

TUCSON LIFESTYLE HOME & GARDEN PRESENTS THE

ARIZONA OPERA LEAGUE HOME TOUR

OF HISTORIC HOMES AND NEIGHBORHOODS



Tucson Lifestyle Home & Garden is proud to present the Arizona Opera League's 28th Annual Home Tour on March 16th and 23rd. This year's focus is on Tucson's historic neighborhoods to celebrate the cultural and environmental influences that define them. By examining and experiencing these special, individual places we have the opportunity to gain a better understanding of the qualities necessary to create new neighborhood developments that future generations will honor as well. ☞ The following pages highlight seven historic homes and a contemporary home in a new residential development that embrace our heritage and reflect building and environmental strategies for living in and with the desert today.

TEXT BY R. BROOKS JEFFERY

PHOTOGRAPHY BY THOMAS VENEKLASEN/PHOTO ASSISTANT KRIS KELLER

HISTORIC HOME TOUR SCHEDULE

MARCH 16 & 23 • HOME TOUR

9:00 a.m. & 10:30 a.m. Seminars: "A Sense of Community: Tucson's Historic Neighborhoods" by R. Brooks Jeffery, Preservation Studies Coordinator, College of Architecture Planning and Landscape Architecture, The University of Arizona. Tucson's historic neighborhoods have contributed greatly to Tucson's image as a city. Jeffery's illustrated lecture will discuss the history and evolution of Tucson's neighborhoods, spanning from the early Spanish settlements to contemporary developments, and explore how new communities are learning from the lessons of the past. The seminars will be held at historic Stone Avenue Temple, 564 S. Stone Ave. The UA Press book, *A Guide to Tucson Architecture* by Anne M. Nequette and R. Brooks Jeffery, will be available for purchase.

MARCH 16 (ONLY)

10:00 a.m. to 5:00 p.m. "Garden & Gift Boutique." Garden and home accessory items for sale at the home of Glenda Woodward.

10:00 a.m. to 5:00 p.m. Tours of four different homes each weekend that represent different Tucson Historic Neighborhoods. Tours are self-guided with tour map and directions provided on tickets.

11:00 a.m. to 2:00 p.m. Luncheon in the historic Barrio Food & Drink, 135 S. Sixth Ave. Tickets (\$20 inclusive) include a special lunch menu and a donation to Arizona Opera. The building dates back to 1914 as the original Odd Fellows Hall. Etherton Gallery now occupies the second floor, which was the original dance floor.

TICKETS:

\$40 for each tour (which includes seminars) available at: Arizona Opera • Belden & Company • Borders Books, Music & Café • Martie's Hallmark Shop • Rascon Landscap & Nursery • Meredith's Hallmark Shops in Green Valley

HOME SPONSORS:

- The Jones home is sponsored by Sonoran Landscape Design — Genevieve Rothkopf
- The Rolling home is sponsored by Adobes del Bosque — Jim Gray

TOUR SPONSORS:

Belden & Company • Borders Books, Music & Café • Mr. & Mrs. Jim Click, Jr.

FOR MORE INFORMATION CALL 544-2502



Prints of "Country Kitchen," an original watercolor by Diana Madaras commissioned by *Tucson Lifestyle Home & Garden*, will be for sale during the tour, and as well as at Madaras Gallery, 1535 E. Broadway. The gallery will donate 50 percent of the proceeds from the sale of the prints to the Arizona Opera League. The original painting can be viewed at the Madaras Gallery.

R. Brooks Jeffery is the Preservation Studies Coordinator, College of Architecture Planning and Landscape Architecture, The University of Arizona. He is the co-author of the recently published book, *A Guide to Tucson Architecture* (University of Arizona Press).

