

Woollen, Herbert and Irma, House  
Name of Property



United States Department of the Interior  
National Park Service

# National Register of Historic Places Registration Form

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

### 1. Name of Property

Historic name: Woollen, Herbert and Irma, House

Other names/site number: \_\_\_\_\_

Name of related multiple property listing:

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

N/A

### 2. Location

Street & number: 4925 North Camino Antonio

City or town: Tucson State: AZ County: Pima

Not For Publication:  Vicinity:

### 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

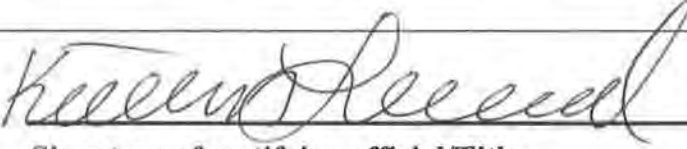
I hereby certify that this \_\_\_ nomination \_\_\_ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

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

\_\_\_ national \_\_\_ statewide \_X\_ local

Applicable National Register Criteria:

\_A \_\_\_ B \_X\_ C \_\_\_ D

	<u>13 Jan 2017</u>
Signature of certifying official/Title:	Date
<u>SHPO, Az State Parks and Trails</u>	
State or Federal agency/bureau or Tribal Government	

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In my opinion, the property ___ meets ___ does not meet the National Register criteria.	
<hr/>	
<b>Signature of commenting official:</b>	<b>Date</b>
<hr/>	
<b>Title :</b>	<b>State or Federal agency/bureau or Tribal Government</b>

**4. National Park Service Certification**

I hereby certify that this property is:

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

  
Signature of the Keeper

  
Date of Action

**5. Classification**

**Ownership of Property**

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

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**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	
<u>1</u>	<u>2</u>	buildings
<u>0</u>	<u>0</u>	sites
<u>0</u>	<u>1</u>	structures
<u>0</u>	<u>0</u>	objects
<u>1</u>	<u>2</u>	Total

Number of contributing resources previously listed in the National Register N/A

**6. Function or Use**

**Historic Functions**

(Enter categories from instructions.)

DOMESTIC: Single dwelling

**Current Functions**

(Enter categories from instructions.)

DOMESTIC: Single dwelling

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## 7. Description

### Architectural Classification

(Enter categories from instructions.)

LATE 19<sup>th</sup> & 20<sup>th</sup> CENTURY REVIVALS:

Mission/Spanish Colonial Revival;

Sonoran Revival

**Materials:** (enter categories from instructions.)

Principal exterior materials of the property: Brick adobe

### Narrative Description

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

### Summary Paragraph

On a ridge top at the end of a steep drive off Camino Antonio in Catalina Foothills Estates No. 2 in Tucson, Arizona, stands the Herbert and Irma Woollen House. Built in 1950 and designed by Tucson architect, Josias Th. Joesler, the Woollen House is the most light-filled and view-oriented Joesler-designed residence seen to date. Blending the least decorative of the pre-War styles, Tucson's own Sonoran Revival (a variant classified under Mission/Spanish Colonial Revival), with post-War Modern elements, this residence exemplifies Joesler's signature eclecticism. Situated in its original, natural desert setting in the foothills of the Santa Catalina Mountain range, the hilltop residence embraces panoramic and spectacular mountain and city views. Derived from a crescent plan concept, the architect uses a carefully limited palette of features and materials - like oversized picture windows - that allow views and the brightness of natural light to "decorate" the interior. As such, the Woollen House requires only its consciously simple yet sophisticated sculptural clarity to achieve this quality.

The Woollen house meets the qualifications for listing in the National Register of Historic Places under Criterion C, at the local level of significance, as the property epitomizes the work of Josias Th. Joesler as an independent architect at the height of his career when he had the most freedom to express his own philosophy of design and also because it retains integrity of location, setting, workmanship, design, materials, and association. The Woollen house continues to exist in the location and setting it was intended to occupy, retains its view of mountain vistas - a key

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characteristic of Joesler's designs – and retains its essential form and construction. Moreover, the Woollen residence not only conveys its historic appearance, but it continues to retain the majority of its physical materials, retains all of its character-defining features, and retains most aspects of its construction dating from its 1950 construction date. All additions and/or modifications have used appropriate materials, have been in keeping with the historic character of the house, and have been made in accordance with *The Secretary of the Interior's Standards for Rehabilitation & Illustrated Guidelines for Applying the Standards (36 CFR Part 67)*.

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## Narrative Description

### Location and Setting

The Herbert and Irma Woollen House stands on the southwestern slope (*bajada*) of the Santa Catalina Mountains on a large parcel positioned between La Lomita Road and Camino Antonio. The property is about one mile north of East River Road and one-half mile east of Campbell Avenue. The residence is built at approximately 2,571 feet above mean sea level on the distal end of a broad finger ridge. The property is relatively flat in its central portions and gently slopes on its east and west sides toward unnamed, off-site arroyos that carry runoff from Pontatoc Ridge and Finger Ridge.

The property incorporates the original extent of the irregularly-shaped Pima County Assessor Parcel Number 108-22-077A which is referenced on the historic plat map as Lots No. 268 and 269 in Catalina Foothills Estates No. 2 subdivision. Buildings include the contributing main house, a non-contributing pool house, and a free-standing, non-contributing garage (1964). Landscaping includes front and rear patio terraces, an enclosed pool yard and planted areas. When originally constructed, cesspools were built approximately 15 to 20 feet on either end of the house. Today, wastewater treatment is serviced by two septic tanks.

Access to the house is via Camino Antonio, which runs along the eastern lot boundary. The Sonoran Revival style residence is positioned to face slightly northeast, roughly perpendicular to the southwest-trending ridge slope upon which it is constructed. The house is in the west central portion of the lot and is surrounded by dense native vegetation. The principal (north) façade and entry face the Santa Catalina Mountains and unimpeded views of Pontatoc Ridge, Finger Rock, and Mt. Kimball. Joesler skillfully designed the building to conform with existing topography requiring little or no modification to the existing grade. Very little native vegetation was disturbed during house construction and today the lot contains plant growth nearly identical to that present when the house was first constructed in 1950. Observed native vegetation includes prickly pear cactus, palo verde, yucca, cholla, agave, several mature saguaro cactus, barrel cactus, and native shrubs.

The house is approached via a long driveway that extends nearly 500 feet from North Camino Antonio. The driveway leads upslope from the road grade to a level clearing on the ridge top that provides a parking zone north of the house where the garage building stands on its west edge. From the drive, the approach features stone ringed "islands" of native desert vegetation. In front of the house is an expertly laid out forecourt demarcated by curved, brick-capped, low walls and

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masonry posts at its entry. The forecourt is designed to preserve the spectacular view. To create intimate outdoor spaces near the sides, masonry wing-walls connect the low walls to the house. The front terrace is paved in brick. Landscape plants are carefully selected for compatibility with the natural environment. Brick paved paths connect various exterior areas of the house.

South of the house is a pool and an enclosed pool yard that dates back to the second owners, sometime in 1970 (Weed 2010). The curved enclosure wall is white-painted brick-capped masonry that matches the house. Adjacent to the residence, terrace pavement under the covered porches is brick. The pool is modest in size and rectangular in plan with rounded corners. Scored, natural concrete paves the pool deck. In the southeast corner is a non-contributing but compatible pool house building. As in front, all plants, masonry, and paving materials have been carefully selected to complement the house and preserve the view of the natural desert landscape and city beyond.

### Exterior

The Herbert and Irma Woollen House is an extensive residence based on Joesler's crescent-plan concept, a design strictly intended to embrace its spectacular views. The hilltop residence is oriented along a northwest-southeast axis so that its unusually large picture windows can capture the Santa Catalina Mountains during the day and the city lights at night. To Joesler, the mountain views were most important (Norvelle 2011). (Although Joesler was designing Ranch style houses by 1950, the pre-War Sonoran Revival was chosen for the Woollen House. The very large windows, however, give it a Modern feeling.)

The crescent plan of this residence was drawn to allow the scenery and light to enter each space from both the southwest and northeast, or from either direction. The original, integral, frontal garage on the northwest end does not show on the drawing but was part of the 1950 construction work according to Mel Norvelle served as building project supervisor for the Woollen residence. Also the original floor plan states that the garage is not shown (Joesler 1950). (Although not true orientations, henceforth the façades will be named north, east, south and west.) [See Additional Items: Joesler Floor Plan (Joesler 1950; and Norvelle letter 2012)]

The following early additions include a small, compatible passageway that encloses a walk linking the house to its guest quarters and offers protection from the summer's sun and monsoon rains. In place by 1958 (Cooper's 1953; 1958), this passageway was designed and built by an unconfirmed source. Since "Mr. Woollen would not let anyone but Joesler touch that house," Mel Norvelle believed that Joesler designed and built the passageway but substantiating documentation has not been found (Norvelle 2012). In 1964 Mel Norvelle constructed a dining room addition located on the footprint of a portion of the original rear covered porch (Norvelle 2012).

In 1964 Norvelle also built a free-standing, four-bay garage (Norvelle 2012). Located northwest of the residence, this non-contributing but compatible building does not block views. In 1999, the current owners had architect Richard Anderson, FAIA, design a 456 square-foot master bath addition on the east façade, a secondary façade (Anderson 1999). The appendage is not visible in front.

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The architect and his clients chose the Sonoran Revival style for the “outer skin” of the Woollen House. Noted for its simplicity, the Sonoran Revival is identified by flat roofs, parapets and flat facades, often of burnt adobe. Parapets are commonly capped, either with simple bricks or more elaborate coursing like soldier courses set diagonally. Ornamental wrought iron grilles (*rejas*) commonly appear on window openings. (See Section 8 for discussion of Sonoran Revival style.)

Characteristic of its style, the Woollen House has a rambling, parapet-front appearance with flat roofs. The entry is showcased by means of a decorative surround. Wall planes step or angle according to the plan and vary in height to reflect the importance of the interior spaces. Building setbacks allow for shaded terraces. In CFE for Joesler residences, the Sonoran Revival was second to Spanish Colonial Revival in terms of frequency of use; Pueblo Revival being third.

The walls are built of white-painted, burnt adobe brick with unpainted burnt adobe brick copings. The windows are steel frame, painted a green-gray color and are large fixed-pane, picture units or multi-pane casements. Sills are brick and lintels are reinforced concrete. The roof is asphalt composition over a structure of deck-clad, heavy wood beams, exposed inside.

Although relatively simple in overall appearance, Joesler’s ornamentation enhances the textured wall surfaces of this Sonoran Revival style residence. The entry features the architect’s typical custom carved wooden door in a heavy, decorative surround consisting of a cast plaster hood and stacked, natural burnt adobe pilasters. The north living room picture window, 15’-0” by 6’-0” of plate glass, is capped by a similar plaster hood supported by a heavy brick corbel on each end. The chimney cap is an assemblage of brick belt courses flanking an open grille of stacked, Mission roof tiles. *Canales* (drain spouts) are also fabricated from roof tiles. A similar screen of terra cotta material has been built on the roof of the east wing to obscure mechanical equipment. [The 1950 plans show that some, but not all, windows may have had paneled wood shutters.] A characteristic Joesler wrought-iron weather vane is positioned on the northwest corner of the bedroom wing so that it is easily visible from within the living room.

The south façade porches are built of 8”-by-8” posts and beams with 6”-by-8” corbels with asphalt composition or Mission tile roofing.

The front (north) façade is an impressive composition with a central building block and end wings that jut forward. The east end, a bedroom wing, is perpendicular to the central block. The west end juts north-eastward at a 60-degree angle from the block. Attached to the inner face of the east wing is the passageway. In place by 1958, it is identical in detail to the rest of the house though lower in height and minimal in square footage. Another alteration is the west wing double garage door conversion to large plate glass windows in the original openings.

The east façade is the narrow side of the residence. The most notable features here are the 1999 additions by architect Richard Anderson, FAIA including a private porch on the northeast end and the envelope for the master bath, built of frame with masonry veneer (Anderson 1999).

The south façade presents an interesting variety of step backs and angled, painted masonry walls, most of which are sheltered by narrow, wood-post porches. The porches have flattish roofs of sealed asphalt. The central focus is the large picture window that, like its counterpart on the north façade, lights the living room inside. This window is 12’-6”-by-6’-0” plate glass in a steel frame

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with a 14" deep concrete lintel and stacked bricks at the jambs. The window pair on the southeast corner of Bedroom No. 2 is ornamented with a wrap-around plaster hood and brick corbels; a characteristic Joesler feature. The east face of this assembly has a custom-designed, plain iron grille. The 1964 dining room addition by Mel Norvelle has a carved wood door facing the terrace. A pair of French doors facing west leads to another original rear porch. The porch serves the west wing and provides dramatic views of Baboquivari and Kitt peaks.

### Interior

The floor plan of the Woollen House exhibits Joesler's characteristic zoning and spatial hierarchy whereby the principal living core, the largest space with the highest ceiling, is flanked by a bedroom wing and a utility wing.

The house is entered through a carved, Mexican hardwood door that opens to an entry vestibule with a dropped ceiling. The ceiling and walls have a smooth plaster finish. The plaster is rounded where the wall joins the ceiling. Coupled with the small size of the entry, this detail further accentuates the intimacy of the space. The visitor is quickly drawn into the spacious living room with its high ceilings and abundant natural light, which begins a natural sequence toward the common areas.

The inner faces of the exterior walls throughout are textured, being painted burnt adobe brick. Partition walls are plastered with a smooth finish. Painted concrete lintels are visible inside the house. Many lintels show the impressions of their wood forms, enhancing the rustic quality of the interior spaces. The interior window sills have cut flagstone capping. The floor was originally plain gray concrete, meant to be finished (Weed 2010). Due to a serious flood in the 1990s, the damaged floor was replaced by neutral-colored stone tile, a compatible rehabilitation.

The impressive 570 square foot living room is the core common space. Originally its west end served as the dining area. The idea of combining a living and dining area in a single room was a Modern concept used by Joesler here. The large size of the living room allows for considerable flexibility in furniture arrangement. The high ceiling is hand-hewn exposed wood planking over beams. A plain, plastered fireplace with projecting hearth is present on the east wall. The living room is flanked on the east by the private, bedroom spaces and on the west by service spaces.

The primary focal points are the extraordinary picture windows on opposite walls that frame the surrounding desert in a manner that seems to draw mountains directly into the living space. The north window fills most of the wall and provides spectacular, nearly floor-to-ceiling views of the Santa Catalina Mountains. The south window showcases the view of the rear patio terrace, pool, dense native vegetation beyond, and the Tucson city lights.

The dining room (1964) in the footprint of the former covered porch added approximately 200 square feet to the building envelope and joined the original structure by modifying the original kitchen window opening. The room has an exposed wood plank ceiling with French doors that open to a small patio terrace to the west. A decorative wrought-iron security-door on the east wall leads to a covered rear porch. The presence of two sets of exterior doors allows circulation between adjacent porch terraces through the room as well as the passage of fair weather breezes.



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The “service wing” west of the building core originally contained the kitchen, utility spaces and bedroom suites for a housekeeper and chauffeur (Weed 2010). The original garage was later modified by Norvelle in 1964 into the guest suite currently in place (Norvelle 2012). Recently the owners remodeled the service wing by upgrading the kitchen and converting the former domestic workers’ suites to a family space and laundry room. The remodel retained Joesler’s footprint for the kitchen, removed one partition and relocated another, all within the original building envelope. The service function of the space remained.

On the east side of the principal building core, the bedroom wing is accessed from the entry through a swinging, decoratively-carved wooden door. The grille-like motif on this door allows natural light to filter through from the hallway beyond. This brightens the entry space, facilitates a link to the private wing and demarcates a clear functional distinction. The hallway leading to the private bedroom wing is flanked on its south wall by ample linen storage closets. On its north wall is a multi-pane casement window that overlooks the Santa Catalina Mountains and front entry terrace.

As designed in 1950, the L-plan, east bedroom wing contained two bedroom suites in the southeastern portion, Bedrooms No. 1 and No. 2, plus a guest suite at the north end. The early addition of the masonry passageway (1958) allowed for the conversion of the suite into the master bedroom by facilitating access.

Both Bedroom No. 1 and No. 2 have full bathrooms. The ceilings in both rooms retain their original plastered finish. Each room also has its original moderately-sized closet. A bookshelf niche with thick wooden shelves and plastered back provides an interesting room detail and textural contrast in Bedroom No. 1. The windows in each room showcase excellent views of the property and supply ample natural light.

The master bedroom suite also retains most of its original features although there have been some modifications to accommodate the 1999 bathroom addition. This addition, complete with ample dressing rooms and a deep-soaking tub, is a compatible rehabilitation commonly found to bring Joesler-designed, Catalina Foothills Estates residences up to current standards (Jeffery et. al. 2012).

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## 8. Statement of Significance

### Applicable National Register Criteria

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

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

### Criteria Considerations

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

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

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**Areas of Significance**

(Enter categories from instructions.)

Architecture

\_\_\_\_\_  
\_\_\_\_\_

**Period of Significance**

1950 construction date

\_\_\_\_\_  
\_\_\_\_\_

**Significant Dates**

1950

\_\_\_\_\_  
\_\_\_\_\_

**Significant Person**

(Complete only if Criterion B is marked above.)

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Cultural Affiliation**

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Architect/Builder**

Joesler, Josias Th. – Architect

Norvelle, Mel – Project Supervisor

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

Built in 1950 and produced in his independent architectural practice by Tucson's then best-known and most highly skilled architect, Josias Th. Joesler, the Herbert and Irma Woollen House is being nominated as qualified for listing on the National Register of Historic Places under Criterion C at the local level of significance. Although the architect maintained an on-going collaboration with the developers who initially brought him to Tucson, John W. and Helen G. Murphey, Joesler designed much of his residential work without Murphey involvement. The Woollen House represents an outstanding example of the non-Murphey portion of his residential

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portfolio. The Woollen House retains a high degree of significance and integrity as a unique fusion of Joesler's pre-War Sonoran Revival style with elements of post-War Modern; thus reflecting the architect's signature eclecticism. The Woollen House, with its consciously simple yet sophisticated sculptural clarity, is the most light-filled, view-oriented residence of Joesler's work seen to date.

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

**Historic Architectural Context**

To discuss the historic architectural context of the Woollen House requires some background on the architect, his legacy, eclecticism and stylistic choice.

From 1927-1956 Tucson's adopted Swiss son, architect Josias Thomas Joesler, played a key role in its transition from a small town to a southwestern destination for well-to-do clientele from elsewhere in the United States. The significance of Joesler's residential architecture is that he created a paradigm for the eclectic use of regionally-inspired styles by a single architect to give his buildings a unique, Tucson-specific sense of identity, place and belonging.

Joesler worked both independently and in collaboration with John and Helen Murphey; the collaboration being most intense during the early part of the architect's twenty-nine years in Tucson. With his interpretive skills, extensive travel and premier technical and artistic education, he was the right man at the right time in Tucson's pre-War growth period. Joesler's work evoked the stylistic imagery used to promote Tucson as a resort destination and it reflected Americans' early twentieth-century romance with the Southwest.

