



Historic Landmark Nomination Proposal General Information

OVERVIEW:

Historic zoning is a zoning overlay which is added to the base zoning of a specific tract of land (for example (HR-1). This zoning overlay can apply to local historic preservation zones (HPZs) and historic landmarks (HLs).

Designating an HL is a two part process. First, the proposed HL is subject to a historical designation review process. The **Steps to Establish or Amend a Historic Preservation Zone or Historic Landmark** (Article 5.8.4 UDC) are as follows:

- 1.) **Nomination Proposal Package** prepared by applicant and submitted to City of Tucson Historic Preservation Office. (Requirements regarding Nomination Proposal can be found in SUBMITTAL CHECKLIST p.3)
- 2.) Applicant attends a **Historical Commission Nomination Review** and presents the Nomination Proposal and any other evidence of historical significance and integrity in a public meeting.
- 3.) **The Mayor and Council review** the project and the recommendations and decide whether to initiate the designation process.
- 4.) Rezoning Process

WHERE TO APPLY:

City of Tucson Historic Preservation Office:

Jonathan Mabry, PhD | Historic Preservation Officer
jonathan.mabry@tucsonaz.gov | Phone: (520) 837-6965

Jennifer Levstik, M.A. | Preservation Lead Planner
jennifer.levstik@tucsonaz.gov | Phone: (520) 837-6961

310 N. Commerce Park Loop, Santa Rita Bldg • PO Box 27210 • Tucson, AZ 85726-7210

SUBMITTAL REQUIREMENTS:

Refer Submittal Checklist. Complete Application Forms, and supplemental materials.

THE FOLLOWING CRITERIA ARE CONSIDERED WHEN REVIEWING A CITY HISTORIC NOMINATION APPLICATION:

Historic Landmark:

An HL shall include historic sites, buildings, and structures, as defined in Section 11.4.9, and which are individually listed or individually eligible for listing in the National Register of Historic Places at the local, state, or national level of significance. Properties that meet the aforementioned criteria may be proposed for designation as an HPZ Contributing Property or Historic Landmark.

Historic Landmark

A historic site or structure of the highest historic, cultural, architectural, or archaeological importance to Tucson that if demolished or significantly altered would constitute an irreplaceable loss to the quality and character of Tucson. A Historic Landmark is an outstanding or unique example of architectural style; is associated with a major historic event, activity, or person; or has unique visual quality and identification. A Historic Landmark may be located within the boundaries of or outside a historic district.

Historic Site or Historic Structure

A building, structure, object, or site, including vegetation or signs located on the premises, that:

- Dates from a particular significant period in Tucson's history, i.e., prehistoric, native indigenous, Pre-Colonial (before 1775), Spanish Frontier (Colonial) (1775-1821), Mexican Frontier (1821-1853), Territorial (1854-1912), Post-Territorial (1912-1920), or Post-World War I Development (1920-1945), or relates to events, personages, or architectural styles that are at least 50 years old; however, outstanding examples less than 50 years old should be evaluated on their own merits; and
- Is associated with the lives of outstanding historic personages; or
- Is associated with significant historic events or occurrences; or
- Exemplifies the architectural period in which it was built and has distinguishing characteristics of an architectural style or method of construction or is the notable work of a master builder, designer, or architect whose individual genius influenced his/her age; or
- Contributes information of archaeological, historic, cultural, or social importance relating to the heritage of the community; or
- Relates positively to buildings in its immediate vicinity in terms of scale, size, massing, etc., such that its removal would be an irreparable loss to the setting.

For Zoning and Subdivision review, the Unified Development Code (UDC) applies to this application. If you feel the Land Use Code (LUC) should apply, please consult with Zoning review staff. Applicable timeframes can be provided at your request or found in Administrative Manual Sec. 3-02 or found on our website at <http://cms3.tucsonaz.gov/pdsd>. For information about applications or applicable policies and ordinance, please contact Frank Dillon at 837-6957.

By state law, we cannot initiate a discussion with you about your rights and options, but we are happy to answer any questions you might have.



Historic Landmark Nomination Proposal Application

Date Submitted: March 2026

PROPERTY LOCATION INFORMATION

Project Name: Russell-Randolph House, 1981-83
Property Address: 2802 S Cottonwood Lane, Tucson, Arizona 85713
Architect/Designer: Judith Chafee, FAIA (1932-1998)
Builder: David Russell (owner-builder)
Plat Name: N/A
Pima County Parcel Number/s: 119-18-012M Parcel Use: Residential

APPLICANT INFORMATION

APPLICANT NAME: Tucson Historic Preservation Foundation
ADDRESS: PO Box 40008, Tucson, Arizona 85717
PHONE: 520-247-8969
EMAIL: info@preservetucson.org
PROPERTY OWNER NAME: Susan Randolph and David Russell
PHONE: (520) 971-8000 FAX: () _____ - _____

SIGNATURE OF OWNER _____ Date _____

SIGNATURE OF APPLICANT (if not owner) _____ Date _____

AREA TO BE REZONED

ACRES: 2.88

Existing Zoning: R-1

Proposed Zoning: HL R-1

CHECKLIST FOR HISTORIC LANDMARK NOMINATION PROPOSAL

- ☒ **Fee \$330.00 (Base Fee) + Variable Fees**
- ☒ **A completed Historic Nomination Proposal Application (a blank form is attached to this document).**
Completely fill in all fields on the nomination application form. The Assessor's No. and the complete Legal Description can be found by contacting the Pima County Recorder's Office (<http://www.asr.pima.gov/>)
- ☒ **A completed National Register of Historic Places form or nomination or a State of Arizona Historic Property Inventory Form**

Pima County Assessor's Maps showing properties within 500' of the designation request
- ☒ **Pima County Assessor's Record**
- ☒ **Color labeled photographs showing full exterior views, including all elevations, setting, outbuildings, and details of structural and landscape features**
- ☒ **Reproductions (high quality photocopies acceptable) of historical photographs**
- ☒ **A dimensioned, scaled site plan or survey of the site and the location/placement of all buildings/structures on the site.**
- ☒ **A scaled map of the site outlining the geographic boundaries of the proposed area**

*All plans, maps and other figures should be clearly identified. All figures, including drawings, plans and maps, (excluding photographs, see above requirements) should be of a standard size (8.5"by 11", or 11" by 17").

A list of proposed Neighborhood Advisory Board Members (If nominating a Historic Preservation Zone)

WRITTEN REPORT

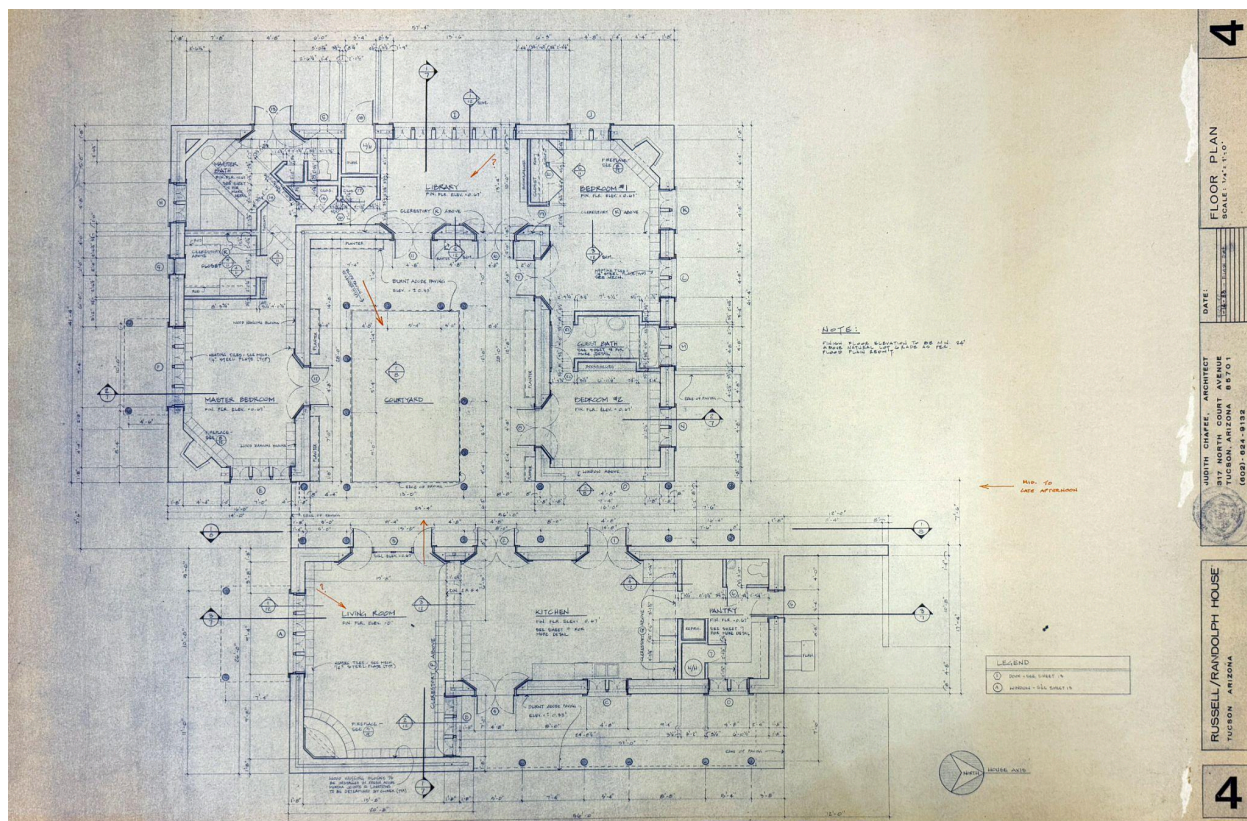
- ☒ **Property Description**
 - Present and original (if known) physical appearance and characteristics.
 - A complete, detailed architectural description of all elevations of the exterior of the building and a complete description of all the site elements
 - A description of the interior features should also be included.
 - A brief description of the surrounding neighborhood or natural environment and its development, including relevant features such as neighboring buildings, natural features, topography, major roadway, etc.
 - A complete description of the alterations to the exterior of the building must be included as well.
- ☒ **Statement of Significance and Integrity**
 - A chronological list of prior owners
 - Chronology of past uses
 - Information on historically significant events which occurred at the location
 - Information on architect, landscape architect, builder, contractor and any craftsmen who worked on the on the site
 - The project's historic context, and explain how the building fits into the history of the city and the neighborhood.
- ☒ **Complete Bibliography**

