

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

**NATIONAL REGISTER OF HISTORIC PLACES  
REGISTRATION FORM**

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

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1. Name of Property El Montevideo Neighborhood Residential Historic District (Amendment and Boundary Increase, 2006)

=====

historic name El Montevideo Neighborhood

other names/site number N/A

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2. Location

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street & number 3700, 3800 Blocks between Broadway Blvd. and 5<sup>th</sup> Street not for publication

city or town Tucson vicinity \_\_\_\_\_

state Arizona code AZ county Pima code 019 zip code 85716

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3. State/Federal Agency Certification

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As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this  nomination  request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property  meets  does not meet the National Register Criteria. I recommend that this property be considered significant  nationally  statewide  locally. (  See continuation sheet for additional comments.)

\_\_\_\_\_  
Signature of certifying official Date

\_\_\_\_\_  
State or Federal agency and bureau

In my opinion, the property  meets  does not meet the National Register criteria. (  See continuation sheet for additional comments.)

\_\_\_\_\_  
Signature of commenting or other official Date

\_\_\_\_\_  
State or Federal agency and bureau

4. National Park Service Certification

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 (county)
- 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>  *18  </u>	<u>  *8  </u> buildings (currently evaluated)	district total: 84 contributors
_____	_____ sites	in 2006      35 non-contributors
_____	_____ structures	119 current houses
<u>  *18  </u>	_____ objects	
	<u>  *8  </u> Total	

(\*this 2006 evaluation)

**Number of contributing resources previously listed in the National Register** 68 contributors 35 non-contributors (2000)

**Name of related multiple property listing** N/A

6. Function or Use

Historic Functions (Enter categories from instructions)

Cat: domestic Sub: single dwelling

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Current Functions** (Enter categories from instructions)

Cat: domestic Sub: single dwelling  
\_\_\_\_\_  
\_\_\_\_\_

=====  
7. Description  
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Architectural Classification (Enter categories from instructions)

Modern Movement  
Late 19<sup>th</sup> and 20<sup>th</sup> Century Revivals  
\_\_\_\_\_

**Materials** (Enter categories from instructions)

foundation concrete  
roof synthetic roofing: composition tile and roll; wood shakes  
walls brick, fired (burnt) adobe, stuccoed frame, wood siding  
other \_\_\_\_\_  
\_\_\_\_\_

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

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

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

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

- A. owned by a religious institution or used for religious purposes.
- B. removed from its original location.
- C. a birthplace or a grave.
- D. a cemetery.
- E. a reconstructed building, object, or structure.
- F. a commemorative property.
- G. less than 50 years of age or achieved significance within the past 50 years.

**Areas of Significance** (Enter categories from instructions)  
Community Planning and Development  
Architecture  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Period of Significance** 1930- 1961 1952-1961 (this amendment)  
\_\_\_\_\_  
\_\_\_\_\_

**Significant Dates** 1955  
\_\_\_\_\_  
\_\_\_\_\_

**Significant Person** (Complete only if Criterion B is marked above)  
N/A  
\_\_\_\_\_

**Cultural Affiliation** N/A  
\_\_\_\_\_  
\_\_\_\_\_

**Architect/Builder** (see Section 8)  
\_\_\_\_\_

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

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9. Major Bibliographical References

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

- Previous documentation on file (NPS)**
- preliminary determination of individual listing (36 CFR 67) has been requested.
  - previously listed in the National Register
  - previously determined eligible by the National Register
  - designated a National Historic Landmark
  - recorded by Historic American Buildings Survey # \_\_\_\_\_
  - recorded by Historic American Engineering Record # \_\_\_\_\_

**Primary Location of Additional Data:**

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

Name of repository: UA College of Architecture, Planning & Landscape Architecture  
El Montevideo Neighborhood Archives

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10. Geographical Data  
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Acreage of Property 44.6

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

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

X 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 Ralph Comey and Janet H. Parkhurst

organization Ralph Comey Architects and Janet H. Strittmatter Inc. date December 15, 2006

street & number 5215 E. 8<sup>th</sup> Street telephone 520-748-3525

city or town Tucson state AZ zip code 85711

=====  
Additional Documentation  
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Submit the following items with the completed form:

**Continuation Sheets**

**Maps**

- A **USGS map** (7.5 or 15 minute series) indicating the property's location.
- A **sketch map** for historic districts and properties having large acreage or numerous resources.

**Photographs**

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

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

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

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

name \_\_\_\_\_

street & number \_\_\_\_\_ telephone \_\_\_\_\_

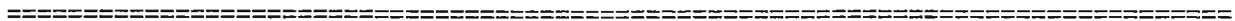
city or town \_\_\_\_\_ state, zip code \_\_\_\_\_

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El Montevideo Neighborhood  
Residential Historic District  
(Amendment and Boundary Increase,  
2006)



**DESCRIPTION**

**Summary**

This amendment and boundary increase is an enlargement of the El Montevideo Residential Historic District, Tucson, Arizona. While the previous nomination (1994) and amendment (2000) did not establish a clear build-out date for the district, the current nomination has been written to do so. The properties now being added were built between 1952 and 1961 and the new period of significance for the historic district is 1930, the year El Montevideo Estates was founded, to 1961. With the construction of six houses in 1961, this end date capped, with its own minor “construction boom,” a decade of intense growth in the neighborhood, as well as in Tucson as a whole.

The proposed boundary increase allows for the incorporation of Ridge Subdivision (1955), plus additional un-subdivided properties along the principal, interior street, El Camino del Norte. The small, narrow, residential neighborhood has always been a distinct enclave with un-subdivided acreage included and Ridge Subdivision the logical build-out of vacant acreage in the northwest corner. The boundaries now include all contributing residences which date from 1961 or earlier. (See Amended District Boundaries 2006 Map.)

Since its founding in 1930, Tucson’s centrally-located El Montevideo neighborhood has remained a unique enclave of attractive homes and abundant landscaping in an almost “rural” setting. Built during several developmental eras, neighborhood residences vary in style but the district maintains cohesion through its unique setting that contrasts with nearby historic neighborhoods as well as standard grid developments.

The first nomination spanned the years 1930-1945. Most contributors to that era were Southwestern Revivals. The 2000 amendment spanned 1946 to 1950 by adding post World War II era buildings. Demonstrating a great shift in style, most residences were either Modern or Ranch. These styles marked the beginning of an era of rapid growth in Tucson which peaked in the decade between 1950 and 1960.

Now residences from the peak decade are being added which meet the age and other criteria. The current resources are Ranch, Split-level (a Ranch variant), Modern, or Sonoran (Territorial) Revival in style.

**Description**

The El Montevideo neighborhood has always been a unique enclave of attractive homes and abundant landscaping in a rural-like setting. Although laid out in three general platting styles, the majority of El Montevideo has a grid plan, in contrast to other nearby historic neighborhoods with curvilinear layouts. The neighborhood achieves its unique character largely through its sand gravel edged streets without curbs or sidewalks and its landscaping largely of natural desert plants mixed with some imported plants. Due to mature

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landscaping, many of the homes maintain a sense of seclusion not found in standard grid developments, although the houses are visible from the streets. This image is unifying and character defining (Photo #1).

Vegetation on a typical streetscape is informal and variable and occurs in zones; first along the streets, then in the front yards of individual houses, between houses and in the back yards. Generally, the plants in front are natural, volunteer, Sonoran Desert species or deliberately planted species adaptable to the hot, arid climate. Neighbors are inclined to maintain a volunteer tree or shrub that grows in an appropriate location. Ground cover tends to be natural earth or some form of gravel or decomposed granite.

Typical trees include varieties of the palo verde, the mesquite, the pepper, the acacia, the Aleppo pine and the salt cedar. Shrubs include the creosote, the red bird of paradise, the feathery cassia and the brittle bush. Typical cactii and succulents include the saguaro, prickly pear, ocotillo, barrel, desert spoon, century plant, aloe and soap tree yucca. Imported plants include palm varieties, eucalyptus and olive, oleander, rosemary, juniper, Texas Ranger, privet and pyracantha. (See Additional Items for expanded plant list with botanical names.)

The El Montevideo "housescape" includes a house set back from the street in the middle of its lot, an individualized front yard with plants, screened side yards and a walled back yard. The front yard may be open or include along the front property line a low, masonry wall (generally stuccoed), fence or partial hedge. Some but not all residences have an incorporated or free standing carport or garage to the side or rear of the property. Driveways are either straight or semi-circular and generally of natural earth or gravel.

Plantings in the front yards vary but tend to be informal. Some residences are landscaped with natural desert volunteers only. Others feature deliberately planted desert species. Most include a mix of desert and imported species. Most residences have a dividing screen, like a hedge, wall or fence, between them along the side. A walled or fenced back yard is typical. Back walls are commonly stuccoed masonry, painted block or wood. The rear yard is the location of the typical patio, a paved feature for outdoor living. Some back yards include pools.

The neighborhood as a whole is composed of four subdivisions: El Montevideo Estates, Ridge Subdivision, Ridgeland Subdivision and a zone of un-subdivided acreage. This amendment will add historic Ridge Subdivision, recorded in 1955, and some un-subdivided acreage between Calle Cortez and Calle Barcelona, just west of El Camino del Norte, where two contributing properties are located. As mentioned earlier, Ridge Subdivision, a logical build-out of vacant acreage in the northwest corner, plus the un-subdivided acreage, have been commonly conceived as integral to the entity known as "El Montevideo Neighborhood." (See Subdivisions and Ridge Subdivision maps, Additional Items).

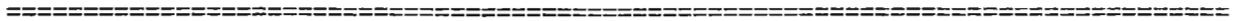
Ridge Subdivision has a slightly different footprint (Photo #2). Located in the northwest corner of the neighborhood, its heart includes seven lots situated around the Calle Guaymas cul-de-sac. The street edge is finished with a curb. Since the subdivision slopes towards the east, the curb helps channel drainage flow in that

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direction. Residences vary in style, being Ranch, Modern or Sonoran (Territorial) Revival, and include some of the finest, architect-designed examples in the neighborhood.

Landscaping in Ridge Subdivision tends to be simple, combining desert and non-native species, similar to the rest of the neighborhood. Because the residences are similar in style and quality to the rest of the neighborhood with similar setbacks and planting materials, Ridge Subdivision has much the same appearance and feeling as the rest of the neighborhood. A dirt alley runs like a "U" behind the north, west and east sides of this core and provides a break between it and the remaining subdivision lots lining Fifth Street and Calle Fernando.

Within the proposed, amended district boundaries, changes to El Montevideo have been relatively modest. The essential features of the neighborhood character, street pattern and vegetation remain the same. Except for Ridge Subdivision, the streets have retained their unfinished edges without curbs and the landscaping creates a strong, natural desert feeling. Houses are compatible with this landscaping. The alterations which have occurred do not detract from the overall integrity of the district.

Since 2000, the desert plants in the landscaped circles for traffic mitigation along El Camino del Norte have matured and the circles have become attractive features (Photo #3).

Changes at the edges of the proposed historic district are particularly noticeable in the 3700 block, south side, of E. Calle Barcelona. Here, two new residential buildings have appeared on vacant lots and one existing house has been extensively altered. These are large, stuccoed frame residences with decorative touches like porticoes, tile-clad towers and quatrefoil-derivative windows. One of the new houses is the neighborhood's first outside contemporary dwelling. Located on the corner of E. Calle Barcelona and N. El Camino del Norte, it is very much out of scale with the rest of the neighborhood. Current zoning regulations allow for much greater lot coverage than in previous years and this house covers 60% of its lot.

