NPS Form 10-900
United States Department of the Interior
National Park Service

OMB No. 1024-0018

SG-10-2208

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: Dome House
Other names/site number: Woods, Leonora, House
Name of related multiple property listing:

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

2. Location

Street & number: 7199 E. Grapevine Rd.
City or town: Cave Creek State: Arizona County: Maricopa
Not For Publication: ☐ Vicinity: ☐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 X 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 X 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

Kathleen Kenned SHPO 23 Jan 2018

Signature of certifying official/Title: Date

Arizona State Parks and Trails

State or Federal agency/bureau or Tribal Government

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

Signature of commenting official: Date

Title : State or Federal agency/bureau 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: 3/15/18

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private:	X
Public – Local	
Public – State	
Public – Federal	

Category of Property

(Check only **one** box.)

Building(s)	X
District	
Site	
Structure	
Object	

Number of Resources within Property
(Do not include previously listed resources in the count)

Contributing	Noncontributing	
1		buildings
		sites
		structures
		objects
1		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

7. Description

Architectural Classification
(Enter categories from instructions.)
OTHER

Materials: (enter categories from instructions.)
Principal exterior materials of the property: Concrete, Stone, Glass, Metal

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 1949 Dome House is a private residence located at 7199 E. Grapevine Road in Cave Creek, Arizona. Its design and construction was a collaboration between architects Paolo Soleri and Mark Mills, both former students of Frank Lloyd Wright. It serves a representative example of the early work of both architects that became instrumental in shaping their later designs. Though some sources credit both architects with the design of the Dome House, Mills himself did not claim the building as his own and Soleri should be considered its primary designer.[1] The unique home has two main components: a geometric base and a large glass dome. While the home is not defined by a singular architectural style, it embodies some character defining features of Wrightian architecture and is an example of an early attempt to apply the principles of modernist architecture to desert living. Striving to create his own interpretation of Wrights's Organic architecture, Soleri, with assistance from Mills, combined local desert stones extracted from the surrounding environment with concrete, which reinforced both horizontality and a strong relationship to the site. The base is covered by a flat roof which greatly contrasts the glass and aluminum dome. Intact interior features include the original floor plan, a Soleri mural and floor design, built-in polished concrete countertop, bookshelves, and a fireplace. While the home has been slightly altered since its construction, the Dome House is largely intact and retains a high level of historic integrity.

[1] Janey Bennett, *The Fantastic Seashell of the Mind: The Architecture of Mark Mills*, (ORO Editions, 2017), 20-25. Specific reference to Soleri designing the home is located on page 23, but in various other sources, both men are credited with designing the Dome House.

Narrative Description

Location and Setting

The Dome House is located approximately 35 miles north of downtown Phoenix in the desert of Cave Creek, Arizona (Township 6 North, Range 4 East, Section 27). Traveling north from the center of Cave Creek, curvilinear paved streets and a winding dirt road lead to the property. The entire four acre residential parcel (216-07-052) is intact and considered eligible for listing in the National Register of Historic Places.

The original setting of the house remains, but has been altered somewhat since 1949. When the house was constructed, its setting was largely a rural one, with little development in the vicinity. The surrounding natural environment is characterized by the Sonoran Desert landscape that spans Central Arizona. Since Cave Creek is located at a higher elevation near the confluence of the Salt and Verde Rivers, the landscape features many deep canyons, rocky hills, and desert washes. Magnificent views of Elephant Mountain and other sandstone formations contrast the abundant desert vegetation. Cave Creek has plentiful vegetation due to its close

Figure 1. 2016 aerial photograph illustrating both development in the vicinity of the Dome House and the retention of desert landscapes. Source: Google Maps, image capture 2016, accessed November 16, 2016.

proximity to the Tonto National Forest. This vegetation includes palo verde, mesquite, and ironwood trees, as well as saguaros and desert brush.[2]

The surrounding physical development is composed primarily of low density residential development (Figure 1). This growth largely occurred after World War II, and specifically since the 1980s.[3] The built environment contains sizable homes on large lots featuring scenic views of the desert landscape. Some commercial development is located nearby as well.

The Dome House was constructed on a hill near the northeast side of the site along the dirt road that serves as its entrance. The driveway extends further south into the property eventually forming a circle so automobiles can easily turn around. Desert ironwood, ocotillo, cholla, saguaros, and mesquite and palo verde trees populate the site.[4] (Figure 2)

[2] Francis Carlson, *Cave Creek and Carefree Arizona: A History of the Desert Foothills*, (Scottsdale, Arizona: Encanto Press, 1988), 5, 13-14; "Residential Parcel", *Maricopa County Assessor's Office*, Accessed July 28, 2016, http://mcassessor.maricopa.gov/mcs.php?q=216-07-052.
[3] Cave Creek was incorporated in 1984.
[4] Rick Brazil, Measured Drawings for Dome in the Desert, Historic American Building Survey Collection, Library of Congress Prints and Photographs Division Washington, D.C., Library of Congress, Accessed March 22, 2016, https://www.loc.gov/item/az0252/; George Nelson, "The House in the Desert," *Holiday Magazine* Vol. 13, No. 3 (March 1953): 60-63, 135-136.

Figure 2. View of native plants surrounding Dome House with modern development in the background. Source: Alyssa Gerszewski, 2016.

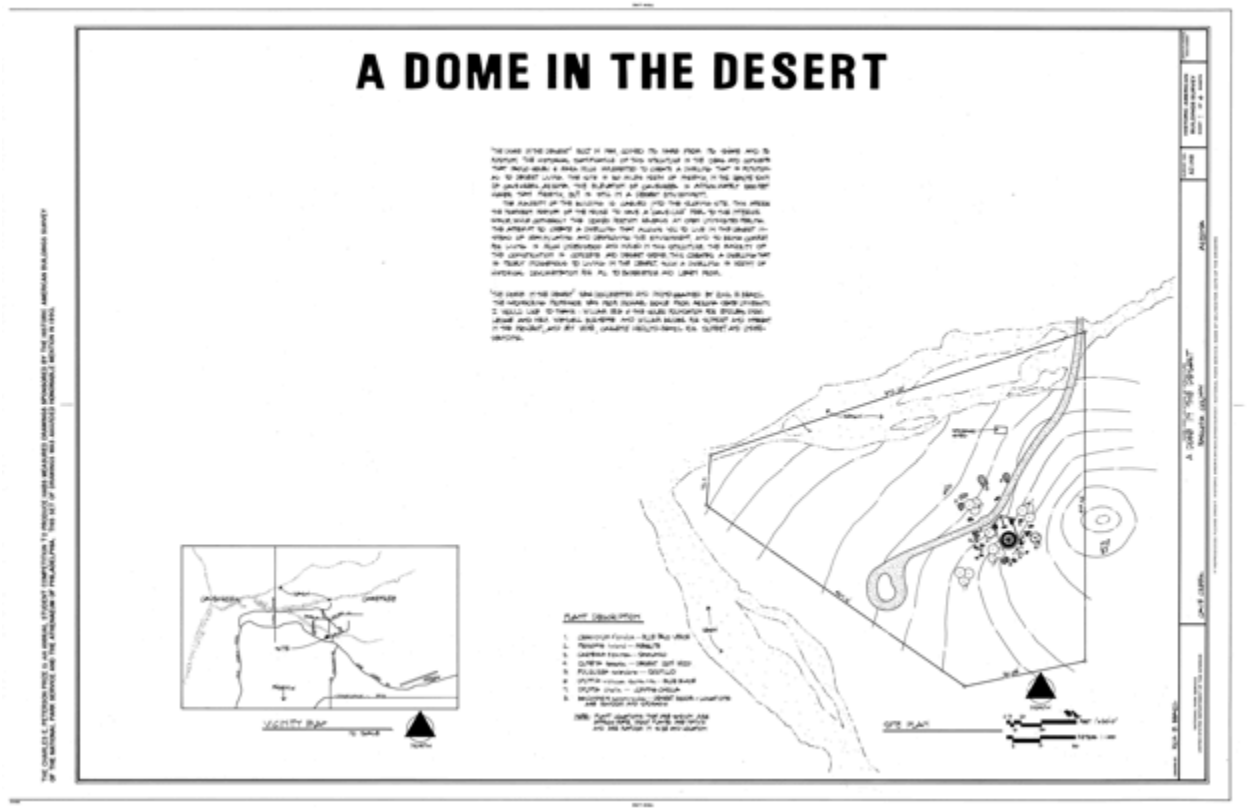


Figure 3. Illustration of Dome House site plan. Source: Historic American Building Survey, Dome in the Desert, Grapevine Road, Cavecreek [sic], Maricopa County, Arizona, HABS No. AZ 148, 1990.

