The local historic preservation movement that began in the 1970s led to the establishment of historic districts, and led to an increase in preservation efforts. This movement was influenced by the federal government’s housing policies, which required developers to follow design standards driven by federally insured housing loan regulations. These regulations aimed to attract the affluent to new subdivisions, and this led to the construction of homes that reflected modern aesthetics and were designed to stand out in the urban landscape.

Tucson’s post-World War II population boom led to new subdivisions extending outward from the city center. These subdivisions were designed to appeal to a new generation of homeowners, and often featured modern architectural styles that were adapted for the Arizona desert climate. The result was a blend of traditional and modern design elements, creating a unique sense of place in Tucson.

The architectural styles of Tucson’s historic neighborhoods reflect a wide range of influences, from the Sonoran style of the 1840s to the Craftsman bungalow of the early 20th century. Transitional (Territorial) (1880-1900) style homes feature flat roofs, wooden sash windows, and flush-set shutters, while the Prairie style developed in the Midwest and was influenced by the American vernacular. The Craftsman style emerged in the early 20th century and was characterized by rectangular forms, Craftsman bungalows, and bungalows with wrap-around porches, featuring Craftsman bungalows, bungalows with wrap-around porches, and multiple flat, projecting roofs with parapets.

The Mission Revival style became popular in the early 20th century and was characterized by its use of mission materials such as adobe, tile, and wood, and featured high-pitched roofs, large dormers, and red-tile roofs. The Spanish Eclectic (Southwest) style, which developed in the late 19th century, was characterized by its use of Spanish materials such as adobe, tile, and wood, and featured low-pitched and hipped roofs, small-paned casement windows, and decorative entryways.

The Craftsman style became popular in the early 20th century and was characterized by its use of mission materials such as adobe, tile, and wood, and featured low-pitched and hipped roofs, small-paned casement windows, and decorative entryways. The Prairie style developed in the Midwest and was influenced by the American vernacular. The Craftsman style emerged in the early 20th century and was characterized by rectangular forms, Craftsman bungalows, and bungalows with wrap-around porches, featuring Craftsman bungalows, bungalows with wrap-around porches, and multiple flat, projecting roofs with parapets.

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The Arts and Crafts Movement emerged in the early 20th century and was characterized by its use of mission materials such as adobe, tile, and wood, and featured low-pitched and hipped roofs, small-paned casement windows, and decorative entryways. The Craftsman style emerged in the early 20th century and was characterized by rectangular forms, Craftsman bungalows, and bungalows with wrap-around porches, featuring Craftsman bungalows, bungalows with wrap-around porches, and multiple flat, projecting roofs with parapets.

The Mission Revival style became popular in the early 20th century and was characterized by its use of mission materials such as adobe, tile, and wood, and featured high-pitched roofs, large dormers, and red-tile roofs. The Spanish Eclectic (Southwest) style, which developed in the late 19th century, was characterized by its use of Spanish materials such as adobe, tile, and wood, and featured low-pitched and hipped roofs, small-paned casement windows, and decorative entryways.
allows us to also honor the diversity of cultural influences that created them, this map. Understanding and experiencing the diversity of these neighborhoods soon replaced the regional revival styles as the dominant residential expression Tucson’s post-World War II population boom led to new subdivisions extending outside the corporate city limits using curvilinear streets, native landscaping, romantic Southwest. Some of Tucson’s new subdivisions were developed by the 1920s, Tucson developers began promoting regional revival styles - architectural styles, including the ubiquitous bungalow.

By the 1920s, Tucson developers began promoting regional revival styles - Spanish Colonial, Mission, and Pueblo – to connect with the imagery of the romantic Southwest. Some of Tucson’s new subdivisions were developed outside the corporate city limits using linear streets, native landscaping, and architectural themes regulated through deed restrictions as marketing tools to lure the affluent to Tucson. Tucson’s post-World War II population boom led to new subdivisions extending further from the city core and defined by community planning that was increasingly influenced by suburban development. “Ranch-style” houses, which followed design standards driven by federally mandated housing loan regulations, soon replaced the regional revival styles as the dominant residential expression in these new neighborhoods.

The local historic preservation movement that began in the 1970s led to the recognition and preservation of Tucson’s historic neighborhoods featured on this map. Understanding and experiencing the diversity of these neighborhoods allows us to also honor the diversity of cultural influences that created them, and continue to define Tucson’s unique sense of place.

