

=====
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

=====
5. Classification
=====

Ownership of Property (Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property (Check only one box)

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

Number of Resources within Property

Contributing	Noncontributing
<u>686</u>	<u>109</u> buildings
<u>1</u>	_____ sites
_____	_____ structures
<u>1</u>	_____ objects
<u>688</u>	<u>109</u> Total

Number of contributing resources previously listed in the National Register 552

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

N/A

=====
6. Function or Use
=====

Historic Functions (Enter categories from instructions)

Cat: <u>DOMESTIC</u>	Sub: <u>single dwelling, multiple dwelling</u>
<u>COMMERCE/TRADE</u>	<u>specialty store</u>
<u>GOVERNMENT</u>	<u>school, library</u>
<u>RECREATION</u>	<u>outdoor recreation, monument</u>
<u>LANDSCAPE</u>	<u>park</u>

Current Functions (Enter categories from instructions)

Cat: <u>DOMESTIC</u>	Sub: <u>single dwelling, multiple dwelling</u>
<u>COMMERCE/TRADE</u>	<u>specialty store</u>
<u>GOVERNMENT</u>	<u>school, library</u>
<u>RECREATION</u>	<u>outdoor recreation, monument</u>
<u>LANDSCAPE</u>	<u>park</u>

=====
7. Description
 =====

Architectural Classification (Enter categories from instructions)

Sonoran, Late Victorian, Late 19th and 20th
Century Revivals, Late 19th and Early 20th
Century American Movements

Materials (Enter categories from instructions)

foundation Concrete, stone
 roof various
 walls Adobe, brick
 other _____

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

=====
8. Statement of Significance
 =====

Applicable National Register Criteria (Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

- A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B. Property is associated with the lives of persons significant in our past.
- C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D. Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations (Mark "X" in all the boxes that apply.)

- A. owned by a religious institution or used for religious purposes.
- B. removed from its original location.
- C. a birthplace or 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

Period of Significance 1860s-1945

Significant Dates 1880

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

Cultural Affiliation _____

Architect/Builder _____

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

=====
9. Major Bibliographical References
=====

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 approximately 193

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

	Zone	Easting	Northing	Zone	Easting	Northing	
1	<u>12</u>	<u>502810</u>	<u>3564680</u>	3	<u>12</u>	<u>502930</u>	<u>3564610</u>
2	<u>12</u>	<u>502920</u>	<u>3564700</u>	4	<u>12</u>	<u>503030</u>	<u>3564610</u>
	<u>X</u> See continuation sheet.						

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.)

=====
11. Form Prepared By
=====

name/title edited by William S. Collins / Historian

organization Arizona State Historic Preservation Office date June 12, 1995

street & number 1300 W. Washington telephone (602) 542-7159

city or town Phoenix state AZ zip code 85007

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Additional Documentation
=====

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)

=====
Property Owner
=====

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

name Multiple Private and Public

street & number _____ telephone _____

city or town _____ state _____ zip code _____

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SECTION 7: DESCRIPTION

SUMMARY

This amendment to the Armory Park Historic Residential District (listed 7/30/76) accomplishes several purposes. It expands the period of significance to include the historic development of the neighborhood up to 1945. The boundaries of the district are then expanded to reflect this enlarged historic development. Also, a number of points in the original nomination are updated to reflect changes since the initial listing of the district and to correct errors. This includes a more accurate and comprehensive listing of contributing and non-contributing properties. The number of changes is substantial in total, so this amendment is intended not merely as a document of additional information, but as a substitute for the original nomination.

The Armory Park Historic Residential District lies just south and east of the central business district of Tucson, Pima County, Arizona. The northwest-southeast alignment of the Southern Pacific Railroad just touches the district at its northeast corner. Southern Pacific-owned property borders the district on the east along 3rd Avenue from Broadway Blvd. to 16th St. and to the north along 16th St. from 3rd to 2nd Avenues. Platted in a rectangular grid the district contains 35 complete city blocks and parts of 11 others. The neighborhood is primarily residential with some commercial and public development located primarily along South 6th and Stone Avenues. There are a total of 688 contributing and 109 non-contributing properties located within the new, expanded boundaries. The contributing properties include one site, Armory Park, and one object, the Freeman-Maybeck Memorial Bench. The original district contained 552 contributing properties and this amendment adds 136.