The commercial strip on Broadway (#133) has become increasingly busy with its restaurant, dry cleaners, UPS and other tenants attracting a great deal of traffic in the rear parking lot. Tenants have been, since the beginning, both commercial and services oriented. The former, modest-sized office building (#130) on the southwest corner of Broadway Boulevard and El Camino del Norte has been greatly enlarged. Now professionally landscaped, stuccoed and accented with cast concrete trim, the building makes an imposing presence.

Since 2000, in the El Con Shopping Center to the west of El Montevideo, a large Home Depot and Target store were built at the east end facing El Montevideo. Prior to their construction, some neighbors in this and surrounding neighborhoods fought the introduction of superstores, in particular a proposed Wal-Mart which was fortunately not built. Every attempt was made, however, to make these two stores compatible with the neighborhood they face with respect to noise, lights, etc., and residents of El Montevideo have become accustomed to using these stores. The tall, concrete masonry unit wall, buffering the neighborhood from the shopping center, remains.

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Two blocks east of Alvernon, in the Peter Howell Neighborhood is Peter Howell School. Built in 1950, it remains the neighborhood's elementary school as it has for decades. It is an attractant for young families moving into the neighborhood.

**The Housing Stock**

Twenty-six (26) residences are currently being evaluated by this amendment, of which eighteen (18) are contributors and eight (8) non-contributors. [See following Inventory List (2006).] The evaluated properties are single-story residences with the exception of one split-level house. They are located in the middle of their lots facing Calle Guaymas, the Calle Guaymas Cul-de-Sac, Calle Fernando, Calle Ensenada, Calle Cortez, Calle de Soto, Calle Altar, East Fifth Street, El Camino del Norte and Ridge Drive. All resources have concrete foundations and tend to be of brick or burnt adobe masonry although there is some incorporation of stuccoed or wood-sided frame. The use of steel sash fixed and casement windows is common but aluminum sliding windows have begun to make an appearance during this era. Roofing is largely composition tile or rolled roofing although one residence has wood shakes.

Integrity

The current set of eighteen contributing residences has a good level of integrity. In all cases, following the SHPO guidelines, the majority of primary façade features are intact and the few carport modifications are compatible.

The current set of eight non-contributing residences demonstrates integrity compromises like obscuration of the front façade (#48), major façade alterations or additions (#14, #36, #84) and incompatible carport/garage treatment (#00, #01, #64, #121).

Total Resources Count (see Amended District Boundaries map)

In 2000, there were a total of 103 residences in the district with 68 contributors and 35 non-contributors. The current expansion of the boundaries will increase the total to 119 residences. At present, some former properties that were previously determined to be non-contributors due to age have been evaluated along with newly-inventoried properties within the increased boundary area.

The current status of the 119 residences is now as follows:

84 contributors  
35 non-contributors  
119 total current houses

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**Architectural Styles** (see Section 8)

Among the houses included in this amendment, there are eleven Ranch style houses. Of these, the following six are contributors:

3839 E. Calle Ensenada (#46). This brick house is a side-gabled variant and a good example of the Ranch style in the early 1960s. Its low-pitched, overhanging gable roof extends to shelter the front porch and incorporates a generous double carport on the west end. Its aluminum windows are original, an early use of the material in the neighborhood. (Photo #4.)

3823 E. Calle Cortez (#82). This elongated burnt adobe house is an excellent example of the side-gabled Ranch style. Its three low pitched gable roofs telescope from west to east. One slope extends south to shelter the front porch. Roof framing is visible in the exposed eaves. There are large steel casement windows. (Photo #5.)

3856 E. Calle De Soto (#79). This brick Ranch style house has an overhanging hipped roof with exposed roof framing. A large, custom-designed, wood frame picture window faces the street to the north. The house is unusual in that the elongated façade is a side façade that includes a garage oriented towards Alvernon Way. Its primary façade faces Calle De Soto. The front entry is in a recessed porch on the northeast corner

151 N. El Camino del Norte (#93). Another good example, this long side-gabled Ranch style house of mortar-washed burnt adobe has a low sloping gable roof which extends full width across the east façade to shelter a generous front porch. The carport is incorporated at the south end. Three large steel casement picture windows are located in the burnt adobe façade.

3806 E. Calle Guaymas (#24). This large side-gabled Ranch style house has custom features that set it apart. It has textured, mortar-washed brick walls and a wood shake roof. There are large, wood frame picture windows on either side of the entrance door and a prominent chimney on the east end of the house. There are shutters and scalloped wood trim.

3850 E. Calle Cortez (#99). This compact, brick, Ranch style residence, built around 1952, is an early form of the style minus an incorporated carport. With compound-plan, cross-gabled wings and overhangs, the house has a neat, well-trimmed look. There is a detached carport on wood posts in the rear. From the front, the residence has an L-plan appearance, with a shed-extension open porch over a concrete terrace in the L. There is a large, multi-lite picture window on the flanking wing. Some windows have metal awnings.

Among the houses now being included is one Split Level style residence:

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3761 E. Calle De Soto (#55). The only example of this style in the neighborhood, this house was designed by architect H.R. Jernigan in 1961 for Mr. and Mrs. Albert Lent, Jr. Larger than most neighborhood residences, this split-level has an L-plan configured primary (south) façade, with the projecting gable having the “2-story” appearance. The burnt adobe house features an open entry porch and large multi-pane casement windows. A substantial reveal surrounds the lower level window. Upper level balconies with curvilinear wood balusters appear on the south and east facades. (Photo #6.)

Also included are eight Modern style residences, among which are two excellent examples of the gabled and flat-roofed subtypes designed by well-known architects.

3730 E. Calle Guaymas (#21). This Modern style house faces the street and has a broad, low-pitched gable roof with generous overhangs supported by pipe columns. The wide façade is mostly glazed with sliding doors and fixed glass panels framed with aluminum supports. There are small areas of light golden colored brick at each side. The gable incorporates a garage on the east end. The house was designed by modernist, Art Brown. (Photo #7.)

3838 E. Calle Fernando (#41). This flat-roofed house is an excellent example of the Modern style. Framed by concrete columns, large wood beams and exposed decking, with non-supporting brick and glazed panels, the house is mostly walled on the north, but opens out with large glazed areas to the south and east. An overhead wood trellis structure extends visually from the recessed entrance area through the house and into the lush garden area to the south. This house was designed by modernist, William Wilde.

325 N. Ridge Drive (#53). This cruciform shaped Modern style house is sited diagonally to the street. Its first wing was built by Forest Barr, developer of Ridge Subdivision. Low-pitched hipped roofs with slight overhangs are supported by brick walls. A solid brick wing extends southeast towards the street. A larger wing ending in the garage extends to the northeast. A recessed entry at the wing juncture is mostly glazed. The house features generous-sized picture windows and a louvered, corner window for the kitchen.

3743 E. Calle Guaymas (#19). This modest, flat-roofed Modern style house is low and spreading in scale with broad roof overhangs supported by beams and pipe columns. It is constructed of brick, with strip steel casement windows. There is a recessed entry porch screened by a small walled patio.

3751 E. Calle Guaymas (#18). Built by Forest Barr, this compact, Modern style residence is built of golden colored brick. There is a very low sloping hipped roof, almost flat, with a generous overhanging eave that projects over the entrance. There is no carport. On the east end of the front facade is a bay window and a large chimney protrudes through the roof. Windows are steel casements with wrought iron security grilles.

111 N. El Camino del Norte (#105). This interesting, modest-sized, gable-roofed Modern style residence was built by a well-known Tucson builder, the Lusk Corporation. The east facade is a gable wall with glazing in

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the gable and a heavy chimney. The heavy ridge and side beams are exposed. The entry is from the attached carport to the south. (Photo #8.)

3757 E. Calle Fernando (#34). A very good example of the Modern style, this low-slope, side-gabled residence with a front overhang is built of mixed materials. The front façade has brick end walls with a frame wall infill between, a characteristic Modern trait. The frame front façade consists of a stuccoed spandrel below strip windows and lapped wood siding. The carport is attached to the east.

3733 E. Calle Guaymas (#20). This Modern style residence presents an unusual, double, low-pitch, gable-roofed appearance to the streetscape. Built of burnt adobe, its angled plan includes the original 1961, rectangular-plan, two bedroom residence plus a converted carport later attached. The majority of the façade and massing remains intact.

Three excellent examples of the Sonoran (Territorial) Revival can be found in Ridge Subdivision on the Calle Guaymas cul-de-sac:

3759 E. Calle Guaymas (#17). This house has heavy, soldier-course accented parapets and a flat roof. It is obviously architect-designed but the architect is unknown. The parapet band consists of vertically-installed burnt adobe bricks in a saw tooth pattern. The house has a strong "L" plan with a burnt-adobe walled inner courtyard in the "L." The landscaped courtyard imparts a secluded feeling. (Photo #9.)

3752 E. Calle Guaymas (#23). This house is a generous-sized, burnt adobe example designed by architect Carl LeMar John. It has the flat front façade, capped parapets and flat roof characteristic of the style. The entry is surrounded by a heavy, burnt adobe "frame" with a soldier course above the lintel. There is a heavy chimney on the northeast corner of the house with a battered edge. The residence features an attached two-car carport.

3757 E. Calle Guaymas (#22). Designed by architect Lewis D. W. Hall, this house is an elongated, Sonoran Revival style house of burnt adobe with a carport on the east end supported by heavy, burnt adobe piers. The main entry is recessed between the west carport pier and the principal house wing. Just west of the recess is a corner window of spindled wood.

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**Inventory Lists**

**El Montevideo Neighborhood Residential Historic District Contributing Additions (2006)**

No.	Address	Year	Style	Eligibility
17	3759 E. Calle Guaymas	1961	Sonoran (Territorial) Revival	Contributing
18	3751 E. Calle Guaymas	1956	Modern	Contributing
19	3743 E. Calle Guaymas	1959	Modern	Contributing
20	3733 E. Calle Guaymas	1961	Modern	Contributing
21	3730 E. Calle Guaymas	1961	Modern	Contributing
22	3740 E. Calle Guaymas	1956	Sonoran (Territorial) Revival	Contributing
23	3759 E. Calle Guaymas	1961	Sonoran (Territorial) Revival	Contributing
24	3806 E. Calle Guaymas	1951	Ranch	Contributing
34	3757 E. Calle Fernando	1959/60	Modern	Contributing
41	3838 E. Calle Fernando	1955	Modern	Contributing
46	3839 E. Calle Ensenada	1961	Ranch	Contributing
53	325 N. Ridge Drive	1955	Modern	Contributing
55	3761 E. Calle DeSoto	1961	Split-Level	Contributing
79	3856 E. Calle DeSoto	-1953	Ranch	Contributing
82	3823 E. Calle Cortez	1952	Ranch	Contributing
93	151 N. El Camino del Norte	1959	Ranch	Contributing
99	3850 E. Calle Cortez	1952	Ranch	Contributing
105	111 N. El Camino del Norte	1957	Modern	Contributing

**Non-Contributing Additions (2006)**

No.	Address	Year	Style	Eligibility
00	3762 E. 5 <sup>th</sup> Street	1957	Ranch	NC (integrity)
01	3774 E. 5 <sup>th</sup> Street	1957	Ranch	NC (integrity)
14	3819 E. Calle Guaymas	1952	Modern	NC (integrity)
36	350 N. Ridge	1957	Modern	NC (integrity)
48	3817 E. Calle Ensenada	1959	Ranch	NC (integrity)
64	3850 E. Calle Ensenada	-1954	Ranch	NC (integrity)
84	3811 E. Calle Cortez	1953	Sonoran (Territorial) Revival	NC (integrity)
121	3849 E. Calle Altar	1955	Ranch	NC (integrity)

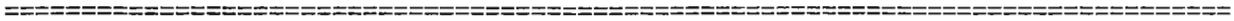
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**SIGNIFICANCE**

**Summary**

This amendment to the El Montevideo Residential Historic District covers the post World War II residences built in the El Montevideo Neighborhood during and just after a decade of unprecedented growth in Tucson, from 1950 to 1960. Tucson's phenomenal population growth spawned miles and miles of new development. It also affected older neighborhoods like El Montevideo that had unimproved lots between the earlier houses. Also, during this era, a new subdivision appeared in the vacant northwest end of the neighborhood.