Joesler was influenced by and participated in an important architectural movement of the early-to-mid twentieth century known as Southwestern Romanticism. This movement synthesized historic links to Spanish colonial and Mexican settlement from previous centuries with contemporary building methods and materials. Romanticism in architecture according to architectural historian Arthur C. Weatherhead also stressed the importance of individual expression and an appreciation of picturesque natural landscape, both of which resonated deeply with Joesler and suited his eclectic approach to design (Weatherhead, p.9).

This embrace of the Southwestern Romantic movement was shared by Joesler and John and Helen Murphey, the developers responsible for attracting him to Tucson. Joesler's broad knowledge of historical design and his exposure to current architectural trends in southern California enabled him to create houses for the desert climate that fostered a healthful lifestyle that developers like the Murpheys, and cities like Tucson used to promote the economic growth of a community. Joesler drew upon Tucson's own historic architectural heritage in concert with the unique beauty of the Sonoran desert to create architecture that expressed a Tucson-specific image.

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Still today Joesler's legacy shapes the image and identity of Tucson and its desert surroundings. Joesler's architecture translated into reality the vision of a romantic desert city with an informal, indoor-outdoor lifestyle that attracts and embraces people from many cultures. Joesler understood the importance of the relationship between a building and its setting. He designed (and built) beautiful, livable homes imbued with a quiet grace. His residences celebrated the beauty of the Santa Catalina Mountains and the Sonoran Desert, embraced local materials and craftsmanship, expressed keen sensitivity to the environment, and imbued the beholder with a feeling of serenity.

In Tucson, Joesler earned the esteem of his fellow citizens who then and to this day consider him to be the city's most distinguished and important architect. His environmental sensitivity to the characteristics and fragility of Sonoran desert resulted in designs appropriate and desirable in Joesler's time. Moreover, because of his exemplary land use planning, Joesler played an important role in insuring the survival of the desert foothills environment. Today we celebrate Joesler for his outstanding achievements as an architect and artist who truly understood both desert living and the living desert.

#### **The Architect: Josias Thomas Joesler (1895-1956)**

Josias Thomas Joesler, A.I.A., was a highly skilled and prolific architect whose impact on Tucson's built environment was both impressive and unique. Born in 1895 in Zurich, Switzerland, Joesler was raised in Arosa, an alpine resort town where his architect father also served as mayor. An honors architectural student, in 1916 Joesler graduated from the Technikum Burgdorf near Bern. He then studied engineering at the University of Heidelberg in Germany, as well as drawing and history at the Sorbonne in Paris.

He was intent on becoming an architect "without an entrenchment in style or social situation..." (Victor 1976). As a result, Joesler complemented his advanced education with intern work in architecture and extensive travel from 1916-1921 in Switzerland, Germany, Italy, Spain and France. His three years (1921-1924) posted abroad while fulfilling his mandatory Swiss military duty (as an architect and an engineer) introduced Joesler to new cultures and climates – first in the arid Saharan desert climate of Morocco followed by the mild Mediterranean climate of Spain. In 1924 in Barcelona, Spain, Joesler married Josefa Natividad Lorenzo, a Basque woman nicknamed "Nati." In April of 1925, the couple set sail from France for Havana, Cuba, for a brief stop-over before continuing on to Mexico City where Joesler worked for two years.

In 1927, the couple moved to Los Angeles where Josias was hired as a draftsman for Pacific Ready-Cut Homes, a manufacturer of prefabricated houses. While in Los Angeles, Joesler became acquainted with architects in the area. Responding to Tucson developers John and Helen Murphey's search for a skilled architect, a Santa Barbara architect recommended Joesler to them. By 1927, the Murpheys convinced Joesler to come to Tucson where he worked first for the Murpheys before opening his own architectural practice in 1932. Thus began Joesler's thirty-year architectural career in Tucson that lasted until his death in 1956.

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### **Influences on Joesler**

Village of Arosa, Switzerland: The magnificent Alpine environment of his youth undoubtedly initiated Joesler's love of mountains and the local setting. In Tucson, where possible Joesler set residences in the natural desert and oriented them towards the Santa Catalina Mountains.

Architect Father: The foundation for Josias Joesler's career in architecture was shaped by the example and guidance of his father, Stefan Joesler, who was born in 1862 in the small hamlet of Jenaz, Graubünden, Switzerland (*e-Dictionnaire historique de la Suisse, 1904*). Having practiced at first in Zurich, it is assumed that Stefan studied architecture at the Eidgenössische Technische Hochschule (ETH), Switzerland's federal equivalent of MIT. Archival evidence and photographs show that as co-owner and architect in 1910 of the spa hotel Valsana in Arosa (demolished in 2015), Stefan Joesler was clearly a sophisticated architect.

Swiss Attributes: Most Swiss would agree that "small is beautiful" and Joesler's practice flourished from the niche he found in Tucson; that of primarily designing residences rather than showy public buildings. The traits of "perfectionism, precision and punctuality" allowed Joesler to run an efficient office plus design and supervise the building of a superior product in terms of strength, functionality and beauty.

Joesler's penchant for drawing on scraps of paper and cherishing his colored pencils until they became stumps exemplified Swiss "thriftiness and frugality," admirable traits that contributed to the simple, clarity of his designs – as well as the parsimony of his kitchens and closets. Just as the Swiss have long sought a balance between their vulnerable ecosystem and technology, so, too, did Joesler embrace an "environmental consciousness" of the fragile desert eco-system.

Joesler was also multilingual, as are most Swiss citizens. He had known fluency in German, Swiss German (Schwyzdütsch), Spanish, French and English. The ability to communicate in English and Spanish served him very well in Tucson, both in his office and on the construction site. Joesler's facility with languages also extended to his ability to communicate in multiple architectural styles; to pick and choose materials and features there from that he believed appropriate for Tucson.

Formal Education: Joesler's architectural education blended three important pillars of the most common method in Switzerland to produce an architect – polytechnic schooling, apprenticeships and travel. The technical school came to Switzerland from Germany in the mid-1800s. Unlike the French *École des Beaux-Arts* that focused upon design as high art, the polytechnic tradition was a more accessible and pragmatic approach to industrial arts. At such schools architects were trained to be master builders as well as designers. As Joesler began to travel from Switzerland, the study of engineering, history and drawing broadened his knowledge of construction, aesthetics and languages as did his several apprenticeships.

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Travels: Although there is little documentation of the years of Joesler's travels, including those with his Basque wife, Nati, some advantages he gained there from can be assumed:

- Learn from a Master (Stefan Joesler, Vitruvius, Jean-Claude Nicolas Forestier, Antoni Gaudí, Luis Barragán, Frank Lloyd Wright, etc.)
- Design Buildings that are Strong, Functional and Beautiful (Vitruvius); add a weathervane (an ancient Italian tradition) when appropriate.
- Create an Appropriate Sense of Place: harmonize with a locale and respect its views (mountains especially), climate, natural terrain and landscape; preserve its cultural and landscape heritage; incorporate local craftsmanship and materials; integrate its decorative arts and crafts.
- Investigate, Incorporate Modern Ideas and Plan for the Future: always harmoniously therefore appropriately.

California: Certainly by 1880, when the Southern Pacific Railroad reached Tucson, architectural trends from more culturally "developed" California began to influence the community. From back east via California came a post-railroad period of false-front commercial blocks and simple pyramidal cottages plus the use of California redwood, factory produced elements and locally fabricated bricks. Later the phenomena of the California Bungalow and the Southwest Revivals (like Spanish Colonial, Mission and Rancho) arrived in Tucson. The post-World War II California Ranch style exploded in multiple, similar subdivisions throughout Tucson and elsewhere in the West.

Arriving from California in 1927 at the behest of John and Helen Murphey, Joesler is strongly associated with the Spanish and Southwestern Romantic Revival movement and, less strongly, with the California Ranch and other modern styles. At the time of Joesler's arrival, Southern California was producing entire towns, like Santa Barbara, in the Spanish Colonial Revival style. Joesler further contributed to the development of a regional architectural identity by adopting the local vernacular: Sonoran types of mud adobe. The result was Tucson's own Sonoran Revival.

### **Joesler in Tucson**

The John W. Murphey Building Co: It was the dream and drive of John and Helen Murphey, a husband and wife building-and-development team, which brought Josias Th. Joesler to Tucson. Realizing that to fulfill this dream required the talents of a highly skilled architect in 1927 they hired Josias Th. Joesler who was then working in Los Angeles. The thoroughly-trained, widely-traveled, Swiss architect and engineer moved with wife Nati to Tucson where Joesler worked for the John W. Murphey Building Company until he opened his independent architectural practice in 1932.

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The financial success of the Murphey's pre-Depression era work enabled them to start the project that ultimately became their most important contribution to Tucson—the Catalina Foothills Estates (CFE). In 1928, the Murpheys successfully acquired at auction approximately 7,000 acres of public foothills land and began designing a remote, residential planned community in the affluent "Mexican style" with all the amenities needed to attract a prominent clientele.<sup>1</sup>

The Murpheys wished to produce a community along the lines of Santa Barbara, California, which they had visited in search of an architect. Spanish Colonial Revival had an important influence on civic planning. This style in its most ornate forms originated at the Panama California Exposition of 1915 in San Diego. Geographic location and economic circumstances contributed to Santa Barbara's movement to distinguish itself through romanticist architecture and most notably through the work of George Washington Smith, the designer most commonly associated with the "Santa Barbara Style."(E26-28)

In 1934 the decades-long development of the CFE began in earnest. CFE was the forerunner of the vertically-integrated master-planned community; a real estate development by a single company with provisions for a full range of locally desired amenities, including parks, schools, churches, shopping, and transportation to downtown.<sup>2</sup>

The Murpheys sold lots in Catalina Foothills Estates with comprehensive covenants, conditions, and restrictions covering such things as design, natural landscaping, set-backs, lot-size, and minimum construction investment. While protecting the investments of their clients, the Murpheys were also ensuring that their own dramatically successful investment in CFE would secure their financial future -- for themselves and for generations to come.

Though other architects worked for the Murpheys in Catalina Foothills Estates, Joesler was the Supervisory Architect. He controlled the choice of individual home-sites, approved all building plans, whether for new construction and/or additions, no matter the architect. Joesler also served as construction superintendent.

At the end of 1942, John Murphey permanently retired from commercially building single family residences. He directed his focus on large, lucrative World War II military contracts which added significantly to his net worth.

### Architects of Tucson's Spanish Colonial Romanticism

As previously mentioned, in 1927 when Josias Th. Joesler arrived in Tucson to work with the John W. Murphey Building Co., he was undoubtedly Tucson's most highly trained and technically skilled young architect. No Tucson architect at that time could match Joesler's level

<sup>1</sup> Jeffery, *Joesler & Murphey*, 12-13.

<sup>2</sup> Thurber, *Survey of Joesler/Murphey Structure*, 4. In order to make his development eligible for FHA mortgage insurance, Murphey submitted his plat for approval by FHA officials, who noted that some parcels were bisected by access roads. In a letter dated May 28, 1935, the FHA commented "Platting the lots as they are now developed, it would appear, is storing up trouble for the future.... If this subdivision were to be replatted... it is our belief that it would be a very attractive area [Barrett (cited in Thurber, *Survey of Joesler/Murphey Structures*, 11)]. Murphey modified the plat accordingly and received FHA approval.



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of formal, practical training, internship experience abroad and multi-lingualism. Some are inclined to say that Joesler was Tucson's first "trained" architect, but this statement is not strictly true for two architects in practice then, Annie Graham Rockfellow and Frank W. Sharman, were graduates of the Massachusetts Institute of Technology. Richard A. Morse, who arrived in 1932, was a graduate of Harvard University and the Harvard School of Design. Architects of note who were practicing in Tucson around the time Joesler arrived included the team of Henry O. Jaastad and Annie Graham Rockfellow; Roy Place and Merritt H. Starkweather, but they were best known for their high style buildings.

#### Tucson's Physical Environment:

Ringed by mountains, Tucson is located in the Sonoran Desert, the most lush and diverse, in both plants and animals, of all the world's deserts. Its defining characteristics are its mild winters and the amount and seasonality of its rainfall. Areas in the Sonoran Desert receive greater than ten inches per year of rainfall making it the wettest desert in the world and the only place on the planet where the saguaro cactus grows in the wild, standing sentinel over the stunning beauty of the desert. Much of the region has a bi-seasonal rainfall pattern, although even during the rainy seasons most days are sunny. For decades, Tucson's climate and the tenacious beauty of its plants and animals have attracted the health-conscious, outdoor enthusiasts, and those seeking respite from harsh winter temperatures (Friends of Saguaro National Park 2016).

Tucson's Built Environment in 1927: Like most American cities in 1927, Tucson's community character was not unified nor did all construction follow identical aesthetic imperatives.<sup>3</sup> Its residential built environment was a quilt of settlement patterns and buildings from three eras:

- pre-railroad era (the Spanish, Mexican, and early American periods);
- nationalizing era after the arrival of the railroad and
- romantic period revival era
- modern period

Remaining from the earliest era were thriving barrios, constituting block upon block of adobe row houses, primarily settled by people of Mexican descent.<sup>4</sup> Adobe row houses were (and are) vernacular, or commonplace dwellings, hand-built from the soil of Tucson, that represent the collective ideals of the Mexican ethnic group. These old row houses and their precedents (seen in his travels) profoundly influenced Joesler.

<sup>3</sup> Collins et al. MPDF 2016, p. E 46.

<sup>4</sup> Strittmatter, Janet H. *Arizona's Vernacular Dwellings*. SHPO Context Study. 1998. Chapter 7, pp. 6-8. Barrio development appears to have been determined by a blend of Mexican and Euroamerican capitalism, Euroamerican townsite imposition, ethnic inequality, and Mexican cultural patterns. Early Tucson did not have an orderly grid plan origination from a central plaza and apparently little public control governed the street pattern; an irregular, non-rectilinear network. The individual, irregularly shaped blocks were ringed with a commercial and residential mix of contiguous-walled, flush-front adobe structures built up to the front property line, a Mexican cultural trait.

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### **Joesler's Architecture**

Joesler as Master Architect/Builder: In his independent practice, Joesler maintained a traditional role for an architect. He functioned as Master Architect under whom several apprentices were trained at once. He acted as professional agent on behalf of his client. With his superior knowledge of construction, Joesler also functioned as Master Builder, often seen instructing his crews in Spanish on several building sites each day. He was also an artist – like a painter and a sculptor – an experimenter in the use of materials, features and fashions, who worked out his ideas first on scraps of brown paper then on the building site.

Joesler's work fits into two periods in Tucson's architectural history: the Romantic Period Revival era (1895 - 1975) and the Modernist era (1925 – present). It bears mentioning that – just as his work is eclectic in style – Joesler's eclecticism can transition time periods as well.

Although Joesler designed commercial, institutional, industrial and multi-residential buildings, the majority of his work comprised single-family houses in the vicinity of Tucson. His residences ranged from small (900 sf) to mansion (11,000 + sf). Generous sized houses of over 2,000 sf were commonly built in CFE. His production evolved from a profusion of smaller homes to a lesser number of larger homes; from an interpretation of imported styles to the creation of a unique, "Tucson/Mexican" expression. Joesler's career course also reflected his initial collaboration with John Murphey and his increasing independence as a sole practitioner.

Having been interrupted first by the Great Depression and then by World War II, the course of Joesler's residential architectural career in Tucson falls into three segments:

Part One (1927-1932): Joesler moved to Tucson and became an employee of the Murphey Building Company. He designed small, compact speculative houses on narrow lots for a middle class market concentrated in Tucson's early 20<sup>th</sup> century subdivisions near the University of Arizona. He worked solely for John and Helen Murphey until mid-1932.

Part Two (1932-1942): Joesler established his own independent architectural practice in June 1932, and the Murpheys became key clients rather than Joesler's employers. Joesler, in concert with the Murpheys, turned the couple's vision of a Mexican-inspired planned community into the reality of the commercially successful Catalina Foothills Estates (CFE).

In addition to serving as Supervisory Architect for CFE, Joesler was also designing much larger speculative and custom homes with a distinctive regional expression for an affluent clientele attracted to Tucson's new suburban developments featuring larger size lots, curvilinear street patterns or winding roads following natural topography, and natural desert vegetation.

In addition, during Part Two of his career, Joesler worked with many other clients, developers, and builders as his reputation and architectural practice grew. Joesler's constant presence at his job sites insured consistent quality in his homes no matter the builder. Part Two ended in 1942

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with the outbreak of World War II. That same year marked the end of the Joesler-Murphey collaboration in residential building when Murphey retired from the home building business

Hiatus (1942-1944): A two-year suspension of Joesler's residential architectural practice came with the outbreak of World War II and its associated shortages of building materials for civilian projects.

Part Three (1945-1956): With the end of the war, Joesler resumed his residential design work in the Tucson. His reputation was established and his financial position was secure. As an accomplished architect, he no longer had to be concerned about having his "feelings overcome by the heavy waves of commercial interpretation" as was his lament early in his career (Joesler 1931). During Part Three, he could most freely experiment and express his own design aesthetic when creating houses for modern desert lifestyles. Constructed in 1950, the Woollen house is an outstanding example of Joesler's independent design work done at the height of his career. Such independent designs represent a significant portion of his career portfolio. Any discussion of the arc of Joesler's career would be incomplete with the inclusion of his important work as an independent architect.

### The Joesler Manner

Wherever possible, Joesler's residential siting harmonizes with the desert topography and vegetation while focusing upon the all-important view of the Santa Catalina Mountains. Great emphasis is placed upon the indoor-outdoor connection.

Joesler layouts are clear in plan, geometry, and hierarchy. They are appropriate for their setting and very well built. They are sequenced and comfortable plus they are evocative and aesthetically pleasing. The underlying concept (the *parti*, like "embrace the view") is recognizable. His residences are zoned with private and utility wings flanking a social living core. This spatial organization reflects Joesler's Beaux Arts- influenced technical school training.

Using walls of variable heights, exterior massing reflects the hierarchy. Wings may be angled but rooms tend to be articulated (defined by partitions) and rectilinear in plan. In Joesler's post-War, Modernist-influenced work, some room articulation disappears through the use of open-planned spaces.

Exterior and interior architectural features are uncomplicated (sculpturally simple) and commonly expressed by forms derived from rectangles, semi-circles and triangles. Joesler's ornamentation is also measured and moderate. To Joesler's contemporary, architect Gordon Luepke, Joesler "...built with the simple lines used by people who created the native styles" (Gordon Luepke, quoted in Walton, 1977, 8). As a fine artist, Joesler communicated with the fewest "strokes" necessary and, as a sculptor, understood his materials.

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Joesler's residences are appropriate in scale, stylistic interpretation, and materials for their intended macro and micro settings. They are in harmony with the desert settings. The scale is human and comfortable, neither "cozy" nor oversized. The scale remains appropriate today, excepting original kitchens, baths, and closets, which are considered undersized by current preferences.

Many Joesler residences are constructed of friable materials, such as mud and fired adobe. The strength and durability of his work are due, not in small part, to the initial construction by skilled craftspeople under his supervision. Although often rusticated in appearance, Joesler-supervised residences were built with precision.

Joesler residences are soft (lacking in harshness) in image, sequencing, natural lighting and workmanship. To start, "[Joesler] had a soft Southwestern idiom that appealed...[to new Tucson residents'] preconceived notion of what a house in the Arizona desert should look like...His designs weren't revolutionary, but they had an image appeal" (Gordon Heck<sup>5</sup>, quoted in Walton, 1977, 8). Regarding workmanship Joesler liked to "soften things up" by rounding edges (Norvelle<sup>6</sup> 2011).

