

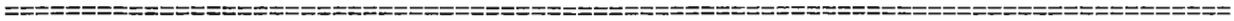
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SIGNIFICANCE

Summary

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

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

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

Historic Background

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

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

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

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

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

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

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

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

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

El Montevideo Neighborhood During the 1950s Decade

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

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

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

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

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

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

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

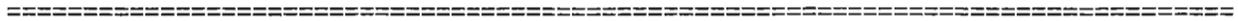
The sewer ran beneath Calle Guaymas and deep water lines originally ran beneath the north and south alley segments. (In 1993-1994, the city replaced the old water mains. A new main was installed under the street.) Electric power from overhead lines on Camino del Norte have always run along the north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

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

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

Architectural Development from 1952-1961 in the El Montevideo Neighborhood

Ridge Subdivision and the Neighborhood Plats

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

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

The Residences

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

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

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

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

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

Significance and Description of the Architectural Styles

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

Ranch Style (1935-1970s)

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

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

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

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

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

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

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Split Level Style (1955-75)

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

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

Modern Style (1940-1980)

Modern architecture developed from a number of roots in the late 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

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

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

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

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

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

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

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

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

Architects and Builders

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

Architects

Arthur Thomas Brown, FAIA (1900-1993)

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

Lewis D. W. Hall (1914-1998)

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

Harvey Richard Jernigan (1917-)

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

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

Carl LeMar John (1915-)

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

John L. Mascarella (1930-)

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

William Wilde (1904-1984)

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

Builders:

The Lusk Corporation (1949-1966)

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

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

Forest Aspley Barr (1896-1960)

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

Irving Rubinstein (unknown)

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

No information could be found about the following house builders:

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

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

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

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

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

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

Conclusion

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

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

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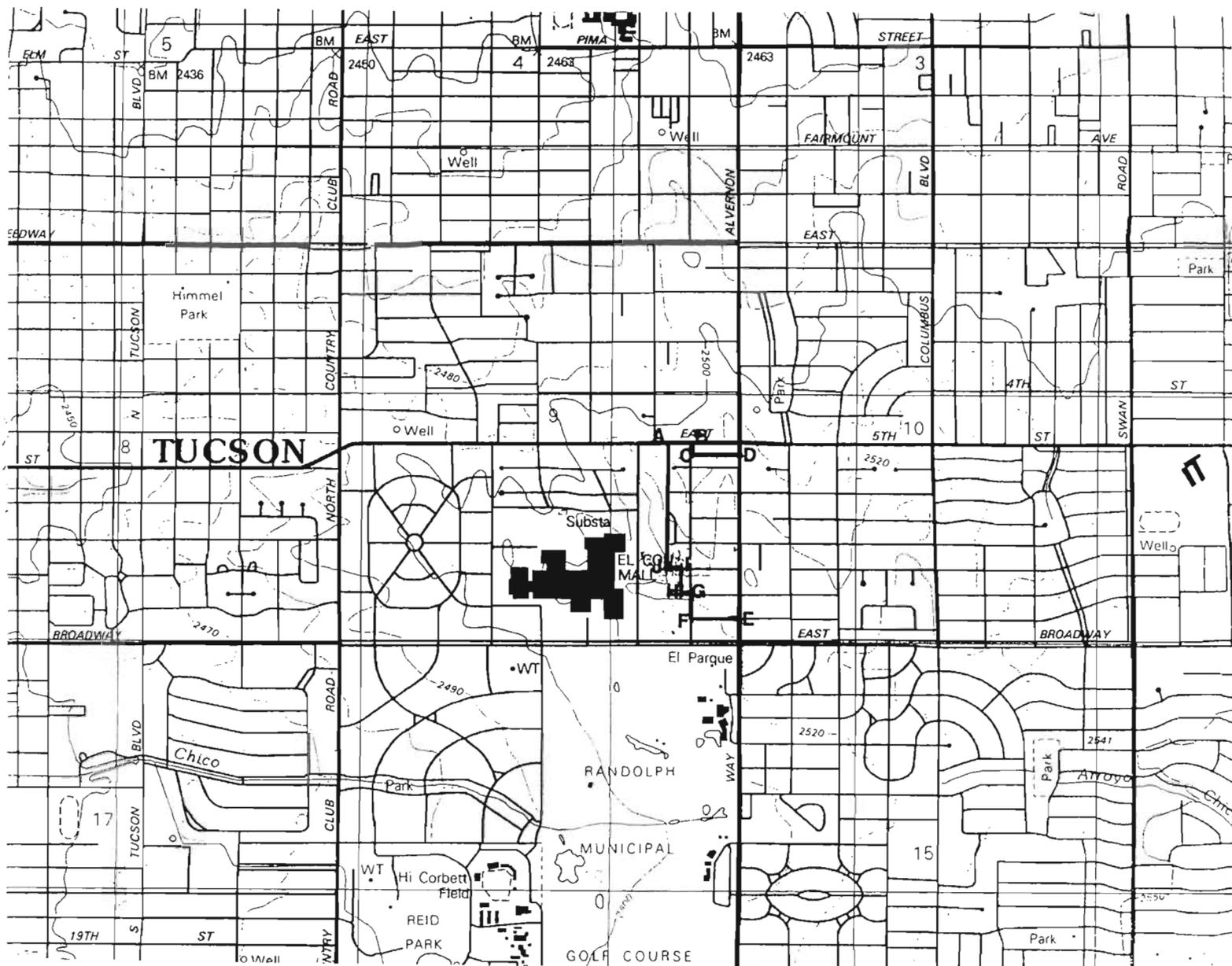
AMENDED BOUNDARY DESCRIPTION

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

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

AMENDED BOUNDARY JUSTIFICATION

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



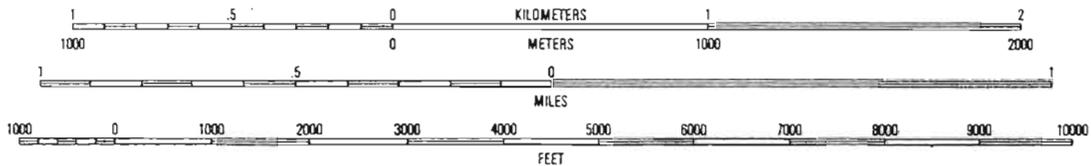
DISTRICT UTM'S

TUCSON, ARIZONA 7.5' MAP

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

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

SCALE 1:24 000



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