The residences being added in this amendment are significant under Criteria A and C (the criteria of the 1990 nomination), at the local level. Primarily they are very good examples of prevalent, post-World War II, modern styles, the Ranch and Modern, with a few, regionally-appropriate, Sonoran Revival style residences included. While most appear to be builder- or owner-designed, there are excellent examples of the work of well-known Tucson architects among this group.

The construction era for these residences is 1952 to 1961 making the new period of significance for the El Montevideo historic district 1930 to 1961. These dates incorporate properties fifty years or older plus newer ones from this submission that are close to the fifty-year cut-off date. As mentioned, with the addition of six houses built in 1961, the year caps a decade of intense neighborhood growth.

**Historic Background**

The 1950-1960 Decade in Tucson and Pima County (the following eight paragraphs are excerpted from text by Jim Ayres, historic archaeologist)

As elsewhere in the United States, the end of World War II in 1945 brought about change to virtually every aspect of life in Tucson and southern Arizona. The ensuing decade of the 1950s culminated a period of unprecedented development and growth in Tucson and Pima County that has not been matched since.

In 1945 the Pima County Board of Supervisors established the Post War Planning Board to help manage needed infrastructure improvements, such as housing development, that had been postponed. Likewise, civic leaders realized that the lifting of national restrictions on travel, on building materials and other war-required products would result in a surge of new development.

Wartime exposure of G.I.s to southern Arizona helped fuel the influx of population. Returning veteran families and the resultant baby boom required new housing and a large scale building explosion occurred. Whereas most of the building took place on formerly undisturbed land, considerable infilling in existing neighborhoods took place as well.

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A broad array of city, county, state and federal initiatives were promulgated in the late 1940s and throughout the decade of the 1950s to address problems created by this post-war population influx. These initiatives helped smooth the transition of Tucson from a relatively small community of nearly 45,500 in 1950 to one a decade later of nearly 213,000.

To control and direct development, in 1949 the Arizona Legislature established zoning authority in the state's two largest counties, Maricopa and Pima. Pima County created a commission to monitor and approve planning within the county, especially for those portions surrounding the City of Tucson. A county zoning plan was approved by voters in 1953.

Another aspect of development control related to annexation which was aggressively pursued by city officials between 1952 and 1960. During this period, 61.4 square miles were added to the city of Tucson. This figure includes the El Montevideo Neighborhood which was annexed in December 1955. The year 1955 has been singled out as a significant date in the development of El Montevideo because of annexation and the establishment of Ridge Subdivision (see following).

The Federal Housing Administration (FHA) and the Veterans Administration (VA), both created in the 1930s, played important roles in the development of post-war 1950s Tucson by providing loan guarantees to home buyers. The FHA also set design standards. The FHA, builders and bankers became the driving force in shaping many residential subdivisions.

Also during the 1950s era of population growth, the University of Arizona began a long term program to expand its facilities. Although not adjacent to the University, El Montevideo has always been located near enough to attract university professors and their families.

El Montevideo Neighborhood During the 1950s Decade

During this era, the El Montevideo Neighborhood was annexed to the city and many of its remaining vacant lots were improved. As noted in the year 2000 National Register amendment, when 36 contributors were added to the historic district, El Montevideo's period of most rapid growth began in 1946. It continued through the 1950s just past 1960. Between 1946 and 1961, the total number of residences in the neighborhood increased by 61.5 percent.

As discussed in the prior nominations, nearby attractants to the El Montevideo Neighborhood were the El Conquistador Hotel and Randolph Park. Another significant, major attractant to the neighborhood was a new elementary school built nearby. Two blocks east of Alvernon, in the adjacent neighborhood, Peter Howell Elementary School was built in 1950 to serve a district that included the El Montevideo Neighborhood. Between 1950 and 1960, while Tucson experienced its greatest population growth, school construction struggled to accommodate this expansion. During this decade, the Tucson Unified School District (TUSD) constructed three

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high schools and twenty-three elementary schools plus built additions to thirty-seven schools. A 1948 bond issue allowed for the construction of Peter Howell, among other schools.

According to Lester McCrary, the second principal of the school, Peter Howell was at first on double session owing to the acute shortage of schools. Meant to accommodate 750 students, the school handled 1,500 children and required forty-six teachers. By the second semester of 1954, relief came through the construction of nearby Lineweaver Elementary School and Peter Howell was able to get off double session. The school then had a steady student population and twenty-three teachers for the next twenty years. Mr. McCrary claims that the school reputedly served a "silk stocking area" because many professional people lived there.

Another response to the population influx was the establishment in 1955 of Ridge Subdivision in the unimproved northwest corner, the same year of annexation. As discussed in the 1994 nomination, the development of El Montevideo's subdivisions was originally controlled by deed restrictions. Early deed restrictions were commonly used in the United States to establish neighborhood character by controlling lot size, setback distances and minimum costs of construction. In addition, they were used to qualify prospective home buyers based on discriminatory principles. The 1930 deed restrictions for El Montevideo Estates and Ridgeland Resubdivision controlled development and were racially discriminatory. A 1948 Supreme Court ruling challenged such discriminatory restrictions and in Ridge Subdivision's 1955 deed restrictions, discriminatory clauses were absent.

As mentioned in prior nominations, Ridge Subdivision was a re-subdivision of the upper end of Ridgeland Resubdivision, a 1930 re-subdivision of Blocks 9 and 10 of El Montevideo Estates. (See Ridge Subdivision map, Additional Items.) It was laid out by developer Forest Barr, the father-in-law of long-term resident Ira Larsen (#53), in a pattern of fourteen lots, seven of which surrounded the central feature, the Calle Guaymas cul-de-sac. The lots at the end of the cul-de-sac were wedge shaped. This cul-de-sac development added a third platting style to the neighborhood (see following). El Montevideo Estates had a grid, while Ridgeland Resubdivision had larger lots laid out along curvilinear Ridge Drive.

Deed restrictions for Ridge Subdivision had a minimum square footage of 1,400 square feet for residences on lots 9 through 14 and 1,200 square feet for those on lots 1 through 8. Thus the subdivision was laid out with the smaller lots north of the cul-de-sac and the larger to the south. Buildings were to be of masonry. Architect- and builder-designed styles appeared in Ridge Subdivision and included the mix of Modern, Ranch and Sonoran Revival.

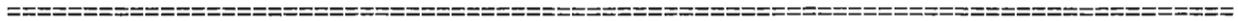
The sewer ran beneath Calle Guaymas and deep water lines originally ran beneath the north and south alley segments. (In 1993-1994, the city replaced the old water mains. A new main was installed under the street.) Electric power from overhead lines on Camino del Norte have always run along the north and south alley segments.

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It is significant that during this era of rapid growth, among the early neighborhood residents were people involved in construction. Glen C. Carpenter (#46) and Irving Rubinstein (#41) were building contractor/owners. Irving Manspeaker (#34) was the owner of Tucson's Midway Lumber Company. Ira Larsen (#53) had builder Forest Barr, his father-in-law and developer of Ridge Subdivision, assist in the construction of his home.

Other original owners identified include Albert and Rita Touche (#17), who owned and operated exclusive mens' and womens' apparel stores, under the name of Mills Touche, with branches in Tucson and Phoenix. Ira Larsen (#53) was a dentist. Opal Cornell (#21) was a hospital anesthesiologist. Several of the homes were built for single women. Albert Lent and his wife resided in the home they had built (#55), for many decades. Mr. Lent operated a livestock feed company. According to the current owner of #93, its original owner was a university professor. William and Thela Strickland have lived in #18 since the mid 1950s. Mr. Strickland is a lawyer.

**Architectural Development from 1952-1961 in the El Montevideo Neighborhood**

Ridge Subdivision and the Neighborhood Plats

As mentioned, the El Montevideo Neighborhood incorporates three platting styles in its major subdivisions, El Montevideo Estates, Ridgeland Resubdivision and Ridge Subdivision. (The unsubdivided acreage is also a grid.) On relatively level terrain, not laid out by professional planners but by civil engineers working within the deed restrictions and local platting conventions, the plats are vernacular adaptations of commonly accepted traditions. These plats were implemented by developers responsible for subdividing the land and selling the lots speculatively.

The grid of El Montevideo Estates is a very commonly accepted platting tradition in Tucson as well as the United States (originally a response from the Land Ordinance of 1785) that fostered speculation. Ridgeland Resubdivision, laid out along a curvilinear drive, is a very minimal interpretation of the organic planning tradition which sprang not only from natural human settlement practices but also from the nineteenth-century Parks Movement. A cul-de-sac was an obvious solution for Ridge Subdivision since the property boundary restricted the passage of Calle Guaymas to the west. Cul-de-sacs and curvilinear streets created a sense of enclosure, considered desirable in platting since the late nineteenth century. The sense of enclosure derived from the pioneering work of landscape architect Frederick L. Olmsted and other designers and theorists.

The Residences

Most properties built in El Montevideo from 1930 until the outbreak of World War II were Southwestern Revivals, very much in vogue during the first decades of the 20<sup>th</sup> Century. In El Montevideo and elsewhere in the nation, most domestic building ceased during the war years. When construction resumed in 1946, there was a strong tendency to favor variations of the modern styles. In Tucson the predominant post-World War II

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residential styles were, in order of magnitude, the California Ranch (reflecting Arizona's historic and economic ties to the West) and the Modern. In a less pronounced fashion, revivalist architecture, especially that based upon Hispanic precedents, like Sonoran (Territorial) Revival, continued to be built in Tucson and Pima County subdivisions.

Influenced by the FHA, which imposed design standards to ensure building value, housing of this era blended an open interior plan, space for new, modern appliances and new storage facilities and provisions for outdoor living. The prototypical California Ranch style house incorporated these features and conformed well to the FHA guidelines.

Architectural expression in Tucson after World War II was also affected by the development of modernism as a national architectural movement. The arrival of modern architecture in Tucson was attributed to three architects, Art Brown, William Wilde and Nicholas Sakellar. Their new materials and forms contrasted sharply with the revivalist architectural expression still prevalent. While these architects designed larger projects, they were also responsible for some very unique, contemporary houses. More modest, builder-designed Modern style residences also became popular.

