

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 Harold Bell Wright Estates

other names/site number Harold Bell Wright Estates Historic District

2. Location

street & number Roughly bounded by N. Wilmot Road on the west, E. Speedway Blvd. on the north, El Dorado Hills subdivision on the east and St. Joseph's Hospital and private parcels on the south. not for publication

city or town Tucson vicinity

state Arizona code AZ county Pima code 019 zip code 85710

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

Signature of certifying official

Date

Title

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)

Category of Property
 (Check only **one** box)

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

- private
 public - Local
 public - State
 public - Federal

- building(s)
 district
 site
 structure
 object

Contributing	Noncontributing	
73	39	buildings
		district
2		site
		structure
		object
75	39	Total

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

Number of contributing resources previously listed in the National Register

N/A

0

6. Function or Use

Historic Functions
 (Enter categories from instructions)

Current Functions
 (Enter categories from instructions)

DOMESTIC – Single Dwelling
RECREATION AND CULTURE/Outdoor
Recreation/park

DOMESTIC – Single Dwelling
RECREATION AND CULTURE/Outdoor
Recreation/park

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7. Description

Architectural Classification

(Enter categories from instructions)

Modern Movement - Ranch Style

Materials

(Enter categories from instructions)

foundation: concrete

walls: Brick, other- burnt adobe

roof: Asphalt, other

other: 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

Harold Bell Wright Estates is located in the eastern suburbs of the City of Tucson, within an area roughly bounded by N. Wilmot Rd. on the west, E. Speedway Blvd. on the north, El Dorado Hills subdivision on the east, and St. Joseph's Hospital and private parcels on the south. The subdivision, which covers 116 acres and contains 112 single-family dwellings, has a site-specific street plan that is part grid and part curvilinear. The 99 dwellings built during the neighborhood's period of significance fall under the general rubric of Ranch style; a majority of these are constructed of burnt adobe. Landscaping is a major feature of the subdivision, and includes substantial portions of retained desert vegetation. The neighborhood retains a high degree of integrity and includes 112 homes, of which 73 or 65% are contributing, as well as 2 parks.

Narrative Description

Harold Bell Wright Estates is located in eastern Tucson within an area bounded by N. Wilmot Rd. on the west, E. Speedway Blvd. on the north, El Dorado Hills subdivision on the east, and St. Joseph's Hospital and private parcels on the south. Geographically, the subdivision is situated in the eastern portion of the Tucson Basin; the native biotic community is that of the Sonoran Desert. Elevations within the subdivision range from 2,540 to 2,590 feet. The subdivision lies on the *bajada* of the Rincon Mountains to the east; *bajada* is the term used for the low-sloping zone between the mountain foothills and the basin floor. On the north are the Santa Catalina Mountains. To the west is the north-flowing Santa Cruz River, the basin's principal drainage, with the Tucson Mountains beyond. The Santa Cruz Valley continues to the south as far as the state of Sonora, Mexico, 60 miles away.

The neighborhood's name derives from American author Harold Bell Wright. Born in Rome, New York in 1872, Wright, in the years from 1903 to 1942, was the author of nineteen books, and saw at least fifteen movies made that were based on his work, many of whose productions involved Wright and one of which, The Mine with the Iron Door, he arranged to have make its world premier at Tucson's Rialto Theatre.

While his work was never well received by literary critics either during his time or after, Harold Bell Wright was wildly popular with a large, broad-based reading public throughout the Western World. He was in fact, one of the most popular American writers of his time, being for example, the first American ever to write a novel that sold over a million copies. In 1930 The New York Times termed Wright ... "the narrator of the hopes and dreams of the great mass of American readers from New York to California."

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The subdivision covers most of the northwest quarter of Section 7, Township 14 South, Range 15 East. Harold Bell Wright bought this quarter-section in 1920 and built a home there by 1922. In 1936, Wright sold the property to Charles and Mary Gardner; in 1950, Mary Gardner and L. A. Romine, a local developer, filed the subdivision plat for Harold Bell Wright Estates (Figure 1). The plat excluded approximately 17 acres surrounding Wright's former home (listed in the National Register in 1985). The plat's design conformed to the existing natural topography and combined both conventionally gridded and curvilinear streets, providing a variety of lot shapes and sizes. The subdivision contains lots that face to arterial streets of Speedway and Wilmot, as well as lots that face interior streets. Harold Bell Wright Estates is a "themed" subdivision with the names of the interior streets being associated with characters and places from Wright's novels: Barbara Worth, Brian Kent, Corinth, Marta Hillgrove, Natachee, Printer Udell, and Shepherd Hills. There are four access points: two on North Wilmot Road and two on East Speedway Boulevard. At each point, wood signs display the street names. The southernmost access is off North Wilmot Road on East Brian Kent Street. Proceeding east, Brian Kent intersects North Corinth Avenue and continues east. Turning south on Corinth, the street curves east to become East Shepherd Hills Drive. Continuing east, the street begins to curve uphill, where it becomes North Shepherd Hills Drive. The largest lots and houses, as well as the largest expanses of native Sonoran Desert vegetation, are on the east side of the drive. The drive crests the hill, then descends to the intersection of North Barbara Worth Drive. This street runs north-northwest past East Printer Udell Street to intersect with East Marta Hillgrove Street, which in turn continues east to meet North Natachee Avenue. South of the intersection, Natachee dips to cross a small arroyo and ends in a cul-de-sac. To the north it curves around to exit the neighborhood at Speedway. Finally, there are houses with addresses on Speedway and on Wilmot. The plat also included several areas designated as "park," consisting of Wright Park, in the southwest corner of the subdivision, and portions of retained desert: a triangular parcel at the northern end of Barbara Worth, buffer zones along Wilmot, and roundabouts at the intersections of Barbara Worth with Marta Hillgrove and Brian Kent. In 1953, the Episcopal parish of St. Philip's in the Hills obtained the large parcel in the southwest corner of the plat for a mission church, which was subsequently elevated to a parish (St. Michael and All Angels), with a parochial school.

Gardner and Romine intended the subdivision for relatively affluent homeowners. The conventional rectangular lots were 100 feet wide and ranged in depth from 238 to 275 feet (23,800 to 27,500 square feet, or 0.55 to 0.63 acre, in area). Irregular lots on corners and curved streets were larger; the largest, on North Shepherd Hills, was 4.67 acres. Shortly after development began in 1951, several of the 100-foot-wide lots were merged to create lots 125 and 150 feet in width. Like the lots, the ninety-nine homes built during the neighborhood's period of significance were considerably larger than the Tucson average at the time. At a minimum, the houses were 1,600 square feet and many were well over 2,000 square feet. Setbacks vary widely, from a minimum of 30 feet to as much as 300 feet on North Shepherd Hills; most are in the range of 50 to 70 feet. The usual orientation of the house is broadside to the street; twenty-seven are sited at an angle to the street, from slightly skewed to fully perpendicular, and they are all one-story, with a distinct low-profiled horizontal emphasis to their massing, except where altered by later additions. Massed plans are the most common (68). These are rectangular, with a width and depth of more than one room; because most of the dwellings are ranch houses, the width is typically greater than the depth. The next most common plan type is compound, with wings forming an L, T, or other right-angled configuration. Eleven houses have splayed compound plans, in which the wings are joined at an oblique angle.

Foundations are slab-on-grade. Walls are burnt (kiln-fired) adobe (67) or conventional brick (32); four homes also have wood siding as an exterior material in addition to brick. Window materials changed over time: the earlier homes were built with steel windows (casement sash and fixed glass). Aluminum (horizontal sliding sash and fixed glass) came into use in the late 1950s and gradually superseded steel. A small number of homes (13) have wood lintels over the windows. With the exception of two flat-roofed houses, roofs are gabled (85), hipped (10), or shed (2). Roofing materials depend largely upon slope. Houses with roofs of very low (less than 4 in 12) slope have built-up roofs with reflective surfaces. Originally, these were white or light-colored gravel or marble chip; most now have proprietary acrylic coatings. Houses with moderately low slopes are mostly roofed with asphalt shingles; a few (11) are roofed with Mission or Spanish ceramic tile. A dozen of the houses with asphalt-shingle roofs have Mission tiles capping the ridges, a treatment common in Tucson.

Originally, only three of the houses included garages. Most had carports: integral (82), attached (8), or detached (6); 60 of these carports have been converted to garages or rooms. Half of the homes have recessed entries. Integral front porches (covering three-quarters or more of the front) are present on 35 homes; another 12 have smaller entry porches. Porch supports are usually wood posts, often corbelled. Residences without porches have at the minimum an entry terrace. Twelve residences have front patios, enclosed with a brick wall averaging 3 feet in height. Very few properties have conventional front yards. In most cases, there is a broad curving gravel drive, with a landscaped "island" in the

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center. Front walls and fences are rare in the neighborhood; the former are usually low brick walls less than 3 feet in height and the latter are rustic split-rail.

Architectural Styles

Stylistic categories for the ninety-nine residences built during the subdivision's period of significance are based generally on a preliminary typology of Ranch substyles and related styles common to Tucson developed for a study of postwar residential development done for the City of Tucson by Akros, Inc. (2007). The examples used in the Akros typology are drawn from typical lower middle- to middle-class dwellings. Because Harold Bell Wright Estates has higher-end versions, the generic term "Custom Ranch" is used here rather than Akros' "Simple Custom Ranch" (which actually was often built "on spec" to a developer's common model). The breakdown of styles, as originally built, in Harold Bell Wright Estates is as follows (six of the original Custom Ranches have recently been altered to the extent that stylistically they are now Neo-Eclectic):

Custom Ranch	80
Tucson Ranch	12
Spanish Colonial Ranch	3
Postwar Territorial	2
Contemporary	<u>2</u>
<i>Total</i>	99

Custom Ranch

Stylistically, the Custom Ranches in the subdivision can be defined by the following attributes. Seventy-three percent have rectangular massed plans, 17.5 percent compound-L or -T, and 9.5 percent compound splayed. With the exception of three original garages, all had carports, most of them integral. Burnt adobe was used for exterior walls in over two-thirds (68 percent) of the Custom Ranches; conventional brick was used in 32 percent. In four of the latter, brick is combined with wood siding on the exterior walls, a feature that is popularly associated with the "California Ranch." Window materials, as noted above, depend on age. Corner or ribbon windows are rare.

Side-gabled roofs are predominant; only 11 percent have hipped roofs. A few of the side-gabled houses have a cross gable on the right or left side of the front. Well over half (57 percent) of the roofs have a moderately low slope. Most of these are roofed with asphalt shingles; 10.5 percent have Mission or Spanish tile. The remaining 32.5 percent have very low slopes with built-up reflective roofs. Treatment of entries and the use of porches is varied:

Porch	25	34%
Porch with recessed entry	6	8%
Entry porch	10	13%
Entry porch with recessed entry	2	3%
Recessed entry only	22	30%
Entry terrace only	9	12%
<hr/>		
Total	74	100%

Representative examples of the subdivision's Custom Ranches are 6441 East Shepherd Hills (Figure 2), 6402 Brian Kent (Figure 3), 831 Corinth (Figure 4), 6531 East Shepherd Hills (Figure 5), 6536 Speedway (Figure 6), and 6625 Marta Hillgrove (Figure 7). Six of the houses that originally corresponded to this category have recently been altered to the extent that stylistically they are now what McAlester and McAlester (1997) call Neo-Eclectic.

