

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties:

nationally statewide locally

Applicable National Register Criteria A B C D

Criteria Considerations (Exceptions) A B C D E F G

Areas of Significance (enter categories from instructions)

Community Planning and Development
Landscape Architecture
Architecture

Period of Significance

1928-1942

Significant Dates

N/A

Cultural Affiliation

N/A

Significant Person

Multiple

Architect/Builder

Child, Stephen

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

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STATEMENT OF SIGNIFICANCE

Summary

The Colonia Solana Residential Historic District (1928-1941) is nominated to the National Register of Historic Places because of its general significance and under criteria of significance A and C. It has general significance because of its integrity of design, setting, materials and workmanship, feeling, and association. The neighborhood has changed little since it was first developed. The design is unique and was developed with only minor changes to the original concept. Since that time, the design has remained intact. Natural landscaping has been important to that concept and has grown up and changed slightly, due to natural causes, but the setting and feeling are still the same. The design, as well as the natural landscaping, contributes to the feeling of being in a community of fine houses in a natural setting which is away from the City. Colonia Solana still conveys strongly the feeling of being a cohesive neighborhood. This sense of association has existed throughout its history and is still felt by its present residents.

Under criterion A, Colonia Solana is nominated for its role in the historic development of community planning, architecture, and landscape architecture in Tucson. Colonia Solana was one of the first suburban communities in Tucson which was a part of the national suburban movement of the 1920's. It deviated in its physical layout from the usual residential development in Tucson with its curvilinear streets, its desert landscaping, and its strong neighborhood definition. Colonia Solana influenced the planning of other Tucson subdivisions such as San Clemente, Country Club Homesites, Catalina Foothills Estates, Terra DeConcini, Catalina Vista, and Winterhaven. Most later Tucson subdivisions adjacent to the City were developed with the conventional rectilinear grid; subdivisions outside the City near the mountains were influenced by Catalina Foothills Estates. The values associated with preserving the desert and using desert vegetation became more widely appreciated in Tucson during the 1970's with the recognition of the water shortage and the health hazards of high atmospheric pollen levels. The use of desert landscaping and low pollen desert plants became more widespread. Once again, Colonia Solana became an example for sensible development.

Under criterion C, Colonia Solana is a significant community design which represents the work of a master. Colonia Solana was created by Stephen Child towards the end of his practice and it reveals design values which he nurtured throughout his career and which were influenced, in part, by his early association with Frederick Law Olmsted and the ideas of the Parks movement. Colonia Solana was inspired by the nature of the Sonoran Desert and was intended to have a strong natural character. We do not know if this was Child's notion or Harry Bryant's, the developer, but the idea is consistent with Child's previous work. At the same time, Colonia Solana was intended to be a practical, successful suburban subdivision. The site of Colonia Solana was not spectacular, but Child utilized the terrain, the small arroyos, and the possibility of some axial vistas to create a masterful but basically simple, street layout. The streets followed the terrain and the natural drainage, and the acre-sized lots were formed efficiently. The narrow curving interior streets helped maintain an informal rural feeling as they directed views back at the

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properties rather than along the streets themselves. The desert was brought into the subdivision in unbuildable places such as the mini-parks at street intersections and along the Arroyo Chico, as well as on the individual properties. The presence of nature is strong, and yet the subdivision is efficiently developed. Beauty and function are provided in equal measure. (See aerial landscape plan.)

Colonia Solana is a unique creation which expresses the desert, but there are interesting similarities to Riverside, Illinois, of 1869 and to Forest Hills Park, Long Island of 1909, designed by the Olmsteds, as well as to Child's Alum Rock Park, San Jose, California, of 1912. These projects, like Colonia Solana, are responsive to their sites, preserve and enhance their natural setting, and combine functional and aesthetic values (See plans of related communities Appendix B). Thus, Colonia Solana is a creative southwestern work in the American romantic, naturalistic Parks tradition.

Additionally under criterion C, Colonia Solana is significant because of the fine quality and historic value of the revival style houses which were built during its historic period from 1928 until 1941. There are twenty-six Spanish Colonial Revival style, one Monterey style, two Pueblo Revival style, and four Ranch style houses. These houses are handsome, well-designed examples of their period. They are sizable, well-built houses designed by prominent local architects, and they expressed the stylistic tastes of their owners and that of their era.

Under criterion C, Colonia Solana as a whole should be considered historically significant. Only thirty-two of the total 110 houses are historically significant now. Of the 77 non-contributing houses, at this time 19 are recommended for future inclusion on the National Register. While many of the individual houses are distinguished, the strength of the total body of housing is the most significant factor which reinforces the strong neighborhood character. The major importance of Colonia Solana is its consistent integrity as a unique neighborhood. The housing, the community design, and the pervading desert environment are mutually reinforcing and contribute to a unified whole.

PERIOD OF SIGNIFICANCE

The Period of Significance (1928-1941) was chosen because it defined an era beginning with the establishment of the Colonia Solana subdivision and the beginning of World War II. In Tucson, as well as nationally, 1928 was almost the end of a prosperous decade in which the suburban movement began and in which the period revival styles became popular and flourished in these new bedroom communities. This steady pattern of building continued throughout the 1930's, in spite of the Depression, and was ended only by the start of World War II. Several houses a year (a high of six and a low of 2) were built in Colonia Solana during the 1930's but between 1941-1947, only two houses were built. After World War II, tastes changed and the Ranch style became the predominant style. The movement from revival styles to ranch styles after World War II occurred nationally as well as in Tucson. Thus, the 1930's defined a specific stylistic approach, historically, as well as a period of suburban development.

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HISTORIC CONTEXT

Founding Colonia Solana

The 160 acres of land of Colonia Solana, which lie in the NW 1/4 of Section 16 Township 14 Range 14, were acquired originally by Thomas Brown in 1907 from the Federal Government under the Homestead Act. Brown had wanted to build a small house to be near his wife who was being treated in a tuberculosis sanitarium across the road to the north. But since the government did not wish to lease a small parcel to Brown, he took advantage of the modest leasing fee and acquired a quarter section of the sparsely vegetated desert land and built his house. In 1910 when his wife was finally cured, Brown sold his lease to Harry E. Heighton and his daughter Dorothy, and the Browns left town. (The remaining three quarter section was bought by Willis Barnum on behalf of the City of Tucson in 1925 for a golf course and park). In 1916, Paul H. M. Brinton, a chemistry professor at the University of Arizona, acquired the lease for all the Brown property except for the house and its two acres. In 1918, he bought the land outright for three dollars an acre, in spite of his friends' warnings that it was a poor business decision. They thought Tucson was growing to the south and west and could not expand east because the railroad tracks created a barrier. In 1926, Brinton sold his 158 acres to Harry E. Bryant's newly formed Country Club Realty Co. for \$40,000. Tucson's first suburban subdivision soon would be a reality. The Brown's house and two acres, still owned by Harry Heighton, did not become a part of the subdivision and its deed restrictions.

Harry Bryant wanted to develop a subdivision with distinctive features which would create interest, because the land itself was outside town on flat, sparsely vegetated desert, and he did not want to continue the gridiron pattern of development which was continuing west of Country Club. In 1928, he hired Stephen Child, a landscape architect from San Francisco who had been a winter visitor in Tucson, to create a new kind of project. Child was an experienced and sophisticated architect who had national, even international experience. He knew about the significant community planning work of past decades and he was sympathetic to the principles of the naturalistic Parks movement. He proposed a harmonious desert concept and a practical scheme for community development which Harry Bryant liked.

On March 16, 1928, Edward VanderVries presented Colonia Solana, as Stephen Child had named it, to over 100 invited guests at a dinner dance at Tucson Golf and Country Club. (It is possible that VanderVries had a financial interest in Colonia Solana). Child was the main speaker and described the new project in glowing terms. The location of Colonia Solana was ideal for an unusual, quality subdivision, since it was bounded by two main streets - Broadway and Country Club- and by Randolph (now Reid) Park on the other two sides. Across Broadway to the north was the new El Encanto Estates and El Conquistador Hotel. Colonia Solana was planned, laid out, provided with deed restrictions, and a given minimum cost requirement of \$10,000. It offered an interesting alternative to El Encanto, a more formal subdivision across Broadway to the north which was announced earlier that year.