In spite of the proliferation of Ranch and Modern residences in the community, there remained architects, builders and clientele that still preferred the pre-war, revivalist styles, especially in the "Hispanic" mode. A popular variant was the parapeted, flat façade house, frequently of burnt adobe, known as Sonoran Revival, which owners referred to as "Territorial."

### Significance and Description of the Architectural Styles

The residences being added at this time are Ranch, Split-level, Modern and Sonoran Revival styles. To identify dwellings, the authors employ generally or regionally accepted stylistic designations. This amendment includes style terms found in Virginia & Lee McAlester's A Field Guide to American Houses. The McAlesters group Contemporary and Ranch under a common style "Modern," but Modern and Ranch are used independently in this amendment. Modern is the term also used in A Guide to Tucson Architecture by Anne M. Nequette and R. Brooks Jeffery. The term Sonoran Revival refers to a regionally-derived, Hispanic-influenced style that continued into the post World War II era.

### Ranch Style (1935-1970s)

The Ranch style originated in California in the 1930s and gained popularity in the 1940s to become the dominant style throughout the country during the 1950s and 1960s. Likewise, it was popular in Tucson. The style is based loosely on early Spanish Colonial precedents modified by certain early 20<sup>th</sup> century Craftsman and Prairie School influences. It is also based partly on the forms of early indigenous west coast ranch and homestead architecture.

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Frank Lloyd Wright's architectural explorations in his Prairie houses of the early 1900s fostered a residential revolution that enabled the Ranch to be born. His work abandoned historical reference, simplified rooflines and opened interiors to light and view. Other architects followed Wright's lead. The Ranch style first appeared in the work of a few creative southern California architects, particularly a Wright admirer, Cliff May, whose large, one-story, timber-framed houses with massive stone chimneys and broad, overhanging gable roofs were widely published in luxury home magazines.

The style remained a regional phenomenon until the end of World War II. A great demand for housing occurred after the Second World War, when the home-building industry expanded and large tracts of land in suburban areas were developed. The increased use of the automobile and improved highway systems made suburban living possible. The Ranch style, with its simple forms and minimal ornamentation, was practical for large scale construction. Spreading Ranch style houses required wider lots, not so available within cities but possible in the new subdivisions, where attached carports and garages further increased façade widths.

The Ranch style appealed to a certain pioneering spirit that developed then, as young veterans and their families moved into new homes outside the old cities. The style suggested rural living and the frontier of the old West. (Western movies and television programs became popular as well.)

The Ranch style is expressed by broad one-story buildings with low-pitched roofs in hipped, cross-gabled or side-gabled forms. There is a conscious attempt to express the horizontal. Eave overhangs usually are generous, often with rafters exposed. Recessed front entrance porches shaded by the overhanging eaves are common. There is generally an integral garage or carport and, inside the house, the floor plan is designed to be more suitable for contemporary living. Wood and brick wall surfaces with spaced ribbon and picture windows, usually the steel casement type, and sometimes with shutters, are typical. Such grouped windows usually occur under overhangs. Although there are generally few decorative exterior details, sometimes touches of traditional Spanish or English Colonial detailing are used, particularly in the later stages of the style. Decorative iron or wooden porch supports are typical, and private courtyards or rear patios are common features.

In the Southwest, the Sonoran (Territorial) style influence on the Ranch style is recognizable as well as responses to the desert climate. Frequently seen are burnt adobe brick walls, sometimes with touches of decorative brickwork, as well as stucco-faced walls. Also common are blank walls to minimize the solar exposure to the east or west. Masonry bearing wall construction is the norm, and the use of exposed wood, easily damaged by the southwestern sun, is minimized.

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Split Level Style (1955-75)

This style appeared in the 1950s as a multi-story variant of the Ranch style. It emphasized the lines, roof forms and eaves of the Ranch style, but had a two-story unit intercepted at mid-height by a one-story wing to yield three floor levels. It was felt that families required three types of living space, quiet living areas, noisy living/service areas, and sleeping areas. Each function could be located on a separate level. The garage and noisy space commonly occupied the lower level. The quiet living area occupied the mid level and the upper level was consigned to the bedrooms.

Very common is the L-plan with the projecting wing containing the upper level. Typically there can be a variety of wall cladding, often mixed in a single house. Decorative detailing can be regional in nature. In the Southwest, materials like burnt adobe can be used.

Modern Style (1940-1980)

Modern architecture developed from a number of roots in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. There was a need for new building types, a growing development of new technologies and materials and a desire for more practical and beautiful building design.

Changes were seen in the work of Wagner, Berlage, Behrnes and McIntosh in Europe, in the English Arts and Crafts movement and in the buildings of Sullivan and Wright in the United States. Wright's outstanding work became known in Europe through the 1911 edition of a publication called the Wendingen.

In the 1920s, a radical new architecture, the International style, developed in Europe. The style attempted to be a universal expression of modern life. Buildings were simplified and, influenced by Cubism, often treated as sculptural artifacts, white and geometric. Le Corbusier and Walter Gropius were early proponents. Mies van der Rohe created a variation using interactive planes of masonry and glass to create buildings of extraordinary beauty. The style spread throughout Europe and the United States.

In the United States, modern architecture at first appeared most prominently in the skyscraper design and other commercial buildings of the 1930s, but in the post-war period, the Modern style developed in residential design through the work of innovative architects and was most favored for custom designed houses built between 1950 and 1970. This style evolved from the International style and the Craftsman and Prairie styles as well as from the traditional Japanese pavilion, rural Alpine and Scandinavian forms and from the early indigenous western ranch architecture which also inspired the Ranch style.

The Modern style is based on certain intellectual premises relating to design, construction and the use of materials. Houses are designed with a strong concern for functional relationships. The style is characterized by two distinctive subtypes based on roof shape, flat or gabled, although shed and hip roofed examples can be

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found. Flat-roofed modern houses resemble the International style except that natural materials – particularly wood, brick and stone – frequently are used. Gable forms feature overhanging eaves and roofs and solid-void wall relationships arranged to create an indoor-outdoor spatial connection using glass as an invisible barrier. Often, space is manipulated to create a feeling of dynamic spatial flow. Also, there can be an attempt to integrate the house into the landscape rather than to contrast with it, as in the International style.

Modern residences often reveal the structure or form of the house in traits like sloped ceilings. They also feature glazed gables. They generally emphasize open planning except for bedrooms. The use of partitions and space dividers that do not go up to the ceiling is another trait.

In Tucson, starting in the post-war period, architects designed custom houses in the Modern style. The desert climate was a strong influence on design. Roof overhangs to create shade and other solar protective features were used. For solar protection, buildings were sited with solid walls facing east and west and with glazed areas facing north and south. Glazing usually occurred in strip windows and in large glassed areas rather than in individual windows. Walls were built using masonry and stucco and the use of wood, which is damaged by the sun, was minimized.

Sonoran Revival Style (popularly known as “Territorial”) (1920s-1960s)

This popular, parapeted style with Hispanic influence draws on regional historic precedents for inspiration. During the post World War II era, although overshadowed by the prolific Ranch and Modern styles, certain architects and builders continued to prefer it. Many Tucsonans popularly call the style “Territorial” and while it may be stuccoed, it is often constructed of burnt adobe. Late Sonoran Revival examples have all the conveniences found in Modern and Ranch style residences.

In the Hispanic tradition, early houses were rectangular, or cubic in form, presenting high, flat facades of exposed adobe on stone foundations with flat roofs. Drainpipes or canales pierced the parapet walls. Doorways were recessed and windows, appearing informally placed from the exterior, reflected the interior room arrangement. Because of adobe deterioration, the houses were eventually stuccoed and brick courses were added to parapets.

Gradually the style was transformed through contact with Anglo-American settlers from the East. (In southern Arizona, during the 1880s, sloping or pyramidal roofs were added above existing flat roofs. With the widespread adoption of pitched roofs, parapets tended to be eliminated, making the walls lower with changed proportions.) However, the flat roof, parapeted version also persisted to influence the Sonoran Revival architecture of the twentieth century.

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Often constructed of burnt adobe, in Tucson the Sonoran Revival features flat roofs, parapets and flat facades. Parapet caps can be simple or more elaborate like those constructed of burnt adobe soldier courses set diagonally.

**Architects and Builders**

Because the city stores microfilm files of many residences built after 1950, it was possible to identify architects and builders on some of the plans. Several of the residences included in this nomination were designed by prominent architects. Some information about the architects and builders was supplied by R. Brooks Jeffery, associate dean and preservation studies coordinator at the College of Architecture and Landscape Architecture, University of Arizona, Tucson. Anne Nequette, lecturer at the same institution supplied excellent information about the Lusk Corporation she had obtained from Doug Striggow, a resident of Indian Ridge, a neighborhood developed by Lusk. Some information was supplied by the designers themselves, now elderly gentlemen, and some by two architects (and retired university professors) who knew them, Kirby Lockard and Ellery Green.

Architects

Arthur Thomas Brown, FAIA (1900-1993)

Art Brown was the designer of the striking, gabled Modern style house at 3730 E. Guaymas (#21). It was designed for Opal Cornell, a hospital anesthesiologist. Brown was one of three outstanding modernists, including Nicholas Sakellar and William Wilde, credited with bringing Modernism to Tucson and he designed more than three hundred buildings in southern Arizona. Brown was also a very creative inventor who experimented with innovative technologies in his buildings.

Lewis D. W. Hall (1914-1998)

Lewis D. W. Hall was the designer of 3740 E. Calle Guaymas (#22), a Sonoran Revival style home built for Mrs. Nancy B. Urquhart in 1956. While he designed churches, shopping centers and restaurants, he specialized in residences. Having interned under locally prominent architect, J. T. Joesler where he learned "regionalism," Hall tended to design residences with a "Hispanic" flavor, often of burnt adobe.

Harvey Richard Jernigan (1917- )

H. R. Jernigan was the designer of 3761 E. Calle DeSoto (#55), a burnt adobe Split-level style house. He was born in Brawley, California, in 1917 and came to Tucson in 1957 to be near his wife's parents. Prior to his move to Tucson, Mr. Jernigan also had an office in San Bernardino, California, and in Sarasota, Florida. He retained his license to practice architecture in Arizona, California and Florida. In Tucson he worked for Nick

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Sakellar and Place & Place. Later he set himself up in private practice with an office at 4560 E. Broadway Boulevard. He served as architect or associated architect for forty one major school projects in California and Arizona. He also did four large buildings for the Pima Air and Space Museum and hundreds of other projects including work at Pinnacle Peak, Trail Dust Town and El Corral in Tucson. He was also responsible for forty-four projects using adobe, most of which were residential.

Carl LeMar John (1915- )

Carl LeMar John's name is associated with a large, burnt adobe, Late Sonoran Revival residence in Ridge Subdivision, 3752 E. Calle Guaymas (#23). An adaptation of his house plan to Lot 9 by Kahlhamer & Driemeyer, General Contractors, 1959, is on file with the city. Mr. John specialized in residential construction as well as school and university projects.

