

United States Department of the Interior  
National Park Service

# National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

### 1. Name of Property

Historic name: Downtown Tucson Historic District

Other names/site number: \_\_\_\_\_

Name of related multiple property listing:  
N/A

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

### 2. Location

Street & number: \_\_\_\_\_

City or town: Tucson State: Arizona County: Pima

Not For Publication:  Vicinity:

### 3. State/Federal Agency Certification

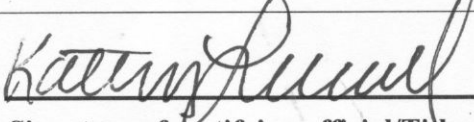
As the designated authority under the National Historic Preservation Act, as amended,  
I hereby certify that this X nomination \_\_\_ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property X meets \_\_\_ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

    national     statewide   X   local

Applicable National Register Criteria:

  X   A     B   X   C     D

 Signature of certifying official/Title: _____	<u>8 Nov 2021</u> Date
_____ State or Federal agency/bureau or Tribal Government	

In my opinion, the property ___ meets ___ does not meet the National Register criteria.	
_____ Signature of commenting official:	_____ Date
_____ Title: <span style="float: right;">State or Federal agency/bureau or Tribal Government</span>	

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#### 4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:) \_\_\_\_\_

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Signature of the Keeper

Date of Action

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#### 5. Classification

##### 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

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**Number of Resources within Property**

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>48</u>	<u>31</u>	buildings
<u>0</u>	<u>0</u>	sites
<u>0</u>	<u>0</u>	structures
<u>1</u>	<u>0</u>	objects
<u>49</u>	<u>31</u>	Total

Number of contributing resources previously listed in the National Register 13

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**6. Function or Use**

**Historic Functions**

(Enter categories from instructions.)

COMMERCE / business, professional, financial, specialty store, restaurant, department store

DOMESTIC / hotel, boarding house, single dwelling = house, multi-housing = apartments

RECREATION & CULTURE / theater, auditorium

GOVERNMENT / post office & courthouse

FUNERARY / mortuary

SOCIAL / meeting hall, ballroom/banquet hall

HEALTH CARE / medical office or business = doctor, dentist, pharmacy

LANDSCAPE / street furniture = lamp posts

INDUSTRY / communications facility

TRANSPORTATION / streetcar line, highway

**Current Functions**

(Enter categories from instructions.)

COMMERCE / business, professional, financial, specialty store, restaurant

DOMESTIC / hotel

RECREATION & CULTURE / theater

GOVERNMENT / post office & courthouse

LANDSCAPE / street furniture = lamp posts

INDUSTRY / communications facility

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## 7. Description

### Architectural Classification

(Enter categories from instructions.)

LATE-19<sup>th</sup> & EARLY-20<sup>th</sup>-CENTURY AMERICAN MOVEMENTS / Commercial Style  
LATE-19<sup>th</sup>- & 20<sup>th</sup>-CENTURY REVIVALS / Spanish Colonial Revival, Classical Revival,  
Italian Renaissance Revival  
MODERN MOVEMENT / Art Deco, Moderne, International Style, Miesian,  
New Formalism, Brutalism

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**Materials:** (enter categories from instructions.)

Principal exterior materials of the property: Brick, Stucco, Stone, Concrete, Concrete Block,  
Steel, Aluminum, Ceramic Tile

## Narrative Description

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### Summary Paragraph

**Located at Stone Avenue and Congress Street and near the Southern Pacific Railroad mainline, the Downtown Tucson Historic District is a 20<sup>th</sup>-century central business district of mixed uses characterized by irregular grid-patterned urban streetscapes densely packed with facades and buildings of Commercial, Period Revival, and Modern styles.** At the heart of Arizona's second-largest city and seat of Pima County government, Downtown Tucson's street patterns harmonize Anglo American development with Spanish Colonial roots. The general boundaries of the irregularly shaped, twelve-block historic district consist of Toole Avenue and the Southern Pacific Railroad tracks diagonally on the northeast, 12<sup>th</sup> Street on the south, Herbert Avenue on the east, and Church Avenue on the west. The single- and multi-story commercial facades lining the public sidewalks of narrow streets differentiate this urban district architecturally and spatially from all other Tucson districts. These building forms and facades characterize dynamic Downtown development spanning from 1900 to 1968. Contributing properties convey local expressions of nationally popular architectural styles—primarily Commercial and Period Revival styles and expressions of the Modern movement. Ever-improving construction methods and industrial materials reflect the changing technologies of the 20<sup>th</sup> century. Several streetscapes reflect the concentrations of special business types—such as fashion, retail, finance, government, business, hospitality, and automobiles. The architectural character blends aspects of Old West heritage, Progressive ideals, and Modern optimism. The architecture reflects initial steady growth, competition-driven changes, and accelerated post-World War II development followed by rapid urban decline due to explosive suburban expansion and freeway bypass.

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## **Narrative Description**

### **BACKGROUND OF THIS NOMINATION**

The City of Tucson commissioned Ryden Architects, Inc., historic preservation consultants, to conduct a historic resources survey update and to prepare this nomination of the "Downtown Tucson Historic District" as part of Section 106 consultation for mitigating effects of the Tucson Modern Streetcar project (Sun Link) completed in July 2014. The City and State Historic Preservation Officers (Jonathan Mabry, PhD and James Garrison, RA) directed Ryden Architects, Inc., to prepare this nomination as an independent document which supplements rather than supersedes the 2002 Multiple Property Documentation Form (MPDF) for the "Historic and Architectural Resources of Downtown Tucson, Arizona" and individual building nominations prepared by Janet Parkhurst and R. Brooks Jeffery.

The Downtown Tucson MPDF spanned a period from 1776 to 1952 and covered both the entire traditional central business district and the ethnic-Mexican barrio area. The MPDF discussed two contexts: 1) Town Planning and Development in Tucson, 1775-1970; and 2) Architecture in Tucson, 1900-1950. The MPDF Architecture context did not cover the full period of significance of the surviving Downtown Tucson Historic District, 1900-1968. In 2002, the State Historic Preservation Office recommended that the "intrusion" of post-1952 non-eligible buildings did not justify pursuing a Downtown Tucson Historic District at that time. The MPDF only justified nominations of individual buildings without consideration of potential historic districts.

Although this independent Downtown Tucson Historic District stands within the MPDF study area, it is not directly tied to the Downtown Tucson MPDF except for including 13 previously listed individual buildings as district contributors. Because Ryden Architects, Inc. simultaneously prepared this district nomination and the historic preservation design guidelines as companion documents, the information in the nomination not only addresses National Register eligibility but also preservation management.

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### **SETTING**

The Sonoran Desert landscape covers the basin and range landforms surrounding Tucson. Bounding the city to the northeast are the nearby, towering Santa Catalina Mountains, to the east are the Rincon Mountains, and across the Santa Cruz River to the west, are the Tucson Mountains with Sentinel Peak (or "A" Mountain). Within the urbanized Downtown area, the dense development and height of the buildings limit the visual connection with the natural environment to mountain views from the tall buildings.

As a modern urban environment, the setting and contributing properties of Downtown Tucson Historic District are virtually all manmade. The post-historic-period street trees and planters within the public right-of-way are the few natural, growing materials. The streetscapes are defined by facades of buildings, asphalt-paved streets, concrete and brick sidewalks, steel street furniture and signs. Narrow alleys provide a secondary counterpoint rhythm to the urban grid of major streetscapes. Open space consists of asphalt-paved parking lots, concrete plazas, and graded gravel vacant lots. There are no public parks within the district. Nearby, mainline railroad tracks, the depot, and the warehouses (Tucson Warehouse HD) define the diagonal northeast side of the commercial district with a contrasting industrial and transportation open space. To the south is an early 20<sup>th</sup>-century residential neighborhood of bungalows (Armory Park HD). To the north is a 19<sup>th</sup>-century residential neighborhood of adobe rowhouses and Prairie-influenced houses (El Presidio HD).

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## **STREETSCAPES**

The irregular pattern of streets and alleys in Downtown Tucson combines the non-orthogonal streets of Spanish pueblo origins (1775), compass-point streets of the American townsite plat (1872) as sliced diagonally by the Southern Pacific railroad across the northeast corner (1880), and the combined blocks of Progressive-era urban renewal projects (1902). The irregular shapes of the blocks (e.g., rectangles, trapezoids, triangle, and pentagon) reflect the evolution of commercial development and the improvement of transportation modes. In general, the Downtown Tucson Historic District street grid consists of six north-south streets and four east-west streets. The irregular district boundary overlays seventeen separate blocks in part or whole.

Having no zoning restrictions on setbacks in the central business district, most commercial buildings fill their valuable parcels to the front and side property lines. Buildings sometimes do not fill the parcel to the alley, leaving space for parking, deliveries, trash containers, or expansion. Storefronts with recessed entries stand directly on the property line at the public sidewalk. Buildings at corner parcels often have storefronts or window openings that wrap around the corner and diagonal entrances at the clipped corner.

Buildings fill most of the surface area of each block in Downtown Tucson except where demolition has created parking areas or vacant lots. The construction of the Ronstadt (bus) Transit Center in 1991 cleared the densely developed city block at the northeast corner of Congress Street and 6<sup>th</sup> Avenue to create a large, urban open space for the intra-city main bus station [Photo 22].

The streetscape character of Downtown Tucson is typical of most pedestrian-oriented central business districts in Arizona established before World War II. Uninterrupted planes of one- and multi-story building facades create an intersecting grid of block-long, urban canyons punctuated with a rhythmic cadence of streetlights, traffic signals, and parking meters. Strongly contributing to the sense of place are the surviving five-globe streetlights that appeared in Downtown Tucson about 1912. Although many historic-period architectural facades have survived, very few historic signs remain because most Downtown businesses relocated following the period of significance and because restrictive sign codes of the 1970s and later sought to tame perceived visual clutter.

Wide sidewalks provide pedestrians with access to storefronts. Each storefront presents its unique personality through its own recessed entryway and floor materials (e.g., terrazzo, tile, patterned concrete). The characteristic design of the entrance and storefront windows strongly convey to the pedestrian the style and period of each building. Only a handful of historic-period awnings still project from the facades.

The streets and sidewalks serve as the only public spaces of the commercial district. The landscaping of the urban setting is limited to narrow graveled planters and grated tree wells cut in the public sidewalks along the curbs. Vertical concrete curbs border the asphalt streets. Parallel parking spaces line both sides of the two-lane streets. Just as during the historic period, the modern streetcar line runs down the center of Congress Street (and now also Broadway Boulevard).

The unchanged rear building facades lining the narrow-paved alleys possess the secret chronology of urban redevelopment in Downtown Tucson. These alley facades provide clues about the age or original style of many of the buildings remodeled with Modern facades. Arizona Avenue and Herbert Street are former alleys designated as minor streets running north and south through the middle of square city blocks. A few buildings have business frontage on these two alleys.

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## ARCHITECTURE

### Architectural Styles and Movements

The buildings of Progressive-movement character in Downtown Tucson developed from 1900 to 1930. By rejecting the architectural excesses of 19<sup>th</sup>-century Victorian “painted lady” buildings, Tucson merchants embraced the conservative simplicity of the American Commercial-style buildings. By contrast, high-style Revivalism also gained marketing traction through Classical Revival and Italian Renaissance Revival for their auras of dignity and stability. The nation looked to respectable architecture inspired by the romanticized past. During America’s dramatic culture shift of the 1920s through mass-marketing, some Tucson businesses shunned the authentic local Sonoran adobe tradition and paradoxically reinterpreted Tucson’s Hispanic roots with romanticized facades of the Spanish Colonial Revival style.

The buildings of Modern character in Downtown Tucson developed from 1930 to 1968. During the 1930s, some Tucson businesses sought a competitive edge by seizing upon the exuberant Art Deco style. They intended to excite and attract customers by distracting them from the Great Depression with visions of a hopeful future. Art Deco style can simultaneously be decorative in detail and sleek in form. Thus, Modernistic Art Deco would unknowingly transition Downtown Tucson from the conservative, romanticized character of Progressivism into the simple, functional character of Modernism following World War II. Tucson merchants and elected officials quickly embraced the optimism embodied by the International style to remake the image of the Downtown as looking toward the future not the past. The various interpretations of Modernism—Miesian, New Formalism, and Brutalism—crowd the urban streetscapes of Downtown Tucson.

### Building Functions and Forms

The visual continuity of the district derives from the similarities of commercial facades from the Progressive and Modern movements, especially in their box-like massing and broad storefront openings. The architectural collage of the Downtown streetscapes changed through the replacement of whole buildings and the alteration or veneering of facades in an unending competitive effort by entrepreneurs to update their businesses’ images. The seemingly random arrangement of styles occurring within the district traces the block-by-block dynamics of competitive development as influenced by ever-changing opportunities and constraints faced by business owners.

## INTEGRITY

During the 1960s, the continuing loss of retail trade to new suburban shopping centers slowed competitive improvements to the building facades of Downtown Tucson. Following the close of the period of significance in 1968, the central business district experienced light-handed streetscape enhancements, occasional façade remodeling, and parking garage infill construction. With contributing buildings looking essentially the same as they did at the end of its period of significance, the Downtown Tucson Historic District retains sufficient integrity to convey its historic and architectural significance.

## Design

Most properties in the district possess high design integrity. Intact façades, wall openings, and building massing collectively comprise the primary character-defining features that convey the architectural significance of Downtown Tucson Historic District as a twentieth-century central business district. The facades reflect the evolution of Downtown development linked to historic trends and events. They express many design styles popular during the Progressive movement and several interpretations of the Modern movement. The facades of contributing buildings have retained design integrity either of their original character or of changes that have attained significance during the historic period. Buildings have been

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evaluated for their current state of architectural integrity rather than for their previous character, method of change, or potential for restoration.

### **Materials**

The facades of contributing buildings retain sufficient materials that define stylistic significance and innovative construction techniques. The evolution of Downtown Tucson architecture is reflected in the changing popularity and availability of materials associated with styles and construction techniques. Progressive-period buildings tend to be built of brick left natural or veneered with stucco. Modern-period buildings tend to be built of concrete block or cast concrete painted or veneered with stucco. A few early buildings have been veneered with painted metal panels during the Modern period.

### **Workmanship**

The level of workmanship in the masonry, concrete, finishes and ornamentation is very high both for original buildings and for remodeled facades. The techniques of construction reflect the evolution of architecture that characterize Downtown Tucson.

### **Setting**

The high integrity of setting as defined by patterns of buildings and streetscapes is also a very important characteristic of this central business district. The “street walls” of adjacent commercial buildings combine with the ground plane of sidewalks and streets to form spatial characteristics unique to Downtown Tucson. The suburban-character landscaping and brick sidewalks introduced to the downtown public rights-of-way during the City’s urban renewal projects of the 1970s, complement the hard-edged imagery of the midcentury downtown.

### **Feeling**

The integrity of the feeling of the Downtown Tucson Historic District remains intact for conveying the significance of the city’s traditional hub of commerce and business. The eclectic imagery of many architectural styles and the variety of building types continue to contribute to the dynamic sense of place. The presence of the modern streetcar system of 2014 is an updated reminder of the historic city transit system that enhanced the pedestrian character of Downtown Tucson until 1930. The influence of the automobile in the streets, parking lots, and garages remains a powerful reminder of the historic paradigm shift from railroad primacy to automotive dominance of commerce during the twentieth century.

### **Association**

The architecture and streetscapes of Downtown Tucson clearly retain the integrity of association with the evolving aspects of commerce in this Southwestern center of trade, tourism, and travel. The stylistic character of the building facades (Significance Criterion C) reveals the chronology and distribution of competitive commerce (Significance Criterion A) in play within the central business district.

### **Location**

The unchanging integrity of location for the surviving central business district of Tucson firmly expresses the significance of the Downtown Tucson Historic District in the broad continuity of commerce and architecture. Downtown Tucson is the heart of the community’s sprouting as an 18<sup>th</sup>-century Spanish Colonial settlement, its budding as a 19<sup>th</sup>-century railroad hub, and its blossoming as a post-World War II Sunbelt City.



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**DOWNTOWN TUCSON HISTORIC DISTRICT INVENTORY LIST**

This comprehensive inventory list of buildings within the historic district boundary recognizes that “most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved” (Secretary of the Interior’s Standard No. 4). Thus, the list provides the dates of changes to the original building and evaluates the significance of the latest historic-period remodeling. Some post-historic-period remodeling projects have rehabilitated the building in a manner that preserves or restores its significant character. The eligibility evaluations are based on the historic significance and architectural integrity of pre-1969 buildings as they appeared at the time of the historic resource survey.

<u>Name</u>	<u>Street No.</u>	<u>Street Name</u>	<u>Constr. Date</u>	<u>Remodel Date(s)</u>	<u>NR Status/ Recommendations</u>
SABT Parking Garage	35	E. Alameda	1968		Contributor
Retail Store	75	E. Alameda	1947		Non-contributor (I)
Tucson City Court	103	E. Alameda	1960		Contributor
Mountain Bell / Mountain States Telephone and Telegraph Co.	126	E. Alameda	1932	1947, 1966	Contributor
1 East Broadway Apartments	1	E. Broadway Blvd	2016		Non-contributor (A)
Westerner Hotel	10	E. Broadway Blvd	1949		Contributor
Sonoran Institute / Office Building	44	E. Broadway Blvd	1979		Non-contributor (A)
U.S. Post Office & James A. Walsh Courthouse	55	E. Broadway Blvd	1929		Listed - contrib.
Pacific Finance Loans	60	E. Broadway Blvd	1900		Contributor
Ruffner's Gift Shop	66	E. Broadway Blvd	1916	2012	Non-contributor (I)
Auto Sales Building	121	E. Broadway Blvd	1917		Contributor
Veterans of Foreign Wars	124	E. Broadway Blvd	1947		Contributor
AC Hotel Tucson	151	E. Broadway Blvd	2016		Non-contributor (A)
Lewis Hotel / Auto Sales	178	E. Broadway Blvd	1917	c.1937	Listed - contrib.
Trailways Bus Station	201	E. Broadway Blvd	1971		Non-contributor (A)
Safeway	210	E. Broadway Blvd	1937	2005, 2012	Contributor
Commercial Building	211	E. Broadway Blvd	1946		Non-contributor (S)
Commercial Building	213	E. Broadway Blvd	1950		Non-contributor (S)
Auto Repair	220	E. Broadway Blvd	1944	2005, 2012	Non-contributor (I)
Auto Sales	230	E. Broadway Blvd	1929	1944,2005,12	Non-contributor (I)
Lerner Shops	1	E. Congress St	1953	2000	Non-contributor (I)
Valley National Bank	2	E. Congress St	1929	1937	Listed - contrib.
Valley National Bank Branch	20	E. Congress St	1912	1953, 2015	Non-contributor (I)
Daniel's Credit Jewelers	21	E. Congress St	1898	1953, 2007	Contributor
Franklin's	25	E. Congress St	1900	1940, 2007	Non-contributor (I)
Woolworths	33	E. Congress St	1957	1984	Non-contributor (I)
Hexagon/City Park	40	E. Congress St	2017		Non-contributor (A)
McLellan's (west portion)	61	E. Congress St	1898	c.1953	Contributor
McLellan's Building	63	E. Congress St	1909	c.1953	Contributor
Rebeil Block	72	E. Congress St	1897	1930	Listed - contrib.

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Kress & Co.	97	E. Congress St	1955	c.1988	Non-contributor (I)
Drachman Shoes / Central Block	98	E. Congress St	1904	1954	Contributor
W. A. Julian Building West Half	113	E. Congress St	1907	1920,37	Contributor
First Hittinger Block	118	E. Congress St	1901	2003 (est.)	Listed - contrib.
W.A. Julian Building East Half	121	E. Congress St	1907	1917,37	Contributor
Betty Gay	125	E. Congress St	1905	1936	Non-contributor (I)
The Screening Room	127	E. Congress St	1905	1912,36,2012	Non-contributor (I)
J.C. Penny / L.A. Furniture Co. Addition	128	E. Congress St	1903	restored c.1999	Listed - contrib.
J.C. Penny / L.A. Furniture Co.	130	E. Congress St	1903		Listed - contrib.
Town Shops	135	E. Congress St	1902	1913,42	Contributor
Dave Bloom and Sons	137	E. Congress St	1905	1931,48,2010	Non-contributor (I)
Dave Bloom and Sons	145	E. Congress St	1905	1931, 48	Contributor
Crescent Jewelers	200	E. Congress St	1900	1948	Contributor
Bun Sandwich Shop / Borgaro's Curios	222	E. Congress St	1919		Contributor
Miller Curio Company	256	E. Congress St	1928		Contributor
Silverberg Jewelry Shop	268	E. Congress St	1916	2011 rehab	Contributor
Rialto Building	300	E. Congress St	1919		Listed - contrib.
Hotel Congress	301	E. Congress St	1919		Listed - contrib.
Rialto Theatre	318	E. Congress St	1919		Listed - contrib.
Howard & Stofft Stationers	37	E. Pennington	1941	2011	Contributor
Cele Peterson's Clothing	47	E. Pennington	1958		Contributor
Arizona State Employment Service	54	E. Pennington	1930	1948	Contributor
Retail Shops	59	E. Pennington	1935	1982	Non-contributor (I)
Latimer Building / Don's Rooftop Parking	65	E. Pennington	1957	1968	Non-Contributor (I)
Reilly Funeral Home	102	E. Pennington	1908	1935, 2012	Contributor
Parking Garage	110	E. Pennington	2005		Non-contributor (A)
Mountain Bell / Mountain States Telephone and Telegraph Co.	137	E. Pennington	1916	1937, 1966	Contributor
Mountain Bell / Mountain States Telephone and Telegraph Co.	149	E. Pennington	1947	1966	Contributor
Arizona Hotel	31	N. 6th Ave	1917	1953	Listed - contrib.
Kelly's Household Appliance	51	N. 6th Ave	c.1921	1931	Contributor
Sear's Building Addition	53	N. 6th Ave	1924	1947	Contributor
Sears Auto Service Center	101	N. 6th Ave	1946		Contributor
Retail Stores	31	N. Scott Ave	pre1919	undetermined	Non-contributor (I)
Parking Garage	50	N. Scott Ave	1971		Non-contributor (A)
The Mint	59	N. Scott Ave	1931		Contributor
Desert Bloom	27	N. Stone Ave	pre1901	1958	Contributor
Tucson Federal Savings Tower	32	N. Stone Ave	1966		Contributor
Montgomery Ward	44	N. Stone Ave	1929	1956, 2010	Contributor

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Pioneer International Hotel	100	N. Stone Ave	1929	1973	Non-contributor (I)
Pioneer Hotel North Addition	120	N. Stone Ave	c.1935	1941,64,2005	Contributor
National Bank of Arizona	136	N. Stone Ave	1937	1958,62,73	Non-contributor (I)
Arizona Historical Society	140	N. Stone Ave	1953	c.1968	Contributor
Southern Arizona Bank & Trust	150	N. Stone Ave	1958		Contributor
Pima Savings and Loan Ass'n	151	N. Stone Ave	1957	c.2000	Contributor
Arizona Bank	160	N. Stone Ave	1964		Contributor
First National Bank	200	N. Stone Ave	1966		Contributor
Tiberon Apartments	128	S. 5th Ave	1964	2014	Non-contributor (I)
Stillwell-Twiggs House	134	S. 5th Ave	1902		Contributor
Pima Wrecking and Salvage	11	S. 6th Ave	1917	c.1948	Contributor
Roberts - Reynolds Garage	33	S. 6th Ave	1917	c.1940	Contributor
Retail Stores Rental Building	41	S. 6th Ave	1916	1959	Contributor
Alta Vista Appraisals	111	S. 6th Ave	1918	1974	Non-contributor (I)
Odd Fellows Hall	135	S. 6th Ave	1914	1946, 2010	Contributor
Auto Service Garage	14	S. Arizona Ave	1915		Contributor
W.A. Julian Co.	125	S. Arizona Ave	1917		Contributor
Tucson Citizen Newspaper Building	82	S. Stone Ave	1913		Contributor
Street Lampposts 53 total; 50 five-globe; 0 two-globe; 3 one-globe	-	On public sidewalks throughout district	c.1912		Contributors
1 West Broadway Apartments	1	W. Broadway Blvd	2016		Non-contributor (A)
Goldberg's Jewelers	1	W. Congress St	1905	1964	Non-contributor (I)
Fox Theatre	17	W. Congress St	1930		Listed - contrib.
Fox Commercial Building	27	W. Congress St	1930		Listed - contrib.
Arizona Daily Star	29	W. Congress St	1905	1920, 1950s	Contributor
Retail Store	52	W. Congress St	1955	c. 1990	Non-contributor (I-)

**BUILDING DESCRIPTIONS**

To facilitate cross-reference with the Downtown Tucson Historic District map, we have organized the following streetscape and building descriptions by streets and address numbers, first on the streets running north-south and then on the streets running east-west. Each street heading includes a brief description of the streetscape character. The compilation of building descriptions includes pre-1969 contributing *and* non-contributing properties. Buildings that were previously listed individually or that are non-contributors are differentiated from contributors by a label beneath each building heading. Each building heading presents the address, historic name, tax parcel number, and year of original construction and major modification.

