



United States Department of the Interior

NATIONAL PARK SERVICE
1849 C Street, N.W.
Washington, DC 20240

SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 12-1101

Date Listed: 3/13/2017

Property Name: Andersen, Arthur Olaf and Helen S. House

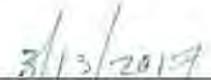
County: Pima

State: AZ

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



Signature of the Keeper



Date of Action

Amended Items in Nomination:

This SLR is issued to amend Section 8, page 12, the name of the National Register of Historic Places Multiple Property Documentation Form. In the summary paragraph, the second sentence now reads, "The property pertains to: IV. Associated Context: The Development Business of John and Helen Murphey in Tucson, Arizona, 1920-1990, as cited in the National Register Multiple Documentation Form, "The Single Family Residential Architecture of Josias Th. Joesler and John and Helen Murphey in Tucson and Pima County, Arizona, 1927-1956."

The State Historic Preservation Office was notified of this amendment.

DISTRIBUTION:

National Register property file
Nominating Authority (without nomination attachment)

United States Department of the Interior
National Park Service

Resub

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: Andersen, Arthur Olaf and Helen S. House

Other names/site number: James and Johanna Stephens House, Quail's Head

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: 5505 North Camino Escuela

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 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

<u>Karen Reed</u>		<u>State Historic Preservation Officer</u>	<u>18 Jan 2017</u>
Signature of certifying official/Title:			Date
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.

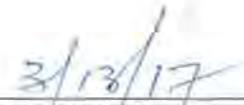
Signature of commenting official: _____ **Date** _____

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

Category of Property

(Check only **one** box.)

- Building(s)
- District
- Site

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7. Description

Architectural Classification

(Enter categories from instructions.)

Late 19th and 20th Century Revivals
Mission/Spanish Colonial Revival
Rancho Revival

Materials: (enter categories from instructions.)

Principal exterior materials of the property: concrete, burnt adobe, terra cotta, stucco, wood
metal: iron, copper

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 Arthur Olaf and Helen Somerville Andersen House was designed by architect Josias T. Joesler and built by the John W. Murphey & Leo B. Keith Building Company in 1937. Designed in Joesler's own version of the Rancho Revival style, the residence combines rich textures reminiscent of a rustic, regional ranch house with spatial zoning and other features that typify Joesler's earlier Revival style houses built in the Catalina Foothills Estates. Contributing built elements include the main house and a stable building with a corral and exercise ring. Non contributing buildings and structures include a carport with observation deck, an artist's studio, a poultry coop with yard and a greenhouse. The built elements stand on the original seven-plus acre lot, much of which retains its natural desert setting. Adjacent to the house are six lushly landscaped, enclosed garden yards. This residence epitomizes the Joesler/Murphey team's ability to use decorative finishes and the talents of skilled workpeople. First, Joesler himself decorated the exterior with features like shutters with reverse-swirl cutouts of his own design. Especially noteworthy is the contribution of Helen Murphey, John W. Murphey's wife. This is seen, for example, in her choice of the decorative Mexican concrete tile flooring that makes a major visual impact throughout the house. Also noteworthy is the work of local, skilled wood-

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and metal-craftsmen. The house has very good integrity and retains most of its original historic character. Alterations undertaken by the original and current owners constitute appropriate repairs or rehabilitations that do not adversely affect integrity and are in compliance with the Secretary of the Interior's Guidelines for Rehabilitation.

Narrative Description

Location and Setting

The Arthur O. and Helen S. Andersen House is situated on Lot No. 104 of the original Catalina Foothills Estates subdivision. The residence is constructed on top of a finger ridge at approximately 2,592 feet above mean sea level (amsl) on the southwestern slope (bajada) of the Santa Catalina Mountains. Campbell Wash is approximately 400 ft west of the site. The site retains its original 7.57-acres and includes a number of mature saguaro, prickly pear, palo verde, and mesquite trees among other native plants.

The Andersen House is approached via North Camino Escuela, an unpaved roadway. A gravel drive leads through a metal security gate southeast of the residence. The drive circles a naturally landscaped island to provide through-access and guest parking for the main entry. The drive continues south beyond the house and opens to a generous, gravel parking zone. Here stands a double carport and "Johanna's Place," a detached artist's studio. The studio was built on the site of an old hay barn in 1995; the carport was added in 1998 (Stephens 2011).

Down slope from the studio is a large, wire-mesh enclosed poultry coop housing turkeys, peacocks, and chickens. Further west, in a cleared zone, an historic flat-roofed stable of stucco-clad block with brick coping marks the west end of the built complex. This area contains a pipe corral and partially dismantled exercise corral; reminders of when the women of the family worked with their Arabian show horses. Due north, beyond the patio walls, is a pre-engineered greenhouse of recent vintage where the father cultivated tomatoes.

On the north, east, and south sides of the house are garden yards, either enclosed by stucco-clad walls or fences that combine masonry posts with "panels" of low-wall and wrought iron. The earliest enclosures are the north patio and the south garden yard. Both feature solid masonry walls. The north patio is an intimate space tucked between the "L" of the living room and west bedroom wing. This original patio includes Joesler's typical brick-capped stucco walls, Mexican tile pavers, and a fountain decorated with Mexican ceramic tile. The enclosed south yard (backyard) appears to retain much of its original or early character (except where bordered on the east by the 1998 east bedroom addition) including the brick-capped stucco walls, grass turf, trees, and flagstone paving. The swimming pool was present when the current owners arrived in 1969.

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There are five other separate yards to the north and east of the main house. The yard separation provides private, outdoor spaces for the entry, kitchen and east bedroom addition as well as the area north of the living room, which is zoned into an inner terraced patio and outer tree yard. The entry yard has grass turf and is enjoyed as a run by the owners' dogs. These five yards are either re-configurations of original yards or recent creations. Most evoke the historic feeling of tree-shaded oases through a continuity of mature plants and materials.

Exterior

The rich textures of the exterior, numerous walled yards and density of vegetation are reminiscent of the headquarters of a southwestern ranch. The expansive form of the main house with its stucco-clad masonry walls and roofs of Mission tile are stylistically romantic and capture the feeling of a rural ranch house in a native desert setting. (The stucco and roofing material are early alterations that are, nonetheless, appropriate for the Rancho Revival style.)

The residence is an expansive, pitch-roofed, cross-wing, single-story form that generates from an unusual footprint. In plan, the house is shaped as a rectilinear inverted "U" with lateral wings that embrace the rear sunroom and define part of the backyard, yielding views of the city beyond. On the north side, centrally placed and jutting out prominently from the inverted "U" is the living room wing. The finished floor level is the same throughout the Andersen House except at the former garage (southeast) end of the house.

The residence is oriented on a northwest/southeast axis; however, for simplification the elevations will be named by the cardinal directions. [For example, what Joesler labeled the "Front (No. East) Elevation" will be called the east facade here (Joesler 1937).]

The east façade (the main entry side) presents the eaves of its Mission-tile-clad, gabled roof sections above single-story, stucco walls that are arranged in deep setbacks. All elevations incorporate front- and side-gabled wall elements. The projecting living room wing presents a gable front to the north. The living room west wall showcases a trapezoidal-plan bay beneath the eaves. A same-pitch extension eastward of the living room roof incorporates the covered entry porch. A complex juxtaposition of cross-gable forms makes up the remainder of the roof. The east-west tending ridge is highest over the central building mass to allow the roof to cover an array of interior spaces plus the extensive south sunroom positioned between the lateral wings.

The walls are stucco-clad, double brick masonry comprising an 8" burnt adobe outer wythe and a 4" brick inner wythe. The stucco is painted a pale gold color. Although Joesler's drawings called out "painted adobe" and "cedar shingle roofing" (Joesler 1937), at an early date, apparently the walls were finished in stucco and the roof in rustic layers of Mission tile [Stephens 2011 (1948 photographs)]. Only the living room chimney has retained a painted, textured brick surface and natural brick coping throughout the decades. Windows are generally multi- or fixed-pane steel casements. Sills are brick rowlock. Most wood doors are original. Types include multi-pane French doors or paneled units, either solid or combining upper glass panes. Lintels are 6-inch-by-8-inch wood members and remain visible on interior wall faces.

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Joesler's drawings illustrate the generous extent to which he decorated the exterior of this house and much of this ornamentation remains today (Joesler 1937). Painted, vertical, wood shiplap siding faces the wall surface around the main entry and the large expanse of south wall originally sheltered by the screened porch. "Shelves" with scalloped edges above the lintel level and shutters emphasize some openings. Some of the shutters have reverse-swirl cutouts of Joesler's own design. Copper roofing decorates the living room bay facing the private northwest patio.

The formal entry is on the east façade in the open porch formed by the "L" where the living room meets the dining room. The porch is an assembly of exposed rafters on 4-inch-by-6-inch beams on sculpted brackets on 4-inch-square posts. The entry porch is further enhanced by the textures of wood paneling and the painted brick projections of the living room fireplace and a corner flue. On the south end of the porch is the original screened, glass-paneled door to the dining room. The east facade retains its original or early materials and character, including cutout shutters at the kitchen end.

A master bedroom addition (1998) was created at the kitchen end by enclosing the original garage space and adding about 400 square feet to the building envelope. The modification is a sensitive match of materials and occurs at the end of an extensive façade. The addition has a chimney projection flanked by French doors. Because of the site layout, landscaping, and driveway configuration, the addition is not detectable from the front entry. Many Joesler/Murphey projects in Catalina Foothills Estates now have master bedroom additions and this alteration is considered an appropriate rehabilitation with a minimal effect on integrity.

Generating from the inverted U-plan, the rear (south) façade asymmetrically overlooks the shady south garden yard. Gabled lateral wings of unequal length embrace an extensive sunroom fashioned from the former screened porch. Photographs of the porch in 1948 depict the room as screened and in 2002 the current owners installed a multi-pane, window wall of steel. Designed and built by artist/metal craftsman Thomas Bredlow, this noteworthy feature encloses the original opening and preserves the original carved wood posts and sculpted brackets. With a pair of doors slightly east of center, it is powder-coated white steel and constitutes a highly compatible and skillful rehabilitation.

Non-contributors on site include Johanna's Place (1995), a small stucco-clad, gable-roofed frame building with Mission tile roofing and deep overhangs, located beyond the rear yard of the residence. Added in 1998 is an open double carport. A railed observation deck accessed by a spiral staircase of wrought iron was added in 2002. The structure is supported by heavy stucco-masonry posts capped by ornamental, stained wood brackets.

Interior

The floor plan of the late 1930s Andersen House exhibits the spatial articulation of Joesler's earlier Southwestern Revival style houses in Catalina Foothills Estates. The design of the spaces, features and materials typifies Joesler's "refined rustication," a most appropriate expression for the interior of the architect's unique version of the Rancho Revival style.

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Nearly all of the original interior design elements selected by the Joesler/Murphey team remain. The spacious qualities of the residence are enhanced by the consistent visual connection of the interior spaces with the outdoors. The floor plan arranges 2,336 square feet within an inverted “U” that contains a north-projecting living room. Despite the deliberate articulation of the dining room and living room spaces, smooth sequencing and connection between these rooms is achieved by a wide, open “passage” with a vaulted ceiling between these spaces.

Gabled (cathedral) ceilings with exposed beams and tongue-and-groove decking create a spacious feeling. Unfinished heavy-timber lintels above doorways, windows, and wall niches occur throughout the house. The interior surfaces of exterior walls and bearing walls are white-painted adobe brick. The walls in the dining room, living room, passage, and sunroom are clad from floor to ceiling with painted, vertical wood paneling. Elsewhere, partition walls are fine-grained plaster with a smooth-trowel finish.

A particularly outstanding characteristic of the Andersen House is the variety of floor treatments. Decorative, Mexican concrete tile flooring occurs in the living room, dining room, bedrooms and passage. The living room, passage, and dining room use 8-inch-square tiles with a botanical motif in a four-tile pattern enclosed by distinctive border tiles. The bedroom flooring is similarly designed, although the tiles have a marbled motif. All tile work is surrounded by polished red concrete and complemented by a rounded, polished concrete base at the walls. The use of patterned floor tiles in each room mimics the effect of an elaborate rug.

Bathroom floors have solid-colored square tiles accented by a different color tile border on the bases. Utility zone floors are polished, colored concrete. The sunroom flooring consists of Mexican tile pavers in two sizes to create a woven textural appearance

The front (east) entry opens to the living room, a large space accentuated by its cathedral ceiling. Bisecting the ceiling is a heavy ridge beam with corbelled brackets. The ceiling has exposed rafters, and painted wood decking. The house is entered through a hand-carved wood door fashioned by well-known local artist, Charles Bolsius, known for his American frontier paintings, prints, architecture, and furniture. This door is an appropriate replacement for the original paneled wood door that was damaged during the fire of 1974. This fire caused considerable scorch and smoke damage in the living room.

Originally, the north living room wall had a large, fixed-pane plate glass window that filled much of the wall and brought abundant natural light into the room as well as views of the north garden yard and Santa Catalina Mountains. In 1974 after the fire, the opening was modified to accommodate an assembly of hand-crafted, multi-light, wood French doors, a transom, sidelights and screens. Designed and built by Charles Bolsius, the door assembly includes wood door surrounds that complement the existing wood craftsmanship. The generous amount of glazing maintains Joesler’s intentions for maximum natural light and a strong visual connection with the outdoors. Directly above the opening, Joesler’s full-width wood shelf with carved brackets remains intact.

