

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. Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).

1. Name of Property

historic name Kerr, Louise Lincoln, House & Studio
other names/site number Kerr Cultural Center

2. Location

street & number 6110 North Scottsdale Road not for publication
city or town Scottsdale vicinity
state Arizona code AZ county Maricopa code O13 zip code 85253

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

James W. Gorman
Signature of certifying official

AZ STATE HISTORIC PRES. OFFICER
Title

25 MAR 2010
Date

ARIZONA STATE PARKS
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

State Historic Preservation Officer
Title

Date

Arizona State Parks
State or Federal agency/bureau or Tribal Government

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

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
2		buildings
		district
		Site
		structure
	1	object
2	1	Total

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

N/A

Number of contributing resources previously listed in the National Register

None

6. Function or Use

Historic Functions
(Enter categories from instructions)

- DOMESTIC/single dwelling
- RECREATION & CULTURE/music facility
-
-
-
-

Current Functions
(Enter categories from instructions)

- RECREATION & CULTURE/music facility
- offices
- RECREATION & CULTURE/music facility
-
-
-

7. Description

Architectural Classification

(Enter categories from instructions)

LATE 19TH AND 20TH CENTURY REVIVAL/

Spanish Colonial Revival

Materials

(Enter categories from instructions)

foundation: CONCRETE

Walls: ADOBE

roof: ASPHALT/CLAY TILE

Other: DOOR/WOOD

Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

The Louise Lincoln Kerr House is a one-story, five room Spanish Colonial style house built in 1948. The House is roughly rectangular in shape, constructed of natural adobe bricks, which were hand-made on site. The flat roof is surrounded by a red clay tile coped parapet. The Studio was constructed in 1959 as a chamber music rehearsal and performance venue, also in a Spanish Colonial style, with a covered porch and a clay tile covered double pitched gable roof. The buildings are situated together, connected by two arched, gated adobe walls. Louise Lincoln Kerr designed and supervised the construction of both buildings. The c. 1969 addition to the Studio was designed by Architect J. Frederick Fleenor. The addition increased the seating area, storage and restrooms; and created additional covered porches. The porch along the west side was later enclosed to provide additional restrooms and storage space. The House and Studio retain a high degree of integrity, both interior and exterior. The distinguishing architectural features include the site-made adobe brick walls; rough-hewn wood posts, beams and lintels; decorative ironwork; handmade wood doors; steel sash windows with brick sills; clay tile roofing and parapet coping; ceramic tile flooring, and wood plank ceilings.

Narrative Description

Location & Setting

The Louise Lincoln Kerr House and Studio are located two miles north of downtown Scottsdale, Arizona. The buildings are situated together on a 1.66 acre site owned by Arizona State University (ASU). The site is surrounded by upscale residential, resort and retail development. A parking lot to serve the audiences attending performances in the Studio was constructed on the south half of the property in the early 1980s. The immediate site area on which the House and Studio are located is just under one half-acre in size, and is under the protection of a 50-year Conservation Easement, signed on June 17, 2008, between Arizona State University and the City of Scottsdale. This site area and the two buildings constitute the property nominated to the National Register of Historic Places (see attached Site Plan).

The House is located south of the Studio. The two buildings are slightly offset east to west with the House extending to the east the Studio to the west. The buildings are connected by two identical decorative, gated adobe brick walls

enclosing a brick paved patio area between the two buildings. The decorative walls are lower on the sides, rising to an archway in the middle. The archway openings have simple iron gates within them. The entire length of both walls is topped with curved red clay tiles, similar to the parapet walls of the House and the Studio.

The patio areas between and around the House and the Studio are constructed of brick pavers, some of which are edged with a band of exposed aggregate concrete. A brick paved sidewalk, also edged with exposed aggregate concrete, runs east from the Studio to the entrance drive and a small parking area. Low landscape walls and plantings separate the parking areas from the lawns and patios around the buildings. Four short brick piers with lights on each are located along the walkway at the east side of the House and Studio. There is also a 3'-6" high adobe wall along the north side of the covered porch at the Studio. Plantings separate the parking area from the yard and patio at the south side of the House.

A bronze sculpture of Louise Lincoln Kerr is located on a low base to the east of the Studio and north of the House under two citrus trees. The sculpture was created by John Henry Waddell and the viola in the sculpture by Lindsay Waddell. In the sculpture, Louise Lincoln Kerr is seated holding her instrument, the viola. At the southwest corner of the house is another brick paved patio area with a few trees, including two palm trees. Flowering shrubs are located along the south side and at the southeast corner of the House. The bronze sculpture is considered a noncontributing object to the National Register Nomination.

House Exterior

The one-story, five room House was built in 1948 in a Spanish Colonial style. The 2500 square foot House is composed of two parallel rectangular shapes running east-west. The larger northern rectangle is roughly 23' x 67', and the southern rectangle is approximately 20' x 46'. The walls are constructed of adobe bricks, made and dried on the property by Mexican artisans. The roof structure consists of rough-sawn heavy timber beams which extend through and beyond the exterior walls. Wood tongue and groove roof sheathing is exposed at the interior. The low slope (flat) roof is surrounded by a low parapet wall with red clay tile coping in a scalloped pattern. The roof drains to closed scuppers with rain leaders located along the south side of the House. Exterior doors are hand-carved sugar pine with a clear finish. Each door was carved in a different design by Tucson artist, Charles W. Bolsius, a friend of Louise Lincoln Kerr. The windows are simple steel sash casement and fixed units with oversized wood lintels, brick sills, and iron security grilles.

There are two large, fixed windows with casements at each end which meet at the northeast corner of the House. An exposed steel pipe column provides structural support for the window lintel at the corner. At the northeast corner of the House on the east side is a simple, non-original ramada. The south end of the east elevation projects out to the east approximately eight feet. A pair of hand carved wood doors at the main entry to the original living room are located on the north side of this projection and one centered window on the east. This window is a casement/fixed/casement unit. At the southeast corner of the House is an exterior stairway enclosed within an adobe wall which is rounded at the building corner. This stairway provides access to the roof. A metal gate is located at the top of the stair where it meets the landing. Four additional cast concrete steps and a cantilevered landing extending to the west. This portion of the landing is surrounded by a wrought iron handrail and may have been added at a later date to meet code requirements. The second landing and additional steps to access the roof level are concrete in contrast to the wood timber treads of the main portion of the stairway. A wing wall, constructed of adobe bricks, extends to the south from the exterior stairway wall. The wing wall steps down in a series of rounded and square steps. The wall is similar in appearance to a buttress and separates the patio area of the residence from the public areas along the east side. A small brick lined opening with a pointed arch is located at the center of the highest portion of the wing wall. The stairway and wing wall coping consists of a rowlock course of red brick; in a single course at the stair wall and a double wythe course at the wing wall.

The south elevation is partially concealed from public view by the wing wall and the continuous hedge between the north end of the parking lot and the House. At the west side of the curved stair wall and beneath the exterior stair landing is a small storage room with a simple wood plank door. Over this door the cast concrete stair landing above cantilevers approximately two feet. At the eastern end of the south elevation, abutting the west side of the exterior stairway, is a combination casement and fixed window unit. A door to the original living room is located at the middle of the south elevation along with a combination casement/fixed/casement window unit at the west end of the eastern half of the south elevation. At approximately the halfway point along the south elevation the building massing steps back to the north. On the west side of the setback is a combination casement/fixed/casement window unit with fixed, rectangular transom units. These are the only transom window units in the House. There is a hand-carved wood door at the corner. The first window to the west along the western half of the south elevation is a small casement window with fluted, translucent glass. Farther to the west along the south wall is a combination casement/fixed/casement window unit.

A combination casement/fixed/casement window unit is centered on the west elevation. A scupper with a rain leader is located at the southern end of the wall. An arched, gated patio wall, which connects the House to the Studio, extends to the north from the northwest corner. The electrical service panels and a meter are located at the north end of the wall. The north elevation of the House is a long wall with three doors and three windows.

There is a small casement window with fluted, translucent glass located between the two arched, gated patio walls that connect the two buildings. The only non-original window in the House is located on the north elevation. The original window was replaced with a contemporary ticket window for use by the ASU Kerr Cultural Center. It is located in an original window opening, with rough wood timbers filling the remainder of the opening. The roof beam ends extend through the wall approximately two feet and are topped with metal cap flashing to minimize water and solar radiation damage.