TUCSON’S HISTORIC NEIGHBORHOODS... ARE A HISTORIC EXPRESSION OF THIS COMMUNITY’S DIVERSE CULTURAL HERITAGE. ITS ORIGINS CAN BE TRACED BACK TO THE PREHISTORIC AND EARLY HISTORIC NATIVE AMERICAN, AGRICULTURAL COMMUNITIES AND SPANISH PERIOD MISSION AND PRECIPONS SETTLEMENTS ON BOTH SIDES OF THE SAPUCAI RIVER, THE FUTURE OF THIS REGION.

During Tucson’s Mexican period, neighborhoods were based on Spanish community planning principles – attached, single-family buildings enclosing outdoor courtyards – and occupied by the increasingly mixed populations of Mexican and American descent.

After the arrival of the railroad in 1881, Tucson experienced an emerging Americanization evident in everything from buildings to food and building materials and neighborhood character. New neighborhoods were established that reflected American traditions of urban planning – detached houses on a gridiron pattern of streets and blocks, and an eclectic mix of architectural styles, including the ubiquitous bungalow.

As the turn of the 19th century approached, Tucson began to look to the West Coast for architectural ideas. Inspired by the Spanish period missions, this revival style is characterized by one-story homes with red tile roofs and hip or flat roofs, pedimented and gabled wood entries with clay tile and chimneys, and tiled shed roofs at entries—this style revived the mixture of materials and ornamentation that characterized the late-19th century Transitional style.

The philosophy of the Craftsman style, an expression of the Arts and Crafts movement, broke away from historical precedent and emphasized simplicity of form, local natural materials, and handcraft. Inhabitants of the buildings form a social group of equals who appreciate and care for their buildings, share a love of nature, and are not overly concerned with practicality. This philosophy led to the development of the Kit Homes movement, which continues today.

The American and European Vernacular Styles are often built with simple, functional designs and materials, and are typically unadorned. The National Historic Preservation Act of 1966 defines these styles as “vernacular” and establishes criteria for determining if a building or site is eligible for inclusion in the National Register of Historic Places.

The Craftsman Revival & Mediterranean Revival styles reflect the universal appeal of Spanish Mission Revival style in roof forms and materials, trim, and ornamentation.

The Ranch style, a one-story style that emerged in the late 1930s, is characterized by one-story homes with flat roofs, large picture windows, and sliding glass doors connecting the interior and exterior living areas. There are many variations of the basic Ranch style, including: the Ranch style with stucco or brick, the Ranch style with a similar floor plan, and the Ranch style with a different floor plan.

The Tudor Revival style is characterized by the use of traditional architectural elements, including the use of Tudor-style windows and doors, and the use of leaded glass and ornate woodwork. This style was popular in the late 19th and early 20th centuries, and is often associated with European Revival styles.

The Mediterranean Revival style is characterized by the use of Mediterranean architectural elements, including the use of Moorish or Mediterranean-inspired roof forms, materials, and ornamentation. This style was popular in the late 19th and early 20th centuries, and is often associated with European Revival styles.

The Arts and Crafts Movement is a design philosophy that emphasizes simplicity, functionality, and craftsmanship. The Craftsman style, a popular extension of this movement, was developed in the United States during the late 19th and early 20th centuries. It is characterized by the use of traditional architectural elements, including the use of Tudor-style windows and doors, and the use of leaded glass and ornate woodwork. This style was popular in the late 19th and early 20th centuries, and is often associated with European Revival styles.

The Streamline Moderne style is a mid-century style that emerged in the 1930s and 1940s. It is characterized by the use of streamlined forms and materials, such as glass, metal, and plastic. This style was popular in the mid-20th century, and is often associated with modernist architecture.

The Post-war Modern and Revivals style is characterized by the use of modernist elements, such as glass, steel, and concrete. This style was popular in the mid-20th century, and is often associated with modernist architecture.

The Mid-Century Modern (1950-1970) style is characterized by the use of modernist elements, such as glass, steel, and concrete. This style was popular in the mid-20th century, and is often associated with modernist architecture.

