

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number _____ Page _____

SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 04001347

Property Name: St. Philip's in the Hills Episcopal Church

County: Pima State: Arizona

Multiple Name

This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.

Sonda McClelland

December 17, 2004

Signature of the Keeper

Date of Action

=====
Amended Items in Nomination:

Section 8: Significance

The Area of Significance, "Community Planning and Development," is, hereby, being added to correspond with the property's significance under Criterion B.

The Arizona State Historic Preservation Office was notified of this amendment.

DISTRIBUTION:

- National Register property file
- Nominating Authority (without nomination attachment)

United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being nominated, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name St. Philip's in the Hills Episcopal Church

other name/site number _____

2. Location

street & number: 4440 N. Campbell Avenue _____ not for publication
city/town: Tucson _____ vicinity
state: Arizona code: AZ county: Pima code: 019 zip code: 85718

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments).

James W. Gorman 2 NOVEMBER 2004
Signature of certifying official Date

ARIZONA STATE PARKS
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments).

Signature of commenting or other official Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that this property is:

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

Signature of the Keeper

Linda McClelland

Date of Action

12/17/04

5. Classification

Ownership of Property

(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property

(Check only one box)

- building (s)
- district
- site
- structure
- object

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing Noncontributing

One _____ buildings
 _____ sites
 _____ structures
 _____ objects
 One _____ Total

Name of related multiple property listing

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

N/A

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Functions

(Enter categories from instructions)

RELIGION / Religious Facility / Church

Current Functions

(Enter categories from instructions)

RELIGION / Religious Facility / Church

7. Description

Architectural Classification

LATE 19th & EARLY 20th CENTURY REVIVALS - Spanish Colonial / Mission Revival

Materials

(Enter categories from instructions)

foundation Concrete
 walls Adobe; Brick; Plaster
 roof Clay Tile
 other Wood roof timbers; steel & stained glass windows; "cast stone" columns; wrought-iron gates

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

8. Statement of Significance

Applicable National Register Criteria

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

- Criteria A, B, C, D with checkboxes and descriptions of property significance.

Criteria Considerations

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

Property is:

- Criteria A-F with checkboxes and descriptions of property characteristics.

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- Documentation checkboxes for NPS file status, including preliminary determination, National Register listing, and Historic American Buildings Survey/Engineering Record.

Areas of Significance

(Enter categories from instructions)

Architecture

Blank lines for entering architectural categories.

Period of Significance

1936 - 1957

Blank lines for entering additional periods of significance.

Significant Dates

1936

Blank lines for entering additional significant dates.

Significant Person

(Complete if Criterion B is marked above)

John Wesley Murphey (1898-1977)

Helen Geyer Murphey (1894-1990)

Blank lines for entering additional significant persons.

Cultural Affiliation

N/A

Blank lines for entering additional cultural affiliations.

Architect/Builder

Josias Thomas Joesler (1895-1956)

Blank lines for entering additional architect/builders.

Primary Location of Additional Data:

- Location checkboxes for State historic preservation office, Other state agency, Federal agency, Local government, University, and Other.

Name of Repository:

St. Philip's in the Hills Church Archives; University of Arizona - Arizona Architectural Archives; Arizona Historical Society/Tucson; Tucson Museum of Art Library; Pima County Assessor's Office;

10. Geographical DataAcreage of Property Approximately one acre**UTM References**

(Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing	Zone	Easting	Northing
1	<u>12</u>	<u>505325</u>	<u>3572340</u>	3	_____	_____
2	___	_____	_____	4	___	_____

 See continuation sheet**Verbal Boundary Description**

(Describe the boundaries of the property on a continuation sheet)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet)

11. Form Prepared Byname/title Jean Cox, Curator of Fine Artsorganization St. Philip's in the Hills Episcopal Church date October 6, 2004street & number 2315 E. Elm Street telephone (520) 326 - 1284city or town Tucson state: AZ zip code 85719**Additional Documentation**

Submit the following items with the completed form:

Continuation Sheets**Maps**A **USGS map** (7.5 or 15 minute series) indicating the property's location.A **sketch map** for historic districts and properties having large acreage or numerous resources.**Photographs**Representative **Black and White photographs** of the property.**Additional items** (Check with the SHPO or FPO for any additional items)**Property Owner**

(Complete this item at the request of the SHPO or FPO)

name St. Philip's in the Hills Episcopal Church (attn: Cynthia McFarland)street & number 4440 N. Campbell Avenue telephone (520) 299 - 6421city or town Tucson state AZ zip code 85718

Paperwork Reduction Act Statement: This information is being collected for applications to the National register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instruction, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P. O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

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St. Philip's in the Hills Episcopal Church
Pima County, Arizona

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SUMMARY

St. Philip's in the Hills Episcopal Church is located just north of the Tucson city limits at the base of the foothills of the Catalina Mountains. The Church was the cornerstone of a community center for the Catalina Foothills Estates residential development that began subdividing property in 1928. The basilica church was the first of five buildings designed to surround a plaza that, when completed in 1940, was called St. Philip's Plaza. This nomination includes only the Church building, including four subsequent additions and two cloister gardens. The Church, and its additions, were designed by prominent Tucson architect Josias Thomas Joesler and built by John W. Murphey and his wife and business partner Helen Murphey from 1936 to 1957. The building was designed in the Spanish Colonial/Mission Revival style with plastered adobe walls, heavy wooden timber roof framing, clay tile roof, and many features representing the buildings of the Murpheys' travels into Mexico.

NARRATIVE DESCRIPTION

St. Philip's In The Hills Episcopal Church is located on the northern outskirts of Tucson at the base of the foothills of the Catalina Mountains. The Church was the cornerstone of a community center for the Catalina Foothills Estates residential development that began subdividing property in 1928. The 1936 basilica church was the first of five buildings designed to surround a plaza that, when completed in 1940, was called St. Philip's Plaza. The Church building also includes four subsequent additions completed in 1940, 1947, 1951 and 1957 as well as three cloister gardens, Lower Patio (1936), Chapel Patio (1947) and Perry Garden (1957), enveloped by the building complex.

The basilica form of St. Philip's, defined by a rectangular plan, 65' long by 42' wide, with tall interior walls rising above the surrounding roofs thus accommodating clerestory windows, is built on a north-south axis, that follows the contour of the land and avoids the direct path of the sun, with the north side looking to the mountains and the south side fronting on the plaza. Site placement was very important to Joesler's plans and the north to south orientation of the church was dictated by contour, size and shape of the lot and by the Murphey/Joesler concept of a Spanish Colonial-style plaza. In the early Christian era this was a preferred building form for churches in western Europe, and has continued to be favored by liturgical churches which follow a formal ritual. The exterior surface covered with a white stucco coating relies on mass and structural form rather than on ornament for effect.

The lower part of the 5 ft. thick adobe façade is marked by use of geometric detail in the half circle Roman arch of the deeply recessed portal, with its hand-carved Mexican cedar doors and antique lock and bosses. Directly above is the circle of a stained glass window and the arch and wrought-iron cross of the brick-topped parapet where the roof-line rises in 3 steps to the belfry. On the façade there are 2 narrow vertical windows: left at the clerestory level and right at the nave level. A wing wall defines the west side of the church and 1947 Chapel Patio. The right front is extended east to enclose the Lower Patio, which is entered through a wrought-iron gate also designed by Joesler. He used cast stone Solomonic columns with composite acanthus leaves and Ionic scroll capitals to form a shady arcade topped with a red tiled roof. The garden is planted with trees and flowers in season- either native or adapted plants- green grass, brick walks and a fish pond, and was originally landscaped by parishioner Maurice Reed. Later, all the plantings at St. Philip's were developed by Rutgers Porter, horticulturalist, who would eventually donate his home and gardens to become the site of the Tucson Botanical Gardens.

The church has two entries: a formal entry on the south facade through a large arched portal and heavily carved wooden doors, and a secondary, yet commonly used, entry on the east side of the church facing the Lower Patio. The unifying spiral form of the Solomonic columns continues inside where they support the arches of the nave wall, which rises to the clerestory. The flat roof is supported by hand-hewn heavy timber beams supported by ornately

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carved corbels attached to the walls typical of the *viga/zapata* ceilings of Spanish Colonial churches of Mexico. The ceiling is composed of rusticated wooden planks that span the beams. The two side aisles are a single story in height and their sloping roofs attach to the arcade's wall and the exterior wall of the nave. The adobe walls were built without bays, so the smooth inside wall follows the 3 ft. mass of the exterior side wall.

In the church's interior the warm red of the carpet and scored concrete floor sets off the cool white of the plastered nave walls and the light blue of the chancel arch surrounding the 12 ft. plate glass altar window. The deep brown of the hand-carved beams and boarded ceiling is repeated in the carved wooden pews. Single hung windows painted in Mexico that show apostles with their identifying attributes add color to the nave walls. Baroque tin chandeliers and wall sconces are copies of silver ones from the wealthy mining towns of Mexico. The 12 ft. arched plate glass window behind the altar frames the peaks of the Santa Catalina Mountains in the distance and the lush foothills desert in the foreground, providing a spectacular focal point for the terminus of the nave.

In the 1940 expansion, the Rector needed a room for conferences and the children needed space for church school classes. The Rector's wood paneled study was built first and adjoins the exterior east wall of the church. This is now called the Ferguson Room. Next, across the walkway to the east, Joesler designed the children's classroom building, a long adobe rectangle with moveable interior dividers for one, two or three room spaces. For the north side of the children's rooms, the Murpheys ordered stained glass windows from Mexico, and on the south side facing the lower east cloister garden there are glass doors. Permanent walls now divide this space into two meeting rooms.

In 1947, as the congregation continued to grow, more seating space was needed in the church. A transept chapel (Chapel) was added to the west, perpendicular to the original church but allowing a view to the church altar, in its original 1936 location, and participation in the service. Here Joesler used his signature transverse ridge beam system to support a pitched roof, composed of three low beams spanning the width of the Chapel, each of which support a short vertical post, that in turn supports the ridge beam on which the heavy timber rafters are supported. This complex ceiling and roof system added height and importance to the space. The Chapel Patio, also designed in 1947 to the south continues the outdoor Solomonic arcade of the Lower Patio and is enclosed by low walls on the north and west sides with Joesler-designed wrought iron gates facing east and west.

In 1950 Joesler and the Murpheys committed themselves to a long-range plan for church expansion which ultimately included doubling the length of the church nave by increasing it 52 feet, but maintaining the large altar window as the focal point of the nave. With that in mind, Joesler drew plans for an upper patio (Perry Garden) east of the extended church, adding another classroom building and storage area on the north side, and using Solomonic columns in a corridor spine that joined the church, 2 classroom buildings and upper and lower gardens together with a common theme. Although this new classroom building was constructed with brick not adobe, it was coated with stucco to match the other buildings. These classrooms eventually became the choir room, and are now used as conference and office space. An 18th century carved sandstone cross, now located in Perry Garden, is from the Mexican state of Jalisco and was given in memory of the Murphey's son, John Michael Murphey, by family friends.

In the same year, Joesler also ordered enough cast stone columns to complete his planned expansion of the church. This project did not take place until 1957, one year after Joesler's death, but was faithfully executed in his architectural style as both the materials and his plans were available. The expansion was supervised by Joesler's former assistant, Gordon Maas Luepke, working with John Murphey. In addition to doubling the length of the nave, the choir loft was extended 10 feet to accommodate a larger choir. On the west side of the interior of the church, the

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original 1947 transept chapel (Chapel) was remodeled, placing an altar on the west side and an opening to the north for a small eight-sided baptistery, set two steps below the chapel floor. The baptistery has a small version of the altar window in the chancel. To the west of the new altar, a new Transept was also constructed, following the architectural vocabulary of the nave. On the east side, a Bride's Room and restrooms were added north of the Rector's Study, both of which are enclosed by wrought iron gates. Throughout the church there are gifts from parishioners of *santos* (small figures of saints) and church furniture, and from the Kress Foundation of Renaissance paintings and sculptures.

