

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.

Listed
1/9/08

1. Name of Property

historic name El Encanto Estates Residential Historic District (2007 Amendment)

other names/site number _____

FINAL
JUNE 2008
FROM SHPO

2. Location

street & number Bounded by Countryclub Rd., Fifth St; Jones St. and Broadway Blvd

not for publication

city or town Tucson

vicinity

state Arizona code AZ county Pima code 019 zip code 85716

3. State/Federal Agency Certification

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.)

James W. Giamani AZSHPD
Signature of certifying official

26 NOVEMBER 2007
Date

ARIZONA STATE PARKS
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

Signature of Keeper

Date of Action

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): _____

Name of Property _____

County and State _____

5. Classification

Ownership of Property <small>(check as many as apply)</small> <input checked="" type="checkbox"/> private <input type="checkbox"/> public-local <input type="checkbox"/> public-State <input type="checkbox"/> public-Federal	Category of Property <small>(check as many as apply)</small> <input type="checkbox"/> building(s) <input checked="" type="checkbox"/> district <input type="checkbox"/> site <input type="checkbox"/> structure <input type="checkbox"/> object	Number of Resources within Property <small>(Do not include previously listed resources in the count.)</small> <table border="0"> <tr> <td style="text-align: center;">Contributing</td> <td style="text-align: center;">Noncontributing</td> <td></td> </tr> <tr> <td style="text-align: center;">19</td> <td style="text-align: center;">4</td> <td style="text-align: right;">building(s)</td> </tr> <tr> <td>_____</td> <td>_____</td> <td style="text-align: right;">site</td> </tr> <tr> <td>_____</td> <td>_____</td> <td style="text-align: right;">structure</td> </tr> <tr> <td>_____</td> <td>_____</td> <td style="text-align: right;">object</td> </tr> <tr> <td style="text-align: center;">19</td> <td style="text-align: center;">4</td> <td style="text-align: right;">Total</td> </tr> </table>	Contributing	Noncontributing		19	4	building(s)	_____	_____	site	_____	_____	structure	_____	_____	object	19	4	Total
Contributing	Noncontributing																			
19	4	building(s)																		
_____	_____	site																		
_____	_____	structure																		
_____	_____	object																		
19	4	Total																		

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

N/A

Number of contributing resources previously listed in the National Register 96

6. Function or Use

Historic Functions <small>(Enter categories from instructions)</small> DOMESTIC/ single dwelling, multiple dwelling _____ _____ _____ _____ _____ _____ _____	Current Functions <small>(Enter categories from instructions)</small> DOMESTIC/ single dwelling, multiple dwelling _____ _____ _____ _____ _____ _____ _____
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7. Description

Architectural Classification <small>(Enter categories from instructions)</small> LATE 19 TH AND 20 TH CENTURY REVIVALS/ Sonoran Revival MODERN MOVEMENT/ Ranch, Modernistic, Other (Split-Level) OTHER/ NeoClassical Eclectic	Materials <small>(Enter categories from instructions)</small> <table border="0"> <tr> <td style="vertical-align: top;">foundation</td> <td style="vertical-align: top;">concrete</td> </tr> <tr> <td style="vertical-align: top;">walls</td> <td style="vertical-align: top;">Brick, burned adobe, stone, stucco, weatherboard</td> </tr> <tr> <td style="vertical-align: top;">Roof</td> <td style="vertical-align: top;">Asphalt, terra cotta</td> </tr> <tr> <td style="vertical-align: top;">other</td> <td style="vertical-align: top;">Wrought iron</td> </tr> </table>	foundation	concrete	walls	Brick, burned adobe, stone, stucco, weatherboard	Roof	Asphalt, terra cotta	other	Wrought iron
foundation	concrete								
walls	Brick, burned adobe, stone, stucco, weatherboard								
Roof	Asphalt, terra cotta								
other	Wrought iron								

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

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

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

Areas of Significance

(Enter categories from instructions)

Community Planning and Development

Architecture

Period of Significance

1929-1961

Significant Dates

1929

Significant Person

(Complete if Criterion B is marked above)

Cultural Affiliation

Architect/Builder

Various (See Section 8)

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

9. Major Bibliographical References

Bibliography

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

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested.
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____

Primary location of additional data:

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

Name of repository:

El Encanto Neighborhood Archives, Arizona Historical Society, Tucson AZ

Name of Property _____

County and State _____

10. Geographical Data

Acreage of Property Approx. 123.0

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

1	<u>12</u>	<u>507580</u>	<u>3565595</u>	3	<u>12</u>	<u>506980</u>	<u>3564810</u>
	<small>Zone</small>	<small>Easting</small>	<small>Northing</small>		<small>Zone</small>	<small>Easting</small>	<small>Northing</small>

2	<u>12</u>	<u>507580</u>	<u>3564810</u>	4	<u>12</u>	<u>506980</u>	<u>3565570</u>
	<small>Zone</small>	<small>Easting</small>	<small>Northing</small>		<small>Zone</small>	<small>Easting</small>	<small>Northing</small>

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	<u>Ralph Comey and Janet H. Parkhurst</u>	date	<u>September 6, 2007</u>
organization	<u>Ralph Comey Architects and Janet H. Stittmatter Inc.</u>	telephone	<u>520-748-3525</u>
street & number	<u>5215 E 8th Street</u>	zip code	<u>85711</u>
city or town	<u>Tucson</u>	state	<u>AZ</u>

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

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

Photographs

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

Additional items

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

Property Owner

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

name/title	_____		
street & number	_____	telephone	_____
city or town	_____	state	_____
		zip code	_____

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

Section 7 Page 1

El Encanto Estates Residential Historic District
Amendment
Pima County, Arizona

SUMMARY/ METHODOLOGY OF AMENDMENT

This amendment is the “Year 2007” proposed update of the El Encanto Estates Historic District, located in Tucson, Arizona. Established in 1929, El Encanto was nominated and listed in the National Register in 1988. Since the time of its initial listing, the nomination has been amended twice, to expand the period of significance to document and list properties that had achieved fifty years of age.

The current amendment establishes an effective buildout date of 1961 for the neighborhood and adds an additional 19 contributors and 4 noncontributors to the resource count. To prepare this amendment, select portions of the prior nominations texts have been summarized, updated, and expanded upon, as needed.

Since its founding, El Encanto has remained a very unique, highly desirable community of upscale, attractive, well-designed residences and consistent landscaping in an unusual, formal, geometric subdivision. Built during several periods of development, residences in the neighborhood vary in style but the district maintains cohesion through its unique and consistent setting that contrasts with other nearby historic neighborhoods and standard grid developments. The neighborhood substance and character have changed little since the beginning.

The original nomination period of significance spanned the years 1929-1941. Most of the fifty-four contributors to that era were Southwestern Revivals. In 1993 and 1994, nine more contributors were re-evaluated and added. The 2002 amendment update addressed the years 1942-1952 and added an additional 32 houses. Exhibiting a shift in style, most of the thirty-two additional contributors were Ranch style with just a few Southwestern revivals. These styles marked the start of a period of rapid growth in Tucson that peaked in the decade between 1950 and 1961.

In both the original nomination and in the 2002 amendment, only buildings that had reached fifty years of age were evaluated for National Register eligibility. The 2002 amendment recognized that other buildings currently identified as non-contributors due to insufficient age might actually be contributors at a later date. The current nomination seeks to correct the problem of a constantly shifting period of significance, by establishing 1961 as the firm date of effective neighborhood buildout. As such, properties constructed between 1953 and 1961 that possess sufficient integrity to qualify for National Register listing are added as contributors to the district. Properties that were

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constructed between 1953 and 1961, but have not maintained the requisite integrity are classified as non-contributors. All other properties constructed after 1961 and identified as non-contributors in the original 1988 nomination remain as non-contributors.

The new resource count is as follows: 2007 Amendment: 23 resources (19 contributors and 4 non contributors). Complete District: 146 resources (115 contributors, 31 noncontributors.)

DESCRIPTION

In 1928, when the subdivision plat of El Encanto Estates was approved by the City of Tucson and Pima County, the subdivision was located in the desert east of the Tucson city limits and just west of where the El Conquistador Hotel was in the final stages of construction. El Encanto Estates was a modest-sized, 123-acre subdivision consisting of one hundred fifty-two lots ranging in size from .420 to 1.05 acres. The city began to grow up around El Encanto, and in the late 1960s, the El Conquistador was replaced by the El Con Shopping Center.

On three sides, Broadway Boulevard, County Club Road, and Fifth Street, once low traffic streets became thoroughfares of much higher density. El Encanto houses facing these streets have been impacted by increased traffic noise and, in response, a few masonry screen walls were built in the late 1990s. Within the neighborhood, however, this peripheral traffic is not a major annoyance. El Con Shopping Center was enlarged to include a sizable movie theater, a Home Depot and a Target store. Recently, in response to neighborhood pressure, the shopping center owners built a high, masonry screen wall to replace a lower one along Jones Boulevard at the eastern edge of El Encanto, to help protect the neighborhood. On the El Encanto side, a row of trees and shrubs helped screen the wall. The new development, however, was not close to El Encanto and the annoyance factor has been less than feared.

Thus, El Encanto remains a distinctive and cohesive neighborhood within its original boundaries. As discussed in the original National Register nomination for the district (Laird 1987) El Encanto's unusual Baroque Revival subdivision plan, prepared by the Engineering Service Corporation of Los Angeles and surveyed by Tucson engineer Paul E. Fernald, is the major element that defines its special character. This plan is anchored by a 200- foot diameter central park and circular street with six radiating streets extending out

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to connect with an oval shaped ring road. At four of these intersections, short streets extend further out to connect with the major boundary streets, two per major street. The four north-south diagonal streets are connected at mid point by short, curving streets. On the east side of the neighborhood, five short streets extend east from the ring road to end in cul-de-sacs. The plan is not quite symmetrical, since variations in lot sizes and configurations have caused a few minor inflections in the street layout.

El Encanto's unique geometry has created a surprising variation in feeling. The radiating streets which end at the park have grand vistas, while the short curving streets seem informal and intimate. The streets ending at cul-de-sacs seem very private, and the oval-shaped ring road has an endless quality. Compared with nearby, more conventional neighborhoods, El Encanto has considerable variety but still maintains a strong sense of place and feeling of unity.

The El Encanto street layout has not changed since the neighborhood was established. Roadside edging and curbing are used throughout the neighborhood. Most of the residences, particularly those with a "Traditional" landscaping theme (see Section 8), have been developed with a brick or concrete curb at the property line. Where street palms are located close to brick edging, attractive brick tree wells encircle the trunks and connect to the edging.

Three houses in this group of contributors and non-contributors - #20, #110, and #118, have used brick in front walks, low planters and other hardscape elements. A few of the older houses have stone rubble curbing and a few houses have no curbs at all. El Encanto's pattern of curbing helps reinforce the feeling of neighborhood cohesion.

Likewise nearly all the lots, most of which are irregularly shaped, have not changed. Originally, there were more lots than exist now (189) and the 171 lots shown on the 1932 sales map have been reduced to 154 through lot consolidations. Most of these increases in lot size occurred along Broadway and Country Club Roads during the period of significance and only one or two have occurred since. These changes helped equalize the lot sizes throughout the neighborhood and, if anything, enhance the feeling of continuity which still exists today. There are now 146 occupied lots and 8 vacant lots in El Encanto.

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Landscaping

The central park and street landscaping, early character-defining features, are even more pronounced now that the vegetation has matured. Planted at thirty-foot intervals, lofty Mexican fan palms (*Washingtonia filifera*) line the central park and its surrounding circular drive, Plaza del Encanto, plus Calle Encanto, the east-west anchor street. Lower but graceful date palms (*Phoenix dactylifera*) border the ring road, the entry streets and the cul-de-sac streets. Thus, the lower date palms visually draw one into the neighborhood and towards the central park where the tall Mexican fan palms emphasize the park's importance. A California landscape architectural influence, the planting scheme in this subdivision is unique to Tucson. It visually enhances neighborhood continuity and provides a strong, defined sense of place. At considerable expense to the neighbors, a water tank truck patrols the neighborhood weekly and irrigates all the trees.

The circular park, the neighborhood focal point, contains, in addition to a ring of fan palms, a collection of tall, mature saguaro cacti (*Carnegiea gigantea*) and other native vegetation. Among these plants are Mexican palo verde (*Parkinsonia aculeate*), acacia (*Acacia greggii*), creosote bush (*Larrea divaricata*), cholla (*Opuntia*), yucca (*Agavaceae*) and desert broom (*Baccharis sarothroides*). The smaller saguaros, prickly pears (*Opuntia engelmannii*) and creosote plants (*Larrea tridentata*) may have been transplants from early house sites. These plantings create a rich, deliberately-planted, "ideal" desert environment that does not truly represent the native Sonoran desert. The plantings in the central park have thrived and matured since the historic period, conveying strong integrity of feeling.