A Guide to Tucson Architecture
Anne M. Nequette and
R. Brooks Jeffery



THE SPIRIT OF AMERICAN TERRITORIAL

WEST UNIVERSITY

HOME OF ROBERT AND CATHY MORRISON

Built in 1902, this house exudes a powerful presence among the elegant houses in the West University neighborhood. In 1908, Harry Arizona Drachman, city and county treasurer, state senator and local businessman, purchased the two-story house where he and his wife Florence raised five children.

Common to the American Territorial style used in Tucson prior to 1920, this residence is built of exposed brick to distinguish its affluent American quality from the usual stucco-covered bungalows or adobe houses of the day. The use of brick on this house is even celebrated with well-crafted details, including the segmented arches over the door and window openings, and a frieze of bricks laid at an angle to distinguish the first and second floors. The interior is centered around an entry hall that opens on one side to a library, and then a bedroom, while the other side leads to a parlor and a dining room, distinguished by an elegant bay window and a rare fireplace of its own.

The interior of the house was designed to ensure the separation of public and private areas with no access to the second floor stairway except through the service wing of the house. The upstairs was the children's domain with three bedrooms and a large play area at the top of the stairs. Even the quality of the wooden floor varies from the more public and elegant maple on the first floor, to the common and more durable fir on the second floor. A 1985 remodeling opened up public access to the stairway through an extension of the entry hall and enclosed the formerly screened rear sleeping porch.

By the time the Morrisons purchased the house in 2000, the house was zoned as a commercial property and had previously been used as a health agency whose tenants did little to ensure its architectural integrity. The Morrisons had to remove extraneous interior partitions and completely strip the wooden floors to bring them back to their original elegance. They repaired and restored all the original windows, including their rope and pulley mechanisms, and slowly added furnishings and décor to return the house to its residential status. ▶



Left: This 1902 home was owned by Harry Arizona Drachman. It exudes a unique presence in a promenade of elegant, historic homes in the West University neighborhood, built by some of Tucson's elite.

Right: What was once used as a parlor, located off the entry hall, is now being used as a music room by the present owners.







Left top: The kitchen, enlarged and remodeled in 2000, retains the flavor of the original house, including wooden cabinets and a counter backsplash made of tin.



Left: A claw-foot tub fits into a projection dormer window on the second floor.

See The Source on page 116.





Left: The thickness of the woodwork complements the proportions of the high-ceilinged rooms. The floor is maple and is original to the house.

Top: This window type, called an "ox eye," appears to provide more whimsy than function in this house, but was a popular feature in turn-of-the-century homes.

Center: The large second-floor landing was originally used as a play area for the Drachmans' five children.

A SALUTE TO MISSION REVIVAL

EL PRESIDIO

HOME OF GERALD AND EMMA TALEN

The resurrection of the Cheyney House, literally from the ashes, is one of Tucson's greatest preservation stories. The house is named for Annie Neal Cheyney, widow of George W. Cheyney, a geological mining chemist in Tombstone, as well as postmaster and superintendent of public instruction in Tucson. In 1905, already a widow of two years, Mrs. Cheyney commissioned the prominent Tucson architect David Holmes to design a home that could accommodate boarders to supplement her income. Like many of the houses on the west side of Main Avenue, this residence accommodates the steep slope of the property with a one-story façade on the street and a two-story façade facing the rear alley. Rare for Tucson at that time, the property also had a detached guesthouse opening on the alley where guests of Mrs. Cheyney stayed. The house was built in the Mission Revival style, characterized by the rounded pediment on the principal façade, and commonly used in Holmes's residential buildings. The grandeur of this residence was characterized by its interior enhancements, including wall murals depicting landscape scenes and intricate rug designs painted on the wooden floors. In 1981, the roof structure was destroyed by fire, and the building was abandoned until recently.

