

NATIONAL REGISTER NOMINATION SUMMARY SHEET

Property: The Sam Hughes Historic District

Location: Tucson (roughly bounded by E. Speedway Blvd., N. Campbell Ave., E. 7th St., and N. Bentley Ave.)

Ownership: Private, Public-local

Prepared by: Brian Rumsey, IDC/Architecture Arizona Design Group

Description: The Sam Hughes Historic District comprises a portion of 61 blocks in Tucson, located immediately East of the University of Arizona campus. The district is residential in character, containing 718 houses and six public buildings within its boundaries.

Significance: The Sam Hughes Historic District offers one of the best surviving examples of an intact neighborhood from Tucson's early tourist growth period. This period, beginning in 1921, defines a turning point in Tucson's Architectural history that would influence the City's development well into the modern period.

Suggested level of significance: The Sam Hughes Historic District is nominated at the *local* level of significance.

Criterion/criteria: C

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4. National Park Service Certification
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I, hereby certify that this property is:

- entered in the National Register _____
 See continuation sheet.
 determined eligible for the _____
National Register
 See continuation sheet.
 determined not eligible for the _____
National Register
 removed from the National Register _____

 other (explain): _____

Signature of Keeper

Date of Action

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5. Classification
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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
 structure
 object

Number of Resources within Property

Contributing	Noncontributing
<u>585</u>	<u>139</u> buildings
<u> </u>	<u> </u> sites
<u> 1</u>	<u> </u> structures
<u> </u>	<u> </u> objects
<u>586</u>	<u>139</u> Total

Number of contributing resources previously listed in the National Register 1

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

N/A

*SP Locom.
1673
(1-9-92)
District*

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6. Function or Use
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Historic Functions (Enter categories from instructions)

Cat: <u>Domestic</u>	Sub: <u>Single Dwellings</u>
<u>Education</u>	<u>School</u>
<u>Recreation and Culture</u>	<u>Library</u>
	<u>Sports Facility</u>
	<u>Outdoor Recreation</u>

Current Functions (Enter categories from instructions)

Cat: <u>Domestic</u>	Sub: <u>Single Dwellings</u>
<u>Education</u>	<u>School</u>
<u>Recreation and Culture</u>	<u>Library</u>
<u>Government</u>	<u>Sports Facility</u>
	<u>Outdoor Recreation</u>
	<u>Public Works</u>

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7. Description
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Architectural Classification (Enter categories from instructions)

Craftsman, Spanish Eclectic (& Mexican Ranch), Mission Revival, Pueblo Revival,
Egyptian Revival, Monterey Revival, Sonoran Revival, International Style,
Minimal Traditional, Transitional Ranch, Ranch

Materials (Enter categories from instructions)

foundation Varies. See Narrative Description
roof Varies. See Narrative Description
walls Varies. See Narrative Description

other See Narrative Description

Narrative Description (Describe the historic and current condition of the property on one or more continuation sheets.)

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8. Statement of Significance
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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 a grave.
- D. a cemetery.
- E. a reconstructed building, object, or structure.
- F. a commemorative property.
- G. less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance (Enter categories from instructions)

- Architecture
- Community Planning and Development
- Landscape Architecture
- Recreation
- Transportation
- _____
- _____
- _____

Period of Significance 1918-1929 (Tourist Development)
1934-1943 (Recovery)
1943-1953 (Post-War)

Significant Dates _____

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

Cultural Affiliation _____

Architect/Builder See Statement of Significance

Narrative Statement of Significance (Explain the significance of the property on one or more continuation sheets.)

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9. Major Bibliographical References

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Bibliography (Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

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 # _____

Primary Location of Additional Data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository: _____

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10. Geographical Data
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Acreage of Property 218 Acres

UTM References (Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing	Zone	Easting	Northing
1	_____	_____	_____	3	_____	_____
2	_____	_____	_____	4	_____	_____

X See continuation sheet. (Page 30)

Verbal Boundary Description (Describe the boundaries of the property on a continuation sheet.)

Boundary Justification (Explain why the boundaries were selected on a continuation sheet.)

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11. Form Prepared By
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name/title Brian Rumsey / Principal Architect

organization IDC / Architecture Arizona Design Group date July 19, 1994

street & number 2980 E. Ft. Lowell Rd. telephone (602) 881-7117

city or town Tucson state AZ zip code 85716

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Additional Documentation
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Submit the following items with the completed form:

Continuation Sheets

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.

Photographs

Representative **black and white photographs** of the property.

Additional items (Check with the SHPO or FPO for any additional items)

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

name _____

street & number _____ telephone _____

city or town _____ state _____ zip code _____

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Section 7 Page 1

Hughes, Sam, Neighborhood Historic District (Preferred)
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county and State

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List of Accompanying Graphic Illustrations

Mark:	Description:	Indicating:
Figure 1	Graphic Chart -	Rate of Development
Figure 2	Graphic Chart -	Popularity of Styles
Map M1	District Map -	Contributing / Noncontributing Resources Street Addresses Key to Photo Locations
Map M2	District Map -	Architectural Styles for all buildings
Map M3	District Map -	Construction Date for all buildings Individual subdivisions
Map M4	Aerial Photo -	1953 Fly-over of District Area
Map M5	Aerial Photo -	1993 Fly-over of District Area
Photo #1	Aerial Photo -	1936 Fly-over of City of Tucson
Photo #2- Photo #39	Ground Photos -	Street scenes, as per Narrative Description
Photo #40- Photo #82	Ground Photos -	Individual important properties, as per Narrative Description

For all photographs the following information applies:

3. Name of photographer: Brian Rumsey
4. Date of photographs: March 17-20, 1994
5. Location of original negatives: SHPO, Phoenix, AZ
6. Description of view indicating direction of camera: Refer to District Map M1 enclosed in submittal.

Section 7 - Narrative Description:

Sam Hughes
"The Father of Tucson, Arizona"
1829-1917

"Although Sam Hughes may never have had a chance to go to school a day in his life, he strongly believed in the education of children. As an influential political and business leader in Tucson, Hughes was instrumental in establishing a free public school system in the city.

'Now com the Pride of my Life,' wrote Hughes in his later years, 'The publick school. What I did was no more than my Duty with the help of A.P.K. Safford.'

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The achievements of Sam Hughes were memorialized by the opening of an elementary school in 1927 which bears his name. It is from this school, which lies at the heart of this neighborhood, that the SAM HUGHES HISTORIC DISTRICT takes its name"

The preceding three paragraphs are quoted directly and in their entirety from the prologue of the Sam Hughes Historic Neighborhood Historic Resource Survey Report authored by Don W. Ryden, A.I.A. Architects, Inc, Phoenix, Arizona, 1988.

HISTORIC DISTRICT GENERAL DESCRIPTION:

The Sam Hughes Historic District comprises a portion of 61 blocks in Tucson, Arizona developed during the period of 1921 through the 1950's and located immediately east of the University of Arizona campus. The total area within district boundaries measures 218 acres. Blocks are mostly square and are confined to a grid measuring approximately 450' x 450'.

The District is residential in character. Six public buildings are located within district boundaries: a bathhouse and swimming pool, a library, two pump houses belonging to the Water Department, one Church and the Sam Hughes Elementary School. There are 718 houses located within district boundaries. Accessory buildings such as guest houses, garages and storage sheds number approximately 418.

Major landmarks include a boulevard lined by palm trees and citrus trees (East Third Street), a public school (Sam Hughes Elementary School) and a 23.6 acre public park (Himmel Park) with recreational facilities and a library. An historic steam locomotive is on display at the center of the park. It is listed on the National Register of Historic Places.

Landmark buildings located near district boundaries and contributing to the district include a chapel and convent (the Benedictine Convent of Perpetual Adoration) and a neighborhood grocery (the Rincon Market).

The land is flat to gently sloping. Many times slopes are corrected by the use of low retaining walls next to the sidewalks. Streets within the district are laid out in a rectangular grid and carry mostly local traffic with major arterials located outside and at the periphery of the district boundaries. Curbs and gutters are present at all streets which are paved with asphalt. The curbs are stamped with 3" high letters listing the block and name for all street corners.

Architectural styles represented within district boundaries include 16 styles detailed in discussion below. The majority of the buildings are constructed in the Spanish Eclectic style. Other styles popular at the time of development are represented in lesser numbers which corresponds to their relative popularity and the date of construction. Street setbacks are generally uniform and there is a continuity of scale and proportion of structures in each area of the neighborhood.

Predominant wall finishes in the district are stuccoed masonry (brick and adobe) and both painted and unpainted brick. White stucco is the most common wall material due to the dominance of the Spanish Eclectic style present in abundance. For similar reasons, red clay mission tile is the dominant roofing material. Other materials and variations are discussed in more detail below in description of streets and individual important properties.

Landscaping is established and mostly maintained in the original manner. Some unique planning features are exhibited within district boundaries but the overall 450' x 450' ± grid is maintained. A system of "H" shaped blocks was designed that led to homes facing outward from all sides of the rectangular block. See Section 8, "Planning Features" for additional discussion.

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The core of the district comprises larger homes in the range of 3,000- 5,000 square feet on lots averaging 13,000 square feet. Surrounding areas feature smaller structures ranging from the smallest 800 square foot homes to homes of approximately 1,500 square feet on lots averaging 7,000 square feet. The largest homes are more ornate and embellished with more stylistic elements, whereas the smaller homes are often simple block forms with added porches or similar elements in the style of that home.

The district evolved into its present form over a period of 35 years. Growth patterns include a boom of construction beginning in 1923 and ending in 1932. After the Great Depression a smaller boom featured construction differing from the earlier period. This period lasted until the beginning of World War II. From just before the War and lasting through the 1950's, the style of buildings displayed a markedly different pattern.

Figure 1 and Figure 2 (attached) illustrate graphically the rate of development and popularity of architectural styles. The Spanish Eclectic style dominated the district from the first houses until the late 1930's when the Ranch Style, Minimal Traditional Style and International Style began to compete for dominance. By the 1950's nearly all new houses were built in the Ranch Style. Construction beyond that date was very limited.

The significance of the district (See Section 8) derives in part from the fact that the mix is present. The appearance has changed very little since. Surrounding areas have changed greatly, however, as evidenced by the aerial photographs submitted with this nomination.

By the time the Great Depression nearly eliminated new construction (only one house was built in 1933) 364 houses had been built, just over 50% of the total buildings in the District. The recovery and post-war infill brought the total number of houses to 589, or 83% of the total. In 1950, the vacant lots were not intrusive and the neighborhood had a more completed look. In 1994, there are 23 vacant lots remaining. Infill since 1950 has been mostly Ranch style. The latest constructions in the neighborhood, in the 1970's and 1980's are mostly built in a Neo-Mediterranean style that mimics the earlier Spanish Styles.

Alterations to some properties have been insensitive to the original constructions, transforming a Spanish Eclectic or Craftsman style house into a modern or contemporary house, but these alterations are rare. There are also occasional properties in disrepair but this is also rare. The most significant detrimental alteration seen in the district is the construction of new privacy walls which hide a given house from public view. This is especially true along East Sixth Street, which carries a high volume of traffic. High walls in other areas are much more limited. Most houses remain in their original condition.