INTEGRITY

St. Philip's In The Hills Episcopal Church has retained its architectural integrity, still serving as a parish church in the Diocese of Arizona. The most substantial modification to the church was the 1986 remodeling by architect Edward H. Nelson of the choir loft at the south end of the nave to accommodate a new Holtkamp pipe organ, though this does nothing to compromise integrity of the architectural character of the interior nave. Also in 1986, buttresses were added to the exterior to strengthen the walls due to the increased length and structural fragility of the 21' tall adobe walls. As added structural reinforcement, the hollow Solomonian columns of the nave were infilled with steel reinforcement and tied at the roof to provide a completely invisible steel frame hidden within the columns and ceiling.

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NARRATIVE STATEMENT OF SIGNIFICANCE

SUMMARY

St. Philip's in the Hills Episcopal Church is eligible under Criterion B as the building best associated with the lives of prominent Tucson developers, builders, and philanthropists, John and Helen Murphey. The building is also eligible under Criterion C as an exceptional example of the work of prominent Tucson architect Josias Joesler. For many people, St. Philip's in the Hills Episcopal Church is the most recognized example of Joesler's 40-year career and is considered a Tucson landmark. The building's period of significance, 1936 – 1957, relates directly with the span of time during which Joesler designed the original church and four subsequent additions.

NARRATIVE

Criterion B: Association with the lives of John and Helen Murphey

St. Philip's in the Hills Episcopal Church is the best building associated with the lives of prominent Tucson developers, builders, and philanthropists, John and Helen Murphey. Although there are other buildings associated with the lives of John and Helen Murphey in Tucson, all, with the exception of St. Philip's, have been modified to a point where their integrity has been compromised.

John and Helen Murphey's association with this building begin with the purchase of 7000 acres of undeveloped land overlooking the Tucson Valley in the foothills of the Santa Catalina Mountains in 1928. In developing the Catalina Foothills Estates, the Murpheys sought to create a Mexican village of haciendas whose subsequent success was measured by the prominent and affluent clientele attracted to the Catalina Foothills Estates, then and today. Much of the current popularity of the Catalina Foothills Estates is due to the establishment of its original deed restrictions that controlled development of the community. All decisions regarding real estate, design and construction were kept within the control of the Murphey Building Company. One such restriction prevented the scraping of the natural vegetation to within five feet of the building, attesting to the importance of natural landscaping in the overall marketing of this estate community in the desert.

As they began the development of the Catalina Foothills Estates as a premier residential community, the Murpheys envisioned a village center that emulated the town centers of Mexican towns to which they had traveled often. Named St. Philip's Plaza, this town center would be composed of a church, a tea room/gift shop, the Catalina Foothills Estate sales office, the offices of the Murphey Building Company as well as Joesler's studio all surrounding a plaza in the form of a "U". The anchor of St. Philip's Plaza was St. Philip's in the Hills Episcopal Church, the land for which was donated to the Diocese by the Murpheys. The Murpheys also donated the funds for the design of the original St. Philip's building (the congregation paid only for the cost of construction) and furnished it with many pieces of Spanish Colonial and Mexican religious art and artifacts collected in their travels throughout Latin America. The Murpheys were Episcopalians and were regular members of the church until their deaths.

John Wesley Murphey (1898-1977)

John Murphey was born in Tucson in 1898, one of eight children of real estate broker and insurance agent Walter E. Murphey. As a young man, John Murphey gained experience in his father's company and served in the military during World War I. In 1918, Murphey opened a building company and began to develop homes and commercial buildings in the central part of Tucson. Many of these projects included the complete development and management of the properties. The John Murphey Building Company engaged not only in construction but in buying and selling land, insuring property, renting and storing furniture and, of course, building design. In 1920,

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Murphey graduate with a degree in geology from the University of Arizona. It was there that he met Helen Geyer, a new employee in the mining school office. So enraptured was John with Helen that he declined a Rhodes scholarship to marry her in 1920.

Helen Geyer Murphey (1894-1990)

Helen Murphey was born in Natick, Massachusetts in 1894. When she was just 17, she moved west to teach school in rural Ohio. Several years later she moved to Washington D.C. and became the first female employed in the U.S. Bureau of Mines. In 1918, Helen joined her mother who had relocated in Tucson because of arthritis. Helen accepted an office position at the University of Arizona's School of Mines where she met the young engineering student, John Murphey. After Helen and John married, they spent much of their first three years living in a tent near River Road and Campbell Avenue to maintain their claim to a homestead which would later become a part of the Catalina Foothills Estates.

Over the course of the Murphey's 57 years together, Helen was both a business and artistic partner in the Murphey Building Company. Helen brought to the marriage and to the company a refined sense of style and interior decoration. She was an inveterate student of local and Mexican history and she kept scrapbooks of photographs and drawings of Mexican architectural details discovered during family vacations that would later be used in her work.

The Murpheys' role in Joesler's career is significant. They had a vision to build residential developments that emulated the prestigious resort communities of Los Angeles and Santa Barbara that attracted wealthy residents from the East. The Murpheys needed an architect who could interpret this vision in the form of buildings that portrayed the various historical revival styles popular in other parts of the West. Joesler's extensive travels, combined with his education in both the technical and artistic realms of architecture provided the Murpheys with just the palette of styles needed to express their vision. The Murpheys hired Joesler in 1927, beginning a 30-year relationship of patron-architect until Joesler's death in 1956. By the end of his John Murphey's career in the mid-1960s, he was credited with the construction of more than 600 buildings in Tucson, including some its prominent landmarks (see Joesler's biography).

John and Helen Murphey were active in the physical and cultural development of Tucson throughout their lives. The successes of their real estate activities led to donations of land and buildings for philanthropic and cultural purposes whose beneficiaries included the Junior League, University of Arizona Medical Center and the Salvation Army's downtown Hospitality House. The Murphey's donated many pieces of art and artifacts to both the Arizona Historical Society and the Tucson Museum of Art. Helen Murphey also provided scholarship money to dozens of young people to enable them to attend college. She was also instrumental in helping to organize the Tucson Symphony Orchestra and the Tucson Museum of Art.

Criterion C: Architecture

St. Philip's In The Hills Episcopal Church is an exceptional example of the work of prominent Tucson architect Josias Joesler. As a Tucson landmark, it is considered Joesler's masterpiece as the one building most associated with the work of this prominent Tucson architect.

Josias Thomas Joesler (1895-1956)

Josias Joesler's architectural experience began in Switzerland where he was born in 1895 to an architect father. He was educated in architecture and engineering in Switzerland and Germany, respectively, as well as drawing at the Sorbonne in Paris. Between 1916 and 1923, he worked and traveled in Switzerland, Germany, Italy, North Africa

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and lastly in Spain, where he married. In 1924, Joesler and his wife, Natividad, left Europe and lived briefly in Havana, Mexico City and Los Angeles where Joesler was introduced to John and Helen Murphey, partners in a growing Tucson building and development company.

During his career, Joesler designed over 400 projects, including commercial, educational, and religious building types, but the majority of his work is residential, and very little done outside the Tucson vicinity. Today, there are approximately 250 Joesler-designed buildings remaining, the most prominent and public of which include, St. Philip's in the Hills Episcopal Church, its plaza and surrounding buildings, Broadway Village, Seventh Day Adventist Church, Ghost Ranch Lodge and St. Michael's and All Angels Episcopal Church.

Although Joesler occasionally worked as an independent architect, the vast majority of his work was under the patronage of the Murpheys. With so many projects built under the design of a single architect, it is tempting to refer to these projects as having a "Joesler style". In reality, Joesler was an eclectic. His design vocabulary borrowed from historic as well as contemporary styles and he often blended these styles with local building traditions resulting in a distinctive regional image. Joesler also applied "revival" styles to his buildings in Tucson to provide an illusionary link to other cultures and places. In Joesler and Murpheys' first major collaboration, the Old World Addition, formerly located in what is now the University's medical campus, Joesler used English, Swiss, French and Spanish historical styles to articulate Murpheys' vision of a prestigious and romanticized "old world" subdivision. Throughout the rest of his career, Joesler experimented with many other styles including the Spanish Colonial Revival, Mission Revival, Pueblo ("Santa Fe") Revival, Contemporary Ranch, Art Deco and regional variations of the International Style. Through the use of this architectural vocabulary, Joesler created buildings that were both timeless and avant-garde.

Joesler designed buildings in numerous subdivisions in Tucson with the Murpheys, including Old World Addition, Blenman Elm, Sam Hughes, El Encanto, Colonia Solana, El Montevideo Estates, Broadway Village, Country Club Estates, and Catalina Foothills Estates. The most significant of these, in its influence on Tucson residential development, was the Catalina Foothills Estates. Joesler, as supervisory architect for Catalina Foothills Estates, controlled the architectural design as well as the surveying of each property, which, at that time, averaged over 4 acres. He took advantage of the topography by laying out the homesites based on their view, which he later refined in the design of each individual house. The majority of buildings in the Catalina Foothills Estates were designed as variations of the Spanish Colonial Revival style. They were usually centered around a patio or pool, with low-pitched tiled roofs, smooth stucco, or burnt adobe walls, sculpted wood members and ornamental ironwork, all crafted with a sense of antiquity which enhanced the style. The use of arches, breezeways, and patios also represented the outdoor lifestyle desired by the Murpheys to attract Easterners to Tucson. Architecturally, these features portray the timeless elements of design in desert climates throughout the world and confirm the design expertise gained from Joesler's well-traveled life.

CRITERIA CONSIDERATION A: RELIGIOUS PROPERTIES

St. Philip's in the Hills Episcopal Church is a building currently and historically used for religious purposes. However, the building's significance is in its association with the lives of significant persons (Criterion B) and as an exceptional example of the work of a local Tucson master (Criterion C).

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St. Philip's in the Hills Episcopal Church
Pima County, Arizona

GEOGRAPHICAL DATA

VERBAL BOUNDARY DESCRIPTION

The nominated property lies in the southwest portion of the SW quarter of the NW quarter of Township 13 South, Range 14 East, Section 20 (see parcel map below). Tax parcel # 108-23-079D. The nominated portion of the building is identified in the appended Complex Plan (see Figure 1, Additional Information, p. 24).

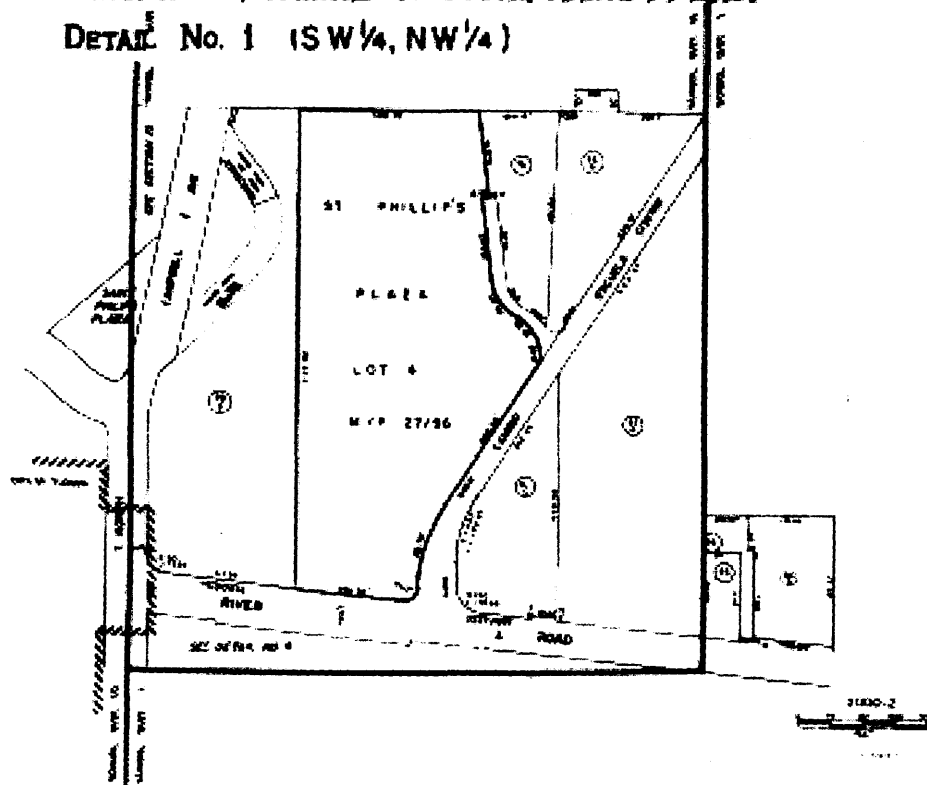
BOUNDARY JUSTIFICATION

The nominated portion of the building represents that which was designed by Josias Joesler (see Complex Plan, Figure 1, Additional Information, p. 24). Although much of the rest of the building complex respects the original architectural vocabulary, this original core retains its integrity with its association with Joesler.

