Kerr Cultural Center HP Plan

Approved May 13, 2010

Historic Preservation Commission

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Acknowledgements: The Kerr Cultural Center HP Plan was prepared through a collaborative effort between the City of Scottsdale (COS) Historic Preservation Office in Preservation and representatives from Arizona State University (ASU) that owns the property, particularly from the Office of the University Architect. Members of the Scottsdale Historic Preservation Commission were active participants in this process and contributed to the product. The names of all the people who contributed to this plan are too numerous to list individually. All photos were taken by Don Meserve of the City of Scottsdale Historic Preservation Office and all photos are credited to the city.

Chapter 1. Introduction

Kerr Cultural Center and the Historic Preservation Plan

One of the available tools whereby local preservation goals can be carried out is to list properties on the Scottsdale Historic Register. In September 2007 Scottsdale's Historic Preservation Commission initiated a case to place the Kerr Cultural Center on the local register and to add HP overlay zoning to this state owned property. In November 2007, the Historic Significance and Integrity Assessment Report concluded that the Kerr Cultural Center was historically significant and should be listed on the Scottsdale Historic Register. However, ASU offered the city a Conservation Easement as an alternative to the City applying HP overlay zoning to the property since a state agency is not subject to local zoning standards and ASU opposed HP zoning. Local recognition efforts culminated on June 17, 2008 when the Scottsdale City Council unanimously accepted a long-term Conservation Easement offered to the City by ASU to preserve the two adobe buildings and placed the historic property on the Scottsdale Historic Register. The boundary for the Conservation Easement (boundary) includes roughly ½-acre of land out of the total ASU owned property of 1.65 acres.

After a property is listed on the Scottsdale Historic Register, the Scottsdale Historic Preservation Ordinance (Scottsdale Revised Code Section 6.120 et seq.) is used as a tool to protect and preserve those properties officially recognized on the Register. One of the ordinance mechanisms used to accomplish preservation goals is the development of a Historic Preservation (HP) Plan for each designated property or district. In this case, one of the provisions of the Conservation Easement was for the City to prepare an HP Plan for the property, with input from ASU, after the easement was accepted and the property was listed on the Register by City Council.

This HP Plan for Kerr Cultural Center sets forth the objectives for the preservation of these important historic resources and identifies the guidelines which shall be used by Scottsdale Historic Preservation Commission (HPC) and the staff of the City's Historic Preservation Office to review applications from ASU for exterior changes.

Policy Basis and Purpose of Design Guidelines

An important component of the HP Plan is the design guidelines. Design Guidelines are not intended to prohibit alterations to the two existing adobe buildings or other historic resources within the easement, or to prohibit new development or construction within the designated easement boundary. Instead they are intended to provide guidelines for the work that is done so that changes do not adversely affect the visual appearance of the historic characteristics that distinguish Kerr Cultural Center.

The City acknowledges the guidelines issued by the Secretary of the Interior through its Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings. The City intends for the design guidelines in this HP Plan to provide guidance for planning and undertaking improvements to the buildings and other resources located within the easement boundary of Kerr Cultural Center. These design guidelines also apply to the design of new buildings or relocated buildings within the boundary. In the event of a conflict between the Secretary of the Interior's Guidelines and this HP Plan, the provisions of this HP Plan shall control City and/or HPC decisions. The City also acknowledges that a state agency must also adhere to Section 106 regulations for properties that are determined eligible for the National Register or that are listed on the National Register.

Through the provisions of the easement, the City will utilize local approval procedures for all exterior work that would normally require a city building permit that is undertaken within the boundary and the designated historic property. The design guidelines will be used by Scottsdale's Historic Preservation

Commission (HPC) and the staff of the City's Historic Preservation Office when making decisions about issuing a Certificate of No Effect or a Certificate of Appropriateness. This document will also be used in evaluating the appropriateness of any City public works projects or capital expenditures within and adjacent to the easement boundary.

Design guidelines for the HP Plan have been prepared by the City and ASU to provide for the long-term viability and success of the property. These design guidelines are in keeping with the generally accepted historic preservation standards about the best way to approach making alterations and additions to properties, as well as new buildings and site work. These historic design guidelines do not dictate design solutions. Rather, they define a range of appropriate responses to various specific design issues within the context of historic resources.

Basic Principles for Historic Preservation

Based on the Secretary of the Interior's Standards, key concerns are:

- Identify and Preserve…the form and detailing of those architectural materials and features that are important in defining the historic character.

- Protect and Maintain…with minimal intervention, whenever possible.

- Repair…with the least degree of intervention. Substitute material is acceptable if the form and design as well as the substitute material itself convey the visual appearance of the remaining parts of the feature and finish.

- Replace…with new material because the level of deterioration or damage of materials precludes repair. The original material's performance will be evaluated before considering the use of a compatible substitute material.

- Design for Missing Historic Features…is acceptable when documentation exists to allow them to be accurately recovered in form and detailing.

Role of ASU in the HP Plan Implementation

The ultimate authority for the Kerr Cultural Center lies with the Arizona Board of Regents. The Board and/or its delegated ASU representatives will determine who will be working with the city on any future applications for exterior additions or alterations to buildings within the easement boundary. The city's historic preservation office expects to continue working with ASU representatives in the future from more than one office or department at the university including: University Architect, Public Affairs, Public Events and Real Estate Development. The university has been operating this performance facility for decades and intends to continue successfully operating and maintaining the facility for decades to come. The acceptance of the conservation easement by the City of Scottsdale and the joint preparation of this HP Plan for the property demonstrate the common interest of the parties in preserving the historic buildings.

The approach used for the Kerr Cultural Center HP Plan is more detailed than some earlier HP Plans due to factors unique to this property including:

- The City and the ASU have jointly prepared this HP Plan.

- ASU and the City both regard the buildings at Kerr Cultural Center as being historically significant. ASU, as a separate provision of the easement, prepared a state and national register nomination for the property.

- Through the provisions of the easement, ASU has agreed to submit plans to the City's Historic Preservation office for review. Without the specific easement provisions for local review, ASU would not be subject to regulatory standards.

- The HP Plan provides detailed information about the intent of the recommended treatment to provide long term guidance for decision-making by the ASU and the HPC.

- In accordance with the Conservation Easement, new construction on the balance of the 1.65 acre ASU-owned property is not subject to any formal review by the city or the HPC. Therefore the HP Plan guidelines are advisory only for new construction on land outside the easement boundary. ASU may voluntarily submit plans for any projects on the balance of their property for city comments.

Review Procedures for Kerr Cultural Center

Applications for exterior work at Kerr Cultural Center within the boundary that would normally require a city building permit shall follow City Historic Preservation Office review procedures for properties listed on the Scottsdale Historic Register. ASU may, at their discretion, set up internal procedures to plan and review the appropriateness of projects in the boundary to take advantage of the historic preservation, architectural and design expertise at the university.

Steps in the City's Historic Preservation Review Process

Step 1. Building Permit Referred to HP Office: When plans are proposed for an activity that would ordinarily require a building permit to do exterior work within the designated portion of Kerr Cultural Center, ASU's University Architect or other representative will refer the request to the City's HP Officer (HPO) to determine if the work requires a Certificate of No Effect or Certificate of Appropriateness. The City will not approve the plans or, if applicable, issue a building permit for a historic property until HP Office staff and/or the Historic Preservation Commission have approved the plans. Ordinary maintenance or repair of any structure that does not alter or modify the historic character of that structure, does not require a Certificate of No Effect or Certificate of Appropriateness, except for work on the exterior of a structure that requires a building permit (described in Section 6.121 of the HP Ordinance).