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The large brick fireplace on the east wall is another important focus in the living room. The fireplace exhibits a plastered surround, a wood mantel with carved brackets, and a low pedestal made from a single-course of bricks. Centrally placed on the west wall, opposite the fireplace, is another focal point for the living room; the trapezoid-plan bay window. This feature is lined below the sill with a bench seat and storage cabinets designed and built by Charles Bolsius.

The living room connects to the rest of the house through a room that Joesler calls the “passage.” This short but spacious passage promotes circulation to the dining room and private wing and contains a phone niche and a generous closet.

The dining room is accessed from the covered front porch outside, the passage, and the butler’s pantry. The hallmark of the dining room is the extensive built-in wall shelving and decorative woodwork. The heavy timber lintel above the opening to the passage is decoratively carved with a scalloped motif similar to that used for the built-in shelf and cabinets. The central portion of the dining room floor (typically positioned beneath the dining room table) contains a foot-activated spring mechanism that formerly triggered a bell in the utility wing to summon service.

The sunroom encompasses approximately 468 square feet. Originally the screened porch (Joesler 1937), the room is now enclosed with a multi-pane window wall that overlooks the rear patio and pool yard. The room is accessed from the master bedroom, hall, passage, dining room, and pantry via the original glazed-panel wood doors that retain their original hardware.

The private wing hallway, accessed through the passage, extends the length of the bedroom wing. When first built, the hallway had a floor-to-ceiling bookshelf, which was removed by the current owners and relocated to the west wall of Bedroom No. 3. Bedroom No. 1 has a private bathroom and painted brick fireplace with plastered hood, positioned at a 45 degree angle in the southwest corner. The remaining two bedrooms flank a bathroom with wood panel doors separating the bedrooms on either side. Bedroom No. 1 has a glass-paneled door to access the sunroom. Bedroom No. 2 and Bedroom No. 3 have glass-paneled doors to access the outdoor patios abutting these rooms. All three bedrooms draw upon the natural outdoor spaces through the careful placement of window openings and each room is distinguished by the color schemes used in the unique floor-tiles.

The utility wing begins with the large butler’s pantry connected at the dining room’s southeast corner and includes the kitchen, a laundry zone, generous storage and a former maid’s quarters with full bathroom. The kitchen has plastered walls and ceilings, concrete floors, original wood cabinetry, and a white tile counter finished with rectangular bull-nose tiles. Although the kitchen retains most of its historic character, the current owners have installed a modern range and hood.

The 1998 master bedroom addition connects to the main house through the kitchen. This remodel/addition uses the footprint of the original garage and expands beyond that space an additional 440 square feet. The master bedroom suite uses materials that are in keeping with the historic character of the house and constitutes an acceptable rehabilitation.

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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

1937

Significant Dates

1937

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Josias Th. Joesler

John W. Murphey Building Co.

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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.)

With 1937 as its date of significance, the Arthur O. and Helen S. Andersen House meets the qualifications for listing in the National Register of Historic Places under Criterion C, at the local level of significance. The property pertains to Criterion IV entitled “The Single Family Residential Architecture of Josias Th. Joesler in Tucson and Pima County, Arizona, 1927-1956” from the 2016 MPDF. It is an example of the Regional Eclectic type built by the Joesler/Murphey team in Catalina Foothills Estates (CFE). This spacious and unique Rancho Revival style residence is on its original lot within a native desert setting. The Andersen House incorporates the spatial zoning and room division that typify Joesler’s earlier Revival style houses in Catalina Foothills Estates; however, the sheltered patios, rambling design, and rich textures used throughout are reminiscent of a rustic, regional ranch house. As mentioned in Section 7 the Andersen House in particular represents the Joesler/Murphey team’s ability to work with skilled craftspeople and install elaborate decorative finishes, some of which were imported from Mexico by Helen Murphey. With very good integrity, the compatible modifications of the Andersen House meet the Secretary of the Interior’s Guidelines per the following Registration Requirements.

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

The Andersen House exemplifies the Regional Eclectic type. This type illustrates Joesler’s experimentation with Spanish Colonial, Sonoran, Pueblo, and Rancho Revival styles as well as the influence of Mexican art and architecture, especially in Catalina Foothills Estates. Residences of this type were generally placed on larger lots in subdivisions with meandering streets ultimately designed to attract wealthy clientele to Tucson. The period of significance for this property is its 1937 construction date.

Rancho Revival

In Catalina Foothills Estates, several known examples of the architect’s unique interpretation of the Rancho Revival style were built in the late 1930s and early 1940s. The style expresses refined rustication and conveys a feeling of romance, informality, and remoteness, with a strong connection to the outdoors, which would be found in a regional ranch house. The style is characterized by a rambling form, sheltered patios, and rich exterior and interior textures in a native setting. These houses lack the open floor plan found in the later-period Ranch style and continue the articulated floor plan characteristic of Joesler’s earlier Revival style residences.

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The Rancho Revival was a variation on Spanish Colonial Revival. Like Spanish Colonial Revival, this style came to Arizona largely from California. This style had special relevance to Arizona after it evolved into the California Ranch, or simply Ranch style. During the Mexican era more than the Spanish colonial era, the land-grant rancho was an important institution for frontier settlement. Similar in some regards to the rural farmhouses of Andalusia, the rancho was typically built of adobe around a courtyard, one story with clay tile roof and few decorative features beyond the simple aesthetics of plain walls and tile roof contrasted against land and sky. After the American conquest of California, ownership of the vast ranchos fell largely into Anglo-American hands.

Subsequent subdivision of these ranchos facilitated the urbanization of Southern California in the late nineteenth and early twentieth centuries. The old adobe rancho homes deteriorated and many were lost. Fortunately, the same romantic urges that inspired the movement to preserve the California missions extended also to these adobes and many were saved.

REGISTRATION REQUIREMENTS (See Section F, MPDF 2016)

The Arthur O. and Helen S. Andersen House is significant under National Register Criterion C for "Architecture." Its association with architect Josias Th. Joesler (in collaboration with the John W. Murphey Building Co.) and the Rancho Revival architectural style is documented in the Joesler Collection archived in Special Collections, University of Arizona Library in Tucson, Arizona.

The following discussion demonstrates how the Andersen House exhibits the seven aspects of integrity – Location, Design, Setting, Materials, Workmanship, Feeling, and Association (NPS/nrb 15) by complying with the Secretary of the Interior's Guidelines for Rehabilitation.

Location

The Arthur O. and Helen S. Andersen House is situated on Lot No. 104 of the original Catalina Foothills Estates subdivision. The residence is constructed on top of a finger ridge at approximately 2,592 feet above mean sea level (amsl) on the southwestern slope (bajada) of the Santa Catalina Mountains. Campbell Wash is approximately 400 ft west of the site. The site retains its original 7.57-acres and includes a number of mature saguaro, prickly pear, palo verde, and mesquite trees among other native plants.

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.

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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 Andersen House complies with the Secretary of the Interior's Standards 2, 3, 9 and 10 with respect to design. Under Standard 2, remaining intact are its (a) footprint and massing [excepting the 1998 master bedroom addition that modestly expands the original garage] ; (b) low-pitched roofs sheathed with clay tile; (c) indoor-outdoor connection expressed through view windows, porches, a walled patio, a glazed sunroom; (d) interior spatial hierarchy; and (e) original interior features (Sec. F, pp. 188-189).

The Andersen 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 Josias Th. Joesler's work. The signature design elements: (1) adobe; (2) prominent chimney and fireplace; and (3) built-in wooden cabinetry and shelving, are present (Sec. F, p. 177).

Alterations comply with Standards 9 and 10. They constitute acceptable exterior modifications, interior rehabilitations, new construction or necessary repair work that do not destroy historic materials, are differentiated from the old and compatible with the massing, size, scale, and architectural features. If said alterations were removed in the future, the form and integrity of the historic property and its environment would remain.

Setting

The original Lot 104 continues to provide a natural desert setting that screens the Andersen House from adjacent lots by buffers of native vegetation. The spectacular view of the Santa Catalina Mountains remains unobstructed. The site is not overdeveloped and retains the same assortment of native Sonoran desert scrub plants that undoubtedly flourished in 1937.

Materials

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

Per Section F of the 2016 MPDF, Regional Eclectic character-defining materials found in the Andersen House include (a) stuccoed burnt adobe walls; (b) clay tile roofing; (c) plastered interior walls; (d) handcrafted elements; (e) concrete and ceramic ornamental tiles; (f) stained concrete floor; and (g) wood lintels. Wood and concrete are materials

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used to a noteworthy extent structurally and ornamentally in the subject residence.

Workmanship

The following illustrates how the Andersen 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 Andersen House. This attribute is found everywhere from the foundations, walls and roofs to the forged ironwork and hand-carved wooden features like panel doors. As products of a Master Builder supervising skilled local craftspeople, structural materials, finishes and features also exhibit strength, durability and beauty. Built with “Swiss precision,” Joesler-supervised workmanship in the Andersen House is also “soft,” that is lacking harshness. [For example, ceiling beams appear to be hand-hewn and the walls and woodwork have developed a beautiful patina over the decades (see Feeling).]

The Andersen House retains all of its most noteworthy, original, handcrafted features. Alterations, like the master bedroom re-model/addition are compatible in decorative finishes, durability and quality. Particularly fine metal and wood craftsmanship is found in rehabilitated features.

Feeling

The Andersen 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 Andersen House is soft (lacking in harshness) in image, sequencing, natural lighting and workmanship – and, it is decorated. (2016 MPDF, pp. 165-166.)

Association

The Andersen House is associated with a particular architectural style: the Rancho Revival, as interpreted by a particular architect: Josias Th. Joesler, in collaboration with the John W. Murphey Building company, in particular with Helen G. Murphey.

The Style:

Among Josias Th. Joesler's projects in Catalina Foothills Estates, the Rancho Revival belongs in property type Regional Eclectic and comprises those residences so styled that evoke an association with a romantic image of the region's Mexican heritage being influenced by Mexican art and building traditions. Rancho Revival residences appeared in the late 1930s and early 1940s and constituted perhaps the most elaborate examples of the team's work.

Arthur and Helen Andersen House
Name of Property

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The Architect:

Josias Th. Joesler, the eclectic, designed the Andersen House in his own interpretation of the Rancho Revival style. The underlying concept and unusual footprint to jut the living room towards the mountain view with lateral wings that embrace the rear sunroom and define part of the backyard, yielding views of the city beyond, remain intact. Porches, a patio, view windows and terraces 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 in image, sequencing, natural lighting and workmanship. It continues to convey the romantic image of what an early Regional Eclectic Rancho Revival style house in the Arizona desert should look like.

By its compliance with the seven aspects of integrity, the Arthur O. and Helen S. Andersen House conveys its significance as a richly decorated example of the Regional Eclectic type in the Rancho Revival style found in CFE by its master architect/builder, Josias Th. Joesler, in association with the John W. Murphey Building Company.

Arthur and Helen Andersen House
Name of Property

Pima, Arizona
County and State

9. Major Bibliographical References

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

Joesler, Josias T.

1937 "Residence for Catalina Foothills Estates," Job 265, 1937. University of Arizona Main Library, Special Collections.

National Archives

2011 Passenger and Crew Lists of Vessels Arriving at New York, New York, 1897-1957; (National Archives Microfilm Publication T715, 8892 rolls); Records of the Immigration and Naturalization Service; National Archives, Washington, D.C.

PCA (Pima County Assessor)

2011 Assessor's Record Map, Catalina Foothills Estates Detail Sheet 1, Section 17, Township 13 South, Range 14 East, 2011.

1964 Property record card. Accessed online at <http://www.assr.co.pima.az.us>, ca. 1964.

SAI (Sigma Alpha Iota)

2011 Sigma Alpha Iota History. Accessed online at <http://www.sai-national.org/home/AboutSAI/SAIHistory/AnnArbor1903/MaryStorrsAndersen/tabid/142/Default.aspx>.

Sonnichsen, C.L.

1987 *Life and Times of an American City*. University of Oklahoma Press, Norman.

Stephens, James and Johanna

2011 Conversations, site visits, and a review of their personal collection of material regarding the history and construction of the Andersen House, February 2011.

TDC (Tucson Daily Citizen) Tucson, Arizona

1966 "Artistic Blacksmith Here has never Shod a Horse", 4 February 1966.

UCB (University of Colorado at Boulder)

2011 The Arthur Olaf Andersen Manuscripts and Personal Papers; An inventory of holdings at the American Music Research Center.

University of Colorado at Boulder. Accessed online at <http://ucblibraries.colorado.edu/amrc/collection/andersenGuide.htm>.

University of Arizona

2011 The Old Fort Lowell Neighborhood. Through Our Parents' Eyes: History & Culture of Southern Arizona. University of Arizona, Tucson. Accessed online at <http://parentseyes.arizona.edu/>.

