

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

**National Register of Historic Places  
Inventory—Nomination Form**

For NPS use only  
received NOV 2 1983  
date entered DEC - 1 1983

See instructions in *How to Complete National Register Forms*  
Type all entries—complete applicable sections

**1. Name**

historic William K. Humbert House

and/or common Drackett Residence

**2. Location**

street & number 2238 N. Alvarado Road,

N/A not for publication

city, town Phoenix

N/A vicinity of

state Arizona

code 04

county Maricopa

code 013

**3. Classification**

Category	Ownership	Status	Present Use	
<input type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture	<input type="checkbox"/> museum
<input checked="" type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input type="checkbox"/> commercial	<input type="checkbox"/> park
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational	<input checked="" type="checkbox"/> private residence
<input type="checkbox"/> site	<b>Public Acquisition</b>	<b>Accessible</b>	<input type="checkbox"/> entertainment	<input type="checkbox"/> religious
<input type="checkbox"/> object	<u>N/A</u> in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> government	<input type="checkbox"/> scientific
	<input type="checkbox"/> being considered	<input type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial	<input type="checkbox"/> transportation
		<input type="checkbox"/> no	<input type="checkbox"/> military	<input type="checkbox"/> other:

**4. Owner of Property**

name Harry Rogers III and Elizabeth H. Drackett

street & number 2238 N. Alvarado Road

city, town Phoenix

N/A vicinity of

state Arizona

**5. Location of Legal Description**

courthouse, registry of deeds, etc. Maricopa County Recorder's Office

street & number 111 S. Third Avenue

city, town Phoenix

state Arizona

**6. Representation in Existing Surveys**

title None

has this property been determined eligible?  yes  no

date N/A

federal  state  county  local

depository for survey records N/A

city, town N/A

state N/A

## 7. Description

<b>Condition</b>		<b>Check one</b>	<b>Check one</b>
<input checked="" type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site
<input type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed		date _____

### Describe the present and original (if known) physical appearance

#### Summary/Context:

The William K. Humbert House is located in the Alvarado Neighborhood, an elite residential area that was developed in the 1920s and 1930s on the outskirts of central Phoenix. It is now within the city's central core. The elegant character of the neighborhood is established by well-manicured, mature landscaping, original low-scale, ornamental street lights, landscaped medians, and a mixture of early twentieth century architectural styles, including Spanish Colonial Revival, Tudor Revival, and other Period Revival idioms.

#### Physical Description:

A fine example of Green's interpretation of Spanish Colonial Revival, the Humbert House exhibits details, massing, fenestration, and materials typical of the architect's favorite palette of design elements. Its broad expanses of white-painted brick walls are punctuated by small rectangular windows, and the house's low-pitched hipped roof is covered with red clay mission tiles. Characteristic of Green's details are the dark-stained, shallow overhangs that define the top of the masonry walls and mark the edge of the red clay mission tile roof. Heavy rafters with rounded ends extend about eight inches beyond the masonry. The two-story house has an irregular, T-shaped floor plan and is sited toward the front of its lot, leaving room in the walled backyard for a detached garage, pool, and patio.

The windows are composed of paired, four-light, rectangular, wood casement sashes, painted white. A pair of tall, narrow arched windows at the second floor above the arched front door is a signature detail found on virtually all of Green's residential buildings. Several windows at prominent locations at the front facade, particularly adjacent to the front door, are embellished with meticulously detailed wrought iron grilles. A simple, wrought iron balconet hangs from the windows of the second floor, east bedroom (on the front facade).

In contrast to the stark facades, Green created finely detailed, handsome entrance doors. The focal point of the Humbert House street facade is its arched doorway. The arch is articulated by the use of natural finish concrete formed to replicate cut stone jamb blocks and voussoirs with raked joints. Of particular interest is the shape of the arch, for its intrados is semicircular while its extrados is parabolic. Special craftsmanship is found in the milled door casing, which follows the curve of the semicircular arched opening. The heavy, stained wood door has twelve recessed panels delineated by high-relief moldings. The central panel is hinged as a vision panel, protected by a delicate wrought iron grille. The door's original cast brass hardware survives. Other exterior doors consist principally of paired, five-light French doors, painted white.

