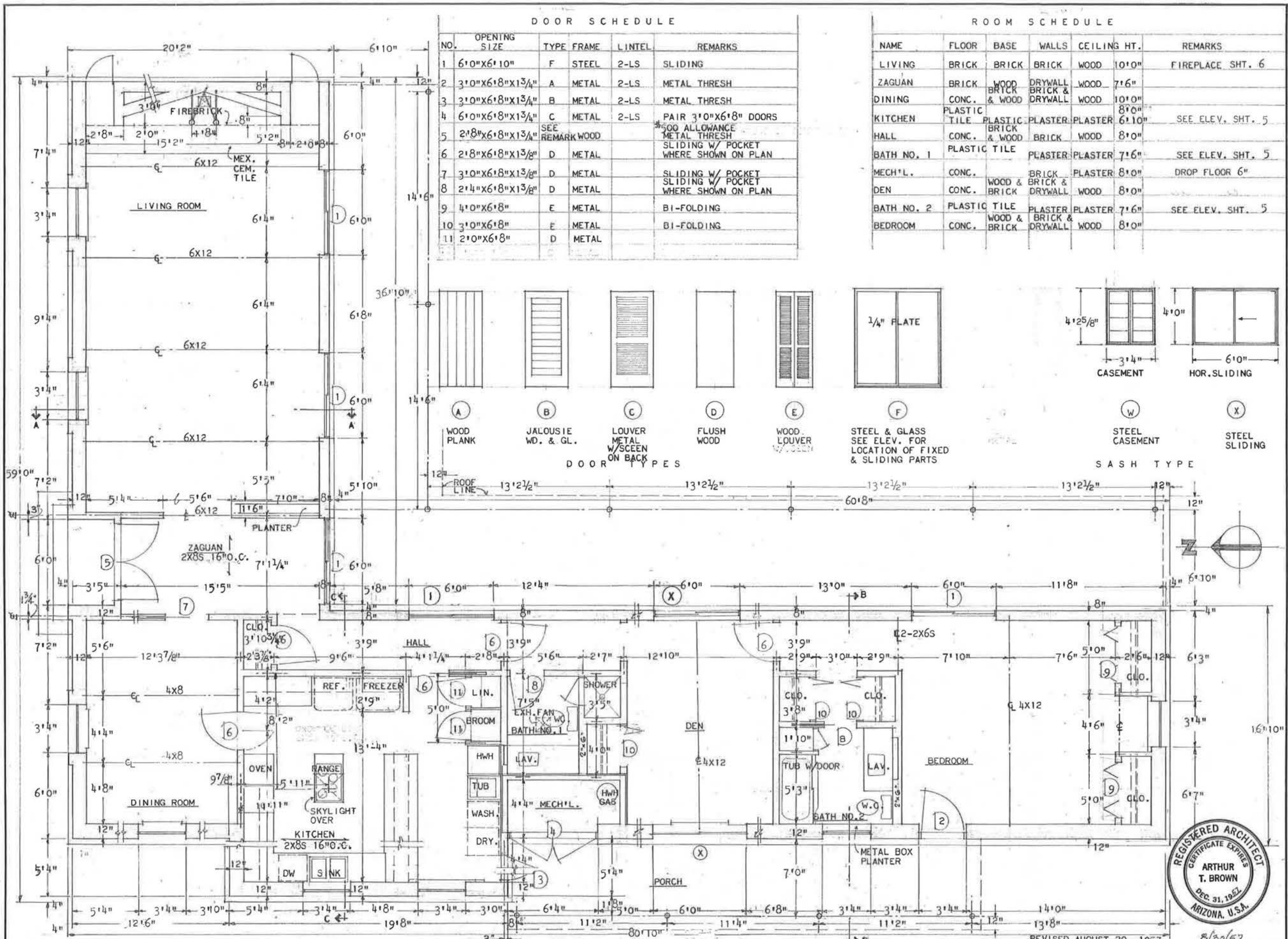
Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain 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.

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Continuation Sheet A.1: *Building for Dr. and Mrs. A. Woodrow. Floor Plan-Sheet No. 3. Arthur T. Brown, Architect. 06/03/1957. Courtesy of Gordon V. Brown.*

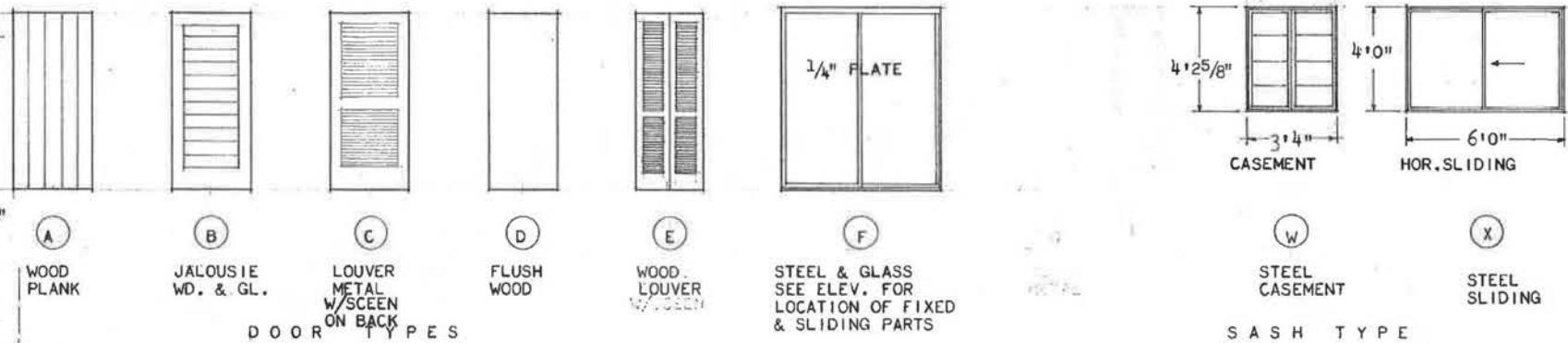


DOOR SCHEDULE

| NO. | OPENING SIZE | TYPE | FRAME | LINTEL | REMARKS |
|-----|-----------------|------------|-------|--------|---------------------------------------|
| 1 | 6'0"X6'10" | F | STEEL | 2-LS | SLIDING |
| 2 | 3'0"X6'8"X13/4" | A | METAL | 2-LS | METAL THRESH |
| 3 | 3'0"X6'8"X13/4" | B | METAL | 2-LS | METAL THRESH |
| 4 | 6'0"X6'8"X13/4" | C | METAL | 2-LS | PAIR 3'0"X6'8" DOORS |
| 5 | 2'8"X6'8"X13/4" | SEE REMARK | WOOD | | 500 ALLOWANCE METAL THRESH |
| 6 | 2'8"X6'8"X13/8" | D | METAL | | SLIDING W/ POCKET WHERE SHOWN ON PLAN |
| 7 | 3'0"X6'8"X13/8" | D | METAL | | SLIDING W/ POCKET WHERE SHOWN ON PLAN |
| 8 | 2'4"X6'8"X13/8" | D | METAL | | SLIDING W/ POCKET WHERE SHOWN ON PLAN |
| 9 | 4'0"X6'8" | E | METAL | | BI-FOLDING |
| 10 | 3'0"X6'8" | E | METAL | | BI-FOLDING |
| 11 | 2'0"X6'8" | D | METAL | | |

ROOM SCHEDULE

| NAME | FLOOR | BASE | WALLS | CEILING HT. | REMARKS |
|------------|--------------|--------------|-------------------------|--------------|------------------|
| LIVING | BRICK | BRICK | BRICK | WOOD 10'0" | FIREPLACE SHT. 6 |
| ZAGUAN | BRICK | WOOD BRICK | DRYWALL BRICK & DRYWALL | WOOD 7'6" | |
| DINING | CONC. | & WOOD | DRYWALL | WOOD 10'0" | |
| KITCHEN | PLASTIC TILE | PLASTIC | PLASTER | PLASTER 8'0" | SEE ELEV. SHT. 5 |
| HALL | CONC. | BRICK & WOOD | BRICK | WOOD 8'0" | |
| BATH NO. 1 | PLASTIC TILE | | PLASTER | PLASTER 7'6" | SEE ELEV. SHT. 5 |
| MECH'L. | CONC. | | BRICK | PLASTER 8'0" | DROP FLOOR 6" |
| DEN | CONC. | WOOD & BRICK | BRICK & DRYWALL | WOOD 8'0" | |
| BATH NO. 2 | PLASTIC TILE | | PLASTER | PLASTER 7'6" | SEE ELEV. SHT. 5 |
| BEDROOM | CONC. | WOOD & BRICK | BRICK & DRYWALL | WOOD 8'0" | |



THESE PLANS ARE THE PROPERTY OF THE ARCHITECT. ANYONE REUSING THEM WILL BE PROSECUTED.

BUILDING
for
DR. & MRS. A. WOODROW

APPROX. AREAS
HOUSE — 2086
PORCHES — 390
TOTAL — 2476

FLOOR PLAN SCHEDULES
SCALE 1/4" = 1'0"

JOB NO. 757
SHEET 2

ARTHUR T. BROWN
ARCHITECT
TUCSON, ARIZONA



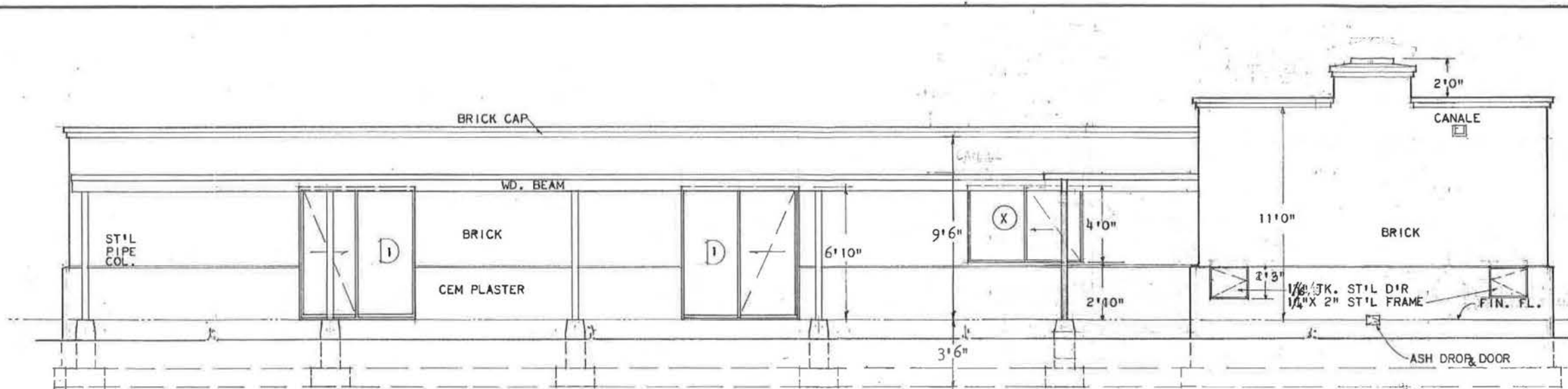
REVISED AUGUST 20, 1957

8/30/57

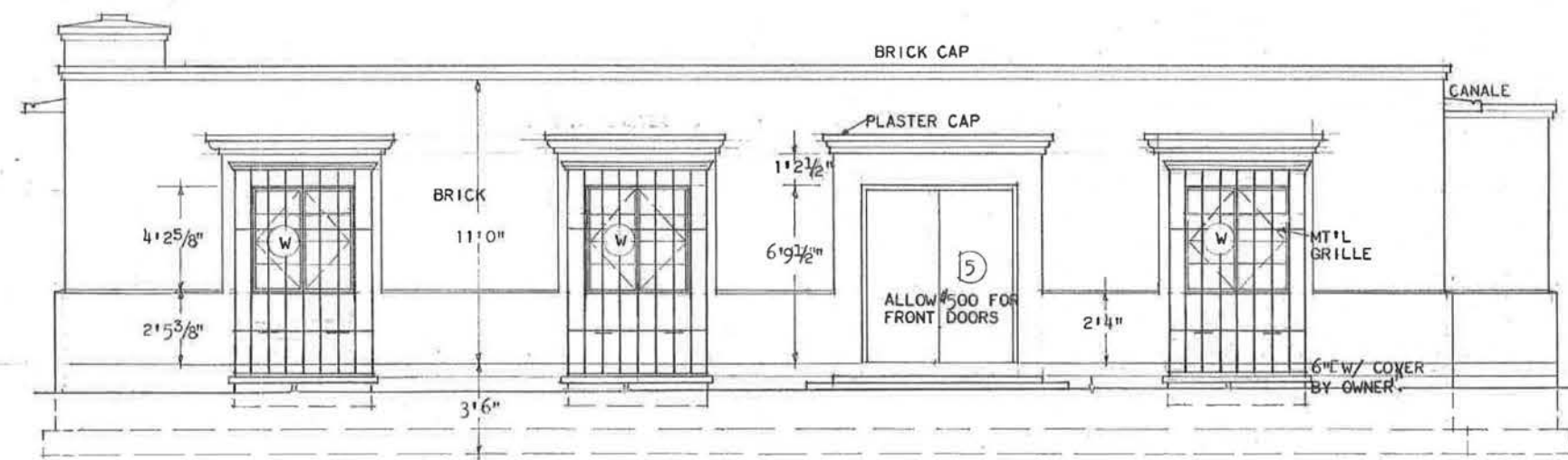
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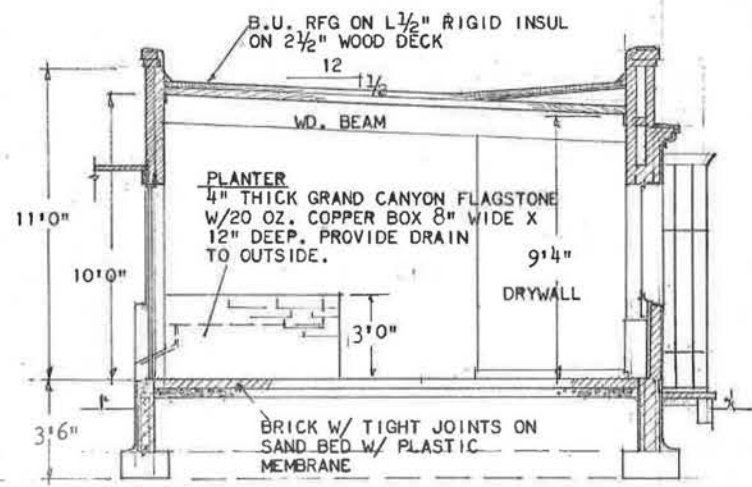
**Continuation Sheet A.2: *Building for Dr. and Mrs. A. Woodrow*. Elevations
-Sheet No. 4. Arthur T. Brown, Architect. 06/03/1957. Courtesy of
Gordon V. Brown.**



EAST ELEVATION

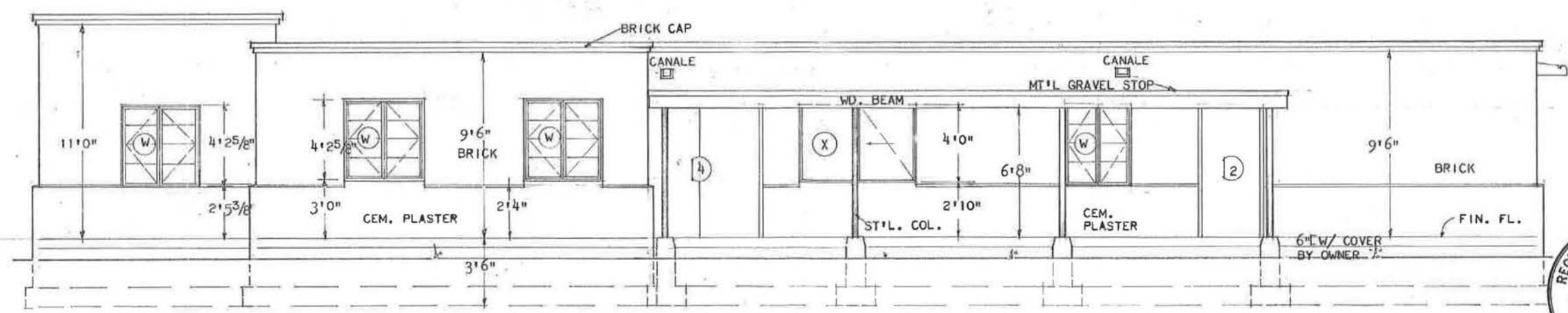


NORTH ELEVATION



SECTION "A - A"

SEE WALL SECTIONS SHEET 2



WEST ELEVATION



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BUILDING
for
DR. & MRS. A. F. WOODROW

REVISED AUGUST 20, 1957

ELEVATIONS
SCALE 1/4" = 1'0"

JOB NO. 757
SHEET 4

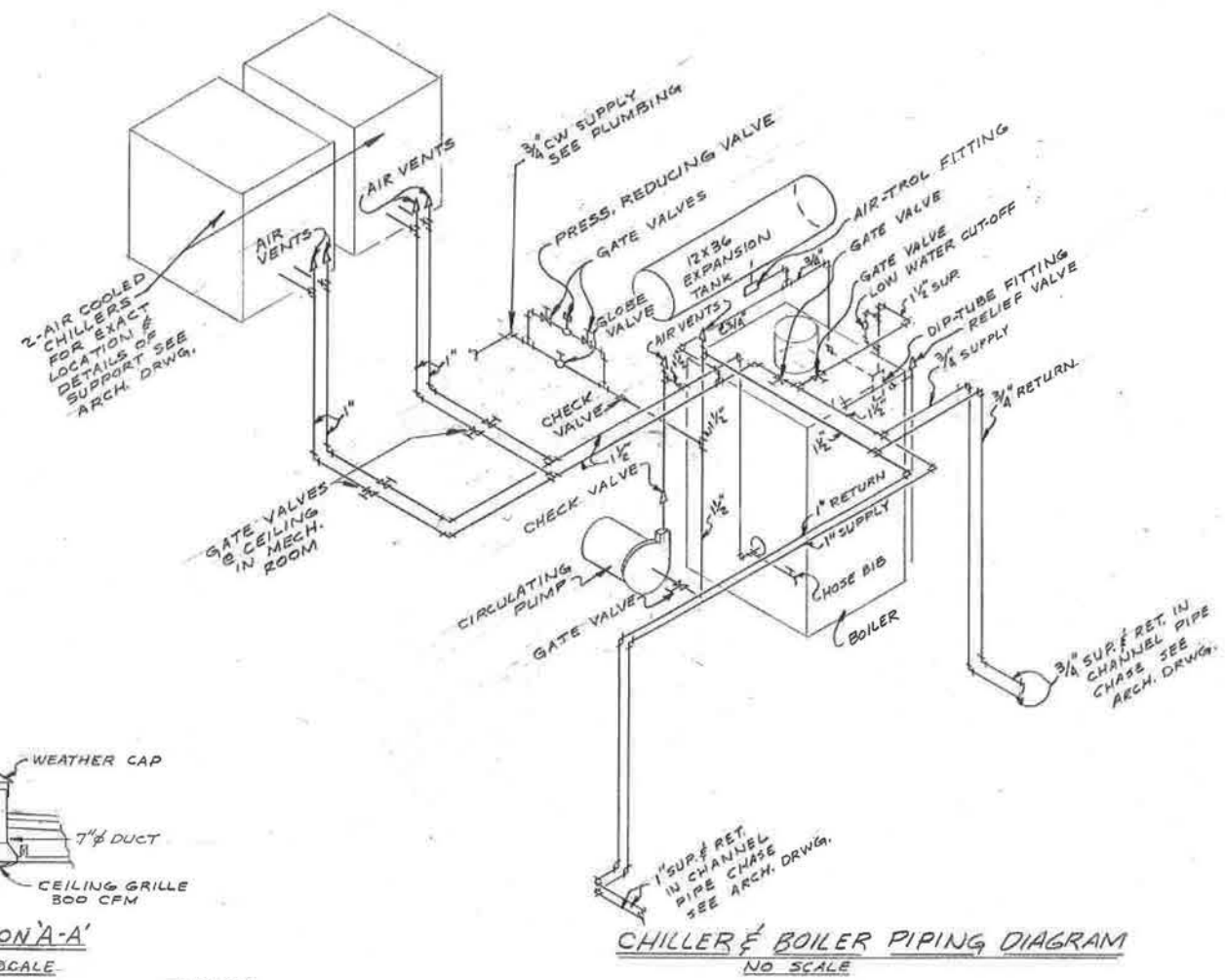
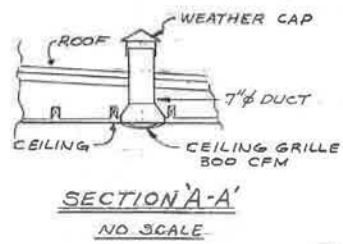
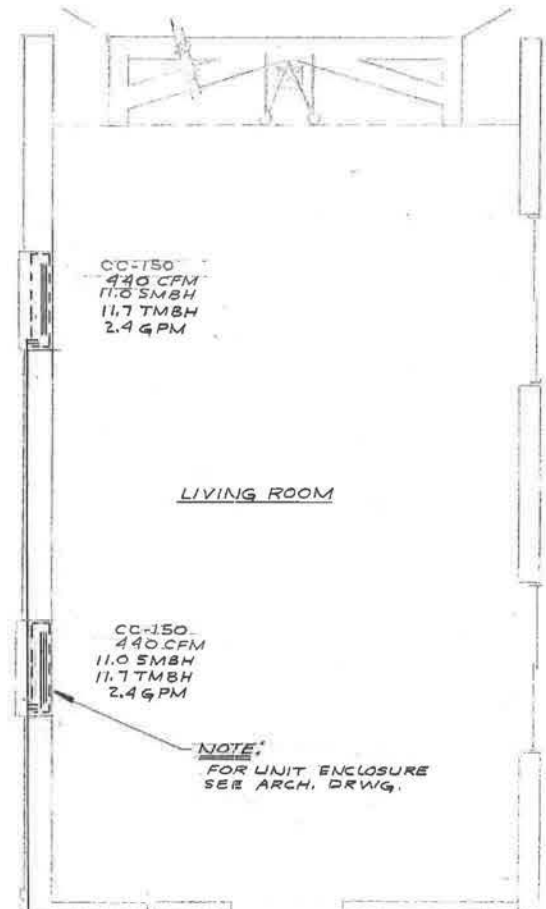
ARTHUR T. BROWN
ARCHITECT
TUCSON, ARIZONA

DATE 8-3-57
DR'N BY E.G.
CHK'D BY

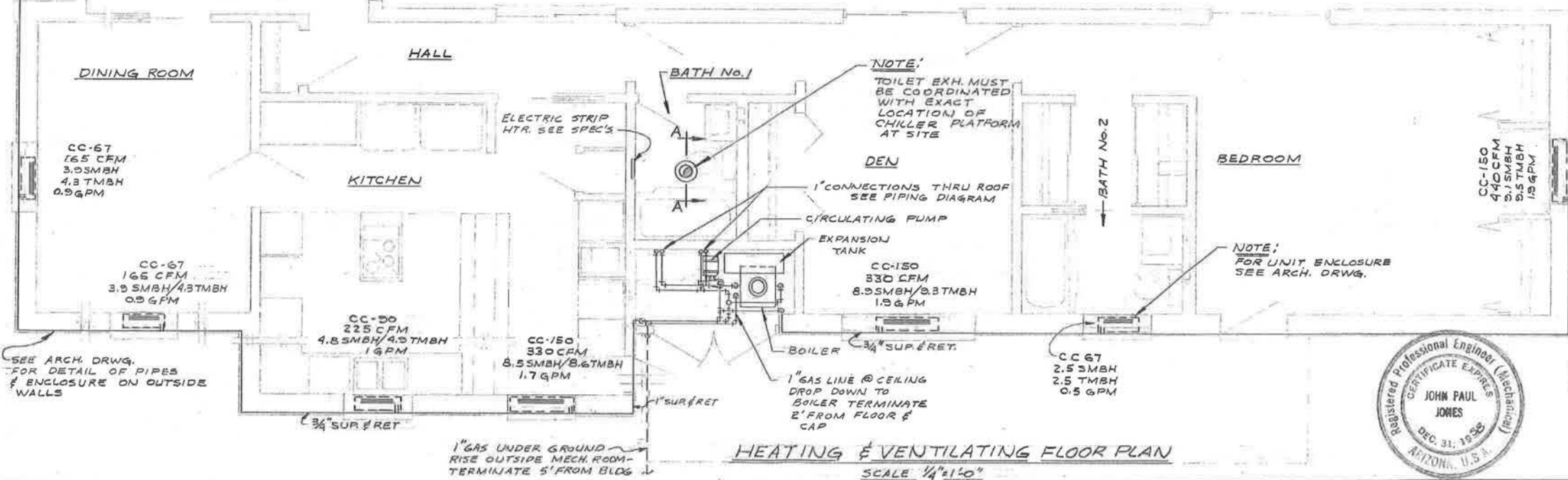
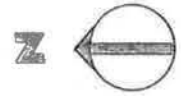
Woodrow Residence
Name of Property

Pima, AZ
County and State

Continuation Sheet A.3: *Building for Dr. and Mrs. A. Woodrow. Heating and Ventilating Floor Plan-Sheet No. 8. Arthur T. Brown, Architect. 06/03/1957. Courtesy of Gordon V. Brown.*



NOTE:
UNIT VENTILATORS BASED ON
ENTERING AIR = 80°
ENTERING WATER = 43°



THESE PLANS ARE THE PROPERTY OF THE ARCHITECT. ANYONE REUSING THEM WILL BE PROSECUTED.