DESCRIPTION

GENERAL NEIGHBORHOOD

The Armory Park Historic Residential Neighborhood consists of some 688 historically and architecturally significant buildings and almost 46 city blocks of an area which began to be developed around 1880 with the coming of the transcontinental railroad to Tucson. Parts of the neighborhood were built to house the Southern Pacific Railroad employees and their families. The other homes sprang up around the area which was considered one of the most fashionable neighborhoods in the late 1800s and early 1900s. The area has remained relatively untouched throughout all these years with some of the original Southern Pacific families still living in their original homes. Boarding houses occupied by engineers, conductors, and brakemen still stand today.

The neighborhood is primarily residential with most of the commercial area along South 6th and South Stone Avenues. There are two corner grocery stores, a drug store, a convent operated by the Sisters of the Immaculate Heart, a public library, a park, and numerous single-family homes.

The District lies just south and east of the central business district of Tucson. It has wide streets and avenues, with street lights on South 4th Avenue which also served as standards for the trolley which serviced the downtown area in the early 1900s.

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ARCHITECTURAL STYLES

The long period of development (1880-1945) and an eclectic collection of building styles makes the Armory Park neighborhood significant for conveying both the process of residential development in Tucson and the repeated transition of one popular style to another. This section describes the major architectural styles found in the neighborhood and outlines when they were popular. Tucson is one of the oldest towns in the American Southwest, founded by Spaniards in 1776. As a small, isolated, frontier pueblo it evolved a distinctive vernacular architectural style reflecting both its Spanish and Mexican cultural origins and the local desert environment and materials. While no buildings in Armory Park date back to the Spanish or Mexican periods, the oldest do clearly descend from that local tradition. Construction in the later nineteenth century shows modifications of these earlier forms as increasing numbers of Anglo-Americans brought their own ideas about preferred styles and materials. It was not long after the arrival of the transcontinental railroad to Tucson that national and regional building trends swept up this neighborhood in its course. Residents wanted their town to grow, which meant to them that it had to look modern and appeal culturally to Easterners. Even later revivals of Spanish-flavored architecture reflected national trends or events, such as major expositions, as much as or more than local traditions.

The major architectural styles identified in this district (current and proposed expansion areas), include:

1. Late Mexican into Early Victorian: Spanish Colonial/Sonoran Transitional
2. Victorian (Early Anglo): Queen Anne, Queen Anne Cottage, Queen Anne Rowhouse, English Colonial Revival, Dutch Colonial Revival, Italianate
3. American (Early to Mid-20th Century): Craftsman Bungalow, Mission Revival, Pueblo Revival, Spanish Colonial Revival, Early Ranch
4. Post-World War II (non-contributing due to age): Minimal Traditional, Ranch House

Late Mexican into Early Victorian

This style represents the traditional design linking Armory Park to the early Mexican period of Tucson's development. It is also known as the Sonoran tradition. Prior to 1880, the town maintained its Mexican character both in population and in its buildings. Without a link to outside building materials, residents depended on adobe as their primary building material. Adobe bricks could be formed in egg crate-like molds of sand, clay, water, and a binding of manure and straw. Where they were not simply built on top of the bare ground, volcanic basalt from nearby mountains provided the only foundational footing and though walls could be up to two feet thick, their structural weakness limited most building to a single story. The walls might have had mud plaster sheathing, but it was not uncommon for the adobe to remain exposed.

Roofs generally had only slight slopes to allow water to drain off and were typically surrounded by parapet walls. The structure of the roofs was again provided by native materials such as saguaro ribs.

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To keep rain from eroding the walls, *canales* extended through the parapet walls to carry water away from the walls. Window and door openings tended not to be large due to the limited strength of the adobe. To preserve the maximum strength of the load-bearing corners, these openings tended to be towards the middle of the walls. The openings were wood-trimmed, simply during the Mexican period, and more elaborately later. Windows were often grilled. The first glass arrived in Tucson in 1865, though it remained a luxury item due to the cost of transportation.