Step 2. Application Checked for Completeness: HP Office staff will promptly determine whether the application is complete enough to be reviewed as submitted or if additional information is needed.

Step 3. Staff Decides on Suitable Process: Based on the requirements of the HP Ordinance, HP Office staff will determine what type of review is warranted based upon what is shown on the plans. If minor work is being undertaken a Certificate of No Effect may be issued within 1-7 days of the application submittal. For more substantial changes, a Certificate of "Appropriateness" is required which takes about 4-6 weeks for approval.

Step 4. Staff Review and Approval of a Certificate of No Effect: By ordinance, the review process for a Certificate of No Effect will be done within seven days. However, it can be completed in as little as a couple of hours for the most minor projects that clearly meet the guidelines. The Historic Preservation Commission shall determine the criteria for when the HPO or other designee can approve and sign a Certificate of No Effect for minor work. Criteria for a Certificate of No Effect for Kerr Cultural Center include, but are not limited to, the following:

1. It is determined the proposed work is minor and clearly within the adopted Historic Preservation Plan.
2. Any modifications to the proposed work requested by the City's Historic Preservation Officer are agreed to by ASU's designated representative.
3. The proposed work will not diminish, eliminate, or adversely affect the visual appearance of the historic character of the subject property.

Step 5. Certificate of Appropriateness Required: When HP Office staff determines that the proposed work and the visual impacts of the work are considered major, the application is referred to the

City Historic Preservation Officer for review and preparation is made for a public hearing before the Historic Preservation Commission (HPC).

If a Certificate of Appropriateness is required and when the Development Review Board approval is also necessary, the HP Officer and the Zoning Administrator, or their designees, will confer to determine whether the historic aspects or the development review aspects of the proposed project dominates. In making this determination the following factors, and others the HPC may set, will be considered:

Do the HP Design Guidelines for the Boundary specifically address:

1. the work proposed; and/or
2. the additional amount of lot coverage resulting from the proposed project; and/or
3. the percentage of building square footage being added; and/or
4. the percentage of the existing building foot print that is affected by the proposed work?

Step 6. Preparation for a Commission Hearing: A hearing date is set for the HPC to review the plans and their conformance with the preservation guidelines for the Boundary. The property is posted with a hearing notice sign at least 10 days prior to the hearing date and the owner is notified about the time, date and location for the hearing. It is anticipated that ASU will meet with the Preservation staff to discuss the planned work. After the Preservation staff reviews the plans and meets with ASU a staff report is prepared for the HPC with a recommendation as to whether the plans meet the Preservation Guidelines. The staff report will address the recommendations of ASU and, if applicable, its internal review process comments, as part of the narrative. The staff report will be provided to ASU for comment before a final report is forwarded to the Commission for review. The ASU will promptly provide any comments to HP staff.

Step 7. Historic Preservation Commission Conducts a Hearing: The Historic Preservation Commission (HPC) will make their decisions of appropriateness of the planned work according to the policies and design guidelines in this HP plan. The Commission will compare the work proposed to the guidelines for each specific component. ASU representatives, neighbors and interested citizens can comment on the application at the hearing.

For those cases reviewed by the Historic Preservation Commission, the decisions of appropriateness will be made based on an understanding of the general features and character-defining features of Kerr Cultural Center identified in Chapters 3 and 4, and consideration of the applicable guidelines in Chapters 3 and 4.

Step 8. HPC Takes Action on Certificate of Appropriateness: Following the close of the public testimony, the Commission deliberates on whether the application meets the HP Plan design guidelines for Kerr Cultural Center. ASU representatives may be asked to respond to questions from the Commission during their deliberations. The HPC has several options on the action they can take on an application including:

1. Approve as submitted with reference to how the project meets the HP Plan guidelines.
2. Approve selected elements (components), deny others, referencing relevant preservation guidelines for decision.
3. Approve with stipulations on what needs to be modified in the plans.
4. Continue case to allow time for additional work or information to be provided.
5. Deny application as submitted with reference to how the project does NOT meet the HP Plan guidelines.
6. If the Commission proposes any modifications or stipulations, the owner or their representative will be asked if they accept the recommended changes. The Commission will vote on the plans and the request for a Certificate of Appropriateness. If approved, the Historic Preservation Officer will sign the certificate.

Chapter 2. History and Significance

This chapter includes the location of Kerr Cultural Center, a brief history, the significance of the complex and the period of significance. The later sections of this chapter list the chronology of the improvements at Kerr Cultural Center and descriptions of the two existing buildings on the property.

Location of Kerr Cultural Center and Register Designation on the Property

The Kerr Cultural Center's address is 6110 N. Scottsdale Road. Kerr Cultural Center is accessed by a private street called Rose Lane that intersects with Scottsdale Road at a signalized intersection. The Center is located in the Southeast quarter of Section 10, Township 2N, and Range 4E. The Center is located on 1.65 acres of land on three connected land parcels. They are listed as Maricopa County Assessor parcels #174-65-011R, 174-65-016D, and 174-65-016F. Parcels #174-65-016D and 174-65-016F serve as a parking lot for the Kerr Cultural Center, while the house and studio are located on parcel #174-65-011R.

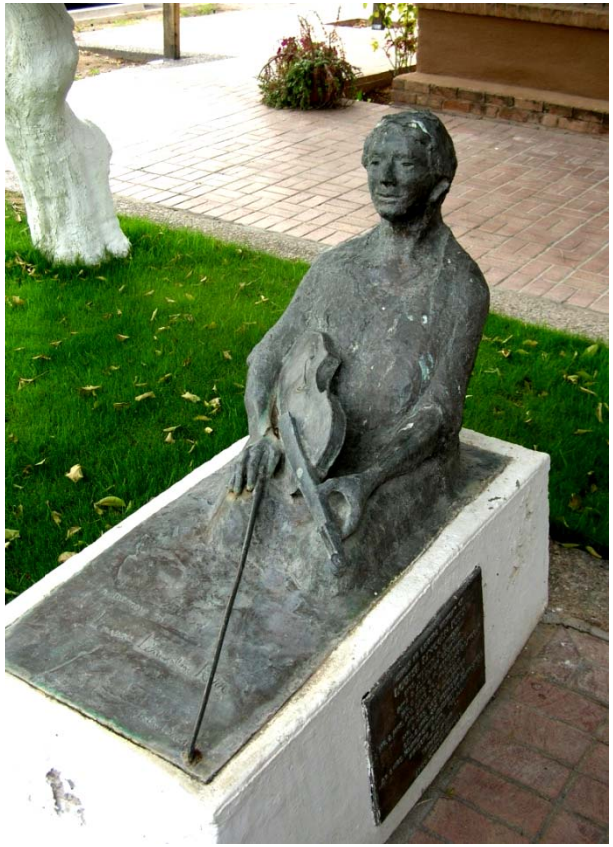
The City's designation covers a portion of parcel #174-65-011R containing the two adobe buildings and adjacent patios and landscaping. The driveway and parking lot for the Center are not included in the property on the Scottsdale Historic Register.