A Joesler residence has beauty and conveys its artistry to a viewer. It is through harmonious aesthetic qualities that a sense of serenity, so important to Joesler, is evoked in the recipient (Ibid).

Each Joesler-designed residence, regardless of its location or size, has a "surprise." A surprise is one or more features or qualities that set the house apart from the work of other designers in its category. Aside from the wonder of a clear floor plan, the surprise may be a beautiful fireplace, a grand staircase, or – as in the case of the Woollen House – a stunning light- and view-filled interior such that further embellishment would be a distraction.

### **Sonoran Revival Style (late 1800s-early 1940s)**

Joesler's choice of Tucson's own Sonoran Revival style for the Woollen House was rooted in the history and culture of the region. The architect had unique interpretations of Romantic Period Revival expressions. In CFE for Joesler residences, the Sonoran Revival was second to Spanish Colonial Revival in terms of frequency of use; Pueblo Revival being third.

<sup>5</sup> The late Gordon Heck was a professor of architectural history at the College of Architecture, University of Arizona, during the 1970s and 1980s.

<sup>6</sup> Norvelle began to work for John Murphey in 1946, first as a carpenter then as a real estate salesman. Eventually Norvelle became Murphey's general manager and "Joe" Joesler was supervising architect. Joesler designed two houses for the Norvelle family, one on Country Club Road (in Murphey's Broadway Village subdivision) and one in Catalina Foothills Estates.

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To accord with the National Register's classification system, Joesler's Sonoran Revival style examples are grouped accordingly: LATE 19<sup>th</sup> AND 20<sup>th</sup> CENTURY REVIVALS: Mission/Spanish Colonial Revival; Sonoran Revival.

The Sonoran Revival is a local variant among the popular Southwestern Revival styles that evolved in the United States during the late 19<sup>th</sup> and early 20<sup>th</sup> centuries, particularly in areas of Hispanic settlement. Quite common in Tucson, Arizona, this style derived from Hispanic vernacular types found in southern Arizona and northern Mexico from the late 18<sup>th</sup> century up to the present day. Spanish Colonial and Mexican dwellings of this sort were rectilinear in plan with high, flat facades of adobe and flat roofs with parapets. Drainpipes (canals) pierced the parapets. Recessed doorways and informally placed window openings reflected the interior room arrangement. To prevent adobe deterioration, later houses of this type had plaster sheathing and fired brick parapet caps.

Gradually the vernacular type was transformed through contact with Anglo-American settlers from the East. In Tucson, a styled version now known by local scholars as the Sonoran Revival evolved. Buildings in this style were simpler in detail than other Southwestern Revivals (Spanish Colonial, Mission and Pueblo Revival) and featured flat roofs, parapets and flat facades, often of burnt adobe. Parapets were commonly capped, either with simple bricks or more elaborate coursing like soldier courses set diagonally. Ornamental wrought iron grilles (*rejas*) commonly appeared on window openings.

After World War II, a modernized adaptation commonly known as the Territorial Ranch style grew from the earlier Sonoran Revival. Generally built of burnt adobe, it was adopted by architects and contractor/builders to become Tucson's third most popular post-war style.

### **Modernism**

Modern architecture developed from a number of roots in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. There was a need for new building types, a growing development of new technologies and materials and a desire for more practical and beautiful building design.

Following World War I, European and American architects sought to create a new architectural style that would reflect modern society. The common belief was that function should form the basis for design, specifically design free from superfluous decoration. This principle became the basis of what would become known as modern or international-style architecture (Tyler 2000).

In the United States, modern architecture at first appeared most prominently in the skyscraper design and other commercial buildings of the 1930s.

Mexican "modernist" architecture, like that of Luis Barragan, deviated from the European mainstream in several respects, including the addition of murals, the use of indigenous motifs and materials, the organic design of the building to match its surroundings, and the over-all emphasis on aesthetics rather than utility (Eggener 1999).

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Barragan took Mediterranean (Spanish) heritage with its need of intimacy and clear separation between public and private spaces and intricate relation between the landscape and the architecture and added the indigenous culture with its sensitivity to light, colors, and textures, wise use of materials and construction techniques, and strong sense of religion in living spaces and formed unique contemporary Mexican architecture.

In post World War II America the Modern style developed in residential design through the work of innovative architects and was most favored for custom designed houses built between 1950 and 1970. This style evolved from the International style and the Craftsman and Prairie styles as well as from the traditional Japanese pavilion, rural Alpine and Scandinavian forms and from the early indigenous western ranch architecture which also inspired the Ranch style.

At a mature stage in his career, Josias Th. Joesler was likewise able to draw upon the regional Tucson/Mexican heritage and “modernist” principles to create the Herbert and Irma Woollen House. In this case, neither Joesler’s version of Sonoran Revival or “modernism” was in conflict.

### **Integrity Summary**

The Woollen House property has served only three sets of caring owners since its construction, and it is in excellent condition. The following demonstrates how the Woollen House exhibits integrity of location, design, setting, materials, workmanship, feeling, and association.

#### **Location**

The Woollen House is located in the foothills of the Santa Catalina Mountains in Pima County several miles to the north of the city of Tucson, Arizona. It is built at approximately 2,751 feet above sea level on a finger ridge that slopes gently to the south and is depicted within Township 13 South, 14 East, Sections 16 & 17 on the *Tucson North* USGS 7.5 topographic quadrangle.

The Woollen House is situated in Catalina Foothills Estates (CFE) No. 2, an exclusive residential development with meandering narrow roads following the natural topography to homes on large acreages surrounded by natural desert vegetation. Joesler laid out the building sites in CFE to maximize the scenic vistas.

With World War II gas rationing over and post-war demand for housing growing, building in CFE rebounded. Tucson’s sunny, dry climate, clean air, and mild winters beckoned easterners westward. In 1950, the Woollens added their name to a growing list of winter home-owners in Catalina Foothills Estates with such noted names as Caldwell, Coburn, Dodge, Drexel, Gould, Grace, Kellogg, Mayo, and Sanger.

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### Design

Standard 2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.

Standard 3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.

Standard 9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.

Standard 10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

The Woollen House complies with the Secretary of the Interior's Standards 2, 3, 9 and 10 with respect to design. Under Standard 2 its (a) footprint and massing, (b) parapet-wall and secondary roof forms, (c) strong indoor-outdoor connection, (d) interior spatial hierarchy, and (e) original interior features, remain. Joesler's concept to embrace the beauty of the mountain views is paramount. The Woollen house remains a very appropriate fit for its natural desert setting and retains the original design essence – in scale, proportion, hierarchy and sequence – that characterizes of Josias Th. Joesler's work. His signature design elements of (1) adobe; (2) prominent chimneys and fireplaces; and (3) built-in wooden cabinetry and shelving, are present.

Alterations comply with Standards 9 and 10. They constitute appropriate rehabilitations to convert the house from a winter retreat in Catalina Foothills Estates into a family home occupied year-round. Included are modifications to the envelope like the passageway (1958), the south porch to dining room conversion (1964) and the master bath addition (1999). These modifications are stylistically compatible and minimized with respect to the original design in square footage, height and location. Interior rehabilitations to bring the residence up to current standards, like the remodeled kitchen and service wing, are also understated and compatible.

### Setting

The Woollen property as a whole retains its original lot acreage, gravel approach and type of natural desert vegetation that has been on site since 1950. The focus upon views, especially those north to the Santa Catalina Mountains, remains unsurpassed. Built on the highest point of its 8.735-acre parcel, the Woollen House takes full advantage of its dramatic views of the surrounding mountains – a signature element and testimony to Joesler's skill in siting and design.

Because of forward-thinking deed restrictions limiting the removal of natural desert vegetation and the great care taken to minimize the disruption of the desert during the initial construction process, the Woollen House has many of its original native desert plantings and retains its semi-rural feel. Vegetation includes more than fourteen varieties of cactus including the majestic saguaro; palo verde, mesquite, yucca, agave, and native shrubs. Compatible near-in hardscape and deliberate native desert plantings enhance the built environment, and neither obscures the residence nor its views. Of particular note is the outstanding specimen soap tree (*yucca elata*) in

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the south patio. The soap tree and the saguaro were the two accent plants that Joesler illustrated in his renderings for the Woollen House.

Insights gained from his experiences in Morocco and Spain put Joesler way ahead of his time in appreciation of the importance of the use of native, low-water use plants for desert environments. Easterners were fascinated by the often never seen before vegetation which quickly was recognized by John Murphey, the developer of Catalina Foothills Estates, as a marketing advantage.

The setting (the actual physical surroundings) and the built environment together impart the historic sense of place of a Joesler-designed property in Catalina Foothills Estates.

### Materials

The following demonstrates how Joesler's carefully-selected palette of materials remains evident and very well preserved in the Woollen House:

Standard 5 Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.

Standard 6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.

Standard 7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.

The Woollen House is an excellent example of Joesler's controlled use of materials to create a residence that harmonizes with its desert setting, showcases its spectacular mountain view, and creates a sense of casualness and serenity. These materials remain in excellent condition, having been diligently conserved throughout the years. The materials selection renders a simple building with ornamental detailing – like concrete opening hoods and burnt adobe surrounds - used to emphasize some, but not all, such features. Materials include painted, capped parapet walls of fired adobe that create texture inside and out, interior partition walls of very smooth plaster with rounded corners, heavy, hand-hewn roof timbers, huge picture windows and casements of steel (some ordinary, one iconic), hand carved doors and ornamental ironwork.

Joesler specified for the Woollen House an ordinary concrete slab-on-grade floor, meant to be tile-clad. Flood damaged original tiles could not be repaired. The current owners replaced them with stone tiles, light in tone and neutral in color, a very compatible complement to the other materials throughout the house.

### Workmanship

The following illustrates how the Woollen House complies with Standard 5 of the Secretary of the Interior's Standards:

Standard 5 Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.



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“Handcraftsmanship” epitomizes the creation of a Joesler-designed residence like the Woollen House. This attribute is found everywhere from the foundations, walls and roofs to the forged ironwork (including the signature weather vane) and hand-carved wooden features like panel doors. Incorporating simple lines from the local vernacular, Joesler’s use of sixteen inch-long blocks of burnt adobe gives rise to his typical clarity in layout and execution. Also the Woollen House is characteristically durable in construction being the product of the Master Builder supervising skilled local craftspeople. (For example, roof timbers are oversized.) The residence is rusticated in appearance, though built with precision. Besides simplicity and strength, Joesler-supervised workmanship in the Woollen House is “soft,” that is lacking in harshness. [For example, interior corners are rounded plus the sequencing in this house can be called soft (see Feeling).]

The Woollen House retains its original handcrafted features. Alterations, like the remodeled kitchen, are compatible in simplicity, durability and quality.

#### Feeling

The Woollen House complies with Standards 2, 3, 5, 9, and 10 (shown above) with respect to feeling. Feeling is a property’s expression of the aesthetic or historic sense of a particular period of time – its historic character. Most important, the residence retains Joesler’s original aesthetics in concept; clarity of plan, geometry and hierarchy; appropriateness for its setting; and strength. The scale remains human and comfortable. The Woollen House is soft (lacking in harshness) in image, sequencing, natural lighting and workmanship. It conveys the beauty of Joesler’s artistry and evokes a sense of serenity in the viewer - a true Tucson/Mexican beauty set in the Sonoran Desert.

#### Association

The Herbert and Irma Woollen House is associated with a particular architectural style: the Sonoran Revival as interpreted by a particular architect: Josias Th. Joesler.

The Style: Among Josias Th. Joesler’s work in Catalina Foothills Estates, the Sonoran Revival belongs in property type Regional Eclectic and comprises those residences that evoke an association with a romantic image of the region’s Mexican heritage being influenced by Mexican art and building traditions.

The Sonoran Revival style derives from the local, historic vernacular: a parapet-walled type of mud adobe that constitutes Tucson’s earliest surviving building form. Twentieth-century architects adapted this type into a style, simpler in detail than the other Southwestern Revivals and built of mud or burnt adobe.

I am an admirer of what I term the Tucson-Mexican style of architecture for this part of the country...showing the influence of Mexico and seeming to ‘belong’ in this topography and climate.

–Annie Graham Rockfellow (2016 MPDF, Sec. E, p. 83)

The Architect: Josias Th. Joesler, the eclectic, designed the Woollen House in the Sonoran Revival style using his own interpretation of the local vernacular to produce the distinctive “Tucson-Mexican” image that is conveyed. The underlying concept or *parti* meaning “embrace

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the mountains” endures. Two huge picture windows (Modern in influence) plus other features create the remarkable indoor-outdoor relationship that weds the residence to its setting. Its layout is clear in plan, geometry, and hierarchy. It is appropriate for its setting. It is sequenced and comfortable plus evocative and aesthetically pleasing. It is very well built. The residence is soft (lacking in harshness) in image, sequencing, natural lighting and workmanship. It continues to convey the romantic image of what a house in the Arizona desert should look like.

By retaining a combination of the seven aspects of integrity, the Woollen House conveys its significance as an iconic example of the Regional Eclectic architectural type in the Sonoran Revival style and as work of art by a master architect, Josias Th. Joesler.

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Woollen, Herbert and Irma, House

Name of Property

Pima Co., AZ

County and State

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Woollen, Herbert and Irma, House  
Name of Property

Pima Co., AZ  
County and State

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**Previous documentation on file (NPS):**

- preliminary determination of individual listing (36 CFR 67) has been requested  
 previously listed in the National Register  
 previously determined eligible by the National Register  
 designated a National Historic Landmark

Woollen, Herbert and Irma, House  
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\_\_\_ recorded by Historic American Buildings Survey # \_\_\_\_\_  
\_\_\_ recorded by Historic American Engineering Record # \_\_\_\_\_  
\_\_\_ recorded by Historic American Landscape Survey # \_\_\_\_\_

**Primary location of additional data:**

\_\_\_ State Historic Preservation Office  
\_\_\_ Other State agency  
\_\_\_ Federal agency  
\_\_\_ Local government  
 University: Joesler Collection, Special Collections, University of Arizona Library,  
Tucson, AZ.  
\_\_\_ Other  
Name of repository: \_\_\_\_\_

**Historic Resources Survey Number (if assigned):** \_\_\_\_\_

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**10. Geographical Data**

**Acreege of Property** 8.735

Use either the UTM system or latitude/longitude coordinates

**Latitude/Longitude Coordinates (decimal degrees)**

Datum if other than WGS84: \_\_\_\_\_  
(enter coordinates to 6 decimal places)

1. Latitude: 32.296801 N                      Longitude: -110.927115 W

**Or**

**UTM References**

Datum (indicated on USGS map):

NAD 1927    or     NAD 1983

1, Zone:                      Easting:                      Northing:

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

The property is identified by the Pima County Tax Assessor as Parcel ID # 108-22-077A.  
The property comprises the acreage referenced on the historic plat map as Lots 268 and 269  
in Catalina Foothills Estates #2.

Woollen, Herbert and Irma, House  
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The property is within Township 13 South 14 East, and Sections 16 & 17 on the Tucson North USGS 7.5" topographic quadrangle.  
It is bounded on the east by Camino Antonio and on the west by La Lomita.  
The latitude and longitude coordinates of a mapping point centered on the chimney of the house are: 32.296801, -110.927115.

**Boundary Justification** (Explain why the boundaries were selected.)

The boundaries match those of the legal description.

The boundaries match those of the legal description.

---

**11. Form Prepared By**

name/title: Janet H. Parkhurst, Historic Architect  
organization:  
street & number: 5221 N. Tigua Drive  
city or town: Tucson state: AZ zip code: 85704  
e-mail: jhparkhurst@yahoo.com  
telephone: 520-320-9043  
date: January 11, 2017

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**Additional Documentation**

Submit the following items with the completed form:

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

Woollen, Herbert and Irma, House  
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**Figures**

**Figures Log**

Name of Property: Woollen, Herbert and Irma, House

City or Vicinity: Tucson

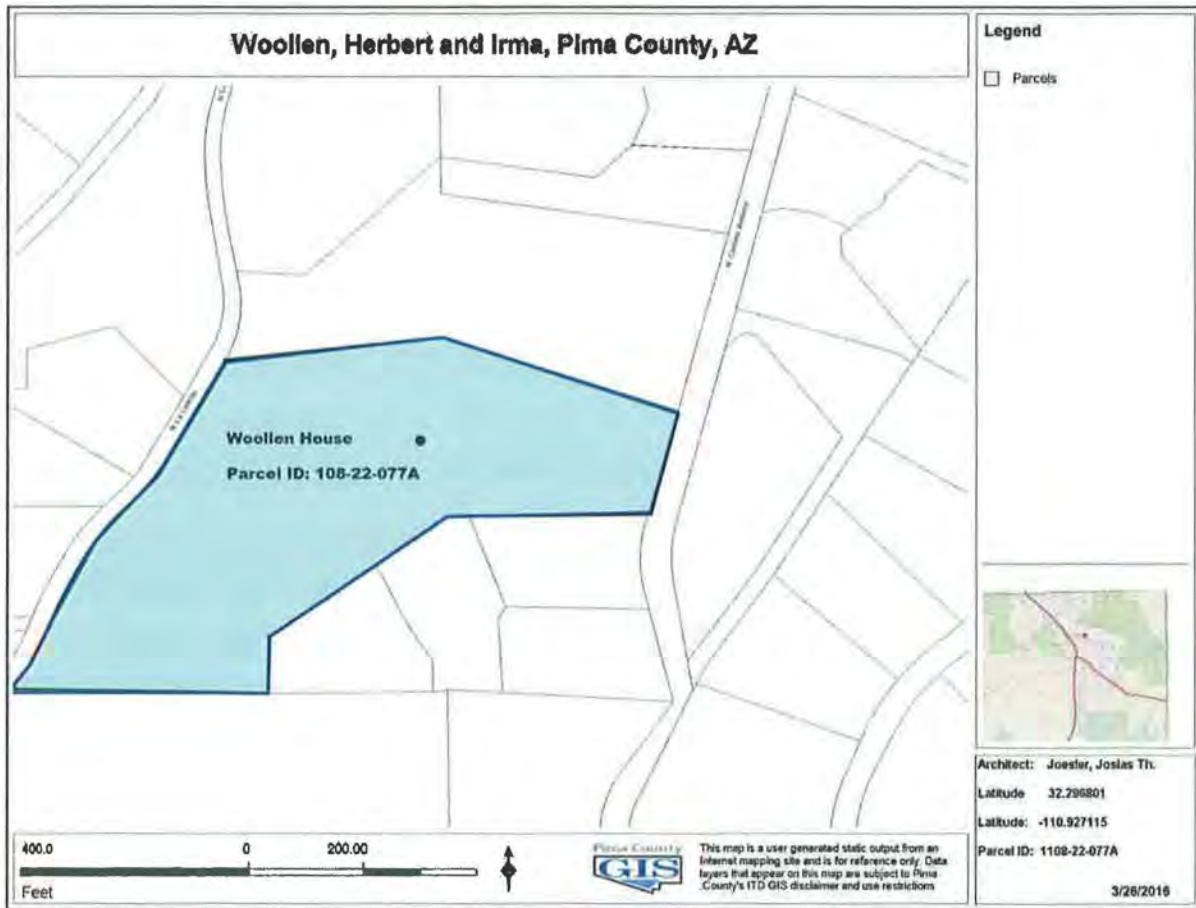
County: Pima State: AZ

Description of Figure(s) and number:

- Figure 1 of 4 Pima County Assessor's Parcel Map, Parcel 108-22-077A, 4925 N. Camino Antonio, Tucson, AZ (March 24, 2016).
- Figure 2 of 4 Woollen, Herbert and Irma, House Sketch Map, (after Joesler 1950, Norvelle 1964, and Anderson 1999.) Includes key for photographs.
- Figure 3 of 4 Woollen, Herbert and Irma, House, (Joesler 1950).
- Figure 4 of 4 Norvelle, Mel, letter to Janet Parkhurst, August 20, 2012.

