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4. National Park Service Certification

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I, hereby certify that this property is:

- entered in the National Register _____
 ___ See continuation sheet.
- determined eligible for the _____
 National Register
 ___ See continuation sheet.
- determined not eligible for the _____
 National Register
- removed from the National Register _____

- other (explain): _____

Signature of Keeper

Date of Action

=====

5. Classification

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Ownership of Property (Check as many boxes as apply)

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

Category of Property (Check only one box)

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

Number of Resources within Property

Contributing	Noncontributing
<u> 43 </u>	<u> 41 </u> buildings
-----	----- sites
-----	----- structures
-----	----- objects
-----	----- Total

Number of contributing resources previously listed in the National Register _____

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

=====

6. Function or Use

=====

Historic Functions (Enter categories from instructions)

Cat: <u>domestic</u>	Sub: <u>single dwellings</u>
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-----	-----
-----	-----
-----	-----

Current Functions (Enter categories from instructions)

Cat: domestic Sub: single dwellings

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

Architectural Classification (Enter categories from instructions)

Late 19th & 20th Century Revivals
Modern Movement

Materials (Enter categories from instructions)

foundation concrete; stone
roof asphalt, clay tile, laid composition
walls brick, stucco, adobe (fired)

other wood, ornamental metal

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 1930-1945

Significant Dates 1930-foundation

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

Cultural Affiliation _____

Architect/Builder Josias T. Joesler, etc.
(see Section 8)

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

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9. Major Bibliographical References

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

Previous documentation on file (NPS)

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

Primary Location of Additional Data:

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

Name of repository: El Montevideo Neighborhood Archives
University of Arizona College of Architecture Archives

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10. Geographical Data

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Acreage of Property 21

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

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

_____ 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.)

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11. Form Prepared By

=====

name/title Janet H. Strittmatter/owner

organization Johns & Strittmatter, Inc. date February 28, 1994

street & number 3645 N. Camino Blanco Pl. telephone 577-0058

city or town Tucson state AZ zip code 85718

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Additional Documentation

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Submit the following items with the completed form:

Continuation Sheets

Maps

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

Photographs

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

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

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Property Owner

=====

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

name _____

street & number _____ telephone _____

city or town _____ state _____ zip code _____

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DESCRIPTION

The El Montevideo Neighborhood, which includes the El Montevideo Neighborhood Residential Historic District, is located in Tucson, Arizona, sixty-five miles north of the Mexican border, in the broad Santa Cruz Valley of Southern Arizona's Sonoran Desert. Four mountain ranges surround the city which is 2,400 feet above sea level. The El Montevideo Neighborhood is located in the central portion of Tucson, directly east of the present-day El Con Shopping Center and north of present-day Reid Park, formerly known as Randolph Park, Tucson's largest municipal park. The neighborhood lies within Section 9 of Township 14 South, Range 14 East.

The small, vulnerable neighborhood is bounded by major arterials Broadway Boulevard to the south and Alvernon Way to the east; 5th Street defines the north, and Dodge Boulevard the west boundary. Currently El Montevideo is dominated by the presence of the El Con Shopping Center. The existence of this 100 acre shopping center belies the neighborhood contextual scale when the site was occupied by the prestigious El Conquistador Hotel, built in 1928 (see Section 8). Over the years, there has been serious encroachment into the neighborhood along the boundaries which are almost entirely ringed by commercial development. Several historic properties, located in the unsubdivided acreage to the west, have been demolished to make way for the Tamarack Condominiums, at the intersection of Dodge Boulevard and 5th Street, and an overflow parking lot for the El Con Shopping Center. Several historic homes which were located on the south side of E. Calle Altar were also demolished to provide parking lots for commercial buildings along Broadway Boulevard. Neighbors are also of the opinion that the city has plans to widen Alvernon Way. Some of the neighborhood's largest and finest historic resources line Alvernon Way.