Tucson Ranch

The primary character-defining feature of this Ranch substyle is an very low-pitched, almost flat gabled roof with a reflective surface. As noted above, the reflective surface originally consisted of white or light-colored gravel or marble

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chips; later, proprietary acrylic coatings came into use. The roofs have deep overhangs that serve in lieu of a porch. Walls are usually burnt adobe. Most commonly, Tucson Ranches have basic rectangular massed plans, although in upscale subdivisions compound plans appear. Of the dozen examples of Tucson Ranch in the neighborhood, eight have rectangular massed plans, three have compound L- or T-plans, and one has a compound splayed plan. Seven have recessed entries and two have ribbon windows, emphasizing the horizontal massing. Figure 8 shows 902 Barbara Worth, which has a recessed entry and a 5-foot overhang.

Spanish Colonial Ranch

The three residences that conform to this Ranch substyle have splayed compound plans, burnt adobe walls, and gabled roofs clad with Mission or Spanish tile. The fronts of the homes have recessed entries with entry porches; full porches are located on the side or back. The gables have emphasized structural members, including scrolled rafter ends. Other decorative details such as polychrome tile door surrounds are also present. Figure 9 shows a detail of 802 N. Shepherd Hills; note the scrolled wood lintel, decorative brickwork in the chimney, and wrought-iron weathervane.

Postwar Territorial

Akros (2007) defines this style as a continuation of the building type that began in the nineteenth century as a fusion of Hispanic and Anglo-American building practices. After World War II, "the 'Territorial' was a model advertised in most upscale subdivisions and marketed to the new resident who wanted a Southwestern look for their home" (Akros 2007:54). The primary character-defining feature is a parapeted flat roof with brick coping. Walls are burnt adobe or brick; windows and doors often have wood lintels or arches. Of the two homes in the subdivision that represent this style, one has a rectangular massed plan, the other compound. Both have walls of burnt adobe, with recessed entries and porches in the rear. Figure 10 shows 702 N. Shepherd Hills, which has an arched entry and window surrounds topped with wood lintels.

Contemporary

The two residences in the subdivision that are classified as Contemporary have compound plans, brick walls, and moderately low-sloped roofs with gable ends fronting the street. Entries are within the integral carports. In contrast to the conventional "punched" fenestration of the conventional Ranch style, areas of fixed glass fill the gable and portions of the wall. The structural members of the gable are emphasized, as is the fact that the interior space reaches to the rafters (what builders call a "cathedral" ceiling). Figure 11 shows 6507 E. Shepherd Hills, a characteristic example of this type.

Neo-Eclectic

This is the term used by McAlester and McAlester (1997) to define houses built from the late 1960s to the present that rely loosely on traditional forms and imagery, such as Neo-Colonial, Neo-French, Neo-Tudor, and Neo-Mediterranean. In Harold Bell Wright Estates, most of the dwellings that postdate the neighborhood's period of significance are Neo-Eclectic. Neo-Spanish is preferred variant, as is the case throughout southern Arizona.

Landscaping

The design of the subdivision, with its use of natural topography and large lots, allowed landscaping to assume a major role in defining its character. The Akros (2007) study for the City of Tucson developed a typology of landscapes used in Tucson's postwar subdivisions; the types that occur in Harold Bell Wright Estates are described as follows.

Retained Desert

This consists of natural (unbladed) areas of the vegetation native to this part of the bajada. Creosote bush (*Larrea tridentata*), an evergreen shrub with distinctively resinous leaves, is the most common plant. The principal cacti are nopal or prickly pear (*Opuntia* spp.), cholla (*Cylindropuntia* spp.), and barrel (*Ferocactus wislizenii*). Other vegetation includes mesquite (*Prosopis velutina*), bursage (*Ambrosia* spp.), ocotillo (*Fouquieria splendens*), and Spanish bayonet (*Yucca baccata*). The ground plane is the native desert floor. Retained desert is the predominant landscaping in 19 properties, particularly along North Shepherd Hills, where the largest lots are located; these provide habitat for many species of native fauna (Figures 12 and 13).

Enhanced/Ornamental Desert

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Enhanced desert landscaping uses the plants listed above, together with saguaro (*Carnegiea gigantea*), palo verde (*Cercidium microphyllum*), and agave (*Agave lechugilla*) from the upper bajada and foothills. Sonoran Desert vegetation from areas outside the Tucson Basin is also used, particularly cacti such as organ pipe (*Stenocereus thurberi*) and senita (*Lophocereus schottii*), as well as vegetation common to adjacent desert regions, such as palmillo or soap tree yucca (*Yucca elata*) from the Chihuahuan Desert and Joshua tree (*Y. brevifolia*) from the Mohave Desert.

These are combined with appropriate imported drought-resistant shrubs and ground covers in a planted, designed layout. The design is "purposefully organic, with sense of foreground, mid-ground, and background" (Akros 2007:75). The ground plane is decomposed granite or gravel. In the islands created by the curved gravel drives, ornamental desert landscaping is used, where saguaros and similar accent plants are "placed for maximum visual effect" (Akros 2007:71). Enhanced/ornamental desert is the predominant landscaping in 47 properties. Representative examples are 835 Barbara Worth (Figure 14), 6407 Printer Udell (Figure 15), and 6532 Speedway (Figure 16).

Mediterranean Exotic

This type is characterized by vegetation native to the Mediterranean and similar temperate areas. Trees include palm (both date and fan), Aleppo pine, eucalyptus, olive, citrus, and Italian cypress. Shrubs are broadleaf flowering evergreens like bougainvillea and pyracantha. The ground plane is usually decomposed granite or gravel. Although Mediterranean Exotic predominates in only seven properties, some of its signature trees—specifically, palm, Aleppo pine, and eucalyptus—are present throughout the subdivision. The landscaping at 6402 E. Shepherd Hills (Figure 17) is a good example of this type.

Pastoral and Mixed

Pastoral is term Akros (2007) uses for the suburban landscape type imported to Tucson from the East and Midwest, characterized by lawns and non-native shrubs and trees. The only full example of this type in Harold Bell Wright Estates is Wright Park in the southwest corner of the subdivision, which is shared by the neighborhood with the parochial school. Mixed landscaping incorporates both native and non-native vegetation, usually with a decomposed granite or gravel ground plane, but does not conform to a formal type. It characterizes the landscaping of 26 properties.

Streetscapes

As indicated by the street names, Harold Bell Wright Estates is a "themed" subdivision, with four access points: two on Wilmot and two on Speedway. At each of these points and at intersections within the neighborhood, wood street signs display the street names. The streets have no curbs or sidewalks, which imparts a rural feel to the neighborhood. The southernmost access is off Wilmot, onto Brian Kent (Figure 18). On the left is the subdivision's portion of Wilmot, shielded from the main thoroughfare by a buffer strip of retained desert, one of the designated "park" areas on the 1950 plat (Figure 19). Turning south at the intersection of Brian Kent and Corinth (Figure 20), Corinth soon turns to the east to become East Shepherd Hills (Figure 21). Continuing east, the street begins to curve uphill, where it becomes North Shepherd Hills (Figure 22). The street crests a rise, then descends to the intersection with Barbara Worth and Brian Kent (Figure 23). Barbara Worth runs north-northwest (Figure 24) past Printer Udell (Figure 25) to intersect with Marta Hillgrove, which runs east to meet Natachee (Figures 26 and 27). South of this intersection, Natachee dips to cross a small arroyo and ends in a cul-de-sac; to the north, it curves downhill (Figure 28) and exits at Speedway. The streetscapes give an idea of how important a role topography and landscaping play in the subdivision. They also emphasize the subdivision's geographical setting close to the Santa Catalina and Rincon Mountains. Each street forms a vista, framed by the cacti at ground level and the towering palms and Aleppo pines that form the overstory, with the mountain ranges forming the backdrop. The subdivision retains its original low-density appearance and this should be considered as a character-defining feature of the neighborhood.

Assessment of District Integrity

Location

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The district boundary is the same as that of the 1950 plat, with the exception of two parcels containing recent commercial development in the northwest corner and the parcel containing St Michaels and All Angels Church and School in the southwest corner. Harold Bell Wright Estates thus retains a high degree of integrity of location.

Design

There have been no changes to the original subdivision street plan. As noted on page 1, the configuration and size of several lots have changed by lot mergers, but this was done within the period of significance. After the period of significance, there have been only four lot splits to provide lots for new construction and one "tear-down." Almost all of the neighborhood's homes have been expanded over the years, but in the majority of cases this has been in the form of rear additions not visible from the street. Over 70 percent of the original carports have been converted to garages or rooms, but most of such conversions are compatible and have not resulted in the loss of historic integrity. Relatively few homes postdate the period of significance. As a result, Harold Bell Wright Estates retains a high degree of integrity of design.

Setting

This has changed over the years. On the east, El Dorado Hills, a dense subdivision of tract housing, was platted in 1963. On the south, St. Joseph's Hospital has been enlarged by successive building programs. On the west and north, both Wilmot and Speedway have become major traffic arteries, which has affected the dwellings along those thoroughfares but not the rest of the neighborhood. The area originally excluded from the plat has not changed significantly. Besides Harold Bell Wright's former home, it contains one house built in 1945 and two built in the 1980s; all are surrounded with retained desert. Overall, Harold Bell Wright Estates retains a high degree of integrity of setting.

Materials

The key exterior materials of the neighborhood's residences—particularly burnt adobe—are mostly extant. The only major change has been in roofing materials. As noted above, most of the houses that originally had built-up roofs surfaced with white or light-hued gravel or marble chips now have more thermally efficient white acrylic coatings. Because of the very low slope of the roofs, the visual impact of this change is minimal. Most of the neighborhood's landscaping—particularly the retained desert—is still extant. Thus, Harold Bell Wright Estates retains a high degree of integrity of materials.

Workmanship

The high quality of construction is still evident in the neighborhood's residences, and the landscaping has been maintained appropriately. As a result, Harold Bell Wright Estates retains a high degree of integrity of workmanship.

Feeling

Harold Bell Wright Estates preserves the sense of a self-contained, semi-rural entity, and thus retains a high degree of integrity of feeling.

Association

The neighborhood has retained the essential physical features that convey its historic identity as one of Tucson's most distinctive postwar suburban developments, significant under Criteria A and C. Harold Bell Wright Estates retains a high degree of association.