House Interior

The House floor plan consists of two large rooms along the south, with four rooms and two small bathrooms situated together along the longer north portion. All interior walls are exposed adobe. They display a similar appearance to the exterior walls with the individual bricks visible. The ceiling finish is exposed tongue and groove wood sheathing over rough-sawn heavy timber beams. The floor finish is ceramic or quarry tile throughout. The floors in the entrance room are Italian ceramic tile in a floral pattern. There are several intact handcrafted custom features that reflect an interest in craftsmanship and artistry. These include the hand-carved wood interior doors similar to the exterior doors, and a wardrobe and corner cabinet that appear to be constructed by the same woodcarver. A custom curvilinear iron light fixture is located in the west room, now used as a "Green Room" for performers. This room was most likely Louise Lincoln Kerr's bedroom. The House is currently used as the management offices for the ASU Kerr Cultural Center. The architecturally distinctive features of the interior include the ceramic and quarry tile floors, adobe interior walls, the wood plank and beam ceiling, hand carved wood interior doors, and the custom cabinetry.

Studio Exterior

The exterior walls of the Studio (and some of the original interior walls) are constructed of the same type of adobe brick as the House. The low-pitched double-sloped gable roof is covered with red clay tile roofing. Rough sawn heavy timber beams are supported by a triple 2 x 12 built up beam at the porch spanning 12" diameter hand hewn log posts on metal bases. The posts have curvilinear iron decorations near the tops. The roof covering is red clay tile in a pantile style (S-shaped tiles, placed so that the downturn of one overlaps the upturn of the next tile in the same course). A brick chimney is located at the northeast corner of the main performance and seating area of the Studio, set an angle of 45 degrees to the exterior walls. Similar to the House, all the original exterior doors at the Studio were hand-carved by Mr. Bolsius. The Studio has simple, steel sash rectangular windows with brick sills and metal security grilles, also similar to the House.

The original 1959 portion of the Studio was a rectangular building with a covered porch along the east side. A 1969 addition constructed along the west side of the building increased the seating area and provided additional storage. The 1969 addition also included an extension of the roof covering over the northeast of the building to create a covered porch area, and the addition of a covered porch along the entire west side of the building. Interior modifications included construction of a small kitchen area and relocation of the mechanical room to increase the size of the restrooms. In 1988, a portion of the west porch was enclosed to enlarge both the restrooms and storage. Other modifications in 1988 included creation of a janitorial closet, staff (handicapped-accessible) restroom, and a kitchen pantry. In 1997 the remaining portion of changes were made through reconfiguration and remodeling within the existing building interior. The current size of the Studio is 5827 square feet (see Chronology of Building Expansion on page 8 and Modification drawing).

The east elevation of the Studio has a formal appearance with a central entryway and steel sash windows flanking each side of the main entrance. The broad covered patio gives the one-story building a horizontal emphasis. The main entrance doorway is unique. The door sidelights are constructed from empty beer bottles horizontally in mortar, allowing light to penetrate through the glass bottle bottoms. At the northern end of the east elevation is a recessed covered porch, which was originally uncovered. The roof was added at the time of the 1969 addition and remodeling.

At the northeast corner of the Studio is a covered porch with the original restroom area to the west. The remainder of the north elevation (extending to the west) was added in 1969 and modified in 1988. A window on the north wall of the Studio at the northeast corner patio was removed in 1969 and the opening was enlarged to provide a pair of doors with sidelights. The doorway and sidelights are framed by heavy wood timbers. This doorway created a third entrance to the Studio (in addition to the original doorways at the east and south walls). There is one original window on the north elevation and two later added windows. The westernmost window on the north elevation has a narrow wood lintel, which does not match the remainder of the wood lintels on the Studio. This window was added when the west covered porch was enclosed in 1988. Double, non-historic wood doors provide exterior access to the mechanical room.

The west elevation has no openings. This stuccoed masonry wall is a departure from the adobe wall construction of the remainder of the Studio. This wall, which enclosed the west covered porch, was constructed in two phases (1988 and 1997). A gable roof at the north end of the west elevation abuts a clay tile coped parapet wall which extends to the south. Three, round clay pipe roof scuppers are equally spaced along the wall at the roof level. At the western end of the south elevation are a pair of wood plank doors. East of this door is a single door of the same design in the adobe wall. There is one additional door at the eastern end of the south wall which is an original hand-carved sugar pine door.

Studio Interior

The Studio floor plan originally consisted of one large rectangular room used for rehearsals and performances; with a kitchen, mechanical and restroom in a smaller area at the north side. Along the eastern side of the Studio is a long rectangular lobby area that continues around the north side of a recessed performance area, surrounded by an iron railing. Two curved stairways provide access at each corner on the east side. There is no fixed seating in this original portion of the Studio. The 1969 addition provided fixed, bench seating for an additional 100 people, which increased the seating capacity to over 300, and changed the space into essentially a square room. Square, rough-sawn wood posts flank each side of the recessed area and support the exposed wood beam and rafter roof structure.

The Studio retains the features that reflect the artistry and craftsmanship of the original 1959 construction. The walls are exposed adobe and the ceiling is finished with tongue and groove wood sheathing over the rough sawn beams. The floors are finished with Italian ceramic tile made from a mixture of cement and white marble dust, considered to be extremely rare and valuable. The tile in the upper lobby area is a darker color similar to the floor tile in the House, with a lighter color tile in the lower area. Handcrafted ornamental ironwork is displayed in the railings between the upper lobby area the

lower performance/seating area and the stair railings which are curved to following the curve of the stairways. There are two large suspended black wrought iron light fixtures over the recessed seating and performance area, and a simpler version of the same type at the upper lobby area. A large brick fireplace is located in the corner of the Studio, with a raised hearth and custom ironwork on the ventilation grille above and within the firebox.

The main alterations to the building occurred with the 1969 addition and subsequent alterations to increase storage and restrooms. The original 1969 window openings are visible on the west wall, but these were infilled when the west patio was enclosed. These later additions and modifications, including the enclosure of the west porch do not exhibit the craftsmanship of the earlier construction. The architecturally distinctive features of the interior of the Studio include the brick fireplace; metalwork over the fireplace; wrought iron railings; curved stairways; exposed wood plank and beam ceiling; ceramic tile flooring; and the exposed adobe walls (both the exterior as well some of the interior walls).

Chronological Development of the Property

The original 40+ acre property was located in a natural Sonoran Desert environment. The Spanish Colonial style house was constructed in 1948 of adobe bricks, hand-made on the site. The Studio was constructed in the same Spanish Colonial style and materials in 1959. An addition to the Studio was constructed in c. 1969 to provide additional seating, storage and restrooms. Two covered porches were also added in 1969; along the west side of the Studio addition and at the northeast corner of the building. The covered porch on the west side of the building was later enclosed to create additional restrooms and storage space (see attached Chronology of Building Expansion and Modification drawing). In addition to the House and Studio, there were also originally six small cottages on the property, which came to be known as "the shacks." The cottages provided living quarters and dining facilities for visiting musicians, composers and artists. Louise Lincoln Kerr's House, Studio and "the shacks" served as her home, a music venue, and an "artists' colony" for over a decade. In the early 1970s she sold the entire property to the Scottsdale Seven Development Corporation. A few years later she requested that the development company sell the House and Studio to Arizona State University. She made a donation to the University to fund the purchase of the property. In addition, the Scottsdale Seven Corporation reduced the property price to the original purchase value, as the property had increased substantially in value in the intervening period. They also donated a new roof and access development (Montini). Arizona State University became the owner of the property in 1981 and named it the Kerr Cultural Center in honor of Louise Lincoln Kerr. One of the stipulations of the donation by Mrs. Kerr was that the property continue to be used as a music venue.

Integrity Assessment

Most of "the shacks" had been demolished by the time ASU acquired the property, with the exception of one building and the foundation of another. The foundation and the remaining building were demolished to construct a parking lot for the Kerr Cultural Center. This was part of a major renovation project in 1981-1982. Landscaping for the Kerr Cultural Center was added, exterior lighting upgraded, and a wheelchair accessible ramp constructed. The ASU Kerr Cultural Center (KCC) now consists of two buildings, the House and Studio, and a parking lot. The House, the former home of Louise Lincoln Kerr, now serves as the management offices for the Kerr Cultural Center; and the Studio remains a performance venue.