A Brief History of Kerr Cultural Center

The Kerr Cultural Center was originally the home and studio of Louise Lincoln Kerr (pronounced "Care"). Mrs. Kerr was born April 24, 1892, in Cleveland, Ohio, the eldest child of John C. Lincoln. After attending Barnard College and Columbia University, where she studied music composition, Mrs. Kerr joined the Cleveland Symphony Orchestra as a violist. In 1936, she moved to Flagstaff, Arizona. After brief periods living in Phoenix and Los Angeles, California, Mrs. Kerr built a home in Scottsdale in 1948. It was from this home that she oversaw the construction of the studio/performance hall. The studio initially had seating for up to 210 people. In 1969, architect Fred Fleenor was hired to expand the west side of the studio. The expansion included built-in seating for 100 people, improved lighting and air conditioning, and kitchen and restroom facilities. Special care was taken to ensure that this expansion matched the rest of the studio in design, materials, and construction.

For most of the next twenty years, the site served as a place where musicians and other artists could come together to talk, learn, listen, work, and perform. Over the years, the studio became the site of hundreds of private and public performances. In addition to providing space and resources for individual artists, the studio served as a meeting place for the Phoenix Chamber Music Society, the American Cello Society, the Bach and Madrigal Society, Young Audiences, the Musicians Club, the Arizona

Composer's Society, the National Society of Arts and Letters, and Monday Morning Musicals. For years, many of these groups called Mrs. Kerr's studio home.



Sculpture of Mrs. Kerr by John Henry Waddell

By the time the studio had been completed, a number of small separate dwellings existed on the property. Known as the "Shacks," these dwellings served as temporary residences for visiting musicians, artists, and friends. Unfortunately, no known records exist for the construction of the Shacks. Notable guests who stayed in the Shacks included Pablo Casals, Isaac Stern, the Budapest and the Juilliard String Quartettes, and Will and Ariel Durant. The Shacks are no longer present (removed between Mrs. Kerr's death in 1977 and the construction of the Marriott Renaissance Scottsdale Resort in 1979-1980).

After Mrs. Kerr's death on December 10, 1977, the house and studio were given to Arizona State University in accordance with her wishes. The Arizona State University College of Fine Arts established the Louise Lincoln Kerr Cultural Center on the site in her memory. In 1981, administration of the Center was transferred to ASU Public Events. As part of this transfer, major renovation, restoration, and improvements were carried out, finishing in late 1982. These renovations include the construction of a lighted parking lot, installation of a new furnace/air conditioning unit for the house, repairs to the abode, and bringing the buildings up to code. More work was carried out in 1988 to complete repairs to the adobe walls, re-roof the studio, and to install a security system. None of these renovations made any significant alterations to the exterior appearance of either the house or the studio.

The Kerr Cultural Center continues to serve as a venue for a variety of local, regional, national and international performing artists presented every year, and for both private and corporate affairs including small conferences, meetings, weddings and private parties.

Site Chronology

This section sets forth the site chronology of the land acquisition, construction and alterations at Kerr Cultural Center.

Site Chronology:

- Land purchased (date unknown)
- Residence constructed 1948
- Studio constructed 1959
- Studio expanded 1969
- Shacks constructed (date unknown)
- Shacks demolished 1978
- Restroom addition to studio 1988

Historic Context – Arts Colony and Tourist Destination

The promotion of the Salt River Valley as a tourist and health destination has had a profound impact on the development and history of the City of Scottsdale. Early resorts in the area led visitors to make trips into Scottsdale in search of shopping and the opportunity to experience a small western town. This experience, combined with the natural environment of the area, helped draw artists, artisans, and architects to the area. The number of artists and architects increased dramatically during the Great Depression. In 1936, Phoenix was selected as the site for a Works Progress Administration (WPA) funded art center, which opened in 1937.

The natural scenery of the area was another major factor in attracting artists and architects to the area. Artists came to "put on canvas the color, bright sunlight, deep shadows, and vast distances of desert and mountain." Architects also drew inspiration from the scenery, developing a local style which emphasized using organic and indigenous materials and natural colors. Other artisans focused on creative crafts, including sculpting, leatherwork, pottery, silversmithing, and textile design. These crafts were popular with tourists vacationing in nearby resorts, further spurring Scottsdale's development as an arts colony and tourist destination.

Significance

The Louise Lincoln Kerr Cultural Center has been determined to have significance under the following criteria from the National Register of Historic Places: A – association with events that have made a significant contribution to the broad patterns of history; B – association with the lives of significant people in history; and C – embodies the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values.

The Kerr Cultural Center is significant under Criterion A for its association with the development of the City of Scottsdale as an arts colony and tourist destination. It is significant under Criterion B for its association with the life and work of Louise Lincoln Kerr, an important and influential musician, composer, and patroness of the arts. The Kerr Cultural Center is significant under Criterion C as an example of an important architectural style and for the construction methods used.

The Kerr Cultural Center is significant for its association with Scottsdale's development as an arts colony and tourist destination. For many years, the Kerr Cultural Center served as the premier music venue for the City of Scottsdale. The Kerr Cultural Center served in this capacity until the completion of the Scottsdale Center for the Arts in 1975. Today, the Kerr Cultural Center still plays an important role to the musical community in the City, and the metro area. This is due to its outstanding acoustics and because it offers a relatively small and intimate setting for performances. The combination of wood beams, adobe walls, and the floor tiles (made of a mixture cement and white marble dust, now extremely rare and quite valuable) result in what many feel is the best venue in the whole Valley for chamber music.

The Center is also significant for its association with a number of important musicians. First among these is Louise Lincoln Kerr, who composed more than 100 works and constantly performed. Often referred to as "The Grand Lady of Arizona Music," Mrs. Kerr was inducted into the Arizona Women's Hall of Fame in 2004. In addition to her own playing and composing, Mrs. Kerr played an important role in the creation and/or operation of many of the area's musical programs, societies, and associations. The Kerr Cultural Center is associated with the various musicians and groups who both lived on and performed at the property over the years.

The Center also holds architectural significance. Its design reflects the Spanish Colonial style of architecture which has become emblematic of much of the Southwest United States in general. The use of natural adobe bricks, made on the property by Mexican artisans, the hand-carved wooden beams, and the rare floor tiles

all contribute to the site's architectural significance. The physical function of the Center continues to convey its historic associations as the site continues to serve as a place for musicians to create, practice, and perform.

Descriptions of Buildings or Portions of Buildings

There are two buildings on the site: the house and the studio. The house is directly south of the studio. Both house and studio are currently surrounded by resort and retail properties.

The one story, five room house was built in 1948 in the Spanish Colonial style and is roughly rectangular in shape. The walls are constructed of natural adobe bricks, made and dried on the property by Mexican artisans. The roof is flat, with low parapet walls, topped with red ceramic tiles.

The studio is to the north of the house. It was completed in 1959, with an addition added to the west end in 1969. The walls are constructed of the same natural adobe bricks as the house. The roof is a low-pitched gable, which extends at an even lower pitch to cover the front and rear patios. The roof is tiled and the main entry is on the east side. Two decorative walls connect the house and studio.

1948 Residence

1959 Studio

Chapter 3. Character-Defining Features and Related Design Guidelines

There are many identifiable characteristics of Kerr Cultural Center and signature details of the architectural style. The numerous character-defining features of the property are described because the purpose of the HP Plan is to preserve those features that are significant and characteristic of the site.

Definition of Preservation Treatments

The preservation treatment terms used in this HP Plan are defined below to ensure that all parties have a common language in the common goal of preserving Kerr Cultural Center.

ADAPTIVE USE/REUSE: The process of converting a building to a use other than that for which it was designed.

ALTERATION: The act or process of changing a building or structure in details, but not substance.