At first, most individual lots were landscaped with traditional schemes primarily of Eastern, Midwestern and California origin. [The California influence was less formal (see Section 8).] Bermuda grass lawns, well-trimmed, ornamental shrubs, bedding plants and mature shade trees were the principal features of these gardens. On very few lots only were native plants preserved and retained in their natural state. Later, imported desert vegetation was combined with existing native plants to create an idealistic representation of desert landscaping. These plantings were ornamental and uncharacteristic of natural desert growth patterns. In some yards, ornamental desert plantings have been mixed with tropical or Mediterranean zone plants to create a colorful, but not natural, eclectic landscape.

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In recent decades, the use of grass as turf has declined. While the original yard layout, shrubs and trees often remain, bare earth and decomposed granite replace grass and various combinations of desert, arid and tropical plantings have been introduced. Among the twenty-three houses added in this amendment, there are only four that have grass or partial grass front yards. Two have bare earth instead of grass and the remaining houses have one of the combinations noted above.

Additional Plants

In the current group of twenty-three houses, the following additional trees and shrubs are observed. There are a few non-native species with a characteristic California appearance, typical of planting in early Encanto yards, but other tropical, Mediterranean and desert plants are more common. [See Laird (1987) for the original list, prepared by landscape architect Walt Rogers in 1979.]

Trees

Magnolia (*Magnolia grandiflora*)
Chinese Pistache (*Pistacia chinensis*)
Japanese Yew (*Podocarpus macrophyllus*)
Desert Willow (*Chilopsis linearis*)
Acacia (*Acacia minuta*)
Banana Tree (*Michelia fuscata*)
Fan Palm (Sago palm)

Non-Native Plants

Lantana (*Lantana camara*, *Lantana montevidensis*)
Viburnum (*Viburnum tinus*)
Bougainvillea (*Bougainvillea brasiliensis*)

Desert Shrubs/Cactii

Ocotillo (*Fouquieria splendens*)
Desert Spoon (*Dasyliiron wheeleri*)
Texas Ranger (*Leucophyllum frutescens*)
Creosote (*Larrea tridentate*)
Yucca (*Yucca aloifolia*, *Yucca elata*)

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Prickly Pear (*Opuntia engelmannii*, *Opuntia ficus-indica*, *Opuntia phaecantha*, *Opuntia Santa-Rita*)
Century Plant (*Agave Americana*)

Most El Encanto houses have rear yards enclosed by patio walls which screen private, outdoor areas. These walls do not visually impact the streetscape. There are seven houses out of the total 146 houses (not among those proposed in the current amendment), however, which have front yards enclosed by walls. These houses, fortunately scattered throughout the neighborhood and not close to the central park, do not contribute to the prevailing feeling of openness. Eleven other houses at the edges of El Encanto and facing the arterial streets also have front yards enclosed by walls, but these properties do not relate visually to the interior neighborhood.

Most front yards in El Encanto continue to have an openness and relationship to the general streetscape. There is still integrity of feeling which conveys a sense of past time and place.

Deed Restrictions and Styles

The El Encanto Estates deed restrictions filed in 1929 remained in effect during the 1950s and early 1960s. They stipulated the architectural review of all plans by M. H. Starkweather, the overseeing architect. (In fact, Starkweather continued to review El Encanto's architectural plans until the 1970s.) Initially, the deed restrictions required all buildings to be upscale versions of the Southwestern Revival styles prevalent during the subdivision's founding. As the earlier styles become less fashionable, Starkweather reviewed and obviously accepted post-war Ranch and Modern styles. Like El Encanto's previous upscale residences, the new-style residences were designed for the elite by well-known, local architects.

Architectural Styles

The residences proposed at this time are Ranch, Split-level, Modern, Sonoran Revival and Neoclassical Eclectic. To identify dwellings, the authors employ generally or regionally accepted stylistic designations. This update includes style terms found in Virginia and Lee McAlester's *A Field Guide to American Houses* (1984). The McAlesters group Contemporary and Ranch under a common style "Modern," but

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Modern and Ranch are used independently in this amendment. Modern is the term also used in *A Guide to Tucson Architecture* (2002) 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. (See Section 8 for significance and descriptions of the styles.)

Ranch Style (1935-1970s)

Among the houses included in this amendment are thirteen Ranch style houses. Of these, the following ten are contributors.

5 E. Calle de Felicidad (#76): This house is a good representation of the Ranch style. The low-pitched, overhanging, hipped roofs, the residential-scaled, extended form, with its stepped back façade and projecting roof above the entrance porch, are features of the style. The grouped, steel casement and picture windows, the smaller ones with shutters, are also typical. The tan color palate, the tan asphalt shingles, with complimenting color highlights, the yellow ochre brick and the pinkish-tan trim color, are harmonious and attractive.

35 E. Calle de Felicidad (#77): This very gracious residence has the low, extended scale, low-pitched gable roof and exposed eave rafters typical of the Ranch style. In 1977 the house was elongated to the east in a scarcely noticeable, non-compromising fashion, leaving the major portion of the front façade in its original state. Also, at that time, the original, single carport was replaced by a double, side-facing garage on the southeast end of the residence. Not easily seen from the street, such discrete, side-facing garages are almost universal in El Encanto. This house exemplifies the correct way to modify an elegant, historic residence in this neighborhood.

75 E. Calle Resplendor (#125): This attractive, spreading, Ranch style house has a reverse "U-plan" with side wings that embrace a rear porch and terrace. The structural material is brick. Above the foundation wall is an ornamental, brick, soldier-course base. The gabled roof is clad in heavy, flat tiles of a slightly reddish-tan color with a ridge cap. The rafters are exposed and painted reddish-tan, close to the color of the roofing. The front façade has a long, side-gabled wing with a projecting, front-gabled wing at the west end. The gable has painted, horizontal wood siding to match wood trim elsewhere. East of the entry is a projecting, heavy, rectangular chimney.

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The main entry has an eight-panel, wood door painted red with flanking side lights of white-painted, wood frame with four lights each. There are black shutters for these side lights. There is a substantial wood lintel over this door, painted black. There are no exposed lintels over other openings. There is an array of steel casement windows of different sizes, the frames of which are painted black. The windows have either single-lights or two lights with a small upper light and a larger lower one, obviously an aesthetic choice of the architect.

The east or side façade, visible from Camino Miramonte, combines gabled ends with a side-gabled center. The original, projecting, gabled carport at the south end was converted to a family room with a fireplace in 1973-4 at which time a new, flat-roofed, double carport was added to its south. Later doors were added to convert this carport to a garage. The garage is built of brick to match the house. Likewise, wood trim is painted a matching reddish-tan. In 1995, an addition was built on the rear southwest end of the house. The alterations, which are either not visible from the street or on a side façade, do not compromise the integrity of this residence. Its front façade is original.

85 E. Calle Encanto (#28): Originally built for the Arizona Board of Regents to house the University of Arizona's president, this Ranch style residence exhibits a strong Spanish Colonial Revival influence. Extended in form, it is built on a corner lot facing two streets. The overhanging hipped roofs with open soffits and exposed rafter ends are covered with red mission tile. There is a slightly projecting, broad central wing containing the main entrance with a projecting hipped roof extension above. The house is faced with a light mortar-washed, soft, red-faced brick. Spaced, white steel, double-hung windows with black wrought iron grillwork punctuate the façade. A projecting brick chimney with inward corbelled sides and a corbelled brick cap is located beside the main entrance. A chimney with a similar cap penetrates the roof.

The broad, main entrance is slightly recessed and faced with screened, wrought iron grillwork. The entrance opening is framed with classically detailed, pre-cast concrete. A handsome brick wall with spaced, double corbels screens a front patio. This unaltered house retains its original appearance and conveys a strong sense of past time and place.

30 N. Camino Español (#132): This Ranch style house has a long, L-shaped plan, a low, residential scale and a low-sloping, gable roof with generous overhangs. The white rafters and tongue-and-groove wood siding are exposed in the eaves. The wood roof fascias and paneled garage doors are painted blue. The west, gable end is sheathed in

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white, diagonal siding while the east gable end, above the two-car garage, is faced with white, lapped siding.

A white, cornice board above the brick facing extends around the house. The north, entry-porch, wood columns are white with ornamented, bracketed capitals although the final, west column is brick. The small, west porch has similar bracketed capitals in a different design. White, steel casement windows with large, central, fixed lights are spaced along the façade. Within the front porch, the broad, blue, wood-paneled door with fixed-glass sidelights is centrally placed within an additional recess accented by a broad, white, concrete frame and decorative, wrought iron screen. To the right of the entrance porch is a large, bay window with fixed glass in white, steel frames. This house has traditional Ranch style features highlighted by cheerful, decorative details.

85 E. Calle Primorosa (#45): This inviting, Ranch style house is elongated in form, as is typical of the style. There is a recessed, central entry with a rectilinear bay window to the east. The residence is built of mortar washed brick. The roof is hipped and clad in asphalt shingles that are thicker than average. The eaves are boxed (without exposed rafters) and painted white, as are the fascia boards. White-painted, steel casement windows have white, fixed (ornamental) shutters. On the west side in front is a double, two-car garage separated from the house by a masonry wall. It was constructed at the same time as the house.

40 E. Calle de Amistad (#114): This large, Ranch style house has a low, residential scale with an extended, L-shaped plan facing two streets. It has a broad, overhanging, hipped roof with white-painted, wood fascias and a white plaster soffit. A feeling of horizontality is further emphasized by a broad, white, stucco cornice extending around the house. Continuous, brick, sill walls below windows and stone panels likewise reinforce a sense of lateral extension along the Calle de Amistad façade. Facing Calle Resplendor, a low, brick planter, adjacent to a central wall panel of stucco, creates a different, design focus.

Materials in this house are used decoratively. Contrasting with the structural brick are stone panels at each side of the recessed, main entrance, a stone panel between the windows facing Calle de Amistad, and the stucco wall panel facing Calle Resplendor. The primary windows have broad, fixed lights in white, steel frames with flanking, four-light sash. These windows are decorative elements as well.

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Apparently unaltered since its construction, the residence expresses excellent integrity and conveys a strong feeling of its early days in El Encanto.

25 N. Camino Español (#144): This small, Ranch style house expresses a Spanish Colonial Revival or Sonoran (Territorial) Revival influence. The gable roof has exposed rafters with carved ends and tongue-and-groove, wood, roof sheathing. The façade steps back to form a small, front porch and again to form a single-car carport. The porch and carport are supported by a continuous beam and posts with carved brackets, secured by ornamental steel straps. The soft-pink, mortar-washed brick has a random pattern of slightly projecting bricks. Regularly-spaced, steel casement windows (three lights each) have fixed-glass picture windows, sloping brick sills and wood lintels above.

The color scheme is tan/gray asphalt roof shingles, pale tan painted wood surfaces, soft pink steel casement windows, one steel casement window within the recessed porch where the wood shutters have pink stiles and rails and light green panels. The main entrance has a stained wood panel door with a pink frame. This unaltered house has good integrity and expresses the feeling of its original time and place.

25 E. Calle de Amistad (#106). This generous-sized, Ranch style house of natural brick has a low-sloping, overhanging, side-gabled roof with exposed rafters. Giving a rustic look to the house is the wood shake shingle roofing, the material used originally. There are two interior chimneys on the roof. The front façade has one small setback and a modest, recessed entry. The tan-painted, steel casement windows have aqua-colored, wood shutters. Matching aqua paint is used on the eaves. There is an attached, side-oriented garage on the east end of the house. A compatible, masonry carport and guest house have been constructed recently on the east and to the rear of the property.

20 E. Calle de Amistad (#115). This Ranch style house with a Southwestern influence has low-pitched, gabled roofs with two front-facing cross-gables, one of which occurs above a bay window with a shed roof cap. The roofs are surfaced with clay Spanish roof tile, a Southwestern influence. There are generous overhangs with exposed, timber rafters and tongue-and-grooved, wood sheathing. The house is generally a long rectangle in plan with a low, human scale. Along the front façade are spaced, paired, double-hung windows with wood shutters and one bay window with full glazing.

The recessed entry contains paired, wood-paneled doors with ornamental, wrought-iron, screened doors. To one side of the entry is a large, decorative panel of tan flagstone.

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Supporting the main cross beam of the porch is a slender, brick pier. The wood fascias, soffits and metal windows are painted a warm tan/gray that harmonizes with the red face brick and clay roof tile.

This unaltered Ranch style house expresses characteristic Ranch features and conveys its original integrity.