Architectural Styles constructed throughout the District are summarized in the following table:

Architectural Style	Number Present	Percent of Total
Craftsman	27	3.5
Spanish Eclectic	455	62.8
Egyptian Revival	2	0.3
Mission Revival	12	1.7
Pueblo Revival	19	2.6
Tudor Revival	9	1.2
Sonoran Revival	4	0.6
International Style	29	4.0
Ranch	108	14.9

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Minimal Traditional	12	1.7
Monterey	2	0.3
Transitional Ranch	6	0.8
Modern / Contemporary	18	2.5
Neo-Mediterranean	1	0.1
Neo Eclectic	<u>19</u>	<u>2.6</u>
Total	723	100.0

PHOTOGRAPHIC EXHIBIT AND DESCRIPTIONS:

The following paragraphs describe the accompanying photographs. The camera viewpoints are indicated on the Base Map. Photograph #1 is a historical aerial photo shot in 1936. Photograph #2 is taken with a 220mm telephoto lens. All other photographs are taken with a 28mm wide-angle lens. The photos were taken in February, 1994.

HISTORICAL DISTRICT OVER-VIEW - 1936 AERIAL VIEW - PHOTO #1:

The aerial photograph is annotated graphically to illustrate the boundaries of this Historic District nomination superimposed over the historical 1936 aerial photograph. It clearly shows that the Sam Hughes neighborhood was located at the outer edges of the Tucson area at that time. It also indicates the 1936 presence of contemporaneous developments, El Encanto and Colonia Solona, two neighborhoods with status as Historic Districts in the National Register of Historic Places. At the time of the photo Himmel Park was open desert and the Sam Hughes School was under construction. It also shows the original Tucson Country Club, since demolished and developed, from which Country Club Road took its name.

MODERN DAY STREET-BY-STREET DESCRIPTION:

The streets of the district are toured in this narrative from the west edge of the district and working east. Third Street is described first and given the most view-points because is the most well-known street in the District and because it is the only street that runs the entire length of the district.

East Third Street:

The district is anchored by the streets and homes of the University Manor subdivision. It is the "East Gate" to the University of Arizona as illustrated by a view from East Third Street in the district toward the University (PHOTO #2). The historic Old Main building on the University campus is the terminus of this view. The first block of Third street adjacent to the University is filled with large homes of significant historical character and artistic merit. PHOTO #3 shows the north side of Third St. adjacent to Campbell Avenue. It is typical of the palm-lined streets. The house in this photo is a 1931 design by Josias Joesler in a Spanish Eclectic/Mexican Ranch style (1903 E. Third St.).

Another view one block further east is shown in PHOTO #4. This viewpoint illustrates the continuity of the streetscape created by the palm tree promenade and shows an example of the juxtaposition of a 1928 Mission Revival Style House (2003 E. Third St.) and a 1924 Craftsman Style House (2015 E. Third St.). It also shows the use of a low retaining wall at the front property line used to negate the slope of the lot which is typical of many lots within district boundaries.

VIEWPOINT #5 shows another view of the same block with a 1927 Spanish Eclectic home (2043 E. Third St.) nestled behind the palm trees. This photo also shows the historic streetlights used in the University Manor subdivision.

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In isolated instances, high walls have been constructed in front of historic homes in an effort to create privacy at the expense of historical integrity. The worst example of such construction is shown by PHOTO #6. The large 1936 Spanish Eclectic house at 2121 E. Third St. is near totally obscured by the walls. This property and others like it are shown on the Base Map as non-contributing.

Continuing Eastward along Third St., the character of the district changes as the University Manor subdivision gives way to the Alta Vista subdivision. The lots and homes are smaller. Artistic merit is still often noteworthy, but the designs are simplified. The palm promenade becomes a boulevard of ornamental citrus trees.

With the lower height trees at the curb line, the landscaping between the sidewalk and the street often consists of higher trees that form a backdrop for the citrus trees. One such example is shown by PHOTO #7, where a simple 1930 Spanish Eclectic house (2321 E. Third St.) is complimented by its front yard landscaping including large shade trees. This area of the district is best appreciated on foot as the spaces between the citrus trees offer only glimpses of the houses behind.

Four streets border the Sam Hughes School and the south side of the 2300 block of E. Third St. forms the northern border. PHOTOS 8 & 9 show the School grounds viewed from E. Fourth St. The citrus trees are planted continuously along Third St.

VIEWPOINTS 10 & 11 further illustrate a special sense of place created for the pedestrian by the space between the citrus trees and houses along Third St. Photo #10 shows how the citrus trees create a visual barrier at the street. PHOTO #11 shows the space created between the line of citrus trees and the street. These photos were taken in the 2500 block of E. Third St. in the Fairmount Addition subdivision.

PHOTO #12 shows a 1938 Minimal Traditional house (2549 E. Third St.) in the foreground and a 1934 Minimal Traditional House (2541 E. Third St.) in the background. When compared to Photo #13, taken 1 1/2 blocks away, it can be seen that the later Ranch and Minimal Traditional houses maintain the same sense of scale and setback. The grouping of three Minimal Traditional houses shown by Photo #12 represents the largest grouping of that house type in the district. PHOTO #11 depicts a 1925 Spanish Eclectic house (2703 E. Third St.) in the foreground and a 1928 Spanish Eclectic house (2709 E. Third St.) in the background.

East Fourth Street:

East Fourth Street follows patterns similar to E. Third Street. The Western three blocks are within the University Manor subdivision and are palm-lined streets with larger homes, transitioning to smaller homes on smaller lots to the east.

PHOTO #14 shows a 1926 Mission Revival Style house (1905 E. Fourth St.) and PHOTO #15 shows a 1928 Mission Style house (2003 E. Fourth St.) on a palm-lined street. Both homes have a high level of detail and are large in size. The Palm promenade on Fourth St. is not continuous as it is on Third St. Examination of the 1953 aerial photograph (Map M4) reveals that some trees have been lost to time, while other lots seemed never to have participated in the planting program.

PHOTO #16 shows two Craftsman houses both dating 1923 (1941 E. Fourth St., foreground, 1935 E. Fourth St., background). A 1926 Tudor Revival house anchors the corner of Fourth St. and Olsen Avenue (PHOTO #17). This view shows alternate methods of treating the slope at the front yard. The Tudor Revival house (2043 E. Fourth St.) has a retaining wall built in front of the same material as the foundation / stem wall at the house itself. This volcanic rock, mined from the "A" mountain quarry in the nearby Tucson Mountains is a trademark of houses in Tucson from before the turn of the century and well into the 1920's. The house next door (a 1927 Spanish Eclectic hidden by trees in the photo) utilizes

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another frequently seen concept for the Sam Hughes neighborhood, a grassy slope with a small stair and flanking concrete curbs.

The blocks on E. Fourth St. east of the University Manor have smaller houses on smaller lots, matching the pattern of East Third St. The 2300 block of E. Fourth St. Borders the Sam Hughes School and the views are similar to photos 8 & 9. The 2400 block of E. Fourth St. is outside of district boundaries. It was omitted due to the intrusive quality of a Church building at Tucson Blvd. and because the make-up of the block has a majority of houses built after 1944, mostly in the Ranch Style. Blocks within district boundaries maintain a higher historical quality. Photo #18 is taken at the corner of Fourth St. and Treat Avenue. Three houses are visible in the photograph. In the foreground are two 1936 houses designed by Josias Joesler in the International Style (2803 E. Fourth St., foreground, 2809 E. Fourth St., middle-ground) and a 1931 Spanish Eclectic house in the background (2815 E. Fourth St.)

East Fifth Street:

East Fifth Street displays similar patterns to the streets described above except that the quality and quantity of contributing resources diminish east of Wilson Avenue. The district boundary is shifted accordingly. Three viewpoints along Fifth Street are provided.

VIEWPOINTS 19 & 20 are located in the University Manor with the palm trees typical of the subdivision present in both photographs. Photo #19 shows a 1928 Spanish Eclectic house (2103 E. Fifth St., foreground), and a 1936 Spanish Eclectic house (2109 E. Fifth St., background). Photo #20 shows two 1937 Spanish Eclectic houses (2100 E. Fifth St., foreground, 2110 E. Fifth St., background). The house in the background shows influences of Pueblo Revival and is one of several houses in the district designed by W.E. Rudasill. Photo #21 shows a typical street corner in Fairmount Addition. In the foreground is a 1939 Minimal Traditional house (2301 E. Fourth St.) and the building in the background is a 1931 Spanish Eclectic (2309 E. Fourth St.).

East Sixth Street:

Sixth Street is the only multi-lane high volume street that passes *through* the district. Other multi-lane high volume streets include N. Campbell Avenue and East Speedway Blvd. While N. Campbell avenue has more length affecting the district, most of the houses along Campbell face other streets. Frontage along Speedway Blvd. is very limited. Sixth Street, however, has many houses facing the street and its traffic. The predictable response of many homeowners has been to build high walls to give privacy and buffer the sound.

The resources of E. Sixth St. are of high quality, especially on the south side of the street. PHOTO #22 illustrates the scale and rhythm created by several Spanish Eclectic bungalow houses in the 2400 block of E. sixth St., built between 1925 and 1930. This contrasts the defensive confrontational feeling of the 2500 block of E. Sixth St. shown in PHOTO #23.

The houses on the north side of Sixth St. are more complex in form ranging from the Ranch style to the cross-gabled Spanish Eclectic compared to the simple parapeted masses with accents of gabled tile roofs seen on the south side of the street. PHOTO #24 & PHOTO #25 illustrate this point. PHOTO #24 shows a 1944 Ranch house (2101 E. Sixth St., foreground) and a 1927 Spanish Eclectic house (2109 E. Sixth St., background). PHOTO #25 shows a 1929 Spanish Eclectic house (2203 E. Sixth St., foreground) and a 1951 Transitional Ranch house (2209 E. Sixth St., background).

East Seventh Street:

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The area south of E. Sixth Street contains numerous resources with a concentration along E. Seventh Street. PHOTOS 26 & 27 show two view points at the center of this area: the corner of E Seventh St. and N. Wilson Ave. Photo # 26 contains the image of three Spanish Eclectic houses dating from 1927-1929. PHOTO # 27 shows two Spanish Eclectic houses. The stamped letters for indicating addresses in the concrete curbs at street corners are easily seen in PHOTO #27.

East Hawthorne Street:

The Speedway Heights subdivision comprises the blocks located between the University Manor / Alta Vista and E. Speedway Boulevard. The lots and home sizes are generally smaller and multi-family dwellings are more numerous than in other areas of the district. East Hawthorne Street is the southern limit of this subdivision. The western half of Speedway Heights was generally built-out before the eastern half. Because of that, the streets have more Craftsman and Spanish Eclectic houses in the western blocks and more Ranch houses in the eastern blocks. The street ends at Tucson Blvd., where a relationship with Himmel Park contributes to the character of the Street.

PHOTOS 28 & 29 show Spanish Eclectic Houses in the first block of Hawthorne St. In the foreground of Photo #28 is a 1931 house (1911 E. Hawthorne St.) and in the background is a 1929 house (1917 E. Hawthorne St.). Photo #29 shows two 1929 Spanish Eclectic houses (1945 E. Hawthorne St. in the foreground, 1927 E. Hawthorne St. in the background). The beige color of the stucco of 1927 E. Hawthorne St. is unusual as most stucco surfaces in the district are painted white.

A larger view of a typical streetscape is illustrated by PHOTO #30 which shows the south side of the 2100 block of E. Hawthorne St. The corner house is a 1924 Craftsman bungalow and houses in the background are Spanish Eclectic designs ranging from 1924 construction dates to 1930. This viewpoint illustrates well the consistency of the neighborhood and the manner in which some houses are more concealed by landscaping than others.