On the interior, the first floor consists of an entry hall and stairway, a sunken living room and study, a sitting room (originally a screened porch), a dining room, a butler's pantry, and a kitchen, which was recently enlarged by combining it with what was formerly a maid's room.

The front door opens to an entry hall, which features an open, winding staircase with a meticulously detailed wrought iron handrail. The stairs are dark-stained wood with molded nosings at the treads.

(See Continuation Sheet 1)

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Two steps down from the entry hall, through a broad, rectangular doorway crowned with a delicate cornice, is the large sunken living room, floored with dark-stained tongue-and-groove boards. Such hardwood floors are typical throughout most of the house. As is often found in H.H. Green houses, a massive, smooth plaster fireplace is designed as the focal point of the living room. High above the rectangular firebox opening and the scored concrete hearth is a long, shallow mantle decorated with beaded, floral wood molding.

A deep-set arched opening with heavy, dark-stained, multipaneled doors leads from the entry hall to the study, which overlooks the backyard. Similar doors open into the study from what was originally the screened porch (now the sitting room). In the study are three built-in bookshelf niches.

The second floor includes two bedrooms, which share a common bathroom, a hall, a sun room, which originally was a roof deck, and a master bedroom suite with a private bathroom.

The second floor hall is very large and bright, highlighted by the paired arched windows at the stairway landing. Further contributing to the open, airy feeling of the hall is the delicate pattern of the wrought iron railing around the stairwell and the wide openings of the glazed sun room.

The airy ambiance of the original screened roof deck was retained by the sensitive use of floor-to-ceiling windows when the room was enclosed to form a sun room. This room is entered from the hall through an opening embellished by added Ionic Order pilasters. These pilasters also decorate a large opening between the sun room and the stairwell. An original door opens from the sun room to the roof.

Throughout the house, walls and ceilings are finished predominantly with painted plaster. Decorative woodwork is used sparingly, being limited mainly to the baseboard moldings and heavy, paneled wood doors.

## 8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/ humanitarian
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> theater
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> transportation
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> other (specify)
		<input type="checkbox"/> invention		

**Specific dates** 1932 **Builder/Architect** H.H. Green, architect

### Statement of Significance (in one paragraph)

#### Summary:

The William K. Humbert House, designed in 1932, is architecturally significant as it embodies the residential design concepts of prominent Phoenix architect Herbert Harmon Green. Furthermore, within the context of Phoenix' residential architecture, the house is an important illustration of Green's stylistic transition from Period Revival architecture to modernism.

#### Architectural Significance:

Between 1910 and 1920, Phoenix emerged as the largest urban center in Arizona, surpassing Tucson. By 1930, Phoenix was a significant regional center, second only to El Paso in the Southwest. Population boomed in response to successful campaigns promoting the city as the garden spot of the Southwest, "where winter never comes," coupled with the arrival of the Southern Pacific main line in 1926 and the inauguration of scheduled airline service in 1927. With this influx of population came increased prosperity, which was soon reflected in the residential patterns and residential architecture of Phoenix' affluent citizens.

Until the late 1920s, Phoenix' upper-class population resided in Period Revival houses and Bungalows within the more fashionable of the city's streetcar suburbs, notably Bennett Place, Chelsea Place, and the Kenilworth Addition (all of which have been nominated to the National Register as components of the Roosevelt Neighborhood Multiple Resource Area). However, between 1928 and 1935, as the personal fortunes of the elite grew and as the automobile replaced the streetcar as the principal mode of transportation, new affluent residential additions catering to the affluent business and professional residents emerged, including the Alvarado Addition, in which the Humbert House is located. These more affluent neighborhoods were characterized by architect-designed, two-story Period Revival houses, primarily in the Spanish Colonial Revival style. One of the principal architects in these areas was H.H. Green.

Prior to his arrival in Phoenix in 1924, Green had been a prolific designer in Chicago, where he worked for a time with the firm of Hyland & Green. In Chicago, he designed a wide variety of building types, including residences, apartment buildings, hotels, commercial buildings, banks, and factories. These buildings were designed in the popular styles of the era, including the Commercial, Sullivanesque, Period Revival, and Prairie styles.