123 N. Camino Español (#164). This is an attractive, Southwest-influenced, Ranch style house of mortar-washed burnt adobe and white trim. Its Southwest traits include the masonry plus a mission-tile-clad, hipped roof. Eaves have exposed rafters. One slightly-projecting, front wing gives the house a cross-wing, L-shaped look. On the roof are two chimneys with corbelled masonry caps and painted metal spark arresters. Windows are painted steel casements. Typical of El Encanto Estates, the garage is located on the side and does not face the street. Here, the attached garage is on the northwest end.

Split Level Style (1955-1975)

Among the houses being included now are two Split Level style residences.

60 E. Calle Encanto (#110). This large, Split Level style house reveals its Ranch style ancestry. Its low-sloping, wood shake covered roof has generous overhangs and exposed rafters and tongue-and-groove board soffits. The second story roof above the west wing extends at the same height eastward to form a two-story high living room. Farther east, a one-story roof extends across the main entrance and secondary living areas and then intersects at the east end, a lower roof running south above a narrow wing and garage. Most of the house is faced with pink brick with complimentary tan-colored wood fascias and trim.

The house has well-executed design details. At the living room, large panes of fixed glass in steel frames flanked by board and batten panels extend two stories high. The wood cornice here has an arched overlay design. The same design appears on the cornice above the bay windows to the right of the main entrance farther east, within the east gable end and is repeated in the second floor wrought iron balcony railing and in the main entrance gates. The wrought iron gates to the west of the house contain a similar design. At the center of the front façade, rusticated brickwork frames the main entrance. The

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front façade is unaltered and thus expresses its original integrity. This house is an especially fine example of the Split Level style.

65 E. Calle Claravista (#68). This Split Level style house is a large, although simple, example of the style with little ornamentation. It has a slight L-plan in front with the front-gabled, upper-level, projecting wing on the east end of the side-gabled flanking wing. It is built primarily of brick, lightly mortar washed. The upper story portion is

frame clad in vertical board and batten. Wood siding, fascia and eaves are painted green. In this case the garage does not occupy the lowest level but is detached and located towards the rear of the property. Typical of this style, its gable roofs have deep, overhanging eaves with exposed rafters and board sheathing. Roofing is red, metal, faux Mission tile, recently installed.

The front entry is slightly recessed where the eave extends to shelter a small entry porch. The entry has a three panel wood door with narrow, flanking side lights and board siding.

In the northwest corner of the lot is a detached, partitioned, shed-roofed garage with small residential quarters at its east end. The garage faces south. At its west end is a higher unit, probably for a recreational vehicle. In the middle are two units for automobiles. The building is walled with brick to a height of 5'-6" and above with board-and-batten sheathing.

Modern Style (1940-1980)

Included in this amendment are three Modern style residences, among which are two excellent examples of the gabled and flat-roofed subtypes designed by well-known, local architects.

20 E. Calle Corta (#165). This distinctive Modern style house has a low sloping, modest overhanging hipped roof with a slightly battered wood fascia and plastered soffits. Its low, spreading profile has a human scale. The house expresses a Wrightian as well as a Ranch style influence. The beautiful cut ashlar/sandstone walls are organized in panels divided by large, fixed glass openings with occasional, rectangular metal grillwork. The concrete end panels have fine scale, vertical striations which complement the narrow coursing of the stone ashlar. The materials are harmonious so the beige tones are

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accented by the black-framed openings. This very attractive house and setting complement the neighborhood.

60 N. Camino Español (#98). This house is an unusual and creative Modern style example with a Neo-Territorial influence. The main features include painted, concrete masonry bearing walls with copings of molded, pre-cast concrete units. Spaced, concrete piers support concrete masonry parapets which create a gracious porch structure across the front façade, shielding the house from the west sun and creating interesting shadows.

The composition has a consistent, rhythmic appearance with interesting variations. Looking from the street from south to north, the concrete piers first form part of the garage wall, then become free-standing parapet supports as they step back a bay, then move north across the entry, two bays deep, then step back a bay, then move north again across the remainder of the façade, creating a porch one bay deep. The deeper porch area to the right of the entry is penetrated by a light well open to the sky with a fountain and a pleasant planting area below. Across the façade and centered on the bays are projecting windows, picture windows and the main, all-glass entrance. Looking through the house from the outside, one can see large, glass walls opening to the east and overlooking the garden area and swimming pool.

15 E. Calle de Amistad (#105). This Modern style house shows a Ranch style influence. Low-scaled and rectangular in form, the front façade has a recessed mid-section and the low-pitched, gable roof has generous overhangs with a battered, wood fascia and exposed framing within the eaves. At the recessed mid-section, there is a lower, flat roof which slides under the adjacent gable roofs and is partially supported by two angled metal braces attached to the fascia and anchored to the house. This flat roof has a textured, plywood soffit. The burnt adobe brick walls contain regularly-spaced, single-light, steel casement windows with operable and fixed sash. Window trim is painted light green.

Within the recessed mid-section, there is a recessed entry protected by a wrought iron gate framed in random rectangles, a Frank Lloyd Wright influenced pattern. The flush-surfaced, main entrance door is flanked by plastic-glazed sidelights divided by randomly spaced wood mullions. The obscure, white plastic panes here have a textured surface and contain a random pattern of encased autumn leaves. At the rear of the house, there are flat roofed sections protecting large areas of glass which face a swimming pool and garden terrace.

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This interesting house with its subtle design touches is unaltered and projects a strong feeling of its original time and place.

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

There are two excellent examples of this style among the contributors of this update.

70 N. Camino Miramonte (#20). This residence is an elegant, elongated, one-story, Sonoran Revival style house in a tasteful setting. The property faces west. Built by Embassy Homes and the work of a skilled designer, the residence is somewhat unusual in its construction material and interesting, Modern style influences. The residence is built of a fine mortar washed brick rather than the typical, more rustic, burnt adobe commonly used for this style. There are exterior chimneys and an elaborated parapet of masonry with a cap and belt course of brick headers. The parapet steps up over the living room where there is a large, Modern-influenced wood window with vertical panes divided by 7 muntins. The front doorway is recessed and includes a pair of French doors.

Like most El Encanto residences, the garage zone is oriented to the side (south). The original double carport was located on the southwest corner of the residence. Its opening faced east and, when it was converted to a guest suite in 1972, the original, street-facing walls were not altered. The current 2-car garage plus a walled, connector patio were added at the southwest corner in 1972. Also, in the same year, a guest wing, separated by a small, walled patio, was added at the northwest end of the residence. Well over 51% of the original front (west) façade remains and the additions are very compatible. Thus, the residence retains sufficient integrity to convey its significance as an attractive, up-scale contributor to El Encanto Neighborhood.

15 E. Calle Belleza (#120). This appealing Sonoran Revival style house has an “H-plan” with central insets in the front and back to create inviting entrances. The structural material is burnt adobe (natural and not mortar-washed) and the parapets are capped with a pre-cast concrete cornice. In front, two flanking, projecting wings of unequal size frame the central, inset entry with its terrace and pergola supported on burnt adobe piers and pilasters. The pergola has a heavy timber, open-frame above. A small, rectangular, flat roof above the framing shelters the entry door zone. The front door is installed in a modest projection. Painted warm grey, this feature is multi-paneled with geometric-shaped sections, including a circle. House trim is also painted warm grey.

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Window sills are burnt adobe. Adjacent to the door on the south façade is a large, multi-light (8 per sash), steel casement picture window with a fixed central panel. Other windows have a tall profile and low sill height. They now contain double-hung windows of anodized aluminum; replacements of the original steel casements. Also, on the east and west sides of the house are single, unobtrusive bay windows, recently added. There are ornamental wrought iron grills, painted grey to match the trim, over the aluminum windows.

Neoclassical Eclectic Style (1950s +)

There is one example of the Neoclassical Eclectic style in this group of proposed contributors.

50 N. Camino Miramonte (#12). This Neoclassical Eclectic style house is a one-story, side gabled variant with an elevated, slightly-extending, central porch supported by slender, white, decorated, ironwork columns. The steep gable roofs above are sheathed with white asbestos tile. (The central portion to the rear is one-and-one-half stories high.) The house is faced with a reddish tan brick and trimmed with white wood millwork. Within the porch is a large, slightly-bowed, 48 light, picture window and a Georgian-detailed entrance door with a transom and sidelights. On each side of the façade are two white, wood, double-hung windows with shutters.

2007 Assessment of Integrity for El Encanto Estates Residential Historic District

[The following is based on guidelines from Ames & McClelland (2002) and National Register Bulletin No. 15).

Location: Following the National Register's seven qualities of integrity, El Encanto continues to exhibit very good historic integrity. Its original location has, of course, endured. The historic boundaries and interior street locations remain intact. In nearly all cases, there has been continuity in the size and shape of house lots. While the hotel grounds to the east have become a shopping center, the other boundary streets exist as

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major thoroughfares. Thus the same, easily accessible connections to nearby shopping areas, schools, the university and central business district have endured.

Design: The design of the El Encanto neighborhood with respect to its form, plan and spatial organization has remained constant since the period of significance. Its unique Baroque Revival plan, street layout and lot arrangement have remained constant. The essential neighborhood streetscape and planting features – the Central Park, the palms lining the streets, and the curbcuts- have been maintained and remain as originally designed.

While the early trees and shrubs have grown to maturity, the original grass lawns in most front yards have by now been replaced by a mix of low water use plants. However, the overall, original open character of the front yards, an attribute of the El Encanto streetscape to showcase the house, has not been lost.

The houses, too, have a quality of design which, today, seems unique. Created by some of Tucson's most talented architects, they are noteworthy examples of the architectural styles of their period. Several are outstanding examples and are individually eligible for National Register listing. Collectively, they are consistent in character and represent the personal tastes of home owners to shape their domestic environment. Importantly, they are the result of conformance to the guiding standards of deed restrictions and the watchful eye of the reviewing architect, as design review was mandated for the neighborhood until 1979. Since that time, there have been a few objectionable front walls added, extensive alterations done and obtrusive houses built. However, of the 120 properties within El Encanto (not facing the peripheral streets), approximately 87% retain their historic integrity.

Among the nineteen proposed, eligible nominees of the twenty-three houses currently inventoried for the 2007 amendment, seven houses have had alterations. Among the properties currently under consideration, façade alterations have been minor and involve the slight lengthening of one façade. Eight houses have had garage doors added to side-facing carports. (Due to the large size of El Encanto's lots, most historic property owners were able to enjoy the luxury of a discrete, side facing garage or carport. One has had garage doors added to a front-facing, historic carport. Three have had free-standing, front-facing garages added towards the rear of the site. These small-scale alterations conform to the SHPO Carport Integrity Policy and do not detract significantly from the historic character of the individual homes or the neighborhood.

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Setting: El Encanto maintains a good integrity of setting within its boundaries. The Baroque Revival plan itself, with its angled streets and extended vistas, continues to contribute strongly to the setting. The street palms, central park, curbing and the historic residences dating from the period of significance create a strong presence. Roughly a third of the yards retain either the Traditional or Desert themes dating from the period of significance. Most other yards retain at least some of their historic trees and shrubs. In the majority of the yards, however, while the driveway layout and curbing remains the same, the former grass turf has been replaced by bare earth, ornamental desert, Mediterranean or tropical zone landscaping. [This is due to the environmental need for water conservation (see Section 8)]. Grass turf formerly allowed for open viewing of the residence from the street and, in general, this open quality has been maintained. While the newer plantings detract from the integrity, El Encanto still conveys a strong sense of historic setting as a high-quality residential district with a unique plan, gracious, generous lots and fine, well-landscaped homes.

Materials: El Encanto exhibits a high degree of integrity of materials. The roadways and curbing are original as are the street palms and central park plants. Many of the yards retain plant materials dating from the period of significance, although changes have occurred, as noted above.

The introduction of post-World War II residences into the neighborhood has added a new vocabulary of materials. The earlier Southwestern Revival style residences had stucco walls, some of which had parapets and flat roofs. When not flat, roofs were pitched and clad in Mission tile. The construction materials used for the current set of contributing houses are appropriate to their styles. Wall surfaces are mostly brick or burnt adobe, with some stucco accents and ornamental stone facing. Roofing for flat roofs is composition built-up. Roofing for pitched roofs includes Mission tile, wood and asphalt shingles.

Non contributors have had changes, such as stucco sheathing over original brick. About 80% of El Encanto's construction materials date from the period of significance. However, only about 40% of the yards retain historic plants.