PHOTO #31 was taken at the eastern end of the street where the Ranch Style is more prevalent. This sidewalk view shows three Ranch houses (working back from the corner) dating 1940, 1939 and 1939 (2349 E. Hawthorne St., 2343 E. Hawthorne St., 2333 E., Hawthorne St.). This block has the largest concentration of Ranch Style houses within district boundaries and the homes are of greater historical character than some Ranch Style houses in the district.

East Second Street:

East Second Street displays the same overall patterns and characteristics as E. Hawthorne St. It contains the largest grouping of Craftsman houses in the district in the 1900 block and a grouping of Minimal Traditional in the 2300 block.

The Craftsman houses can be seen in PHOTO #32. In the center of the photo is a 1924 house (1933-1935 E. Second St.) and to the left is a 1927 house (1927 E. Second St.). PHOTO #33 shows a typical streetscape closer to Himmel Park. The 1931 house at the corner (2403 E. Second St.) is an eclectic mix of Spanish and Moderne, an early example of modern influences for the neighborhood. Also noteworthy is the two story garage/guest quarters behind the house.

East First Street:

East First Street follows the same basic development patterns as Hawthorne and Second Streets, the historical continuity is broken by two adjoining blocks of contemporary commercial development and a block of noncontributing residences excluded from district boundaries. The western-most blocks contain a high percentage of earlier homes with abundant Craftsman Style houses. Eastern-most blocks contain more Ranch Style houses and the middle blocks contain mostly Spanish Eclectic Houses.

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PHOTO #34 shows a 1925 Craftsman Style house in the foreground with a mix of later Spanish Eclectic house in the background. This scene is fairly typical of the street.

Himmel Park:

Himmel Park acts as a terminus for five streets in the District: First, Second and Hawthorne Streets and Forgeus and Sawtelle Avenues. Tucson Boulevard and Treat Avenue border the park. The park is a focus for those adjacent or near the park.

The 23.6 acre public park, constructed in 1936, is open and grassy and contains one softball field, two soccer fields, eight tennis courts, playgrounds, a 25 meter pool and bathhouse, picnic areas, a branch of the Tucson Public Library and one historic steam locomotive. Landscaping includes a palm promenade bisecting the park and following the "home run" line of the softball field. Mature eucalyptus dot the landscape in non playing field areas, giving shade to playgrounds and picnic areas. Paved parking areas are provided across from the intersection of Second St. and Tucson Blvd. and along the north side of the park between the tennis courts and the Library. These relationships are evident in the aerial photograph (Map M5).

There are two buildings in the park, The Himmel Park Branch of the Tucson Public Library and the North Side Pool House. The library (not pictured) is a modern style low brick building constructed in 1961. It was designed by Architect Willimam H. Carr. The North Pool House and pool were built in 1936 under the WPA in a Spanish Eclectic style (PHOTOS 55 & 56).

East Speedway Boulevard:

The properties located on East Speedway Blvd. all face one of Tucson's main thoroughfares. Four of the six Speedway addresses located within district boundaries are zoned R4 which allows for office use. The two remaining properties are zoned R1, single family dwellings, and are currently used in that manner. The four properties with R4 zoning have been remodeled for office use in a manner sympathetic to the historic character of the resource. Speedway Blvd. has a high percentage of important contributing properties.

PHOTO #36 shows the 2400 block of Speedway Boulevard with the two residential occupancies in the foreground, a 1936 Spanish Eclectic (2402 E. Speedway) and a 1927 Spanish Eclectic (2416 E. Speedway). The building in the background is actually two 1927 Spanish Eclectic houses which were joined by a portico courtyard addition for its modification to office use. The new address is 2444 E. Speedway.

Other properties located on East Speedway Blvd. are illustrated as highlight buildings. They are illustrated in PHOTO NUMBERS 42,43 and 63.

North-South Streets - The "Avenues":

The vast majority of properties are located on East-West streets. The "H" blocks create one or two addresses on the avenues in each block. Each of these addresses is always adjacent to an alley. In some instances the space between the two alleys contains only one address. This results in a large house on a large lot. The character of these "alley houses" corresponds to the character of houses on adjacent streets.

Only one photograph is included to specifically illustrate the larger group of Avenue addresses. Individual feature properties are located on Avenues as indicated on the Base Map. PHOTO #37 shows two "H" block addresses locate in

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the 700 block of N. Olsen Avenue. Both alleys are visible which create the "H" configuration. The Spanish Eclectic house visible in the foreground is a 1928 house located at 721 N. Olsen Avenue.

The Alleys and Accessory Buildings:

The alleys behind a block of houses often has quite a different character than the formal streetscape. It is essentially a utility access drive with scattered garages and storage sheds, and occasional guest houses. At the "H" blocks the alleys run alongside houses on one side of the alley and behind houses on the other side of the alley creating more interest. PHOTO #38 shows one such alley.

There are numerous properties in the district which have garages in the rear of the lot with guest quarters located on a second story above the garage. One of these, a 1929 Spanish Eclectic located behind 2203 E. Sixth St. is shown in PHOTO #39.

IMPORTANT CONTRIBUTING PROPERTIES:

There are 725 properties within district boundaries. Many more important properties exist than are discussed under the cover of this submittal. The selected properties are included because according to the following criteria:

1. They are representative of the better tier of properties in terms of artistic merit - or -
2. They are a representative example of a particular architectural style - or -
3. They help to illustrate "popular taste" represented by the district (See Section 8, Statement of Significance)

The properties are each discussed under the heading of an Architectural Style. After each heading for an architectural style, a brief discussion of that style is presented before featuring individual properties.

The selection of feature properties also reflects an effort to present properties which are located in all areas within district boundaries. The various styles are discussed in the order that corresponds to their first appearance in the district.

THE CRAFTSMAN STYLE (27 Properties Total):

Many of the earlier properties in the district are built in the Craftsman Style and the last house in this style was built in 1929. The majority of the houses occur in the northeast corner of the district. Most tend toward the vernacular with some displaying just a few features leading to their classification as Craftsman. In addition to the two properties featured below, see PHOTO #32 for Craftsman examples.

1935 East Fourth Street - Constructed 1923 - PHOTO #40

The most complex and one of the largest Craftsman house in the District, this house displays many typical characteristics of that style. Raised wood floors are built on foundation walls laid with volcanic rock mined from nearby mountains. A concrete floored porch is asymmetrically placed on the right side of the front facade with entry made by steps on the side. Large battered columns support low segmental arches and a shed roof which is part of a larger transverse cross gable. The largest roof form is a front facing gable with a large cross gable at the rear of the house. It is covered with asphalt shingles. The roof projects to form large overhangs with exposed rafter tails. At the front gable an exposed roof beam projects past

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a wide fascia which is built-up with wood trim similar to cornice molding. Numerous simple chimneys with white stucco punctuate the roof. Narrow vertical wood boards with narrow gaps form a triangular attic vent at the peak of the gables.

Wall surfaces above the foundation are white painted stucco over adobe masonry. Window openings are large and rectangular and utilize multiple units of double-hung wood sash windows. The window flanking the front porch is covered by a wrought iron and canvas awning. The window on the side of the house is a high ribbon window, allowing for built-in cabinets below in the dining room. Window sills are stucco-covered and project slightly from the wall.

2017 East Third Street - Constructed 1924 - PHOTO #41

This house is also a rather pure example of the Craftsman style but it is much simpler than the previous feature house. It has a larger front porch continuous across the facade and a raised wood floor and rock foundation. The roof form is dominated by a side gable covering the front porch. The main roof is a front gable that rises just enough above the porch roof to allow for the ubiquitous triangular wood board attic vent facing the street. The corner columns for the front porch are square and the arch above is flat. Exposed rafter tails are the most detailed element of a very simple yet strong street image. Entry to the porch is from the front and rock cheek walls flank the concrete steps. Except for the offset from center of the front door and stairs, the facade is symmetrical. Window openings are large and rectangular and utilize multiple units of double-hung wood sash windows.

THE SPANISH ECLECTIC STYLE (456 Properties Total):

The Spanish Eclectic style is the most numerous and most important resource in the district. Houses continued to be built in that style until 1949. The following featured properties are presented in rough chronological order of their construction dates and also are presented to show the larger more ornate progressing to the most simplified.

2230 East Speedway Boulevard - The John W. Murphey House - Constructed 1922 - PHOTO #42

John W. Murphey (1898-1977), a graduate of the University of Arizona, was one of the most influential builders/developer in the history of Tucson. He created the John W. Murphey Building Company in 1921 and built this house in 1922. For the first few years Murphey built mostly smaller Spanish Eclectic houses in various subdivisions within City limits. In 1926 he purchased the land for the city's first individually owned and individually developed subdivision, the Old World Addition, which featured very large Spanish Eclectic and Tudor homes. (The homes were all demolished during the expansion of the University of Arizona Health Sciences Center.)

In 1928 Murphey purchased through the Homestead Act 7,000 acres of land four miles north of the City in the foothills of the Santa Catalina Mountains. He envisaged hilltop homes on multi-acre sites with roads hidden in the canyons below. He developed Catalina Foothills Estates in its progressive phases until his death in 1977. This development continues in the present and the 7,000 acres once belonging to Murphey represents the most exclusive real estate anywhere in the metropolitan area. Murphey lived at the Speedway house until 1959 when he built a new large rambling home in his foothills area for himself.

The house at 2230 E. Speedway Blvd. is typical of Spanish Eclectic houses of its size. It is constructed with a slab on grade with colored and scored concrete floors with integral cove bases, a Murphey trademark. It is side-facing "T" shaped with gable roofs covered in red mission tile. A brick paved patio in front of the house provides for entry as there is no cover for the panelized wood front door recessed with large radiuses into the smooth white stucco wall.

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Moderate sized wood double-hung windows flanking the entry door are covered with delicate ornate wrought iron grilles that display extensive scroll work. The proportion of the openings to the wall lend a massive appearance to the facade. A front facing gable wing to the right (obscured by vegetation in photo) has a single larger fixed feature window with similar grill work. The proportions and massiveness are similar.

The exposed rafter tails project to create a short eave that does not overpower the massiveness of the wall below. Clay pipe attic vents are grouped in three's in the gables. The chimney for the living room fireplace terminates in a fired brick lattice work covered with a gable shaped "roof" of mission tiles. This chimney termination type is typical of Spanish Eclectic houses in Tucson from the early 1920's and the presence on a house is empirical evidence of an early construction date.

Additions and alterations were made to the building in 1981 in order to accommodate its new use as the Ronald McDonald house, a charitable organization offering hospice to parents of critically ill children at the nearby hospital. The additions are historically sensitive but change the character of the front facade by the addition of simplified arcade along the street frontage.

2344 East Speedway Boulevard - Constructed 1924 - PHOTO #43

In the next block of Speedway Blvd. another Spanish Eclectic house was constructed in 1924 that is one of the rare two story houses in the district. The two story portion of the house is a large mass with a front facing gable with the long dimension running from front to back. One story wings with gable roofs abut the central mass. The only wing visible from the street is toward the front of the street and it runs perpendicular to the central mass. The roofing material is mission tile with no overhang, accenting the massiveness of the composition. A high chimney from the lower mass provides a vertical accent. It is terminated with a tile roof.