CONSERVATION: The act or process of intervening, on a technical level, to prevent further decay and retain as much of the original as possible.

MAINTENANCE: The act or process of keeping a building or structure in a state of good repair.

PRESERVATION: The act or process of applying measures to sustain the existing form, integrity, and material of a building or structure and the existing form and vegetative cover of a site. It may include initial stabilization work, where necessary, as well as ongoing maintenance of the historic building materials and vegetation.

RECONSTRUCTION: The act or process of reproducing by new construction the exact form and detail of a vanished building or structure, as it appeared at a specific period of time.

REHABILITATION: The act or process of returning a property to a state of utility through repair or alteration which makes possible an efficient contemporary use while preserving those portions or features of the property which are significant to its historical, architectural, and cultural values.

REMODELING: To make over; rebuild. No attempt is made to maintain any historic integrity.

RENOVATION: Questionable modernization of a historic building in which inappropriate alterations are made and important features and details eliminated.

REPLICATION/REPRODUCTION: Making a copy of something still in existence.

RESTORATION: The act or process of accurately recovering the form and details of a property and its setting as it appeared at a particular period of time by means of the removal of later work or by the replacement of missing earlier work.

STABILIZATION: Preservation without maintenance. Using techniques designed to minimize the deterioration of a structure or to arrest further deterioration. The act or process of applying measures designed to reestablish a weather-resistant enclosure and structural stability while maintaining the essential form as it exists at present.

Character-Defining Features of Specific Components and Elements

A.1. Scale, Form, Massing and Arrangement of Buildings

Two buildings remain on the property today; the original Kerr residence to the south and the adjacent studio building to the north. Both buildings sit on the site with their walls facing directly east and west, and north and south. Access to the property is from Rose Lane, a private street that intersects with Scottsdale Road at a traffic signal. The residence and studio are behind properties and buildings that front onto Scottsdale Road.

Residence: The one-story, five room house was built in 1948 in the Spanish Colonial style and contains 2607 square feet. The house form is composed of two parallel rectangular shapes running east-west with a larger northern rectangle roughly 23' x 67' and the southern rectangle roughly 20' x 46'. A flat roof on both sections has a parapet. On the east façade, the southeast wall of the house projects out from the northern portion of the wall by roughly 8'. The main double entry doors for the residence face north and are located on the north side of this projected area. An exterior wooden stair to the roof is also located on a second projected area at the southeast corner of the house and the stair is located behind adobe walls that include a curved wall portion. A wooden ramada projects from the north end of the east wall to cover a patio area, further breaking up the simple form of the building. A vertical adobe wall projects south from the wall enclosing the stairs. This wall is similar in appearance to a buttress and separates an outdoor patio at the southwest corner of the residence from public areas. Two smaller simple style wooden ramadas are attached to the west walls of the residence.

East side of one-story residence

Southeast corner of residence showing stair to roof

Studio: The one-story studio is just north of the house. The studio faces east and the east elevation has a generally symmetrical and formal appearance with a central entry, windows flanking either side of the entrance and a broad covered patio across the full width of this façade, giving the one-story building a horizontal emphasis. A walkway leads straight east-west to the main building entry from the entrance drive. The walkway is flanked on either side by a grass lawn, further reinforcing the formal symmetrical entrance. It may be fortuitous that the main entrance to the studio faces east but this is also consistent with Navajo and other Native American traditions, which Mrs. Kerr admired, of having entrances to buildings face east.

Grass flanked walkway from east up to symmetrical entrance

The studio was completed in 1959, with an addition added on the west side in 1969 to increase the seating area. Observation of the interior and the exterior of the building indicates that other additions were added to the north and west sides of the building after 1969, including improvements in 1988. The studio is a rectangular shape that is larger in scale than the residence, with a smaller rectangular portion projecting on the north side that is setback from the east wall. The studio today contains roughly 5800 square feet, more than double the area of the residence.

Broad heavy timber shed roof covers the patio across the entire east side of the studio

The tile roof for the original studio and 1969 addition is a low-pitched gable running north-south, which extends at an even lower pitch to the east and west of the gable roof, before turning into a broad patio shed roof on the east side of the building that covers the east entrance. The ridgeline for the main studio roof is a few feet taller than the parapet for the residence but the edge of the roof on the east side of the patio is a few feet lower than the top of the parapet for the residence. A brick chimney is located on the northeast corner of the studio, projecting through the red tile roof.

Detail of clay tile roof at heavy timber support beam

The original 1959 studio had a small kitchen and bathroom area on the north end of the studio. A 1969 addition added a covered porch to the northeast side of the studio, expanded the service areas on the northwest side of the studio and increased the seating area on the west side of the studio. The additions remain subordinate in scale and location compared to the main studio area that has a higher roof ridgeline.

The northeast porch and smaller rectangular extension to the north is covered with a north-south gable roof with a lower ridgeline than the studio roof and has a lower pitched roof over the 1969 patio that is set back from the main patio on the east side of the studio so that the eave of the patio roof is just behind the east wall of the studio building's front facade. A second entrance to the studio on the northeast side of the building is under this patio roof.

The patios on the east and northeast sides of the studio are paved and the patio or courtyard located between the residence and studio is also paved.

Subordinate 1969 porch and expansion on north end of studio

Wall in courtyard connecting residence on left to studio on right

The west side of the studio had a covered porch addition in 1969 along the entire façade. The northwest side of the studio now includes an addition that was built to replace the covered patio with larger restrooms for the performance center. The restrooms have a low-pitched gable roof running east-west, perpendicular to the other gable on the studio roof. This section of the roof is also covered with ceramic tiles. The west side of the studio, south of the restrooms and running along the remaining covered patio area west façade of the building, now has a flat roof with a parapet wall. This 1997 modification removed the earlier 1969 shed roof over the patio on the west side of the studio and enclosed this area for storage.

More than half of the entire 1.65 acre ASU property is paved for parking and driveways for the Center with the parking lot located primarily to the south of both buildings with additional spaces to the east. The property has a Scottsdale Road address but sits behind the buildings that front onto Scottsdale Road.

Guidelines for Scale, Form, Massing and Arrangement

A. Preserve the historic scale and formal arrangement of the buildings.

B. Maintain the shape and forms that characterize the two contributing buildings in the boundary.

C. Preserve the horizontal emphasis of the buildings and the broad shed patio roofs.

A.2. Building Materials and Construction Methods

A.2.a. Adobe Building Walls

Residence: The house walls are constructed of natural adobe bricks, made and dried on the property by artisans from Mexico. The north end of the east wall has a simple wooden ramada that is attached to the east wall and is supported by two square-section wooden posts. The southeast corner of the house also has a wooden staircase, behind a combination straight and curved adobe wall from the foundation to the top of the handrails, providing access to the roof. The ends of the rectangular wooden rafters for the roof stick out two to three feet from the house walls on the north and south sides of the house.

View of exterior wooden stairs to left and wooden ramada on east façade of residence

Rafters extending out from north wall

Coping tiles on parapet

A couple of rows of exposed bricks, covered with some mortar on top sloping outward, have been placed at the base of the walls making the foundation appear visually wider than the adobe walls since it projects roughly four inches out from the wall plane. It is unknown what covering may have been applied to the exterior of the adobe. The parapet walls surrounding the roof are all capped with cement tiles that are sloped towards the exterior. These coping tiles on the parapets are a combination of a curved tile on top and a three sided spread U-shape on the bottom tile.