The neighborhood is currently composed of four subdivisions: El Montevideo Estates, Ridge Subdivision, Ridgeland Subdivision and Viner Ash Place. Some of the residences are on unsubdivided acreage (see map, Subdivisions). The general layout of the neighborhood is rectangular grid and composed of one north-south street, El Camino del Norte, intersected orthogonally by six east-west streets whose order from Broadway Boulevard to 5th Street is alphabetical: Altar, Barcelona, Cortez, De Soto, Ensenada, Fernando and Guaymas. The exception to this order occurs in the peripheral Ridgeland Subdivision which developed along curvilinear

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Ridge Drive. The Ridge Subdivision, focused around a cul-de-sac, also deviates from the former grid pattern.

The El Montevideo Neighborhood differs in several other respects from grid plan neighborhoods of this era. There are no alleys, with the exception of a U-shaped alley serving the Ridge Subdivision. Many of the properties are separated by a common garden wall to the rear, with a utility easement running within the confines of the residents' back gardens. However, in some of the blocks, such as Block 2, rear garden walls are constructed along the easement lines, allowing free pedestrian, but not vehicular, passage for the maintenance of the utilities. There are also no sidewalks or street lights, with the right-of-way between the properties and the streets generally graveled. The front gardens tend to be heavily landscaped with mature vegetation. The informal, almost "rural" nature of the typical streetscape is a significant, character-defining and unifying element in the El Montevideo Neighborhood.

Residential Properties

Most of the residences are single story houses placed in the middle of their lots with a garage or carport located at one side, separated or attached to the house. In most cases, houses present their facades parallel to the street with a front garden (commonly with desert vegetation) as a transition between the street and house. In some cases, the front yard is used as a parking area or U-turn for cars. Most of the houses are open to the street, without intervening garden walls, but some properties have high or medium height walls, especially along Calle Altar, to protect the houses from the commercial area to the south.

Commercial Properties

Along the arterials, there are fourteen commercial or office buildings within the survey area: five on Broadway Boulevard, seven on 5th Street, and two on Alvernon Way. The Broadway Boulevard properties occupy the entire southern edge of the survey area between Alvernon Way and the El Con parking lot. The properties between Alvernon Way and El Camino del Norte form a strip commercial center with the majority of parking relegated to the rear of the block facing Calle Altar. The original multi-tenant building, built in the mid-1940s, is located at the Broadway Boulevard/Alvernon Way intersection. It is placed very near the street with large glass storefronts. There has been a recent, major alteration to the original facade of this building. Tenants have been, since the beginning, both

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commercial and services oriented. The other buildings along Broadway Boulevard were built in the 1950s and 1960s. Two of these are office buildings, one a vacant bank building, and one is a veterinarian's office.

The 5th Street commercial properties are all located between El Camino del Norte and Alvernon Way. They are free-standing and placed back on the property to allow for automobile parking in front. Built in the 1950s and 1960s, they form a commercial line interrupted by several open spaces or alleys. Many have undergone facade alterations, with changes in tenancy. These properties are professional as well as commercial buildings, the latter having larger storefronts.

Architectural Styles

The El Montevideo Neighborhood has an eclectic collection of styles which generally reflect the prevailing styles in Tucson during the same period. Most of the homes from 1930 to the beginning of World War II are Southwestern Revivals, with Spanish Colonial Revival most heavily represented, followed by Pueblo Revival and Sonoran Revival. Some of these are fine examples of the work of local architects such as Josias T. Joesler, Frederick Eastman and George Fanning. During the early years of the war, very few residences were constructed. The immediate post-World War II era, from 1944 through the 1950s has an excellent representation of Modern and Ranch style residences, largely the work of contractor builders. Also during the 1940s there are a few examples of simplified Spanish Colonial Revival. During the 1960s, most of the residences are the work of contractor builders, with a good representation of Ranch style houses. There are also some excellent examples of architect-designed Modern houses. From the 1960s on, there are also a number of residences fitting into difficult-to-define categories which reflect a resurgence of interest in historic precedent. These homes, which are strongly Sonoran, Pueblo or Spanish influenced, are called Eclectic.