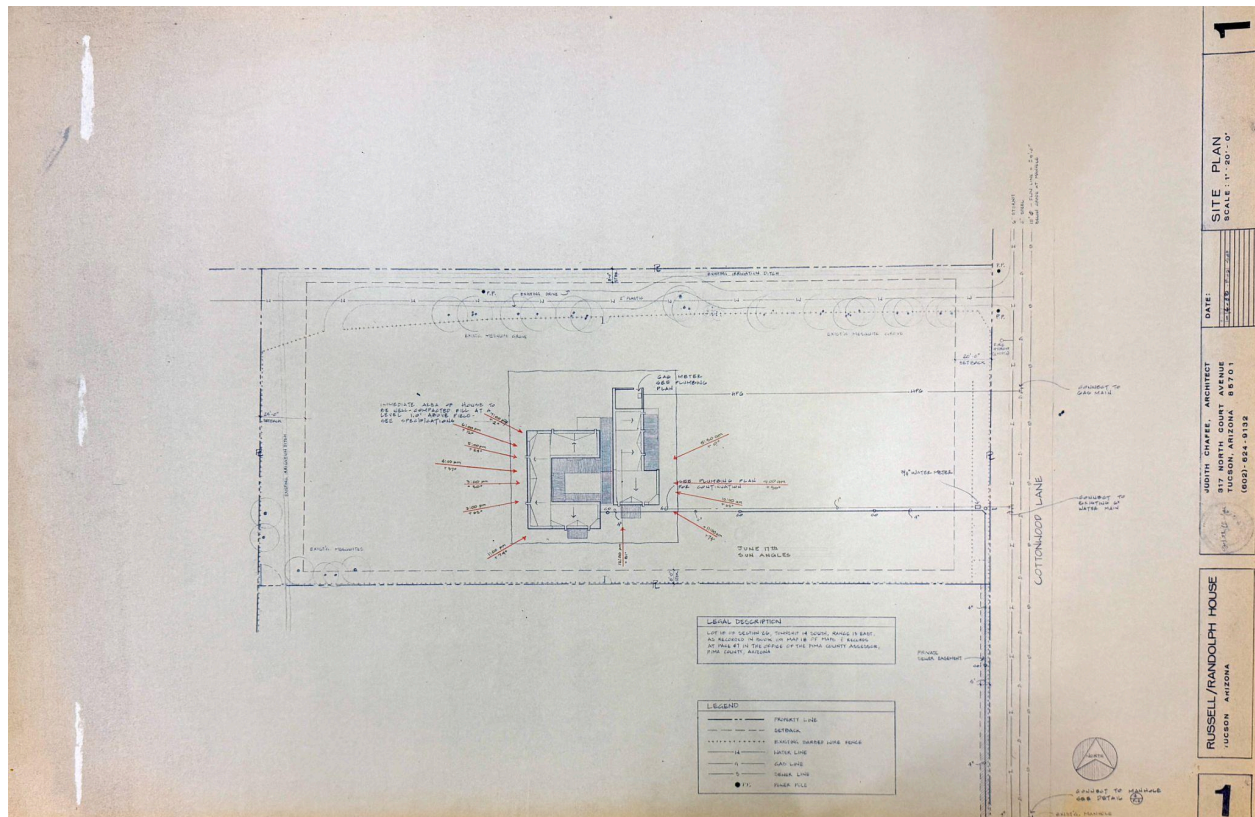


Courtyard, looking north. Photo by GM Vargas 2025 for Tucson Historic Preservation Foundation

Summary Paragraph

The Russell–Randolph House is a single-family courtyard residence designed by master architect Judith Chafee, FAIA between 1981 - 1983 and built by owner-builder David Russell and Susan Randolph at 2802 South Cottonwood Lane in Tucson, Arizona. Located on a 2.88-acre former agricultural parcel near the Santa Cruz River floodplain, the house is set within a low-lying landscape of mesquite groves, eucalyptus trees, and cultivated plantings. The residence was inspired by an older house in Hermosillo, Mexico, and developed by Chafee into a modern, environmentally responsive work of regional architecture. Its plan is organized around a central courtyard, with two separate buildings with distinct public and private rooms arranged in a U-shaped and L-shaped composition that includes shared living spaces, bedrooms, library, kitchen, dining area, and a step-down living room. The building incorporates raw, unstabilized adobe, double-wythe adobe walls, wood casement windows, French doors, clerestories, natural fur interior partitions, latilla ceilings, ramadas, and a wood colonnade that defines shaded exterior circulation around the courtyard. The raised engineered-soil building pad, substantial footings, adobe wall system, deep openings, shaded circulation, and courtyard microclimate reflect Chafee's synthesis of traditional Sonoran and Mexican building forms with modern construction knowledge and passive environmental design. The property retains a high degree of integrity in location, setting, design, materials, workmanship, feeling, and association, and represents a significant example of Judith Chafee's mature regional work in Tucson.





Property Description:

The Russell–Randolph House is located within a historically agricultural area in the southwestern portion of the city. The property occupies a former farming landscape and was historically part of a cattle ranching and agricultural zone. The surrounding area reflects a transition from rural land use to a more varied and eclectic zoning pattern. Unlike the more formally developed foothills or the architecturally cohesive desert subdivisions of the Tucson Mountains, this area retains a dispersed and irregular character shaped by incremental development patterns and remnant agricultural parcels.

The house is set back from Cottonwood Lane and accessed via a narrow, tree-lined dirt driveway extending approximately 200 feet into the property. This approach sequence was intentionally designed to create a gradual transition from the public road to a private residential environment. The driveway terminates at a small parking court paved with reused brick pavers, enclosed by a dense arrangement of bamboo, sycamore, fig, and citrus plantings. These introduced landscape elements provide privacy screening, shade, and a controlled microclimate distinct from the surrounding open desert and former pastureland.

The broader site was originally a cow pasture designated within the floodplain area, requiring the construction of a raised. This intervention established a stable building platform while maintaining the surrounding natural grade and hydrological conditions. The use of on-site and

locally sourced materials, including stone and aggregate, further reinforces the relationship between the building and its immediate environment.

The setting of the Russell–Randolph House is integral to its design. The juxtaposition of cultivated landscape elements at the entry and courtyard with the retained open, semi-rural character of the surrounding land reflects a deliberate architectural response to both climate and context. The property maintains a strong sense of spatial separation and environmental continuity, with the house positioned as a controlled interior environment within a broader, minimally altered landscape.



The area in the vicinity to the Russell–Randolph House City of Tucson GIS Map Guide

Location and Setting

The property lies within the Santa Cruz River valley. The site is situated along the river's west edge and the historic floodplain, a low-lying landscape characterized by relatively flat terrain and alluvial soils. At the time of development, the surrounding area consisted of open pastureland and agricultural parcels with limited residential construction. The area has since evolved into a pattern of mixed zoning and dispersed residential development, retaining a semi-rural character distinct from Tucson's more formally planned neighborhoods.

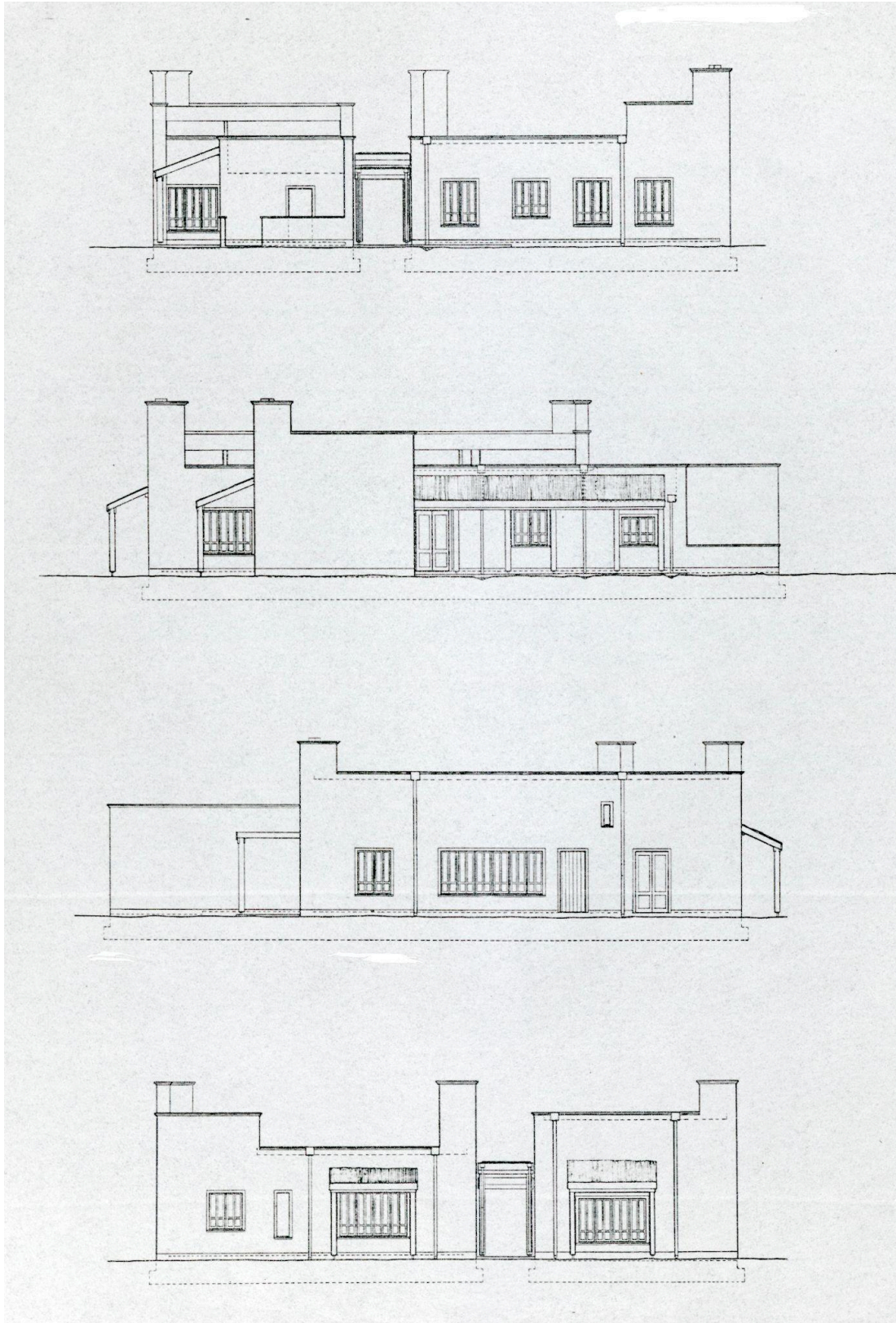
The immediate setting includes both native vegetation, such as mesquite, and introduced plantings including bamboo, sycamore, fig, and citrus trees, which provide localized shade and screening. The remainder of the parcel remains largely open, reflecting its historic use and maintaining the spatial character of the surrounding landscape.