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Bryant published an attractive descriptive brochure and started marketing the "Villa Sites". He organized a group of Tucson builders to construct a model home which was displayed under a high tent, and thousands of people came to view it. Through 1928 and 1929, seven lots were sold and villas built ranging in cost from \$11,400 to \$34,900. One of the first builders was George Echols who constructed a large two story Spanish Colonial Revival mansion he called "El Deseo Real", still the largest house in the neighborhood. Unfortunately, the stock market crash of 1929 ended everything. Echols' house did not sell for ten years, and Harry Bryant was wiped out.

Martin Schwerin, a mining engineer and former explorer and adventurer, bought most of the leases in the mid 1930's. He was an independent person who did not believe in restrictions or improvements, and he left Colonia Solana alone. Most of the palm trees planted by Harry Bryant died, but the desert landscaping flourished. Schwerin did, however, require architectural review, and the deed restrictions were kept in force.

John Murphey, a developer, bought a few lots in the mid thirties too, and he discovered that prospective buyers balked at living near the ugly El Conquistador water tower which was located on lot #36 of the old Brown land. Soon, the water tower was covered with a disguise which transformed it into a handsome Spanish Colonial Revival tower. The history of the design and construction of this new tower enclosure is clouded, but recently a Roy Place drawing of the tower has been discovered, which suggests that the tower design should be attributed to him rather than to Joesler. Little by little, lots were sold and houses built. From 1930 through 1939, 21 lots were sold and 17 houses built ranging in cost from \$18,000 to \$36,000. Between 1940 and 1949, 21 more lots were sold. Between 1940 through 1942, 10 houses were built and the cost range was the same. After the War, between 1946 and 1949, 15 houses were built in the same price range. Between 1950 and 1959, 44 houses were built. This was the most active building period. Between 1960 and 1969, five lots were sold and at least 12 houses built. 7 houses were built in the early 1970's.

The continuity of residential use within the quarter section which contained Colonia Solana continued through the mid sixties. After Dorothy Heighton Munro died in 1965, the old Brown property was sold and the new owners won a lawsuit to change the zoning for commercial and higher density residential use. (The Colonia Solana deed restrictions never applied to this property). Today, lots #34 and #35 along Broadway contain commercial property. Lot #36, which contains the water tower, also contains an apartment complex.

The original 158 acres which make up Colonia Solana are still the same residential properties today. All lots have houses on them with the exception of three located within the subdivision and four along Country Club and Broadway on the periphery of the subdivision. The fate of these frontage properties along Broadway fell into question as soon as the fifty year deed restrictions started to expire in 1978. Development proposals were brought forward which requested commercial development for several Broadway and Country Club lots. Together the Colonia Solana and El Encanto neighborhoods succeeded

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obtaining an ordinance from the City of Tucson for a joint land use plan. This plan has helped protect residential zoning in both neighborhoods though repeated attempts to break the plan continue both at the city level and in the courts.

Another threat to the integrity of Colonia Solana occurred several years ago when the City began to remove mesquite trees along Arroyo Chico in a "clean-up" campaign. An alert resident, Mario Yrun, was able to stop the work temporarily until neighborhood representatives could talk to the City.

The development of the Broadway Corridor thoroughfare improvement project may impact Colonia Solana, but apparently, the increase in the right-of-way will occur on the northern side of Broadway, away from Colonia Solana. The southern side may have a buffer strip added.

COMMUNITY PLAN SIGNIFICANCE

Colonia Solana is significant as a suburban community in Tucson which was a part of the American suburban movement of the early decades of this century. Colonia Solana was conceived by Harry Bryant and Stephen Child to be an attractive, well-designed suburban development which would offer an alternative to the prevailing pattern of gridiron expansion. It was intended to appeal to a homeowner seeking an interesting and beautiful community located in a rural and natural environment at the edge of town. Prospective buyers were further assured that the original plan of the development would be protected seemingly in perpetuity by the inclusion of fifty year deed restrictions- the strongest, if not the longest, legal safeguard available to any planned development at that time. In Tucson, El Encanto Estates, the Williams Additions, Catalina Foothills Estates, and San Clemente were other such suburban developments. In some ways, Colonia Solana was like suburban communities being built at the same time outside other American cities such as Forest Hills Gardens and Bronxville, New York; the Country Club district, Kansas City; Bloomfield Hills, Michigan and Shaker Heights, Ohio. These suburbs were characterized by a rural location outside the city, generous sized lots, planned street layouts, restrictive covenants and zoning controls, house size or building cost requirements and architectural review boards. The suburbs thus maintained economic, racial, and architectural restrictions on home ownership which was intended to protect real estate value.

Some of the precepts of the City Beautiful era were transferred to the Suburban movement as the City Beautiful approach waned during the 1920's. On a more modest scale, these precepts were that a community should have: an attractive, cohesive quality, a planned system of circulation, a system of parks if possible, and attractive placement of buildings. Suburbs were planned for prosperous cities with a number of upper income families who were prospective home owners. The growing use of the automobile during the 1920's made suburban living a practical life style. Tucson was such a thriving city during this period and contained a group of prosperous families who were prospective suburbanites. It was growing in population too, as well-to-do winter visitors, people with health problems, and retirees moved to the desert.

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Colonia Solana additionally is significant for being an unusual project which was an especially creative and innovative solution in the Park tradition which had influenced some of the new suburban development throughout the City Beautiful and new community periods. This tradition encouraged the use of natural land forms and preservation of native vegetation and wild life. Road systems and other man-made improvements were to be introduced with sensitivity to provide functional solutions without violating nature. Added landscaping should be native plant material or carefully selected vegetation which would be harmonious with the natural setting. Nature and the rural landscape were seen as positive values which would enrich human life. This planning tradition was influenced by the works of the 19th Century Romantic period such as the writings of Viollet-le-Duc and John Ruskin, the Gothic Revival, and the architecture of H. H. Richardson and Louis Sullivan. Between 1875 and 1881, the crafts proponent William Morris and the architect Norman Shaw created the picturesque residential area Bedford Park outside London but linked to the City by rail, the first commuter suburb. Henry David Thoreau, James Audubon, the pioneer ecologist, George Perkins March, and other leading conservationists such as Carl Schurz, Theodore Roosevelt, John Wesley Powell, and John Muir also contributed to this movement. Frederick Law Olmsted designed Central Park, New York in 1859 the great first naturalistic park and other parks in San Francisco, Buffalo, Detroit, Chicago, Montreal and Boston. Other outstanding urban parks designers followed-notably Charles Elliot, who completed Olmsted's Boston park system, George Kessler, who planned the Kansas City park system, and Jens Jenson, who designed Chicago's park system.

Antecedents of Colonia Solana which were strongly in the Park tradition were the early suburban communities of Riverside, Illinois, of 1869; Roland Park, Baltimore, of 1891; and Forest Hills Gardens, New York, of 1909; all designed by the Olmsted firm. All three have curvilinear streets. Roland Park and Forest Hills Gardens have diagonal boulevards converging to a corner. Forest Hills Gardens has a community square as a corner focal point. Riverside is the most naturalistic with its park along the Des Plaines River, landscaped parkways, and triangular parks at street intersections. Its gently curving streets form tear drop shaped blocks and non-parallel lots and the entire community plan resembles a beautifully shaped organism. The influence of these communities on the design of Colonia Solana is obvious and some of the same devices can be seen in the Colonia Solana plan. Stephen Child was a sensitive and sophisticated designer familiar with a broad range of planning work but undoubtedly sympathetic to the Parks traditions. Colonia Solana, too, has non-parallel lots, curvilinear streets, triangular parks, and a lineal parkway which converges to a corner focus. The primary determinant of Colonia Solana is the natural landscape and its features, however. The planning details mentioned are vocabulary elements which develop appropriately from this natural form and are not imposed arbitrarily. (See Site Maps Appendix B)

Colonia Solana has had an influence on subsequent suburban development. Other developers appreciated the informal, residential scale created by the gently curving streets, and a few subdivisions introduced this device, such as Country Club Homesites, Terra De Concini, Catalina Vista, San Clemente and Winter Haven (See dated subdivision map Appendix C). Catalina Foothills Estates, which was established soon after Colonia Solana,

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shows the strongest influence. The street pattern and tree locations of the building sites there were developed in harmony with the topography and vegetation. There was abundant native growth in this area, so there was no need to add further plantings. Later low density subdivisions in the foothills were developed in a similar way. Throughout Tucson, however, gridiron expansion continued.