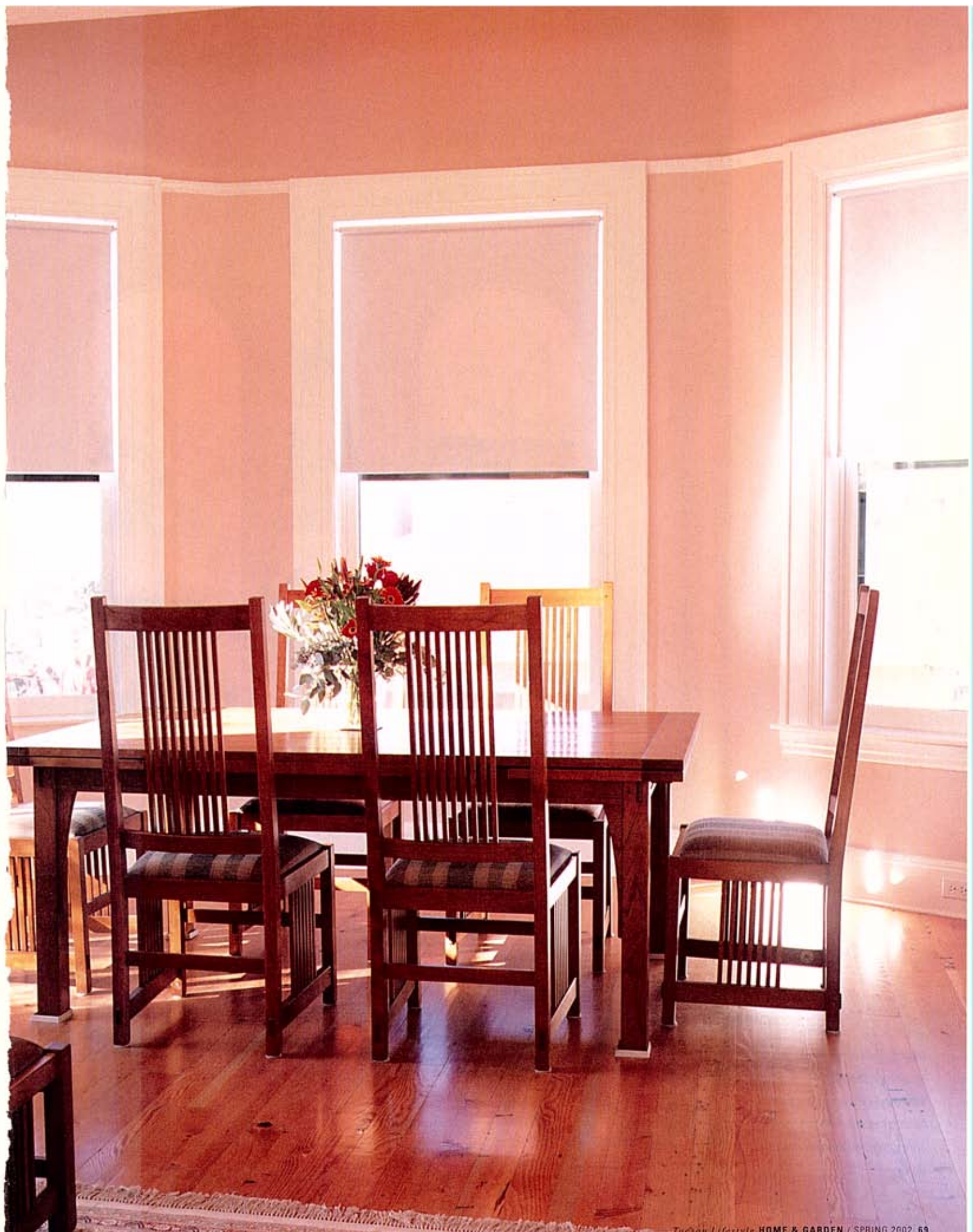
To prevent its demolition, two El Presidio residents purchased the house with the intent of reselling it to someone willing to invest in its restoration. Along came Gerald and Emma Talen. They hired Bob Vint, architect, and Michael Keith, general contractor, not only to restore the house to its original elegance, but also upgrade its energy performance while adhering to fundamental principles of sustainable building practices. The newly designed interior enhances the Craftsman quality of the original house and has been accentuated by the Talens's collection of Craftsman-era furniture. Like Mrs. Cheyney, the Talens occupy the upper floor of the house while renting out the lower floor and guesthouse to tenants. ▶



Left: This Mission Revival-style house is characterized by the curvilinear parapet wall on the principal façade, a feature used in many of the residences by turn-of-the-century architect David Holmes.