Arthur and Helen Andersen House
Name of Property

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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
- Other

Name of repository: Arizona Historical Society Owner's Archives

Historic Resources Survey Number (if assigned): N/A

10. Geographical Data

Acreage of Property 7.57 Acres

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: | Longitude: |
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

Arthur and Helen Andersen House
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Or

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

- | | | |
|-------------|-----------------|-------------------|
| 1. Zone: 12 | Easting: 506395 | Northing: 3574446 |
| 2. Zone: | Easting: | Northing: |
| 3. Zone: | Easting: | Northing: |
| 4. Zone: | Easting : | Northing: |

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

The property includes the original Lot 104 of the Catalina Foothills Estates subdivision. The Pima County Tax Assessor identifies the property as Tax Identification Number 108-15-1070.

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: N/A
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 12, 2017

Arthur and Helen Andersen House
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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: Andersen, Arthur Olaf and Helen S., House

City or Vicinity: Tucson

County: Pima State: AZ

Description of Figure(s) and number:

Figure 1 of 2 Pima County Assessor's Parcel Map, Parcel 108-15-1070,
5505 N. Camino Escuela, Tucson, AZ (Accessed May 18, 2016).

Figure 2 of 2 Andersen, Arthur Olaf and Helen S., House Sketch Map. Includes key for
photographs.

Arthur and Helen Andersen House
Name of Property

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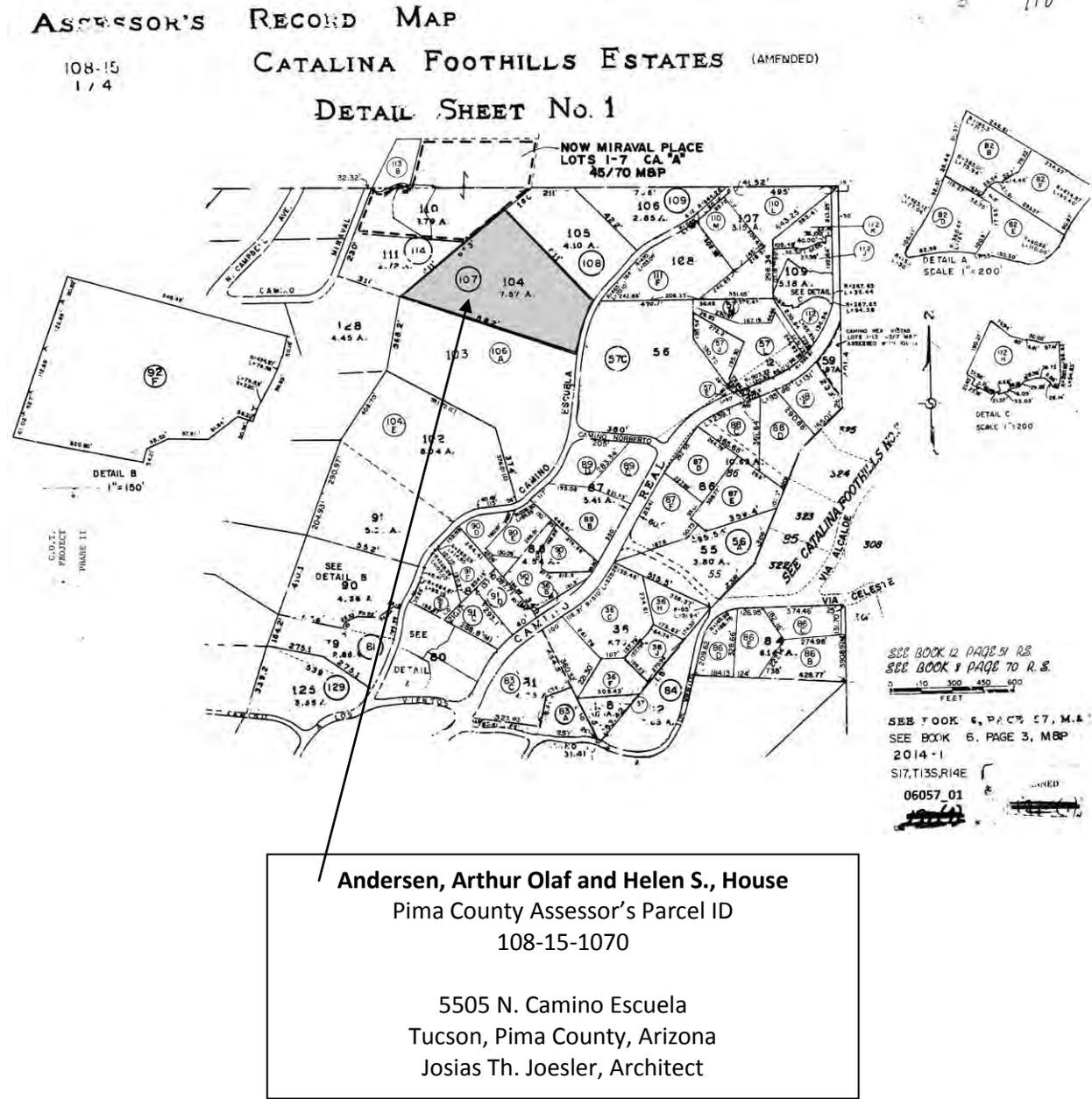


Figure 1. – Pima County Assessor's Record Map

Includes Portions of Section 17, Township 13 South, Range 14 East
(PCA 2010)
Accessed May 18, 2016

Arthur and Helen Andersen House
Name of Property

Pima, Arizona
County and State

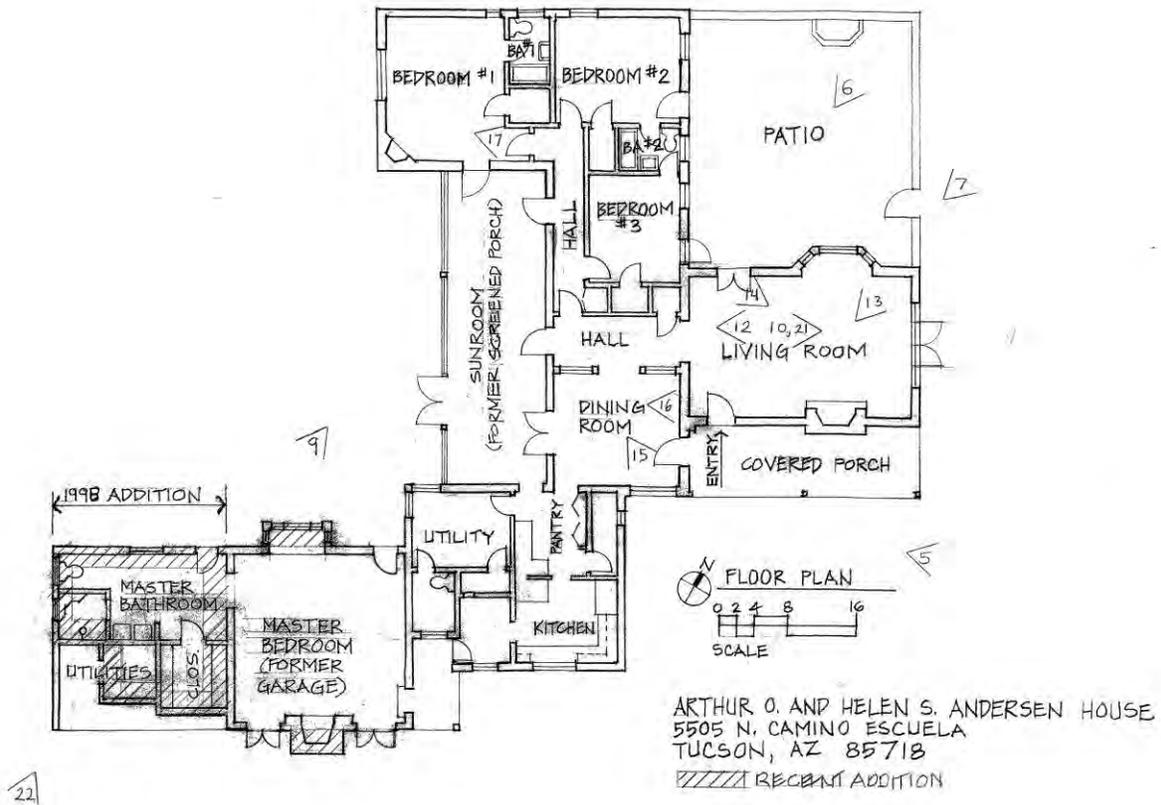


Figure 2.

Andersen, Arthur Olaf and Helen S., House Sketch Map.

Includes key for photographs.

Arthur and Helen Andersen House
Name of Property

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County and State

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: Arthur C. and Helen Somerville Andersen House

City or Vicinity: Tucson

County: Pima

State: AZ

Photographer: Janet Parkhurst, Keith Knoblock

Date Photographed: February and May 2011 (unless otherwise noted)

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

- | | |
|----------------------|---|
| Photograph #1 of 20 | Andersen House, setting (aerial photograph 2010). |
| Photograph #2 of 20 | Front façade, photograph taken in 1948, camera facing southwest. |
| Photograph #3 of 20 | Partial front (northeast) façade from 1948 photograph, camera facing northwest. |
| Photograph #4 of 20 | Partial rear (west) façade from 1948 photograph, camera facing southeast. |
| Photograph #5 of 20 | Front entry porch (east façade), camera facing southwest. |
| Photograph #6 of 20 | Partial west façade and rear walled patio abutting living room, camera facing east. |
| Photograph #7 of 20 | Copper hood over projecting bay window on west facade, camera facing southeast. |
| Photograph #8 of 20 | Typical exterior detailing. |
| Photograph #9 of 20 | Steel-casement window wall enclosing former screened porch, rear façade, camera facing northwest. |
| Photograph #10 of 20 | Living room photograph taken in 1948, camera facing north. |
| Photograph #11 of 20 | Gabled ceiling in living room. |
| Photograph #12 of 20 | Living room, camera facing south. |
| Photograph #13 of 20 | Living room fireplace detail, photograph taken in 1948, camera facing southeast. |
| Photograph #14 of 20 | Living room fireplace detail, camera facing northeast. |
| Photograph #15 of 20 | Dining room, photograph taken in 1948, camera facing west. |

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- | | |
|----------------------|---------------------------------------|
| Photograph #16 of 20 | Dining room, camera facing southwest. |
| Photograph #17 of 20 | Bedroom No. 1, camera facing west. |
| Photograph #18 of 20 | Floor tile detail in living room. |
| Photograph #19 of 20 | Floor tile detail in Bedroom No. 3. |
| Photograph #20 of 20 | Typical bracket detail. |

PHOTOGRAPHS



Photograph #1
Andersen House, setting (aerial Photograph 2010)

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Photograph #2
Front façade, photograph taken in 1948.



Photograph #3
Partial front (northeast) façade from 1948 photograph

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Photograph #4
Partial rear (west) façade from 1948 photograph.



Photograph #5
Front entry porch (east façade).

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Photograph #6
Partial west façade and rear walled patio abutting living room.



Photograph #7
Copper hood over projecting bay window on west facade

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Photograph #8
Typical exterior detailing



Photograph #9
Steel-casement window wall enclosing former screened porch

Arthur and Helen Andersen House
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Photograph #10
Living room photograph taken in 1948



Photograph #11
Gabled ceiling in living room.

Arthur and Helen Andersen House
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Photograph #12
Living room.



Photograph #13
Living room fireplace detail, photograph taken in 1948.

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Photograph #14
Living room fireplace detail.



Photograph #15
Dining room, photograph taken in 1948

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Photograph #16
Dining room.



Photograph #17
Bedroom No. 1

Arthur and Helen Andersen House
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Photograph #18
Floor tile detail in living room.