Contributing and Noncontributing Resources

The following list provides the construction date, style, and status of the dwellings in Harold Bell Wright Estates. Of the 112 homes in the neighborhood, 73 are contributors. Thirteen houses postdate the neighborhood's period of significance. Most of these can be classified as Neo-Eclectic; a typical example is 821 Barbara Worth (Figure 29). Of the 99 houses

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built within the subdivision's period of significance, 25 are noncontributing because of inappropriate alterations resulting in loss of historic integrity. Six of these cases are solely the result of inappropriate carport conversions using incompatible forms and/or materials (Arizona State Historic Preservation Office Carport Integrity Policy, adopted 2005). A typical example is 920 Wilmot (Figure 30), where an incongruous material (wood siding) has been used to enclose the carport. Most of the other cases involve carport conversions plus other alterations affecting the home's form, massing, and character-defining elements. In six cases, these alterations have been extensive enough to change the style of the home to Neo-Eclectic (Figure 31, 6521 Marta Hillgrove). One house is a non-contributor because of a high front wall that obscures it from the street (Arizona State Historic Preservation Office Guidelines Regarding Front Yard Walls/Fences, adopted 2003). The two contributing sites are parks within the residential subdivision, noted in the count of contributing / non-contributing resources, are shown on the district map as "park" and "Wright Park." These two sites bring the count of contributing resources to a total of 75.

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<i>Site No.</i>	<i>Street Address</i>	<i>Date</i>	<i>Style</i>	<i>National Register Status</i>
001	821 N. Barbara Worth Dr.	2006	Neo-Eclectic	noncontributing (postdates period of significance)
002	835 N. Barbara Worth Dr.	1959	Tucson Ranch	contributing
003	845 N. Barbara Worth Dr.	1954	Custom Ranch	contributing
004	901 N. Barbara Worth Dr.	1970	Modernist	noncontributing (postdates period of significance)
005	902 N. Barbara Worth Dr.	1956	Tucson Ranch	contributing
006	915 N. Barbara Worth Dr.	1951	Custom Ranch ¹	noncontributing (inappropriate alterations)
007	930 N. Barbara Worth Dr.	1956	Custom Ranch	noncontributing (inappropriate alterations)
008	999 N. Barbara Worth Dr.	1978	Late Ranch	noncontributing (postdates period of significance)
009	6310 E. Brian Kent St.	1963	Custom Ranch	contributing
010	6311 E. Brian Kent St.	1968	Custom Ranch	contributing
011	6336 E. Brian Kent St.	1955	Custom Ranch	contributing
012	6341 E. Brian Kent St.	1956	Custom Ranch	contributing
013	6342 E. Brian Kent St.	1957	Custom Ranch	contributing
014	6402 E. Brian Kent St.	1955	Custom Ranch	contributing
015	6411 E. Brian Kent St.	1955	Custom Ranch	contributing
016	6412 E. Brian Kent St.	1959	Custom Ranch	contributing
017	6422 E. Brian Kent St.	1955	Custom Ranch	contributing
018	6425 E. Brian Kent St.	1958	Tucson Ranch	contributing
019	6432 E. Brian Kent St.	1955	Custom Ranch	contributing
020	6442 E. Brian Kent St.	1955	Custom Ranch	contributing
021	6445 E. Brian Kent St.	1972	Late Ranch	noncontributing (postdates period of significance)
022	6452 E. Brian Kent St.	1962	Custom Ranch	contributing
023	6502 E. Brian Kent St.	1952	Postwar Territorial	contributing
024	6512 E. Brian Kent St.	1955	Custom Ranch	contributing
025	701 N. Corinth Ave.	1958	Custom Ranch	contributing
026	802 N. Corinth Ave.	1961	Custom Ranch ¹	noncontributing (inappropriate alterations)
027	821 N. Corinth Ave.	1961	Custom Ranch	contributing
028	831 N. Corinth Ave.	1958	Custom Ranch	contributing
029	836 N. Corinth Ave.	1956	Custom Ranch	contributing
030	841 N. Corinth Ave.	1958	Custom Ranch	contributing
031	850 N. Corinth Ave.	1956	Custom Ranch	noncontributing (inappropriate alterations)
032	851 N. Corinth Ave.	1959	Custom Ranch	contributing
033	864 N. Corinth Ave.	1959	Custom Ranch	contributing
034	920 N. Corinth Ave.	1959	Custom Ranch ¹	noncontributing (inappropriate alterations)
035	963 N. Corinth Ave.	1957	Custom Ranch	contributing
036	6421 E. Marta Hillgrove St.	1978	Neo-Eclectic	noncontributing (postdates period of significance)
037	6431 E. Marta Hillgrove St.	1952	Tucson Ranch	contributing
038	6441 E. Marta Hillgrove St.	1953	Tucson Ranch	contributing
039	6501 E. Marta Hillgrove St.	1952	Custom Ranch	contributing
040	6511 E. Marta Hillgrove St.	1959	Custom Ranch	noncontributing (inappropriate alterations)
041	6521 E. Marta Hillgrove St.	1951	Custom Ranch ¹	noncontributing (inappropriate alterations)
<i>Site No.</i>	<i>Street Address</i>	<i>Date</i>	<i>Style</i>	<i>National Register Status</i>

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042	6531 E. Marta Hillgrove St.	1956	Custom Ranch	noncontributing (inappropriate alterations)
043	6541 E. Marta Hillgrove St.	1952	Custom Ranch	contributing
044	6555 E. Marta Hillgrove St.	1962	Tucson Ranch	contributing
045	6601 E. Marta Hillgrove St.	1955	Custom Ranch	contributing
046	6620 E. Marta Hillgrove St.	1971	Neo-Eclectic	noncontributing (postdates period of significance)
047	6625 E. Marta Hillgrove St.	1951	Custom Ranch	contributing
048	860 N. Natachee Ave.	1953	Custom Ranch	contributing
049	870 N. Natachee Ave.	1984	Neo-Eclectic	noncontributing (postdates period of significance)
050	880 N. Natachee Ave.	1951	Custom Ranch	noncontributing (inappropriate alterations)
051	925 N. Natachee Ave.	2000	Neo-Eclectic	noncontributing (postdates period of significance)
052	933 N. Natachee Ave.	1965	Custom Ranch ¹	noncontributing (inappropriate alterations)
053	1002 N. Natachee Ave.	1971	Neo-Eclectic	noncontributing (postdates period of significance)
054	1030 N. Natachee Ave.	1953	Custom Ranch	contributing
055	1033 N. Natachee Ave.	1954	Tucson Ranch	contributing
056	1050 N. Natachee Ave.	1959	Custom Ranch	contributing
057	6313 E. Printer Udell St. 1955		Custom Ranch	noncontributing (inappropriate alterations)
058	6320 E. Printer Udell St. 2006		Neo-Eclectic	noncontributing (postdates period of significance)
059	6323 E. Printer Udell St. 1955		Custom Ranch	contributing
060	6333 E. Printer Udell St. 1959		Tucson Ranch	contributing
061	6375 E. Printer Udell St. 1955		Custom Ranch	noncontributing (inappropriate alterations)
062	6380 E. Printer Udell St. 1953		Custom Ranch	contributing
063	6391 E. Printer Udell St. 1964		Tucson Ranch	contributing
064	6407 E. Printer Udell St. 1952		Custom Ranch	contributing
065	6410 E. Printer Udell St. 1968		Custom Ranch	contributing
066	6423 E. Printer Udell St. 1952		Custom Ranch	noncontributing (inappropriate alterations)
067	6426 E. Printer Udell St. 1951		Custom Ranch	noncontributing (inappropriate alterations)
068	6401 E. Shepherd Hills Dr.	1958	Custom Ranch	contributing
069	6402 E. Shepherd Hills Dr.	1960	Tucson Ranch	contributing
070	6411 E. Shepherd Hills Dr.	1963	Custom Ranch	contributing
071	6412 E. Shepherd Hills Dr.	1953	Custom Ranch	contributing
072	6421 E. Shepherd Hills Dr.	1952	Custom Ranch	noncontributing (inappropriate alterations)
073	6422 E. Shepherd Hills Dr.	1954	Custom Ranch	noncontributing (inappropriate alterations)
074	6431 E. Shepherd Hills Dr.	1952	Custom Ranch ¹	noncontributing (inappropriate alterations)
075	6432 E. Shepherd Hills Dr.	1953	Custom Ranch	contributing
076	6441 E. Shepherd Hills Dr.	1952	Custom Ranch	contributing
077	6442 E. Shepherd Hills Dr.	1956	Custom Ranch	noncontributing (inappropriate alterations)
078	6451 E. Shepherd Hills Dr.	1955	Custom Ranch	noncontributing (inappropriate alterations)
<i>Site No.</i>	<i>Street Address</i>	<i>Date</i>	<i>Style</i>	<i>National Register Status</i>

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079	6452 E. Shepherd Hills Dr.	1954	Custom Ranch	noncontributing (inappropriate alterations)
080	6502 E. Shepherd Hills Dr.	1956	Custom Ranch	noncontributing (inappropriate alterations)
081	6507 E. Shepherd Hills Dr.	1952	Contemporary ²	contributing
082	6512 E. Shepherd Hills Dr.	1956	Custom Ranch	contributing
083	6521 E. Shepherd Hills Dr.	1958	Custom Ranch	contributing
084	6524 E. Shepherd Hills Dr.	1955	Custom Ranch	noncontributing (inappropriate alterations)
085	6531 E. Shepherd Hills Dr.	1956	Custom Ranch	contributing
086	6536 E. Shepherd Hills Dr.	1955	Custom Ranch	contributing
087	6537 E. Shepherd Hills Dr.	1953	Tucson Ranch	contributing
088	6547 E. Shepherd Hills Dr.	1955	Tucson Ranch	contributing
089	6552 E. Shepherd Hills Dr.	1955	Custom Ranch	contributing
090	702 N. Shepherd Hills Dr.	1962	Postwar Territorial	contributing
091	722 N. Shepherd Hills Dr.	1952	Spanish Col. Ranch	contributing
092	750 N. Shepherd Hills Dr.	1952	Custom Ranch	contributing
093	801 N. Shepherd Hills Dr.	1956	Spanish Col. Ranch	contributing
094	802 N. Shepherd Hills Dr.	1951	Spanish Col. Ranch	contributing
095	809 N. Shepherd Hills Dr.	1960	Custom Ranch	contributing
096	820 N. Shepherd Hills Dr.	1968	Custom Ranch	noncontributing (inappropriate alterations)
097	6432 E. Speedway Blvd.	1956	Contemporary	noncontributing (obscured by high front wall)
098	6442 E. Speedway Blvd.	1957	Custom Ranch	contributing
099	6502 E. Speedway Blvd.	1978	Neo-Eclectic	noncontributing (postdates period of significance)
100	6520 E. Speedway Blvd.	1964	Custom Ranch	contributing
101	6532 E. Speedway Blvd.	1951	Custom Ranch	contributing
102	6534 E. Speedway Blvd.	1959	Custom Ranch	contributing
103	6536 E. Speedway Blvd.	1955	Custom Ranch	contributing
104	6602 E. Speedway Blvd.	1959	Custom Ranch	contributing
105	6610 E. Speedway Blvd.	1979	Neo Eclectic	noncontributing (postdates period of significance)
106	820 N. Wilmot Rd.	1958	Custom Ranch	contributing
107	830 N. Wilmot Rd.	1955	Custom Ranch	noncontributing (inappropriate alterations)
108	836 N. Wilmot Rd.	2007	Neo-Eclectic	noncontributing (postdates period of significance)
109	840 N. Wilmot Rd.	1954	Custom Ranch	contributing
110	850 N. Wilmot Rd.	1955	Custom Ranch	contributing
111	910 N. Wilmot Rd.	1954	Custom Ranch	contributing
112	920 N. Wilmot Rd.	1955	Custom Ranch	noncontributing (inappropriate alterations)

¹originally Custom Ranch, these properties have been recently altered and are now partly or entirely Neo-Eclectic in style.