The El Montevideo Residential Historic District

The El Montevideo neighborhood totals approximately seventy-six acres and is comprised of 137 properties (see map, Neighborhood Boundaries) fourteen of which are commercial or professional, two of which are multi-family and the rest, single-family residential.

The El Montevideo Residential Historic District (see map, District Boundaries 1995), which includes resources built from 1930 to 1945, totals approximately twenty-one

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acres. The historic district includes eighty-four resources in total. There are thirty-two contributing residences, eleven contributing outbuildings, twenty-nine non-contributing residences and twelve non-contributing outbuildings. The contributors are generally Southwestern Revivals, built during the 1930s, and some early Ranch style residences. Three Spanish Colonial Revival resources, which were built in 1946, are also included because stylistically they pertain to the pre-war era. Non-contributors are altered resources or Ranch and Modern style residences built after 1945.

Of great significance is the fact that by the year 2000, the district will be one-and-one-half times as large, including many homes which were built during the post World War II building boom (see map, District Boundaries 2000). These resources are largely Ranch and Modern style residences.

Project Methodology

The project represents a joint effort between the El Montevideo Neighborhood Association and students from the College of Architecture of the University of Arizona partaking in an independent study course organized by R. Brooks Jeffery, Curator, Arizona Architectural Archives, with the assistance of Robert Giebner, Associate Dean and historic preservation advisor. Three graduate or upper division level students, Elisa del Bono, Robert Dixon and Robert Hiller undertook the historic resources survey.

Archival information was retrieved from three sources: Pima County Assessor's Office, County Recorder's Office and City of Tucson Map Department. The Assessor's Office provided original property record cards for the survey area plus current homeowners' names and other data. The Recorder's Office contained microfilm records of original subdivision maps, deed restrictions and articles of incorporation. The city/county Mapping and Records department provided recent aerial maps from which a survey base map could be drawn.

Volunteer members of the El Montevideo Neighborhood Historic Preservation Committee organized files for every resource, photographed all properties, undertook oral history interviews and researched early residents using City Directories, ephemera files and the Hayden Biographical Files at the Arizona Historical Society Library.

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Johns & Strittmatter, Inc., interpreted the survey results and other data and provided the authorship of the National Register Nomination.

Establishing dates for many of the properties was difficult. Owners of some of the properties were able to provide exact dates. In other cases, information was taken from property record cards as the City Directories had many address discrepancies, omissions and other errors. In some cases, it was necessary to make educated guesses based on style and condition of the property.

The accompanying nomination forms describe commonly used style terms as well as those described by Virginia & Lee McAlester in A Field Guide to American Houses. Spanish Colonial Revival is used instead of Spanish Eclectic, their term. Sonoran Revival, a term which does not appear in the McAlesters' book, is used to describe a very popular style in Tucson. Whereas the McAlesters group Contemporary and Ranch under a common style "Modern," Modern and Ranch are used independently in this nomination. International is used as defined by the McAlesters. More recent buildings showing signs of traditional detailing are described as Eclectic-Sonoran Influenced, Eclectic-Spanish Influenced and Eclectic-Pueblo Influenced.