EARLY COMMUNITY PLANNING IN TUCSON

Comprehensive deed restrictions (covenants & conditions) were used in Tucson in 1920 with the attachment of deed restrictions to the deeds of all lots in the University Manor Subdivision. Deed restrictions had been used earlier, but they applied to specific uses, such as water rights, rather than as comprehensive requirements for an entire subdivision. University Manor was plotted in the traditional gridiron land use pattern within the usual north/south, east/west Tucson orientation. The subdivision was located toward the center of the city and was similar to earlier subdivisions in the area, except for the addition of these comprehensive deed restrictions which proscribed site placement, minimum construction costs, residential use limitations, and racial restrictions.

The Colonia Solana deed restrictions which were formally filed in the Pima County Recorder's office on May 11, 1928, specify some of the conditions of construction. (See Appendix A for copy of deed restrictions.)

The original subdivision plan created large lot sizes which ranged from .5 acres to 1.04 acres and averaged about 1 acre in size. The deed restrictions permitted the purchase of several adjacent lots which would then be considered a single lot. Two properties in the subdivision are combined lots. The 158 acres of Colonia Solana were subdivided originally into 119 lots and currently are defined as 116 lots.

The deed restrictions required that the houses built must be of a minimum value of \$10,000. The actual costs were higher. The price of the lot plus the additional cost of improvement was higher than comparative costs for other early Tucson subdivisions and amounted to a large sum of money in the late 1920's. (The early lots were sold for \$4,000 - \$5,000 and the houses cost \$12,000-\$40,000.) As a practical matter, these high cost requirements served to restrict construction in the neighborhood to the more affluent home owners. Residential property values have remained high throughout the succeeding decades, bolstered to a large degree by the practical value of the environmental amenities. The property values, in turn, have restricted property ownership to people similar to the original owners.

Placement of the dwelling on the lot was controlled by the deed restrictions. Setbacks were required to be at least fifty feet from any street line and twenty five feet from adjoining property lines. (This was more restrictive than in El Encanto.) All buildings, fences, walls, building wall heights, or other structures were to be approved first by a reviewing architect. Between 1928 and 1939, however, when most of the contributing historic residences were built, this review was done informally, and no records have been found. (The original

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subdivision descriptive pamphlet states that building restrictions would be enforced by an "art jury".) There was a deed restriction requirement, however, that all construction must conform to the Tucson Building Code, even though Colonia Solana originally was not within the city limits. This stipulation helped insure a higher quality of construction than often was typical. In general, the attempt to monitor design and construction quality in the late 1920's was a new concept which was intended to enhance the distinctive, aesthetic cohesion of the neighborhood. This followed similar deed restriction requirements which were being established currently in new suburban subdivisions outside American cities in other parts of the country and was an effect of the "City Beautiful" movement.

It is believed that there were no requirements regarding architectural styles, which sometimes were stipulated in deed restrictions, but the styles of the houses built tended to follow a narrow range which mirrored those built in the city as a whole. After 1939, plans were reviewed by Arthur T. Brown, Architect, who checked conformance with deed restrictions, general design quality, and harmony with the existing neighborhood. He could reject non-conforming designs, and his decision was final. This requirement for review helped insure a consistent level of design. Colonia Solana, along with El Encanto, is one of the early Tucson subdivisions which controlled building construction and landscape planting through comprehensive deed restrictions. These latter also limited non-conforming uses, signs, etc., which often blight less restrictive neighborhoods.

Zoning did not come into force until the 1950's for both incorporated and unincorporated areas. The implementation of comprehensive deed restrictions was an early attempt by private sector developers to monitor and control construction activities and property use within an entire subdivision. Deed restrictions (covenants & conditions) were established to uphold a standard of quality and to prevent undesirable change so as to assure a continuation of property values. While zoning and deed restrictions regulate many of the same concerns, zoning is under political jurisdiction and consequently is much less secure. Deed restrictions are legal controls which cannot be changed easily, if at all. The racial and religious restrictions which were included in some deed restrictions were contrary to broadly held American principles and were declared unconstitutional by the U. S. Supreme Court during the 1950's.

One of the first subdivisions east of town hoping to attract affluent home owners was the Williams Addition which was established in August, 1927. Located at Broadway and Kenyon (now Craycroft), this development had large lots for substantial homes and was protected by comprehensive deed restrictions. The subdivision layout provided a central circular park with four radiating streets superimposed on a traditional grid iron pattern. Although a few houses were built, the Williams Addition was never successful. High end development was never attracted to this area. When the deed restrictions expired, most of the land was sold, the zoning was changed, and today the Williams Addition has become the Williams Center, a fine commercial development.

A desire to attract affluent customers in a very competitive market led developers to try to create unique subdivisions with non-grid iron patterns which were protected by comprehensive deed restrictions. They hoped to provide home owners with privacy,

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individuality, and protection of property values in a prestige setting. The perception that design improvements and deed restrictions would help increase sales can be seen in the development of San Clemente. Originally plotted as Country Club Heights located on Broadway between Maple Blvd. (now Alvernon) and Thoreau (now Columbus), it was a traditional gridiron development. In 1930, influenced by Spanish Colonial Revival popularity and the success of Colonia Solana and El Encanto, the new owners (Tucson Realty and Trust) re-plotted portions of the Country Club Heights as San Clemente with winding street patterns similar to those in Colonia Solana and introduced renewable deed restrictions. Other non-gridiron plotted subdivisions included Country Club Homesite (1928), Catalina Foothills Estates (1930), Terra DeConcini (1937), Catalina Vista (1940), and Winter Haven (1948). (See dated subdivision map.)

Developers discovered that non-gridiron street patterns, southwestern architecture, and formally landscaped or desert landscaped lots with comprehensive deed restrictions appealed strongly to home buyers. These early subdivisions provided alternatives to the norm which helped create a sense of community. Both El Encanto Estates and Colonia Solana were prominent examples in this movement toward implementing comprehensive community planning in the City of Tucson. The developers of these two subdivisions approached community planning differently, however, and the planned, conspicuous formality of El Encanto differs strongly with the , informal, naturalistic character of Colonia Solana. Except for Catalina Foothills Estates which had a distinctive rural atmosphere, the other subdivisions were weaker statements of these themes.

After World War II, interest in the Spanish Colonial Revival had waned and a building boom started in earnest. Later subdivisions in the city followed the grid iron pattern and scraped and filled the desert to provide level building sites. Civil engineers, rather than landscape architects, designed these subdivisions and planning concerns were more utilitarian. Curving streets occasionally were used to accommodate property boundaries or a drainage wash. For the most part, these subdivisions were designed for middle income housing. Housing for the affluent continued to be built in the Foothills on smaller parcels as land values increased, and Catalina Foothills Estates continued to influence the planning of these areas.

LANDSCAPE ARCHITECTURE SIGNIFICANCE

Colonia Solana is important historically because of the significance of its landscape architecture. The intentions of its design are drawn from the best traditions of American landscape architecture. The designer of this neighborhood, Stephen Child, was trained in these traditions and worked in them throughout his professional life. Their influence can be seen in Colonia Solana. Nature is treated here as something positive and important. It should be protected and enhanced, rather than destroyed. In the design process, the natural features of the site should become a part of the solution - the slope of the land, a water course, or a hill. Native vegetation should be preserved and used in the final landscape. These traditions originated in the Parks movement. Functional planning is important, too, and a direct, simple circulation scheme should be developed, but aesthetic

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considerations should not be overlooked, such as placement of buildings on the site and creation of axial vistas and focal points. These latter traditions were emphasized in the City Beautiful era.