Workmanship: Integrity of workmanship is evident throughout El Encanto. Roadways and curbing have excellent workmanship. The plant materials in the park, along roadways and in the owners' yards have been planted and maintained in a competent and knowledgeable fashion. [For many years, El Encanto Estates Improvement Association

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provided garden services to owners. Unique in Arizona, this service afforded an unusual continuity of garden maintenance. (See Section 8.)] This tradition of quality gardening has continued.

The houses in El Encanto exhibit a consistently high level of craftsmanship in their construction. Throughout the neighborhood, houses are well-built, with well-designed and constructed details. With one or two exceptions, all houses are well-maintained.

Feeling: El Encanto expresses a strong feeling of past time and place. The cumulative effect of design, setting, materials and workmanship here is strong. The neighborhood reflects patterns of up-scale suburban life reminiscent of the 1930s, 1940s and 1950s, but in a unique way. El Encanto is a special place.

Association: Continued residential use and many community traditions help maintain the neighborhood's integrity of association. Of concern, however, is the fact that design covenants and deed restrictions have not been in force since 1979 and some alterations and new construction have detracted from neighborhood integrity. Another threat comes from liberalization of zoning regulations in the 1990s, allowing Tucson property owners to build improvements on a greater percentage of the lot. Like other neighborhoods, El Encanto now has its first over-sized house, a residence that is out of scale with the rest, built much closer to its property lines.

However, El Encanto is effectively built-out, and the deviations from historic design principles are few. Moreover, El Encanto has a strong and active neighborhood association and many concerned and dedicated home owners who care deeply about supporting and maintaining the neighborhood's integrity.

Non Contributors

Although they meet the age criterion, four among the current set of inventoried properties are non-contributors. The following have compromised integrity due to recent alterations and/or additions.

115 E. Calle Resplendor (#5): This attractive house is a Neo-Mediterranean style based on Spanish Colonial Revival precedents. Its façade has three elements – the western portion, most like the original house, has a pink stucco, parapet-walled façade with a

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stucco molded coping. There are two large, dark blue, steel casement windows (18 lights) with operable and fixed elements and with blue shutters.

The central portion has a visually-imposing, entrance feature in front of the original entry room projection. This feature is a sculpted, free-standing, Mission Revival influenced wall with an open porch behind its wrought iron gates.

The eastern portion of the façade appears beneath a broad, mission-tile-roofed porch extension. The windows here are the same.

The front façade of this house has been altered and no longer reflects its original appearance. Portions of the walls on each side of the central entry element are original, as is one adjacent wall portion within the east porch, but the other elements are not historic. Thus this house, while very attractive, does not have historic integrity.

Alterations include 1) double garage replaced original double carport on east side of house – 1975; 2) room added to northwest corner of house (1984); 3) double car garage converted to suite of rooms (1990); 4) carport added to east side of house, porches added to west, south and north sides of house; family room created in patio on south side of house; new entry with decorative front wall added in front of existing entry (1991); 5) north porch extended across northwest façade between 1991-1998; 6) carport removed, four-car garage built south of house; 7) bathrooms added within northeast and southeast roof lines (1998).

105 N. Camino Miramonte (#82): This residence is a basic, side-gabled, Ranch style building with a substantial, recessed entry porch (23' long). Its brick walls have been recently stuccoed in a heavy contemporary texture and painted white. The asphalt-shingled roof has exposed rafters. Protruding from the roof is a chimney with an elaborated, burnt adobe cap; an indication that the sheathed material of construction is burnt adobe. There is an incorporated, one-car garage on the south end of the house. Unusual for El Encanto Estates, this garage faces the street instead of the side. Along with other recent alterations to the house that compromise its integrity (front wall, stucco sheathing, replacement windows), the garage has a new door.

10 E. Calle de Amistad (#118): This Modern style residence has grown - Southwest-fashion - around its delightful entry courtyard. Its cross-gabled wings are capped by asphalt-shingle-clad roofs. The bricks are softened in appearance by a light mortar wash.

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The house has overhanging eaves with exposed rafters, painted brown. Otherwise, the house trim is an aqua blue. Within the courtyard, a vine-covered, open-frame trellis leads to the main entry. The door is custom made with three sheet copper panels between the wood stiles and rails. This assembly has black through-bolts and a wrought iron handle. The windows of the original portion of the house are steel casement while those of the additions are wood frame, strip and picture. Strip windows occur on the front façade of the east and west wings, giving the house its Modern appearance.

In 1972, the house was enlarged by a north and east addition to the original east wing. Also, the first and second carports on the west wing were converted to interior rooms while a third carport was added to the northwest end. The second carport had a “grill” of open brickwork on the north wall. This brickwork remains although it was plastered on its inner face to create the room within. A wood frame strip window was added as well as painted composition siding to its north-facing gable. The third carport has north and south walls of open brickwork to match the earlier technique. These changes, while very compatible, are extensive. Thus, it is recommended that the residence be considered non-contributing.

12 N. Camino Español (#134): This spread-out, Ranch-style house has a simple, nearly rectangular plan with a slightly recessed entry. The roof is clad in asphalt shingles with a clay tile ridge. There are ornamental security grills, painted rust brown, over the recessed, main entry and aluminum sliding windows. Apparently there was once a garage on the south end (a side end). Its opening was later bricked in around a French door.

In 2004, an obtrusive, attached, front-gabled portico supported by four, cast concrete columns, was added to the front of the house. Its gabled end is clad in grooved plywood (T-1-11), painted brown to match the trim on the house. It has a white painted, textured drywall ceiling. A detached, gabled brick guest house with a shed extension is located near the southeast end of the house. It, too, appears to be a recent construction that replaces an earlier building in the same location. The garden walls are also recent.

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Resource Classification

Current Amendment

Inventory #	street #	street name	date	National Register Status			reason
				1987	2002	2007	
5	115	E. Calle Resplandor	1955	nc	nc	nc	integrity
12	50	N. Camino Miramonte	1955	nc	nc	c	
20	70	N. Camino Miramonte	1958	nc	nc	c	
28	85	E. Calle Encanto	1953	nc	nc	c	
45	85	E. Calle Primorosa	1954	nc	nc	c	
68	65	E. Calle Clara Vista	1958	nc	nc	c	
76	5	Calle De Felicidad	1953	nc	nc	c	
77	35	Calle De Felicidad	1953	nc	nc	c	
82	105	N. Camino Miramonte	1957	nc	nc	nc	integrity
98	60	N. Camino Espanol	1961	nc	nc	c	
105	15	Calle De Amistad	1957	nc	nc	c	
106	25	Calle De Amistad	1955	nc	nc	c	
110	60	E. Calle Encanto	1955	nc	nc	c	
114	40	Calle De Amistad	1954	nc	nc	c	
115	20	Calle De Amistad	1956	nc	nc	c	
118	10	Calle De Amistad	1956	nc	nc	nc	integrity
120	15	E. Calle Belleza	1955	nc	nc	c	
125	75	E. Calle Resplandor	1953	nc	nc	c	
132	30	N. Camino Espanol	1954	nc	nc	c	
134	12	N. Camino Espanol	1955	nc	nc	nc	integrity
144	25	N. Camino Espanol	1954	nc	nc	c	
164	123	N. Camino Espanol	1959	nc	nc	c	
165	20	E. Calle Corta	1953	nc	nc	c	

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All Properties

Inventory#	street #	street name	1987	2002	2007
1	16	E. Camino Miramonte	nc	c	c
3	3327	E. Broadway Blvd.	nc	c	c
4	3339	E. Broadway Blvd.	nc	c	c
5	115	E. Calle Resplandor	nc	nc	nc
6	105	E. Calle Resplandor	nc	c	c
8	95	E. Calle Resplandor	nc	c	c
10	30	N. Camino Miramonte	c	c	c
10A	14	N. Camino Miramonte	vacant	nc	nc
11	40	N. Camino Miramonte	nc	nc	nc
12	50	N. Camino Miramonte	nc	nc	c
13	90	E. Calle Resplandor	c	c	c
14	110	E. Calle Resplandor	c	c	c
16	30	E. Calle Mirasol	c	c	c
17	20	E. Calle Mirasol	nc	c	c
19	60	N. Camino Miramonte	nc	c	c
20	70	N. Camino Miramonte	nc	nc	c
21	15	E. Calle Mirasol	nc	c	c
23	25	E. Calle Mirasol	c	c	c
24	100	E. Calle Encanto	c	c	c
26	90	E. Calle Encanto	c	c	c
27	80	N. Camino Miramonte	c	c	c
28	85	E. Calle Encanto	nc	nc	c
31	95	E. Calle Encanto	c	c	c
33	20	E. Calle Conquista	c	c	c
34	14	E. Calle Conquista	nc	nc	nc
35	100	N. Camino Miramonte	c	c	c
37	110	N. Camino Miramonte	nc	nc	nc
39	15	E. Calle Conquista	c	c	c
40	100	E. Calle Primorosa	nc	c	c
41	90	E. Calle Primorosa	c	c	c
42	80	E. Calle Primorosa	nc	nc	nc
43	55	E. Calle de Felicidad			nc
44	130	N. Camino Miramonte	c	c	c

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45	85	E. Calle Primorosa	nc	nc	c
47	95	E. Calle Primorosa	nc	c	c
48	3356	E. 5th St.	c	c	c
49	3342	E. 5th St.	c	c	c
51	140	N. Camino Miramonte	c	c	c
52	145	N. Camino Miramonte	nc	c	c
53	3284	E. 5th St.	nc	c	c
54	3270	E. 5th St.	nc	c	c
55	3256	E. 5th St.	c	c	c
56	3242	E. 5th St.	c	c	c
58	3228	E. 5th St.	c	c	c
59	5	E. Calle Clara Vista	nc	c	c
60	140	N. Camino Espanol	c	c	c
63	25	E. Calle Clara Vista	c	c	c
65	35	E. Calle Clara Vista	c	c	c
66	45	E. Calle Clara Vista	nc	nc	nc
67	55	E. Calle Clara Vista	c	c	c
68	65	E. Calle Clara Vista	nc	nc	c
69A	75	E. Calle Clara Vista	nc	c	c
69B	135	N. Camino Miramonte	nc	nc	nc
70	75	E. Calle Primorosa	c	c	c
71	50	E. Calle Clara Vista	c	c	c
72	40	E. Calle Clara Vista	c	c	c
73	30	E. Calle Clara Vista	nc	c	c
74	20	E. Calle Clara Vista	c	c	c
75	10	N. Camino Espanol	nc	c	c
76	5	Calle De Felicidad	nc	nc	c
77	35	Calle De Felicidad	nc	nc	c
78	55	Calle De Felicidad	vacant	vacant	nc
79	65	E. Calle Primorosa	nc	c	c
80	115	N. Camino Miramonte	nc	c	c
81	60	E. Calle Primorosa	nc	c	c
82	105	N. Camino Miramonte	nc	nc	nc
83	95	N. Camino Miramonte	c	c	c
84	55	E. Calle Encanto	c	c	c
85	45	Plaza Del Encanto	c	c	c

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86	30	Calle De Felicidad	nc	c	c
87	20	Calle De Felicidad	nc	nc	nc
88	10	Calle De Felicidad	c	c	c
89	35	Plaza Del Encanto	nc	c	c
91	100	N. Camino Espanol	nc	nc	nc
92	98	N. Camino Espanol	nc	nc	nc
93	5	E. Calle Encanto	nc	nc	nc
94	83	E. Calle Resplendor	nc	nc	nc
95	15	E. Calle Encanto	nc	c	c
96	25	Plaza Del Encanto	nc	c	c
97	10	E. Calle Encanto	c	c	c
98	60	N. Camino Espanol	nc	nc	c
99	50	N. Camino Espanol	nc	c	c
100	25	E. Calle Primorosa	nc	nc	nc
101	20	E. Calle Encanto	nc	c	c
102	35	E. Calle Primorosa	c	c	c
103	40	Plaza Del Encanto	c	c	c
105	15	Calle De Amistad	nc	nc	c
106	25	Calle De Amistad	nc	nc	c
107	65	E. Calle Resplendor	nc	c	c
108	60	E. Calle Resplendor	nc	c	c
109	50	Plaza Del Encanto	nc	c	c
110	60	E. Calle Encanto	nc	nc	c
111	70	E. Calle Encanto	c	c	c
112	75	N. Camino Miramonte	nc	nc	nc
113	55	N. Camino Miramonte	nc	c	c
114	40	Calle De Amistad	nc	nc	c
115	20	Calle De Amistad	nc	nc	c
117	14	Calle De Amistad	nc	nc	nc
118	10	Calle De Amistad	nc	nc	nc
119	10	E. Calle Primorosa	nc	c	c
120	15	E. Calle Belleza	nc	nc	c
121	25	E. Calle Belleza	c	c	c
122	35	E. Calle Belleza	c	c	c
123	45	E. Calle Belleza	c	c	c
124	55	E. Calle Belleza	nc	nc	nc