Woolen, Herbert and Irma, House  
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**Figure 1. – Pima County Assessor's Parcel Map**

**Parcel ID: 108-22-077A**

Latitude: 32.296801  
Longitude -110.927115

**Architect: Joesler, Josias Th.**

Accessed March 26, 2016.



Woollen, Herbert and Irma, House  
Name of Property

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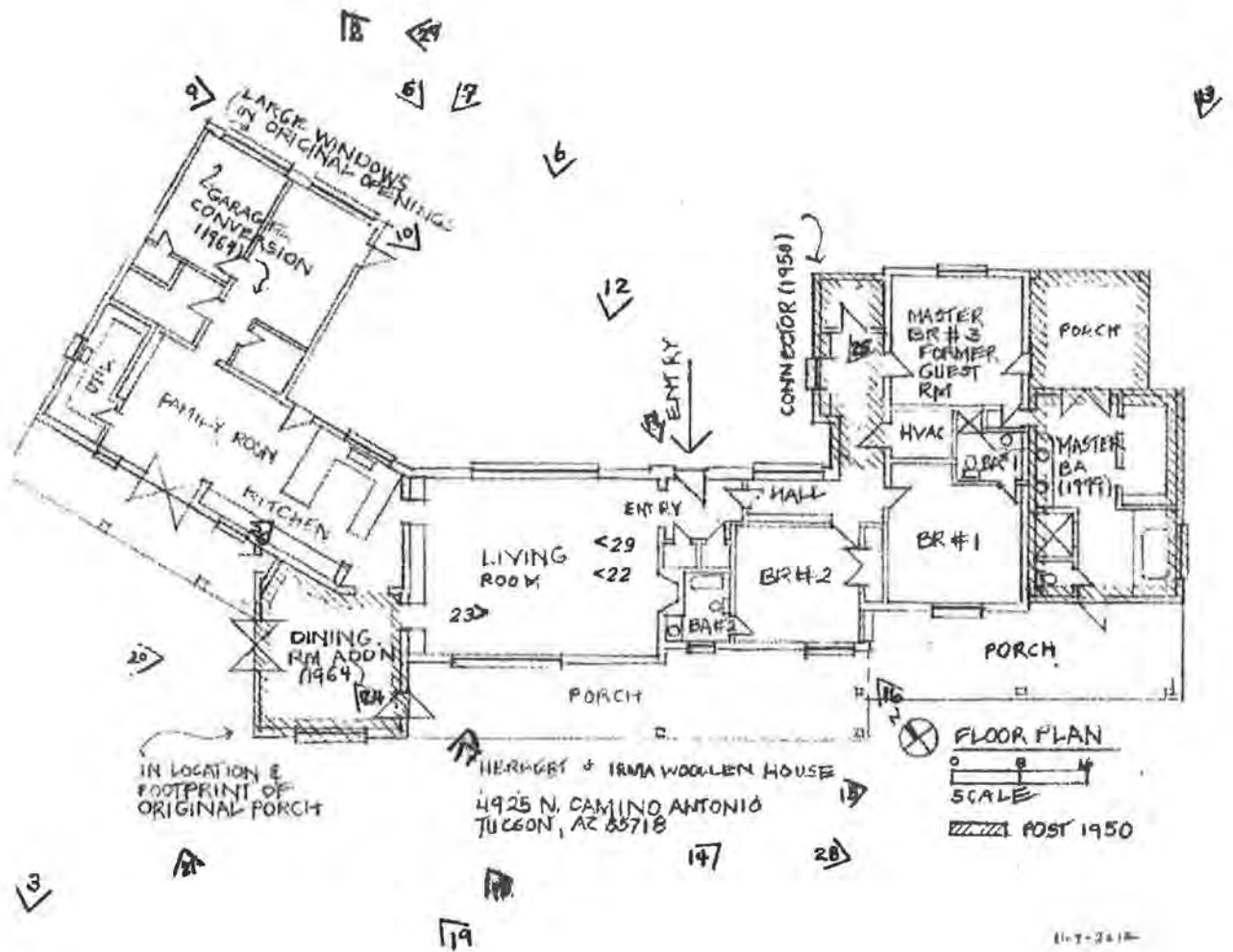


Figure 2. – Woollen, Herbert and Irma, House Sketch Map  
After Joesler 1950, Norvelle 1964, and Anderson 1999  
Includes key for photographs

Woollen, Herbert and Irma, House  
Name of Property

Pima Co., AZ  
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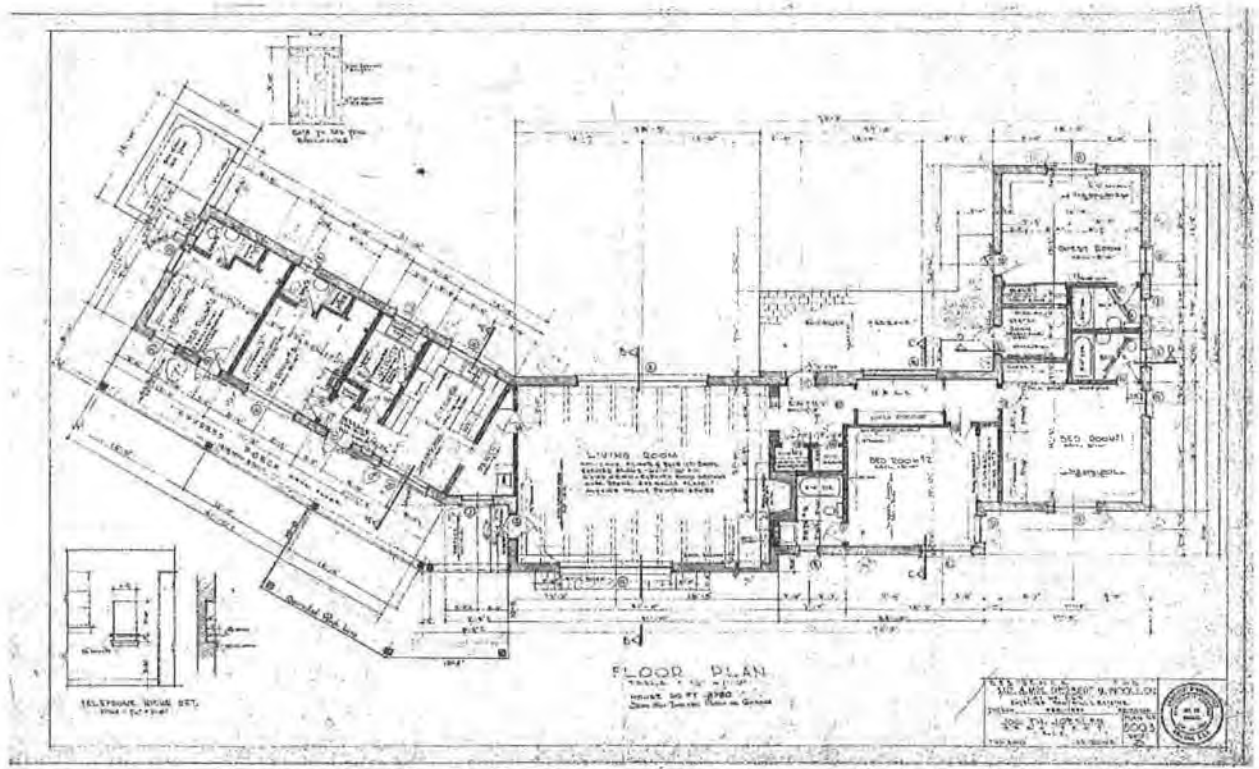


Figure 3. – Woollen, Herbert and Irma, House, (Joesler 1950)

Woollen, Herbert and Irma, House  
Name of Property

Pima Co., AZ  
County and State

Mel Norvelle  
5520 La Casita  
Tucson, AZ 85718

August 20, 2012

Dear Ms. Parkhurst,

Re: Woollen House Modifications

In this letter, I wish to confirm in writing a few points we discussed in our oral history interviews and telephone conversations of June, July and August of 2011, in particular, with respect to modifications to the house originally owned by Herbert and Irma Woollen at 4925 North Camino Antonio.

As you know, I worked for John Murphey in various capacities but largely as General Manager from 1946 until 1957. I knew Joesler personally, in fact he designed two of my family homes. I also knew the Woollens, the clients who had the house built in 1950. I served as the Woollen's Supervisor for construction of the house which was undertaken by another builder, not Murphey. The two-car garage was an integral part of the original 1950 house designed by Joesler.

In 1964 the house was owned by Mr. and Mrs. McCormick. Work I undertook for them was (1) conversion of the garage to interior space, (2) enclosure of the rear porch to create a dining room and the (3) construction of a free-standing four-bay garage.

Sincerely,



Mel Norvelle

Figure 4. – Letter from Mel Norvelle to Janet Parkhurst, August 20, 2012.

Norvelle was John Murphey's General Manager and Supervisor for construction of the Woollen project.

Woollen, Herbert and Irma, House  
Name of Property

Pima Co., AZ  
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### Photographs

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

### Photo Log

Name of Property: Woollen, Herbert and Irma, House

City or Vicinity: Tucson

County: Pima State: AZ

Photographers: Bill Sandell (2011), Linda Weed (2014, 2015, 2016), Google Maps (2016).

Dates Photographed: August 2011; December 2014; April 2015; March, May & June 2016.

Location of Original Digital Files: 5221 N. Tigua Drive, Tucson, Arizona 85704

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

Photo #1 (AZ\_PimaCounty\_WoollenHerbertandIrmaHouse\_0001)

Woollen, Herbert and Irma, House 2016 aerial view.

Photo #2 (AZ\_PimaCounty\_WoollenHerbertandIrmaHouse\_0002)

View of Santa Catalina Mountains from front terrace, camera facing north.

Photo #3 (AZ\_PimaCounty\_WoollenHerbertandIrmaHouse\_0003)

View of city from rear patio, camera facing southwest.

Photo #4 (AZ\_PimaCounty\_WoollenHerbertandIrmaHouse\_0004)

View of south façade with native vegetation: saguaro cacti and blossoming palo verde trees, camera facing north.

Woollen, Herbert and Irma, House

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Photo #5 (AZ\_PimaCounty\_WoollenHerbertandIrmaHouse\_0005)

Front (north) façade showing compatible Connector (1958) on east side bedroom wing, camera facing south.

Photo #6 (AZ\_PimaCounty\_WoollenHerbertandIrmaHouse\_0006)

View of front façade looking through north and south living room windows to desert and city in the distance, camera facing southwest.

Photo #7 (AZ\_PimaCounty\_WoollenHerbertandIrmaHouse\_0007)

Front façade, 1964 garage conversion (1964), camera facing southwest.

Photo #8 (AZ\_PimaCounty\_WoollenHerbertandIrmaHouse\_0008)

Garage conversion (1964) detail of large casement windows (inspired by north living room window) in original garage door openings, camera facing southwest.

Photo #9 (AZ\_PimaCounty\_WoollenHerbertandIrmaHouse\_0009)

Detail of ornate decorative wrought iron flag pole stanchion mounted on wall of original garage (converted to interior living space 1964), camera facing southeast.

Photo #10 (AZ\_PimaCounty\_WoollenHerbertandIrmaHouse\_0010)

View of connector (1958); its modest square footage and lower profile comply with the Secretary of the Interior's Standards (NPS2002); note characteristic wrought iron weathervane atop bedroom wing, camera facing southeast.

Photo #11 (AZ\_PimaCounty\_WoollenHerbertandIrmaHouse\_0011)

Front door detail showing ornamental surround, and carved wooden door, camera facing southeast.

Photo #12 (AZ\_PimaCounty\_WoollenHerbertandIrmaHouse\_0012)

Dramatic sunset view from front patio looking through north and south living room windows, camera facing southwest.

Photo #13 (AZ\_PimaCounty\_WoollenHerbertandIrmaHouse\_0013)

Three-quarter view of east façade, compatible master bath addition (Anderson, 1999), camera facing southwest.

Photo #14 (AZ\_PimaCounty\_WoollenHerbertandIrmaHouse\_0014)

South façade east end, camera facing east.

Photo #15 (AZ\_PimaCounty\_WoollenHerbertandIrmaHouse\_0015)

Master bath addition (1999) south façade is appropriately modest in size with lower parapet height and setback from original wall; complies with Secretary of the Interior's Standards (NPS 2002), camera facing east.

Woollen, Herbert and Irma, House

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Photo #16 (AZ\_PimaCounty\_WoollenHerbertandIrmaHouse\_0016)

South façade bedroom window detail, camera facing northwest.

Photo #17 (AZ\_PimaCounty\_WoollenHerbertandIrmaHouse\_0017)

South façade living room picture window detail, camera facing north northeast.

Photo #18 (AZ\_PimaCounty\_WoollenHerbertandIrmaHouse\_0018)

Compatible dining room addition (Norvelle 1964) in footprint and location of portion of former rear porch; 8-foot window floods room with light and dramatic views; camera facing north.

Photo #19 (AZ\_PimaCounty\_WoollenHerbertandIrmaHouse\_0019)

Dramatic native plants accent south patio – specimen-sized *yucca elata* blooming in background, *dasyilirion wheeleri* with emerging bloom stalk in foreground, camera facing north.

Photo #20 (AZ\_PimaCounty\_WoollenHerbertandIrmaHouse\_0020)

Late afternoon view into dining room shows circulation between adjacent porch terraces either through the room or via the brick walk, camera facing southeast.

Photo #21 (AZ\_PimaCounty\_WoollenHerbertandIrmaHouse\_0021)

South façade west end, camera facing northwest.

Photo #22 (AZ\_PimaCounty\_WoollenHerbertandIrmaHouse\_0022)

Living room with natural lighting from picture windows, camera facing west.

Photo #23 (AZ\_PimaCounty\_WoollenHerbertandIrmaHouse\_0023)

Living room showing very simple fireplace, camera facing east.

Photo #24 (AZ\_PimaCounty\_WoollenHerbertandIrmaHouse\_0024)

Compatible 1964 dining room interior, camera facing west.

Photo #25 (AZ\_PimaCounty\_WoollenHerbertandIrmaHouse\_0025)

Window view of Joesler's principle façade from inside the connector (1958) maintaining the indoor/outdoor relationship, compatible connector serves as a contemplative space; camera facing southwest.

Photo #26 (AZ\_PimaCounty\_WoollenHerbertandIrmaHouse\_0026)

Compatible kitchen remodel (1999) in footprint of original kitchen, camera facing east.

Photo #27 (AZ\_PimaCounty\_WoollenHerbertandIrmaHouse\_0027)

Compatible free-standing garage (1964), camera facing northwest.

Woollen, Herbert and Irma, House

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Photo #28 (AZ\_PimaCounty\_WoollenHerbertandIrmaHouse\_0028)

Pool and compatible bath house (1970), camera facing southeast.

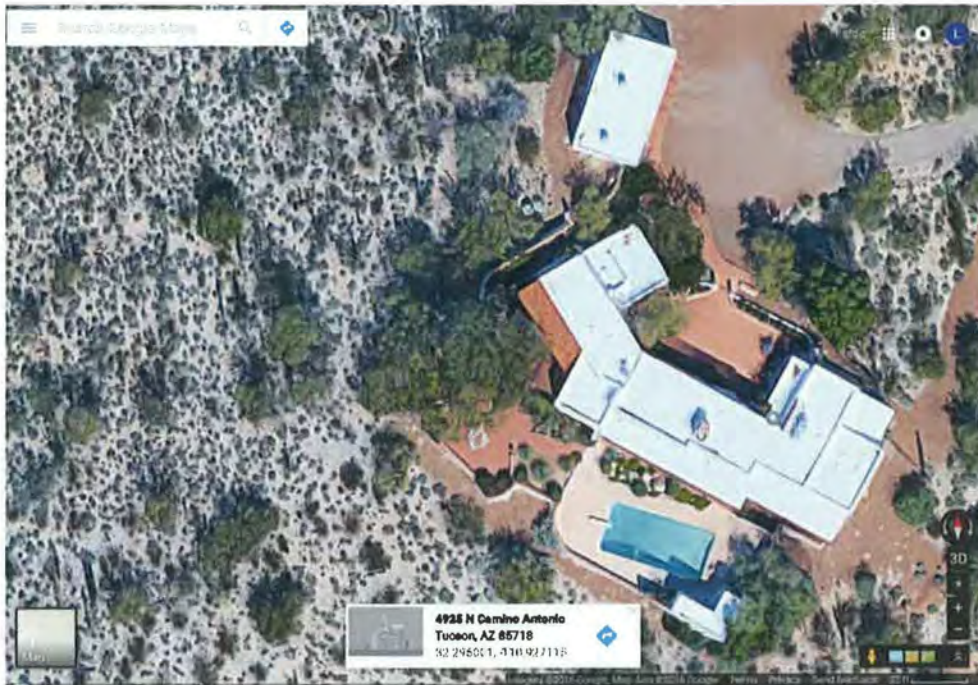
Photo #29 (AZ\_PimaCounty\_WoollenHerbertandIrmaHouse\_0029)

Living room with natural lighting from north and south picture windows, camera facing west.

(Dated 2011)

Woollen, Herbert and Irma, House  
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**Photograph #1**  
Herbert and Irma Woollen House, 2016 aerial photo.



**Photograph #2**  
View of Santa Catalina Mountains from front court, camera facing north.



Woollen, Herbert and Irma, House  
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**Photograph #3**  
View of city from rear patio, camera facing southwest.



**Photograph #4**  
View of south façade with native vegetation: majestic saguaro cacti and blossoming palo verde trees, camera facing north.

Woollen, Herbert and Irma, House  
Name of Property

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**Photograph #5**  
Front (north) façade showing compatible Connector (1958) on east side bedroom wing, camera facing south.



**Photograph #6**  
View of front façade looking through north and south living room windows to desert and city in the distance, camera facing southwest.

Woollen, Herbert and Irma, House  
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**Photograph #7**  
Front façade, garage conversion (1964), camera facing southwest.



**Photograph #8**  
Garage conversion (1964) detail of large casement windows (inspired by north living room window) in original garage door openings, camera facing southwest.

Woollen, Herbert and Irma, House  
Name of Property

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County and State



**Photograph #9 (Left)**  
Detail of ornate decorative wrought iron flag pole stanchion mounted on wall of original garage (converted to interior living space 1964), camera facing southeast.



**Photograph #10**  
View of Connector (1958); its modest square footage and lower profile comply with the Secretary of the Interior's Standards (NPS2002) note characteristic wrought iron weathervane atop bedroom wing, camera facing south.

Woollen, Herbert and Irma, House  
Name of Property

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**Photograph #11 (Left)**  
Front door detail showing ornamental surround, and carved Mexican hardwood door, camera facing southeast.