Openings are limited in the smooth white stucco walls. Windows are generally double-hung wood sash units with full sash lites. The front of the central mass has French doors centered in the wall on each floor. The upper doors open to a very small balcony with projecting floor beams with decorative band saw profiles. A wrought iron rail with extensive scroll work surrounds the balcony which is just large enough to stand on. A wrought iron grille which is more delicate covers the lower doors. On the left side of the central mass arches at the corners of each floor lead to a covered entry porch on the first floor and a balcony from a bedroom on the second floor. Wing walls with sculptured profiles are located at each side of the structure, the left wall is low and screens a terrace in front of the one story intersecting wing, the wall on the right is more buttress-like. The one story wing features two window openings which were enlarged and filled with picture windows during renovations of this building to its current use. A mirror of the buttress-like wing wall the two story mass appears at the left side of the lower mass.

The 1983 renovations included remodeling of the garage building to offices, the addition of tile surrounds to the main entry arch and the enlarged window openings mentioned above and the construction of parking area in front of the building

The Sam Hughes Elementary School - Constructed 1927 - PHOTOS #44, #45, #46

The namesake of the historic district is also a noteworthy architectural landmark for the area. Designed by architect Roy Place, the school is a one story doughnut plan with a central courtyard visually and functionally anchored by a two story office area centered in the main street facade.

This central mass (PHOTO #44) is the feature which creates a lasting impression of the school. Massive in appearance, it has a front facing gable mission tile roof with a gable-roofed tower projecting from the left front corner and a large deeply recessed arch centered in the wall containing the entry doors. Wall surfaces are smooth light tan stucco. Heavy wing wall

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buttresses flank the mass at the front. Small decorative vents are placed in the walls at the tops of the gables. The entrance (PHOTO #45) features a pair of heavy wooden panelized doors with brass hardware and a single large lite in the top portion of each door leaf. Full length sidelights and a semicircular transom fill the remainder of the large archway. The glass of the doors and sidelights are covered by a heavy wrought iron grille with an abutting quatrefoil motif. Other fenestration includes French doors with semicircular transoms and wrought iron balconets at the third floor room in the tower, tall narrow windows in groups of three at the (interior) stair landing and stepped along a stair run, a small window to a basement space below the stair landing, one small window to the right of the entry arch and a large steel casement window (not pictured) on the south side of the mass for second story offices. Windows facing the courtyards are more numerous and larger.

The classroom wings are lower in scale and have mission tile gable roofs. The wings flanking the central mass have covered walkways facing the street while the remaining three sides of the doughnut have covered walkways opening to the central courtyard. Where these walkways penetrate the building to create entrances, the design is accented with raised masses, stucco surfaces and recessed entry doors. (PHOTO #46, example). The size and height of the wings have a rhythm of wider and higher with shorter and narrower because of varying classroom size and larger rooms such as the multi-purpose room (north wing, PHOTO #9) and a library (south wing). The walkways are framed with hewn heavy timber, including 8 x 8 posts and 8 x12 beams with 8 x12 corbels at the outer edge. The exposed roof sheathing is hewn 2x6 tongue and groove decking. Floors are covered with Satallo (Mexican 12 x 12 clay tile) tiles with a clear finish. Window openings to the walkways tend to be larger steel casement windows mixed with small arched windows. Openings in walls facing the outside are large steel casement on the north and south and more narrow "punched openings" in the thick wall on the east side (PHOTO #9).

628 North Norris Ave. - Constructed 1925 - PHOTO #47

This University Manor house illustrates the trend for the smaller bungalow form houses of Spanish Eclectic design to mix simple parapeted rectangular block form houses with accents of limited gable roof forms covered with mission tile. Later examples mentioned below will illustrate this point to extreme. This house contains approximately 1,600 square feet.

It has an asymmetrical front facing gable wing projecting a few feet from the parapeted form into which it abuts. The gabled portion is an excellent example of Spanish Eclectic design. The sculpted profile given to the parapet at the left side of the facade is more akin to Mission style design and the mix works well, giving balance to the facade. The relatively early date of this house may account for the mix as the Mission style was popular at this time.

A low stucco wall in front of the house shields a raised terrace area which leads to the entry porch, an arched affair at the low corner of the gabled mass. At the right side and centered under the peak is a grouping of three arched multi-pane wood windows, the center arch larger, with spiral engaged columns between the windows resting on a projecting sill. Variations of this window are very common to the facades of Spanish Eclectic houses in the district. To the right of the building mass is an arcaded wing wall which casually balances the entry porch. The arch contains a wrought iron gate which leads to the yard beside the house. The attic vent centered in the peak of the gable is hidden in an arched niche and is covered by a simple wrought iron grille. This niche and grill work is also very common to this house type in the neighborhood. The rake at the gable is accented by means of a moderate cornice molding lending a finished look to the eave line. This detail is not common to the neighborhood.

The facade to the left, as mentioned, features a Mission type parapet. In this case it has no coping. An arched niche similar to the other attic vent is centered in the wall below the circular portion of the parapet profile. A feature window includes a square picture window flanked by multi-pane double hung wood sash windows. The windows are contained within a single opening with a heavy wood mullion separating the window units. Variations of this window are also very common in the district. In smaller less ornate houses this window type is often the main feature window.

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The sides and rear of this house are simplified when compared to the front. In bungalow form houses this is often the case as the homes are usually built on smaller lots which do not show-off the side of the house.

2239 East Fifth Street - Constructed 1928 - PHOTO #48

Numerous house within district boundaries are quite small. Usually even in these very simplified houses, stylistic elements are present which allow classification of the house to a recognizable style. This house in Fairmount Addition achieves a Spanish Eclectic look with a minimum of effort and expense.

It is a basic box with four rooms, one at each corner. A simple porch with a low slope lean-to shed roof is built to provide covered entry. The porch has stucco walls with low segmental arches cut from the walls. The porch floor is raised two risers above natural grade. Wing walls flank both the porch and the main house. The parapet of the main house is stepped and includes a slightly pedimented accent over the front porch. Decorative relief is provided by stylized geometric figures in the pediment over the porch and by diamonds over the two front windows. The relief elements are suggestive of an Art Deco influence which would be early but possible. The windows are simple wood sash hung windows.

720 North Olsen Avenue - Constructed 1929 - PHOTO #49

This house is very similar to 628 N. Norris Ave discussed above and is included because it is a representative example of the use of the tower form to highlight the design and mark the building's entrance. When used, the entrance is almost invariably achieved by an arcade at the base of the tower when the tower is square, or by a door at the base when the tower is circular. The tower is usually hipped and has niches with wrought iron grilles like the tower at this address. The courtyard at the base of this tower is also typical as is the scalloped profile of the courtyard wall and the steps and wrought iron gate.

The gabled roof front-facing wing of this house also has a triple arch multi-pane window, in this case with a low wrought iron grille like a balconet. The wing wall left of the window balances the courtyard wing wall to the right.

726 East Norris Avenue - Constructed 1931 - PHOTO #50

This rambling Spanish Eclectic house represents a small departure from earlier efforts and these deviations represent a possible branch to the Spanish Eclectic style in Tucson: the Eclectic Mexican Ranch. This sub-style (not cataloged separately on the base maps) was built numerous times by the team of Josias Joesler (Architect) and John Murphey (builder/developer) in later years in the Catalina Foothills and other areas. (See discussion of John Murphey House above under PHOTO #2). This house seems to be a pre-cursor to the style as seen in Tucson.

The historical precedent for the Eclectic Mexican Ranch appears to be the region of central Mexico, including Puebla, Quertero and Patzcuaro. John and Helen Murphey traveled extensively in those areas and Josias Joesler practiced architecture in Mexico City prior to his arrival in Tucson. This link becomes apparent in much of their work including the nearby (0.7 miles from district boundaries) Broadway Village Shopping Center which was modeled after buildings in Patzcuaro according to an associate of Joesler's practice, architect Gordon Maas Luepke.

The Mexican Ranch style is marked by the exclusive use (no parapets) of mission tile roofing, often chinked, on low slope roofs, larger exposed roof beams (often both interior and exterior) projected through the wall to a slight eave, articulated massing, exposed wood deck framing on the interior, and less formal entry and detailing. It is not "high style" but had a more informal quality. Steel casement windows were used in place of wood sash windows. The floor was usually Satillo tile or exposed concrete. The style was advertised and promoted by the John W. Murphey Building Company.

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The house at 726 E. Norris Ave. has many of these characteristics but has a raised wood floor (Mahogany).

It is also notable because of the unusual appearance of a partial basement and the use of scroll grilles where the scroll form projects out from the wall in a graceful curve for first floor windows and the same curved form installed horizontally to cover basement window wells.

2221 East Fifth Street - Constructed 1932 - PHOTO #51

This Depression era Spanish Eclectic house has less in common with the above described Mexican Ranch style and conforms more to the typical Spanish Eclectic features associated with previous addresses in this narrative. It does, however, indicate a continuity of some aspects of design associated with Mexican Ranch and the otherwise forward march of time.

This house marks a return to the construction technique of walls laid with mud adobe. This technique, long associated with the Mexican population, made a reappearance with other builders as first seen in the Sam Hughes Neighborhood and other limited areas during the early 1930's. It is also another Sam Hughes example of the early use of steel casement windows.

The building form is typical of the rectangular parapeted mass with a front-facing gable wing with mission tile roofing, complete with battered wing walls stepped/sculpted parapets, grille-covered arched niches and arched windows. The exposed wood frame front porch roof is, however, a significant departure from the Spanish Eclectic form. The low slope porch is more akin to the Mexican Ranch.

This house is also illustrated because it is such a clear example of the relationship of the automobile to the house, a relatively new concept in America. The garage, which replaced the earlier carriage house was always located at the back of the lot, with access from an alley behind the house. The instances of garages located at the street in the district are limited to an extremely limited number of latter-day projects. This "hiding" of the garage door helps to contribute to the historical character of the Sam Hughes Neighborhood.

2134 East Fourth Street - Constructed 1934 - PHOTO #52

This house is the only example in the district of exposed raw adobe as a wall material. In this case it is coursed in a running bond. It is also unique in the use of chinked, or mortar-laid, mission tile roofing.

It is essentially a prototype of the Mexican Ranch style. It has an informal character, a pleasant unforced quality.

The adobe walls dominate the appearance. The floor is slab on grade giving the house a lower appearance than earlier houses with raised wood floors. Entry is made through an arched door that it is slightly off-center in a slightly projecting mass from the main facade. The left side of this mass is battered. The roof from the main portion of the house projects over the entry. The main roof form is a rear facing "L" with gables conforming to the "L". A small wing with a gable sits behind and left of the main mass. The roof is supported by beams that project to form a moderate eave. Windows are steel casement and steel framed fixed windows. The lintels above the windows are concrete exposed to view.

2240 East Fifth Street - Constructed 1936 - PHOTO #53

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This house illustrates that not all design for Spanish Eclectic design from this time period were following the line described for the Mexican Ranch. It follows many of the points made earlier for more traditional Spanish Eclectic design. It also another example of the very simplified form used in many smaller houses.

2841 East Third Street - Constructed 1936 & 1938 - PHOTO #54

This house was built at the time when the Spanish Eclectic style was rapidly falling out of use. It is another example of the tendency of later Spanish Eclectic designs to tend toward the Mexican Ranch. The house was built in 1936, and rebuilt in 1938 following a gas explosion in 1937.

It is notable for its late use of a raised wood floor (it has a partial basement) and for the landscape walls in front of the house. The walls, built in 1990, are stylistically compatible with the original construction and do not obscure the property from view. Many walls added after original construction in the district are built in similar manners. This approach to landscape design embellishes the neighborhood and contrasts the detrimental character of continuous high screen walls used occasionally in other areas of the district.