Architectural Style – The Dome House
Design, Materials, Workmanship

The Dome House is a small Modern residence built by architects Paolo Soleri and Mark Mills. The home represents Soleri's interpretation of Organic architecture blended with some of the Wrightian principles incorporated in the design. The form and function of the house reflect this Modern approach. Intended as an early attempt at desert living, the Dome House design combines a geometric base made of concrete and desert stone which contrasts the large glass and aluminum dome.[5]

[5] Marcus Whiffen, *American Architecture Since 1780: A Guide to the Styles* (Cambridge, MA: The MIT Press, 1992), 247-252, 267-272; Wendell Burnette, "The Dome in the Desert," *Triglyph: A Southwestern Journal of Architecture of and Environmental Design* No. 8, (Summer 1989): 42-49; Brazil, Measured Drawings; City of Phoenix Historic Preservation Office and Ryden Architects, Inc., *Midcentury Marvels: Commercial Architecture in Phoenix 1945-1975* (Phoenix: City of Phoenix, 2010), 123; Bennett, *The Fantastic Seashell of the Mind*, 20-25.

The house rests atop a hill with a northwest alignment that provides an ideal view of the surrounding desert environment, specifically Elephant Mountain. Soleri designed the house to be partially submerged below grade allowing it to blend with the site. Composed of desert stone base and aluminum and glass dome, the house was intended to be experimental desert dwelling designed to handle the extreme Phoenix climate.[6]

Exterior (Base)
Indicative of his training under Frank Lloyd Wright, Soleri designed a geometric base with battered cast-in-place concrete walls that contain randomly configured desert stone (Figures 3 & 4). The exterior wall configuration reinforces the horizontality of the base design. Vertically, the exterior walls are 7 feet, 4 inches in height. They are load bearing, vary from 8 to 18 inches in width, and reflect the desert masonry construction technique present at Taliesin West. The extraction of local stone from the surrounding natural environment makes the base seems to rise up from and blend with the site. While the base is comparable to Wright's buildings at Taliesin

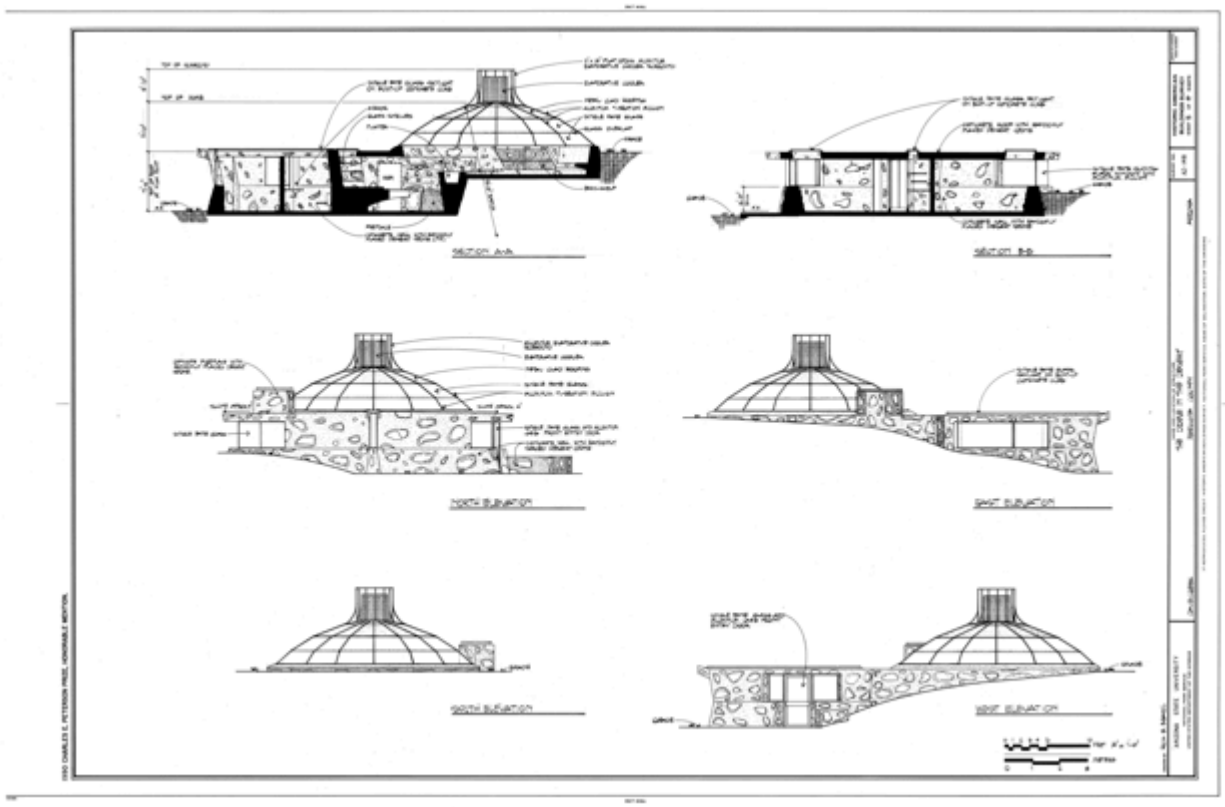


Figure 4. Renderings of Dome House elevations. Source: Historic American Building Survey, Dome in the Desert, Grapevine Road, Cavecreek [sic], Maricopa County, Arizona, HABS No. AZ 148, 1990.

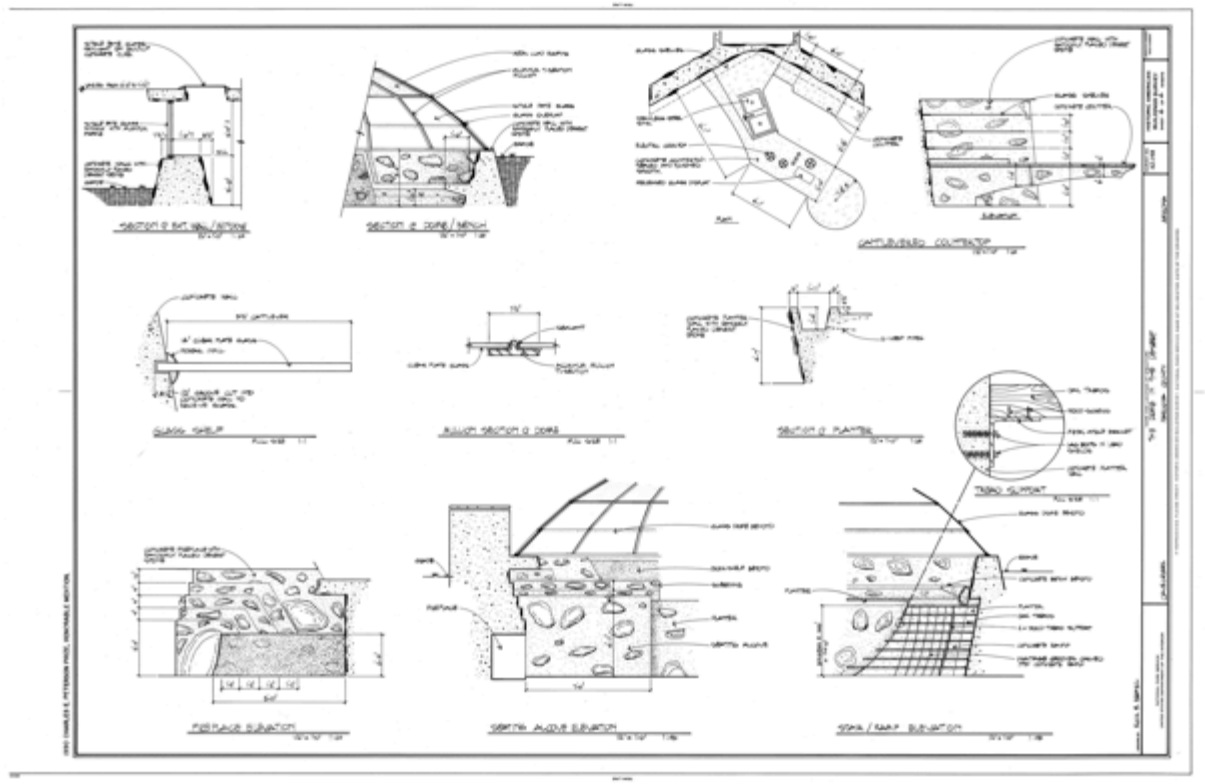
West, the design shows some contrast marking Soleri's own understanding of Organic

[6] Burnette, "The Dome in the Desert," 43-49.

architecture. He designed the house not only to blend with the site, but to interact with local climactic conditions.[7]

The flat form roof is made of cast-in-place concrete and is painted white (Figure 4). Two concrete beams run north/south from the center skylight and bear on exterior and interior walls. Moving north from the dome, the flat roof cantilevers. According to the builders, the use of construction materials was intentional. The base heats slowly in the desert sun much like a griddle. It was designed to preserve the warmth through the night to make a comfortable space for the inhabitants.[8]

The house contains the original glass door, windows, and skylights. One 7 foot, 3 inch glass storefront door provides access into the base along the west (primary) elevation. Combined, there are five single pane aluminum frame windows on the east, north, and west elevations of the base. The base also features skylights to provide ample natural light in the living area.[9]



[7] City of Phoenix Historic Preservation Office and Ryden Architects Inc., *Midcentury Marvels*, 32-36; Whiffen, *American Architecture*, 247; Burnette, "The Dome in the Desert," 45; Brazil, Measured Drawings; Paolo Soleri, *The Urban Ideal: Conversations with Paolo Soleri* (Berkeley: Berkeley Hills Books, 2001), 13-14; Bennett, *The Fantastic Seashell of the Mind*, 23.
[8] Tobias Guggenheimer, *A Taliesin Legacy: Architecture of Frank Lloyd Wright's Apprentices* (New York: Van Nostrand Reinhold, 1995), 29-30.
[9] Brazil, Measured Drawings.