**Photograph #12**  
Dramatic sunset view from front patio looking through north and south living room windows, camera facing southwest.

Woollen, Herbert and Irma, House  
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**Photograph #13**  
Three-quarter view of east façade, compatible master bath addition (Anderson, 1999), camera facing southwest.



**Photograph #14**  
South façade east end, camera facing east.

Woollen, Herbert and Irma, House  
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**Photograph #15**

Master bath addition (1999) south façade is appropriately modest in size with lower parapet height and setback from original wall; complies with Secretary of the Interior's Standards (NPS 2002), camera facing northeast.



**Photograph #16 (Left)**

South façade bedroom window detail, camera facing northwest.

Woollen, Herbert and Irma, House  
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**Photograph #17**  
South façade living room picture window detail, camera facing north.



**Photograph #18**  
Compatible dining room addition (Norvelle 1964) in footprint and location of portion of former rear porch; 8-foot window floods room with light and dramatic views; camera facing north.



Woollen, Herbert and Irma, House  
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**Photograph #19**

Dramatic native plants accent south patio – specimen-sized *yucca elata* blooming in background, *dasyliirion wheeleri* with emerging bloom stalk in foreground, camera facing north.



**Photograph #20**

Late afternoon view into dining room shows circulation between adjacent porch terraces either through the room or via the brick walk, camera facing southeast.

Woollen, Herbert and Irma, House  
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**Photograph #21**  
South façade west end, camera facing northwest.



**Photograph #22** (See Photo #29 for wide-angle view)  
Living room with natural lighting from picture windows, camera facing west.

Woollen, Herbert and Irma, House  
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**Photograph #23**  
Living room showing very simple fireplace, camera facing east.



**Photograph #24**  
Compatible 1964 dining room interior, camera facing west.

Woollen, Herbert and Irma, House  
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**Photograph #25 (Above)**  
Window view of Joesler's principle façade from inside the connector (1958) maintaining the indoor/outdoor relationship, compatible connector serves as a contemplative space; camera facing southwest.



**Photograph #26 (Right)**  
Compatible kitchen remodel (1999) in the footprint of the original kitchen, camera facing east.

Woollen, Herbert and Irma, House  
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**Photograph #27**  
Compatible free-standing garage (1964), camera facing northwest.



**Photograph #28**  
Pool and compatible bath house(1970), camera facing southeast.

Woollen, Herbert and Irma, House  
Name of Property

Pima Co., AZ  
County and State

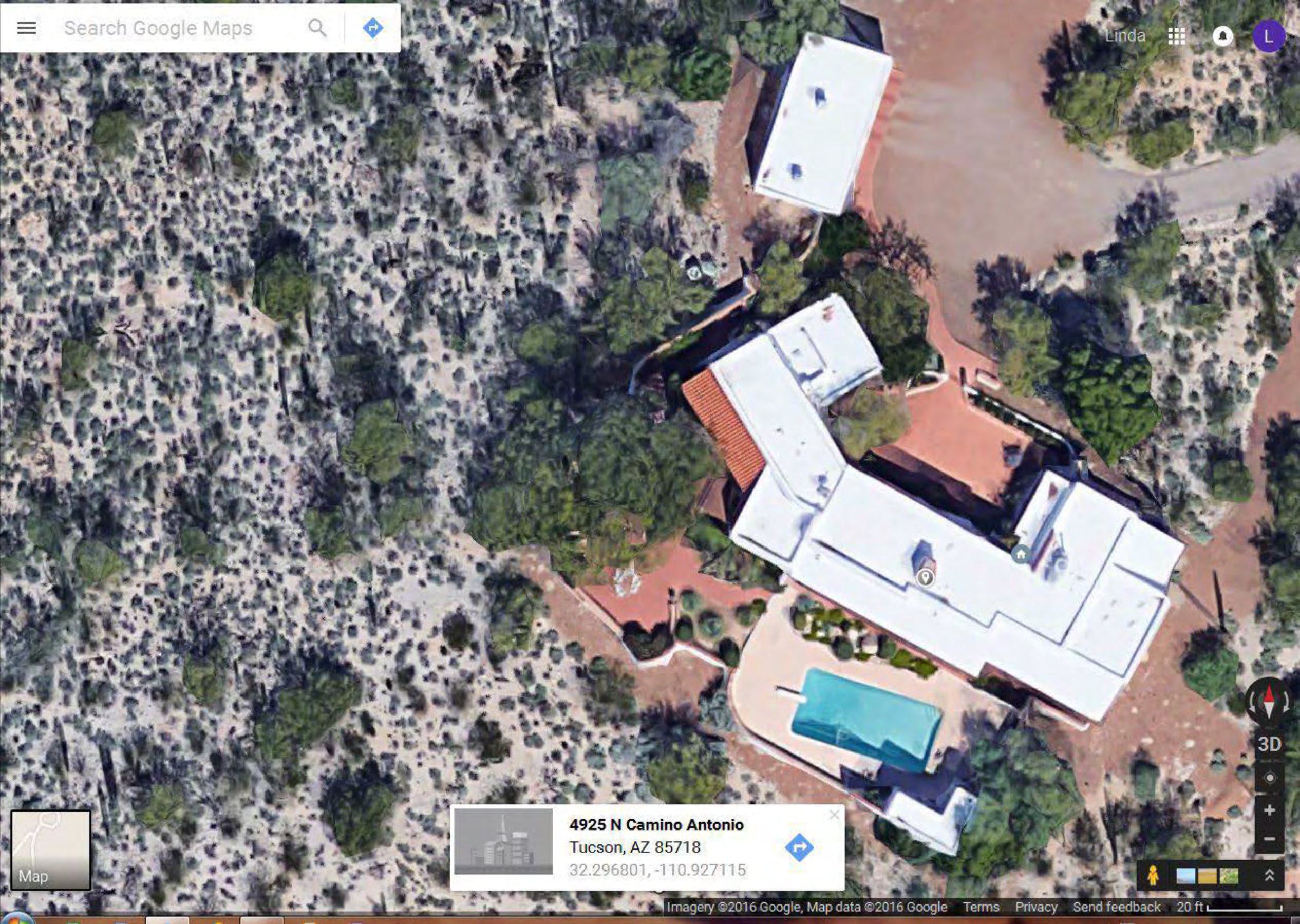


**Photograph #29**

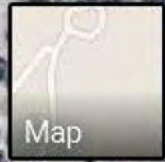
Living room with natural lighting from north and south picture windows, camera facing west. (Dated 2011)

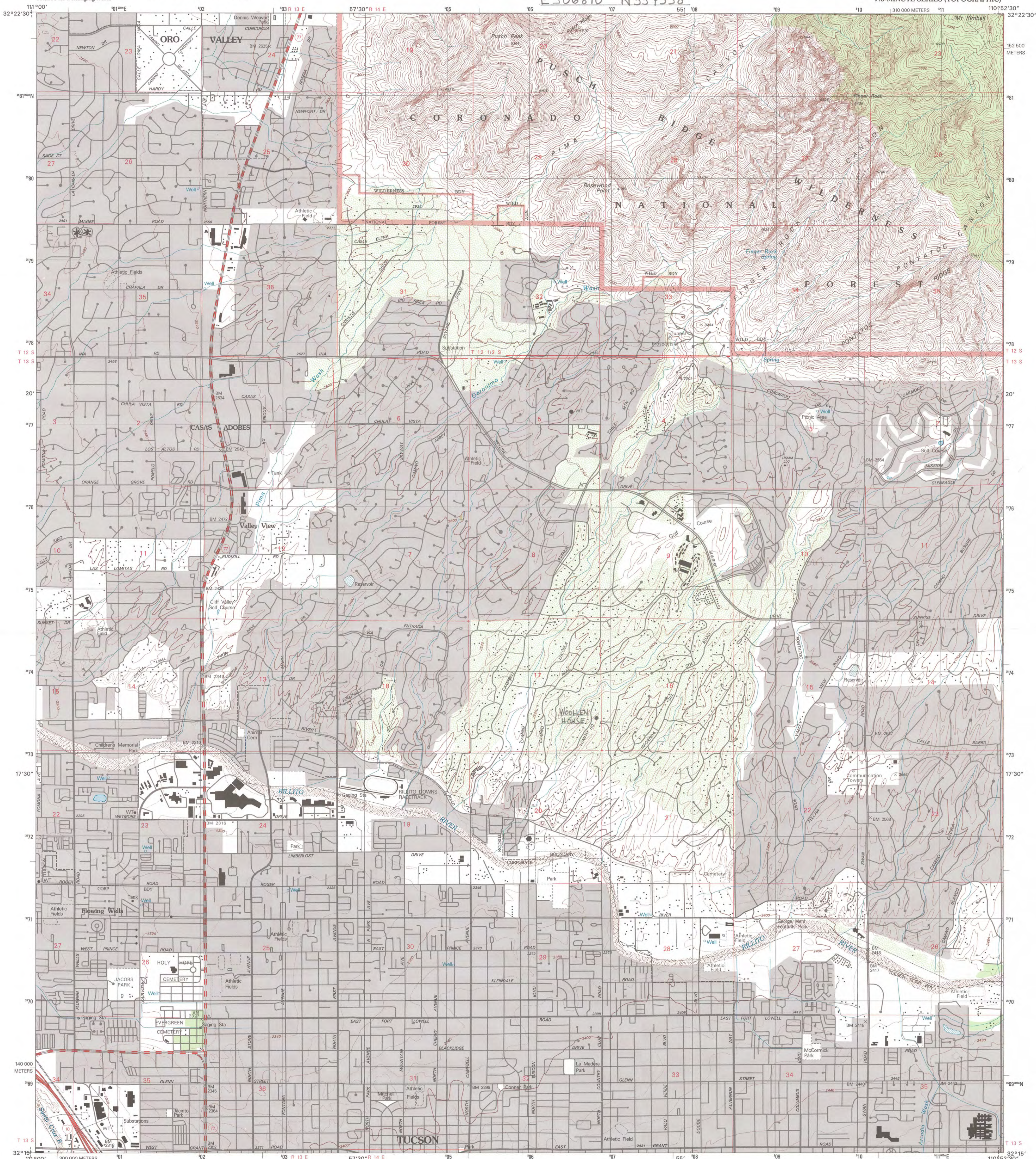
**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to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

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

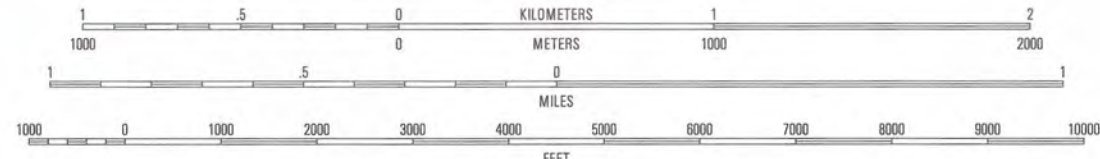
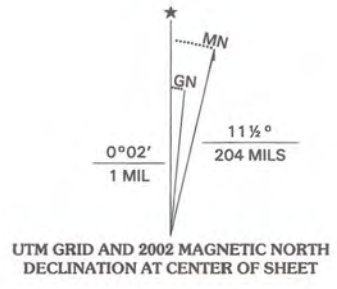


**4925 N Camino Antonio**  
 Tucson, AZ 85718  
 32.296801, -110.927115





Produced by the United States Geological Survey Topography compiled 1966. Planimetry derived from imagery taken 1996 and other sources. Public Land Survey System and survey control current as of 1981. Boundaries current as of 2000 North American Datum of 1983 (NAD 83). Projection and 1 000-meter grid: Universal Transverse Mercator, zone 12 2 500-meter ticks: Arizona Coordinate System of 1983 (central zone) North American Datum of 1927 (NAD 27) is shown by dashed corner ticks. The values of the shift between NAD 83 and NAD 27 for 7.5-minute intersections are obtainable from National Geodetic Survey NADCON software. There may be private inholdings within the boundaries of the National or State reservations shown on this map. Houses of worship, schools, and other labeled buildings verified 1966

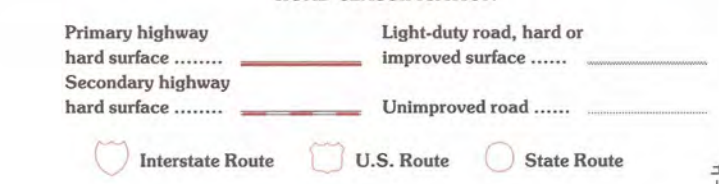


CONTOUR INTERVAL 40 FEET SUPPLEMENTARY CONTOUR INTERVAL 10 FEET NATIONAL GEODETIC VERTICAL DATUM OF 1929 TO CONVERT FROM FEET TO METERS, MULTIPLY BY 0.3048

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS FOR SALE BY U.S. GEOLOGICAL SURVEY, P.O. BOX 25286, DENVER, COLORADO 80225 A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST



QUADRANGLE LOCATION table with 3 rows and 3 columns of numbers 1-9.



TUCSON NORTH, AZ 1996

NIMA 3848 IV SW-SERIES V988













































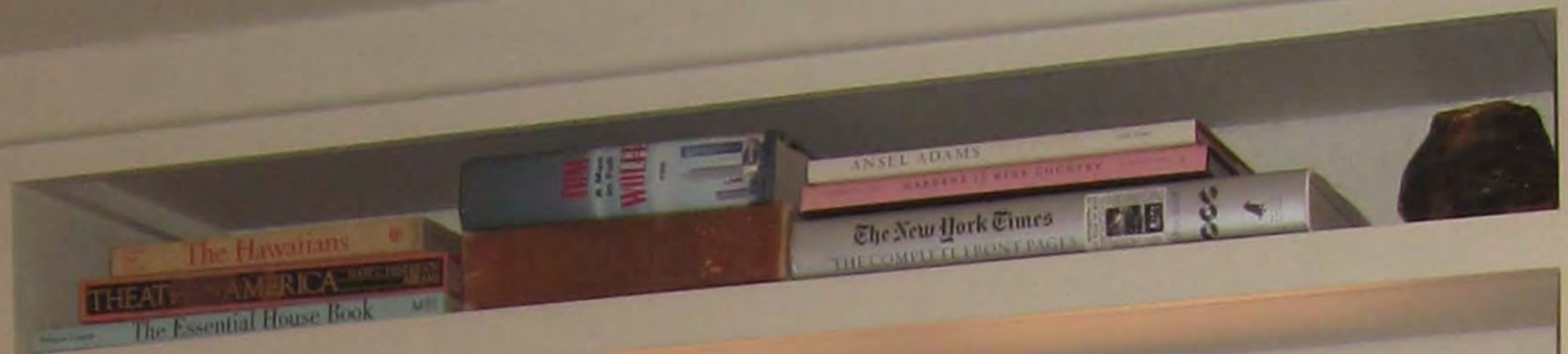






















National Register of Historic Places

Archivist note to the record

# Correspondence

The Correspondence consists of communications from (and possibly to) the nominating authority, notes from the staff of the National Register of Historic Places, and/or other material the National Register of Historic Places received associated with the property.

Correspondence may also include information from other sources, drafts of the nomination, letters of support or objection, memorandums, and ephemera which document the efforts to recognize the property.

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
EVALUATION/RETURN SHEET

Requested Action: Nomination

Property Name: Woollen, Herbert and Irma, House

Multiple Name: Architecture and Planning of Josias Joesler and John Murphey in Tucson, Arizona MPS AD

State & County: ARIZONA, Pima

Date Received: 1/28/2017      Date of Pending List:      Date of 16th Day:      Date of 45th Day: 3/13/2017      Date of Weekly List:

Reference number: 12001108

Nominator: State

Reason For Review:

X Accept       Return       Reject      3/13/2017 Date

Abstract/Summary  
Comments:

Recommendation/  
Criteria

Reviewer Lisa Deline      Discipline Historian

Telephone (202)354-2239      Date 3/13/17

DOCUMENTATION:    see attached comments : No    see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.



**ARIZONA STATE HISTORIC PRESERVATION OFFICE (SHPO)  
NATIONAL REGISTER NOMINATION  
TRANSMITTAL FORM  
\*\*FEDERAL EXPRESS\*\***

**DATE: January 17, 2017**

**TO:**

**J. Paul Loether, Keeper and Chief  
National Register and National Historic Landmark Programs  
National Register of Historic Places  
1201 Eye St. NW, 8th Fl.  
Washington D.C. 20005-5905**

**FROM:**

**William Collins  
National Register Coordinator  
State Historic Preservation Office  
1100 West Washington Street  
Phoenix AZ 85007**

**National Register Nominations:**

**Woollen, Herbert and Irma, House  
Tucson, Pima County, Arizona**

**And**

**Bisbee Residential Historic District (Correction)  
Bisbee, Cochise County, Arizona**

**Accompanying documentation for each National Register Nomination is enclosed, as required. Should you have any questions or concerns please contact me at [wcollins@azstateparks.gov](mailto:wcollins@azstateparks.gov) or 602.542.7159.**

12-1108  
Resub

United States Department of the Interior  
National Park Service

# National Register of Historic Places Registration Form

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

RECEIVED 2280

APR 08 2016

### 1. Name of Property

Historic name: Woollen, Herbert and Irma, House

Nat. Register of Historic Places  
National Park Service

Other names/site number: \_\_\_\_\_

Name of related multiple property listing:

The Single Family Residential Architecture of Josias Th. Joesler and John and Helen Murphey in Tucson and Pima County, Arizona 1927-1956

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

### 2. Location

Street & number: 4925 North Camino Antonio

City or town: Tucson State: AZ County: Pima

Not For Publication:  Vicinity:

### 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this non-national request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

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

national statewide local

Applicable National Register Criteria:

A B X C D

James W. Garrison

4 APRIL 2016

Signature of certifying official/Title:

Date

Arizona State Parks/State Historic Preservation Office

State or Federal agency/bureau or Tribal Government



Woollen, Herbert and Irma, House  
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County and State

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

---

**Signature of commenting official:** \_\_\_\_\_ **Date** \_\_\_\_\_

---

**Title :** \_\_\_\_\_ **State or Federal agency/bureau or Tribal Government** \_\_\_\_\_

**4. National Park Service Certification**

I hereby certify that this property is:

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

\_\_\_\_\_  
Signature of the Keeper

\_\_\_\_\_  
Date of Action

**5. Classification**

**Ownership of Property**

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

Returned

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**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	
<u>1</u>	<u>2</u>	buildings
<u>0</u>	<u>0</u>	sites
<u>0</u>	<u>0</u>	structures
<u>0</u>	<u>0</u>	objects
<u>1</u>	<u>2</u>	Total

Number of contributing resources previously listed in the National Register 0

**6. Function or Use**

**Historic Functions**

(Enter categories from instructions.)

DOMESTIC: Single dwelling

**Current Functions**

(Enter categories from instructions.)

DOMESTIC: Single dwelling

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**7. Description**

**Architectural Classification**

(Enter categories from instructions.)

LATE 19<sup>TH</sup> AND 20<sup>TH</sup> CENTURY REVIVALS:

Sonoran Revival  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Materials:** (enter categories from instructions.)

Principal exterior materials of the property: BRICK ADOBE

**Narrative Description**

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

**Summary Paragraph**

The Herbert and Irma Woollen House was designed by architect Josias T. Joesler and built in 1950 in Catalina Foothills Estates No. 2 as a winter retreat for Herbert M. and Irma Woollen, a well-to-do couple from Indianapolis, Indiana (Dunn 1919). The Woollens retained Mel Norvelle, then Murphey's General Manager, to supervise the project for them.