ARCHITECTURAL STYLES IN THE EL MONTEVIDEO NEIGHBORHOOD

Spanish Colonial Revival Style (1915-1940)

This style uses decorative details borrowed from the entire history of Spanish architecture, with Moorish, Byzantine, Gothic and Renaissance inspiration. Thus, this expression is also referred to as Spanish Eclectic. Spanish Colonial Revival is characterized by a low pitched roof or parapet, usually with little or no eave overhang; a red tile roof surface; frequently arches placed above the entry door or main window or along the front porch; wall surfaces usually of stucco, and normally, an asymmetrical main facade. There are many variations using gable or hipped roofs, as well as flat roofs with parapeted walls. Sometimes Spanish tiled shed or pent roofs project over porches or windows. Two types of roof tile are generally used: the Mission tile which is shaped like half-cylinders and the Spanish tile, which is "S" curved in shape. Highly carved or many panelled doors are typical, with elaborated door surrounds. Sometimes adjacent spiral columns, carved stonework or patterned tiles are used. Decorative window grilles, decorated chimney tops, brick or tile vents occurring at gabled ends and round or square

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towers are also characteristic. Spanish Colonial Revival style homes in the El Montevideo Historic Residential District are generally of double brick construction (though mud adobe is also employed) with raised wood floors.

There are fourteen Spanish Colonial Revival residences in the historic district. One of these, 3837 E. Calle Altar (#122), is a non-contributor owing to the recent addition of a high garden wall and carport. Contributors include 3844 E. Calle Fernando (#42), 3855 E. Calle Ensenada (#44), 3845 E. Calle Ensenada (#45), 3849 E. Calle De Soto (#66), 3802 E. Calle De Soto (#73), 3806 E. Calle De Soto (#75), 3855 E. Calle Cortez (#80), 3828 E. Calle Cortez (#95), 3815 E. Calle Barcelona (#101) and 3811 E. Calle Barcelona (#102). Three residences at 3826 E. Calle Barcelona (#116), 3850 E. Calle Barcelona (#120) and 3813 E. Calle Altar (#126), allegedly built in 1946, are also included as contributors.

Several of the residences appear to be architect designed but the designers are unknown to date. However, one of Tucson's best-known architects, Josias Thomas Joesler, did design the elaborate, Ranch-influenced Spanish Colonial Revival residence at 3815 E. Calle Barcelona (#101) which was built around 1940. The plan is a slight-U configuration with the front porch incorporated into the low slope, double Mission-tile clad, main gable. Walls are mortar washed, fired adobe. The front gable wing to the east is capped by a cantilevered turret. Heavy wood columns support the porch and decorative corbels are employed. Rafters are exposed with carved ends.

The designers of the following residences are unknown. The two-story, buff colored, stucco residence at 3811 E. Calle Barcelona (#102) has Mission tile-clad hip roofs over most of its massing, with the exception of a parapet walled wing to the rear. The entry is recessed with a solid wood door. Rafters are exposed with carved ends. One of the earliest examples of Spanish Colonial Revival in the neighborhood can be found at 3845 E. Calle Ensenada (#45). According to its owner, it was built in 1930; the white, stuccoed house has a U-shaped plan about a rear courtyard. Cross gabled from the front, the residence has a Mission tiled roof and a tiled, pent-roof-sheltered, front porch. The front gabled west wing has an ornamental, sculptured vent. Next door, at 3855 E. Calle Ensenada (#44) is an unusual, white stuccoed, eclectic Spanish Colonial Revival residence with a foundation and massive chimney of vesicular basalt, a material commonly used in earlier Tucson neighborhoods but not otherwise found structurally in El Montevideo. The arched entry portal is Mission tile capped. A series of Mission

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tiled side gables, with slightly lowered shed extensions, gives this residence a "layered" look. There are exposed vigas and what appear to be applied lintels, supported on posts which are set on the sills, over the steel casement windows.

The residence at 3844 E. Calle Fernando (#42) is said to be the oldest residence in the neighborhood, having been built in 1930. This compact, white stuccoed, double brick residence is a very simple, pure example of Spanish Colonial Revival. A central protruding, rectangular door surround is employed around the arched entry. Another arched entry, with articulated concentric arches can be found at 3806 E. Calle De Soto (#75). The porch leading up to the entry is also a series of concentric semi-circles. The Spanish Colonial Revival residence at 3849 E. Calle De Soto (#66) has been altered, most notably with the addition of a loft to the east. A partial garden wall was also added recently which does not obscure the view of the facade. The residence at 3802 E. Calle De Soto (#73), the home of Helen Lyons, the original owner, is also an excellent example of the style. There have been very few alterations to the exterior or interior and even the original kitchen cabinetry is intact.