**Stone Avenue**

Stone Avenue's slightly diagonal orientation west of true north reminds us of its Spanish Colonial origins. Stone Avenue (formerly designated US-80) was the southbound gateway to Downtown Tucson through the overpass of the SPRR mainline. The traditional financial area of Downtown Tucson survives on Stone Avenue. The spatial and architectural character of the four-block length of Stone Avenue is unique in the historic district for its dramatic contrast between the solid wall of historic buildings on the east side

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and the open space and high-rise towers of post-historic development on the west. The east-side "street wall" retains the historic-period massing patterns of the many one- to four-story office buildings and the two mid-rise towers (hotel and bank). Driving south on this wide one-way street one gets a feeling of a financial Wall Street both spatially and symbolically from the variety of high-style front facades.

200 N. Stone Avenue                      First National Bank                      117-16-0220                      1966

Two box-like shapes compose the building; first, the open, two-story main banking space and second, the taller, slender solid mass at the east end that contains the elevator, stairwell, and mechanical equipment. The sculptural form of the building, with its curtain wall (or storefront) of glass recessed behind a tall arcaded porch, has no readily discernable scale-defining elements like individual doors or cut-out windows, guardrails, stairs, or planters. The top-heavy character of this Brutalism-influenced, two-story bank branch building is brought down to human scale by the natural red brick masonry. The arcaded porches engage the pedestrians as well as address the passing motorists.

The south porch consists of a series of ten segmental, brick barrel vaults that pass through the glass curtain wall to continue as the ceiling of the banking hall. The west porch simply is the northward extension of the single west barrel vault. Thus, the west porch has a gravity-defying, long-span horizontal head with a concealed lintel within the brick wall. The arches respect the traditional structural limitations of brick masonry while the horizontal head defies the nature of brick masonry. The south and west porch columns stand on the property line rather than at the curb. The wall above each segmental arch has a recessed panel spanned by corbels. These tall brick corbels harken back to the character of cornices and friezes of the Italianate-style facades (e.g., remnant at 200 E. Congress) found in an earlier period of Downtown Tucson architecture. The north and east sides of the building are essentially blank, solid planes of brick that originally almost touched the sides of adjacent buildings.

160 N. Stone Avenue                      Arizona Bank                      117-11-0880                      1964

Standing prominently on a corner lot, the two facades of the two-story Arizona Bank branch office possess the essential compositional characteristics of the Brutalist interpretation of Modern architecture. Yet, it blends traditional and modern materials without the use of raw concrete (*beton brut*). The overhanging upper story is articulated by a series of closely spaced, stucco-veneered, vertical fins shading slit windows. This bristling, top-heavy mass floats atop brick-veneered columns along the property line. Set deeply behind the slender columns is the glass and bronze-anodized aluminum curtain wall and entry doors. This levitating box-on-stilts conveys the basic tenets of International style by defying gravity on *pilotis* (columns) and creating sheltered ground-level public spaces in an urban setting. As an important architectural cornerstone at Alameda and Stone Avenue, the Arizona Bank and its two complementary banks on the adjacent corners anchor the southbound entrance to the financial district of Downtown.

151 N. Stone Avenue                      Pima Savings and Loan                      117-11-0610                      1957

This four-story Mies-influenced financial office building has one-story wings on north and south sides. The massing and façade patterns are of a balanced symmetrical composition featuring solid and open facades, and spatially interlocking boxlike forms. Solid walls of regular grid-patterned concrete tiles on the east and west facades are the visual counterpoint to the irregular grid-pattern of the curtain walls on the north and south facades. The orientation of solid walls and open curtains respond appropriately to the heat gain afforded by solar exposure in the arid desert climate. The north windows originally had a panoramic view of the nearby mountains. The artistic integration of industrial materials (e.g., brick, concrete, terrazzo, tile, glass, steel, and aluminum) enhances the sculptural interplay of solids, planes, and voids. The use of grid patterns in brick masonry bonding, curtain wall framing, and wall panel tiling brings the large building elements down to human scale. Although the building has sustained a moderate degree of alteration to the exterior, the changes stay within the Modern aesthetic and retain the essential and major elements of character.

150 N. Stone Avenue                      Southern Arizona Bank and Trust Co.                      117-11-0890                      1958

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This three-story Italian Renaissance Revival-style bank building with a symmetrical façade has a seven-arch arcade at the central portion flanked by solid brick elements. Reportedly, this initial three-story building was structurally endowed to carry six stories. The center portion of the west-facing front façade has open arcades on both the lower one-story level and the upper two-story level. Semicircular arches with cast concrete surrounds are flanked by two square pilasters. The Upper arcade balcony has wrought iron railing. At the cast stone tile-veneered wall behind the arcade, three entrance doors have arched concrete surrounds. The first-story side bays are also veneered with similar tiles and contain steel-sashed windows and glass doors. The second-story side bays are exposed brick with French doors behind small balconies with wrought iron railings and cast stone surrounds supported by carved brackets. Extending across the façade, a denticulated cornice of cast stone is crowned by a low parapet with a simple coping.

Southern Arizona Bank and Trust is eligible for listing on the National Register not only as a contributor to the Downtown Tucson Historic District for its place on the financial building streetscape of Stone Avenue, but also as an individual building as one of Tucson's outstanding examples of Period Revival architecture. During the late 1950s and early 1960s, the bank's choice of Period Revival style for their buildings rather than International-style Modernism may have been either a statement of continuity with the financial stability and service of the past or a bold rejection of the popular post-WWII design paradigm or—perhaps both.

The "Annex Building" (140 N. Stone Avenue) immediately to the south is a complementary, one-story extension of the Period Revival stylistic ambience of this three-story building. Predating the 1957 three-story bank building, this one-story 1953 commercial building was remodeled in 1961 as the bank's Annex. To connect the two facades visually, the cast stone veneer tiles at the first floor of the Annex overlap the very narrow construction gap between the buildings.

140 N. Stone Avenue      Arizona Historical Society Museum      117-11-0910      1953

This single-story Italian Renaissance Revival building possesses simple, box-like massing. Set on the front property line at the public sidewalk and between two neighboring buildings, the symmetrical façade features a centered arched opening with a two-leaf wrought iron gate that secures the recessed glass entry doors. The light-tan cast stone-veneered walls parapet feature an egg-and-dart molding to separate them from the darker veneer on the parapet above. Decorative wrought iron grilles are mounted over the two small windows flanking the central entrance. An ornamental iron light fixture hangs in the barrel-vaulted recessed entrance. This façade, remodeled with cast stone veneer, displays restrained ornamentation to defer to the main building.

The Annex Building (140 N. Stone Avenue) of the Southern Arizona Bank and Trust (150 N. Stone Ave.) is eligible for listing on the National Register as a contributor to the Downtown Tucson Historic District for its place on the financial building streetscape of Stone Avenue and as one of Tucson's outstanding examples of Period Revival architecture. During the late 1950s and 1960s, the bank's choice of Period Revival style for their buildings rather than International-style Modernism may have been either a statement of continuity with the financial stability and service of the past or a bold rejection of the popular post-WWII design paradigm or—perhaps both.

The "Annex Building" is a complementary, one-story extension of the Italian Renaissance Revival stylistic ambience of the three-story home office. Predating the 1957 three-story bank building, this one-story 1953 commercial building was remodeled in 1968 as the bank's Annex. To connect the two facades visually, the cast stone veneer tiles at the first floor of the Annex overlap the very narrow construction gap between the buildings.

136 N. Stone Avenue      National Bank of Arizona      117-11-0920      1937

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*Non-contributor – Loss of integrity*

Single-story, horizontal box-like massing with a symmetrical façade. Simple flush façade with a three-bay arcade across the width of the building. Individual applied letters create the sign across the flush wall surface of the upper façade. The parapet has no articulation. Columns and piers have been decorated with pop-out stucco elements that create a recessed panel on front face and recessed base and capital. The three segmental arches are outlined with a stucco pop-out element. The entire back wall of the recessed porch consists of an aluminum-framed storefront. The floor of the porch is finished with pavers. The major and essential elements of the historic-period façade have been irretrievably lost or obscured by the 1973 remodel project.

120 N. Stone Avenue Pioneer Hotel North Addition 117-11-096E 1935

Based on historic photos, archival documents, and physical evidence, the 2005 restoration of the North Addition's street façade replicates the Spanish Colonial Revival character of its earlier historic period (1941-1960). The two-story box-like building extends the ornamentation of the hotel tower in the form of moldings, frieze, cornice, and window opening profiles. The flat-roofed North Addition is topped with a cornice and parapet wall. Like the original hotel's lower two floors the North Addition façade is veneered with stone tiles. The first floor has three openings to the recessed entrance porch and two windows that resemble those of the historic four-bay North Addition. The smaller rectangular opening (for the ATM machine) in the north bay does not match the historic pattern of the other two with corbeled upper corners as it did in 1941. The two windows with muntins replicate those originally seen in the south bay. The regularly spaced windows at the second floor closely resemble the patterns, placement, size, and style of the originals. These steel windows with muntins consist of a pair of casements flanked by narrow sidelights all spanned by a transom.

As an accurate reconstruction of the Spanish Colonial Revival style extending the characteristics of the Pioneer Hotel, the North Addition is eligible for listing on the National Register as a contributor to the streetscape character of the Downtown Tucson Historic District. The character of the North Addition is a reminder of the romantic and sophisticated character of the hotel lost because of the fire of 1970.

Outbuildings:

The surviving elements of the 1960 second-floor, free-form swimming pool, shade structure (cabanas), breeze-block walls, stairs, planters, and banquet hall addition contribute to the significance of the Pioneer Hotel for its association with the post-WWII boom in automobile-related tourism. The pool and related features including the parking garage at the first floor received the 1962 National Award for Excellence from the Swimming Pool Institute of America. The integrity of these features retains the essential elements of character needed to convey their significance for Modern design excellence as seen in historic postcards.

100 N. Stone Avenue Pioneer International Hotel 117-11-096D 1929

*Noncontributor – Loss of Integrity by veneer (Re-evaluate in 2024)*

The Spanish Colonial Revival-style character of the 1929 twelve-story hotel tower with an east wing (and 1930s North Addition at 120 N. Stone Avenue) was changed in 1974 to an expedient image of Modern influence. The tragic fire of 20 December 1970 that killed 29 people effectively ended the building's existence as a luxury hotel and community social center. In 1974, the building was adapted for use as retail and office rental spaces. In addition to its original architectural stylistic characteristics, the hotel was significant as an early example of cast-in-place reinforced concrete in a Tucson high-rise tower. It is that concrete structure that survived the fire and permitted the building to be rehabilitated and up-graded for office use.

The classical, three-part vertical composition of the tower is still evident even though "slipcovered" with a veneer of stucco panels. Still evident are the design elements of base, shaft, and capital. The original rectangular windows punched into the solid walls have been concealed by alternating vertical bands of solid wall and glass windows with spandrels. A thick boxed coping hides the historic cornice atop the

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tower. The base of the building at the first floor and mezzanine levels has been extensively remodeled to remove or cover the original Spanish Colonial Revival entrance, ornamentation, and openings.

The 1970 fire and resulting 1974 remodeling of the 1929 Pioneer Hotel caused the loss of integrity through removal or concealment of character-defining features to an extent that makes it not eligible for National Register listing as an example of Spanish Colonial Revival-style architecture contributing to the Downtown Tucson Historic District. Further physical investigation is needed to determine if sufficient essential elements still survive beneath the veneer to consider re-evaluation of eligibility should those conditions be reversible. The building's "threshold of integrity" and appropriate context should be identified as the baseline for re-evaluation as either a district contributor or an individual building.

Although the fire and the remodel project removed or concealed the Period Revival character of the 1929 hotel, the resulting changes to the building reflect the nation's response to building safety for high-rise buildings in general and for hotels in particular. The lessons learned from the fire and the inappropriate safety features of the original building design caused changes to the nation's building codes. Thus, the 1974 remodeling work reflects those landmark changes in high-rise building design and reforms of national fire codes sparked by the tragic fire in this building. Not until the fire at the Las Vegas MGM Grand Hotel in 1980 killed 87 was there such notice given to building safety design in hotels. In 2024, the National Register eligibility of the 1974 Pioneer Building should be re-evaluated under the context of "fire-life safety design for high-rise towers in the United States."

44 N. Stone Avenue Montgomery Ward 117-12-0100 1929

Located on a prime corner in Downtown Tucson, the corner tower of the building is a pedestrian-scale landmark on the streetscape. The west façade has four bays on Stone Avenue; the north façade has seven bays on Pennington Avenue. Each first-floor bay has a rectangular storefront with recessed entrances or display windows. Ceramic tiles veneer the spandrels below the display windows. In the wall above each storefront is a ribbon transom window. The second-floor steel casement windows are as broad as the storefront below. The parapet walls are enhanced with a cast stone frieze and clay tile shed roof.

The corner tower has a prominent second-floor window with ornate frame on each street face. A low-pitched pyramidal roof of clay tiles caps the tower. An arcaded cast stone frieze surrounds the top of the tower walls. As remarkable as the architectural decorations and materials appear, they contribute only a portion of the building's beauty. It is the artistic composition of the architectural elements within an underlying pattern that gives the building its order. And the harmonious proportions of the façade features give the building an alluring personality. The ability to blend features, patterns, and proportions into an artistic three-dimensional composition is one mark of a master architect.

The two-story department store designed by local architect Roy Place is among the finest examples of Spanish Colonial Revival style in Tucson. As such, the faithfully restored Montgomery Ward building is eligible for listing on the National Register not only as an individual property but also as a contributor to the Downtown Tucson Historic District.

When Walgreens occupied the building after Wards moved to another location, the Spanish Colonial Revival was transformed to an International-style façade in keeping with the competitive commercial trends of Downtown Tucson. The Tucson architecture firm Poster Frost Mirto prepared the restoration design that returned the building to its original character.

32 N. Stone Avenue Tucson Federal Savings Tower 117-12-0110 1966

Well-aware of the promised impact of the new financial monolith, a news article on page 53 of the May 11, 1964 Tucson Daily Citizen described the design and importance of the Tucson Federal Savings Tower as follows:

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*"The \$5 million high-rise home office building, to be completed for occupancy in early 1966, will be southern Arizona's tallest structure, rising 250 feet in height. Plans by the architectural firm of Place and Place call for steel frame construction and concrete slab floors with extensive use of glass and bold color masonry for the exterior walls. A glass "window wall" on the north will be accented by colorful porcelainized paneling. The east wall will be all windows and the south wall will be colored masonry. The west wall, which faces Stone Avenue, will have windows enhanced by a special decorative grille."*

*"Total floor space of the complex will be approximately 160,000 square feet. Tucson Federal will occupy 35,500 square feet on completion, with the expectation of using more than 50 per cent of the building within 10 years. Space unused by the Association will be rented. During construction of the new home office, customer service operations of the downtown branch are located at 2 West Congress. Executive offices are on the second floor of the Walgreen Building with entrance at 11 E. Pennington. The accounting and data processing sections have been moved to a new \$150,000 building at 820 E. Ft. Lowell Road at the rear of the firm's Amphitheater branch office. This building will house the Association's IBM 1440 computer which is to be installed shortly. Tucson Federal moved to 32 North Stone in 1958 when it completely remodeled the old Southern Arizona Bank Building."*

27 N. Stone Avenue                      Desert Bloom                      117-12-033A                      1901

This single-story, retail rental strip building of the One-part Commercial Block massing was transformed in 1958 to International style. The existing projecting upper façade retains its historic series of 15 smooth rectangular planes and horizontal cantilevered steel trellises above the storefront openings. The recessed display window storefronts are set at an angle to the upper façade to lead pedestrians to the entrances in the manner of many such Modern-influenced retail stores. The sidewalk and spandrel walls at the storefronts are sheathed with contemporary ceramic tile much the same way such tile finishes were installed in the 1950s. This is a very good example of an International-style retail store associated with the transformative development of the post-WWII Modern Period.

82 S. Stone Avenue                      The Citizen Building                      117-13-027A                      1913

Standing on a corner lot, the two-story, rectangular Classical Revival-influenced building presents symmetrical facades to both streets. As the land slopes down toward the west, the south façade drops allowing basement windows to grow taller from the front to back of the main building and to the one-story wing at the rear creating larger glass block windows on basement level as you move to west end. The flat roofline has a shallow cornice with parapets. At the center bay of the south façade a triangular pediment shape marks the middle of the façade. The tall rectangular windows on the south side façade are arranged in alternating threes and ones to imply five bays. The east front façade is divided into three bays, a wide center bay with three windows flanked by two narrow bays each with one window. At sidewalk level on the front façade are two recessed, arched entrances at the center to the raised main floor and to a stairway to the second floor, and at the right bay as a storefront. Historic photographs indicate that the arched window opening in the left bay was originally a storefront opening. These archways have canvas awnings similar in form to the original type. The other rectangular window also had operable canvas awnings to shade the windows from the desert sun. The plain, stucco-clad east wall is enhanced with simple belt course moldings at the floor levels and pilasters at the corners and bay lines. The north wall on the property line is a solid plane with no openings. The west wing replicates the window pattern and has a doorway to the basement level where the sidewalk has sloped down enough to allow entrance.

### **Scott Avenue**

The four-block length of narrow Scott Avenue is broken into three distinct sections by jogs in alignment resulting from the evolution of downtown development resolving the royal Spanish Colonial layout with the orthogonal American grid. Driving south from Alameda to Pennington, the streetscape is defined by side elevations of adjacent buildings and open space. The five-story mid-century telephone company building looks west to a surface parking lot. The low-rise buildings funnel the space to glance off the six-story



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post-historic-period parking garage. One building has the only 1950s rooftop parking deck in Downtown. The block from Pennington to Congress is characterized by post-historic mid-rise parking garages and office building set back from the sidewalk of the east side of Scott Avenue. By contrast, the west side presents the front and side facades of low-rise historic retail stores. The intersection at Congress is distinguished with the only surviving example of clipped-corner entrances to retail stores. Scott Avenue again jogs alignment at Congress to pass by the monumental mid-rise façade of the US Post Office/Federal Courthouse overlooking a surface parking lot to the east. South of Broadway, the street passes by a two-story historic façade on the west and the multi-story contemporary utility office building that fills the entire block once the site of the Santa Rita Hotel. Scott Avenue continues south into the Armory Park Historic District with large-scale historic civic buildings, theater/gallery, and Carnegie Library park.

59 N. Scott Avenue                      The Mint    117-12-0030                      1931

This two-story Spanish Colonial Revival-style building is the smallest building in the Downtown Tucson Historic District. This very narrow, vertical façade is enhanced with a character-defining ornamental iron balcony with wood plank decking and decorative cast iron railing and brackets. The low-pitched tile roof with side gables has rain gutters mounted to the exposed rafter tails. Rain leaders on the facade discharge storm water onto the narrow public sidewalk. The first-floor openings consist of a ten-panel wood door and a horizontal rectangular, aluminum sliding window with muntins. The second-floor openings consist of two twelve-light French doors flanking a four-light steel casement window. The walls are veneered with smooth stucco.

The zero-front-setback location of the building and its residential character relates well to the authentic Spanish Colonial fabric of Tucson. Its high-style Period Revival image, however, relates more to national trends of the 1910s through 1930s than to the vernacular adobe tradition of Sonora since the 17th-century. Its image is consistent with the original Spanish Colonial Revival-style character of the adjacent 1930 United States and Arizona State Employment Offices (54 E. Pennington Street).

31 N. Scott Avenue                      Retail Stores    117-12-0140                      1919

*Non-contributor – Loss of integrity*

Single-story Postmodern-influenced remodel of four-bay façade has affected even the essential elements of historic character (i.e., form, proportions, roofline, and openings) by altering the three individual buildings to unify them as one. Blue tile below storefront windows. Bay openings at recessed storefronts are flanked by short engaged, precast-concrete Tuscan pillars beneath precast-concrete belt courses mimicking an entablature. Façade is veneered with stucco. Precast concrete canales (7 rainspouts) project from front parapet wall at each bay. Fixed canvas awnings of several forms shade the three south storefronts of the four. Storefronts are made of wood and French doors.

50 N. Scott                                      Parking Garage    1971

*Non-contributor – Insufficient age*

This typical, four-story precast concrete parking garage is set back from the street to provide space for ramped driveways and the brick-veneered cylindrical masses containing the stair tower, elevator shaft, and mechanical equipment. The brick-paved public sidewalk extends into the open space to create something of a shallow plaza. In a Modernist sculptural composition of the garage facade, the verticality of the red brick cylinders contrasts with the horizontality of the natural gray concrete parking decks.

## **6<sup>th</sup> Avenue**

Second in importance only to Stone Avenue, wide 6<sup>th</sup> Avenue is the one-way northbound arterial street through Downtown Tucson. Stone and 6<sup>th</sup> Avenue are the one-way arterial pair that passes under the SPRR tracks. Entering from the residential area of Armory Park Historic District at Broadway, the three-block-long streetscape of 6<sup>th</sup> Avenue passes the solid block of historic one-story retail stores on the east side and a surface parking lot and two-story Neoclassical façade on the west side. The intersection of 6<sup>th</sup>

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Avenue and Congress retains three corners with low-rise retail stores and auto repair garages which are contrasted by the post-historic-period Neo-Spanish arcades and open space of the Ronstadt Transit Center. Opposite the transit center, between Congress and Pennington, stands a solid wall of low-rise retail stores with a six-story post-historic-period parking garage at the north end of the block. As the cross street between Pennington and Broadway (formerly part of US-80), 6<sup>th</sup> Avenue was once the focus of auto-related commerce and services in Downtown. The Downtown Tucson Historic District ends just beyond the Sears Auto Service Center on Pennington.

101 N. 6th Avenue                      Sears Auto Service Center                      117-11-1050                      1946

Originally built as the auto repair garage for the (missing) Art Deco-style Sears store across the street, this single-story International-style building contributes to the 20th-century urban character of the Downtown Tucson HD. (The Art Deco Sears Annex still exists.) Deep cantilevered, wrap-around canopy with curved stucco soffit shades ribbon of display windows. Corner of building and windows are curved to follow shape of curb line at intersection. Service bay garage doors and drive-thru portal at N end of office and sales showroom to parking at rear.

53 N. 6th Avenue                      Sears Building Addition                      117-12-017A                      1924

The quality of design and workmanship of this building is a rare, late example of Art Deco style. Its Modernistic character conveys the transition from the Progressive to the Modern Periods. The Art Deco building has two-story box-like massing with vertical emphasis of Art Deco details at piers and fluted panels. Scored grid pattern articulates the smooth stucco-veneered walls. Crested piers extend above the parapet. Stylized decorations highlight the building with linear hard-edged compositions. Strips of windows are separated by decorated spandrels. Relief ornamentation enhances door and window openings. Steel casement windows have fixed transoms. Parapets are decorated with stepped topplings of piers. The surviving annex matches original Sears building (demolished).

51 N. 6th Avenue                      Kelly's Household Appliance                      117-12-019A                      1921

This single-story, Art Deco-style building is a remodel of an earlier commercial building. Grooved plaster surface relief give texture to the wall above the storefront. The hexagonal tile flooring at the recessed entry is a remnant of the original building fabric. The entry retains its original wood door. The pattern of storefront with recessed entry is more typical of a Commercial-style façade than an Art Deco façade. Its Modernistic facade transitions the building from the Progressive to the Modern Periods. The good quality of its design and workmanship is typical for Art Deco style employed as a façade remodel of a Commercial-style building.

31 N. 6<sup>th</sup> Avenue                      Arizona Hotel                      117-12-0200                      1917, 1953

*Previously listed individual building (see National Register nomination for more data)*

Originally constructed in 1917 and remodeled internally in 1953, the two-story Arizona Hotel still retains its Italian Renaissance Revival character of a symmetrical tripartite box-like façade with brick pilasters and stepped parapets. The stucco-veneered brick wall surfaces of each bay are punctuated at the second floor with a series of tall double-hung wood windows; a pair flanked by singles. The window openings are spanned by flat arches of brick with each lintel emphasized by a tall keystone. The upper parapet of the wide central bay is enhanced by a framed sign for "Hotel Arizona" surmounted by a cast stone flourish. Above each of the two flanking window groups is a cast stone swag-and-wreath motif. At the first floor level, the original wooden storefronts and transoms have been replaced by contemporary aluminum frames and infill panels. Nonetheless, the openings and fenestration framing patterns complement the character of the historic façade. Shallow quarter-round canvas awnings shade the east-facing storefronts.