John L. Mascarella (1930- )

John L. Mascarella ran his firm, John L. Mascarella & Associates, from 1961 until his retirement in 1998. As he says, every architect starts with residential design and in 1961 he designed "a 2-bedroom residence for Mrs. J. N. Langan" located in the Ridge Subdivision at 3733 E. Calle Guaymas (#20). The builder was Robert Hanson. (This residence has since been modified). During his career, he also designed several upscale custom homes, either in a "Mexican/Spanish" or very contemporary style. Although Mr. Mascarella did residences, his firm specialized in larger projects.

William Wilde (1904-1984)

William Wilde was the designer of the striking Modern style residence, 3838 E. Calle Fernando. [He also designed one earlier, nearby residences in the neighborhood, 3837 E. Calle Fernando (#28).] William Wilde was one of three outstanding architects credited with bringing modernism to Tucson. Wilde embraced the idea of structure as a form generator and in this residence, the structural members are exhibited.

Builders:

The Lusk Corporation (1949-1966)

The Lusk Corporation, a renowned building and development corporation, was responsible for building 3817 E. Calle Ensenada (#48) and 111 N. El Camino del Norte (#105). They are said to have built earlier residences in the neighborhood as well, like 3838 E. Calle De Soto (#77) (now completely altered). The Lusk Corporation was a publicly held, Tucson-based, home building company responsible for some of the best subdivisions in Tucson, like Indian Ridge. The company won several awards for subdivision and housing design. Among its designers were architects Anne Rysdale and Arthur H. Rader. The Lusk Corporation had models buyers could

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chose from and customize. Obviously, as in El Montevideo, they were willing to branch out and build residences outside of their own subdivisions. Unfortunately, the company went bankrupt in 1966.

Forest Aspley Barr (1896-1960)

Forest A. Barr was from Illinois. He served in World War I then graduated from the University of Illinois as an engineer. He worked for Stone & Webster, a large construction company that contracted for the Manhattan Project during World War II. He and his wife, Winifred, then came to Tucson where he built apartments on Alvernon Way, across from El Montevideo Neighborhood. Forest and Winifred Barr were the developers of Ridge Subdivision. Mr. Barr built three houses in the neighborhood. He worked with his son-in-law, Ira Larsen, to design and build the original wing of 325 N. Ridge Drive (#53). He also built Mr. Larsen's dental office.

Irving Rubinstein (unknown)

Irving Rubinstein was the owner/builder of 3838 E. Calle Fernando (#41) where he and his family resided from 1955-1989. A master at detailing, he did work for the University of Arizona. He also undertook other projects with William Wilde. This house was the only residence he ever built.

No information could be found about the following house builders:

N.H. Crotts: 3762 E. 5<sup>th</sup> Street (#00) and 3774 E. 5<sup>th</sup> Street (#01)

Glen C. Carpenter: 3839 E. Calle Ensenada (#46)

Tom Gist: 350 N. Ridge Drive (#36)

Jack Hon: 3759 E. Calle Guaymas (#17)

Kahlhamer Construction Co.: 3743 E. Calle Guaymas (#19)

Robert Hanson: 3733 E. Calle Guaymas (#20)

**Conclusion**

The building boom triggered by the Post World War II population influx and housing shortage manifested itself in Tucson as an era of unprecedented growth, especially between 1950 and 1960. The previously established neighborhood of El Montevideo in Pima County likewise grew substantially during this relatively brief era, through infill of many of its vacant lots, establishment of a new subdivision and annexation to the city. With nearby attractants like Peter Howell School and Randolph Park to lure new families, post-war homes sprouted up between the older houses and in the new subdivision. As has been noted, most residences were in the popular modern styles but a few were in the Hispanic revival tradition. Over the years, these fine additions to the stylistically eclectic neighborhood have matured with their landscaping and continue to contribute to the cohesive character of the El Montevideo Neighborhood. The period of significance for this historic district has

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been expanded to 1961 because this end date capped, with a mini construction boom, a decade of intense growth in the neighborhood. The boundary increase allows for the inclusion of Ridge Subdivision and some un-subdivided acreage, always part of the entity commonly understood as El Montevideo Neighborhood, so that all properties built in 1961 or earlier can be included.

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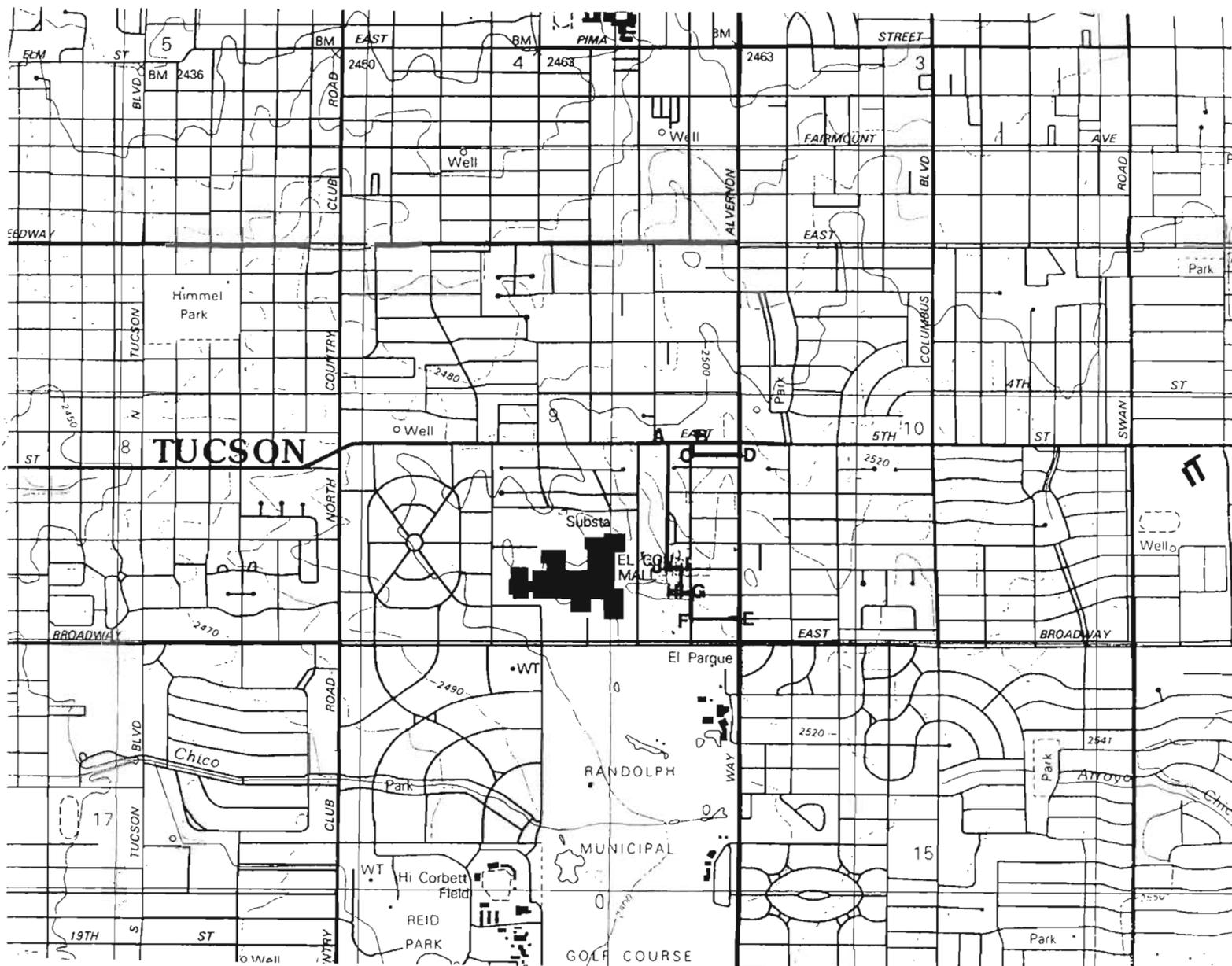
**AMENDED BOUNDARY DESCRIPTION**

The amended boundaries of the El Montevideo Historic Residential District are shown on the accompanying map entitled "Amended District Boundaries 2006." The UTMs are on the accompanying USGS map excerpt entitled "District UTM's – Tucson, Arizona 7.5' Map."

Beginning at the curbline just north of the northwest corner of 3762 E. 5<sup>th</sup> Street, proceed east about 330 feet to the centerline of El Camino del Norte. Then proceed south about 150 feet to a point parallel to the south property line of 522-28 N. El Camino del Norte. Then proceed east about 640 feet to the curbline just east of the southeast corner of 3856 E. 5<sup>th</sup> Street. Then proceed south about 2,160 feet to the centerline of Calle Altar. Then proceed north about 340 feet to the centerline of Calle Barcelona. Then proceed west about 130 feet to a point parallel to the west property line of 111 N. Camino del Norte. Then proceed north about 330 feet to the centerline of Calle Cortez. Then proceed west about 215 feet to a point parallel to the west property line of 3737-39 E. Calle Cortez. Then proceed north about 1640 feet to the point of origin.

**AMENDED BOUNDARY JUSTIFICATION**

The boundaries are drawn to include all contributing residences which date from 1961 or earlier. This boundary increase allows for the incorporation of Ridge Subdivision (1955) in the northwest corner, plus additional un-subdivided properties along the principal, interior Street, El Camino del Norte (see Additional Items for El Montevideo Subdivisions map.) Ridge Subdivision and the un-subdivided acreage have always been perceived as part of the small, narrow entity commonly understood as "El Montevideo Neighborhood." Excluded are strip commercial developments along 5<sup>th</sup> Street and Broadway Boulevard and recently-constructed residences and office buildings at the southwest end.



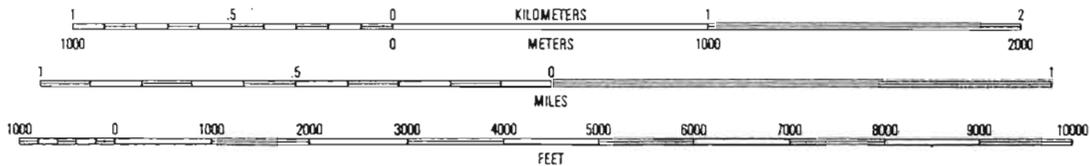
**DISTRICT UTM'S**

**TUCSON, ARIZONA 7.5' MAP**

- A 508230E/3565800N
- B 508340E/3565800N
- C 508340E/3565580N
- D 508520E/3565580N
- E 508520E/3565100N
- F 508330E/3565100N
- G 508330E/3565200N
- H 508283E/3565200N
- I 508283E/3565300N
- J 508230E/3565300N

**EL MONTEVIDEO  
RESIDENTIAL HISTORIC DISTRICT  
TUCSON, PIMA COUNTY, ARIZONA**

**SCALE 1:24 000**



**CONTOUR INTERVAL 10 FEET  
NATIONAL GEODETIC VERTICAL DATUM OF 1929  
TO CONVERT FROM FEET TO METERS, MULTIPLY BY 0.3048**

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

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**ADDITIONAL ITEMS**

El Montevideo Neighborhood Plant List (Waterfall 2006)

El Montevideo Subdivisions Map (from 1994 nomination)

Ridge Subdivision Plat Map (1955)

Architects and Builders (Expanded Information)

## **EL MONTEVIDEO NEIGHBORHOOD PLANT LIST**

(From Patsy Waterfall, resident and landscape architect. February 10, 2006)

### Trees (along street and in gardens)

Palo Verde – *Parkinsonia aculeate*, *Parkinsonia floridum*, *Cercidium microphyllum*