There are three Spanish Colonial Revival Residences on Calle Cortez. The most elaborate is at 3855 E. Calle Cortez (#80). This cross gabled, medium slope, Mission tile roofed residence has had several additions (such as the two-car garage to the west), all of which are compatible. The facade has a battered chimney. A continuation of the side gabled roof incorporates the porch which is supported on two wood posts. The cross gabled residence at 3828 E. Calle Cortez (#95) is unusual because it is of stuccoed mud adobe. There is a deep crawl space below the hardwood floors. Recently, a two car garage and a master bedroom wing, designed by architect Richard Beach, have been added to the residence. The kitchen has also been remodelled. These additions do not compromise the historic integrity of the residence.

Three Spanish Colonial Revival structures, reportedly built in 1946 and therefore not yet meeting the age criterion at the time of writing, are included because the style pertains to the earlier era. The residences at 3826 E. Calle Barcelona (#116), 3850 E. Calle Barcelona (#120) and 3813 E. Calle Altar (#126) all have symmetrical, U-shaped floor plans with mission tiled, hipped roofs. They lack such details as arches and are smaller and simpler than the earlier examples of Spanish Colonial Revival. They represent the end of this era.

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Pueblo Revival Style (1910-present)

The Pueblo Revival Style is typified by flat roofs surrounded with parapet walls. As in the Native American pueblo prototypes, Pueblo Revival style residences often have stepped-up massing, particularly evident in two-story examples. The wall and roof parapet commonly have irregular, rounded edges. Often the walls and fireplaces are battered (sloping inward). There are projecting wooden roof beams (vigas) extending through the walls. Wall surfaces are stuccoed and usually earth colored. There are rainwater scuppers (canales) penetrating the walls above the roof. Pueblo Revival houses imitate the hand-finished quality of the Native American prototypes. The blunted or rounded corners and wall surfaces, irregular stuccoed textures, rough hewn vigas, window lintels, and porch supports reflect this hand-built theme. Pueblo Revival style examples in the El Montevideo Residential Historic District are of double brick construction or mud adobe.

There are eight noteworthy examples of the Pueblo Revival style in the El Montevideo Historic Residential District, one of which is a non-contributor because it does not yet meet the age criterion. There is also one contributing guest house. These can be found at 3840 E. Calle Guaymas (#26), 363 N. El Camino del Norte (#37), 307 N. Ridge Drive (#54), 3837 E. Calle Cortez (#81), 3801 E. Calle Cortez (#85), 3844 E. Calle Cortez (#98) and 3805 E. Calle Barcelona (#103). The residence at 3806 E. Calle Cortez (#94) will contribute to the district when it comes of age. The east guest house (an outbuilding) of the residence at 3801 E. Calle Barcelona (#104) is also Pueblo Revival.

Many of these homes were designed by well-known local architects. George Fanning designed the part two-story residence at 307 N. Ridge Drive (#54). Typical of the Pueblo Revival style, this buff colored, stuccoed, block structure has stepped-up massing in a U-shaped configuration about a secluded, walled-in entry courtyard. The parapeted walls are battered with decorated canales protruding at roof level. A recent, sensitively designed garage with massive lintel and historic portal doors occupies the site to the north. Josias Thomas Joesler designed the residence at 363 N. El Camino del Norte (#37). There has been a recent addition to the north end of the original, simple, rectangular, parapeted structure with its band of four closely-placed, casement window sets. The new wing has a sculptured portal with fir-paneled doors which creates a secluded, entry courtyard. There are wood lintels over windows in the new addition (absent in the original). The addition has been done with sensitivity and it is possible to distinguish the original massing. Therefore, this Joesler residence is considered a contributor to the Historic District.

