

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

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Listed 12/1/00

Section Number 1, 2, 3 Page 1

1. Name of Property

historic name: Sam Hughes Neighborhood Historic District (Boundary Increase)

other names/site number: N/A

2. Location

street & number: roughly bounded by E. Speedway Blvd., N. Country Club Rd., E. Broadway Blvd.,  
and N. Campbell Ave. not for publication: N/A

city: Tucson

vicinity: N/A

state: Arizona

code: AZ

county: Pima

code: 019

zip code: 85716

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation act, as amended, I hereby certify that this \_\_\_ 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 \_\_\_ meets \_\_\_ does not meet the National Register criteria. I recommend that this property be considered significant \_\_\_ nationally \_\_\_ statewide \_\_\_ locally. ( \_\_\_ See continuation sheet for additional comments.)

James W. Gorman AZSHPO 10 October 2000  
Signature of certifying official/Title

ARIZONA STATE PARKS  
State or Federal agency and bureau

In my opinion, the property \_\_\_ meets \_\_\_ does not meet the National Register criteria. ( \_\_\_ See continuation sheet for additional comments.)

\_\_\_\_\_  
Signature of certifying official/Title

\_\_\_\_\_  
State or Federal agency and bureau

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5. Classification

Ownership of Property: private

Category of Property: district

Name of related multiple property listing: N/A

Number of Resources within Property:

Contributing	Noncontributing	
<del>616</del> 615	192	buildings
0	0	sites
0	0	structures
0	0	objects
<del>616</del> 615	192	Total

Number of contributing resources previously listed in the National Register

~~589~~ 1, 588 in original Sam Hughes HD

6. Function or Use

Historic Functions

- Domestic: single dwelling,  
multiple dwelling
- Commerce: business, professional,  
specialty store, restaurant
- Religion: religious facility
- Health Care: clinic, medical office

Current Functions

- Domestic: single dwelling,  
multiple dwelling
- Commerce: business, professional,  
specialty store, restaurant
- Religion: religious facility
- Industry: manufacturing facility
- Health Care: medical office

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7. Description

Architectural Classification

Late 19th and 20th Century Revivals

Tudor Revival

Mission/Spanish Colonial Revival (Spanish Eclectic)

Pueblo Revival (Spanish Pueblo Revival)

Other: Monterey Revival, Sonoran Revival

Late 19th and Early 20th Century American Movements

Bungalow/Craftsman

Modern Movement

Moderne

International Style

Art Deco

Other: Ranch (including Transitional Ranch, Sonoran Ranch)

Other: Contemporary, flat-roofed subtype (American International)

Other: Contemporary, gabled subtype

Other

National Folk

Materials: Various; refer to Narrative Description.

Narrative Description of Areas and Resources Being Added

The Sam Hughes Neighborhood is located in the central portion of Tucson, northeast of downtown and immediately east of the University of Arizona campus. The neighborhood consists of a square mile bounded by four major arterials: E. Speedway Blvd. on the north, E. Broadway Blvd. on the south, N. Campbell Ave. on the west, and N. Country Club Rd. on the east. The neighborhood is bisected east-west and north-south by two minor arterials, E. 6th St. and N. Tucson Blvd. The square mile itself corresponds to Section 8 of Township 14 South, Range 14 East (Gila and Salt River Meridian). The existing Sam Hughes Neighborhood National Register Historic District (Rumsey 1994) lies in most of the northwest quarter and in portions of the northeast and southwest quarters of this section.

The present boundary increase is the result of a historic property inventory conducted in 1998, for which all properties built prior to 1954 in Section 8 outside the existing historic district were identified, recorded, and evaluated. (The inventory was field-checked in 2000.) The period of significance for the neighborhood--1918 to 1953--was defined in the original nomination. The area added by the boundary increase contains 615 contributing resources (three-quarters of the total); this number includes 614 newly evaluated resources and one property (El Encanto Apartments) previously listed individually in

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the National Register. In addition to these <sup>615</sup>~~617~~ contributing resources, the boundary increase contains 92 resources that are ineligible because they lack sufficient integrity (or are not visible from the street because of privacy walls) and 100 resources that are ineligible because they postdate the period of significance. Altogether, the boundary increase adds a total of ~~309~~ resources (all buildings) to the existing historic district. In terms of area, the increase adds a total of 250 acres.