Right: In the dining room, the west-facing bay window in the dining room was designed to capture the panoramic view of the vast Santa Cruz River Valley, once distinguished by tall trees and agricultural fields.







Right: This windowed alcove originally lit the stairway leading to the lower floor. It has been closed off and converted into a sunken study.



Above: A collection of Craftsman furniture and the new custom-designed fireplace maintain the interior design splendor that graced the original Cheyney residence.



Left center: This three-paned semi-circular window, along with most of the woodwork, was completely redesigned and crafted to replicate the home's original style and quality of craftsmanship.



Left bottom: Details of the bathroom were designed in the simple aesthetic of the Craftsman era.

See The Source on page 116.

THE TRIUMPH OF TRANSFORMED SONORAN

EL PRESIDIO

HOME OF MONTY JONES

This house clearly exemplifies the stylistic agglomeration known as “Transformed Sonoran,” where detective work can reveal a story of how the building grew and changed to meet the functional and cultural needs of each era. Evidence of its original 1872 iteration as a Sonoran rowhouse can be seen in the floor plan defined by three single-room cells with doors leading both out to the street and laterally to the other rooms, allowing flexibility of function for all the rooms. As was very common during that time, the need for more space spawned an additional row of rooms to the rear of the street-facing space. The 24-inch-thick adobe walls in each of the street-facing rooms indicate that this was built at a different time than the rear set of rooms, whose exterior walls are slightly thinner. In 1888, MacTroy McCleary, a contractor and carpenter, purchased the house and transformed it to conform to the prevailing stylistic expression in Tucson. He replaced the original flat dirt roof with a pyramidal roof that covered the entire house and added a narrow front porch, complete with simple Victorian bracket detailing. Both additions were meant to express the “American” influence over this house, similar examples of which can be seen all over El Presidio Historic District. Interior additions included wooden floors, wooden doors with ventilating transoms and a cooling chimney that led to a ventilation dormer (now a skylight) seen on the street façade.

In 1994, current owner Monty Jones bought the house in a condition he describes as “a mess” and began gradual restoration, remodeling and revitalization. In addition to restoring the character of the original house, Jones added a contemporary kitchen and transformed the rear yard into a functional social space. In one of the street-facing rooms, Jones also chose to expose the original adobe walls, parts of which are still covered in 19th century wallpaper, as well as the ceiling, which is sheathed with wood from early railroad packing crates. ▶



Left: The front porch and hipped roof, added in 1888, “transformed” this 1872 Sonoran rowhouse into a more American-looking home.

Right: The rooms on either side of the *zaguan* also have doors to the street. Wooden floors may have been added to these rooms during the 1888 remodeling to cover the original dirt floors.







See The Source on page 116.





Opposite top: The high ceilings and transom windows above the doors in this Sonoran-style adobe house allow the warm air to rise and ventilate while maintaining privacy.