In the design of Colonia Solana, nature became the primary design determinant. Here, perhaps for the first time, was visualized a desert community. The features of the desert, such as the drainage patterns, the minor washes and the Arroyo Chico, were seen and utilized. The road system and its drainage conformed to this system. Mini-parks were added at the street intersections and the Arroyo Chico was treated as a parkway. These features, which could have been graded away, were used as points of interest. The natural desert in this area, which was rather sparse, was enhanced with additional plantings brought from the Foothills. The mini-parks and the Arroyo Chico became areas of the desert within the subdivision. Desert plants were added here and along the streets. As time passed and houses were built, many were landscaped with naturalized desert vegetation, (14 out of 32 contributing houses). Colonia Solana seemed like a rural, desert community. Arroyo Chico had become a rich desert habitat with several plant zones. The portion directly along the Arroyo became a riparian woodland, filled with plants and wildlife. The portions along the parkway became desert upland areas. Thus, the careful nurturing of the desert helped create a desert environmental context within the subdivision which could be experienced and enjoyed. Fifty years or more have passed since many of these plants were planted. Cactus and trees have matured and the numerous varieties of full grown specimens contribute to the landscape significance of Colonia Solana.

In addition to desert landscaping, many individual yard and garden plantings used landscape themes which were foreign to the desert. These created the feeling of an oasis in the desert and used tropical or hardy non-desert plants. Such ideas were introduced by Tucson's newcomers throughout its history and were the prevalent ones until the 1970's when the water shortage caused a re-evaluation of desert and arid region plantings. Certain styles of landscaping prevailed during certain periods. Colonia Solana's non-desert landscaping of the historic period has reached maturity and, like its architecture, should be recognized and, in many cases, preserved as a significant historic record of the period.

Walled yards and courtyards are another significant feature of historic value in the landscape architecture of Colonia Solana. Almost all the houses have attached wall enclosures, a common design theme throughout Tucson's history but quite rare in the United States outside the Southwest. Today, these walled gardens suggest a sense of mystery and privacy and add to the special flavor of the houses in Colonia Solana.

Colonia Solana is significant in the historic development of landscape architecture in Tucson. During the 1920's, the predominant housing type was the California or Spanish Pueblo Bungalow built on rectilinear lots in gridiron street subdivisions. Non-native plant materials were used in eastern foundation plantings and green lawns. Larger homes followed this theme. Colonia Solana represents a departure from other subdivisions of the period in that it was designed by a landscape architect. Stephen Child, who used native landscape materials as an integral component in the design concept. Tucson subdivisions typically did not provide such amenities. At most, landscaping consisted of rows of street

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trees, as in the Sam Hughes neighborhood. El Encanto had palm-lined streets and used native vegetation in a circular park but did not carry it further in a consistent landscape theme. Catalina Foothills estates did not have added vegetation, although the building sites and the street layout were developed in harmony with the existing topography and desert growth. (See photos Appendix G).

Thus, with the development of Colonia Solana, desert vegetation was recognized as a positive value in landscape design, possibly for the first time in Tucson. There was sporadic interest in desert landscaping during the following decades, although the predominant theme in Tucson was to create an oasis in the desert through the use of non-desert plants. (One notable exception was the Sunset Magazine Demonstration Garden developed 1963-1971 at the Arizona Sonora Desert Museum). With the energy crisis and the water shortage of the 1970's, the importance of living in harmony with the desert became more widely understood, and practices changed. At last, Colonia Solana was recognized as being the visionary development that it always was.

Landscape Architect Association

Stephen Child, the designer of Colonia Solana, was born in Boston on April 16, 1866. He received his early schooling in Newton, Mass., and in 1888, graduated from Massachusetts Institute of Technology with a degree in Civil Engineering. He worked for a few years in this field, but he became interested in landscape architecture and laid a foundation for his future career with nursery work and market gardening on Staten Island, New York. He then went to Harvard University as a special student in landscape architecture and city planning during the years 1902-03. (Frederick Law Olmsted, Jr., the son of the founder of the American Parks movement, was a professor at Harvard.) In 1903, Child started independent practice, doing projects in New England and in California. He later went abroad to study European planning practices.

During World War I in 1918-19, Stephen Child served as District Town Planner with the U. S. Housing Corporation which was headed by Olmsted. Child worked on the following projects: Indian Head and Aberdeen, Maryland; Dahlgren, Virginia; Ilion, New York; and Stamford, Connecticut. Child and the other three District Town Planners have been praised for their work: "[their] technical skill, aesthetic sensitivity, and social consciousness was revealed in street systems following the contours of the land, the excellent spacing and placement of structures, the grouping of public and semi-public buildings, the preservation of attractive natural features, and the provision of recreation space wherever possible." *

During the summers of 1920-22, Child assisted Belgium in reconstruction work and the organization of the International Center of Civic Documentation. His later city planning work included consulting services for the cities of Berkeley and Santa Barbara, California, and for Tucson and Flagstaff, Arizona.

* American City Planning Since 1890 by Mel Scott, University of California Press, Berkeley and Los Angeles, 1969.

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Among Child's major projects in the east were the following Massachusetts examples: Woodland Park Hotel, Auburndale; Children's Hospital Grounds, Wellesley Hills, grounds of the West End Thread Company, Millbury; estate of Ivan Sjostron, Andover; and Stoneleigh Park Land Subdivision, Watertown. In the West, his work included the California projects of Alum Rock Park, San Jose, and Roeding Park, Fresno; and in Arizona he did the desert subdivision of Colonia Solana.

In addition to these projects, Stephen Child lectured widely and was the author of a long list of articles on city planning, housing, and landscape architecture in professional and more popular magazines. He understood how properly designed communities and home sites could benefit people, and he tried to educate the public concerning these matters. In 1928, he wrote Landscape Architecture, a Series of Letters, which was a fictitious correspondence between landscape architect and client. In 1929, he published a monograph of his work entitled Landscape Architecture. Also in 1929, he wrote Colonia Solana, A Subdivision on the Arizona Desert, which was a description of this community.

Stephen Child was active in his professional organizations. He became a member of the American Society of Landscape Architects in 1910 and was elected a Fellow in 1912. From 1926 to 1931, he served as a trustee of the Society, and from 1925 to 1928, he was president of the Pacific Coast Chapter. He was a charter member of the American City Planning Institute (later the American Institute of Planners), which was founded in 1917. He was a member of the British Town Planning Institute and the American Society of Civil Engineers.

Stephen Child, who had led an active, outdoor life, was forced to retire in 1929 due to a heart condition, and he moved to Painesville, Ohio, where he died in 1936 after a long illness.

Stephen Child was one of the leading landscape architects of his day. He was well educated and thoroughly knowledgeable in his field. He had a broad vision of his profession and saw the great potential for human benefit from good planning and landscape architecture.

Colonia Solana attests to his design skill and sensitivity. His appreciation of the desert here and his use of desert landscape themes was imaginative and unprecedented. Colonia Solana is most fortunate in having had such a designer.

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ARCHITECTURAL SIGNIFICANCE

The architecture of the Colonia Solana Residential Historic District is significant because it contains a stock of important houses within a relatively small subdivision. The historic residences built during the 1930's are a unique example of a southwestern, or Tucson, version of high quality American suburban architecture of the period. These houses differ from those built in suburban California or Florida during that decade, and they certainly differ from those built then in the suburbs of eastern American cities. Some of these houses are of a type which exist in this area only and nowhere else. But there are similarities among all this suburban architecture.

Many affluent people of the time wanted to live outside the city on large landscaped lots in planned and restricted communities in comfortable houses which reflected their status. This movement had started a decade or more before, but the prosperity of the period and the development of the automobile accelerated the development of suburbs in the 1920's. The depression temporarily dampened building, but the movement continued into the 1930's and early 1940's.