ASSESSOR'S RECORD MAP

108-23

SECTION 20, TOWNSHIP 13 SOUTH, RANGE 14 EAST
DETAIL No. 1 (SW 1/4, NW 1/4)

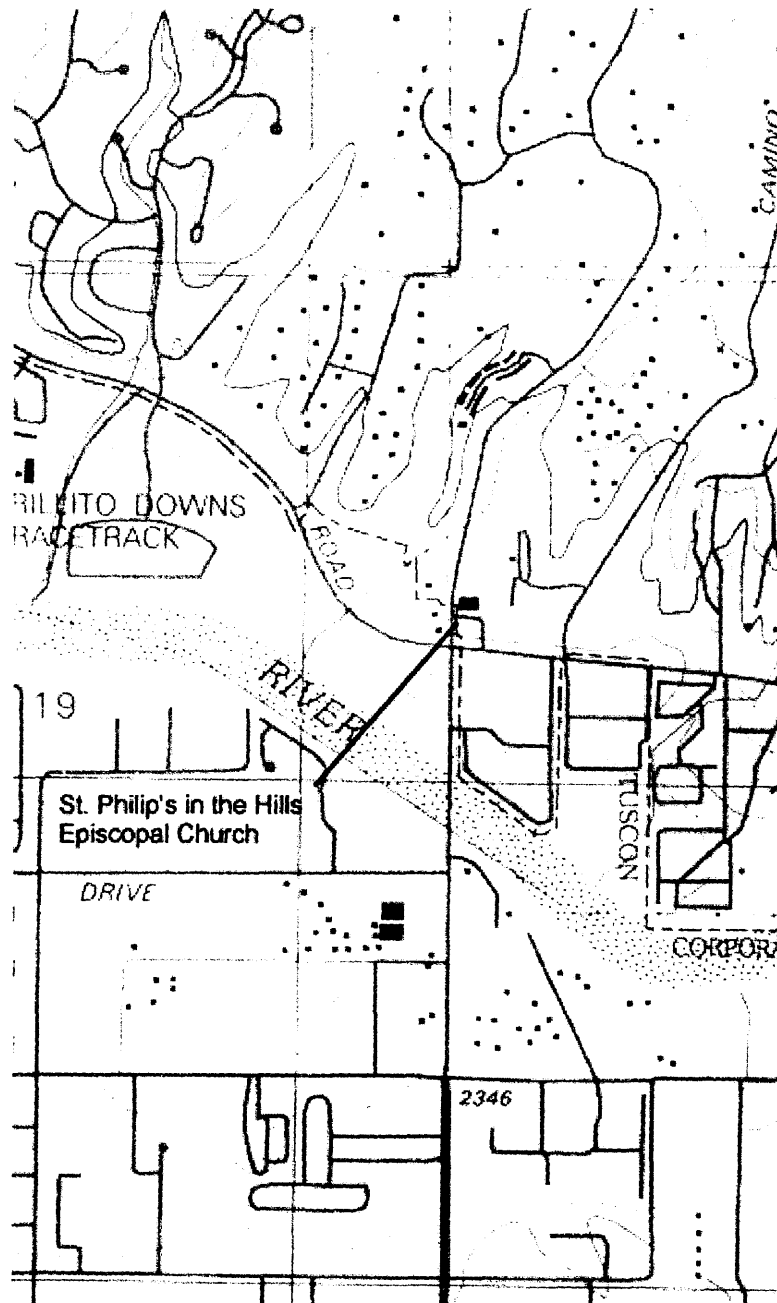


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Pima County, Arizona



St. Philip's in the Hills Episcopal Church
UTM Reference: Z12 - E505325 - N3572340
Tucson North, AZ USGS map (1996)

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All photographs are labeled with an archival pen and share the following common information:

PHOTOGRAPHER: R. Brooks Jeffery
DATE: 1 October 2004
NEGATIVE LOCATION: Arizona Architectural Archives, The University of Arizona

PHOTO 1: Entry façade, looking north. (Neg. #SP-1)



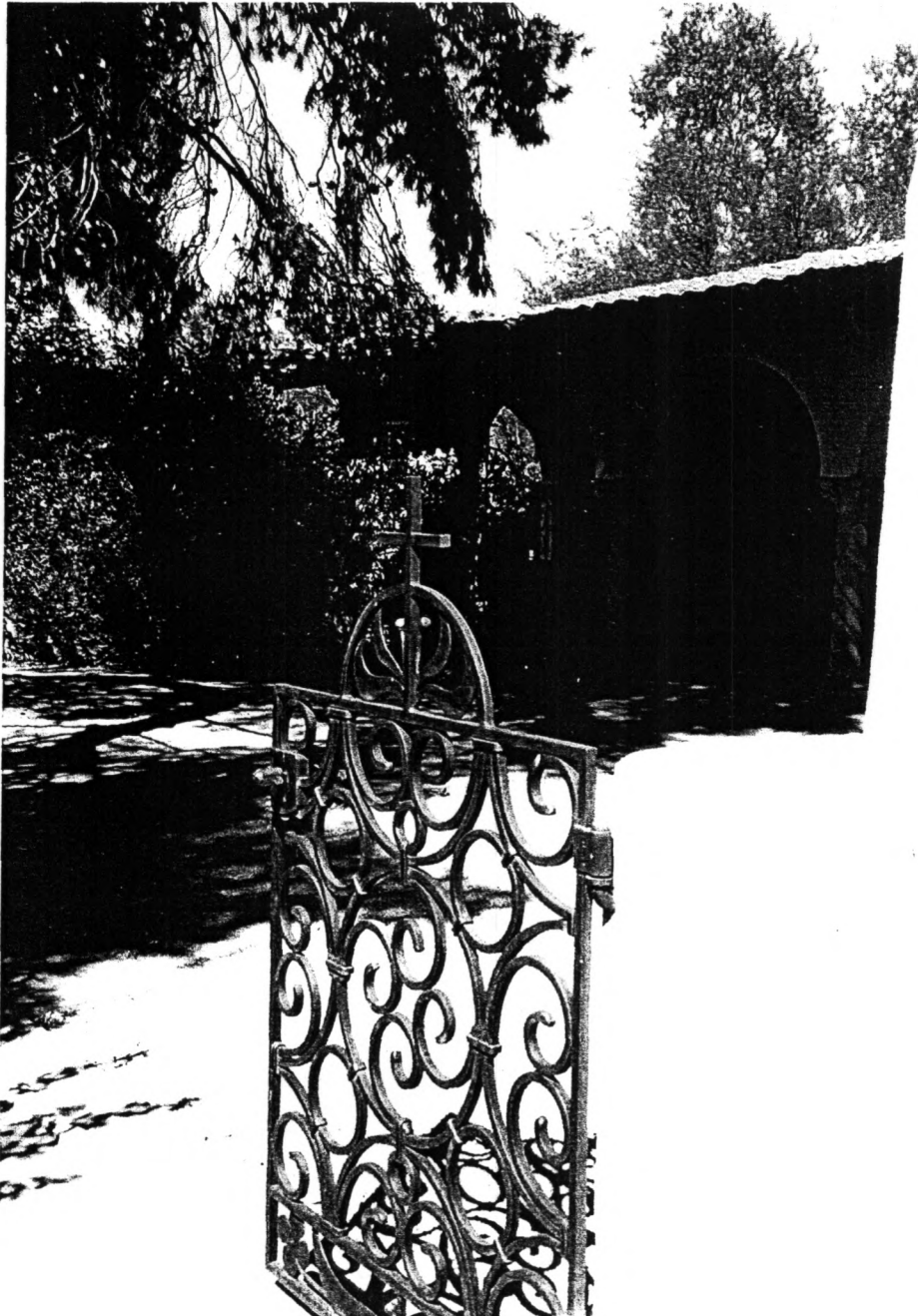
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PHOTO 2: Chapel Patio, looking northwest. (Neg. #SP-3)



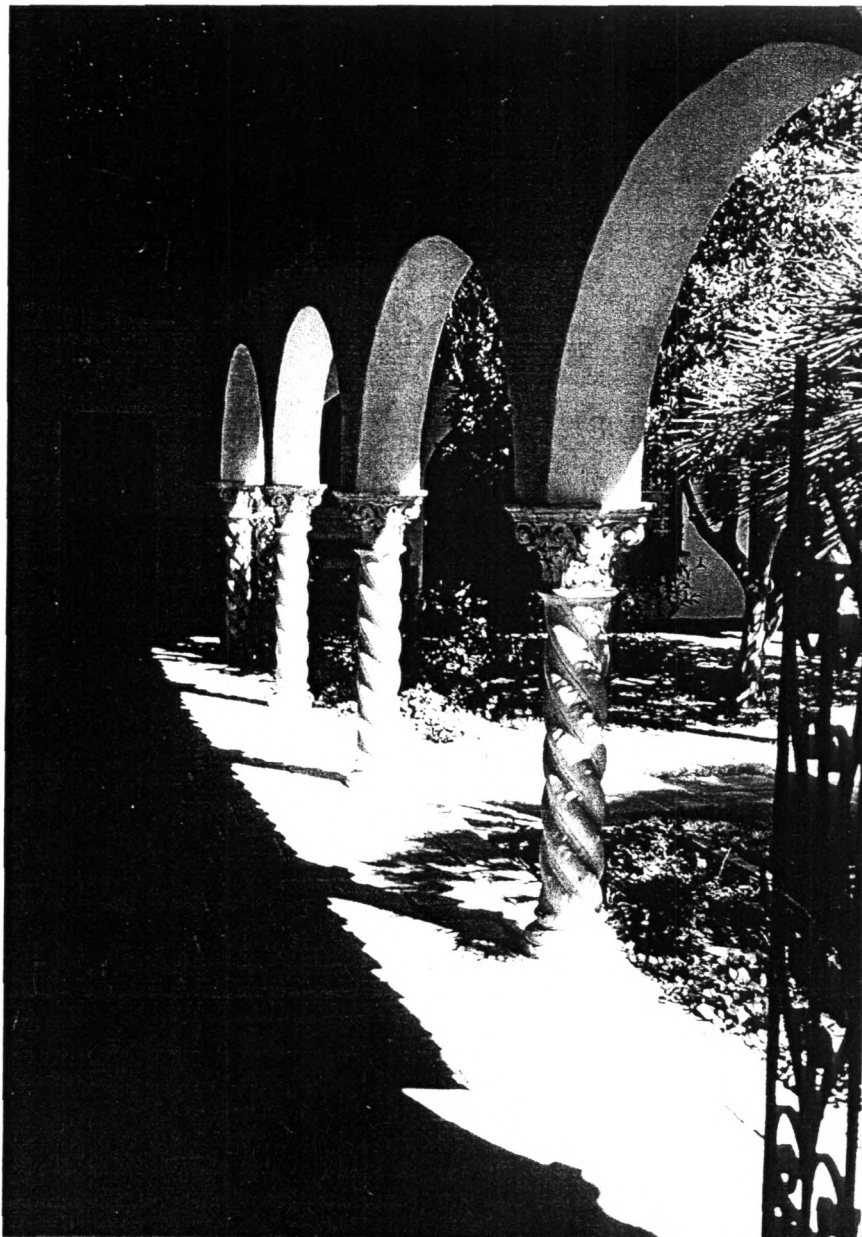
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PHOTO 3: Corridor and arcade of Lower Patio, looking north. (Neg. #SP-4)