Studio: The original 1959 studio walls and the walls for the 1969 addition are constructed of the same natural adobe bricks as the house. Rows of bricks are not placed along the east wall at the foundation like in the residence. The primarily adobe walls may be covered in another material. A brick chimney is located at the northeast corner of the studio and is aligned at a 45 degree angle to the building walls.

Smooth surface of studio walls

The surface of the walls on the main 1959 portion of the studio building appear to be relatively smooth on the surface but the 1969 walls of the addition to the north and west section of the

building have somewhat more visible individual adobe bricks indicating the two different time periods for the construction of the adobe bricks around the main interior performance space.

The two more recent additions to the northwest and west side of the studio (1988), including the addition with the flat roof, have walls that appear to be constructed of concrete block, not adobe. These walls have a smooth painted surface, smoother than the adobe walls. One west side addition involved removing the 1969 covered porch and enclosing the area with concrete block walls with a parapet wall surrounding a new flat roof on the addition.

A.2. b. Roofs

Residence: The house has a flat roof in two main sections that drains to the south, with low parapet walls above the roof plane, topped with red cement tiles tilted outward. An exterior stair provides access to the roof. The wooden rafters supporting the roof extend over two feet beyond the adobe walls on the north and south side of the house. The rafter tails have a deep rectangular 4" x 12" cross-section and are covered with metal on top, probably to reduce wear from the sun and rains. The flat roof drains to the south side of the house through holes in the parapet walls and metal painted downspouts on the outside of the south walls.

Tile covered parapet and extended rafters on residence

Studio: The studio roof is primarily made up of low-pitched gable and shed roofs. The large timber north-south running beams at the transition between the two different roof pitches extend beyond the north and south walls to the edge of the overhanging eaves. Both portions of the roof are covered in ceramic tiles that have an "s" shape in a pantile style (S-shaped tiles, placed so that the downturn of one overlaps the upturn of the next tile in the same course). Curved tiles also follow the ridgelines and are placed along the north and south gable ends of the main and secondary roofs, partially covering the rafters.

Tiles on edge of patio roof on left and on 1969 addition to right.

There are also flat ceramic tiles with a half-circle along the top stamped with a bird symbol covering the openings in the curved tiles at the east and west edges of the shed roofs; most likely to prevent birds from nesting in the roof. The more recent flat roof

on the west side of the building has a parapet on top and round canales have been installed through the parapet to drain water off the roof to the west.

Guidelines for Building Materials and Construction Methods

A. Maintain the appearance of the structures so that it is visually consistent with the original materials, colors, and finishes and textures in place whenever possible.

B. Repair of buildings will be done with similar materials. Utilize building construction methods and techniques consistent with adobe construction and the design aesthetic.

C. If original building materials need to be replaced, they should be replaced with similar materials or building materials that convey the same visual appearance as the original building materials.

D. Repair damaged sections of adobe walls using the best practices for adobe wall construction and to convey the same visual appearance.

E. Preserve the shape, slope, and functional and decorative features of roofs, including roof rafters and beams that extend beyond wall surfaces.

F. Repair or replace tile roofs or sections of tile roofs by using the same tiles if available, or with materials that convey the same visual appearance.

A.3. Architectural Features

A.3.a. Doors and Windows

Residence: All the entry doors are custom hand-carved sugar pine doors. The house has five total single doors and one set of double doors. Each was carved in a different style by Tucson artist, Charles W. Bolsius, a friend of Mrs. Kerr's. The main entry on the north wall of the projected portion of the east façade has a set of carved wooden double doors. The heavy rough-sawn timber lintels over the windows and doors extend beyond the door or window frames for additional support.

One of several custom wooden doors in the residence

The metal steel casement windows are simple square windows, with oversized wooden lintels and iron security bars on the outside. The date the security grills were added is unknown but they do not appear to be original. The window sills are bricks laid on edge, tilted towards the outside to shed water. The two steel framed windows at the northeast corner of the house meet at the corner where a round metal column with a metal plate on top supports the weight at the corner. One of the window openings on the north façade has been converted to a box office window. Painted wood has been used to reduce the size of this opening. Other windows are combinations of fixed pane picture windows with steel casement windows on either side.

Steel framed windows at northeast corner of house with metal support column at corner, wooden lintels and brick sills

Studio: Like the house, two entry doors on the earliest section of the studio building were hand-carved by Mr. Bolsius of pine with the main east entry door being the most elaborate. The studio also has two large rectangular windows on either side of the entrance, with low brick sills and metal security grills over the steel framed windows. The heavy timber lintels extend beyond the door or window frames, as they do on the adobe residence. The windows flanking the main entry have a large fixed pane window in the center with casement windows on either side with single panes and two narrow panes along the top of the window. The wooden double doors on the north side of the studio were added after 1969 and are not hand carved. Vertical single pane sidelights flank these double doors. There are a limited number of window openings on the studio walls since it was designed for performances and it is still used as a performance venue.

Studio main entry door with ornamental ironwork and brown beer bottles forming flanking vertical glass windows

There were also four horizontal rectangular windows along the west wall of the 1969 studio addition in an adobe wall constructed in a post and beam style with heavy timbers along either side of each combination picture and casement steel-framed windows. The arrangement of fixed and operable casement sections in these windows is similar to the two windows by the main entry on the east wall. However, when a later addition was added to the west side of the studio, this entire wall and the windows went from being on the exterior of the building to being within an enclosed room so they are no longer visible on the exterior.

Double doors of rough sawn boards installed with north patio addition

Some of the wooden doors in the studio that were added with additions were made of rough-sawn pine boards in a rustic style. These doors have recessed rectangles in the upper and lower sections of the doors with boards forming an 'x' within the lower recess and have metal handles. These later style doors are in five locations with two single and three of being double doors.

A.3.b. Covered Patios

The broad shed-roofed patio on the east side of the studio is supported by five large peeled log posts supporting rough-sawn heavy beams running east-west supporting the patio roof. The base of each post sits on a round concrete foundation having four metal straps to support each post. The support beams or rafters for the roof are covered with tongue-and-groove wooden planks. The beams, roof rafters and the underside of the wooden decking are all visible from the patio and are unpainted. Each of the five posts supporting the patio roof is notched at the rear (west) side of the top to support a large beam running north-south. The large north-south beam on the patio posts appears to be one deep solid timber at first but is actually three deep wooden beams side-by-side. The edge of the patio roof has a wide rough-sawn fascia board.

Patio roof across east side of original studio supported by five posts

Peeled log posts and heavy timber beams supporting patio roof across front façade

The patio roof covering the smaller patio at the northeast end of the studio is similar in construction to the larger patio roof but there are some differences in this 1969 roof. The four peeled log posts supporting this patio roof do not sit on a raised round concrete pedestal. The ends of metal support brackets for these posts are visible at ground level but do not project above ground. The north-south beam supporting the roof rafters is attached differently to the posts than on the main patio. In this case, the beam has a deeper section at the posts to form a bracket or capital with the sides cut at an angle. The rafters are covered with what appears to be tongue-and-groove planks and the rafters, beams and planks are unpainted wood like the larger patio roof. The edge of the patio roof has a narrower fascia board than the main patio roof.

A third patio roof once ran across the entire west side of the studio. That shed roof and the columns supporting it were removed when this patio area was enclosed by an addition in 1997.

A.3.c. Chimneys or Other Vertical Elements

A rectangular brick chimney at the northeast corner of the studio extends several feet above the tile roof. The chimney is at a 45 degree angle to the main building and it is flat on top. There is a band of brick that projects a couple inches from the surface of the chimney about halfway up its height. The brick is exposed.