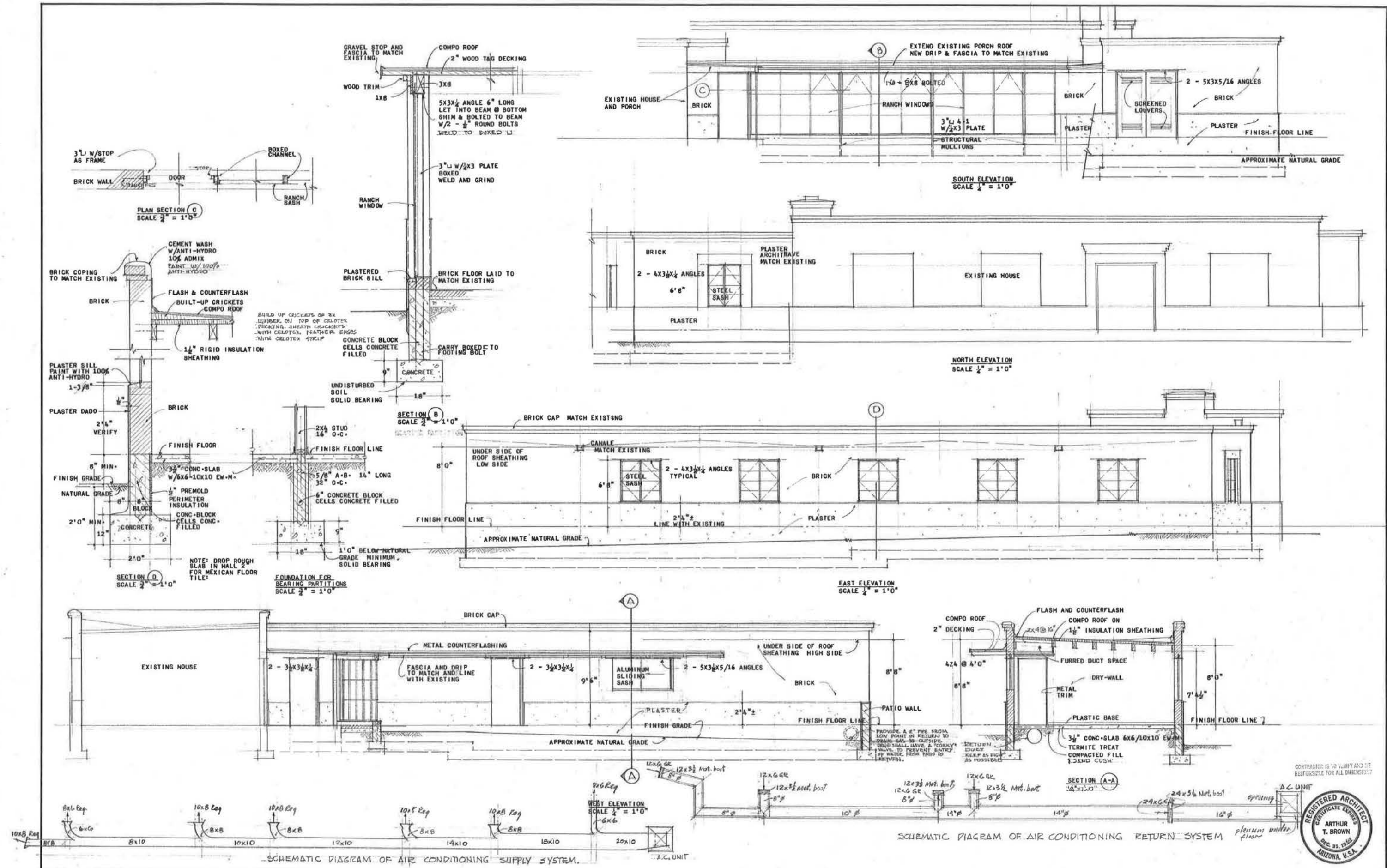
BUILDING
for
DR. & MRS. A.F. WOODROW

| | | |
|----------------|---|----------|
| JOB NO. 757 | ARTHUR T. BROWN ARCHITECT TUCSON, ARIZONA | DATE |
| SHEET 8 | | DR'N BY |
| | | CHK'D BY |

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Continuation Sheet A.4: Additions to a Building for Dr. and Mrs. A. Woodrow. Additions-Sheet No.2. 07/25/1960. Arthur T. Brown, Architect. Courtesy of Gordon V. Brown.



THESE PLANS ARE THE PROPERTY OF THE ARCHITECT. ANYONE REUSING THEM WILL BE PROSECUTED.

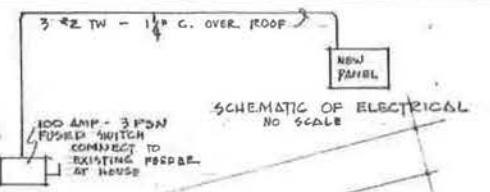
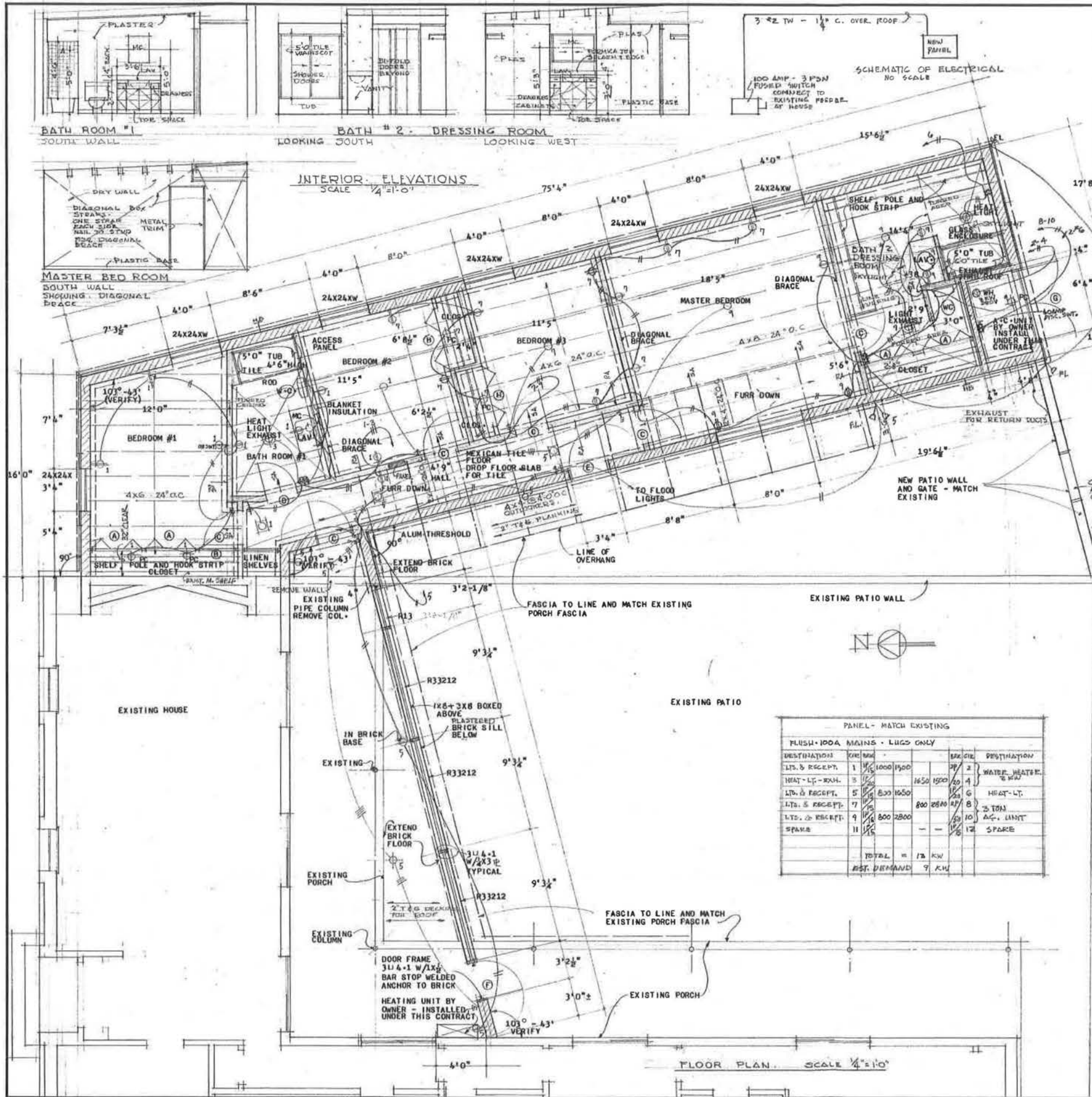
ADDITIONS TO A
BUILDING
for
DR. AND MRS. A. F. WOODROW

JOB NO. 1260
SHEET 2
DATE 7/25/46
DRAWN BY H.V.
CHECKED BY
ARTHUR T. BROWN
REGISTERED ARCHITECT
TUCSON, ARIZONA
ARIZONA U.S.A.

Woodrow Residence
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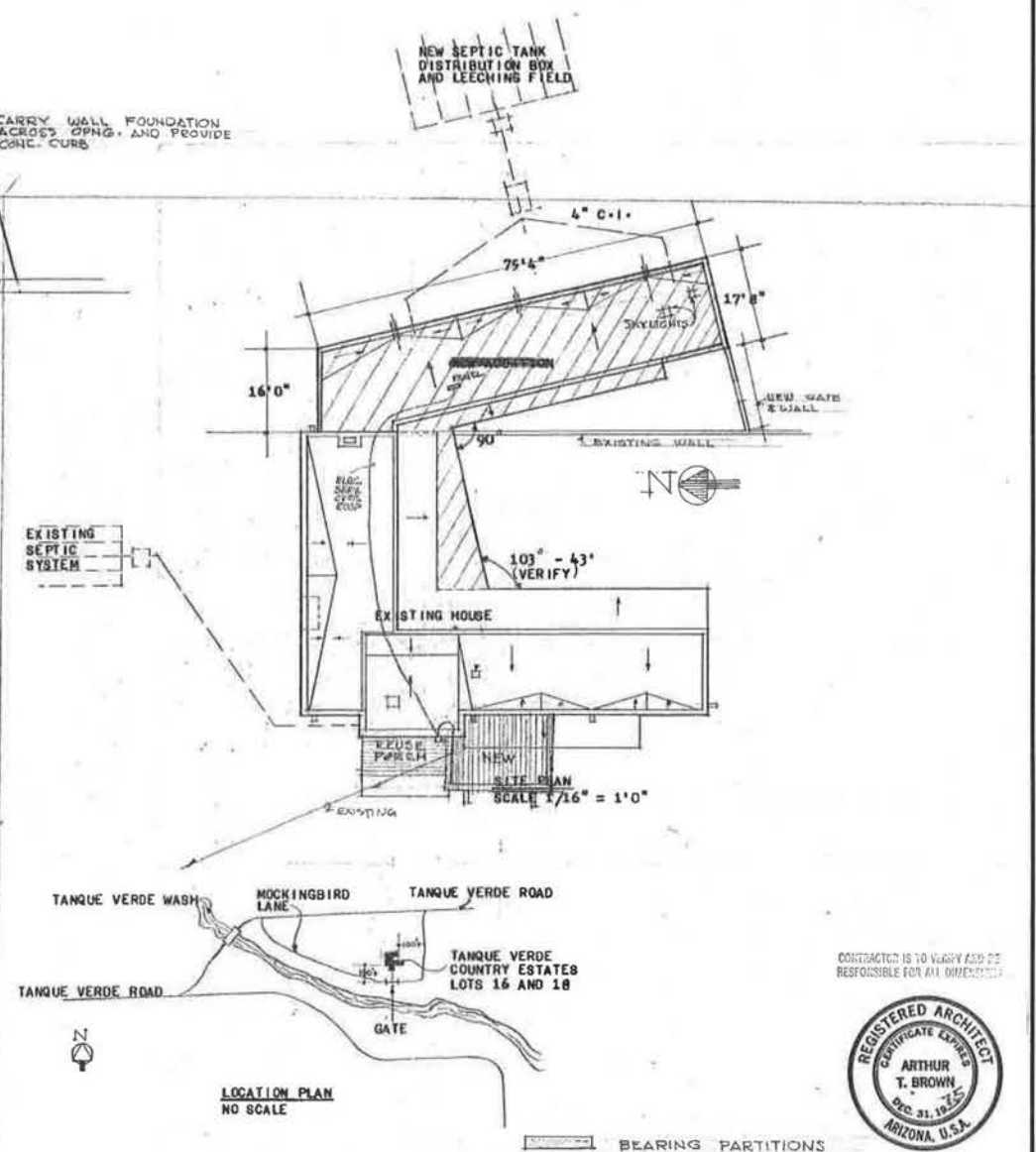
***Continuation Sheet A.5: Additions to a Building for Dr. and Mrs. A.
Woodrow. Plot Plan-Sheet No.1-A. 07/25/1960. Arthur T. Brown, Architect.
Courtesy of Gordon V. Brown.***



| ROOM NAME | INTERIOR FINISH | | | | | | | REMARKS |
|--------------------|-----------------|------|-------|---------|--------|---------|--|-------------------------------------|
| | FLOOR | BASE | WALLS | CEILING | WAINS. | REMARKS | | |
| PORCH | | | | | | | | |
| HALL | | | | | | | | |
| BEDROOM #1 | | | | | | | | |
| BATHROOM #1 | | | | | | | | WAINS. @ TUB VANITY w/ FORMICA |
| BEDROOM #2 | | | | | | | | |
| BEDROOM #3 | | | | | | | | |
| MASTER BEDROOM | | | | | | | | FURRED DUCT |
| BATH #2 - DRESS RM | | | | | | | | FURRED ABOVE TUB / DUCT WAINS @ TUB |
| EQUIPMENT ROOM | | | | | | | | |

| DOOR SCHEDULE | | | | | |
|---------------|---------------------|---------------|------------------|-------|-------------------------|
| NO. | SIZE | TYPE | MATERIAL | FRAME | REMARKS |
| A | 4'0\"x6'8\"x5/8\" | BI-FOLDING | METAL PRIME COAT | | LEIGH 2640 |
| B | 3'0\"x6'8\"x1-3/8\" | FLUSH BY-PASS | WOOD - BIRCH | WOOD | HOLLOW CORE |
| C | 2'8\"x6'8\"x1 1/2\" | FLUSH | | | |
| D | 2'6\"x6'8\"x1-3/8\" | | | | |
| E | 3'0\"x6'8\"x1 1/2\" | | | | HOLLOW METAL SOLID CORE |
| F | 3'0\"x6'8\"x1 1/2\" | | | | STRUCTURAL |
| G | 6'0\"x6'8\"x1 1/2\" | LOUVERS | | | HOLLOW METAL |
| H | 5'0\"x6'8\"x5/8\" | BI-FOLDING | METAL PRIME C. | | LEIGH 2650 |

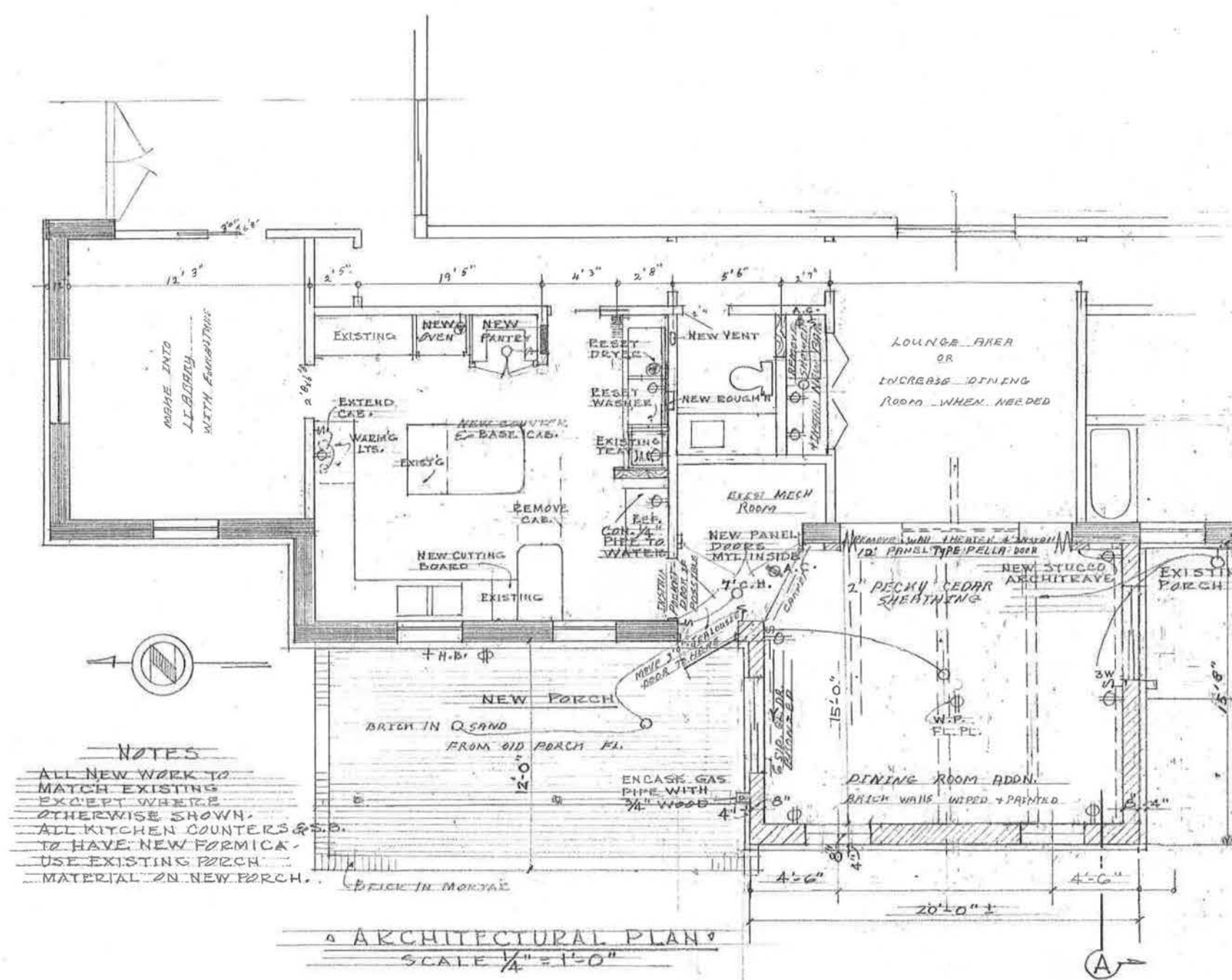
| PANEL - MATCH EXISTING | | | | | |
|------------------------|-----|-------|------|--------------|-----|
| DESTINATION | NO. | W | H | DESTINATION | NO. |
| LTS. & RECEPT. | 1 | 1000 | 1500 | WATER HEATER | 2 |
| HEAT-LT - EXH. | 3 | 1650 | 1500 | AC. UNIT | 4 |
| LTS. & RECEPT. | 5 | 800 | 1050 | HEAT-LT. | 6 |
| LTS. & RECEPT. | 7 | 800 | 2800 | 2 TON | 8 |
| LTS. & RECEPT. | 9 | 800 | 2800 | AC. UNIT | 10 |
| SPACE | 11 | | | SPACE | 12 |
| TOTAL | | 13 KW | | | |
| BEST DEMAND | | 9 KW | | | |