Photograph #19
Floor tile detail in Bedroom No. 3

Arthur and Helen Andersen House
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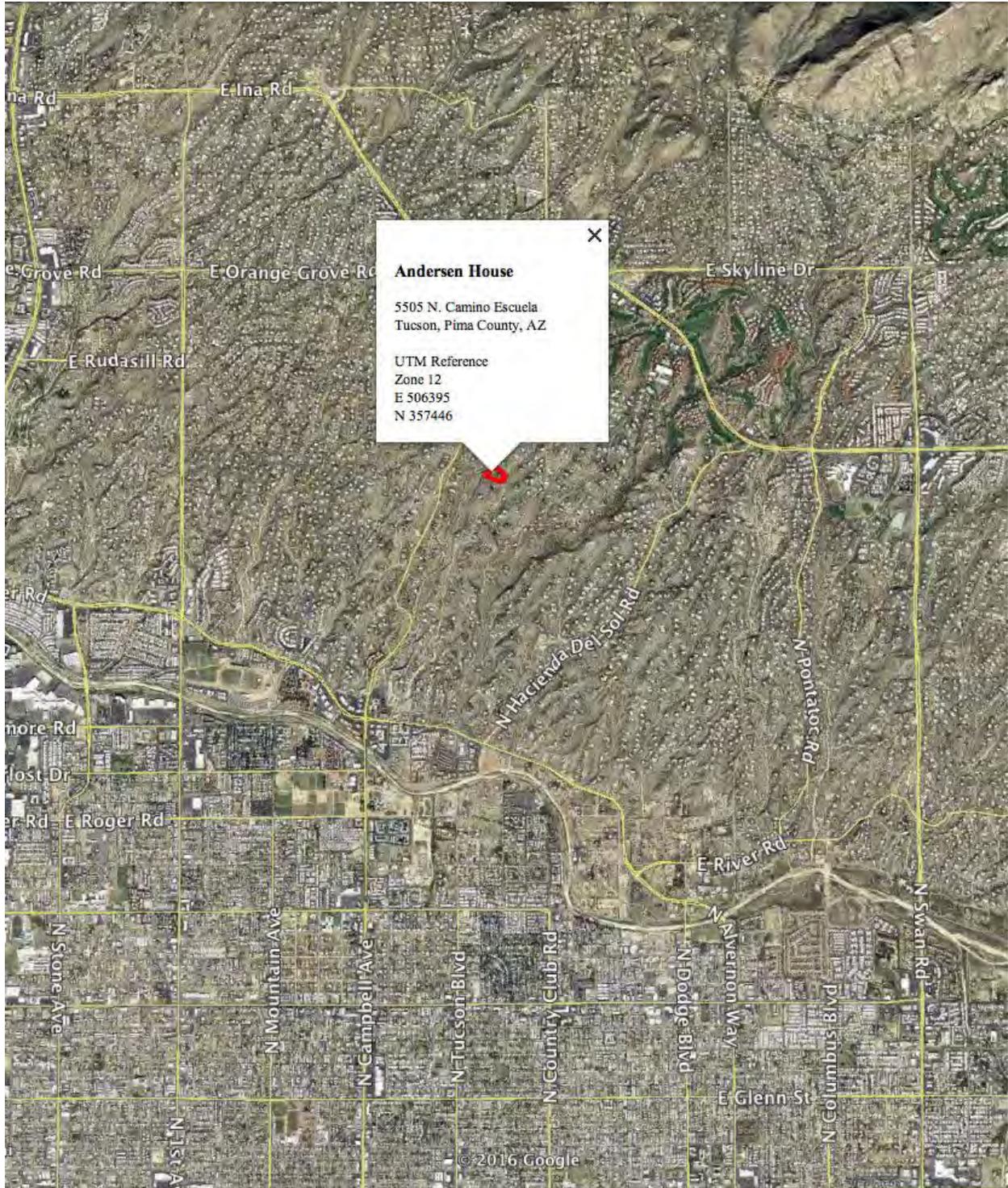


Photograph #20
Typical bracket detail

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LOCATION MAP



Arthur and Helen Andersen House
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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.













02/18/2011













02/18/2011





02/18/2011





02/18/2011







02/18/2011



National Register of Historic Places
Memo to File

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:

Property Name:

Multiple Name:

State & County:

Date Received: Date of Pending List: Date of 16th Day: Date of 45th Day: Date of Weekly List:

Reference number:

Nominator:

Reason For Review:

Accept Return Reject Date

Abstract/Summary
Comments:

Recommendation/
Criteria

Reviewer Lisa Deline Discipline Historian

Telephone (202)354-2239 Date

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.

Janice K. Brewer
Governor

Bryan Martyn
Executive Director

November 15, 2012



Board Members

Walter D. Armer, Jr., Vail, *Chair*
Maria Baier, State Land Commissioner, *Vice Chair*
Kay Daggett, Sierra Vista
Alan Everett, Sedona
Larry Landry, Phoenix
William C. Scalzo, Phoenix
Tracey Westerhausen, Phoenix

Carol Shull
Keeper of the National Register
National Park Service
1201 Eye Street, NW 8th Floor (MS2280)
Washington, D.C. 2005-5905

RE: THE ARCHITECTURE AND PLANNING OF JOSIAS JOESLER & JOHN MURPHEY IN TUCSON, ARIZONA, 1927-1956 MPDF

- **ANDERSEN, ARTHUR OLAF AND HELEN S. HOUSE**
- **BROWN, GRACE AND ELLIOT HOUSE**
- **CRAIG, MR. AND MRS. GEORGE C. HOUSE**
- **DICENSO, DR. SABATINO HOUSE**
- **GOODMAN, JOHN AND ALINE HOUSE**
- **REMER, ROSS T. HOUSE**
- **WILSON, BETTY-JEAN HOUSE**
- **WOOLLEN, HERBERT AND IRMA HOUSE**

Dear Ms. Shull:

I am pleased to submit the National Register of Historic Places Registration Forms for the properties referenced above.

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

Sincerely,

A handwritten signature in cursive script that reads "Vivia Strang".

Vivia Strang, CPM
National Register Coordinator
State Historic Preservation Office
Arizona State Parks

Enclosures

VS:vs



1101

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. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name Andersen, Arthur Olaf and Helen S. House

other names/site number James and Johanna Stephens House, Quail's Head

2. Location

street & number 5505 North Camino Escuela

city or town Tucson

state Arizona code AZ county Pima code 019 zip code 85718

<input type="checkbox"/>	not for publication
<input type="checkbox"/>	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 local

James W. Gramism AZ SHPO 15 NOVEMBER 2012
Signature of certifying official/Title Date

AZ STATE PARKS / SHPO
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

Arthur and Helen Andersen House
Name of Property

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County and State

5. Classification

Ownership of Property
(Check as many boxes as apply.)

Category of Property
(Check only one box.)

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

- private
- public - Local
- public - State
- public - Federal

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

Contributing	Noncontributing	
2	1	buildings
		district
		site
	3	structure
		object
2	4	Total

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

The Architecture and Planning of Josias Joesler & John Murphey in Tucson, Arizona, 1927-1956

Number of contributing resources previously listed in the National Register

N/A

Returned

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: Eclectic Revival: Joesler Ranch House

Materials
(Enter categories from instructions.)

foundation: CONCRETE

walls: ADOBE

roof: TERRA COTTA
STUCCO; WOOD; METAL: iron,

other: copper

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Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

The Arthur Olaf and Helen S. Andersen House was designed by architect Josias T. Joesler and built as a speculative house by the John W. Murphey & Leo B. Keith Building Company in 1937. Designed in Joesler's own "Ranch House" style, the residence is reminiscent of a rustic, regional ranch house with spatial zoning and other features that typify Joesler's other pre-War Revival style houses built in the Catalina Foothills Estates (CFE). Contributing built elements include the main house and a stable building with a corral and exercise ring. Non contributing buildings and structures include a carport with observation deck, an artist's studio, a poultry coop with yard and a greenhouse. The built elements stand on the original 7-plus acre lot, much of which retains its natural desert setting. Adjacent to the house are six lushly landscaped, enclosed garden yards. Characteristically secluded on its large lot, this Joesler Ranch House style residence has a rambling, multi-gabled roofed form with eclectic stylistic details including some Spanish Colonial Revival influences plus influences from Joesler's own past in Switzerland. The residence has a unique footprint with a central living room wing that juts out towards the Santa Catalina Mountain views while the remainder forms an inverted U to embrace the rear sunroom. The exterior of the house exhibits more decorative detailing than normally found in Joesler's work including scalloped reveals at the lintel level and cut-out shutters, possibly Swiss influences. Fortunately most of the original and quite remarkable interior spaces and elements remain intact except where damaged by fire and replaced by compatible craftsmanship. An outstanding characteristic of this residence is its original, Mexican ornamental tile flooring. The flooring meshes with built-ins detailed with scalloped edges. Early alterations to the exterior were in place by 1948 (when Joesler was CFE's supervisory architect) and were appropriate to the eclectic nature of the Ranch House style. Those undertaken by the current owners constitute appropriate repairs or rehabilitations that do not adversely affect integrity. With respect to the overarching qualities of plan, stylistic expression and setting, the integrity of the Andersen House property site and that of its primary residence is very good.

Narrative Description

Location and Setting

The Arthur O. and Helen S. Andersen House is situated on Lot No. 104 of the original Catalina Foothills Estates subdivision. The residence is constructed on top of a finger ridge at approximately 2,592 feet above mean sea level (amsl) on the southwestern slope (*bajada*) of the Santa Catalina Mountains. Campbell Wash is approximately 400 ft west of the site. The site retains its original 7.57-acres and includes a number of mature saguaro, prickly pear, palo verde, and mesquite trees among other native plants. The site presents a spectacular view of the Santa Catalina Mountains and garden yard development that is original, in place by 1948 or very much in keeping with the early owners' inclinations.

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The Andersen House is approached via North Camino Escuela, an unpaved roadway. A gravel drive leads through a metal security gate southeast of the residence. The drive circles a naturally landscaped island to provide through-access and guest parking for the main entry. The drive continues south beyond the house and opens to a generous, gravel parking zone. Here stands a double carport and "Johanna's Place," a detached artist's studio. The studio (1995) was built on the site of an old hay barn; the carport was added in 1998 (Stephens 2011).

Down slope from the studio is a large, wire-mesh enclosed poultry coop housing turkeys, peacocks, and chickens. Further west, in a cleared zone, an historic, contributing flat-roofed stable of stucco-clad block with brick coping marks the west end of the built complex. This area contains a pipe corral and partially dismantled exercise corral; reminders of when the women of the family worked with their Arabian horses. Due north, beyond the patio walls, is a pre-engineered greenhouse (in place in 1969) where the father cultivated tomatoes.

On the north, east, and south sides of the house are garden yards, either enclosed by stucco-clad walls or fences that combine masonry posts with "panels" of low-wall and wrought iron. The earliest enclosures are the north patio and the south garden yard. Both feature solid masonry walls. The north patio is an intimate space tucked between the wall of the living room and west bedroom wing. This original patio includes Joesler's typical brick-capped stucco walls, Mexican tile pavers, and a fountain decorated with Mexican ceramic tile. The enclosed south yard (backyard) appears to retain much of its original or early character (except where bordered on the east by the 1998 east bedroom addition) including the brick-capped stucco walls, grass turf, grass, and flagstone paving. The swimming pool was present when the current owners arrived in 1969.

There are five other separate yards to the north and east of the main house. The yard separation provides private, outdoor spaces for the entry, kitchen and east bedroom addition as well as the area north of the living room, which is zoned into an inner terraced patio and outer tree yard. The entry yard has grass turf and is enjoyed as a run by the owners' dogs. These five yards are either re-configurations of original yards or recent creations. Most evoke the historic feeling of tree-shaded oases through a continuity of mature plants and materials.

Archival photographs (1948) show that the setting incorporated intimate enclosed patios and garden yards of lawn and bedding plants adjacent to the house that in no way obstructed views of the natural desert and Santa Catalina Mountains beyond. This characteristic has persisted today.

Exterior

Characteristically secluded on its large lot, a Joesler Ranch House style residence has a rambling, multi-gable roofed form with eclectic stylistic details. In this case there are some Spanish Colonial Revival influences plus influences from Joesler's own past in Switzerland. The subject house has an expansive, pitch-roofed, cross-wing, single-story form that generates from an unusual footprint. In plan, the house is shaped as a rectilinear inverted "U" with lateral wings that embrace the rear sunroom and define part of the backyard. On the north side, centrally placed and jutting out prominently from the inverted

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"U" is the living room wing. The finished floor level is the same throughout the Andersen House except at the former garage (southeast) end, the modified end of the house.

The residence is oriented on a northwest/southeast axis; however, for simplification the elevations will be named by the cardinal directions. [For example, what Joesler labeled the "Front (No. East) Elevation" will be called the east facade here (Joesler 1937).]

With respect to form, the east façade (the main entry side) presents the eaves of its gabled roof sections above single-story walls that are arranged in deep setbacks. All elevations incorporate front- and side-gabled wall elements. The projecting living room wing presents a gable front to the north. The living room west wall showcases a trapezoidal-plan bay beneath the eaves. A same-pitch extension eastward of the living room roof incorporates the covered entry porch. A complex juxtaposition of cross-gable forms makes up the remainder of the roof. The east-west tending ridge is highest over the central building mass to allow the roof to cover an array of interior spaces plus the extensive south sunroom positioned between the lateral wings.

The walls are stucco-clad, double brick masonry comprising an 8" mud adobe outer wythe and a 4" brick inner wythe. The stucco is painted a pale gold color. Although the drawings called out "painted adobe" and "cedar shingle roofing" (Joesler 1937), archival photos demonstrate that by 1948 the walls were finished in stucco and the roof in rustic layers of Mission tile [Stephens 2011 (1948 photographs)]. If field changes occurred, the cladding may have been part of the original 1937 construction. The possible modification of the envelope is considered acceptable because it would have occurred under Joesler's supervision (Norvelle 2011) and 1948 marks a good end date for the period of significance (Jeffery et. al. 2012). In addition, it reflects the eclectic nature of Joesler's Ranch House style and does not modify the character-defining, rambling, multi-gabled morphology.

The living room chimney has retained its painted, textured brick surface and natural brick coping throughout the decades. Windows are generally multi- or fixed-pane steel casements. Sills are brick rowlock. Most wood doors are original. Types include multi-pane French doors or paneled units, either solid or combining upper glass panes. Lintels are 6-inch-by-8-inch wood members and remain visible on interior wall faces.

Joesler's drawings illustrate the generous extent to which he decorated the exterior of this house and much of this ornamentation remains today (Joesler 1937). Painted, vertical, wood shiplap siding faces the wall surface around the main entry and the large expanse of south wall originally sheltered by the screened porch. "Shelves" with scalloped edges above the lintel level and shutters emphasize some openings. Some of the shutters have reverse-swirl cutouts of Joesler's own design. Copper roofing decorates the living room bay facing the private northwest patio.