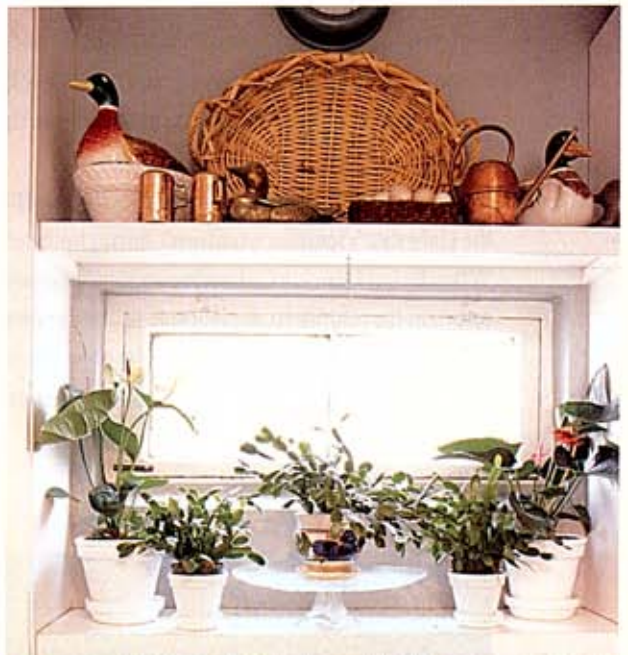
Far left: Typical rowhouses had no side yards, nor windows facing them, and the solution here for the street-facing door was to include sidelights to bring as much light into the interior as possible.

Opposite left: Rooms in a Sonoran rowhouse were generic in function and size and could accommodate any number of activities, from a bedroom to a dining room or living room, which is how the current owner has transformed it.

Above: When the hipped roof was added in 1888, an air chimney was created to ventilate the hot air out of the house through the front dormer.

Above right: When electricity arrived in Tucson in the 1880s, light fixtures such as this were ordered from catalogs, and because of their status, they were displayed prominently.

Right: A window in the kitchen opens to provide ventilation.



GRACIOUS VICTORIAN LIVING

ARMORY PARK

JACK NANCE AND ROBERT OGBURN

The relatively anonymous street façade of this Armory Park residence belies the spectacular Victorian interior in what is now a converted bed and breakfast. Built in 1878 by Charles Drake, a railroad construction manager, the house is unique as it characterizes a transition, or hybrid, of architectural styles common in Tucson at that time. The two-foot-thick adobe walls, 15-foot-tall ceilings and floor plan with a central hall, or *zaguan*, with rooms off to each side, is typical of the Sonoran rowhouse found in the Barrio Libre Historic District. The building's siting in the middle of the property, pitched roof form, attached front porch and richly decorated interior of imported leaded glass skylights, transom-topped doors, wooden panels, columns and fretwork, represents the emerging Victorian aesthetic that was popular in the eastern United States but had yet to take hold here. The residence's most famous occupant was Tucson pioneer Charles Blenman, an English attorney who practiced law here for more than 45 years and whose family resided in the house for over 100, beginning in 1891. After Blenman's death and in its lean years, the house was used as apartments, during which time extensions to the sides were constructed to accommodate bathrooms in each room.

While it was being used as apartments, Louise Blenman, acting as a preventive preservationist, removed the elaborate Victorian woodwork throughout the house and stored it in the property's carriage house. When Royal Henry, a Colorado contractor, restored the house in 1998, he retrieved all the woodwork, returned the interior to its elaborate beauty, and opened it as a bed and breakfast in 1999 (his fiancée's name was Elizabeth). Additions to the property, including the garden areas and pool in the side yard and kitchen in the rear of the house, are done so as not to spoil the historic integrity of either the interior or principal street façade. ▶



Left: The style of this 1878 home is known as "transitional" because it was designed and built with a hybrid of Sonoran and American architectural characteristics.

Right: The extensions to the original house are seen in the living room/dining room areas where changes were made to the residence to convert it into apartments, and add bathrooms to each room.







Right: A view through the house shows the layout based on the Sonoran *zaguan* plan, where rooms are accessed off a long central hall. The decorative motifs are purely Victorian, reflecting both the era and status of the family, who purchased the home in 1891 and whose descendants lived there for more than 100 years.



Above: Unusual in Tucson homes of this period, a skylight of leaded glass brings light into the central hall and adds to the elegance of the Victorian interior.