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PHOTO 4: Lower Patio and garden, looking east. (Neg. #SP-5)



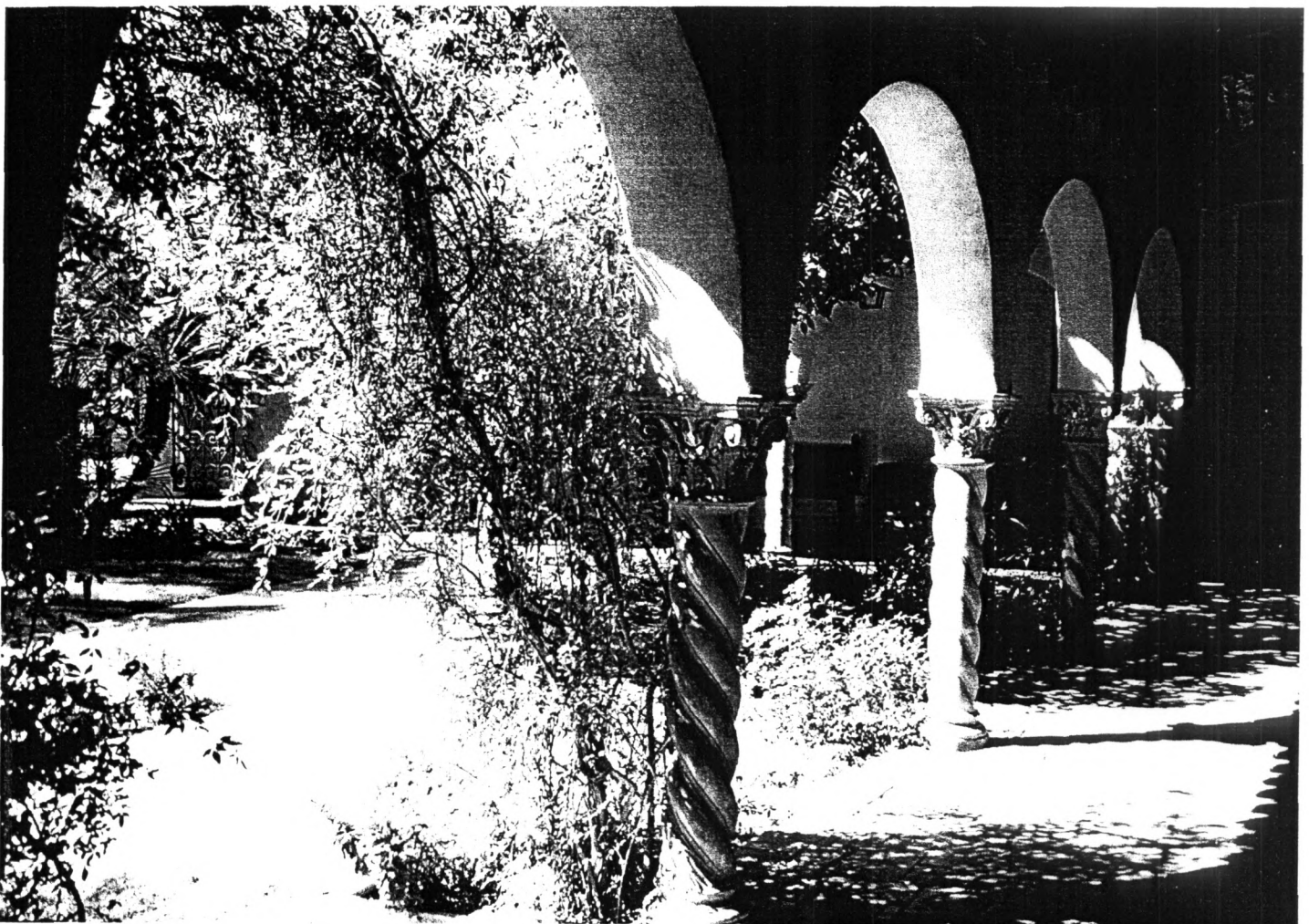
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PHOTO 5: North arcade of Lower Patio, looking southwest. (Neg. #SP-7)



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PHOTO 6: Interior nave looking toward the altar window, looking north. (Neg. #SP-9)



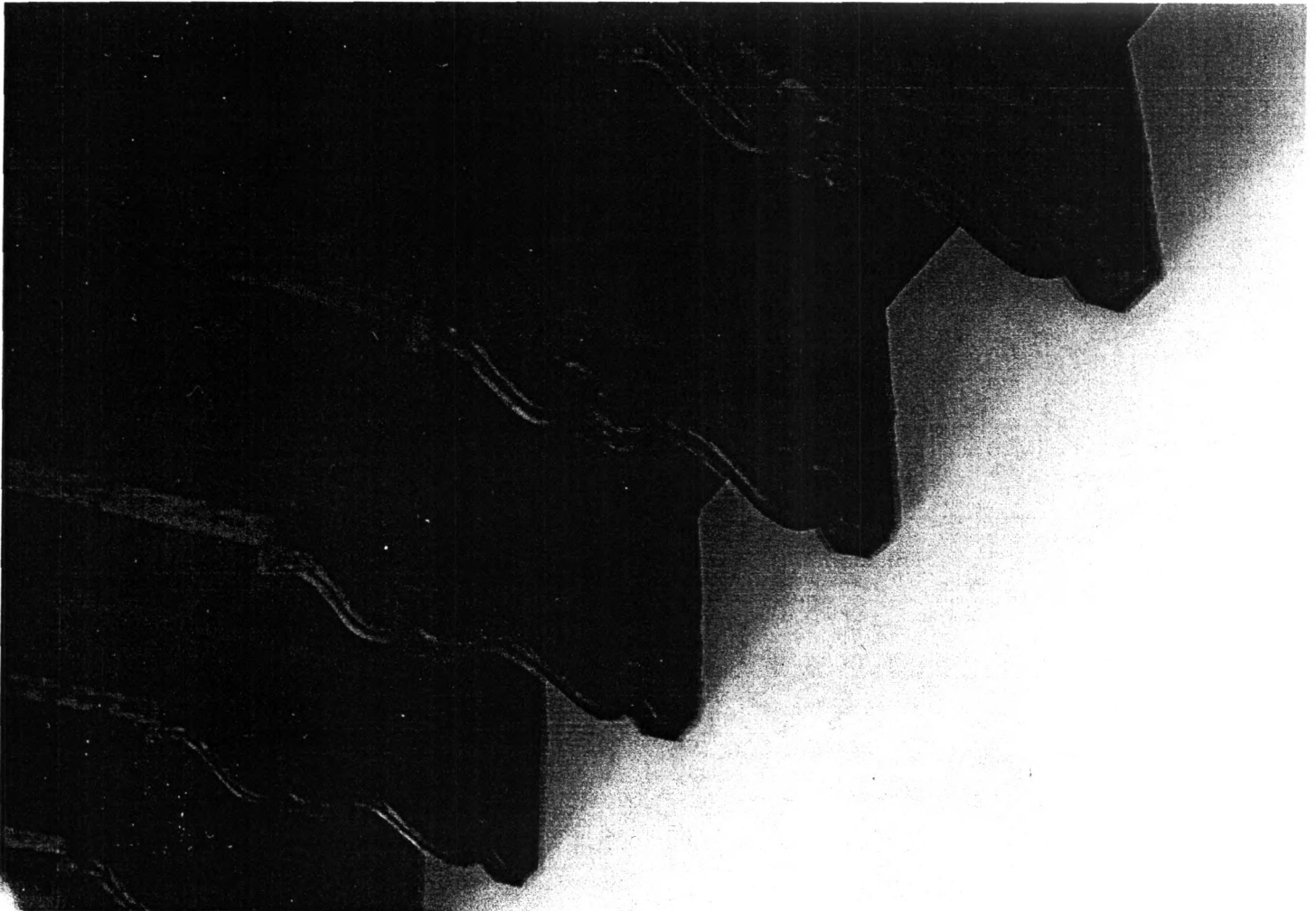
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PHOTO 7: Interior beam and corbel (*viga/zapata*) ceiling. (Neg. #SP-11)



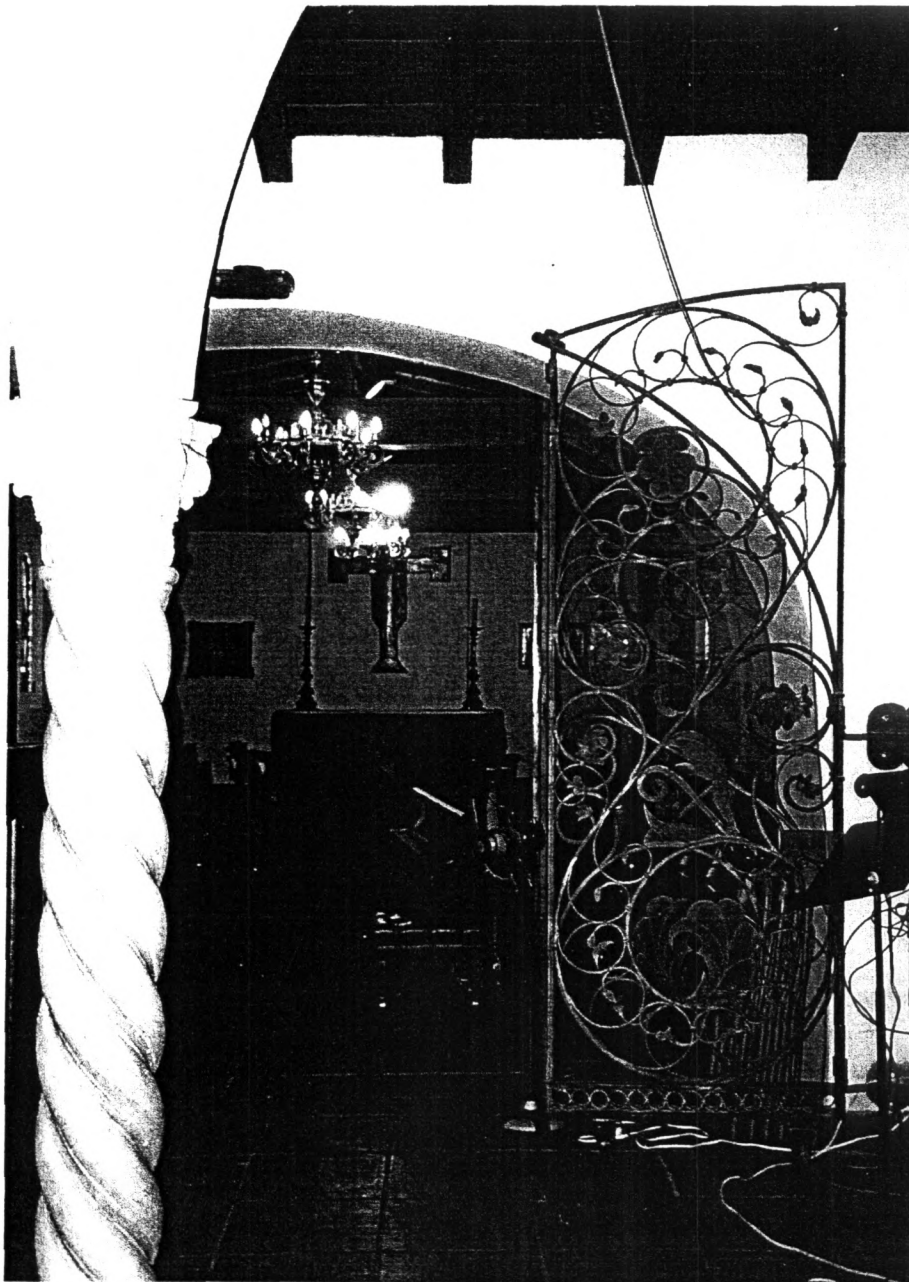
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PHOTO 8: Chapel (1947 transept chapel) viewed from location of original (1936) altar, looking west. (Neg. #SP-14)