Mesquite – *Prosopis velutina*, *Prosopis chilensis*

Pepper - *Schinus molle*

Palm – *Washingtonia filifera*, *Washingtonia robusta* , *Phoenix canariensis*, *Chamaerops humilis*

Eucalyptus – *Eucalyptus camaldulensis*

Olive – *Olea europaea*

Salt Cedar – *Tamarix aphylla*

Aleppo – *Pinus halepensis*

Acacia – *Acacia farnesiana*, *Acacia constricta*

Citrus species – *Citrus species*

African Sumac – *Rhus lancea*

### Cacti/Succulents

Ocotillo – *Fouquieria splendens*

Prickly Pear – *Opuntia engelmannii*, *Opuntia ficus-indica*. *Opuntia phaeacantha*, *Opuntia santa-rita*

Saguaro – *Carnegiea gigantea*

Barrel Cactus – *Ferocactus wislizeni*

Creosote – *Larrea tridentata*

Aloe – *Aloe saponaria*, *Aloe barbadensis*

Century Plant – *Agave americana*

Soap Tree Yucca – *Yucca elata*

Desert Spoon – *Dasyliiron wheeleri*

### Shrubs/shrub-type

Oleander – *Nerium oleander*

Yellow Jasmine – *Jasminum mesnyi*

Rosemary – *Rosmarinus officinalis*

Juniper - *Juniperus chinensis*

Privet – *Ligustrum lucidum*

Texas Ranger – *Leucophyllum frutescens*

Pyracantha – *Pyracantha coccinea*

Cat's Claw Vine – *Macfadyena unguis-cati*

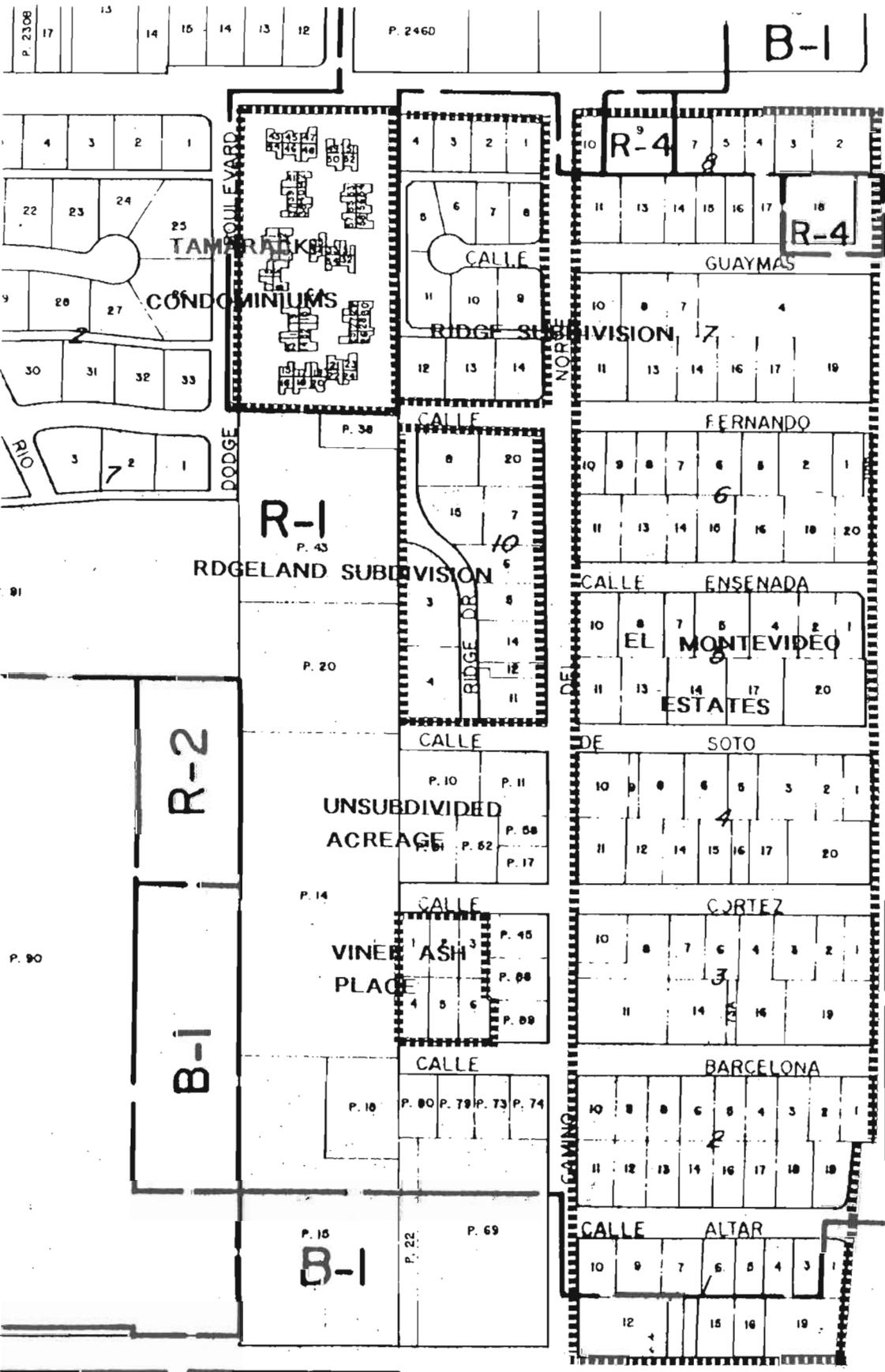
Lantana – *Lantana camara*

Pomegranate – *Punica granatum*

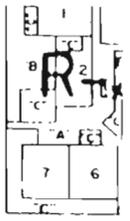
Brittle Bush – *Encelia farinose*

Red Bird of Paradise – *Caesalpinia pulcherrima*

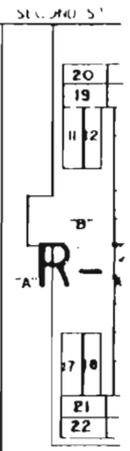
Feathery Cassia – *Cassia artemisioides*



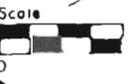
ALVERNON WAY



COMMENTS



COMM

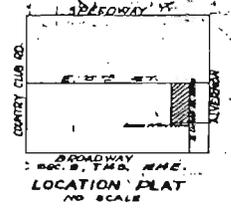
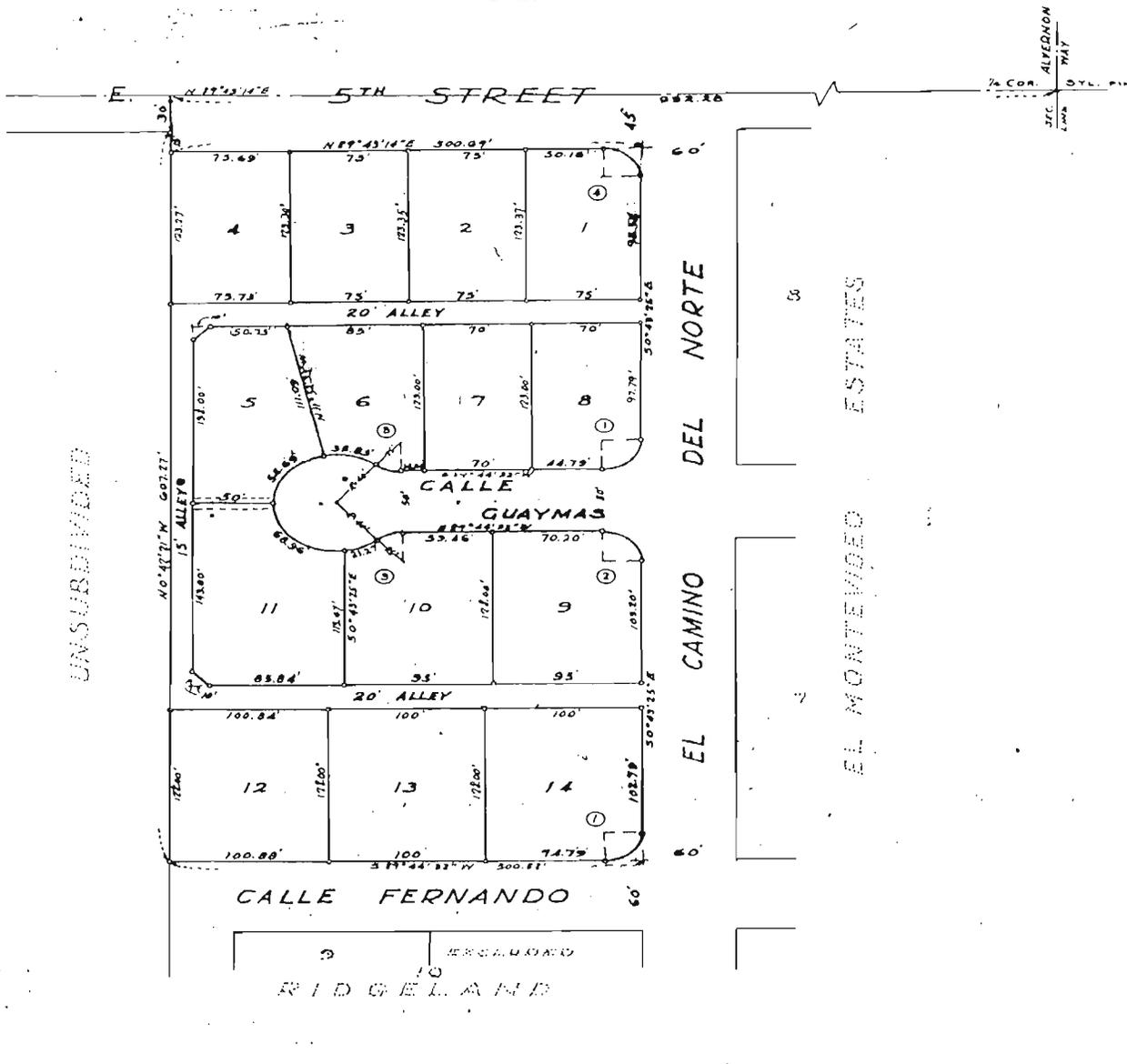


Scale

SE

BROADWAY EL MONTEVIDEO BOULEVARD

SUBDIVISIONS



**APPROVALS**

*M. A. Richards*  
CHAIRMAN, PLANNING COMMISSION  
JULY 23, 1955  
DATE

*W. J. Jones*  
CITY ENGINEER  
9-2-55  
DATE

I, Ivan R. Hawkins, hereby certify that this plat was approved by the Mayor and Council of the City of Tucson, State of Arizona on the 1st day of August, 1955.

*Ivan R. Hawkins*  
Mayor, City of Tucson

*Richard E. Kolt*  
COUNTY ENGINEER  
DATE

I, RICHARD E. KOLT, hereby certify that this plat was approved by the Board of Supervisors of Pima County, State of Arizona on the 1st day of August, 1955.

*Richard E. Kolt*  
CLERK, BOARD OF SUPERVISORS  
DATE

**DEDICATION**

We, the undersigned, hereby certify that we are the sole owners of Block B and RRD Parcel of Ridgeland, Resubdivision of Block B & RRD, El Montevideo Estates according to the Map or Plat of record in the Office of the County Recorder, Pima County, Arizona in Book B Maps and Plats Page 46 thereof and we have caused the same to be re-platted in the manner here shown, and furthermore we do hereby dedicate to public use, for street, alley and utility easement as shown in detail together with all appurtenant overhead easement on each side of said alleys for wires and cross-arms on power & pole lines.