North Side Swimming Pool and Pool House - Constructed 1936 - PHOTOS #55 & #56

The pool house is a simple hip-roofed block building which serves as a gate and control point for the pool. The building is constructed on a raised foundation due to the ground slope below the pool deck. A stair leads down to a room for pool equipment below the pool deck and stairs lead up to both sides of the pool house where long straight and high flanking walls provide a backdrop for the pool and add a presence to the otherwise small pool house. The stairs are provided with simple wrought iron rails which are braced by scroll brackets. The brick work, in running bond, is painted white. Small windows for toilet rooms face the front and have wrought iron grilles. The hip roof is framed with 4x6 lumber which projects to form a 12" eave. When viewed from the pool the pool house is very simple - a box with a band of dark-colored service windows.

The locomotive on display on a short section of rail bed in front of the pool house was listed on the National Register of Historic Places in 1992. It is Southern Pacific Railroad locomotive NO. 1673, and it logged over 1,000,000 miles primarily in southern Arizona. It is a Mogul 2-6-0 configuration and was built by the Schenectady Locomotive works in upstate New York in 1900. The Southern Pacific Railroad donated the locomotive to the City of Tucson in 1955 to commemorate the seventy-fifth anniversary of the arrival of the railroad in Tucson.

THE EGYPTIAN REVIVAL STYLE (2 Properties Total):

The Egyptian Revival style was never used to great extent in Tucson or anywhere else. Two public buildings, pump houses for the City of Tucson Water Department, display qualities that seem to influenced by the national trend to incorporate Egyptian elements in public buildings just before the turn of the Century. The two buildings are nearly identical.

2200 block East First Street - City of Tucson pump house - Constructed 1936 - PHOTO #57

The pump house shelters electrical and mechanical equipment but is more than just a shed. It is a rear facing "T" shaped mass embellished with simple bold detail. Very large service doors dominate three sides of the building, at the leg of the "T". The doors can be opened to expose the majority of the area where the well heads are located. The doors are panelized with some panels containing air louvers or lites. At the corners between the doors both walls are battered for almost their full height giving a very massive appearance. The door at the base of the "T" is actually a gate with no header,

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greatly emphasizing the mass of the corner batters. The batters are reminiscent of ancient Egypt. The tops of the walls are capped with complex moldings. The leg of the "T" is un-roofed. The top of the "T" , which is roofed, is punctuated with openings filled with air louvers.

THE MISSION REVIVAL STYLE (12 Properties Total):

The Mission Revival style predated the Spanish Eclectic style in many areas of Tucson, but not in the Sam Hughes neighborhood. But while the Mission Revival style was preceded by the Spanish Eclectic style in the neighborhood, its use diminished quickly, with only an eight year span between the first and last examples. There are only 12 Mission Revival style buildings within district boundaries, but most of them represent good examples of artistic merit.

1939 East Third Street - Constructed 1923 - PHOTO #58

The Mission Revival Style is very similar to the Spanish Eclectic style and is distinguished from that style by sculpted parapets mimicking the historical Spanish colonial missions. They also emphasize the building entry by means of a covered porch facing the street. This house illustrates well these concepts.

The entrance is grand, vaulting, vertical. The facade is symmetrical which is often typical of the style. The centerpiece is an entry porch dominated by the sculpted parapet, diamond relief nested below the parapet profile, and a strong arch. The profile of the sculpted parapet is emphasized by the use of a double coping. Five concentric steps rise from the base of the porch to the arch centered on the porch. Terraces with low walls flank the porch and volcanic rock from "A" mountain is used as a stem wall at the porch and throughout the house. A scored concrete walk leads from the street to the porch. Narrow arched openings infilled with wrought iron grilles flank the central arch. A mission tile gable runs from the front wall of the entry porch to the face of the main wall behind. This is also typical of the style.

The wall behind the entry porch is also sculpted with a double coping, but to a profile that is subservient to the entry porch facade. An elegant grouping of French doors with sidelights separated by heavy mullions leads from rooms to the terraces on each side of the entry. Mission tile roofs cantilevered from the wall by means of long wood brackets cover these openings. These roof forms are typical of the style.

While this house is an excellent example of Mission Revival style design there are also other larger excellent examples within district boundaries which are not featured in this narrative.

2416 East Speedway Boulevard - Constructed 1927 - PHOTO #59

This house is less formal and simpler than the previous example. It is featured due to the design of the entry porch. It is more directly suggestive of Spanish Colonial missions.

The entry porch has four square piers, although the back piers are engaged with the wall of the main facade. The piers project up above adjacent construction to terminate at a square profile with a domed cap. The two piers of the front face of the entry porch terminate at a lower elevation than the two piers of the back face of the porch which is also the main facade. A "mission" sculpted parapet profile is nested just below the domes of the front piers. This profile is also repeated at the facade wall at a higher elevation. The effect is unique.

Cantilevered mission tiled roofs are present over the main entry and over the feature windows on each side of the entry porch. They are typical of the style.

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2207-2209 East Fifth Street - Constructed 1927 - PHOTO #60

This duplex residence is featured because it illustrates that a limited construction budget will simplify stylistic interpretation, but essential stylistic elements are often met. This project was built on a budget. In spite of the budget, the formalized entry porch (on both sides of the duplex) was included. The facade is symmetrical and has stylized elements including a quatrefoil accent in the front wall of the porch and arched relief around the square wood windows.

THE PUEBLO REVIVAL STYLE (19 Properties Total):

The Pueblo Revival style imitates the dwellings of the Native Americans living in the pueblos of northern New Mexico. The best examples of the style mimic the complex massing and details of the originals while some houses may simply incorporate vigas pasted to the exterior walls.

2143 East Fourth Street - Constructed 1928 - PHOTO #61

This house is an eclectic mix of Spanish and Pueblo influences. If it were not for the vigas on the front wall, it would not be classified as Pueblo Revival. The vigas are not visually viable as structural roof framing. (Vigas should actually be an extension of wood pole roof framing projecting through the wall or a reasonable representation of what that might look like.) It is typical of token efforts at Pueblo Revival design.

629 North Olsen Avenue - Constructed 1932 - PHOTO #62

This house is much more faithful to the prototype and is a good Pueblo Revival design. The large mass containing the living room has a small entry porch adjacent to it. The stucco walls are battered at the top. The feature window is located in a recess in the main mass which has a heavy wood beam with vigas above. The entry porch is framed with wood poles and the wide opening is spanned with a wood beam supported at its center with a column and wood capital bracket.

THE TUDOR REVIVAL STYLE (9 Properties Total):

The Tudor Revival style was less popular in the southwest just as the Spanish Eclectic was more common to this region than in the midwest and east. In Tucson the historical tie to traditional forms was indirect. None-the-less, the Tudor Revival style was used here and Sam Hughes has several examples.

2290 East Speedway Boulevard - Constructed 1925 - PHOTO #63

This large home on the outer edge of the district displays many characteristics common to Tudor Revival design including the steep gable peaks, wood shingle roofing, multi-pane wood windows (including diamond pane) and rounded arched entry doorway. The ends of the gables are turned up in a chalet-like manner. The large chimney mass at the right end of the house steps backward in decorative coursing. Stucco walls are plain with no half-timbering.

The home has been converted to office use with landscape walls and a parking area added to the front of the building.

720 North Treat Avenue - Constructed 1930 - PHOTO #64

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Designed by architect Henry Jaastad, this home more akin to an English Cottage than traditional Tudor Revival design with very simple massing and the added element of wood shutters. It is notable due to its Architect, the uniqueness of Cottage design in Tucson and the use of slate roofing.

2101 East Third Street - Constructed 1931 - PHOTO #65

This home is considered by many to be a landmark in the district because it dominates one of the major street corners and is such a complex form of the Tudor Revival style in Tucson. The first impression of the house is the series of high pitched gables and a grand entry sequence comprising a brick walled pedestrian path and a porte cochere with a semi-circular drive. (The porte cochere is the flat-roofed structure at the left side of the photograph.) Some walls at the second floor have half-timbering with stucco infill. The left side of the front facing gable at the right of the facade slopes down to cover an arched doorway at the first floor. The front surface of this wall is stucco, and the remainder of the first floor facade is brick, including the archway at the entry.

The second floor uses numerous French doors as feature elements; two doors on the front facade open to balconets with wrought iron rails and iron/canvas awnings and a larger door grouping on the left wall facade leads to a porch over the porte cochere. A large wrought iron and canvas awning covers a large portion of this porch.

Security shutters at the ground floor are detrimental to the historical character of the building, but overall integrity is good.

THE SONORAN REVIVAL STYLE (4 Properties Total):

This style has its roots in other historic districts in Tucson. (See section 8.) In parts of the City where the Mexican population is dominant, one would expect to see some continuity to this style and, to a small extent, this is true. In the Sam Hughes neighborhood, where new homeowners were usually native to eastern parts of the country, the continuity does not exist.

1950 East Fourth Street - Constructed 1928 - PHOTO #66

Of the Sonoran Revival houses within district boundaries this one displays characteristics most similar to the earlier examples from Tucson's Sonoran past. The building could nearly be transplanted to one of Tucson's early barrios if it was placed closer to the street and abutted right to its neighbor. The high parapeted walls with lower door and window openings in deep recesses are faithful to the original. The *rejas* over the windows and transoms feel like they were taken from Shipway and Shipway (Houses of Mexico and other titles) rather than Tucson's barrio.

THE INTERNATIONAL STYLE (29 Properties Total):

International Style houses and related styles did not greatly impact the direction of Tucson's residential architectural development. They stand as isolated examples of a style that lived and died within a 25 year period. The impact on later commercial development is probably more direct.

Some examples of International Style in the Sam Hughes neighborhood show influences of the concurrent Art Moderne and Art Deco styles. Rather than create another category of style for this nomination, the three styles are discussed under this singular heading.

2809 East Fourth Street - Constructed 1936 - PHOTO #67

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Josias Joesler, architect, designed numerous International Style buildings but is remembered in Tucson today for his Spanish/ Mexican designs. In fact, his efforts in the International Style were often forced efforts which paled next to his "eclectic" designs. Examples of public buildings which Joesler designed in the International Style include the 1956 administration building for Tucson Public Schools located at 1010 E. Tenth St. and the original 1953 building (since covered by additions) for the Arizona Historical Society located at 942 E. Second St. This house is his best effort in the newer style. His second best effort is located next door at 2803 E. Fourth Street.

This simple house has parapeted stucco walls stepped-up near the entry for emphasis. Large steel casement windows are located at the numerous corners of the building utilizing 3" diameter steel pipe posts for support. Eyebrows cover the corner windows as well as the entry which is integrated into an "inside corner".

The elements at the entry have a modernistic quality: a 4" raised brick profile traces downward from a step in the parapet, then across the main facade to a point where it plunges downward again to meet other profiles which run horizontal in the opposite direction back to a trademark International Style corner window. The effect emphasizes subtly the entry and the corner window. A stepped cheek wall descends from the wall adjacent to the entry to the ground with final step to the ground made by concentric steel pipe rails arching to the ground.

2917 East Third Street - Constructed 1939 - PHOTO #68

Designed by architect Art Brown, this house combines a simple International style house with an element of the southwest, the battered parapet. A wide eyebrow covers a front porch, including the entry. Each corner has the ubiquitous international style corner window. Above the entry porch and two feet short of the top of the parapet, the wall slopes inward to create the battered parapet.

2130 East Second Street - Constructed 1940 - PHOTO #69

This house is presented as another example of a very simple house with small steps taken to add style. In this case a circular projection from the main facade and a strong horizontal "eyebrow" porch roof give the feeling of Streamline Moderne.