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PHOTO 9: Baptistery viewed from Chapel, looking northwest. (Neg. #SP-15)



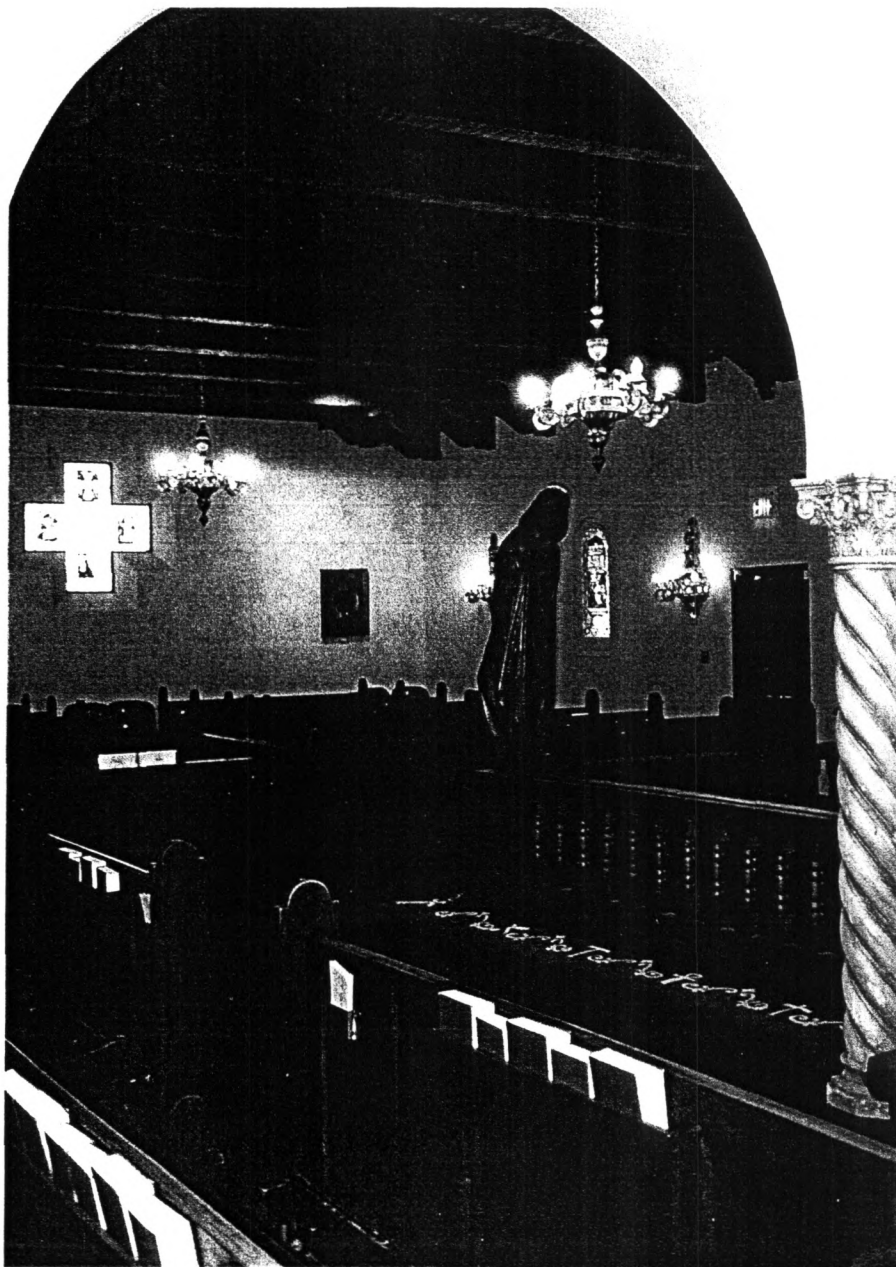
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PHOTO 10: Transept (1957) viewed from nave, looking northwest. (Neg. #SP-16)



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PHOTO 11: Detail of interior Solomonomic column in nave, looking north. (Neg. #SP-17)



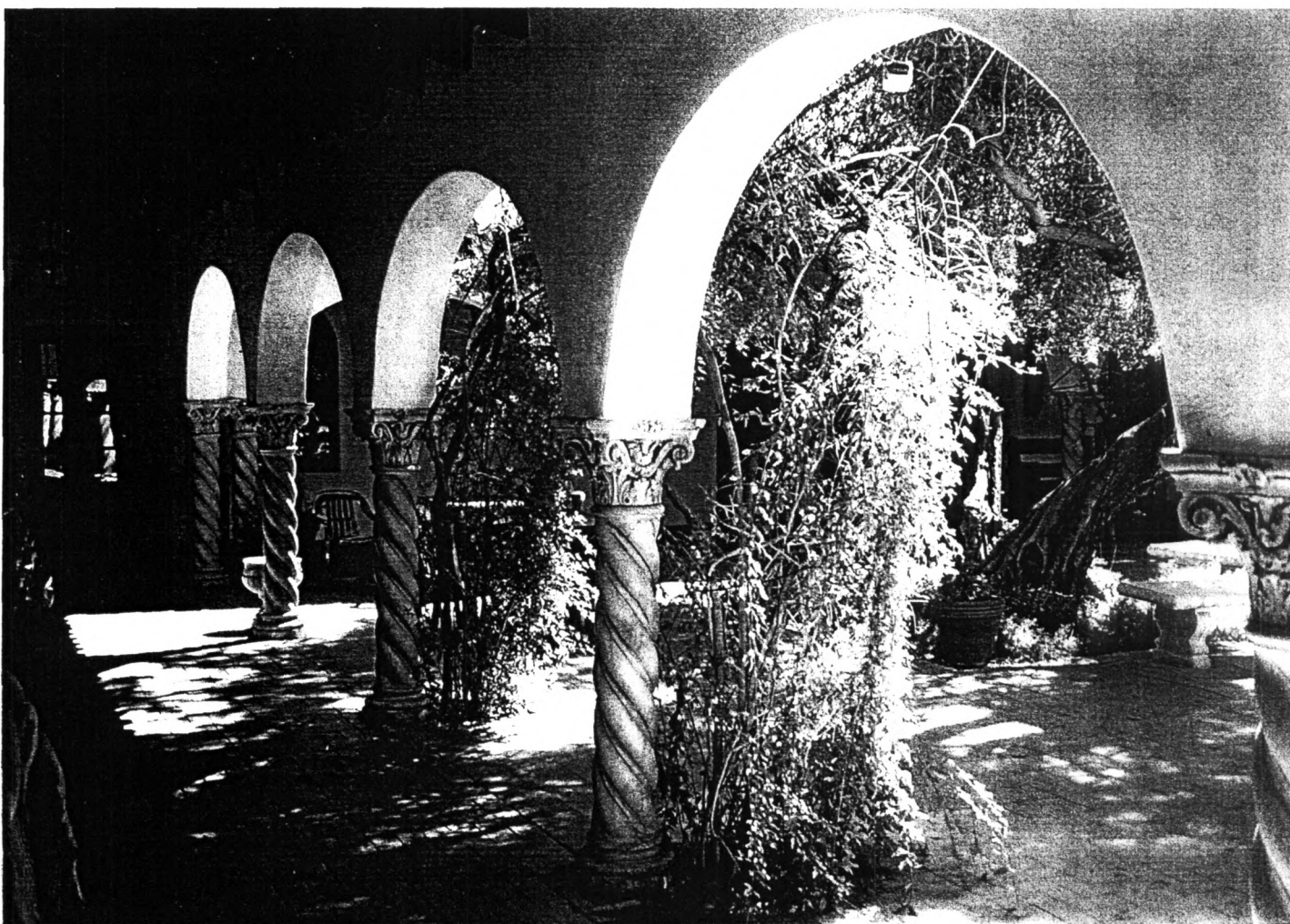
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PHOTO 12: Corridor and arcade of Perry Garden, looking southeast. (Neg. #SP-20)



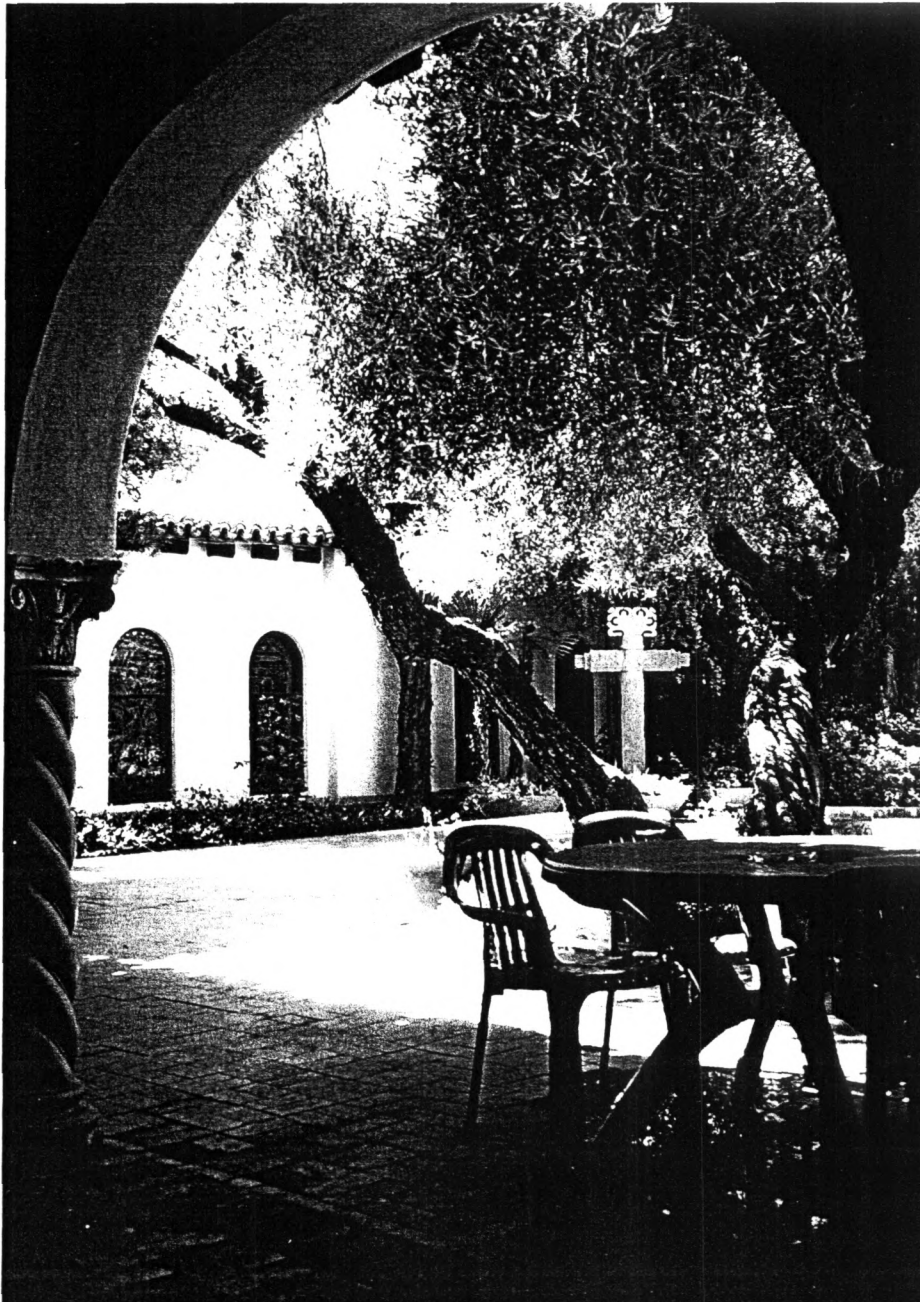
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PHOTO 13: Perry Garden, looking southwest. (Neg. #SP-21)