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125	75	E. Calle Resplendor	nc	nc	c
126	50	E. Calle Belleza	nc	c	c
128	30	E. Calle Belleza	c	c	c
130	20	E. Calle Belleza	c	c	c
132	30	N. Camino Espanol	nc	nc	c
134	12	N. Camino Espanol	nc	nc	nc
136	3227	E. Broadway Blvd.	nc	c	c
137	3245	E. Broadway Blvd.	nc	c	c
138	3251	E. Broadway Blvd.	c	c	c
140	3263	E. Broadway Blvd.	c	c	c
141	15	N. Camino Miramonte	c	c	c
144	25	N. Camino Espanol	nc	nc	c
145	35	N. Camino Espanol	c	c	c
147	45	N. Camino Espanol	nc	c	c
148	10	E. Calle Portal	c	c	c
149	142	N. Country Club Rd.	c	c	c
151	128	N. Country Club Rd.	nc	nc	nc
156	55	N. Camino Espanol	nc	nc	nc
158	75	N. Camino Espanol	nc	nc	nc
160	85	N. Camino Espanol	c	c	c
161	95	N. Camino Espanol	nc	c	c
162	109	N. Camino Espanol	nc	nc	nc
164	123	N. Camino Espanol	nc	nc	c
165	20	E. Calle Corta	nc	nc	c
166	10	E. Calle Corta	c	c	c
167	442	N. Country Club Rd.	c	c	c
169	414	N. Country Club Rd.	c	c	c
171	342	N. Country Club Rd.	c	c	c
172	328	N. Country Club Rd.	nc	c	c
173	314	N. Country Club Rd.	c	c	c
174	300	N. Country Club Rd.	nc	nc	nc
175	228	N. Country Club Rd.	c	c	c
176	15	E. Calle Portal	nc	nc	c
179	15	E. Calle Corta	nc	nc	nc
180	135	N. Camino Espanol	nc	nc	nc
181	139	N. Camino Espanol	nc	nc	nc

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Inventory#	street #	street name	1987	2002	2007
183	145	N. Camino Espanol	c	c	c
185	582-588	N. Country Club Rd.	nc	nc	nc
186	542	N. Country Club Rd.	c	c	c
188	528	N. Country Club Rd.	c	c	c
189	5	E. Calle Corta	nc	nc	nc

The bold text indicates properties reassessed for the the 2007 amendment.

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SUMMARY

This amendment to the El Encanto Estates Residential Historic District covers the post World War II residences built in the neighborhood during a decade of unprecedented growth in Tucson, from 1950 to 1961 and expands the historical context of community planning and development in Tucson during these years (Criterion A). Tucson's phenomenal population growth spawned miles of new development and filled in older neighborhoods like El Encanto that had unimproved lots between the earlier houses. The houses built during this era added significantly to the buildout of this remarkable, show place subdivision.

The residences being added are also significant under Criterion C at the local level. Primarily they are excellent examples of prevalent post-World War II modern styles, the Ranch, Split Level and Modern, with a few, regionally-appropriate, Sonoran Revival residences included. All were designed by prominent Tucson architects. While the deed restrictions, in effect since 1929, required careful architectural review of a stylistic repertoire limited to pre-war Southwestern Revivals, the overseeing architect clearly welcomed the new styles. The result was an eclectic mix of styles unified by exceptionally high quality design work.

Period of Significance

The amended period of significance is 1929 to 1961. The year 1929 marks the year of founding of El Encanto Estates while 1961 marks a hiatus in construction and is construed as a logical buildout date for the neighborhood. Buildings constructed after 1961 postdate the developmental pattern of the neighborhood and represent either infill of vacant lots or redevelopment of a lot that had possessed another building.

Historic Background

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 in a period of unprecedented development and growth in Tucson and Pima County that has not been matched since.

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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 during the War. Likewise, civic leaders realized that the lifting of national restrictions on travel, 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 veterans 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, like El Encanto Estates, took place as well.

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. (El Encanto Neighborhood was annexed in 1947.)

Also during the 1950s era of population growth, the University of Arizona began a long term program to expand its facilities. This involved not only expansion into surrounding neighborhoods with considerable demolition of housing, but also the acquisition of a lot in the prestigious El Encanto Neighborhood for the University president's house.

El Encanto Neighborhood During the 1950s Decade

During this era, not long after El Encanto's annexation to the City in 1947, a growth spurt occurred ensuring that many of its remaining vacant lots were improved. Nearby

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attractants to the El Encanto Neighborhood remained the El Conquistador Hotel to the east and Randolph Park to the southeast. Public schools that served El Encanto were located west of the neighborhood near the University. The schools included Sam Hughes Elementary, Mansfeld Junior High and Tucson High School. (Diamos & Jacome 2006.)

The deed restrictions of 1929 (Laird 1987) remained in effect at this time and they fostered a subdivision that developed into one of the showplaces of the West. A very significant prelude to this era was the formation in 1947 of a neighborhood association by the property owners of El Encanto Estates, when El Encanto was annexed to the City. Encanto Improvement Company, an Arizona non-profit corporation, was founded to afford "a means of cooperation and concerted action in matters of local interest which affect the community of El Encanto Estates, Tucson, Arizona, and vicinity". The improvement company had its own office building on the northeast corner of Country Club Road and E. Fifth Street. This building no longer stands. (Diamos & Jacome 2006.)

Governance of the Association was by the Officers and Board of Directors, nine men who volunteered to meet monthly "to discuss matters pertaining to police and fire protection, health, highway maintenance and improvement, planning, City Government, pest elimination, zoning, planting, maintenance of street and boundary signs." The work of the Association was made possible by the payment of annual dues by residents.

The Association offered a generous array of services. Without charge, residents could ask for consultation on gardening matters. Under the Superintendent's supervision, the Association provided experienced gardeners who could be hired for a minimum of four hours to undertake such tasks as mowing lawns, planting winter lawns, etc. Garden and lawn soil, tested by the University of Arizona, could be purchased through the Association.

Property owners were also welcome to employ the Association's collection system for the disposal of garbage and rubbish. The Association assisted with the maintenance of vacant properties, keeping the grass and shrubbery in order. It was responsible for watering and maintenance of the street palms and park cactii. Likewise, the Association saw to nuisance abatement against barking dogs, stray cats, conspicuously hung laundry, juvenile offenders, etc. A dark-to-dawn night watchman service was provided. Regular service included general watchman duties while special service included security of properties during an owner's absence.

Architectural Development from 1950-1961 in El Encanto Estates

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Site Landscaping

According to landscape architect Walt Rogers, whose report (Rogers 1979) formed the basis of the landscape discussion in the 1988 nomination, El Encanto's formal, geometric subdivision plan had roots in the City Beautiful, a nation-wide movement occurring during the first decades of the twentieth century. With respect to El Encanto's street landscaping and individual property site development, however, the influence was strongly Californian or Eastern/Mid-western. The California influence was found in the use of Mexican fan palms and date palms as street trees. Also common to southern California were plants used in individual yards and gardens like the California pepper tree, citrus trees, sour orange, eucalyptus, glossy privet, olive and Bermuda grass. Mixing these plants in an informal fashion was typical of the early "California School of Landscape Architecture." This informality contrasted with the eastern and mid-western use of plants in a more formal and architectural way, a trend also found among some El Encanto properties (Rogers 1979). The use of lawn as turf was typical for nearly all properties.

According Patsy Waterfall, a landscape architect and El Encanto resident from 1941 to 1957, from the time El Encanto was founded (1929) up to the years just beyond 1987, front yard treatment fit into two general categories: "Traditional" and "Desert." Nearly all properties had the Traditional type.

Traditional: The typical, El Encanto front yard had a semi-circular drive, clad either in asphalt pavement or gravel, with grass in the "island" and between the house and drive. Lawns were typically Bermuda grass, often over-seeded with winter rye after the hot season had passed. Masonry or concrete curbing around the drive and island was typical. Each street palm had a well and faucet that was turned on by gardeners hired by the El Encanto Improvement Company (after 1947). Within the well of each palm, annuals like petunias were planted. In addition, near the house would be a typical California-style, informal mix of plants including olive, citrus and California fan palm, or an Eastern/Midwestern-inspired formal mix of trimmed plants. At that time Tucson nurseries imported plants from California. (Waterfall 2006.)

Desert: Far less common was the desert landscaping found (and still existing) on properties like the Ellingwood House (built in 1929) at 40 E. Calle Claravista. While not strictly "natural," it was the closest thing to what was here prior to the subdivision build-

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out. Plants like creosote bush, mesquite, barrel and prickly pear cactus in raked, bare soil without ground cover, were typical. These properties typically lacked curbing. Some El Encanto owners with meticulously groomed lawns disapproved of the desert landscaped properties (Waterfall 2006).

Harlow's Nursery: For many decades, the plant nursery of choice for El Encanto residents was Tucson's upscale Harlow's Nursery (Waterfall 2006). John M. Harlow was a landscape architect who discovered Tucson in the late 1930s while seeking a winter business site for the landscape architecture and contracting business he set up in Duluth, Minnesota.

The following information is from *Tucson: Portrait of a Desert Pueblo* (2001) by John Bret-Harte. In 1939 Harlow operated a landscaping business from an office in the Old Pueblo Patio at 40 W. Broadway Boulevard. The business later relocated to 89 East Alameda. In the 1940s the Harlows purchased some property on E. Pima Street, set up a Quonset hut and grew their own plants. In 1952, Harlow opened a retail location at 3815 E. Broadway Boulevard, just east of El Encanto's neighbor, the El Conquistador Hotel (Bret-Harte 1980). (The Harlow family lived just north of the nursery in the El Montevideo Neighborhood.)

Around 1957 the Pima Street location became the company's sole outlet and remains so today. At that time Harlow's wife, Mary Louise, became actively involved with the business and she managed a flower shop on the premises. The business was then known as Harlow's Nursery & Flowers. Harlow, who wrote a "Weekend Gardener" column for the *Tucson Citizen* for ten years, was a member of the city planning and zoning commission.

Through the years, John M. Harlow and Associates Landscape Architects was the professional arm of the business, specializing in residential and commercial landscape design. The other portion of the business, Harlow's Landscape and Nursery Center, took in retail, landscape contracting and horticultural maintenance operations. Harlow's currently operates under the name Harlow Gardens. Harlow's has won seventy five major local, state and national awards for landscaping excellence.

After a severe drought of 1977, the Harlows saw their Tucson customers develop an interest in desert and indigenous plants. To educate them, the company set up an

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experimental water-saving garden comprised of native plants with a drip irrigation system.

Drought and the Xeriscape Movement

The drought of 1977 across California, the Great Plains, and the Rocky Mountains underscored a need to seriously rethink assumptions about endless supplies of fresh water for landscapes in these parts of the United States. Coined from the Greek word *xeros*, meaning “dry,” and *landscape*, the word “Xeriscape” was created in 1981 by a task force of members of the Denver Water Department, Colorado State University, and the Associated Landscape Contractors of Colorado to focus on a creative new way to look at landscaping through water conservation. The aim was to publicize ways to reduce water use without sacrificing the quality of surroundings. In 1986 the trademark was given to the National Xeriscape Council, Inc. (NXCI), a nonprofit organization founded to promote the integrity of Xeriscape landscaping. (Ellefson et. al. 1992: preface).

Whether practiced by professional landscape architects, landscapers or ordinary home owners, the principles of Xeriscape landscaping inspired a movement throughout affected parts of the United States. Xeriscape was meant to show how dramatic decreases in landscape water usage could be achieved with no sacrifice in beauty. Quite simply, the outdoor environment created around the home needed to echo the natural world of the region. Emphasis was on the use of plants that required only the amount of rainfall available in a region, either by using native plants or plants adapted to an area’s level of natural rainfall. Water-conservation with drought tolerant plants could dramatically reduce from 20% to 80% of a property owner’s landscape water use. (Ellefson et al. 1992: 3-6.)

Current Site Development in El Encanto

The Xeriscape movement is now very evident in El Encanto. Currently, a homeowner watering a lush, Traditional landscape with an expansive lawn and a pool might pay a monthly water bill in excess of \$700. For economic and environmental reasons, most property owners have now switched to water conserving, front yard landscaping. The Traditional landscape, still the norm when the 1987 nomination was written (Laird 1987: 7:23) is now in the distinct minority. With respect to the front yard, this process of conversion has meant retention of the driveways, well-established trees and shrubs,

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including the street palms, but removal of lawns. It has also meant retaining existing desert landscaping where found.