Exterior detail. Photo by GM Vargas 2025 for Tucson Historic Preservation Foundation

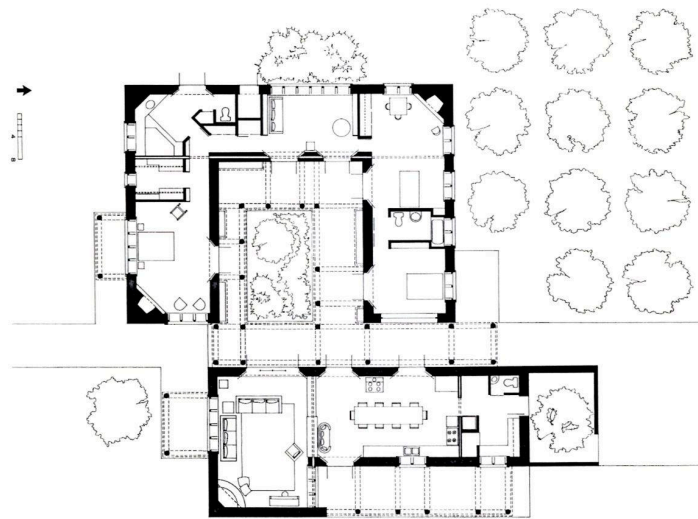
Exterior

The Russell–Randolph House is organized as a composite plan consisting of a primary U-shaped adobe building mass combined with a secondary L-shaped wing, together forming a fully articulated courtyard house. This configuration produces a layered and asymmetrical enclosure of the central courtyard, with distinct zones for public, private, and service functions.



Chafee Elevation Drawings, Russell-Randolph House. University of Arizona Special Collections, Chafee Collection

The primary U-shaped portion of the house defines the west, south, and part of the north edges of the courtyard. This mass contains the more private program, including bedrooms, bath areas, and the library, arranged in a linear sequence along the courtyard edge. These rooms are generally one room in depth and open directly to the courtyard through deeply recessed wood-framed doors and windows, reinforcing the courtyard as the primary orientation of the house.



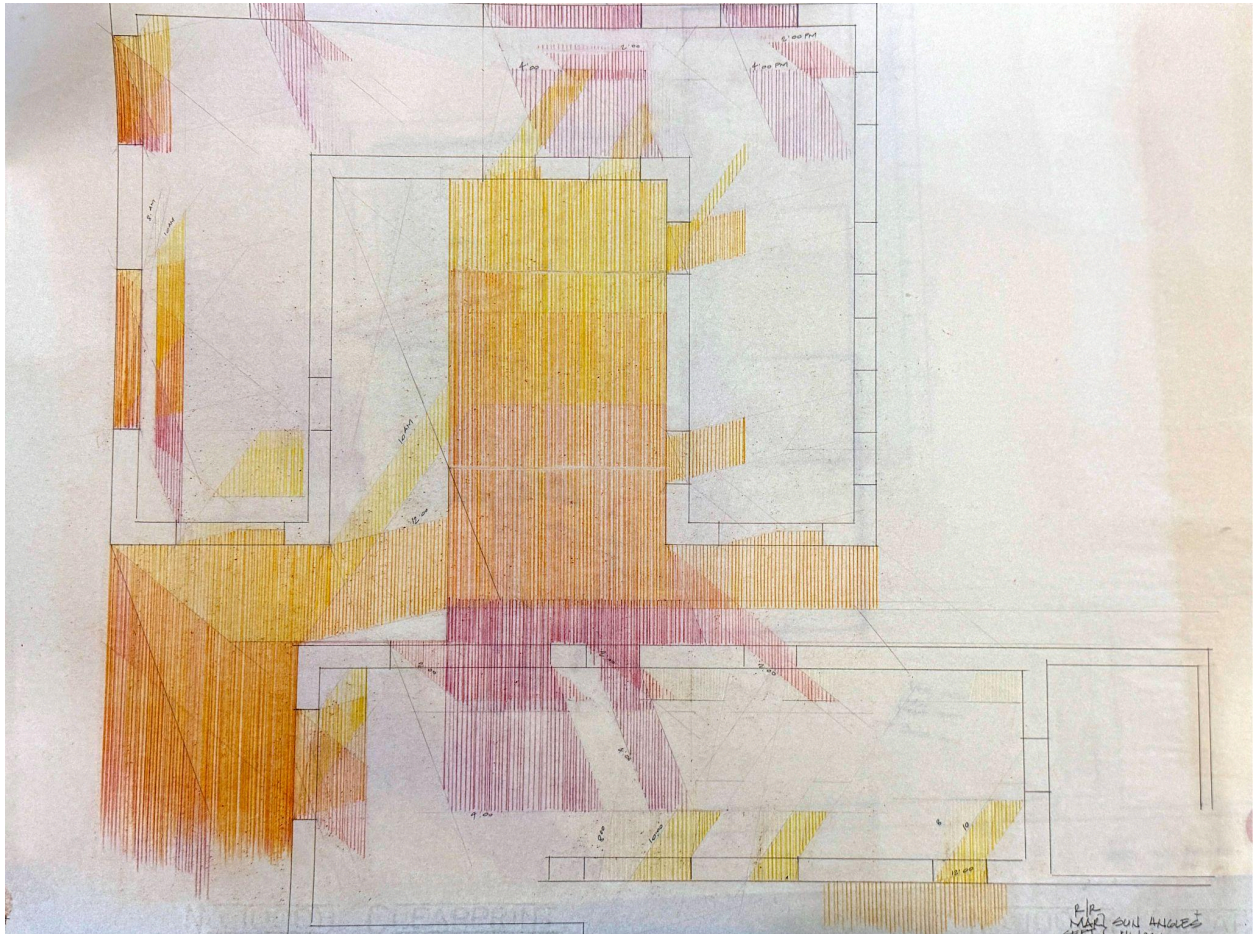
RUSSELL/RANDOLPH HOUSE - Tucson, Arizona - Judith Chafee, FAIA, Architect

Chafee Russell-Randolph House Plan. University of Arizona Special Collections, Judith Chafee Collection

The secondary L-shaped wing is attached along the eastern side and extends outward to the north, forming the remaining edge of the courtyard while also projecting beyond it. This wing contains the principal public living spaces, including the kitchen, dining area, and living room. The living room occupies the southern portion of this wing and is expressed as a larger volume, with increased ceiling height and a more open spatial character relative to the rest of the house. The junction between the U-shaped and L-shaped components creates a layered threshold condition, where interior rooms, covered porches, and circulation spaces overlap. The courtyard is not simply enclosed by walls, but by a sequence of shaded elements, including the wood colonnade and corridor, which complete the enclosure and allow continuous movement around the courtyard perimeter.

The courtyard itself is centrally located and nearly square in proportion, with a planted interior garden and brick paving. It functions as the organizational core of the house, providing light, ventilation, and a moderated microclimate. All major rooms are oriented toward this space, and circulation is structured as a continuous loop around it.

This combined U-shaped and L-shaped configuration results in a plan that is both formally complex and functionally clear, balancing enclosure and openness. It reflects a direct adaptation of traditional courtyard house precedents, while allowing for variation in volume, hierarchy of spaces, and environmental response.



Chafee Russell-Randolph House Shade Study. University of Arizona Special Collections, Judith Chafee Collection

North Elevation

The north elevation of the Russell-Randolph House forms the primary public-facing facade and establishes the controlled entry sequence into the residence. This elevation is composed of a largely continuous adobe wall plane, constructed of exposed, unstabilized adobe laid in a double-wythe system, with deep-set openings and minimal exterior articulation. The massing is

low and horizontal, with subtle variation in parapet height corresponding to interior spatial conditions, but the overall expression remains restrained and inwardly focused.

Openings on the north elevation are limited and recessed deeply within the thickness of the adobe walls. Wood-framed doors and windows are set within these reveals, emphasizing the substantial wall construction and creating shadow lines that articulate the facade. The composition avoids symmetry and instead reflects the internal organization of the plan, with openings placed in response to interior rooms rather than formal exterior ordering.

The entry sequence is approached from the east via a dirt driveway that terminates at a small parking area court adjacent to the house. From this point, the building is not immediately entered but instead mediated through the entry court. This court is defined by adobe walls and dense vegetation, creating a transitional outdoor room between the open landscape and the enclosed courtyard of the house.

The entry court is paved with reused brick and enclosed by a combination of built and planted elements, including bamboo and mature trees that provide shade and privacy. The space is deliberately compressed and shaded, filtering light and establishing a distinct microclimate. This condition contrasts with the exposed surrounding landscape and prepares the transition into the more controlled interior environments of the house.

The kitchen entry door is set within the north elevation, accessed from this court. But the composition directs circulation into the courtyard and to wood doors, deeply recessed within the adobe wall, reinforcing the sense of thickness and solidity. The entry is not prominently expressed as a singular architectural gesture but is instead integrated into the wall plane, consistent with the overall restraint of the elevation.

The north elevation and entry court together establish the fundamental spatial sequence of the house: from open landscape, to enclosed entry court, to interior spaces organized around the central courtyard. The architectural character is defined by mass, material, shadow, and controlled access, reflecting the inward orientation of the courtyard house typology and the environmental response of the design.

East Elevation

The east elevation of the Russell–Randolph House is defined by a continuous shaded porch, or corridor, that extends along the length of the building and serves as a primary exterior circulation space. In contrast to the more solid and enclosed north elevation, the east elevation is articulated through a layered composition of adobe walls, wood structural elements, and filtered openings, creating a more permeable and transitional edge between interior and exterior.

The porch is supported by a series of evenly spaced round wood columns set on the outer edge of a brick-paved walkway. These columns carry wood beams and a roof structure composed of exposed framing with latilla infill. Above, a protective layer of translucent or corrugated material is installed over the latillas, allowing diffused natural light to enter while shielding the space from direct sun and precipitation. The resulting light quality is dappled and variable, reinforcing the porch as an intermediate climatic zone.

Behind the line of columns, the adobe wall of the house is expressed as a continuous plane punctuated by deeply recessed openings. Wood-framed doors and windows are set within the full depth of the wall, with substantial wood lintels and trim. The depth of these openings creates strong shadow lines and emphasizes the thickness and mass of the adobe construction. Multiple rooms open directly onto the porch, including portions of the kitchen, dining, and circulation spaces, allowing for direct access and visual continuity between interior and exterior. The east porch functions as both circulation and environmental moderator. It provides continuous shaded access between rooms, allowing movement along the building perimeter without passing through interior spaces. At the same time, it protects the adobe walls from direct solar exposure and facilitates passive cooling through cross-ventilation. The orientation of the porch captures morning light while mitigating heat gain later in the day.

Materially, the east elevation is consistent with the overall building palette, combining earthen adobe walls with warm-toned wood elements. The contrast between the heavy, planar adobe mass and the lighter, rhythmic wood colonnade defines the architectural character of the elevation. The porch establishes a human-scaled interface with the building, softening the edge of the structure and reinforcing the integration of architecture, climate, and daily use. The east elevation and porch are integral to the functioning of the house as a courtyard residence, forming a transitional zone between the interior rooms and the central courtyard while extending the usable living space into the exterior environment.