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PHOTO 14: Corridor spine linking the Perry Garden and Lower Patio to Plaza in front of the Church, looking south. (Neg. #SP-22)



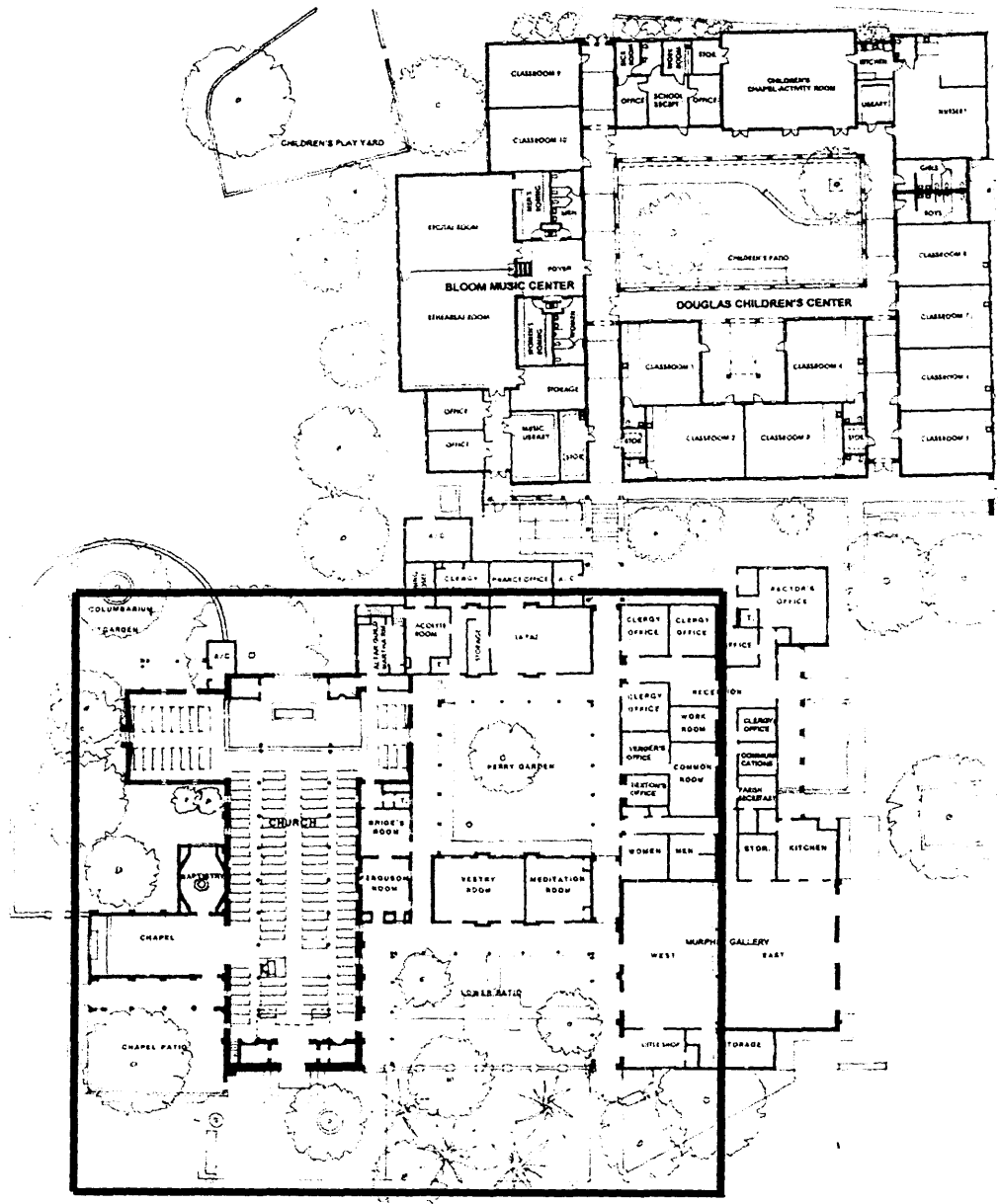
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FIGURE 1: St. Philip's in the Hills Episcopal Church complex plan, 2001. The portion of the building considered in this nomination is outlined. Drawing courtesy of St. Philip's in the Hills Episcopal Church.



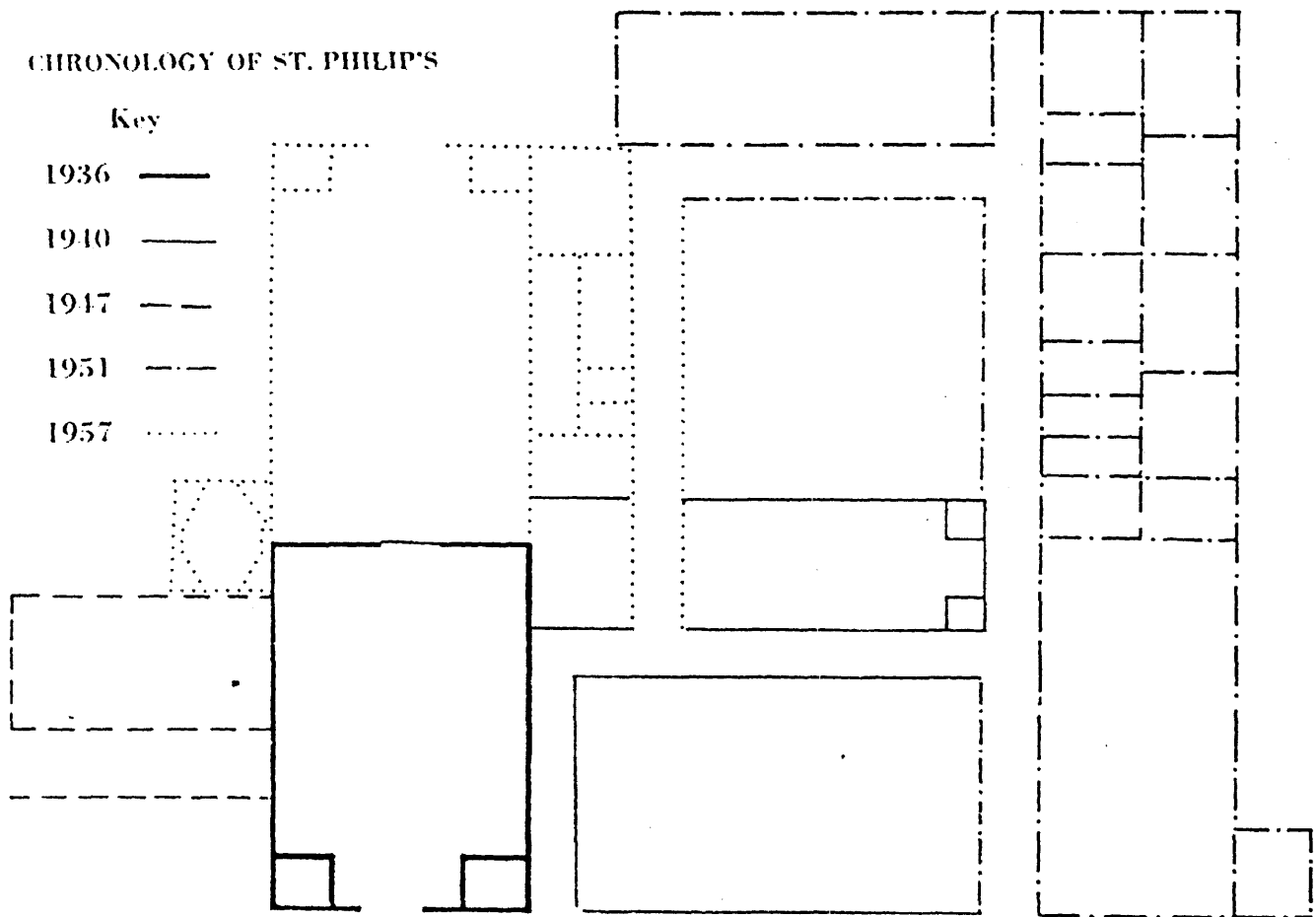
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FIGURE 2: St. Philip's in the Hills Episcopal Church plan of chronological growth 1936 - 1957. Drawing from Abbott, "St. Philip's in the Hills: The First 50 Years"



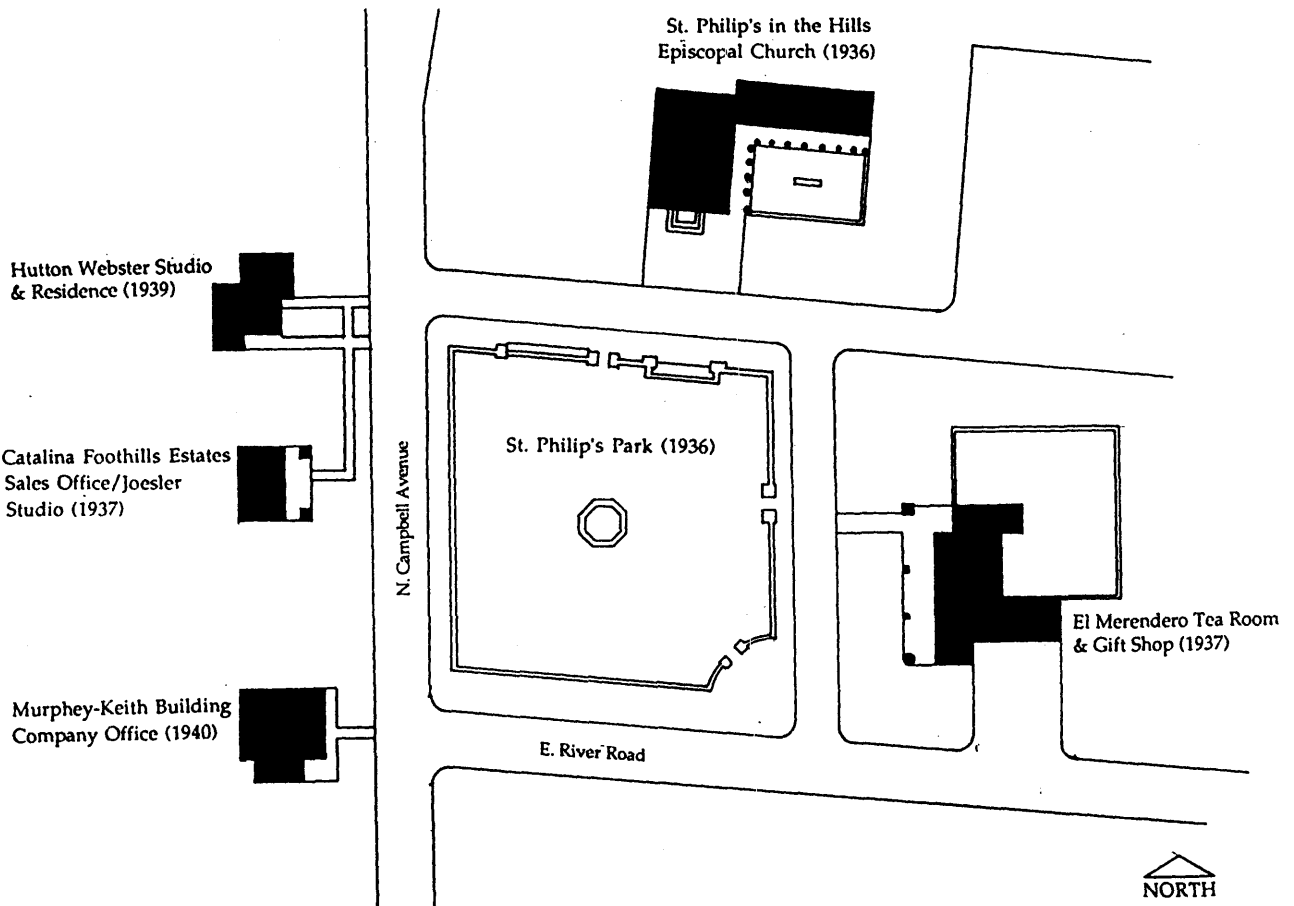
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FIGURE 3: St. Philip's Plaza, site plan, 1940. Drawing from Jeffery, "Joesler & Murphey: An Architectural Legacy for Tucson".