*Richard E. Kolt*  
*Richard E. Kolt*  
Notary Public

STATE OF ARIZONA  
COUNTY OF PIMA

This instrument was acknowledged before me this 18th day of July, 1955, by *Richard E. Kolt* and *Richard E. Kolt*  
Notary Public

My Commission Expires Sept. 15, 1957

**RECORD DATA**

# 52487  
FAC. \$ 5.00

STATE OF ARIZONA  
COUNTY OF PIMA

Filed for record of the Recorder of County of Pima on the 18th day of July, 1955 at 3:15 P.M. in Book 11 of Maps and Plats Page 46 thereof

ANNA SULLINGER  
COUNTY RECORDER  
BY *Richard E. Kolt*  
DEPUTY

**GENERAL NOTES**

- 1/2" OPEN PIPES
- Ⓢ CURVE NO. (DATA IN TABLE)
- UTILITY EASEMENT 5' FROM LOT LINE

**CURVE DATA**

NO.	A	R	B.T.	L.C.
1	70° 27' 57"	25.00'	25.21'	39.47'
2	89° 32' 05"	25.00'	24.80'	39.07'
3	39° 42' 47"	25.00'	8.54'	17.33'
4	37° 33' 21"	25.00'	24.82'	39.09'

**MORTGAGE CLAUSE**

We the undersigned, hereby certify that we are the holders and owners of Mortgage encumbering the land Resubdivided in the manner shown on this map and we do hereby join in and consent to the dedication to the public of the street, alleys and utility easement as hereinabove designated and shown.

*Richard E. Kolt*  
Notary Public

STATE OF ARIZONA  
COUNTY OF PIMA

This instrument was acknowledged before me this 18th day of July, 1955, by *Richard E. Kolt* and *Richard E. Kolt*  
Notary Public

My Commission Expires DEC. 15, 1959



**CERTIFICATION OF SURVEY**

I HEREBY CERTIFY I COMPLETED THE SURVEY OF PROPERTY SHOWN BY THIS PLAT, JULY 1955

*William H. Wheeler*  
REGISTERED CIVIL ENGINEER

**RIDGE SUBDIVISION**  
BEING A RESUBDIVISION OF BLOCK B RRD AN EXCLUDED PARCEL OF RIDGELAND A RESUBDIVISION OF BLOCKS B & C 10 OF EL MONTEVIDEO ESTATES SITUATED IN THE SW 1/4 OF SEC 11 & T14S R14E PIMA COUNTY, ARIZONA  
SCALE: 1" = 60'

## **ARCHITECTS AND BUILDERS**

### **Architects**

Arthur Thomas Brown, FAIA (1900-1993)

Art Brown was the designer of the striking Contemporary style house at 3730 E. Guaymas (#21).

Art Brown was one of three outstanding modernists, including Nicholas Sakellar and William Wilde, credited with bringing Modernism to Tucson. Brown designed more than three hundred buildings in southern Arizona.

Arthur Brown, also known as Art Brown, was born in Tarkio, Missouri. His father was a professor, and his mother an artist. He graduated from a local college with a degree in chemistry, then studied architecture at Ohio State University, graduating in 1927. Brown was hired as a draftsman in the renowned Chicago firm of David Adler, where he became acquainted with the work of Louis Sullivan and Frank Lloyd Wright. During the Depression, Brown worked on the 1933 Century of Progress Exposition, designing auxiliary buildings and signage.

In 1936, Brown came to Tucson where he worked with Richard Morse, who became his partner three years later. By 1941, Art Brown had his own firm which he maintained until his retirement in 1991. In 1961, Brown was honored as the first Arizona architect to be invested in the American Institute of Architects (AIA) College of Fellows. His son, Gordon, joined him as partner in 1970.

Art Brown was an inventor as well as architect. He is credited with the first passive solar-designed school in the U.S., the Rose School (1948). He experimented with inexpensive materials and modular housing forms which he presented in national design competitions at a time when the United States was experiencing a Post World War II demand for new, cost-effective housing. Ideas like subterranean houses, subfloor radiant heating, aluminum and foam insulated roof components, revolving patio covers and hyperbolic paraboloid shade structures established his reputation as a modernist sensitive to Tucson's desert environment.

Like other modernists, rejecting historic revival styles, Brown instead strove to design "without style." He described himself as an architect, artist and inventor.

Brown designed more than three hundred buildings in southern Arizona. Along with numerous houses of distinction including his own Arthur T. Brown House (1936), some of Art Brown's Tucson projects include the First Christian Church, Tucson General Hospital (recently demolished), Ball/Paylore House and the Faith Luthern Church (1951) (slightly east of the El Montevideo Neighborhood on E. 5<sup>th</sup> Street). [Nequette & Jeffery (2002), Wayne (1985).]

Lewis D. W. Hall (1914-1998)

Lewis D. W. Hall was the designer of 3740 E. Calle Guaymas (#22), a home built for Mrs. Nancy B. Urquhart in 1956.

Lewis Hall was born Oct. 5, 1914 in St. Joseph, Missouri. While in high school, he developed a lung disease and his father brought him to Arizona for his health. He attended Southern Arizona Ranch School and recovered his health in the desert climate. Interested in architecture, he entered the University of Arizona which had no architectural program at that time. Mr. Hall never obtained a degree in architecture but he was fortunate to obtain employment with the Murphey-Keith Building Company where he apprenticed under well-known Tucson architect, Josias T. Joesler. He also learned construction while working with the company. He then embarked on a career of design and construction that lasted over fifty years. He designed more than two hundred projects, including churches, shopping centers and restaurants but most were residences.

According to Hall, Joesler taught him “regionalism” and he developed an affinity for the “Hispanic” style. Like Joesler, Hall learned to carefully site his buildings and respect the natural vegetation. According to architect Kirby Lockard, Hall was a very good designer who knew construction. He tended to focus on burnt adobe as a construction material and was one of the leaders in the Southwestern Revival-derived styles (especially the popularly called, parapeted “Territorial Style”). One of his best-known projects is the Tea Room at Tohono Chul Park, designed in 1963 as a residence for John Sullivan. Hall also built a house for the Sullivan’s Posta Quemada Ranch near Vail, Arizona. [Allen (n.d.), Eppinga (1994), Lockard (2006), McCormick (1995).]

Harvey Richard Jernigan (1917- )

H. R. Jernigan was the designer of 3761 E. Calle DeSoto (#55), a burnt adobe Split-level style house. He was born in Brawley, California, in 1917 and came to Tucson in 1957 to be near his wife’s parents. Prior to his move to Tucson, Mr. Jernigan also had an office in San Bernardino, California, and in Sarasota, Florida. He retained his license to practice architecture in Arizona, California and Florida. In Tucson he worked for Nick Sakellar and Place & Place. Later he set himself up in private practice with an office at 4560 E. Broadway Boulevard. He served as architect or associated architect for forty one major school projects in California and Arizona. He also did four large buildings for the Pima Air and Space Museum and hundreds of other projects including work at Pinnacle Peak, Trail Dust Town and El Corral in Tucson. He was also responsible for forty-four projects using adobe, most of which were residential.

Carl LeMar John (1915- )

Carl LeMar John's name is associated with a large, burnt adobe residence in Ridge Subdivision, 3752 E. Calle Guaymas (#23). An adaptation of his house plan to Lot 9 by Kahlhamer & Driemeyer, General Contractors, 1959, is on file with the city.

Carl LeMar John came to Tucson from Washington D.C. around 1955. Like many newcomers, he and his wife came to Tucson and its desert climate for her health. Mr. John was registered to practice architecture in Washington D.C., Virginia, Maryland and Arizona. In Virginia, Carl LeMar John was responsible for about 1,200 individual homes for a single builder.

In Tucson, Mr. John ran his own firm, Carl LeMar John Architects, at 4337 E. 5<sup>th</sup> Street, for many years. His work was concentrated in Tucson and nearby communities like Sahuarita and Green Valley. He focused primarily on residential architecture although he also did school work. In Tucson, Mr. John designed many of the houses in the Rolling Hills subdivisions (1960), developed by builder Fred Busby. In the 1960s, he also designed around 140 townhouses for the retirement community of Green Valley.

Some of Mr. John's school projects include Francis Vecey Elementary School, for Tucson Unified School District #1, and Sahuarita Senior High School (now Sahuarita Junior High). In addition, Mr. John had twenty-two contracts with the University of Arizona, for new construction as well as remodeling. He designed the university's Dairy Center, the Office Building for Steward Observatory and the underground Nuclear Testing Room, among other projects. [John (2006).]

#### John L. Mascarella (1930- )

John L. Mascarella ran his firm, John L. Mascarella & Associates, from 1961 until his retirement in 1998. As he says, every architect starts with residential design and in 1961 he designed "a 2-bedroom residence for Mrs. J. N. Langan" located in the Ridge Subdivision at 3733 E. Calle Guaymas. The builder was Robert Hanson. (This residence has since been modified). During his career, he also designed several upscale custom homes, either in a "Mexican/Spanish" or very contemporary style. Although Mr. Mascarella did residences, his firm actually specialized in larger projects.

John L. Mascarella came to Tucson from Chicago in 1960. Initially he came to work for Nicholas Sakellar and Associates on the El Con Mall Buildings. (El Con Mall is just west of El Montevideo Neighborhood). Mr. Mascarella soon established his own firm. He was the architect of record for over 250 major projects totaling more than \$400 million in construction value (much more by today's standards). Ninety percent of the projects were completed in the greater metropolitan area of Tucson. His firm provided in-depth background in general contracting and construction.

John L. Mascarella & Associates specialized in school projects, dormitories, hotels, apartments, teaching and research laboratories, office facilities, libraries, maintenance facilities, recreation/activity centers, agricultural facilities, medical facilities and food service facilities. A few representative projects include the Arthur Pack Golf Club, the

Sunquest Building (former Pima Savings Headquarters), the University of Arizona Alumni Building (“Swede Johnson”) and Miller Elementary School (for Tucson Unified School District 1). [Mascarella, resume & communication (2006).]

William Wilde (1904-1984)

William Wilde is the designer of the striking Contemporary style residence, 3838 E. Calle Fernando. [He also designed two earlier, nearby residences in the neighborhood, 3826 E. Calle Fernando (#40) and 3837 E. Calle Fernando (#28).]

A native of Ukraine, Wilde fled the Bolshevik Revolution to Europe where he began his architectural training. In 1923, he came to the United States and continued his studies at the Rhode Island School of Design. Moving to Tucson in 1946, Wilde is credited with helping to bring Modernism to Tucson as one of three outstanding Tucson modernists including Art Brown and Nicholas Sakeller. These modernists sought new materials and new forms and criticized the use of southwestern themes in new architecture.

Wilde practiced under the name of William Wilde & Associates for many years but formed an association with Caudill Rowlett Scott from Houston when it came time to build Pima Community College. Employees of that firm, Richard Anderson and Jack DeBartolo stayed in Tucson to become Anderson DeBartolo Pan Inc. and Wilde partnered with them for a number of years.