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Also attributed to Josias Thomas Joesler is the white, stuccoed Pueblo Revival residence at 3844 E. Calle Cortez (#98). This residence also has the stepped massing, as well as stepped parapets, characteristic of the one-story version of this style. An unusual configuration of drain penetrations, in groups of three, pierce the walls at roof level and the tops of walls are slightly irregular. There is a painted brick surround at the entry. Dark stained wood lintels are employed above the openings.

Builder or owner-designed Pueblo Revivals are also noteworthy contributors to the historic district. The white, stuccoed residence at 3801 E. Calle Cortez (#85) has exposed vigas and a heavy timber porch structure. Exposed vigas and irregular parapets which are higher at the corners characterize the large, imposing Pueblo Revival residence at 3840 E. Calle Guaymas (#26). This building occupies several lots and was designed by its original occupant, Phillips Brooks Quinsler, Sr. The simple, rectangular, buff-colored residence at 3805 E. Calle Barcelona (#103) has had a recent compatible addition to the east, designed by architect Corky Poster. The meticulously maintained, small Pueblo Revival residence at 3837 E. Calle Cortez (#81) was once the guest house to the larger Spanish Colonial Revival Residence to the east. The current owner is a botanist whose garden has been a neighborhood showpiece for many years.

Sonoran Revival (early 20th century to present)

This style is the Tucson revival version of the Spanish Colonial or Mexican Colonial architecture of the Arizona frontier (see Section 8). Residences tend to be one story and rectangular, or cubic in form. They present high, flat, parapet walled facades of exposed adobe, stuccoed adobe or block, capped with a brick course. Decorative canales pierce the walls to drain the roofs. There are five Sonoran Revival residences in the historic district. Four of these, at 3855 E. Calle Fernando (#27), 3823 E. Calle De Soto (#68), 3744 E. Calle De Soto (#71) and 3801 E. Calle Barcelona (#104) meet the age and other criteria. The residence at 3811 E. Calle Cortez (#84) was built in 1953. There is also one non-contributing Sonoran Revival outbuilding pertaining to 3801 E. Calle Barcelona (#104).

Josias Thomas Joesler, a master of many styles in not only the revival vocabulary but early Modern as well, designed the Sonoran Revival Residence at 3744 E. Calle De Soto (#71). The white stuccoed facade has one off-set wing to the west. A double row of running bond, burnt adobe bricks caps the walls. An elaborated burnt adobe

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surround adorns the large metal casement window. Natural desert vegetation, featuring yuccas, prickly pears, etc. is also characteristic of Joesler-designed buildings, with the vegetation carefully chosen to match the style. The natural desert landscaped residence at 3855 E. Calle Fernando (#27), a painted brick example with a brick surround at the recessed entry, also resembles the work of Joesler.

The unusual residence at 3801 E. Calle Barcelona (#104) has a flat facade of white-painted brick with a dark stained, wood clad, frame second story addition which is supported by heavy carved wood beams and cantilevers in a fashion reminiscent of the Monterey style. The residence also has two guest houses, one a contributing Pueblo Revival and one, which faces El Camino del Norte, a Sonoran Revival. This is considered to be a non-contributor, as it is a very recent remodel of a garage destroyed by an arsonist, but it appears to match the age and style of other examples in the neighborhood. The stark, flat facaded, painted brick residence at 3823 E. Calle De Soto (#68) with a ceramic tile-decorated surround at the entry and ornamental metal grills over the windows is also a contributor.