Chimney at northeast corner of studio

There is no mechanical equipment visible on the roof of the residence or the studio from the main entrance. If you go up the

exterior stairs to see the roof of the residence you will see the air conditioner and ductwork on the roof that is hidden by the parapet wall. The existing mechanical equipment or ductwork on the roof of the studio is substantially screened from the east entrance by the taller gable roof of the studio. If you stand to the southwest of the studio, in the paved courtyard between the residence and studio, you can see ductwork on the west side of the studio roof for the heating and air conditioning system. The ductwork runs north-south and is mounted above the tile surface.

Guidelines for Architectural Features

A. Preserve the door and window materials, appearance and style in their original locations.

B. Avoid placing any mechanical or other equipment in locations visible from the east side of the buildings.

C. Preserve exposed structural wood elements such as the wooden lintels over window and doors, exposed rafters and beams, ramadas and peeled wooden columns. Maintain the exterior unpainted wood using the best practices for preserving wood.

D. If any wood element needs to be replaced, such as a support post, use wood with the same appearance and style as the original whenever possible.

E. Any necessary brick chimney repair, such as re-pointing the brick mortar, should match the existing material or have a similar appearance.

Detail of wood, ironwork and beer bottles on main entrance door to the studio

A.4. Building Exterior Detailing and Trim

A.4.a. Doors

The custom handcrafted wooden doors to the residence and studio have already been mentioned. The main entry door on the east side of the studio is of special interest for its wood and metal details. The rectangular window on the upper part of the door is surrounded by ornamental ironwork. The center of the decorative metal grill has the initials LK, for Louise Kerr, in a four-point metal star in the center of the custom ironwork. This main door contains three different types of custom metal; on the window grill, on the custom door handle and on the oversized metal cut-out straps attached to the door with hammered round-headed nails. The door frame is also unique, made of four rows of brown-glass empty beer bottles on either side of the door, set into the wall and visible from both the inside and outside of the adobe wall. These beer bottle windows flanking an entry door function as sidelights.

Custom grill on main entry door has the initials LK in the center star for Louis Kerr

A.4.b. Ornamental Ironwork and Other Metal Trim

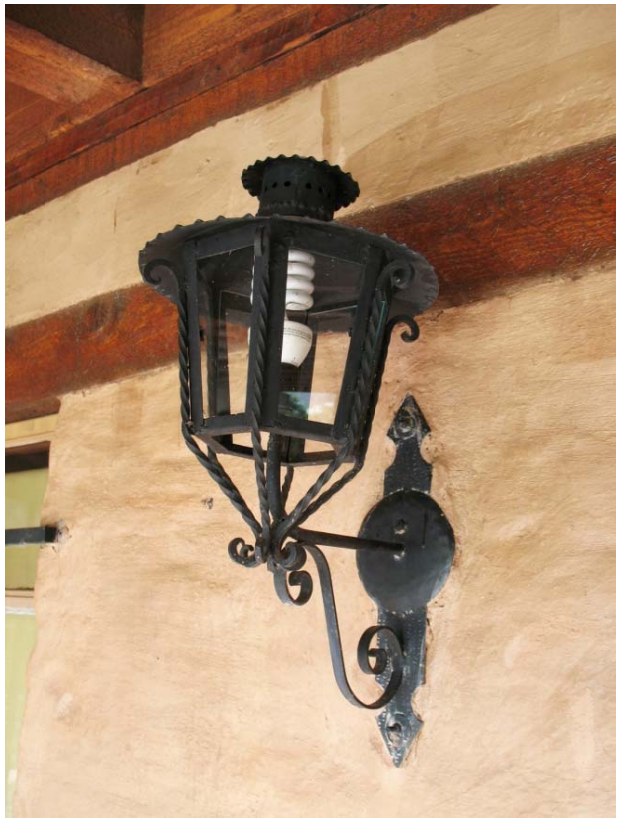
The grills over the windows and doors were custom made and include twisted rods along with straight rods with square cross-sections. A curved metal element is part of the grills over the windows and to the two gates in the walls between the two buildings for decoration.

The six large wooden support posts for the main patio roof for the studio each have curved metal ironwork which hold two planters each. The four peeled log posts supporting the smaller patio roof on the north side of the building also have curved metalwork near the top but they are not designed to hold hanging planters.

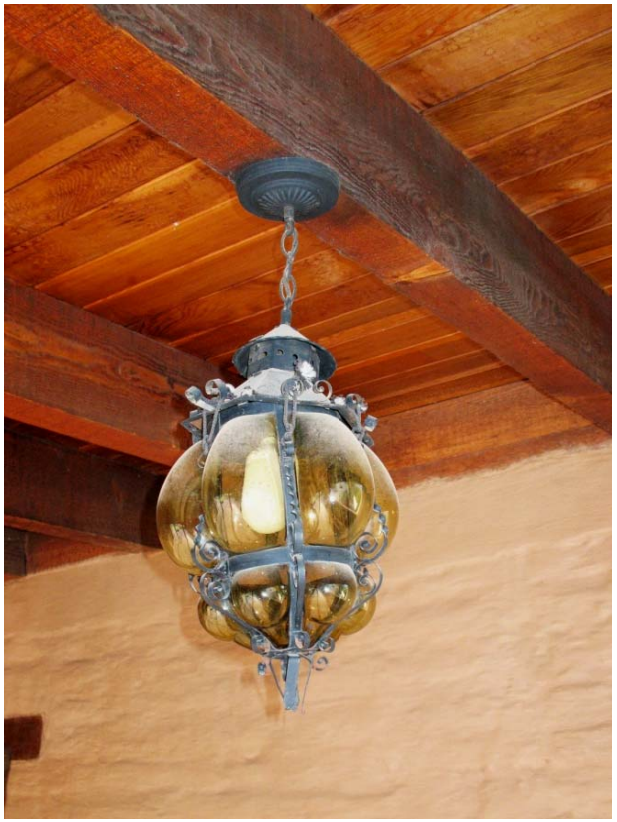
Another exterior location where steel or iron is used is along the gable ends of the studio roof but this metal is used for structural support rather than being ornamental. The end rafter for the studio roof has a metal plate joining the gable roof to the lower-pitched roof to the east. There is a second metal plate at the eastern wall of the studio where the end rafter meets the shed roof over the covered patio. Metal plates are also used for support on the underside of the beam supporting the smaller patio roof.

A.4.c. Lighting

Custom wall mounted metal lamps are on either side of the main studio entrance door and similar style metal lamps hang from the ends of some beams projecting from the south wall of the studio and from the north wall of the home. The wall mounted and hanging lamps all have a single light bulb and are six sided with scroll work and other ornamental ironwork around the sides or on the mounting brackets. Two hanging lamps are located under the northeast patio roof of the studio and appear to date from a later period than the other exterior lamps due to the extruded amber glass on the sides of the lamps.