11 S. 6th Avenue                      Pima Wrecking and Salvage                      117-06-1910                      1917

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This single-story, International-style façade transformed an earlier Commercial-style building of the Progressive period. The massing of building as a one-part commercial block remains unchanged although finishes and windows were modernized in 1948. The remodel emphasizes horizontally and simplicity. Cantilever awning and curved glass block corners are characteristic of International style, as is the horizontal pattern scored into stucco on the parapet. Black 2-inch by 2-inch ceramic tile veneers spandrel panels below the windows. Display windows and curved glass block flank the recessed entry. This is a good example of post-WWII modernization of commercial façade. The 2011 remodel project sensitively retains features of the International-style character and the massing of the Commercial style.

33 S. 6th Avenue                      Roberts-Reynolds Garage                      117-06-195A                      1917

This is a Progressive-period commercial building remodeled with an Art Deco-style façade transitioning to the Modern period. The single-story, box-like building has a typical one-part commercial block façade composition. The remodeled façade retains its essential components (piers, storefronts, upper wall, and parapets) of the original Commercial-style massing and openings. Its recessed entrance and storefront pattern convey a traditional approach to retail store design.

41 S. 6th Avenue                      Retail Stores Rental Building                      117-06-1960                      1916

This single-story Commercial-style building is a red clay brick, rectangular box on a corner lot. Decorative brick copings at parapets and sign panels characterize the Commercial style. Typical one-part commercial block massing retains its essential components (piers, storefronts, upper wall, parapets). Prism glass transoms are rare surviving storefront material. The façade is divided into four storefronts implying that the building was intended as a rental property for one to four tenants in the main building and one or two tenants in the attached matching store at its rear (113 E. Broadway). These buildings were designed by prominent local architect Henry Jastaad who also served as Tucson's mayor for 14 years.

111 S. 6th Avenue                      Alta Vista Appraisals                      117-17-007B                      1918

*Noncontributor – Loss of integrity*

A single-story commercial building of “No-style” has an exterior remodel that left it with several inharmonious stylistic expressions—International-style grid-patterned front wall; Sonoran-style stuccoed parapets, thick stem wall, and battered piers mimicking adobe construction. Postmodern-period bricks infill the storefront openings.

135 S. 6th Avenue                      Odd Fellows Hall                      117-17-0110                      1914

This three-story Classical Revival-style building of natural clay brick is an excellent example of a two-part block building with fraternal meeting hall upstairs and leased retail space downstairs—a typical building type where a fraternal group subsidizes their meeting hall with first-floor rental space. The wooden storefront windows have prism glass transoms and retracting awnings. The building retains a surviving example of an exterior steel fire escape (few remain, for this exit system no longer complies with building codes). Ely Blount may have designed the building while working for architect Henry Jastaad.

**Arizona Avenue**

The character of two-block-long, one-lane Arizona Avenue is unique in Downtown Tucson for its pedestrian-scale feeling as a narrow alley turned street. The historic brick buildings lining Arizona Avenue between Congress and Broadway convey a feeling of another time. This block displays front, side, and rear facades of historic buildings and a contrasting mid-rise contemporary apartment block. The centerpiece of the intersection of Arizona and Broadway is the two-story symmetrical façade of the Federal Moderne VFW Hall on the southwest corner.

14 S. Arizona Avenue                      Auto Service Garage                      117-06-1910                      1915

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This small, single-story Commercial-style red brick building has a narrow yellow-brick façade that retains its original openings for a storefront and transom. Within the opening, the storefront has been replaced with a glazed, segmented garage door plus a single man-door. Being located on an "alley" and among auto-service-related buildings, it is likely that this building may have originally possessed a vehicular door with man-door rather than a storefront. Above the transom window survives the characteristic masonry sign panel and two diamond lozenges in raised relief.

125 S. Arizona Avenue                      W.A. Julian Company                      117-17-0090                      1917

As a rare example of a building with frontage on two streets, this single-story brick structure has a Commercial-style front façade and a remodeled rear façade of Modern influence. The Commercial-style façade on Arizona Ave. has its original pair of wooden rolling doors, segmental-arched wooden double-hung windows, and "ghost" sign on the brick wall (W. A. Julian Co.). It is a rare surviving example of a once common post-WWI-era industrial type building.

### **5<sup>th</sup> Avenue**

Although the three-block length of 5<sup>th</sup> Avenue touches only seven historic buildings, these properties are among the most iconic in Downtown Tucson. The Classical Revival Stillwell-Twigg's Boarding House is the only historic building fronting on 5<sup>th</sup> Avenue. The north end of 5<sup>th</sup> Avenue intersects with the diagonal Toole Avenue at the entrance to the SPRR Depot of the Warehouse Historic District. The Depot was the economic engine of Downtown Tucson during the first-half of the twentieth century. It sparked commerce and hospitality to grow the central business district. Today, the one-block-long modern streetcar turn-around loop passes through 5<sup>th</sup> Avenue between Congress and Broadway. This loop in Downtown is a pivot point for the streetcar lines to the west on Congress and Broadway and to the north on through the 4<sup>th</sup> Avenue Historic District to the University of Arizona campus and Medical Center.

128 S. 5<sup>th</sup> Avenue                      Tiberon Apartments                      117-17-1160                      1964

#### *Noncontributor – Loss of integrity*

As a three-story, courtyard apartment building having sustained stucco-veneering of its used brick façade and modification of its windows, the International-style Tiburon Apartments no longer convey the integrity of design, materials and workmanship that defined its historic-period architectural character. The building massing and opening sizes remain unaltered. The courtyard building has two wings – the three-story (half-basement) U-shaped wing on the east, north, and west; and the two-story wing on the south. The garden courtyard and outdoor elevator cannot be seen from the street through the glass-enclosed entrance.

134 S. 5<sup>th</sup> Avenue                      Stillwell-Twigg's House                      117-17-014A                      1902

This a rare, surviving example of Progressive-period boarding house architecture. The two-story, Classical Revival-style Hipped Box house is built of natural red clay brick. The strongly symmetrical façade is topped with a hipped dormer centered on front roof slope. French doors with sidelights and transoms are centered on the front porch. Double-hung wood windows are set in segmental arched openings. A deep, raised verandah with second-floor balcony spans the entire front. Rubble stone masonry retaining walls at property line support the front yard terrace with lawn and hedges.

### **Alameda Street**

The diagonal alignment of Alameda Street turns east-west at Stone Avenue where the Spanish Colonial-period street pattern resolves into the orthogonal layout of the American townscape. Alameda Street is only two blocks long running one-way west-bound through the Downtown Tucson Historic District. It pairs with the one-way east-bound Pennington Street. It meets 6<sup>th</sup> Avenue and Toole Avenue at a five-points intersection. The Modern-influenced facades of the City Court building and the telephone company building create a deep canyon between Scott and 6<sup>th</sup> Avenue. These major buildings constitute the Modern-period area for local government and utility administration as conveyed in both scale and style.

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35 E. Alameda Street Southern Arizona Bank & Trust Parking Garage 117-11-096C 1968

The pre-cast concrete structural system of this four-level parking garage clearly expresses its bays, decks, and ramps in the state-of-the-art technology and typology of this post-WWII building type. The expression of modular structure and of texture in concrete is typical of the Brutalism interpretation of the Modern architectural movement.

75 E. E Alameda Street Retail Store 117-16-0330 1947

*Non-contributor – Loss of integrity*

The expression of modular cast-in-place concrete structure with its cantilevered beams and canopy are emblematic of the Modern approach to commercial building design in a central business district context. The brick wall panels and the high ribbon windows shaded by the wrap-around canopy has a slight feeling of Frank Lloyd Wright's Organic approach to Modernism. Set on the front and side property lines of the lot, the building carries on the traditional siting of Downtown commercial buildings. Its customers likely relied on street parking rather than an associated parking lot. The windows have been infilled and the natural brick has been painted and, in places, veneered with stucco. The original entrance has been greatly modified. Fans and vents piercing the flat rooftop imply that the building may have been converted for use as a mechanical room for the City Court and Jail. These changes have adversely affected the commercial image and Wrightian character of the building.

103 E. Alameda Street Tucson City Court 117-16-029A 1960

This building is one of only two in Downtown Tucson buildings (i.e., Tiburon Apartments, 128 N. 5th Ave., non-contr.) that have an interior courtyard somewhat reminiscent of locally traditional Sonoran-style buildings. The six-story void in the center of the cube-like building acts as a functional light as well as an aesthetic architectural amenity. The fenestration pattern of the four dissimilar facades respects the desert solar heat gain by placing ribbon windows on the south and north sides and placing solid walls on the east and west. The pre-cast concrete spandrel panels with a grid pattern alternate in bands of solid and void on the front façade. Similar panels sheath the east and west (side) facades.

As did many large-scaled International-style buildings, the City Court massing "floats" the block of upper stories above the recessed wall of the first floor to create an entryway at street level. Higher-quality stone veneers the angled wall at street-level entrance. Continuous, narrow ribbon windows atop the stone-veneered wall give the ceiling the appearance of floating on air, thanks also to structural columns behind the walls. The top floor is a recessed penthouse set back from the perimeter of the building. A cantilevered canopy centered on the penthouse's front wall projects nearly to the plane of the front façade.

The rehabilitation of the office building as City Court altered the exterior by removing some of the features that distinguished it as a Neo-Formalist interpretation of the International style. The seven-arched cantilevered canopy at the ground floor entrance was removed. Horizontal bands of waffled metal panels were removed from the south façade at the second through fifth floors. The multi-story breezeway enclosed by decorative concrete blocks has been infilled or covered. Although the building has sustained the loss of some of its Neo-Formalism features, it still retains its essential and major character-defining features that convey its architectural significance as an International-style office building.

#### Outbuildings:

The three-story precast concrete parking garage attached to the west façade contributes to the design integrity of form, function, and character of the main office building. It retains its architectural association with the office building and its precast concrete construction method.

126 E. Alameda Street Mountain States Telephone and Telegraph Company 117-11-076A 1947/66

The Mountain State Telephone Company building and addition, a component of the facility complex, is

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an excellent example of high-style corporate architectural character utilizing nationally recognized imagery of Art Deco and Neo-Formalism. The characteristic Art Deco-style massing, window/spandrel patterns, structural bay expression, and high-quality materials of the 1947 Telephone Company component building has influenced the additions and remodeling of three of the six buildings that now compose the complex. The Telephone Company buildings possesses restrained Art Deco massing and window patterns without the flamboyant zigzag decoration usually associated with that style.

At this building, Place & Place Architects introduced to Tucson the high-rise design characteristics of the iconic 102-story Empire State Building. The patterns of the façade and entrance to the five-story Telephone building is influenced by the 1929-31 Art Deco-style tower in New York City. No other building in the Downtown Tucson Historic District possesses the feeling of permanence, sophisticated design, and quality finishes as is conveyed by the original Telephone Company building and its subsequent additions and accretions. In the Telephone Company's 1966 remodel project on the block, three existing buildings on the south side of the block (137 [two combined] & 149 E. Pennington) were also veneered with the brick and stone slabs to match the Alameda Street building components.

The New Formalism style of the northeastern 1966 addition differs from the two western office portions of the building due to its function as a secure, windowless facility containing telephone switching equipment. Nonetheless, it does relate to the adjacent offices in materials and underlying patterns.

### **Pennington Street**

The diagonal alignment of Pennington Street through the Downtown Tucson Historic District perpetuates the mark of the Spanish colonists who first laid out the town outside the gates of the Presidio. Almost a century later, the American townsite was established east of the Spanish/Mexican village. Eventually, most of the Hispanic adobe rowhouses were replaced by American brick and concrete commercial buildings. These two blocks of Pennington Street became a specialized business area still remembered as "Fashionable Pennington" for its mid-twentieth-century association with high-style clothing stores gravitating to Cele Peterson's salon of women's fashions. Civic leader, Cele (pronounce "seal") Peterson created the aura of good taste in clothing, art, and architecture in Tucson for almost fifty years. The high-style facades on Pennington Street still reflect the midcentury blending of Old and New Tucson. The buildings along the one-way east-bound street embrace and calm those who drive through the narrow tree-lined passage between Stone and Scott.

37 E. Pennington Street      Howard & Stofft Stationers      117-11-0980      1941

This 1941 International-style building contributes to the early Modern-movement of commercial buildings in the Downtown Tucson Historic District. It has a single-story façade with symmetrical stepped-back display windows leading to a central wooden doorway. Although Modern in design, the original recessed storefront with walls of glass retain a little of the traditional feeling of pre-war commercial stores. The original stucco veneer on bricks of the front façade is a character-defining element of Modernism. The shallow cantilevered storefront canopy is missing. The missing projecting sign and cut-out letters standing atop storefront opening frame were distinctive midcentury Modern features associated with competitive façade imagery. The façade has been sensitively rehabilitated for a new commercial use.

47 E. Pennington Street      Cele Peterson's Fashions      117-11-0990      1958

The two-story, Neo-formal-style building was built in 1958 after Cele Peterson's small (pre-1919) house/store there burned in 1956. Evidently, the current building is a combination of the earlier (ca. 1948) two-story Barrow's Furniture store to the east and the new addition to the west. The stucco-veneered Neo-formal façade blends the two buildings into one. The cantilevered canopy of six segmental arches is the most prominent Modern feature of the façade. This influential couturier and her architectural façade set the pace for high-style clothing stores and businesses on "Fashionable Pennington."

54 E. Pennington Street      Arizona State Employment Service      117-12-006A      1930

During the historic period, this single-story Spanish Colonial Revival-style office was fashionably updated

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with Modern-movement façade alterations of the storefronts. The building stands prominently on a corner lot of a downtown intersection. Its artistic terra cotta parapet ornamentation draws the eye around the corner and unifies the adjacent facades. It still retains its original simple box-like massing with historic-period recessed entrances and display windows shaded by thin, cantilever canopies. Original storefronts with corbelled upper corners were modernized in 1948 as display case windows, transoms were in-filled, and ashlar sandstone spandrels added.

The middle storefront has a taller recessed entry behind three ashlar sandstone piers. The entrance is glass and steel with an island display case in the center. The sign hangs prominently above the opening. The east storefront has two bays, one with a deeply recessed entry with rows of plate glass display cases at the sides and on with plate glass windows above pebbled concrete wainscot and a door at the right.

The smooth stucco finish of the exterior walls is co-incidentally characteristic of both Spanish Colonial Revival and International style. The result is a comfortable blending of Old Spain and Modern Arizona. The use of rustic materials such as ashlar sandstone masonry and the clean geometric forms of openings and canopies provide a feeling of appropriateness for the historic cultural associations and recent history of the city.

59 E. Pennington Street      Retail Shops      117-11-1010      1935

*Non-contributor – Loss of integrity*

This simple, two-bay retail building from 1935 sustained a remodeling project in 1982 during the short-lived economic up-turn and hopeful resurgence of Downtown development. The character of the façade was changed into a brick and stucco interpretation of Brutalism. The post-historic-period changes to the exterior adversely affected the original character of the building and streetscape. The single-story box-like building has a façade of stucco-veneered masonry walls and applied brick trim. Corbelled brick piers flank the door and window openings. A brick coping and soldier course articulate the parapet top. Wood-slatted, steel-framed awning have a quarter-cylinder shape.

65-86 E. Pennington Street      Latimer Building      117-11-085A      1957

*Non-contributor, - Loss of integrity*

This otherwise typical single-story retail rental building is made unique in Downtown Tucson for its innovative rooftop parking deck for sixty cars. According to the local newspaper, it “incorporated numerous [unspecified] safety features. Combining desert tan and turquoises in its exterior décor, the building’s styling might be described as ‘Modern Old Pueblo.’ ”—Tucson Daily Citizen, 10 December 1958. The building retains its integrity of structural design and essential architectural character although the shade canopies have been modified and the window frames have been replaced in the original openings. Associated with the post-WWII economic success and resulting traffic congestion of Downtown, the Latimer Building with Tucson’s first rooftop parking facility is a midcentury Modern structural engineering design incorporating reinforced concrete construction.

102 E. Pennington Street      Reilly Funeral Home      117-11-1020      1908

This is a rare surviving example of the Art Deco remodeling of a Classical Revival-style commercial building. Verticality of original massing is complemented by the vertical emphasis of Art Deco pilasters, bas-relief zigzag modulated parapet moldings, sunrise stepped headers. The highly artistic Art Deco features are applied heavily to front façade, moderately at upper floor of side façades at front bay, and lightly at parapets on both sides. Original segmental arches at front bay were changed to straight heads to emphasize hard-edged Art Deco character. Screened sleeping porches at the rear served the caretaker’s apartment before the advent of evaporative cooling in early 1930s. One-over-one double-hung and casement wood windows and decorative door transom windows may be original or historic replacements.

The 2012 rehabilitation project as a pizza parlor retained and preserved most of the Art Deco character-defining features of the main mortuary building’s exterior, especially at its primary façade, thus retaining

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its essential integrity. Reportedly modifications to finishes of the basement and first floor interiors (e.g., chapel, show room, offices) have somewhat compromised the integrity of materials and workmanship. The design integrity of interior spaces and floor plan remains at the first floor to convey the mortuary building type.

The inventory form prepared for the 1983 historic resource survey by Property Development Resources states that Henry Jastaad designed the original Neoclassical building as well as the Art Deco remodel. In November 2013, the CHPO staff found evidence in the UofA Roy Place Collection that attributes the remodel design to architect Roy Place.

*Outbuilding: Non-contributor – Insufficient age*

The historic-period box-like, stucco-veneered one-car garage with attached three-car carport at rear property line was demolished during 2012 rehab. As a secondary support building for the mortuary use, it had no Classical Revival or Art Deco stylistic features. It was replaced in 2012 by a slightly larger storage building of the same general massing and character. Its north façade is veneered with used brick rather than by stucco.

110 E. Pennington                      Parking Garage                      117-12-0001A                      2005

*Noncontributor – Insufficient age*

Standing opposite the multi-story City Court building, the six-story mass of this precast concrete parking garage looms over the narrow width of Pennington to create the feeling of an urban slit canyon. At the ground level of the north elevation, a series of tenant storefronts for shops and a restaurant are set as a detached strip center tucked beneath the second-floor parking deck. The storefronts are set back from the sidewalk behind the two-story tall concrete columns to create a shallow public space. Free-standing, broad concrete scissor stairs with pipe rail guardrails provide a sculptural quality and visual detail against the stacked parking decks. A decorative false cornice of tube steel framing has been attached to the top parapet seemingly as a Postmodern homage to the Downtown of a century earlier.

137 E. Pennington Street                      Mountain States Telephone and Telegraph                      117-11-080C                      1916

As part of its facilities expansion on this Downtown block in 1966, Mountain States Telephone and Telegraph Co. commissioned a design to unify the differing facades of three, separate adjacent buildings (these two three-story offices at 137 and one other two-story office at 149) on East Pennington Street. Using a veneer of tan brick facings, granite slab wainscot, and Art Deco-influenced massing and openings, they created a Modern monumental architectural image to increase the importance and visual scale of the company's holdings. This motif was expanded from the two conjoined, five-story buildings (with sides along Scott Avenue) at 126 West Alameda. One surviving Ionic-order pilaster of the 1916 Mountain States Telephone Co. building is still visible near the south end of the west façade.

The box-like massing upon a water-table base, the aluminum windows integrated into the vertical wall patterns, the recessed storefront entrance, and the high-quality brick and stone veneer materials are the essential character-defining elements of this building. This building's veneer repeats the character of the west façade of the 1947 addition along Scott Avenue. The origins of this Art Deco-influenced image of the 1947 Telephone Company addition can be traced to wall patterns and openings of the 1931 Empire State Building.

149 E. Pennington Street                      AT&T/Mountain Bell Telephone                      117-11-1040                      1947

This two-story 1947 International-style building was among the first constructed in Downtown Tucson following WWII. Its box-like massing, framed façade with ribbon windows and grid-patterned wall, recessed storefront entrance, and shallow cantilevered "eyebrow" are the essential and major elements of its Modern-period character. The 1966 remodel that veneered the façade with stucco and granite slab wainscot did not adversely affect the International-style façade. The alterations succeeded in emphasizing the corporate image by unifying this building with its neighbors at 137 E. Pennington using high-quality, sophisticated materials. The Mountain State Telephone Company building, a component of



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the facility complex, is an excellent example of high-style corporate architectural character utilizing nationally recognized imagery of the International style.

### **Congress Street**

The slightly diagonal alignment of Congress Street whispers of its origin during the Spanish Colonial period. The orthogonal grid of the American townsites plan worked around the original irregular street patterns. This five-block-long streetscape of Congress Street possesses the most and the best-preserved historic buildings in the Downtown Tucson Historic District. Congress Street continues to pump the lifeblood of commerce through Downtown. If Congress is the commercial artery, then the heart of the district is between Scott and 6<sup>th</sup> Avenue. This one block of rehabilitated buildings defines and refines the spirit of place for the Downtown Tucson Historic District—you know you have arrived. Walking the length of Congress Street, you can see every chapter of the Downtown Tucson story. For almost fifty years, the local streetcar rolled through Congress Street between retail stores, businesses, hotels, saloons, pool halls, and theaters. The Fox and Rialto Theaters still anchor the west and east ends of Congress Street within the Historic District. In 2014, the Modern Tucson Streetcar again stops at street corners on Congress and Broadway, reinforcing the feeling of the pedestrian world of the historic central business district. The once vacant storefronts, victims of explosive suburban growth, are being preserved through certified rehabilitation projects for uses like those of the twentieth century. New large-scale infill projects for housing and offices sensitively complement the patterns, proportions, and materials of the historic buildings to complement their character and to perpetuate the optimism and energy of those who built them.

52 W. Congress Street      Retail Store      117-12-0470      1955  
*Non-contributor – Loss of integrity*

The box-like, two-story massing of a mixed-use commercial/office building is still evident, but fenestration has been altered and in-filled. The first-floor storefronts have been altered into an irregular floor plan layout. A portion of the historic-period storefront display window design is intact only at the east bay. As an International-style building remodeled by the pastiche addition of Spanish Eclectic ornamentation, modification of storefronts, and alteration of ribbon windows, it has lost its essential elements of Modern-period character.

29 W. Congress Street      Arizona Daily Star      117-12-0360D      1905,20

The International-style-influenced façade was an architectural remodeling strategy for improving the newspaper's competitive edge among Downtown businesses by transforming its image from traditional to modern. It has a modified two-story (Two-part Block) façade with storefronts and brick surrounds at second floor windows. The surrounds intend to unify separate window openings to appear as a ribbon of windows and stucco panels—a common technique of post-WWII Modernization.

This property consists of two early-twentieth-century buildings of different heights and openings remodeled with matching Modern facades during 1950s. The proportions of the facades and openings suggest that the west building was from 1905 and the east building was from 1920. The two buildings were likely made to connect internally to serve a single tenant, the Arizona Daily Star newspaper. The historic-period Modern remodel has attained its own architectural significance as an example of an updated architectural style that still retains a feeling of the original buildings. Compared to the archival photo from the 1950s, recent changes to storefronts do not adversely affect overall integrity of façade. Current canvas awnings, although of contemporary size and shape, are reminiscent of the missing Modern-style canopies.

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27 W. Congress Fox Commercial Building 117-12-0350 + 1 more 1929  
 17 W. Congress Fox Theater 117-12-034A + 3 more 1929

*Previously listed individual building/addition (see individual National Register nomination for more data)*  
 The Fox Theater and Commercial Building, originally designed by California architect Eugene Dupree, underwent a certified restoration project in 2002 to preserve the architectural integrity of the exterior and interiors of the movie house. The façade of the Fox Theater and adjoining two-story Commercial Building share the same Art Deco details and thus have always appeared to be one structure. The theater façade is a smoothly stuccoed, wall with a deep, recessed, rectilinear entrance beneath a flat ceiling. The upper wall is pierced by three eight-over-eight double-hung wood windows. The parapet has a sculpted Art Deco zig-zag cap with a “drape-and-rossette” frieze. Above the marquee is a pair of applied pilasters topped with inverted arrow ornamentation. Two thick squared piers that flank the entry are clad in ceramic tiles in colors of orange, yellow, turquoise, and black framing glazed poster cabinets. A zig-zag pattern runs up the center of the tile surface. The authentically reconstructed metal marquee over the sidewalk is a tall rectangular-plan canopy extending almost to the curb both to protect patrons from the elements and to provide backlighting changeable signage. The original vertical “blade” sign hanging from the upper façade wall is a large illuminated display of the brand-name “FOX,” was accidentally destroyed during a 1974 renovation. An authentically reconstructed sign replicating high-quality neon sign artistry again hangs from the front façade. A small, free-standing, flat-roofed ticket booth (1956) occupies the center of the recessed entryway at the rear of which is a series of paired doors giving access to the lobby. The interior of the lobby, auditorium, and balcony have been rehabilitated to the Art Deco grandeur of a pre-Depression-period movie palace. In 1930, the Fox Theater was the first evaporatively “air-cooled” public building in Tucson. In 1936, Carrier Refrigeration was installed to make the Fox the first “air-conditioned” public building in Tucson.