Figure 5. Illustration of construction techniques. Source: Historic American Building Survey, Dome in the Desert, Grapevine Road, Cavecreek [sic], Maricopa County, Arizona, HABS No. AZ 148, 1990.

Exterior (Dome)

While the glass dome is not distinctively Wrightian, it was intended to react to the local climate. Soleri and Mills used industrial materials – namely single pane glass and vertical aluminum T-section mullions (salvaged wing spars from a Boeing bomber) to build the dome (Figure 4).[10] The top one third is metal clad with an evaporative cooler surround measuring a little over 2 feet at the center, while the lower two-thirds contains the glass and aluminum. According to the architects, "trapezoidal planes of glass are set in mastic on the flanges of aluminum T-section, bent and welded to form a rib structure on the dome."[11] The 8 foot, 10 inch dome has a curved surface and is recognizably three dimensional. While the base is intended to function as the "griddle" and slowly warm through the day, the dome illuminates the space was designed to be the "umbrella." The dome lets morning warmth in and when it became too hot, the inhabitant can return to the base, which was still relatively cool, for protection from the sun.[12]

Interior (Structure and Walls)

Organic design principles are apparent in the home's interior as well. The load bearing interior walls in the kitchen form the structure, and aid the exterior walls in supporting the roof slab. The interior walls of the base expose the native desert stone and concrete and uphold the glass shelving. The glass dome is flush with the exterior.

Since the house is built into a hill, the living area under the dome is slightly elevated from the base. A set of small oak steps supported by a concrete ramp, link the living areas of the base and dome. Remarkably, the house design incorporated evaporative cooling systems that were in place before the one that currently occupies the dome. According to Mills, "…water trickles from an interior pool down a concrete ramp behind the wooden stair treads and, outside, water sprays onto the concrete slab roof."[13] It's unclear whether these systems are currently functional.

Perhaps one of the most unique features of the house was created by Soleri in the concrete floor that spans the entire house. The floor has a carved design filled with black, white, and red concrete, which was ground to a terrazzo like finish. This design follows the floor plan, touching both levels, and was intended to represent a desert ocotillo flower.

[10] Bennett, *The Fantastic Seashell of the Mind*, 21.
[11] "Desert House is Roofed with Movable Dome to Shade it in Summer," *Architectural Forum* Vol. 95 no. 6 (June 1951): 152.
[12] City of Phoenix Historic Preservation Office and Ryden Architects Inc., *Midcentury Marvels*, 26-30; Whiffen, *American Architecture*, 247-252; Brazil, Measured Drawings; Guggenheimer, *A Taliesin Legacy*, 29; Bud DeWald, "Modern Cavecreek Dome House Combats Desert's Extreme Temperature Changes," *Arizona Republic*, December 28, 1952.
[13] Bennett, *The Fantastic Seashell of the Mind*, 22.

The interior floor plan of the house remains intact (Figure 6). The spatial organization of the base includes a study and sleeping area with the bathroom in the center. A Soleri mural spans the wall between the bathroom and the closet. Moving south, two doorways lead to the kitchen. An example of design integration commonly seen in Wrightian architecture, the kitchen features a built-in cantilever reinforced polished concrete counter. The counter features both a sink and stovetop. A fireplace occupies the north wall. Soleri embraced the cantilever design on the front elevation of the fireplace as well. Emphasizing the versatility of the design, the dome can serve as a sleeping or sitting area and contains bookshelves. More specifically, the dome encourages a strong indoor/outdoor relationship. It allows for incredible 360-degree views of the sky and desert and affords the inhabitants an opportunity to connect with nature.[14]

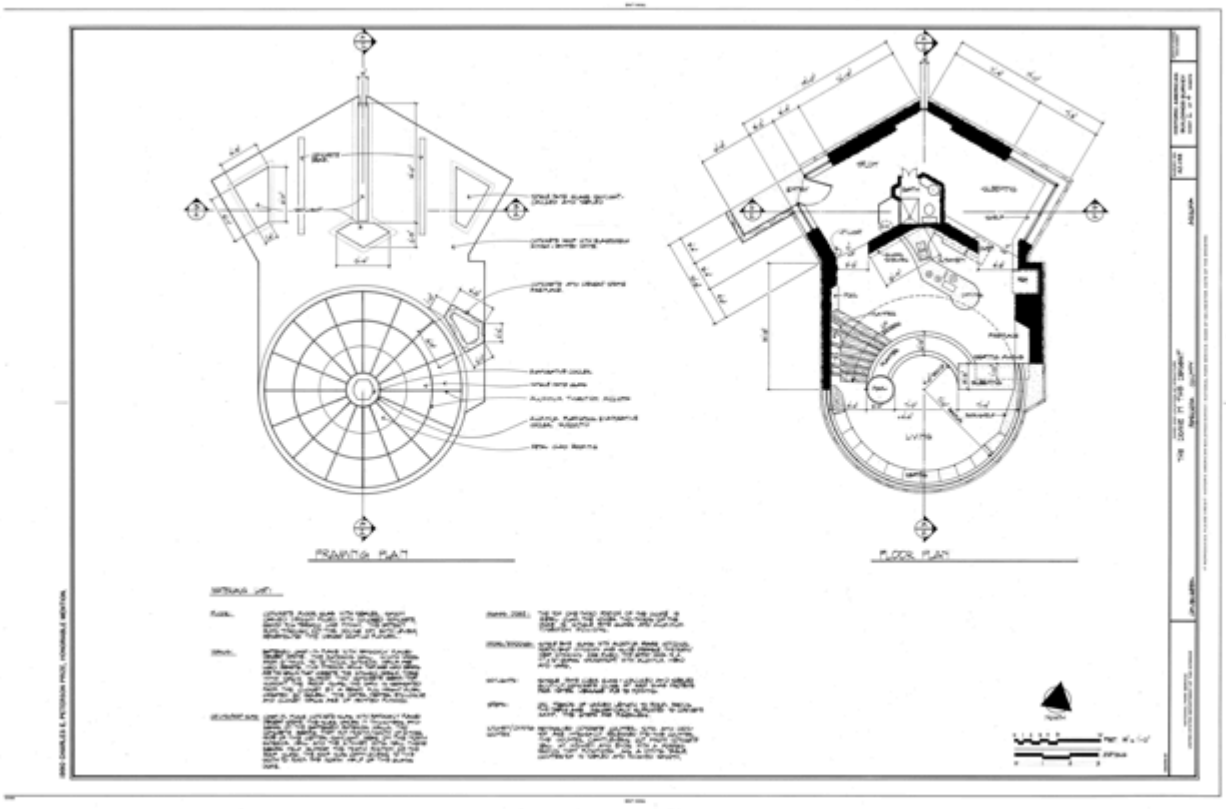


Figure 6. Floor Plan. Source: Historic American Building Survey, Dome in the Desert, Grapevine Road, Cavecreek [sic], Maricopa County, Arizona, HABS No. AZ 148, 1990.

Character Defining Features of Wrightian Architecture Represented in Dome House

- Horizontality
- Flat slab, pitch, or folded roof form

[14] Brazil, Measured Drawings; Burnette, "The Dome in the Desert," 43-49; Soleri, *The Urban Ideal*, 13-14; *Midcentury Marvels*, 37.

- Battered walls
- Stone wall may replicate natural stratification
- Concrete is finished, smooth, plastered, or painted
- Forms and materials blend with site or strong relationship of building to site
- Organic architecture reflected in interior design features
- Geometric patterns[15]

Integrity

Over the past 68 years, the setting of Dome House underwent some changes. While the home remains in its original location, the intrusion of new low density residential development surrounding the original parcel has adversely affected the setting. While this development does not impact the view shed of the house, it does impact the 360 degree views from the glass dome.