The formal entry is on the east façade in the open porch formed by the "L" where the living room meets the dining room. The porch is an assembly of exposed rafters on 4-inch-by-6-inch beams on sculpted brackets on 4-inch-square posts.

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The entry porch is further enhanced by the textures of wood paneling and the painted brick projections of the living room fireplace and a corner flue. On the south end of the porch is the original screened, glass-paneled door to the dining room. The east facade retains its original or early materials and character, including cutout shutters at the kitchen end.

A master bedroom addition (1998) was created at the garage end by enclosing the original garage space and adding about 400 square feet to the building envelope. The modification is a sensitive match of materials and occurs at the end of an extensive façade. The addition has a chimney projection flanked by French doors. Blocked from view by site elements, the addition is not detectable from the front entry. Many Joesler/Murphey projects in Catalina Foothills Estates have a master bedroom enlargement/addition, generally an acceptable rehabilitation (Jeffery et. al. 2012). Here there is minimal effect on integrity due to the end location and compatibility of the addition (Garrison 2010, NPS 2002).

Generating from the inverted U-plan, the rear (south) façade asymmetrically overlooks the shady south garden yard. Gabled lateral wings of unequal length embrace an extensive sunroom fashioned from the former screened porch. Photographs of the porch in 1948 depict the room as screened and in 2002 the current owners installed a multi-pane window wall of steel. Designed and built by artist/metal craftsman Thomas Bredow, this noteworthy feature encloses the original opening and preserves the original carved wood posts and sculpted brackets. With a pair of doors slightly east of center, it is powder-coated white steel and constitutes a highly compatible and skillful rehabilitation. Enclosure of the rear screen porch is generally considered an acceptable modification to Joesler/Murphey CFE houses (Jeffery et. al. 2012, NPS 2002).

Non-contributors on site include Johanna's Place (1995), a small stucco-clad, gable-roofed frame building with Mission tile roofing and deep overhangs, located beyond the rear yard of the residence. Added in 1998 is an double carport. A railed observation deck accessed by a spiral staircase of wrought iron was added in 2002. The structure is supported by heavy stucco-masonry posts capped by ornamental, stained wood brackets. [The carport has just been enclosed to keep out packrats (Stephens 2012).]

Interior

The floor plan of the Andersen House exhibits the spatial articulation and functional zoning of Joesler's earlier Southwestern Revival style houses in Catalina Foothills Estates. The plan remains essentially unchanged except at the garage end. Spaces, features and materials typify Joesler's "refined rustication," a most appropriate expression for the architect's unique Ranch House style. Fortunately most of the original and quite remarkable interior elements remain except where damaged by fire and replaced by compatible craftsmanship.

The plan configures 2,336 square feet into an inverted "U" with a north-projecting living room. Despite the deliberate articulation of the dining room and living room, smooth sequencing and connection between these spaces is achieved by a wide, open "passage" with a vaulted ceiling. The spacious feeling

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of the interior is enhanced throughout by windows providing natural lighting and views of the outdoors.

Gabled (cathedral) ceilings with exposed beams and tongue-and-groove decking create a warm yet spacious feeling. Rough-hewn timber lintels above doorways, windows, and wall niches occur throughout the house. The interior surfaces of exterior walls and bearing walls are white-painted brick. The walls in the dining room, living room, passage, and sunroom are clad from floor to ceiling with painted, vertical wood paneling. Elsewhere, partition walls are fine-grained plaster with a smooth-trowel finish.

An outstanding characteristic of this residence is the presence of original ornamental tile flooring. Decorative, Mexican concrete tile occurs in the living room, dining room, bedrooms and passage. The communal living spaces use 8-inch-square tiles with a botanical motif in a four-tile pattern enclosed by distinctive border tiles. The bedroom flooring is similarly designed, although the tiles have a marbled motif. All tile work is surrounded by polished red concrete and complemented by a rounded, polished concrete base at the walls. The use of patterned floor tiles in each room mimics the effect of an elaborate rug. [A tile layout plan is included in the original set of drawings (Joesler 1937).]

Bathroom floors have solid-colored square tiles accented by a different color tile border on the bases. Utility zone floors are polished, colored concrete. The sunroom flooring consists of Mexican tile pavers in two sizes to create a woven textural appearance.

The house is entered through a hand-carved wood door fashioned by well-known local artist, Charles Bolsius (see Section 8). An appropriate replacement for the original paneled wood door that was damaged during the fire. The entry opens to the living room, a large space accentuated by its cathedral ceiling bisected by a heavy ridge beam with corbelled brackets.

The original north wall plate-glass window, with its view of the Santa Catalinas, was also destroyed by the fire. Bolsius built into the opening an assembly of multi-light, wood French doors, a transom, sidelights and screens. The ample glazing retains the intended natural light and view. Directly above the opening, Joesler's full-width wood shelf with carved brackets remains intact.

The original brick fireplace on the east wall is another important focus in the living room. It has a plastered surround, a wood mantel with carved brackets, and a low pedestal made from a single-course of bricks. Opposite the fireplace and centrally placed on the west wall is a trapezoid-plan bay window. This feature is lined below the sill with a bench seat and storage cabinets by Bolsius.

The living room connects to the rest of the house through a room that Joesler calls the "passage." This short but spacious vestibule promotes circulation to the dining room and private wing and contains a phone niche and a generous closet.

The dining room is accessed from the front porch, the passage, and the butler's pantry. The hallmark of the dining room is the extensive built-in wall shelving

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and decorative woodwork. The heavy timber lintel above the opening to the passage is decoratively carved with a scalloped motif similar to that used for the built-in shelf and cabinets. Set into the floor is the original foot-activated spring mechanism that triggered a bell for service.

The sunroom is approximately 468 square feet in plan. Originally a screened porch (Joesler 1937), the room is now enclosed with a multi-pane window wall that overlooks the rear patio and pool yard. The room is accessed from the master bedroom, hall, passage, dining room, and pantry via the original glazed-panel wood doors.

The private wing hallway, accessed through the passage, extends the length of the bedroom wing. The wing contains three bedrooms, including a master bedroom suite and two smaller rooms with a shared bathroom. The master bedroom has a painted brick fireplace with plastered hood, positioned at a 45 degree angle in the southwest corner. All three bedrooms access outdoor spaces and receive ample natural light from glazed openings. Each room is distinguished by its unique tile flooring.

The utility wing begins with the large butler's pantry connected at the dining room's southeast corner and includes the kitchen, a laundry zone, generous storage and a former maid's quarters with full bathroom. The kitchen has plastered walls and ceilings, concrete floors, original wood cabinetry, and a white tile counter finished with rectangular bull-nose tiles. Although the kitchen retains most of its historic character, the current owners have installed a modern range and hood.

The 1998 master bedroom addition connects to the main house through the kitchen. This remodel/addition uses the footprint of the original garage and expands beyond that space an additional 440 square feet. The master bedroom suite uses materials that are in keeping with the historic character of the house and constitutes an acceptable rehabilitation (Jeffery et. al. 2012, NPS 2002).

Integrity

The Arthur O. and Helen S. Andersen House retains the essential, original historic character expressed during its period of significance (1937-1948) including its unique ornamentation. The following summarizes the cumulative effect of modifications on the Andersen House with respect to the overarching qualities: (1) original plan, (2) stylistic expression and (3) original setting (Jeffery et. al. 2012). The cumulative effect is not sufficient to impact the very good integrity of its residence and setting.

Joesler's Original Plan

Joesler's original plan (or concept) of a residence with a rambling, complex form that juts out its major wing to face the mountain view and embraces its sunroom in an inverted-U remains intact. Square footage added to the envelope occurred during the master bedroom suite work of 1998 and includes minor protrusions to the former garage plus a master bath addition. Located at the rear of the

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utility wing, these compatible appendages are small in scale and meet the Secretary of the Interior's Standards for Rehabilitation (NPS 2002).

Stylistic Expression

The Andersen House expresses its original style, in spite of possible re-sheathing by 1948, during its period of significance (1937-1948). Joesler's Ranch House style is a unique interpretation of a rambling, gable-roofed, rural ranch house often secluded in a large lot. The style is characteristically eclectic. This residence has Spanish Colonial Revival influences, like its extensive, decorative tile flooring, but lacks the arched openings and other features so common to that style. Other ornamental influences, like scallops and cut-outs, may derive from Joesler's Swiss origins.

By 1948 when Joesler was supervisory architect, the house may have experienced acceptable early changes including stucco sheathing and roofing replacement that did not affect the characteristic eclecticism or rambling, gabled form of its Ranch House style. Archival photographs prove the changes were in place by 1948. Joesler's unique Ranch House style is described as eclectic, ie. combining details from two or more styles (Jeffery et. al. 2012).

Alterations undertaken by the current owners constitute appropriate repairs or rehabilitations. Replacement of smoke and fire damaged elements in the living room is the sensitive work of a highly skilled artist. The master bedroom remodel/addition at the end of the utility wing (1998) is a common, accepted modification and upgrade to Joesler/Murphey houses in Catalina Foothills Estates. The conversion of the screened porch to a glazed sunroom is also a common rehabilitation and is exceptionally well-executed in this case. (Jeffery et. al. 2012). These changes meet the Secretary of the Interior's Standards for Rehabilitation (NPS 2002).

Setting

The Andersen House property as a whole retains its original lot size of 7.57 acres, its seclusion, Joesler's original patio, and near-in walled gardens (some of which feature lawns) that are very similar to those shown in archival photographs (1948). The focus upon views, especially those north to the Santa Catalina Mountains, remains unsurpassed. Also abundant is the native vegetation of the sort that was in place when the residence was first built. The secondary contributing and non-contributing buildings on site are to the rear, do not block views and do not make a significant impact on the property as a whole. They reflect the owners' horse culture, poultry culture and art hobbies and contribute to the story of the property. The setting (the actual physical surroundings) and the built environment together impart the historic sense of place of a Joesler/Murphey designed and built 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.

Areas of Significance

(Enter categories from instructions.)

COMMUNITY PLANNING & DEVELOPMENT
ARCHITECTURE

Period of Significance

1937-1948

Significant Dates

1937

Returned

Criteria Considerations

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

Property is:

- 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.

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Josias T. Joesler
John W. Murphey & Leo B. Keith
Building Company

Period of Significance (justification)

The period of significance includes the construction date (1937) up to the date (1948) when archival photographs prove known possible early modifications were in place under Joesler as supervisory architect of CFE.

Criteria Considerations (explanation, if necessary) N/A

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

The Arthur O. and Helen S. Andersen House property is significant under Criterion C. The spacious and unique "Joesler Ranch House" style residence is secluded on its original lot within a native desert setting. The residence is a very good example of Joesler and Murphy's intentions for Catalina Foothills Estates under the original deed restrictions. The style is uniquely Joesler's and distinct from the open-plan Ranch style that flourished in the west after World War II. The Andersen House incorporates the spatial zoning and room division that typify Joesler's earlier Revival style houses in Catalina Foothills Estates; however, the sheltered patios, rambling design, and rich textures used throughout are reminiscent of a rustic, regional ranch house. The Andersen House represents Context 1 and Context 2 of the Multiple Property document entitled "The Architecture and Planning of Josias Joesler and John Murphey in Tucson, Arizona, 1927-1956." Context 1 is "Subdivision Planning of John Murphey in Tucson, Arizona 1927-1956." Context 2 is "The Architecture of Josias Joesler in Tucson, Arizona 1927-1956." It is a very good example of property type Single Family Residences, (B) Residences in Other Subdivisions; (1) Catalina Foothills Estates; (c) modified house on original lot. The property meets all (ten) 10 of the "Must" Registration Requirements and this nomination addresses all 11 "Should" Requirements (Garrison 2012).

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

Stylistic Context

The Arthur and Helen Andersen House is significant as one of Joesler's relatively few and unique Ranch House style residences built in Catalina Foothills Estates apparently over a short period of time from the late 1930s to the early 1940s, prior to World War II. The style reflects Joesler's eclecticism and ability to integrate a regionally appropriate "ranch house" into a secluded, native desert setting. Outbuildings often support hobbies like horse culture. With their seclusion, rambling form, intimate patios and other indoor-outdoor appointments, these Ranch House style properties remain exceptionally desirable.

Joesler Ranch House style (late 1930s-early 1940s)

The style expresses refined rustication and conveys a feeling of romance, informality, and remoteness, with a strong connection to the outdoors, which would be found in a regional ranch house. The style is characterized by a rambling, gabled form with eclectic stylistic detailing, like Spanish Colonial Revival or other influences, in a native setting. These houses lack the open floor plan found in the later-period Ranch style and continue the articulated floor plan characteristic of Joesler's earlier Revival style residences.

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Registration Requirements

The Arthur and Helen Andersen House property is significant under National Register Criterion C for "Architecture" and "Community Planning and Development." To meet Context 2 eligibility as the work of architect Josias Joesler, the following demonstrates how the Andersen House meets the draft "Joesler Residential Properties Registration Requirements" (Garrison 2012).