South Elevation

The exterior south elevation of the Russell–Randolph House forms the outer boundary of the residence and presents a markedly different character from the inward-facing courtyard elevations. This elevation is defined by a continuous adobe wall plane constructed of exposed, unstabilized adobe masonry, with minimal openings and a strong emphasis on mass, enclosure, and environmental protection.

The wall is largely solid, with selectively placed and deeply recessed openings corresponding to interior rooms. These openings are fitted with wood-framed windows or doors and are set within the full thickness of the double-wythe adobe construction, creating pronounced shadow lines. The limited number and controlled size of these openings reinforce the private nature of the house and reduce exposure to direct solar gain.

The parapet line along the south elevation is consistent in height, reflecting the internal spatial organization, which concealed the increased ceiling height that is achieved through grade changes such as the living room which is lowered to increase the volume. Despite these variations, the overall composition remains horizontal and cohesive, with the adobe mass reading as a continuous enclosure.

At the base of the wall, the building sits on a raised pad constructed to address floodplain conditions, resulting in a slight elevation above the surrounding grade. The transition between the adobe walls and the ground plane is simple and unadorned, emphasizing the solidity of the structure.

The exterior south elevation is minimally articulated, with no applied ornament. Its architectural expression relies on proportion, material texture, and the interplay of light and shadow across the adobe surface. In contrast to the shaded and permeable courtyard elevations, this outer edge is intentionally more closed and protective, responding to both climatic conditions and the need for privacy.

This elevation reinforces the dual nature of the house as both an inward-focused courtyard residence and a solid, protective structure within a semi-rural landscape.

West Elevation

The west elevation of the Russell–Randolph House forms a secondary exterior edge of the building and continues the restrained, protective character established by the outer elevations. Constructed of exposed, unstabilized adobe in a double-wythe system, the elevation is defined by broad wall planes, minimal openings, and a strong horizontal profile.

Openings on the west elevation are limited in number and are deeply recessed within the thickness of the adobe walls. Wood-framed windows and occasional door openings are placed in direct response to interior room functions, including bedrooms and service spaces. These openings are modest in scale and carefully positioned to control light, heat gain, and privacy. The depth of the wall construction produces substantial shadow lines, emphasizing the mass and solidity of the structure.

In contrast to the more articulated courtyard-facing elevations, the west elevation is largely unadorned. The architectural expression is derived from the natural texture of the adobe surface, the proportion of the wall planes, and the relationship of openings to solid mass.

The west elevation faces a planted screening that opens to the landscape of the property, which retains elements of its historic agricultural character, including native vegetation and unstructured ground plane. The building sits slightly elevated on a constructed pad, with the base condition expressed simply at the transition between wall and grade.

Overall, the west elevation reinforces the duality of the house as both an inward-oriented courtyard residence and a solid, climate-responsive structure. Its limited permeability, thick walls, and minimal articulation reflect a deliberate response to environmental conditions and the desire for privacy within a semi-rural setting.

Courtyard

The courtyard is the central organizing feature of the Russell–Randolph House and functions as the primary spatial, environmental, and circulation core of the residence. Formed by the intersection of the U-shaped primary mass and the attached L-shaped wing, the courtyard is fully enclosed and inwardly oriented, establishing a protected outdoor room at the center of the plan.

The courtyard is approximately square in proportion and is defined by adobe wall planes on all sides, with a continuous wood colonnade forming a shaded perimeter. The colonnade consists of round wood posts supporting beams and latilla ceiling elements, which are covered with a translucent roofing material. This construction creates a filtered light condition, allowing diffused daylight into the courtyard while providing shade and protection from precipitation.

The ground plane of the courtyard is paved in brick, with a central planted garden that includes a mix of trees and understory vegetation. This planted area serves both aesthetic and environmental functions, contributing to cooling through shade and evapotranspiration while reinforcing the courtyard as a living, inhabited space. The vegetation is denser than the surrounding landscape, creating a distinct microclimate within the enclosure.

All primary rooms of the house open directly onto the courtyard through wood-framed French doors or casement windows set deeply within the adobe walls. These openings create a continuous visual and physical connection between interior spaces and the courtyard. The depth of the adobe walls produces strong shadow conditions at each threshold, reinforcing the transition between inside and outside.

Circulation is organized around the courtyard through the covered colonnade, allowing movement between rooms without requiring passage through interior corridors. This arrangement reflects traditional courtyard house precedents, where exterior circulation under shade structures serves as the primary connective system.

The courtyard also functions as a climatic mediator. The enclosed form reduces wind exposure, while the combination of shade structures, vegetation, and thermal mass moderates temperature. The orientation and configuration of openings allow for cross-ventilation between the courtyard and the exterior, enhancing passive cooling strategies.

Architecturally, the courtyard is defined by the contrast between the heavy, continuous adobe walls and the lighter wood structure of the colonnade. The repetition of wood posts establishes

a rhythmic order, while the filtered light and layered vegetation create a dynamic interplay of light, shadow, and texture.

The courtyard is integral to the design and use of the house. It is not a residual space but the primary organizing element, shaping the arrangement of rooms, the sequence of movement, and the environmental performance of the residence.



Courtyard, looking south. Photo by GM Vargas 2025 for Tucson Historic Preservation Foundation

Interior Features

The interior of the Russell–Randolph House is defined by a direct expression of materials, a clear relationship to the courtyard, and a spatial organization that reflects both traditional courtyard house precedents and modern design principles. The plan is arranged so that all primary rooms open to the central courtyard, eliminating the need for conventional interior corridors and establishing a continuous relationship between interior and exterior space. Interior walls are constructed of exposed adobe in a double-wythe system, with the inner faces left unfinished, revealing the natural texture and color of the material. This construction provides substantial thermal mass, moderating interior temperatures and contributing to the environmental performance of the house. Interior partition walls are finished in natural wood siding, typically fur, creating a contrast between the earthen structural walls and lighter interior surfaces.

Ceilings vary in height according to the spatial hierarchy of the plan. The living room is expressed as the primary interior volume, with a higher ceiling and clerestory windows that introduce natural light from above. Other rooms, including bedrooms, library, and service spaces, have lower ceiling heights, creating a more intimate scale. Throughout the house, ceilings incorporate exposed wood beams and latilla construction, with saguaro rib elements providing both structural support and a distinctive linear texture.

Openings between interior and exterior are defined by wood-framed French doors and casement windows set deeply within the adobe walls. These elements are detailed with full-depth wood jambs and trim, emphasizing the thickness of the walls and creating a strong threshold condition. In some locations, door and window frames are angled within the wall to allow full opening, enhancing ventilation and access to the courtyard.

The interior spaces are organized to distinguish between public and private uses while maintaining visual continuity. The kitchen, dining area, and living room form an interconnected sequence of spaces with the modern open plan concept, while bedrooms and the library are more enclosed but remain directly connected to the courtyard. The step-down living room introduces a change in floor level, reinforcing its role as a principal gathering space and highlights Chafee's concern and attention to the appropriate use of natural light, including from the procession of a modern use of clerestories in the open plan areas

Flooring is primarily concrete slab, polished and left exposed, contributing to the thermal mass of the building. The simplicity of the floor surface reinforces the overall material restraint of the interior.

Mechanical systems and utilities are integrated in a manner that minimizes visual impact, with exposed elements limited and coordinated with the architectural expression. The overall interior environment is characterized by a restrained palette of adobe, wood, and glass, with an emphasis on natural light, material authenticity, and spatial continuity.

The interior retains a high degree of integrity, with original materials, finishes, and spatial relationships intact. The design reflects a synthesis of traditional building practices and modern architectural thinking, with a strong emphasis on environmental responsiveness and the integration of indoor and outdoor living.





Northeast elevation, Kathy McGuire Collection, c. 1985

Statement of Significance Summary Paragraph

The Russell–Randolph House is eligible for designation as a City of Tucson Historic Landmark. The property meets the stated purpose of the Historic Landmark designation as outlined in the City of Tucson Land Use Code. The Russell–Randolph House contributes to the educational, cultural, economic, and general welfare of the community through its preservation as a significant historic resource. Its designation will ensure the continued protection and appropriate rehabilitation of a property that embodies Tucson’s twentieth-century architectural and cultural development. The designation will also support the harmonious growth of the municipality by maintaining the historic character of the site, ensuring compatibility with its surroundings, preserving property values, and promoting public awareness and appreciation of Tucson’s architectural heritage among residents and visitors.

The Russell–Randolph House satisfies the criteria set forth in Section 5.8.5 of the City of Tucson Unified Development Code Standards for Establishing or Amending Historic Landmark designation. The property is a historic building that is individually eligible for listing in the National Register of Historic Places at the local level of significance as part of the oeuvre of Judith Chafee. It is a highly intact example of mid-century residential architecture designed by

Judith Chafee; the house retains the physical characteristics, materials, and setting necessary to convey its significance. The Russell–Randolph House remains situated within its original suburban semi-rural context and contributes to a broader understanding of Tucson’s postwar development and artistic heritage. Its preservation as a Historic Landmark will ensure that this important cultural resource remains legible within its historic setting and continues to contribute to the understanding of the community’s architectural and cultural history.



Kitchen into livingroom, Kathy McGuire Collection, c. 1985

The Russell–Randolph House is significant in the area of Architecture as an exceptional and highly intact example of regionally responsive residential design in Tucson during the late twentieth century. The property reflects a sophisticated integration of vernacular Sonoran building traditions with modern architectural principles, demonstrating a high level of design resolution in plan, materials, and environmental performance. As a fully realized courtyard house composed of interlocking building forms, the residence represents a critical exploration of spatial organization, climate adaptation, and material expression within the Sonoran Desert.

The property is significant and associated with a master architect Judith Chafee, FAIA. Constructed in the early 1980s and designed by Judith Chafee, the residence is an exceptional and highly intact example of regionally responsive modern architecture in Tucson. The house embodies a sophisticated synthesis of traditional Sonoran and Mexican courtyard house forms with modern design principles, materials, and environmental strategies. Its use of double-wythe

adobe construction, passive climate control, shaded exterior circulation, and a fully integrated courtyard plan reflects Chafee's exploration of climate, material, and spatial relationships in the Sonoran Desert. The property is also significant for its association with Judith Chafee, a master architect whose work has had a lasting influence on the development of modern architecture in Tucson and the broader Southwest. Retaining a high degree of integrity in location, design, materials, workmanship, setting, feeling, and association, the Russell–Randolph House represents an outstanding and rare example of Chafee's residential work and contributes significantly to the architectural heritage of the City of Tucson.