One of the oldest houses in the neighborhood, the ca. 1875 Maish-Normart House at 438 S. 3rd Ave. represents the pre-railroad era of Sonoran Transitional architecture. The frontispiece is a later addition.

Doors were recessed to be flush with the inner surface of the wall while windows were flush with the exterior walls. This created a small stoop at the door entrance and deep window sills on the interior. Floor plans in the simplest houses were a series of contiguous rooms with entrances along the street. Larger houses would have an L- or U-shaped form. In the interior there would be a *zaguan* or center hall from which rooms extended. Usually, rooms did not connect directly to other rooms. Floors were typically bare dirt. [Fisher, et al, *Barrio Libre*, 1977.]

Victorian (Early Anglo)

The 1880 arrival of the railroad brought both an influx of new Anglo-American settlers and easier access to other building materials. Anglos were quick to adapt the traditional style to their preferred tastes. Since adobe remained relatively cheaper than imported brick or lumber many houses continued to use it into the twentieth century, creating a hybrid, transitional style. The first major change in design in transition design was in the roof. The flat roof was replaced by a gabled roof and later by a hipped or pyramidal roof. Shingles or sheet metal were common roofing materials. The late transitional style had thick adobe walls with a broad overhung roof providing a deep porch. This provided even greater protection from summer heat. Also, whereas Sonoran building usually were built right up to the street, these Anglo-Territorial transition houses were set back on their lots. [Fisher, et al, *Barrio Libre*, 1977.]

Queen Anne

The Queen Anne Style, one of the Victorian-era styles, was an import from the East representing the most clear early departure from the Mexican traditions. Here, new materials and copy books allowed new residents to recreate a familiar cultural environment. Wood frame or fired brick replaced adobe as the preferred buildings materials. Characteristic features include steeply pitched roofs, an asymmetrical design, and a partial or full-width porch, usually only one story high. Roofs were hipped with cross gables most commonly, though cross-gabled and front-gabled roofs were not too unusual.

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Decorative features could include ornamental woodwork like turned porch supports and spindlework, classical columns supporting the porch, half-timbering in the gables or upper-story walls, and patterned masonry [McAlester. *A Field Guide to American Houses*. pp. 263-64. 1984]. Architect designed Queen Annes could be very elaborate, but in Armory Park, patterns book designs predominated. Folk Victorian [using terminology from McAlester] is probably a more accurate description of such buildings in Armory Park. They attempt to convey the flavor of the Queen Anne but are more modest. Front-gabled, side-gabled, or gable front and wing roof forms reflect simpler floor plans.

The origins of the Queen Anne lay in English precedents. The term was applied to buildings inspired by the transitions seen in the pre-Georgian period when classical ornamentation was applied to buildings of medieval form. American architecture in the 19th and early 20th centuries was highly influence by the major expositions that were held from time to time. The Centennial Exposition held in Philadelphia in 1876 exposed millions to examples of the style and began a process of popularization and Americanization. The style began to fade in the early 20th century until it was replaced by the Colonial Revival and the Neo-Classical Revival.

Colonial Revival

The Centennial Exposition also revived interest in America's colonial building heritage. The Georgian and Adam styles provided the basic structure with modernization coming in the free mixing of these styles with Postmedieval English and Dutch Colonial elements. The asymmetry of the Queen Anne slowly gave way to the symmetry of the Colonial Revival. The typical Colonial Revival house in Arizona had a square floorplan, a symmetrical facade, and pyramidal or gabled roofs. An entry accentuated with either a decorative crown or a porch with slender columns

Neo-Classical Revival

The World's Columbian Exposition held in Chicago in 1893 again shifted popular American, and by extension, Armory Park tastes. The elaborations of the Queen Anne gave way to a revival of a classical order. The new movement touched both public and private building. A full height porch with columns is the distinguishing feature of this style along with a centrally placed door and an overall symmetry with respect to the placement of windows. Prominent public buildings in this style included classical columns with Ionic or Corinthian capitals. Roofs tended to be either hipped or side-gabled. Simpler one-story cottages commonly had hipped roofs with prominent central dormers. Their porches may have been extensions of the main roof or separate roofs. As an eclectic style, the Neo-Classical brought together 150 years of American building traditions, drawing on the Georgian and Adam (as did the Colonial Revival) along with the earlier Classic and Greek Revivals [McAlester. pp. 343-46].