MUSTS for a Joesler-Designed Residential Property

1. *Original location* **YES**
2. *Conveys Joesler's original design intent & significance*
YES Concept to jut major wing towards view and embrace rear sunroom with inverted-U wings remains; retains its uniqueness as one of the few eclectic Ranch House style properties produced by the Joesler/Murphey team just before World War II.
3. *Conveys its original stylistic expression*
YES Conveys Joesler's own Eclectic Revival Ranch House style; its major modification is compatible and located at the end of the utility wing; other modifications constitute sympathetic rehabilitations; all meet the Secretary of Interior's Standards
4. *Retains original materials, workmanship*
YES possible re-sheathing occurred during the period of significance (in 1948) when Joesler was Murphey's supervisory architect for CFE
5. *Retains original massing*
YES original walls remain visible, 1995 addition to rear of garage meets Secretary of Interior's Standards and constitutes an acceptable modification (Jeffery et. al. 2012)
6. *Retains original spatial qualities, primary circulation* **YES**
7. *Retains its primary room articulation* **YES**
8. *Has a documented year of construction* **YES**
9. *Has changes and/or additions that meet the Secretary of the Interior's Standards for Rehabilitation and defer to the original design* **YES**
10. *Has clear contextual significance as a work of Joesler*
YES it retains character-defining features of a Joesler Ranch House style, with unique eclectic influences, that identify it as a Joesler work.

SHOULD'S For a Period Revival Residential Property

1. *The nature and arrangement of the plan* **YES** see Section 7,
2. *The nature of and placement on the lot* **YES** see Section 7
3. *The retention of original views* **YES** see Section 7
4. *The indoor-outdoor relationship* **YES** see Section 7

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5. *The use of specific materials* **YES** see Section 7
6. *Examples of skilled craftsmanship* **YES** see Section 7
7. *The range of an approach to stylistic expression* **YES** see Sections 7 and 8
8. All unique spatial features **YES** see Section 7
9. *Specific unique features* **YES** see Section 7
10. *The roof articulation and details* **YES** see Section 7
11. *Documentation of significant changes* **YES** see Integrity Section 7

Developmental history/additional historic context information (if appropriate)

Arthur Olaf Andersen

Arthur Olaf Andersen (b. 1880-d. 1958) and his wife, Helen Somerville Andersen, lived at 5505 North Camino Escuel from about 1947 through 1969. Arthur Andersen was a college music educator and administrator, music theorist, songwriter and composer who authored several music theory textbooks. He also composed more than 160 original musical works for orchestra, piano, musical theatre, TV skits, and choral, vocal or solo instrument compositions (UCB 2011). Between 1899 and 1909 he studied in Paris, Rome, and Germany with a number of well-known composers. He was a member of the Theory Department at the American Conservatory of Music from 1908 to 1929. Between 1929 and 1934 he served as a member of the faculty of the Chicago Musical College (SAI 2011). Dr. Andersen was awarded an honorary doctoral degree in 1934 by the American Conservatory of Music in Chicago. Subsequently, he joined the Music faculty of the University of Arizona as Head of the Theory Department and Dean of the College of Fine Arts until his retirement in 1951 (UCB 2011).

Dr. Andersen met his first wife, Mary Storrs, with whom he had studied musical theory, in Berlin. They lived in Berlin for some time and then returned to Chicago, Mary Andersen's home city, where Dr. Andersen became Head of the Theory Department at the American Conservatory of Music (SAI 2011). Mary Storrs was a concert pianist and singer and founder of Sigma Alpha Iota, a national music fraternity with a chapter at the University of Arizona (SAI 2011). Mary Andersen had three children and died at her home in Tucson, November 25, 1946 (TDC 1946).

On July 12, 1947, the widowed Dr. Andersen was married to Helen Somerville, Amph District high school teacher, composer and pianist (TDC 1947). Arthur O. and Helen S. Andersen probably bought the Joesler house at 5505 North Camino Escuela soon after their wedding. The house was professionally photographed in 1948 (Stephens 2011). Dr. Andersen died Jan. 11, 1958 and Helen Andersen died in 1968 while living at the house (TDC 1968). The following year the house was sold to James and Johanna Stephens, the current owners.

Thomas Gayle Bredlow (Blacksmith)

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Thomas Gayle Bredlow was born in 1935 in Tucson. A graduate of Texas A & M University with a degree in mathematics, he was working toward a Masters Degree in anthropology at the University of Arizona when he dropped out to become a full time blacksmith. Without any formal training in blacksmithing or art, Mr. Bredlow began to study the master craftsmen of the trade and the tools they used to conduct their work (TDC 1966). He solely worked with tools procured from antique shops or replicas he fashioned himself. Much of his work was done on commission for people living in the Catalina Foothills (TDC 1966).

He produced intricate and practical decorative iron work and is famed for his claim that as a blacksmith "he never shod a horse". Notable practical items he produced include fireplace accessories, sign brackets, door handles and bridle bits. Purely decorative items included roadrunners, owls, and lifelike floral and leaf displays (TDC 1966). He also fashioned several wrought iron gates, including three in the Churchill Porch for the Washington National Cathedral (Sonnichsen 1987). His work at the Andersen House is represented by the window wall enclosing the sunroom, wrought-iron gates and fencing, and the 1998 bedroom addition (Stephens 2011).

Charles William Bolsius (Artist and Craftsman)

Charles William Bolsius was born in Hertogenbosch, Holland, on 23 June 1907. He studied art in Europe and moved to New Mexico in the early 1930s. He settled in Tucson in 1934 and worked at painting, printing, building, and hand carving fine furniture and doors. Soon after his arrival in Tucson, along with his artist brother, Pete, and wife, Nan, Charles purchased and renovated several adobe buildings associated with Fort Lowell (University of Arizona 2011). He also designed and built modified territorial/pueblo revival buildings and was a prominent member of several Tucson art organizations.

Bolsius held exhibits in Arizona, New Mexico, Utah, and San Francisco. His work was greatly influenced by German and Dutch expressionists but his art embraced the styles and feeling of the American Southwest. His woodwork can be seen throughout the Fort Lowell Historic District, at Arizona State University's Kerr House and in numerous Catalina Foothills homes (including the Andersen House). He also crafted the church doors of Sasabe, Arizona, and the doors to the Our Lady of Sorrows chapel at San Xavier del Bac (University of Arizona 2011). Charles Bolsius died in Tucson in March 1983.

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9. Major Bibliographical References

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

- Joesler, Josias T.
1937 "Residence for Catalina Foothills Estates," Job 265, 1937. University of Arizona Main Library, Special Collections.
- Norvelle, Mel
2011 Two oral history interviews and one telephone conversation with John Murphey's former business manager; conducted by Janet Parkhurst, Scott Adams and Roberta Franzheim, June, July 2011.
- National Archives
2011 Passenger and Crew Lists of Vessels Arriving at New York, New York, 1897-1957; (National Archives Microfilm Publication T715, 8892 rolls); Records of the Immigration and Naturalization Service; National Archives, Washington, D.C.
- NPS (National Park Service)
2002 The Secretary of the Interior's Rehabilitation Standards and Guidelines. (36 CFR Part 67.
- PCA (Pima County Assessor)
2011 Assessor's Record Map, Catalina Foothills Estates Detail Sheet 1, Section 17, Township 13 South, Range 14 East, 2011.
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- SAI (Sigma Alpha Iota)
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- Sonnichsen, C.L.
1987 *Life and Times of an American City*. University of Oklahoma Press, Norman.
- Stephens, James and Johanna
2011/2012 Conversations, site visits, and a review of their personal collection of material regarding the history and construction of the Andersen House, February 2011-October 2012.
- TDC (Tucson Daily Citizen) Tucson, Arizona
1966 "Artistic Blacksmith Here has never Shod a Horse"., 4 February 1966.
- UCB (University of Colorado at Boulder)
2011 The Arthur Olaf Andersen Manuscripts and Personal Papers; An inventory of holdings at the American Music Research Center. University of

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Colorado at Boulder. Accessed online at
<http://ucblibraries.colorado.edu/amrc/collection/andersenGuide.htm>.

University of Arizona
2011 The Old Fort Lowell Neighborhood. Through Our Parents' Eyes: History & Culture of Southern Arizona. University of Arizona, Tucson. Accessed online at <http://parentseyes.arizona.edu/>.

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
 - Other
- Name of repository: Arizona Historical Society
Owner's Archives

Historic Resources Survey Number (if assigned): N/A

10. Geographical Data

Acreage of Property 7.57 Acres
(Do not include previously listed resource acreage.)

UTM References

(Place additional UTM references on a continuation sheet.)

1	<u>12</u>	<u>506395</u>	<u>3574446</u>	3	<u> </u>	<u> </u>	<u> </u>
	Zone	Easting	Northing		Zone	Easting	Northing
2	<u> </u>	<u> </u>	<u> </u>	4	<u> </u>	<u> </u>	<u> </u>
	Zone	Easting	Northing		Zone	Easting	Northing

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

The property includes the original Lot 104 of the Catalina Foothills Estates subdivision. The Pima County Tax Assessor identifies the property as Tax Identification Number 108-15-1070.

Boundary Justification (Explain why the boundaries were selected.)

The boundaries match those of the legal description.

Returned

Arthur and Helen Andersen House
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11. Form Prepared By

name/title Janet H. Parkhurst, Historic Architect and Keith B. Knoblock
organization Janet H. Strittmatter Inc. date October 25, 2012
street & number 3834 E. Calle Cortez telephone 520-320-9043
city or town Tucson state AZ zip code 85716
e-mail jhparkhurst@yahoo.com; keith@eteam-llc.com

Additional Documentation

Submit the following items with the completed form:

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

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: Arthur C. and Helen Somerville Andersen House
City or Vicinity: Tucson
County: Pima
State: AZ
Name of Photographer: Janet Parkhurst, Keith Knoblock, Scott Adams
Date of Photographs: February and May 2011 (unless otherwise noted)
Location of Original Digital Files: 3834 E. Calle Cortez, Tucson, AZ 85716
Number of Photographs:

Description of Photograph(s) and number:

Photograph #1 Andersen House, setting (aerial photograph 2010).
Photograph #2 Front façade, photograph taken in 1948, camera facing southwest.
Photograph #3 Partial front (northeast) façade from 1948 photograph, camera facing northwest.
Photograph #4 Partial rear (west) façade from 1948 photograph, camera facing southeast.
Photograph #5 Front entry porch (east façade), camera facing southwest.
Photograph #6 Partial west façade and rear walled patio abutting living room, camera facing east.

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- Photograph #7 Copper hood over projecting bay window on west facade, camera facing southeast.
- Photograph #8 Typical exterior detailing.
- Photograph #9 Steel-casement window wall enclosing former screened porch, rear façade, camera facing northwest.
- Photograph #10 Living room photograph taken in 1948, camera facing north.
- Photograph #11 Gabled ceiling in living room.
- Photograph #12 Living room, camera facing south.
- Photograph #13 Living room fireplace detail, photograph taken in 1948, camera facing southeast.
- Photograph #14 Living room fireplace detail, camera facing northeast.
- Photograph #15 Dining room, photograph taken in 1948, camera facing west.
- Photograph #16 Dining room, camera facing southwest.
- Photograph #17 Bedroom No. 1, camera facing west.
- Photograph #18 Floor tile detail in living room.
- Photograph #19 Floor tile detail in Bedroom No. 3.
- Photograph #20 Typical bracket detail.
- Photograph #21 French door assembly rehabilitation of fire damaged original opening, keeps view and light and does not negatively impact the stylistic expression; camera facing south (October 2012).
- Photograph #22 Master bedroom remodel/addition (1998) at south end is an acceptable modification, minimal in size and visual impact (NPS 2002); camera facing west (October 2012).