Exterior lighting on studio near the entrance



Lighting fixture from later date on the studio addition

Guidelines for Exterior Detailing and Trim

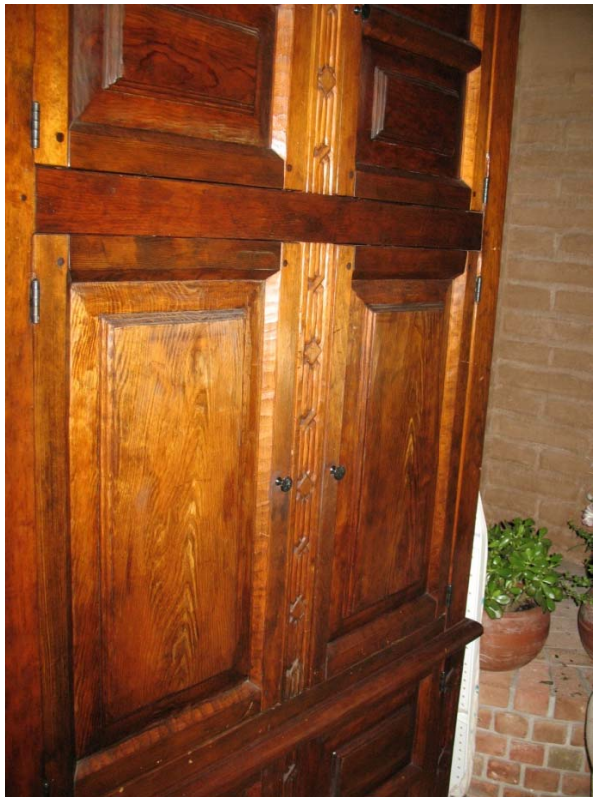
A. Preserve the visual appearances of the trim elements that were historically found on the building, including ornamental ironwork, window grills, and brown glass bottles. Replace with same or similar appearance materials when necessary.

B. Preserve the visual appearances of the features and finishes historically used on the building trim. Use matt rather than gloss finishes in general.

A.5. Interior Features

Residence: The residence has several intact handcrafted or custom features that reflect an interest in craftsmanship and artistry. The interior of the residence appears to have retained the integrity of most of the original features: 1) exterior and interior doors, 2) adobe walls, 3) wooden cabinets, 4) exposed wood ceilings, 5) tile floors, 6) windows, and 7) light fixtures. One window on the north façade was altered for a ticket window.

Like the exterior doors, several interior doors are hand carved pine, each carved in a different style by Tucson artist, Charles W. Bolsius, a friend of Mrs. Kerr's. A wardrobe and corner cabinet appear to be made by the same woodcarver.



Interior custom woodwork in residence

The interior of the adobe walls have a very similar appearance to the exterior of the adobe walls with the individual bricks visible. The deep rough-sawn wooden rafters are visible in the ceilings as well as the wooden boards or planks above the rafters. A custom curved iron light fixture is in the west room, now called the Green Room and probably used by Mrs. Kerr as her original bedroom. The floors in the entrance room have Italian ceramic tiles with a floral pattern. The original living room is bordered and accented with floral patterned Italian ceramic tile.

Wooden rafters, wood ceiling and ornamental chandelier

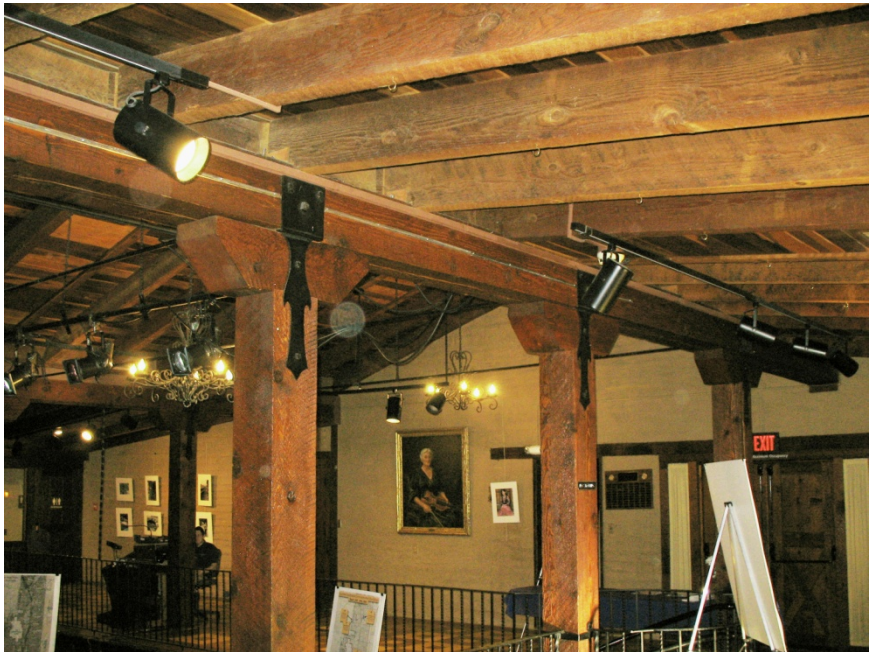
Studio: The studio has several intact features that reflect the artistry and craftsmanship of the 1959 and 1969 original construction and addition. Later additions do not have the same level of craftsmanship as the earlier construction. The interior of

the main performance space has retained several original features and the integrity of those features including: 1) entry/exit doors, 2) adobe walls, 3) exposed wooden ceilings, 4) tile floors, 5) metal railings, 6) fireplace, and 7) light fixtures.

Exposed wooden beams and ceiling and light fixture

The interior of the adobe walls have a very similar appearance to the exterior of the adobe walls with the individual bricks visible. There is a visible change from the original 1959 adobe walls and the somewhat rougher surfaces of the 1969 addition to the west. The deep rough-sawn wooden rafters are visible in the ceilings as well as the wooden boards or planks above the rafters. Two large wooden beams run north and south at the edge of the gable roof above and are each supported by heavy rough-sawn timber columns with a metal plate at the top connecting the columns to the beams. The deep rough-sawn rafters supporting the roof are exposed with wood plenums between some of these rafters which house the heating and air conditioning ducts.

The interior contains several examples of ornamental ironwork. The railings between the upper lobby area and the lower seating area were handcrafted and the railings for the stairs are curved to follow the curve of the stairs. There are two large light fixtures of black wrought iron over the lower studio seating area with eight arms each of curving metal. The custom metal light fixture on the upper area to the north has fewer arms and lights.



Heavy timber posts with ornamental metal strap connecting posts to beams

The studio has a large brick fireplace at the northeast corner of the lobby area. It has a raised hearth and contains custom ironwork on a ventilation grill above the firebox and within the firebox. It sits at a 45 degree angle to the building and fills up the corner of the room from one adobe wall to the other.

Brick fireplace with ornamental vent cover

The floor tile in the lobby area and on the floor of the lower seating area is Italian ceramic tile of light and dark solid colors, the same type of tiles used in the residence. The pattern for the tile changes with more light tiles on the upper section and more dark tiles on the lower seating area. The original window openings are visible on the east and west walls but the windows on the west wall are now on an interior wall of the building after the west patio was enclosed by an addition.

Several interior walls, including original interior walls and those from later additions, are constructed of different materials than adobe including bricks, concrete block, and frame walls with sheetrock. They include the walls for the most recent restroom addition and walls within service areas or rooms on the north and west side of the performance and public spaces.

Tile floor and ornamental railings at steps

Guidelines for Interior Features

A. ***Preserve the visual appearances of the elements that were historically found in the building, including custom woodwork, floor tiles, ornamental railings and light fixtures, and exposed wooden ceiling. Replace with same or similar appearance materials when necessary.***

B. ***When necessary, repair or replace broken floor tiles or other historic elements with the same materials, if available, or materials with a similar appearance and character.***

A.6. Landscape and Exterior Site Features

There are two identical decorative walls connecting the house and studio. They are made of natural adobe bricks, similar in construction to those of the house and the studio. The walls are lower on the sides, coming up into an archway in the middle, supported on the interior of the arch by a metal arch. These archways have simple iron gates under them with some curved elements added. The entire lengths of both walls are capped with curved red Spanish tiles held in place by mortar or cement, like the coping tile on top of the parapet at the residence.