Situated on its original acreage with abundant native vegetation, the residence is a single-story building and a late representation of Joesler's interpretation of the Sonoran Revival style; a late example of the style. While an excellent example of the Joesler type "Regional Eclectic Residences, 1930-1954", the Woollen House also features details like unusually large picture windows that reflect post World War II Modern influences. Derived from a crescent plan concept, the hilltop residence embraces spectacular mountain and city views.

Skillfully, the architect used a carefully limited palette of features and materials. In this case, Joesler minimized ornamental detailing, another Modern decision. Character-defining exterior features include the angled view-capturing form, the simple parapet façades of painted burnt adobe with fired brick and cast concrete accents, plus steel frame windows with brick sills. Simple wrought iron grills cover some windows and Joesler's signature wrought iron weathervane tops a corner of the bedroom wing of the house.

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Modifications include a small connector projection on the north façade (in place by 1958). In 1964 a dining room was built on the original slab of a portion of the rear-covered porch, and the integral garage was converted to interior space, both compatible and acceptable modifications. Also in 1964, a detached four-bay garage, sympathetically designed to have only minimal impact on the site, was constructed. A pool and small pool house was added in 1970. In 1999, a compatible master bathroom plus porch was added on a secondary façade. The residence exhibits very good integrity and the full-size site retains its excellent, natural desert integrity for a Criterion C nomination of this property under Context IV ("The Residential Architecture of Josias Th. Joesler in Tucson and Pima County, Arizona, 1927-1956") of the Multiple Property Documentation Forms (MPDF Amendment 2016).

## Narrative Description

### Location and Setting

The Herbert and Irma Woollen House stands on the southwestern slope (*bajada*) of the Santa Catalina Mountains on an 8.735-acre parcel positioned between La Lomita Road and Camino Antonio. The property is about one mile north of East River Road and eight tenths of a mile east of Campbell Avenue. The residence is built at approximately 2,571 feet above mean sea level on the distal end of a broad finger ridge. The property is relatively flat in its central portions and gently slopes on its east and west sides toward unnamed, off-site arroyos that carry runoff from Pontatoc Ridge and Finger Ridge.

The property incorporates the original extent of the irregularly shaped Pima County Assessor Parcel Number 108-22-077A which is referenced on the historic plat map as Lots No. 268 and 269 in Catalina Foothills Estates No. 2 subdivision. Buildings include the contributing main house, a non-contributing pool house, and a freestanding, non-contributing garage (1964). Landscaping includes a gravel-covered drive, front and rear patio terraces, an enclosed pool yard and planted areas. When originally constructed, cesspools were built approximately 15 to 20 feet on either end of the house. Today, wastewater treatment is serviced by two septic tanks.

Access to the house is via Camino Antonio, which runs along the eastern lot boundary. The Sonoran Revival style residence is positioned to face slightly northeast, roughly perpendicular to the southwest-trending ridge slope upon which it is constructed. The house is on the highest portion of the lot and is surrounded by dense native vegetation. The principal (north) façade and entry face the Santa Catalina Mountains and unimpeded views of Pontatoc Ridge, Finger Rock, and Mt. Kimball. Joesler skillfully designed the building to conform with existing topography requiring little or no modification to the existing grade. Very little native vegetation was disturbed during house construction and today the lot contains plant growth nearly identical to that present when the house was first constructed in 1950. Observed native vegetation includes prickly pear cactus, palo verde, yucca, cholla, agave, several mature saguaro cacti, barrel cacti, and native shrubs.

The house is approached via a curving gravel driveway that extends nearly 500 feet from North Camino Antonio. The driveway leads upslope from the road grade to a level clearing on the ridge top that provides a parking zone north of the house where the garage building stands on its west edge. From the drive, the approach features stone ringed "islands" of native desert vegetation. In front of the house is an expertly laid out forecourt demarcated by curved, brick-capped, low walls and masonry posts at its entry. The forecourt is designed to preserve the spectacular view. To create intimate outdoor spaces near the sides, masonry wing-walls connect the

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low walls to the house. The front terrace is paved in brick. Landscape plants are carefully selected for compatibility with the natural environment. Brick paved paths connect various exterior areas of the house.

South of the house is an enclosed pool yard that dates back to the second owners, sometime in 1970 (PCA 1970). The curved enclosure wall is white-painted brick-capped masonry that matches the house. Adjacent to the residence, terrace pavement under the covered porches is brick. The pool is modest in size and rectangular in plan with rounded corners. Scored, natural concrete paves the pool deck. In the southeast corner is a non-contributing but compatible pool house building. As in front, all plants, masonry, and paving materials have been carefully selected to complement the house and preserve the view of the natural desert landscape and city beyond.

### Exterior

The Herbert and Irma Woollen House is an extensive residence based on Joesler's crescent-plan concept, a design strictly intended to embrace its spectacular views. The hilltop residence is oriented along a northwest-southeast axis so that its unusually large picture windows can capture the Santa Catalina Mountains during the day and the city lights at night. To Joesler, the mountain view was most important (Norvelle 2011). (Although Joesler was designing Ranch style houses by 1930, the pre-War Sonoran Revival was chosen for the Woollen House. The very large windows, however, give it a Modern feeling.)

As drawn by Joesler in 1950, the crescent plan of this residence was designed to allow the scenery and light to enter each space from both the southwest and northeast or from either direction. The original, integral, frontal garage on the northwest end does not show on the drawing, but, according to supervisor Mel Norvelle, was part of the 1950 construction work. Also the original floor plan states that the garage is not shown (Joesler 1950). (Although not true orientations, henceforth the façades will be named north, east, south and west.) [See Additional Items: Joesler Floor Plan (Joesler 1950; and Norvelle letter 2012)]

The following early additions include a small, compatible connector projection on the front (north) façade by 1958 (Cooper's 1953; 1958) designed and built by an unknown source. There is a very high probability that the "unknown" designer was actually Joesler himself. On one set of construction drawings for the Woollen House, a note written in Joesler's own handwriting with an arrow pointing to the area for the connector specifies "no higher than 10' exactly." Actual measurements of the connector confirm that it is "no higher than 10' exactly." The construction date for the connector is between 1953 and 1958 based on an examination of aerial photos.)

In 1964 Mel Norvelle constructed a dining room addition located on the footprint of a portion of the original rear covered porch (Norvelle 2012). Also in 1964 Norvelle also built a freestanding, four-bay garage (Norvelle 2012). Located northwest of the residence, this non-contributing but compatible building does not block views. In 1999, the current owners had architect Richard Anderson, FAIA, design a 456 square-foot master bath addition on the east façade, a secondary façade (Anderson 1999). The appendage is not visible in front.

Characteristic of its style, the Woollen House has a rambling, parapet-front appearance with flat roofs. The entry is showcased by means of a decorative surround. Wall planes step or angle according to the plan and vary in height to reflect the importance of the interior spaces. Building setbacks allow for shaded terraces.

The walls are built of white-painted, burnt adobe brick with natural burnt adobe brick copings. The windows are steel frame, painted a green-gray color and are large fixed-pane, picture units or multi-pane casements. Sills are brick and lintels are reinforced concrete. The roof is asphalt composition over a structure of deck-clad, heavy wood beams, exposed inside.

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Although relatively simple in overall appearance, Joesler's ornamentation enhances the textured wall surfaces of this Sonoran Revival style residence. The entry features the architect's typical custom carved wooden door in a heavy, decorative surround consisting of a cast plaster hood and stacked, natural burnt adobe pilasters. The north living room picture window, 15'-0" by 6'-0" of plate glass, is capped by a similar plaster hood supported by a heavy brick corbel on each end. The chimney cap is an assemblage of brick belt courses flanking an open grille of stacked, Mission roof tiles. *Canales* (drain spouts) are also fabricated from roof tiles. A similar screen of terra cotta material has been built on the roof of the east wing to obscure mechanical equipment. [The 1950 plans show that some, but not all, windows may have had paneled wood shutters.] A characteristic Joesler wrought-iron weathervane is positioned on the northwest corner of the bedroom wing so that it is easily visible from within the living room. An ornate wrought iron flagpole stanchion is mounted on the wall of the original garage.

The south façade porches are built of 8'-by-8" posts and beams with 6'-by-8" corbels with asphalt composition or Mission tile roofing.

The front (north) façade is an impressive composition with a central building block and end wings that jut forward. The east end, a bedroom wing, is perpendicular to the central block. The west end juts northeastward at a 30-degree angle from the block. Attached to the inner face of the east wing is the connector projection. In place by 1958, it is identical in detail to the rest of the house though lower in height and minimal in square footage. Another alteration is the west wing double garage door conversion to large plate glass windows in the original openings.

The east façade is the narrow side of the residence. The most notable features here are the 1999 additions by architect Richard Anderson, FAIA including a private porch on the northeast end and the envelope for the master bath, built of frame with masonry veneer (Anderson 1999).

The south façade presents an interesting variety of step backs and angled, painted masonry walls, most of which are sheltered by narrow, wood-post porches. The porches have flash roofs of sealed asphalt. The central focus is the large picture window that, like its counterpart on the north façade, lights the living room inside. This window is 12'-6"-by-6'-0" plate glass in a steel frame with a 14" decorative lintel and stacked bricks at the jambs. The window pair on the southeast corner of Bedroom No. 2 is ornamented with a wrap-around plaster hood and brick corbels; a characteristic Joesler feature. The east face of this assembly has a custom-designed, plain wrought iron grille. The 1964 dining room addition by Mel Norvelle has a carved wood door facing the terrace. A pair of French doors facing west leads to another original rear porch. The porch serves the west wing and provides dramatic views of Baboquivari and Kitt peaks.

### Interior

The floor plan of the Woollen House exhibits Joesler's characteristic zoning and spatial hierarchy whereby the principal living core, the largest space with the highest ceiling, is flanked by a bedroom wing and a utility wing.

The house is entered through a carved, Mexican hardwood door that opens to an entry vestibule with a dropped ceiling. The ceiling and walls have a smooth plaster finish. The plaster is rounded where the wall joins the ceiling. Coupled with the small size of the entry, this detail further accentuates the intimacy of the space. The visitor is quickly drawn into the spacious living room with its high ceilings and abundant natural light, which begins a natural sequence toward the common areas.

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The inner faces of the exterior walls throughout are textured, being painted burnt adobe brick. Partition walls are plastered with a smooth finish. Painted concrete lintels are visible inside the house. Many lintels show the impressions of their wood forms, enhancing the rustic quality of the interior spaces. The interior windowsills have cut flagstone capping. The floor was originally plain gray concrete, meant to be finished (Joesler Job 5003, 1950). Due to a serious flood in the 1990s, the damaged floor was replaced by neutral-colored natural travertine stone tile, a compatible rehabilitation.

The impressive 570 square foot living room is the core common space. Originally its west end served as the dining area. The idea of combining a living and dining area in a single room was a Modern concept used by Joesler here. The large size of the living room allows for considerable flexibility in furniture arrangement. The high ceiling is hand-hewn exposed wood planking over beams. A plain, plastered fireplace with projecting hearth is present on the east wall. The living room is flanked on the east by the private, bedroom spaces and on the west by service spaces.

The primary focal points are the extraordinary picture windows on opposite walls that frame the surrounding desert in a manner that seems to draw mountains directly into the living space. The north window fills most of the wall and provides spectacular, near floor-to-ceiling views of the Santa Catalina Mountains. The south window showcases the view of the rear patio terrace, pool, dense native vegetation beyond, and the Tucson city lights.

The dining room in the footprint of the former covered porch (1964) added approximately 200 square feet to the building envelope and joined the original structure by modifying the original kitchen window opening. The room has an exposed wood plank ceiling with French doors that open to a small patio terrace to the west. A decorative wrought-iron security-door on the east wall leads to a covered rear porch. The presence of two sets of exterior doors allows circulation between adjacent porch terraces through the room as well as the passage of fair weather breezes.

The "service wing" west of the building core originally contained the builder's pantry with its original built-in cabinetry, kitchen, utility spaces and bedroom suites for a housekeeper and chauffeur. The original garage was later modified by Norvelle in 1964 into the guest suite currently in place (Norvelle 2012). In 1999, the owners remodeled the service wing by upgrading the kitchen and converting the former domestic workers' suites to a family space and laundry room. The remodel retained Joesler's footprint for the kitchen, removed one partition and relocated another, all within the original building envelope. The service function of the space remained.

On the east side of the principal building core, the bedroom wing is accessed from the entry through a swinging, decoratively carved wooden door. The grille-like motif on this door allows natural light to filter through from the hallway beyond. This brightens the entry space, facilitates a link to the private wing and demarcates a clear functional distinction. The hallway leading to the private bedroom wing is flanked on its south wall by ample linen storage closets. On its north wall is a multi-pane casement window that overlooks the Santa Catalina Mountains and front entry terrace.

As designed in 1950, the L-plan, east bedroom wing contained two bedroom suites in the southeastern portion, Bedrooms No. 1 and No. 2, plus a guest suite at the north end. The early addition of the masonry connector projection (1958) allowed for the conversion of the suite into the master bedroom by facilitating access.

Both Bedroom No. 1 and No. 2 have full bathrooms. The ceilings in both rooms retain their original plastered finish. Each room also has its original moderately sized closet. A bookshelf niche with thick wooden shelves

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and plastered back provides an interesting room detail and textural contrast in Bedroom No. 1. The windows in each room showcase excellent views of the property and supply ample natural light.

The master bedroom suite also retains most of its original features although there have been some modifications to accommodate the 1999 bathroom addition. This addition, complete with ample dressing rooms and a deep-soaking tub, is a compatible rehabilitation commonly found to bring Joesler-designed, Catalina Foothills Estates residences up to current standards (Jeffery et. al. 2012).

### *Joesler's Original Plan*

Joesler's original plan (or concept) of a residence with parapet wings to embrace the Santa Catalina Mountain view remains today with the original footprint being expressed in walls seen from outside. Modifications to the envelope include the connector (1958), the south dining room addition (1964) and the master bath addition (1999). The connector, which only minimally impacts the front façade, is early, modest in square footage and profile plus sympathetic in style and materials. Impacting secondary façades are the porch enclosure and master bath addition. Both are compatible in style and materials and either not visible or barely visible from the front. All three appendages meet the Secretary of the Interior's Standards for Rehabilitation (NPS 2002). In addition, they constitute functionally acceptable rehabilitations to bring the residence up to current standards (Jeffery et. al 2012).

Modifications to the interior plan as articulated within the original walls mostly impact the west service wing: a more recent remodel of the kitchen and the original servants' suite (1999), and an earlier garage to interior space conversion (1964). These constitute functionally acceptable rehabilitations to bring the residence up to current standards (Jeffery et. al 2012). (Also see Registration Requirements, Section 8.)

### *The Stylistic Expression*

The Woollen House continues to convey its original Sonoran Revival stylistic expression, as interpreted by Joesler. Its rambling, angled, parapet-front character of painted burnside with brick copings and typical Joesler detailing is not seriously impacted by the narrow-in-plan 1958 connector that is sympathetic to the original style and lower in parapet height than its adjacent bedroom wing. This addition does not dominate or alter the character defining features of the Woollen House, thus meets the Secretary of the Interior's Standards for Rehabilitation (NPS 2002). Also acceptable are the large windows (1964) that replace the former garage doors in the original openings. They are nearly obscured by close-in vegetation today. Additions to the east and south facades also meet the Secretary of the Interior's Standards.

### *The Original Setting*

The Woollen House property as a whole retains its original acreage (8.735 acres), gravel approach and type of natural desert vegetation that has been on site since 1950. The focus upon views, especially those north to the Santa Catalina Mountains, remains unsurpassed. In the siting of the house, Joesler was able to frame the views in every room. Vegetation includes prickly pear cactus, palo verde, yucca, cholla, agave, several mature saguaro cacti, barrel cacti, and native shrubs. Compatible near-in hardscape and deliberate native-desert plantings enhance the built environment and neither obscures the residence nor its views. The setting (the actual physical surroundings) and the built environment together impart the historic sense of place of a Joesler-designed property in Catalina Foothills Estates.



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### 8. Statement of Significance

#### Applicable National Register Criteria

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

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

#### Criteria Considerations

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

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

#### Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

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\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Period of Significance**  
1950  
\_\_\_\_\_  
\_\_\_\_\_

**Significant Dates**  
1950  
\_\_\_\_\_  
\_\_\_\_\_

**Significant Person**  
(Complete only if Criterion B is marked above)  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Cultural Affiliation**  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Architect/Builder**  
Architect: Joesler, Josias Th.  
\_\_\_\_\_

Returned

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

Drawing upon its 1950 construction date as its Date of Significance, the Herbert and Irma Woollen House meets the qualifications for listing in the National Register of Historic Places under Criterion C, at the local level of significance. The property retains a high degree of architectural significance under the 2016 MPDF Criterion IV (“The Residential Architecture of Josias Th. Joesler in Tucson and Pima County, Arizona, 1927-1956”) as an iconic example of the Regional Eclectic Type with a Sonoran Revival twist. Built after World War II, the Woollen House is Joesler’s own blend of the Sonoran Revival with the Modern; unique in this author’s experience. The residence retains its sculptural serenity outside and inside as a master work of art wedded

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to its desert setting and oriented to its exceptional view of the Santa Catalina Mountains. Its integrity remains very good as its compatible modifications meet the Secretary of the Interior's Standards per the subsequent Registration Requirements.

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

The Woollen House exemplifies the Regional Eclectic architectural type in the Sonoran Revival style.

Regional Eclectic Type

These are residences that show Joesler's experimentation with Spanish Colonial, Sonoran, Pueblo and Rancho Revival styles. Such residences evoke an association with a romantic image of the region's Mexican heritage being influenced by Mexican art and building traditions. Regional Eclectic residences were generally placed on larger lots (like those of Catalina Foothill Estates) with curvilinear or winding streets that followed natural topography.

Sonoran Revival Style

The following discussion of the Sonoran Revival style is taken from *Single Family Residential Architecture of Josias Th. Joesler and John and Helen Murphey in Tucson and Pima County, Arizona 1927-1956* (MPDF 2016, p. 82).

The Sonoran Revival is a local variant among the popular Southwestern Revival styles. Quite common in Tucson, this style derived from Hispanic vernacular types found in southern Arizona and northern Mexico from the late eighteenth century up to the present day. Spanish Colonial and Mexican dwellings of this sort were rectilinear in plan with high, flat façades of adobe and flat roofs with parapets. Drainpipes (*canales*) pierced the parapets. Recessed doorways and informally placed window openings reflected the interior room arrangement. To prevent adobe deterioration, later houses of this type had plaster treatments and fired brick parapet caps.

Gradually the vernacular type was transformed through contact with Anglo-American settlers from the East. In Tucson, a styled version now known by local scholars as the Sonoran Revival evolved. Buildings in this style were simpler in detail than other Southwestern Revivals (Spanish Colonial, Mission and Pueblo Revival) and featured flat roofs, parapets and flat façades, often of burnt adobe. Parapets were commonly capped, either with simple bricks or more elaborate coursing like soldier courses set diagonally. Ornamental wrought iron grilles (*rejas*) commonly appeared on window openings.