The houses constructed during this period were larger, more spread out, incorporated space for automobile storage, and generally were designed in various Colonial Revival styles and other Period Revival idioms of the early 20th century. The choice of this style reflected a nostalgia for what was perceived as a simpler, more comfortable age and suggested that one had social position and family background.

The houses built in Colonia Solana were local interpretations of this suburban movement, and the impulses involved were much the same. The Spanish Colonial Revival, first seen in California, was interpreted in a simpler and less ornate fashion. The precedent for these houses often was a truly Mexican version rather than a Spanish one. Additionally, a unique local style developed utilizing Spanish Colonial traditions of Sonora in northern Mexico. Both these styles were used freely and imaginatively by prominent local architects, particularly by Josias Joesler, who designed several charming residences in Colonia Solana. The popularity of these houses revealed a similar nostalgia to that found in the larger suburban movement; but in Tucson, with its Indian as well as Mexican traditions, not always clearly understood by newcomers who built many homes here, there also was a fantasy about a romantic colonial southwest. There was a desire to invent a tradition.

The Spanish Colonial Revival style houses in Colonia Solana represent the earlier, simpler, version of style. Most of the houses are one story, simple in massing and with characteristic cross-gabled roofs and minimal, if any, ornamentation. There are some larger two story houses and one story houses with extended wings which are almost in the Ranch style. The houses at 315 S. Country Club (#7) and at 436 S. Avenida de Palmas (#70, #71) contain more classical ornamentation than the others. Two houses are Sonoran Revival variations of the Spanish Colonial Revival style. They recall early traditions of the Arizona frontier and reflect an architectural style found only in northern Mexico and in southern Arizona, New Mexico, and Texas. This revival style is quite rare. The house at 155 Avenida de Palmas (#17) is a handsome early version and the house at 300 Avenida de

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Palmas (#57) is a later version of this style. The single Monterey style house at 548 Via Golondrina (#61) is a handsome, well-designed example of this type which is quite rare in Arizona. It is similar in materials and feeling to the nearby Spanish Colonial Revival style houses and harmonizes well with them.

Contributing to the value of the historic buildings in Colonia Solana is the fact that four of them were designed by Josias Joesler, a master architect. Joesler is not yet widely known, but he ranks with Adison Mizner in his ability as an eclectic designer. Few architects of his period are his equal in utilizing form, materials, and scale in creating a poetic, expressive architecture. House #61 mentioned above is a strong, tactile design with the rugged character of this frontier style. The Sonoran style house at 155 S. Avenida de Palmas (#17) is an interesting example of Joesler's use of appropriate, if not entirely historic, details (here, the imaginative use of burnt adobe masonry) to lend added charm. Houses at 575 Via Guadalupe (#75) and at 3242 Arroyo Chico (#105) are especially handsome, well-designed and detailed Spanish Colonial Revival style houses. Their strong massing is especially pleasing (See exemplary drawings of residences Appendix G).

Thus, a number of the historic houses in Colonia Solana are architecturally important. They stand out as especially fine examples of their style, and it is fortunate that they are located together in this attractive, protected setting. Today, energy conservation is important and such Southwestern housing is appreciated for more than its aesthetic value. Modern designers realize that the thick walls, high ceilings and small window openings of these houses have a practical application.

In Colonia Solana, the suburban tradition and southwest nostalgia is well preserved. The original sound community planning, the controlling guidance of the long standing deed restrictions and architectural review, the excellent architectural design, and the competent construction, resulted in a cohesive group of consistently high quality historic houses located in an appropriate landscaped setting. These houses and their surroundings have been well-maintained and the neighborhood has changed remarkably little during the ensuing years. Also, it is unusual to find such a group of houses located in a naturalized desert environment, rather than in a formal, less natural, landscape.

In the late 1940's and during the following decades, other styles became popular in Colonia Solana. While not yet significant for National Register nomination, some of these residences are important historically as local versions of prevailing national suburban styles. There are some good examples of Ranch style and Modern houses, and also there are some interesting Eclectic examples of these styles. As with the older houses, Spanish Colonial influences sometimes are evident. Few of these houses are distinguished architecturally, however. Still, they are well-preserved in Colonia Solana.

Colonia Solana is important in the historic development of architecture in Tucson. Because it is a development of fine homes governed by deed restrictions, it contains excellent examples of residential architecture in Tucson over a period of four decades. (See early photos Appendix F.) The houses are well-maintained and little altered, and their neighborhood has not changed -both the houses and their setting look much the same as

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they did when they were built. (Unfortunately elsewhere in Tucson, many fine historic houses and other buildings have been torn down, altered, or have been located in neighborhoods which have changed.) Thirty two of these houses are contributing structures dating from 1928-1941. They represent Pueblo Revival, Monterey, Ranch, and Spanish Colonial Revival styles. Twenty six of the latter, the most popular style of the period, show a wide range of house types within the southwestern version of this style. Some of the later houses are of the same quality and show an interesting historic development of styles which are characteristic of Tucson, but these are not yet contributing structures.

Architect Association

Noteworthy architects in the Colonia Solana Residential Historic District include: Henry O. Jaastad; M. H. Starkweather; Roy Place; Josias Thomas Joesler; Arthur T. Brown, Colonia Solana's approving architect who designed five houses in Colonia Solana; Ann Rysdale, Tucson's first female architect who designed twenty-one houses in Colonia Solana; Gordon Luepke; Frederick P. Cole; Frederick O. Knipe; Russell Hastings; Richard Eastman; Bernard Friedman; and Terry Atkinson.

Although deed restrictions for Colonia Solana were established by Country Club Realty Co. in 1928 and required that a designated architect review and approve all drawings for construction, no official construction records from 1928 until 1939, when Arthur Brown became the architect representative, have survived. Probably no architect reviewed drawings during this period. After 1929 Country Club Realty Co., went out of business and its leases were acquired by Martin Schwerin. From 1939 until 1960, Mr. Brown kept records of construction dates and designing architects. During that first decade, it is thought that Bailey & McCoy designed and built many of the houses. A Mr. Hahn, who worked for them, was their designer. One elaborate house was built by George B. Echols, and it is thought that he built the first three houses in the neighborhood?

As in El Encanto, the majority of the architects for the houses in Colonia Solana are local architects or civil engineers. They were architects who did not always work in the same style and whose work had individual characteristics. Here in Colonia Solana, is an interesting historical record in one place of their varied responses to a similar environment.

Henrik Olsen Jaastad

"Henry" O. Jaastad a noted early architect and public servant, was born in Ullenvang's Parish, Hardanger, Norway on July 24, 1872, one of seven children. The family immigrated to the United States in 1886 and settled in Marshfield, Michigan, where Henry received training in cabinet making. In 1901 he moved to Tucson and began work as a journeyman-

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carpenter. By 1908, he completed a correspondence course in architecture and soon enrolled at the University of Arizona. After graduation, he began private practice in architecture which consisted primarily of residential work. By 1912, Jaastad had expanded his practice to include commercial and public buildings throughout the Southwest. He designed over 50 schools and 40 churches. A major project during this period was the lovely Pima County Court House.

In 1924, Jaastad was elected to the City Council. In 1933, he was elected mayor and served seven consecutive terms for fourteen years. Tucson was expanding rapidly during this period and Jaastad was responsible for a large portion of the buildings. Jaastad died on December 20, 1965 at the age of 93.

Jaastad designed three houses in Colonia Solana as well as over one hundred homes in Tucson and the surrounding areas. He also designed thirty-five churches and fifty schools throughout Arizona. Typical buildings were: El Conquistador Resort Hotel (razed 1967), the Methodist-Episcopal Church (razed 1987) located at Euclid and University, Grace Lutheran Church at 830 N. First, Elizabeth Barton Elementary School, Safford High School, (NR 2/4/88) Nogales City Hall, (NR 4/3/80) and the facade remodelling of Saint Augustine Cathedral on South Stone Avenue.