In the early 20th century, the American Vernacular style began to develop as a response to the Industrial Revolution and the growth of the American suburbs. This style is characterized by the use of traditional architectural elements, including the use of Tudor-style windows and doors, and the use of leaded glass and ornate woodwork. This style was popular in the early 20th century, and is often associated with European Revival styles.
By the 1920s, Tucson developers began promoting regional revival styles - houses on a gridiron pattern of streets and blocks – and an eclectic mix of construction materials and architectural tastes from the eastern U.S. and the Southern Pacific Railroad connected to Tucson in 1880, bringing new development materials to the area. Brick, stone and plaster walls and leaded casement windows signal this style, along with masonry or wood clapboard exteriors and double-height front doorways. This style in roof forms and materials, trim, and ornamentation.

Prairie/Wrightian (1900-1920)

This style closely resembles the Prairie Revival style of the '20s and '30s, but with streamlined form -- rather than horizontal and simple openings, and with applied decorative elements. A Guide to Tucson Architecture, Jeffery, R. Brooks and Nequette, Anne M., The University of Arizona Press, 2002

Prairie Revival (1920-1935)

The philosophy of the Craftsman style, an expression of the Arts and Crafts movement, broke away from historical precedents and emphasized simplicity of form, natural materials, and handcraft. Molding of the bungalow form is found above garages, spires and arches with tapered roofs, oriel windows, and fixed-glass windows with grills and details. The Craftsman style expanded on Northern Plains and New England vernaculars: simple rectangles, oriel windows, shed roofs, and built-in storage. The Craftsman style also revived the mixture of brick, stone, and wood that characterized the kitschy exterior design of the “bungalow” type. The Craftsman style was widespread in the United States in the early 20th century and had a significant influence on the development of the Craftsman style in the United States. The Craftsman style was characterized by its simplicity, its turn to materials and forms from the past, and its use of natural materials and colors. The Craftsman style was also characterized by its attention to detail, its use of materials and forms that reflected the past, and its use of natural materials and colors. The Craftsman style was widespread in the United States in the early 20th century and had a significant influence on the development of the Craftsman style in the United States.
RENAISSANCE

Neoclassical/Classical (1905-1950)
During the last decade of the 19th century, architecture inspired by ancient Greece and Rome became popular throughout the country. Neo-Classical styles include symmetrical facades, Greek columns, and tiered pediments supported by colonnades.

California Mission Revival (1920-1930)
Of the many historical traditions that were transferred to the American Southwest during the early part of the 20th century, the most popular was the California Mission Revival. This revival style was based on the buildings of the Spanish missions of central California. The traditional forms of the California mission were adapted to serve modern needs. The first phase of this style was characterized by a horizontal emphasis and expanses of glass interspersed with solid walls. Known as “Contemporary” during the height of its popularity, this style closely resembles the Pueblo Revival style of the 1920s and 30s, but also has horizontal emphasis. With flat roofs, parapets, and horizontal massing it is distinguished from other Art Deco styles.

Spanish Colonial Revival/Spanish Eclectic (1920-1935)
The Spanish Colonial Revival style features red clay tiled roofs and courtyards. Many buildings also combine elements from European revival styles with more elemental elements—barns with roof ridges, post and beam and arched window, and door openings, and a group of gables or casement windows. The Spanish Colonial Eclectic style is characterized by the blending of historical and modern ideas, often with a more relaxed look.

Mediterranean Revival (1920-1930)
The Mediterranean style closely resembles the Italianate style of the 19th century, but is distinguished by its horizontal emphasis and expanses of glass interspersed with solid walls. Known as “Contemporary” during the height of its popularity, this style closely resembles the Pueblo Revival style of the 1920s and 30s, but also has horizontal emphasis. With flat roofs, parapets, and horizontal massing it is distinguished from other Art Deco styles.

Monterey Revival (1920-1935)
Houses in this style are single story two-story buildings with L-shaped or rectangular floor plans featuring low-pitched red tile roofs, and second-floor terraces with square wooden posts, smooth, white-washed walls and chimneys, and casement windows.

Tudor Revival (1920-1940)
Brick, stone and plaster walls and leaded casement windows signal this style. It was deeply influenced by the Gothic and Renaissance as well as the Arts and Crafts movement. The style was characterized by asymmetrical massing, wildly varied roofs, and a horizontal emphasis and expanses of glass interspersed with solid walls. Known as “Contemporary” during the height of its popularity, this style closely resembles the Pueblo Revival style of the 1920s and 30s, but also has horizontal emphasis. With flat roofs, parapets, and horizontal massing it is distinguished from other Art Deco styles.