Ranch Style (ca. 1935 to 1975)

The style is expressed by asymmetrical one-story shapes with low-pitched roofs in hipped or gabled forms. Houses often have an L-shaped floor plan, slab-on-grade concrete floors, steel casement windows and small porches. Eave overhangs usually are generous, often with rafters exposed. Wood and brick wall surfaces with ribbon and picture windows, sometimes with shutters, are common, and sometimes touches of traditional Spanish detailing are included. Decorative iron or wooden porch supports are typical, and private courtyards or rear patios are a common feature. In the southwest, the Sonoran influence is recognizable. Fired adobe walls with grouped windows under overhangs and blank walls facing the east or west solar exposure are frequently seen. Owing to the relationship between the automobile and the Ranch style, larger residences may have garages or carports incorporated into their roof forms and integrated into the facade.

There are twenty-five Ranch style residences in the historic district, of which seven are contributors. These include 3825 E. Calle Ensenada (#47), 3809 E. Calle Ensenada (#49), 3838 E. Calle Ensenada (#63), 3837 E. Calle De Soto (#67), 3762 E. Calle De Soto (#72), 3808 E. Calle Barcelona (#113) and 3832 E. Calle Barcelona (#117). For brevity the eighteen non-contributors are listed by survey number and include numbers 43, 46, 48, 64, 65, 76, 77, 78, 79, 82, 83, 96, 99, 100, 119, 123, 125 and 127.

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Perhaps the most elaborate Ranch style residence is located at 3762 E. Calle De Soto (#72), at the intersection of Calle De Soto and El Camino del Norte. Built in 1941, the white painted, brick house is L-shaped in plan, with a wood shake shingled, cross gabled roof. The front porch is covered by an extension of the main gable and supported on heavy brick piers. The residence is distinguished by large metal casement windows plus a bay window east of the entry. In this case the carport, an addition, is not incorporated into the facade but is located to the rear of the property along El Camino del Norte. The very simple, low side-gabled residence at 3838 E. Calle Ensenada (#63) was designed by local architect, Frederick Eastman. A front porch roof of corrugated material gives the structure a more Ranch style appearance. The Ranch style residence at 3837 E. Calle De Soto (#67) appears to have been remodelled by a wing addition to the west. The original wood shake roof has been replaced with asphalt shingles. The original massing can still be identified and the property remains a contributor to the historic district. An early, difficult-to-categorize low-slope, side-gabled residence is located at 3825 E. Calle Ensenada (#47). It has had several additions including a two-story wing to the rear. The roof appears to have been reclad with shakes. Other more typical examples of the Ranch style are included within the district boundary, at present as non-contributors owing to their age.

Modern (ca. 1940-1980)

The Modern residential style is generally characterized by two distinctive subtypes based on roof shapes: flat or gabled. However, shed roofed versions can also be found. Modern houses with flat roofs resemble the earlier International style in having flat roofs and no decorative detailing except that natural materials, such as wood, brick and stone, are frequently used instead of stark white wall surfaces. The gabled roof subtype often features overhanging eaves frequently with exposed roof beams. Posts or piers may support gables. Various combinations of wood, brick and stone wall cladding are used and traditional detailing is absent.

There are seven Modern style residences in the historic district. Of these, one, at 3814 E. Calle Barcelona (#114) is a contributor. Survey numbers 74, 112, 115, 118, 121 and 124 are non-contributors. The non-contributors, such as 3820 E. Calle Barcelona (#115) are more typical of the style than the contributor is. The above mentioned non-contributors are modest sized, simple brick boxes with flat roofs and dominant fascias. The contributing residence at 3814 E. Calle Barcelona (#114), built in 1944, is a painted brick, Spanish Colonial Revival influenced structure, with a

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symmetrical U-shaped floor plan. The mission tile, shed roofed wings characterize the residence as Modern, rather than Spanish Colonial Revival.