1 W. Congress Street Goldberg’s Jewelers 117-12-033A 1905

*Non-contributor – Loss of integrity*  
 This early Progressive-period building has been remodeled as a two-story, No-Style retail store with box-like massing on a corner lot. It has a recessed corner entrance and display window with plywood spandrels below. False piers of wood flank the windows. Canvas awnings on metal frames shade the openings. A pair of horizontal pop-out belt courses articulate the upper wall. Mounted at regular intervals between the belt courses, gooseneck light fixtures illuminate the walls.

1 E. Congress Street Lerner Shops 117-12-0310 1953

*Non-contributor – Loss of integrity*  
 The Postmodern façade intervention of this 1953 International-style fashion store for adaptive use as a data facility has irretrievably altered its essential character-defining elements of massing, fenestration, and storefronts. It no longer conveys its significance of Modern architectural design.

2 E. Congress Valley National Bank 117-12-0870 1929

*Previously listed individual building (see individual National Register nomination for more data)*  
 Designed by Los Angeles architectural/engineering firm Walker and Eisen, the ten-story Valley National Bank is an excellent high-rise example of Second Italian Renaissance Revival-style that is the centerpiece of the financial district along Stone Avenue in Downtown Tucson. The facades convey the Three-part Commercial Block property type that gained national prominence following the 1893 Columbian Exposition in Chicago. The top part, containing floors nine and ten, is capped by a classic denticulated cornice and cross-hatched terra cotta tiled frieze. A false balcony on brackets extends across the ninth floor. The middle part, containing floors two through eight, is veneered with reddish brick in Flemish bond with cream-colored mortar. The bottom part, of the front (north) façade is marked by high arched windows at street level; the main entrance to the lobby from Congress Street is through a recessed terra cotta archway in which a bronze grille surmounts two monumental bronze doors topped by a keystone. The original steel double-hung windows have been replaced with single-light fixed windows in black metal frames throughout the upper stories. The original ornate interiors of the two-story-tall banking floor and mezzanine are still intact. Sections of the lobby ceiling are adorned with paintings

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alluding to visions of Spanish New World Conquest, American Manifest Destiny, and settlement of Tucson.

20 E. Congress Street Valley National Bank Branch 117-12-0860 1912, 1953

*Non-contributor – Loss of integrity*

Until its remodeling in 2016 as the “New Paradigm”, the Downtown Branch of the Valley Bank was a very good example of International-style commercial façade. This two-story, symmetrical International-style façade remodel of 1953 transformed the original building’s Revival-style character to a post-WWII image of Modernism. The deep rectangular mass of the building fills parcel. A partial fourth story covers the rear third of the building. The Modern square building façade had no openings or storefront except the recessed pair of entrance doors with sidelights. The upper stucco portion of the façade levitated above the first-floor stone-veneered walls as a popular visual theme for branch banks of the period.

The remodeled metal-veneered symmetrical façade centers on a wide three-story opening of glass. A third-floor glass-enclosed balcony fits within the shallow recess of the opening. Sheltered beneath a cantilevered steel and glass canopy, the two tall, single entrance doors are also recessed into the opening. Three stacked small square windows punctuate the front façade to the right of the opening. Windows with French balconies have been cut into the east (side). Although not a certified rehabilitation project, the new design nonetheless both complements and defers to the urban streetscapes as an expression of its contemporary time.

21 E. Congress Street Daniel's Credit Jewelers 117-12-0290 1898

Remodeled in 1953 during the post-WWII boom of Downtown Tucson, this 1898 retail store is architecturally significant for its surviving International-style characteristics such as its deeply recessed entrance with a terrazzo floor sign, black marble slab wall veneer, continuous high-sill jewelry case display windows, neon standing letters, box-like massing, and rejection of ornamentation. Of special interest is the only surviving Modern-period roll-away canvas canopy and mechanism above the storefront. The Daniel’s Credit Jewelers building retains major and minor design and material characteristics of the International style.

25 E. Congress Street Franklin's 117-12-0280 1900

*Non-contributor – Loss of integrity*

The 2007 remodeling of Franklin’s storefront may have been an intentional albeit expedient effort to mimic the jewelry store display windows and marble wall veneer of the Daniel’s Jewelers immediately to the west (21 E. Congress). The craftsmanship of the remodeling is poor and the recycled marble slabs are of low quality and integrity. The loss of the broad display storefront signaled the loss of the essential massing and fenestration of the International-style façade leaving it with no style.

33 E. Congress Street Woolworth's 117-12-0080 1898,1957

*Noncontributor – Loss of Integrity*

This building, in its through-lot plan and opposite-side facades of 1957, retains sufficient essential elements (storefronts, materials, lobby stairs & planters) on the Pennington Street façade to convey its International-style architectural character. This is an unusual example of a through-lot building having two main entrances—one on the general retail and business corridor of Congress and one on the fashion street on Pennington. The Congress façade is a 1984 adaptive use for indoor auto parking that still expresses a historic retail use. The Pennington façade is the original design of the 1957 addition that readily portrays a Modern variety store. The Pennington façade (north) retains a higher-degree of International-style character—box-like massing, smooth stucco finish, slightly recessed storefront across the entire façade, aluminum storefront and hardware, lobby with terrazzo flooring, planters, stairs, and railings. However, the remodeling in 1984 significantly changed the character of the side of the building facing Congress Street leading to a loss of integrity. The stucco covering and changes to the design of the façade adversely affected the exterior design of the property.

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61 E. Congress Street      McLellan's Building (west portion)      117-12-0220      1953

Seen as a holistic architectural composition, the dissimilar traditional facades of neighboring buildings were modernized in about 1953 by removing ornamentation and sheathing their wall materials with smooth stucco to create a unified, simple box-like International-style character. The various storefronts were replaced by uniform aluminum storefront systems and a continuous thin, horizontal canopy shaded the windows and corner entrance all around the corner. The taller bay at the west end of McLellan's façade was remodeled as a striking vertical counterpoint to the horizontal character of the rest of the building. The Modern signage "fin" attached to the front and projecting above the parapet has been retained although the letters have been removed and replaced. The stone-veneered recessed opening that once was a glass storefront still functions as an entrance to the two-story-plus bay. The west elevation of the bay still vaguely expresses the profile of the early theatrical use—office over retail, balcony area, theater house (roof garden), and stage fly (cabana). Retaining its essential elements of character, this tall bay is an important component of the whole McLellan store façade composition. Together, the two visually-related properties blend together as a single entity.

63 E. Congress Street      McLellan's Building      117-12-0210      1909

During the significant 1953 remodel project, several small façades of traditional character were unified and modernized by removing ornamentation, sheathing in stucco, replacing storefronts with aluminum systems, and replacing canvas awnings with a metal canopy. The single-story, International-style building is square in plan with a two-story bay on its west end. This bay was once the easternmost bay of the adjacent State Theater (originally Tucson Opera House). At the street intersection, the southeast corner of building is angled and recessed to create a diagonally oriented entrance. Historic denticulated (tooth-like) brick coping suggests Regional Modernism alluding to territorial-period styles. The angled corner parapet is raised higher than rest emphasizing the main entrance. Storefront window systems fill the openings on south façade and around the corner. A continuous, thin cantilever marquee wrapping around the corner shades the storefronts and entrance. McLellan's as an excellent local example of International-style commercial architecture that retains its major and minor elements of International-style character.

72 E. Congress Street      Rebeil Block/Indian Village Trading Post      117-12-0820      1897/1930

*Previously listed individual building (see individual National Register nomination for more data)*

Originally, this two-story commercial and office building conveyed High Victorian-period character influenced by Classical and Renaissance Revival. The Indian Village Trading Post transformed the architecture into Spanish Colonial Revival in 1930 to promote the Southwestern image of Tucson as a railroad tourist destination. Featuring a chamfered corner and two ground floor tenant spaces with high ceilings plus a full set of offices above, it is a Two-part Commercial Corner Block. The 1930s storefronts were modernized during the 1950s without adversely affecting the façade's patterns and proportions of solids and voids.

97 E. Congress Street      Kress & Co.      117-12-121C      1955

*Noncontributor – Loss of integrity*

The remodeling project of 1988 removed or concealed even the most essential elements of International-style character of the 1955 building. The Kress & Co. building was altered from a store to rental offices well after the period of significance for the Downtown Tucson Historic District ended in 1968. The small retail store to the west of the Kress & Co. building was demolished and excavated to create a fenced, landscaped courtyard for the walk-out basement. The façade remodel and addition to the west is another example during the post-historic period of the continual changes to existing buildings that has always occurred in Downtown Tucson. Even as a post-historic remodel, the façade is a good example of the lingering influence of Brutalism from the Modern period. It may deserve re-evaluation for National Register eligibility in 2038 under a different context.

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98 E. Congress Street      Central Block, Drachman Shoes      117-15-0050      1904

The Central Block is undergoing its third change of image from the original 1904 Commercial Italianate, to the 1954 International style “modernization,” to a restoration/rehabilitation of its brick façade features and a rehabilitation of its storefront.

Whole building – This wide building is located on a corner lot. The northwest corner of building is chamfered or angled to create an entrance facing the intersection. The 1904 brick masonry on the alley facade has changed little other than infill of some windows and doors. The post-WWII remodeling was a good example of the trend toward modernization of traditional buildings.

98 E. Congress bay (*Wig-O-Rama*) – During 2017 and 2018, the upper façade of this west bay was restored to its Progressive-period Classical Revival character. The 1953 International-style white-finished steel panel veneer was removed from the original brick façade. The terrazzo flooring at the corner entrance retains the “National Shirt Co.” logo from the 1950s. The adjacent facades of the 98 and 102 addresses both reflect the 1904 image of the building on the southeast corner of Congress Street and Scott Avenue.

102 E. Congress bay (*rehabilitated original facade*) – The bay containing a café was destroyed by fire in 2014, leaving only the front façade wall and storefront opening (the essential elements). Lost in the fire are the neon “Café” sign above parapet and neon “Grill” storefront sign on Congress Street. Also lost is the rare surviving example of a Modern-period retractable canvas awning. In 2018, the surviving original brick masonry and accurate replica metal cornice of the 1904 facade were restored and incorporated into the reconstructed retail bay. The missing storefront was replaced with a compatible contemporary aluminum system consisting of display and transom windows and a recessed entry doorway. The rehabilitation work retains the essential integrity of façade design, materials, and workmanship to convey this bay’s significance as an example of Progressive-period Classical Revival commercial architecture.

118-120 E. Congress Street      First Hittinger Block      117-15-0040      1901

*Previously listed individual building (see National Register nomination for more data)*

The two-story Classical Revival-style First Hittinger Block complements the architectural character and scale of the adjacent J.C. Penney store and addition. This recently rehabilitated Two-Part Commercial Block building integrates a contemporary rusted steel storefront and transom system in the first-floor opening of the otherwise intact historic façade. The upper façade is fenestrated with three wide segmental-arched windows; each window has two single-hung sidelights and a three-part transom. The brick masonry around the window openings has been laid in a pattern that replicates large stone ashlar, voussoirs, and keystones. A metal cornice is supported by closely spaced brackets atop a denticulated frieze. The façade is topped with a stepped parapet.

113 E. Congress Street      W.A. Julian Building (West Half)      117-12-1230      1907

121 E. Congress Street      W.A. Julian Building (East Half)      117-12-1240      1907

Most buildings in the Downtown Tucson Historic District that were altered during the period of significance have sustained remodeling that results in a complete façade in a single style or an up-dated storefront within an earlier façade resulting in two styles. Here at the Julian Building, several architectural styles are evident on the façade as it essentially existed in about 1968. The separate remodel projects by several tenants of the subdivided building have left a composite of distinct elements from the Mission, Commercial, Moderne, and International styles. Even with a “mixed” collection of architectural features, the building retains its essential elements of character (i.e., form, scale, roofline, openings, and composition of façade design) that convey its significance as a 20th-century downtown retail store. Thus, the W.A. Julian Building, when understood as the sum of its parts, is eligible for listing as a contributor to the Downtown Tucson Historic District for its architectural significance.

125 E. Congress Street      Betty Gay      117-12-1250      1905

*Noncontributor – Loss of integrity*

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Due to inappropriate remodeling, the façade has irretrievably lost its integrity of design, materials, workmanship, and feeling so that it no longer conveys its architectural significance. It has lost not only its major and minor character-defining elements of style but also its essential elements of form, proportion, roofline shape, façade composition, and openings. It conveys No Style.

127 E. Congress Street                      The Screening Room                      117-12-1260                      1905

*Noncontributor – Loss of Integrity*

While the property could be considered a rare example of an early Progressive-period commercial façade that transitions from the Italianate to the commercial styles, the building at 127 E. Congress is not eligible for listing on the National Register as its integrity has been lost through the change in use to a theatre. Installation of the marquee and the offset lobby and ticket office have left only a parapet as a possible contributing element, and even this has stucco sheathing the original brick material.

128 E. Congress Street                      J.C. Penney Addition                      117-15-0030                      1903  
130 E. Congress Street                      J.C. Penney Store                      117-15-0010                      1903

*Previously listed individual building and addition (see National Register nomination for more data)*

Designed by prominent Tucson architect David Holmes, the J.C. Penney Store and Addition (aka Chicago Store) is significant for its early-twentieth-century Classical Revival-style facades. The two-story façade is divided by a horizontal concrete sill separating the two floors. The ground floor is dominated by a bank of recessed display windows punctuated by the structural columns supporting the upper floor. The second floor is topped with a horizontal parapet wall articulated by a bracketed cornice. Beneath the cornice is a bank of double hung windows grouped in twos and threes with each group flanked by double pilasters. The pair of two-story buildings were joined together for use by a single large tenant. A series of stabilization and restoration efforts since 1999 have replaced the roof structure and returned the two adjacent street facades to their historic character.

135 E. Congress Street                      Town Shops                      117-12-1270                      1902

The “Town Shops” building is an excellent example of an International-style façade. The high integrity of its essential, major, and minor character-defining elements conveys the significance of its Modern design quality. Of importance are the Modern proportional play of solid and void in the façade composition, recessed entry with angled storefront and display case, terrazzo flooring and ramp, plain upper wall and parapet, and avoidance of ornamentation. The contemporary checkerboard-patterned stone veneer provides texture and colors that are in keeping with the International-style tenets of design.

137 E. Congress Street                      Dave Bloom Store (west bay)                      117-12-1280                      1905

*Non-contributor – Loss of integrity*

Due to inappropriate remodeling, the façade has irretrievably lost its integrity of design, materials, workmanship, and feeling. It has lost not only its major and minor character-defining elements of style but also its essential elements of form, proportion, façade composition, spaces, and openings. It conveys No Style.

145 E. Congress Street                      Dave Bloom Store / Hydra (east bays)                      117-12-1290                      1905

The “David Bloom & Sons” store is an excellent example of International-style commercial architecture. Furthermore, its surviving secondary shop facades near the rear of the side façade provide insight into the architectural evolution of the building (and of Downtown Tucson) through a distinct series of stylistic up-dates. The Art Deco upper facades and lower storefronts also contribute to the significance of the whole building for they remained untouched by the International-style remodeling and survived through the end of the period of significance in 1968. The only visible elements of the original two-story, Italianate-style building are the brick masonry and arched openings at the rear façade in the alley.

This single-story International-style building on a corner lot has simple box-like massing. Storefront on south façade angles inward from the parapet wall above. (Similar in form to the 1941 “Town Shops” façade at 135 E. Congress.) The storefront windows are formed by glass display cases “floating” above

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the sidewalk on recessed Roman brick spandrel walls. Terrazzo flooring with "David Bloom & Sons" logo still covers the recessed entry area. The opening for the storefront is edged with neon lighting. Glass entrance doors are rare surviving examples of the frameless "Herculite" type. Mill finish aluminum frames outline the glass windows and display cases. Four square display windows are cut into side façade. Steel pipe columns (originally clad in aluminum) support the upper facade of building. The walls are finished with smooth stucco. The parapet tops have no trim or coping.

At the north end of the side elevation, the Art Deco upper façade has angular folds and triangular (zigzag) articulation above the (covered) transom window. The south bay of three small storefronts has well-preserved Art Deco display cases floating above recessed black marble spandrels.

200-210 E. Congress Street Crescent Jewelers 117-06-1900 1900/1960

Originally, the multi-bay, one-part commercial block had a façade of natural red brick and rusticated stone which was richly ornamented in the Italianate style. A historic-period lot split through the single original building created two ownerships that are reflected today in two distinct yet compatible remodeled International-style facades. The original long, shallow rectangular building having 6.5 bays was divided to create a 4-bay tenant strip on the north side (210-220 E. Congress) and a 2.5-bay tenant space at the corner and west side (200 E. Congress).

After WWII, the façades were modernized into the International style by two remodel projects. The renovations removed most Italianate-style ornamentation, leveled the stepped parapet and flagstaff at the corner, knock off the projecting cornices, veneered the brick walls, and replaced wood windows and doors. Of the original building fabric, only the corbelled brick cornice on the north side and the stone coping on the corner and west side remained visible after the historic-period remodel projects.

On the north façade, the first remodel project created a simple interpretation of the International style that emphasized Modern horizontality rather than Italianate verticality. The apparent height of the four almost-square openings was lowered by covering the transom windows to create horizontal rectangular voids for aluminum-framed storefronts with recessed entrances. The walls around the storefront openings were veneered with smooth stucco. The upper walls provided a continuous plane for graphics. The shop signs consisted of letters mounted or painted on the wall surface rather than of panels mounted on the façade. The stucco veneer stopped at the bottom of the original brick cornice.

At the corner bay and west façade of Crescent Jewelers, the second remodel project moved further toward sophisticated International style and industrial technology by streamlining the facades with terrazzo sidewalk, curved terrazzo spandrels and aluminum jewelry display box windows, Herculite glass doors at the recessed corner entrance, roll-away canvas awnings, and grid-pattern dark glass wall tiles with integrated sign panels. Yet, even this industrialized International-style façade whispered a clue to its Victorian roots by retaining the rusticated stone coping atop its parapet wall.

During the post-historic period, the jewelry store façade sustained a moderate change to the upper walls that concealed, with a veneer of stucco, the glass panel system and stone coping. (Further physical investigation may reveal if the glass system still exists beneath a stucco furred-out system.) The change from a smooth, glass grid surface to a smooth, homogeneous stucco surface did not adversely affect the essential International-style character or Modern feeling of the building. The "Herculite" glass door and sidelights were replaced by a pair of aluminum doors. Also, the jewelry display windows and doors have been secured by steel grilles which if removed would restore the historic conditions. Their presence today does not affect understanding the storefront design and materials. The contemporary wedge-shaped fixed canvas awnings at the jewelry store windows are similar in form and scale to the original operable canvas awnings. At the westernmost bay of the north façade, small square windows with shutters have been cut into the upper stucco wall at the level of the concealed transom to express the image of the "Iguana Café" tenant. These windows, while incongruous with the International-style façade, do not appreciably affect the design integrity.

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The historic photos demonstrate that the facades visible today existed during the 1960s. Furthermore, the post-historic alterations retain the essential character-defining elements of the International style architecture for which the building is significant.

222 E. Congress Street      Bun Sandwich Shop      117-06-1900      1919

This single-story, Commercial-style brick building was intended for retail tenant rental spaces. It is a good example of one-part Commercial Block building retaining the components of a typical façade: piers, storefront, upper wall with recessed sign panels, and parapet with brick coping. Storefronts of the east two bays have been sensitively modernized within the historic facades and openings. Other historic-period Modern storefronts have been preserved.

256 E. Congress Street      Miller Curio Company      117-06-187B      1928

This single-story Commercial-style building with well-preserved natural brick ornamentation exemplary of the Commercial style. Massing, finishes, and features are virtually intact at this One-part Commercial block. The tripartite façade enhanced with low-pitch pedimented parapet at center bay. Rare surviving example of prism glass transoms. This building possesses virtually all the character-defining elements of Commercial-style retail architecture and is among the very best examples extant in Downtown Tucson.

268 E. Congress Street      Silverberg's Jewelry Shop      117-06-187D      1916

This single-story, One-Part Block Commercial-style building retains its box-like massing and original openings. The original wood and steel storefronts with transoms are virtually intact at the bays of 268, 270, & 274; black glazed tile wainscot/spandrels are intact. A simple striated band articulates the parapet. The building is notable for having had a roof garden during the historic period (per Sanborn map)—a feature now imitated by the recent adaptive use as bar and restaurant. Although the additional rooftop elements and landscaping visible above the parapet are quite evident and perhaps top-heavy in appearance compared to adjacent buildings, the essential and major elements of its facades still convey its architectural character associated with the Early Statehood period of Downtown Tucson.

300 E. Congress Street      Rialto Building      117-06-168A      1919

*Previously listed individual building (see National Register nomination for more data)*

The two-story Rialto Building is a Spanish Colonial Revival-influenced, mixed-use urban structure that combines commercial tenant spaces, apartments, and the lobby of the attached Rialto Theater. The style of this building complements that of the Hotel Congress across the street. The primary façade on Congress Street is a Two-part Commercial Block with commercial storefronts at street level and recessed sleeping porches above. The end bays, being box-like masses with parapets around the flat roof, frame the sloped clay-tile roof sheltering the deep sleeping porches with wooden railings. The street-level of the stucco-veneered brick masonry façade has a series of nine wide bays fitted with wooden storefronts and prism-glass transoms for retail and restaurant tenants. The second-floor red clay brick façade on the side facades is punctuated with a series of single and paired double-hung windows several of which are enhanced with cantilevered, shallow wooden balconies.

318 E. Congress Street      Rialto Theatre      117-06-168C      1919

*Previously listed individual building (see National Register nomination for more data)*

Sheltered beneath the marquee and vertical neon sign, the box office and entrance to the Rialto Theatre stands at the second bay from the east of the Rialto Building. The Spanish Colonial Revival character of the exterior is brought into the lobby and auditorium with luxurious decoration and rich materials. In striking contrast to the high-style image of the street façade, the theater auditorium, balcony, and stage fly is constructed of an industrial-type exposed reinforced concrete framework with infill of hollow clay tiles. The auditorium is sheltered by a long-span wood truss roof.

301 E. Congress Street      Hotel Congress      117-06-6166B      1919



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*Previously listed individual building and addition (see National Register nomination for more data)*  
 The Hotel Congress is a two-story, commercial-type building of Spanish Colonial Revival-style influence. The top (third) story, destroyed by fire in 1934, was never reconstructed. Instead, a new roof with a third-story penthouse was built atop the second story. The north façade facing the SPRR depot is composed of a canopied entrance flanked by two bays to the east and five bays divided by concrete columns to the west. A false balcony extends across the east window piercing the second bay from the east. The entry consists of a pair of wood framed doors and a glass transom flanked by narrow sidelights. The doorway is trimmed with copper. A marquee suspended by chains from leonine gargoyle brackets has scalloped edging and bottom. The words "Hotel Congress" are lighted by cat-eye lamps on the front of the marquee above the scalloping. Ornate wrought iron brackets support the underside of the marquee. The south façade on Congress Street faces the Rialto Theatre. The façade is composed asymmetrically with its entrance bay flanked by five bays to the west and four to the east. The south entrance is identical in detailing to the north entrance.

**Broadway Boulevard**

The slight meandering of Broadway Boulevard reflects many realignments since the Spanish Colonial Period as influenced by transportation, commercial, and governmental development. During most of the Period of Significance, Broadway Boulevard was a component of US-80; the highway turned ninety degrees at the intersection of Broadway and Stone. Always a location for transportation-related businesses (stables, gas stations, hotels, car dealerships), this six-block-long streetscape of Broadway was also the home for mixed commercial and governmental uses. The businesses on the blocks south of Broadway tended to cater both to highway travelers and to residents in the Armory Park residential area further south. The Tucson Modern Streetcar now travels to the east on Broadway and returns west on Congress. These two streets have almost always been a complementary pair of commercial arterials through Downtown Tucson. Today, the scale of buildings along Broadway range from low-rise to high-rise as compatible infill shares the streetscape with historic Main Street-type stores.