Minor alterations to the design of the home also occurred. Originally each half of the dome revolved on two circular tracks with a rotation system, but as Soleri himself admitted "the technology wasn't good enough to be able to turn the dome very easily…so we just settled on enclosing the two halves and cementing the dome. That meant that the interaction with the sun and the occupant wasn't really successful."[16] Mills concurred with this weakness of the system stating that it was rudimentary, hard to move, and did not function well.[17] In addition, the house is equipped with an evaporative cooler to aid in refuge from the summer heat. There is no evidence as to exactly when these modifications occurred.[18]

In general, the modifications are purposeful and only slightly detract from the property's overall historic integrity. The two most obvious alterations noticeable to a visitor include the modern surrounding development and the evaporative cooler on the dome. The surrounding development, which occurred in years following World War II, and more recently since the incorporation of Cave Creek was uncontrollable. Conversely, the evaporative cooler, while unsuitable at first glance, facilitated hospitable living conditions and supplemental relief from the extreme desert heat. It allowed for the continued use of the historic resource. Its presence suggests parts of the design was largely unsuccessful and confirms why arguing that this property is an example of "passive solar architecture" is inappropriate.

The original design, materials, and workmanship of the home are intact indicated by the presence of the base and dome which continue to reflect Soleri's interpretation of Organic architecture. Interior features such as the original floor plan, a Soleri mural and floor design, built-in polished concrete countertop, bookshelves, and a fireplace are intact as well. While the property has been slightly altered since its construction, the Dome House maintains its historic fabric and possesses a high level of historic integrity. The home also conveys the both the influence of and an

[15] Whiffen, *American Architecture*, 267-272; City of Phoenix Historic Preservation Office and Ryden Architects, Inc., *Midcentury Marvels*, 32-37, 73-78; Nelson, "The House in the Desert," 60-63, 135-136.
[16] Soleri, *The Urban Ideal*, 27.
[17] Bennett, *The Fantastic Seashell of the Mind*, 23.
[18] "Desert House is Roofed," 150-152.

association with Frank Lloyd Wright. Combined, these aspects of integrity reinforce its historic and architectural significance making it eligible for listing under Criterion C in the National Register of Historic Places.

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.
- [x] C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- [ ] D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations
(Mark “x” in all the boxes that apply.)

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

Areas of Significance
(Enter categories from instructions.)
Architecture

Period of Significance
1949

Significant Dates
1949

Significant Person
(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder
Paolo Soleri (Architect and Builder)
Mark Mills (Builder)

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.)

The Dome House, located in Cave Creek, Arizona is a unique Modern residence designed by Paolo Soleri, who built the home with the help of fellow Frank Lloyd Wright apprentice, Mark Mills. While both men are often recorded as the architects, Mills never took credit for influencing the design.[19] A product of their only known collaboration, the project marked the beginning of their careers undoubtedly shaping their future work. The home does not embody a singular architectural style. Rather, it is characterized by the desert masonry construction technique, integrated design, horizontality, and relation to the site. As such, the Dome House is nominated for listing in the National Register of Historic Places under Criterion C in the area of Architecture at the local level of significance as an intact example of Organic architecture designed by Paolo Soleri and influenced by Frank Lloyd Wright. Conceptualized to interact with the site and climactic conditions, the house is also significant as an early attempt to adapt modernist principles to desert living. Since it was commissioned by Mrs. Nora Woods, the home has served as a single-family residence. The period of significance is 1949, the year construction was completed.

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

Modern Architecture in Phoenix after World War II

Modern architecture in the United States after World War II exhibited a newly established American confidence embracing the power of science and technology to transform the built environment. This transformation was also indicative of the economic prosperity of the period, and the United States' new position as a global superpower. It became clear that "the country was ready for an architecture that would reflect the American way of life, the country's military power, and its corporate wealth."[20]

Local adaptations of Modern architecture, both commercial and residential, began to appear in the Phoenix area after World War II. Local architects, influenced by both European Modernism and the Modern architectural movement originating in the Chicago School, designed the International, New Formalist, Expressionist, and Brutalist architectural works we see scattered around Phoenix today. Since Phoenix was a relatively new city and lacked a distinct architectural character "it was the ideal place for architects to experiment with their own variations of

[19] Bennett, *The Fantastic Seashell of the Mind*, 23.
[20] City of Phoenix Historic Preservation Office and Ryden Architects, Inc., *Midcentury Marvels*, 30.

Modernism."[21] Notable commercial examples include the Stockyards Restaurant and the 1954 Valley National Bank, both designed by Weaver and Drover.[22]

Much like their commercial counterparts, new Modern homes were constructed in the suburbs of Phoenix after World War II. Massive population increases and new economic opportunities after the war facilitated physical growth and particularly produced demand for affordable housing. Federal Housing Administration loans provided a means for families to secure modest homes. A proliferation of new domestic architecture—Minimal Traditional followed by Simple Ranch homes, manifested because of FHA financing. California Ranch homes were among the most common, but several local and regional variations of the Ranch style emerged in Mid-20th Century Phoenix. While designs varied somewhat with each subtype especially in terms of new and cheaper materials, Ranch homes were largely standardized. They were characterized as one-story dwellings with a rectangular or L-shaped form, an asymmetrical façade composition, low pitched roof, large windows, some stylistic ornamentation, and an attached carport or garage.[23]

Wrightian Architecture

Wrightian architecture, inspired by the work of master architect Frank Lloyd Wright, appeared before World War II but continued to evolve in the Post-War years. This new approach developed by Wright was in many ways a reaction against the European Modern movement of the early 20th Century lead by architects like Walter Gropius, Le Corbusier, and Ludwig Mies van der Rohe. Modern design principles exemplified by the International style, stressed universal application and little acknowledgement of the site, as well as the use of industrial materials.[24]

Diverging from his Modern contemporaries, Frank Lloyd Wright pioneered and supported Organic architecture. While Wright embraced "Modern concepts of form, function, and simplicity," he emphasized that the building and materials must also bear a relationship to the site.[25] Wrightian architecture is characterized by horizontality, the use of local stone and concrete to create battered walls, a flat, pitched, or folded roof form, and geometric patterns. Wrightian designs used local materials and organic shapes indicating much consideration of the natural environment often producing the remarkable effect that the building grew from its surroundings. Organic architecture "promotes harmony between buildings and nature through design methods sympathetic to and integrated with the site so that the building and local environment become a unified composition. The materials, motifs, and basic principles of order and proportion repeat

[21] Ibid, 62.
[22] Whiffen, *American Architecture*, 247-252; City of Phoenix Historic Preservation Office and Ryden Architects, Inc., *Midcentury Marvels*, 15-41, 60- 71, 123, 126.
[23] Virginia McAlestor, *A Field Guide to American Houses: The Definitive Guide to Identifying and Understanding American's Domestic Architecture* (New York: Alfred Knopf, 2014),547-548, 586-611; Philip VanderMeer, *Desert Visions and the Making of Phoenix, 1860-2009* (Albuquerque: University of New Mexico Press, 2010), 187-229.
[24] City of Phoenix Historic Preservation Office and Ryden Architects, *Midcentury Marvels*, 15-41.
[25] Ibid, 34.

throughout the entire building at every scale."[26] Some of the most well-known Wrightian buildings include Fallingwater in Pennsylvania and the Johnson Wax Building in Wisconsin.[27]

Frank Lloyd Wright in Arizona

Frank Lloyd Wright arrived in Arizona in 1927 and in the years that followed, his work had a strong impact on the Modern architecture of Phoenix. The first example of this was the Arizona Biltmore. The use of textile block indicated that Albert Chase McArthur had consulted with Wright on the design. Wright designed four textile block houses in California, and the Biltmore reflected this influence.[28]

Like many before him, Wright moved to Arizona seeking a favorable climate that suited his health. Wright had already established a School of Architecture in Wisconsin called Taliesin. But he was so taken with Arizona that he decided to build another school in the Sonoran Desert where the students would spend six months of the year. In 1937, Wright selected a site in the McDowell Mountains above what would become Scottsdale and began construction on Taliesin West. Between 1937 and 1959, Wright and his students built several buildings constructed from wood, glass or canvas panels, and perhaps most importantly created "desert masonry" from a combination of concrete and local stone.[29]

Frank Lloyd Wright's long tenure in Arizona left a lasting impression on the architecture of the Valley of the Sun. Several examples predominantly associated with the later phases of his work survive in the Phoenix area. Some of these include the Benjamin Adelman House (1950), the David and Gladys Wright House (1951), the Boomer House (1953), the Harold Price House (1954), and Grady Gammage Auditorium at Arizona State University (1959).