In Phoenix, Green's residential work was almost exclusively in the Spanish Colonial Revival idiom. The Spanish Colonial Revival style became popular in the Southwest after Bertram Grosvenor Goodhue's designs were presented at the Panama-California Exposition at San Diego in 1915. The style emerged as the dominant idiom for affluent residential architecture in Phoenix by the late 1920s.

(See Continuation Sheet 2)

# 9. Major Bibliographical References

See Continuation Sheet 5.

# 10. Geographical Data

Acreeage of nominated property Less/acre

Quadrangle name Phoenix Quad

Quadrangle scale 1:24,000

### UTM References

A 

1	2	4	0	0	5	2	1	3	7	0	4	0	0	0
Zone			Easting				Northing							

B 

Zone			Easting				Northing							

C 

Zone			Easting				Northing							

D 

Zone			Easting				Northing							

E 

Zone			Easting				Northing							

F 

Zone			Easting				Northing							

G 

Zone			Easting				Northing							

H 

Zone			Easting				Northing							

### Verbal boundary description and justification

Alvarado Place, S 52' Lot 1 & N 52' Lot 3, city of Phoenix.

### List all states and counties for properties overlapping state or county boundaries

state N/A code  county N/A code

state N/A code  county N/A code

# 11. Form Prepared By

name/title Marsha L. Weisiger, Architectural Historian, and Don W. Ryden, Historical Architect

organization Gerald A. Doyle & Associates date October, 1982

street & number 4331 N. 12th Street telephone 264-3082

city or town Phoenix state Arizona

# 12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national  state  local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature Donna J. Schuber

title State Historic Preservation Officer date October 25, 1983

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I hereby certify that this property is included in the National Register

Melores Byers Entered in the date 12/1/83  
Keeper of the National Register National Register

Attest:  date

Chief of Registration

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Green's reputation as a local master architect quickly grew among the elite. As a result, he made a noteworthy contribution to the city's man-made landscape. In the period between 1928 and 1940, he was responsible for the design of most of the houses in Country Club Place, Country Club Manor, and La Hacienda (all of which surround the Phoenix Country Club) and a number of residences in Alvarado, Encanto, Palmcroft, and Arcadia, all very exclusive residential additions during this period. Among his clients were Barry Goldwater, who has served as U.S. Senator since 1953; Robert Goldwater, prominent Phoenix merchant; E.J. Bennett, former president of the Valley Bank, Arizona's largest bank; H.E. DeMund, a prominent real estate developer and financier; and George Lutgerding, a prominent rancher, builder and banker, and secretary of the Salt River Valley Water User's Association (which was instrumental in irrigating the Salt River Valley). In addition, Green was architect for the Spanish Colonial Revival cottages (some partially demolished in 1982) at the San Marcos Hotel (listed on the National Register in April 1982), a prestigious resort in nearby Chandler, Arizona twenty miles southeast of Phoenix.

Green's early Phoenix residential work was characteristic of the popular regional styles within the Period Revival movement of the early twentieth century. For example, the George Lutgerding House, constructed in 1928 in Country Club Place, combined the popular Spanish Colonial Revival with influences from the California Monterey style. The house features a series of arched windows at the first story, reminiscent of an arcade, and an inset wooden balcony with turned columns topped by corbeled brackets. By the mid-1930s, however, Green's work had moved almost completely from the regional historical styles to national modernism, as exhibited by the Moderne Robert Goldwater House in Country Club Manor and the International style of many of his later public buildings. The Goldwater House features curved planes with window glass that wraps around corners, juxtaposed with smooth, unornamented horizontal planes and geometric, stepped parapets, creating a Streamlined Moderne expression.

The William K. Humbert House embodies the earlier design concepts of Green's residential architecture but simultaneously represents a transitional work in his shift from period to modern architecture. The house is characterized by dominant signature details of Green's earlier Spanish Colonial Revival houses, featuring a repeating arch motif, commonly found in Green's designs. The creative use of natural light, as exemplified by the pair of arched windows at the second-floor landing, is also characteristic of Green's residential work in Phoenix. Despite the period motif, however, the house clearly evokes a feeling of modern, rather than historical, architecture. The stark exterior walls are pierced by tall, narrow, multi-paned windows, creating a dramatic effect. The building's sparse ornamentation consists of decorative wrought iron window grilles, a wrought iron balconet, an arched entrance emphasized by its heavy stone surround, and a pair of windows above the entrance, repeating the arch motif. All of these ornamental elements are characteristic of Green's residential work. The interior, with its modern, open plan and simple, crisp details, devoid of ornament, is even more indicative of Green's shift toward mid-twentieth century modern architecture. In this way, Green began introducing his influential clients to the national trend toward modern design, breaking away from the earlier revivalist architecture.