1 W. Broadway Blvd.                      1 West Broadway Apartments                      117-13-029A                      2016  
*Non-contributor – Insufficient age*

The character of the five-story 1 West Broadway apartment building complements that of the 1949 International-style Westerner Hotel to the east across Stone Avenue. As an expression of the early 21<sup>st</sup> century, its design is like that of the contemporaneous apartment building at 1 East Broadway. Here, a four-story, stucco-veneered box-like massing of apartments stacks atop the tall first floor of resident amenities and a commercial tenant space. Four stories of apartments stack directly atop the tall first floor of resident amenities and a commercial tenant space. Basement parking for tenants is accessed from Jackson Street. The fenestration at each of the upper floors consists of aluminum windows in square openings and recessed aluminum sliding doors at the cantilevered balconies. The first-floor aluminum storefronts are topped with translucent fiberglass panels shaded by deep rust-colored eggcrate grilles. The main pedestrian entrance on Broadway Boulevard is distinguished from the horizontality of balconies by a five-story-tall continuous, recessed bay painted in powder blue contrasting with the light ivory-colored synthetic stucco panels of the walls.

1 E. Broadway Blvd.                      1 East Broadway Apartments                      117-12-087C                      2016  
*Non-contributor – Insufficient age*

The character of the five-story 1 East Broadway apartment building complements that of the 1949 International-style Westerner Hotel to the south across Broadway Boulevard. As an expression of the early 21<sup>st</sup> century, its design is like that of the contemporaneous apartment building at 1 West Broadway standing diagonally across the intersection of Broadway and Stone. Interpreting the tenets of International style, the upper floors cantilever beyond the line of structural columns (*pilotis*) to provide street-level open space and an area for the one-story storefronts tucked below. Basement parking for tenants is entered from Stone Avenue and is exited on Broadway. The fenestration of the upper floors consists of aluminum windows in rectangular openings and recessed aluminum sliding doors at the

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cantilevered balconies on the top two floors. The main pedestrian entrance on Broadway Boulevard is distinguished from the horizontality of windows by a five-story-tall continuous, recessed bay. Filling the first story of that recess, a storefront system of dark-tinted glass and two balconies serve as the focus of the asymmetrical primary façade.

10 E. Broadway Blvd. Westerner Hotel 117-13-0390 1949

The Westerner Hotel, as the best example of an International-style urban hotel relating to post-WWII automobile transportation contributes to the 20th-century urban character of the Downtown Tucson Historic District. The design of this four-story structure is the urban counterpart to the large, two-story motels built along the Miracle Mile highway link. Brick columns (now painted) support the upper three floors, giving the upper box-like mass of the building the appearance that it is floating in air. Stairwell landings are emphasized with an original Modernist styled pop out. Balconies are attached to the façade as well and emphasize horizontal lines of the box-like building. In 2016 the building was converted to apartments and a several-story addition built to the east. An excellent example of International-style spatial composition and minimal ornamentation, even in its adapted use as apartments and with the addition to the east, the Westerner facades retain their major elements of character.

44 E. Broadway Blvd. Sonoran Institute / Office Building 117-13-2270 1979

*Non-contributor – Insufficient age*

The four-story Sonoran Institute Office Building consists of offices and parking on the first floor and of offices on the upper three floors. The box-like structure is solid on the sides and glazed on the front and back. The solid rough masonry side walls project beyond the sleek glass and aluminum curtain walls and the fourth-floor recessed balconies of the front and back sides. The white stucco-veneered concrete columns and lintels of the first floor support the side walls. Visible through the curtain walls are deep, flat, steel floor trusses that clear-span across the width of the building. This relationship does not follow a major tenant of the International style that places the *pilotis* (first floor exposed columns) well behind the upper curtain walls to achieve a feeling of building weightlessness and ground-floor openness. Here, the structure has the appearance of one building set atop an unrelated building. These two stacked massing elements lack continuity of spatial relation, underlying pattern, and construction methods of a midcentury International-style building. Surrounded by projecting steel frames, tall slit windows pierce the west masonry wall in a somewhat irregular pattern.

55 E. Broadway Blvd. U.S. Post Office & James A. Walsh Courthouse 117-12-0960 1929

*Previously listed individual building (see National Register nomination for more data)*

Originally built as a ground-floor post office with courtrooms on the second floor, the restrained Neoclassical style here is apparent in the corner quoins and decorative pilasters of terra cotta that sport a mottled glaze made to look like stone, but with accents in color. The building is made from various shades of buff-colored brick and uses Roman and Greek ornament with heavy bronze doors and decorative iron lamps at the entry. Even the underside of the projecting eaves has an articulated pattern with accent colors. (Nequette 2002) The building was rehabilitated in 2001-2003 for use by the Federal Bankruptcy Court.

60 E. Broadway Blvd. Pacific Finance Loans 117-13-037A 1900

As a Progressive-period, Commercial-style building, this retail/business commercial building is among the earliest surviving examples of Commercial-style architecture in Downtown Tucson. It retains its single-story box-like massing, characteristic stepped parapet, brick-framed sign panels, and broad storefront openings with transoms. A historic photo confirms evidence from Sanborn maps that this is one of three identical adjacent buildings. They may have been constructed simultaneously for rental spaces as an early version of a strip center. Although the front has been remodeled with a modern welded metal storefront system, the property retains enough integrity to remain a contributing property to the district.

66 E. Broadway Blvd. Ruffner's Gift Shop 117-13-0360 1916

*Non-contributor – Loss of integrity*

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According to a 1948-49 photograph, the original Classical Revival two-story, stucco-veneered building had box-like massing with simple cantilevered cornices and low parapets. The building had two similar parts—north and south—with slightly different second-floor windows. The north part had wood casement and the south had wood double-hung. Prior to 2009, the building had been extensively remodeled. The cornice had been removed and a flat-headed window was changed into an arched window to emphasize a new entrance on the east façade. The original storefronts at the northeast corner of the building were removed and realigned to create a recessed entryway. Wood windows were replaced with aluminum windows having patterns different from the historic designs.

Subsequent remodeling, in 2012, has chiseled stucco from all the first-floor walls and from the second-floor walls of the south part. Small, flat steel awnings have been added above the windows and the aluminum storefronts have been replaced with rusted steel frame windows. The building has lost the essential elements that convey its Classical Revival style which is associated with the early Statehood Period of Downtown development.

121 E. Broadway Blvd. Auto Sales Building 117-06-1940 1917

This is an excellent example of a brick Commercial-style building having many character-defining masonry details. It has typical one-part commercial block massing. Its broad storefront has an integral transom and a recessed central entrance. The upper wall, surmounted with a low curved parapet with coping, has three small brick panel frames in raised relief and cast stone ornaments at the tops of the corner piers. A series of tall segmental-arched windows and doors punctuate the side alley façade. A double-door service entrance at the north end balances the display window at the south end of the façade.

124 E. Broadway Blvd. Veterans of Foreign Wars Building 117-17-0030 1947

The Veterans of Foreign Wars building is the best example of Art Moderne (or Federal Moderne) style in Downtown. The building's high integrity of design and materials is verified by the image shown in the architects' original rendering. Rehabilitation of the interior as a communications facility seems not to have affected the exterior. The 1947 VFW building designed by Place & Place Architects is a rather late expression of Art Moderne design that presaged the advent of International style in Tucson. The stacked bond pattern of the polished stone veneer on the façade provides a stylistic transition between the Art Moderne and the International style which was gaining popularity in Arizona during the late-1940s. The two-story, box-like building has a high central block façade a framed two-story-high recessed entrance flanked by lower symmetrical wings. The low parapet, decorated with an angular modulating surface, steps back from the façade—a faint echo of Art Deco characteristics.

The paired double-hung windows in their bevel-edged recesses at each floor at either side of the central block reinforce the feeling of formality and stability. The architects have balanced horizontal and vertical patterns on the grid façade using the sideways massing of the façade blocks against the upward proportions of the windows and entry. A thin, curved marquee cantilevers out above the central entrance door.

The historic association with the Veterans of Foreign Wars is emphasized by the flagstaff surmounting the central block of the façade. The high-quality materials and workmanship enhance the significance of the building. The Moderne character of the building façade once extended to include the public sidewalk which was paved in white terrazzo. This rare feature generally lost to the brick and concrete sidewalks of urban renewal in Downtown Tucson. Beyond the stone veneer wrapping around the front bay of the building, the walls change to red clay brick on the sides and back.

151 E. Broadway AC Hotel Tucson 117-12-087C 2016

*Noncontributor – Insufficient age*

The five-story AC Hotel Tucson fills a large parcel on the northeast corner of Stone Avenue and Broadway Boulevard at a scale comparable to that of the mid-rise Westerner Hotel on the southeast

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corner and the historic US Post Office to the east. The contemporary character of design and materials of the AC Hotel Tucson blend with those of the International-style Westerner Hotel. The new building fits well into the spatial fabric of historic Downtown.

178 E. Broadway Blvd. Lewis Hotel / Auto Sales 117-17-0010 1917

*Previously listed individual building and addition (see National Register nomination for more data)*

The two-story, box-like brick Commercial-style building is an excellent example of the early-twentieth-century architecture characterizing Downtown Tucson. The ground floor with its broad storefront windows with transoms and doors displayed merchandise and new automobiles. The bulkhead walls beneath the storefront windows are veneered with glossy black ceramic tiles. On the second floor was originally a hotel. The restored facades possess the character-defining features associated with the Commercial style—abbreviated cornices at the roof level below the parapets, brick piers with capitals, brick string courses at the second-floor level. The tall one-over-one double-hung wood windows at the second floor have flat-arched brick lintels with stone keystones and thrust blocks.

201 E. Broadway Blvd. Trailways Bus Station 117-06-179A 1971

*Noncontributor – Insufficient Age*

Looking more like an abandoned entertainment venue than a bus station, the original one-story, box-like building of slump block masonry has been painted and fitted with stucco-on-frame projecting backlighted marquees (plastic panels missing) on its two street facades. The broad windows have been painted over or boarded up. The original main entrance doors have been replaced by a pair of residential fifteen-light French doors. The west wall has been enhanced with a colorful mural depicting a montage of Native American design motifs, plants, animals, and clouds.

210 E. Broadway Blvd. Safeway 117-06-7130 1937

The Safeway store is a Modernistic building transitioning from the late-Progressive to the early-Modern period. In addition, this Art Deco-style building may be one of Safeway's early regional prototypes for their new national "supermarket" concept. This building is significant not only for its architectural style but also for association with corporate innovations in design and structure to improve marketing, service, sanitation, and efficiency.

The one-story, box-like brick building possesses the form, lines, and openings that are essential elements of the Art Deco style. Of special interest is the stylized crenellated parapet. The character of the four-bay primary façade wraps around the corner to embrace one more large display window toward the parking lot. Although still being entered on the front as was traditional for pedestrian-related storefronts in urban settings, it has a side parking lot. As a consideration for the hot and sunny environment, a steel parking shade canopy was added against the west side of the building. Its sheet metal fascia suggests that it may have been added at some time after the store had been in operation. (Further study is needed to determine if the canopy is a contributing historic-era feature.) The sense of open space at the parking lot is a contributing feature.

Of special interest is the innovative bowstring-truss roof punctuated with a series of saw-tooth skylights to bring daylight into the depths of the sales area to present food in its "best light." Popular between the late-1930s and early-1960s for free-spanning large commercial and industrial buildings, bowstring trusses generally no longer meet structural code requirements unless they are substantially modified and strengthened. The 2012 modifications to the building have retained the prototype design innovations but have left only the essential elements of the Art Deco style intact to continue conveying its architectural character.

211 E. Broadway Blvd. Commercial Building 117-06-177A(1) 1946

*Noncontributor – Insufficient significance*

This single-story, Modern-influenced brick building has simple box-like massing and no ornamentation. No awnings shade the façade. Except for the installation of security grilles on windows and doors, the

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building looks as it did when new. This little office is an example of the functional box-like buildings that were constructed immediately following WWII in response to the tremendous need for new commercial space. As a simple building of Modern influence, it lacks architectural significance.

213 E. Broadway Blvd. Commercial Building 117-06-177A 1950  
*Noncontributor – Insufficient significance*

This single-story, Modern-influenced brick building has simple box-like massing and no ornamentation. No awnings shade the façade. Except for the installation of security grilles on windows and doors, the building looks as it did when new. This little office is an example of the functional box-like buildings that were constructed immediately following WWII in response to the tremendous need for new commercial space. As a simple building of Modern influence, it lacks architectural significance.

220 E. Broadway Blvd. Auto Repair 117-06-7100 1944  
*Non-contributor – Loss of integrity*

The single-story façade consists of solid planes and piers of exposed brick alternating with floor-to-ceiling openings in no regular pattern. Being a mid-block building, it is perceived more as a two-dimensional composition than a three-dimensional box. Historic masonry is evident from the chiseled brick surfaces resulting from the removal of original stucco. Contemporary masonry piers are differentiated from historic material by their construction in salvaged used brick. The openings are in-filled with rusted steel-framed windows and doors. The building no longer possesses the essential elements of Modern character.

230 E. Broadway Blvd. Auto Sales 117-06-7110 1929  
*Non-contributor – Loss of integrity*

During 2012, the historic character of this single-story, box-like building had been radically changed to a contemporary expression of Modernism. The building now conveys the feeling of a Bauhaus-inspired stucco-veneered box with a large wrap-around storefront window at the corner. A continuous thin, shallow, steel canopy cantilevers from the wall to shade the wrap-around window. A single man-door pierces the plain, stucco-veneered wall west of the storefront. The main façade has no ornamentation. Approximately 80% of the side façade retains its historic-period character as a Progressive-period brick building. The historic-period rear addition to the c. 1929 building is still obvious. Although the remodeled front and corner of the building is a benign contemporary interpretation of Modernism that blends with the streetscape, the extreme changes have adversely affected the design integrity of the building itself. The essential elements of the building's historic character have been lost.

On Downtown sidewalks Street Lamp Posts ca. 1912

The ubiquitous five-globe street lamp posts (also one- and two-globe) have become an icon of Downtown Tucson and other adjacent historic districts that were developed at the time of Arizona statehood. These human-scaled elements of historic street furniture live compatibly with the later vehicular-scaled streetlights of the post-WWII period and those installed since beginning of 1970s urban renewal period. The City of Tucson continually moves these Arts-and-Crafts-style lamp posts around the Downtown sidewalks as public works projects and access to new buildings demand. Within the past decade, the City Historic Preservation Office had Allison Diehl of Desert Archaeology conduct a physical condition survey of the globe lamp posts in the historic districts and found that only eight of them are the original cast iron models. Most of them are authentic replicas of aluminum or fiberglass that cannot be visually discerned from the originals. More important than the integrity of material or location is the lamp posts' integrity of feeling, design, workmanship, setting, and association.

## ARCHAEOLOGICAL RESOURCE CONSIDERATIONS

The Downtown Tucson Historic District stands upon a site that has seen continual human occupation for many centuries. Farming began along the Santa Cruz River in the Early Agricultural Period (2,100 BC – AD 50), and evidence of prehistoric occupation in downtown proper dates as far back as the early Hohokam Period (AD 500 – 1,450). During historic times, the area has sustained many periods of

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physical redevelopment from the Spanish and pioneer American occupation to the present. Thus, it is likely that subsurface cultural and historic resources may have survived either on private property or within the public rights-of-way. The City of Tucson has designated the downtown area an Archaeological Sensitivity Zone.

The historic resources survey at the foundation of this nomination limited its investigation to archival research and visual field observation of buildings and streetscapes. The scope of this historic resource survey and nomination project for the Downtown Tucson Historic District did not include archaeological research, survey, testing, or data recovery. However, many archaeological investigations have been conducted within Downtown Tucson during the past decades as scholarly endeavors and in compliance with historic preservation regulations at the city, county, state and federal level.

The development and redevelopment on the land throughout Downtown Tucson still leaves a possibility of finding subsurface archaeological resources intact. The vacant lots and parking areas possibly may conceal subsurface features and artifacts. Many of the taller and larger buildings have basements that undoubtedly destroyed remnants of earlier foundations, utilities, wells, or privies. The series of Sanborn Fire Insurance maps can provide valuable information to guide future development on specific parcels of land.

Public agencies and private owners should take appropriate actions to identify and protect potential archaeological resources when planning development or maintenance projects. Private owners, public servants, and contractors should monitor digging so that if subsurface structures, artifacts, or human remains are encountered, work should stop, the City and State Historic Preservation Office should be notified, and through consultation, the method of preservation treatment should be determined.

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## 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 grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

### Areas of Significance

(Enter categories from instructions.)

Architecture

Commerce

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**Period of Significance**

1900 – 1968

Contributing buildings convey 20<sup>th</sup>-century character of the Progressive- and Modern-periods related to the historic commerce and architecture in Downtown Tucson.

**Significant Dates**

1900 – First Appearance of Progressive-period Commercial-style buildings in Downtown

1901 – EP&SWRR links Tucson to mines and natural wonders of southeastern Arizona

1906 – An electric-powered streetcar system replaces the 1898 mule-drawn streetcars

1937 – Miracle Mile Road directs highway traffic to Downtown and fuels auto-tourism development

1945 – First appearance of Modern Movement buildings and façade remodels in Downtown

1959 – Tucson population soars 368% in ten years overtaking Downtown's ability to serve customers

1968 – End of viability of Downtown as commercial center of Tucson simultaneously due to opening of I-10 bypass, initiation of urban renewal demolitions, and opening of first major suburban shopping center.

**Significant Person**

(Complete only if Criterion B is marked above.)

None

\_\_\_\_\_

\_\_\_\_\_

**Cultural Affiliation**

None

\_\_\_\_\_

\_\_\_\_\_

**Architect/Builder**

Roy Place, architect

Henry O. Jaastad, architect

David Holmes, architect

**Statement of Significance Summary Paragraph**

**The 20<sup>th</sup>-century architecture and streetscapes of the Downtown Tucson Historic District convey the history of commercial competition that shaped this evolving central business district to serve the local community and the southern Arizona region from 1900 to 1968.** The Downtown Tucson Historic District is significant at a local level under National Register Criterion A in the Area of Commerce as the center for retail trade, business, and hospitality serving both the city and southern Arizona through its far-reaching connections by railroad and highway. The 20<sup>th</sup>-century facades, buildings, and streetscapes convey the dynamics of commercial competition within Downtown Tucson. The district is significant at a local level under National Register Criterion C in the Area of Architecture for its excellent examples of 20<sup>th</sup>-century commercial facades and buildings that include the Commercial-style, several Period Revivals, Art Deco, and interpretations of the Modern Movement. The buildings convey advances in construction methods and materials during the 20<sup>th</sup> century.



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### **Period of Significance Justification**

**1900 to 1968** is the period of viable development and operation of Downtown Tucson as the traditional central business district as characterized by its surviving, twentieth-century buildings of Progressive- and Modern-movement character.

The *1900 Commercial Panel Brick retail building (60 E. Broadway)*, a One-part Commercial Block, constructed as a speculative rental is the oldest intact building of the historic district and the last survivor of three identical adjacent buildings. Rehabilitated in 2013, it retains the character-defining elements needed to convey the essence of its Progressive-period architectural image. Its first year in service coincided with the 1901 arrival of the El Paso & Southwestern Railroad that connects the copper mining towns of southeastern Arizona to Tucson bringing additional freight and passenger business to Downtown. Although the *1897 Rebeil Block (72 E. Congress)* is the oldest standing building in the historic district, its architectural significance dates from 1930 when it was remodeled from Victorian-period style into Spanish Colonial Revival style to appeal to tourists seeking the nostalgia of the Spanish-influenced Old West.

By 1960, the Downtown could no longer conveniently serve the booming population of Tucson which had grown 368% during the previous decade. El Con Mall (3061 E. Broadway), the first major suburban shopping mall opened in 1960 and expanded in 1968. It soon stole away the anchor department stores and most customers of Downtown Tucson. In 1968, the City of Tucson began demolishing the western third of the central business district and most of the Barrio as part of a federally funded urban renewal project to create a modern civic plaza, convention center, and governmental mall. Furthermore, the 1968 opening of Interstate 10 diverted highway traffic away from the struggling businesses of Downtown Tucson that suburban shoppers already avoided due to traffic congestion and lack of parking. These three major local events marked the end of Downtown Tucson as the city's traditional central business district and ushered in fifty years of developmental dormancy.

### **Narrative Statement of Significance**

#### **COMMERCE**

The Downtown Tucson Historic District is significant under National Register Criterion A in the area of Commerce because of its association with the growth and economic development of Tucson and the surrounding region during the first seven decades of the twentieth century. The district reflects the influence of the railroad and highway in this development and the role of Tucson as the regional center for distribution, business, and tourism. Tucson is still a regional transportation hub for the Southern Pacific mainline and US Highways 80 and 89 (now Interstate 10).

#### **Origins of American Main Streets and Downtowns**

In new western territories of the United States during the 19<sup>th</sup> and early-20<sup>th</sup>-centuries, the development of commercial architecture was very important to settlement and town building. Americans seeing in their newly founded towns the potential to become great urban centers, intentionally clustered businesses in central districts along primary travel routes. Private enterprise was the principal generator of the nation's development; commercial architecture was the natural result. The "Main Street" was the American equivalent of the Italian *piazza* or the Spanish *plaza*. The urban core, as the focus for community trade and activities, gave the town its identity (Longstreth, 1987).

As towns grew, the primary street attracted a majority of densely packed commercial functions rather than sharing its space with detached residential development. The freestanding house standing in the center of a landscaped yard became America's ideal. These residential districts with dwellings set back from the

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street differed greatly from concentrated commercial zones and from traditional Spanish row houses [Fig. 1]. Civic, institutional, and religious buildings were also designed as freestanding structures. Following World War II, the automobile made the concentrated downtown less accessible for lack of sufficient parking. Thus, suburban shopping centers surrounded by parking lots sprang up on the edges of residential subdivisions. (Longstreth, 1987).

### Commerce Shapes Downtown Tucson Streetscapes

Local commerce has always been the true foundation for business in Downtown Tucson as influenced by transportation and tourism. Tenants of specialty stores and of later department stores continually moved in a hopscotch manner around the available buildings to find larger spaces or more advantageous locations. The generic box-like form of the retail storefront building allowed easy adaptation for each new business tenant.

The continual migration of businesses within Downtown can readily be appreciated by following their names and addresses in the annual City Directories. As businesses succeeded and outgrew their earlier spaces, they often moved to a larger building but kept ownership of the smaller building as a rental for starter businesses. Thus, the pre-World War II downtown business community grew supported on each other's shoulders. Real estate investors, developers, and businesses all could become landlords of rental spaces. Some shops such as Daniel's Credit Jewelers simultaneously operated two outlets at opposite ends of downtown. Even department stores joined in the migration patterns. The larger financial businesses, banks, and professional offices tended to remain, reconfigure, and grow within their original multi-story buildings. When these well-financed institutions truly outgrew their spaces or when new banks or savings-and-loans came to town, they were among the first businesses to construct new, high-design landmark buildings.

At the turn of the twentieth century, Tucson began taking advantage of its railroad connections to promote its climate for tourism and health care. The Southern Pacific Railroad in Tucson and the Santa Fe with Fred Harvey Houses virtually invented the Old West image in Mission and Spanish Colonial Revival styles. Naturally, the Mission-style railroad depot became the first impression of a pre-World War II town. Hospitality facilities for railroad travelers clustered near the passenger station at heart of town—hotels, restaurants, bars, curio shops, and theaters [Photo 33]. Downtown hotel buildings still surviving in Downtown Tucson include the 1917 Lewis Hotel (178 E. Broadway), the 1917 Arizona Hotel (31 N. 6<sup>th</sup> Avenue), and the 1919 Hotel Congress (301 E. Congress).

Demolished in 2009, the 1904-1973 Santa Rita Hotel (Spanish Colonial Revival) in Downtown Tucson successfully transitioned from serving travelers on the railroad to tourists in their automobiles. Limousines and touring busses shuttled passengers from the railroad stations to large resorts at the edge of town and beyond— 1930 Pueblo Revival-style Arizona Inn at 2200 E. Elm and 1928 Mission Revival-style El Conquistador, demolished in 1968 for expansion of El Con Mall. Beginning in the 1940s, the downtown hotels competed fiercely with the Miracle Mile motels on the northern highway approach to the city. The 1940 Ghost Ranch Lodge (Spanish Colonial Revival) on the Miracle Mile Road was an innovative motel that combined planning elements of a motor court with the amenities of a dude ranch and resort. The International-style 1949 Westerner Motor Hotel (10 E. Broadway) in Downtown was the urban answer to the outlying highway motels.