Several talented apprentices trained with Wright over the years, absorbing his Organic approach. Many would eventually go on to develop their own definitions of Organic architecture and employ many of his signature design elements. Two such architects, Paolo Soleri and Mark Mills, apprenticed with Wright in the late 1940s and were profoundly impacted by this training. Soleri had already received a PhD in architecture from Torino Politecnico and Mark Mills had studied architecture and engineering at the University of Colorado. While at Taliesin, Soleri spent much time in the drafting rooms, producing different designs, but Mills primarily worked outside as a builder. One design for domes, or "Arizonians" as Soleri called them, would influence the Dome House. A misunderstanding in 1948 led to the departure of both young architects. Soon after, they were commissioned to create the Dome House in Cave Creek.[30]

[26] Ibid, 34.
[27] Ibid, 32-37; Whiffen, *American Architecture*, 267-272.
[28] City of Phoenix Historic Preservation Office and Ryden Architects, *Midcentury Marvels*, 72-78.
[29] Ibid, 32-37, 72-78, 133.
[30] Ibid, 72-78; Guggenheimer, *A Taliesin Legacy*, 29; Burnette, "The Dome in the Desert," 43; Soleri, *The Urban Ideal*, 13-14, 22-26; Bennett, *The Fantastic Seashell of the Mind*, 10, 16-17.

Figure 7. Conceptual drawing by Soleri for a dome house in the desert, c. 1948.

Architectural Significance

Soleri and Mills Create the Dome House in the Desert

The Dome House is nominated for listing in the National Register of Historic Places under Criterion C as an intact local example of Organic architecture and as an early attempt to adapt modernist principles to desert living. The property, designed by architect Paolo Soleri in 1949, retains the Modern character defining features of form and function that reinforce its architectural significance under Criterion C. This experimental house was in many ways unique, but displayed distinctively Organic principles demonstrating the influence of Frank Lloyd Wright as well as features found in other Modern domestic architecture found in Phoenix at the time.[31]

When Mrs. Leonora Woods came from Philadelphia in the late 1940s, she was in search of a qualified architect to build the home she desired. Her sister, a Cave Creek local, was an acquaintance of the Taliesin Fellowship. Mrs. Woods originally approached Frank Lloyd Wright to design an “organic desert house” for her. Mrs. Woods could not afford Wright who was

[31]Nelson, “The House in the Desert,” 60-63, 135-136

expensive and had a long list of clients, so she continued her search. Paolo Soleri produced the design and soon after he and Mark Mills were commissioned to build the house. Mrs. Woods granted them $300 for tools and supplied them with food. Since both Soleri and Mills served as builders, she also allowed them to camp out at the remote site during construction.[32]

Soleri designed the Dome House to possess some Wrightian characteristics, but the home did not reflect a singular architectural style. The smooth glass dome was radically different than the geometric horizontal base, creating a jarring juxtaposition reflected in few if any other homes in the vicinity of Phoenix in 1949. According to Soleri, "it was very elementary and very small. It cost three thousand dollars to build, including our living expenses and materials and everything."[33] Mills and Soleri utilized natural materials from the site, concrete and glass, and even recycled the aluminum for the dome that they had located at a war surplus store. This frugality and reuse of construction materials would become a character-defining feature of both Soleri and Mills' later work, and this house represented somewhat of a transition between Wright's definition of Organic architecture to their own.

The builders demonstrated their creative blending in other ways as well. They were very deliberate about selecting the site and both Soleri and Mills were familiar with Wright's desert masonry construction technique that created the strong dynamic between building and site. Soleri adapted one of his recent dome designs to fit the project, and decided to use Modern industrial materials to build it.[34]

Additionally, the Dome House is architecturally significant under Criterion C as an early local example of desert living. For Soleri to accomplish his goal of creating a small dwelling that would not only withstand but also utilize the extreme desert temperatures, the design needed two critical functions. According to Wendell Burnette, "…one was massive to retain heat, while the other was light and flexible like an umbrella. The dome itself was composed of two halves capable of rotating one inside another, so that the space could be fully closed or half open. The half-dome on the outside track was aluminum-painted to combat heat gain through reflection"[35] Soleri intended for the dome to react quickly to the desert heat, and the base which was partially submerged in the hill, to react at a slow pace. As stated in the June 1951 edition of *Architectural Forum*, "in summer, coolness of the masonry walled portion is augmented by a water spray on the concrete slab roof. Around the glass dome, a copper water tube cools the air with a curtain spray. Beneath the oak stair treads connecting the two parts of the house, a concrete ramp is grooved surface of this ramp into a wall pool overflowing to exterior planting. Summer evenings are cool under the movable roof."[36] This cutting edge and extremely detailed design made the house dynamic and adaptable to natural environment and the local climate. These architectural features illustrated that Soleri was fully embracing the desert and employing experimental

[32] Bennett, *The Fantastic Seashell of the Mind*, 20; Soleri, *The Urban Ideal*, 27.
[33] Ibid, 27.
[34] Burnette, "The Dome in the Desert," 43; City of Phoenix Historic Preservation Office and Ryden Architects, Inc., *Midcentury Marvels*, 78, 133.
[35] Burnette, "The Dome in the Desert," 46.
[36] "Dome House is Roofed with Movable Dome to Shade it in Summer, Open in Winter," *Architectural Forum* Vol 95 no 6 (June 1951): 116, 150-152.

techniques to make desert living possible without the help of modern air conditioning. Unfortunately, he was largely unsuccessful in his endeavor as the dome was later cemented shut and an evaporative cooler was installed.[37]

While this house is a unique example of Organic architecture applied to desert living, it does bear some Modern design features reflected in other early Post-War domestic architecture in the Phoenix area. The indoor/outdoor relationship is one of the best examples of this. Again, Soleri was experimenting with the use of glass, which ultimately enhanced the relationship of the house to the surrounding desert environment. This displayed his own ideas about the connection between the interior and exterior of the house. A strong indoor/outdoor relationship was a common design feature in the early Post-War, and even more so in the later Post-War years. The low horizontal form, concrete slab foundation, and aluminum windows also somewhat resembled other residential construction in Phoenix at the time. An early housing solution, the mass produced Simple Ranch, for example, was characterized by its less than 1,500 square foot rectangular form, concrete foundation, low pitched roof, asphalt shingles, and carport-populated subdivisions in the immediate Postwar years.[38]

[37] Ibid; Nelson, "The House in the Desert," 60-63, 135-136.
[38] Nelson, "The House in the Desert," 135-136; VanderMeer, *Desert Visions*, 187-206.

Figure 8a. Photographs of the Dome House under construction. Paolo Soleri and his wife Colly are in most images. Courtesy of Kristine Soleri-Timm.

Figure 8b. Photographs of the Dome House under construction. Paolo Soleri and his wife Colly are in most images. Courtesy of Kristine Soleri-Timm.

Figure 8c. Photographs of the Dome House under construction. Paolo Soleri and his wife Colly are in most images. Courtesy of Kristine Soleri-Timm.

THE ARIZONA REPUBLIC Homes-Gardens-Hobbies REAL ESTATE

Sunday, December 28, 1952 THE STATE'S GREATEST NEWSPAPER Page 1—(Section 4)

REPUBLIC BULLDOG

Fallen Saucer Lying on a desert hill like a fallen flying saucer is the glass dome of Mrs. Bulley Woods's house at Cave Creek. Rest of the house, designed by two Frank Lloyd Wright disciples, protrudes from the hill on the other side of the dome. The glass saucer is a solar-heated living area in the winter.

Wright Look The masonry and native stone part of the home shows the Frank Lloyd Wright school of design. This is the part of the "two-space" plan which is a refuge from the summer sun and a warm, habitable area winter nights when it retains the heat of the afternoon sun.

Figure 9. Historic images showing completed Dome House. Courtesy *The Arizona Republic*, December 28, 1952.

Paolo Soleri, Architect and Builder

Paolo Soleri was born in Torino, Italy in June of 1919. He studied fine arts at the Ecole d'Art Industriel in Grenoble, France. His education was interrupted after being called to serve in the General Corps, and as a result he did not earn his Ph.D. from the Torino Politecnico until 1947. He wrote to Frank Lloyd Wright and soon after, Soleri was accepted to study at Taliesin West in Scottsdale, Arizona. He remained there for eighteen formative months learning about Organic architecture, until his departure in 1948.[39]

The 1949 Dome House was Soleri's first commission. Applying his training under Frank Lloyd Wright, Soleri began to incorporate his own ideas about Organic architecture. Though it was a relatively small scale and somewhat unsuccessful attempt at desert living, the Dome House represented early but important phase in his ongoing experimentation and evolution of his architectural philosophies. It was featured in several architecture magazines—including the 1951 *Architectural Forum* article accompanied by Julius Shulman's photographs. Perhaps an even more surprising result was that Soleri ended up marrying Mrs. Woods daughter, Colly, at the Dome House.[40]

By 1950, the couple had returned to Italy where Soleri helped to design and build the Solimene Ceramics Factory in Vietri sul Mare on the Amalfi Coast. After the completion of the Vietri

[39] Soleri, *The Urban Ideal*, 19-26.
[40] Ibid, 27.

project, the Soleris moved to Santa Fe, New Mexico. There Paolo learned about wind bell production. Realizing the Sonoran Desert climate was better suited for such production, the family moved back to Arizona.