ARTS AND CRAFTS MOVEMENT STYLES

Prairie/Whitehall (1900-1920)
The American Prairie school was defined by its horizontal emphasis and expanses of glass interspersed with solid walls. Known as “Contemporary” during the height of its popularity, this style closely resembles the Pueblo Revival style of the 1920s and 30s, but also has horizontal emphasis. With flat roofs, parapets, and horizontal massing it is distinguished from other Art Deco styles.

Craftsman Bungalow Style (1905-1910)
The philosophy of the Craftsman school, an expression of the Arts and Crafts movement, broke away from historical precedents and emphasized simplicity of form. It is characterized by simplicity, unadorned windows and doors, and unadorned walls and roofs. This style closely resembles the Pueblo Revival style of the 1920s and 30s, but also has horizontal emphasis. With flat roofs, parapets, and horizontal massing it is distinguished from other Art Deco styles.

AMERICAN Vernacular STYLES

National Folk (1880-1910)
Not designed by professional architects, vernacular houses have molded shapes, forms, and masses. They were built by builders and craftsmen who did not have previous experience. The National Folk style, with balloon-frame construction usually had wood clapboard siding, spaced on first story framing, along with the balloon system that cannot burden from distant sawmills. Windows are double hung and roof forms, mostly mansard, are less distinctive.

Minimal Traditional (1920-1935)
With the onset of the Depression, this style emerged to reflect a financially agnostic economy. Characteristics include compact size and simple floor plan; construction of brick, concrete block, or wood; small openings, low-pitched roofs with shallow overhangs, and limited ornamentation.

EARLY MODERN STYLES

Art Deco (1925-1940)
This style is an expression of Modernity through decoration with geometric forms and motifs, metal roofs, vertical forms, and streamlined ornamentation. Early pieces of Art Deco furniture are functional, emphasizing horizontal and vertical lines. Other characteristics include fan-shaped, asymmetrical facades, circular forms, horizontal or vertical metal roof forms and streamlined ornamentation.

Streamline Moderne (1930-1945)
This streamlined version of Art Deco borrowed from aeronautical industrial design, emphasizing horizontal and vertical lines. Other characteristics include fan-shaped, asymmetrical facades, circular forms, horizontal or vertical metal roof forms and streamlined ornamentation.

International (1930-present)
Like the other Modernist styles, this style continues to be influenced by the decorative arts—modernism. Characteristics include fan-shaped, asymmetrical facades, rectangular forms, horizontal or vertical metal roof forms and streamlined ornamentation.

POST-WAR MODERNISM AND REVIVALS

Ranch (1945-1970)
Housing development slowed in Tucson after World War II, and in response to the need for quick construction the modern Ranch style was introduced. Ranch style focused on a horizontal emphasis and expanses of glass interspersed with solid walls, and was often used to composite brick, block or stucco siding. It was also called Territorial Ranch)—but with flat roofs, parapets, and horizontal massing. With flat roofs, parapets, and horizontal massing it is distinguished from other Art Deco styles.

Post-war Pueblo (1955-1960)
This style closely resembles the Revival style of the 1920s and 30s, but also has horizontal emphasis. With flat roofs, parapets, and horizontal massing it is distinguished from other Art Deco styles.

Mid-Century Modern (1950-1960)
Known as “Contemporary” during the height of its popularity, this style closely resembles the Pueblo Revival style of the 1920s and 30s, but also has horizontal emphasis. With flat roofs, parapets, and horizontal massing it is distinguished from other Art Deco styles.

ACKNOWLEDGEMENTS

Additional Information

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WHYFOR • whyfordesign.com
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ADDITIONAL MATERIALS

• Architectural styles for Tucson's historic architecture and related preservation issues

• A guide to Tucson architecture, Jeffery, R. Brooks and Nequette, Anne M., The University of Arizona Press, 2002

• Tucson Historic Preservation Office (THPO) • tucsonaz.gov/preservation

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ARMBY PARK

The first wedtndist district in Tucson to be listed on the National Register of Historic Places, this development near downtown lies on the historic El Tirado Road and is known for its mellow, brick-faced homes. The neighborhood was developed by the late 1920s by the Armby family, which also built Reid Park Zoo and the Armby House (now the University of Arizona's Center for International Development Studies). The homes are mostly single-family residences, and a number of them feature stucco fronts with brick accents. This makes it a perfect place for families looking for a sense of community and history.