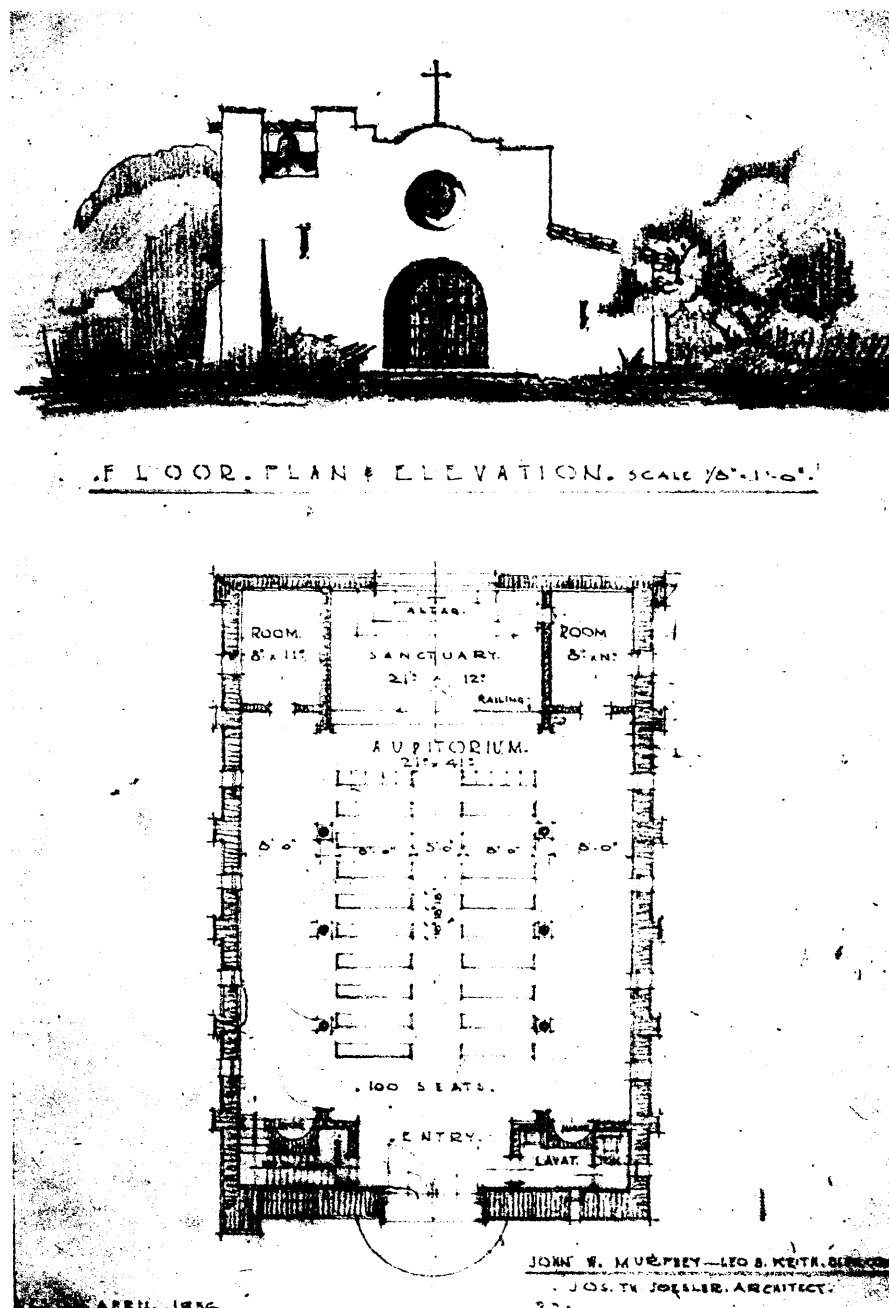
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FIGURE 4: St. Philip's in the Hills Church, plan and elevation, 1936. Drawing courtesy of the Joesler/Murphey Collection, Arizona Architectural Archives, University of Arizona.



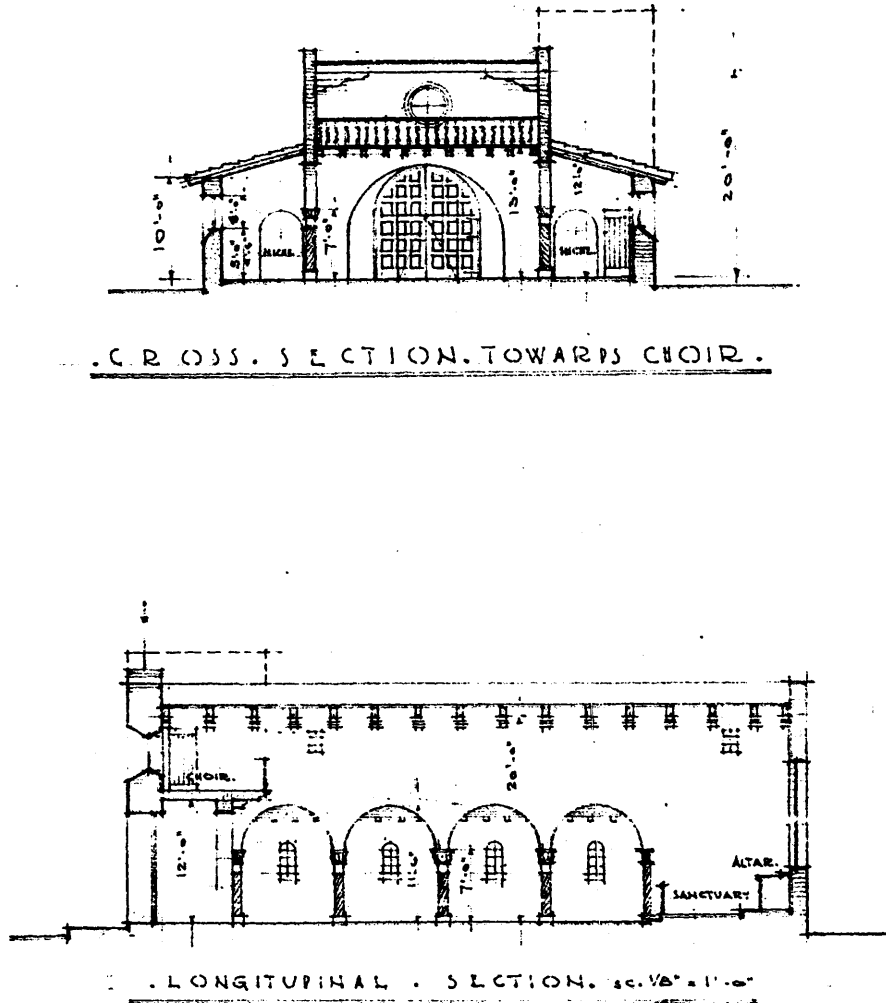
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FIGURE 5: St. Philip's in the Hills Church, sections, 1936. Drawing courtesy of the Joesler/Murphey Collection, Arizona Architectural Archives, University of Arizona.



JOHN - W. MURPHEY - LEO. B. KEITH. BUILDING COMP.
JOSEPH. JOESLER. ARCHITECT.

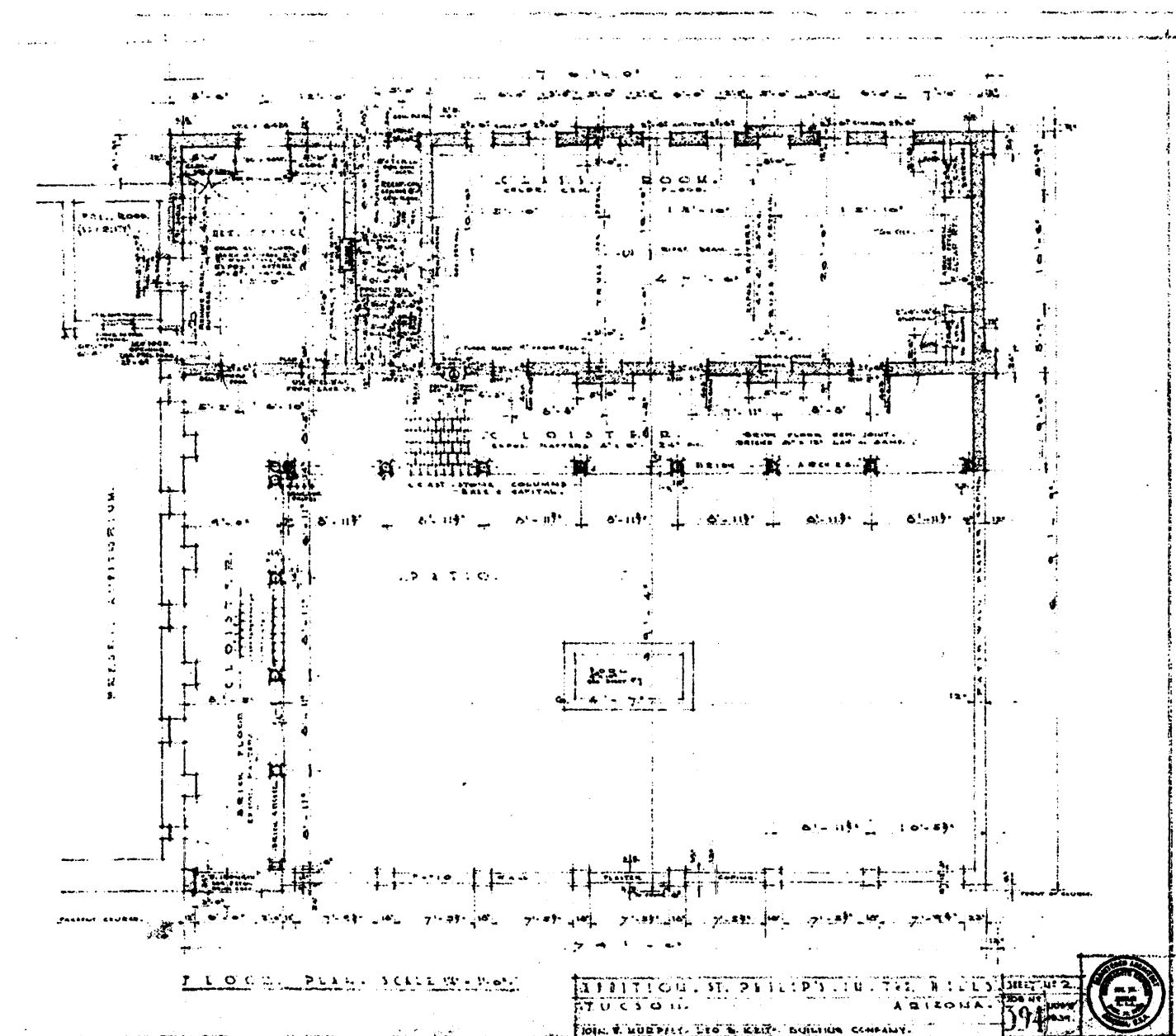
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FIGURE 6: St. Philip's in the Hills Church, plan of Classroom Addition forming the Lower Patio, 1939. Drawing courtesy of the Joesler/Murphey Collection, Arizona Architectural Archives, University of Arizona.