The family secured a home on a five-acre parcel previously owned by early Arizona painter, Lou Davis. Located in the open desert of Paradise Valley at 6433 Doubletree Road, the site became the home of the Cosanti Foundation in 1956.[41] Cosanti represented a new step in Soleri's evolution as an architect, artist, and philosopher, where he developed not only bronze bells, but an entire complex through the use of an earth-casting construction technique. The Earth House built in 1956 was the first Soleri-designed building at Cosanti. It reflected the same frugality of construction materials as seen in the Dome House—something that would continue to characterize his later work. According to Soleri, "I piled up gently a little pile of earth from the desert, and then I shaped it. I cut grooves in it and little patterns around the grooves. Then I put up an armature of steel – you have to be careful not to have the steel touching the form – and then I poured the concrete. After about a week I gathered some friends and we started excavating the earth out from underneath. All the grooves and designs and patterns came through."[42] Between 1956 and 1974, Soleri and his students experimented with various techniques, eventually designing a ceramics studio, an office and drafting studio, several apses, and other interconnected structures and buildings within the complex.[43]

Through his continuous experimentation at Cosanti, Soleri began to diverge from Frank Lloyd Wright, demonstrating his own ideas and versatility and thus began to gain recognition from the architectural community. Beginning in the 1950s, Soleri's work was featured in many architectural magazines. In 1963 he was awarded the Craftsmanship Medal from the American Institute of Architects for his idealized "City on a Mesa" plan which he began work on in the late 1950s. Contrasting Wright's decentralized Broadacre City, Soleri proposed the urban system for Mesa City to "house some two million people, on about 55,000 acres of land. The form of the prototype designed by Soleri is, significantly, reminiscent of some organism in nature: an elongated shape, rather like a bone in plan, approximately 13 ½ miles long, and 6 miles wide at its widest point."[44] Combining many of his ideas about architecture and urban planning, he published *Arcology: The City in the Image of Man* in 1969. Through this seminal work, Soleri articulated his vision of a complex and miniaturized habitat, or "arcology," giving him even wider recognition.[45]

The culmination of Soleri's experimentation in urban and architectural design manifested in the planning and construction of Arcosanti in 1970. Located north of Phoenix near Cordes Junction, Arizona, Arcosanti was designed as a prototype arcology and urban laboratory for ongoing learning. For Soleri, arcology blended architecture and ecology to create a new organic urban

[41] Ibid, 31.
[42] Ibid, 32.
[43] Soleri, *The Urban Ideal*, 31-34; "Cosanti," Draft National Register of Historic Places Nomination Form, Arizona State Historic Preservation Office, 1970s.
[44] Peter Blake, "Paolo Soleri's Visionary City," *Architectural Forum*, March 1961.
[45] AIA Memo, Newsletter of the American Institute of Architects, January 21, 1963; Blake, "Paolo Soleri's Visionary City"; Soleri, *The Urban Ideal*, 36; Guggenheimer, *A Taliesin Legacy*, 11-15.

form and was intended as direct reaction to the social, environmental, and economic issues associated with explosive and unrestrained Post-War growth in Phoenix.[46] According to Soleri, "the arcology concept proposes a highly integrated and compact three-dimensional urban form that pursues the opposite of urban sprawl, with its inherently wasteful consumption of land, energy, and time, tending to isolate people from each other and community life. In an arcology, the built environment and the living processes of the inhabitants interact as organs, tissues, and cells do in a highly evolved organism."[47]

A visionary ahead of his time, Soleri proposed the arcology concept as means to transform hyperconsumerism, or the American Dream, into a lean alternative. Soleri had a social agenda heavily influenced by the work of Pierre Teilhard de Chardin. Considered an urban ideal, he sought to create high density communities as a way to civilize humans and improve quality of life. Arcosanti, built with many of the same construction techniques as Cosanti, remains the true expression of Soleri's interpretation of Organic architecture and urban planning. Construction at Arcosanti continues to this day.[48]

More recently, Soleri has been regarded not only as one of Wright's most prolific apprentices, but as a profoundly creative architect, artist, urban designer, and philosopher. Shaped by his Modern context, the majority of his work including Cosanti and Arcosanti is best defined as Neo-Expressionist. Soleri passed away in April 2013.[49]

Mark Mills, Builder

Mark Mills was born in 1921 in Jerome, Arizona. The son of a mining engineer, he visited Taliesin West in high school, motivating him to study there later in his career. Before arriving at Taliesin, Mills earned an architectural engineering degree from the University of Colorado and worked briefly for Lescher and Mahoney Architects of Phoenix. After completing his degree, he pursued an opportunity with the Taliesin Fellowship in 1944 where he worked with Wesley Peters and Peter Berndston. Mills studied at Taliesin for four years where he became associated with Paolo Soleri. Mills spent much of his time building outdoors rather than the drafting room, and even elected to tent out in the desert for his entire stay.[50]

The level of involvement Mark Mills had in the design of the Dome House is somewhat ambiguous. Both he and Soleri were listed in various sources, so the assumption prevailed that both men served as architects and builders. However, a recent publication, *The Fantastic Seashell of the Mind: The Architecture of Mark Mills* by Janey Bennett, included an account from Mills that suggested Soleri alone was responsible for the design. According to Mills "The idea was already in Paolo's had, and when Paolo got an idea, it didn't leave his head until had

[46] Guggenheimer, *A Taliesin Legacy*, 11-17, Soleri, *The Urban Ideal*, 11-16, VanderMeer, *Desert Visions*, 291
[47] Lissa McCullough, editor, *Conversations with Paolo Soleri* (New York: Princeton Architectural Press, 2012), 45.
[48] McCullough, *Conversations with Paolo Soleri*, 9-23; Guggenheimer, *A Taliesin Legacy*, 16-17; Soleri, *The Urban Ideal*, 9-16, 36-90; James E. Cook, "Tomorrow's Community?" *Arizona Highways*, May 1976.
[49] Whiffen, *American Architecture*, 273-278.
[50] Bennett, *The Fantastic Seashell of the Mind*, 9-12.

built it. I mainly did the grunt work. I couldn't change any of Paolo's ideas, so I just grunted."[51] Regardless of whether he designed home, the project informed his later work.

After completing the Dome House, Mills journeyed to California spending a brief period in San Francisco at the firm of Anshen and Allen before moving on to work on the Wright-designed Walker House on Carmel Beach. The client, Della Walker, helped him gain additional commissions in Carmel. While he perhaps did not gain the same recognition as Soleri in Arizona—partly because of his reticence to promote his work—Mills had a very successful career in California. He designed over forty residences between the 1950s and 1980s, many of which were beach homes in the Monterey Bay area.[52]

Mills was specifically motived by a talk Frank Lloyd Wright gave his apprentices on seashells, and as a result, many of his homes reflected seashells, like fan shells or chiton, and other natural forms. During this particular talk, "…Wright told them that seashells are the perfect example of excellent housing. While all of one species of shell are similar, they adapt to the needs of the individual animal living in each. No two are alike. They may all have a common principle, but the variations are infinite."[53] This served as the framework for Mills' designs. Combining Wright's ideas with his own, he experimented incorporating principles found in nature to create effective and architecturally sophisticated designs tailored to the client's needs.[54]

His work displayed many of the organic design principles Mills learned at Taliesin West and through his work on the Dome House project. Other character defining features included the use of native and repurposed materials like bridge beams, especially for the structural systems. Desert masonry, thin shell concrete, the use of skylights and clerestory windows, and sometimes even colored glass were also common. He was particularly known for his roof and ceiling designs indicative of his training as an engineer. Later in his career he even experimented with circles, much like Frank Lloyd Wright.[55]

Despite his resistance to showcasing his work, it was featured in many magazines such as *Dwell*, *Life*, and *Architectural Digest*, even capturing the attention of famous American photographer Ansel Adams with whom he developed a close friendship. Some of Mills' works include the Woodland House, the Fan-Shell Beach House, the 1966 Copper Spine House or Farrar Home (demolished), the 1968 June Hass House, and his own home, the House for Mr. and Mrs. Mark Mills. Mills passed away on June 6, 2007.[56]

[51] Bennett, *The Fantastic Seashell of the Mind*, 23.
[52] Ibid, 26-29.
[53] Ibid, 4.
[54] Ibid, 5, 134-135, 146-147.
[55] Ibid, 6, 30-52, 90-98.
[56] Ibid, 3, 134-189; Guggenheimer, *A Taliesin Legacy*, 29-30; Catherine Trujillo, "Coastal Modern: Architect Mark Mills," *Art Bound: Architecture and Design*, accessed June 19, 2017, https://www.kcet.org/shows/artbound/coastal-modern-architect-mark-mills ; "Architect Mark Mills – A Brief Overview," *Thomas Henthorne, Sotherby's International Realty*, accessed June 19, 2017, http://www.thomashenthorne.com/architect-mark-mills/ ; "Mark Mills – Beyond Frank Lloyd Wright," *Janey Bennett*, accessed June 19, 2017, http://www.janeybennett.com/taliesin.html.