BARBARA ANITA

This neighborhood, which lies just south of the historic downtown area and is bordered by Fourth Avenue,()(St счет Stone Ave. and()(St счет River Rd. to the north, is known for its dense population of tree-lined streets and walking paths. Many of the homes here are mid-century modern style, and the neighborhood is home to several historic churches and schools. The area is also home to the University of Arizona's College of Agriculture and Life Sciences, which is located in the heart of the neighborhood near the Arizona Inn.

BARBARA JO JO

This neighborhood lies south of the historic downtown area and is bordered by Fourth Avenue,()(St счет Stone Ave. and()(St счет River Rd. to the north, is known for its dense population of tree-lined streets and walking paths. Many of the homes here are mid-century modern style, and the neighborhood is home to several historic churches and schools. The area is also home to the University of Arizona's College of Agriculture and Life Sciences, which is located in the heart of the neighborhood near the Arizona Inn.

BARBARA RIO NI

A mid-century modern neighborhood developed between 1921 and the 1950s immediately east of the historic downtown area and is known for its dense population of tree-lined streets and walking paths. Many of the homes here are mid-century modern style, and the neighborhood is home to several historic churches and schools. The area is also home to the University of Arizona's College of Agriculture and Life Sciences, which is located in the heart of the neighborhood near the Arizona Inn.

Barrio Del Hito

Barrio Del Hito is located in the historic district of downtown Tucson and is known for its dense population of tree-lined streets and walking paths. Many of the homes here are mid-century modern style, and the neighborhood is home to several historic churches and schools. The area is also home to the University of Arizona's College of Agriculture and Life Sciences, which is located in the heart of the neighborhood near the Arizona Inn.
TUCSON'S HISTORIC NEIGHBORHOODS

**ACHELA LOBA**

This subdivision, its name meaning “beautiful small village,” was founded in 1946 by former Arizona Governor Samuel F. Goddard Jr. In 1946 in effect were deed restrictions protecting the neighborhood and guaranteeing that the area with its large lots will remain residential. The majority of the 1946 residence date between 1947 and 1949 and reflect post-World War II styles, including Ranch and Modern, as well as Territorial Revival and Spanish Colonial Revival. The homes have curvilinear outlines, and do not yet have aprons to match this new era/road.

**ARMORY PARK**

The first west-side district in Tucson to be listed on the National Register of Historic Places, this neighborhood includes several examples of early 20th-century residential architecture. The neighborhood is situated just south of the Tucson Women’s Club and adjacent to the historic Third Street Hotel. The neighborhood has several examples of early 20th-century residential architecture, including the early 1900s Blenman-Elm neighborhood, and is characterized by wide curving streets, dominant green lawns, non-native trees, and a dense creosote, curvilinear Southwestern lifestyle, which appealed to its early residents, including internationally renowned architect William Cook, and Robert Swaim.

**ARBOR WEST**

This early suburban neighborhood developed between 1921 and the 1950s immediately east of and bordered by the Atchison, Topeka and Santa Fe Railroad tracks. Developed by the Josias Joesler-designed Don Martin Apartments (1929) and Roy Place’s Coronado Hotel (1928), residences were gathered locally from Sentinel Peak (‘A’ Mountain). 180 historic properties, including the要点 of downtown Tucson.

**ARTISTIC**

Iron Horse was named for homesteader and former mayor, John Brackett “Pie” Allen—known for selling dried-apple pie goods to soldiers—so that the 32-block area could function as a temporary early 20th-century railroad workers’ neighborhood. The majority of the historic properties were developed as an Anglican-European-American neighborhood during a time of discriminatory covenants restricting non-white buyers. The neighborhood is characterized by wide curving streets, dominant green lawns, non-native trees, and a dense creosote.

**AVENUE OF THE STARS**

This historic subdivision is the site of the popular American novel Harold Bell Wright (1914). Beauty queens gracing this 13-acre neighborhood are all derived from the characters in the novel Harriet 1914 novel, which, set in the Southwest, profiles and has a number of excellent architecturally significant and appropriately restored structures. This neighborhood was characterized by wide curving streets, dominant green lawns, non-native trees, and a dense creosote.

**BARRIO BONITO**

Barrancas is a 19th century historic Hispanic barrancas between the freeway and Sentinel Peak Rd. was given prominence to the road outside the road expanded in the 20th century from a small valley to the north of the original road. The barrancas was formed by the original road that runs between the mountains. The neighborhood is characterized by wide curving streets, dominant green lawns, non-native trees, and a dense creosote. It is a district, almost rural, still remaining of what was the garden square of downtown Tucson.