In Tucson, a few of Wilde’s projects included was the original Tucson Museum of Art, the Office of Arid Land Studies, the original Tucson Police Station and the university’s Space Sciences Center. Wilde was invested in the College of Fellows of the American Institute of Architects, a lifetime honor bestowed for outstanding contributions to the profession of architecture. [Green (2006), Jeffery (2006), Lockard 2006).

## **Builders**

The Lusk Corporation (1949-1966)

The Lusk Corporation, a renowned building and development corporation, was responsible for building 3817 E. Calle Ensenada (#48) (non-contributor) and 111 N. El Camino del Norte (#105).

The Lusk Corporation in Tucson was founded by Robert Lusk in November 1949. It was the brainchild of several businessmen who decided that “tomorrow’s living would be a science devoted to serving demanding customers.” The Lusk Corporation was a building development enterprise responsible for some of the best subdivisions in Tucson. A publicly held home building company headquartered in Tucson, it is also known to have expanded to El Paso, Texas, Las Vegas Nevada and Kokomo Indiana, if not elsewhere. Noteworthy Tucson subdivisions included Highland Vista, San Raphael, Indian Ridge I and II, Glen Heather I and II, Villa Serena and Kingston Knolls. In addition to the entire subdivisions built by them, they also built homes in sections of San Clemente and

Colonia Allegra, as well as El Montevideo Estates and elsewhere. The Lusk Corporation was the recipient of a number of National Home Builders Association awards of merit and numerous magazine awards. They operated from 1949 until 1966 when, unfortunately, they went bankrupt.

The Lusk Corporation hired specialists in every field, ranging from home economists to mortgage officers. In fact, Mission Mortgage Company, a subsidiary of Lusk, provided construction and permanent financing for the large cooperative housing projects in which Lusk was involved. Arthur H. Rader teamed with Lusk to head the Design and Engineering Department from 1954-1957, where he was responsible for all subdivision design and engineering, home designs and cost estimates. Tucson architect Anne Rysdale also designed homes for Lusk.

According to local architect Kirby Lockard, Lusk homes were very desirable and contemporary in style. In fact, many Tucson architects chose to live in them. The houses tended to derive from the California Ranch style or the Contemporary style. They were affordable, modest in scale, well-built, stressed indoor-outdoor living and included fireplaces, planters and built-in appliances. They had such features as open planning, activity rooms, sloped ceilings, partitions and space dividers that didn't go up to the ceiling and glazed gables. Most tended to be built of burnt adobe or brick with low-pitched roof lines. The Lusk Corporation had models buyers could chose from and customize. To assure individuality, no identical homes in design and lot arrangement appeared on the same street. Apparently a model was used for 3817 E. Calle Ensenada. It was titled a "Custom Embassy." [Evans (2006), Green (2002), Lockard (2002), Striggow (n.d.), Nequette (2006).]

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**PHOTOGRAPHS**

The following information is the same for all photographs accompanying this amendment. Photographs are labeled with an archival pen.

- 2) County and State: Pima, Arizona
- 3) Name of Photographer: Ralph Comey
- 5) Location of original negative: Ralph Comey Architects

Information for Individual Photographs:

- 4) Date
- 6) View Direction

**No. 1.** Typical El Montevideo Neighborhood streetscape showing primarily desert landscaping and sand gravel street edges.

- 4) January 17, 2006.
- 6) Facing west.

**No. 2.** View along E. Calle Guaymas cul-de-sac showing heart of Ridge Subdivision.

- 4) January 17, 2006.
- 6) Facing west.

**No. 3.** View along N. El Camino del Norte showing typical, desert-plant landscaped traffic circle.

- 4) January 17, 2006.
- 6) Facing north.

**No. 4.** Typical gabled Ranch style residence with desert landscaping. 3839 E. Calle Ensenada (#46).

- 4) November 8, 2005.
- 6) Facing north.

**No. 5.** Gabled ranch style residence. 3823 E. Calle Cortez (#82).

- 4) October 26, 2005.
- 6) Facing north.

**No. 6.** Split Level style by architect H. R. Jernigan. 3761 E. Calle DeSoto (#55).

- 4) October 26, 2005.
- 6) Facing northwest.

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National Park Service

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**No. 7.** Gabled Modern style residence by architect Art Brown. 3730 E. Calle Guaymas (#21).

4) November 8, 2005.

6) Facing southwest.

**No. 8.** Modern style residence by popular builder, the Lusk Corporation. 111 N. El Camino del Norte (#105).

4) October 26, 2005.

6) Facing west.

**No. 9.** Sonoran Revival style residence of burnt adobe with entry courtyard. 3759 E. Calle Guaymas (#17).

4) January 1, 2006.

6) Facing north.

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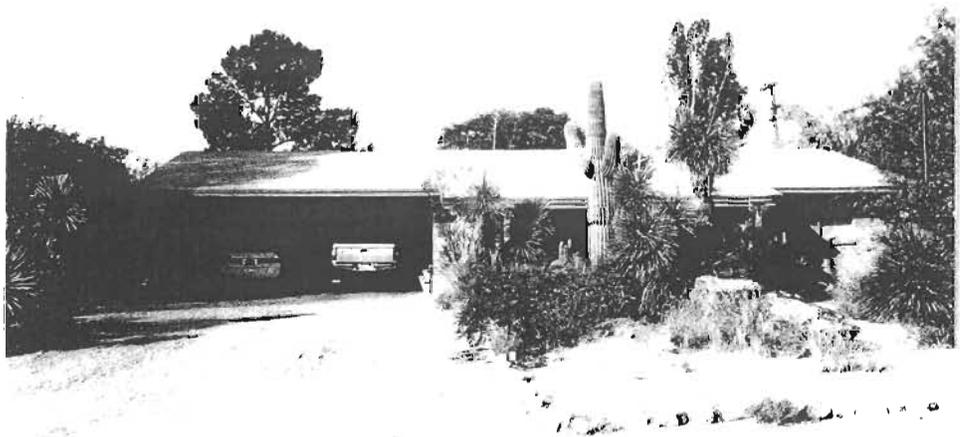
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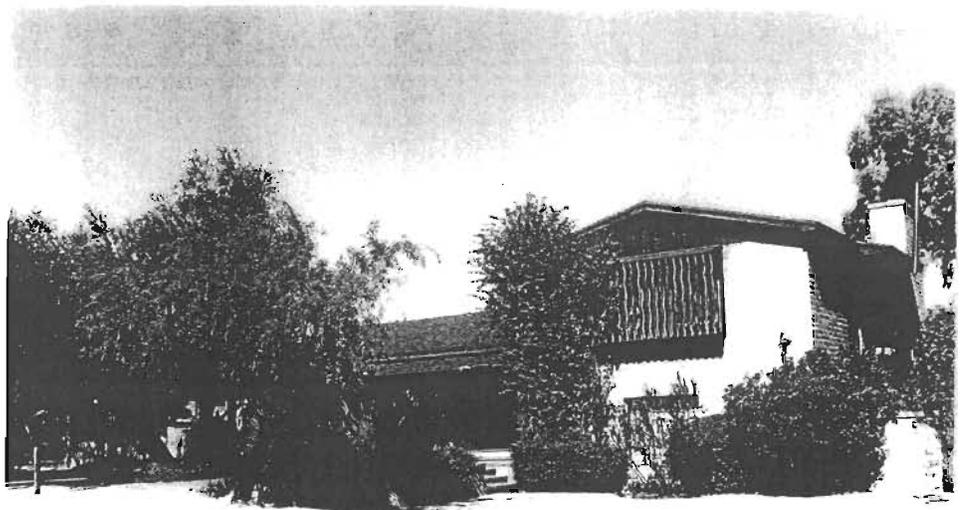
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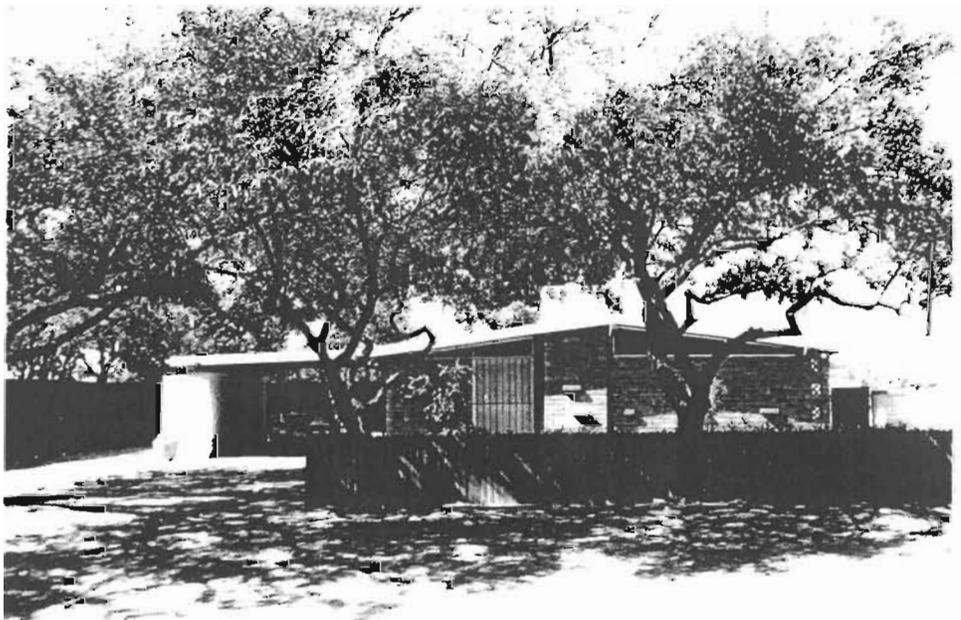
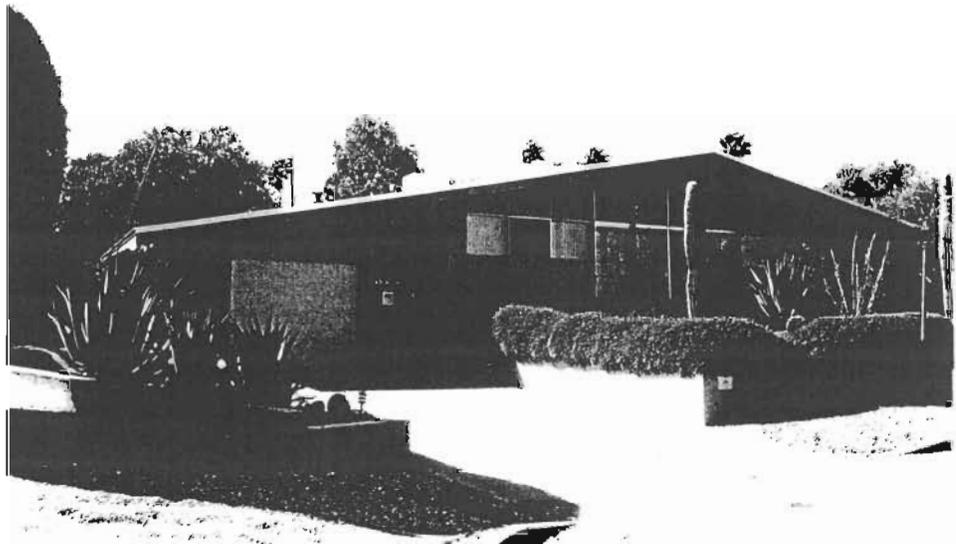
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