Currently El Encanto's individual sites fit into a "continuum" of landscape treatment. At the extreme ends are the original Traditional (heavy water use, green lawn type) and Desert (minimal water use, native plant type) with several variations in between. We have substituted the word "traditional" for "formal," the term used in the first National Register nomination (Laird 1987). While El Encanto's plan is formal and many of its individual properties have symmetrical, circular driveways, the orderly, regular layout of plants that the term implies has never been typical.

Among the properties currently being assessed for this nomination update, landscape treatments fit into the continuum in the following fashion. The Traditional type with grass can be found in only two properties. Near this end of the spectrum is the Traditional type minus grass (a wise Xeriscape practice since lawn-like turf is the highest user of applied water in a landscape.) The original site layout, mature trees, shrubs and curbing remain, but former turf areas now feature bare earth, decomposed granite or gravel with no additional plants.

Next, and most common, are properties that retain the Traditional site layout minus lawn to which ornamental desert plants in the former turf area have been added. Deliberate plantings may include varieties of cacti and shrubs like barrel, prickly pear, ocotillo and yucca. Another site variant has ornamental desert mixed with tropical or Mediterranean plants (like palms, olives, and rosemary) in the turf zones. Near the "Desert" end of the continuum are those properties with Traditional site layouts, no lawns plus a mix of deliberately planted desert species and native plants like creosote bush and mesquite. Among this set of properties, there is no true Desert layout.

A few of the properties have been re-landscaped recently and no longer retain the original, Traditional layout. These properties tend to have generous zones of hardscape, either of paving brick or large aggregate concrete, an array of colorful, low-water-use plants and decomposed granite ground cover.

Typically, front yard landscape design in El Encanto does not appear to be the work of licensed landscape architects. During the early years, since most properties had the Traditional site layout with Bermuda grass lawn, the owner's task was to select a mix of plants to complement this. Early photographs show simple landscaping, probably

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reflecting the owner's taste with some guidance and plant selection from the Association and/or Harlow's. Recent re-landscaping appears to be the work of landscape contractors. As has been the case throughout history, nearly all gardens are carefully maintained. Now, however, owners hire their own gardeners because there is no longer an improvement corporation to provide them. As mentioned, street trees are watered by tank trucks from an irrigation service.

It must be emphasized that water conservation at the individual property level is absolutely necessary and does not compromise the open, gracious feeling of the El Encanto housescape. At this time, no responsible landscape architect or landscape contractor would specify a high-water use design in Tucson and the typical Tucson client has become water savvy through public education.

The Residences

As discussed in the first nomination (Laird 1987), most properties built in El Encanto from 1929 until the outbreak of World War II were Southwestern Revivals, very much in vogue during the first decades of the 20th Century. The deed restrictions had required that these homes be excellent examples of "Moroccan, Spanish, Italian, Mexican, Indian or Early Californian Architecture." M. H. Starkweather, the hired, overseeing architect had approved all plans. The update of 2000 (Comey 2000) documented the introduction of the post-World War II modern styles as well as the continuity of earlier styles in the neighborhood. The current, proposed additions to the district exemplify an intensification of the trend to introduce modern styles and a diminution of revivalism.

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

Throughout the West, by far the bulk of post World War II Ranch and Modern style houses were contractor-built in vast grid subdivisions providing decent, middle-class housing for the burgeoning population. Influenced by the FHA, which imposed design standards to ensure building value, housing of this era blended an open interior plan,

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space for new, modern appliances and new storage facilities and provisions for outdoor living. The prototypical California Ranch and Modern style houses incorporated these features and conformed well to the FHA guidelines.

In the continuum of architectural production, however, Ranch and Modern were not just expressions of popular culture but also very much part of the vocabulary of the academically trained architect designing for the elite. During the 1950s, M. H. Starkweather, who remained El Encanto's overseeing architect until 1979, approved and designed houses in the post World War II styles. Nearly all of these El Encanto residences were architect-designed.

Ranch Style

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 20th century Craftsman and Prairie School influences. It is also based partly on the forms of early indigenous west coast ranch and homestead architecture.

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.

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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.

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 style influence 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 facing 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.

Split Level Style

This style developed during the 1950s as a multi-story variant of the prolific Ranch style emphasizing the horizontal lines, low pitched roof and deep, overhanging eaves. However, the split-level introduced a two-story unit intercepted at mid-height by a one-story wing to make three floor levels of interior space. 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. Among the houses added as contributors in this amendment are two Split Level style residences.

Modern Style

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Modern architecture developed from a number of roots in the late 19th and early 20th 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 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.

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Modern residences often reveal the structure or form of the house in traits like sloped ceilings. They also featured 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 (popularly known as “Territorial”)

Very popular in Tucson is this parapet-walled style with Hispanic influences. It 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 it is often constructed of burnt adobe. The Sonoran Revival features flat roofs, parapets and flat facades. Parapet caps can be simple or more elaborate. It is not uncommon for them to be constructed of burnt adobe, with soldier courses set diagonally.

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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Neoclassical Eclectic Style

Neo-Classical Eclecticism alludes back to the Neoclassical Revival (1900-1927) which was an “academic reaction” to provincialism in American architecture, beginning in the mid 1880s, culminating in the spectacular Classical Revival of the 1893 World Columbian Exposition in Chicago. This return to classicism was marked by axial site planning, symmetry in the building plan and in the principal facade and a demonstrated understanding of Greek and Roman architecture. Details followed a classical vocabulary. The building was often on a raised base dominated by a porch or entry feature supported by columns. Neoclassical Revival buildings were commonly monumental, institutional types. (Nequette & Jeffery 2002: 279.)

In the “Eclectic” version of the style, forms and details are borrowed from the preceding revival style but are applied freely to a variety of building forms with little concern for historically accurate detailing. The intention is to express some feeling of the preceding style without submitting to its discipline. For example, typical features of the Neoclassical Revival style are full-height porches of classical design supported by Ionic or Corinthian columns with entablatures. Classical surrounds of windows, doors, and cornices are characteristic elements. Neoclassical Eclectic residential design is reflected in the continuing popularity of the two-story “Georgian” style, especially in the East, spread by the contractor/builder. It has also been adapted to one-story, Ranch type residences, commonly of brick, to which columned porches and other details of white, wood trim are added.

Architects

Because of the strict architectural oversight stipulated in the deed restrictions, nearly all El Encanto houses were architect-designed until the restrictions expired in 1979. As before, architects who designed in El Encanto during the decade from 1950-1960 were among Tucson’s finest. Some of them were responsible for prior work in the subdivision. (Lacking a reviewing architect, most, but not all, infill houses built in the subdivision after 1979 were produced by design-builders. The newer residences tend to be eclectic in style, generally of less solid construction, and not in keeping with the historic character of the subdivision.)

During the 1950s, these practitioners benefited from the flourishing post-World War II construction boom and were responsible not only for fine residences but also for many

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public school and university buildings, museums, churches, and other commercial and institutional projects.

Terrence (“Terry”) Atkinson (1915-1983)

65 E. Calle Claravista (#68)

Terry Atkinson was born in Eureka, CA on August 8, 1915. He attended Humboldt State University in Arcata, California, and graduated from the University of California at Berkeley with a BA in fine arts in 1936. He received his post graduate degree from the Arts Center in Los Angeles. Mr. Atkinson arrived in Tucson in 1939 and began his architectural practice in 1946 after serving with the U. S. Army Air Forces during World War II. Atkinson was community conscious, serving on the Board of Directors for Tucson Gas (now known as Tucson Electric Power) from 1966 until his death. He participated in the Tucson Regional Plan and the Tucson Community Goals Committee and served as a Pima County Juvenile Court referee. He was also executive committeeman for the Southern Arizona chapter of the American Institute of Architects. Terrence C. Atkinson died on June 4, 1983 at the age of 67.

Atkinson became one of Tucson’s most prominent architects. At different times, this skilled designer worked for established Tucson architects like Roy Place, Art Brown and William Starkweather. Atkinson’s institutional projects included some of Tucson’s largest and best-known buildings like Tucson Medical Center; the Tucson Electric Power Co. building, the Tucson Newspapers Inc. building; the Pima County Governmental Center; the Tucson International Airport terminal building; the remodeling of St. Augustine Cathedral; and the College of Law, the College of Architecture and the Biological Sciences West Building at the University of Arizona. He also designed several buildings on the Northern Arizona University campus in Flagstaff (Tucson Citizen 1983, Arizona Daily Star 1983.)

William Hanns Carr (1902-1985)

25 E. Calle de Amistad (#106)

[also 100 N. Camino Miramonte (#35), 80 E. Calle Primorosa (#42), 10 E. Calle Primorosa (#119) (Laird 1987)]

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William H. Carr, a noted local naturalist, founded and was the first director of the famed Arizona-Sonora Desert Museum near Tucson, Arizona. Born in the Astoria section of Queens, New York, Carr was associate curator of the American Museum of Natural History in New York, a post he held from 1926 to 1944. He then came to Tucson in 1944 and joined the Pima County Parks and Recreation board, where he first met Arthur N. Pack. The two co-founded the Desert Museum in 1952. Mr. Carr became its first director in 1952, then director emeritus in 1962.

The co-founders' idea for the Desert Museum was to foster "outdoor conservation education, employed as a means of helping man to recognize and assume his responsibilities toward nature, in order to gain some hope of assuring his future." In 1959 Mr. Carr received the American Forestry Association's distinguished service award in the field of public information for helping educate the nation in the use and conservation of the natural environment.

In addition to his museum work this well-known lecturer published four books and was the author of several hundred magazine articles plus several bulletins. Apparently, he was also a skilled architectural designer, as seen in his residential work in El Encanto. The extent of W. H. Carr's design work is an interesting subject for future study (Tucson Citizen 1985, Arizona Daily Star 1985.)

D. Burr DuBois (1901-1979)
15 N. Camino Miramonte (#12)

D. Burr DuBois was born in Mason Michigan. He attended Ferris Institute, Big Rapids, Michigan, then went on to graduate in 1924 from the School of Architecture, University of Michigan at Ann Arbor. Mr. DuBois worked in Lansing and Detroit before moving to Tucson in 1926, for his health.

In Tucson, he worked briefly for Henry O. Jaastad, Roy Place, and later James Macmillan, interrupting his service there when he moved to Pueblo, Colorado, around 1939. He then moved to the Grand Canyon in 1940 where he worked for the Civilian Conservation Corps (CCC). Burr DuBois first CCC job was the remodeling of Tucson House, which is now the Arizona-Sonora Desert Museum near Tucson.

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Returning to Macmillan's office in 1941, Burr DuBois worked there until Macmillan died in 1954, after which he opened his own office. Prior to 1955, DuBois was responsible for several Tucson projects including Christopher Square Inn, the E. T. Nichols residence (1940) and the towers of St. Augustine Cathedral. Other pre-1955 buildings are chapels at Vail and Oracle, the statue of the miners on the Cochise County Court House, Bisbee, and the entrance and porte cochere for El Conquistador Hotel, Tucson (now demolished).

The fourteen years following the establishment of his own office in 1955 yielded several school buildings for Tucson, additional buildings for the University of Arizona and the Arizona State School for the Deaf and Blind, shop buildings, office buildings, a bank, the Tucson Womens' Club, and the First Congregational Church of Tucson. He worked in several styles, from Colonial Revival to Modern, with Art Deco and Pueblo Revival in between. He left behind permanent landmarks when he retired to Oregon in 1969 where he died ten years later (UA Architectural Archives 2006).

Frederick A. Eastman (1895-1978)
5 E. Calle Primorosa (#45)

Frederick A. Eastman was born in Oakland, California, in 1895. He had no formal college education and learned to be an architect on the job. Eastman practiced architecture in Tucson from the early 1930s until his retirement in 1965. In 1936 he restored and renovated the historic Fish-Stevens House in Tucson, now part of the Tucson Museum of Art. He was the architect for the Tucson Mountain Park and the first structures for what is now the Arizona-Sonora Desert Museum. He was the architect for many Catalina Foothills Estates and Arizona Inn neighborhood houses. He designed in the regional Southwest Revival styles. Frederick A. Eastman died in 1978 (Arizona Daily Star, 1978.)

Friedman & Jobusch, Architects & Engineers (1956-1980)
15 E. Calle de Amistad (#105), 60 N. Camino Español (#98)

Bernard J. Friedman, FAIA (dates unknown)
20 E. Calle de Amistad (#115), 55 N. Camino Español (#154), 60 E. Calle Encanto (#110)

Bernard J. Friedman was a principal and design architect with Tucson's prestigious firm, Friedman and Jobusch, Architects & Engineers from 1956 to 1980. Mr. Friedman

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graduated from the University of Illinois with a Bachelor of Science degree in Architecture in 1938. He then served in several branches of the U.S. Navy including the post of Construction Officer with the Seabees from 1942-1946. He was a member of the U.S. Naval Reserve after the War.