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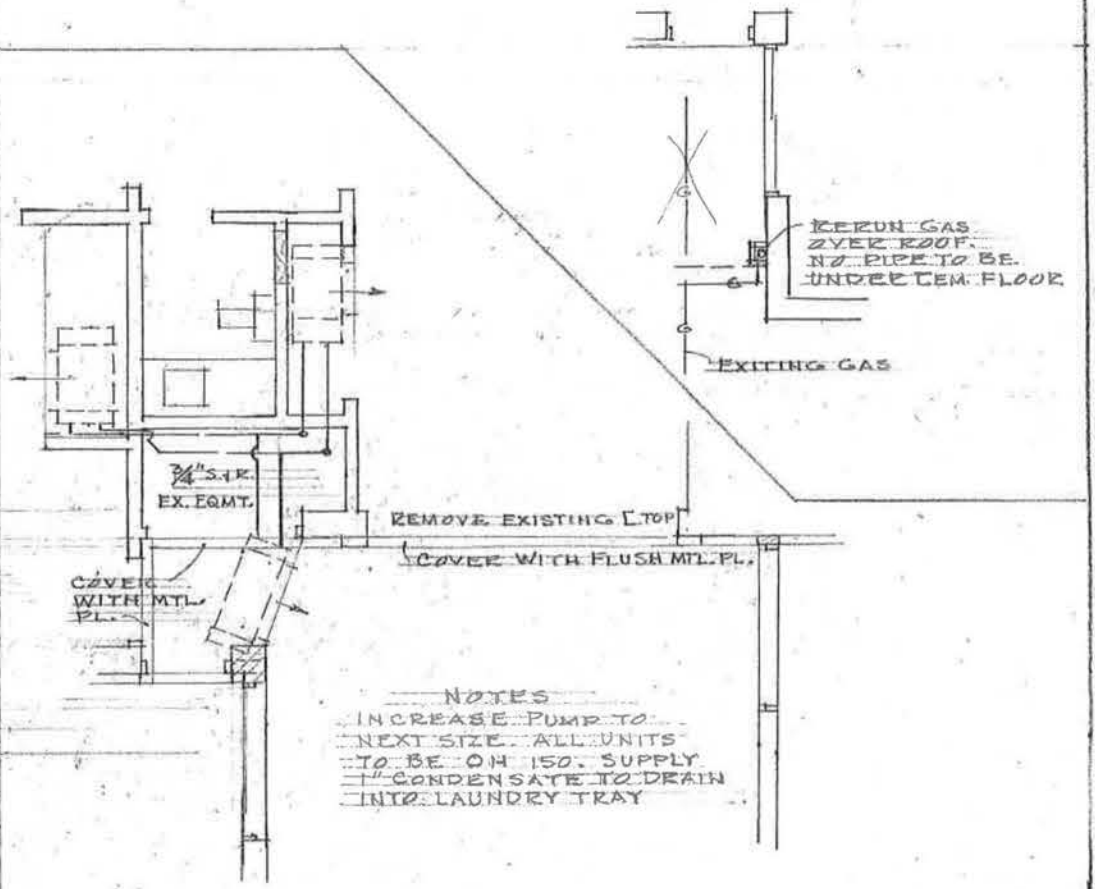
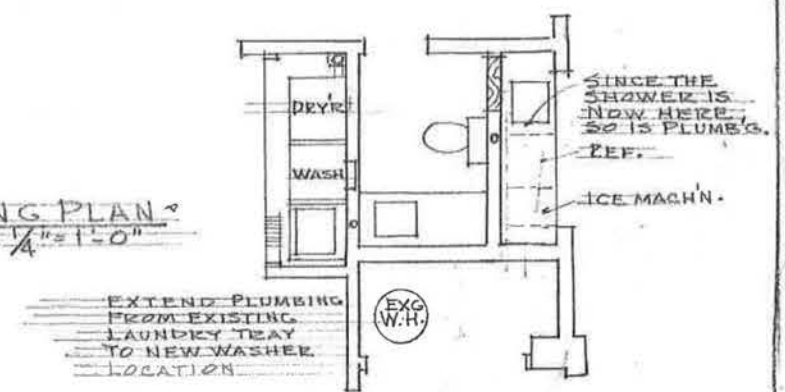
Continuation Sheet A.6: *Addition to House for Mr. and Mrs. Arthur Woodrow.* Heating Plan-Sheet No. 1. 12/22/75. Arthur T. Brown and Gordon V. Brown, Architects .Courtesy of Gordon V. Brown.



ARCHITECTURAL PLAN
SCALE 1/4" = 1'-0"

NOTES
 ALL NEW WORK TO MATCH EXISTING EXCEPT WHERE OTHERWISE SHOWN. ALL KITCHEN COUNTERS & S.S. TO HAVE NEW FORMICA. USE EXISTING PORCH MATERIAL ON NEW PORCH.

PLUMBING PLAN
SCALE 1/4" = 1'-0"



HEATING PLAN
SCALE 1/4" = 1'-0"

BROWN & BROWN ARCHITECTS



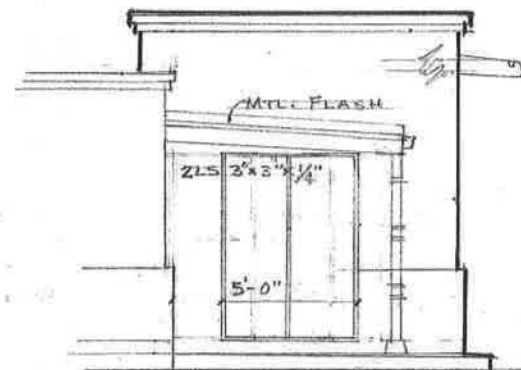
ADDITION TO HOUSE for MR. & MRS. ARTHUR WOODROW

| | | |
|----------|------|---------|
| JOB NO. | DATE | R/22/75 |
| 1175 | DEN | R.C. |
| SHT. NO. | BY | S.A.B. |
| 1 | CHK. | G.B. |

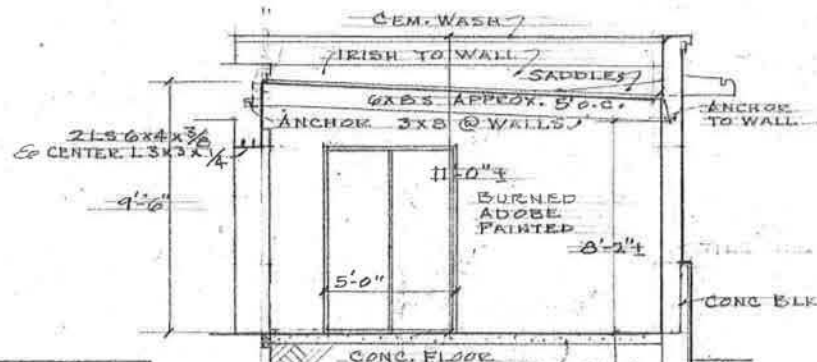
Woodrow Residence
Name of Property

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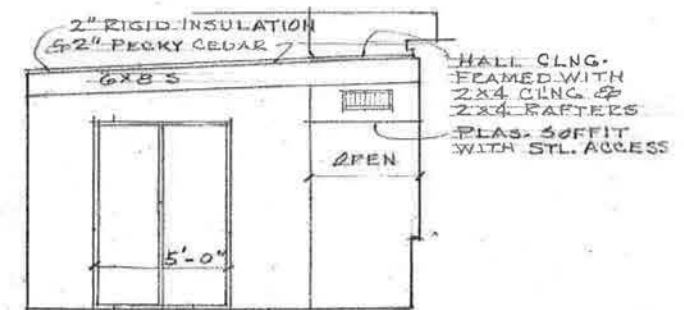
Continuation Sheet A.7: *Addition to House for Mr. and Mrs. Arthur Woodrow.* Elevation-Sheet No.2. 12/22/75. Arthur T. Brown and Gordon V. Brown, Architects .Courtesy of Gordon V. Brown.



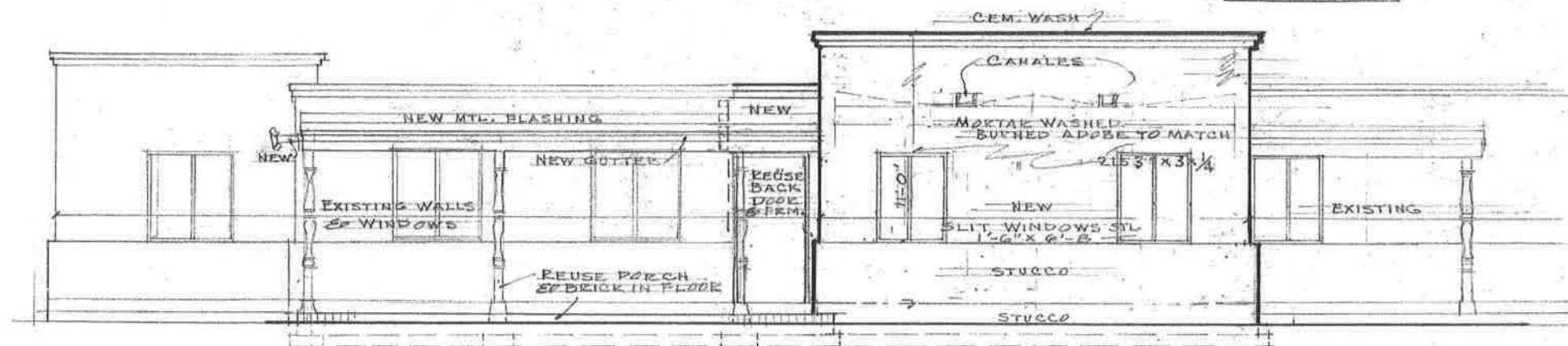
NORTH ELEV.
SCALE 1/4" = 1'-0"



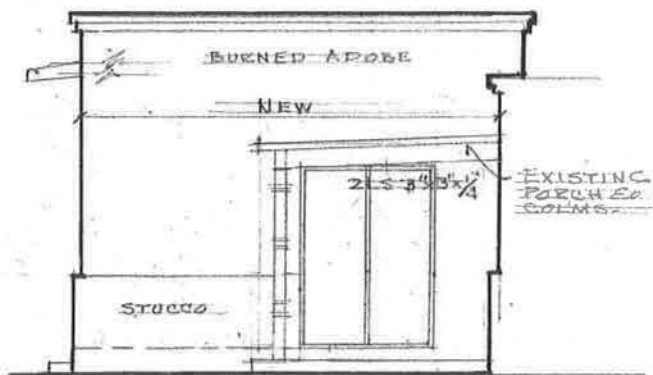
SEC. A-A
SCALE 1/4" = 1'-0"



NORTH ELEV. of NEW DINING RM.
SCALE 1/4" = 1'-0"



WEST ELEVATION
SCALE 1/4" = 1'-0"



SOUTH ELEVATION
SCALE 1/4" = 1'-0"



BROWN & BROWN ARCHITECTS

CONTRACTOR TO VERIFY AND BE RESPONSIBLE FOR ALL DIMENSIONS

ADDITION TO HOUSE for MR. & MRS. ARTHUR WOODROW

GORDON V. BROWN ARCHITECT
TUCSON, ARIZONA

JOB NO. 1175
SHEET 2

ARTHUR T. BROWN ARCHITECT
TUCSON, ARIZONA

DATE 12/17/75
DRAWN BY A.B.
CHK'D BY







© A.T. WILLETT PHOTOGRAPHER 2015





RESIDENCE →
← GUEST PARKING
← BARN
← ARENA
← PARKING
NO SMOKING











National Register of Historic Places
Memo to File

Correspondence

The Correspondence consists of communications from (and possibly to) the nominating authority, notes from the staff of the National Register of Historic Places, and/or other material the National Register of Historic Places received associated with the property.

Correspondence may also include information from other sources, drafts of the nomination, letters of support or objection, memorandums, and ephemera which document the efforts to recognize the property.



Evaluation/Return Sheet For Single/Multi Nomination

UNITED STATES DEPARTMENT OF THE INTERIOR
 NATIONAL PARK SERVICE
 NATIONAL REGISTER OF HISTORIC PLACES
 EVALUATION/RETURN SHEET

Requested Action:

Property Name:

Multiple Name:

State & County:

Date Received: Date of Pending List: Date of 16th Day: Date of 45th Day: Date of Weekly List:

Reference number:

Nominator:

Reason For Review:

Accept Return Reject Date

Abstract/Summary Comments:

Recommendation/ Criteria:

Reviewer Discipline

Telephone Date

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.

[Back](#)

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

DATE: November 22, 2017

TO:

**Edson Beall
National Register of Historic Places
1849 C Street NW, Mail Stop 7228
Washington, D.C. 20240**

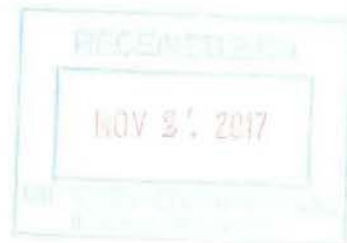
FROM:

**William Collins
National Register Coordinator
State Historic Preservation Office
1100 West Washington Street
Phoenix AZ 85007**

National Register Nomination:

**Woodrow Residence
Tucson, Pima County, Arizona**

**Documentation for this National Register nomination is enclosed, as required.
Should you have any questions or concerns, please contact me at
wcollins@azstateparks.gov or 602.542.7159.**



SG-1957

National Register of Historic Places Registration Form

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

1. Name of Property

Historic name: Woodrow Residence

Other names/site number: Rancho Bosque

Name of related multiple property listing:
NA

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

2. Location

Street & number: 8649 E Woodland

City or town: Tucson State: AZ County: Pima

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

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

national statewide local

Applicable National Register Criteria:

A B C D

Katey Reece, SHPO 22 Nov 2017
 Signature of certifying official/Title: Arizona State Parks and Trails Date
 State or Federal agency/bureau or Tribal Government

In my opinion, the property meets does not meet the National Register criteria.

Signature of commenting official: _____ Date _____

Title : _____ State or Federal agency/bureau or Tribal Government

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4. National Park Service Certification

I hereby certify that this property is:

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

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

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

Category of Property

(Check only **one** box.)

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

Return

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Number of Resources within Property

(Do not include previously listed resources in the count)

| Contributing | Noncontributing | |
|-------------------|-------------------|------------|
| <u>1</u> | <u> </u> | buildings |
| <u> </u> | <u> </u> | sites |
| <u>4</u> | <u> </u> | structures |
| <u> </u> | <u> </u> | objects |
| <u>5</u> | <u>0</u> | Total |

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)
DOMESTIC/Single Dwelling

Return

Current Functions

(Enter categories from instructions.)
DOMESTIC/Single Dwelling

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7. Description

Architectural Classification

(Enter categories from instructions.)

MODERN MOVEMENT

OTHER

Materials: (enter categories from instructions.)

Principal exterior materials of the property: BRICK, STUCCO, and WOOD.

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

Constructed in 1957, the Woodrow Residence is located at 8649 E Woodland Rd, within Lot 18 of the Tanque Verde Country Estates subdivision, Tucson, Pima County, Arizona. The residence is situated within City of Tucson corporate limits, immediately north of Tanque Verde Creek.

The home represents the former residence of Julie and Arthur Woodrow, as designed by prominent Tucson modernist architect, Arthur T. Brown, and consists of the main living quarters, combined with four contributing structures; a landscaped courtyard, a low retaining wall, a pool, and pool house. The modernist house and auxiliary structures were originally designed in 1957, with smaller, subsequent additions designed by Arthur Brown in 1961 and 1975. The home retains integrity of location, setting, feeling, design, materials, workmanship, and association, and exemplifies a rural expression of Arthur T. Brown modernist design aesthetic.

Although the property consists of two parcels, only the main residence located on parcel 10-114-50-020/Lot 18 was evaluated for NRHP listing, as this parcel contains the residence designed by Arthur T. Brown; was the original parcel purchased by the Woodrows', and falls within the period of significance for the property (1957-1961).

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Narrative Description

The main living quarters and each auxiliary structure (courtyard, pool, pool house, and wall) of the Woodrow Residence is described in the following section and is organized based on the NRHP's Aspects of Integrity (i.e. location, setting, feeling, design, materials, workmanship, and association).

Location: The Woodrow Residence is located at 8649 E Woodland Rd, within Lot 18 of the Tanque Verde Country Estates subdivision, Tucson, Pima County, Arizona. The documented residence is situated within City of Tucson corporate limits, immediately north of Tanque Verde Creek within Section 33 of Township 13 South, Range 15 East (Sabino Canyon 7.5' topographic quadrangle, Gila Salt River Base Line and Meridian). The residence continues to exist in its original location (Figure 1).

Setting: The Woodrow residence is located in a semi-rural area within the floodplain of the Tanque Verde Creek, and is surrounded by a mesquite bosque with irrigated pastures and lawn. The total property consists of two of 28 parcels along E Woodland Rd within the Tanque Verde Country Estates subdivision. The subdivision contains custom-built homes on large lots, many of which are being used as hobby ranches. Additionally, the subdivision is an early example of the eastward expansion of high-end custom subdivision development in Tucson.

Although the subdivision was originally plotted in a rural area outside City of Tucson corporate limits, it has since been subsumed into the City, and now has mixed commercial and residential development just north of the subdivision across E Tanque Verde Rd. Despite this contemporary development to the north, the subdivision has limited public access. It is hidden behind a dense wall of vegetation, and each lot retains trees and other vegetation. In sum, the neighboring contemporary development has not adversely affected the setting of the subdivision, and it continues to exist in a semi-rural area populated by mature vegetation and custom-built homes and hobby ranches.

Feeling: Because the Woodrow Residence continues to exist in its original location, and the associated setting has not been adversely affected by contemporary development to the north, the property expresses the feeling of tranquility, privacy, and exclusivity, which is reinforced by the property's mature trees, grassy lawns, ivy-covered walls, and unobstructed views of the Santa Catalina Mountains.

Design and Materials: The Woodrow Residence consists of the main living quarters, and a landscaped courtyard flanked by a low-retaining wall that surrounds a pool and a pool house (Figure 2; see Continuation Sheets).

The main residence is a U-shaped single-story, mortar-washed brick building featuring common bond brickwork, and a stucco half wall that runs the length of the lower half of the exterior walls, and up and over windows and doors. The half wall projects several inches off the exterior load bearing walls, is painted a turquoise-green over a roughcast finish, and is relatively boxy with

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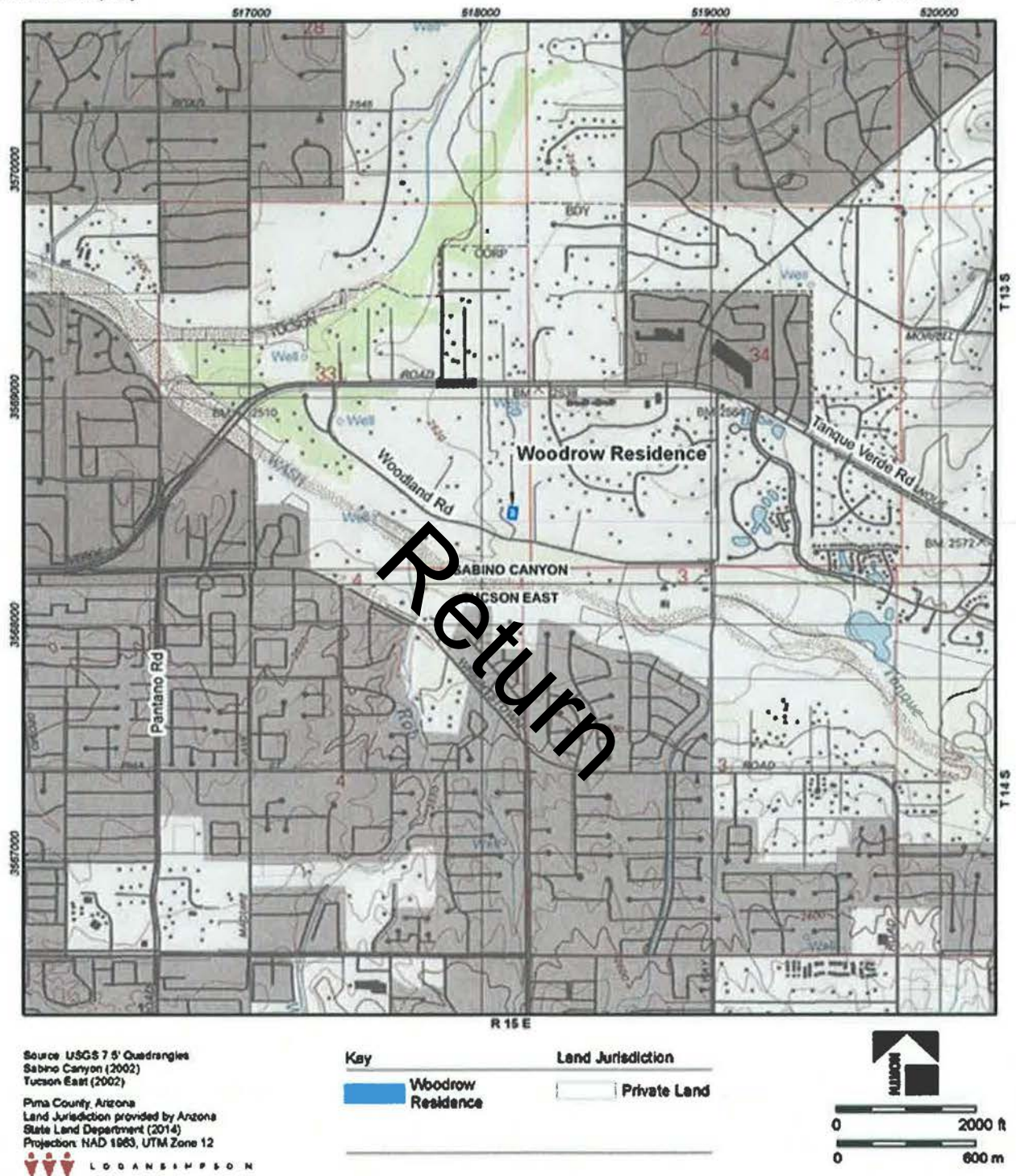
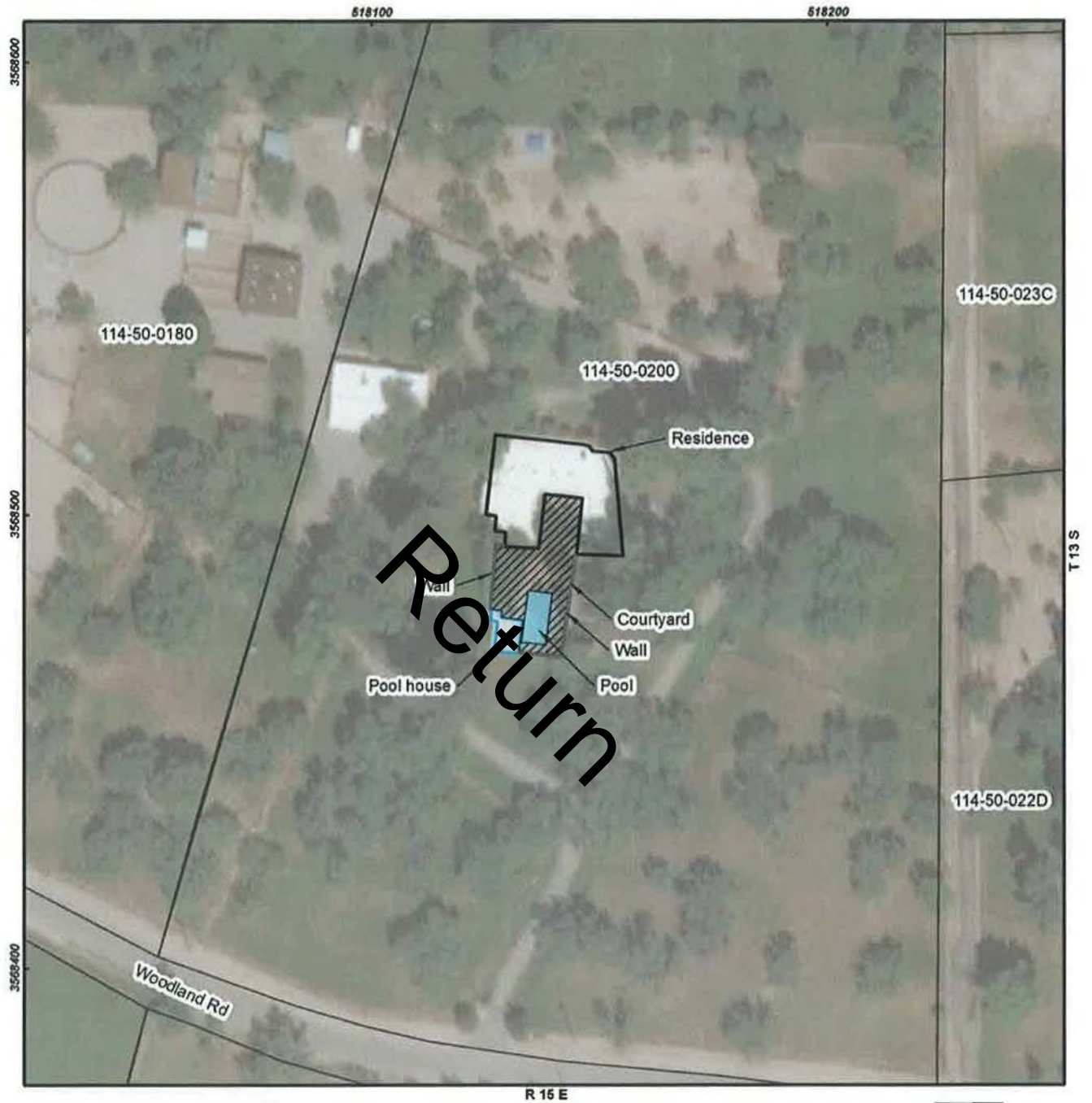


Figure 1. Location of the Woodrow Residence as depicted on the Sabino Canyon USGS 7.5' topographic quadrangle.