Downtown Tucson was the historic center for movie theaters, fraternal meeting halls, and banquet halls. They served the residents and visitors to Tucson. The 1930 Fox Theater (17 W. Congress) and the 1919 Rialto Theater (318 E. Congress) still operate in restored or rehabilitated form to present motion pictures and live music. Newcomers and visitors to Downtown Tucson could find a warm welcome and hospitality at numerous fraternal, veteran, and social halls. The buildings constructed for the Veterans of Foreign Wars Hall (124 E. Broadway) and for the Odd Fellows Hall (135 S. 6<sup>th</sup> Ave.) have been repurposed for a cable television studio, a restaurant, and art studio.

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Downtown Tucson has always been the seat of government and justice, and the administrative center for public utility companies within Pima County. Within the historic district, stand the 1929 U.S. Post Office & James A. Walsh Courthouse (55 E. Broadway), the 1986 Branch Post Office (141 S. 6<sup>th</sup> Ave., non-contributor) and the 1960 Tucson City Court (103 E. Alameda). Other federal, county, and city offices border the district on the north and west. The growing administrative and operational facilities for Mountain Bell / Mountain States Telephone and Telegraph Co. (126 E. Alameda) have built or remodeled six adjacent buildings. Other utility companies for gas, electricity, and City water and sewer have office buildings immediately outside the historic district boundary.

### **Specialized Business Areas**

The subdivision of the central business district into several small, specialized business areas contributes to the feeling of the Downtown Tucson Historic District. The scale of Downtown is subtly reinforced by the groupings of similar building types and businesses arranged along certain local streets as influenced by transportation routes. During the early-20<sup>th</sup>-century, the construction of railroad track overpasses at Stone, 4<sup>th</sup>, and 6<sup>th</sup> Avenues had a major influence on growth patterns and specialty business areas in Downtown Tucson by connecting streets northward to the residential neighborhoods and the University of Arizona campus.

The historic streetcar route provided convenient access for pedestrians from surrounding neighborhoods to reach the retail shops and theaters of Congress Street [Photo 21]. The railroad hotels and restaurants tended to line the streets radiating from the two passenger stations [Photo 25]. The post-World War II motor hotels flanked the state highway on the Miracle Mile leading from north of town through downtown on Stone Avenue [Photo 27]. Automobile-related businesses, such as repair garages, auto sales, tire shops, and gas stations clustered between Congress and Broadway near 6<sup>th</sup> Avenue [Photo 30].

The high-rise facades of banks and professional buildings along Stone Avenue made that route the “Wall Street” of Tucson [Photo 26]. Law offices naturally gathered around the federal courthouse and post office [Photo 35]. “Fashionable Pennington Street” [Photo 32] was pioneered in the 1930s by the Cele Peterson Shop (47 E. Pennington). It was the nucleus of a fashion district that included locally-owned fashion stores such as Levy’s, Steinfeld’s, Myerson’s, and Jacome’s. Cele Peterson’s was the first fashion store established in Downtown Tucson and the last to leave in the 1980s (Henry, 2010). Department and variety stores continually relocated within the downtown area jockeying for better positions and seeking larger quarters. Social and fraternal clubs and grocery stores gravitated toward the southeast quarter of Downtown Tucson to be near the residences of the Armory Park district.

### **ARCHITECTURE**

The Downtown Tucson Historic District is significant at a local level under National Register Criterion C in the Area of Architecture for its excellent examples of 20<sup>th</sup>-century commercial facades and buildings that include the Commercial style, Classical and Italian Renaissance Revival, Spanish Colonial Revival, Art Deco, Moderne, and interpretations of the Modern Movement through International and Miesian styles, New Formalism, and Brutalism. The buildings convey advances in construction methods and materials of the 20<sup>th</sup> century.

In Tucson, as throughout America, commercial competition changed the stylistic character of architecture each decade to attract customers’ attention toward new products, services, and ideas. Remodeled facades and new buildings continually updated the images of Downtown businesses to portray freshness and progress. The ever-changing architectural styles demonstrated competitive marketing strategies that dotted the urban streetscapes. Today, the district’s accretion of historic architectural styles conveys trends in commerce through contrasts of popular and high styles, of decorative and simple details, of revival and innovative designs, and of traditional and industrial materials. Nonetheless, following World

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War II, explosive suburban growth combined with shifting transportation modes diminished the volume of commerce in Downtown Tucson. The business downturn dramatically slowed the rate of change and growth in Downtown Tucson so that the district has retained its essential urban character of the late-1960s.

The historic urban character of the Downtown Tucson Historic District can be appreciated first by seeing its excellent local interpretations of commercial architecture styles reflected America's Progressive and Modern movements. Second, the distribution and redistribution of commercial styles and building functions reflect how economics, commerce, transportation, and tourism influenced the development of the central business district. And third, at a level of research and analysis not addressed by this nomination, the interwoven stories of scores of important people and ethnic groups associated with Downtown Tucson may be discovered and told to perpetuate communal memory, strengthen community image, and conserve local heritage.

### **Twentieth-century American Movements Affect Architecture**

From the late-19<sup>th</sup> century to the early decades of the 20<sup>th</sup> century, the Progressive movement responded in many ways to cure the economic and social problems created by rapid industrialization in America. Progressivism began as a social movement that soon grew into a political movement. Progressives believed that the social problems of poverty, violence, greed, racism, and class warfare could best be minimized by providing good education, safe environments, beautiful cities, and efficient workplaces. Progressives believed that government rather than the church should be the effective tool for reform. Progressive architecture and City Beautiful urban planning could create harmonious civic environments that uplift the spirit and aspirations of all people to improve their social stations and embrace the good life.

The American Modern movement reflected the values and aesthetics of American life during the mid-20<sup>th</sup> century. Modernism was primarily an artistic and architectural movement that looked to the future of freedom without obvious references to historical precedents of aristocracy. New democratic institutions led to revolutionary ideas on how architecture should respond to the needs of the working class. Decorative styles were rejected in favor of utilitarian aesthetics where "form follows function" (Louis Sullivan) and "ornament is a crime" (Adolf Loos). Rational Modern design expressed functional, technical, or spatial properties rather than ornamentation. Early-20<sup>th</sup>-century industrial advances in engineering, materials, and construction techniques greatly influenced Modern design. (Chris Evans)

### **Evolution of Commercial Architecture in Downtown Tucson**

The architecture of the Downtown Tucson Historic District illustrates the evolution of historic character of the central business district between 1900 and 1968. The characteristics of individual buildings, the relationships among the buildings, and the layout of the street patterns of Downtown, as seen within the continuum of time, convey the significance of Downtown Tucson in the history of commerce and architecture. Developmental changes in transportation, commerce, tourism, and government shaped the central business district which in turn affected the community and region.

In Downtown Tucson, change is continual. In the unending quest for a competitive edge, business owners repeatedly change the character of their buildings to convey a feeling of freshness and progress. As a result, many historic-era buildings have had their original character altered or veneered several times. In Downtown Tucson, there still exist the structural skeletons and external shells of Victorian-era buildings covered by the veneers of Period Revivalism and Modernism. For this reason, although few nineteenth-century architectural features are visible on buildings today, learning about their underlying characteristics is important for understanding the twentieth-century architectural context.

The contrasting solids and voids created by the blocks of densely packed buildings and by the rectilinear grid of streets provide the essential urban character of Downtown Tucson at the largest scale. At the next

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smaller level of perception, the continuity of building massing, property adjacency, and façade composition serves to unify the character of the streetscapes. And, at the smallest scale, the diversity of architectural styles, building materials, and construction methods contribute to the eclectic urban setting. It is the seemingly random mixture of building styles springing from seventy years of development that creates the visual excitement characterizing Downtown Tucson's. The vibrant interplay of complementary yet diverse architectural expressions conveys the *Zeitgeist* of the Progressive and Modern periods of significance. The architectural history of the city's commercial development during the twentieth century is evident in the diversity of well-preserved buildings concentrated in the Downtown Tucson Historic District.

## IMPORTANT ARCHITECTS OF DOWNTOWN TUCSON

During the 20<sup>th</sup>-century development of Downtown Tucson, the city was undergoing a transition from its reliance on out-of-town architects, primarily from California, to developing a community of architects who had the artistic and technical skills to design and construct commercial buildings. Business owners and developers in Tucson initially called on architecture firms from beyond Arizona such as William Curlett & Son, *1919 Rialto Building and Theater (3300 & 318 E. Congress)*; Walker & Eisen, *1929 Valley National Bank (2 E. Congress)*; and M. Eugene Durfee *1930 Fox Theater and Commercial Building (17 & 27 W. Congress)*. Some of the known Tucson-based architects designing non-residential buildings in Downtown Tucson during the period of significance included Henry Jaastad, *1916 Retail store (41 S. 6<sup>th</sup> Ave.)*; David H. Holmes, *1903 J.C. Penney (128 E. Congress)*; Roy Place, *1919 Hotel Congress (301 E. Congress)*, *1929 Montgomery Ward (44 N. Stone)*, *1929 Pioneer Hotel (100 N. Stone)*; and Place & Place, *1947 Veterans of Foreign Wars (124 E. Broadway)*, *1958 Southern Arizona Bank & Trust (150 N. Stone)*.

## Development History / Additional Historic Context Information

To interpret the developmental history of commercial architecture in the Downtown Tucson Historic District, we split its Period of Significance (1900-1968) into the two major times reflecting America's spirit during the Progressive and Modern movements. In turn, we divided these two times into a total of eight minor periods informally named to characterize local historic trends and events that are conveyed by architectural styles and evolving streetscapes. Each period in the following narrative begins with an overview of the national and local historic context and a recitation of events and influences affecting Downtown development. Within themes we then identify the contributing buildings that convey the actions of commercial competitors in addressing the opportunities and constraints of that period. We intend that this approach to interpretation will allow readers and visitors to distinguish the temporal order of stories cued by the spatial array of architectural styles on each streetscape of the Downtown Tucson Historic District.

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## ARCHITECTURE DURING THE PROGRESSIVE MOVEMENT 1900-1930

The Period of Significance for the Downtown Tucson Historic District begins in 1900 during the **Territorial Booster Period (1896-1912)**. The 1900 Census notes that Tucson population had grown by 66% from 7,531 during the previous decade. At the turn of the 19<sup>th</sup> century, the national Progressive movement for social, economic, and civic improvement coincides with the excitement of Arizonans in promoting statehood. Both Phoenix and Tucson try replacing the territorial frontier image by upgrading architecture, infrastructure, city services, government, education, transportation, and commerce. During the first thirty years of the twentieth century, Downtown Tucson begins to shed its architectural symbols of the Old West, Sonoran traditions, and Victorian styles, in favor of Progressive character [Figure 3]. Little affected by the national financial Panic of 1907, development slightly slows in Tucson and Arizona where citizens, business owners, and politicians focus on civic improvements in hopes of gaining credibility for statehood.

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A series of major fires during 1898 destroy extensive portions of Downtown Tucson that had been built of adobe and wood frame [Figure 2]. At that time, because much of the area still consists of Sonoran-type buildings, the City Council orders the use of fire-resistant materials and construction methods for commercial buildings. The resulting Downtown building boom constructs larger, safer commercial buildings that reflect the latest Anglo-American architectural styles rather than the traditional Sonoran pueblo character.

In 1902, under the banner of Progressive reform, the City of Tucson demolishes “The Wedge” red light district in Downtown to eliminate blight and crime and to spur commercial redevelopment. New fire-resistant buildings must comply with building codes. During 1906, an electric-powered streetcar system replaces the original mule-drawn streetcars of 1898. The City lays new tracks down the middle of the dirt streets upon a narrow lane of concrete.

Dramatic changes in regional transportation occur in Tucson during the first decade of the century. In 1901, the El Paso & Southwestern Railroad (EP&SW) connects the copper mining towns of far southeastern Arizona to Tucson bringing freight and passenger business through Downtown. At the northeast end of Downtown, the Southern Pacific Railroad constructs the 1907 Mission Revival-style Passenger Depot that spurs development of the warehouse district and increases the number of hotels and lodgings. Miners, engineers, and railroaders became part of the growing population of those both stopping and working in Tucson. The 1902 Stillwell-Twiggs House (134 S. 5<sup>th</sup> Ave.) [Photo 14] is a large Classical Revival home converted for use as a boarding house for railroad employees.

New businesses spring up in Downtown to serve the wants and needs of travelers and workers. In 1900, three identical Commercial Panel Brick Buildings (60 E. Broadway) are constructed ushering in Progressive architectural character to Downtown Tucson. Of the three speculative retail buildings, only one has survived as the oldest building in Downtown Tucson retaining its essential original character. The 1901 First Hittinger Block (118 E. Congress) is constructed for retail trade and business offices. Now, it is among the oldest intact buildings in Downtown Tucson Historic District. Rehabilitated in 2003, it retains its Italian Renaissance Revival character. The Classical Revival-style 1903 J.C. Penney / L.A. Furniture Co. (128 & 130 E. Congress) is the first of several national department stores to take root in the promising real estate of Downtown Tucson.

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Continuing with the physical and social improvements of the nationally popular Progressive movement, the **Statehood Development Period (1912-1920)** brings many civic enhancements, transportation innovations, new businesses, and moral reforms to Downtown Tucson. The Tucson population grows 54% from 13,191 in 1910 to 20,242 in 1920. With Congress admitting Arizona as the Union’s “Baby State,” optimism for prosperity sweeps over the former territory. Tucson’s newspapers spread the word of statehood. One newspaper soon built itself a new home, the Classical Revival-style 1913 Tucson Citizen Newspaper Building (82 S. Stone Ave.).

Progressivism brings streetscape and infrastructure enhancements to Tucson. During 1913, the City of Tucson installs the Arts-and-Crafts-inspired Five-globe Lampposts [Figure 4] in Downtown to test public acceptance. Within a year, the popular fixtures having either one, two, or five globes, the Public Works install them throughout town. Although these lampposts have been relocated within streetscapes many times, they remain Tucson’s signature street furniture of the period in general and Downtown in particular.

In 1916, the City of Tucson paves Congress Street through the central business district. Horse-drawn wagons soon disappear from the streets. The Fourth Avenue Overpass at the SPRR tracks connects Downtown to northern neighborhoods and the UA in 1916. Pedestrians and automobiles can now safely cross beneath the tracks to gain unimpeded access to Downtown businesses. The connection spurs a

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new outgrowth of commercial development from Downtown along Fourth Avenue beyond the tracks north to University Boulevard.

Progressivism also brings moral reform to Tucson. In 1915, five years before the 18<sup>th</sup> Amendment enacts national prohibition, the Arizona legislature prohibits the manufacture, sale, and transportation of intoxicating liquors. The closing of saloons and bars throughout Arizona and in Downtown Tucson has an adverse effect on commerce.

By 1915, automobiles become common on the streets of Tucson promoting the appearance of automotive sales and repair facilities in Downtown. In 1917, Tucson's 15 auto dealerships are all in Downtown grouped around Broadway and 6<sup>th</sup> Avenue. Three auto-related buildings in Downtown were constructed in the Commercial style: 1915 Auto Service Garage (14 S. Arizona Ave.); 1917 Auto Sales Building (121 E. Broadway); and 1917 Lewis Hotel / Auto Sales (178 E. Broadway) [Photo 13]. W.A. Julian builds an innovative structure anticipating auto travel that has the Tucson Overland Co. car showroom and the Julian plumbing business on the first floor and the Lewis residential hotel on the second floor. To provide more rental space to the auto dealer, Julian moves his business nearby to the Commercial-style 1917 W.A. Julian Co. Building (125 S. Arizona Ave.). His hotel building is the first of many to appear on Broadway Boulevard, the future highway route.

In 1918, after 22 years of promoting the growth of businesses, health, and enhancements for the community, the Tucson Chamber of Commerce succeeds in making Tucson a prime destination for those suffering from pulmonary ailments such as tuberculosis. Perhaps because of that boost in business for health cures, Tucson feels little of the brief national recession following World War I. Businesses providing hospitality, entertainment, and souvenirs spring up near the SPRR depot especially along Congress Street. Designed in the progressive, yet conservative, Commercial style to attract travelers are built the 1916 Silverberg Jewelry Shop (268 E. Congress), the 1919 Bun Sandwich Shop / Borgaro's Curios (222 E. Congress), and the 1916 Retail Stores Rental Building (41 S. 6<sup>th</sup> Ave.) [Photo 1]. In the regionally thematic Italian Renaissance Revival style, are the 1919 Hotel Congress (301 E. Congress) [Photo 2], 1919 Rialto Retail Building & Boarding House (300 E. Congress), and 1919 Rialto Theater (318 E. Congress).

As an innovative city pioneering air transportation, in 1919 Tucson establishes the first city-owned airport in the nation – the Tucson Municipal Flying Field – to the south of Downtown. The perpetually clear, sunny climate proves beneficial to developing air service in Tucson. The municipal airport initially serves contracted airmail routes, but during the 1920s, it becomes a hub for the infancy of passenger service that eventually supplants the popularity of railroad travel.

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The unbridled financial speculation, growing prosperity, and building frenzy of the nation during the **Roaring Twenties Boom Period (1920-1930)** is also felt in Tucson. The Tucson population grows 60% from 20,242 in 1920 to 32,506 in 1930. Expressing a decade of success and seemingly unstoppable optimism in the commercial fortune of Tucson, large-scale and lavish development springs up on Stone Avenue. Among Tucson's first high-rise towers, the 11-story 1929 Valley National Bank (2 E. Congress) [Photo 4] emulates the character of Wall Street in New York City with its dignified Italian Renaissance Revival architecture. This edifice sets the mark for many other banks and financial institutions that will contribute to the impressive streetscape of Stone Avenue. The 11-story 1929 Pioneer Hotel (100 N. Stone; non-contributor) expresses the local heritage in a Spanish Colonial motif. More national-brand department stores establish their presence in Tucson. Ward's commissions local architect Roy Place to design a national store with local character. The 1929 Montgomery Ward / Roy Place Building (44 N. Stone; now restored) [Photo 19] is among Tucson's finest examples of Spanish Colonial Revival retail architecture. The federal government also constructs a large-scaled, impressive building, the Classical Revival-style 1929 US Post Office & James A. Walsh Federal Courthouse (55 E. Broadway) [Photo 3].

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The affordable family automobile burst onto the American scene motivating the federal government to pass the Federal Aid Highway Act of 1921 for helping states fund the construction of the cross-country highways. The government envisions how the highways can increase interstate commerce and national security. Tucson benefits substantially in 1921 with the designation of US Highways 80, 84 and 89 passing through Downtown on Stone Avenue and Broadway Boulevard. By 1927, traffic grows to the point that Tucson must install its first traffic signal at Congress and 6<sup>th</sup> Avenues. In 1929, the Sixth Avenue Overpass at the SPRR tracks connects Downtown retail businesses to the wholesale warehouse and industrial area and to residential neighborhoods farther north.

Newly established in 1922, the Tucson Sunshine Climate Club promotes Old West tourism and health cures. Businesses expand to serve visitors arriving in Downtown Tucson by train and by automobile. Joining the Lewis Hotel of 1917 to make the most of the new highway route, other hotels spring up along Broadway include the Santa Rita, El Presidio, Roskruge, Dunway, Apache, and Catalina. From this period of booming tourism, only the Lewis Hotel still stands on Broadway. Rail ridership and freight hauling reach new highs for Tucson the railroad town. The Southern Pacific Railroad increases its promotion of vacations along the Sunbelt. In 1928, the Commercial-style Miller Curio Company (256 E. Congress) [Photo 11] opens selling Old West souvenirs and Native American crafts to tourists. Originally located on the Nogales Highway (now the Rodeo Grounds), the Tucson city airport relocates to a larger site to the southeast of town in 1927.

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## ARCHITECTURE DURING THE MODERN MOVEMENT 1930-1968

Following the crash of the New York Stock Exchange in October 1929, the Great Depression affects national commerce and transportation. It slows local business and building development in Arizona and Downtown Tucson [Figure 6]. Nonetheless, during the **Great Depression Recovery Period (1930-1941)**, Tucson bankers, entrepreneurs, utilities, and city officials struggle to keep commerce moving and businesses surviving. The Tucson population only grows 10% from 32,506 in 1930 to 35,752 in 1940.

In 1930, the City of Tucson uses the building slowdown as an opportunity to plan for urban growth in future good times by adopting the community's first zoning ordinance. And, understanding the need to help businesses reach more customers, the City replaces its aging electric streetcar operations with a city-wide bus system requiring little expenditure for infrastructure [Figure 7]. The buses help some Downtown businesses to survive the Depression by expanding access to the central business district from additional surrounding residential areas.

In 1936, the City constructs the Stone Avenue Overpass at the SPRR tracks anticipating connection of the planned Miracle Mile Road (Highways 80 and 89) to Downtown Tucson in 1937. The newly constructed Miracle Mile Road collects southbound traffic from the Casa Grande Highway and Oracle Road onto Stone Avenue through Downtown Tucson to reach the Benson Highway south of town. The highway connection fuels development along Miracle Mile Road of roadside-type businesses with Old West and Modernistic themes catering to auto tourists. The Miracle Mile segment of Highways 80 and 89 is the first divided highway in Arizona.

Many families come to depend upon income from federal work programs such as Civilian Conservation Corps (Sabino Canyon park improvements and Work Progress Administration municipal public works) established by President Franklin Roosevelt's New Deal in 1933. That year, Congress enacts the 21<sup>st</sup> Amendment to repeal national prohibition. The bars and lounges that reappear on the streets of Downtown Tucson help offset the financial strain and social gloom of the time. Tucson and the surrounding areas rely upon limited amounts of tourism for business. Agriculture, ranching, and mining slow to a halt as national commodity prices fall to nearly nothing.



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Even as the effects of the Depression begin to take hold, some businesses continue with building projects planned and funded during the late-1920s. The owner of the 1897 Victorian Italianate Rebeil Block remodeled the two-story building in a thematic Spanish Colonial Revival style to attract tourists to the new tenant, the 1930 Indian Village Trading Post (72 E. Congress) [Photo 12]. Likewise, a tiny two-story 1931 office building of Spanish Colonial Revival style, The Mint (59 N. Scott), wedges between two earlier retail buildings.

The national popularity of the Art Deco style comes to Tucson during the 1930s and become its signature architecture of the Great Depression Recovery Period. A country-wide cinema empire proceeds with construction of a movie palace and its associated retail/business building, the Art Deco 1930 Fox Theater (17 W. Congress) and Fox Commercial Building (27 W. Congress) [Photo 5]. Across the nation, the Fox cinema chain transforms its theaters from live vaudeville stages for use as motion picture houses, first silents and then talkies. In 1936, the Fox Theater installs the first major mechanical refrigeration unit (Carrier) in Tucson and changes the entire strategy of competitive commerce in Downtown Tucson. For a precious dime, one could momentarily escape the Depression and heat through the magic of a refrigerated movie theater. To profit further from the draw of the theater, Fox also constructs matching retail and business buildings next door.

Many types of local businesses embrace the Art Deco style [Figure 5]. The franchised 1937 Safeway grocery store (210 E. Broadway) utilizes the vertical piers, stepped-back parapets, and plate-glass display window of Art Deco massing to compete with the smaller local grocers and butchers of Downtown. Safeway even devoted a corner lot for on-site parking, one of the first attempts in Downtown to accommodate patrons with automobiles.

The 1931 Kelly's Household Appliances (51 N. 6<sup>th</sup> Ave) remodels a 1921 Commercial-style building to appear as modern as the electrical appliances it sells. In 1935, even the Reilly Funeral Home (102 E. Pennington) [Photo 17] remodels the Victorian Italianate facade of its original 1908 building to bring new life to the old business. In 1936, the retail building now called The Screening Room (127 E. Congress) completes the second of ultimately three remodeling projects (1912, 1936, and 2012 rehabilitation) to update the façade of the original 1905 Victorian-period building. The latest of the surviving Art Deco facades is the 1940 Roberts-Reynolds Garage (33 S. 6<sup>th</sup> Ave.) that remodeled a Commercial-style building of 1917).

Of growing importance to the community beginning during the 1930s, is the Mountain States Telephone company that begins in a two-story Classical Revival-style building at 137 E. Pennington. Around the corner and behind this original building, the communications company builds its signature six-story building, the Art Deco-style 1932 Mountain Bell building (126 E. Alameda). The design elements of rows of punched rectangular windows arranged between vertical piers and mullions are inspired by the façade of the Empire State Building. This large addition would be the first of many on this block for Mountain Bell. The company would use this refined Art Deco façade vocabulary in 1966 to veneer adjacent older buildings with matching granite water tables and brick walls.