West elevation, Kathy McGuire Collection, c. 1985

The Russell–Randolph House embodies Chafee's mature exploration of regionally responsive architecture. The plan, derived from a historic Hermosillo courtyard typology and developed into a complex composition of a U-shaped primary mass and an attached L-shaped wing, establishes a fully integrated courtyard environment that organizes spatial hierarchy, circulation, and climate control. The use of raw, double-wythe adobe construction, shaded exterior corridors, latilla ceilings, deeply recessed openings, and passive environmental strategies demonstrates a rigorous engagement with desert climate and building traditions. As articulated by Chafee, the intent was “to pick up the deep underlying wisdom that’s come from generations of living there” while applying contemporary knowledge of construction and environmental design. This synthesis results in a highly resolved architectural work that is both formally

sophisticated and materially grounded, representing a rare and intact example of Chafee's residential architecture in Tucson.

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 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."



Judith Chafee, c. 1970

Significance: Judith Chafee, FAIA

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.

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

including the Yale University Art and Architecture Building, Married Student Housing and later working as a job captain for 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 woman 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 as well as two Evening Dinner Theaters in the Northwest. 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)

The Russell–Randolph House must be understood within the broader context of Judith Chafee's residential work in Southern Arizona and beyond. While each of Chafee's projects is highly site-specific, recurring spatial strategies, material systems, and environmental responses establish a coherent body of work. The Russell–Randolph House represents one of the most fully developed courtyard-based compositions within her oeuvre and is distinguished by its level of integrity, completeness of design, and clarity of conceptual execution.

Chafee's major works in Southern Arizona include the Judith Chafee Studio and Residence (1970-71) NRHP listed and part of the El Presidio Tucson Historic Preservation Zone; Viewpoint/Johnson House (1970-1972) NRHP listed and designated a Pima County Historic Landmark; the Ramada House (1973-1975) NRHP listed; the Jacobson House (1975-1977) NRHP listed and designated a Pima County Historic Landmark; the Blackwell House (1979) demolished 1998; the Hydeman House, Sonoita, Arizona (1982); Russell–Randolph House (1981-1983); the Centrum House (1984); the Finkel House (1984); and the Rieveschl House (1988). Her work was published in *Architectural Record*, *Sunset*, *Progressive Architecture*, *Los Angeles Times*, *Art Space*, and *House and Garden*. Her work has also been documented in Donald Watson and Kenneth Labs's *Climatic Design: Energy-Efficient Building Principles and Practices*, William J. R. Curtis's *Modern Architecture Since 1900*, Udo Kultermann's *Architecture in the 20th Century*, Brett Matthew Miller's *Building an Experience of Place*, and Christopher

Domin and Kathryn McGuire's 2019 monograph, *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.

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.

Significance: The Russell–Randolph House

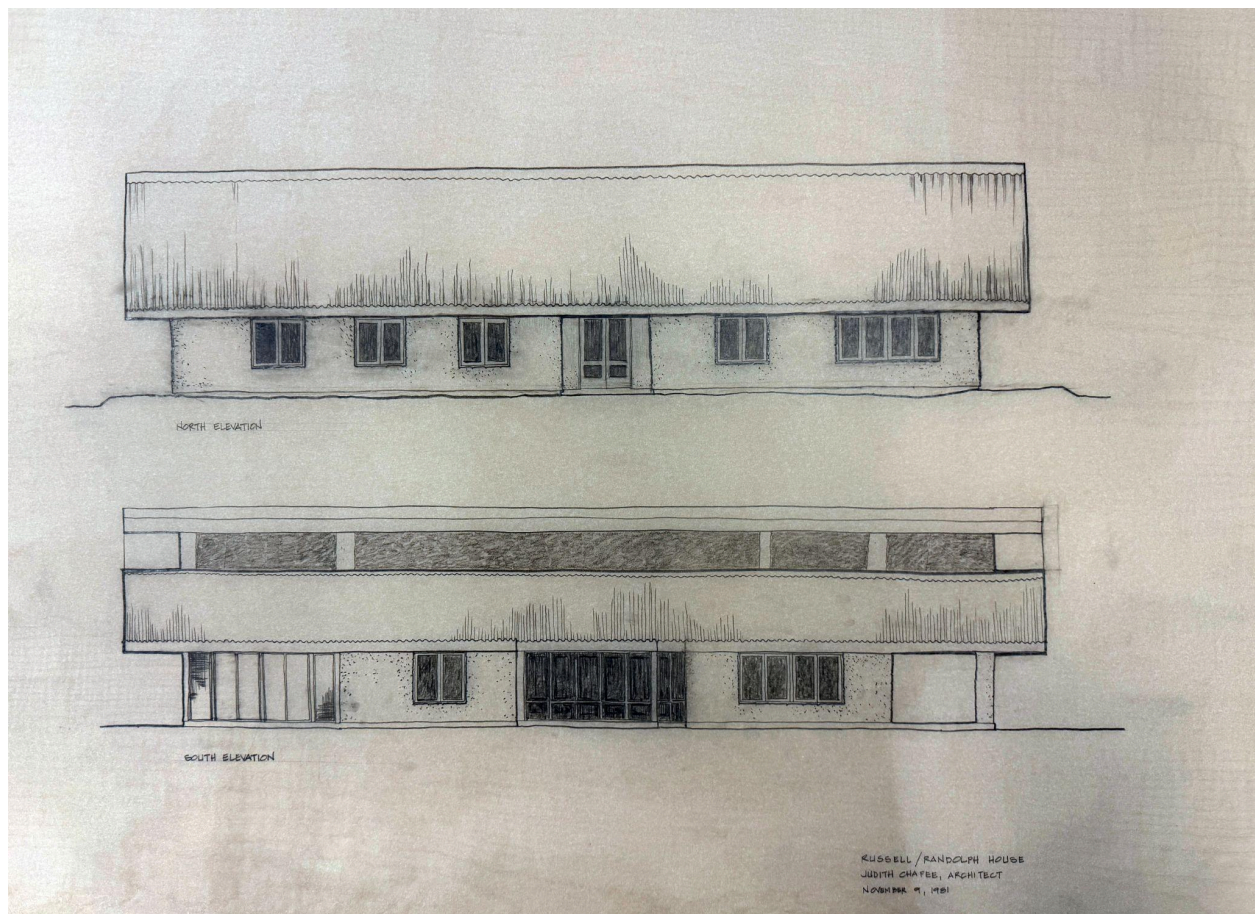


Interior bedroom detail, Kathy McGuire Collection, c. 1985

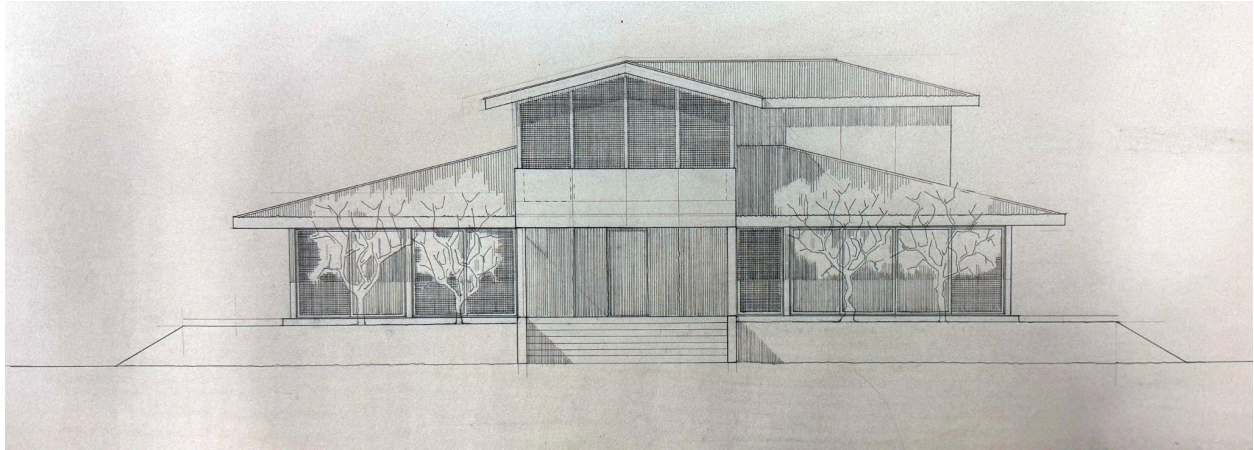
Development and Design Evolution (Early Schemes and Conceptual Development)

Planning & Development Services Department (PDSD) - 201 N. Stone Avenue
P.O. Box 27210 - Tucson, AZ 85726-7210
Telephone: (520) 791-5550 - Fax: (520) 791-5852
Website: www.tucsonaz.gov/pdsd
Email: DSD_zoning_administration@tucsonaz.gov

The early development drawings for the Russell–Randolph House document a substantially different architectural approach from the executed design and provide important insight into Judith Chafee’s iterative process. These initial schemes explore a more outward-facing, pavilion-like composition characterized by extended roof forms, layered horizontal planes, and a central raised volume. The drawings indicate a strong emphasis on broad, sheltering roof structures with deep overhangs, supported by lighter enclosure systems and expansive glazed openings. This approach contrasts markedly with the later enclosed adobe courtyard configuration and reflects an earlier stage in which the house was conceived as a more open, landscape-oriented structure.

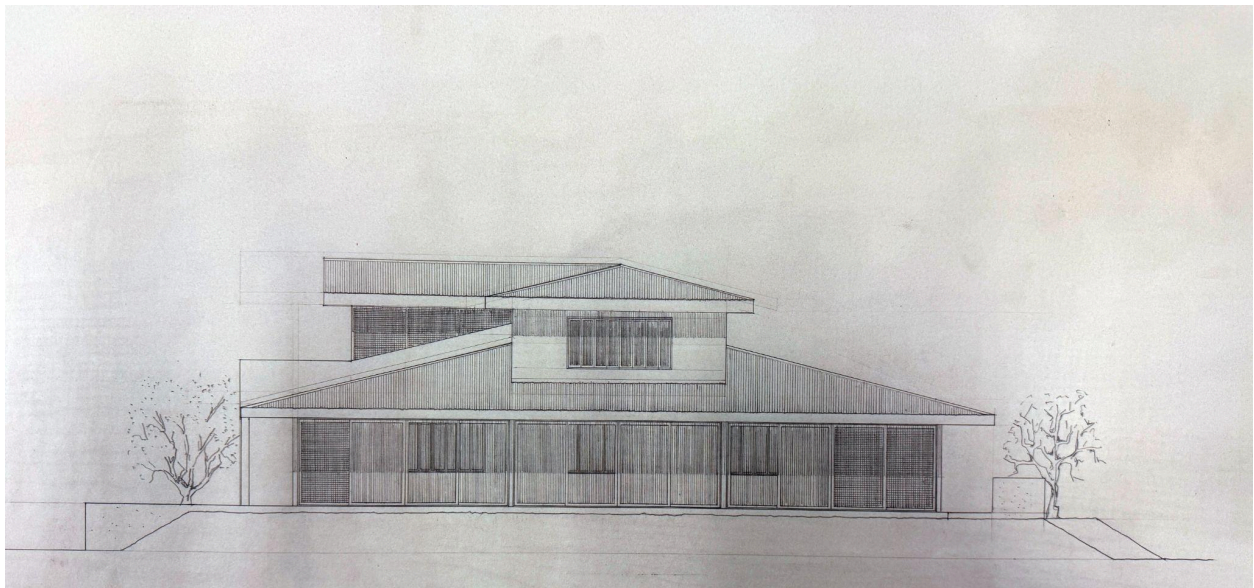


Chafee Conceptual Sketch, 1981. University of Arizona Special Collections, Judith Chafee Collection