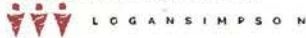
Woodrow Residence
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Source: USDA NAIP Aerial Imagery © (2016)

Pima County, Arizona
Projection: NAD 1983, UTM Zone 12



Key

| | | | |
|--|------------|--|-----------|
| | Residence | | Wall |
| | Pool | | Courtyard |
| | Pool house | | Parcel |



Figure 2. Overview of the Woodrow Residence showing contributing resources (the wall runs around the outside of the courtyard).

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little ornamentation present, except over the primary entry that features a beveled architrave. The building rests on a poured slab foundation and has a low-pitched roof covered in built-up, boxed in by a low parapet capped by two courses of header bricks (Photograph 1; Figure 3).



Photograph 1: North elevation of the Woodrow Residence, view facing south (A.T.Willett 2017)(AZ_PimaCounty_WoodrowResidence_0001).

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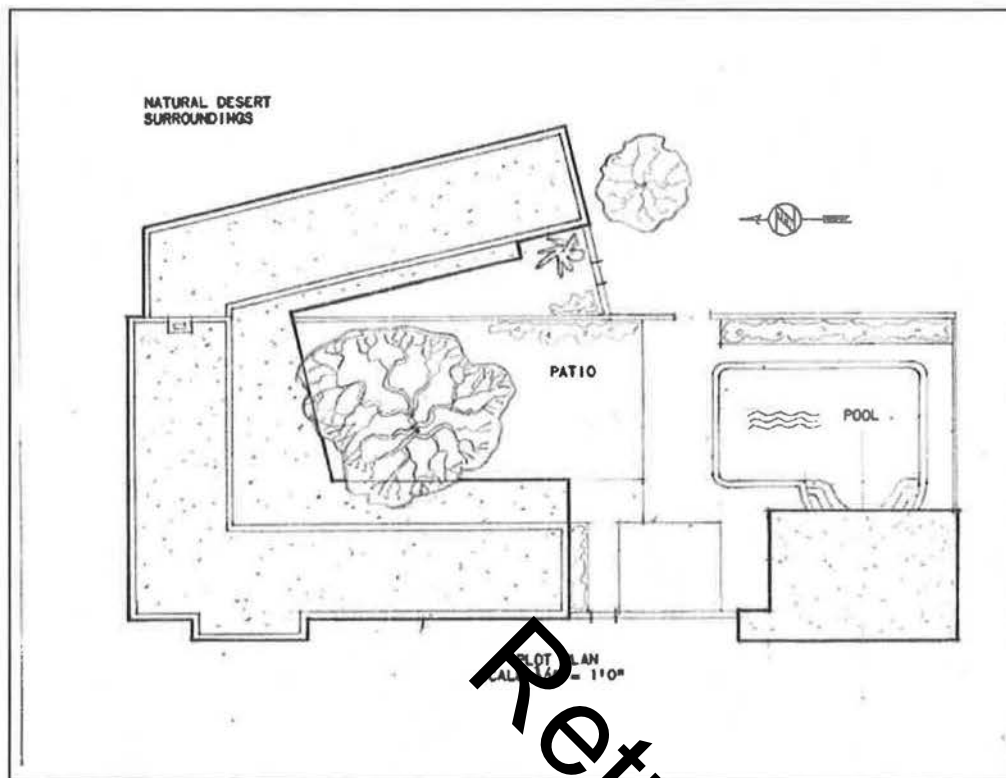


Figure 3. Reduced copy of plot plan of the Woodrow Residence with final additions and auxiliary structures, drawn by Arthur T. Brown, circa 1960. Drawing provided by Gordon V. Brown.

Fenestrations are evenly spaced across the primary façade (north elevation), and include tall, double-hung wood windows with screens (previously casement windows), a recessed entryway with hand-carved, three-panel wood doors featuring single lites and carved medallions, and one brick, mortar-washed brick chimney with metal screens at the northwest corner of the façade. The other chimney of similar design is slightly set back from the northeast corner. Cañales with flared mouths are present on the corners of all elevations and project from the parapet. The façade faces north towards the Santa Catalina Mountains, away from the main entrance to the property (Photograph 2).

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Photograph 2: Detail of north elevation of the Woodrow Residence, view facing south (A.T.Willett 2017) (AZ_PimaCounty_WoodrowResidence_0002).

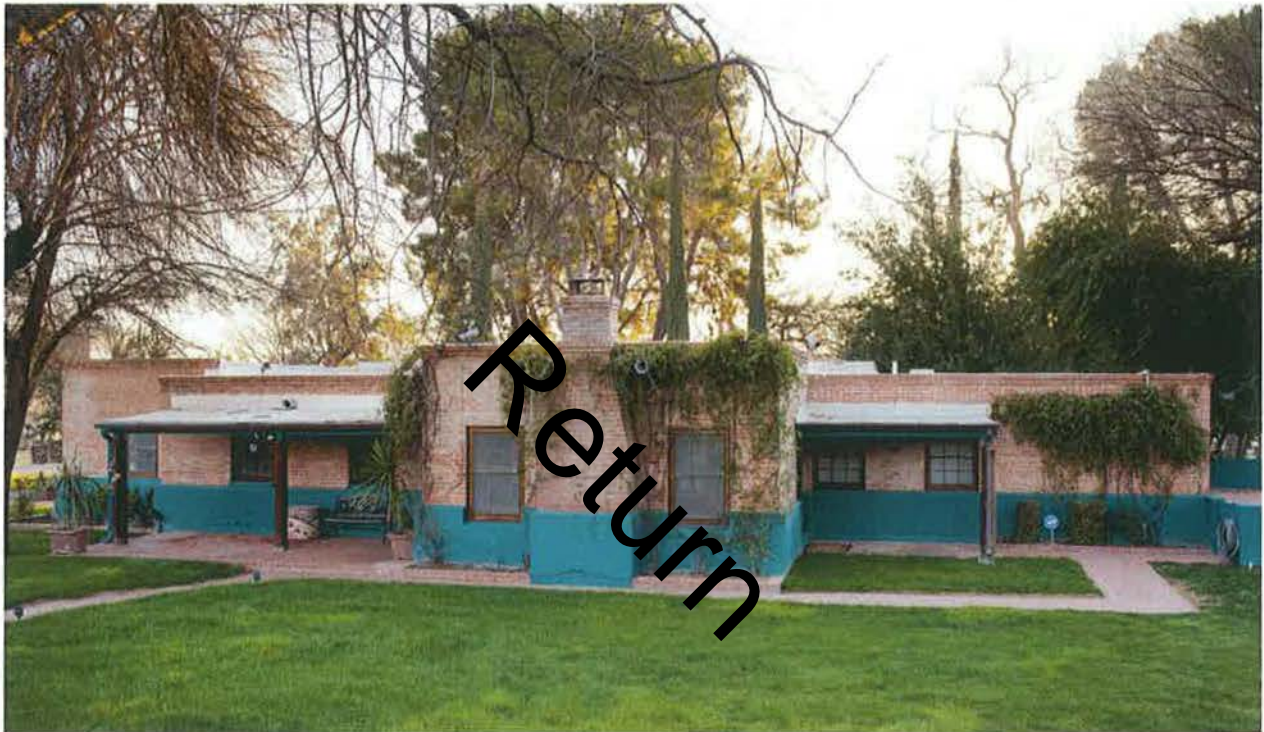
The west elevation includes the original, rectangular “L” arm of the 1957 design, as well as the latter 1975 addition of an enlarged dining room, service entrance, and porch. The original portion of the arm is similar in design and construction as that of the façade, and features brick, mortar-washed walls trimmed in a rough finish stucco half wall, capped by two courses of header bricks. Originally it contained multiple casement windows facing east, but the four remaining east-facing sash windows now flank the projecting dining room addition and are shaded by two shed-roofed porches supported by rough-hewn lodge poles on either side of the dining room. The east wall of the dining room addition is abutted by a brick chimney visible from the exterior, flanked by wood sash windows, and a wood-framed picture window and a wood French door fully encompass the north and south walls of the room. Additionally, a wood French door faces east and acts as the service entrance to the kitchen. The chimney is surrounded by a brick-lined planter, and access to-and-from the west elevation is via brick-paved sidewalks and porch foundations (Photograph 3).

The east elevation, completed in 1961, includes a rectangular wing, slightly off-set (not directly north-south), that forms the “U” floor plan. It is similar in materials and design as the rest of the

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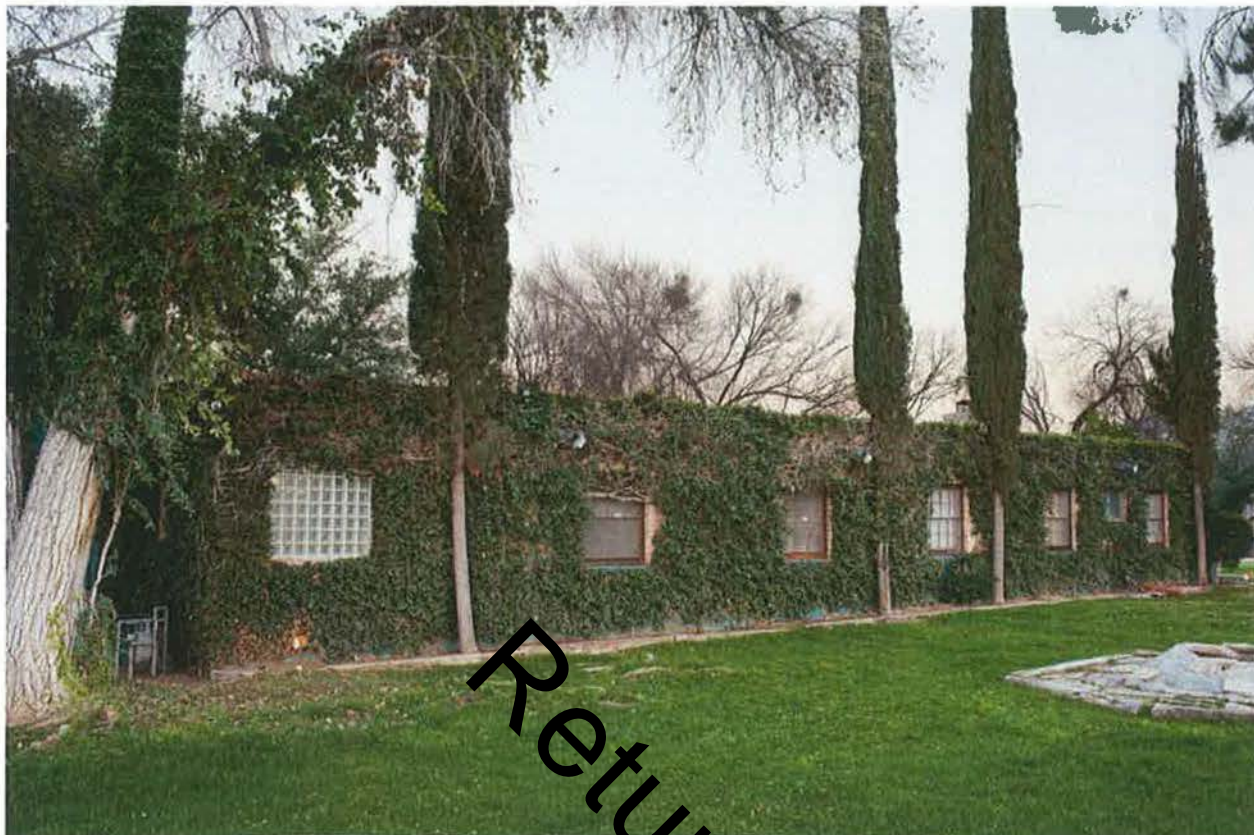
residence; brick mortar-washed walls, stucco half wall, flat header brick parapet, and multiple cañales protruding from the parapet at the roof-ceiling juncture. Seven windows are present along the east elevation, including five wood sash windows, one metal casement window, and one glass block window (Photograph 4). The entire east elevation is covered in climbing vegetation and four Cyprus trees are located along the wall inside a planter bed constructed of railroad ties. The addition is slightly stepped down in height from the original portion of the residence, and the stucco half wall is slightly narrower in width than elsewhere on the house.



Photograph 3: West elevation of the Woodrow Residence, view facing east (A.T.Willett 2017)(AZ_PimaCounty_WoodrowResidence_0003).

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Photograph 4: East elevation of the Woodrow Residence, view facing west (A.T.Willett 2017)(AZ_PimaCounty_WoodrowResidence_0004).

The south elevation forms the trough-portion of the building's "U"-shaped floor plan. It too is constructed of mortar-washed brick, with a stuccoed half wall, punctuated by wood sash windows, French doors, and a bank of four south-facing large picture windows. Both the east and west wings are shaded by covered verandas with brick walkways, featuring shed roofs supported by hand hewn posts, and wood paneled ceilings edged in wood fascia. The verandas flank a courtyard with flagstone paving punctuated by circular garden areas with native and non-native plantings and a contemporary rock-lined water feature. Each wing is accessible via French doors on either side of the south-facing picture window (Photograph 5).

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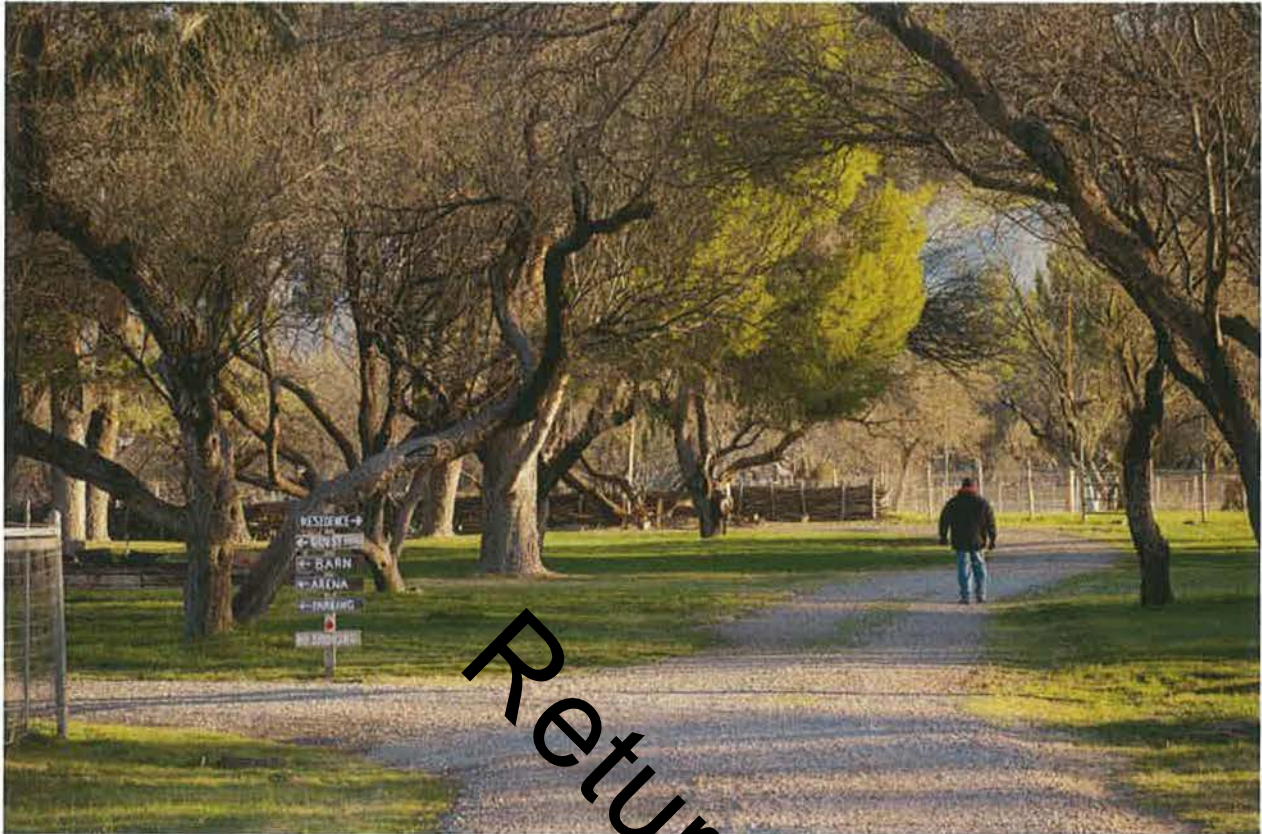


Photograph 5: South elevation of the Woodrow Residence, view facing north-northwest (A.T.Willett 2017) (AZ_PimaCounty_WoodrowResidence_0005).

Access to the residence is accessible via a gravel road off E Woodland Rd that runs perpendicular to the house for 0.03 miles, before the road splits to the west and circles around the residence (Photograph 6). The road also connects to a semi-circular gravel driveway directly in front of the home and the connection between the residence and driveway is paved in brick. The entire area immediately surrounding the residence and bounded by the road is covered in irrigated lawn. Within the lawn are mature mesquite, Cyprus, juniper, and eucalyptus trees, as well as brick and railroad-tie-lined planter beds with ornamental shrubs and trees that abut the house along the north, east, and west elevations.

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Photograph 6. Driveway to the Woodrow Residence, view facing north-northeast (A.T. Willett 2017) (AZ_PimaCounty_WoodrowResidence_0006)

Ancillary Structures (Contributing)

Courtyard and Wall: The Woodrow Residence features a courtyard adjacent to the south elevation enclosed on three sides and bounded by the east, west, and south elevations. The southern half of the courtyard opens to a pool, gardens, and pool house, all of which is surrounded by a low wall similar in height, design, and materials, as that of the decorative half wall the surrounds the main residence. The masonry wall is sheathed in roughcast stucco and painted green to match the half wall that abuts the exterior of the main residence. The wall has two metal gates, one on either side of the courtyard, near the ends of the east and west wings of the residence. The design of the gates consists of metal mesh with decorative solid squares, a squeeze latching mechanism, and painted green to match the wall (Photograph 7).

As noted above, a portion of the courtyard is paved in flagstone, and features circular and semi-circular planting beds filled with non-native and native vegetation including, African fan palm, Chinese pistache, Texas ebony, Sago Palm, cypress, magnolia, oleander, rosemary, sage, box leaf, pyracantha, vitex, ornamental grasses, lady slipper, yucca, and other cacti (see Photograph 5 and Figure 2). The remainder of the courtyard is paved with dry-laid brick with sand. A

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Photograph 7. Detail of wall and gate around courtyard southwest corner (A.T.Willett 2017) (AZ_PimaCounty_WoodrowResidence_0007).

rectangular brick-lined planter is located along the east wall near the southeastern corner adjacent to the swimming pool. The planter contains small shrubs and palm trees. An irregular shaped brick-lined planter bed is also located along the west wall near the southern end of the west wing and features roses and rosemary bushes. The plants and location of planting beds were chosen during the original design and construction of the house by local gardener, Polly Lee. The courtyard design, the wall, and the location of individual trees were established by Art Brown in his original plans for the residence (see Continuation Sheets).

Pool: Within the courtyard area, the home includes a P-shaped swimming pool, manufactured by Whitaker Pools, a local company that installed hundreds of pools across Tucson between the 1940s and 1970s (Henry 2009). The pool was included in the homes original design and completed in 1958. The rounded portion of the pool contains arched steps into the wading area that connects and slopes steeply towards the north. The pool is constructed of gunite over a steel rebar cage-like frame. It contains rounded gunite edges and brick decking. A small square Whitaker label is located on the cover of the pool's skimmer (Photograph 8).

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Pool house: Also part of the residence's original design is the pool house, a semi-rectangular brick and frame structure consisting of two rooms; one square and the other L-shaped (Photograph 9). The two individual rooms are connected by a shed roof that provides a covered walkway between them.



Photograph 8. Overview of pool and south half of courtyard, view facing south (A.T. Willett 2017) (AZ_PimaCounty_WoodrowResidence_0008).

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Photograph 9. Overview of pool house, view facing west (A.T. Willett 2017)
(AZ_PimaCounty_WoodrowResidence_0009).