From 1938 through 1946, Bernard Friedman practiced as a designer and Senior Draftsman in Texas, New Mexico, Illinois, California and Arizona. In Tucson, AZ, he set up a private architectural practice from 1947 to 1956 until he went into partnership with Fred H. Jobusch, also a graduate of the prestigious University of Illinois. The award-winning firm of Friedman & Jobusch was responsible for many of the finest projects in Arizona. The firm's expansive project list included technical facilities, master planning and urban development projects, commercial and housing facilities, religious facilities, industrial buildings, health and welfare facilities, educational facilities and public buildings.

The following projects are located in Tucson unless otherwise noted. Highlighted among university buildings designed by Friedman & Jobusch are the University of Arizona Health Science Center and Hospital and the Main Library. For these two outstanding projects, in 1977, project and design architect Bernard Friedman was awarded the Arizona Architects Medal by the Arizona Society of Architects (Tucson Citizen, 1977). The firm also designed several striking religious buildings including Anshei Israel Congregation, St. Albans Episcopal Church, St. Mark's Methodist Church and Temple Emanu-El. Among residential, hotel, motel and apartment projects, noteworthy are the Americana Motel (Nogales), the Aztec Inn, the Plaza International Hotel and the Solot Residence (#98), in El Encanto Estates.

Among technical facilities, Friedman & Jobusch designed the Agricultural, Medical, Physical, Clinical and Mathematical Laboratories for the University of Arizona. In addition, the firm designed the Astro-Physics, Environmental, Electronic, Instrumentation, Computer and Optical Laboratory facilities for Kitt Peak National Observatory outside of Tucson. For the Lear Jet Corporation, Friedman & Jobusch designed the Assembly Plant and Laboratory Facilities. The Nogales Border Inspection Station was another project by the firm.

Fred H. Jobusch (1916 - 1987)

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Born in Collinsville, Ill., Jobusch received his bachelor's degree in architectural engineering from the University of Illinois. He moved to Tucson in 1944 and worked for several architectural firms. In 1956, he and Bernard J. Friedman formed Friedman and Jobusch Architects & Engineers. He left the firm twenty four years later and opened his own architectural consulting office. He retired in 1987 for health reasons.

Jobusch was involved in the planning of Sahuaro and Marana high schools and several buildings at the University of Arizona, including the Harvill Building and the Main Library. As a partner of Friedman & Jobusch, he was one of the designers of the University Medical Center and many other institutional and commercial projects in southern Arizona.

In 1975 he became a member of the prestigious College of Fellows of the American Institute of Architects. Jobusch was also a member of the National Society of Professional Engineers, the State Board of Technical Registration for Architects and Engineers and the American Institute of Architects (Arizona Daily Star, 1987).

Russell Hastings (1909-1978)
12 N. Camino Español (#134)

Russell Hastings was born in Atchison, Kansas, on September 9, 1909, and attended high school there. After that his "erratic" education took him to Purdue University, Kansas State University, the University of Arizona and finally the University of Chicago, where he received a degree in anthropology. In the early years of his career, he worked as a supervisor of exhibits and construction for the National Park Service.

Mr. Hastings and his wife, Harriet, moved to California where where he worked from 1936 to 1939 as a building contractor and museum planner. In 1939 they moved to Tucson, where he worked as a building contractor until he became a registered architect, licensed in 1949. A brief working tour in Memphis, Tenn., followed, and in 1953 he returned to Tucson and opened an office.

Hastings was a former member of the Arizona chapter of the American Institute of Architects and the Tucson Engineers Club.

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He designed Magee Junior High, White Elementary and Erickson Elementary schools. He also designed the Arizona Bank building at E. Broadway and Camino Seco and the Tucson Boys Chorus building at 5770 E. Pima St. (Arizona Daily Star, 1978.)

Henrik Olsen Jaastad & F. O. Knipe

15 E. Calle Belleza (#120), [also 50 E. Calle Belleza (#126) (Laird 1987)]

For biography of Henrik Olsen Jaastad, see Laird 1987.

Frederick O. Knipe (1887-1975)

Born in Fairhaven, Massachusetts, on February 18, 1887, Frederick O. Knipe Sr. attended Brown University in Providence, Rhode Island, and the New Bedford Textile School and the Swain School of Design in New Bedford, Mass. After one year in a civil engineer's office, he entered architectural training in Charles Brigham's office in Boston and later worked in architectural offices in New Bedford, Providence, Washington D.C., Chicago and Tucson, Arizona.

In 1911, with a ranching career in mind, Mr. Knipe moved his family from Fairhaven, Mass., to Tucson. After arriving in Tucson, he bought 80 acres in the Rincon Valley and named it the Bar FK Ranch. By 1924, he had expanded his holdings to include two neighboring ranches which today are known as the Rocking K and X-9 Ranches. Also at this time, he bought a house in Tucson so the children could attend high school. During summers, Mr. Knipe worked as a forest ranger at Mormon Lake, Texas Canyon in the Chiricahua Mountains in Nogales, and in the Rincon Mountains.

As a result of the Great Depression, in the early 1930s he was forced to sell his land and move his family permanently to Tucson, effectively ending his ranching career.

Mr. Knipe joined the architectural office of Henry O. Jaastad, then mayor of Tucson, and by 1945, was a registered architect in the State of Arizona (Lic. #1110). In 1947, he and Mr. Jaastad formed a partnership which continued until 1957, when Mr. Jaastad retired from the firm. A short-lived partnership with Edward H. Dunham Jr. lasted only from 1959-1961. In 1964, the firm was moved into rented space in the office of Russell Hastings, Architect, where it remained until 1975 when Frederick O. Knipe Sr. died at the age of 89. Mr. Knipe was residing at 2711 E. Elm Street at the time of his death. (Arizona Architectural Archives 2006; Tucson Citizen, 1975.)

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Knipe was a member of the Pioneer Historical Society, whose current building he designed, as well as the Westerners and the Kiwanis Club.

Anne. J. Rysdale (1921-unknown)

40 E. Calle de Amistad (#40), [also 115 E. Calle Resplendor (#5), 105 E. Calle Resplendor (#6), 95 E. Calle Resplendor (#113), 65 E. Calle Resplendor (#107), 55 N. Camino Miramonte (#113), 3227 E. Broadway Blvd. (#137) and 109 Camino Espanol (#162) (Laird 1987)]

A Tucson native, Rysdale was born in 1921 as Barbara Anne Nicholas. She graduated from the University of Arizona in 1940 with a degree in engineering and fine arts and briefly worked under Tucson architect Henry Jaastad. Rysdale became an officer in the Navy during World War II then obtained her architecture degree at the University of Washington. Upon her return to Tucson in 1945, she trained under architect Arthur Brown before setting up her own practice.

During her early career, from 1929 to the early 1960s, Rysdale was the only practicing, registered female architect in Arizona. In order to compete effectively in a male-dominated field, Rysdale felt she had to produce more and better work. Rysdale initially worked on residential designs, most actively from the early 1950s until the mid 1960s in such subdivisions as Winterhaven, Colonia Solana, El Encanto, Country Club Estates, Highland Manor and Palo Alto Village. Her specialty was the Ranch style house.

Facing increasing competition from design/builders, Rysdale later focused on the design of commercial structures like the Flamingo Hotel and Myerson's department store (demolished). In 1958, she began teaching as an adjunct lecturer for the nascent architecture program then under the College of Fine Arts. In 1976, she completed the Gila County Courthouse in Globe. (Arizona Architectural Archives 2006, Laird 1987).

Emerson C. Scholer (1897 - 1979)

35 E. Calle de Felicidad (#77) & 75 E. Calle Resplendor (#125)

Emerson C. Scholer came to Tucson for health reasons in 1942 after graduating from the University of Illinois. He started the firm of Scholer and Fuller with Santry C. Fuller in 1951. He lived in Tucson from 1942 to 1967.

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Scholer, who designed St. Joseph's Hospital, the Wilmot Medical Center, Catalina High School, Woods Memorial Library and the Tucson Clinic, died in Minneapolis, Minnesota on October 28th, 1979.

He was active in the Tucson Elks Lodge and Grace Episcopal Church. A past president of the Tucson Chapter of the AIA, he was a member of the Arizona Board of Technical Registration. He represented Arizona at the Western States National Regulating Board for Architects and established the Phi Kappa Psi fraternity at the University of Arizona. In 1967, Scholer moved to Minneapolis to take a job as a hospital consultant. (Tucson Citizen, 1979; Arizona Daily Star, 1979.)

Starkweather, Merritt Howard & Morse, Richard A.

85 E. Calle Encanto (#28) [also 110 N. Camino Miramonte (#37), 145 N. Camino Miramonte (#52), 50 E. Calle Encanto (#109)]. In addition, Starkweather designed several El Encanto houses on his own plus one while in partnership with Cain. (Laird 1987).]

Merritt Howard Starkweather was hired as overseeing architect by El Encanto Estates, Inc. in the late 1920s, a post he served until 1979. For biographical information see Laird 1987. To date, no information has been found about Richard A. Morse.

Original Owner/Occupants

Since the neighborhood's founding, during this decade, upscale El Encanto attracted residents who made outstanding contributions to the community. Names of the first occupants (and probable first owners) were obtained from Tucson City Directories. Title information was not studied, and thus initial ownership has not been verified.

Richard Anderson Harvill (married to George L.), 85 E Calle Encanto

Owned by the University of Arizona Board of Regents, 85 E. Calle Encanto (#28) was built to house the university's president. The first occupant was president Richard Anderson Harvill and family. Harvill was credited with bringing the University of Arizona to national prominence during his twenty year service. Harvill served from 1951 to 1971, the longest tenure of any University of Arizona president. During these years, the campus grew from 47 buildings on 134 acres to 90 buildings on 277 acres.

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Enrollment rose from 6,000 in 1951 to 25,000 in 1971. Among Harvill's proudest accomplishments as president was the founding of the University of Arizona College of Medicine, the state's first medical school, in the mid-1960s.

Harvill came to the University of Arizona to teach economics in 1934. Born in Centerville, Tennessee, at the age of 29 Harvill was awarded a doctorate in economics from Northwestern University and had taught at Duke University and Mississippi State College. In 1936, he married George Lee Garner whom he had met on the Duke Campus.

Also founded during Harvill's tenure were Kitt Peak National Observatory, the Institute of Atmospheric Physics, the Lunar and Planetary Laboratory, the Office of Arid Lands Studies, the Bureau of Applied Research in Anthropology and the colleges of Nursing, Pharmacy, Architecture and Earth Sciences. Among numerous awards, in 1966 Harvill was awarded the Arizona Regents' Medal for outstanding service, the first recipient of such an honor. (Turner 1988.)

Benjamin H. Solot (married to Myra M.) 60 N Camino Español

Associated with 60 N. Camino Español (#98) are Benjamin H. Solot (Myra M.) and family. (The Solots first lived at 60 E. Calle Encanto.) One of Tucson's leading real estate developers, Solot came to Tucson for his health in 1924. In his native Philadelphia he had studied at the Wharton School of Finance, University of Pennsylvania. He then practiced accounting before leaving for Tucson. Solot died in 1970 after 45 years of activity in Tucson business and civic work.

Head of Solot Realty Co., he was past president and a life member of the Real Estate Board of Tucson. He was president of the Temple Emau-El congregation and chairman in 1953 of the financial campaign to launch the first Tucson Jewish Community Center. Solot was Man of the Year in 1962 for the Tucson chapter of the City of Hope, research hospital at Duarte, California, and was a director of the National Jewish Hospital in Denver.

In addition, Mr. Solot served as a member of the Old Pueblo Club, Tucson Sunshine Climate Club, Tucson Chamber of Commerce, B'nai B'rith and the former El Rio Country Club (Tucson Citizen, 1970.)

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Melvin M. Halpern (married to Blanche F.) 25 N Camino Español

Melvin M. Halpern was an internal medicine specialist who lived at 25 N. Camino Español (#144). Born in 1912 in Louisville, Kentucky, he served during World War II with the 8th Medical Battalion of the 8th Infantry Division. After moving to Tucson in 1949 with his wife, the former Blanche Friedman, he was chief of the outpatient department at the Veterans Administration Hospital. For seven years. He belonged to various medical societies and was president of Temple Emanu-El from 1952 to 1955 (Tucson Citizen, 1980).

Others

Irving F. Hall (Olive L.) lived at 15 E. Calle Belleza (#120). Irving Hall was president and director of Pima Savings & Loan Association, 151 N. Stone.

Kenneth F. Hayden (Louise B.) lived at 70 N. Camino Miramonte (#20). Mr. Hayden was associated with Hayden Furniture Company.