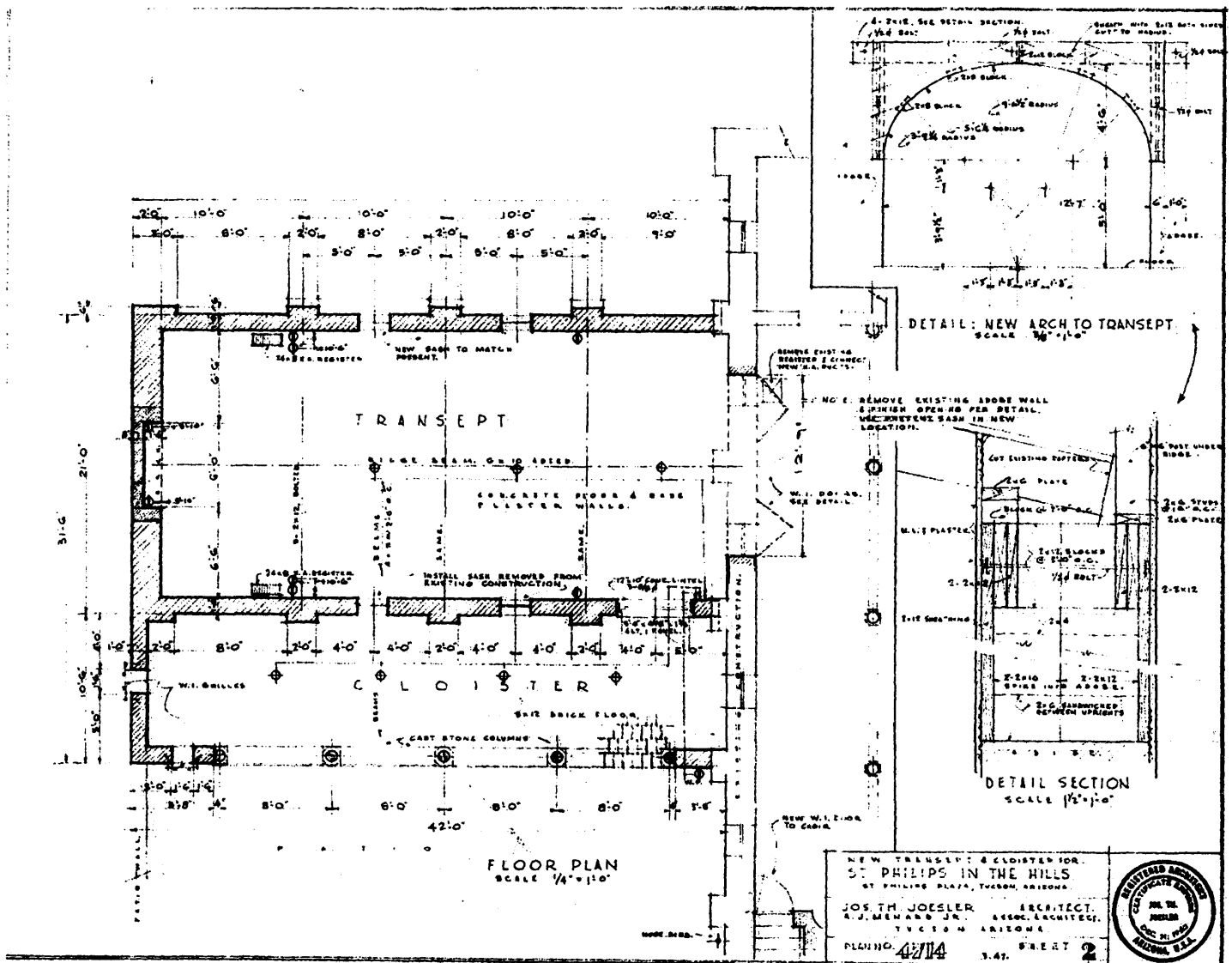
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FIGURE 7: St. Philip's in the Hills Church, plan of Transept (Chapel) addition and Chapel Patio, 1947. Drawing courtesy of the Joesler/Murphey Collection, Arizona Architectural Archives, University of Arizona.



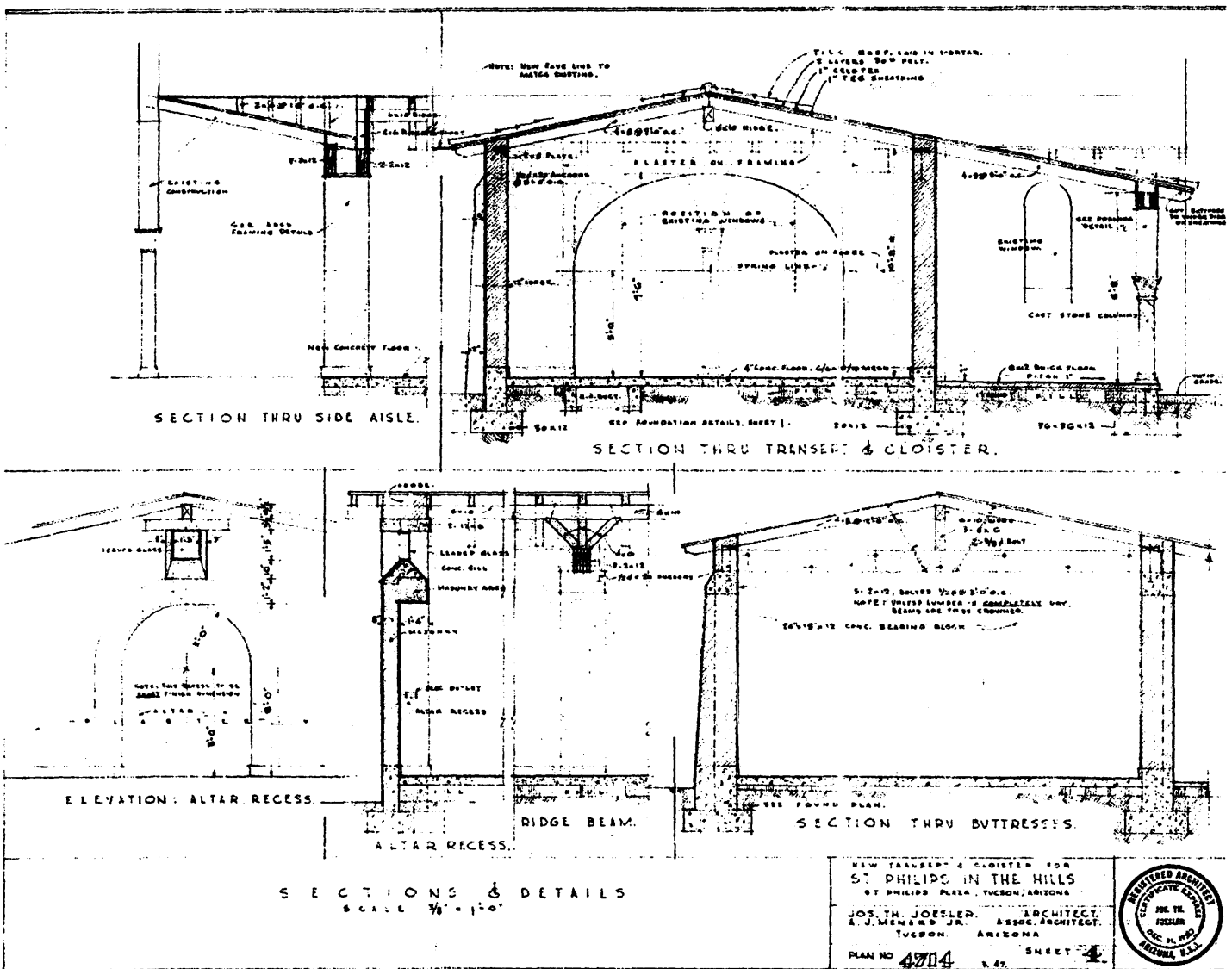
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FIGURE 8: St. Philip's in the Hills Church, section drawings of Transept (Chapel) addition, showing transverse ridge beam system, 1947. Drawing courtesy of the Joesler/Murphey Collection, Arizona Architectural Archives, University of Arizona.



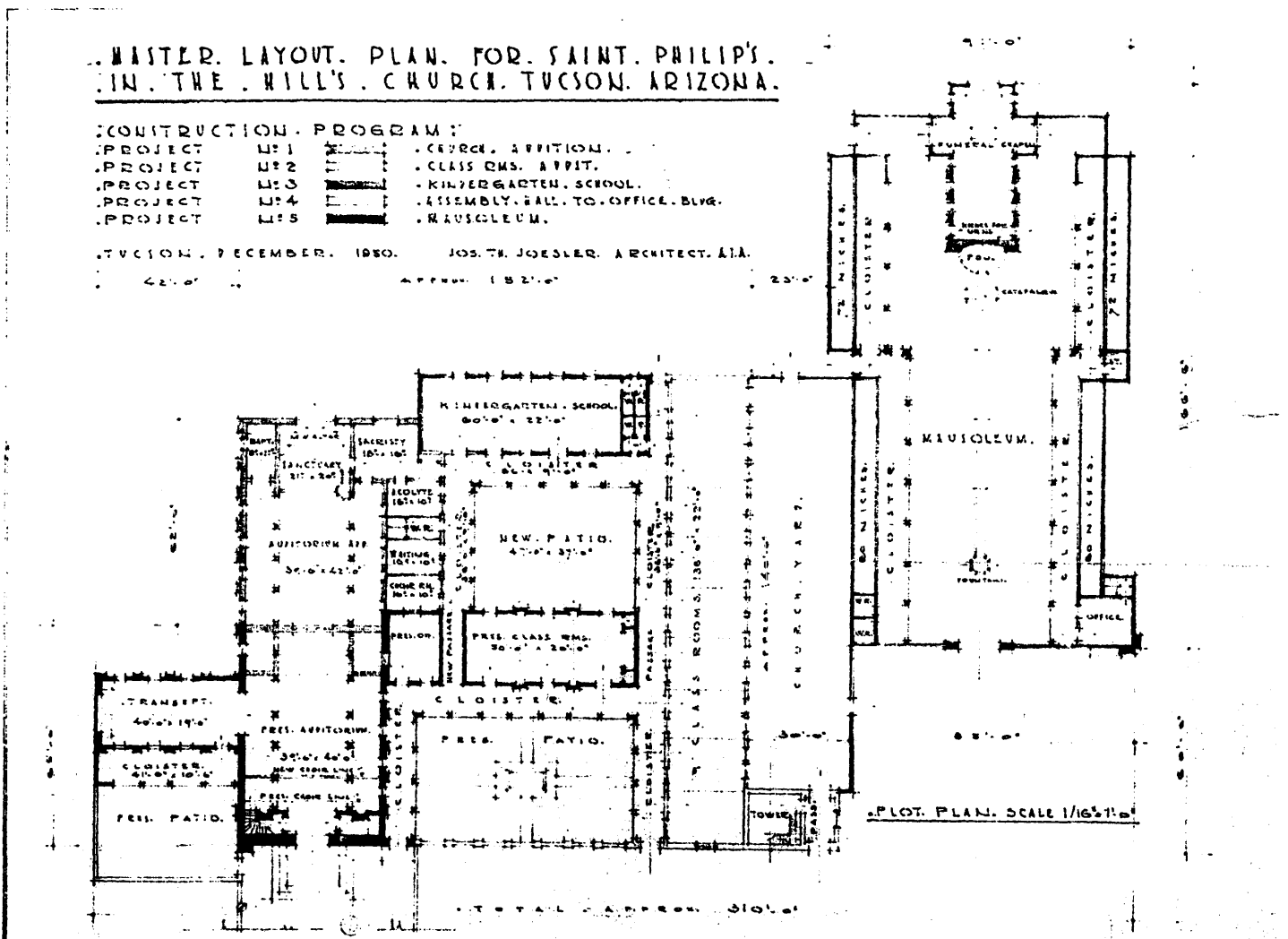
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FIGURE 9: St. Philip's in the Hills Church, 1950 Master Plan showing proposed additions implemented in 1957, except for the Church Yard and Mausoleum to the east of the Classrooms (later Church offices). Drawing courtesy of the Joesler/Murphey Collection, Arizona Architectural Archives, University of Arizona



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St. Philip's in the Hills Episcopal Church
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FIGURE 10: St. Philip's in the Hills Church, view from plaza, looking northeast, 1940. Photo courtesy of the Murphey Trust.



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FIGURE 11: Traverse ridge beam detail similar to that of 1947 Chapel. Photo courtesy of the Joesler/Murphey Collection, Arizona Architectural Archives, University of Arizona.