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

name James and Johanna Stephens

street & number 5505 North Camino Escuela

telephone 520-299-6509

city or town Tucson

state AZ

zip code 85718

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

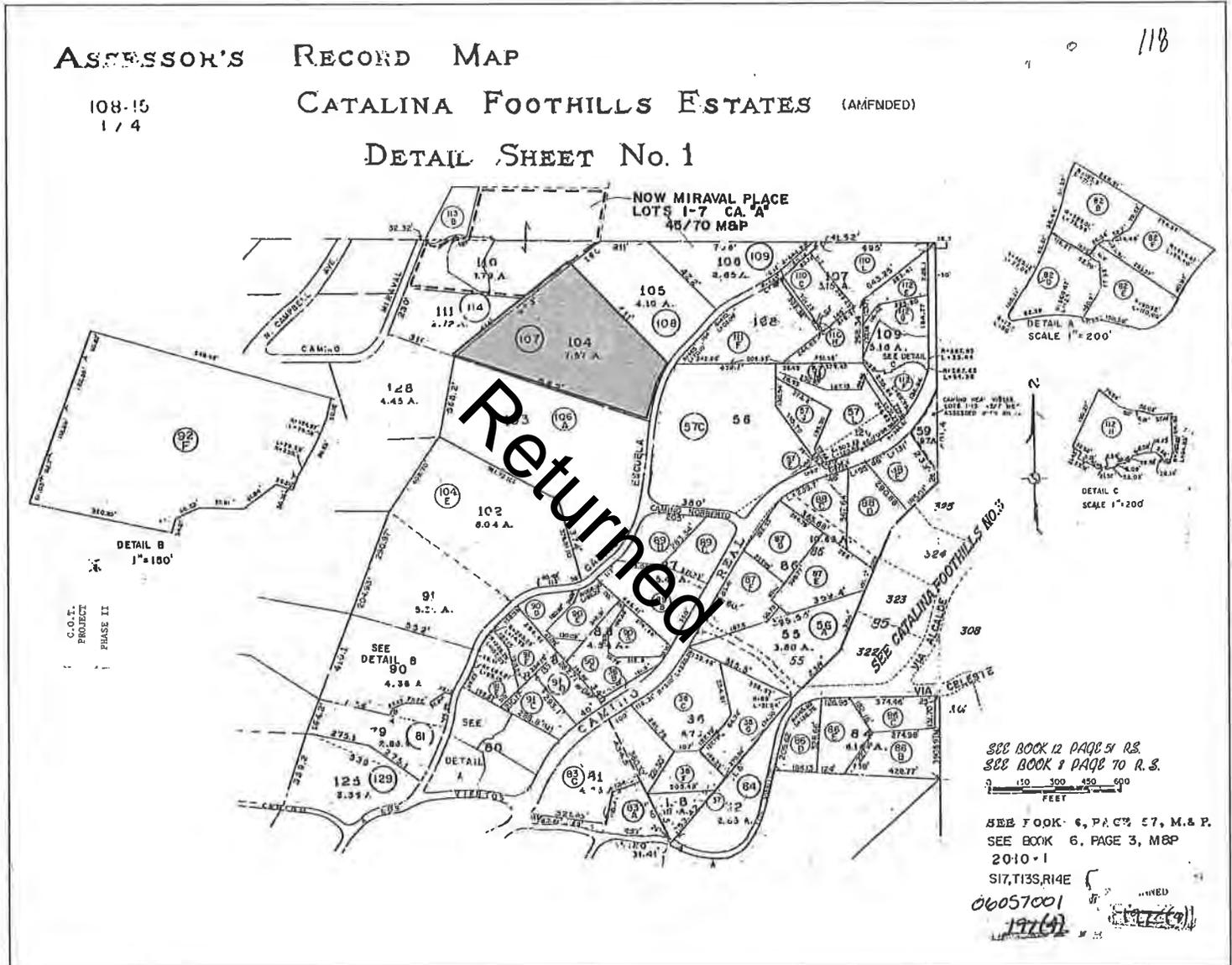
Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

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N/A
Name of multiple listing (if applicable)

Section number Maps Page 19



Subject Property - Arthur Olaf and Helen S. Andersen House.
Assessor's Record Map. Catalina Foothills Estates (PCA 2011).

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

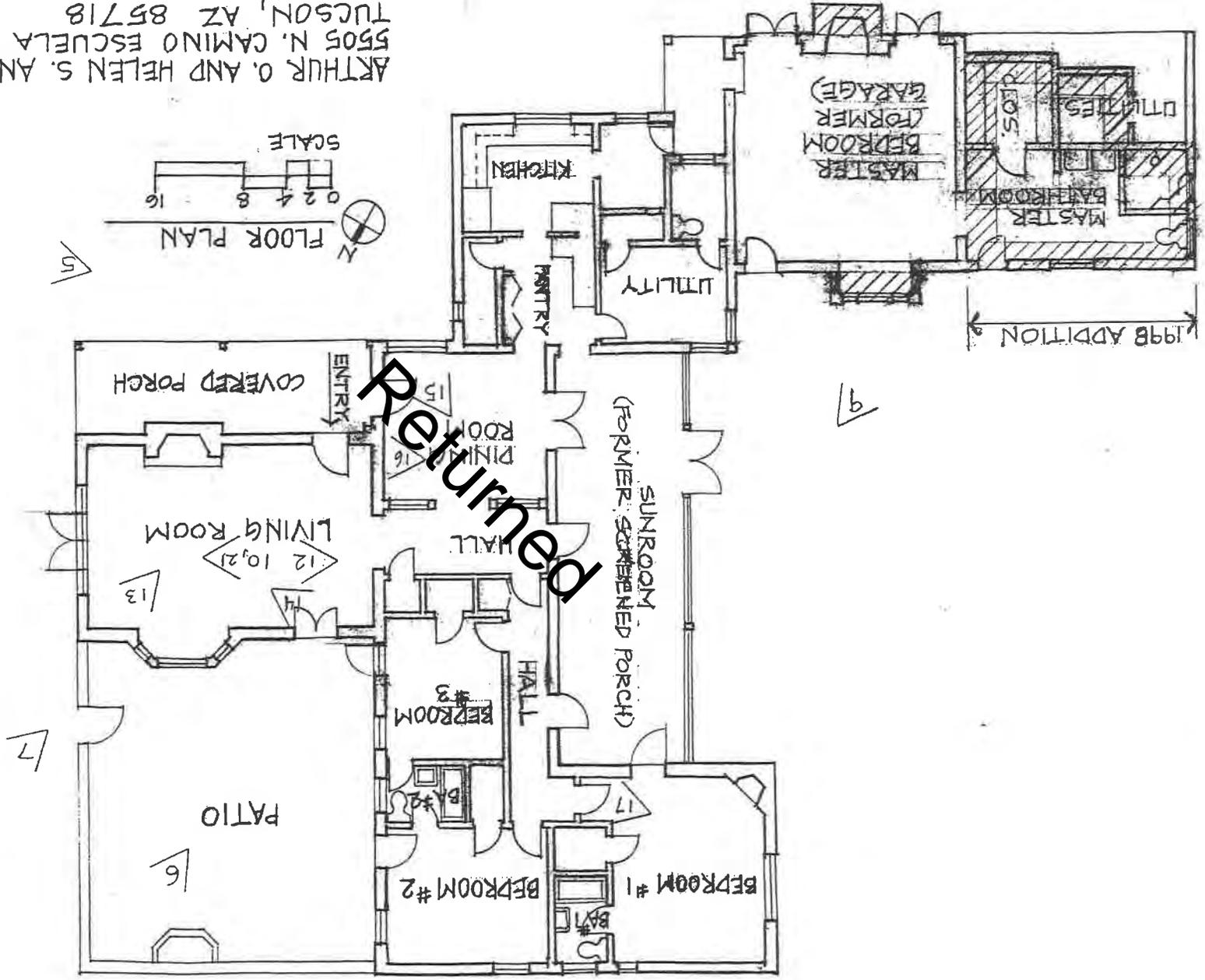
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N/A
Name of multiple listing (if applicable)

Section number Maps Page 20

Arthur Olaf and Helen S. Andersen House Floor Plan on Following Page
(after Joesler 1937).

Returned

ARTHUR O. AND HELEN S. ANDERSEN HOUSE
 5505 N. CAMINO ESCUELA
 TUCSON, AZ 85718
 RECENT ADDITION



United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Arthur Olaf Andersen House
Name of Property
Pima, Arizona
County and State
N/A
Name of multiple listing (if applicable)

Section number Maps Page 22

Arthur Olaf and Helen S. Andersen House Joesler Floor Plan on Following Page (Joesler 1937).

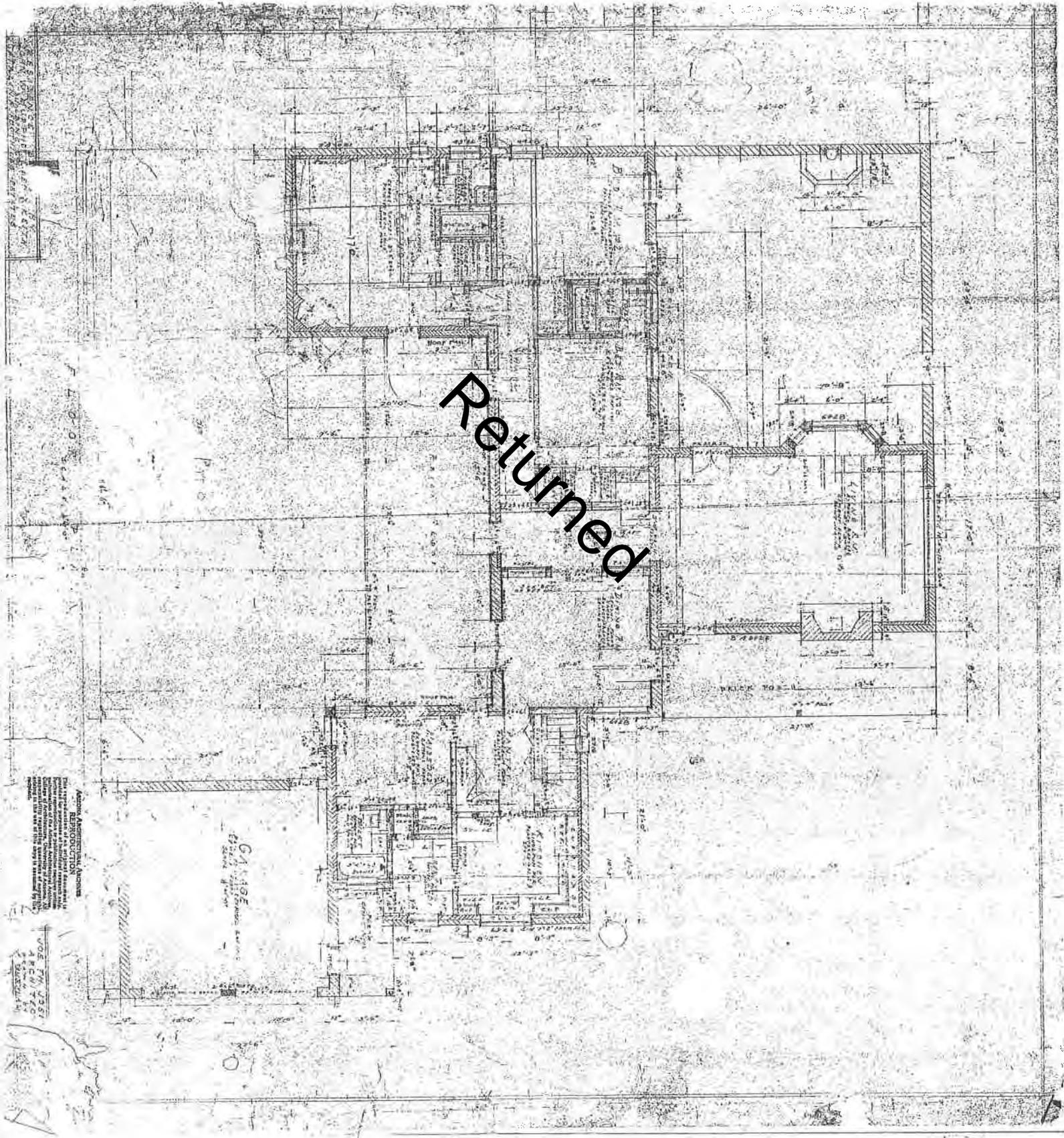
Returned

Returned

Arizona Architectural, Phoenix
REPRODUCTION
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G1.195
6/27/77
Gordon Brown

NO. 874 2387
1 1/2 x 11 1/2
3/20/77

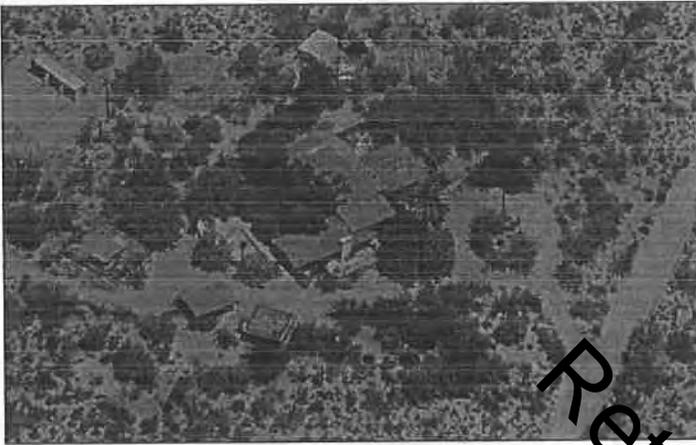


United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Arthur Olaf Andersen House
Name of Property
Pima, Arizona
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Section number Photographs Page 24

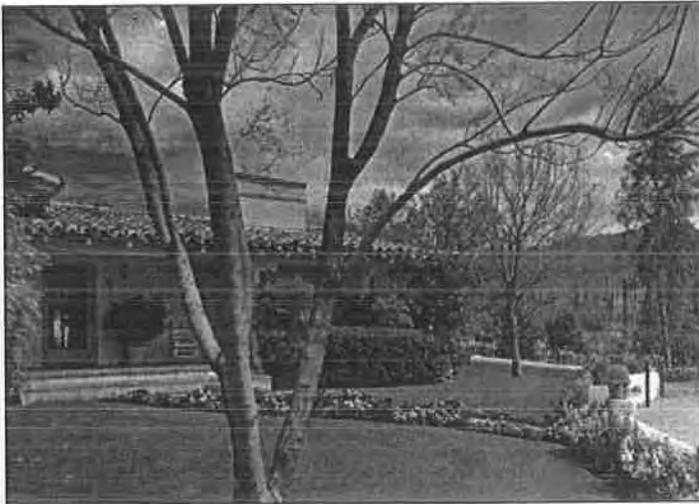


Photograph #1
Andersen House, setting (aerial
photograph 2010).