THE RANCH STYLE (108 Properties Total):

During the period where the majority of the lots left vacant (from the Tourist Development period) were filled with the construction, the style of choice became the ranch style. This is the first style to emerge in many years that had a substantially different look from preceding styles. Its presence can change the character of a neighborhood. The relative percentage of Ranch style houses present was used, in part, to determine the district boundaries. (See Section 10.)

In many ways, the Ranch style as seen in the Sam Hughes Neighborhood is a direct descendant of the Spanish Eclectic. This relationship seen in the district contributes to the Architectural significance. (See Section 8.)

Often the Ranch style was built in large house forms, but the ranch style houses illustrated below are small houses.

2212 East Seventh Street - Constructed 1940 - PHOTO #70

This house offers a mix of the emerging Ranch style house and the window treatment of the International Style. It is unique in that regard; it is not typical of the Ranch style.

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2322 East Seventh Street - Constructed 1941 - PHOTO #71

This house is more typical of the style. Its massing, roof forms and floor plan are not different from Spanish Eclectic houses of the same size. The attic vents in the gable are the same as Spanish Eclectic. The wall materials and roofing materials create the greatest distinction between Spanish Eclectic houses and Ranch houses in the Sam Hughes neighborhood. Mission tile roofing gave way the asphalt shingles and stucco walls gave way to painted or unpainted brick. The decorative brick work on this house is Ranch Style innovation but is unusual in the district.

The use of false wood shutters is also associated with Ranch Style, but the shutters are most often built with closely spaced vertical boards rather than louvered shutters associated with other styles. Window treatment was simplified from the Spanish Eclectic. Openings were always rectangular and they contained steel frame windows, usually casement. The divisions in the windows in this house are unusual for the Ranch style. Normally Ranch Style houses have panes which are larger and more horizontal. The divisions seen in this house are more vertical which is also more similar the Spanish Eclectic.

2331 East Second Street - Constructed 1944 - PHOTO #72

There are more Ranch Style houses within district boundaries that resemble this house than any other derivation of the style. The house contrasts the Spanish Eclectic because of the use of unpainted brick wall surfaces. Because of this contrast, district boundaries exclude blocks where this house form predominates.

The house is gable roofed with one gable facing the street and projecting in front of another gable running parallel to the street. A porch runs across the front of the house, next to the front facing gable. The roof slope is canted to a lower angle over the porch and is framed with exposed roof joists bearing on a beam at the front of the porch. The beam is carried by wood posts, although in some similar houses, steel pipes or decorative steel posts are used in lieu of wood posts.

Entry is made from the porch directly into a living room with the door located next to the wing with the front facing gable. This adjacent wing contains bedrooms. The Living Room has a large steel frame window with a center picture section and flanking casement sections. The dining room and kitchen are located behind the living room. In the years that follow the Sam Hughes periods of significance, this plan form would be repeated for entire neighborhoods. This particular house is an early example of a future trend.

THE MINIMAL TRADITIONAL STYLE (12 Properties Total):

If the Ranch Style is the child of the Spanish Eclectic, then the Minimal Traditional is the child of the Colonial Revival and the Great Depression. It began to develop in the neighborhood concurrently with the Ranch style but the last example was built in 1950 and the Ranch Style continued past that point as the dominant house form.

2541 East Third Street - Constructed 1934 - PHOTO #73

This house is a good example of the Minimal Traditional as seen in Tucson. Colonial detailing, which is important to the style, is not common in the neighborhood. This detailing differentiates this house from its Ranch Style neighbors. Features seen in this house which take their roots from Colonial precedents include the louvered false wood shutters, the entry frontispiece, the round louvered attic vent and the boxed cornice with molding.

2334 East Second Street - Constructed 1937 - PHOTO #74

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This house is similar to the Ranch Style prototype discussed under PHOTO #72. Minimal Traditional features include the louvered false wood shutters and the gablet over the front door. This house was built in many locations in Tucson in almost exactly this same manner. Also noteworthy is the use of decorative steel posts for the porch roof.

THE MONTEREY STYLE (2 Properties Total):

The Monterey Style is a blending of Spanish Styles with English styles and has its roots in Northern California, hence its name. The style is rare in Tucson as this City is more influenced by Southern California than by Northern California.

725 North Norris Avenue - Constructed 1939 - PHOTO #75

This large home is one of a small number of Monterey style houses in Tucson. Features present and common to this style include the low pitched roof, second floor wide porch across the front of the house, cantilevered and covered by the principal roof, French doors opening to the balcony, louvered false wood shutters, traditional entry doors, (paired and with a transom) and multi-paned wood sash hung wood windows..

THE TRANSITIONAL RANCH STYLE (6 Properties Total):

In theory, the Transitional Ranch style is the bridge between the Spanish Eclectic and the Ranch style. This style in the Sam Hughes neighborhood is an example of the fact that linear time lines are never exact. In this neighborhood the Transitional style follows the introduction of the Ranch style by approximately five years.

2240 East Second Street - Constructed 1941 - PHOTO #76

This eclectic mix of styles suits the name of the style. As the name implies, these houses are a mix of Spanish Eclectic and Ranch style features. From the Spanish Eclectic it borrows the moderate slope mission tile roof and the vertical multi-pane windows and stucco wall surfaces. From the Ranch Style it borrows the roof and plan form, brick wainscot, vertical wood siding, and wood clapboard siding at the gable. And while these Ranch elements are typical to that style, the composition of the facade with the brick wainscot and variety of wood siding is very Mid-western in flavor and more unusual in the Southwest. This house also includes side entry from the porch and the front closet with an ocular window in the closet.

2625 East Fourth Street - Constructed 1944 - PHOTO #77

This house is a larger home that displays features of the Minimal Traditional in addition to the features of Transitional Ranch. The features associated with the Transitional Ranch style include the low slope mission tile roof with wide overhangs and white stucco wall surfaces. The traditional entry and operable louvered wood shutters are associated with the Minimal Traditional.

The home was designed by architect Art Brown and contrasts his more numerous works in Modern / Contemporary styles.

2850 East Third Street - Constructed 1948 - PHOTO #78

By 1948, the Ranch Style was well established. This house is a well developed Ranch Style house, except that the roof is covered in mission tile and the walls are smooth white stucco. It illustrates the pervasiveness of Spanish expression in some houses as the modern styles began to develop.

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THE MODERN / CONTEMPORARY STYLES (18 Properties Total):

There are few Modern / Contemporary houses within district boundaries and some of these are earlier houses which have been transformed through remodeling. Although the recognized modern and contemporary styles utilize a wide variety of forms and materials, the most common material used within district boundaries is stucco. Where possible district boundaries were selected to minimize the later constructions that are obtrusive to the overall quality of the neighborhood.

2830 East Third Street - Constructed 1939 - PHOTO #79

This Contemporary Style house was built in 1939, a very early date for this style of design. This is a result of the experimental nature of the Architect, Art Brown.

THE NEO-MEDITERRANEAN STYLE (1 Property Total):

The Neo-Mediterranean style completes a circular pattern of stylistic development in Tucson. The Sam Hughes neighborhood was initially developed at a time when many were rediscovering Tucson's Hispanic roots as exemplified by the efforts of the local boosters of that time. In the 1970's the Spanish/Mediterranean/Pueblo styles began a very strong revival. Newer forms often have elements that reflect changes in modern lifestyle, such as the 3-car garage, but materials and details are often quite historical.

730 North Forgeus Avenue - Constructed 1985 - PHOTO #80

It is unclear if this house was built in this style because of fashion or because of the desire to produce a design sympathetic to the historical character of the neighborhood. It is similar to the earlier Spanish Eclectic houses seen in Sam Hughes in terms of material and detail. The primary differences occur in the siting of the building and its relationship to the street. This house presents a blank wall to the street and focuses attention to a court at the side yard where a covered hip roofed porch, a tower form, and an arched feature window are present. The overall effect is of benefit to the neighborhood. Landscape trees, planted in front of the blank wall will embellish the house and the side entry in the years to come.

LANDMARK BUILDINGS LOCATED OUTSIDE OF DISTRICT BOUNDARIES:

800 N. Country Club Road - Constructed 1939-1940 - PHOTO #81

The chapel and convent of the Benedictine Order of Perpetual Adoration occupy the northeast corner of North Country Club Road and East Third Street. The complex is a large edifice of Spanish Eclectic design and is one of many landmark buildings designed by Architect Roy O. Place. It also the result of the team of Bishop Daniel James Gercke, his builder brother Mr. Sam Gercke, and Sister Mary Carmalita Quinn who chaired the design/building committee.

As described in preceding paragraphs, E. Third St. is a central axis and landmark to the Sam Hughes Historic District. Whereas the mall of the University of Arizona anchors and terminates the west end of Third St., the Benedictine Chapel anchors the east end of the district. Its siting also marks a noticeable transition from the nearby historic neighborhoods of the Sam Hughes area to more modern, less historic neighborhoods "behind" the chapel to the east.

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The building conforms to an "E" shaped plan. The vertical leg of the "E" is seen in PHOTO #81. The chapel forms the top (north) leg of the "E" and residential portions of the convent are contained in the remainder of the building. The front of the dormitory is highlighted by a stone arched frontispiece which is flanked by arcades of similar proportion. A tall bell tower anchors the southwest corner of the chapel wing and makes the visual transition between the church and the convent.

The bell tower is a simple mass with small deep arched openings for the bottom one half of its height. The top portion is constructed with stonework pilasters with louvered openings for the bells, topped by a bracket-buttressed smaller ascending mass in turn capped by a tile faced ribbed dome. The structure to support the bells exists but the bells themselves were never installed.

The facade of the chapel features a Baroque-inspired stone composition with a large deeply recessed arched entry door flanked by pilasters supporting a deep architrave. The pilaster and architrave composition is repeated in smaller scale on the wall above with sculpted symbols of the Eucharist nested in niches and carved into pilaster capitals. An ocular rose window and surrounding stonework in the top of the frontispiece lights the (interior) loft and terminates the composition. Pyramid shaped stairs rise from the ground to meet the base of this overall composition. The stonework composition covers about half of the front of the chapel whereas pink-colored stucco with limited openings is used elsewhere.

The interior of the chapel features a nave and side aisles which are expressed by a high mass and flanking lower masses on the exterior. A series of engaged columnets form the arcade demising the side aisles. The columns rise to groin vaults with tracery which is infilled with a convincing imitation of a brick vault which is actually acoustical tile cut and sculpted to that use. The sanctuaries (there are two) are ornate freestanding temple forms with elaborate faux finishes and gilding.

2501-2523 E. Sixth Street - Rincon Market - Constructed 1945 - PHOTO #82

The Rincon Market was opened in 1926 and reopened in its current location in 1945. It is a landmark to the neighborhood in terms of its continuing and historic function as a neighborhood market. It is sited close to the street with only a sidewalk and covered porch in front. In contrast to modern groceries, the parking is located beside and behind the market building. The building originally housed a larger number of retail tenants than it does today. The original market was located only below the sign bearing its name (see PHOTO #82). That portion of the market, with its nooks and crannies and two small check-outs remains today in nearly its original condition. Several tenant bays to the east (left, in the photo) were gutted and opened up into larger spaces by means of steel beams and columns to form a delicatessen, produce market, and grill with inside dining for the Rincon Market. The current operation has a vitality which compliments the historic market. There are four other tenants in the building including a restaurant, and three retail stores.