Excellent examples of architect-designed Modern style residences can be found in the El Montevideo Neighborhood. They will be contributors when they come of age. The low-slope gabled roof residence at 3730 E. Calle Guaymas (#21) was designed by Arthur Brown in 1961. A single massive gable incorporates the house and garage to the east. The deeply overhanging tongue-and groove deck roof is supported by side bearing walls and visible steel tube intermediate framing. The facade is predominately a window wall composed of large panes of glass with aluminum sash, meeting the roof deck. Another gabled roof Modern style residence at 3826 E. Calle Fernando (#40) was designed by architect William Wilde in 1951. In contrast to the Arthur Brown residence, large wood rafters are supported by side bearing walls and a massive ridge beam which bears on wood columns. The facade is red brick with an expansive wood window wall meeting the bottom face of the end rafters. William Wilde also designed two Modern residences of the flat roofed variety on Calle Fernando. The residence at 3837 E. Calle Fernando (#28) appears flat roofed from the street, but is actually a shed structure which slopes to the rear. Again, natural materials such as red brick and exposed wood rafters are incorporated. Large expanses of glass are protected from the south sun by a generous overhang. A frame trellis incorporates a carport with an entry porch. The residence at 3838 E. Calle Fernando (#41) makes use of brick wing walls to support the deep roof overhang. In contrast to the other architect designed Modern residences, this residence has ribbon windows placed high on the facade, with a minimum of glass. There is a wood frame entry trellis, intended for vines and not weather protection. The property is well integrated into its landscape. Architect Lew Place designed the residence at 321 N. El Camino del Norte (#57) in 1948. As the entry faces south, it presents only its carport to the street. Thus its architectural qualities are difficult to assess. Architect Charles Albanese designed the white stuccoed, Modern residence at 3755 E. Calle Cortez (#88) in 1975. An L-shaped floor plan, the structure is designed and zoned as an environmentally sensitive response to the desert environment, with buffers (garage and storage) and minimal openings to the west plus a covered porch along the entire courtyard facades.

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International Style (1925-present)

This style is characterized by flat roofs, usually without copings or parapets at the roof line; windows (principally metal casements) set flush with outer walls and combined in horizontal bands, often wrapping around corners; smooth, plain wall surfaces (usually white) with no decorative detailing at doors and windows; and asymmetrically arranged facades. Often there are large, floor-to-ceiling plate glass windows or walls left as blank surfaces. Cantilevered roofs, balconies, or second floors also are used. In the more avant-garde versions, roofs, non-bearing walls or building elements, and glass openings are articulated in solid-void arrangements to create spatial movement. Also the house is viewed as a white sculptural object in contrast with the natural landscape. In the El Montevideo Neighborhood there is one International style residence, designed by architect, James Gresham, at 3838 E. Calle Cortez (#97) which also served as his former residence. Built in 1968, it is included in the District owing to its situation among older residences, currently as a non-contributor until it comes of age. The house is noteworthy for the large arch-dominated stucco screen to the north which is separated from the building and reflects the sun from its rear face into the living spaces within. The residence was greatly admired when it was built and it was featured in a design magazine.

Eclectic (late 1960s to present)

This term is used to define a style which borrows forms and details from the preceding Revival styles, but freely applies them with little concern for historically accurate detailing. Good examples of these Eclectic residences can be found in the Viner Ash subdivision of the late 1970s. The homes are stuccoed frame and built with a southwestern flair. Two Pueblo Influenced examples are found at 3702 E. Calle Cortez (# 90) and 3710 E. Calle Cortez (#91) The earth colored residences have parapet walls with simple rectangular massing. Features such as applied (non-structural) lintels may be found over the windows. A Mission Influenced Eclectic house is located at 3750 E. Calle Cortez (#92) featuring the characteristic mission "bell tower" parapet with a coping. The Tamarack Condominiums at 402-564 N. Dodge Boulevard (#000), are also Spanish Influenced Eclectic. A number of Spanish Influenced and Sonoran Influenced Eclectic residences are found throughout the El Montevideo Neighborhood. Two brick Ranch style residences, pertaining to the post World War II building boom, have been completely remodelled and now appear to be Pueblo Influenced Eclectic. These are at 3823 E. Calle Fernando (#30) and 3801 E. Calle Altar (#128) and are non-contributors due to alteration.