Chafee Conceptual Sketch, 1981. University of Arizona Special Collections, Judith Chafee Collection

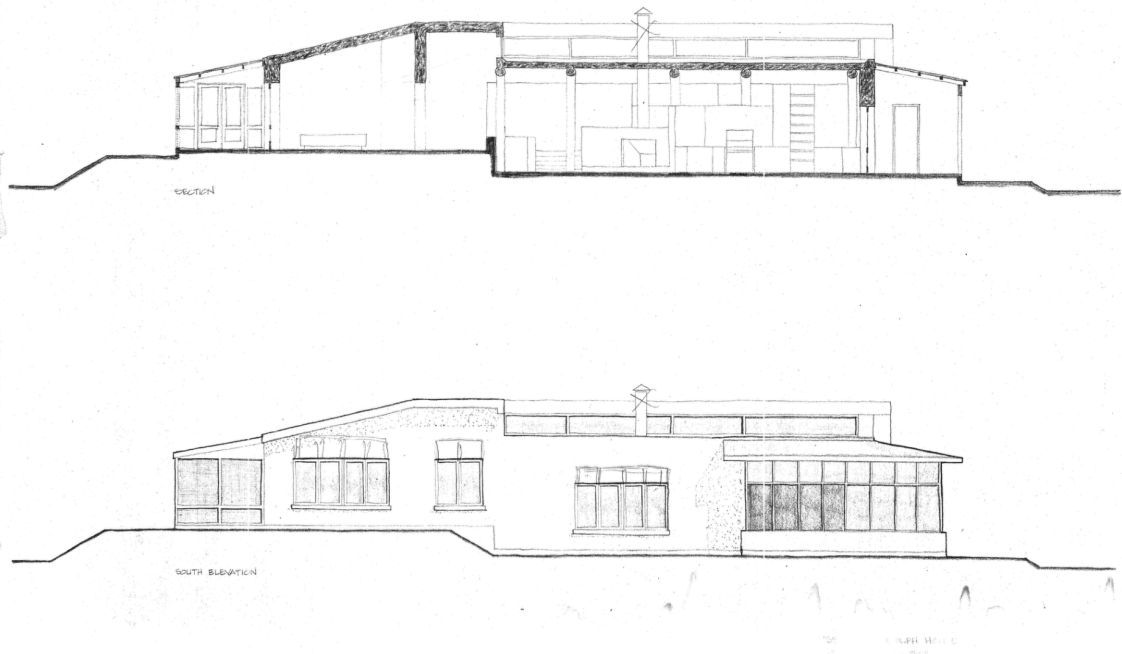
The elevation studies reveal a composition organized around a dominant central element, elevated above the primary roofline, with flanking wings extending laterally under continuous roof planes. The use of long, horizontal eaves and screened or glazed wall systems suggests an architectural language aligned with mid-century modern desert design, emphasizing openness, cross-ventilation, and visual continuity with the surrounding site. The sectional implication of these drawings, particularly the raised central volume, indicates an interest in vertical hierarchy and layered spatial organization that is later resolved differently in the built work.



Chafee Conceptual Sketch, 1981. University of Arizona Special Collections, Judith Chafee Collection

At the same time, these early schemes demonstrate a clear engagement with regional precedents, particularly the historic ranch house traditions of Arizona and the broader Southwest. The low-slung profiles, extended rooflines, and emphasis on shaded exterior zones

recall the spatial logic of territorial and ranch compound buildings, where deep porches and overhangs mediate between interior space and the desert environment. The continuous horizontal expression and distributed massing suggest an initial attempt to reinterpret these precedents through a modern structural and material vocabulary.



Chafee Conceptual Construction Drawing, Russell–Randolph Collection, 1981.

However, the early schemes remain fundamentally outward-facing in orientation, with the building extending into the landscape rather than enclosing space. The extensive glazing and linear organization prioritize views and exposure, in contrast to the inward-focused spatial strategy that defines the final design. The absence of a clearly defined courtyard in these early iterations is particularly significant, as it marks a key conceptual shift in the evolution of the project.

The transition from these early concepts to the executed design represents a decisive reorientation of the architectural strategy. Rather than continuing to develop a dispersed, pavilion-based composition, Chafee shifted toward a more compact and enclosed form organized around a central courtyard. This shift aligns with Chafee's statement that "The idea is to pick up the deep underlying wisdom that's come from generations of living there. Plus using your modern know-how in construction techniques," as quoted by Margo Hernandez in the *Arizona Daily Star* in February 1989. The executed design reflects this approach through its use

of traditional Sonoran and Mexican building practices, including the inward-facing courtyard house as a means of providing climatic control, privacy, and spatial coherence.

The abandonment of the more open, glass-dominant scheme in favor of a heavy adobe courtyard house represents a critical moment in the design process. It reflects a move away from a generalized modernist response toward a more site-specific, materially grounded, and climatically responsive architecture. The final design resolves the tensions evident in the early drawings by synthesizing regional precedent, environmental performance, and modern spatial organization into a unified architectural expression.

As such, the early development drawings are significant not only as preliminary studies but as evidence of the conceptual evolution that led to one of Judith Chafee's most fully realized residential works. They illustrate the transition from an outward-facing, pavilion-like composition influenced by ranch house and modernist traditions to an inward-focused courtyard house that embodies a more rigorous and regionally rooted architectural approach.

The Russell–Randolph House 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 February 19, 1989 Russell–Randolph House was featured in the *Arizona Daily Star* as part of a profile on Chafee “Adobe by Chafee, “The idea is to pick up the deep underlying wisdom that's come from generations of living there. Plus using your modern know-how in construction techniques” In a March 30, 1975 cover story in the *Los Angeles Times Homes* magazine the piece examined the relationship of Chafee work with the desert 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.”

Chafee continued with a perspective on her relationship to the object within the space:

“Since I had grown up with many of these 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. 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.”



Home Under Construction, Russell-Randolph Photo Collection, c. 1982



Home Under Construction, Russell-Randolph Photo Collection, c. 1983

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

The building site of the Russell-Randolph Residence is low farming land with established mesquite groves and eucalyptus trees, in the southwestern part of Tucson. Ten minutes from downtown, the site is very near the bed of the Santa Cruz River, which seasonally becomes a small river when there is enough rain. Once a cattle ranch and farming section of Tucson, the area now has eclectic zoning, much different from the tony foothills desert area, or rolling hills of the Tucson Mountains, where many of Chafee's projects were built. She took great pleasure giving directions to the house. "When you get to the city jail complex, turn down the single road, past the trailer park and turn into the north edge of the property, 200 feet of tree-lined dirt driveway," she would say, directing visitors to arrive at a small parking plaza, paved with reused brick pavers, and surrounded by bamboo, sycamores, fig, and citrus, added for privacy screening, shade, and pleasure.

David Russell is a writer and dealer of imports, mostly pottery and weavings from Mexico. His wife, Susan Randolph, works with Jin Shin Jyutsu, a Japanese healing art,

and is a special-education teacher for gifted children. They were Chafee's youngest clients, with one small daughter and another born during the building project. David Russell's parents, Ike and Jean Russell, having met in Tucson while studying at the University of Arizona, settled into a ranching area south of Tucson with their three sons, and then bought farmland close to downtown. Jean gave David and Susan a parcel from that farmland, on which they could build their house. A good friend and neighbor, Diane Hastings, told the couple, "Judith Chafee is the architect you need to hire."² Hastings was also a friend, student, and former employee of Chafee's.

It is not unusual for architects to have design concepts tucked away in their minds, waiting for an opportune time to work with an idea. During the initial meeting with Russell and Randolph, they expressed their desire for an adobe house, having an appreciation for the style's feel and history. Susan Randolph also liked the tin roofs of the barrio where they had been renting a house. Both Russell and Randolph felt their money was better spent on a good architect and would economize by being their own general contractor. As it was, Chafee's own youth in Tucson had been spent in an adobe house, sometimes under various stages of remodel or new construction, and upon her return to the area after Yale and East Coast work, she located her home and office in a historical adobe building. At the second meeting with the Russell-Randolphs, Chafee produced the "glass house adobe." Schematic drawings showed a glass exterior box, interior adobe walls, and an interesting, somewhat complicated, hip-and-gables metal roof system. The interior walls were set back far enough from the glass to utilize the heat-sink of massive adobe in the winter and to be shaded during hotter times of the year. Although this was an intriguing concept, this was not the house for Russell and Randolph. Quite concerned about the direction the design had taken, they returned with a sketch, on a napkin, of the floor plan of a very old adobe house they loved in Hermosillo, Mexico. A traditional courtyard house, one section was formed by a long, one-room-deep rectangle that was parallel to a large square, with an open corridor of separation. At the mid-area of these two forms, a square courtyard was cut out, forming a U-shaped perimeter. The house also had a flat roof. Such a design would be simple and cost effective for the clients' already challenging, owner-built adobe house project. As the design phase progressed, Susan Randolph was less eager to sit through meetings, while David Russell and Chafee had head-to-head collaborations on various concepts and details.

The existing cow pasture was designated as a flood-plain area mandating the house be built on a raised engineered-soil building pad. The footings are 36 to 44 inches wide, and 24 inches deep, below finished grade. When Russell asked why the footings had to be so big, Jerry Cannon, the structural engineer, replied, "That's how Rome was built."³ This required a rubble-base footing and 20-inch-high stem walls, with concrete and large rocks taken from the undeveloped property in the Tucson Mountains owned by Chafee's

mother. After more than thirty-five years, the house shows no settling, even in the somewhat sandy soil, and no cracks in the polished concrete floor slab.

“The idea is to pick up the deep underlying wisdom that’s come from generations of living there. Plus using your modern know-how in construction techniques,” Chafee said to Margo Hernandez, writing for the Arizona Daily Star in February 1989.⁴ Respecting the traditional adobe building modality, Chafee also provided modern solutions for environmentally responsive structures. Russell insisted on raw, unstabilized adobe and matching mortar, which he brought from Mexico, providing savings in his budget and a healthier interior product. However, most adobe products made in Arizona are stabilized with a percentage of asphalt emulsion, which makes a more durable material with better resistance to environmental challenges. Concerned about water erosion of the more vulnerable blocks, Chafee designed details for fired-brick parapet caps, concrete window headers, and sills that extend past the exterior wall plane to accept a later option of added stucco to protect the adobe. Russell has maintained the adobe walls when necessary and found additional protection from the courtyard ramadas and dense vegetation. The adobe walls are a double-wythe system, similar to the double-insulated wall system that is effectively used in the Sonoita House. [...] [The adobes are 8 by 16 so the walls are 20 inches thick. 8 plus 8 plus 4 air space.] On the inside as an exposed-wall system requires no painting. Interior partition walls are finished in natural pine [fur] siding.