²originally Custom Ranch, this was remodeled in Contemporary style in 1964.

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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)

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.

Areas of Significance

(Enter categories from instructions)

Community Planning and Development

Architecture

Period of Significance

1950-1968

Significant Dates

N/A

Significant Person

(Complete only if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Arthur Brown, Cook and Swaim, Tom Gist (designer)

Jaastad and Knipe, Ann Rysdale.

Period of Significance (justification)

The beginning date (1950) is the date the subdivision was platted, the end date (1968) is the date beyond which architectural styles and major development activity changed significantly. Although 1968 takes the period of significance some eight years beyond the usual 50-year threshold, it is justified because only 13 residences out of 112 in the district date from 1961 to 1968. In all respects, these homes reflect the styles, materials, form and scale of those constructed in the previous decade and thus should be included in this period of significance. The eight dwellings built in the succeeding decade differ significantly in design and materials from the other residences in the neighborhood.

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Criteria Considerations (explanation, if necessary)

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

Harold Bell Wright Estates is significant under Criteria A and C, at the local level of significance in the areas of Community Planning and Development and Architecture. Under Criterion A, Harold Bell Wright Estates is significant under the area of Community Planning and Development because of a number of ways in which it is **typical** of subdivision development in Tucson in the post World War II period while being atypical of development practices in other parts of Arizona and the rest of the nation during the same period. It serves as an excellent example of a common means of subdividing land during that period – one plat done by individuals who owned the land rather than a large builder or business. Other typical subdivision practices in Tucson included the method of construction and of financing for the construction, street layout with use of modified grid and curvilinear street patterns, and retention of natural desert landscaping. The subdivision is also significant because of several ways in which it is unique or atypical including its relatively large size, the name given the subdivision and its streets, and some atypical elements of its Covenants Conditions and Restrictions (CC&Rs). Harold Bell Wright Estates is also significant under Criterion C in the area of Architecture – specifically the use of different types of ranch house designs, many designed by prominent Tucson architects and designers. Burnt adobe was a primary building material and the use of retained desert landscaping is also a character-defining feature of the subdivision.

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

Area of Significance - Community Planning and Development

The Harold Bell Wright Estates Historic District is significant under Criterion A for its association with Community Planning and Development at the local level in Tucson. In 2007 the City of Tucson commissioned a report entitled “Tucson Post World War II Residential Subdivision Development, 1945-1973,” authored by Akros, Inc. Using the contexts developed in that study, especially the one that addresses Post WWII Subdivision Development, 1947-73, it was determined that Harold Bell Wright Estates has elements in common with other suburban developments of its time, as well as being unique in a number of important ways.

Harold Bell Wright Estates, named for popular American author Harold Bell Wright, is representative of the post war suburban expansion in Tucson in that its development, as with much of the development of Tucson, took place to the east of the downtown where tracts of Pima County desert land were converted into subdivisions. This urbanization process was controlled and regulated under a county zoning authority that had just been authorized by the State of Arizona in 1949. In 1950, then owner of the 160 acre parcel of land, Mary C. Gardner decided to subdivide and develop the property. Gardner partnered with long-time real estate man, Lewis A. Romine. This was a typical means of subdividing property in Tucson at that time – one owner rather than a large company. The subdivision, excluding the land around Harold Bell Wright’s original residence, at approximately 140 acres was a comparatively large one for that time, compared to the average for new Pima County subdivisions in 1950 of about 60.5 acres. (Akros, 2007)

It was a common practice for developers in Tucson to file legal documents (“Covenants, Codes and Restrictions” or “CC&Rs”) for their newly created subdivisions intended specifically to provide for some compatibility among the homes being built, assure the continuance of a sense of a suburban residential character in the community, and maintain property value for its homeowners. In September of 1950, “Conditions and Restrictions” filed with the Pima County Recorder established “A general plan for the improvement and development” of the Harold Bell Wright Estates subdivision. The recorded document includes wording making it clear that the lots were to be used “for private residential

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purposes only,” and, in fact, the document calls for all the residences in Harold Bell Wright Estates to be “first- class, private residences.”

Harold Bell Wright Estates was clearly a subdivision of custom homes as evidenced by the variety of styles and by the fact that a significant number of the homes were architect-designed. During the Post-war period in Tucson the average lot size was 9,400 square feet (Akros 2007). Harold Bell Wright Estates was significantly higher than this requiring a minimum of 16,000 square feet per lot. The developers also sought to attract a more affluent buyer with the design and layout of the neighborhood. In the 2005 “20th-Century Residential Landscapes” article, author R. Brooks Jeffery outlined a typical post war upscale neighborhood stating:

As a way of distinguishing affluent neighborhoods from those of the middle class, alternatives to the gridiron subdivision layout were introduced... Although unique, each subdivision incorporated common elements: curvilinear street patterns in direct contrast to the existing gridiron standard, protection of the existing landscape, ... and deed restrictions which controlled home-ownership, minimum construction costs and the architectural expression of individual residences. (Jeffery 2005, p 90)

Nearly all of the specifications mentioned here by Jeffery were part of the Harold Bell Wright Estates subdivision development. While a minimum construction cost was not specified, the CC&R's did require that homes be at least 1600 square feet under one roof. According to Akros (2007), the standard Tucson home size as late as 1966 did not exceed 1560 square feet.

In addition to the modified curvilinear street layout, another unique element about this subdivision is its name and the names of its streets. Developers knew that the name chosen for a new subdivision was a branding technique to be used as an integral part of its marketing, and so most of the names selected for Tucson's new subdivision developments during this time period were derived from Spanish in a conscious effort to reflect Tucson's Hispanic heritage. In the case of Harold Bell Wright Estates, Wright's widow's permission was obtained to name the subdivision after Wright and to name the streets after characters in his novels as a testament to Wright's overwhelming popularity as a writer at the time.

Harold Bell Wright was an outspoken proponent of preserving the desert environment at a time when such a viewpoint was not widely held. The majority of those who purchased lots and built homes on the land in the years following the 1950 subdivision continued to value the natural setting and maintained the desert landscaping, and that has remained the case over the years that have followed. The landscaping in the neighborhood is a character defining feature and is further described under the discussion of Criterion C.

The CC&Rs for Harold Bell Wright Estates contained much that was typical for the higher end developments of the period but it is also worth noting that one way in which the CC&Rs for Harold Bell Wright Estates are unique is that racial restrictions were **not** included in this document as they were in most other subdivisions in Tucson.

In terms of home building, the subdivision's development was typical of one manner in which post-war residential growth in the Tucson area took place in that it was accomplished for the most part by small-home builders who obtained financing on a “house-by-house” basis rather than by large builders mass-producing homes using prefabricated materials and “assembly-line” construction techniques. These small-scale builders, termed by some “jerry-builders,” typically produced a limited number of houses annually and, as is the case in Harold Bell Wright Estates, still worked with such traditional building materials as burnt adobe and often collaborated with an architect to design the homes. These builders used construction practices and project management techniques that characterized home construction in the prewar period rather than utilizing the efficiencies and fabrication methods that distinguished building after WW II. It was not until the mid-60s that the large scale builders who made use of mass production techniques and limited design options entered the Tucson real-estate market.

Papers were filed In April 1957 with the Arizona Corporation Commission formalizing the Harold Bell Wright Estates Neighborhood Association in a manner that illustrates it to be a precursor of modern “homeowner associations.” Although Tucson has many active neighborhood associations at the current time, this is one of the first to have been incorporated, signifying the strong sense of community in the neighborhood.

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Area of Significance – Architecture

The Harold Bell Wright Estates Historic District is significant under Criterion C for its association with Architecture at the local level in Tucson. The district is representative of the broader architectural styles of the post war era in Tucson, namely the ranch styles, but also was unique in that the affluent nature of the subdivision led to larger sized and custom built homes.

The residences in Harold Bell Wright Estates are Ranch substyles or styles closely related to Ranch. The Custom Ranch style is predominant in the neighborhood. The name Custom Ranch, used here, reflects the more upscale nature of the Harold Bell Wright Estates, in that most homes were designed by an architect versus being built "on spec" to a developer's common model, which was the more typical style of ranch development in the post-war era.

Nationally, the Ranch idiom was expressed in conventional brick or concrete masonry, wood siding, or a combination of the two (in Phoenix, concrete block was the most popular wall material). But during the period of significance for Harold Bell Wright Estates, conventional brick was the most common material for exterior walls in Tucson; burnt adobe was the second most popular. In several subdivisions, including Harold Bell Wright Estates, burnt adobe predominated. The postwar Ranch style is usually associated with modern factory-produced materials; burnt adobe—handmade in a very old tradition— as seen in Harold Bell Wright Estates, was a definite exception.

Burnt adobe is almost always the wall material used for houses built in the Tucson Ranch style. As the name implies, the Tucson Ranch substyle is unique to Tucson, and appears to have been originated by local builder Tom Gist. Tucson Ranch houses are ideally suited to the Tucson Basin; their extremely low profiles "provided unobstructed views of the surrounding mountains" (Akros 2007:44). Six of the twelve Tucson Ranches in Harold Bell Wright Estates were, in fact, designed by the notable Tom Gist.

Besides walls of burnt adobe, the designers of the subdivision's Custom Ranches occasionally used referential Spanish Colonial-style features, such as wood porch posts with *zapatás* (corbels), wood lintels, and Mission-tile roofs. The few dwellings in Harold Bell Wright Estates classified as Spanish Colonial Ranch are even more elaborate. They exhibit all of the picturesque historicizing details, but still incorporate innovative "rambling" splayed plan and so represent a blend of period revival and modern Ranch.