Location & Setting

The Louise Lincoln Kerr House and Studio are in their original location, although the setting has changed since the time they were constructed in a natural Sonoran desert landscape. The property is now surrounded by residential, resort, and retail development. The property was sold to a development company in the early 1970s. In the late 1970s, a portion of the original property with the House and Studio, was donated to ASU for continued use as a performance venue. Site work between 1980 and 1982 included demolition of the "shacks," former small separate houses used as guest houses and

dining facilities for visiting musicians. They were removed to construct a lighted parking lot for the ASU Louise Lincoln Kerr Cultural Center. Ramps and paved walkways were also constructed for improved accessibility.

Design

The architecturally distinctive design features of the building designs are still intact. They include the asymmetrical massing of the House; the corner window at the northeast corner of the House; the red clay tile coping at the parapet walls; clay tile roof and double pitched gable at the Studio roof; the adobe wall enclosed exterior stairway to the roof of the House; the stepped buttress wall with the pointed arch opening at the southeast corner of the House; curvilinear iron elements (window grilles, post cap connectors and gates); and the arched, gated walls at the patio between the House and Studio. The interior of the Studio has retained its original features with the integrity intact.

Scottsdale was unincorporated at the time the House was constructed and, therefore, no municipal records of the original plans, specifications or a building permit were found. After ASU acquired the property in 1981, renovation and improvements were made to the House and the surrounding landscape. Work on the House included restoration of the adobe, upgrades to the interior electrical systems & lighting, and installation of a new HVAC system. Additional maintenance work has been done over the years, but the materials and design integrity have been maintained through ongoing maintenance, repairs, and replacements in kind, when necessary. The only major change to either building was the construction of the addition to the west side of the Studio in 1969, which expanded the seating area, restrooms and storage. The addition is not visible from the main entrance or the street and is compatible with the overall building character.

Materials

The original materials are intact, both exterior and interior, with the exception of the replacement of one original steel sash window in the House to create a "will call" ticket window for the Kerr Cultural Center. The unstabilized adobe walls have been repaired over the years, but remain intact. Rustic, rough sawn wood elements include natural finished wood vigas (beams); the oversized window lintels; exposed natural wood finish interior and porch ceiling finishes; and the wood posts, beams and fascias. The original decorative ironwork is a distinctive feature that can be found in the window grilles, decorative brackets, light fixtures, and hardware. Clay tile roofing is still extant on the original (east) portion of the Studio roof and as a parapet wall coping detail on both buildings. Brick is also used as a wall coping on the exterior stair and wing wall at the southeast corner of the House as well as at the window sills. A particularly distinctive element of the Studio are the glass bottle bottom sidelights at the east Studio entrance door. These materials are original, character-defining features of both the House and the Studio.

Workmanship

The workmanship is visible in the adobe wall construction of adobe bricks made and dried on the property by Mexican artisans; the hand-carved sugar-pine doors by Tucson artist and friend of Louise Lincoln Kerr, Charles W. Bolsius (all doors are unique); the hand-hewn interior beams and porch posts; and the hand-forged wrought iron chandeliers, light fixtures, window grilles, post cap connectors, gates, and other hardware and decorative ironwork. The curvilinear aspect of the architectural details and the degree of craftsmanship of the ironwork are particularly distinguished. One example of the extent of the detailing is the use of Louise Lincoln Kerr's initials in the star on the east Studio door.

Feeling

The Louise Lincoln Kerr House and Studio still convey the feeling of the small adobe structures of Louise Lincoln Kerr's home and music studio, which she designed and shared with musicians, artists and audiences. In addition, the original interior finish materials and spatial qualities of the Studio still provide an acoustic environment that many consider to be the best in the Phoenix metropolitan area [Tribune, 2001].

Association

The Louise Lincoln Kerr House and Studio were constructed by and for Louise Lincoln Kerr as a place where she could share her love of music with others. Although no longer a private residence, the purpose remains, to provide an acoustically superior, yet intimate, setting for musicians to meet, practice and perform. Originally designed for chamber music performances, many types of musical and theatrical performances are now presented at the Kerr Cultural Center. ASU manages the property, but the use and, therefore, the association with Louise Lincoln Kerr's original purpose, has continued from the time of the construction of the House and Studio until the present time.

Conclusion

The overall integrity of the Louise Lincoln Kerr House and Studio is high. Both buildings retain the integrity to convey their historic significance in association with Louise Lincoln Kerr, local musician, composer and patroness of the arts and as a rare example of a Spanish Colonial Revival style adobe house in Scottsdale, Arizona. She became a leading figure in the arts community, with her home and studio serving as the primary location and focus of her work in supporting and advancing the arts in Scottsdale, Arizona and throughout the Phoenix metropolitan area. A 2008 Conservation Easement protects both buildings and the surrounding property for a minimum for 50 years.

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

C Property is 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.

Areas of Significance

(Enter categories from instructions)

PERFORMING ARTS

Period of Significance

1948-1959

Significant Dates

1948
1959

Significant Person

(Complete only if Criterion B is marked above)

Louise Lincoln Kerr

Cultural Affiliation

Architect/Builder

Louise Lincoln Kerr
J. Fredrick Fleenor (studio addition)

Criteria Considerations

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

Property is:

- 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.

Period of Significance (justification)

The Period of Significance begins with the construction of the Louise Lincoln Kerr Home in 1948 and ends in 1959 with the construction of the Studio. Louise Lincoln Kerr supervised the construction of both buildings as well as the operation of the studio as a music performance venue throughout the period of significance.

Criteria Considerations (explanation, if necessary)

None

Statement of Significance Summary Paragraph (provide a summary paragraph that includes level of significance and applicable criteria)

The Louise Lincoln Kerr House and Studio are nominated to the National Register of Historic Places under Criterion B for association with Louise Lincoln Kerr, an accomplished musician, composer, and patroness of the arts in Arizona. The area of significance is Performing Arts. Mrs. Kerr's dream to create a music venue for chamber music performances and rehearsals led to the construction of her House and Studio in the Arizona desert. Louise Lincoln Kerr explained her goal in the following statement: "If people are going to learn to love music, then they must hear it, and to hear it, there must be a place where it can be played" (Broe, 16). Her house was constructed in 1948, followed by the studio in 1959. She invited many musicians to perform in her music studio over the years. The "Kerr Studio" became famous in the Phoenix metropolitan area for its chamber music and as a center for intimate musical events. When famous artists and musicians came to town Louise Lincoln Kerr would invite them to the Studio to play chamber music with her. Among Mrs. Kerr's guests were Isaac Stern, Pablo Casals, the Budapest and Juilliard string quartets, and historians Will and Ariel Durant. Louise Lincoln Kerr composed more than 100 works and performed frequently. Often referred to as "The Grand Lady of Arizona Music," she was inducted into the Arizona Women's Hall of Fame in 2004. Her life was devoted to music and arts philanthropy, especially in Scottsdale and the Phoenix metropolitan area. She played a dominant role in the development of the City of Scottsdale as an arts colony and tourist destination, and an important role in the creation and operation of many Scottsdale and metropolitan Phoenix musical programs, societies, and associations. She also nurtured young musicians and provided access to an extensive music library to interested musicians.

The Louise Lincoln Kerr House and Studio are also nominated under Criterion C as a rare example of Spanish Colonial Revival style adobe architecture in Scottsdale, Arizona. The City of Scottsdale's Preservation Division has identified only 11 adobe buildings over 50 years old in Scottsdale, several of which lack integrity for Register consideration. There are currently only five adobe buildings or complexes listed in the City of Scottsdale Register of Historic Places, including the Louise Lincoln Kerr House and Studio.

The Louise Lincoln Kerr Home and Studio are nominated at the Local Level of significance. The House was designed, constructed and occupied by Mrs. Kerr. Upon completion of the Studio, she and other local, national, and internationally-known musicians performed in the Studio for more than a decade. Although the House is no longer a residence (now serving as the offices for management of the Kerr Cultural Center), the Studio continues to be utilized as a music, meeting, and performance venue by Arizona State University.