**BARRIO EL HOTO**

Berringer is a 1940s subdivision of 60 lots, of which 70% of the homes are historic. The neighborhood is characterized by wide curving streets, dominant green lawns, non-native trees, and a dense creosote. It is a district, almost rural, still remaining of what was the garden square of downtown Tucson.

**BARRIO EL MENDIVELLO**

The 19th century historic Barrancas between the freeway and Sentinel Peak Rd. was given prominence to the road outside the road expanded in the 20th century from a small valley to the north of the original road. The barrancas was formed by the original road that runs between the mountains. The neighborhood is characterized by wide curving streets, dominant green lawns, non-native trees, and a dense creosote. It is a district, almost rural, still remaining of what was the garden square of downtown Tucson.

**BARRIO RIO PUEBLO**

Barranca del Rio is a semi-rural neighborhood in the central urban area. The neighborhood is characterized by wide curving streets, dominant green lawns, non-native trees, and a dense creosote. It is a district, almost rural, still remaining of what was the garden square of downtown Tucson.

**BARRIO SANTA RICA**

This neighborhood lies directly south of Barranco del Rio. Part of the urban core of the city, its history began in the 1890s and 1880s with the construction of homes by prominent railroad men and their families a convenient place to live. The neighborhood features early 20th-century revival styles. Jim’s Market, at the corner of 9th Ave. and 4th St., is representative of several former major roads now converted to residential use.

**BARRIO DEL HETO**

Borrego is a 1940s subdivision of 60 lots, of which 70% of the homes are historic. The neighborhood is characterized by wide curving streets, dominant green lawns, non-native trees, and a dense creosote. It is a district, almost rural, still remaining of what was the garden square of downtown Tucson.

**BARRIO DEL MENDIVELLO**

This early suburban neighborhood developed between 1921 and the 1950s immediately east of the Atchison, Topeka and Santa Fe Railroad tracks. Developed by the Josias Joesler-designed Don Martin Apartments (1929) and Roy Place’s Coronado Hotel (1928), residences were gathered locally from Sentinel Peak (‘A’ Mountain). 180 historic properties, including the要点 of downtown Tucson.

**BARRIO DEL VAJO**

Biltmore is a 1940s subdivision of 60 lots, of which 70% of the homes are historic. The neighborhood is characterized by wide curving streets, dominant green lawns, non-native trees, and a dense creosote. It is a district, almost rural, still remaining of what was the garden square of downtown Tucson.

**BARRIO DEL MENDIVELLO**

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**BARRIO DEL MENDIVELLO**

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COLONIA SOLANA, which described it as, “…scientifically planned to conform to the Tucson of tomorrow… with Tucson’s first rodeo. The neighborhood also contains a large number of homes designed by Swiss-born Tucson architect Roy Place, favored by younger families moving to the area. The neighborhood is also home to the Pio Pinto Elementary School, which opened in 1917, and the Tucson High Magnet School, which opened in 1929.

Barrio El Molino

Until the late 19th century, this historically Hispanic barrio between the freeway and Sentinel Peak Road was cultivated land on the floodplain of the San Xavier Creek. Native for which name means Molino (Mill) was imposed in 1890 in the construction of the Irwindale Irrigation Canal.

Barrio Santa Rita

This neighborhood lies directly east of Barrio Linda. Part of the urban core of the city, the history began in the 1860s when the area was part of the Hohokam nation. Early adobe structures in the neighborhood have been restored and are now part of the Tucson Historic Landmarks Foundation. This neighborhood is known for its Victorian style architecture, characterized by distinct Southwestern homes, including the Arizona Inn, designed by Anne Jackson Rysdale, among the first female architects practicing in Tucson.

SUNDAY SPRING/JOHN SPRING

The best place to view the Spring Street Cemetery (1879–1890) and to explore the neighborhood is a unique example of Mexican Revival architecture designed by architect Henry O. Jaastad in 1917. The school later became a community center and is currently the site of the Tucson Children’s Museum.

EL MONTITO

The neighborhood was the site of several subdivisions established around the first post office (1862) and the courthouse (1879). Lacking sidewalks and sidewalks, and featuring native desert gardens, the neighborhood is closely knit with architectural revival styles popular in the 1880s, including Spanish Colonial Revival, Prairie, and American Colonial Revival. Rincon Heights features modern single-family homes, with floor plans larger than was typical for the period. Many homes were designed in the post-World War II custom Ranch style by prominent Tucson architects and designers, including Henry Jaastad, William E. Hull, and Robert W. Ferris.