Top right: The elaborate Victorian woodwork was removed and stored during the building's life as apartments and was restored to its original beauty in 1998 by Royal Henry, who opened it as a bed and breakfast a year later.

Bottom right: The tall window design brings in natural light.

See The Source on page 116.



POST-WAR STYLISTIC APPROACH

BLENMAN/ELM

HOME OF GLENDA WOODWARD

Located in a pocket of homes south of the Arizona Inn, this residence is hidden from the street behind a wall of oleander and native desert vegetation. The streetscape belies the immense size of this property, over three lots, composed of lushly landscaped areas and a pool surrounding the house. The house exhibits the stylistic expression that was forming in Tucson after World War II, one that broke away from the revival-style architecture that had previously defined residential architecture. Here, exposed, mortar-washed brick and simple architectural forms expressed a quality that was both modern, in its honest use of building materials, yet local in its reference to traditional brick construction whose color is softened by the mortar wash. The interior reveals a compact, two-bedroom, U-shaped plan centered around what was a screened Arizona Room and now is enclosed as an art studio where the owner paints (her paintings are currently on display at Café à la Carte).

The combined living and dining room is lit by a large picture window facing north and warmed by a fireplace on the opposite wall. The kitchen successfully integrates modern amenities with a decorative motif of blue and white Mexican tiles.

The entire house has polished concrete floors, in exquisite condition, whose deep sienna color serves to highlight the owner's diverse collection of furniture. ▶



Left: The mortar-washed brick of this post-World War II residence was a new stylistic expression, and a departure from the stuccoed revival styles that defined residential architecture before the war.

Right: In the bedroom, stained concrete floors and mullioned windows are part of the design aesthetics of the house.







Top left and bottom:

The remodeled kitchen, designed by interior designer Christy Martin, cleverly uses tiles and cabinetry. (See page 68 for painting "Country Kitchen" by Diana Madaras)

Right: The former Arizona Room was enclosed and enlarged with floor-to-ceiling glazing that projects the new living space out into the lush garden. It is now used as the owner's art studio.

Opposite top right:

The formal living room is centered around a fireplace. The hearth has been remodeled from the original.

Opposite bottom right:

Brick walls throughout the interior of the house are painted.



See The Source on page 116.



A BOW TO THE MODERN

EL ENCANTO ESTATES

HOME OF LU CHESSER

Set back from the busy arterial of Country Club Road is an example of a 1938 residence whose style shows signs of the modern influences that were taking over residential architecture in Tucson. This new stylistic expression is seen in the clean, sharp lines of the building form as well as in the details, including the use of corner casement windows that challenged the visual stability of the corner, and thin pipe column supports that lack any attempt to decorate their raw structural purpose.

The one-story house sits on two lots and was designed and built by the firm of Bailey and McCoy, a relatively obscure firm, though responsible for more than 20 residences in El Encanto Estates alone. The original house was centered around a living room and adjacent south-facing Arizona Room with two bedrooms and a bathroom on one side, and two servants' bedrooms, a bath, pantry and kitchen on the other. In 1939, subsequent owners enlarged the Arizona Room, creating the semi-circular elevation seen today, and added a day room to the master bedroom. The additional lot to the south was transformed into a landscaped garden, designed by Nick Ponomorff, one of Tucson's first landscape architects, and included a clay tennis court facing Country Club Road.

In 1987, Lu Chesser hired her brother, architect Warren Edminster, to add on to the master bedroom and open up the Arizona Room with a vaulted clerestory. The stained concrete floor — scored to look like tiles — was used in the original and subsequent construction to unify the house. ▶



Left: A south-facing clerestory window naturally lights a day room off the master bedroom, an addition to the house.

Right: Located in El Encanto, this 1938 house reflects the clean lines and unadorned quality of the emergence of the modern influence. The gardens were designed by Nick Ponomorff, one of Tucson's first landscape architects.







Top left: Stained concrete floors, scored to look like tiles, are used throughout the house.