Just as the economic benefits of the New Deal programs begin to be felt, the Recession of 1937 returns national and local unemployment levels to those of 1934. Nonetheless, having prospered by providing small business and home loans from the federal recovery programs, the Valley National Bank constructs a matching three-story addition to its 1929 Italian Renaissance Revival-style tower, the 1937 Valley National Bank Branch (2 E. Congress). Perhaps taking advantage of New Deal loan programs in 1937, the owner of the W.A. Julian Building (113 & 121 E. Congress) takes commercial competition in another architectural direction. The owner splits the tenant space and remodels differently the half-facades of the original 1907 building. This approach becomes another method of changing Downtown buildings that usually modify one façade at a time or unify two buildings under one slipcover facade.

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Anticipating the involvement of the United States in World War II already raging in Europe and in the Pacific, the federal government and national transportation systems quickly mobilize for war in ways that dramatically affect Tucson. In 1941, the Southern Pacific Railroad remodels the 1907 passenger depot [Figure 14] into Spanish Colonial Revival to accommodate a shift in peacetime traffic to war-effort freight and troop trains. Because of its strategic location on a national scale and because of its consistently fine flying weather, the US Army Air Corps adapts the municipal airport site in 1940 for use as Davis-Monthan Army Air Field (later Air Force Base). The civilian workers, servicemen and women assigned to the base bring federal funds into the local economy. So too does the Consolidated Aircraft defense plant near Tucson. However, wartime rationing of food, fuel, household products, and construction materials limits shopping, constricts business, and nearly halts construction and remodeling in Downtown Tucson. Few tourists can travel during the **World War II Rationing Period (1941-1945)**. A housing shortage entices hotels and motels to accommodate long-term military families instead of short-term tourists. The Tucson population grows 27% from 35,752 in 1940 to 45,454 in 1950. Most growth occurs during the second half of the 1940s after the Allies win the war and America turns to new peacetime pursuits.

Being thrust into World War II, Arizonans become suddenly more aware of the world, technology, and design. In Downtown Tucson few construction projects occur during the war, but those that do completely shift the architectural paradigm of commercial competition with appearance of the truly modern International style. Today, the sole intact building in Downtown surviving from the WWII period is the International-style 1941 Howard & Stoffts Stationers (37 E. Pennington) appropriately standing on Tucson's "Fashionable Pennington Street." The building's stark geometric massing, cantilevered planes, play of solids and voids, rejection of ornamentation, and signs integrated with architecture set the mark for nearly all new construction and remodeling that would follow in Downtown Tucson for thirty years. Another survivor of the WWII period is the 1942 Town Shops (135 E. Congress) that modernized the 1913 remodeling of the original 1902 building.

Although little construction occurs during World War II, Arizona innovators develop two technologies that would boost the post-war Tucson building boom—air conditioning in homes and businesses and lightweight aggregate in larger concrete blocks. Having developed an improved, mass-produced evaporative cooler in 1939, Goettl Air Conditioning Co. in Phoenix goes on to build an affordable, efficient combination evaporative cooler/air conditioner that makes Southwestern desert living comfortable. In 1944, Builders Supply Corporation in Phoenix invents the "Superlite" concrete block that becomes the affordable, efficient, long-lasting construction material of choice in Arizona and the Southwest during the 1950s and 1960s. These innovations, as applied to Modern architecture, immediately transform the streetscape character of Phoenix, Tucson, and the entire Southwest. When paired with the aerospace industry and family automobiles, advances in air conditioning and lightweight concrete block aggregate make possible the suburban sprawl of the post-war American Sunbelt.

In 1945, travel and trade return forcefully to Downtown Tucson during the **Post-World War II Surge Period (1945-1950)**. On the American home front, victory foretells lifting of restrictions on consumer goods, cars and gasoline, and foods as well as on building materials. It means that veterans will return to pick up their lives or start lives anew. In Tucson, it means that many Air Force veterans once stationed at Davis-Monthan Air Force Base will return to the desert to settle in new suburban tract houses and start new families. A post-WWII Downtown residential building boom rushes to create expanding outlying neighborhoods. Discharged from the military, hundreds of skilled craftsmen move to Tucson. The long-suffering Downtown businesses optimistically welcomes this potential blessing of vigorous commerce and renewed construction. Yet in a move that offsets some of this growth during 1946, Southern Pacific Railroad debuts its first diesel freight engines in Tucson. This technological advance toward more affordable transport results in layoffs of personnel once needed to tend the steam locomotives.

In 1948, the City of Tucson creates the non-profit Tucson Airport Authority and moves the municipal airport to its current location into three vacated military manufacturing hangars in South Tucson. During

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the same year, the citizens of Tucson approve a bond issue to fund the construction of a riverside boulevard bypassing Downtown Tucson. The visionary design provides room for a future 4-lane freeway with a landscaped median.

Tucson welcomes veterans returning from military service by providing employment and social services in Downtown. The Classical Revival-style 1914 Odd Fellows Hall (135 S. 6<sup>th</sup> Ave.) got a modernized facelift in 1946 which has now been restored to its 1914 character. The Art Moderne-style (aka Federal Moderne) 1947 Veterans of Foreign Wars Hall (124 E. Broadway) [Photo 6] provides veterans and their families with full amenities of lounge, meeting rooms, banquet auditorium, and exercise gym. The 1948 Arizona State Employment Service (54 E. Pennington) remodels a 1936 retail store for outreach offices for servicemen and newcomers to Tucson. This alteration is unique in Downtown as a well-integrated combination of new International-style windows and doors that retains the rich Spanish Colonial Revival ornamentation at the parapets. The resulting hybrid architecture is remarkable for celebrating Tucson's traditional past while anticipating a modern future.

Following the war, automobiles continue to affect family life, tourism, and Downtown businesses at a greater pace than in previous decades. An important national department store embraces the optimism, prosperity, and automobile craze of post-war America in its new construction and expansion projects. The 1946 Sears Auto Service Center (101 N. 6<sup>th</sup> Ave.) is the first International style building constructed in post-war Downtown Tucson. Subsequently, the 1924 Art Deco Sears store across the street receives a matching addition in the 1947 Sears Building Addition (53 N. 6<sup>th</sup> Ave.). Auto-related tourism regains traction in Downtown with the International an important national department store-style 1949 Westerner Hotel (10 E. Broadway) [Photo 16] at the pivotal intersection where US 80 & 89 turns from Stone Avenue to Broadway Boulevard. The Westerner Hotel is the only post-World War II modern hotel constructed in Downtown Tucson.

Retail and fashion stores join in the rush to modernize their competitive image by updating their facades with International-style veneers. The 1948 Dave Bloom and Sons (137 & 145 E. Congress) remodels the 1931 Art Deco façade of the underlying 1905 Victorian Italianate building. Evidence of this stratigraphic effect is seen clearly on the 6th Avenue side elevation where three layers of "slipcovers" are revealed at three small subleased storefronts [Photo 7]. The remodeled main storefront of Dave Bloom and Sons possesses most of the character-defining features expected of a new, smoothly stucco-veneered International-style building, including *piloti* columns, recessed corner entrance, angled display windows cantilevered over the sidewalk, terrazzo paving, aluminum-framed plate glass, and no ornamentation. The 1948 Crescent Jewelers (200 E. Congress) envelopes its 1900 Italianate façade using a stucco on frame system to simulate a smooth International-style façade.

The post-war remaking of Downtown Tucson sometimes requires demolition prior to construction. The 1948 Pima Wrecking and Salvage Co. (11 S. 6<sup>th</sup> Ave.) remodels its 1917 Commercial-style façade in the stylish International style to promote the firm's participation in Modern movement transformation of the city by removing selected buildings one at a time. Wrecking and salvage firms play a role in solving the parking problems of Downtown Tucson.

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Fueled by the creation and relocation of new families moving to the Sunbelt after the war, **the population of Tucson explodes 368%** from 45,454 in 1950 to 212,892 in 1960! [Figure 10] To meet the demand of Tucson's newcomer population boom, mass-housing subdivisions sprawl far beyond the city limits. These new households, most with a family automobile, create an enormous customer base for the existing Downtown businesses. This apparent blessing of limitless mobile patronage turns out to be the curse that chokes the central business district during the **Suburban Shift Period (1950-1960)** [Figure 8].

The Downtown evolved from a pedestrian-scale business district with access conveniently enhanced by a streetcar line through nearby neighborhoods. Between 1900 and 1930, the fabric of the Downtown

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streets accommodates the moving and parking of the earliest automobiles that supplanted horse-drawn wagons. But by 1950, the cars that give suburban families mobility and choice in where and when to shop clog the Downtown streets. With cars, cars everywhere, nor any place to park, customers forsake Downtown for convenient neighborhood shopping centers [Figure 9]. Desperate to assure the economic viability of the central business district, the City of Tucson issues a Comprehensive Downtown Parking Plan that combines merchant sales promotions with the existing bus system to shuttle customers from stores to parking lots within and surrounding Downtown.

Paradoxically, the initial response to parking problems is to demolish deteriorating buildings of struggling businesses to create surface parking lots. In trying to balance parking with business, this redevelopment method weakens the economic potential of Downtown. Entrepreneurs experiment with more imaginative approaches such as constructing a new retail/business building structurally capable of parking cars on the roof. The Modern *1957 Latimer Building & Don's Rooftop Parking (65 E. Pennington)* [Photo 18] set the stage for the future multi-floor precast concrete parking garages that would increase parking density while minimizing loss of commercial buildings.

Automobiles and trucks also compete with the railroad in bringing visitors and freight to Tucson. Improvements of the highways in the 1930s to bring travelers into Downtown become inadequate to carry increased traffic volume by 1950. So, in 1954, the City opens the planned riverside bypass boulevard between Congress Street and Miracle Mile Road giving regional traffic an alternative to drive unimpeded around Downtown. By 1958, ADOT takes possession of the riverside bypass boulevard to transform it into a portion of the Interstate 10 bypass freeway.

In an unending effort to attract a diminishing number of tourists in Downtown, urban hotels compete with one another in updating their streetscape image and amenities. To get ahead of the new highway-related Westerner Hotel, the *1917 Arizona Hotel (31 N. 6<sup>th</sup> Ave)* remodels its Italian Renaissance Revival façade in 1953 with an International-style veneer. (That Modern slipcover will be removed in a 21<sup>st</sup>-century rehabilitation project to restore the Period Revival character of the railroad hotel.)

After fifteen-years of frugality and rationing, families at last possess the disposable income and find the product selection to satisfy their pent-up desire for fashion. Businesses that had survived the economic trials of depression and war jump at the chance to compete for new customers. These well-known local entrepreneurs expeditiously sheath their old Victorian and Commercial facades with a veil of International style: *1953 Daniel's Credit Jewelers (21 E. Congress)*; *1953 McLellan's (61 & 63 E. Congress)*; and *1958 Desert Bloom (27 N. Stone)*. The façade of *1954 Drachman's Shoes (98 E. Congress)* [Photo 15] envelopes the underlying 1904 Italianate-style Central Block by using a prefabricated, prefinished metal panel system to simulate a grid-patterned International-style façade. The system is complete with retractable cantilevered awnings that can be concealed within a shallow soffit above the continuous ribbon windows.

The similarity of the box-like massing of some earlier styles simplified modification into Modern-image facades with removal of ornamentation and covering with smooth white stucco or metal panels. These remodeled facades appear International-style superficially rather than spatially. Nonetheless, the resulting facades and streetscapes convey the century-long story of continual commercial competition in Downtown Tucson. Beginning in the 1870s, Anglo-American merchants conceal Sonoran adobe and stucco with board-and-batten Boomtown storefronts and boardwalk porches. In the 1950s, merchants cloaked Commercial panel brick with International-style stucco, expansive display windows, and cantilever canopies.

By comparison, one remarkable businesswoman, Cele Peterson, has the vision, passion, and ability to create a New Formalism architectural image for her women's wear salon on the street where she had begun and which she had christened "Fashionable Pennington" [Photo 32]. She moves her business from a modified Classical Revival cottage, The Co-Ed Shop at 48 E. Pennington, to the *1957 Cele*

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*Peterson's Clothing (47 E. Pennington)* [Photo 20]. Her Modern building becomes the rallying point for other purveyors of fashion to establish a mutually supportive, yet competitive gathering of businesses. So powerful is the allure and cache of Pennington Street that it entices a national variety store to expand their store, the *1957 Woolworth's (33 E. Congress)*, and to switch the main entrance to face Cele Peterson's Clothing store.

Advertising is the life-blood of commercial competition. During the 1950s, merchants use broadcast media of radio and the infant television to get their message to the customers. But their primary advertising method is still in the power of print. Even the local newspapers compete for advertisers by updating their building's exteriors. In about 1955, the *Arizona Daily Star (29 W. Congress)* chooses the International style as the new image for remodeling the 1920 updated facade of their 1905 Commercial-style building.

Following World War II, banks in Tucson shift focus from serving miners, ranchers, and railroaders to financing developers and builders creating the suburban vision. Savings and loan institutions join the banks in expanding Tucson's impressive financial district on Stone Avenue [Figure 11]. The architectural image promoted by these competitive financial institutions swings between the traditional dignified stability of the Italian Renaissance Revival *1958 Southern Arizona Bank & Trust (150 N. Stone)* and the modern vibrant accessibility of the International style *1957 Pima Savings and Loan Association (151 N. Stone)*.

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By 1960, the population explosion, suburban sprawl, and traffic jams take a tremendous toll on the businesses of Downtown Tucson. Population growth settles down to a more manageable rate increasing 23% from 212,892 in 1960 to 262,933 in 1970. Nonetheless, offsetting a decade of monumental efforts of merchants and City officials, unstoppable trends in economy, transportation, community planning, and commerce will seal the fate of the central business district during the **Downtown Downturn Period (1960-1968)**.

In 1960, the El Con Shopping Center at 3601 E. Broadway opens to serve suburban neighborhoods as Tucson's first regional shopping center. The convenient El Con draws business away from Downtown, two-and-one-half miles to the west, where access and parking is limited. Neighborhood strip centers and area shopping centers (e.g., Campbell Plaza at 2854 N. Campbell Ave.) along arterial streets quickly lure customers away from Downtown. Soon, big name chain stores open branches in these suburban shopping centers—branches that become the main stores when the chains abandon Downtown. The smaller local businesses also forsake Downtown for the suburbs. The decentralization of domestic commerce throughout the expanding suburbs is the pattern of community development that leaves Downtown economically adrift.

The nation-wide Recession of 1964 slows the post-war boom of development and construction in Tucson. Weaker retail businesses in Downtown Tucson falter and close. Owner-occupancy decreases in favor of rentals. Although not vacant, the retail buildings rent space to less desirable uses than once served the city and nearby neighborhoods.

The Tucson Airport Authority constructs a new terminal at the Tucson Municipal Airport in 1963 to serve six airlines and one international inspection station—earning it the title of Tucson International Airport. Hotels, stores, businesses, and car rentals subsequently develop near the airport to serve travelers no longer passing through Downtown. Air travel greatly shrinks railroad ridership and causes more stress for the railroad hotels and restaurants of Downtown.

After decades of planning, land acquisition, and incremental construction projects, the Arizona Department of Transportation completes the Interstate 10 freeway across southern Arizona during the 1960s. In 1962, the extension of the Interstate 10 freeway opens between Casa Grande and the northern

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edge of Tucson. In 1964, a larger diamond interchange replaces the earlier cloverleaf interchange at 6<sup>th</sup> Avenue to create the southern gateway to Tucson from Benson and Nogales and to prepare for the anticipated bypass of Downtown Tucson by a new segment of Interstate 10. In 1968, traffic on Stone Avenue (Highways 80 and 89) through the central business district diverts onto the newly opened Interstate 10, thus bypassing Downtown Tucson and its already struggling businesses.

In a last chance effort in 1964, the City of Tucson approves a Downtown Revitalization Plan for 80 acres of urban renewal land. Between 1967 and 1970, a Great Society-era federal grant funds the demolition of the “blighted” west end of Downtown and much of the adobe-built Barrio to make way for Modern civic buildings and a convention center [Figure 13].

As in Downtown Phoenix during the 1960s, the City of Tucson builds upon a planning concept of saving Downtown by repurposing the central business district as a civic center for government, conventions, corporate business, finance, and hotels. Thus, the International-style 1960 Tucson City Court (103 E. Alameda) sets root at the north end of Downtown immediately across the street from the Mountain Bell complex. The communications giant constructs the 1966 Mountain Bell Annex (126 E. Alameda) adjacent to its 1932 building. The new, secure, windowless equipment building is an expression of New Formalism using stone veneer reprising its earlier Art Deco motifs.

Downtown merchants and politicians continue the quest to balance viable businesses with convenient parking by sacrificing tenuous commercial buildings to provide new parking areas. Leading the way for multi-story parking garages is the 1968 First Interstate Bank Parking Garage (35 E. Alameda). This functional parking “ramp” is significant not only for its role in Downtown commercial development but also as an early example of structural precast concrete technology in the Brutalist interpretation of Modernism.

Although façade remodeling slows during the 1960s, the pendulum of popular taste continues to swing. Two Stone Avenue buildings associated with larger adjacent buildings dramatically switch their architectural character through style-reversal veneer operations. The 1968 Arizona Historical Society Museum (140 N. Stone) remodels the existing International-style annex building to match seamlessly the Italian Renaissance Revival style of the bank. This Downtown outpost of the main Arizona Historical Society museum near the University of Arizona will serve visitors of the planned Convention Center as envisioned in the Downtown Revitalization Plan. The actual museum branch did not materialize until late 2000 when the then Wells Fargo Bank donated the space to the Arizona Historical Society. Two doors south, in 1964, a dramatic remodeling transforms the original Spanish Colonial Revival-style façade of the 1941 Pioneer Hotel North Addition (120 N. Stone) to International style. This Modern street façade is part of the competitive hotel's major renovation of the pool and cabana area to take on the character of a Palm Springs resort. As demonstrated time and again, change is continual in Downtown Tucson. In recent years, the Modern street façade of the Pioneer Hotel North Addition has been accurately restored to its 1941 Spanish Colonial Revival character. The rear of the Addition, the pool, and the cabana still retain the 1964 International-style character.

Knowing the competitive nature and generous architectural budgets of bankers, the City's revitalization plan encourages construction of signature financial buildings along Stone Avenue [Figure 12]. They all wish to express civic pride through optimistic interpretations of Modern architecture. The 1964 Arizona Bank Branch (160 N. Stone) conveys a vibrant, yet softened version of typically raw concrete Brutalism by using brick columns supporting a second-floor array of stucco-veneered fins. The 1966 First National Bank (200 N. Stone) is another interpretation of Brutalism rendered with a series of Neo-expressionist brick barrel vaults harkening back a century to the materials and forms of the turn of the 20<sup>th</sup> century and the Spanish Colonial arches of the 18<sup>th</sup> century.

Demonstrating Downtown Tucson's unflagging hope for the future, the 21-story 1966 Tucson Federal Savings Tower (32 N. Stone) [Photo 8] reflects an effort by the banking industry to create a modern and progressive image by building unique, innovative architectural forms that respond to the desert

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environment and urban context. The respected local architectural firm, Place & Place, chooses a Neo-expressionist interpretation of Miesian-style Modernism for the tower. For more than a decade, the tower will have the honor of being the tallest building in Tucson. Soaring above Downtown, it still conveys the freshness of design innovation and expresses the optimism of 20<sup>th</sup>-century Tucson.

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## **POST-HISTORIC PERIOD OF DOWNTOWN TUCSON 1968-2018**

After fifty years of commercial dormancy, the City of Tucson is using comprehensive transportation enhancement, economic development incentive programs, and historic preservation zoning overlays to revitalize the Downtown Tucson Historic District. The area is enjoying new 24-hour life brought by the modern streetcar, university student housing, and entertainment venues. Many of the listed and eligible historic properties are being adapted for new uses through certified rehabilitation projects.

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1993



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**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 # \_\_\_\_\_
- recorded by Historic American Landscape Survey # \_\_\_\_\_

**Primary location of additional data:**

- State Historic Preservation Office
  - Other State agency
  - Federal agency
  - Local government
  - University
  - Other
- Name of repository: \_\_\_\_\_

**Historic Resources Survey Number (if assigned):** \_\_\_\_\_

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## 10. Geographical Data

**Acreage of Property** 39.8 acres

### Latitude/Longitude Coordinates

Datum if other than WGS84: \_\_\_\_\_

(enter coordinates to 6 decimal places)

A. Latitude: 32.224213	Longitude: -110.972136
B. Latitude: 32.224358	Longitude: -110.971770
C. Latitude: 32.224619	Longitude: -110.971787
D. Latitude: 32.224621	Longitude: -110.971100
E. Latitude: 32.224416	Longitude: -110.971098
F. Latitude: 32.224425	Longitude: -110.970486
G. Latitude: 32.224723	Longitude: -110.970488
H. Latitude: 32.224726	Longitude: -110.970301
I. Latitude: 32.224862	Longitude: -110.970300
J. Latitude: 32.224864	Longitude: -110.969656
K. Latitude: 32.224970	Longitude: -110.969658
L. Latitude: 32.224870	Longitude: -110.969481
M. Latitude: 32.224452	Longitude: -110.969471
N. Latitude: 32.224455	Longitude: -110.969099
O. Latitude: 32.223621	Longitude: -110.968991
P. Latitude: 32.223662	Longitude: -110.968515
Q. Latitude: 32.222125	Longitude: -110.968503
R. Latitude: 32.222170	Longitude: -110.967192

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S. Latitude: 32.223180	Longitude: -110.967196
T. Latitude: 32.222272	Longitude: -110.966332
U. Latitude: 32.220734	Longitude: -110.966203
V. Latitude: 32.220733	Longitude: -110.966949
W. Latitude: 32.220267	Longitude: -110.966951
X. Latitude: 32.220268	Longitude: -110.967885
Y. Latitude: 32.220539	Longitude: -110.967886
Z. Latitude: 32.220535	Longitude: -110.968710
AA. Latitude: 32.221083	Longitude: -110.968713
BB. Latitude: 32.221074	Longitude: -110.969616
CC. Latitude: 32.220638	Longitude: -110.969619
DD. Latitude: 32.220304	Longitude: -110.971699
EE. Latitude: 32.221030	Longitude: -110.971766
FF. Latitude: 32.221067	Longitude: -110.971255
GG. Latitude: 32.221783	Longitude: -110.971390
HH. Latitude: 32.221721	Longitude: -110.972251
II. Latitude: 32.221721	Longitude: -110.972251
JJ. Latitude: 32.222145	Longitude: -110.972042
KK. Latitude: 32.222258	Longitude: -110.972061
LL. Latitude: 32.222342	Longitude: -110.971423
MM. Latitude: 32.223888	Longitude: -110.971718
NN. Latitude: 32.223833	Longitude: -110.972037

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**Verbal Boundary Description** (Describe the boundaries of the property.)

The irregular polygon-shape of the district overlays the grid pattern of streets to include whole and partial blocks of urban development in Downtown Tucson. The boundary follows curb lines rather than centerlines of streets and front property lines in order to include character-defining elements of the setting, e.g., sidewalks, canopies, signs, lamp posts, street furniture, and landscaping. Refer to the survey map and latitude/longitude coordinates for a more precise boundary description.

The historic district generally stands within an irregular polygon defined by these meets and bounds of streets:

beginning at the intersection of  
Church Avenue and Alameda Street,  
go east on Alameda Street to 6<sup>th</sup> Avenue,  
thence south to Congress Street,  
thence east to 5<sup>th</sup> Avenue,  
thence north to Toole Avenue,  
thence southeast to Herbert Avenue,  
thence south to 12<sup>th</sup> Street,  
thence west to 6<sup>th</sup> Avenue,  
thence north to Broadway Boulevard,  
thence west to Scott Avenue,  
thence south to Jackson Street,  
thence west to Church Avenue, thence north to the point of beginning at Church Avenue and Alameda Street.

**Boundary Justification** (Explain why the boundaries were selected.)

The irregular polygon of the district boundary tightly encloses the area defined by contributing historic buildings and their associated streetscapes and open spaces that together characterize the twentieth-century central business district of Tucson. The boundary encompasses numerous previously listed individual historic buildings that relate to the significance of the district. To the most practical degree, non-contributing properties at the perimeter have been excluded to provide the district with a high proportion of contributing properties. In several places, the district boundary touches other National Register-listed historic districts—Armory Park HD on the south and Warehouse HD on the northeast. The west and north sides of the Downtown Tucson HD are bounded by areas of urban redevelopment dating later than the period of significance.