After World War II, a modernized adaptation commonly known as the Territorial Ranch style grew from the earlier Sonoran Revival. Generally built of burnt adobe, it was adopted by architects and contractor/builders to become Tucson's third most popular post-war style.

**REGISTRATION REQUIREMENTS** (See Section F, MPDF 2016)

The Herbert and Irma Woollen House is significant under National Register Criterion C for "Architecture." Its association with architect Josias Th. Joesler and his Sonoran Revival architectural style is documented in the Joesler Collection archived in Special Collections, University of Arizona Library, Tucson, Arizona.

The following discussion demonstrates how the Woollen House exhibits the seven aspects of integrity – Location, Design, Setting, Materials, Workmanship, Feeling, and Association (NPS/nrb 15).

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### Location

The Woollen House is located in the foothills of the Santa Catalina Mountains in Pima County several miles to the north of the city of Tucson, Arizona. It is built at approximately 2,751 feet above sea level on a finger ridge that slopes gently to the south and is depicted within Township 13 South, 14 East, Sections 16 & 17 on the *Tucson North* USGS 7.5 topographic quadrangle.

The Woollen House is situated in Catalina Foothills Estates (CFE) No. 2, an exclusive residential development with meandering narrow roads following the natural topography to homes on large acreages surrounded by natural desert vegetation. Joesler laid out the building sites in CFE to maximize the scenic vistas.

With World War II gas rationing over and post-war demand for housing growing, building in CFE rebounded. Tucson's sunny, dry climate, clean air, and mild winters beckoned easterners westward. In 1950, the Woollens added their name to a growing list of winter homeowners in Catalina Foothills Estates with such noted names as Caldwell, Coburn, Dodge, Drevel, Gould, Grace, Kellogg, Mayo, and Sanger.

### Design

Standard 2. The historic character of the property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.

Standard 3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.

Standard 9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.

Standard 10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

The Woollen House complies with the Secretary of the Interior's Standards 2, 3, 9, and 10 with respect to design. According to the 2016 MPDF, under Standard 2 its (a) footprint and massing, (b) parapet-wall and secondary roof forms, (c) strong indoor-outdoor connection, (d) interior spatial hierarchy, and (e) original interior features, remain. Joesler's concept to embrace the beauty of the mountain views is paramount. The Woollen House remains a very appropriate fit for its natural desert setting and retains the original design essence – in scale, proportion, hierarchy and sequence – that characterizes of Josias Th. Joesler's work. The signature design elements (Section F, MPDF 2016, p. 177) of (1) adobe; (2) prominent chimneys and fireplaces; and (3) built-in wooden cabinetry and shelving, are present.

Alterations comply with Standards 9 and 10. They constitute appropriate rehabilitations to convert the house from a winter retreat in Catalina Foothills Estates into a family home occupied year-round. Included are modifications to the envelope like the connector (1958), the south porch to dining room conversion (1964) and the master bath addition (1999). These modifications are stylistically compatible and minimized with respect to the original design in square footage, height and location. Interior rehabilitations to bring the residence up to current standards, like the remodeled kitchen and service wing, are also understated and compatible.

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The non-contributing pool yard and garage constitute new construction that does not block views, is differentiated from the old, and impacts the essential environment very minimally. It also brings the property up to currently accepted standards for Catalina Foothills Estates.

### Setting

The Woollen property as a whole retains its original lot acreage, gravel approach and type of natural desert vegetation that has been on site since 1950. The focus upon views, especially those north to the Santa Catalina Mountains, remains unsurpassed. Built on the highest point of its 8.735-acre parcel, the Woollen House takes full advantage of its dramatic views of the surrounding mountains – a signature element and testimony to Joesler's skill in siting and design.

Because of forward-thinking deed restrictions limiting the removal of natural desert vegetation and the great care taken to minimize the disruption of the desert during the initial construction process, the Woollen House has many of its original native desert plantings and retains its semi-rural feel. Vegetation includes more than fourteen varieties of cactus including the majestic saguaro; palo verde, mesquite, yucca, agave, and native shrubs. Compatible near-in hardscape and deliberate native desert plantings enhance the built environment and neither obscures the residence nor its views. Of particular note is the outstanding specimen soap tree (*yucca elata*) in the south patio. The soap tree and the saguaro were the two accent plants that Joesler illustrated in his renderings for the Woollen House.

Insights gained from his experiences in Morocco and Spain put Joesler way ahead of his time in appreciation of the importance of the use of native, low-water use plants for desert environments. Easterners were fascinated by the often never seen before vegetation which quickly was recognized by John Murphey, the developer of Catalina Foothills Estates, as a marketing advantage.

The setting (the actual physical surroundings) and the built environment together impart the historic sense of place of a Joesler-designed property in Catalina Foothills Estates.

### Materials

The following demonstrates how Joesler's carefully selected palette of materials remains evident and very well preserved in the Woollen House:

Standard 5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.

Standard 6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.

Standard 7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.

The Woollen House is an excellent example of Joesler's controlled use of materials to create a residence that harmonizes with its desert setting, showcases its spectacular mountain view, and creates a sense of casualness and serenity. These materials remain in excellent condition, having been diligently conserved throughout the years. The materials selection renders a simple building with ornamental detailing – like concrete opening hoods and burnt adobe surrounds - used to emphasize some, but not all, such features. Materials include painted, capped parapet walls of fired adobe that create texture inside and out, interior partition walls of very

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smooth plaster with rounded corners, heavy, hand-hewn roof timbers, huge picture windows and casements of steel (some ordinary, one iconic), hand carved doors and ornamental ironwork.

Joesler specified for the Woollen House an ordinary concrete slab-on-grade floor, meant to be tile-clad. Flood damaged original tiles could not be repaired. The current owners replaced them with stone tiles, light in tone and neutral in color, a very compatible complement to the other materials throughout the house.

### Workmanship

The following illustrates how the Woollen House complies with Standard 5 of the Secretary of the Interior's Standards:

Standard 5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.

"Handcraftsmanship" epitomizes the creation of a Joesler-designed residence like the Woollen House. This attribute is found everywhere from the foundations, walls and roofs to the forged ironwork (including the signature weather vane) and hand-carved wooden features like Mexican panel doors. Incorporating simple lines from the local vernacular, Joesler's use of sixteen inch-long blocks of burnt adobe gives rise to his typical clarity in layout and execution. Also the Woollen House is characteristically durable in construction being the product of the Master Builder supervising skilled local craftspeople. (For example, roof timbers are oversized.) The residence is rusticated in appearance, though built with precision. Besides simplicity and strength, Joesler-supervised workmanship in the Woollen House is "soft," that is lacking in harshness. [For example, interior corners are rounded plus the sequencing in this house can be called soft (see Feeling).]

The Woollen House retains its original handcrafted features. Alterations, like the remodeled kitchen, are compatible in simplicity, durability and quality.

### Feeling

The Woollen House complies with Standards 2, 3, 5, 9, and 10 (shown above) with respect to feeling. Feeling is a property's expression of the aesthetic or historic sense of a particular period of time – its historic character. Most important, the residence retains Joesler's original aesthetics in concept; clarity of plan, geometry and hierarchy; appropriateness for its setting; and strength. The scale remains human and comfortable. The Woollen House is soft (lacking in harshness) in image, sequencing, natural lighting and workmanship. It conveys the beauty of Joesler's artistry and evokes a sense of serenity in the viewer – a true Tucson/Mexican beauty set in the Sonoran Desert. (2016 MPDF, pp. 165-166.)

### Association

The Herbert and Irma Woollen House is associated with a particular architectural style: the Sonoran Revival as interpreted by a particular architect: Josias Th. Joesler.

The Style: Among Josias Th. Joesler's work in Catalina Foothills Estates, the Sonoran Revival belongs in property type Regional Eclectic and comprises those residences that evoke an association with a romantic image of the region's Mexican heritage being influenced by Mexican art and building traditions.

The Sonoran Revival style derives from the local, historic vernacular: a parapet-walled type of mud adobe that constitutes Tucson's earliest surviving building form. Twentieth-century architects adapted this type into a style, simpler in detail than the other Southwestern Revivals and built of mud or burnt adobe.

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I am an admirer of what I term the Tucson-Mexican style of architecture for this part of the country...showing the influence of Mexico and seeming to 'belong' in this topography and climate.

—Annie Graham Rockfellow (2016 MPDF, Sec. E, p. 83)

The Architect: Josias Th. Joesler, the eclectic, designed the Woollen House in the Sonoran Revival style using his own interpretation of the local vernacular to produce the distinctive “Tucson-Mexican” image that is conveyed. The underlying concept or *parti* meaning “embrace the mountains” endures. Two huge picture windows (Modern in influence) plus other features create the remarkable indoor-outdoor relationship that weds the residence to its setting. Its layout is clear in plan, geometry, and hierarchy. It is appropriate for its setting. It is sequenced and comfortable plus evocative and aesthetically pleasing. It is very well built. The residence is soft (lacking in harshness) in image, sequencing, natural lighting and workmanship. It continues to convey the romantic image of what a house in the Arizona desert should look like.

By retaining a combination of these aspects of integrity, the Woollen House conveys its significance as an iconic example of the Regional Eclectic Architectural type in the Sonoran Revival style and as work of art by a master architect, Josias Th. Joesler

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## 9. Major Bibliographical References

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- Norvelle, Mel, (General Manager and Vice President, Murphey-Keith Building Company; and personal Joesler friend) Interview by Janet Parkhurst and Linda Weed, Tucson, Arizona, May 21, 2014.



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Norvelle, Mel. Letter to Janet H. Parkhurst, 20 August 2012.

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**Previous documentation on file (NPS):**

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

**Primary location of additional data:**

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University: Joesler Collection, Special Collections, University of Arizona Library, Tucson, AZ
- Other
- Name of repository: \_\_\_\_\_

**Historic Resources Survey Number (if assigned)** \_\_\_\_\_

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**10. Geographical Data**

**Acreege of Property** 8.735

Use either the UTM system or latitude/longitude coordinates

**Latitude/Longitude Coordinates (decimal degrees)**

Datum if other than WGS84:  
(enter coordinates to 6 decimal places)

- 1. Latitude: 32.296801 N Longitude: -110.927115 W
- 2. Latitude: Longitude:
- 3. Latitude: Longitude:
- 4. Latitude: Longitude:

Or

**UTM References**

Datum (indicated on USGS map):

NAD 1927 or  NAD 1983

- 1. Zone: Easting: Northing:
- 2. Zone: Easting: Northing:
- 3. Zone: Easting: Northing:
- 4. Zone: Easting: Northing:

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

The property is identified by the Pima County Tax Assessor as Parcel ID # 108-22-077A.  
The property comprises the acreage referenced on the historic plat map as Lots 268 and 269 in Catalina Foothills Estates #2.  
The property is within Township 13 South 14 East, and Sections 16 & 17 on the *Tucson North* USGS 7.5" topographic quadrangle.  
It is bounded on the east by Camino Antonio and on the west by La Lomita.  
The latitude and longitude coordinates of a mapping point centered on the chimney of the house are: 32.296801, -110.927115

**Boundary Justification** (Explain why the boundaries were selected.)  
The boundaries match those of the legal description.

**11. Form Prepared By**

name/title: Janet H. Parkhurst, Historic Architect  
organization: Janet H. Strittmatter, Inc.  
street & number: 5221 N. Tigua Drive  
city or town: Tucson state: AZ zip code: 85704  
e-mail: jhparkhurst@yahoo.com  
telephone: 520-320-9043  
date: March 29, 2016

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### Additional Documentation

Submit the following items with the completed form:

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

### Figures

#### Figures Log

Name of Property: Woollen, Herbert and Irma, House

City or Vicinity: Tucson

County: Pima State: AZ

Description of Figure(s) and number:

- |               |  |
|---------------|--|
| Figure 1 of 4 | Pima County Assessor's Parcel Map, Parcel 108-22-077A, 4925 N. Camino Antonio, Tucson, AZ (March 24, 2016).                        |
| Figure 2 of 4 | Woollen, Herbert and Irma, House Sketch Map, (after Joesler 1950, Norvelle 1964, and Anderson 1999.) Includes key for photographs. |
| Figure 3 of 4 | Woollen, Herbert and Irma, House, (Joesler 1950).  |
| Figure 4 of 4 | Norvelle, Mel, letter to Janet Parkhurst, August 20, 2012.   |

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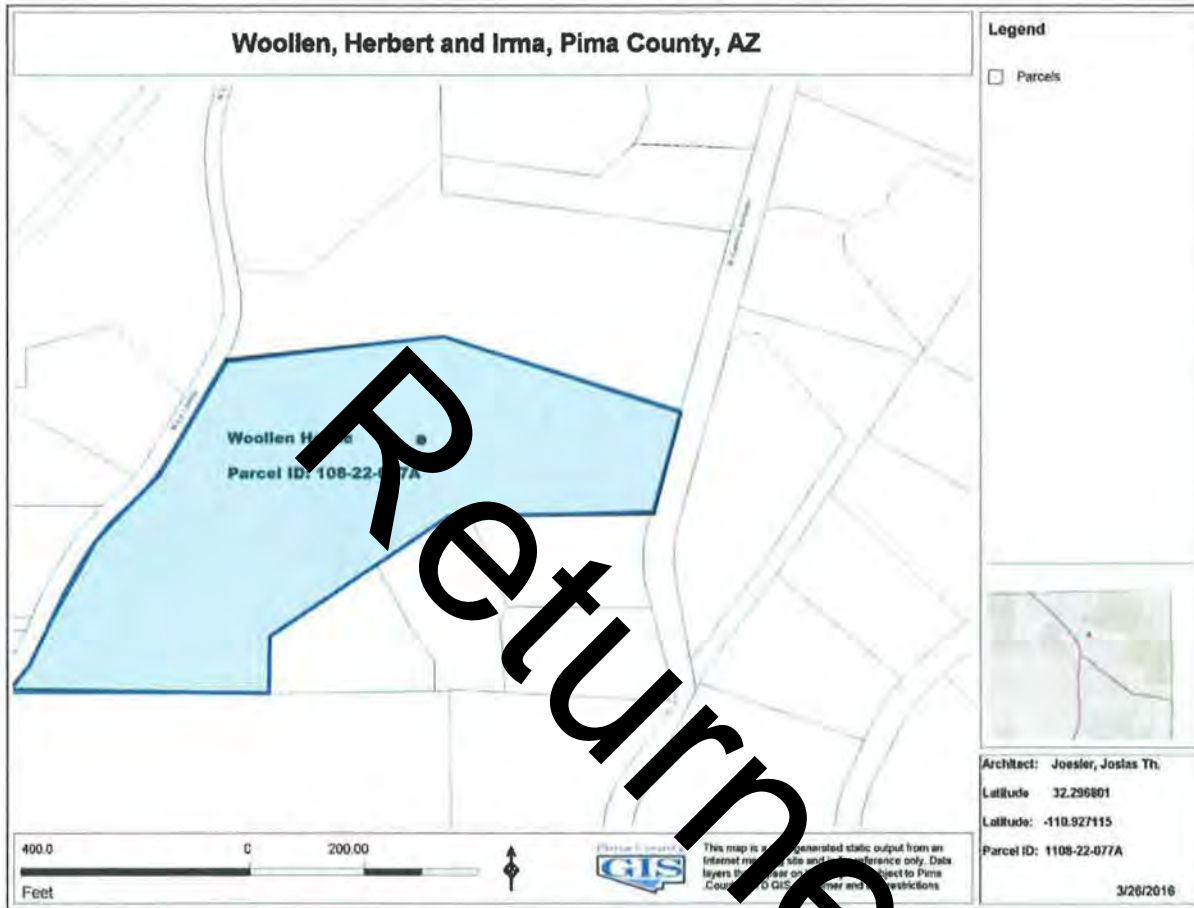


Figure 1. – Pima County Assessor's Parcel Map

Parcel ID: 108-22-077A

Latitude: 32.296801  
Longitude -110.927115

Architect: Joesler, Josias Th.

Accessed March 26, 2016.

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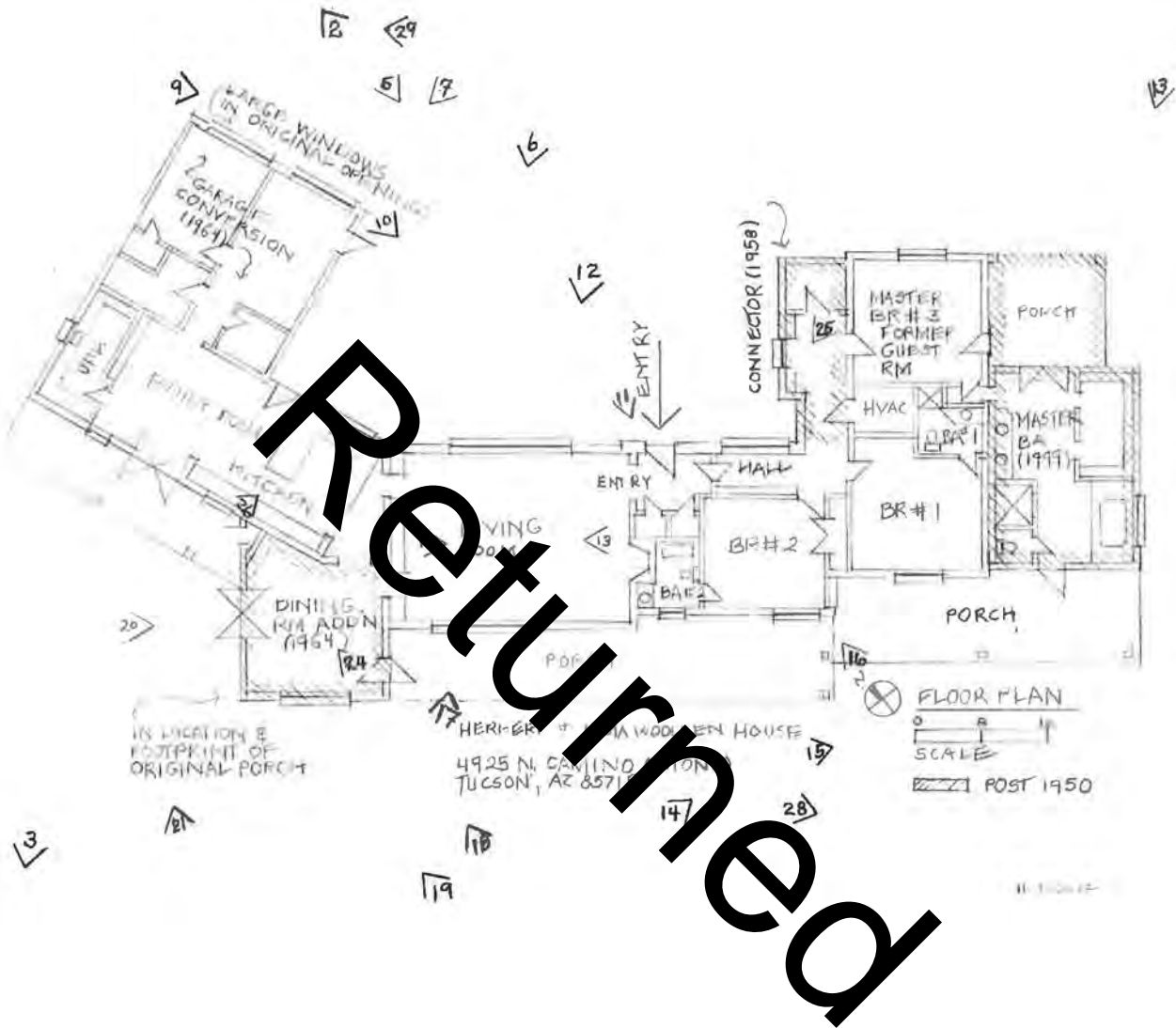