American (Early to Mid-20th Century)

Craftsman Bungalow

The rise of the bungalow to popularity in Tucson illustrates the city's cultural ties to the rest of the country, and while the style had nationwide popularity, its origin in the work of California architects

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Charles S. and Henry M. Greene, is particularly noteworthy in that Arizona generally followed in step with economic, social, and stylistic trends in that state. This style is the foundation of several historic neighborhoods including the Speedway-Drachman, Iron Horse Expansion, and West University National Register-listed historic districts. The simple vernacular designs one finds in Armory Park reflect the style at its most popular among average income families. Pattern books rather than architect designed high-styles are the rule. Its most characteristic feature is a full- or partial-width porch with (usually) square columns. Roofs are typically gabled, either front or side with a low pitch, and the porch is either under the main roof or under a secondary roof.



The Clum House at 330 E. 13th St. is one of the finer examples of Mission Revival Style in Armory Park. This adobe house was built in 1898 for John Clum, a former Indian agent and an important newspaperman in southern Arizona.

Spanish Mission Revival

Many of the early buildings in Armory Park represent a transition away from Spanish and Mexican traditions. However, beginning in the 1890s and particularly after the 1915 Panama-California Exposition in San Diego, Spanish flavored architecture became popular throughout the Southwestern United States. The Mission Revival Style in Tucson probably owes more to its popularity in California than to the native traditions of the old pueblo. The curvilinear parapet is the distinguishing feature of this style. Red tile roofs with wide overhanging eaves and arcaded porches also notably common features.

Spanish Colonial Revival

Again, it was the work of a leading California architect, Gertram Grosvenor Goodhue, the designer of the San Diego Exposition who popularized expanded Spanish precedents. Asymmetrical facades, stuccoed walls, arched door or window openings, and low-pitched, red-tile roofs are its important elements. These Spanish Eclectic designs [to use McAlester's terminology] replaced the bungalow

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in popularity and it is often houses in this style that filled out historic neighborhoods in the 1920s and 1930s.

Pueblo Revival

Another style originating in California, the Pueblo Revival was, and to an extent, continues to be most popular in Arizona and New Mexico. Most examples date from the 1920s and 1930s, and are contemporaneous with the Spanish Mission Revival style. Both styles reflected in a modern form the romantic aspects of the Southwest's Indian, Spanish, and Mexican heritage. The Pueblo Revival house has a flat roof with a surrounding parapet wall. Wooden roof beams (called *vigas*), either structural or decorative, extended from the walls. The walls are stucco sheathed.

Early Ranch

The movement away from the heavily romanticized Period Revival styles of the 1920s to a more simplified and more uniform reference to period architecture began during the New Deal years. Houses constructed during the 1930s conformed largely to a few standardized house forms manipulated slightly in roof, window, and door treatment to convey some period image. This shift in design can be attributed to a great extent to the programs of the Federal Housing Administration (FHA). The minimum materials and construction standards required by the FHA for insured mortgages for new construction played an important role in how houses were designed and built.

The evolution of residential styles to the modern architecture of the postwar boom years has its roots in the housing built during the Great Depression. The decade of the 1930s saw the advent of the modern tract house, both in terms of its design and in its context of subdivision planning. In the case of Armory Park, this new construction was infill rather than new building plan. Two most commonly used stylistic references for house design, built between 1935 and 1942, were the "Monterey Style" and the "French Provincial Style." The terms "Minimal Traditional Style" and "Ranch Style" take in the range of styles representing some period image, taking in elements of Monterey and French Provincial.