The roof is incorporated into the porch overhang, supported by roughhewn posts to match the veranda, and exposed brackets buttress the north and south elevation. The west elevation features a shallow overhang edged in metal flashing. The rooms consist of changing rooms and a storage area for the pool, and include single core solid doors, and aluminum sliding sash windows (see Photograph 9).

Condition of historic fabric: The Woodrow Residence is in excellent condition and over 90 percent of its original historic fabric as designed by Art Brown is intact. The only exterior alteration of consequence is that of the windows, whereby all but one casement window have been replaced with wood sash windows or glass block windows. Additionally, the metal grills over the façade windows have been removed, and some, but not all of the cañales have been replaced with Spanish-looking replicas that were not part of the original design aesthetic, although Brown did design rectangular cañales for the home. The original veranda on the south side of the home was screened in, but it appears that the removal of the screens occurred during the occupation of the home by the Woodrows. Nonetheless, the character-defining features of this home, namely its' massing, materials, and site orientation are as originally designed.

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As noted previously, Brown completed an addition to the residence in 1961 and in 1975 at the request of the Woodrows to accommodate their growing family. Although the third addition completed in 1975 is not yet of historic-age, it only augmented that elevation slightly. The small dining room addition “bumps out” less than 20 percent of the east elevation, resulting in a modification that does not take away from the overall appearance of the exterior, and a similar palette of materials was used in the design. Lastly, the 1970s addition is not part of the primary façade, and the residence is experienced from the north elevation where visitors drive around a circular drive directly in front of the primary façade (Figure 4).

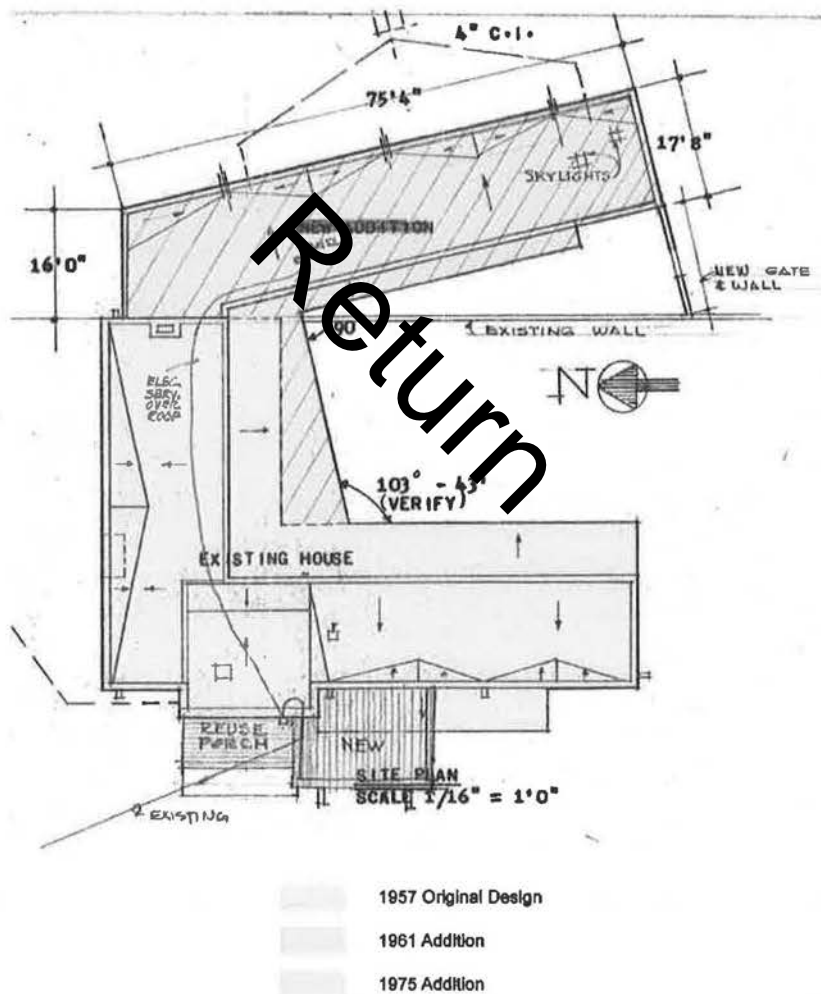


Figure 4. Reduced copy of plan view of the Woodrow Residence with all additions, drawn by Arthur T. Brown, and provided by Gordon V. Brown.

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The interior of the building retains its original floor plan, pecky cedar ceilings, exposed beams, smooth plastered walls, the majority of interior wood doors, and its overall streamlined, unadorned appearance (Photograph 10). Piping and other components of the original boiler/chiller system as designed by Brown are still present along the foundation of the home (see Continuation Sheets for illustrations of that system). The kitchen has been modernized and is no longer of Danish Modern design, and the living room fireplace now has ornamental moulding around the fire box.



Photograph 10. Detail of pecky cedar ceilings (J. Levstik 2017) (AZ_PimaCounty_WoodrowResidence_0010).

Workmanship: The residence is deceptive in design, in that it defies categorization simply as a Ranch style building, but it does, however, exhibit many of the characteristics of traditional ranch architecture as envisioned by Arthur Brown, while also espousing principles of the Modern

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Movement that directly influenced residential design in Tucson during the post-war period. The influence of these two architectural trends in Brown's work is evident in the workmanship of the Woodrow Residence.

Character-defining features evident in the design of the Woodrow Residence include brick walls, flat planes, low profile and elongated massing, off-center entryways, low-pitched roofs, and little exterior ornamentation. Additionally, the home features characteristics of modernism, through the lack of ornamentation, efficient floor plan and site orientation (i.e. siting the house to regulate indoor temperatures throughout the day by sacrificing the views of the mountains), thick exterior walls to conserve energy, technological advances to provide for livability (i.e. use of a chiller and boiler system), and lack of historical references to previous architectural styles.

Despite its utilitarian appearance, the building, although subtle, does exhibit ornamentation, through which workmanship is most apparent. This is evidenced by well-constructed, insulated masonry walls, a deeply recessed entry, beveled architrave, hand carved doors, and exposed interior beams and pecky cedar ceilings. These characteristics combine to reinforce not only the design of the building and the workmanship inherent to that design, but also speak to Art Brown's personal quest of designing without style, and designing projects unique to each site and each client.

Association: The residence, and each subsequent addition, is associated with modernist architect Arthur T. Brown who was working during the post-war era in Tucson, and helped solidify himself as one of Tucson's premier architects of the Modern Movement.

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8. Statement of Significance

Applicable National Register Criteria

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

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

Return

Criteria Considerations

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

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

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Areas of Significance
(Enter categories from instructions.)

ARCHITECTURE

Period of Significance
1957-1961

Significant Dates
1957
1961

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

Cultural Affiliation

Architect/Builder
Arthur T. Brown (architect)
Gordon Brown (architect)
A.B. Laughlin (builder)
Polly Lee (landscape)
W. Pritchett and Sons (builder)
Charles Clement (interior designer)

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

The Woodrow Residence is eligible for NRHP listing under Criterion C at the local level of significance for its association with celebrated architect, Arthur T. Brown. Brown constructed the Woodrow residence during his most influential period as an architect (late 1940-early 1960s); it represents recognizable and distinguishable traits of Brown's architectural imprint on Tucson's built environment; is one of 7 residences he designed in 1957 of a total of 10 designs that year; and is one of few rural and extant Tucson properties designed by Brown. As identified earlier, the period of significance is between 1957 and 1961; thereby bookending the period of significance between the date of original design in 1957 to the date of the last historic-age addition in 1961.

The design of the Woodrow Residence exemplifies the fundamental values of living in the 20th century as endorsed in the post-war period, and realized in the designs of modernist architect, Arthur Brown. These values are reinforced through the regional popularity of Brown's interpretation of Modernism that directly influenced the design of the Woodrow Residence; specifically, the residence was designed to provide for functional indoor and outdoor living with access to daylight, ventilation, and incorporation of new technologies, while still respecting the influence of site and climate. Moreover, the lack of an academic architectural style to assign to the Woodrow Residence is emblematic of Brown's design aesthetic, and to paraphrase his son Gordon, each Art Brown project stands on its own. Each is unique and uniquely Art Brown.

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

Platted in 1948, the Tanque Verde Country Estates subdivision consists of 28 multi-acre semi-rural lots bisected by what is now E Woodland Road (formerly Route 2; and later Mockingbird Lane) (Figure 5). The subdivision shares many design similarities with other early post-World War II (post-war) subdivisions. While most subdivisions established in Tucson were clustered around the central business district and University of Arizona, others, including Tanque Verde Country Estates, were purposively established outside the boundaries of City limits to bypass zoning and building code requirements, and in anticipation of future annexation by the City (Evans et al 2015). Higher priced and custom home developments tended to be located in the northeast, closer to views of the Santa Catalina Mountains and away from the aircraft noise of Davis-Monthan Air Force Base. Tanque Verde Country Estates had limited access to-and-from the subdivision with a semi-winding central road, lush native vegetation and landscaping, striking views of the Santa Catalina Mountains, and roughly rectangular-shaped lots, many of which were used historically for and continue to be used today as "hobby ranches" or "gentleman's ranches." In 1984, the subdivision was annexed to the City of Tucson.

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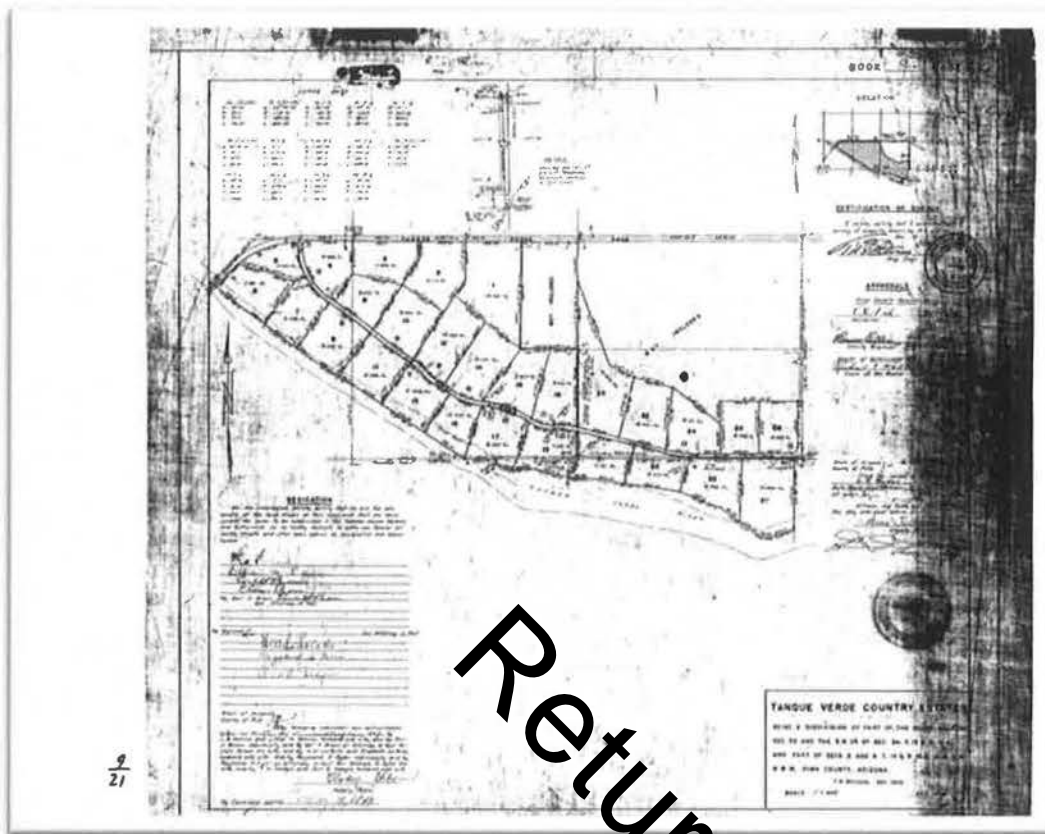


Figure 5. Reduced scan of the 1948 Tanque Verde Country Estates Subdivision copied from the Pima County Assessor's Office.

Residential design in the immediate post-war period reflected the influence of the Ranch style and Modernism. In the 1940s, this resulted in three primary building forms: Ranch, Transitional Ranch, and Modern Ranch. The Ranch style had first emerged in California in the 1930s and evolved from a romanticized image of the historic ranch houses and haciendas of the west. This image grew into an idea of western living that was characterized by simple, low-profile building forms on wide lots, with gable or hip roofs, traditional materials, and outdoor living spaces. The Ranch concept also addressed significant issues that usually went overlooked in pre-existing styles, including functional planning, informal living, privacy, daylight and ventilation (Evans et al 2015).

A small number of post-war housing was shaped by the concepts of the Modern Movement in architecture. The Modern Movement evolved independently from the Ranch style, and had emerged in the first half of the 20th century out of the work of Frank Lloyd Wright and several European architects (Evans and Jeffery 2005). It was “an artistic and architectural movement that embodied the unique early 20th century notion that artistic works must look forward to the future without overt references to historical precedents. Modern design emphasized expression of

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functional, technical or spatial properties rather than reliance on decoration.” (docomomo.org:http://www.docomomo-us.org/register/how_to_evaluate).

Although Modern architecture and the Ranch house had evolved and developed independently, they shared fundamental values about living in the 20th century: the houses were functional and eschewed pretense, emphasized access to daylight and ventilation, and embraced outdoor living in the mild southwestern climate. As a result, there was a great deal of cross-fertilization between the two movements (Evans et al 2015). Tucson’s Modern Ranch houses were characterized by asymmetrical forms, dynamic spaces, functional planning, innovative materials and technologies, flat, shed or low-slope gable roofs, large window walls that often reinforced indoor-outdoor living, and an absence of ornamentation. In the case of the Woodrow Residence, the influence of these two architectural trends is evident in its design, as created by architect, Arthur Brown.

In Tucson, one of the most influential architects of the Modern Movement was Arthur T. Brown. Born in Tarkio, Missouri in 1900 to a middle class family, Brown’s father John Vallance Brown was a professor at Tarkio College, and his mother, Ada May Brown, was a painter. Brown had two brothers, Findley and James, and all three siblings were born in Tarkio. In 1923, Brown completed his B.S. in Chemistry at Tarkio College and by 1926 Arthur was enrolled in architectural school at The Ohio State University in Columbus, Ohio (Brown 1985). He completed his architectural degree a year later and was granted a scholarship near Chicago at the Lake Forest Foundation for Architects and Landscape Architects. During his time with the Foundation, Brown was told by an architectural critic, “never design in a style. If you have to design in a style, remove everything that makes it a style,” this advice stayed with him, following him into his own career where his work defied definition, and in the words of Brown’s son Gordon, his father never designed in a “style” again (Brown 1985; personal communication with Gordon Brown, 10 February 2017).

Following his scholarship in 1927, Brown moved into his brother Findley’s home in Chicago and actively began searching for a job, but his lack of experience made the task difficult. He was finally hired by David Bjork, an architect and builder where he worked as a draftsman until he acquired a job with renowned architect David Adler (formerly of Adler and Sullivan) (Brown 1985). During his seven-year tenure with Adler’s office, Brown entered every architecture competition available, including General Electric House Competition, Chicago Water Tower Competition, and Century of Progress Competition. In many of the competitions he was recognized for his work, including being the beneficiary of such underwhelming prizes as electric clocks. While he learned much from his time with Adler, he was only one of many draftsmen in the office and he was anxious to make a change. When a former college friend, Orville Bell, offered him work at his architectural firm in Phoenix, Brown leapt at the chance, moving himself, his wife Caroline, and his two sons Gordon and Arthur to Arizona (Brown 1985).

As Brown noted in his catalogue, his arrival in Phoenix in 1935 was a stark reminder that the Great Depression had taken a toll on Arizona, with skeletons of half-finished buildings present throughout downtown Phoenix, and newly built homes going for as little as \$2,000. In Phoenix,

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most of his work was designing schools for the Works Progress Administration, but it was not long before work slowed and he was struggling once again to support his family. Hearing that work was available in Tucson, Brown interviewed with architect Richard Morse, and convinced Morse to hire him for \$50.00 per week. Morse and Brown worked well together, eventually entering into a partnership in 1939, but with the start of World War II, work slowed to a crawl, and only defense and wartime-related projects were getting funded. Morse left Tucson to fight in the war, while Brown stayed behind trying to keep the business running until he was forced to close its doors. With little option, Brown moved his practice into his home, and was able to survive during the war on small contracts for retrofitting buildings for defense housing, and designing trailers for mine workers in Bisbee (Brown 1985).

Before going into practice by himself, his first solo project was his own residence near the University of Arizona. Shortly after completing his house, renowned architectural photographer Maynard Parker was in Tucson and asked to photograph his residence. As a result of this meeting, Brown's first building was featured in *Architectural Forum* and later in book of houses published by Simon & Schuster. This was followed by a request from the Buffalo Art Museum who asked to feature his home in an exhibit, describing his design as an "honest expression of the motor age" (Brown 1985). Although his first commissioned job was in 1939 for his family, he continued working in collaboration with Richard Morse until the end of 1941, before finally hitting his stride in 1942. In his first year in sole practice, he was commissioned to design two residences; a year later, three residences; with each year building on the previous year, such that in 1946 alone he designed 42 buildings. By the end of 1949, Brown had received two awards for his architectural designs: the American Institute of Architects Honor Award for the Hedeman House and the Progressive Architecture Jury Award for the Rosenberg House.

Brown was a prolific architect and completed thousands of projects, including the first passive solar-designed school in the United States—the Rose School (since demolished)—multiple inventions and ideas including the first transpired solar collector, the first use of an indirect-gain system (that would be patented by and credited to Felix Trombe 10 years later), designs for subterranean housing, use of subfloor radiant heat, foam roof insulation, revolving patio covers, and hyperbolic paraboloid shade structures, all of which established him as an architect with a sensitivity to Arizona's desert environment (Nequette and Jeffery 2002; Denzer and Novikova-Kinney 2010). During his career, he designed residences, university buildings, restaurants, hospitals, medical and dental offices, public schools, libraries, motels, banks, and churches. His projects were scattered throughout Arizona, including Tucson, Green Valley, Tubac, Patagonia, Douglas, Sells, Nogales, Phoenix, Florence, Greaterville, and Coolidge, as well as two projects in California, and one in Mexico. Brown's most influential and successful works were designed between the late 1940s and early 1960s (Evans and Jeffery 2005).

Brown was elected a Fellow of the American Institute of Architects (AIA) in 1961, making him the first Arizona architect with that honor, and he received the Western Mountain Region AIA Silver Medal of Design Excellence in 1986 (*Arizona Daily Star* 26 October 1993). Brown was also one of the early practitioners of passive solar design. He was recognized in 1985 with a retrospective of his work at the University of Arizona College of Architecture museum and

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awarded an honorary doctorate degree (Cauthorn 1985). He passed away in 1993, leaving his practice to his architect son Gordon. Gordon had joined his father in 1970, continuing the practice until his retirement in 2010 (Denzer and Novikova-Kinney 2010; personal communication with Gordon Brown 10 February 2017).

In 1957, Arthur T. Brown was commissioned by newlyweds, Julie M. and Arthur F. Woodrow to design their new home on Lot 18 of the Tanque Verde Country Estates near the floodplain of the Tanque Verde Creek (Brown 1985; *Arizona Daily Star* 17 February 1957). The Woodrow's had purchased the 9.019 acres lot (Lot 18) earlier that year, and a few months later, plans were drafted by architect Arthur T. Brown (hereafter also referred to as Art Brown).

Julie Modine Woodrow, previously of Racine, Wisconsin, graduated from MacMurray College, Illinois with a degree in psychology, working for the Arizona State Department of Public Health as a social worker, and later as a newspaper reporter for the *Arizona Daily Star* in the women's department (*Arizona Daily Star* 17 February 1957). Her husband, Arthur Woodrow, served in World War II, earning his doctorate of optometry degree from Northern Illinois College of Optometry, Chicago, and going into private practice in Tucson around 1954 (*Arizona Daily Star* 17 February 1957). Both Julie and Arthur were frequently cited in the local press for their philanthropic and social activities, with Arthur serving as the Sergeant-at-Arms for the Conquistadors Club; head of the Chamber of Commerce Young Men's Division, a member of the 20-30 Club, member of the Arizona State Board of Optometry, and board member of the Arizona Boys Chorus. Julie was a member of the Brewster Home Board, President of the Junior League, a trustee of the New England Historic Genealogical Society, and involved in the local Republican Party (*Arizona Daily Star* 4 June 1980).

Built by A.B. Laughlin, the Woodrow residence was completed in 1958, resulting in a 2,500 sq. ft. house built in the shape of a slightly irregular-shaped "L". Brown had created a modernist expression of a traditional ranch-style residence. The following year, *The Arizona Daily Star* featured the residence on the cover of their *Homes and Features* section of the newspaper (Cardon 1959). As described in the local paper, the home was constructed of brick, with thick exterior walls, a screened-in veranda on the rear elevation with views of the Santa Catalina Mountains, and an "unusual" heating-cooling system called *Airditioner*, installed in each room (Figure 6).

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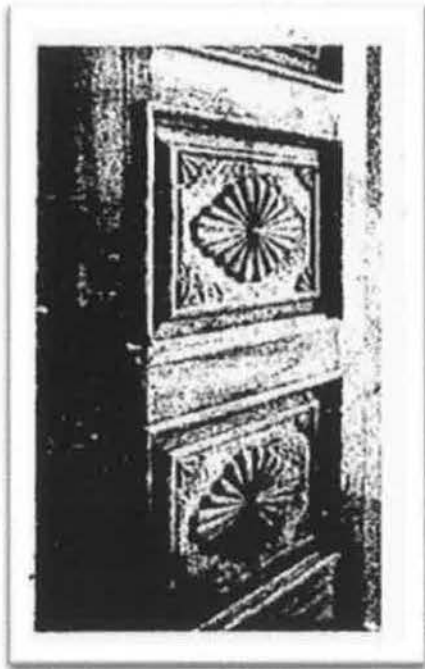


Figure 6. Excerpted photographs from February 1959, *Arizona Daily Star* article entitled, "Built for Year-Round Living in Tucson" (note the *Airditioner* system visible inside the windows on the above interior photograph).

A little over a year later, the *Tucson Daily Citizen* also featured the Woodrow residence in the Saturday paper (Smith 1960), describing the exterior of the residence as surrounded by century-old mesquite trees, mortar-washed walls, Spanish colonial metal grills over windows, hand carved front doors (Figure 7), and a rear courtyard and brick patio populated with flowery plants, planters; a low terrace wall, a Whitaker pool, and pool house. Both newspapers spent several paragraphs describing the home's interior furnishings, noting that it was a mix of Spanish Colonial and Danish Modern, with fabrics designed by prominent Tucson artist, Charles Clement, and landscaping designed by gardener, socialite, and *Arizona Daily Star* newspaper columnist, Polly Lee (Keating 1968). That same year, *Better Homes and Gardens* (1960:121) highlighted the Woodrow's modern kitchen in a magazine feature on "kitchen ideas", and in 1973, *Sunset Magazine* included an article on "How to Plan and Build a Fireplace," which presented the Woodrow's living room fireplace as the template (1973: 16-17).