The style that Akros (2007) defines as Postwar Territorial was based on the hybrid architecture of the Early Territorial period (1850s-1880s) in the Southwest, which fused the regional Hispanic building tradition with elements imported by Anglo-Americans. The original Territorial-style buildings were flat-roofed, constructed of traditional sun-dried adobe brick, and finished with lime plaster; their adobe parapets were capped with imported fired-clay brick (Nequette and Jeffery 2002).

As noted previously, CC&Rs for Harold Bell Wright Estates contained specific architectural restrictions. In addition, during the subdivision's period of significance, all proposed construction had to be submitted for approval by the Architectural Approval Committee of the Harold Bell Wright Estates Association (Marshall Smyth, personal communication 2009). As a result, compared to other subdivisions of the same time period, the dwellings built in Harold Bell Wright Estates displayed considerable individual variety but at the same time formed a harmonious whole.

Landscaping

In Tucson's early subdivisions, from the late nineteenth century to the immediate post-World War II period, the Pastoral landscape of lawns and non-native shrubs and trees was the norm: Anglo-Americans moving from the East and Midwest "brought their landscape with them" (Rogers 1979:311). There were, according to geographer Melvin Hecht, however, a few "aficionados... who found the desert visually and spiritually rewarding" (Hecht 1975:3); one of these, of course, was Harold Bell Wright, with his deep affinity for this corner of the Sonoran Desert. As noted previously, when he built his Tucson house, he ensured that the surrounding native vegetation remained intact, while around the house itself he employed ornamental desert landscaping, reflecting his fascination with the native species of cacti.

It took several decades for desert landscaping to become mainstream in Tucson. Hecht points out that the change to desert landscaping "began in the higher-priced subdivisions and gradually moved into the moderately priced

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developments" (Hecht 1975:4). Harold Bell Wright Estates is emblematic of this shift as a higher priced postwar suburban neighborhood whose planning included the retention of the natural desert landscape.

Compared with other contemporaneous Tucson subdivisions, Harold Bell Wright Estates is sui generis. A very few other subdivisions—such as Aldea Linda, Jackson Addition, San Rafael Estates, and Wilshire Heights—have a similar combination of larger-than-average houses in the same variety of styles and larger-than-average lots with desert landscaping. However, these subdivisions are considerably smaller than Harold Bell Wright Estates, with more conventional street plans and less varied topography.

Developmental history/additional historic context information (if appropriate)

HISTORIC CONTEXTS

Community Planning and Development

The neighborhood's name derives from American author Harold Bell Wright. Born in Rome, New York in 1872, Wright, in the years from 1903 to 1942, was the author of nineteen books, and saw at least fifteen movies made that were based on his work, many of whose productions involved Wright and one of which, The Mine with the Iron Door, he arranged to have make its world premier at Tucson's Rialto Theatre.

While his work was never well received by literary critics either during his time or after, Harold Bell Wright was wildly popular with a large, broad-based reading public throughout the Western World. He was in fact, one of the most popular American writers of his time, being for example, the first American ever to write a novel that sold over a million copies. In 1930 The New York Times termed Wright ... "the narrator of the hopes and dreams of the great mass of American readers from New York to California."

Beginning in 1912, Wright was an Arizona visitor a number of times before moving his family to Tucson in 1915 when his long-standing Tuberculosis symptoms were exacerbated by chest injuries he sustained in a horse and automobile accident. In 1920 Wright bought land and, after several years of detailed planning and preparation, built an estate (house, garage, and guest house) there in 1922. The isolated tract of land included some one hundred sixty acres located about eight miles east of the downtown. It was raw desert land and Wright was meticulous in maintaining it as desert landscape. Wright wrote of the location: "Where else in Arizona or the world could I find a site for this home of mine with eleven such ranges of mountains in the plainest view and in sight of the country I love best." As new developments and public improvements brought residences closer to where he lived and worked, he grew increasingly discontented. By 1932, he was spending less and less time working in Arizona. In May 1936 the Wrights sold the home and land and left Tucson to relocate permanently in Southern California.

The original boundaries of the estate encompassed about one hundred sixty acres of desert land in Pima County east of the Tucson metropolitan area bounded by Speedway Boulevard to the north and Wilmot Road to the west. In 1950, then owner Mary C. Gardner decided to subdivide and develop the property. Gardner partnered with long-time real estate man, Lewis A. Romine. Romine, who began his Tucson business experience in the 1920s as President of the Pima Motor Company, worked as a salesman and then as sales manager for the Tucson Realty and Trust Company from 1929 to 1937. In 1938, he launched his own company, L.A. Romine, Inc., and opened his office at Scott and Broadway in downtown Tucson. Gardner and Romine subdivided all of the original estate except for the property – approximately nine acres – immediately surrounding the house. (The house is individually listed on the National Register). The subdivision was a comparatively large one for that time, the average for new Pima County subdivisions in 1950 being about 60.5 acres. (Akros, 2007) With permission from Wright's widow, they named the subdivision and the seven streets they laid out in it in honor of Wright that same year.

In 2007 the City of Tucson commissioned a report entitled "Tucson Post World War II Residential Subdivision Development, 1945-1973," authored by Akros, Inc. The report contains extensive information that was relied on heavily to provide a contextual evaluation of the Harold Bell Wright subdivision. Using the contexts developed in that study,

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especially the one that addresses Post WWII Subdivision Development, 1947-73, it was determined that Harold Bell Wright Estates has elements in common with other developments as well as being different in a number of important ways.

The 1950s were a time in the U.S. when the construction industry was booming. The year 1954, for example, was at that time, the second biggest year in the history of the American building industry. In the Tucson area, much of the development took place to the east of the downtown where tracts of Pima County desert land were converted into subdivisions with the urbanization process being controlled and regulated under a county zoning authority that had just been authorized by the State of Arizona in 1949. Pima County was the first county in Arizona to pursue enactment of such a zoning ordinance. The post-war housing boom in Tucson was also directly influenced by the emergence of such federally-insured housing loan programs as those offered by the Veterans Administration (VA) and the Federal Housing Administration (FHA). Most influential in this regard was the Housing Act of 1934 which enabled the FHA to ensure building value for buyers by requiring the builders to follow certain design guidelines.

The years during which the majority of homes were built (1950-1968) were, for the most part, ones of economic optimism and rapid physical expansion in Arizona, especially in the Tucson and Phoenix metropolitan areas. The military had, during World War II, brought many military men and their families to this part of the country. A large number would return after their service had ended. Following World War II, the developing and then rapidly escalating Cold War did much to foster a focus on technology, particularly in areas related to aviation and electronics. In the immediate Tucson area, such an emphasis resulted in the dramatic growth of the Douglas and the Hughes Aircraft Companies. The L. A. Romine Real Estate and Insurance Company, perhaps not coincidentally, began their major newspaper advertising campaign for Harold Bell Wright Estates in the Arizona Daily Star on 3 February 1951, the same day that the Star carried headlines regarding the long-anticipated decision of the Hughes Aircraft Company to build a new world class electronics plant in Tucson. The advertising included wording about the new development's "Superb Planning", boasted that because of its location "at an elevation high above the city and with natural desert growth retained, the dust problem has been reduced to a minimum," touted its "large lots priced from \$2000 including paving and other improvements," and noted that the homebuyers would find available "most city conveniences – paved streets, natural gas, water, and electricity."

It was a common practice for developers to file legal documents ("Covenants, Codes and Restrictions" or "CC&Rs") for their newly created subdivisions intended specifically to provide for some compatibility among the homes being built, assure the continuance of a sense of a suburban residential character in the community, and maintain property value for its homeowners. To help assure that compatibility, the document provides for lots to be 16,000 square feet in size and for each to contain no more than one residence structure with not less than 1600 square feet under its roof, one guest house and such "customary outbuildings" as a stable or garage." Nothing was to be built any nearer than thirty feet to the front lot line nor nearer than ten feet to any side lot line, and all proposed construction was to be submitted for approval to "an architect or agent appointed from time to time by Mary C. Gardner, or her successors in interest." This was clearly a subdivision of custom homes as evidenced by the variety of styles and by the fact that a significant number of the homes were architect-designed. During the Post-war period in Tucson the average lot size was 9,400 square feet (Akros 2007), so the requirement of 16,000 square foot lots in Harold Bell Wright Estates was significantly higher than typical lots in other parts of Tucson.

The Romine Company's newspaper advertising included a line on the development's "Reasonable Restrictions", reporting that with the neighborhood being "carefully restricted, this property will continue to retain its high value through the years." The CC&Rs contained much that was typical for the period but it is also worth noting that one way in which the CC&Rs for Harold Bell Wright Estates are unique is that racial restrictions were not included in this document as they were in most other subdivisions in Tucson.

Another unique element about this subdivision is its name and the names of its streets. Developers knew that the name chosen for a new subdivision was a branding technique to be used as an integral part of its marketing, and so most of the names selected for Tucson's new subdivision developments during this time period were derived from Spanish in a conscious effort to reflect Tucson's Hispanic heritage. Thus, for example, Casa Solariega – 1948; Vista del Pueblo – 1949; Colonia Alegre – 1950; Clara Vista – 1954; Casas Adobes Estates – 1956 came to be. Although it was somewhat unusual to ask for Wright's widow's permission to name the subdivision after Wright and to name the streets after characters in Wright's novels, it is a testament to Wright's overwhelming popularity as a writer at the time.

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Although atypical in its size, the subdivision development of Harold Bell Wright Estates was typical of those Tucson subdivisions that were being built with a specific customer base in mind. As stated in "20th-Century Residential Landscapes", Jeffery, 2005,

"As a way of distinguishing affluent neighborhoods from those of the middle class, alternatives to the gridiron subdivision layout were introduced... Although unique, each subdivision incorporated common elements: curvilinear street patterns in direct contrast to the existing gridiron standard, protection of the existing landscape, ... and deed restrictions which controlled home-ownership, minimum construction costs and the architectural expression of individual residences." (Jeffery 2005, p 90)

The post-war residential growth in the Tucson area was accomplished for the most part by small-home builders who obtained financing on a "house-by-house" basis rather than by large builders mass-producing homes using prefabricated materials and "assembly-line" construction techniques. These small-scale builders, termed by some "jerry-builders", typically produced a limited number of houses annually and, as is the case in Harold Bell Wright Estates, still worked with such traditional building materials as burnt adobe and often collaborated with an architect to design the homes. These builders used construction practices and project management techniques that characterized home construction in the prewar period rather than utilizing the efficiencies and fabrication methods that distinguished building after WW II. It was not until the mid-60s that the large scale builders who made use of mass production techniques and limited design options entered the Tucson real-estate market.