The architecture of the building is simple and typical of commercial strip development. Stylistically it is a mix of the Spanish eclectic and some materials and detailing of the Ranch Style. The soldier course of red brick set at angles in the parapet is often seen in houses and commercial buildings of more modern times. The end bays of the building feature mission tile partial roofs with wood beamed overhangs. The center mass is a simple parapeted rectangle with a shed roof mission tile and wood beam porch. An addition was made to the east end of the building in the 1950's which is not sympathetic to the original design but instead features flagstone masonry in parapeted walls.

Section 8 - Statement of Significance:

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The Sam Hughes Historic District is named after a school building in the district which was named after an early leader in the city's history. (See introductory paragraph, Section 7.) Although the name is not historical by definition, it is commonly known by that name by nearly everyone in the city of Tucson. It is, therefore the "preferred" name for the historic district.

Summary Paragraph:

The Sam Hughes Historic District offers one the best surviving example of an intact neighborhood from Tucson's early tourist growth period. This period, beginning in 1921, defines a turning point in Tucson's architectural history that would influence the City's development well into the modern period. Other neighborhoods of comparable quality are currently listed in the National Register of Historic Places.

The district also illustrates the sporadic pattern in the development of western cities where land was inexpensive and the now widely available automobile allowed cities to spread quickly while patches of land laid vacant within the developed area. Over time this land was filled with houses with newer architectural expressions. The Sam Hughes Neighborhood's periods of significance include both the initial growth associated with the tourist development, and the later growth of the early post-war years shown by the "infill" architecture.

Significant architectural trends which are well illustrated by the presence of this neighborhood include:

1. The change from prevalence of Craftsman style houses to prevalence of Spanish Eclectic style houses.
2. The emergence of a new unique style, the Eclectic Mexican Ranch.
3. The change from a prevalence of Spanish Eclectic style houses to prevalence of Ranch Style houses.
4. The accommodation of the widely owned automobile into site planning and house design.
5. The shift from houses with raised wood floors to houses with concrete slabs on grade.
6. The shift from the use of wood sash windows to steel casement windows.
7. The reintroduction of mud adobe as a material of construction used by mainstream home builders.

The Narrative Description (Section 7) supports and explains many of the above points of significance. Additionally, annotation regarding the development of architectural style is provided below.

Tucson's Architectural / Historical Background:

Tucson's earliest history includes what scholars maintain to be an 800 year period of sparse occupation by the lost Hohokam Indians and others. The first historic record of settlement was recorded in the journal of a Spanish soldier in 1699. Present day Mexico and the southwest United States comprised a portion of Spain's claim to the New World until Mexico's Independence in 1821.

As a Mexican village, Tucson grew to a settlement of a few hundred persons along a skewed pattern of narrow dirt streets which were bounded by street-hugging adjoining adobe homes. The buildings had high ceilings framed with pine poles and the ribs of the Saguaro cactus with hard pack mud roofing. Thick walls were unintentionally battered by the annual application of a mud slurry over the adobe walls which protected the walls until it eroded down the wall to from a widened base. Windows and doors were recessed to the interior of the openings creating a massive appearance from the street. Rooms were small, limited by the span of the slender poles harvested from nearby mountains. This style of building came to be known as "Sonoran".

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The United States of America annexed what is now southern Arizona, including Tucson, through the auspices of the Gadsden Purchase of 1853. The settlement had the trappings of a traditional Mexican village when Colonel Major Maynard Fergusson arrived to survey the village for the Department of the Army in 1862. Settlers soon arrived in this addition known as the Territory of Arizona. It was seen by journalist J. Ross Brown, visiting Tucson in 1864 as a "city of mud boxes...a composite of dust and filth". This image contrasts with established Eastern Cities.

It is difficult to speculate what the new arrivals were thinking, but they left a constructed legacy which expresses the desire to transform the dusty village into a semblance of the standards of taste they left often thousands of miles behind. This desire was manifested in what is now known as "Transformed Sonoran" architecture. The transformation was usually very simple, consisting of new hip roofs constructed with dimensioned lumber and corrugated tin and placed over the existing parapet walls to shed water a few inches past the edge of the existing wall. The Transformed Sonoran style seems to be an attempt by the largely Anglo-American territorial settlers to "Anglicize" their new home while hampered by a limited supply of resources and building materials.

When Tucson incorporated as a Village in 1871 the elected officials purchased two sections of Federal land and laid out streets that were precisely aligned to a north-south rectangular grid. The topography was flat to gently rolling and home-builders were free to design any site plan, but a trend was established to locate new homes in the center of the lot with yards on all sides and uniform setbacks from the street. There was much more variety in the architectural style, as the Victorian styles were numerous.

With the arrival of the Southern Pacific Railroad in 1880, a large number of building materials could now be "imported" from the very areas the settlers had left. Local Anglo builders took advantage of these resources to build homes which reflected the latest Victorian architectural styles, though a few years delayed and significantly less sophisticated. While Tucson examples of Victorian architecture pale by comparison with established cosmopolitan cities, the desire to match higher standards is obvious.

Nationally, the popularity of Victorian styles waned toward the turn of the century. The excesses of Victorianism were contrasted by the simplicity of the newly emerging bungalow forms. The increasingly large middle class in America began building very large numbers of small bungalow homes. "Bungalow" refers to the plan form of simple houses that were designed in a variety of styles. Designs were produced for construction on any lot at any location through the use of home design catalogs. Nowhere was the bungalow form more popular than in California where bungalows were built by the thousands in the rapidly growing suburbs of greater Los Angeles.

In California an entirely new style achieved popularity through the bungalow form. This style was the Craftsman Style. When used with the bungalow plan form, the style is sometimes referred to as the California Bungalow. For purposes of this nomination, the more inclusive term "Craftsman Style" is used. The craftsman style had its roots in movements which were more *avant garde* than Victorian Styles.

Also toward the turn of the century another new style began to emerge from California: the Mission Revival and Spanish Colonial Revival, which combined an inward look toward the Spanish Missions built earlier in the southwest with an increasing tendency toward eclecticism. This style was manifested by major exhibitions including the California exhibit at the Columbia Exposition in 1893 and the Pan Pacific Exhibition in San Diego in 1915.

During the rise of these styles Tucson builders looked increasingly to California for inspiration. Tucson buildings began to display a new look. The railroad link completed to the west coast may have facilitated the exposure of the increasingly wealthy Tucson population to the California lifestyle.

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It was not, however, the Spanish styles that were initially imported. Perhaps still intending to contrast the dusty dirty past of Mexican statehood era, the emerging Craftsman styles were readily accepted by Tucson, while the Spanish styles did not gain acceptance until much later. It is this transitional period where the Sam Hughes Neighborhood derives its significance.

Tucson's Early Tourist Development Period:

Statehood for Arizona was granted in 1912. Population figures grew dramatically. Confidence in continued growth was stunted by a severe recession in the 1890's but the rebound was strong. The City boasted a scenic setting, favorable climate, a newly established and growing university and a sense of optimism.

This growing sense of self confidence led to the formation of a booster group which thought that Tucson could be promoted with a national advertising campaign as a tourist and health resort. Formed in 1921 the boosters called themselves the Tucson Sunshine Climate Club. The club's literature cited among other factors, the uniqueness of the city and it's casual atmosphere. The low humidity and lack of air-borne allergens also led to the belief that tuberculosis and severe allergy sufferers would find relief merely by living in the Tucson area. Numerous health resorts and guest ranches were constructed in the city and outlying areas as Tucson's national reputation grew. The success grew upon itself and a trend was established that continues today. Tucson had successfully sold an image of itself as an alternative to the east, with desert surroundings and a pleasant mix of Spanish architecture and casual lifestyle.

During Sam Hughes' period of development, there were several new health resorts and tourist facilities constructed nearby: Arizona Inn (quality lodging), El Conquistador Hotel (quality lodging), Barfield Sanitarium (health), Desert Sanitarium (health), Anson Rest House (health), Christopher Square (health), Comstock Hospital (health), St. Luke's in the Desert (health), Adkins Rest Home (health) and The Lodge on the Desert (quality lodging).

When Tucson entered this period of rapid growth the surrounding desert was large, open and undeveloped. Many builders and developers entered the market to satisfy the increasing demand for housing and other construction. Many subdivisions were opened and the consumer was left with a large number of choices. Developers would purchase land in a patchwork pattern resulting in a city with open patches of desert within areas of otherwise dense development. New areas were opened while earlier subdivisions were never completely filled. This pattern of development is very evident in the Sam Hughes neighborhood.

The Post-Depression and Post-War Era

The Great Depression brought development city-wide to a virtual halt. The construction industry began to recover in 1934 and by 1936 had stabilized to a level maintained until the beginning of the Second World War. This unique break in activity has a corresponding shift in architectural style. The Spanish Colonial Eclectic house was replaced gradually by the Ranch Style house.

The Sunshine Club image of sun-drenched white stucco and red clay tile roofs gave way to red clay brick walls and white asphalt shingle roofs. The development of the Ranch Style in the Sam Hughes Neighborhood is described in Section 7.

The Modern Era

Construction activity in the city boomed again after 1950. The Ranch Style proliferated and contemporary styles soon followed. In the Sam Hughes neighborhood, construction slowed as the vacant lots were filled.

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The Architects of the Sam Hughes Historic Neighborhood:

The Sam Hughes Neighborhood is mostly a neighborhood designed and built by builder / developers without the assistance of architects. The architects who did work in the district are not represented by their landmark buildings.

Roy O. Place is responsible for more landmark historical buildings in Tucson than any other architect. His largest clients were the local school district, the University of Arizona, Pima County, and the Veterans Administration. He designed a large number of new buildings during Tucson's growth period. Many of his designs were highly ornamented Spanish Colonial Revival designs.

Henry O. Jaastad was the Mayor of Tucson and a practicing architect. His earlier work, from 1908 into the 1920's was typical of the time - simplified Victorian houses and bungalow designs. Later work followed the trend illustrated by the Sam Hughes neighborhood, shifting to the Spanish styles. His work within the district is from this later period.

Josias Th. Joesler began his practice in Tucson in 1927 working as the architect for most of the John W. Murphey Building Company projects (Continuation Page 10). His earlier works were nearly all Spanish Eclectic with his later shift also matching popular trends, although he worked in a Mexican Ranch Style more than any other Tucson architect. His houses in Tucson (over 200) are well regarded by the local community. His work in International Style and Modern styles were not artistically successful in general. His work within district boundaries includes his best two efforts at International Style.

Arthur T. Brown opened an architectural office just outside district boundaries in 1936. His style of design was progressive for its time. Brown missed the period of the high popularity of the Spanish Eclectic and Mission Revivals - his early work included some Spanish work but also early modern work. His homes were known for dynamic lines, brick mixed with large expanses of glass, and innovative solutions to climate control.

The following table summarizes the work of professional architects in the Sam Hughes Historic District.

Architect	Project Address	Date	Style	Photo
Roy W. Place	Sam Hughes School	1927	Spanish Eclectic	45
	800 N. Third St, Benedictine	1940	Spanish Eclectic	81
Henry O. Jaastad	2003 E. Fourth St.	1928	Mission Revival	15
	720 N. Treat Ave.	1930	Cottage Revival	64
Josias Th. Joesler	1903 E. Third St.	1931	Spanish Eclectic	3
	2803 E. Fourth St.	1936	International Style / Art Moderne	18
	2809 E. Fourth St.	1936	International Style / Art Moderne	67
	2950 E. Third St.	1938	Sonoran Revival / Spanish Eclectic	-
Arthur T. Brown	2830 E. Third St.	1939	Contemporary	79
	2917 E. Third St.	1939	International Style	68
	2621 E. Fourth St.	1940	Spanish Eclectic	-
	2625 E. Fourth St.	1941	Transitional Ranch	77

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The Planning Features of the Sam Hughes Historic Neighborhood:

The overall planning of the area is described under Section 7.