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Here's a close-up of the handsome design on the handcarved front doors. The rosette was favored in Early Spanish furnishings. Of Mexican cedar, the door was designed by Armundo Alfaro of Nogales, Sonora.

Figure 7. Excerpted photograph and caption from a 30 April 1960, *Tucson Daily Citizen* article entitled, "Trees Surround the Woodrows' Home".

Three years after the residence was completed, the Woodrows' returned to Art Brown, requesting an addition to the home to accommodate their growing family (Cardon 1959). In 1961, the east wing was completed by William Pritchett and Sons Contractors, transforming the floor plan from L-shaped to U-shaped. The addition mimicked the materials and design of the original house. In 1975, a third addition designed by Art Brown with support from son Gordon, was completed for the Woodrows and included an extension to the dining room, a service entrance, and porch on the west elevation (personal communication with Gordon Brown, 10 February 2017). Again, the addition mirrored the original building in color, materials, and design.

Sometime between 1976 and 1981, the Woodrow's purchased the parcel to the west—Lot 16—adding an additional 7.87 acres to their estate. During this time, additional improvements were made to the property, including a caretaker's residence, a guesthouse, fenced pastures, and a horse stable. Between 1998 and 2002, riding arenas, round pens, storage sheds, hay barn, and chicken coop were also constructed. The Woodrow's resided at 8649 E Woodland Rd until at least 1992, after which time the house and associated ranch was owned by James and Susan Fissell, followed eight years later by the purchase of the property, renamed Rancho Bosque, by Jane and Alan Hamilton who used the property for the University of Arizona's Eller College of Management equine program. The property was most recently sold to Susan Wick in 2016 (Pima County Assessor's Office: <http://www.asr.pima.gov/>, accessed 31 January 2017)

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9. Major Bibliographical References

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

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Smith, Barbara. "Trees Surround the Woodrows' Handsome Home". *The Tucson Daily Citizen*,
30 April 1960.

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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: _____

Historic Resources Survey Number (if assigned): _____

Return

10. Geographical Data

Acreeage of Property 9.019 _____

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: | Longitude: |
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

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Or

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

- | | | |
|-------------|------------------------|--------------------------|
| 1. Zone: 12 | Easting: <u>405542</u> | Northing: <u>3540872</u> |
| 2. Zone: | Easting: | Northing: |
| 3. Zone: | Easting: | Northing: |
| 4. Zone: | Easting : | Northing: |

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

The Woodrow Residence located at 8649 E Woodland Rd, within Lot 18 of the Tanque Verde Country Estates subdivision, Tucson, Pima County, Arizona. The documented residence is situated within City of Tucson corporate limits, immediately north of Tanque Verde Creek within Section 33 of Township 13 South, Range 15 East (Sabino Canyon 7.5' topographic quadrangle, Gila Salt River Base Line and Meridian [see Figure 1]).

Boundary Justification (Explain why the boundaries were selected.)

Although the property consists of two parcels—10-114-50-020 (Lot 18) and 10-114-50-018 (Lot 16)—only the main residence located on parcel 10-114-50-020/Lot 18 was evaluated for NRHP listing, as this parcel contains the residence designed by Arthur T. Brown; was the original parcel purchased by the Woodrows,' and falls within the period of significance for the property (1957–1961). The additional parcel was purchased after the mid-1970s, and contains buildings and structures of contemporary construction.

11. Form Prepared By

name/title: Jennifer Levstik, M.A.
organization: Logan Simpson
street & number: 177 N Church Ave, Suite 607
city or town: Tucson state: AZ zip code: 85701
e-mail jlevstik@logansimpson.com
telephone: 520-884-5500
date: 11/13/2017

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Additional Documentation

Submit the following items with the completed form:

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

Photographs

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

Photo Log

Name of Property: Woodrow Residence

City or Vicinity: Tucson

County: Pima

State: Arizona

Photographer: A. T. Willett and J. Levstik

Date Photographed: March 2017

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

1 of 10.

Photograph 1: North elevation of the Woodrow Residence, view facing south (A.T.Willett 2017)(AZ_PimaCounty_WoodrowResidence_0001).

Photograph 2: Detail of north elevation of the Woodrow Residence, view facing south (A.T.Willett 2017) (AZ_PimaCounty_WoodrowResidence_0002).

Woodrow Residence

Name of Property

Pima, AZ

County and State

Photograph 3: West elevation of the Woodrow Residence, view facing east (A.T. Willett 2017)(AZ_PimaCounty_WoodrowResidence_0003).

Photograph 4: East elevation of the Woodrow Residence, view facing west (A.T. Willett 2017)(AZ_PimaCounty_WoodrowResidence_0004).

Photograph 5: South elevation of the Woodrow Residence, view facing north-northwest (A.T. Willett 2017) (AZ_PimaCounty_WoodrowResidence_0005).

Photograph 6. Driveway to the Woodrow Residence, view facing north-northeast (A.T. Willett 2017) (AZ_PimaCounty_WoodrowResidence_0006).

Photograph 7. Detail of wall and gate around courtyard, southwest corner (A.T. Willett 2017) (AZ_PimaCounty_WoodrowResidence_0007).

Photograph 8. Overview of pool and south half of courtyard, view facing south (A.T. Willett 2017) (AZ_PimaCounty_WoodrowResidence_0008).

Photograph 9. Overview of pool house, view facing west (A.T. Willett 2017) (AZ_PimaCounty_WoodrowResidence_0009).

Photograph 10. Detail of pecky cedar ceiling (J. Levstik 2017) (AZ_PimaCounty_WoodrowResidence_0010).

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.

Woodrow Residence
Name of Property

Pima, AZ
County and State



Photograph 1: North elevation of the Woodrow Residence, view facing south (A.T. Willett 2017)(AZ_PimaCounty_WoodrowResidence_0001)

Woodrow Residence
Name of Property

Pima, AZ
County and State



Photograph 2: Detail of north elevation of the Woodrow Residence, view facing south (A.T. Willett 2017) (AZ_PimaCounty_WoodrowResidence_0002).

Woodrow Residence
Name of Property

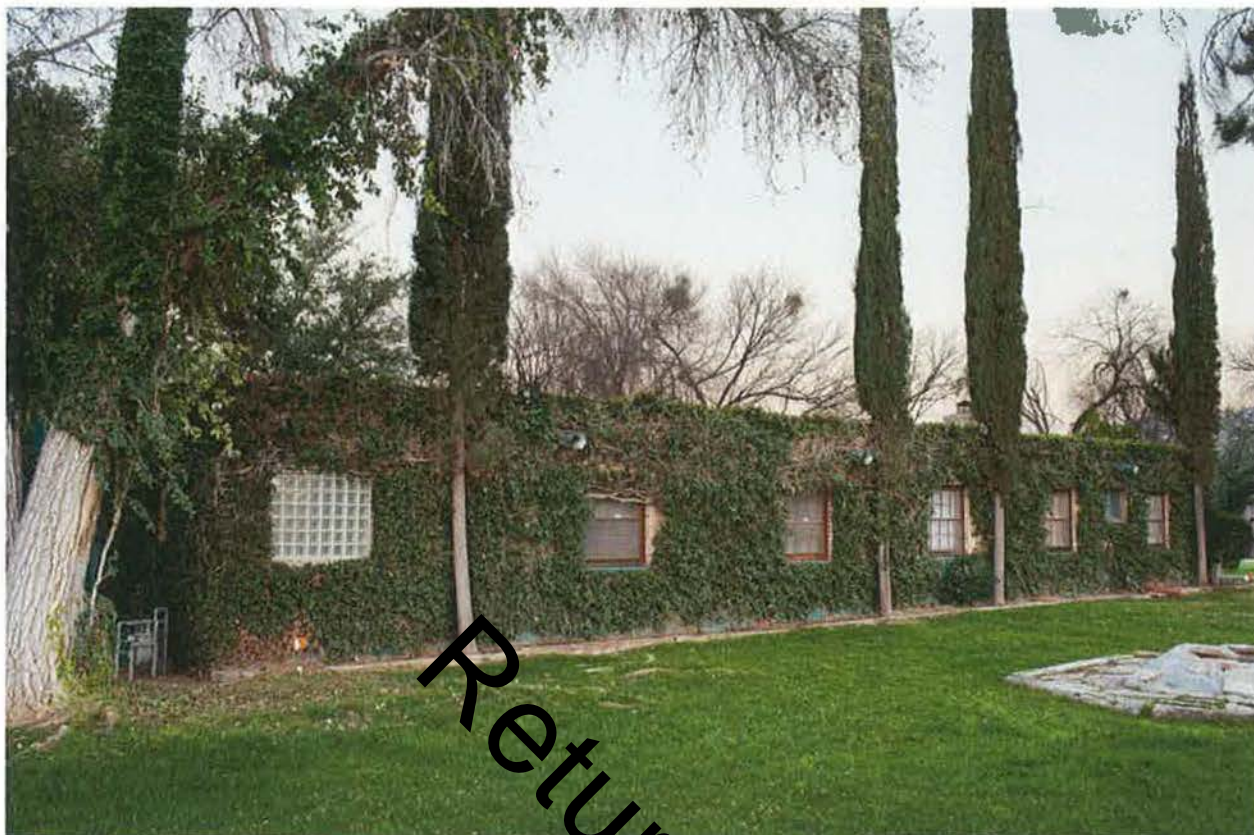
Pima, AZ
County and State



Photograph 3: West elevation of the Woodrow Residence, view facing east (A.T. Willett 2017)(AZ_PimaCounty_WoodrowResidence_0002).

Woodrow Residence
Name of Property

Pima, AZ
County and State



Photograph 4: East elevation of the Woodrow Residence, view facing west (A.T. Willett 2017)(AZ_PimaCounty_WoodrowResidence_0004)

Woodrow Residence
Name of Property

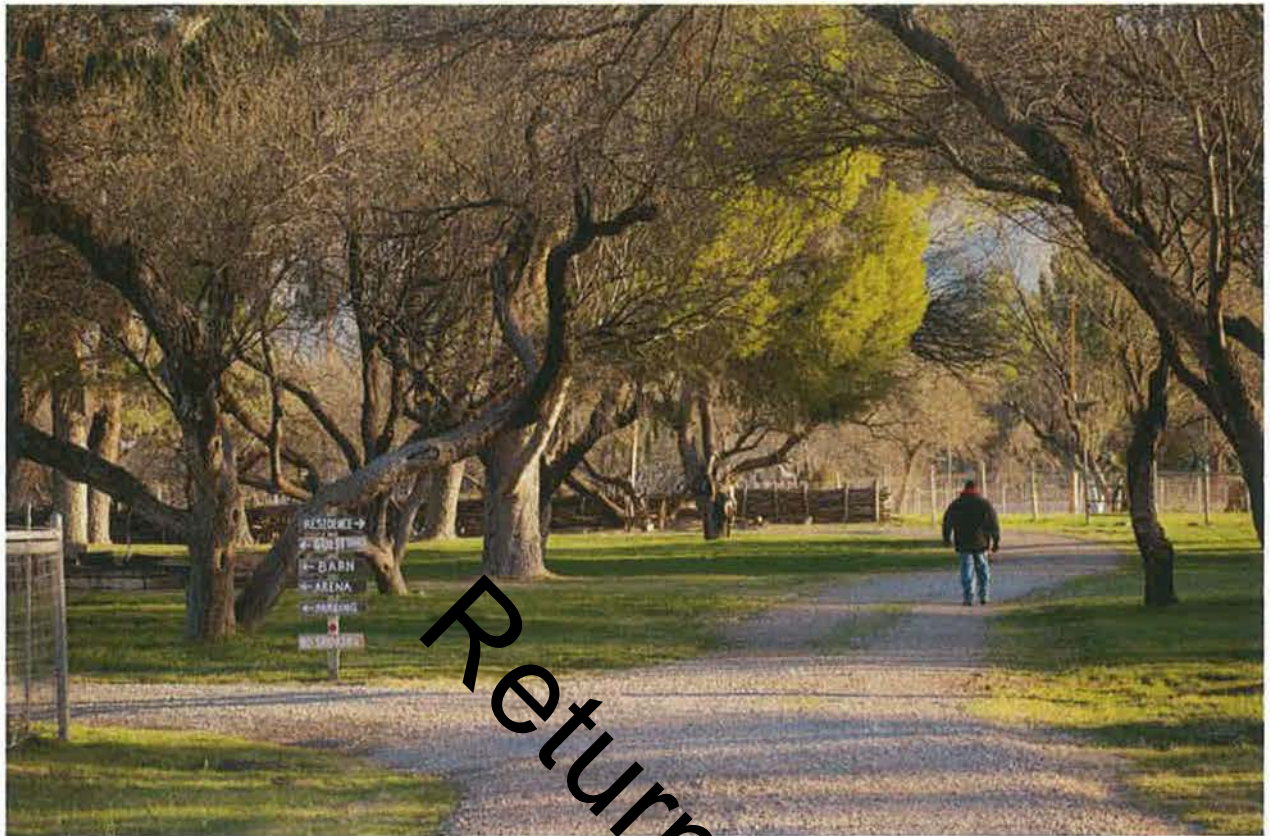
Pima, AZ
County and State



Photograph 5: South elevation of the Woodrow Residence, view facing north-northwest (A.T.Willett 2017) (AZ_PimaCounty_WoodrowResidence_0005).

Woodrow Residence
Name of Property

Pima, AZ
County and State



Photograph 6. Driveway to the Woodrow Residence, view facing north-northeast (A.T. Willett 2017) (AZ_PimaCounty_WoodrowResidence_0006).

Woodrow Residence
Name of Property

Pima, AZ
County and State



Photograph 7. Detail of wall and gate around courtyard, southwest corner (A.T. Willett 2017) (AZ_PimaCounty_WoodrowResidence_0007).

Woodrow Residence
Name of Property

Pima, AZ
County and State



Photograph 8. Overview of pool and south half of courtyard, view facing south (A.T. Willett 2017) (AZ_PimaCounty_WoodrowResidence_0008).

Woodrow Residence
Name of Property

Pima, AZ
County and State



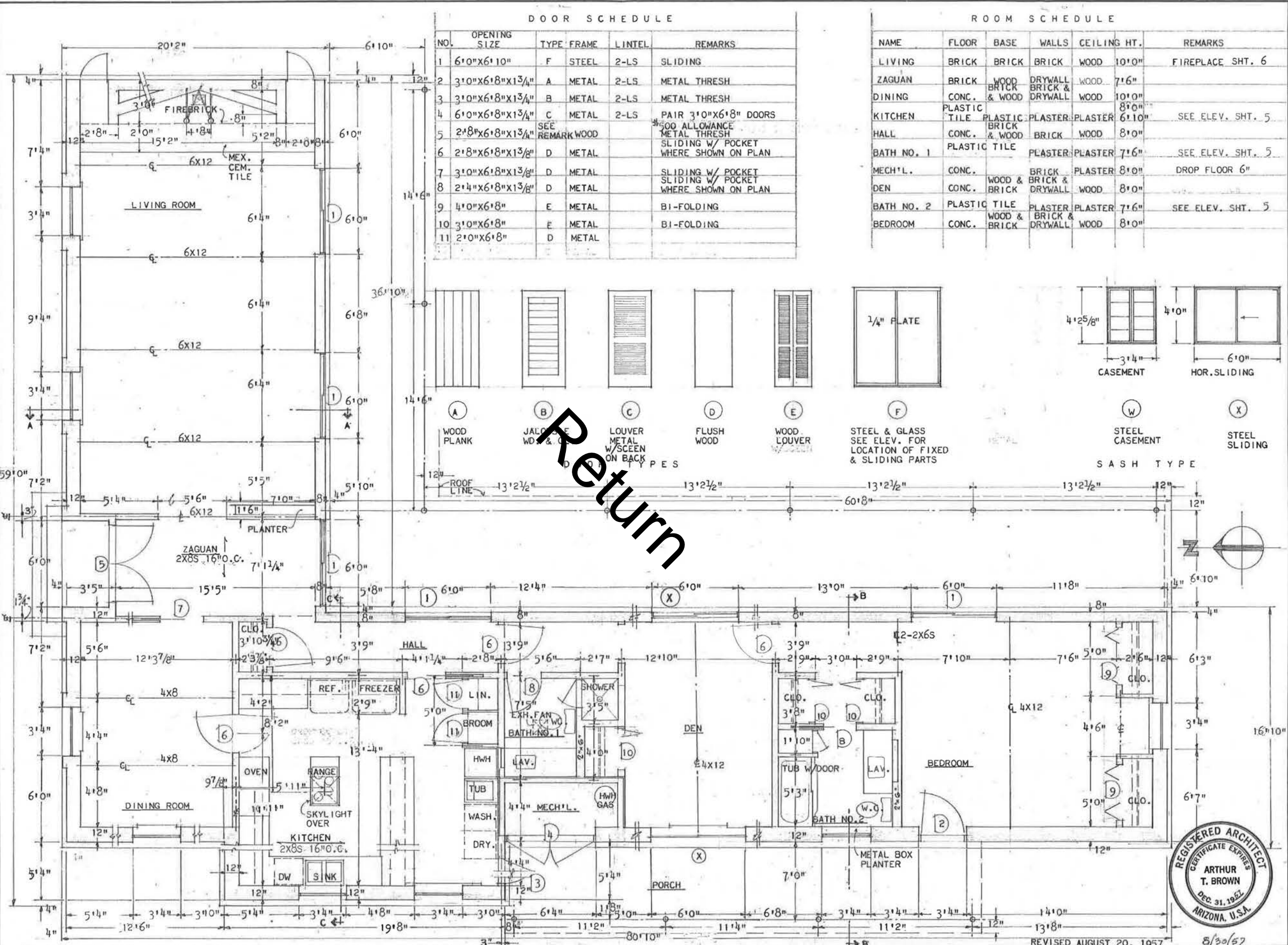
Photograph 9. Overview of pool house, view facing west (A.T. Willett 2017)
(AZ_PimaCounty_WoodrowResidence_0009).

Woodrow Residence
Name of Property

Pima, AZ
County and State



Photograph 10.Detail of pecky cedar ceilings (J. Levstik 2017)
(AZ_PimaCounty_WoodrowResidence_0010).

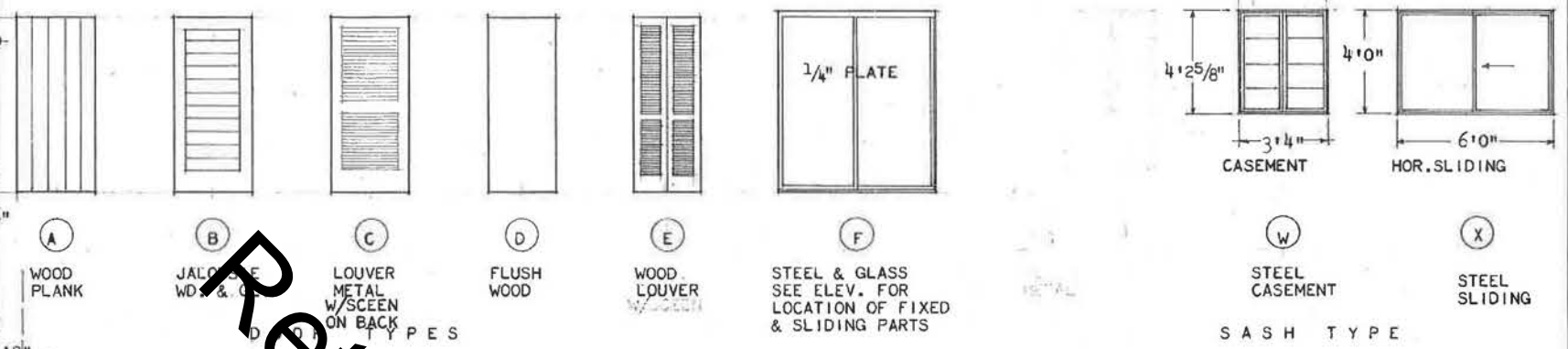


DOOR SCHEDULE

| NO. | OPENING SIZE | TYPE | FRAME | LINTEL | REMARKS |
|-----|-----------------|------------|-------|---------------|---------------------------------------|
| 1 | 6'0"X6'10" | F | STEEL | 2-LS | SLIDING |
| 2 | 3'0"X6'8"X13/4" | A | METAL | 2-LS | METAL THRESH |
| 3 | 3'0"X6'8"X13/4" | B | METAL | 2-LS | METAL THRESH |
| 4 | 6'0"X6'8"X13/4" | C | METAL | 2-LS | PAIR 3'0"X6'8" DOORS |
| 5 | 2'8"X6'8"X13/4" | SEE REMARK | WOOD | 500 ALLOWANCE | METAL THRESH |
| 6 | 2'8"X6'8"X13/8" | D | METAL | | SLIDING W/ POCKET WHERE SHOWN ON PLAN |
| 7 | 3'0"X6'8"X13/8" | D | METAL | | SLIDING W/ POCKET WHERE SHOWN ON PLAN |
| 8 | 2'4"X6'8"X13/8" | D | METAL | | SLIDING W/ POCKET WHERE SHOWN ON PLAN |
| 9 | 4'0"X6'8" | E | METAL | | BI-FOLDING |
| 10 | 3'0"X6'8" | E | METAL | | BI-FOLDING |
| 11 | 2'0"X6'8" | D | METAL | | |

ROOM SCHEDULE

| NAME | FLOOR | BASE | WALLS | CEILING HT. | REMARKS |
|------------|--------------|--------------|-------------------------|--------------|------------------|
| LIVING | BRICK | BRICK | BRICK | WOOD 10'0" | FIREPLACE SHT. 6 |
| ZAGUAN | BRICK | WOOD BRICK | DRYWALL BRICK & DRYWALL | WOOD 7'6" | |
| DINING | CONC. | BRICK & WOOD | DRYWALL | WOOD 10'0" | |
| KITCHEN | PLASTIC TILE | PLASTIC | PLASTER | PLASTER 8'0" | SEE ELEV. SHT. 5 |
| HALL | CONC. | BRICK & WOOD | BRICK | WOOD 8'0" | |
| BATH NO. 1 | PLASTIC TILE | | PLASTER | PLASTER 7'6" | SEE ELEV. SHT. 5 |
| MECH'L. | CONC. | | BRICK | PLASTER 8'0" | DROP FLOOR 6" |
| DEN | CONC. | WOOD & BRICK | BRICK & DRYWALL | WOOD 8'0" | |
| BATH NO. 2 | PLASTIC TILE | | PLASTER | PLASTER 7'6" | SEE ELEV. SHT. 5 |
| BEDROOM | CONC. | WOOD & BRICK | BRICK & DRYWALL | WOOD 8'0" | |



THESE PLANS ARE THE PROPERTY OF THE ARCHITECT. ANYONE REUSING THEM WILL BE PROSECUTED.

BUILDING for D.R. & MRS. A. WOODROW

APPROX. AREAS
 HOUSE — 2086
 PORCHES — 390
 TOTAL — 2476

FLOOR PLAN SCHEDULES
 SCALE 1/4" = 1'0"

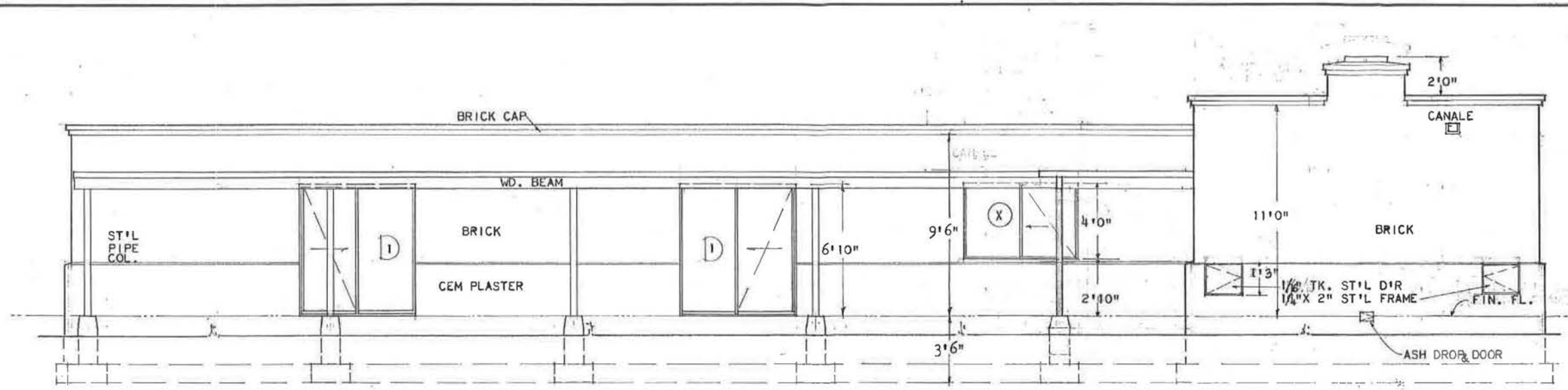
JOB NO. 757
 SHEET 2

ARTHUR T. BROWN ARCHITECT
 TUCSON, ARIZONA

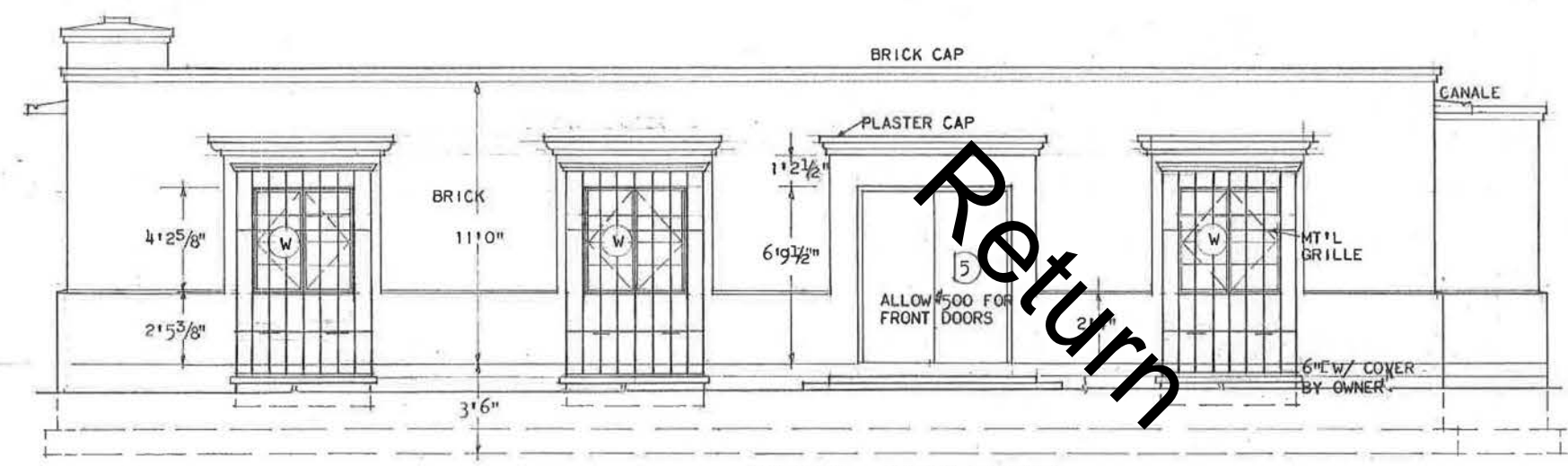


DATE 6-3-57
 DRN BY E.G.
 CHK'D BY

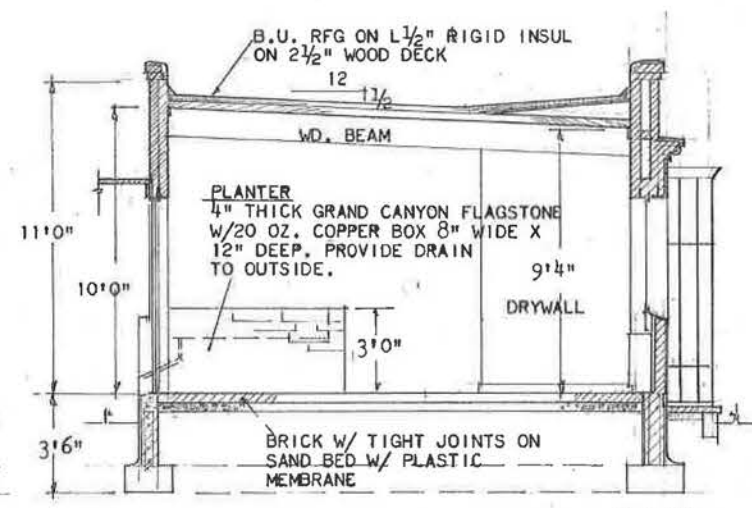
REVISED AUGUST 20, 1957 8/30/57



EAST ELEVATION

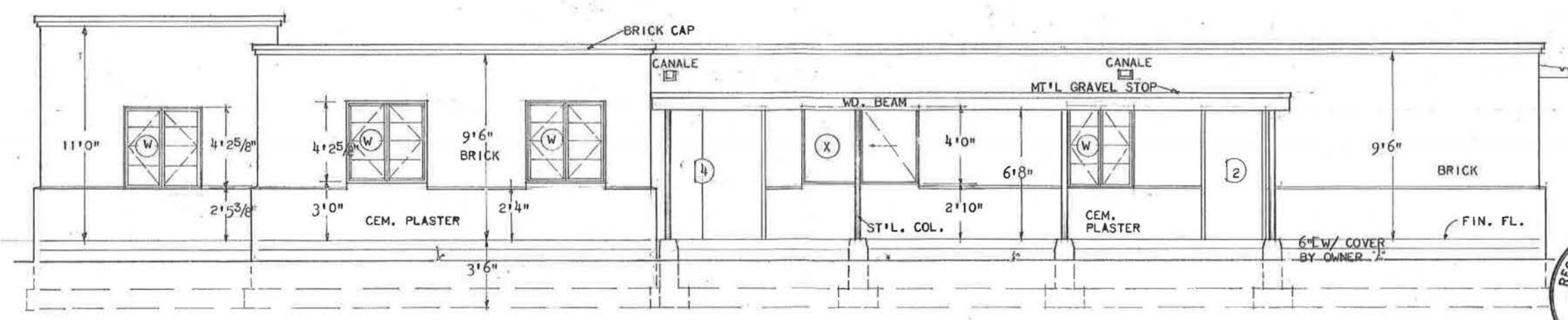


NORTH ELEVATION



SECTION "A - A"

SEE WALL SECTIONS SHEET 2



WEST ELEVATION



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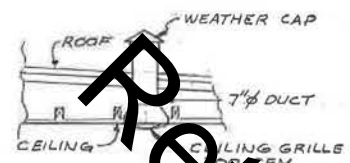
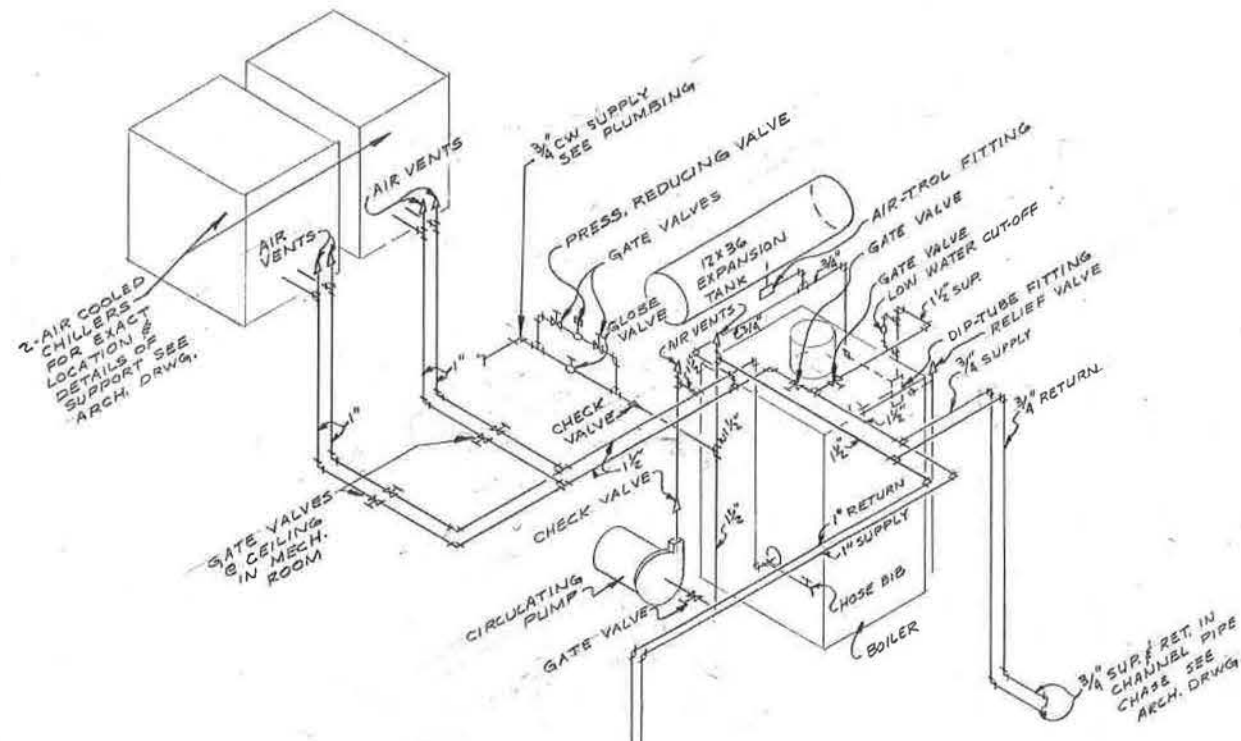
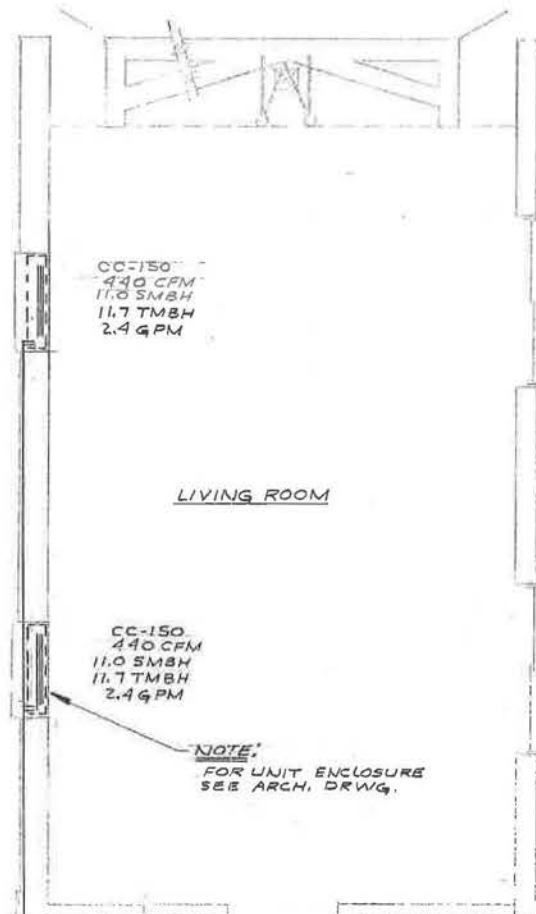
BUILDING for DR. & MRS. A. F. WOODROW

REVISED AUGUST 20, 1957
ELEVATIONS SCALE 1/4" = 1'0"

JOB NO. 757
SHEET 4

ARTHUR T. BROWN ARCHITECT TUCSON, ARIZONA

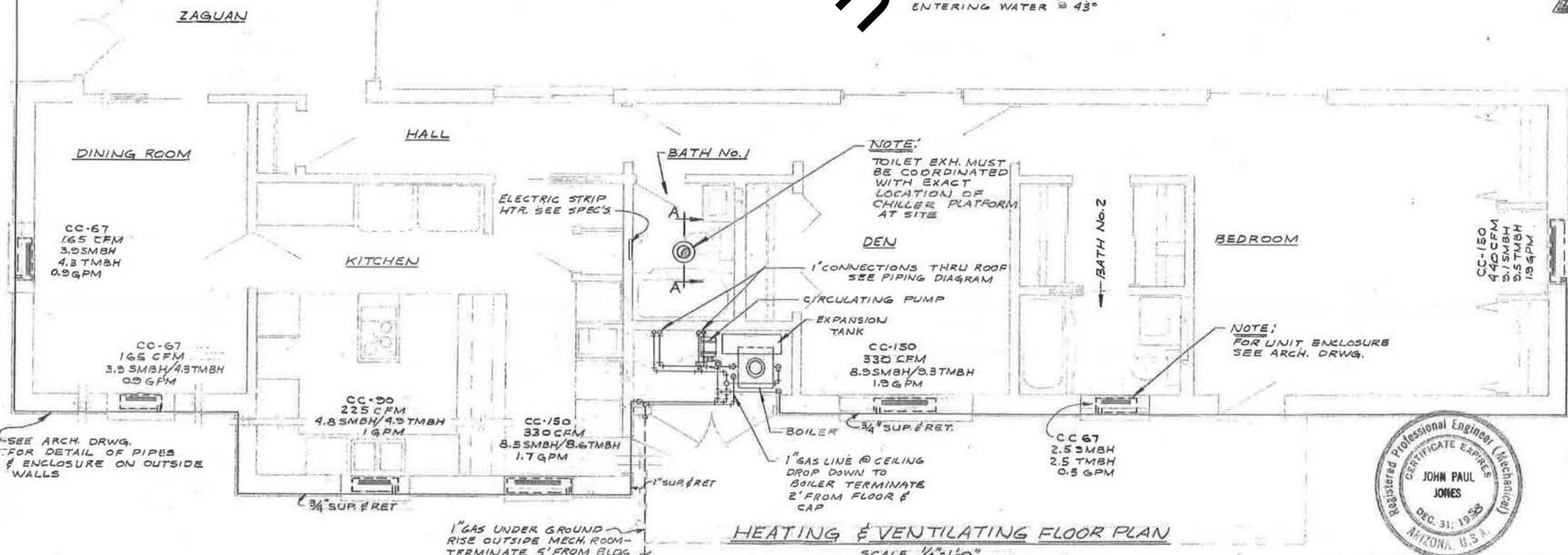
DATE 6-3-57
DRN BY E.G.
CHK'D BY



SECTION A-A
NO SCALE

CHILLER & BOILER PIPING DIAGRAM
NO SCALE

NOTE:
UNIT VENTILATORS BASED ON
ENTERING AIR = 60°
ENTERING WATER = 43°



HEATING & VENTILATING FLOOR PLAN
SCALE 1/4" = 1'-0"

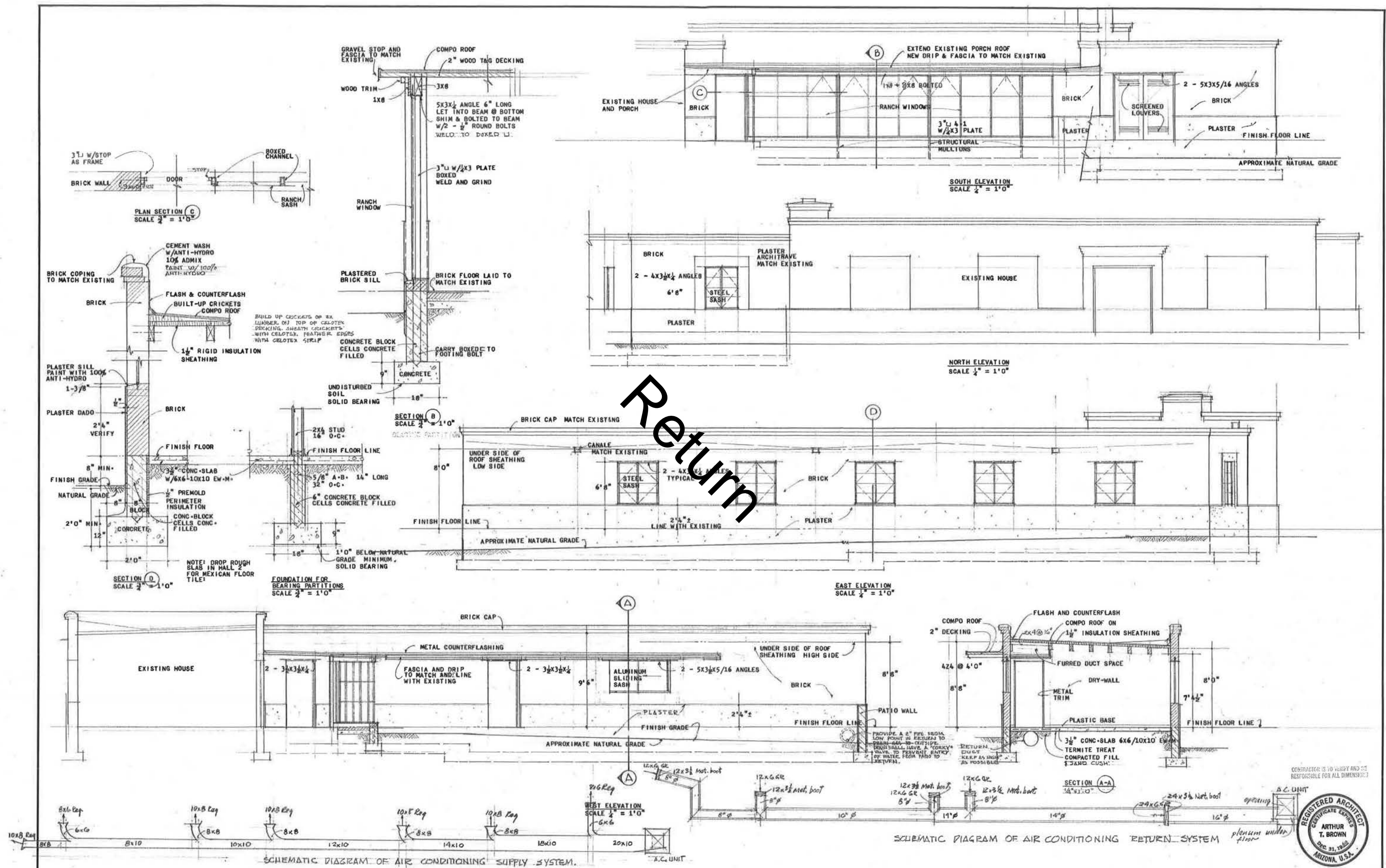


THESE PLANS ARE THE PROPERTY OF THE ARCHITECT. ANYONE REUSING THEM WILL BE PROSECUTED.

BUILDING
for
DR. & MRS. A.F. WOODROW

| | | |
|----------------|---|----------|
| JOB NO. 757 | ARTHUR T. BROWN ARCHITECT TUCSON, ARIZONA | DATE |
| SHEET 8 | | DR'N BY |
| | | CHK'D BY |

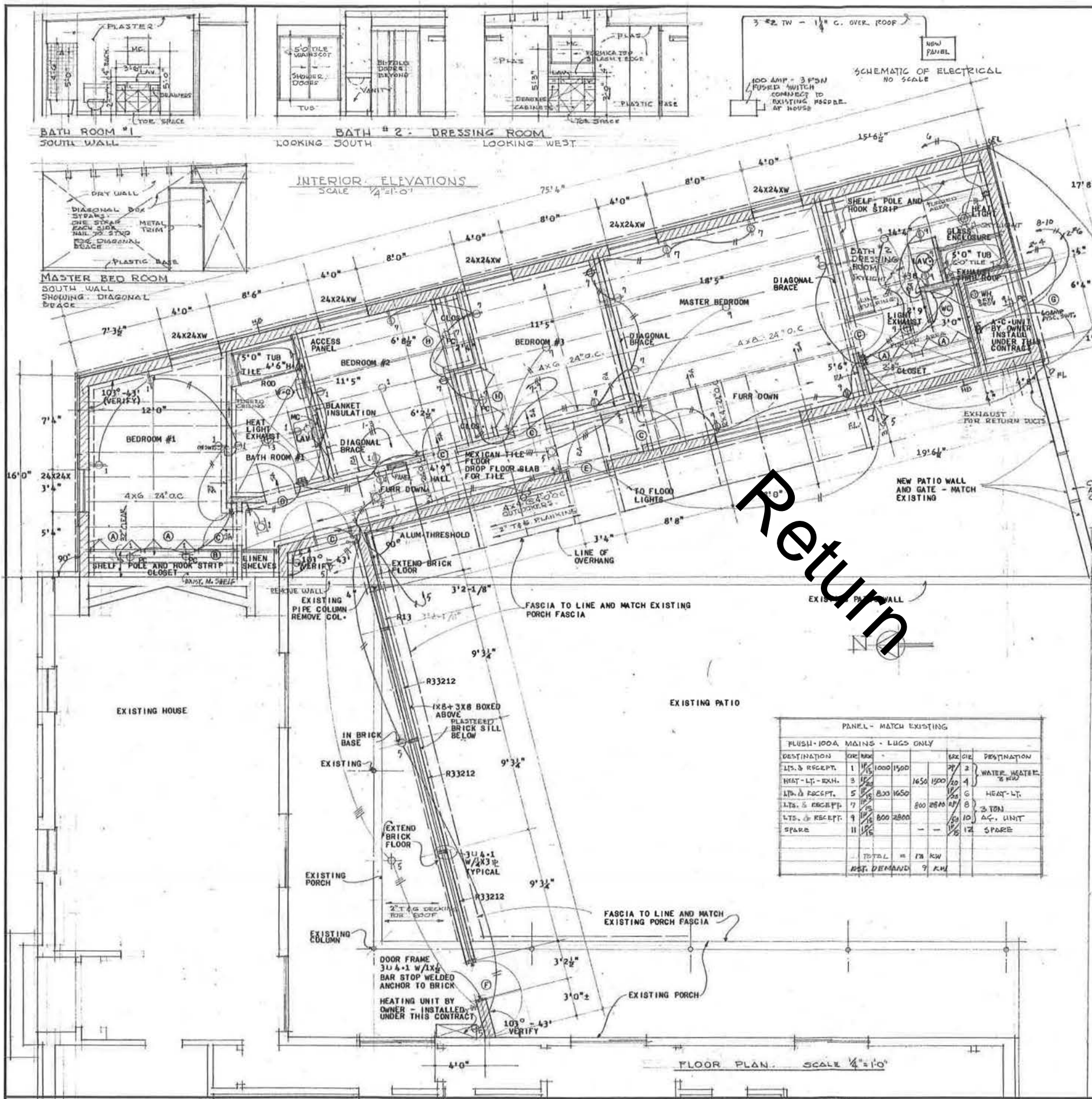
Return



THESE PLANS ARE THE PROPERTY OF THE ARCHITECT. ANYONE REUSING THEM WILL BE PROSECUTED.

ADDITIONS TO A BUILDING for DR. AND MRS. A. F. WOODROW

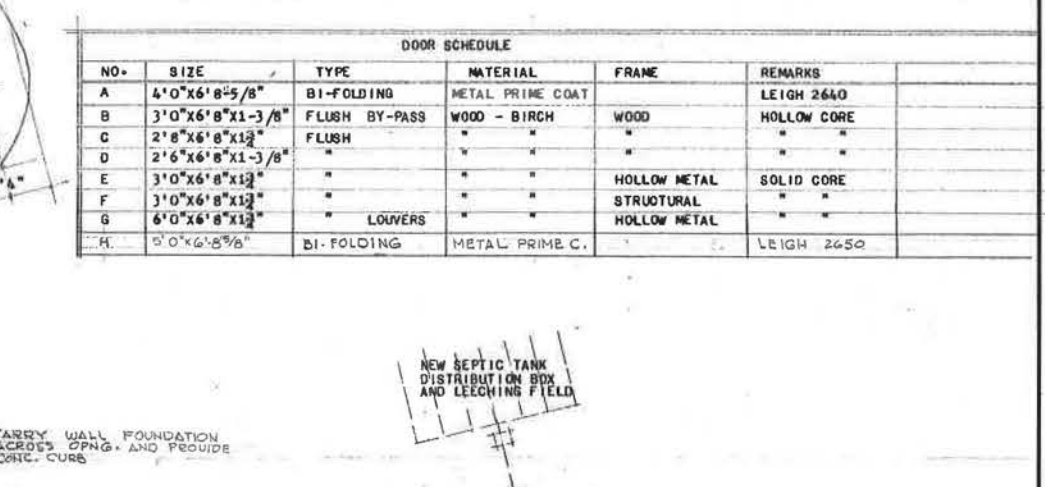
JOB NO. 1260
 SHEET 2
 DATE 7/13/46
 BY H.V.
 CHECKED BY
 REGISTERED ARCHITECT
 CERTIFICATE EXPIRES
 ARTHUR T. BROWN
 DEC. 31, 1948
 ARIZONA, U.S.A.



INTERIOR FINISH

| ROOM NAME | FLOOR | BASE | WALLS | CEILING | WAINS. | REMARKS |
|---------------------|-------|------|-------|---------|--------|---|
| PORCH | | | | | | |
| HALL | | | | | | |
| BEDROOM #1 | | | | | | |
| BATHROOM #1 | | | | | | WAINS. @ TUB VANITY w/ FORMICA |
| BEDROOM #2 | | | | | | |
| BEDROOM #3 | | | | | | |
| MASTER BEDROOM | | | | | | FURRED DUCT |
| BATH #2 - DRESS RM. | | | | | | FURRED AREAS - AT TUB / DUCT WAINS. @ TUB |
| EQUIPMENT ROOM | | | | | | |

NOTE: ALL PLASTER, FINISH PUTTY COAT EXCEPT EQUIPMENT ROOM CLG. SAND.

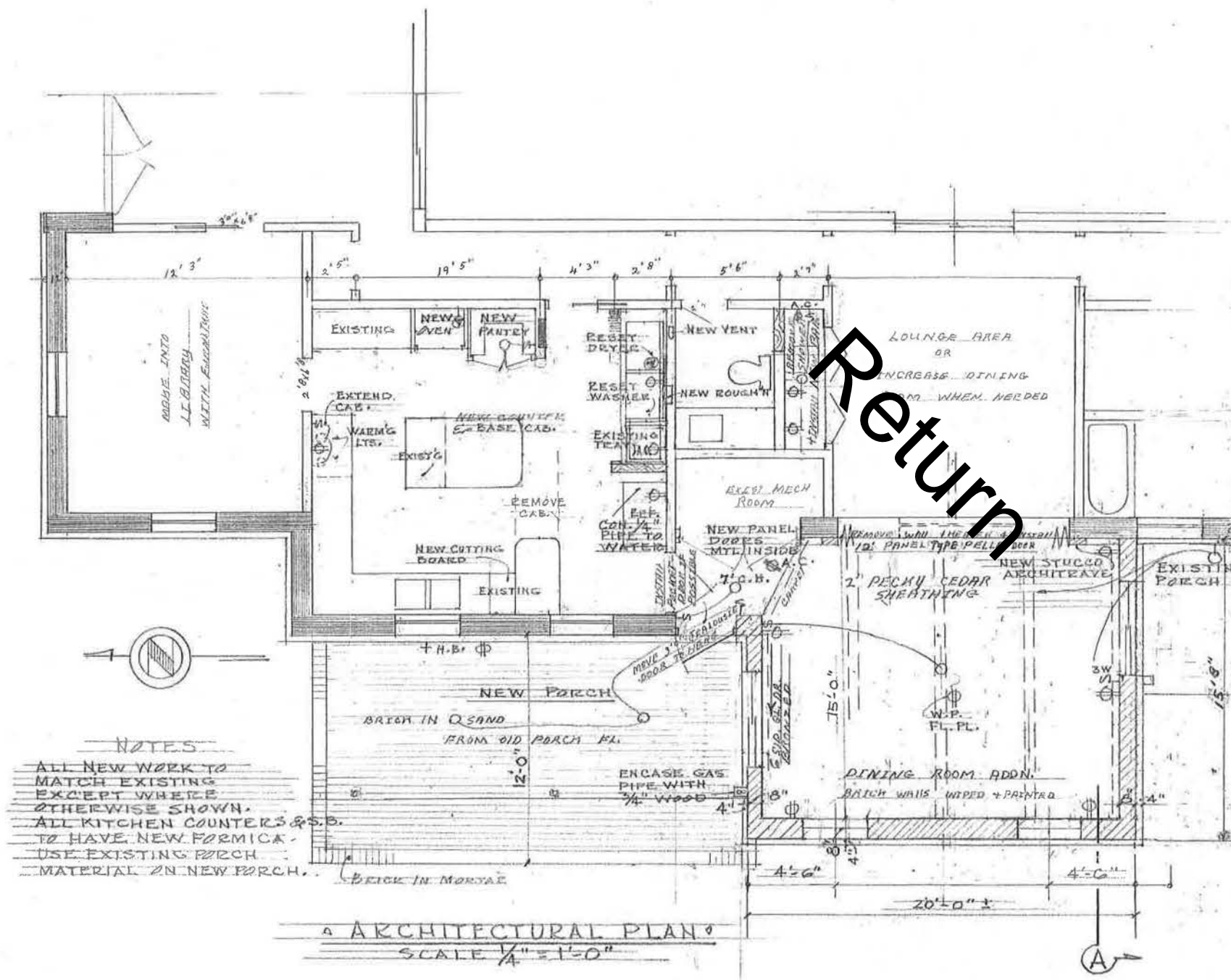


THESE PLANS ARE THE PROPERTY OF THE ARCHITECT. ANYONE REUSING THEM WILL BE PROSECUTED.

ADDITIONS TO A BUILDING for MR. AND MRS. A. F. WOODROW

DATE 11/75
JOB NO. 1260
SHEET 1-A
ARTHUR T. BROWN ARCHITECT TUCSON, ARIZONA

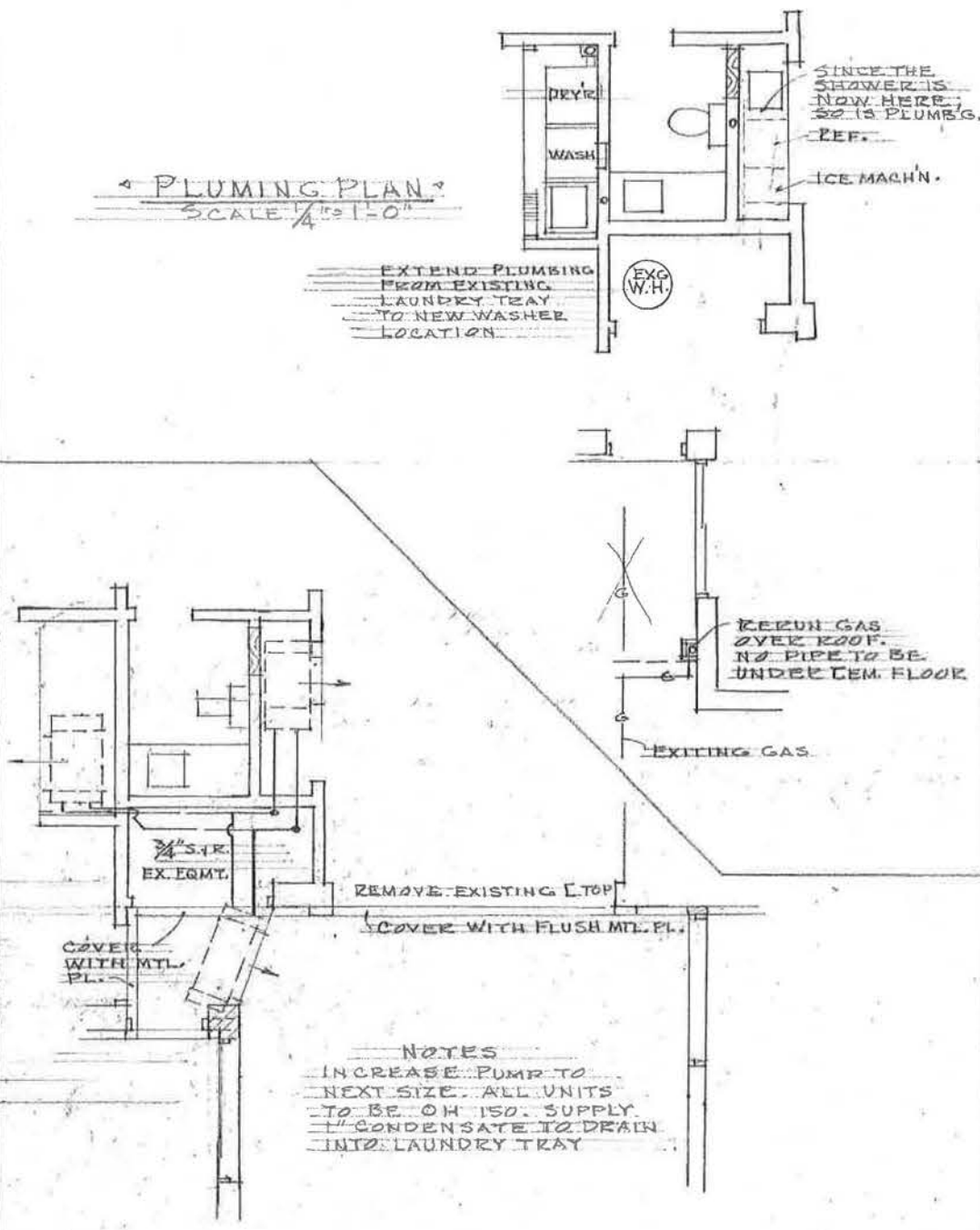




NOTES
 ALL NEW WORK TO MATCH EXISTING EXCEPT WHERE OTHERWISE SHOWN.
 ALL KITCHEN COUNTERS & C.B. TO HAVE NEW FORMICA - USE EXISTING PORCH MATERIAL ON NEW PORCH.

ARCHITECTURAL PLAN
 SCALE 1/4" = 1'-0"

PLUMBING PLAN
 SCALE 1/4" = 1'-0"



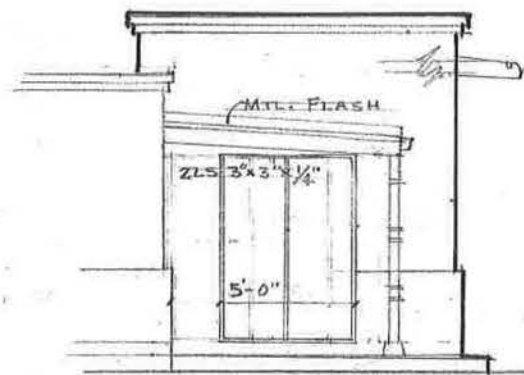
HEATING PLAN
 SCALE 1/4" = 1'-0"

ADDITION TO HOUSE for MR. & MRS. ARTHUR WOODROW

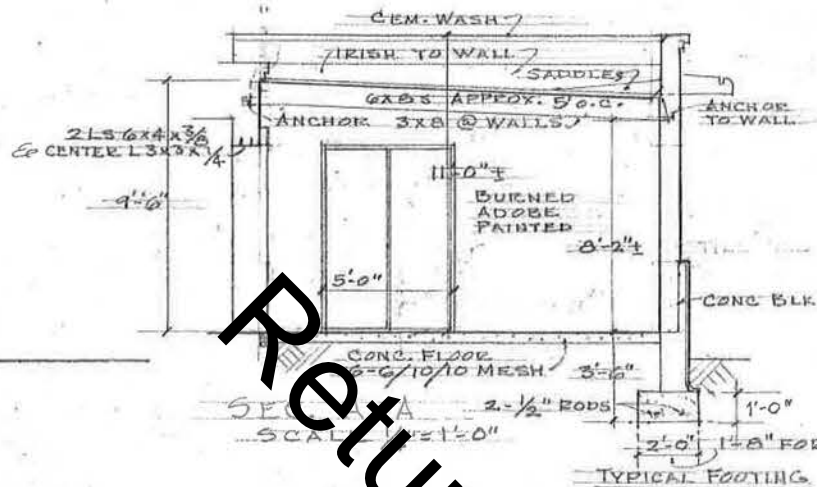
BROWN & BROWN ARCHITECTS



| | | | |
|----------|------|------|----------|
| JOB No. | DATE | 1175 | 12/22/75 |
| DRN BY | R.C. | | |
| CHK. No. | G.B. | | |
| 1 | G.B. | | |

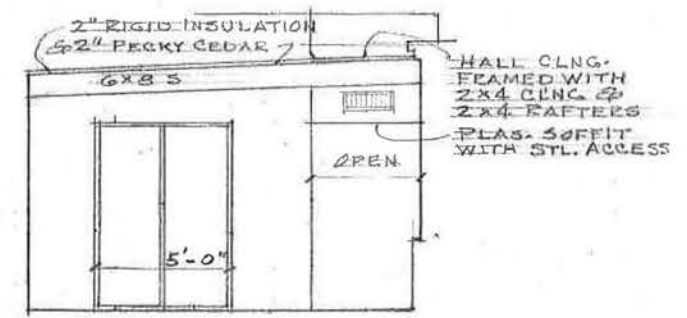


NORTH ELEV.
SCALE 1/4" = 1'-0"

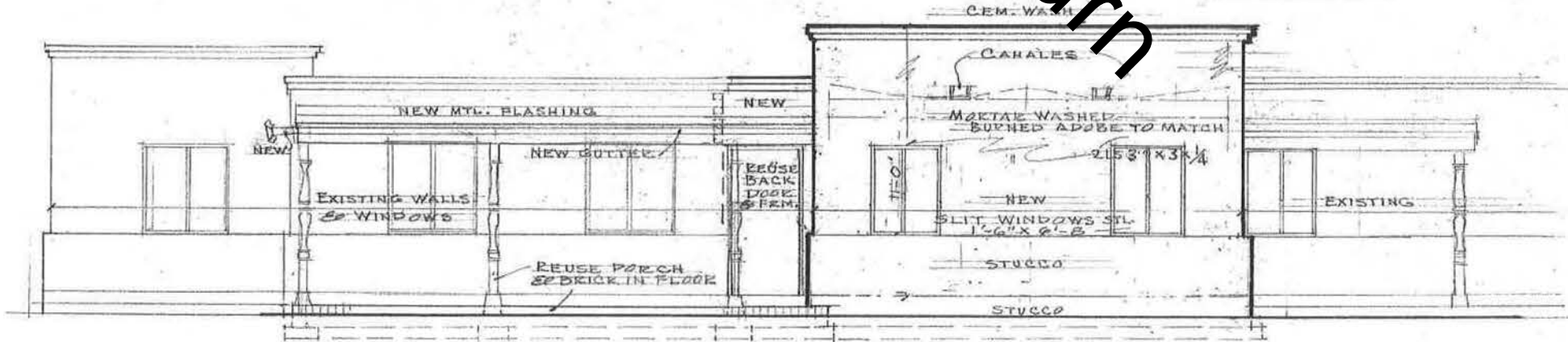


RETURN

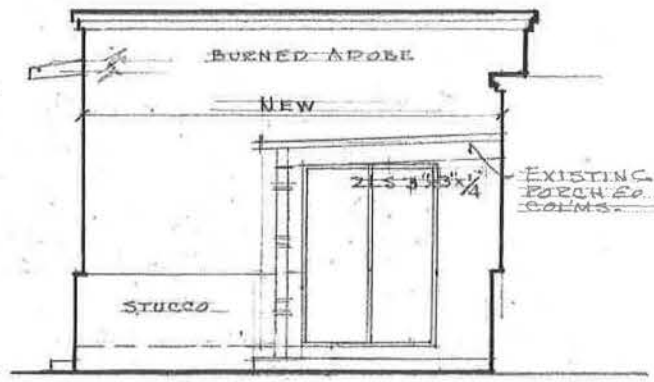
SECTION
SCALE 1/4" = 1'-0"



NORTH ELEV. of NEW DINING RM.
SCALE 1/4" = 1'-0"



WEST ELEVATION
SCALE 1/4" = 1'-0"



SOUTH ELEVATION
SCALE 1/4" = 1'-0"



BROWN & BROWN ARCHITECTS

CONTRACTOR TO VERIFY AND BE RESPONSIBLE FOR ALL DIMENSIONS

ADDITION TO HOUSE for MR. & MRS. ARTHUR WOODROW

GORDON V. BROWN
ARCHITECT
TUCSON, ARIZONA

JOB NO. 1175
SHEET 2

ARTHUR T. BROWN
ARCHITECT
TUCSON, ARIZONA

DATE 1/22/75
DRAWN BY A.B.
CHECKED BY

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action:

Property Name:

Multiple Name:

State & County:

Date Received: 11/27/2017 Date of Pending List: 1/2/2018 Date of 16th Day: 1/17/2018 Date of 45th Day: 1/11/2018 Date of Weekly List:

Reference number:

Nominator:

Reason For Review:

Accept Return Reject 1/11/2018 Date

Abstract/Summary
Comments:

Recommendation/
Criteria

Reviewer Lisa Deline Discipline Historian

Telephone (202)354-2239 Date 1/11/18

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.

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

**Comments
Evaluation/Return Sheet**

Property Name: Woodrow House
Property Location: Tucson, Pima Co., AZ
Reference Number: SG-1957
Date of Return: 1/17/2018

Reasons for Return

The current documentation for the Woodrow House is being returned for additional information. The nomination was submitted under Criterion C, with the area of significance of architecture, at the local level, for the period of significance of 1957-1961.

Issues

Section 7.

The nomination is missing a description of the current interior of the residence along with adequate photo documentation. Nominations for individual properties, especially under Criterion C, require adequate descriptions and photographs of not only the building's exterior but also of interiors in order to document the integrity of the essential physical features. Providing only one interior photograph of the pecky cedar ceiling is insufficient. Refer to National Register Bulletin: *How to Complete the National Register Registration Form*, pg. 31 and pg. 64, for describing and photographing significant interior features. Key photographs to the site and floor plans.

The maps and photographs are inserted at random and should be placed at the end of the nomination under additional documentation. In Section 7, when describing the property, simply reference the photo number or floor/site plan.

The description should also include a paragraph discussing any nonhistoric alterations or additions made after 1961.

Section 8.

Additional context is needed specific to Art Brown and his work at the local level of significance during this time period. While the nomination mentions that early in Brown's career, he was advised to "never design in a style" and that the "shared fundamental values" of Tucson's Modern and Ranch

house designs were influences, the statement of significance should define how Brown accomplished his particular interpretation of modernism. Did all of his designs lack an academic style or just his residential work? Did his use of new technologies provide him with this unique interpretation of Tucson modernism? If so, how? Was he one of the first local architects to incorporate subfloor radiant heat, foam roof insulation, revolving patio covers, etc., in his designs? Lastly, how does the Woodrow House fit within Brown's residential design work during the late 1950s? Why is this property architecturally significant?

On page 22, under architect/builder, other names are listed besides Arthur T. Brown; however, there is little information as to their contributions. Please clarify.

Technical Issues.

The Woodrow House architectural plans are not labeled. The plans should be labeled and referenced within the narrative description to help illustrate Brown's design.

Boundary Description and Justification.

It is unclear what are the boundaries for this property. Please provide a map that illustrates the verbal boundary description with a boundary line encompassing Lot 18. It is unclear whether Lot 18 is 9.019 acres or if that also includes Lot 16.

Please e-mail me if you have any questions.

Lisa Deline, Historian
National Register of Historic Places

RS10000 1957

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

DATE: February 21, 2018

TO:

**Edson Beall
National Register of Historic Places
1849 C Street NW, Mail Stop 7228
Washington, D.C. 20240**



FROM:

**William Collins
National Register Coordinator
State Historic Preservation Office
1100 West Washington Street
Phoenix AZ 85007**

National Register Nomination Resubmission:

**Woodrow Residence
Tucson, Pima County, Arizona**

The preparer has revised the registration form based on comments received from Lisa Deline. Should you have any questions or concerns, please contact me at wcollins@azstateparks.gov or 602.542.7159.