*General Description of the Boundary Increase*

The boundary increase consists primarily of single-family houses, with occasional duplexes and six apartment complexes. Commercial strips along E. Speedway Blvd., E. Broadway Blvd., and the southern end of N. Tucson Blvd. are excluded, but the boundary increase does include the small concentration of businesses at the intersection of E. 6th Ave. and N. Tucson Blvd. The general characteristics of the boundary increase can be briefly summarized. In the northeast portion the land slopes in that direction; elsewhere, the land slopes gradually to the west and southwest. Low retaining walls to maintain uniform lot grade are common. Conventional suburban setbacks are the rule, with few exceptions. Two-thirds of the properties have xeric landscaping, using native plants; the remainder have conventional lawns. Street trees, invariably palms, are less prevalent than in the existing historic district, but are not uncommon. Lot size varies with subdivision; the plats were laid out from the turn of the century to the 1940s, and reflect changing trends in suburban planning. Houses were built for a relatively broad socioeconomic range, from the lower middle to upper middle classes.

Whereas the existing historic district consists of blocks that were mostly built up before the 1940s, the boundary increase includes blocks that were only partially built up during the 1920s and 1930s, leaving many vacant lots that were filled in the late 1940s and early 1950s; the added area also contains blocks developed entirely during the postwar years. Thus, overall, the boundary increase contains a mix of the architectural styles prevalent during the period of significance, which is subdivided into three distinct phases: (1) the initial phase of suburban development, from the late 1910s until the Depression, (2) suburban development during recovery from the Depression, up to World War II, and (3) suburban development associated with the postwar boom, through 1953. Little or no home building took place during the Depression years (for lack of funds) nor during wartime (for lack of materials). After 1953, new construction in the Sam Hughes Neighborhood consisted of limited infill.

Within the boundary increase, 697 of the dwellings were built during the period of significance. Up to the mid-1920s, a few Craftsman homes were constructed, but the most popular style in the years before the Depression was Spanish Eclectic. When home building resumed after the Depression, this style remained popular, but by the time of World War II was superseded by the Ranch style. Historically inspired styles other than Spanish Eclectic were infrequently used in the boundary increase; examples of the Modern Movement are also rare. After the war, the Ranch style house was by far the

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predominant form, although a substantial number of homes were built in the American International style, a derivative form popular into the early 1950s. After 1953 and into the 1970s, most of the homes built were Ranch style; more recent homes can generally be classified as Neoelectic. A summary of the styles of residential architecture within the boundary increase is provided in the table below; styles are discussed in more detail with reference to representative individual properties.

## Architectural Styles of Dwellings within Boundary Increase

Style	Phases			Totals
	1918 to early 1930s	mid-1930s to WWII	WWII to 1953	
Wood Frame Vernacular	4 (3.5%)	--	--	4 (0.6%)
Craftsman	10 (8.7%)	--	--	10 (1.4%)
Tudor Revival	2 (1.8%)	3 (1.4%)	--	5 (0.7%)
Spanish Eclectic	96 (84.2%)	77 (36.7%)	--	173 (24.9%)
Spanish Pueblo Revival	1 (0.9%)	4 (1.9%)	--	5 (0.7%)
Sonoran Revival	1 (0.9%)	--	--	1 (0.1%)
Monterey Revival	--	1 (0.5%)	--	1 (0.1%)
Ranch	--	87 (41.4%)	301 (80.7%)	388 (55.7%)
Transitional Ranch	--	13 (6.2%)	--	13 (1.9%)
Sonoran Ranch	--	15 (7.1%)	17 (4.6%)	32 (4.6%)
International/Moderne	--	10 (4.8%)	--	10 (1.4%)
American International	--	--	49 (13.1%)	49 (7.0%)
Contemporary Gabled	--	--	6 (1.6%)	6 (0.9%)
<b>Totals</b>	<b>114 (100.0%)</b>	<b>210 (100.0%)</b>	<b>373 (100.0%)</b>	<b>697 (100.0%)</b>

*Streets and Subdivisions*

The following tour of the boundary increase focuses on the various subdivisions, each of which has its own character (refer to inset on accompanying base map and to accompanying streetscape photographs). The Fairmount Addition, the largest subdivision in the neighborhood, was platted in 1907, 1922, and 1923. Except for a group of ineligible properties on the eastern end, about half of this subdivision is within the existing historic district and half within the boundary increase. Based on a grid of 450 by 450 feet, Fairmount consists of square blocks with double alleys, a configuration that provided each block with four lots facing the north-south side streets, in addition to 16 lots facing the east-west streets, for a total of 20 lots. Individually, the lots are relatively small and about half have

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been merged, so that some blocks have as few as 14 lots, allowing larger houses. Fairmount has the largest concentration of houses from the 1920s and 1930s, with many postwar examples, as well.