This is a timeless adobe, wood, and glass building, extending beyond vernacular forms with adjustments for the site and climate. The strong delineation of the east elevation is the first visible element, stepping up to accommodate clerestories, the highest of which reach 18 feet above floor level, with another 4 feet extending to the top of the chimney mass. The rectangular building provides an open floor plan in shared areas of kitchen, dining, and step-down living room, with a higher ceiling space and a clerestory. The north-facing clerestories enable natural light, occasional bobcat sightings, and a dramatic spread of light onto the patterned ceilings and adobe walls.

Latillas—saguaro-ribbed ceilings—provide an interesting wood pattern and are used inside to minimize the view of ceiling fixtures. The same materials are repeated on the outside ramadas encircling the courtyard to provide a perforated umbrella of shade. Clear corrugated fiberglass covers the wooden ribs and protects the wood and area below from getting wet, while still permitting slits of light into the circulation areas.

Chafee was familiar with the use of courtyards with protected perimeters providing a microclimate with cross-ventilation inside and outside in arid regions such as Mexico, the Mediterranean, and China. But this courtyard is different, with its small, centered arboretum and well-defined circulation to all interior spaces. It also provides a means of assigning public and private spaces, with bedrooms and the library in the U-shaped building, protected by the courtyard vegetation. The buildings are a single room in depth,

with a suggested interior corridor along the courtyard walls, creating a rich layering of inside and outside spaces, light and dark spaces, and some doors for optional privacy.

Exterior custom doors and windows are inserted into the 20-inch-deep walls, and the wood casement windows are set within full-depth wood trim. Chafee's elegant detail for the French doors includes the wood jamb set in a 35-degree slice in the wall to enable a full opening of each 2-foot-wide door panel. The wood trim is shiplap fir and relates to other wood-finished interior walls, eliminating sheetrock work. The tall French doors open from every room into the courtyard with a precisely located wood colonnade, an homage to the colonnade of the University of Virginia and Susan Randolph's lineage to Thomas Jefferson.⁵

Because Randolph and Russell knew very little about building a house, Chafee recommended they hire James Hamilton, a building contractor with whom she had worked, to consult. He recommended his best subcontractors, including an excellent senior mason, master carpenter, plumber, and experienced electrician. This was invaluable, and allowed Russell to feel comfortable with the people working on the job. But as work proceeded, he became more concerned about continually increasing costs for Hamilton's consulting work. As Russell tells it, he took Hamilton to lunch, and after a delightful meal at a longtime favorite French restaurant, he said, "James, I have to tell you, you are fired." Hamilton sat quietly, seeming a bit surprised, and then said, "Well, Dave, I didn't think you would catch on so quickly."

Construction of the Russell-Randolph Residence began in 1981 utilizing a combination of regional craftspeople and owner-supervised labor. David Russell assembled a construction crew from the Río Sonora region of Sonora, Mexico, consisting of six workers in addition to head mason Joe Breen and his assistant. Members of the construction crew included Manuel Cha, Chico Aguirre, Ramon Parra, Pancho Serrano, Eduardo, and Cayetano. Russell's cousin, Tulley Straub, served as the primary mortar mixer during construction.

The majority of the workers remained on the project from beginning to completion, working six days per week. Construction occurred during one of the wettest recorded years in Tucson, requiring continual protection of the exposed adobe walls and mud surfaces during the building process. The workers frequently shared meals with David Russell and Susan Randolph during the course of construction, reflecting the collaborative and community-oriented nature of the owner-built project. Although several members of the original crew are now deceased, others have remained in contact with the owners and periodically revisit the property.

David Russell was a second-generation Tucsonan who grew up on the family land where the residence was constructed. The surrounding fields historically supported livestock associated with the Russell family's agricultural use of the property. Susan Randolph, originally from Virginia, met Russell while both were living in Madrid before relocating to Tucson. Together, Russell and Randolph shared a strong appreciation for the architectural traditions, material

culture, and vernacular building practices of the Sonoran Southwest, influences that directly informed the design and construction of the residence.

Christopher Domin and Kathryn McGuire describe the construction process in *Powerhouse: The Life and Work of Judith Chafee*:

Continuing to work with the experienced specialists, Russell traveled to towns in Mexico to hire adobe masons and carpenters. Little houses across from the site were rented for the men, and Susan prepared three meals every day for the crew as they stayed and worked on the house. Some of these workers are still family friends.

Joe Breen, a senior mason, complained about what he called the 16-foot-high “shitter” in the plan, a small bathroom next to the library. “How about a library loft?” he suggested. Having worked on Chafee’s Jacobson Residence, he knew about its library steps and loft. Russell recalled that Chafee said cutting a library loft into the high bookcases would interrupt the axis. Although he wasn’t sure what she meant—perhaps she meant breaking up the space formed by the bookcase walls—he figured out a way to continue the verticality of the bookshelves and stay true to the high library space Chafee designed by building a subtle access up to a small, hidden reading loft. The east-facing clerestory brings uninterrupted morning light to illuminate the harmonious reading room and library.

At one point Chafee lamented to Russell about her lack of work. He observed, “For you to not have work is like Picasso not having oil paint,” and hired Judith to design a visitor’s tower and loft, separate from the main house.⁸ This was intended for guests who often stayed over from late-night barbeques, for which Russell would place large metal grills on rocks near the east porch and host gatherings around the fire.

Joseph Wilder, a friend of Chafee’s and of Russell and Randolph, and the longtime editor of the University of Arizona publication the Journal of the Southwest, expressed a familiar conflict occasionally sensed within the local community:

She was a driven intellectual. I have a hard time responding to Judith Chafee’s houses. They are brutal, harsh, and cold, and out in the middle of the desert. So, when I saw Russell House, I said that it is one of her finest buildings. She had an aesthetic vision, the materiality, the modern line combined with the adobe; an ensemble of modern line with softer material and I realized she had that language of modern southwestern architecture.

Others, more attuned to modern forms and functions would not have agreed with Wilder’s assessment, describing her work as vernacular, regionalist, modernist, and industrial. But Chafee rejected labels, especially if they ended with “ist” or “ism.” She had a modern ethic and considered the work of architecture to be about finding the truth for

each building by understanding what is happening on and around the site, what is needed, and how best to provide clean, honest solutions.



Home Under Construction, Construction Crew, Russell–Randolph Photo Collection, c. 1983

The Russell–Randolph House represents a highly resolved and exceptionally intact example of Judith Chafee’s architectural work and stands as a significant contribution to the development of regionally responsive modern architecture in Tucson. Through its integration of traditional building forms, innovative environmental strategies, and rigorous spatial organization, the property embodies the essential characteristics of Chafee’s design approach. Its preservation as a City of Tucson Historic Landmark will ensure the continued recognition and protection of a resource that holds enduring architectural, cultural, and educational value within the community.

Complete Bibliography

Chafee, Judith. Judith Chafee Papers, 1934–1998, bulk 1970–1997. MS 606. Special Collections, University of Arizona Libraries, Tucson, Arizona.

Russell–Randolph Collection. Architectural drawings and construction records relating to the Russell–Randolph House, 1981–1983. Private collection of David Russell and Susan Randolph, Tucson, Arizona.

Russell–Randolph Photo Collection. Historic photographs of the design and construction of the Russell–Randolph House, ca. 1982–1983. Private collection, Tucson, Arizona.

McGuire, Kathryn. Kathy McGuire Collection. Historic photographs of the Russell–Randolph House, ca. 1985. Private collection, Tucson, Arizona.

Curtis, William J. R. *Modern Architecture Since 1900*. Oxford: Phaidon Press, 1987.

Domin, Christopher, and Kathryn McGuire. *Powerhouse: The Life and Work of Judith Chafee*. With an introduction by William J. R. Curtis. New York: Princeton Architectural Press, 2019.

Kultermann, Udo. *Architecture in the 20th Century*. New York: Van Nostrand Reinhold, 1993.

Miller, Brett Matthew. *Building an Experience of Place*. Berkeley: University of California, Berkeley, 1996.

Watson, Donald, and Kenneth Labs. *Climatic Design: Energy-Efficient Building Principles and Practices*. New York: McGraw-Hill, 1983.

Clinco, Demion, Jacobson House. National Register of Historic Places Registration Form. Tucson, Arizona, 2021. National Register of Historic Places No. 100007931.

Clinco, Demion, Jacobson House, 5645 North Campbell Avenue: Pima County Historic Landmark Zone Application. Tucson, Arizona, 2022.

Huber, Melissa, and Alejandra Moreno, with assistance from R. Brooks Jeffery. Ramada House. National Register of Historic Places Registration Form. Tucson, Arizona, 2005. National Register of Historic Places No. 06000832. Preservation Studies, College of Architecture and Landscape Architecture, University of Arizona. The NPS confirms the Ramada House as a Chafee-designed property listed for architecture.

Clinco, Demion, Tucson Historic Preservation Foundation. Viewpoint (Christina Davidson Bloom Johnson House). National Register of Historic Places Registration Form. Tucson, Arizona, 2019, revised 2020.

Clinco, Demion, Tucson Historic Preservation Foundation. Viewpoint (Christina Davidson Bloom Johnson House), 2840 North Sunrock Lane: Pima County Historic Landmark Zone Application. Tucson, Arizona, 2019.

Hernandez, Margo. “Uncompromising Architect Is Shaping Dreams.” *Arizona Daily Star*, February 19, 1989.

MacMasters, Dan. "A Study in the Use of Light." Los Angeles Times Home Magazine, March 30, 1975.

Chafee, Judith. "The Region of the Mindful Heart." Artspace, Spring 1982.

"Architectural Record Houses of 1975." Architectural Record, mid-May 1975.

"House in Southwest." House and Garden Building Guide, Spring 1975.

"Outdoor Showering." Sunset, June 1975.

"Door Pull Is Float Handle." Sunset, August 1975.

"Tree-to-Tree Canal System." Sunset, March 1977.

"Cabinets Step Down the Wall, Add Storage Space." Sunset, April 1980.

City of Tucson. Unified Development Code. Section 5.8, Historic Preservation Zone and Historic Landmark Regulations. Tucson, Arizona.

City of Tucson. GIS Map Guide. Geographic information and mapping for the vicinity of 2802 South Cottonwood Lane, Tucson, Arizona.