M. H. Starkweather

M. H. Starkweather, a prominent early architect, was born on November 10, 1891 in Chicago and grew up in Oshkosh, Wisconsin. He learned woodworking from his father and never received formal architectural training. He gained experience in construction by working for engineering and construction companies in British Columbia, Washington, Oregon, and Los Angeles. He came to Tucson in 1915 and joined the office of William Bray, a pioneer architect and one of the organizers of the National American Institute of Architects. Starkweather eventually went into architectural practice and the blueprinting business. In 1917, he started the Tucson Blueprint Co., but sold it to enter World War I. On his return after the war in 1919, he bought the business back. He sold it again in 1947 so that he could devote himself solely to architecture. In 1945, Starkweather associated with Richard A. Morse under the firm name of Starkweather & Morse.

M. H. Starkweather was one of the founders of the Arizona Chapter of the AIA and in 1968 was named a Fellow for public service. He was chairman of the City Zoning Commission for eleven years, president of the Board of Health in 1926, and in 1924 was elected to the City Council. He designed the first rodeo arena in Tucson and later became Rodeo chairman. Lilly Jettinghoff Starkweather, his wife, was a local conservationist who championed the use of desert planting for landscaping. Although she was not a landscape architect and had no formal training, she may have influenced indirectly the use of desert vegetation for landscaping found on individual lots in Colonia Solana.

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Starkweather designed numerous public buildings in Tucson.. He designed several public schools including Carrillo, Drachman, Bonillas, Doolen Junior High School, and the Tucson High School Stadium. In addition, Starkweather designed the charming Arizona Inn (listed in the National Register in 1987), the American Legion Club, additions to St. Mary's Hospital, and several houses in Tucson including four homes in Colonia Solana. He also designed the Women's Club in Safford, the Elks Lodge in Nogales, and the Casa Grande Hospital and buildings at Amerind, in Dagoon.

Roy Place

Roy Place, a respected early architect, was born in San Diego in 1887 He did not attend college but received his architectural training in the California state engineering department and in Chicago, Boston, and Los Angeles firms. Place came to Tucson in 1917 and started an architectural practice with Jack Lyman who left the firm in 1924. In 1940 his son Lew joined him. He designed most of the early buildings at the University of Arizona and many Tucson public and commercial buildings including the Tucson Post Office, Pioneer Hotel, the handsome Veteran's Administration Hospital and Pima County Courthouse, Tucson Senior High School, and many buildings in the city school system.

Besides being an architect, Roy Place was also a cattleman. In the mid-30's, he bought two ranches south of Tucson. Place served as first president of the Arizona Chapter of the AIA, president of the Rotary Club, president of the Engineering Club, and a number of other organizations. He designed three houses in Colonia Solana.

Josias Thomas Joesler

Tucson's most famous architect, Josias Thomas Joesler, was born in Zurich, Switzerland, on November 3, 1895, the son of an architect. He was an honors graduate in 1916 from the Technikum Bergdorf Center in Berne, Switzerland. After graduating and working briefly for his father, Joesler went to Heidelberg to study engineering. He then studied in Paris at the Sorbonne and later traveled in Italy, France, and South Africa before settling in Barcelona, Spain. After a few years, Joesler moved to Mexico City where he spent two years working for the city government designing buildings. Joesler then came to the United States where he worked in Los Angeles and then arrived in Tucson to design John W. and Helen Murphey's dream house (on the recommendation of George Washington Smith, a prominent Los Angeles architect).

Joesler began a long association with John Murphey. Joesler helped Murphey complete the Old World Addition, an early Tucson subdivision built between 1925 and 1929 but razed to make way for University of Arizona expansion. Then, in joint partnership with Murphey, he designed 230 projects, many located in the Catalina Foothills and Tucson Country Club Estates. During this period, they designed and built St. Phillip's in the Hills Church, the Murphey/Keith Offices, Joesler's studio (originally the Catalina Foothills Estates sales

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office). Joesler also designed St. Michael and All Angeles Church, Broadway Village Shopping Center, the Broadway Branch of the Valley National Bank (subsequently razed), and the Arizona Historical Society. The El Conquistador Water Tower (now listed on the National Register) has been attributed to Joesler, but actually it was designed by Roy Place. His total career output was more than 400 projects.

All of Joesler's buildings have a certain charm and fascination. Murphey did the subdivision layouts and managed construction and Murphey with his other partner, Leo Keith, handled the real estate and construction business. Murphy also collected materials and building accessories from rural areas and from Mexico and South America. Mrs. Murphy often painted Mexican folk designs on shutters, beams, and kitchen cabinets. Joesler designed four houses in Colonia Solana - #17, 155 Avenue de Palmas, #61 548 Via Golondrina, #75, 575 Via Guadalupe, and #105, 3242 Arroyo Chico. Except for #61 which is an unusual two story Monterey style dwelling, these are beautiful Spanish Colonial Revival houses which add atmosphere and architectural significance to this neighborhood. While similar in appeal to the work of the more famous Adison Mizner of Palm Beach, Florida, who practiced during the same period, Joesler's buildings are more modest but also in some ways richer architecturally and more imaginative. While exhibiting superb professional skills drawn from his broad international background, his work reveals a poetic expressiveness, a romantic atmosphere of a Spanish/Mexican pre-industrial past. Few architects are capable of such cultural expression. His buildings have done much to give Tucson its unique Southwestern character. (See exemplary drawings of residences Appendix F)

Arthur Thomas Brown

Arthur T. Brown was the reviewing architect for the subdivision from the 1930's to 1960's. He is Tucson's pioneer contemporary architect. He was born in 1900 in Missouri and studied at Tarkio College where he earned a Bachelor of Architecture degree and the AIA school medal at Ohio State University in 1927. After graduation, he received a scholarship to study at the Lake Forest Foundation for Architecture and Landscape Architecture. He started work during the Depression and worked as an apprentice in five architectural offices, including the architectural department of the 1933 Chicago World's Fair. He moved to Tucson in 1936 to work for Richard Morse and in 1939 began an architectural practice which has continued to this day (now in partnership with his son Gordon).

Mr. Brown has designed more than 300 buildings in southern Arizona. He has been president of the Arizona Chapter AIA and has served on the AIA National School Committee. In 1961, he was named an AIA Fellow. Inventor as well as architect, Arthur Brown has several patents on various building related inventions, including a prototype modular house. From 1939 to 1960, he was approving architect for Colonia Solana. He has designed five houses in Colonia Solana, including an award winning solar house #86 at 3464 Via Guadalupe (1947) and a charming Spanish Colonial Revival #65 at 3201 Arroyo Chico.

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Ann J. Rysdale

Ann J. Rysdale, Tucson's first woman architect, was born in the city. She attended Tucson High School, and graduated from the University of Arizona in 1949 with a degree in engineering and fine arts, since the University did not yet offer an architectural degree. She did graduate work at the University of Washington before returning to Tucson to start an architectural practice.

At first, Rysdale's work was primarily residential, and she designed houses in Colonia Solana, El Encanto, Country Club Estates, Highland Manor, and Palo Alto Village. Later commercial structures included Rosemont and Broadway Shopping Center and Rhodes Jewelry Company. She designed twenty-one houses in Colonia Solana.

Gordon Luepke

Gordon Luepke was a respected architect who worked for Josias Joesler and later started his own practice. He designed a number of important buildings in Tucson including the newer Pima County Courts Building, several University of Arizona buildings, Palo Verde High School, Vail Junior High School and the attractive Casas Adobes Shopping Center. Luepke also designed three houses in Colonia Solana.

Frederick A. Eastman

Frederick A. Eastman was a capable Tucson architect who was the architect for the Tucson Mountain Park and who designed the first structures for what is now the Arizona-Sonora Desert Museum. In addition, he designed a number of houses in the Catalina Foothills Estates, in the Blenman-Elm neighborhood (located near the Arizona Inn), as well as the Ralph Bilby residence at 315 S. Country Club (#7). Eastman also was responsible for the renovation of the Fish-Stevens house on N. Main Avenue, now on the grounds of the Tucson Museum of Art.