Papers were filed In April 1957 with the Arizona Corporation Commission formalizing the Harold Bell Wright Estates Neighborhood Association in a manner that illustrates it to be a precursor of modern "homeowner associations." Although Tucson has many active neighborhood associations at the current time, this is one of the first to have been incorporated. The Articles of Incorporation state that the Association was formed in order to "promote and provide for the general improvement of the neighborhood"; including work in such areas as:

- general scenic and other improvement
- general cleanliness and maintenance
- recreational facilities

The Neighborhood Association also formally took on the role of "agent or representative or successor in interest to Mary C. Gardner or her successor in interest for the purpose of approving plans for the erection of buildings ... and for the removal of buildings from without to" the subdivision. The Association was thusly empowered specifically to:

- "promote, assure, and facilitate public services to and for the neighborhood"
- "act on behalf of the neighborhood to protect and further its development as a residential area"
- "own, lease, buy, sell, or exchange real and personal property, and to acquire the same by purchase, gift, devise, bequest, donation, subscriptions, or otherwise"
- "sue and be sued, contract and be contracted with in its corporate name, to borrow money and issue bonds, notes, debentures, and other evidence of indebtedness for the same"...
- "establish and promulgate by-laws, rules and regulations for the operation of the corporation"...
- "and ... do all other things necessary or desirable to protect the health and well being of the members and welfare of the neighborhood as a residential area"

Harold Bell Wight Estates was annexed by the City of Tucson in 1959. With passage of Mayor and Council Ordinance 1895, passed in March of that year, the subdivision became part of the 61.4 square miles of land added by the city between 1952 and 1960 as part of Mayor Don Hummel's aggressive program of annexation. The subdivision's annexation by the city would inevitably, of course, mean tax increases for the property owners to cover the costs of such urban services as fire, police, public transportation, water, and power.

Beginning in 1972, on the one hundredth anniversary of Wright's birth, the neighborhood began to host an annual celebration of his birthday. That tradition has continued to provide the tightly-knit neighborhood the yearly opportunity to honor its now not-so-well-known namesake.

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Area of Significance - Architecture

Architectural Styles

The residences in Harold Bell Wright Estates are Ranch substyles or styles closely related to Ranch. The origins of the Ranch style have been discussed in a number of articles (e.g., Allen 1996; Bricker 2000; McCoy and Hitchcock 1983; Peterson 1989); the most recent summary is in Hess' (2004) book, *The Ranch House*. The origins are traced to the vernacular building traditions of both early nineteenth-century Hispanic ranchers in Mexican California (*Californios*) and later Anglo-American ranchers. In the 1930s, these traditions, "modified by influences borrowed from Craftsman and Prairie modernism of the early twentieth century" (McAlester and McAlester 1997:479), were further developed by Cliff May and other California architects into a recognizable style characterized by low-profile horizontal massing, "rambling" open plans, and an emphasis on "outdoor living." These concepts were promoted by *Sunset* magazine in articles from the 1930s on, and in three influential books (*Sunset* 1946, 1947, 1958).

As a California import, an early, very basic version of the Ranch style first appeared in the late 1930s in Tucson, as an alternative to the Spanish Eclectic style; after the war, the Ranch style became predominant. During the postwar period, some of the Ranch houses built here were indistinguishable from those in Phoenix and elsewhere in the country. However, the Akros study "identified many aspects of Tucson's development [including architectural styles] very different from development in the Phoenix metropolitan area during the same time-frame" (Akros 2007:5). The stylistic differences mostly involved regional association and materials.

Unlike Phoenix, which was founded by Anglo-Americans in the late nineteenth century, Tucson had been founded in the eighteenth century by the Spanish and until 1854 was part of the Mexican state of Sonora. Mexican Tucson's dwellings were built in the Sonoran vernacular tradition of sun-dried adobe brick, covered with mud plaster or left exposed (later, lime plaster came into use). This was the norm until the late nineteenth century, when Anglo-Americans introduced standard fired-clay brick (although in Tucson's Hispanic barrios, sun-dried adobe brick continued in use up to the 1940s). In the early years of the twentieth century, the concept of a regionally appropriate "Spanish" style became popular (this concurred with the increasing use of revived Anglo-American "Colonial" styles in the eastern U.S.) (Gebhard 1958). Initially, this was expressed in the form of Mission Revival, which was succeeded in the 1920s by the Spanish Eclectic style. Spanish Eclectic was popular in Phoenix and throughout the U.S., but only as one of many "period" styles (Roberts et al. 1994). However, in Tucson it was the norm; there are relatively few houses here in styles based on precedents such as Tudor or Georgian (Rieder 2000). In actuality, the Spanish Eclectic had little relationship to the Sonoran vernacular tradition; its popularity had more to do with the mythologizing of Tucson's Hispanic antecedents (Luckingham 1982). But this desire for what was thought to be regionally appropriate architecture was carried over into the postwar period in subdivisions like Harold Bell Wright Estates.

Nationally, the Ranch idiom was expressed in conventional brick or concrete masonry, wood siding, or a combination of the two (in Phoenix, concrete block was the most popular wall material). In Tucson during the immediate postwar years, when builders were catching up to the pent-up demand for housing, concrete block predominated; later, in the 1970s, slump block became the primary material (Akros 2007). But during the period of significance for Harold Bell Wright Estates, conventional brick was the most common material for exterior walls in Tucson; burnt adobe was the second most popular. In several subdivisions, including Harold Bell Wright Estates, burnt adobe predominated.

Burnt adobe is the popular Anglo-American term for adobe bricks fired in an adobe kiln. Historically, in the regional Hispanic vernacular building tradition, burnt adobe was used only for major mission churches (such as San Xavier del Bac and San José de Tumacácori) that required arches and vaulting (Giffords 2007). However, burnt adobe became popular in Tucson during the postwar years because local architects and builders understood that many prospective homeowners coming to Tucson from other parts of the country were seeking a sense of regional authenticity that went beyond the stuccoed imagery of the Spanish Eclectic that had appealed to an earlier generation.

Traditional sun-dried adobe must be covered with stucco; stabilized adobe brick (with admixtures of asphalt or concrete) does not require stucco but has an unappealing gray color. The ideal alternative was burnt adobe, which has a picturesque orange-to-rose hue and rough texture; it was relatively inexpensive and readily available from Mexican brickyards in Sásabe and other locations in northern Sonora. Masons laid up the brick with conventional mortar joints or used a mortar wash to increase the "authentic" look. Burnt adobe had its downside. Because the kilns used local

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mesquite, the areas surrounding Sásabe and other communities were deforested, prompting the burning of tires when the wood gave out. Besides these "environmentally disastrous results," exposed burnt adobe tends to spall during seasonal freeze-thaw cycles (Vint and Neumann 2005:90-91). After the 1960s, burnt adobe fell out of use, but it still retains its appeal in Tucson, where realtors marketing homes from the 1950s and 1960s consider it a selling point. The postwar Ranch style is usually associated with modern factory-produced materials; burnt adobe—handmade in a very old tradition—was a definite exception.

Besides walls of burnt adobe, the designers of the subdivision's Custom Ranches occasionally used referential Spanish Colonial-style features, such as wood porch posts with *zapatas* (corbels), wood lintels, and Mission-tile roofs. However, the few dwellings in Harold Bell Wright Estates classified as Spanish Colonial Ranch are more elaborate. They exhibit all of the picturesque historicizing details, but still incorporate innovative "rambling" splayed plan and so represent a blend of period revival and modern Ranch.

Burnt adobe is almost always the wall material used for houses built in the Tucson Ranch style. As the name implies, this substyle is unique to Tucson, and appears to have been originated by local builder Tom Gist. Tucson Ranch houses are ideally suited to the Tucson Basin; their extremely low profiles "provided unobstructed views of the surrounding mountains" (Akros 2007:44).

The style that Akros (2007) defines as Postwar Territorial was based on the hybrid architecture of the Early Territorial period (1850s-1880s) in the Southwest, which fused the regional Hispanic building tradition with elements imported by Anglo-Americans. The original Territorial-style buildings were flat-roofed, constructed of traditional sun-dried adobe brick, and finished with lime plaster; their adobe parapets were capped with imported fired-clay brick (Nequette and Jeffery 2002). In New Mexico, this style was revived in the early 1930s and was soon widespread there. In Arizona, the revival came somewhat later and was much more limited; there are examples from the late 1930s, but it was not until the postwar period that the style became significantly popular here, where it is also called Territorial Ranch and Sonoran Revival (Comey et al. 2007; Ryden et al. 2002).

The term "Contemporary" was initially used by McAlester and McAlester (1997) to categorize a postwar Modernist approach to residential architecture that had two subtypes, flat-roofed and gabled; the latter was "strongly influenced by the earlier modernism of the Craftsman and Prairie styles" (McAlester and McAlester 1997:482) Hess (2004) classifies the McAlesters' gabled subtype as an important variant of the Ranch style. In Tucson, the style was used in both high-end and tract subdivisions.

As noted previously, CC&Rs for Harold Bell Wright Estates contained specific architectural restrictions. In addition, during the subdivision's period of significance, all proposed construction had to be submitted for approval by the Architectural Approval Committee of the Harold Bell Wright Estates Association (Marshall Smyth, personal communication 2009). As a result, the dwellings built during this time displayed considerable individual variety but at the same time formed a harmonious whole.

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Architects

Arthur Brown. Brown arrived in Tucson in 1936 and started his own practice in 1941, establishing "his reputation as a modernist with a sensitivity to the desert environment of Tucson" (Nequette and Jeffery 2002:260). His 1955 design for 6536 East Shepherd Hills (Figure 32) is characteristic example of what Evans and Jeffrey (2005:41) call his "innovative client-specific work." He also designed 6425 Brian Kent (1958) (Figure 33) and, with his son Gordon, 6452 Brian Kent (1962).

Cook and Swaim. William Cook arrived in Tucson in 1960 and joined William Wilde's firm, which produced several major Modernist works in Tucson. From 1961 to 1968, Cook partnered with Robert Swaim, another well-known Tucson architect (Arizona Daily Star, 26 July 2009). In 1964, they remodeled the Custom Ranch at 6507 East Shepherd Hills (Figure 11).

Tom Gist. Although not a registered architect, Gist was a very talented designer. After service with the Army Air Corps in World War II (during which time he received the Legion of Merit for his design of a navigation computer for bombers), he moved to Tucson and established Tom Gist Builders, specializing in custom homes (he also did designs for other builders). By the time he retired in 1980, he had designed over 170 homes in Tucson (Allen 2000). As noted above, he appears to have developed the Tucson Ranch style; the appeal of his custom versions of this style (still sought-after today) resulted in countless budget versions in tract subdivisions. One of Gist's principal contributions was his role as a designer-builder in an era of increasing specialization. In Harold Bell Wright Estates, he is known to have designed six residences, among them are 902 Barbara Worth (1956) (Figure 8), 835 Barbara Worth (1959) (Figure 14), and 6555 Marta Hillgrove (1962) (Figure 34); the last is particularly notable for the bold key motif in the carport.