The exterior stairwell on the residence also has a landscaping adobe wall projecting from the south side of the stair wall. This wall is topped with bricks set on edge for the entire length. The top of the wall curves down at the top and then contains two wide steps, similar to the wall on the east side of the stairs. There is a pointed arched opening in this wall that divides the public area from the private patios at the rear and southwest side of the residence.

The patio between the house and residence and the two patios on the east and northeast side of the studio are covered with brick pavers, probably cement bricks. The edge of the patio is a band of textured concrete. A paved sidewalk that is also edged with concrete leads east from the studio to the entrance drive and handicapped parking. There is also a low landscape wall and plants between the parking areas and the lawns or patios around the buildings. The wall has three short brick piers with walkway lights on top. A low adobe wall is located along the north side of the north patio of the studio. A low brick wall roughly a foot high runs along the edge of the lawn in front of the studio and provides a separation between the paved parking areas and the formal front lawn and sidewalk leading to the studio's main entrance.

A bronze sculpture of Louise Lincoln Kerr sits on a pedestal to the east of the studio and north of the house under the shade of two citrus trees. The sculpture was created by John Henry Waddell with Lindsey Waddell responsible for the viola in the sculpture. Many noteworthy Valley leaders are named in the bronze plaque on the base as contributors. Mrs. Kerr is seated and clothed in the sculpture and is holding her instrument, the viola (see photo on page 6). Most of John Henry Waddell's works have nude figures, including the sculpture of several dancers now in front of the Herberger Theater in downtown Phoenix, so for him to do a clothed figure of Mrs. Kerr was an exception he made for this sculpture.

Guidelines for Exterior Site Features

A. Preserve the following features in their historic locations and visual appearances: alignment of entry walkway centered on front door of studio, rectangular pavers on patios or using similar paving units rather than un-broken solid concrete patios, and lush landscape appearance.

B. Repair site features or replace features that are deteriorated beyond repair with original or visually compatible materials and construction methods.

Pavers on patio

Chapter 4. Additional Guidelines for Additions and New Construction

The preceding chapter, **Chapter 3. Character-Defining Features and Related Design Guidelines**, dealt with changes to the two existing historic buildings and their setting, including guidelines for activities that fall into categories such as preservation, rehabilitation, renovation and maintenance. This chapter deals with activities that would increase the size of the existing buildings through additions or that would add new construction to ASU's property. It is understood and agreed, per the Conservation Easement, that the Historic Preservation Commission will conduct public hearings on Certificates of Appropriateness for applications within the easement boundary.

ASU is also encouraged to use the advisory guidelines on page 28 below in their planning for new construction outside the boundary. New construction on the balance of the 1.65 acre ASU-owned property is not subject to any formal review by the city or the HPC. ASU may voluntarily submit plans for any projects on the balance of their property for city comments. City staff or Historic Preservation Commission comments on ASU proposed construction outside the boundary of the Conservation Easement are advisory.

Guidelines for Additions and New Construction Within Boundary

A. The historic buildings must be preserved as the key elements of the overall site plan and their visual prominence within the Boundary shall be maintained.

B. Additions to the historic buildings or any new construction shall be designed and sited to preserve the established formality of the site plan, and the characteristic shape and form of the two contributing buildings and contributing landscaping within the Boundary. A vertical addition to the studio is strongly discouraged but an addition to the residential structure could be acceptable if it continues the pattern of the one-story building.

C. The proportions, massing, rooflines, horizontal emphasis, materials, and pattern of openings on additions should correspond to that found on the existing building.

D. The scale and massing of additions and new construction should correspond to that found on the existing residence and studio.

E. New construction shall be designed to create a visual distinction between the addition and/or new construction and the existing buildings and courtyards. This guideline does not restrict materials which are consistent with the historic palette of materials used at the Kerr Cultural Center, from being used in their modern form; nor restrict the colors, finishes, or pattern of architectural detailing found on the historic buildings from being incorporated into such new construction.

F. The pattern of architectural detailing found on the historic buildings may be incorporated into the new construction in a simplified or abstracted form.

The guidelines for new construction outside the boundary refers to the paved parking lot between the smaller red box and the entire ASU 1.65 acre property boundary indicated by the yellow line above.

View towards northwest, Camelback Mountain and residence from parking lot outside easement boundary

Advisory Guidelines for New Construction on ASU Property Outside Boundary

A. The historic buildings must be preserved as the key elements of the overall site plan and their visual prominence within the property shall be maintained.

B. New construction shall be designed and sited to continue the arrangement and pattern of buildings on the site.

C. The scale, massing, rooflines, horizontal emphasis, and pattern of openings on new construction should correspond to that found on the existing buildings but new construction can be more than one-story.

D. New construction shall be designed to create a visual distinction between the new construction and the existing buildings and courtyards.

E. Exterior materials should correspond to existing materials and should continue the proportional pattern of the unit sizes. Materials that are consistent with the historic palate of materials used at Kerr Cultural Center can be used in their modern form.

F. The pattern of architectural detailing found on the historic buildings may be incorporated into the new construction in a simplified or abstracted form.

Chapter 5. City Preservation Assistance

City Preservation Assistance

In accordance with the criteria defined in “Incentives for Historic Preservation” document, the following is the program for public action to supplement the regulation that has been formulated to provide assistance and benefits for properties designated on the Scottsdale Historic Register. The Historic Preservation Commission believes that a broad array of incentives needs to be made available for the program to be a success and to make a difference in the community. Incentives are provided in four categories: technical, promotional, developmental, and financial.

Technical Assistance

The City, through the Preservation Division or other departments, will provide assistance to ASU in determining best practices for the long-term maintenance of adobe structures. Specifically, the Preservation Division retained the services of Michael Wilson Kelly Associates, architectural consultants to complete a Building Condition Assessment (BCA) report. The city provided a copy of the BCA report to the Office of the University Architect. The university has made some follow-up contacts to the architect after reviewing the information in the report.

Promotional Assistance

The City and ASU will work together to increase awareness of and appreciation for the Kerr Cultural Center. The City will undertake efforts to publicize the listing of the Kerr House and Studio on the National Register of Historic Places in April 2010. This will be done through the various forms of media and tourism mechanisms the City uses to promote itself and local resources. In accordance with the Conservation Easement, the Kerr Cultural Center may be scheduled by the City of Scottsdale for up to two events per year for the mutual purpose of increasing community awareness about the historic significance of the property.

Developmental Assistance

Developmental incentives address the unique situation and needs of Kerr Cultural Center relative to the City review processes and building, zoning, and development codes. The City recognizes that there are challenges in rehabilitating historic buildings of Kerr Cultural Center. It is the intent of this HP Plan that all reviews and inspections for this historic property will be expedited in accordance with City procedures.

Financial Assistance

Financial incentives are focused on creating a partnership between the City and ASU to ensure that Kerr Cultural Center is maintained, and to provide assistance for long-term sustainability and its rehabilitation. The City will work with ASU and the Convention and Visitors Bureau to consider grant opportunities for cultural heritage tourism and promotional activities. The City will also support Heritage Grant applications or similar grant proposals by ASU for funding for repairs, stabilization or other work on the historic adobe structures. No specific projects or expenditures have been identified to date.