Several other architects and builders worked in Colonia Solana including: Frederick P. Cole, Frederick O. Knipe, Sr., Russell Hastings, Bernard J. Friedman, Terry Atkinson, Roy Echols, builder, and Bailey & McCoy, builders, who employed a designer, a Mr. Hahn.

These architects were the most talented of their time in Tucson. Their houses give Colonia Solana its unique architectural charm and vitality. Their significance also, lies in their contribution to the architectural development of Tucson as a whole. They designed many important public, commercial, and residential buildings throughout the city and southern Arizona between 1920 and 1970. Collectively, their buildings help give Tucson its distinctive architectural character.

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ASSOCIATION WITH SIGNIFICANT INDIVIDUALS

Early residents within the Colonia Solana Residential Historic District include persons significant in their time. Many of these residents contributed to the development, early settlement, and commerce in Tucson and the State of Arizona. Several early residents are historically significant for their contribution to education, public service, medicine, and community affairs.

In the late 1920's and 1930's, Colonia Solana, El Encanto, and the Catalina Foothills Estates were the three most desirable new subdivisions, and many prominent Tucsonans built homes there. Colonia Solana was unique because it offered desert living near the city, and it attracted a number of leading citizens. In a city of 30,000 people, which was Tucson's population in 1930, there were opportunities for leadership, and it is noteworthy that many Colonia Solana residents were not only successful in business or their professions, but they made important civic contributions, as well.

Martin Schwerin, a principal developer of Colonia Solana, was a mining engineer, explorer, and adventurer, and served on the Federal Reserve Board and Arizona Board of Regents. Dr. Charles Kibler was a physician who was prominent locally and nationally in medical affairs. Francis Crable and William Kimball were attorneys who were active in politics and civic organizations. Francis Crable served as an assistant district attorney; William Kimball was instrumental in the development of the University of Arizona. Ralph Bilby was the founder of the oldest and one of the largest law firms in Arizona and also served as an assistant district attorney. He was active in civic affairs and was a supporter of the University of Arizona. Marguerite Bilby, his wife, was very active in civic affairs, and as chairperson of the City Parks Commission, helped establish a number of parks in Tucson. John J. O'Dowd was an important business and civic leader for over 50 years. He played a substantial role in the establishment of the Saguaro National Monument and then construction of the Mt. Lemmon Highway, an outstanding engineering achievement. Mrs. Edna O'Dowd was active in a number of community organizations and was a long-time Red Cross volunteer. William H. Fulton was important for his contribution in support of the Amerind Foundation, an unusual museum active in research and archaeology of prehistoric Indian cultures. Thomas Griffin was active in ranching in southern Arizona and did much to promote aviation in the southwest and the growth of aviation facilities in Phoenix, Tucson, Nogales, and Santa Monica, Calif. He was an enthusiastic sportsman and founded several clubs. George Tidmarsh helped develop an affordable residential cooling system. Mildred Loew was active in the Red Cross during World War II and was an early president of the Tucson Little Theater, the predecessor of the Arizona Theater Company. Adolphus Van Atta was the first queen of the Tucson Rodeo Parade and president of her college sorority. Later, she was active in other civic groups such as The Tucson Symphony and the Old Pueblo Club.

Later residents of Colonia Solana have been as prominent and individualistic as those from the historic period. Recent homeowners include a former mayor of Tucson, judges, lawyers, physicians, college professors, historians, architects, a museum director, a newscaster, business people and many civic activists.

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NATIONAL LEVEL

Dr. Paul Brinton (original Brown lot)

Dr. Paul Brinton is significant for his national prominence in science and education. He was a noted chemist and university professor. He taught at several accredited universities - the University of Arizona, the University of Minnesota, and the University of Southern California.

Dr. Brinton was listed in Who's Who in America, a Fellow of the American Institute of Chemists and of the American Chemical Association. He is believed to have lived at 3424 E. Broadway Blvd., the original Brown house. Dr. Paul Brinton died in November, 1967, at the age of 84.

Francis Crable (#99)

Francis Crable was significant for his role in the legal and political systems at both the local and state levels from 1912 until the 1940's. Francis Crable, a native Arizonan, was a prominent figure in the U. S. legal system as both an attorney in private practice and as an assistant U. S. district attorney. As well as being a member of the American Bar Association, Crable had an established practice in Flagstaff from 1912 to 1920. In 1922, he moved to Phoenix and became the Assistant U. S. District Attorney. The next year he moved his practice to Prescott where he remained until his arrival in Tucson in 1938. Crable also was very active in the State Republican party. In 1932, he was national committeeman from Arizona to the Republican National Convention in Chicago, and he also attended the 1936 convention in Cleveland.

Mr. Crable established a large practice throughout the southern part of the state and, consequently, handled some of Arizona's most important litigation. Since arriving in Tucson, the Crables resided at 3150 Arroyo Chico (#99) which they had built in 1940. At the time of his death, February 17, 1948, Francis Crable was 63. His widow, Mable, lives in the house today.

Dr. Charles Samuel Kibler (#57)

Dr. Charles Samuel Kibler was significant for his prominence in the medical profession nationally and in Tucson. He came to Tucson in 1921 and was active in both the Pima County Medical Society and the Arizona State Medical Society. He was named president of the first medical staff of Tucson Medical Center in 1945 and was a Fellow of the American College of Physicians. Dr. Kibler was also a certified member of the American Board of Internal Medicine, a member of the American Medical Association and of the American College of Chest Physicians. Dr. Kibler specialized in the area of heart disease and he was a respected diagnostician. He and his family lived at 300 Avenida De Palmas in Colonia Solana.

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STATE LEVEL

William F. Kimball (#75)

William F. Kimball is significant for his influence in state politics during the 1940's and 1950's and for his role in the development of the University of Arizona. Kimball also can be remembered as the father of the state teachers' retirement fund and as an advocate for capitol outlay appropriations for Arizona's universities. During his 14 years in the State Senate he became the Legislature's most powerful man.

Kimball's interest in the University of Arizona as an alumnus, a president of the alumni association, as well as a booster of the university, coupled with his legislative influence, are primarily responsible for the heavy building and expansion program initiated by the U of A in the 1940's. He also began and conducted the first radio broadcasts of the U of A football games which he continued to broadcast for 25 years. He started his professional career in law with 4 years of private practice after which he ran for the State Senate and was elected. Upon completion of his seventh term as senator in 1954, he tried unsuccessfully for the Democratic nomination for governor. Kimball then resumed private practice and also served as city magistrate. He lived at 575 Via Guadalupe (#75). His house was built in 1930.

Mrs. Marquerite Mansfield Bilby (#7)

Mrs. Marguerite Mansfield Bilby is significant for her civic accomplishments. She was also wife of Ralph W. Bilby. She had the distinction of being the first non-Indian woman to descend into the Grand Canyon.

In the late 1920's, she was instrumental in the establishment of the city parks throughout the Old Pueblo as chairperson of the City Parks Commission during the administration of Mayor William A. Julian. Mrs. Bilby lived at 315 S. Country Club Road.

Ralph W. Bilby (#7)

Ralph W. Bilby is significant for his contributions to the legal profession and to civic affairs in Arizona. He was the founder of the oldest and one of the largest law firms in southern Arizona.

Two years after graduation from law school, Bilby served as assistant U.S. attorney. In 1922, Bilby gained his first partnership in the law firm of Mathews and Bilby. Sixteen years later, when Mathews decided to relocate to California, Bilby formed a partnership with a lawyer who had joined the firm some years earlier, Ted Shoenhair. Though the firm went through several mergers and name changes, it is this initial partnership which has been proven the most secure and as of 1984 the firm merely carries the name of Bilby & Shoenhair.

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Bilby's many career achievements include: former president of State Bar of Arizona, the first president of the American Law College Association, two-term president of the UA Alumni Association and recipient of the UA's Distinguished Citizen Award and its Medallion of Merit. His proudest career achievement, however, was his election to the American College of Trial Lawyers. Ralph W. Bilby lived at 315 S. Country Club (#7).