Pending further investigation more could be learned about Mark Mills' architecture. The Mark Mills Collection is housed at the California Polytechnic State University and could shed additional light on Mills' body of work.

Conclusion

The Dome House, constructed by Paolo Soleri and Mark Mills, serves as a remarkably intact local example of Organic architecture and early attempt at desert living. While the home clearly reflects the influence of Frank Lloyd Wright, it also exhibits Soleri's own interpretation of Organic architecture as well as some Modern design principles common in Post-War Phoenix. The property was altered, most notably through the cementing of the dome and installation of an evaporative cooler, but the experimental home retains a high level of historic integrity. The Dome House is nominated the National Register of Historic Places for its local architectural significance at the local level under Criterion C. The period of significance is 1949.

9. Major Bibliographical References

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

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Arizona Republic

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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:

__x_ State Historic Preservation Office
____ Other State agency
____ Federal agency
____ Local government
__x__ University (Arizona State University)
____ Other
Name of repository: _____

Historic Resources Survey Number (if assigned): ____N/A_____

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10. Geographical Data

Acreage of Property __4____

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: 33.84009921 Longitude: -111.92594652

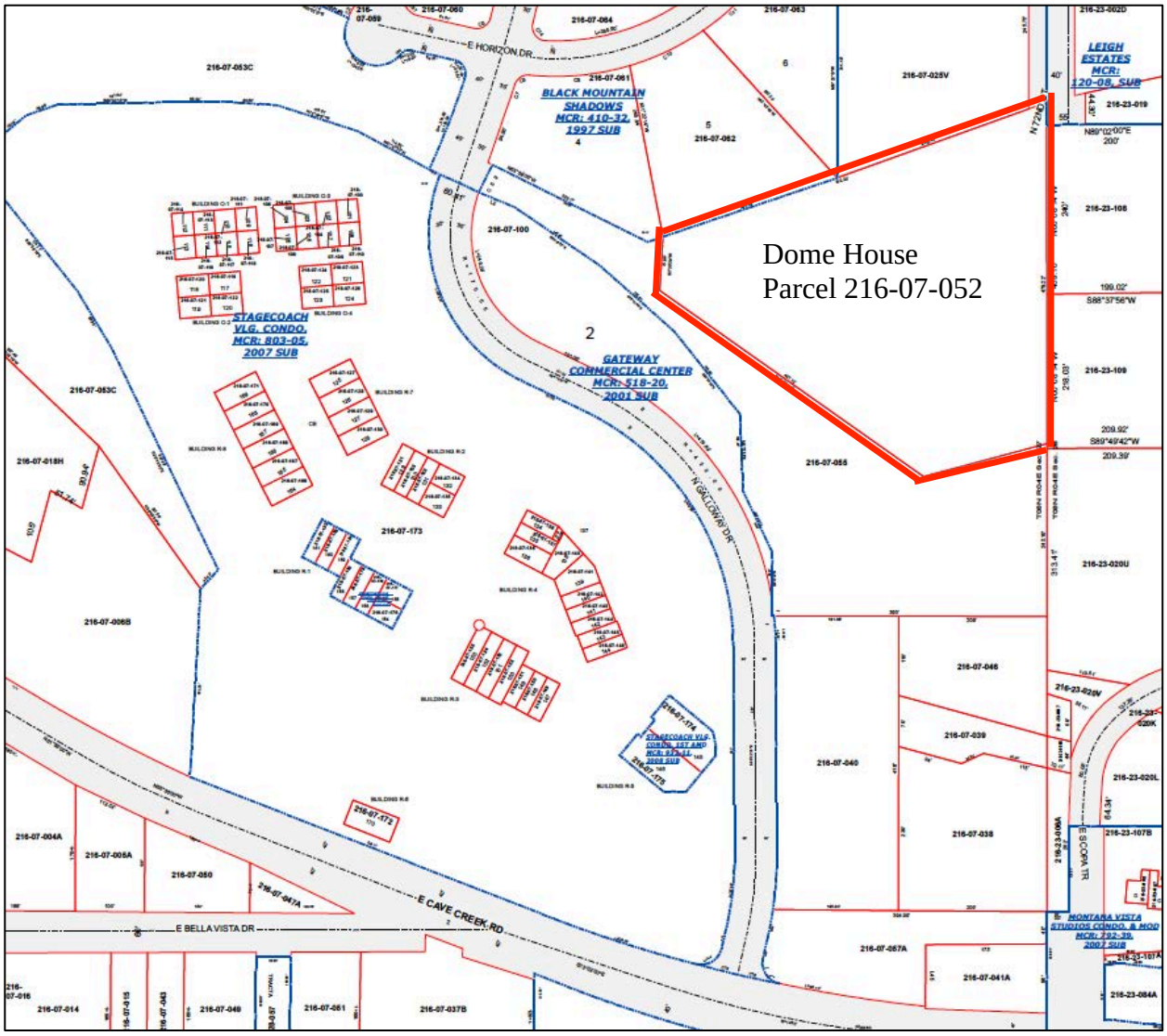
Verbal Boundary Description (Describe the boundaries of the property.)

The Dome House is on a 4-acre residential parcel (216-07-052) located north of the Phoenix Metropolitan area in the desert of Cave Creek, Arizona (Township 6 North, Range 4 East, Section 27).

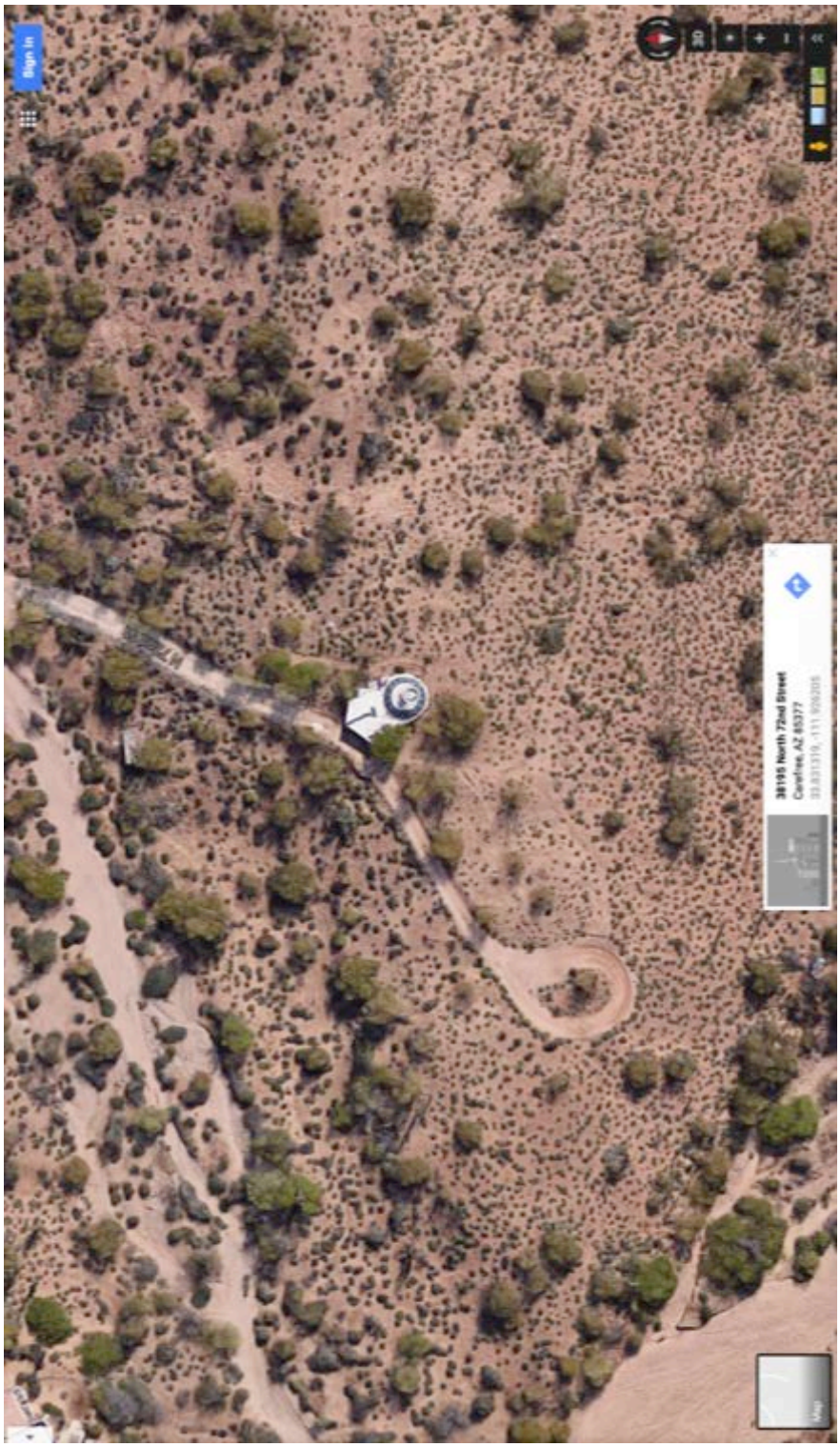
Boundary Justification (Explain why the boundaries were selected.)