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

Historical Contexts

Louise Lincoln Kerr, Musician

Louise Lincoln Kerr (pronounced "care") was born on April 24, 1892 in Cleveland, Ohio as Myrtie Louise Lincoln (Broe, 3). She was the first child of John Cromwell Lincoln and Myrtie Virginia Lincoln. Her father was an engineer and entrepreneur who made his fortune through the invention of the arc welder and the founding of the Lincoln Electric Company of Cleveland in 1895. John Lincoln held a total of 55 patents. He moved to Arizona in 1931 and settled in the Phoenix area. He became active in mining and real estate. He built the Camelback Inn on Lincoln Boulevard, which became, for its time, one of the most famous luxury resorts in the western United States. He also rejuvenated the Bagdad, Arizona Mine and helped to build the John C. Lincoln Hospital, which is named for him.

Louise Lincoln grew up in Cleveland where she began piano lessons with her mother at the age of six. She also learned to play the violin at the age of seven and later learned to play the viola. She studied violin in Cleveland with Sol Marcossou, concert master and soloist with the Cleveland Symphony Orchestra, and Charles Heydler, principal cellist. Her younger brother, John Gladden Lincoln, also became an accomplished musician. He played the cello and was a member of the Baldwin Wallace Music Conservatory Orchestra in Berea, Ohio (Broe, 4). In 1910, Louise Lincoln began attending Barnard College, an elite girls' school in New York, where she studied music composition with two prominent Columbia University professors, Cornelius Rubnor and Daniel Gregory Mason. Barnard did not have a music department and faculty until the 1920s, so members of the Columbia faculty provided music classes at Barnard College.

Louise Lincoln was very active as the leader of the Violin Club at Barnard, as well as serving on the Advisory Board of the Glee Club and Manager of the Mandolin Club (Broe, 5-6). She gained an excellent foundation from Barnard both in music composition and in leadership skills for arts organizations, which would eventually become her two primary pursuits in life (Broe, 6). Louise Lincoln appears to have left Barnard in 1913, after accepting an offer to perform with the Cleveland Municipal Symphony Orchestra. She was one of the first two women, along with a harpist, to perform with the Cleveland Orchestra. At twenty-one, she was also one of the youngest musicians in the orchestra. Unfortunately, the Cleveland Municipal Symphony Orchestra folded in May of 1915 after an intense legal battle between several members of the orchestra. The Cleveland Orchestra resumed in 1918 and continues to this day, and has since that time included additional women musicians. Louise did not graduate from Barnard College, but is listed as an alumna in every catalog since 1976. Her departure from study at Barnard may have been due in part to the death of her mother in 1913 and an accident in which she broke her leg while getting on or off a streetcar (Broe, 7-8).

The desire to become a professional musician led Louise Lincoln back to Ohio from New York. Yet by 1920, she had returned to New York where she met and married Peter Kerr, a gentleman of Danish descent. They had a family, which eventually grew to eight children; five girls and three boys (Tammara, Virginia, Annie, Louise, Rosemary, Peter and the twins, Preston and William). There is little information about Louise Lincoln Kerr over the next twenty years. She may have been engaged solely in raising her family, however, according to her son, William, she "managed by composing at her piano late at night" (Broe, 9).

According to Diane Cummings Sullivan, a Phoenix Symphony violinist who received violin lessons from Louise Lincoln Kerr at her Studio in Scottsdale, she worked at Duo-Art Records at the Aeolian Company in New York as a controller in a recording booth. The Aeolian Company sold the Pianola player piano and produced thousands of piano rolls. It was at

the Aeolian Company that she met noted pianists and composers such as Sergei Prokofiev, Alfred Cortot and George Gershwin. It was Louise Lincoln Kerr's job to identify any discrepancies between the orchestra and the score, and very diplomatically tell the conductor how to correct these mistakes, often "correcting" the errors by dubbing in a correct note, whether it was piano, violin, clarinet or another instrument. In effect, she acted as a "ghost conductor" for the recording sessions (Broe, 10). Louise Lincoln Kerr may also have worked at a publishing house in which her chief duty was to review all of the new scores for mistakes before printing. She may also have studied with Sergei Prokofiev and Igor Stravinsky in Europe (Broe, 10). All of these achievements were made at a time when women were legally barred from holding positions in professional orchestras and were denied formal training in composition or conducting at most colleges or universities.

The Kerr family moved to Arizona in 1936, partially for the health of one of their daughters. The Kerrs took their daughter to a sanitarium in Phoenix which was famous for treating respiratory ailments. This facility was later expanded and renamed John C. Lincoln Hospital, in honor of her father. They first lived in Flagstaff and then moved to a home on Central Avenue in Phoenix. This time was followed by a period of difficulty. Her husband, Peter Kerr, died in 1939. She traveled extensively and maintained a home in Westwood in Los Angeles, California for few years in the 1940s and another house on the east coast. Two of her children died in the 1940's while she and her family were living in Los Angeles. One died in a tragic accident in Flagstaff, Arizona, and the other from complications related to tuberculosis. Her violin was stolen in 1941, which she said "was just like losing a member of her family" (Broe, 12). Mrs. Kerr composed constantly during this time, possibly to ease her mind (Broe, 12). By this time, though, she had changed her instrument of choice to the viola, which she performed with the Pasadena Symphony Orchestra from 1942-1945. Her great pleasure was in playing chamber music. She frequently played in a quartet with Sidney Tretick (first violin) and the Rehr brothers, Kurt (cello) and Sven (viola), who were all members of the Los Angeles Philharmonic. Louise Lincoln Kerr played second violin or viola, as needed.

After World War II Mrs. Kerr returned to Phoenix, selling her Los Angeles home to musicians. At this time her greatest attention was spent on her music. She began composing again, prolifically (Broe, 14). She sought perfection, both in performance and composition. She read extensively and studied theosophy. Louise Lincoln Kerr was also a great humanitarian who wanted to create a sanctuary for artists and musicians, one without boundaries or constraints on their creativity.

Louise Lincoln Kerr stated the following with regard to creating a place for supporting music education:
"A school, perhaps. But I don't like the sound of that either. So much of education today is controlled by those who know all the educational procedures and so little about their subjects... A place where musicians could meet, study, perform, and perfect. They need that you know. A restful place (with) students, too. But a school in the formal sense? No, no – I don't think so" (Broe, 14).

Louise Lincoln Kerr became a charter member of the Phoenix Symphony and was its principal violist for part of the 1947-48 and 1949-50 seasons. Later, William Bagwell became principal violist with Louise Kerr at the second stand for many years (Broe, 19). She purchased land in the open desert north of Scottsdale, Arizona in 1948 and constructed the adobe home which is the subject of this nomination (Phoenix Gazette, SE-10). Mrs. Kerr's extensive music library and financial support assisted many musicians. Her home became a place where musicians could go to play, talk, learn, listen and get encouragement (Broe, 15). Chamber music was her first and true love.

Louise Lincoln Kerr, Patroness of the Arts

Louise Lincoln Kerr became a patroness of the arts in Scottsdale and the Phoenix metropolitan area. In addition to her talents as a musician and composer, she was also a painter and a visionary who could both see how important the arts

would be to the future of Scottsdale, and played a major role in making that happen (Broe, 20). Upon the death of her father, John C. Lincoln, on May 24, 1959, at the age of 93, Louise Kerr became an heiress to part of the fortune her father had amassed as founder of the Lincoln Electric Company of Cleveland. She donated 30 acres of land in Paradise Valley as equity for a million-dollar Ford Foundation grant to construct a building to house the Phoenix Symphony Office. She was on the original musical committee of the Symphony Association and a board member of the Phoenix Symphony for thirty years. She was a member of the Scottsdale Committee on Fine Arts, donated land to them and participated in the founding of the Scottsdale Center for the Arts. She was a member of the Society of Arizona Composers and had been the organization's President before 1955.