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## 11. Form Prepared By

name/title: Don W. Ryden, AIA – historical architect / architectural historian  
organization: Ryden Architects, Inc.  
street & number: 902 West McDowell Road  
city or town: Phoenix state: Arizona zip code: 85007  
e-mail: thefrontdoor@rydenarchitects.com  
telephone: 602-253-5381  
date: 20 October 2017; rev. 21 September 2018

---

## Additional Documentation

Submit the following items with the completed form:

### See continuation sheets for the following:

- **Maps:** A **USGS map** or equivalent (7.5 or 15-minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)  
**Figures**

## Photographs

### See continuation sheets

**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

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**PHOTOGRAPH LOG**

Name of Property: Downtown Tucson Historic District  
 City or Vicinity: Tucson  
 County: Pima  
 State: Arizona  
 Name of Photographer: Staff of Ryden Architects, Inc.  
 Date of Photographs: Various, 2009-2013 (see below)  
 Location of Original Digital Files: 902 W. McDowell Road, Phoenix, AZ 85007

Photo 1: AZ\_Pima\_DowntownTucsonHistoricDistrict\_0001 (January 2012)  
 Retail Shops (41 S. 6<sup>th</sup> Ave), west façade (left) and south façade (right), camera facing northeast

Photo 2: AZ\_Pima\_DowntownTucsonHistoricDistrict\_0002 (August 2012)  
 Hotel Congress (301 E. Congress St.), west façade (left) and south façade (center), camera facing northeast

Photo 3: AZ\_Pima\_DowntownTucsonHistoricDistrict\_0003 (April 2009)  
 U.S. Post Office and James Walsh Federal Courthouse (55 E. Broadway Blvd), east façade, camera facing northwest

Photo 4: AZ\_Pima\_DowntownTucsonHistoricDistrict\_0004 (April 2009)  
 Valley National Bank (2 E. Congress St.), north façade (left) and west façade (right), camera facing southeast

Photo 5: AZ\_Pima\_DowntownTucsonHistoricDistrict\_0005 (January 2012)  
 Fox Theater and commercial building (17 W. Congress St.), south façade, camera facing northwest

Photo 6: AZ\_Pima\_DowntownTucsonHistoricDistrict\_0006 (April 2009)  
 Veterans of foreign Wars (124 E. Broadway Blvd.), south façade, camera facing north

Photo 7: AZ\_Pima\_DowntownTucsonHistoricDistrict\_0007 (January 2012)  
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 Tucson Federal Savings (32 N. Stone Ave.), (center) north façade (left) and west façade (right), camera facing southeast

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 Lerner Shops (1 E. Congress St.), west façade (left) and south façade (right), camera facing northeast

Photo 10: AZ\_Pima\_DowntownTucsonHistoricDistrict\_0010 (December 2009)  
 Woolworth's/Old Pueblo Parking Garage (33 E. Congress St.), south façade, camera facing north

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Photo 11: AZ\_Pima\_DowntownTucsonHistoricDistrict\_0011 (April 2009)

Miller Curio Co. (256 E. Congress St.), north façade, camera facing south

Photo 12: AZ\_Pima\_DowntownTucsonHistoricDistrict\_0012 (April 2009)

Rebeil Block (72 E. Congress St.), east façade (left) and north façade (right), camera facing southwest

Photo 13: AZ\_Pima\_DowntownTucsonHistoricDistrict\_0013 (April 2009)

Lewis Hotel (178 E. Broadway Blvd.), north façade, camera facing south

Photo 14: AZ\_Pima\_DowntownTucsonHistoricDistrict\_0014 (April 2009)

Stillwell Twiggs Boarding House (134 S. 5<sup>th</sup> Ave), east façade, camera facing west

Photo 15: AZ\_Pima\_DowntownTucsonHistoricDistrict\_0015 (April 2009)

Central Block (98 E. Congress St), north façade (left) and west façade (right), camera facing southeast

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Westerner Hotel (10 E. Broadway Blvd), north façade (left) and west façade (right),  
camera facing southeast

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Reilly Funeral Home (102 E. Pennington St), south façade, camera facing north

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Dizzy G's (65 E. Pennington St), south façade (left) and east façade (right), camera facing northwest

Photo 19: AZ\_Pima\_DowntownTucsonHistoricDistrict\_0019 (August 2012)

Montgomery Ward (44 N. Stone Ave), north façade (left) and west façade (right),  
camera facing southeast

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Cele Peterson Clothing (47 E. Pennington St), south façade, camera facing north

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E. Congress St. at 6<sup>th</sup> Ave., camera facing west

Photo 22: AZ\_Pima\_DowntownTucsonHistoricDistrict\_0022 (November 2011)

N. 6<sup>th</sup> Ave at Congress St., camera facing north

Photo 23: AZ\_Pima\_DowntownTucsonHistoricDistrict\_0023 (November 2011)

S. 6<sup>th</sup> Ave at Broadway Blvd., camera facing north

Photo 24: AZ\_Pima\_DowntownTucsonHistoricDistrict\_0024 (November 2011)

E. Broadway Blvd at 6<sup>th</sup> Ave., camera facing east

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Photo 25: AZ\_Pima\_DowntownTucsonHistoricDistrict\_0025 (January 2009)  
N. 6<sup>th</sup> Ave. north of Congress St., camera facing northwest

Photo 26: AZ\_Pima\_DowntownTucsonHistoricDistrict\_0026 (August 2012)  
N. Stone Ave. at Alameda St., camera facing southeast

Photo 27: AZ\_Pima\_DowntownTucsonHistoricDistrict\_0027 (August 2012)  
E. Broadway Blvd. at Stone Ave., camera facing southeast

Photo 28: AZ\_Pima\_DowntownTucsonHistoricDistrict\_0028 (August 2012)  
Stone Ave. at Broadway Blvd., camera facing northeast

Photo 29: AZ\_Pima\_DowntownTucsonHistoricDistrict\_0029 (January 2012)  
N. Scott Ave. at Pennington St., camera facing southwest

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S. 6<sup>th</sup> Ave. at Congress St., camera facing southeast

Photo 31: AZ\_Pima\_DowntownTucsonHistoricDistrict\_0031 (August 2012)  
E. Pennington St. east of Scott Ave., camera facing northeast

Photo 32: AZ\_Pima\_DowntownTucsonHistoricDistrict\_0032 (May 2013)  
E. Pennington St. at Stone Ave., camera facing northeast

Photo 33: AZ\_Pima\_DowntownTucsonHistoricDistrict\_0033 (August 2012)  
E. Congress St. at Toole Ave., camera facing northeast

Photo 34: AZ\_Pima\_DowntownTucsonHistoricDistrict\_0034 (May 2013)  
East Alameda St. at Stone Ave., camera facing southeast

Photo 35: AZ\_Pima\_DowntownTucsonHistoricDistrict\_0035 (January 2012)  
Downtown Tucson from 6<sup>th</sup> Ave. and Broadway Blvd., camera facing northwest



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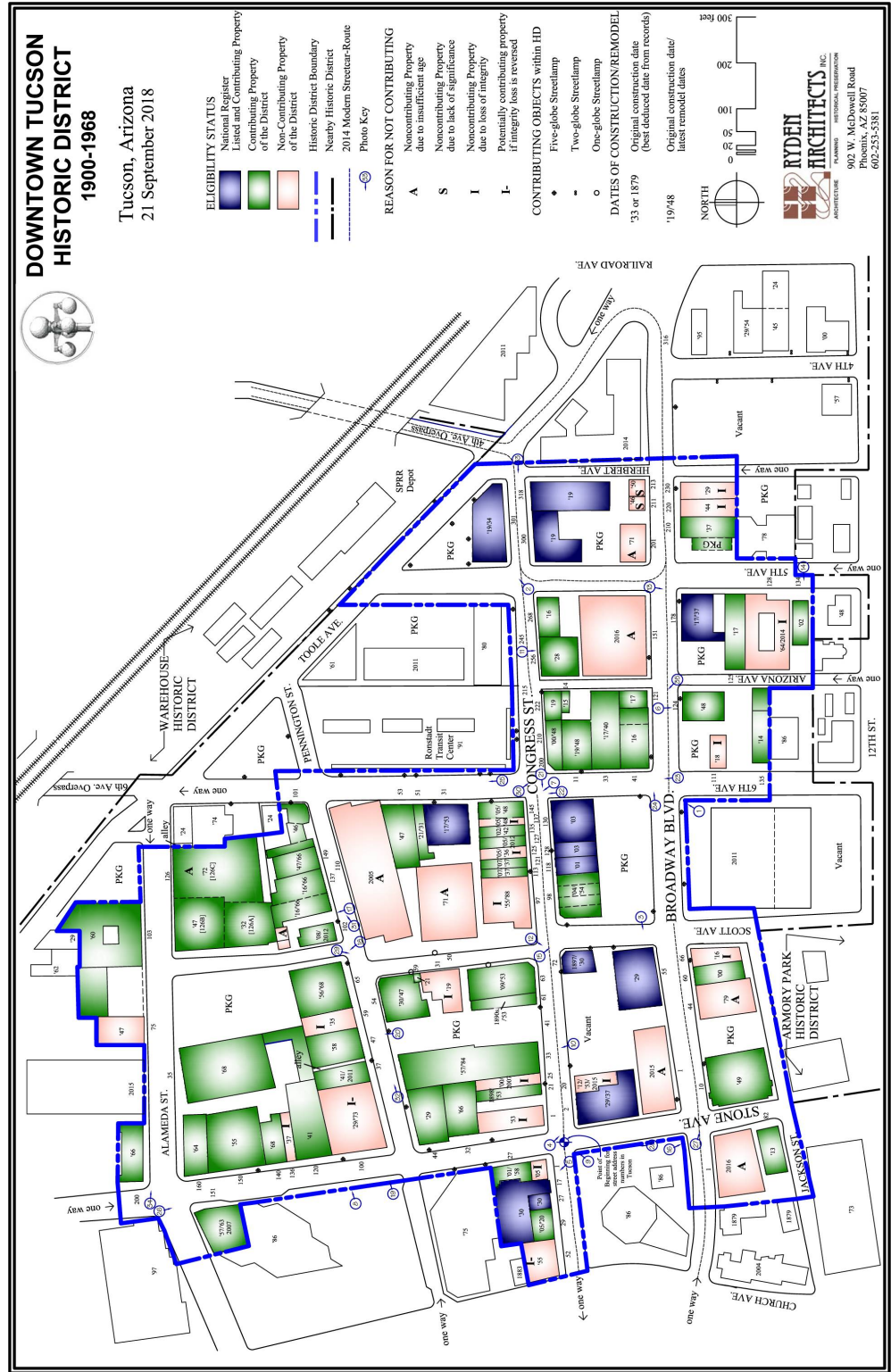
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MAPS - Eligibility and Photo Key Map





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FIGURES

Figure 1. View of Congress Street looking west from between Church and Meyer, 1880. (Arizona Historical Society photograph collected for publication in Saarinen and Gibson, eds., Territorial Tucson [unpublished manuscript])



Figure 2. View of West Congress Street looking west, ca. 1898. A portion of The Wedge is visible in the distance. (Arizona Historical Society Photo Collection, Reynolds, A.S. – Tucson #1, f.55a)



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figure 3. Camera facing east on East Congress Street from the intersection at Scott Avenue, c. 1914. (Arizona Historical Society photograph collected for publication in Saarinen and Gibson, eds., Territorial Tucson [unpublished manuscript])



Figure 4. View of Congress Street looking west from 6<sup>th</sup> Avenue, circa 1914.



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Figure 5. View of Congress Street looking east from Stone Avenue, n.d. (from Arizona Historical Society, Photo Collection)



Figure 6. View of Congress Street looking west from 6<sup>th</sup> Avenue, n.d. (from Arizona Historical Society, Photo Collection)



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Figure 7. View of 6<sup>th</sup> Avenue looking north from Congress Street, n.d. (from Arizona Historical Society, PC 177 F.20 1732)



Figure 8. View of Congress Street looking west toward Scott Avenue, 1953. (from tucsongaymuseum.org)



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Figure 9. Camera facing west on East Congress Street toward Scott Avenue n.d. (from neat-stuff-blog.blogspot.com)



Figure 10. View of 6<sup>th</sup> Avenue looking northwest toward Pennington, 1963. (from Entertainment Magazine Online emol.org/tucsonrodeo)



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Figure 11. North Stone Avenue from Alameda looking south (circa 1966) (from CardCow.com)





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Figure 12. Aerial view of Downtown Tucson looking north, n. d. (circa 1968). (from CardCow.com) The Downtown Tucson Historic District is seen in the lower right quarter of the photo.



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Figure 13. Downtown during construction of the Tucson Community Center and other elements of urban renewal, 1970. (from Community Development Program, City of Tucson, Summary Report, p. 18)



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Figure 14. Southern Pacific Railroad Depot, August 2012. (Photo by Don W. Ryden, AIA)



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Photo 1: AZ\_Pima\_DowntownTucsonHistoricDistrict\_0001 (January 2012)  
Retail Shops (41 S. 6<sup>th</sup> Ave), west façade (left) and south façade (right), camera facing northeast



Photo 2: AZ\_Pima\_DowntownTucsonHistoricDistrict\_0002 (August 2012)  
Hotel Congress (301 E. Congress St.), west façade (left) and south façade (center), camera facing northeast



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Photo 3: AZ\_Pima\_DowntownTucsonHistoricDistrict\_0003 (April 2009)  
U.S. Post Office and James Walsh Federal Courthouse (55 E. Broadway Blvd), east façade,  
camera facing northwest



Photo 4:  
AZ\_Pima\_DowntownTucsonHistoricDistrict\_0004  
(April 2009) Valley National Bank (2 E. Congress St.)  
north façade (left) and west façade (right),  
camera facing southeast

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Photo 5: AZ\_Pima\_DowntownTucsonHistoricDistrict\_0005 (January 2012)  
Fox Theater and commercial building (17 W. Congress St.), south façade, camera facing northwest



Photo 6: AZ\_Pima\_DowntownTucsonHistoricDistrict\_0006 (April 2009)  
Veterans of foreign Wars (124 E. Broadway Blvd.), south façade, camera facing north



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Photo 7: AZ\_Pima\_DowntownTucsonHistoricDistrict\_0007 (January 2012)  
Dave Bloom and Sons (145 E. Congress St.), south façade (left) and east façade (right),  
camera facing northwest



Photo 8: AZ\_Pima\_DowntownTucsonHistoricDistrict\_0008  
(August 2012) Tucson Federal Savings (32 N. Stone Ave.)  
(center) north façade (left) and west façade (right),  
camera facing southeast



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Photo 9: AZ\_Pima\_DowntownTucsonHistoricDistrict\_0009 (January 2012)  
Lerner Shops (1 E. Congress St.), west façade (left) and south façade (right), camera facing northeast



Photo 10: AZ\_Pima\_DowntownTucsonHistoricDistrict\_0010 (December 2009)  
Woolworth's/Old Pueblo Parking Garage (33 E. Congress St.), south façade, camera facing north





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Photo 11: AZ\_Pima\_DowntownTucsonHistoricDistrict\_0011 (April 2009)  
Miller Curio Co. (256 E. Congress St.), north façade, camera facing south



Photo 12: AZ\_Pima\_DowntownTucsonHistoricDistrict\_0012 (April 2009)  
Rebeil Block (72 E. Congress St.), east façade (left) and north façade (right), camera facing southwest



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Photo 13: AZ\_Pima\_DowntownTucsonHistoricDistrict\_0013 (April 2009)  
 Lewis Hotel (178 E. Broadway Blvd.), north façade, camera facing south



Photo 14: AZ\_Pima\_DowntownTucsonHistoricDistrict\_0014 (April 2009)  
 Stillwell Twiggs Boarding House (134 S. 5<sup>th</sup> Ave), east façade, camera facing west



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Photo 15: AZ\_Pima\_DowntownTucsonHistoricDistrict\_0015 (April 2009)  
Central Block (98 E. Congress St), north façade (left) and west façade (right), camera facing southeast



Photo 16: AZ\_Pima\_DowntownTucsonHistoricDistrict\_0016 (April 2009)  
Westerner Hotel (10 E. Broadway Blvd), north façade (left) and west façade (right), camera facing southeast



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Photo 17: AZ\_Pima\_DowntownTucsonHistoricDistrict\_0017 (June 2013)  
Reilly Funeral Home (102 E. Pennington St), south façade, camera facing north



Photo 18: AZ\_Pima\_DowntownTucsonHistoricDistrict\_0018 (August 2012)  
Dizzy G's (65 E. Pennington St), south façade (left) and east façade (right), camera facing northwest



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Photo 19: AZ\_Pima\_DowntownTucsonHistoricDistrict\_0019 (August 2012)  
Montgomery Ward (44 N. Stone Ave), north façade (left) and west façade (right),  
camera facing southeast



Photo 20: AZ\_Pima\_DowntownTucsonHistoricDistrict\_0020 (June 2012)  
Cele Peterson Clothing (47 E. Pennington St), south façade, camera facing north



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Photo 21: AZ\_Pima\_DowntownTucsonHistoricDistrict\_0021 (November 2011)  
E. Congress St. at 6<sup>th</sup> Ave., camera facing west



Photo 22: AZ\_Pima\_DowntownTucsonHistoricDistrict\_0022 (November 2011)  
N. 6<sup>th</sup> Ave at Congress St., camera facing north



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Photo 23: AZ\_Pima\_DowntownTucsonHistoricDistrict\_0023 (November 2011)  
S. 6<sup>th</sup> Ave at Broadway Blvd., camera facing north



Photo 24: AZ\_Pima\_DowntownTucsonHistoricDistrict\_0024 (November 2011)  
E. Broadway Blvd at 6<sup>th</sup> Ave., camera facing east



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Photo 25: AZ\_Pima\_DowntownTucsonHistoricDistrict\_0025 (January 2009)  
N. 6<sup>th</sup> Ave. north of Congress St., camera facing northwest



Photo 26: AZ\_Pima\_DowntownTucsonHistoricDistrict\_0026 (August 2012)  
N. Stone Ave. at Alameda St., camera facing southeast





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Photo 27: AZ\_Pima\_DowntownTucsonHistoricDistrict\_0027 (August 2012)  
E. Broadway Blvd. at Stone Ave., camera facing southeast



Photo 28: AZ\_Pima\_DowntownTucsonHistoricDistrict\_0028  
(August 2012) Stone Ave. at Broadway Blvd., camera facing northeast

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Photo 29: AZ\_Pima\_DowntownTucsonHistoricDistrict\_0029 (January 2012)  
N. Scott Ave. at Pennington St., camera facing southwest



Photo 30: AZ\_Pima\_DowntownTucsonHistoricDistrict\_0030 (August 2012)  
S. 6<sup>th</sup> Ave. at Congress St., camera facing southeast



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Photo 31: AZ\_Pima\_DowntownTucsonHistoricDistrict\_0031 (August 2012)  
E. Pennington St. east of Scott Ave., camera facing northeast



Photo 32: AZ\_Pima\_DowntownTucsonHistoricDistrict\_0032 (May 2013)  
E. Pennington St. at Stone Ave., camera facing northeast



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Photo 33: AZ\_Pima\_DowntownTucsonHistoricDistrict\_0033 (August 20a12)  
E. Congress St. at Toole Ave., camera facing northeast



Photo 34: AZ\_Pima\_DowntownTucsonHistoricDistrict\_0034 (May 2013)  
East Alameda St. at Stone Ave., camera facing southeast



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Photo 35: AZ\_Pima\_DowntownTucsonHistoricDistrict\_0035 (January 2012)  
Downtown Tucson from 6<sup>th</sup> Ave. and Broadway Blvd., camera facing northwest



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**CHARACTER-DEFINING FEATURES OF THE DISTRICT**

**EVALUATION OF CHARACTER-DEFINING ARCHITECTURAL FEATURES**

As an important part of evaluating National Register eligibility, Ryden Architects, Inc. assessed architectural integrity (i.e., design, materials, workmanship, feeling, setting) to determine if a façade, building, or streetscape retains sufficient character-defining features to convey the significance of the historic resource. Our approach to evaluate eligibility follows the National Register Bulletins: *“How to Complete the National Register Registration Form”* and *“How to Apply the National Register Criteria for Evaluation.”* We used national and local architectural history references for identifying and prioritizing the essential, major, and minor character-defining features for each of the various architectural styles found within the historic district.

Change is continuous for competitive commercial buildings of historic Main Streets and Downtowns. Appropriate change to historic properties can be respectfully achieved if the character of the façade, building, and streetscape is identified, respected, and preserved. Changes may occur through alteration of existing building fabric, addition to a building, and construction of a new building nearby. We suggest that this prioritized list of architectural features may also be used by the State and City Historic Preservation Offices for determining appropriateness of proposed changes to historic properties.

Proposed changes should be designed and evaluated for compliance with *The Secretary of the Interior’s Standards for Rehabilitation*. Even the appropriateness of changes to noncontributing buildings as they affect adjacent contributors may be determined using these standards. This historic district nomination is intended as the foundational document for the complementary Historic Preservation Commercial Design Guidelines (Planning & Zoning Technical Specifications) that will direct changes to existing buildings, construction of infill buildings, and enhancement of streetscapes.

**General Elements of Design for Facades, Buildings, and Streetscapes (Francis D.K. Ching)**

- Axis
- Symmetry and Balanced Asymmetry
- Proportion and Regulating Lines
- Scale and Size
- Rhythm and Repetition
- Hierarchy
- Spatial Relationships and Organizations
- Articulation of Form

**Essential Features of Buildings**

- Plan
- Massing
- Roof Form
- Openings
- Porches and Stairs

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(sometimes Ornamentation depending on style)

**Major Features of Buildings**

- Roof Features
- Entrances
- Doors and Windows
- Materials

**Minor Features of Buildings**

- Ornamentation
- Details
- Texture
- Color
- Fixtures
- Signs
- Setting and Landscaping

**ARCHITECTURAL STYLES CONVEY HISTORIC TRENDS AND EVENTS**

Downtown Tucson’s architectural styles reveal the periods of development associated with historic trends and events that shaped the fortunes of the central business district during its Period of Significance, 1900-1968. The following table demonstrates the evolution of architectural character of Downtown Tucson. Many of the listed styles overlap the various periods.

**Architectural Styles during the Progressive Movement**

1900-1912	Territorial Booster Period	Classical Revival
1912-1920	Statehood Development Period	Commercial Style
1920-1930	Roaring Twenties Boom Period	Spanish Colonial Revival and Italian Renaissance Revival

**Architectural Styles during the Modern Movement**

1930-1939	Depression Recovery Period	Art Deco
1939-1945	World War II Rationing Period	Art Moderne or Federal Moderne
1945-1950	Post-World War II Surge Period	International Style and Modern Influence
1950-1960	Suburban Shift Period	International Style and New Formalism
1960-1968	Downtown Downturn Period	Miesian and Brutalism

**ARCHITECTURE AND STREETSCAPES CHARACTERIZE THE HISTORIC DISTRICT**

**Progressive- and Modern-Period Architecture Blend in Downtown Tucson**

The styles of the buildings and the character of the streetscapes in Downtown Tucson contribute to the feeling of a progressive and modern central business district where development during the 20<sup>th</sup>-century in the desert Southwest was based on transportation, commerce, and tourism. The architectural eras of Downtown Tucson’s buildings possess two complementary characters---pre-war Progressive in brick and wood, and post-war Modern in concrete and steel. Defining the specific

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architectural styles, materials, and building types of the buildings reveals the decades of their construction or remodeling. The very fact that more than half of the historic-era buildings have remodeled facades clearly demonstrates that competition was fierce and construction budgets were small. Remodeling occurred to about the same degree and pace before and after World War II. The numbers of Progressive and Modern styles seen in Downtown Tucson are close to equal, thus characterizing the two major components of development evenly.

**Landscaping Introduces a Suburban Feeling to Downtown Tucson**

Post-historic-era urban renewal has changed the urban streetscapes by introducing unifying characteristics of suburban shopping center landscape consisting of trees and shrubbery in planters, of brick pavers as sidewalk finishes, and uniformity of street furniture. These changes physically affect the sidewalk areas of the rights-of-way, but only visually affect the building facades by obscuring the second floors and wall signs. Although these enhancements update the feeling of time to the downtown setting, they have no adverse effect on the feeling of place as the unique central business district of Tucson.

**Qualities Distinguishing the District from the Surroundings**

The central business district of the city possesses a unique combination of characteristics that distinguishes it from any other area. Districts of differing functions and types surround Downtown Tucson including the warehouse and railroad district, the residential districts, and the Modern-era civic convention plaza, and governmental mall. The combined characteristics of commercial uses, mixed ages, high density, construction quality, variety of scale, and urban setting in Downtown Tucson distinguish it from any other area in the city.



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MAPS - Eligibility and Photo Key Map