Figure 2. – Woollen, Herbert and Irma, House Sketch Map  
After Joesler 1950, Norvelle 1964, and Anderson 1999  
Includes key for photographs

Woollen, Herbert and Irma, House  
Name of Property

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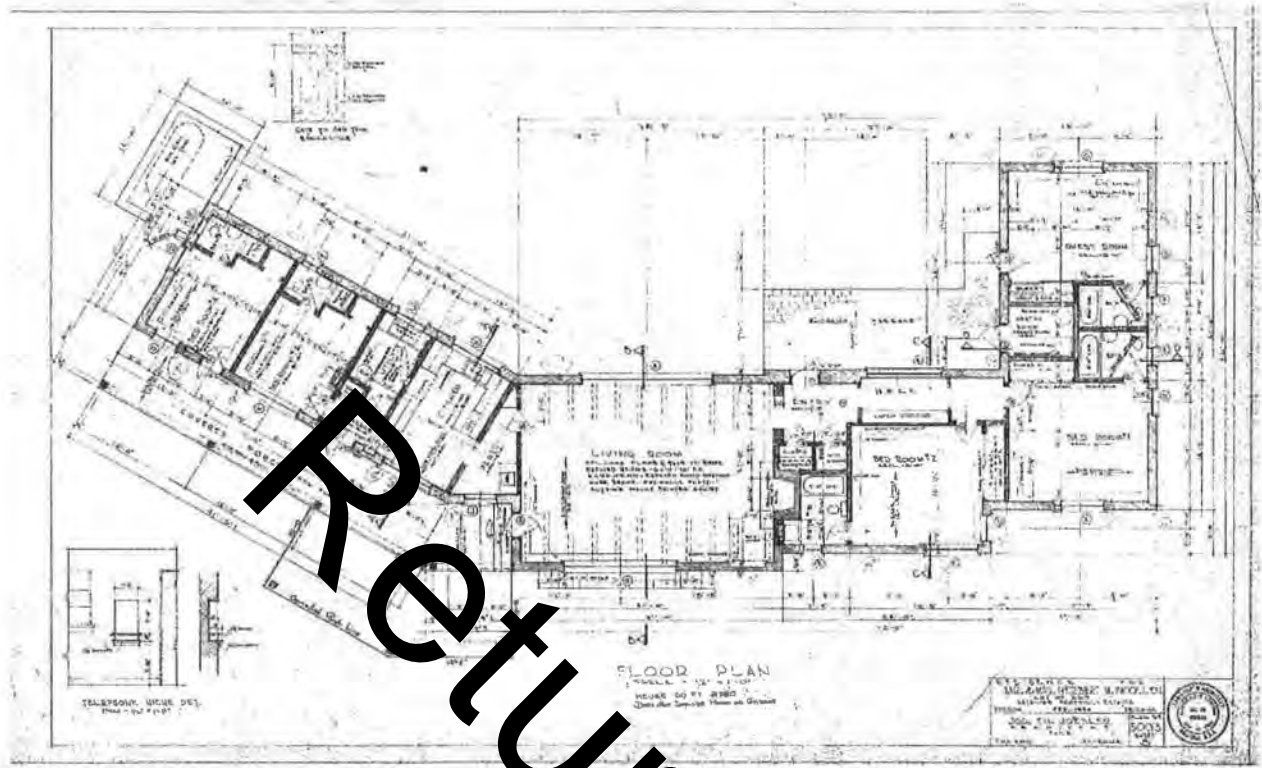


Figure 3. – Woollen, Herbert and Irma, House, (Joesler 1950)



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Mel Norvelle  
5520 La Casita  
Tucson, AZ 85718

August 20, 2012

Dear Ms. Parkhurst,

Re: Woollen House Modifications

In this letter, I wish to confirm in writing a few points we discussed in our oral history interviews and telephone conversations of June, July and August of 2011, in particular, with respect to modifications to the house originally owned by Herbert and Irma Woollen at 4925 North Camino Antonio.

As you know, I worked for John Murphey in various capacities but largely as General Manager from 1946 until 1957. I knew Joesler personally, in fact he designed two of my family homes. I also knew the Woollens, the clients who had the house built in 1950. I served as the Woollen's Supervisor for construction of the house which was undertaken by another builder, not Murphey. The two-car garage was an integral part of the original 1950 house designed by Joesler.

In 1964 the house was owned by Mr. and Mrs. McCormick. Work I undertook for them was (1) conversion of the garage to interior space, (2) enclosure of the rear porch to create a dining room and the (3) construction of a free-standing four-bay garage.

Sincerely,



Mel Norvelle

Figure 4. – Letter from Mel Norvelle to Janet Parkhurst, August 20, 2012.  
Norvelle was John Murphey's General Manager and  
Supervisor for construction of the Woollen project.

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### Photographs

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

### Photo Log

Name of Property: Woollen, Herbert and Irma, House

City or Vicinity: Tucson

County: Pima State: AZ

Photographers: Janet Parkhurst (2010), Kevin Knoblock (2010), Bill Sandell (2011),  
Scott Adams (2012), Linda Wee (2012, 2014, 2015, 2016)

Dates Photographed: December 2010, August 2011, October 2012, May & December 2014, April 2015,  
March 2016.

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

Photo #1 (AZ\_PimaCounty\_WoollenHerbertandIrmaHouse\_0001)  
Woollen, Herbert and Irma, House 2010 aerial view.

Photo #2 (AZ\_PimaCounty\_WoollenHerbertandIrmaHouse\_0002)  
View of Santa Catalina Mountains from front court, camera facing northeast.

Photo #3 (AZ\_PimaCounty\_WoollenHerbertandIrmaHouse\_0003)  
View of city from rear patio, camera facing southwest.

Photo #4 (AZ\_PimaCounty\_WoollenHerbertandIrmaHouse\_0004)  
View of south façade with native vegetation: saguaro cacti and blossoming palo verde trees, camera facing north.

Photo #5 (AZ\_PimaCounty\_WoollenHerbertandIrmaHouse\_0005)  
Front (north) façade showing compatible Connector (1958) on east side bedroom wing, camera facing south.

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Photo #6 (AZ\_PimaCounty\_WoollenHerbertandIrmaHouse\_0006)

View of front façade looking through north and south living room windows to desert and city in the distance, camera facing southwest.

Photo #7 (AZ\_PimaCounty\_WoollenHerbertandIrmaHouse\_0007)

Front façade, 1964 garage conversion (1964), camera facing southwest.

Photo #8 (AZ\_PimaCounty\_WoollenHerbertandIrmaHouse\_0008)

Garage conversion (1964) detail of large casement windows (inspired by north living room window) in original garage door openings, camera facing southwest.

Photo #9 (AZ\_PimaCounty\_WoollenHerbertandIrmaHouse\_0009)

Detail of ornate decorative wrought iron flag pole stanchion mounted on wall of original garage (converted to interior living space 1964), camera facing southeast.

Photo #10 (AZ\_PimaCounty\_WoollenHerbertandIrmaHouse\_0010)

View of connector (1958); its modest square footage and lower profile comply with the Secretary of the Interior's Standards (NPS2002); non-characteristic wrought iron weathervane atop bedroom wing, camera facing southeast.

Photo #11 (AZ\_PimaCounty\_WoollenHerbertandIrmaHouse\_0011)

Front door detail showing ornamental surrounds and carved wooden door, camera facing southeast.

Photo #12 (AZ\_PimaCounty\_WoollenHerbertandIrmaHouse\_0012)

Dramatic sunset view from front patio looking through north and south living room windows, camera facing southwest.

Photo #13 (AZ\_PimaCounty\_WoollenHerbertandIrmaHouse\_0013)

Three-quarter view of east façade, compatible master bath addition (Anderson, 1999), camera facing southwest.

Photo #14 (AZ\_PimaCounty\_WoollenHerbertandIrmaHouse\_0014)

South façade east end, camera facing east.

Photo #15 (AZ\_PimaCounty\_WoollenHerbertandIrmaHouse\_0015)

Master bath addition (1999) south façade is appropriately modest in size with lower parapet height and setback from original wall; complies with Secretary of the Interior's Standards (NPS 2002), camera facing northeast.

Photo #16 (AZ\_PimaCounty\_WoollenHerbertandIrmaHouse\_0016)

South façade bedroom window detail, camera facing northwest.

Photo #17 (AZ\_PimaCounty\_WoollenHerbertandIrmaHouse\_0017)

South façade living room picture window detail, camera facing north.

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Photo #18 (AZ\_PimaCounty\_WoollenHerbertandIrmaHouse\_0018)

Compatible dining room addition (Norvelle 1964) in footprint and location of portion of former rear porch; 8-foot window floods room with light and dramatic views; camera facing north.

Photo #19 (AZ\_PimaCounty\_WoollenHerbertandIrmaHouse\_0019)

Dramatic native plants accent south patio – specimen-sized *yucca elata* blooming in background, *dasylyrion wheeleri* with emerging bloom stalk in foreground, camera facing north.

Photo #20 (AZ\_PimaCounty\_WoollenHerbertandIrmaHouse\_0020)

Late afternoon view into dining room shows circulation between adjacent porch terraces either through the room or via the brick walk, camera facing southeast.

Photo #21 (AZ\_PimaCounty\_WoollenHerbertandIrmaHouse\_0021)

South façade west end, camera facing northwest.

Photo #22 (AZ\_PimaCounty\_WoollenHerbertandIrmaHouse\_0022)

Living room with natural lighting from picture windows, camera facing west.

Photo #23 (AZ\_PimaCounty\_WoollenHerbertandIrmaHouse\_0023)

Living room showing very simple fireplace, camera facing east.

Photo #24 (AZ\_PimaCounty\_WoollenHerbertandIrmaHouse\_0024)

Compatible 1964 dining room interior, camera facing west.

Photo #25 (AZ\_PimaCounty\_WoollenHerbertandIrmaHouse\_0025)

Window view of Joesler's principle façade from inside the connector (1958) maintaining the indoor/outdoor relationship, compatible connector serves as a contemplative space, camera facing southwest.

Photo #26 (AZ\_PimaCounty\_WoollenHerbertandIrmaHouse\_0026)

Compatible kitchen remodel (1999) in footprint of original kitchen, camera facing east.

Photo #27 (AZ\_PimaCounty\_WoollenHerbertandIrmaHouse\_0027)

Compatible free-standing garage (1964), camera facing northwest.

Photo #28 (AZ\_PimaCounty\_WoollenHerbertandIrmaHouse\_0028)

Pool and compatible bath house (1970), camera facing southeast.

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**Photograph #1**  
Herbert and Irma Woollen House, 2010 aerial photo.



**Photograph #2**  
View of Santa Catalina Mountains from front court, camera facing north.

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**Photograph #3**  
View of city from rear patio, camera facing southwest



**Photograph #4**  
View of south façade with native vegetation: majestic saguaro cacti and blossoming palo verde trees, camera facing north.

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**Photograph #5**

Front (north) façade showing compatible Connector (1938) on east side bedroom wing, camera facing south.



**Photograph #6**

View of front façade looking through north and south living room windows to desert and city in the distance, camera facing southwest.

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**Photograph #7**  
Front façade, garage conversion (1964), camera facility southwest.



**Photograph #8**  
Garage conversion (1964) detail of large casement windows (inspired by north living room window) in original garage door openings, camera facing southwest.



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**Photograph #9 (Left)**

Detail of ornate decorative wrought iron flag pole stanchion mounted on wall of original garage (converted to interior living space 1964), camera facing southeast.



**Photograph #10**

View of Connector (1958); its modest square footage and lower profile comply with the Secretary of the Interior's Standards (NPS2002) note characteristic wrought iron weathervane atop bedroom wing, camera facing south.

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**Photograph #11**

Front door detail showing ornamental surround, and carved Mexican hardwood door, camera facing southeast.



**Photograph #12**

Dramatic sunset view from front patio looking through north and south living room windows, camera facing southwest.

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**Photograph #13**  
Three-quarter view of east façade, compatible mass bath addition (Anderson, 1999),  
camera facing southwest.



**Photograph #14**  
South façade east end, camera facing east.

Woollen, Herbert and Irma, House  
Name of Property

Pima Co., AZ  
County and State



**Photograph #15**

Master bath addition (1999) south façade is approximately same in size with lower parapet height and setback from original wall; complies with Secretary of the Interior's Standards (NPS 2002), camera facing northeast.



**Photograph #16**

South façade bedroom window detail, camera facing northwest.

Woollen, Herbert and Irma, House  
Name of Property

Pima Co., AZ  
County and State



**Photograph #17**  
South façade living room picture window detail, camera facing north.



**Photograph #18**  
Compatible dining room addition (Norvelle 1964) in footprint and location of portion of former rear porch; 8-foot window floods room with light and dramatic views; camera facing north.

Woollen, Herbert and Irma, House

Name of Property

Pima Co., AZ

County and State



**Photograph #19**

Dramatic native plants accent south patio – specimen-size *yucca elata* blooming in background, *dasyliirion wheeleri* with emerging bloom stalk in foreground, camera facing north.



**Photograph #20**

Late afternoon view into dining room shows circulation between adjacent porch terraces either through the room or via the brick walk, camera facing southeast.

Woollen, Herbert and Irma, House  
Name of Property

Pima Co., AZ  
County and State



**Photograph #21**  
South façade west end, camera facing northwest.



**Photograph #22**  
Living room with natural lighting from picture windows, camera facing west.

Woollen, Herbert and Irma, House  
Name of Property

Pima Co., AZ  
County and State



**Photograph #23**  
Living room showing very simple fireplace, camera facing east.

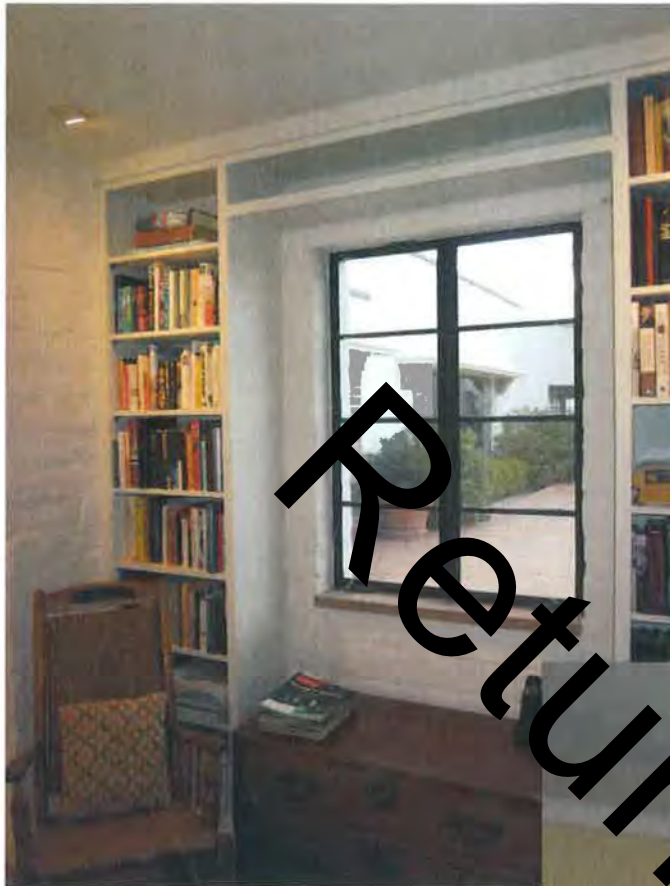


**Photograph #24**  
Compatible 1964 dining room interior, camera facing west.



Woollen, Herbert and Irma, House  
Name of Property

Pima Co., AZ  
County and State



**Photograph #25 (Above)**  
Window view of Joesler's principle façade from inside the connector (1958) maintaining the indoor/outdoor relationship, compatible connector serves as a contemplative space; camera facing southwest.



**Photograph #26 (Right)**  
Compatible kitchen remodel (1999) in the footprint of the original kitchen, camera facing east.

Woollen, Herbert and Irma, House

Pima Co., AZ  
County and State

Name of Property



**Photograph #27**  
Compatible free-standing garage (1960s), camera facing northwest.



**Photograph #28**  
Pool and compatible bath house(1970), camera facing southeast.

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

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

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9

18

LARGE WINDOWS  
IN ORIGINAL  
OPENINGS

GARAGE  
(CONVERSION  
1964)

PORCH  
ORIGINAL

1970  
3,780 SF  
ORIGINAL

REAR  
PORCH  
(1964)

PORCH

18

DINING  
ROOM

HERBERT & IRMA WOOLLEN HOUSE  
4925 N. CAMINO ANTONIO  
TUCSON, AZ 85718

SKETCH  
SCALE  
0 8 16

16

PORCH

MASTER  
BATH  
1999  
456 SF

PORCH

CONNECTOR  
1958

□ PERIOD OF SIGNIFICANCE  
1950  
▨ AFTER PERIOD OF  
SIGNIFICANCE

10

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
EVALUATION/RETURN SHEET

REQUESTED ACTION: RESUBMISSION

PROPERTY NAME: Wollen, Herbert and Irma, House

MULTIPLE NAME: Architecture and Planning of Josias Joesler and John Murphey  
in Tucson, Arizona MPS AD

STATE & COUNTY: ARIZONA, Pima

DATE RECEIVED: 4/08/16 DATE OF PENDING LIST:  
DATE OF 16TH DAY: DATE OF 45TH DAY: 5/24/16  
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 12001108

DETAILED EVALUATION:

ACCEPT  RETURN  REJECT 5/5/16 DATE

ABSTRACT/SUMMARY COMMENTS:

*per request by the  
AZ NR coordinator*

RECOM./CRITERIA \_\_\_\_\_

REVIEWER \_\_\_\_\_ DISCIPLINE \_\_\_\_\_

TELEPHONE \_\_\_\_\_ DATE \_\_\_\_\_

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

RECEIVED 2280

APR 08 2016

Nat. Register of Historic Places  
National Park Service

**ARIZONA STATE HISTORIC PRESERVATION OFFICE (SHPO)  
NATIONAL REGISTER NOMINATION  
TRANSMITTAL FORM  
\*\*FEDERAL EXPRESS\*\***

DATE: APRIL 4, 2016

TO:

J. Paul Loether, Deputy Keeper and Chief  
National Register and National Historic Landmark Programs  
National Register of Historic Places  
1201 Eye St. NW, 8th Fl.  
Washington D.C. 20005-5905

FROM:

Vivia Strang, CPM  
AZ State Parks  
National Register Coordinator  
State Historic Preservation Office  
1100 West Washington Street  
Phoenix AZ 85007

National Register Nomination property/resource:

Location:

WOOLLEN, HERBERT AND IRMA, HOUSE

Criterion:  A  B  C  D

Level of significance:  Local  State  National

Status:  New nomination  Resubmittal  Review of nomination

Accompanying documentation is enclosed, as required. Should you have any questions or concerns please contact me at [vstrang@azstateparks.gov](mailto:vstrang@azstateparks.gov) or 602.542.4662.