The Monterey Style house of the 1930s was the precursor of the modern Ranch Style house and finds its roots in the simplified Monterey Style house seen throughout northern California. The local version is recognized by its single-story facade presented to the street as a long mass covered with a gabled roof with exposed rafters and terminated at one end with a cross-gabled ell. A veranda supported by plain or turned wood posts was usually recessed under the principal roof and extended the length of the facade. Walls were almost always brick.

SIGNIFICANT BUILDINGS

In this section we look at some of the more significant buildings in the Armory Park neighborhood. These include residences, businesses, and public buildings. This list is only a sample of contributing properties. The complete list of properties in the district follows in the next section. Complete historic property inventory forms for all properties are located at the Arizona State Historic Preservation Office.

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No historic building in the district stands out as prominently as the Carnegie Free Library, completed in 1901 on a \$25,000 grant from Andrew Carnegie. Its architect, Henry C. Trost, used a fundamentally Neo-Classical design, but achieved originality by placing a pair of Ionic columns bracketed between square piers in the portico. This motif he repeated on the two flanking wings. Its roof is flat with a surrounding parapet and a low gable over the entry portico. The reddish buff tint of the locally quarried foundation stones and brick fits in well with the red-tinted sandy soil of the Military Plaza. The library and grounds are a key contributing element on the north boundary of the district. The library remains in excellent condition though it has had a few alterations. A semicircular wing to the rear was destroyed by fire. It is the only public building designed by Trost for Tucson and is one of two in the state. Trost was the designer of many homes for prominent Tucsonans, but many of his major works have been since lost. [Engelbrecht, Lloyd C. and June-Marie F. *Henry C. Trost: Architect of the Southwest*. 1981].

In front of the library is a memorial bench dedicated to all pioneers of Arizona. It was constructed in 1920 at a cost of \$10,329.70 from money bequeathed by Merrill P. Freeman, an early Tucson banker. Bernard Maybeck designed and Beniamino Buffano sculpted the memorial. It is constructed of travertine marble with onyx and verde marble planters. In 1975 the memorial was designated a city landmark and it has been restored by the Armory Park Neighborhood Association, Inc. in cooperation with the City of Tucson.

Across the street from the library is Armory Park. This open space is all that remains of the Military Plaza laid out in 1862. The area of the Plaza is bounded by the present-day Broadway and 14th St. on the north and south, 5th and Scott Aves. on the east and west. Camp Lowell (the predecessor of Fort Lowell) was established for Union troops in 1863, on the site where the Santa Rita Hotel was later built. A portion of the Plaza was auctioned off in 1900 and the remainder became Armory Park. The park contains three monuments which are considered contributing properties to the district. The earliest memorializes servicemen from the Spanish-American War and those who served in Cuba, Puerto Rico, Philippines, China. The second is a World War I monument, erected in 1918. The third is a monument to the Mormon Battalion of the Mexican-American War, erected in 1937, commemorating the forces who first raised the American flag in Tucson.

Directly west of the library at 210 S. Scott Ave. is the Blenman House, built in 1878 with 22-24 inch adobe walls on a stone foundation. This is one of the few buildings in the neighborhood that predate the railroad era. Originally built as a Sonoran Transitional, it was converted into a duplex in 1938 with additions following in 1942 and 1958. There is a central hall with leaded skylights. Inside are two large pillars of wood in Corinthian and half Doric design with leaf and ramshead in the molding.

South of the Blenman House at 324 S. 6th Ave. is the Healy House, built in 1902 and designed by Trost. It is Greek Revival style adobe with a hip roof. The open veranda has eight large fluted columns with exaggerated Doric capitals. It has an egg and dart decorated frieze. The interior has a center hall.