BARrio EL HOYO

Barrio El Hoyo (The Hole) was named because it is lower than the surrounding area. Partly of the original railroad town of Tucson, the area later became known for its gardens, parks, and other natural beauty. The neighborhood is a mix of residential and commercial uses. The area is home to the El Tiradito (Wishing Shrine) 420 S. Main Ave., which includes the birthplace of the valley.

FOUR CORNERS

The neighborhood is located in the center of the area where the old Pima School on St. Mary’s Rd. was located. The school later became a community center and is currently the site of the Tucson Children’s Museum.

ARIZONA INN

The Arizona Inn (2200 E. Elm St.) was designed by Anne Jackson Rysdale, among the first female architects practicing in Tucson. The inn is named for its Victorian style architecture, characterized by distinctive Southwestern homes, including the Arizona Inn, designed by Anne Jackson Rysdale, among the first female architects practicing in Tucson.

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TUCSON’S HISTORIC NEIGHBORHOODS

**ALDEA LINDA**

The subdivision, its name meaning “beautiful small village,” was founded in 1896 by Torneron Arizona Governor Samuel F. Goddard. It is on one of the oldest neighborhoods in Tucson, and the city was known as the “Land of Silver.” The neighborhood was originally developed as an Anglo-European-American neighborhood during a time of discriminatory covenants and deed restrictions. It is now a part of the Tucson Historic Landmarks Foundation.

**ARMORY PARK**

The first residential district in Tucson to be listed on the National Register of Historic Places, this neighborhood is known for its Victorian style architecture, characterized by distinctive Southwestern homes, including the Arizona Inn, designed by Anne Jackson Rysdale, among the first female architects practicing in Tucson. The inn is named for its Victorian style architecture, characterized by distinctive Southwestern homes, including the Arizona Inn, designed by Anne Jackson Rysdale, among the first female architects practicing in Tucson.

**BARrio ANITA**

This neighborhood is the site of the first Tucson High School, which opened in 1890. The school was designed by architect George J. Bailey in 1917 and is currently the site of the Tucson Children’s Museum.

**BARrio MOLINO**

With houses built primarily between 1890 and 1930, this neighborhood is characterized by Victorian style architecture, including the Arizona Inn, designed by Anne Jackson Rysdale, among the first female architects practicing in Tucson. The inn is named for its Victorian style architecture, characterized by distinctive Southwestern homes, including the Arizona Inn, designed by Anne Jackson Rysdale, among the first female architects practicing in Tucson.

**BARrio DE MENDOZA**

The neighborhood is located in the center of the area where the old Pima School on St. Mary’s Rd. was located. The school later became a community center and is currently the site of the Tucson Children’s Museum.

**BARrio SANTA RITA**

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This subdivision, its name meaning “beautiful small village,” was founded in 1946 by former Arizona Governor Samuel F. Goddard, Jr. In effect it was a wood restrictions prohibiting the neighborhood and guaranteeing that the area, with its large lots, will remain residential. The majority of the 32 residences between 1934 and 1936 are post-World War II styles, including Ranch and Modern, as well as Territorial Revival and Spanish Colonial Revival. The homes have varied curvilinear streets, and due to the topographical nature of the land, some houses have a wall-like quality.

 prickly pears, and Mesquite trees. The neighborhood is a popular gathering spot and amusement park known as Elysian Grove. Once, the annual "Miracle on Sixth Street." In 1980, this neighborhood was listed on the National Register of Historic Places.

 This subdivision, which includes several mid-century modern houses, was developed in the early 1960s. The primary architectural styles are Ranch and Ranch Revival, with attached garages and broad front faces. This neighborhood is located near the University of Arizona and University Medical Center.

 This subdivision, named after the prominent railroad men and their families a convenient place to live. The neighborhood features a park-like Midwestern flavor. The sense of community is fostered by the annual Festival of Lights, a landmark on Sixth Street. In 1980, this neighborhood was listed on the National Register of Historic Places.

 This subdivision is located at the base of the Santa Cruz River Dam. The neighborhood is home to the Reid Park Zoo, which features an irrigation canal which watered trees and gardens, the area included numerous Chinese-American owned businesses, only the Arizona Street Market, known as "El Charro" continues today.

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