Jaastad and Knipe. Henry Jaastad, a Norwegian immigrant, arrived in Tucson in 1902. He began as a contractor and eventually became a registered architect, designing buildings in Tucson and elsewhere in the Southwest. Today his firm is best known for the work of his (frequently uncredited) associate Annie Rockfellow, who worked with him from 1916 to 1938; her *métier* was Spanish Colonial Revival. A man of many abilities, Jaastad served as mayor of Tucson from 1933 to 1947. In 1951, he partnered with his associate Frederic Knipe; they specialized in high-end residential design until Jaastad retired at the end of the decade (McCroskey 1990). Possibly because of what Jaastad had learned from his former associate Rockfellow, the partners proved to be adept at adapting Spanish Colonial to the Ranch style. They designed 801 N. Shepherd Hills (1956) (Figure 35) and (based on stylistic details) probably were responsible for the other Spanish Colonial Ranches, 722 N. Shepherd Hills (1952) (Figure 36) and 802 N. Shepherd Hills (1956) (Figure 9).

Anne Rysdale. Rysdale, a native of Tucson, trained with Arthur Brown. She started her own practice in 1949 and from that time until the early 1960s she was the only registered practicing female architect in Arizona. During that time, she designed dwellings in Colonia Solana, El Encanto, Winterhaven, and other eastside subdivisions (Fox et al. 2004). In 1962, she designed 702 North Shepherd Hills, a distinguished Postwar Territorial (Figure 10).

Landscaping

The biotic community classified as Sonoran Desert Scrub extends over much of southwestern United States and northwestern Mexico, and has several subdivisions (Turner and Brown 1994). The Arizona Upland Subdivision, within which the Tucson Basin is located, is especially noted for its distinctive vegetation; the iconic saguaro cactus occurs exclusively in this subdivision. Today this flora is considered one of the area's major attractions, but in Tucson's early subdivisions, from the late nineteenth century to the immediate post-World War II period, the Pastoral landscape of lawns and non-native shrubs and trees was the norm: Anglo-Americans moving from the East and Midwest "brought their landscape with them" (Rogers 1979:311). There were, however, a few "aficionados... who found the desert visually and spiritually rewarding" (Hecht 1975:3); one of these, of course, was Harold Bell Wright, with his deep affinity for this corner of the Sonoran Desert. As noted previously, when he built his Tucson house, he ensured that the surrounding native vegetation remained intact, while around the house itself he employed ornamental desert landscaping, reflecting his fascination with the native species of cacti: "The cactus blooms, rain or no rain... But when their time is fulfilled, no matter how unfavorable the season, they burst forth with offerings of breath-taking loveliness... I like to think that God gives to the cactus this beauty rare and fine, because it has fought the good fight" (Langdon 1975:88). Vintage postcards (Figures 37 and 38) show the landscape of Wright's estate.

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It took several decades for desert landscaping to become mainstream in Tucson. An early example, platted in 1928, was the Colonia Solana subdivision (listed in 1989; amended 2000, 2003), where the curvilinear street layout conformed to the natural topography, allowing substantial portions of retained desert. However, the major shift in landscape taste did not occur until the postwar period. As summarized by Hecht (1975:4),

the grass lawn tradition was not seriously challenged in Tucson until the early 1950s. Thousands of ex-servicemen who had been stationed in southwestern Arizona during the war returned to settle. Although the climate was the chief attraction, the desert landscape also appears to have appealed more to them than it did to earlier settlers...Many new settlers saw the same beauty, spaciousness and natural drama in the desert landscape that appeal to readers of Arizona Highways...

He goes on to point out that the change to desert landscaping "began in the higher-priced subdivisions and gradually moved into the moderately priced developments" (Hecht 1975:4). The other major factor in the change besides landscape taste was the issue of water in a desert environment. Tucson has been entirely dependent on groundwater for the past century, but it was not until the mid-1970s that the declining supply became a general matter of concern (McPherson and Haip 1989). Since that time, the City of Tucson and its residents have more or less adopted xeriscape for both public and private properties. However, the homeowners of Harold Bell Wright Estates already had Wright's own landscaping model to follow.

Compared with other contemporaneous Tucson subdivisions, Harold Bell Wright Estates is sui generis. A very few other subdivisions—such as Aldea Linda, Jackson Addition, San Rafael Estates, and Wilshire Heights—have a similar combination of larger-than-average houses in the same variety of styles and larger-than-average lots with desert landscaping. However, these subdivisions are considerably smaller than Harold Bell Wright Estates, with more conventional street plans and less varied topography.

Additional information about Harold Bell Wright

During the years that Wright lived and worked at his isolated desert estate, he maintained a high level of interest in his adopted town and became one of Tucson's leading citizens. Because of his work on behalf of St. Mary's Hospital, the Temple of Music and Art, the Emergency Relief Fund, and a number of other worthwhile local causes, he was held in high regard by his fellow citizens, and, as reported in 1931 in the local newspaper:

"Time and again there has been a search for the outstanding personality of Tucson and each time the laurels of 'first citizen' have been awarded, by popular and informal opinion, to Harold Bell Wright, author, artist, sportsman, former minister, philanthropist and 'prince of good fellows.'" (Sell 2000)

In 1924, Wright published a magazine article entitled "Why I Did Not Die", which included glowing phrases of praise for the healthy benefits of "the healing rays of the southwestern sun." Soon after its appearance, the Tucson Sunshine-Climate Club reprinted the article as a pamphlet and distributed it widely. For many years the pamphlet served as an important tool for Tucson boosterism, therefore ironically helping to increase the flow of population into the area that led directly to the expansion of Tucson westward toward what had been Wright's isolated property. And so, although Wright loved the Arizona climate and Tucson, things began to change over the years, in large part because of influences directly attributable to him. For one thing, part of the price he paid for his popularity with America's readers and movie-goers was a significant and increasing loss of the privacy he so prized. The much-too-frequent interruptions he endured from uninvited guests began to adversely affect his work. There is also the inescapable fact that Wright exerted a direct and powerful impact on the manner in which Tucson's growth took place in the years following the construction of his estate. As new developments and public improvements brought residences closer to where he lived and worked, he grew increasingly discontented. By 1932, he was spending less and less time working in Arizona. In May 1936 the Wrights sold the home and land and left Tucson to relocate permanently in Southern California.

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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 # _____

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 116 acres
(Do not include previously listed resource acreage)

UTM References

(Place additional UTM references on a continuation sheet)

1	<u>12</u>	<u>513400</u>	<u>3566350</u>	3	<u>12</u>	<u>513600</u>	<u>3566470</u>
	Zone	Easting	Northing		Zone	Easting	Northing
2	<u>12</u>	<u>513600</u>	<u>3566350</u>	4	<u>12</u>	<u>513710</u>	<u>3566470</u>
	Zone	Easting	Northing		Zone	Easting	Northing

Verbal Boundary Description (describe the boundaries of the property)

The boundary of the Harold Bell Wright Estates Historic District is shown on the accompanying map.

Boundary Justification (explain why the boundaries were selected)

The boundary corresponds to that of the original subdivision plat filed in 1950, excluding peripheral commercial development that postdates the period of significance.

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11. Form Prepared By

name/title Marty McCune, Jerry Kyle, Morgan Rieder
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street & number 1527 E. Painted Colt Loop telephone (520) 437-5355
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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)

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: Harold Bell Wright Estates Historic District

City or Vicinity: Tucson

County: Pima **State:** Arizona

Photographer: Hal Crawford, Morgan Rieder

Date Photographed: March 2009 (3,4,6,10,14, 31-33); October 2009 (1,2,5, 7-9, 11-13, 15-30, 34)

Description of Photograph(s) and number:

- 1 of 35.** 6441 E. Shepherd Hills Dr.; view north-northwest.
2 of 35. 6402 E. Brian Kent St.; view south-southeast.
3 of 35. 831 N. Corinth Ave.; view southwest.
4 of 35. 6531 E. Shepherd Hills Dr.; view north-northeast.
5 of 35. 6536 E. Speedway Blvd.; view south-southwest.

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- 6 of 35.** 6625 E. Marta Hillgrove St.; view north-northeast.
- 7 of 35.** 902 N. Barbara Worth Dr.; view northwest.
- 8 of 35.** 802 N. Shepherd Hills Dr.; view south-southeast.
- 9 of 35.** 702 N. Shepherd Hills Dr.; view north-northeast.
- 10 of 35.** 6507 E. Shepherd Hills Dr.; view northeast.
- 11 of 35.** N. Shepherd Hills Dr.; view east-southeast
- 12 of 35.** N. Shepherd Hills Dr.; view east
- 13 of 35.** 835 N. Barbara Worth Dr.; view southwest.
- 14 of 35.** 6407 E. Printer Udell St.; view north-northeast.
- 15 of 35.** 6532 E. Speedway Blvd.; view west-southwest.
- 16 of 35.** 6402 E. Shepherd Hills Dr.; view south.
- 17 of 35.** N. Wilmot Rd.; view north-northwest.
- 18 of 35.** E. Brian Kent St.; view west.
- 19 of 35.** N. Corinth Ave.; view north-northwest.
- 20 of 35.** E. Shepherd Hills Dr.; view east.
- 21 of 35.** E. Shepherd Hills Dr. turning to N. Shepherd Hills Dr.; view northeast.
- 22 of 35.** Intersection of N. Shepherd Hills Dr., E. Brian Kent St., and N. Barbara Worth Dr.; view southeast.
- 23 of 35.** N. Barbara Worth Dr.; view north-northwest.
- 24 of 35.** Intersection of E. Printer Udell St. and N. Barbara Worth Dr.; view west-northwest
- 25 of 35.** E. Marta Hillgrove St.; view east.
- 26 of 35.** Intersection of E. Marta Hillgrove St. and N. Natachee Ave.; view northwest.
- 27 of 35.** N. Natachee Ave.; view north.
- 28 of 35.** 821 N. Barbara Worth Dr.; view west-northwest.
- 29 of 35.** 920 N. Wilmot Rd.; view northeast.
- 30 of 35.** 6521 E. Marta Hillgrove St.; view north.
- 31 of 35.** 6536 E. Shepherd Hills Dr.; view south.
- 32 of 35.** 6425 E. Brian Kent St.; view north-northwest.
- 33 of 35.** 6555 E. Marta Hillgrove St.; view north-northeast.
- 34 of 35.** 801 N. Shepherd Hills Dr.; view west-southwest.
- 35 of 35.** 722 N. Shepherd Hills Dr.; view east-southeast.

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Continuation Sheets – Additional Documentation

1. Additional UTM References

- 5. E 513710 N 3566550
- 6. E 514170 N 3566550
- 7. E 514170 N 3565660
- 8. E 513610 N 3565660
- 9. E 513610 N 3565830
- 10. E 513540 N 3565830
- 11. E 513540 N 3566010
- 12. E 513400 N 3566010

Property Owner:

name _____
street & number _____ telephone _____
city or town _____ state _____ zip code _____

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. fo the Interior, 1849 C. Street, NW, Washington, DC.