The other buildings along the street are architecturally compatible with each other and lend an even flow along the street. The Glenwood Hotel on South Scott Avenue was built in 1908 of Mission style

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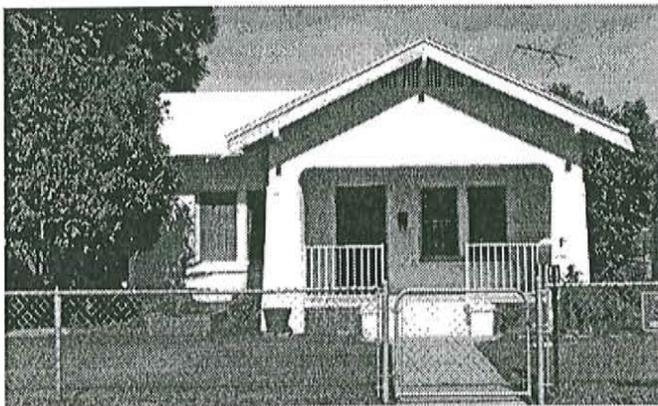
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with arched porches on both floors. There is a courtyard in the rear. The double brick exterior walls have been stuccoed and painted white.

The Immaculate Heart Academy was built in 1886 of hand-hewn rock quarried from "A" Mountain by Mr. Flin, a rock carver from France. It has two stories with rooms in the attic and a high gabled roof with dormers and has been used as a school since 1886.

Along the western boundary of the Armory Park area at 475 S. Stone Ave. is the Velasco House, one of the oldest remaining houses in Tucson. It is a Sonoran Transitional style with 18-24 inch adobe walls on a rock foundation, and a zaguan plan. It has 14-15 foot ceilings of saguaro ribs and vigas. The lintels are mesquite. It was apparently built in the 1860s with additions in the late 1870s or early 1880s. This house was listed individually on the National Register of Historic Places on March 5, 1974. It has since undergone restoration.

The Bernard/Ybarra House at 428 S. 3rd Ave. was built in 1900. It is a relatively simple Queen Anne Cottage with double brick walls on a rock foundation. It has a medium pitched hip and high gable roof, dormers, and decorative wood trim on the roof line. The half-width porch is open with columns and has decorative fishscale trim on the frieze. The interior is in excellent condition and the yard is beautifully landscaped. Alterations include the modification of the dormers to accommodate upstairs bedrooms, the replacement of one window with a doorway, and the infilling of the back sleeping porch in about 1958.



This small bungalow cottage from 1922 is typical of the houses of its period.

The Normart house is another of the older, pre-railroad homes in the district and was 3/4 of a mile outside the walls of the Presidio when it was built. Constructed about 1875, it is a Sonoran Transitional with 20 inch adobe walls, rock foundations, and stuccoed exterior. The roof is flat with a parapet in front. The small outside vestibule is tiled and there is decorative tile around each window, these being later additions. It is built on a zaguan plan with saguaro rib and vigas ceilings. A garage and workshop was added in 1922. Originally the house faced west, but when the grid street pattern was adopted in 1902, South 3rd Avenue was cut very close to the back of the house, so the back of the house became the front and it is the only house on

the block that is not recessed.

Continuing south along South 3rd Avenue is the Lee/Cutler House, built in 1910 in the Queen Anne style with a turret. The house is built of double brick on a rock foundation highlighted with salmon colored stone belt coursing and has a high gable roof. The interior has a small entry with living, dining, and kitchen to one side and bedroom and bath to the other. There is an open porch and well-kept gardens.

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Next door to the south is the Galloway House which was built in 1904 in Queen Anne Style of brick on a rock foundation. It is one story with a hip roof and has bay windows. The elaborate interior woodwork is intact.

Next is the Gin Soo Dung Market, a corner grocery which was established and built in 1919. The owner came to Arizona from China to work on the railroad and brought his wife and family with him. The building is red brick with a typical store front design and has been in continuous use.

The McGinty/Laos House at 647 S. 4th Avenue was built in 1897 in an Anglo-Territorial style with a large veranda and simple turned columns. The house is constructed of double red brick on rock foundations with segmental arched window openings. There is elaborate woodwork between the living and dining rooms. An ornamental iron fence enclosed the front yard. The second owner of this house was a U.S. Marshal of Arizona, Ben Daniels, also a member of Roosevelt's Rough Riders during the Spanish-American War. The house was one of the first in Tucson to be equipped with a central cooling system.