In 1960, Louise Lincoln Kerr co-founded the Phoenix Chamber Music Society with Lewis Ruskin and served as its Chair of the Board. The sale of the land she donated to the Phoenix Chamber Music Society created a million dollar endowment, allowing this group to operate their entire season solely on the interest earned. The Phoenix Chamber Society met for approximately fifteen years at the Kerr Studio where their concert series were held. As a result, many of the world's most famous chamber ensembles played in the Kerr Studio. The Chamber Society moved to the Scottsdale Center for the Arts shortly after that facility opened in 1975. She also assisted in founding the Monday Morning Musicale Chapter of Phoenix in 1965 and the Phoenix Cello Society and in the fall of 1969. The co-founder of the Monday Morning Musicale Chapter was Ruth Thomas Young, a former flutist with the Phoenix Symphony. After meeting in members' homes, the Kerr Studio became their permanent meeting place, which continues to the present time. This group originally focused on membership and performances by professional women musicians, but the membership now includes men as well. The Phoenix Cello Society was formed by Louise Lincoln Kerr, ASU cello professor Takayori Atsumi, and English professor, Collice Portnoff. In addition, due to Louise Lincoln Kerr's initiative, Pablo Casals, the famous cellist, taught a master class at ASU (Broe, 18). Louise Lincoln Kerr was a major benefactor of the School of Music at Arizona State University and by donation for its purchase, she bequeathed her former Scottsdale home and studio to the University. Louise Lincoln Kerr's generosity and talent supported the fine arts in Arizona for four decades.

Mrs. Kerr's patronage and support for the arts also played a dominant role in the development of the City of Scottsdale as an arts colony and tourist destination. For many years, the Kerr Studio served as the premier music venue for the City of Scottsdale, until the completion of the Scottsdale Center for the Arts in 1975. The excellent acoustics of her Studio insured that it was in constant use for rehearsals, performances and informal music sessions. Many prominent musicians performed at the Studio. The Kerr Studio has hosted many nationally and internationally renowned musicians who both lived on the property (in the former "shacks," which have been demolished) and performed in the Studio over the years.

Louise Lincoln Kerr died on December 10, 1977 at the age of 85 at her home in Cottonwood, Arizona. She was inducted into the Arizona Women's Hall of Fame in 2004. The Arizona Women's Hall of Fame recognizes and honors women who have made important contributions to the history of Arizona. "The Arizona Women's Hall of Fame pays tribute posthumously, and honors in perpetuity, the remarkable women whose contributions to the arts, athletics, business, education, government, the humanities, philanthropy and science, have played a significant role in the history of Arizona and provided a significant contribution to the historical record of the State of Arizona" (<http://www.lib.az.us/awhof>).

Today, the Kerr Cultural Center still plays an important role in the musical community in Scottsdale and the Phoenix metropolitan area. This is due to its outstanding acoustics and because it offers a relatively small and intimate setting for performances. The acoustic qualities of the Studio are considered by many to be the best in the Phoenix metropolitan area and are attributed to the wood beams, adobe walls, and the floor tiles (made of a mixture of cement and white marble dust, now extremely rare and quite valuable). The Studio has hosted hundreds of public and private performances. As well as providing space and resources for individual artists, the Kerr Studio served as a meeting place for the Phoenix Chamber

Music Society, the American Cello Society, the Bach and Madrigal Society, Young Audiences, the Musicians Club, the Arizona Composer's Society, The National Society of Arts and Letters, and Monday Morning Musicals.

Spanish Colonial Revival Style

Spanish Colonial Revival Style became popular in the late nineteenth and early twentieth century in the U.S., particularly in the southwest and Florida. Generally a mixture of styles from Spanish Colonial and Pueblo styles, stylistic features include a smooth plaster or stucco exterior finish; irregular massing; low-pitched clay tiled shed roof and/or flat roof with a parapet; terra cotta or cast concrete ornamentation; porches; interior and exterior courtyards; wood casement or double-hung windows; and decorative iron trim. Spanish Colonial Revival style buildings are predominantly one or two-story in height with a horizontal massing.

The one-story Louis Lincoln Kerr House and Studio are both designed in a Spanish Colonial style. Both the interior and exterior walls are constructed of adobe bricks, handmade on the property by Mexican artisans. The roof structure consists of rough-sawn heavy timber beams which extend through the exterior walls. Wood tongue and groove roof sheathing is exposed at the interior. The low slope (flat) roof is surrounded by a low parapet wall with red clay tile coping. Exterior doors are hand-carved sugar pine; each door carved with a different design. The windows are simple steel sash casement and fixed units with oversized wood lintels, brick sills, and iron security grilles. Iron decorative elements include the iron gates, light fixtures, and hardware. The exterior walls of the Studio (and some of the original interior walls) are constructed of the same type of adobe brick as the House. The low-pitch double-sloped gable roof is covered with red clay pantiles. The addition has a flat roof with a clay tile coped parapet. Rough sawn heavy timber beams are supported by hand hewn log posts at the porch. The posts have curvilinear iron decorations near the tops. Similar to the House, the original exterior doors at the Studio are hand-carved sugar pine; and the windows are simple, steel sash rectangular units with oversized wood lintels, brick sills and iron security grilles. Decorative iron elements include light fixtures, brackets and hardware.

Conclusion

The Louise Lincoln Kerr House and Studio are significant for their association with the life and work of Louise Lincoln Kerr, an important and influential musician, composer, and patroness of the arts in Arizona. Often referred to as "The Grand Lady of Arizona Music," she was inducted into the Arizona Women's Hall of Fame in 2004. Her support of the arts also played a dominant role in the development of the City of Scottsdale as an arts colony and tourist destination. Today, the ASU Kerr Cultural Center still plays an important role in the musical community in Scottsdale and the Phoenix metropolitan area. The House and Studio are also examples of a rare architectural style and construction material in Scottsdale, Arizona, specifically Spanish Colonial Revival style constructed with adobe bricks. Louise Lincoln Kerr's House and Studio were the fulfillment of her dream to construct a performance venue; in her own words: "a place where musicians could meet, study, perform, and perfect" (Broe, 14). The Louise Lincoln Kerr House and Studio is the property which best represents Mrs. Kerr's historic contributions to music and fostering musicians. She lived, worked, hosted numerous musicians, and provided an exquisite performance space at her Scottsdale House and Studio for nearly 20 years; eventually donating the property to Arizona State University with the stipulation that it continue to be utilized as a musical performance venue.

Developmental history/additional historic context information (if appropriate)

9. Major Bibliographical References

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

Arizona State University. University Facilities Management Records. Tempe: ASU Tempe Campus, 2009.

- Arizona State University. University Archives. Tempe: Tempe Campus, Hayden Library, 2009.
- Arizona Women's Hall of Fame. *Louise Lincoln Kerr*. Phoenix, Arizona: Arizona State Library, Archives and Public Records, 2004.
- Broe, Carolyn Waters. *The String Compositions of Louise Lincoln Kerr: Analysis and Editing of Five Solo Viola Pieces*. Tempe Arizona: Arizona State University, 2001.
- Bucher, Ward, editor. *Dictionary of Building Preservation*. New York, NY: John Wiley & Sons, 1996.
- City of Scottsdale. Historic Preservation Program Records. Scottsdale, Arizona: City of Scottsdale, 2008.
- "Kerr Building Will Again House Music." *The Phoenix Gazette*, September 17, 1980, p. SE-10.
- "Kerr Cultural Center Building Condition Report." Tempe, Arizona: Michael Wilson Kelley Architects, Ltd., 2009.
- "Kerr Cultural Center." Historic Resource Inventory Form. Scottsdale, Arizona: City of Scottsdale. Undated.
- McAlester, Virginia & Lee McAlester. *A Field Guide to American Houses*. New York, NY: Alfred A. Knopf, 2004.
- McFarland, Lois. "Kerr's love of music plays on in Scottsdale Center." *Tribune*, April 8, 2001.
- Montini, Ed. "A Legacy of Love Lives Again." *Arizona Republic*, July 13, 1980, p. G-5.
- Patterson, Ann. "Mud Prize: Proper Recipe Restores Adobe Elegance." *The Arizona Republic*, May 24, 1981, p. SL-1.
- Serge Huff. "Scottsdale Civic Center Audience Gives Standing Ovation to Mrs. Kerr." *The Phoenix Gazette*, October 18, 1968.
- "Through the Years A Quiet Woman Built and Broadened Valley Arts." *The Scottsdale Progress*, March 14, 1975.
- Whiffen, Marcus. *American Architecture Since 1780: A Guide to Styles*. Cambridge, MA: M.I.T. Press, 1981.
- Wilson, Liz and Debbie Abele. "Historic Context for Scottsdale's Development as an Arts Colony & Tourist Destination." City of Scottsdale: City of Scottsdale, 2004.
- Wilson, Maggie. "Traffic Problems Stall Center's Opening." *Arizona Republic*, October 1, 1980.