Left center and bottom: Some of the original decorative features of the garden include a niche with decorative Mexican tile and a patio with a flagstone fireplace and pavers. The table, also original to the house, is made of concrete. It functions as a picnic table but may have been used for Ping-Pong as well.



Right: The former Arizona Room was enlarged and enclosed with a semi-circular window wall in 1939. A south-facing clerestory was added in 1987 to bring light into what has become the principal living space.



See The Source on page 116.



THE GENTLE BLENDING OF STYLES

COLONIA SOLANA

HOME OF MIKE AND MARY MULCAHY

Sitting with an unassuming presence among the native creosote and cactus-filled environment of Colonia Solana is this handsome two-story house whose stylistic heritage is a blend of Spanish Colonial Revival and Classical Revival features. The two expressions were often combined to soften the rustic quality associated with the Spanish Colonial Revival. The interior continues the stately quality of the exterior through high ceilings, hardwood floors, base and cove molding, wainscotting, arched openings between the public rooms and an abundance of tall French doors leading outdoors. The focus of the classically proportioned living room is a simple decorative element grounded by the fireplace on the bottom and framed paneling above.

Otherwise the ambience is consistent with the unadorned decorative quality associated with the Spanish Colonial Revival style. In 1995, owner and interior designer Mary Mulcahy transformed these interiors from the previous dark-colored walls and dark-stained trim into a light and airy space using a palette of well-matched colors unified by the consistent use of white for the trim.

The result is a cleverly articulated renovation from classic to casual. The original owner was Ben Matthews, who built the house in 1929. Matthews was responsible for donating much of the 120 acres for the development of Tucson's most elaborate resort, El Conquistador Hotel. Never obtaining sustained success, the hotel was demolished in 1968 and replaced by El Con Mall, currently being renovated itself.

See The Source on page 116.



Left: This 1929 two-story home in Colonia Solana is a blend of Spanish Colonial Revival and Spanish Classical Revival.

Right: The house features rooms of classic proportion, hardwood floors, arched doorways and high ceilings. (See *Tucson Lifestyle Home & Garden* Winter 2002 for a feature article on this house.)






EMBRACING THE SONORAN PAST

FORT LOWELL HISTORIC DISTRICT

HOME OF GREG ROLLING

This contemporary house represents a new trend in the development of residential subdivisions that respects the increasingly endangered natural riparian environments that give Tucson its larger sense of place. The new Adobes del Bosque development, situated in the Fort Lowell Historic District in a dense bosque of mature mesquite trees, was implemented with strict guidelines that preserve the natural environment through a conservation easement, as well as requiring the architectural expression to reflect the character of the surrounding historic structures through a design review process. The Rolling Residence, designed in a joint collaboration of developer/builder Jim Gray and interior designer Tyler Atkinson, is a one-story adobe house that uses many of the elements found in Tucson's central historic districts. The plan includes a *zaguan*, or central hall, with the public rooms off to each side, similar to the Sonoran rowhouses of Barrio Libre. The plan also incorporates an entry courtyard and rear yard *sala*, or outdoor living room, as functional outdoor spaces bridged by the *zaguan*. An enduring connection to the architecture of previous cultures is achieved through the use of thick, earth-colored, stuccoed adobe walls, high ceilings supported by exposed pine vigas, niches, and colored concrete floors scored to resemble oversized tiles. Timeless qualities of the earthen architecture unify the owner's culturally diverse collections, including antique wooden doors, screens, lamps and furniture, into a holistic expression that is both intriguing and comfortable. 

See The Source on page 116.



Left: The Sonoran-style adobe home is entered through antique wooden doors.

Right: This new adobe house features many of the architectural elements drawn from our design heritage, including a *zaguan* (a traditional center hall) and thick adobe walls and an outdoor *sala*. (See *Tucson Lifestyle Home & Garden Summer 2001* for a feature article on this home.)