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Additional Documentation – Captioned Photos and Postcards

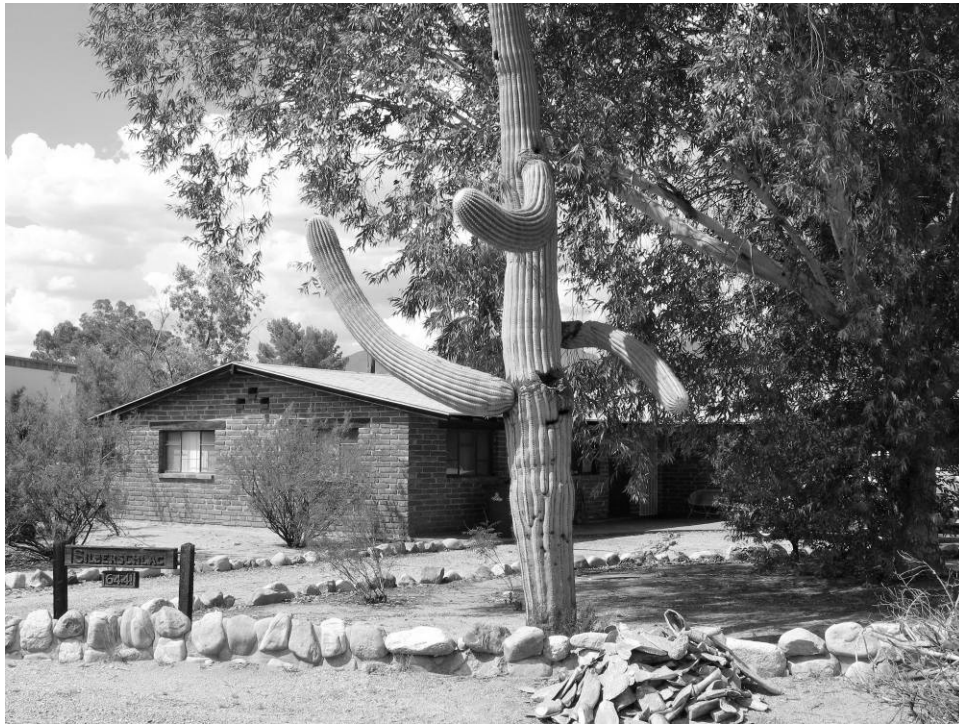


Figure 2. 6441 E. Shepherd Hills Drive; view north-northwest.



Figure 3. 6402 E. Brian Kent St.; view south-southeast.

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Figure 4. 831 N. Corinth Ave.; view southwest.



Figure 5. 6531 E. Shepherd Hills Dr.; view north-northeast.

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Figure 6. 6536 E. Speedway Blvd.; view south-southwest.



Figure 7. 6625 E. Marta Hillgrove St.; view north-northeast.

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Figure 8. 902 N. Barbara Worth Dr.; view northwest.



Figure 9. 802 N. Shepherd Hills Dr.; view south-southeast.

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Figure 10. 702 N. Shepherd Hills Dr.; view north-northeast.



Figure 11. 6507 E. Shepherd Hills Dr.; view northeast.

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Figure 12. N. Shepherd Hills Dr.; view east-southeast.



Figure 13. N. Shepherd Hills Dr.; view east.

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Figure 14. 835 N. Barbara Worth Dr.; view southwest.



Figure 15. 6407 E. Printer Udell St.; view north-northeast.

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Figure 16. 6532 E. Speedway Blvd.; view west-southwest.



Figure 17. 6402 E. Shepherd Hills Dr.; view south.

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Figure 18. N. Wilmot Rd.; view north-northwest.



Figure 19. E. Brian Kent St.; view west.

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Figure 20. N. Corinth Ave.; view north-northwest.



Figure 21. E. Shepherd Hills Dr.; view east.

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Figure 22. E. Shepherd Hills Dr. turning to N. Shepherd Hills Dr.;
view northeast.



Figure 23. Intersection of N. Shepherd Hills Dr., E. Brian Kent St.,
and N. Barbara Worth Dr.; view southeast.

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Figure 24. N. Barbara Worth Dr.; view north-northwest.



Figure 25. Intersection of E. Printer Udell St.
and N. Barbara Worth Dr.; view west-northwest

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Figure 26. E. Marta Hillgrove St.; view east.



Figure 27. Intersection of E. Marta Hillgrove St.
and N. Natachee Ave.; view northwest.

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Figure 28. N. Natachee Ave.; view north.



Figure 29. 821 N. Barbara Worth Dr.; view west-northwest.

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Figure 30. 920 N. Wilmot Rd.; view northeast.



Figure 31. 6521 E. Marta Hillgrove St.; view north.

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Figure 32. 6536 E. Shepherd Hills Dr.; view south.



Figure 33. 6425 E. Brian Kent St.; view north-northwest.

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Figure 34. 6555 E. Marta Hillgrove St.; view north-northeast.



Figure 35. 801 N. Shepherd Hills Dr.; view west-southwest.

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Figure 36. 722 N. Shepherd Hills Dr.; view east-southeast.

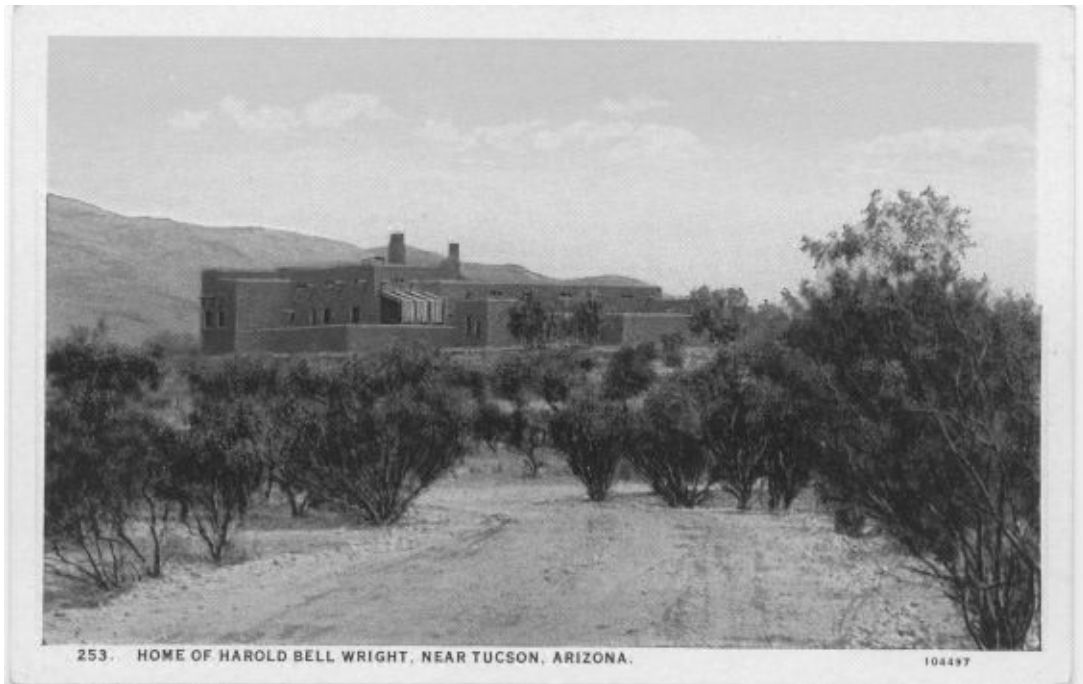


Figure 37. Postcard from the 1920s showing Wright's estate surrounded by retained desert.

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Name of Property

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Figure 38. Postcard from the 1920s showing ornamental desert landscaping around Wright's house.

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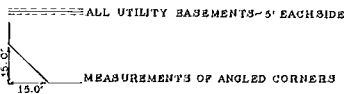
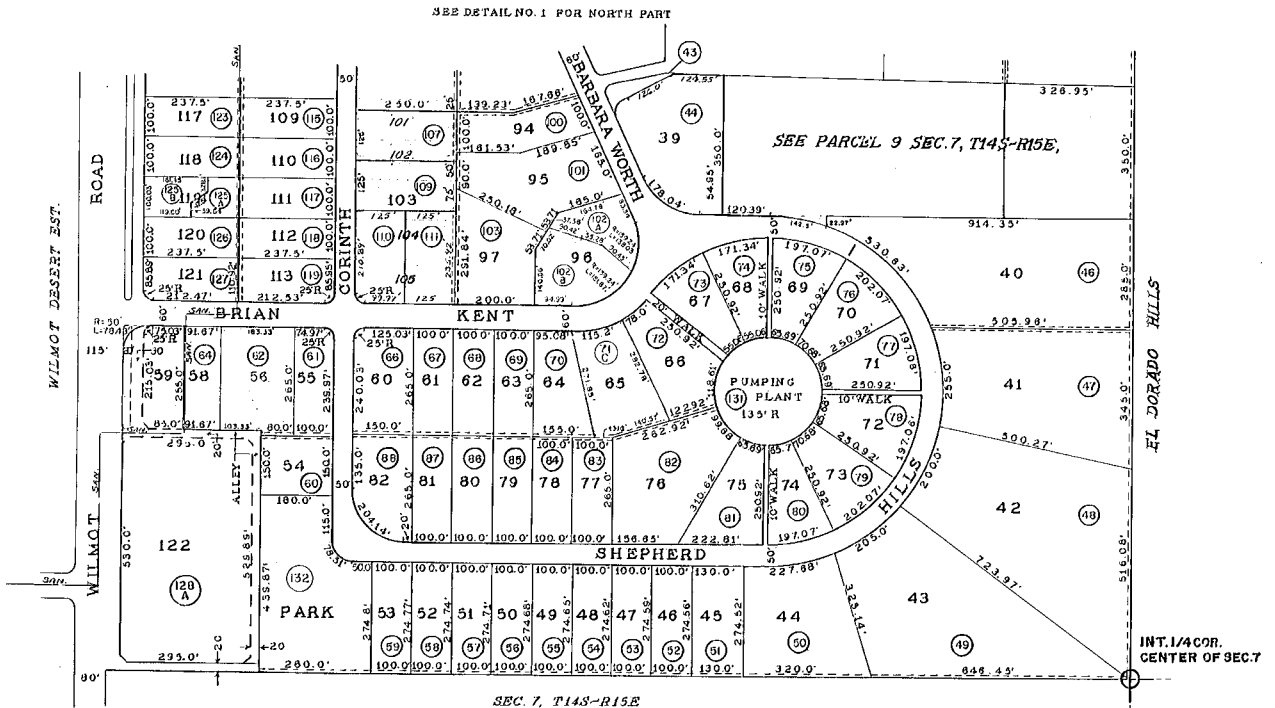
Additional Documentation – Subdivision Plat Maps

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ASSESSOR'S RECORD MAP

133-20
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HAROLD BELL WRIGHT ESTATES (DETAIL NO. 2 - SOUTH PART)



SEE BOOK 9, PAGE 52 M & P,
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09-30-002
SCANNED