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 # _____

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

Acreage of Property .46 acres
 (Do not include previously listed resource acreage)

UTM References
 (Place additional UTM references on a continuation sheet)

1	<u>12</u>	<u>413855</u>	<u>3709974</u>	3	<u> </u>	<u> </u>	<u> </u>
	Zone	Easting	Northing		Zone	Easting	Northing
2	<u> </u>	<u> </u>	<u> </u>	4	<u> </u>	<u> </u>	<u> </u>
	Zone	Easting	Northing		Zone	Easting	Northing

Verbal Boundary Description (describe the boundaries of the property)
 The portion of parcel number 174-65-011-R, docket number 14133 pages 1138-1140 as recorded with the Maricopa County Recorder's Office, Maricopa County, Arizona, described as follows:
 Commencing at the Southwest corner of said lot, North 00°18'34" West, a distance of 4.85 feet to the True Point of Beginning; thence continuing North 00°18'34" West, a distance of 165.15 feet; then North 87°05'36" East, a distance of 122.31 feet; thence South 00°00'00" West a distance of 160.81 feet; then South 85°01'57" West a distance of 121.72 feet to the True Point of Beginning.

Boundary Justification (explain why the boundaries were selected)
 The property consists of the area defined by the Conservation Easement granted by the Arizona Board of Regents (on behalf of Arizona State University, Tempe, Arizona) to the City of Scottsdale, Arizona, dated 6/17/08.

11. Form Prepared By

Name/title Patricia Olson, Ph.D., Historic Preservation Coordinator
 organization Arizona State University date August 12, 2009
 Street & number P.O. Box 875112 telephone 480-727-6699
 city or town Tempe state AZ zip code 85287-5112
 e-mail Patricia.Olson@asu.edu

Additional Documentation

Submit the following items with the completed form:

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

Chronology of Building Expansion and Modification

ASU Kerr Cultural Center - Building B
(attached)

Site Plan/Sketch Map

Louise Lincoln Kerr House & Studio (ASU Kerr Cultural Center)
(attached)

USGS Map

(attached)

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: Kerr, Louise Lincoln House & Studio

City or Vicinity: Scottsdale

County: Maricopa

State: AZ

Photographer: Paul Molter, ASU Facilities Records Management

Date Photographed: March 19, 2009

Description of Photograph(s) and number:

1 of 8: .

- No. 1: Southwest corner of the House, looking northwest
- No. 2: Southwest corner of the House, looking northeast
- No. 3: Southwest corner of the Studio, looking northwest
- No. 4: Northeast corner of the House, looking southwest
- No. 5: Northwest corner of the Studio, looking southeast
- No. 6: Entrance driveway to the Kerr Cultural Center, looking southwest

Photographer: Debbie Abele, City of Scottsdale Historic Preservation Officer

Date Photographed: June 24, 2008

- No. 7: Arched, gated wall connecting the House and Studio, looking northeast
- No. 8: East elevation of the Studio, looking northwest

Property Owner: Arizona State University (ASU)

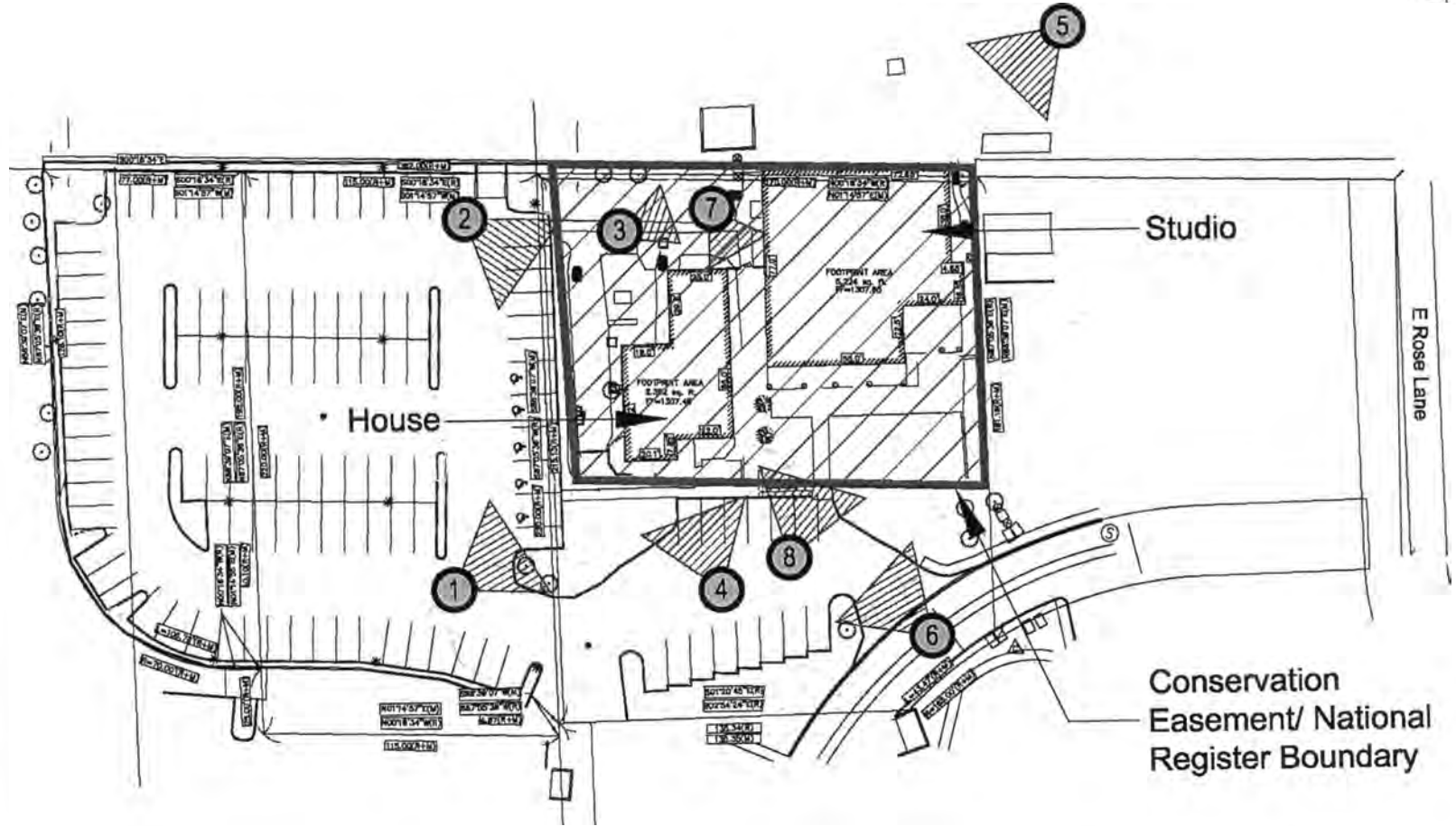
Name Kerr, Louise Lincoln House & Studio

street & number 6110 North Scottsdale Road telephone _____

city or town Scottsdale state AZ zip code 85253

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 18 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.



Studio

House

E Rose Lane

Conservation Easement/ National Register Boundary

Louise Lincoln Kerr House & Studio

- Supporting Photograph Number

BLDG. No. 504
SHEET No. 1 of 1

FILE NAME: A-0551-SiteMap.dwg
PROJECT No. A-0551

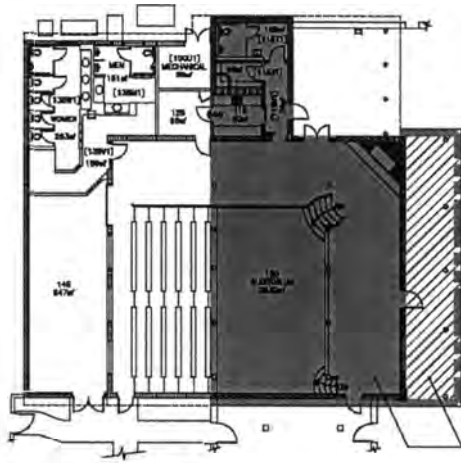
DATE: 08/2008

ASU - KERR CULTURAL CENTER
Site Plan and Supporting Photo Locations
SCALE: n.t.s.