Pima County Assessor. Property Record, Parcel No. 119-18-012M, 2802 South Cottonwood Lane, Tucson, Arizona.

Havens, Logan. Photographic documentation of the Russell–Randolph House. 2025. Tucson Historic Preservation Foundation.

Timmerman, Bill. Photographic documentation of the Russell–Randolph House. 2019.

Vargas, G. M. Photographic documentation of the Russell–Randolph House. 2025. Tucson Historic Preservation Foundation.

Photographs



Home After Construction, west elevation, Russell-Randolph Photo Collection, c. 1983



Entry Court, north elevation, Bill Timmerman, 2019



East Elevation and covered porch, Bill Timmerman, 2019

Bill Timmerman, 2019



West elevation, Bill Timmerman, 2019



Breezeway looking north, Bill Timmerman, 2019



Kitchen Dining Room Entry and breezeway, looking southeast Photo by Logan Havens, 2025



Courtyard looking west. Photo by Logan Havens, 2025.



Courtyard looking west, Bill Timmerman, 2019



Courtyard looking east. Photo by Logan Havens, 2025.



Courtyard looking north, Bill Timmerman, 2019

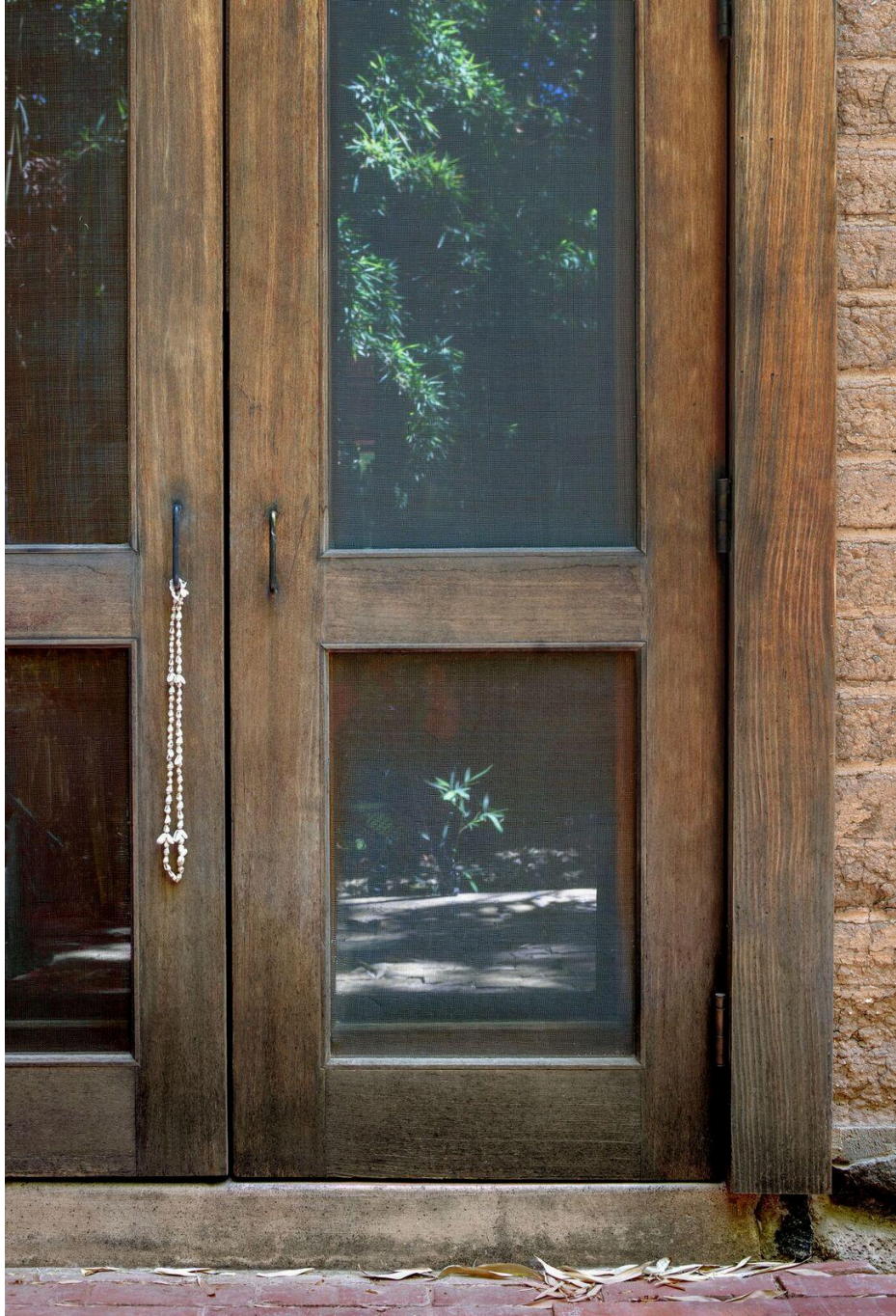
Planning & Development Services Department (PDSD) - 201 N. Stone Avenue
P.O. Box 27210 - Tucson, AZ 85726-7210
Telephone: (520) 791-5550 - Fax: (520) 791-5852
Website: www.tucsonaz.gov/pdspd
Email: DSD_zoning_administration@tucsonaz.gov



Dining room, kitchen entry door, looking east, Logan Havens, 2025.



Logan Havens, 2025, courtyard breezeway detail.



Door detail, Bill Timmerman, 2019



Living room windows, south elevation, Bill Timmerman, 2019



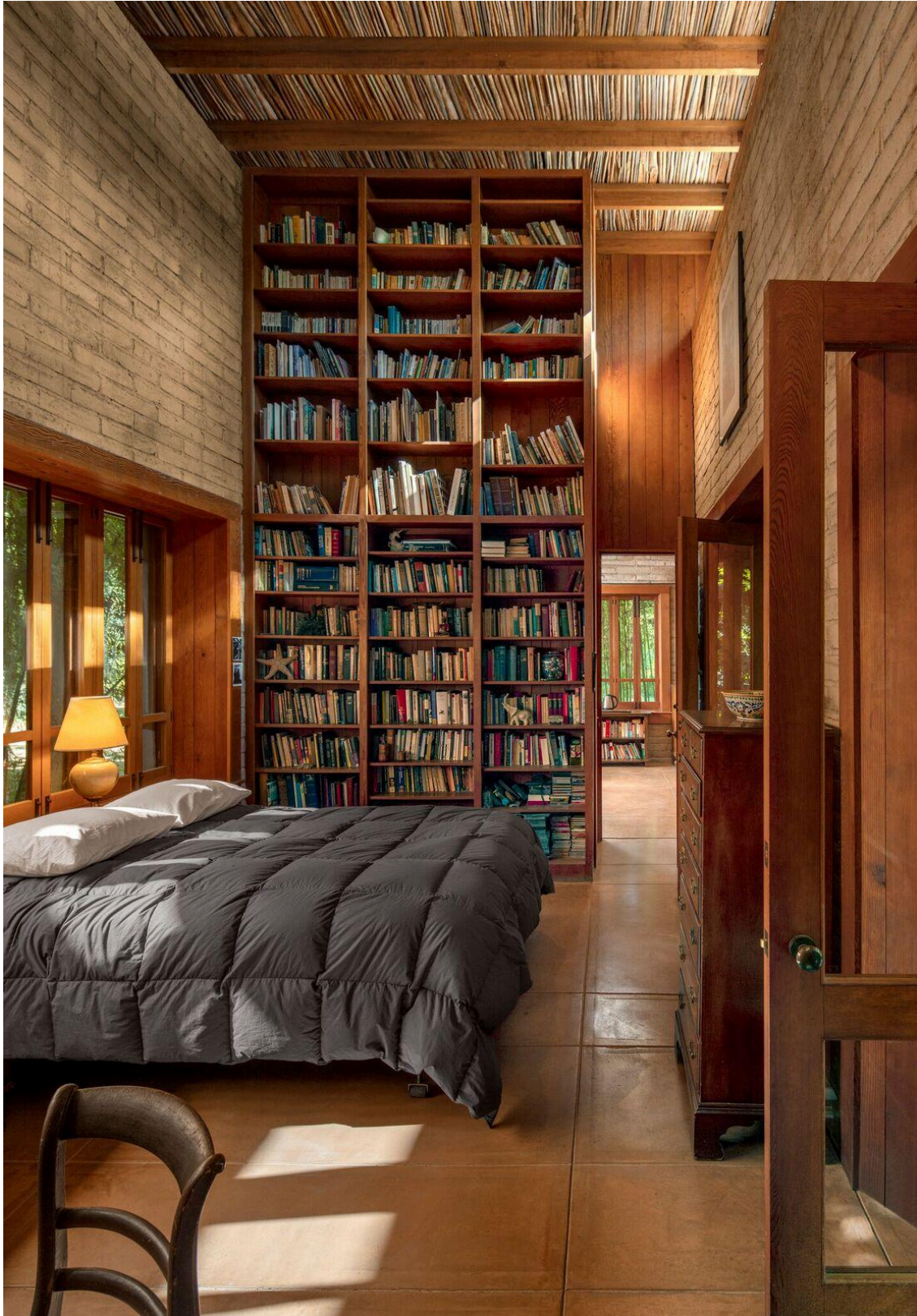
Courtyard looking east, Bill Timmerman, 2019



Livingroom into dining and kitchen space, Bill Timmerman, 2019



Kitchen Details, Bill Timmerman, 2019



Bedroom, library, Bill Timmerman, 2019

Planning & Development Services Department (PDSD) - 201 N. Stone Avenue
P.O. Box 27210 - Tucson, AZ 85726-7210
Telephone: (520) 791-5550 - Fax: (520) 791-5852
Website: www.tucsonaz.gov/pdsd
Email: DSD_zoning_administration@tucsonaz.gov



Livingroom and fireplace, Bill Timmerman, 2019



Bathroom Detail. Photo by GM Vargas 2025 for Tucson Historic Preservation Foundation



Bathroom detail, Bill Timmerman, 2019



Bathroom detail, Bill Timmerman, 2019



Library, Bill Timmerman, 2019



Library details and cross access. Photo by Logan Havens, 2025



Bedroom and library details. Photo by Logan Havens, 2025



Window detail, Bill Timmerman, 2019



Window detail. Photo by Logan Havens, 2025



Bedroom window detail, Photo by Logan Havens, 2025



Exterior covered walkway detail, Bill Timmerman, 2019



North Elevation with Russell-Randolph, Bill Timmerman, 2019



Adobe detail, Bill Timmerman, 2019

Planning & Development Services Department (PDSD) - 201 N. Stone Avenue
P.O. Box 27210 - Tucson, AZ 85726-7210
Telephone: (520) 791-5550 - Fax: (520) 791-5852
Website: www.tucsonaz.gov/pdsd
Email: DSD_zoning_administration@tucsonaz.gov