(See Continuation Sheet 3)

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In addition to residences, Green designed many public and commercial buildings, adding to his stature within Phoenix, although at the peak of his career, he was best known for his residential work. These larger buildings echoed the stylistic evolution of his domestic designs. They included the A.L. Moore & Sons Funeral Chapel, the Phoenix YMCA, and the Heard Museum, all in the Spanish Colonial Revival, and the Heard Boy Scout Pueblo, in the Pueblo Revival style. In the Art Deco style, as he moved toward national trends, Green designed the Phoenix Union High School Auditorium (listed on the National Register in 1982) and, in 1930, was one of the architects of the Professional Building (with Morgan, Walls, and Clements of Los Angeles). The Arizona State Capitol Annex (1949) and Hayden Hall at Arizona State University were among his numerous International style buildings. Additionally, Green designed the high school buildings for Litchfield Park and Tolleson, the Library and Chapel for St. Luke's Home (now St. Luke's Hospital), and branch offices for Valley National Bank and First National Bank of Arizona. He was also one of the architects of the Phoenix Public Library (with Lescher & Mahoney of Phoenix) and served as one of the Associated State Capitol Architects, commissioned in 1954 to design additions and alterations to the State Capitol. In 1934, he was selected to execute the design of the Arizona exhibit at the Century of Progress exhibition in Chicago. As a result of his large body of work, Green was described in 1930 by the Arizona Republican as "one of the most widely known architects in the Southwest."

By 1940, Green had shifted his architectural practice increasingly toward public and commercial projects, executed primarily in the International and New Formalism idioms. It is in his residential work, however, that his evolution toward national styles is most evident. The Humbert House is significant to the architectural context of residential buildings in Phoenix as an important illustration of the transition in Green's residential work.

William K. Humbert, Historical Profile:

From 1932, when the house was built, until the mid-1950s, the building was the residence of William K. Humbert and his wife, George B. [sic].

A native of New York, William K. Humbert came to Phoenix with his parents in 1910 at the age of 20, after spending a year in New Mexico working as a cowboy. That cowboy experience provided him with the necessary background to run his purebred Hereford cattle ranch, which he owned with his father, in the Cartwright District outside of Phoenix. The Humberts owned the first Hereford bull to win championships at Kansas City's American Royal Livestock Show and the Chicago International Livestock Show. About 1918, the Humberts sold the cattle ranch, and William K. Humbert purchased a produce farm, also in the Cartwright District. There, Humbert was reportedly responsible for a number of innovations, including bringing the first manure spreader to Arizona and cultivating the Salt River Valley's first successful commercial crop of broccoli, which continues as a commercial crop today.

While farming, Humbert was also active with his father in Phoenix's banking industry. Then, in 1928, upon the death of his father, Humbert replaced his father as a director of the Phoenix National Bank. Two years later, he became Vice President of the bank

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and its associated Phoenix Savings Bank & Trust Company. In 1937, the Phoenix National Bank and Phoenix Savings Bank & Trust Company, with \$14.5 million in resources, merged with First National Bank to become the First National Bank of Arizona. Humbert became a director and Vice President of First National Bank; he later became the head office manager as well. In 1949, Phoenix Savings Bank & Trust Company, which had continued to operate as a separate organization under the direction of Humbert, was consolidated into the First National Bank. Additionally, in 1947 Humbert served as President of the Arizona Banker's Association.

Humbert was also active in the civic affairs of Phoenix, serving in a variety of civic, social, and charitable capacities. He served on the Phoenix City Planning and Zoning Commission in the 1930s and was vice president of the Board of Directors of St. Luke's Hospital from 1950 until 1954. He was president of the Roosevelt Council of the Boy Scouts of America, vice president of Goodwill Industries of Arizona, and a trustee of the Phoenix Little Theater. He was also active in his church, Trinity Episcopal Cathedral, serving as a Vestryman and as treasurer of the vestry. Humbert died in 1973.



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