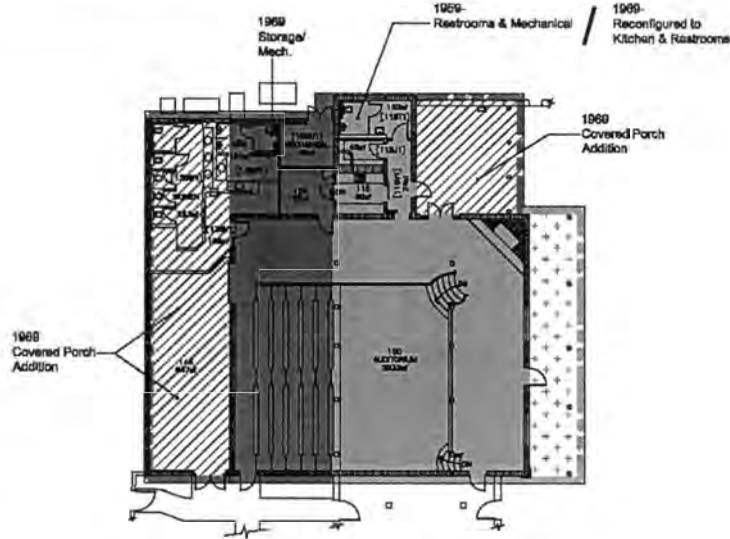
REVISIONS:

DESIGN ACCEPTED:
PLOT DATE: 08.08.2008

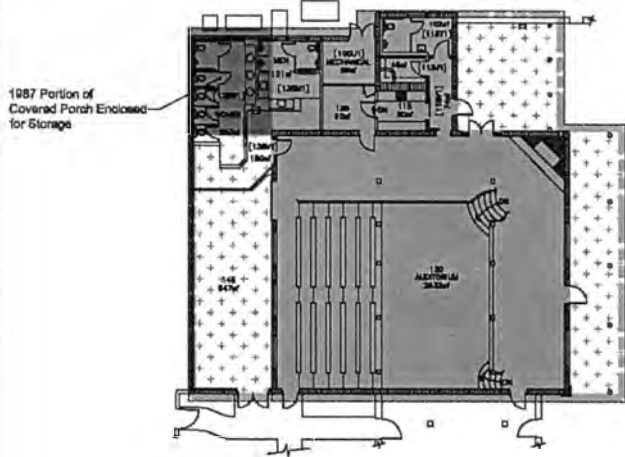




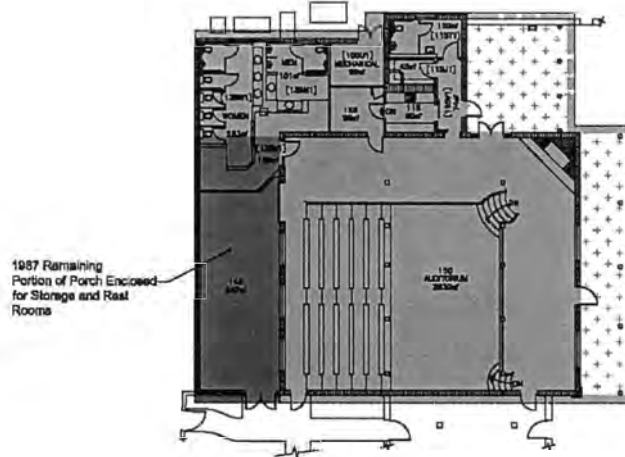
1959- Original Studio



1969- Building and Covered Porch Expansion



1988- Enclosure of Northwest Portion of Covered Porch



1997- Enclosure of Remaining Portion of Covered Porch

Legend

- Existing Structure
- Existing Covered Porch
- New Construction
- New Covered Porch

BLDG. No. 504B
SHEET No. 1 of 1

FILE NAME: A-0551-v2.dwg
PROJECT No. A-0551

DRWNS:31
DATA DATE: 07/2008

ASU - KERR CULTURAL CENTER- BUILDING B
Chronology of Building Expansion and Modification
SCALE: n.f.s.

REVISIONS:

DESIGN ACCEPTED:
PLOT DATE: 08-22-2008

UNIVERSITY SERVICES C.A.D.D.



UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Kerr, Louise Lincoln, House and Studio

MULTIPLE NAME:

STATE & COUNTY: ARIZONA, Maricopa

DATE RECEIVED: 3/05/10 DATE OF PENDING LIST: 3/24/10
DATE OF 16TH DAY: 4/08/10 DATE OF 45TH DAY: 4/19/10
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 10000173

REASONS FOR REVIEW:

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

COMMENT WAIVER: N

___ACCEPT ___RETURN ___REJECT ___DATE

ABSTRACT/SUMMARY COMMENTS:

local home is significantly associated with Louise Kerr
as musician and patron of the arts. The Spanish
Col house (1948) and music studio (1959) were
designed ~~and~~ by Kerr, who also supervised ~~the~~ construction
from (architect J. Frederick Fuenar, designer of the
studio). She lived at Scottsdale from 1948 to
the early 1970s. Small, non-contributing additions was
added in 1969. The studio and home were the
local point of Mrs. Kerr's dom-
estic contributions to comm-
unity. Home is also a good
example of Spanish
Coe. Revival

RECOM./CRITERIA Accept B+C

REVIEWER SM O'Connell

DISCIPLINE History

TELEPHONE _____

DATE 4/14/10

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

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



413191-ems () 08/07/09

5368841006 (5236211, 000, 1-57)

Kerr, Louise Lincoln House & Studio
Maricopa, Arizona
Photo # 1



File Reference: < > 000/02/019

536884006

<5236211, .000, jpg>

Kerr, Louise Lincoln House & Studio
Maricopa, Arizona
Photo #2



3461 ar-eva. <> 08/07/89

536884006 <5236211.000.jpg>

Kerr, Louise Lincoln House & Studio
Maricopa, Arizona
Photo #3



536884006 (5236211, 000, jpe)

Mal greene (>) 08/07/09

Kerr, Louise Lincoln House & Studio
Maricopa, Arizona
Photo # 4



1141
Kerr, Louise
() 11/18/1977/1979

5268884006 (5236212., 000, 3-9)

Kerr, Louise Lincoln House & Studio
Maricopa, Arizona
Photo # 5



11/11/1914

536884006 (5236212.000.1)