Terrance C. Atkinson was associated with a house designed and built by himself at 65 E. Calle Claravista (#68) (see Architects).

Dolph W. Ingram (Kathleen) lived at 5 E. Calle de Felicidad (#76). Mr. Ingram was owner of D. W. Ingram Lumber Co. In addition, the Ingrams owned the Empirita Ranch, south of Tucson near Benson, Arizona, for a period of time.

George D. Thompson Jr. (Elizabeth H.) lived at 35 E. Calle de Felicidad (#77). Mr. Thompson was the secretary/treasurer of Southwest Wholesale Grocery Company.

Jake Silverman (Goldie) lived at 15 E. Calle de Amistad. He was the president of Williams Auto Sales and secretary/treasurer of Robinson Motor Company, used cars, at 702 S. 6th Avenue.

Blair A. Glennie, a prominent Tucson dentist, lived at 25 E. Calle de Amistad (#106).

Martin S. Rogers (La Vaun P.) lived at 40 E. Calle de Amistad. He was attorney with an office at 201-205 Garden Plaza.

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Michael Bernfeld (Elizabeth) was a physician who resided at 20 E. Calle de Amistad (#115).

Lester B. Shafton (Ruth M.) lived at 10 E. Calle de Amistad. Lester Shafton was publisher of the Daily Reporter and president/treasurer of the Tucson Publishing Co., 54 W. Council.

John H. Bellows Jr. (Pauline H.) was a district agent for Northwest Mutual Life Insurance. The Bellows lived at 75 E. Calle Resplendor (#125).

Robert W. Weber (Jeanne K.) was a physician with an office at 1014 N. Country Club. The Webers lived at 12 N. Camino Espanol.

Robert H. Engstrom (Janet) lived at 20 E. Calle Corta (#165). He was the director of maintenance at Monthan Air Base.

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Patsy Waterfall. Early El Encanto resident and landscape architect consultant. August 10, 2006.

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Ames, David L. and Linda Flint McClelland. "Historic Residential Suburbs – Guidelines for Evaluation and Documentation for the National Register of Historic Places." U.S. Department of the Interior, National Park Service, National Register of Historic Places. September 2002.

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Rogers, Walt, A.S.L.A. "El Encanto Estates: Significance of Its Streetscape and Landscape Architecture." Prepared for the National Historic District Nomination. August 1979.

Official Documents

El Encanto Improvement Co. An Arizona Non-Profit Corporation by the Property Owners of El Encanto Estates. 1951.

Pima County Assessor's Office, Building Record Cards.

Periodical Articles

"Architect Eastman dies at age 83." *Arizona Daily Star*. April 15, 1978.

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El Encanto Estates Residential Historic District
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Pima County, Arizona

Burchell, Joe and Sarah Tully. "Former Tucson Mayor Lew Davis dies at age 85." *Arizona Daily Star*. December 6, 1992.

"Business, Civic Leader Solot Dies." *Tucson Citizen*. March 4, 1970.

"Businessman Jake Silverman, 67, dies." *Arizona Daily Star*. November 4, 1983.

Duddleston, Tom. "Harlows have helped Tucson flower." *Tucson Citizen*. May 16, 1980

"Emerson Scholer services Sunday." *Tucson Citizen*. November 5, 1979.

"Ex-Zoning Commission Chief John M. Harlow Dies at 69." *Arizona Daily Star*. May 12, 1974.

"F. O. Knipe Sr. dies here at 89." *Tucson Citizen*. June 5, 1975.

"Fred Jobusch, one of UMC architects, dies." *Arizona Daily Star*. November 5, 1987.

"Halpern services today." *Tucson Citizen*. December 9, 1980.

"Jake Silverman is dead; retired local auto dealer." *Tucson Citizen*. November 4, 1983.

"John Harlow's Serenity, Humor Will Be Missed". *Arizona Daily Star*. June 20, 1974.

"Mary Louise Coventry Harlow." Funeral Notice. *Arizona Daily Star*. September 23, 2000.

"Naturalist W. H. Carr dead at 83." *Tucson Citizen*. October 25, 1985.

"No services planned for Carr." *Tucson Citizen*. October 26, 1985.

"Noted architect dies here." (Terrence C. Atkinson obituary.) *Tucson Citizen*. June 4 1983.

"Rites set for architect Scholer." *Arizona Daily Star*. November 3, 1979.

"Russell Hastings, architect, dies at 69." *Arizona Daily Star*. May 23, 1978.

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El Encanto Estates Residential Historic District
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Pima County, Arizona

“Services today for Dr. Melvin M. Halpern, Internist.” *Arizona Daily Star*. December 9, 1980.

“Terry Atkinson dies at 67; prominent Tucson architect.” *Arizona Daily Star*. N.D.

“Tucsonian wins award.” Article about Bernard Friedman. *Tucson Citizen*. October 12, 1977.

Turner, Tom. “R.A. Harvill, ex-president of UA, dies.” *Arizona Daily Star*. November 16, 1988.

Resumes, Project Lists, Etc.

Bernard J. Friedman, Resume. No date.

Project Lists [(1) Commercial, Recreational & Municipal Buildings, (2) Educational Facilities, (3) Medical Facilities, (4) Religious Buildings, (5) Residential, Hotels, Motels, and Apartments, (6) Shopping Centers and Stores, (7) Technical Facilities, (8) University Buildings

Scope of Work. Friedman & Jobusch, Architects & Engineers. No date.

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El Encanto Estates Residential Historic
District Amendment
Pima County, Arizona

Boundary Description and Boundary Justification

The 2007 amendment does not involve a change in the Historic District's boundaries. The boundaries are the same as those described in the original 1988 National Register nomination.

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**NATIONAL REGISTER OF HISTORIC PLACES
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Section	Photos	Page	Photos	Name of Property	<u>El Encanto Estates Residential Historic District Amendment</u>
				County	<u>Pima</u>
				State	<u>Arizona</u>

PHOTOGRAPHS

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

- 1) Name of Property: El Encanto Estates Residential Historic District
- 2) County and State: Pima, Arizona
- 3) Name of Photographer: Ralph Comey
- 4) Location of Original Negative: Ralph Comey Architects

Information for Individual Photographs:

- 5) Date
- 6) Description of View Indicating Direction

No. 1

- 5) March 30, 2006.
- 6) View of central park looking southwest along Calle Primorosa. The street and park have changed little through the years.

No. 2

- 5) March 30, 2006.
- 6) View looking west along Calle Encanto. There is a feeling of historic continuity.

No. 3

- 5) August 10, 2006.
- 6) View looking north along Camino Miramonte. Note curbing, brick planter and street palms.

No. 4

- 5) March 30, 2006.
- 6) View looking west along Calle Encanto. Note dirt, boulder edging, mixed desert plantings and fan palms.

No. 5

- 5) August 10, 2006.

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Section	Photos	Page	Photos	Name of Property	<u>El Encanto Estates Residential Historic District Amendment</u>
				County	<u>Pima</u>
				State	<u>Arizona</u>

6) Recent view looking west at 45 E. Calle Español showing mature plantings.

No. 6

5) August 10, 2006.

6) Recent view looking east at 50 E. Calle Encanto showing mature plantings.

No. 7

5) August 10, 2006.

6) View looking east at 50 N. Camino Miramonte, a front yard with traditional landscaping.

No. 8

5) August 10, 2006.

6) View looking north at 15 E. Calle Belleza, a traditional landscape with the grass removed.

No. 9

5) August 10, 2006.

6) View looking east at 60 N. Camino Español, a front yard with mixed ornamental desert, tropical and arid zone plantings.

No. 10

5) August 10, 2006.

6) View looking southwest towards 60 E. Calle Encanto, a front yard with traditional, other mixed plantings and extensive hardscape.

No. 11

5) August 10, 2006

6) View looking southwest towards 30 N. Camino Espanol, a front yard with traditional, ornamental desert and natural desert plantings.

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NATIONAL REGISTER OF HISTORIC PLACES
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Section ADDL Page ADDL

El Encanto Estates Residential Historic District
Pima County, Arizona

ADDITIONAL ITEMS

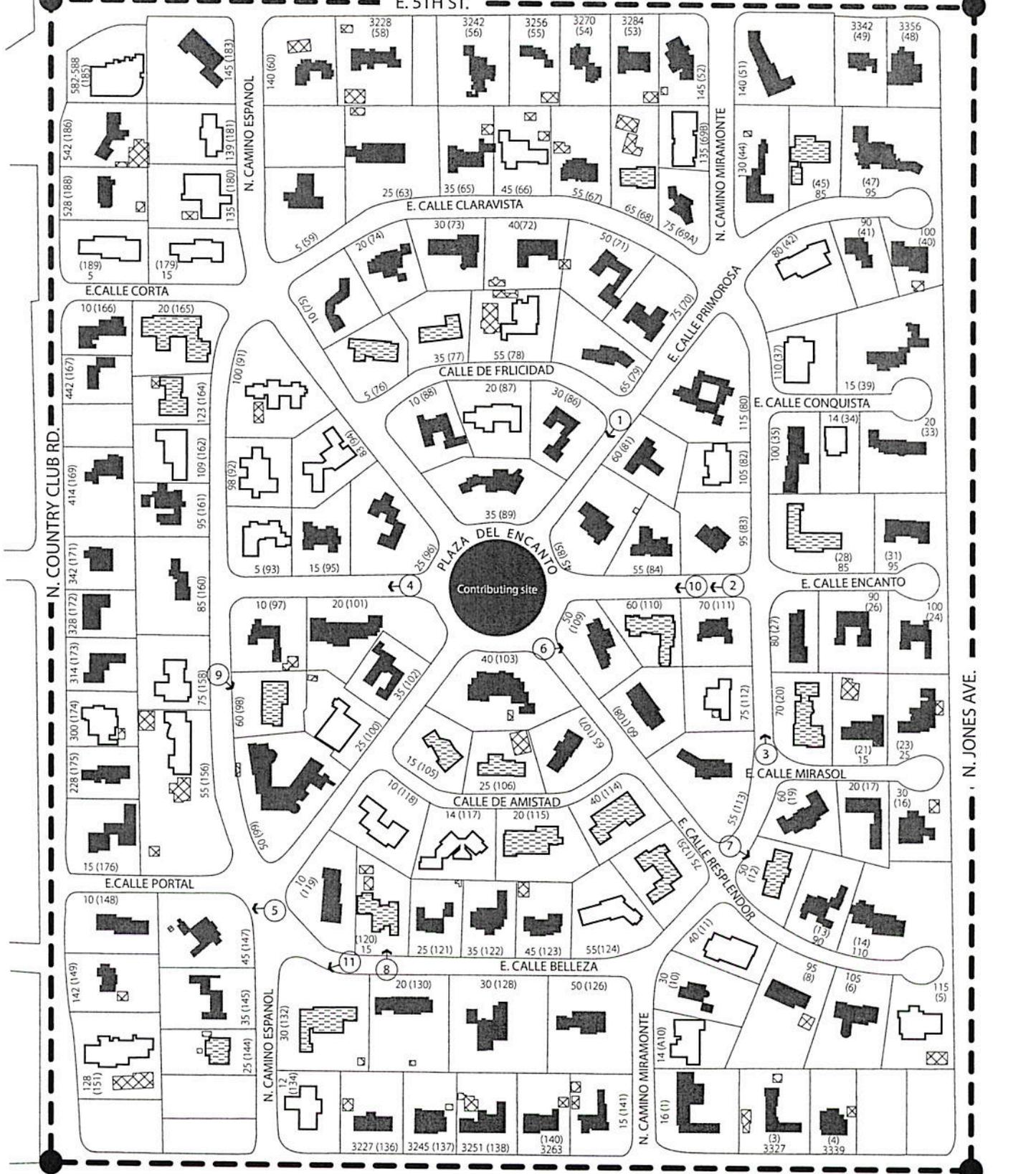
Additional Item #1: El Encanto Estates: Significance of Its Streetscape and Landscape Architecture (Rogers 1979)

Additional Item #2: El Encanto Improvement Co. – An Arizona Non-Profit Corporation by the Property Owners of El Encanto Estates (El Encanto 1951)

: Existing Contributor
 : Proposed Contributor
 : Non-Contributor
 : Out Building (unevaluated)

: District Boundary
 1513 (107) : Street Number (Lot #)
 2 : Photo Key
 UTM Reference : UTM NAD27 ZONE12 A: (Easting, Northing)

A : (50697, 3565784) D : (507515, 3565791)



B : (506920, 3565014) E. Broadway Bl. C : (507518, 3565017)

EL ENCANTO ESTATES Historic District
TUCSON, AZ 2007 Amendment