Martin Schwerin (#65)

Martin Schwerin is significant for his adventurous early life, his work in the mining industry in Arizona, and his part in the development of Colonia Solana. Martin Schwerin was an adventurer, mining engineer, and explorer. Schwerin was born in Bern, North Carolina, on August 15, 1873. At 17, he sailed to South Africa where he first worked as a mechanic and later attempted diamond mining on his own. He also did some exploring. He moved back to Michigan and accepted a job as explorer there for a close friend, Thomas Edison. Schwerin later went to Columbia University where he earned a degree in mining engineering. He then spent several years prospecting in Brazil and Columbia.

In the years following World War I, he purchased the Valley Mine in Arizona and studied law at the University of Arizona. In 1930, he established permanent residence in Tucson. For a time he became the principal developer of Colonia Solana. During this period he also operated a fluor spar mine in Illinois. He served as a member of the El Paso Federal Reserve Board and between 1934 and 1946 as a member of the University of Arizona Board of Regents. Schwerin's last residence was at 3201 Arroyo Chico (#65).

Jack B. Martin Sr. (#18)

Jack B. Martin Sr., was significant for his contribution to Arizona in commerce and education. He was a prominent local businessman and also served on the State Board of Regents.

In 1915, with a friend, he started the People's Fuel and Feed Company which used mesquite cut from a 100 acre property owned by his mother. Seven years later, he sold the business and started the Arizona Ice and Cold Storage Company. He later sold this company but remained as its manager until he retired in 1959. He also owned numerous rental properties. Martin served on the State Board of Regents and the board of the Federal Reserve Bank of El Paso from 1934 to 1946. Jack B. Martin Sr., lived at 147 Avenida de Palmas (#18).

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Thomas Griffin (#32)

Thomas Francis Griffin is significant for his contributions to cattle ranching in Southern Arizona, to community affairs in Tucson, and to the development of aviation in the Southwest. In 1929 he purchased the Yerba Buena ranch in Santa Cruz County, one of the oldest in Southern Arizona, for a reported amount of \$85,000.00. His ranch was the home of the first herd of Santa Gertrudis cattle, and he soon had expanded into farming and ranching in Sahuarita, as well.

Griffin, in addition to his ranching activities, was interested in aviation. He was responsible for the growth of airport facilities in Phoenix, Tucson, Nogales and Santa Monica California. He is solely responsible for the establishment in Nogales of the second international airport in the U. S. He served in the Navy during WWII and by 1945 had risen to the rank of Commander. Griffin was an avid sportsman and the founder of several clubs, including the M.O. Club in Tucson and the Coronado Yacht Club in Coronado California. He lived at 3260 Via Palos Verdes (#32) in Colonia Solana while he was operating his ranches in Sahuarita and Nogales.

LOCAL LEVEL

John J. O'Dowd (#3)

John J. O'Dowd is significant for his accomplishments in Tucson both as business and a civic leader in the community for more than fifty years. In 1924 he was admitted to the Arizona State Bar. During the time he worked for a law firm, c.1920, O'Dowd founded the Tucson Title Insurance Company. By 1925, he had acquired all outstanding stock and had become the firm's president. He remained president of the firm until 1961 when he retired. The title company, (although now owned by a Los Angeles firm) is the oldest of its kind in Pima County.

As a civic leader, O'Dowd was a member of many noted organizations and served on a number of prestigious committees. He also played a substantial role in the establishment of Saguaro National Monument and encouraged the cooperation of county and federal authorities in allowing federal prisoners the use of county equipment for the construction of the Mt. Lemmon Highway. John J. O'Dowd lived at 140 S. Avenida De Palmas (#3) which was built in 1929.

Edna O'Dowd (#3)

Edna O'Dowd, wife of John J. O'Dowd, was significant for her long interest in community charity work. The dedication with which she served as a Red Cross volunteer was so unusual that when she earned her 35-year Red Cross service bar, it had to be specially made. She continued to be honored in 1966 for 50 years of service and finally in 1971 for 55 years of service. She lived with her husband and four children at 140 Avenida De Palmas (#3) in Colonia Solana.

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Edward J. VanderVries (#5)

Edward J. VanderVries was significant for his contributions to education, commerce, and civic affairs in Tucson. He came to Tucson in 1916 and was principal of Tucson High School for three years. He then left school administration and started his career in real estate. He first worked in the real estate department of the Southern Arizona Bank and Trust Co. In 1933 this department became the Arizona Trust Co. In 1925, VanderVries joined the Tucson Realty and Trust Co., and, in 1928, he formed his own real estate firm, the VanderVries Realty and Mortgage Co. In 1938, this firm merged with the Arizona Trust Co., and VanderVries became the vice-president, a position he held for the next 20 years until his retirement. A year after his retirement, he received a lifetime membership on the Tucson Board of Realtors, an organization which he had co-founded in the early 1920's and had served as president for five terms from 1924 to 1943.

Mildred Zukor Loew (#70,71)

Mildred Zukor Loew was significant for her contributions to community affairs and the arts in Tucson. Mrs. Loew, the wife of the former MGM studio president, Arthur Loew, and daughter of Hollywood producer, Adolf Zukor, moved to Tucson with her two children in 1934. Soon after her arrival in Tucson, Mrs. Loew became president of the Tucson Little Theater, the predecessor of the Arizona Theater Company. She lived at 436 Avenida De Palmas.

Adolphus E. Van Atta (#17)

Adolphus E. Van Atta was significant for her community activities. One honor was her selection in 1928 as the first queen of the Tucson Rodeo Parade. She lived at 155 Avenida De Palmas (#17).

Harry E. Heighton (original Brown lot)

Harry E. Heighton was significant for his prominence in local commerce and civic affairs. In 1893 he opened the first Tucson office of the New York Life Insurance Company. A year later, he became a partner with A. M. Franklin in the Citizen Building and Loan Company. He lived at 3424 E. Broadway.

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George Tidmarsh (#58)

George Tidmarsh was significant for his contributions to commerce in Southern Arizona. He helped develop an affordable cooling system for residential use. Mr. Tidmarsh came to Tucson in 1928 for health reasons, and upon realizing the expense and inefficiency of current residential cooling systems, he and his brother Patrick designed a more efficient and affordable one. Their system consisted of pumping water, usually through a cooling tower on the roof into a radiator placed wherever it was most convenient. The benefits of this system were: a lower initial cost (nearly one tenth of the conventional system), a lower operating cost (only about thirty five dollars a month), and improved cooling without added humidity. This system also could double as a heating system merely by using hot water instead of cold. Thus, by providing an affordable and efficient home heating/cooling system, the Tidmarsh brothers helped make immigration to desert cities, such as Tucson, more appealing. George Tidmarsh lived at 340 Avenida de Palmas (#58).

Other Prominent Residents

There are several other significant figures who resided in the Colonia Solana Residential Historic District. They are: Jean Arthur, a film actress who rented 3236 Via Palos Verdes (#30) from Ruth Corbett, c. 1935; and Mrs. Ruth VanderVries, who lived at 244 Avenida de Palmas (#5), and helped start the Service Club which later became the Junior League of Tucson. She also played a part in the starting of a working library and in the establishing of the Temple of Music and Art and in the fund raising for its construction.

9. Major Bibliographical References

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 # _____

See continuation sheet

Primary location of additional data:

- State historic preservation office
- Other State agency
- Federal agency
- Local government
- University
- Other

Specify repository: _____

10. Geographical Data

Acreage of property _____

UTM References

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| Zone | Easting | Northing |

C

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D

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See continuation sheet

Verbal Boundary Description

See continuation sheet

Boundary Justification

See continuation sheet

11. Form Prepared By

name/title Ralph Comey, Project Manager
organization Ralph Comey Architects date 4/1/88
street & number 2980 N. Campbell, Suite 150 telephone (602) 795-1191
city or town Tucson state Arizona zip code 85719

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