Kerr, Louise Lincoln House & Studio
Maricopa, Arizona
Photo #6



Udarecens (>) 08/07/09

536884006 <5236212.000.3>

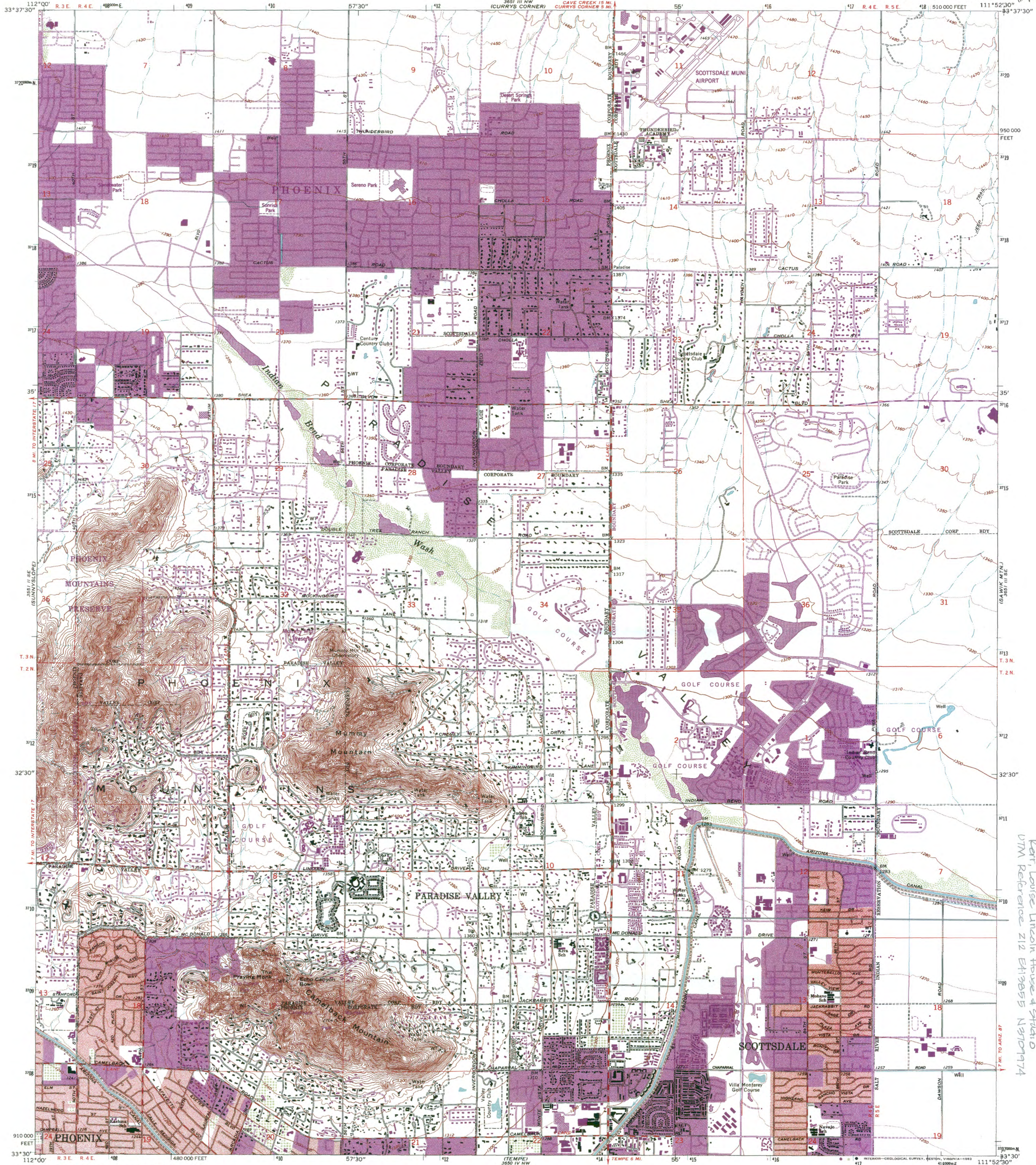
Kerr, Louise Lincoln House & Studio
Maricopa, Arizona
Photo # 7



1414 Series () 08/12/89

536894006 (5236212, 000, 3-15-85)

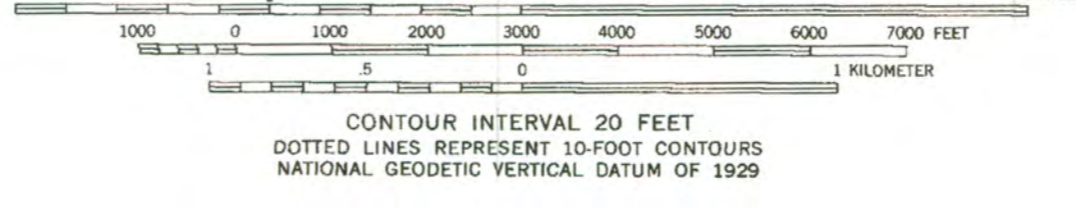
Kerr, Louise Lincoln House & Studio
Manicopa, Arizona
Photo # 8



Mapped, edited, and published by the Geological Survey

Control by USGS and NOS/NOAA
Topography by photogrammetric methods from aerial photographs taken 1962. Field checked 1965
Polyconic projection. 10,000-foot grid ticks based on Arizona coordinate system, central zone
1000-meter Universal Transverse Mercator grid ticks, zone 12, shown in blue. 1927 North American Datum
To place on the predicted North American Datum 1983 move the projection lines 2 meter south and 65 meters east as shown by dashed corner ticks
Red tint indicates areas in which only landmark buildings are shown
There may be private inholdings within the boundaries of the National or State reservations shown on this map
Purple tint indicates extension of urban areas

Revisions shown in purple and woodland compiled from aerial photographs taken 1978 and other sources. This information not field checked. Map edited 1982



THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U.S. GEOLOGICAL SURVEY, DENVER, COLORADO 80225, OR RESTON, VIRGINIA 22092
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

ROAD CLASSIFICATION
Medium-duty ——— Light-duty ———
Unimproved dirt - - - - -

QUADRANGLE LOCATION

ARIZONA

PARADISE VALLEY, ARIZ.
N3330-W1152.5/7.5

1965
PHOTOREVISED 1982
DMA 3651 III SW-SERIES V888

Cart. Louise Lincoln House & Studio
UTM Reference Z12 E419855 N9101974



March 1, 2010

Carol Shull
Keeper of the National Register
National Park Service
1201 Eye Street, NW 8th Floor (MS2280)
Washington, D.C. 2005-5905

**RE: Kerr, Louise Lincoln, House & Studio
Maricopa County, AZ**

Dear Ms. Shull:

I am pleased to submit the National Register of Historic Places nomination form for the property referenced above.

The Louise Lincoln Kerr House & Studio nomination has 2 contributing buildings and 1 noncontributing object.

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

Sincerely,

Vivia Strang, CPM
National Register Coordinator
State Historic Preservation Office

VS:vs

Enclosures

Arizona®
State Parks



Janice K. Brewer
Governor

**State Parks
Board Members**

**Chair
Reese Woodling**
Tucson

Tracey Westerhausen
Phoenix

Larry Landry
Phoenix

Walter D. Armer, Jr.
Vail

Arlan Colton
Tucson

William C. Scalzo
Phoenix

Maria Baier
State Land
Commissioner

Renée E. Bahl
Executive Director

Arizona State Parks
1300 W. Washington
Phoenix, AZ 85007

Tel & TTY: 602.542.4174
AZStateParks.com

800.285.3703 from
(520 & 928) area codes

General Fax:
602.542.4180

Director's Office Fax:
602.542.4188





"Managing and conserving Arizona's natural, cultural and recreational resources"



March 30, 2010

Linda McClelland, Historian
National Register of Historic Places
1201 Eye Street, NW 8th Floor (MS2280)
Washington D.C. 2005-5905

Dear Ms. McClelland:

Thank you for calling my attention to the signature line....I will try not to forget this important step again! Enclosed are the following signed cover sheets:

Janice K. Brewer
Governor

State Parks
Board Members

Chair
Reese Woodling
Tucson

Tracey Westerhausen
Phoenix

Larry Landry
Phoenix

Walter D. Armer, Jr.
Vail

Arlan Colton
Tucson

William C. Scalzo
Phoenix

Maria Baier
State Land
Commissioner

Renée E. Bahl
Executive Director

Arizona State Parks
1300 W. Washington
Phoenix, AZ 85007

Tel & TTY: 602.542.4174
AZStateParks.com

800.285.3703 from
(520 & 928) area codes

General Fax:
602.542.4180

Director's Office Fax:
602.542.4188

- North Central Phoenix Farmhouses and Rural Estate Homes, 1895-1959 (MPDF)
- Asbury, Cline R./Riney B. Salmon House
- Converse, Ralph, House
- Olney, George A/Everett E. Ellinwood House
- Vradenburg, George H., House
- Sarah and Jack Harelson House (not part of the North Central MPDF)
- Kerr, Louise Lincoln, House & Studio
- Thunderbird Estates and The McDonald Addition Historic District
- Northfield Historic District
- Village Grove 1-6 Residential Historic District
- Old Bisbee Historical Residential District

Sincerely,

Vivia Strang, CPM
National Register Coordinator
State Historic Preservation Office (SHPO)
602.542.4662 (p)
602.542.4180 (f)
1300 West Washington Street
Phoenix AZ 85007

Only when the PAST lives in the PRESENT does it have a FUTURE.

Enclosures

Recommendation: SLR Return

Action: SLR Return None

Documentation Issues-Discussion Sheet

State Name: AZ County Name Maricopa Resource Name Kerr, Louise Lincoln, House & Studio

Reference No. 10 000 173 Multiple Name N/A

Solution:

Problem:

- 2AB • Section 3 needs to be marked by certifying official
- Nomination needs to be printed in correct format w/ NR header, etc.
(Also - format is WAY off - check out sect. 8)
- discrepancy in Acreage - 46 of 1.66?
clarification w in Vbd + pg 49 description

Resolution:

SLR: Yes No

Database Change: