

National Register of Historic Places Registration Form

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

1. Name of Property

Historic name: **Viewpoint**

Other names/site number: **Johnson House**

Name of related multiple property listing: **N/A**

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

2. Location

Street & number: **2840 North Sunrock Lane**

City or town: **Tucson**

State: **Arizona**

County: **Pima**

Not For Publication: ☐

Vicinity: ☐

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,
I hereby certify that this nomination ___ request for determination of eligibility meets the
documentation standards for registering properties in the National Register of Historic Places and meets
the procedural and professional requirements set forth in 36 CFR Part 60.

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

___ national ___ statewide **x** local

Applicable National Register Criteria:

___ **A** ___ **B** **x** **C** ___ **D**

Signature of certifying official/Title:

Date

State or Federal agency/bureau or Tribal Government

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

—

Signature of commenting official:

Date

—
Title :

State or Federal agency/bureau

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or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

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

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private: ☒
Public – Local ☐
Public – State ☐
Public – Federal ☐

Category of Property

(Check only one box.)

Building(s) ☒
District ☐
Site ☐
Structure ☐
Object ☐

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing

Noncontributing

2

buildings

sites

1

structures

objects

2

1

Total

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions: DOMESTIC: single dwelling

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Current Functions: DOMESTIC: single dwelling

7. Description

Architectural Classification: MODERN MOVEMENT.

Materials: Principal exterior materials of the property: painted concrete block, cast concrete; walls: concrete block and cast concrete, glass; roof: concrete and synthetics.

Narrative Description

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

Summary Paragraph

Viewpoint is located on the eastern edge of the Tucson Mountain Range on North Sunrock Lane. The lot lies west of the Tucson city limits in unincorporated Pima County, Arizona. The single-family residential house and carport designed in 1972 and built-in 1974 and guest house designed in 1977 are an important example of the work of master architect Judith Chafee, FAIA (1932-1998) and an example of Tucson's Modern architectural movement. The primary character-defining feature of Viewpoint is the material and form, a geometric stepped design with sliding glass doors and picture windows, ribbon clerestory windows, mortar-washed block and projections, sitewalls, planters and downspouts of cast concrete. In addition to the main house and guest house, a non-Chafee designed swimming pool and ramada constructed after the period of significance are located in the north yard and a wrought iron gate has been added to the house courtyard. Apart from these additions, there have been almost no modifications to the property since construction. As a result, the building retains a high level of integrity sufficient for listing on the National Register of Historic Places.

Narrative Description

Location and Setting

Viewpoint is located on the sloping desert valley on the eastern edge of the Tucson Mountains in unincorporated Pima County, west of Tucson, Arizona, at 2840 North Sunrock Lane. Tucson is situated in the southeast portion of the state, 60 miles north of the Mexican border in the Sonoran Desert uplands. The house is located on a 3.89 acre unsubdivided parcel of land. The area is characterized by large desert lots, native vegetation, and post-1960 construction. The house, carport and guest house combined to create a single-family residence built between 1974-1977. The geometric rectangular plan house is set in the middle of the northwest quadrant of the lot: east of the unpaved North Sunrock Lane and north of West Ironwood Hill

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Drive. The lot features native Sonoran desert vegetation, with non-native plants immediately surrounding the house. A long dirt driveway runs from the southeast corner of the lot and winds northwesterly to the house and parking area, carport, and east-facing stepped entrance. (Fig. 1) Few modifications have been made to the property and landscape since completion of construction except for a non-contributing swimming pool, shade structure and gate added in 1978.

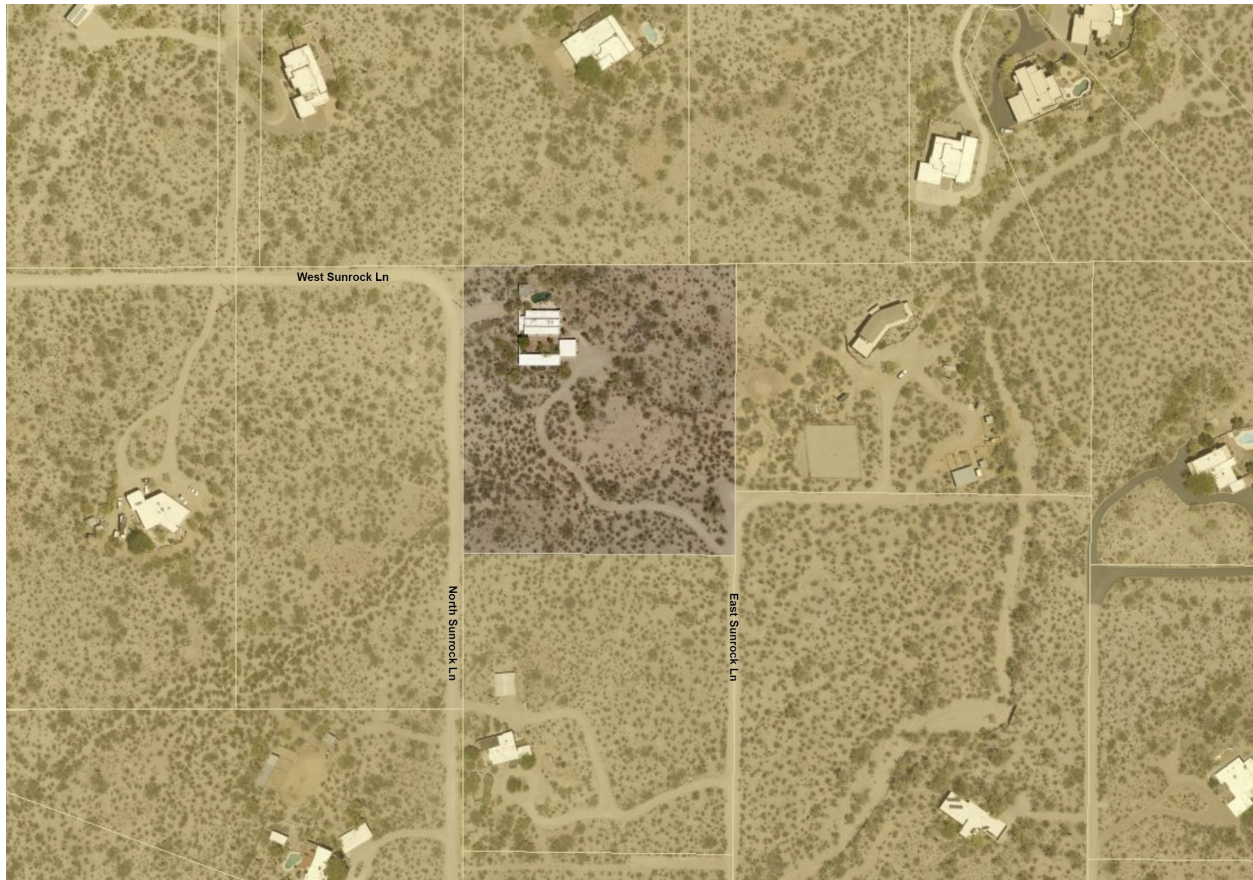


Fig. 1, The area in the vicinity to Viewpoint. City of Tucson GIS Map Guide

Exterior

The primary character-defining feature of Viewpoint is the strong rectilinear geometry that creates the physical form of the house and defines the interior spatial arrangement. The stepped geometric exterior shape translates to corresponding internal spaces that create a series of private and public rooms within the house. (Fig. 2) The building is built from mortar washed concrete blocks, which have been painted, aluminum windows and sliding glass door window walls, ribbon clerestory windows, and cast-in-place concrete that combine to create a unique residential design. The rectangular shaped plan of the house is 50.1 ft long; 34.1 ft wide. The house is divided into three steps, the north most is 11.5 ft wide and 10 ft tall, the middle 10.7 ft wide and 14 ft tall and the south most 11.9 ft wide and 19 ft tall.

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The north elevation (Fig. 3) features a system of window and sliding glass doors that form a strong relationship between the interior and exterior. The ribbon clerestory windows above correspond to the stepped form of the building and run the length of the house. The clerestory



Fig. 2, The front elevation with, stepped massing, clearstory windows and carport.

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Fig. 3, North Elevation, window system and clearstory windows.

windows let diffused light spill into the house which reduces the sharp visual contrast between the interior and exterior, and allows the occupants to easily look out to the desert.

The east-facing entry sequence (Fig. 4) leads from the parking area to a series of steps and angular cast in place concrete planters that front the stark mortar-washed concrete block stepped façade. The elevation is punctuated by an aluminum frame window and custom wood plank entry door both shaded by large cast-in-place concrete projections. An exposed open concrete downspout systems, planters and the wood door are the only exterior embellishments.

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Fig. 4, East Elevation, entry sequence.

The south façade (Fig. 5) also features cast-in-place projecting planters and concrete shading devices for the windows and side door which open onto a rectangular courtyard that is enclosed on the south by the guesthouse aligned in parallel with the main house. The elevation also includes a recessed clearstory window running the length of the house.

The interior spaces of the house (Fig. 7) connect to the exterior both spatially and visually. The north-facing rooms of the house can be seen through the window and sliding glass doors. Each of the rooms along the north elevation connect to the outside. The bedrooms, library, dining room, kitchen and entryway are arranged to interact with the desert environment and have a strong relationship with the exterior through these windows. (Fig. 8) The interior is characterized by distinctive spatial volumes, exposed wood, concrete, sheet metal

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Fig. 5, South Elevation, protected windows, clearstory and side door.



Fig 6, South Elevation, door and window detail with cast concrete projection and planter.

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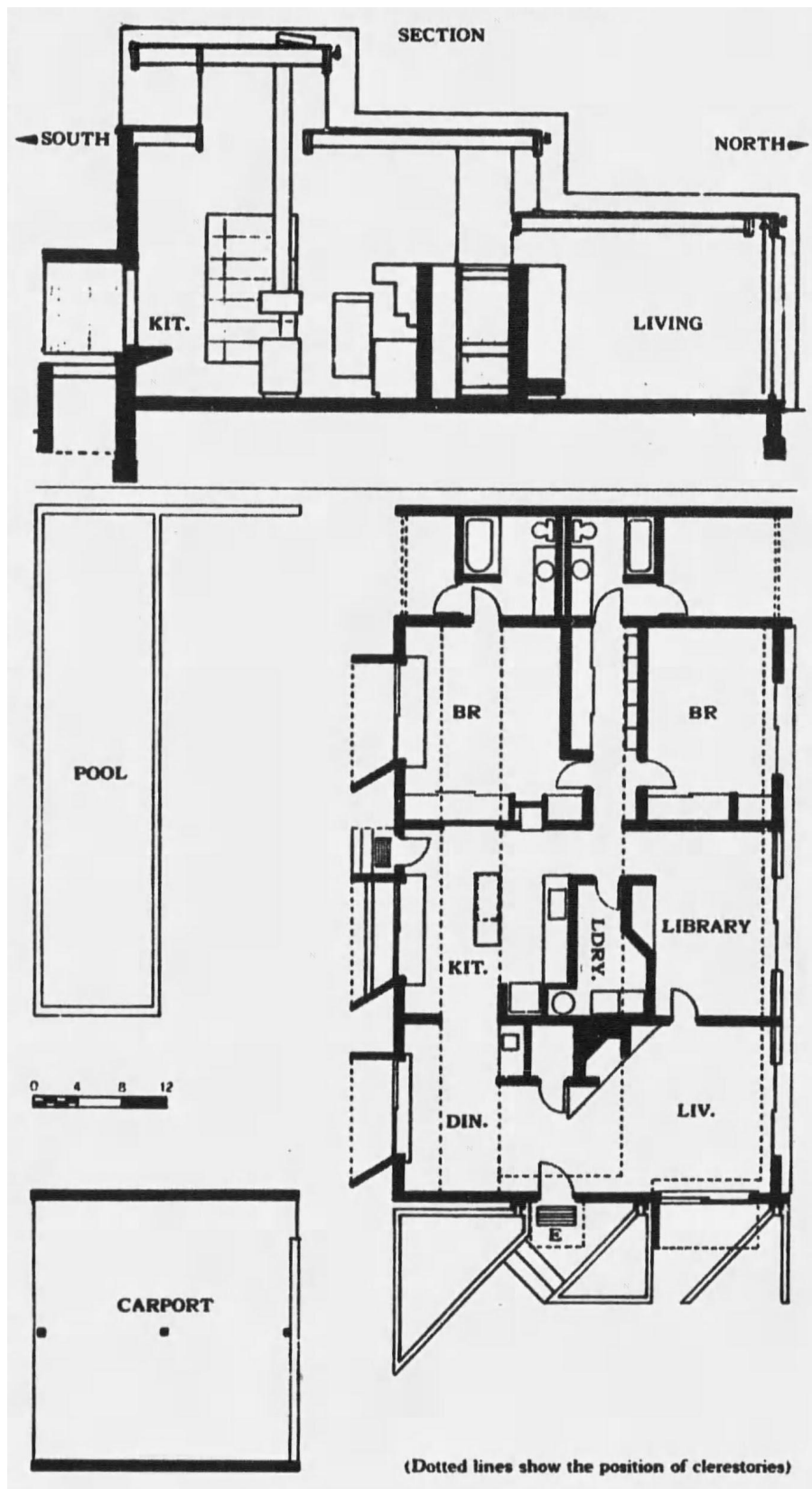


Fig. 7, Viewpoint, floor plan and section. Published Los Angeles Times, Homes 1975. Unrealized pool.

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Fig. 8, Living Room, with north facing windows.



Fig 9, Library, exposed ductwork, woodwork and north facing windows.

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ductwork, woodwork and custom cabinetry (Fig. 9).

Throughout, Viewpoint utilizes windows and sliding glass doors to frame the outdoor landscape and expansive views of the Sonoran environs and mountains. (Fig. 11) All the original Viewpoint design features, elevations and visual approach to the house remain intact.



Fig. 10, South door with exposed structural concrete and painted concrete block.

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Fig. 11, Living room windows looking north and east to the desert.

Viewpoint, an important example from Judith Chafee's design portfolio and was the first home she designed and built after returning to Tucson. The construction materials are left exposed to highlight both structure and form. (Fig 10) The limited material palette showcases Chafee's austere style. The work is informed by and in response to the environment. The combination of mortar washed/painted concrete block, cast-in-place concrete, integrated concrete shade systems, responsiveness to light and environmental conditions, unique interior space created by the overarching conceptual vision and site utilization produces a distinct architecture that expresses a minimalist approach emphasizing the geometry of space and light. The result is an original work both set into and in response to the desert and an expression which is distinctively associated with the Modern Movement.

Interior

The architectural configuration creates a series of geometric, rectilinear shaped rooms with a total of 1708.41 sq ft. of interior space (Pima County Assessor). The public living spaces: entryway, living room kitchen/dining room, and library are located in the eastern half of the house. (Fig. 12) Each is connected to exterior patios and outdoor environments. The private space: bedrooms and bathrooms are located in the western half of the house off a central hall that runs east-west. These private spaces are also connected to the exterior with windows and doors.

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Fig. 12, Living room looking south to dining room, Eastern public rooms.



Fig. 13, Kitchen, custom cabinetry, exposed sheet metal exhaust duct.

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The entryway is located on the east elevation. When entering the house, the dining room is to the left and the living room, with a cast-in-place concrete and block built-in fireplace is to the right. Glass doors lead from the living room to the north yard and swimming pool. The kitchen (Fig. 13) is west beyond the dining room which includes custom cabinetry, a kitchen island with stove and large custom exposed aluminum ventilation hood. The interior employ a limited material palette that produces a modernist sensibility, while at the same time functional spaces (i.e. mechanical room) fit into the constraints of the structural form. The carefully-framed views of the surrounding arid landscape celebrate the natural environment and create a juxtaposition between the stark modern interior and the Sonoran desert.

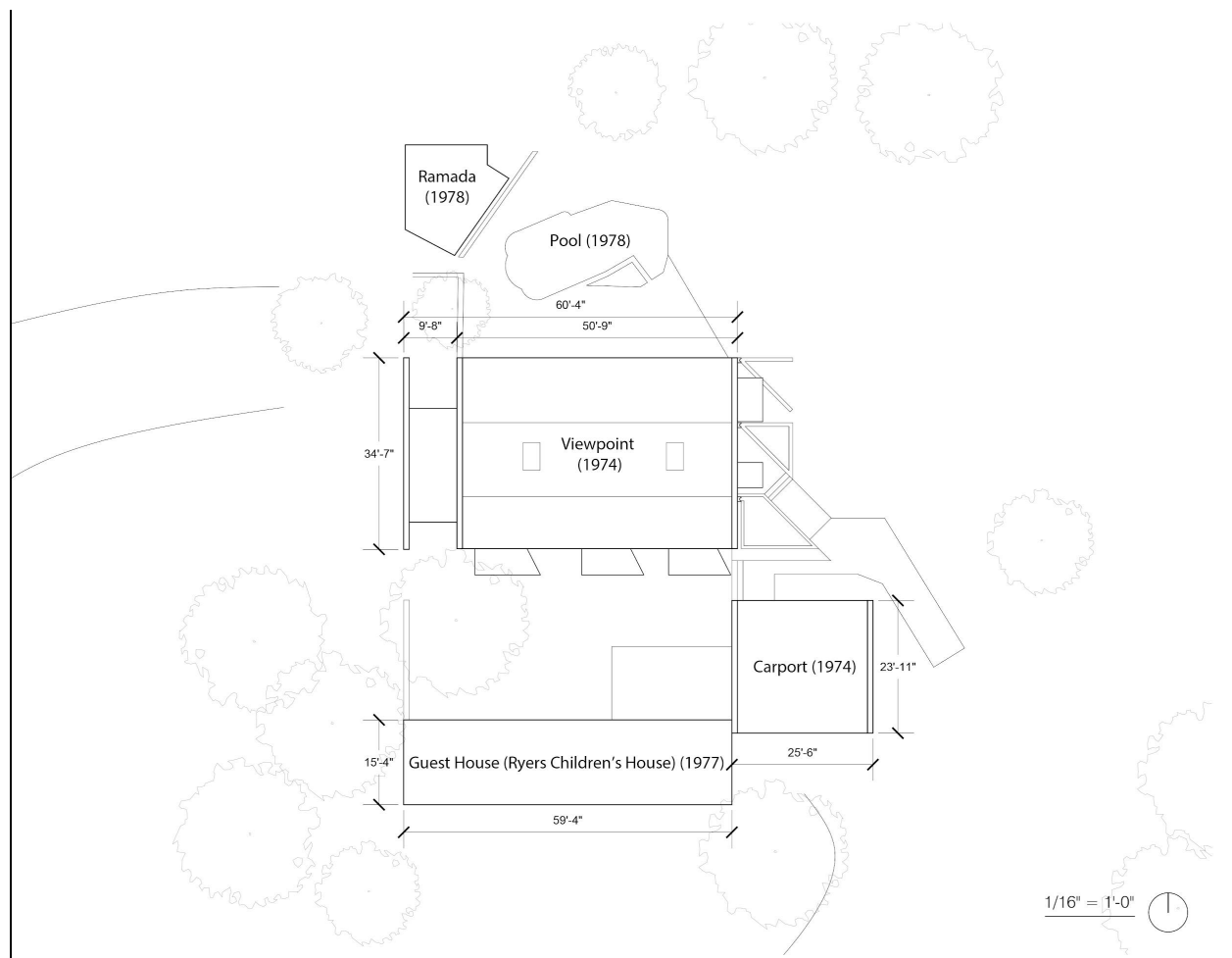


Fig. 14, Viewpoint, site plan, 2019.

Carport (1974)

The carport, (Fig. 15) southeast of the main house, was part of the original design and continues the use of the same material palette. The structure has a square footprint with the automotive entrance on the south and is approximately 614 square feet.

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Fig. 15, Carport looking northwest.



Fig. 16, Guest House, north elevation.

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Guest House (Ryers Children's House) (1977)

The guesthouse (Fig. 16) designed by Chafee for the Ryers as a wing for their children in 1977 was connected to the original carport, and included a wall extending along the western edge to the main house creating a courtyard. The guesthouse features a series of four rooms with windows that look both into the courtyard and out to the desert. The rectangular building faces south. The original concept (*Viewpoint, floor plan and section*) had envisioned an unbuilt rectangular pool south of and parallel to the house. The guest house floor plan and shape recall the placement of this element and create a southern edge to the livable outdoor area. The guest house is approximately 922 square feet.

Pool and Ramada (1978)

The irregularly oval-shaped pool and ramada are the focal point of the north yard and were built after the period of significance. They were not designed by Chafee and are considered non-contributing structures.

Alterations

The only alteration to the original design was the addition of the Chafee-designed guest house in 1977. The non-Chafee-designed swimming pool and sun ramada were constructed in 1978, and the addition of a wrought iron gate between the garage and main house that is used to keep out desert animals was added sometime after.

Integrity

The residence retains sufficient integrity to convey its significance. The footprint and envelope of the house is unchanged. The property conveys its original stylistic expression. The property retains its original use of materials and workmanship. The property retains its original design details, including: the cast in place concrete, windows, interior cabinetry, exposed ductwork, fireplaces, original bathrooms, casework and exterior elevations. The massing of the house is retained and is unchanged from the period of significance. The limited addition of the swimming pool, ramada and garden gate have almost no impact on the original design. The house retains its original spatial qualities. The intact detailing presents a distinctive architecture and retains a unique "sense of place." The intact details in combination with the intact design create an example of modern architecture.

Geographic Information

Viewpoint is in an unincorporated portion of Pima County on a site that gently slopes from west to east. The area features large lot sizes, native landscaping, and native vegetation. The original lot is intact. The isolated desert location of the house reflects a sensibility of desert design established during the post-WWII era.

Boundaries

The boundaries are consistent with the unsubdivided lot. The original viewshed, both of and from the property is preserved.

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

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

Areas of Significance

(Enter categories from instructions.)

architecture

Period of Significance

1974 -1977

Significant Dates

1974 main house completed construction.

1977 guest house completed construction.

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

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Architect/Builder: Judith Chafee, FAIA (1932-1998)

Period of Significance (justification)

The Period of Significance is 1974-1977 the period of construction.

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



Fig. 17, Viewpoint east elevation, photo by Glen Allison, courtesy of the Chafee/Bloom Family Archive, 1975.

Viewpoint (Fig. 17) is eligible for listing on the National Register of Historic Places under Criterion C, at the local level of significance. The property is an important example of the work of master architect Judith Chafee, FAIA (1932-1998). Designed for her mother, Christina Johnson and new husband Earl J. Johnson, the project provided Chafee the freedom to fully explore her architectural and design theory. The building is part of Chafee's foundational work in Tucson that boldly and clearly expresses the tenets of her design philosophy. During and after construction, Viewpoint was recognized locally and nationally for its design including being featured on the cover of the *Los Angeles Times Homes Magazine*, March 30, 1975; the cover of *House and Garden Building Guide*, Spring Summer 1975; featured in *Architectural Record*, Mid-May 1975 and in the 1979 Architectural Record book *Houses of the West*. The house was included as part of the Classic Buildings of the Society of Architectural Historians Archipedia featuring the most important buildings in Arizona. In 2016 Viewpoint was featured in the Arizona Public Media PBS produced documentary *The Architect: Judith Chafee* and was highlighted in the Summer 2019

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edition of Canadian global affairs and lifestyle magazine *Monocle*. In 2019 the book *Powerhouse The Life and Work of Judith Chafee* by Christopher Domin and Kathryn McGuire with an introduction by William J. R. Curtis was published by Princeton Architectural Press and funded in part by the Graham Foundation provided contextual scholarship examining Chafee's life and work and extensively features Viewpoint and its importance within Chafee's architectural development.

The period of significance is tied directly with the years of the building's construction. Due to its age, Criterion Consideration G is applied to Viewpoint, as a building that has achieved significance within the past 50 years and is an outstanding example of the Architecture of the Modern Movement in Tucson.

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



Fig. 18, Viewpoint, photo by Glen Allison, courtesy of the Chafee/Bloom Family Archive, 1975.

Viewpoint is eligible under Criterion C at the local level of significance as an example of the work of master architect Judith Chafee, FAIA (1932-1998). As noted by William J. R. Curtis in the introductory essay of *Powerhouse The Life and Work of Judith Chafee*, "When one looks back over Judith Chafee's entire oeuvre, one is struck by the uniqueness of each work but also by her consistent ways of thinking, imagining and designing. She did not possess an obvious signature style, but she did have deeply embedded patterns of visual and spatial organization that informed her overall production even as she invented contrasting designs. The recurrent mental structures and spatial types were rethought in each case so as to solve the unique

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problems of each site, program, climate and landscape. [...] To realize her house designs, Judith Chafee needed clients who were willing to take some aesthetic risks, as her work departed dramatically from the Pueblo Revival style dwellings that were often built in and around Tucson. Viewpoint, constructed in 1973, was for relatives of Chafee and in a sense was midway in its expression between the Merrill House and the Ramada. It was a compact plan under horizontal roofs, which were suspended between stepping wall planes at the ends. While the north side admitted light through wide windows and horizontal skylight, the south and east sides were protected by overhanging rectangular “eyebrows” made of concrete. [Fig. 18] What no photograph can capture is the variety of interior spaces and the harmonic rhythms between horizontal elements at different scales including steps, window ledges, and shelves. Chafee was able to make a small house into an entire world with an aura of its own. It was as if she captured a piece of the desert landscape and then released it here and there between abstract planes. The setting is perceived through a series of carefully framed apertures as in a camera, The experience is nature intensified.”

Chafee was born in Chicago in 1932 and was brought to Tucson. Her mother oversaw the modern furnishings department of a prominent Chicago department store and her stepfather was an internal medicine and pathology specialist.



Fig. 19, Viewpoint, photo by Glen Allison, courtesy of the Chafee/Bloom Family Archive, 1975.

Chafee attended Francis W. Parker School, before matriculating into Bennington College graduating with a major in visual arts. In 1956 she enrolled in Yale University's Graduate School of Arts and Architecture and was the only woman to graduate from her class. After graduating in 1960 with a Master's degree she worked for Paul Rudolph on the development of projects

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including the Yale University Art and Architecture Building and Married Student Housing and later job captain for a residential projects in Baltimore. In 1962 she accepted a position with Walter Gropius' The Architects Collaborative (TAC) and worked on education projects for Brandeis and Radcliffe. After a year in Cambridge, she accepted a position with Eero Saarinen and Associates in Connecticut she worked on projects including Cummings Diesel in Darlington England and the international terminal for the TWM Flight Center at JFK. She then worked for five years at the Edward Larrabee Barnes Office in New Haven and ran a small private practice. (Domin: 35-36)

Accepting private clients, in 1967 - 1969, Chafee designed the Merrill Residence on a waterfront property in Guilford Connecticut. The 7,500 square foot, site-specific project, connected and celebrated the natural beauty of the site with a geometric construction, that was set in and in response to the environment. The project was awarded a Record House Award and featured on the covers of the Record House edition of Architectural Record in 1970. Chafee was the first women architect to be featured on the cover. (Domin: 54-56)

In 1969 Chafee returned to Tucson and opened an architectural practice. From her home and office in a Sonoran adobe row house in the El Presidio Neighborhood, she continued work on the Merrill Residence and the Funking House (1972) in the Northeast. The awards and recognition for the Merrill project brought her noted recognition. Throughout this period she explored the southwest and northern Mexico. (Domin: 40-42)



Fig. 20, Viewpoint, photo by Glen Allison, courtesy of the Chafee/Bloom Family Archive, 1975.

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Viewpoint was Chafee's stand alone first residential commission after returning to Southern Arizona. Designed in 1969 for her mother, the project gave Chafee the freedom to explore her architectural language and theory. Although early in her private practice, the project presented fully developed and mature design concepts that were clearly executed. The design was the first of many projects in Southern Arizona that established Chafee as a significant American architect.



Fig. 21, Viewpoint, photo by Glen Allison, courtesy of the Chafee/Bloom Family Archive, 1975.

Christopher Domin and Kathryn McGuire extensively feature Viewpoint in the book *Powerhouse The Life and Work of Judith Chafee*. The authors state:

In 1969 Christina and her new husband, Earl J. Johnson, relocated to Tucson shortly after both retired from careers in Chicago. The couple chose a multi-acre desert site on the west side of Tucson with unobstructed views of both the Catalina and Tucson mountain ranges surrounded by undisturbed desert and acres of ranch property. Memories of uncomfortable glare created by the robust Sonoran Desert sun in the Martin Avenue home of Chafee's childhood prompted the couple to prioritize spaces filled with balanced natural lighting and no glare. Additionally, they directed that the house should graciously hold the loves of its inhabitants, embrace their love of cooking, and provide a safe shelter for their collection of furniture, textiles, pottery, jewelry and Paintings. Despite this broadly worded but demanding program, Chafee was given a budget that required restraint.
[...]

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To respond to the harshness of the desert site, Chafee specified a light-colored mortar wash over standard 8x8x16-inch concrete block walls to reduce heat gain, which also presents a monolithic appearance from a distance and subtle modularity upon close inspection. The cast-in-place concrete solar shades limit direct entry of light, and exposed concrete rain leaders divert water into triangulated platere on either side of the main entry.

[...]

During the early development of the project and incoordination with Richard Kesterson, the builder, Chafee was vetting options for sand-casting the “shade units.” or brise soleil, on-site as an homage to the sculptor Costantino “Tino” Nivola, whom she held in high regard for his own work and for his collaborations with Le Corbusier.

Viewpoint was designed in response to the Sonoran desert setting and is a combination of modern artistry and architecture. Shortly after construction, the house received national critical acclaim. On March 30, 1975 Viewpoint was featured on the cover of the Los Angeles Times Homes magazine. The piece examined the relationship of the house with the environment and presented an insightful contemporary first-hand account. Chafee in the interview was quoted, “The traditional houses in this area - the adobe pueblo-style homes - were pleasant, cool caves to enter, but once inside these dark spaces, the glare from the punched windows is so intense that one’s eyes struggle in constant flux, adjusting to the interior and to the view outside. Consequently, much of the interior is viewed in shadow or silhouette, and the outside is unpleasantly bright and the color of vegetation is bleached out.”



Fig. 22, Viewpoint, photo by Glen Allison, courtesy of the Chafee/Bloom Family Archive, 1975.

Chafee continued with a perspective on her relationship to the object within the space. “Since I had grown up with many of the things, I knew something of the kinds of places they needed. The furnishings, simply a lifetime collection of good friends, fall into three categories. First, a few things from grandmother’s house in Chicago, such as the Paisley shawl in the dining area.

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Then the Early American furniture that my mother first collected - the dining table, Shaker chairs and bannister-back chair - along with antique pewter, copper and brass. Later, while living in the Southwest, she added the Navajo rugs, Pueblo pots, baskets and Kachina dolls. And when she was a home fashions coordinator in Chicago, modern Scandinavian furniture and crystal joined that collection. On returning to the desert for retirement, my mother added a few old Mexican friends, such as the pigskin chairs."

For her mother and these eclectic narrative possessions, she developed a construction pallet with material choices to be expressed in the design. Chafee: "The walls inside and out are mortar-washed concrete block. The floors are a natural-colour steel-troweled concrete. The architectural sunshades and lintels are poured-in-place concrete as are the cantilevered kitchen table and a dressing table. This was the contractor's choice, though they were detailed so they could also be sandcast, a process that should be developed on the desert where wood is not really an indigenous material. The doors were made by the contractor of two-inch-thick fir planks. I find standard -size hollow-core doors one of the most stifling pressures an architect has to bear today." The Concrete "raindowns," which empty into the planters on the eastside, are a device taken from the Mission San Xavier del Bac. And the raised planters provide small areas for cultivation of herbs and vegetables at a comfortable working height. "

As stated by Domin and McGuire, "In her work at Viewpoint, Chafee united some of the most powerful influences in her life with a building program that held her developing, but already distinctive, signature. In fact, the house graciously communicated its historic and personal lineage from exterior to interior, each detail crafted from a unique narrative thread."



Fig. 23, Judith Chafee, c. 1970

Chafee's major works include the Viewpoint - Johnson Residence, the Ramada Residence (1975) NRHP listed, the Jacobsen Residence (1977), the Blackwell House (1979; demolished 1998), the Hydeman House (1982), the Centrum House (1984), the Finkel House (1984) and

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the Rieveschl House (1988). Her work was published in *Architectural Record*, *Sunset*, *Progressive Architecture*, *Los Angeles Times*, *Art Space*, and *House and Garden*. Donald Watson and Kenneth Lab's *Climatic Design; Energy-Efficient Building Principles and Practices* and William J.R. Curtis, *Modern Architecture Since 1900*, Udo Kultermann's *Architecture in the 20th Century*, Brett Matthew Miller's *Building an Experience of Place*, and the 2019 monograph by Christopher Domin and Kathryn McGuire *Powerhouse The Life and Work of Judith Chafee*.

From 1973 until her death in 1998 Chafee taught in the College of Architecture at the University of Arizona. In 1977 Chafee received a mid-career fellowship from the National Endowment for the Arts to attend the American Academy in Rome. In 1983 Chafee was the first woman in Arizona to be named a fellow by the American Institute of Architects. She was nominated by Ronald Gourley, dean of the University of Arizona College of Architecture. Chafee died of emphysema in November 1998 at the age of 66.



Fig. 24 Viewpoint, photo by Glen Allison, courtesy of the Chafee/Bloom Family Archive, 1975.

Throughout the late 20th and early 21st Century, Judith Chafee and her architectural work has continued to gain prominence and recognition. Her work was broadly recognized during her lifetime through publication and inclusion in prominent national magazines and newspapers. Continued scholarship and research has provided a more detailed exploration of Chafee's contribution to American architecture.

Viewpoint, is one of a small number of Chafee projects and directly contributes to understanding her design development, design theory and her place in American Architecture.

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Fig. 25, Viewpoint, photo by Glen Allison, courtesy of the Chafee/Bloom Family Archive, 1975.

Criteria Consideration G

Constructed 1974-1977, Viewpoint is eligible because of its exceptional importance having achieved significance within the past fifty years. Viewpoint is nominated under Criterion C for its association with architect Judith Chafee, FAIA (1932-1998), considered a master for her contributions to architecture nationally. As outlined in the nomination Viewpoint is considered an exceptional example of the tenets of Chafee's work and has been featured in numerous publications and journals including the cover of the *Los Angeles Times Homes Magazine* (3/30/1975), the cover of *House and Garden Building Guide* (Spring Summer 1975), featured in *Architectural Record* (Mid-May 1975) and in *Architectural Record Houses of the West*, (1979). The property was included in the Classic Buildings of the Society of Architectural Historians Archipedia project to document the 100 most important buildings in Arizona and was highlighted in the Canadian global affairs and lifestyle magazine *Monocle* (Summer 2019). Additionally, Viewpoint is extensively featured in the 2019 monograph by Christopher Domin and Kathryn McGuire *Powerhouse The Life and Work of Judith Chafee*, which contextualized the exceptional significance of the property within Chafee architectural work. More broadly Chafee is also noted in William J.R.Curtis' *Modern Architecture Since 1900* (1987).

Additionally, per Arizona State Historic Preservation Office guidance, five letters from scholars and professional organizations including AIA Southern Arizona are included with this nomination that support Criteria Consideration G. In view of the significant scholarship and publication devoted to Chafee's work, there has been sufficient historical perspective given to Viewpoint to

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assess its significance and exceptional importance thus qualifying it for the National Register of Historic Places.

9. Major Bibliographical References

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

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Previous documentation on file (NPS):

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

Primary location of additional data:

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

Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 3.89 acres Pima Co GIS

Use either the UTM system or latitude/longitude coordinates

UTM References

Datum (indicated on USGS map):

Zone:

Easting:

Northing:

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Use either the UTM system or **latitude/longitude coordinates**

Latitude/Longitude Coordinates (decimal degrees)

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

1. Latitude: 32.154095° N Longitude: -110.031495° W

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

Major cross streets are Orange Grove and Oracle Roads with the property to the north of Orange Grove and west of Oracle Road.

The legal description for 2840 North Sunrock Lane in Pima County GIS is:

W401.43' N434.05' SW4 NE4 4 AC SEC 31-13-13

The boundary is the lot shown on the attached site map.

Boundary Justification (Explain why the boundaries were selected.)

The Boundary matches those of the subject lot as described.

11. Form Prepared By

name/title:

organization: Tucson Historic Preservation Foundation

street & number: PO Box 40008

city or town: Tucson state: Arizona zip code: 85717

e-mail: info@preservetucson.org

telephone: (520) 247-8969

date: May 20, 2019 (Revised June 2020)

Additional Documentation

Submit the following items with the completed form:

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

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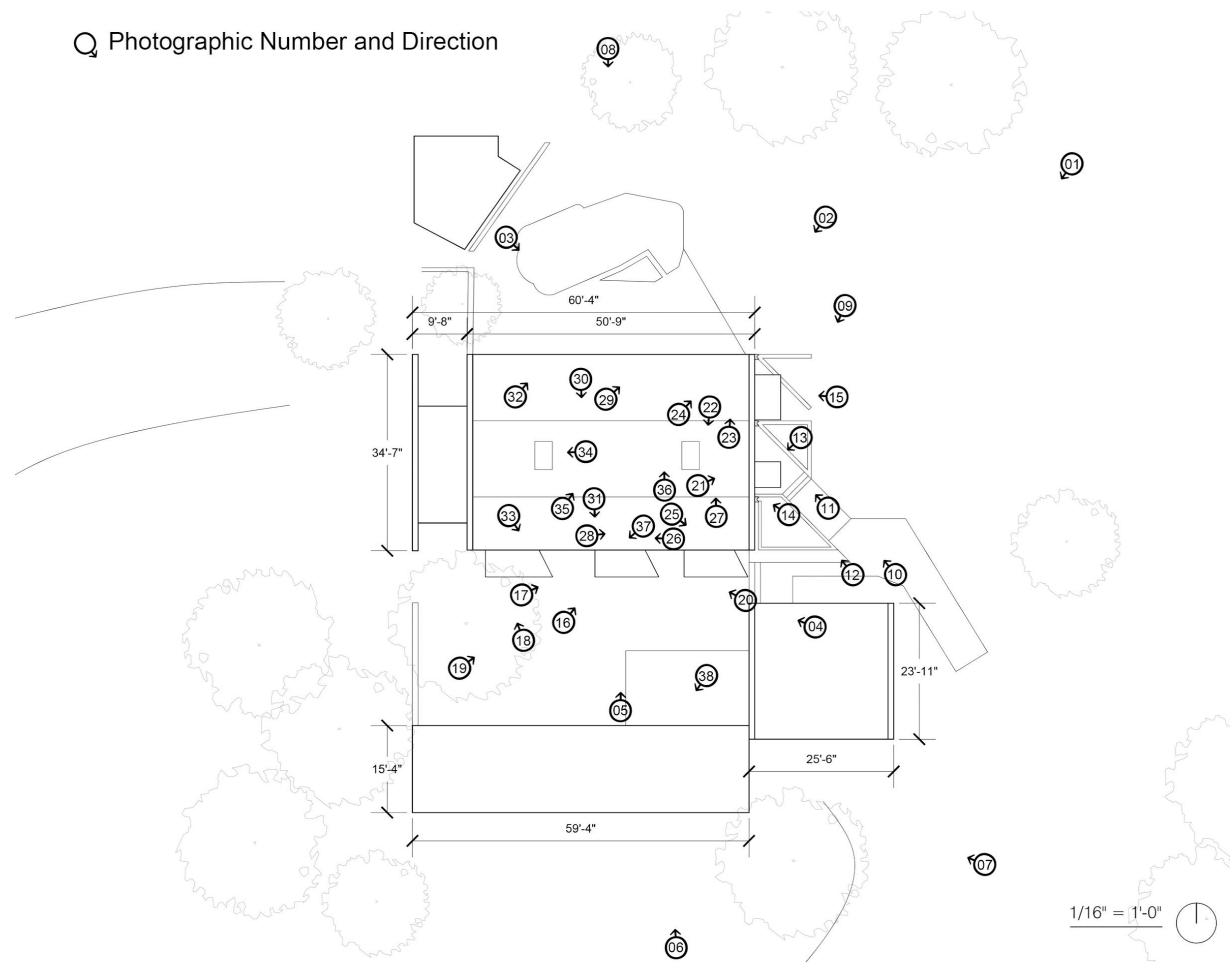
Figure 11. Boundary map of Viewpoint . Pima Maps GIS, 2019.

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Viewpoint Photographic Key Map

Photographs

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

Photo Log

Name of Property:	Viewpoint	
City or Vicinity:	Tucson	
County:	Pima	State: Arizona
Photographer:	Jude Ignacio and Garadene Vargas	

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Date Photographed: 2017

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

- 1 of 38. Aerial view, looking southwest, site, east and north facade and carport.
- 2 of 38. Aerial view, looking southwest, east and north facade.
- 3 of 38. Looking southeast, north facade.
- 4 of 38. Looking northwest, main house south and east facade.
- 5 of 38. Looking north, main house south facade.
- 6 of 38. Looking north, guest house south facade in foreground, main house south facade behind.
- 7 of 38. Looking northwest, carport in the foreground main house south and east facade behind.
- 8 of 38. Aerial view, looking south, north facade and pool.
- 9 of 38. Looking southwest, north and east facade.
- 10 of 38. Looking northwest, east facade.
- 11 of 38. Looking northwest, east facade, closeup.
- 12 of 38. Looking northwest, entry sequence, concrete detailing and steps.
- 13 of 38. Looking southwest, front door and concrete shade system.
- 14 of 38. Looking northwest, concrete shade system and concrete downspout.
- 15 of 38. Looking west, east facade, window detail and concrete shade system.
- 16 of 38. Looking northeast, south facade, kitchen door, windows, concrete shade system.
- 17 of 38. Looking northeast, south facade, concrete shade system details.
- 18 of 38. Looking northwest, south facade, bedroom widow and concrete shade systems.
- 19 of 38. Looking northeast, south facade.

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20 of 38. Looking northwest, south facade and concrete details.

21 of 38. Looking northeast, interior, main entry and door.

22 of 38. Looking west, fireplace, entryway and dining room.

23 of 38. Looking northwest, interior, living room.

24 of 38. Looking northeast, interior, living room.

25 of 38. Looking southeast, interior, dining room.

26 of 38. Looking west, interior, kirchen.

27 of 38. Looking north, interior, wet bar, entryway into living room.

28 of 38. Looking east, interior, from kitchen into dining room.

29 of 38. Looking northeast, interior, library.

30 of 38. Looking northwest, interior, library.

31 of 38. Looking south, interior, kitchen door.

32 of 38. Looking northeast, interior, bedroom.

33 of 38. Looking southwest, interior, bedroom.

34 of 38. Looking west, interior, hallway.

35 of 38. Looking northeast, interior, kitchen.

36 of 38. Looking north, interior, wetbar.

37 of 38. Looking southwest, interior, kitchen window detail and door.

38 of 38. Looking southeast, exterior, guest house.

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Photograph 1. Aerial view, looking southwest, site, east and north facade and carport.

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Photograph 2. Aerial view, looking southwest, east and north facade.

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Photograph 3. Looking southeast, north facade.

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Photograph 4. Looking northwest, main house south and east facade.

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Photograph 5. Looking north, main house south facade.

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Photograph 6. Looking north, guest house south facade in foreground, main house south facade behind.

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Photograph 7. Looking northwest, carport in the foreground main house south and east facade behind.

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Photograph 8. Aerial view, looking south, north facade and pool.

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Photograph 9. Looking southwest, north and east facade.

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Photograph 10. Looking northwest, east facade.

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Photograph 11. Looking northwest, east facade, closeup.

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Photograph 12. Looking northwest, entry sequence, concrete detailing and steps.

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Photograph 13. Looking southwest, front door and concrete shade system.

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Photograph 14. Looking northwest, concrete shade system and concrete downspout.

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Photograph 15. Looking west, east facade, window detail and concrete shade system.

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Photograph 16. Looking northeast, south facade, kitchen door, windows, concrete shade system.

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Photograph 17. Looking northeast, south facade, concrete shade system details.

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Photograph 18. Looking northwest, south facade, bedroom window and concrete shade systems.

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Photograph 19. Looking northeast, south facade.

Viewpoint

Name of Property

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Photograph 20. Looking northwest, south facade and concrete details.

Viewpoint

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Photograph 21. Looking northeast, interior, main entry and door.

Viewpoint

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Photograph 22. Looking west, fireplace, entryway and dining room.

Viewpoint

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Photograph 23. Looking northwest, interior, living room.

Viewpoint

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Photograph 24. Looking northeast, interior, living room.

Viewpoint

Name of Property

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Photograph 25. Looking southeast, interior, dining room.

Viewpoint

Name of Property

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Photograph 26. Looking west, interior, kirchen.

Viewpoint

Name of Property

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Photograph 27. Looking north, interior, wet bar, entryway into living room.

Viewpoint

Name of Property

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Photograph 28. Looking east, interior, from kitchen into dining room.

Viewpoint

Name of Property

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Photograph 29. Looking northeast, interior, library.

Viewpoint

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Photograph 30. Looking northwest, interior, library.

Viewpoint

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Photograph 31. Looking south, interior, kitchen door.

Viewpoint

Name of Property

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Photograph 32. Looking northeast, interior, bedroom.

Viewpoint

Name of Property

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Photograph 33. Looking southwest, interior, bedroom.

Viewpoint

Name of Property

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Photograph 34. Looking west, interior, hallway.

Viewpoint

Name of Property

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Photograph 35. Looking northeast, interior, kitchen.

Viewpoint

Name of Property

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Photograph 36. Looking north, interior, wetbar.

Viewpoint

Name of Property

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Photograph 37. Looking southwest, interior, kitchen window detail and door.

Viewpoint

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Photograph 38. Looking southeast, exterior, guest house.

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

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