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El Encanto Estates Residential Historic District
Amendment
Pima County, Arizona

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 Humbolt 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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