The boundary for this property is the original and legal number (216-07-052).

Map 1: Maricopa County Assessor Plat Map of Dome House parcel 216-07-052



Map 2: Google Earth Map



Map 3: Google Earth, Exterior and Interior Photo Key Map

11. Form Prepared By

name/title: Alyssa Gerszewski (with editing by William Collins, Arizona SHPO)
organization: _Arizona State Historic Preservation Office_____
street & number: _1100 West Washington Street_____
city or town: __Phoenix_____ state: ___AZ_____ zip code:__85007_____
e-mail__agerszewski@azstateparks.gov_
telephone:__602-542-4829_____
date: January 23, 2018

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.)

Figure Log

Figure 1. 2016 aerial photograph illustrating both development in the vicinity of the Dome House and the retention of desert landscapes. Source: Google Maps, image capture 2016, accessed November 16, 2016.

Figure 2. Figure 2. View of native plants surrounding Dome House with modern development in the background. Source: Alyssa Gerszewski, 2016.

Figure 3. Illustration of Dome House site plan. Source: Historic American Building Survey, Dome in the Desert, Grapevine Road, Cavecreek [sic], Maricopa County, Arizona, HABS No. AZ 148, 1990.

Figure 4. Renderings of Dome House elevations. Source: Historic American Building Survey, Dome in the Desert, Grapevine Road, Cavecreek [sic], Maricopa County, Arizona, HABS No. AZ 148, 1990.

Figure 5. Illustration of construction techniques. Source: Historic American Building Survey, Dome in the Desert, Grapevine Road, Cavecreek [sic], Maricopa County, Arizona, HABS No. AZ 148, 1990.

Figure 6. Floor Plan. Source: Historic American Building Survey, Dome in the Desert, Grapevine Road, Cavecreek [sic], Maricopa County, Arizona, HABS No. AZ 148, 1990.
Figure 7. Conceptual drawing by Soleri for a dome house in the desert, c. 1948.
Figure 8. Photographs of the Dome House under construction. Paolo Soleri and his wife Colly are in most images. Courtesy of Kristine Soleri-Timm.
Figure 9. Historic images showing completed Dome House. Courtesy *The Arizona Republic*, December 28, 1952.

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: Dome House

City or Vicinity: Cave Creek

County: Maricopa State: Arizona

Photographer: Eric Vondy

Date Photographed: January 22, 2018

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

1 of 14. AZ_Maricopa County_Dome House_0001. View of dome. Camera facing east.

2 of 14. AZ_Maricopa County_Dome House_0002. View of dome. Camera facing west.

3 of 14. AZ_Maricopa County_Dome House_0003. View of dome, chimney and roof of main body of Dome House. Camera facing northwest.

4 of 14. AZ_Maricopa County_Dome House_0004. View of desert masonry, aluminum frame window, and glass storefront door on west elevation. Camera facing northeast.

5 of 14. AZ_Maricopa County_Dome House_0005. View of desert masonry and north window. Camera facing south.

6 of 14. AZ_Maricopa County_Dome House_0006. View of desert masonry, north window and vegetation on lot. Camera facing east-southeast.

7 of 14. AZ_Maricopa County_Dome House_0007. Interior, view from entry towards living room under dome. Camera facing southeast.

8 of 14, AZ_Maricopa County_Dome House_0008. Interior, view of stairs up to living room under door.

9 of 14, AZ_Maricopa County_Dome House_0009. Interior, view of faucet in concrete water basin at top of stairs in living room.

10 of 14. AZ_Maricopa County_Dome House_0010. Interior, view of stove built into cantilevered concrete extension. Camera facing north.

11 of 14. AZ_Maricopa County_Dome House_0011. Interior, detail of floor design created by Soleri.

12 of 14. AZ_Maricopa County_Dome House_0012. Interior, Interior desert masonry and fireplace. Camera facing east.

13 of 14. AZ_Maricopa County_Dome House_0013. Interior, view of bathroom/shower and interior desert masonry. Camera facing east.

14 of 14. AZ_Maricopa County_Dome House_0014. Interior, view of bedroom area.

AZ_Maricopa County_Dome House_0001

AZ_Maricopa County_Dome House_0002

AZ_Maricopa County_Dome House_0003

AZ_Maricopa County_Dome House_0004

AZ_Maricopa County_Dome House_0005

AZ_Maricopa County_Dome House_0006

AZ_Maricopa County_Dome House_0007

AZ_Maricopa County_Dome House_0008

AZ_Maricopa County_Dome House_0009

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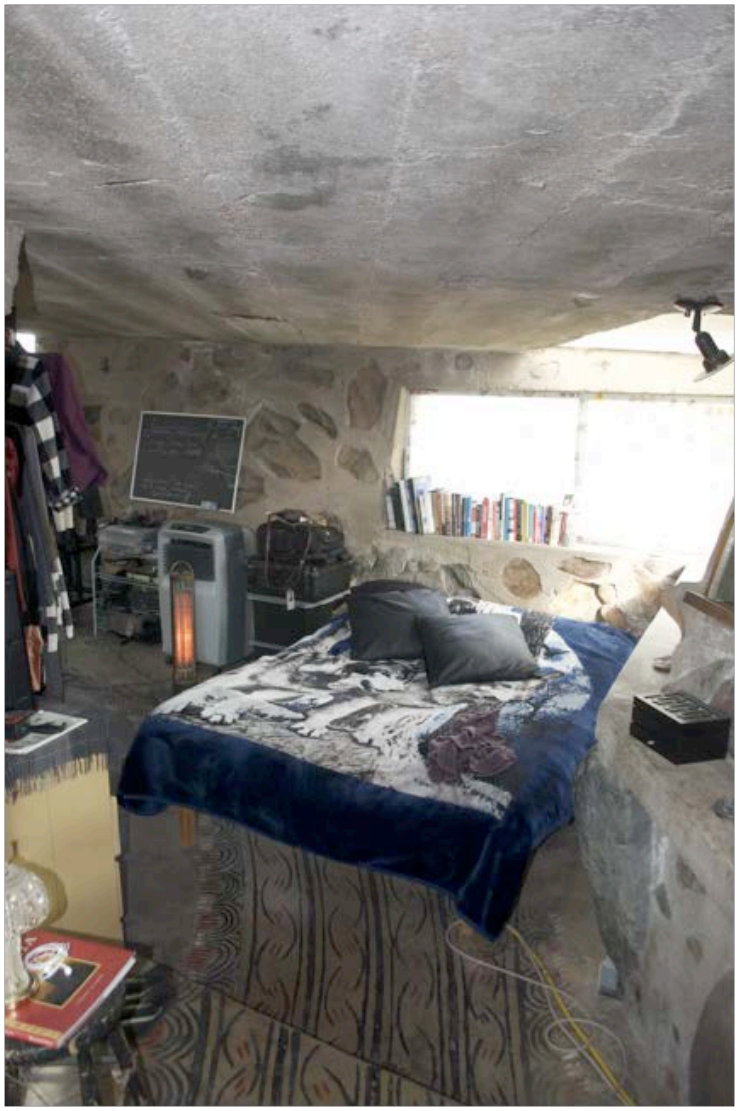
AZ_Maricopa County_Dome House_0011

AZ_Maricopa County_Dome House_0012

AZ_Maricopa County_Dome House_0013



AZ_Maricopa County_Dome House_0014


THE RAINMAN'S THIRD CORE

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action:	Nomination
Property Name:	Dome House
Multiple Name:	
State & County:	ARIZONA, Maricopa

Date Received:	Date of Pending List:	Date of 16th Day:	Date of 45th Day:	Date of Weekly List:
1/29/2018	2/26/2018	3/13/2018	3/15/2018	

Reference number:	SG100002208
Nominator:	State

Reason For Review:

__X__ Accept _____ Return _____ Reject **3/15/2018** Date

Abstract/Summary Comments:

Recommendation/ Criteria

Reviewer Lisa Deline Discipline Historian

Telephone (202)354-2239 Date 3/15/18

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 24, 2018

TO:

Edson Beall
National Register of Historic Places
1849 C Street NW, Mail Stop 7228
Washington, D.C. 20240

FROM:

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

National Register Nominations:

Dome House
Cave Creek, Maricopa County, Arizona

Borah House
Phoenix, Maricopa County, Arizona

Rincon Heights Historic District (Amendment)
Tucson, Pima County, Arizona

Clarkdale Historic District (Amendment)
Clarkdale, Yavapai County, Arizona

Documentation for these National Register nominations is enclosed, as required. Should you have any questions or concerns, please contact me at wcollins@azstateparks.gov or 602.542.7159.