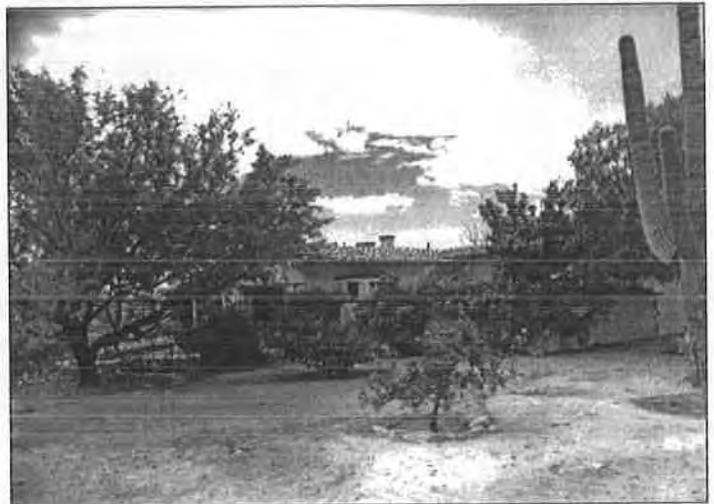


Photograph #2
Front façade, photograph taken in 1948,
camera facing southwest.

Returned



Photograph #3
Partial front (northeast) façade from
1948 photograph, camera facing
northwest.



Photograph #4
Partial rear (west) façade from 1948
photograph, camera facing southeast.

United States Department of the Interior
National Park Service

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Section number Photographs Page 25



Photograph #5
Front entry porch (east façade), camera facing southwest.



Photograph #6
Partial west façade and rear walled patio abutting living room, camera facing east.



Photograph #7
Copper hood over projecting bay window on west facade, camera facing southeast.



Photograph #8
Typical exterior detailing.

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United States Department of the Interior
National Park Service

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Arthur Olaf Andersen House

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Section number Photographs Page 26



Photograph #9
Steel-casement window wall enclosing former screened porch, rear façade, camera facing northwest.



Photograph #10
Living room photograph taken in 1948, camera facing north.



Photograph #11
Gabled ceiling in living room.



Photograph #12
Living room, camera facing south.

Returned

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

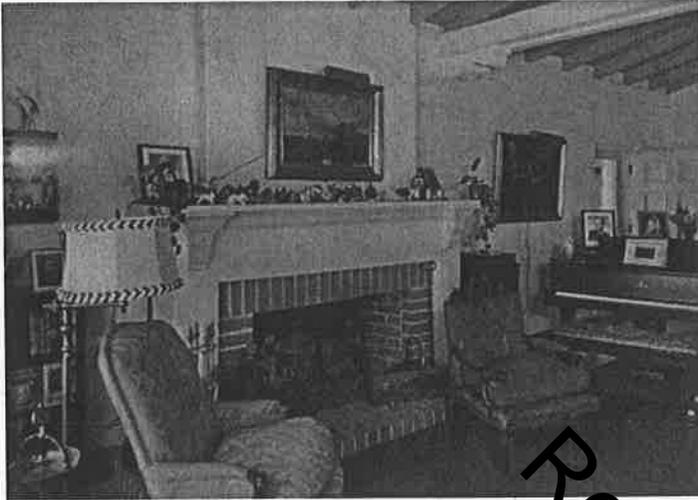
Arthur Olaf Andersen House

Name of Property
Pima, Arizona

County and State
N/A

Name of multiple listing (if applicable)

Section number Photographs Page 27



Photograph #13
Living room fireplace detail,
photograph taken in 1948, camera facing
southeast.

Photograph #14
Living room fireplace detail, camera
facing northeast.



Photograph #15
Dining room, photograph taken in 1948,
camera facing west.



Photograph #16
Dining room, camera facing southwest.

Returned

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Arthur Olaf Andersen House

Name of Property
Pima, Arizona

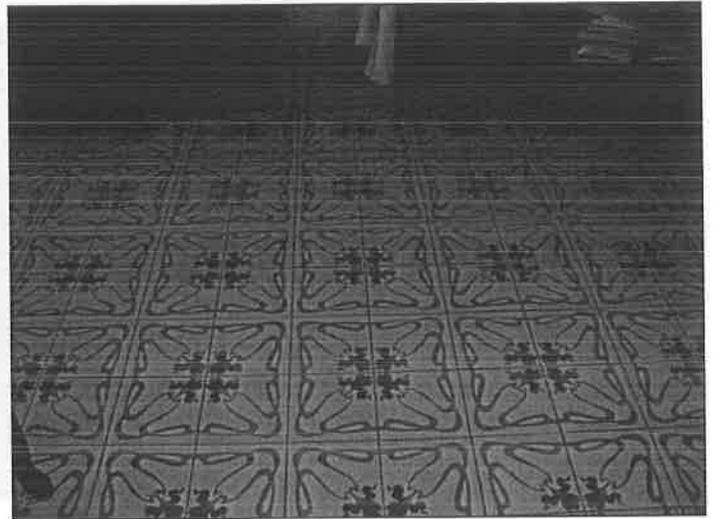
County and State
N/A

Name of multiple listing (if applicable)

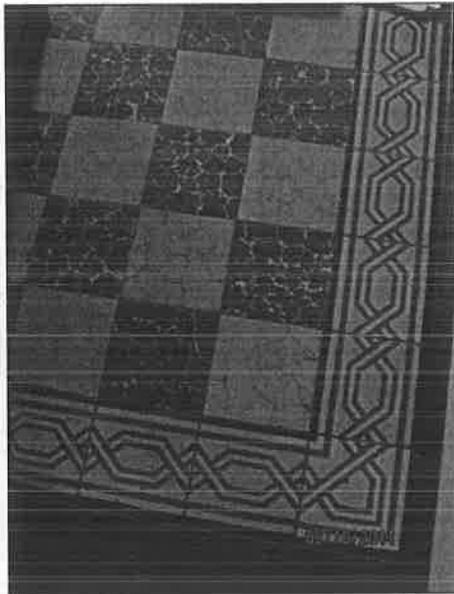
Section number Photographs Page 28



Photograph #17
Bedroom No. 1, camera facing west.



Photograph #18
Floor tile detail in living room.



Photograph #19
Floor tile detail in Bedroom No. 3.



Photograph #20
Typical bracket detail.

Returned

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

**National Register of Historic Places
Continuation Sheet**

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Section number Photographs Page 29



Photograph #21

French door assembly rehabilitation of fire damaged original opening, keeps view and light and does not negatively impact the stylistic expression; camera facing south (October 2012).

Photograph #22

Master bedroom remodel/addition (1998) at south end is an acceptable modification, minimal in size and visual impact (NPS 2002); camera facing west (October 2012).

Returned

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Anderson, Arthur Olaf and Helen S., House

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

STATE & COUNTY: ARIZONA, Pima

DATE RECEIVED: 11/16/12 DATE OF PENDING LIST: 12/14/12
DATE OF 16TH DAY: 12/31/12 DATE OF 45TH DAY: 1/02/13
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 12001101

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT RETURN REJECT 1/2/13 DATE

ABSTRACT/SUMMARY COMMENTS:

RECOM./CRITERIA Return

REVIEWER Lisa Delino

DISCIPLINE Historic

TELEPHONE _____

DATE 1/2/13

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

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.

Janice K. Brewer
Governor

Bryan Martyn
Executive Director



Board Members

Larry Landry, Phoenix, *Chair*
Walter D. Armer, Jr., Vail
Mark Brnovich, Phoenix
R. J. Cardin, Phoenix
Kay Daggett, Sierra Vista
Alan Everett, Sedona
Vanessa Hickman,
State Land Commissioner

December 30, 2013

Carol Shull
Keeper of the National Register
National Park Service
1201 Eye Street, NW 8th Floor (MS2280)
Washington, D.C. 2005-5905



RE:

RESIDENTIAL ARCHITECTURE OF JOSIAS JOESLER IN TUCSON, ARIZONA 1927- 1956

- **ANDERSEN, ARTHUR OLAF AND HELEN S. HOUSE**
- **BROWN, GRACE AND ELLIOT HOUSE**
- **CRAIG, MR. AND MRS. GEORGE C. HOUSE**
- **DICENSO, DR. SABATINO HOUSE**
- **GOODMAN, JOHN AND ALINE HOUSE**
- **REMER, ROSS T. HOUSE**
- **WILSON, BETTY-JEAN HOUSE**
- **WOOLLEN, HERBERT AND IRMA HOUSE**

Dear Ms. Shull:

I am pleased to submit the National Register of Historic Places Registration Forms for the properties referenced above.

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

Sincerely,

Vivia Strang, CPM
National Register Coordinator
State Historic Preservation Office
Arizona State Parks

Enclosures

VS:vs



United States Department of the Interior

NATIONAL PARK SERVICE
1849 C Street, N.W.
Washington, DC 20240

**United States Department of the Interior
National Park Service
National Register of Historic Places
Comments
Evaluation/Return Sheet**

Property Name: Andersen, Arthur Olaf and Helen S. House (12001101)
Brown, Grace and Elliot House (12001102)
Craig, Mr. and Mrs. George C. House (12001103)
DiCenso, Dr. Sabatino House (12001104)
Goodman, John and Aline House (12001105)
Remer, Ross T. House (12001106)
Wilson, Betty-Jean House (12001107)
Woollen, Herbert and Irma House (12001108)

Property Location: Pima County, Arizona

Multiple Property Submission: The Residential Architecture of Josias Joesler in Tucson, AZ, 1927-1956

Date: February 22, 2014

Reason for Return:

The nominations listed above are all being returned since the Multiple Property Documentation Form (MPDF) cover document, *The Residential Architecture of Josias Joesler in Tucson, AZ, 1927-1956* is also a return. These nominations were originally submitted under the *Architecture and Planning of Josias Joesler and John Murphey in Tucson, AZ* MPDF. That cover and these nominations were returned in January, 2013. If these nominations are resubmitted, they need to be submitted under the appropriate cover document with which they are associated.

General Comments

The case has not been made for Community Planning and Development for several of the nominations listed above. Until these properties have been surveyed and historic district registration requirements established, significance under Community Planning and Development should be dropped.

Nominations for individually-eligible properties with significance under Criterion C for architecture must retain significant historic exterior and interior character-defining features. Nominations must demonstrate

how the property meets the distinctive characteristics of a Joesler-designed residence—particularly those with multiple nonhistoric modifications.

Technical Issues:

Section 1. Please review the nominations to ensure the correct historic name is used. Refer to the National Register Bulletin, *How to Complete the National Register Registration Form*, page 8, for further guidance.

Section 5. Please change the name of the related multiple property listing to reflect the new cover document name.

Section 7.

Since the cover document serves as a basis for reviewing submitted nominations, revise the narrative description accordingly deleting references to an earlier and separate cover document: *The Architecture and Planning of Josias Joesler and John Murphey in Tucson, AZ*. Revise the architectural classification terminology to follow the classifications now outlined in the new cover.

When a property has experienced alterations, it is important that the amount of remaining historic material and replacement material be described concerning the impact of the work on the property's historic integrity. The more extensively a building has been altered, the more thorough the description of additions, replacement materials, and other alterations should be. Photograph documentation to help illustrate these alterations is highly recommended.

Section 8.

The cover document provides registration requirements for the individual listing of Joesler-designed properties under Criterion C for architectural significance. The period of significance is the date the building was constructed. Enter the dates of alterations only if they contribute to the property's significance. Refer to the above-referenced bulletin on page 43, for additional guidance. As stated above, the case for Community Planning and Development (CP&D) has not been established and should be deleted as an area of significance from the nomination form.

Review and edit the nominations so that they clearly illustrate how the property meets the registration requirements and indicate which of the three sub-types the property represents. Given the number of known residential properties designed by Joesler in the Tucson area, nominations for individually-listed properties must demonstrate how they are a clear archetype of the work of this architect.

Section 9. Update the bibliographic references as appropriate.

Please contact me if you have any further questions.

Lisa Deline, Historian
National Register of Historic Places
Lisa_Deline@nps.gov

Janice K. Brewer
Governor

Bryan Martyn
Executive Director



Board Members

Larry Landry, Phoenix, *Chair*
Walter D. Armer, Jr., Vail
Mark Brnovich, Phoenix
R. J. Cardin, Phoenix
Kay Daggett, Sierra Vista
Alan Everett, Sedona
Vanessa Hickman,
State Land Commissioner

December 30, 2013

Carol Shull
Keeper of the National Register
National Park Service
1201 Eye Street, NW 8th Floor (MS2280)
Washington, D.C. 2005-5905



RE:

RESIDENTIAL ARCHITECTURE OF JOSIAS JOESLER IN TUCSON, ARIZONA 1927- 1956

- **ANDERSEN, ARTHUR OLAF AND HELEN S. HOUSE**
- **BROWN, GRACE AND ELLIOT HOUSE**
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Sincerely,

Vivia Strang, CPM
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State Historic Preservation Office
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Enclosures

VS:vs