The University Manor subdivision was the first area in Tucson to include the use of deed restrictions to enforce construction of only more substantial homes. The deed restriction for each address called for a minimum construction expense of \$5,000.00 - a considerable sum for the time. Consequently, the more stately homes within district boundaries are located within the University Manor Subdivision. This serves as an illustration that the tastes of the affluent and the tastes of the middle class were essentially the same with more modest homes stripped of more expensive architectural features; i.e., "simplified".

The configuration of "H" shaped blocks used in 35 of the 61 blocks crossing district boundaries gives the neighborhood a feeling not common to all neighborhoods within the city limits. Where city blocks have a single east-west alleys, the north south streets do not have any addresses. Where two alleys run-east west in each block the result are homes (addresses) facing the north south streets, improving the continuity of the streetscape.

As service drives, alleys also contain numerous garages. This eliminates the potentially dominating overhead garage door from the streetscape. In spite of the availability of the alley for access to the garage, numerous historic properties within district boundaries have garage doors facing the front with garages set at the back. Driveways led from the garage to the street beside the house. The lack of garages on the street contributes to the historical feeling of the neighborhood.

East Third St. is closed to incoming vehicular traffic at N. Campbell Avenue, N. Tucson Blvd., and N. Country Club Road. It is also designated as a bicycle route. The traffic restrictions greatly reduce the volume of traffic on Third Street which is the most noteworthy street in the district. The volume of bicycle traffic on East Third Street is extremely high as it is a commuter route for hundreds of students attending the University of Arizona and arriving from points east of campus. Given the problem that once existed with university students parking their cars within district boundaries, a resident parking program was created that restricts parking within district boundaries to only vehicles bearing a parking sticker indicating their status as a resident of the Sam Hughes neighborhood. The result of these latter-day planning efforts has been to maintain the residential character of the area. The added bicycle traffic does not create a major hazard and exposes the bicyclists to the area as they are probably more aware of their surroundings than motorists.

The Landscape Architecture of the Sam Hughes Historic Neighborhood:

Third Street and Fourth Street in the University Manor subdivision were planted with palm trees creating a strong axial element and continuity to the streetscape. As the University of Arizona expanded eastward to meet the University Manor subdivision, happenstance led to the meeting of the palm promenade of the university mall with the palm lined boulevard of East Third Street, reinforcing a link between the university and the neighborhood. This is evident in Photo #2 and the Aerial Photo, Map M5.

A boulevard of ornamental citrus trees was planted along East Third Street from Plummer Avenue past district boundaries continuing the axis established by palm trees at the University of Arizona and Third St. in University Manor.

The Uniqueness of the Sam Hughes Historic Neighborhood and Prospects for Continued Preservation:

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The Sam Hughes Neighborhood was not the only area in Tucson that followed the patterns still evident in the Sam Hughes neighborhood in 1994. The other best examples following this significant development pattern were located in the path of the expansion of the University of Arizona. They included the Old World Addition, University Terrace, and University Heights. These entire neighborhoods were razed with just a few buildings now remaining and no historical integrity evident. Aerial photographs of the area taken in 1953 and 1993 (Maps M4 and M5) illustrate the expansion of the university and the neighborhoods lost.

When these other quality neighborhoods were initially threatened notice was hardly taken. The eastern boundary of the University of Arizona moved steadily eastward without resistance to its 1994 location - N. Campbell Ave - adjacent to the Sam Hughes Historic Neighborhood. When Old World Addition was effectively demolished for the University Medical Center public resistance was noticeable but insufficient to stop the acquisition and demolition operations. Numerous newspaper accounts exist which document Tucson's reluctance during the 1970's to forever lose the historic resources of the Old World Addition.

The Sam Hughes Neighborhood Association became a political force during the 1980's. The pride of ownership and high real estate value has deflected university expansion to the north and south of the current campus where the historic resources are diluted and organized resistance is less strong.

There are also many other neighborhoods developed primarily during the Tourist/Depression/Post-War era. Most of those neighborhoods located in eastern Tucson are mostly marked by significant intrusions of insensitive later development. The pattern of later intrusions is readily visible with rapid tours of these other areas. The exceptions to these significant incursions include the Colonia Solona and El Encanto Neighborhoods which are both recognized as historic neighborhoods under the National Register of Historic Places.

Section 9 - Major Bibliographical References

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3. Galdona, Carlo, "Stylistic Heritage of Tucson Architecture", Tucson Preservation Primer, edited by Robert C. Giebner, Tucson, 1979
4. Gebhard, David and Winter, Robert, A Guide to Architecture in Los Angeles and Southern California, Santa Barbara, 1977
5. McAlester, Virginia & Lee, A Field Guide to American Houses, New York, 1984, Alfred A. Knopf, Inc.
6. Rumsey, Brian F., unpublished The Architecture of Josias Joesler, Tucson, 1983.
7. Ryden, Don W., AIA Architects, Inc., Sam Hughes Historic District- Historic Resources Survey Report, Phoenix, 1988.
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Section 10 - Geographical Data

Verbal Boundary Description:

The boundaries are indicated on the accompanying Base Maps M1, M2, M3, M4 and M5.

Boundary Justification:

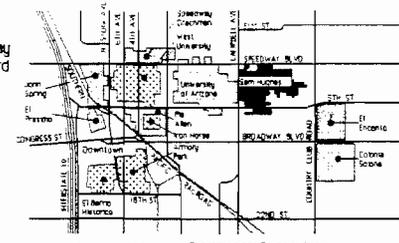
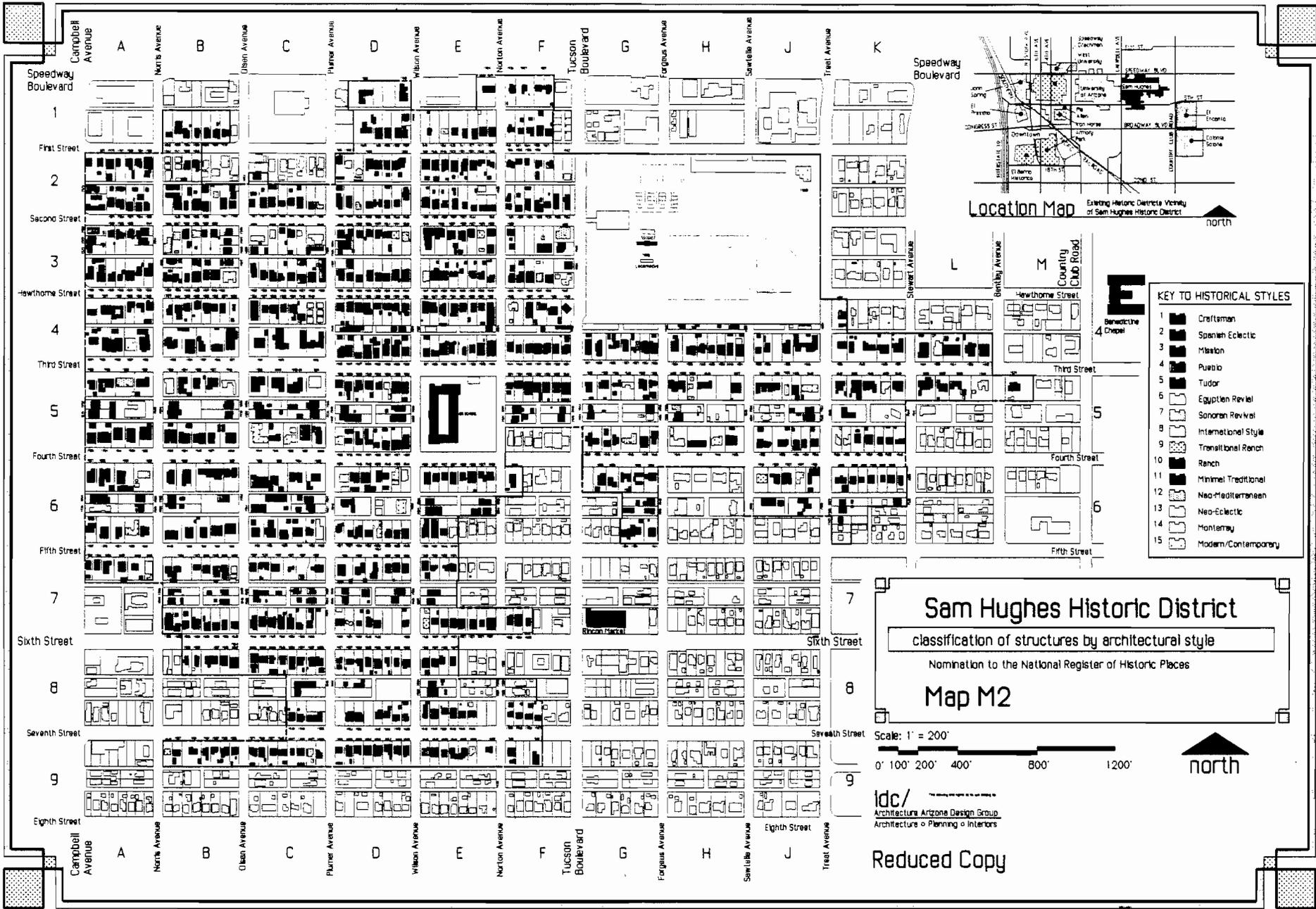
The boundaries for the proposed Sam Hughes Historic District were created to enclose an area of high integrity with a minimum of intrusions.

Areas included within district boundaries have a significant majority of homes built during the 1920's and 1930's in Spanish Eclectic style. Very few homes were constructed after 1960 are located within district boundaries. Within boudaries, Ranch style houses exist as infill rather than a dominant house form.

District boundaries were routed to exclude areas where the earlier Spanish Eclectic style exists with integrity but where they are a minority. Also excluded are areas where later infill projects were constructed in a manner intrusive, if not offensive, to the historical character of the area, and areas which have a significant proportion of projects constructed after 1950.

UTM References:

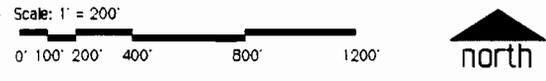
	Zone	Easting	Northing		Zone	Easting	Northing
1	12	505360	3566260	10	12	506710	3565940
2	12	505760	3566260	11	12	506710	3565710
3	12	505760	3566380	12	12	506040	3565710
4	12	506160	3566380	13	12	506040	3565350
5	12	506160	3566270	14	12	505630	3565350
6	12	506560	3566270	15	12	505630	3565500
7	12	506560	3566040	16	12	505490	3565500
8	12	506840	3566040	17	12	505490	3565560
9	12	506840	3565940	18	12	505360	3565560



KEY TO HISTORICAL STYLES

1	Craftsman
2	Spanish Eclectic
3	Mission
4	Pueblo
5	Tudor
6	Egyptian Revival
7	Sonoran Revival
8	International Style
9	Transitional Ranch
10	Ranch
11	Minimal Traditional
12	Neo-Mediterranean
13	Neo-Eclectic
14	Montgomery
15	Modern/Contemporary

Sam Hughes Historic District
 classification of structures by architectural style
 Nomination to the National Register of Historic Places
Map M2



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