Also on 4th Avenue is the Weinzapfel/Brammeier House which was built in 1908 in the Queen Anne style and has been restored. It is constructed of double brick with segmental arched window openings and has a rock foundation. Further north at 327 S. 4th Avenue is the Wood House which was built in 1895 by Judge John S. Wood after his own design. It has an English basement and is built of hand-hewn limestone from "A" Mountain. The inside partitions are also of limestone. The style is Queen Anne with a high pitched roof. The fence and the porch railings are wrought iron.



This simple Mission Revival bakery building from 1920 represents the mixed residential-commercial development in the neighborhood.

Immediately north at 319 S. 4th Ave. is the Kitt/Peterson House, built in 1899 by William and Catherine Kitt. Kitt Peak Observatory was named for the mother, Phillipa Kitt. The house is Greek Revival style and built of adobe stuccoed. There is a large wooden porch with Doric pillars. The land was given to William Kitt by his uncle, George Roskruge.

Directly west and across the street is Safford School. The original building was constructed in 1884 and was called Plaza but was later renamed Safford in honor of Anson P. K. Safford, Governor of Arizona. A second building was constructed about 1900 and was called Mansfeld but was later also called Safford. Fire destroyed the Plaza building in 1918. It was replaced by a two story stuccoed brick in Mission style with a Churrigueresque Revival doorway. The other building was remodeled about 1920 to complement the new school.

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NATIONAL REGISTER OF HISTORIC PLACES
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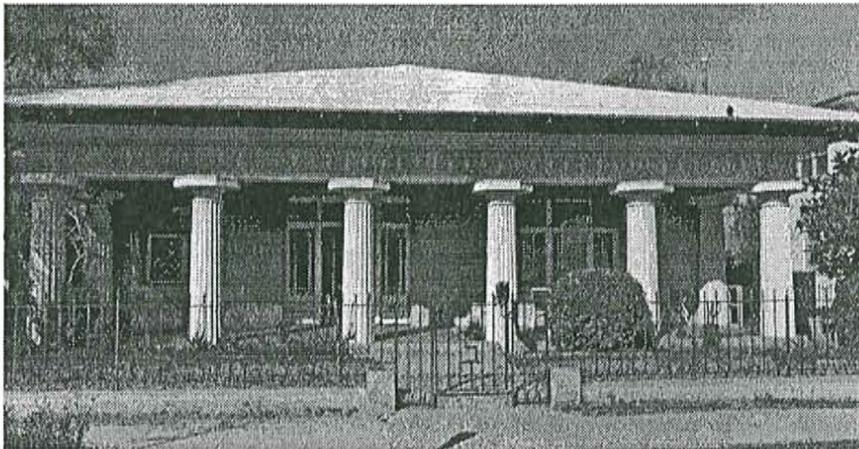
Section 7

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Armory Park Historic District (Amendment)
name of property
Pima, Arizona
county and State

Across the street to the east is the Roskruge/Culin House which was built in 1896 and designed by Phoenix architects Millard and Creighton who also designed Old Main on the University of Arizona campus. The house is Queen Anne style with multiple ridges and gables. The gables are ornamented with fishscale shingles and the raking fascia is finished with a rosette pattern. The wooden porch has turned columns. It is owned by the niece of George Roskruge, who was the Surveyor General of Arizona Territory and one of the first members of the University Board of Regents. He also laid the grid pattern for streets in Tucson. The yard has the original olive trees.

Directly east on East 13th Street is the Halladay/Clum/Behavior Associates House. Originally two homes when it was built in 1898, it became a single family dwelling by the addition of a Mission style facade. It is stuccoed adobe on a rock foundation and has a high hip roof. The house was a one time residence of John Clum, owner of the *Tucson Citizen* newspaper in 1877, precursor of the *Tucson Daily Citizen* (Clum is known more as the later founder of the *Tombstone Epitaph* and the first agent for the San Carlos Apaches). On the northern part of 4th Avenue is the Ure Boarding House which was built in 1888 and historically used by men working on the Southern Pacific. It has two stories and a pyramidal roof. It may be the only remaining two story adobe building left in Tucson.



The Healy House is one of the few surviving residential properties designed by prominent regional architect, Henry Trost. Built in 1902, the house combines the Greek Revival Style with Sullivan-esque detailing.