The view of 5th St. at N. Forgeus Ave. in Photograph 1 shows a typical streetscape in this portion of Fairmount. Note the well-developed landscaping and street palms. The house visible through the trees on the right is 2610 E. 5th (Spanish Eclectic, 1929); beyond are later Ranch style houses. At the intersection of E. 6th St. and N. Tucson Blvd. (Photograph 2) a small neighborhood business center developed, starting in the late 1930s. The Rincon Market, seen at right in the photograph, occupies most of a Commercial Spanish Eclectic building (2501-2519 E. 6th) built in 1946 for an earlier market and other local businesses. On E. 7th St., west of the existing historic district, postwar houses predominate, with sparser landscaping, as seen in Photograph 3; the house in the center is 2115 E. 7th (Ranch, 1952). East of the existing historic district on E. 7th St. are blocks with substantial portions developed in the 1920s. Photograph 4 shows, on the left, a Ranch style house (2734 E. 7th, 1949), then three Spanish Eclectic houses (2728, 2716, and 2710 E. 7th) built between 1927 and 1929. Note that because of the maintenance of scale and rhythm, as well as consistent landscaping, the later house is not intrusive.

E. 8th St., on the southern edge of Fairmount, has the largest number of contributing properties of all the streets within the boundary increase, resulting in a streetscape of continuous visual interest. In Photograph 5, a view of E. 8th St. at N. Plumer Ave., the Spanish Eclectic house on the left is 2201 E. 8th, built in 1937; beyond is 2215 E. 8th, a rare two-story example of Ranch style dating to 1947. The two Spanish Eclectic houses in Photograph 6, taken at N. Tucson Blvd., are 2500 E. 8th, built in 1937 (on the right) and 2508 E. 8th, a relatively uncommon two-story example built in 1930. Note the retaining wall along N. Tucson Blvd., built of local volcanic rock. Fairmount's north-south avenues account for fewer properties than the east-west streets, but a high proportion of these are contributing, as seen in Photograph 7, a view of N. Forgeus Ave. between E. 5th and E. 6th streets. On the left is 524 N. Forgeus, a Spanish Eclectic house dating to 1929; beyond is 522 N. Forgeus, also Spanish Eclectic but with Mission Revival influence, built in 1928.

Northwest of the Fairmount Addition is Speedway Heights, platted in 1906, 1908, and 1920. Most of this subdivision, which has conventional single-alley blocks, is within the existing historic district; the boundary increase adds a small portion of the 2000 block on E. 1st St. containing both pre-Depression and postwar houses (Photograph 8). The house on the right in the photograph is 2028 E. 1st. (Spanish Eclectic, 1929). Note that street palms are present here also. West of Fairmount is the Alta Vista Addition, platted in 1920 and 1922. Like Speedway Heights, most of this subdivision is within the existing historic district. The boundary increase includes the southeast corner of Alta Vista, a view of which is shown in Photograph 9, taken at E. 4th St. and N. Tucson Blvd. On the corner is

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Congregation Young Israel (2443 E. 4th), an International style synagogue built in 1949-1950; beyond are postwar Ranch style houses.

Below Fairmount, forming the southwestern portion of the Sam Hughes Neighborhood, is the American Villa Resubdivision, platted in 1908 and 1926. The boundary increase includes almost all of this subdivision, except for the commercial strip along E. Broadway Blvd. American Villa has the same double-alley block plan as Fairmount; the grid is the same size, but the lots facing the east-west streets are marginally larger (seven to a side rather than eight) and for the most part have not been merged. Landscaping is somewhat sparser and street trees are fewer. Like Fairmount, American Villa has a high proportion of houses dating to the 1920s and 1930s. Photograph 10 shows a gabled sequence of Spanish Eclectic houses dating from 1928 to 1930; these are in the 2100 block of the south side of E. 8th St., which forms the northern edge of American Villa. Note the low retaining walls and banks used to maintain lot grades. Photograph 11 is a view of E. 9th St. between N. Norris and N. Olsen avenues; from left to right are 2009 E. 9th (Spanish Eclectic, 1927), 2015 E. 9th (one of the few Craftsman style houses within the boundary increase, 1925), and 2019 E. 9th (Spanish Eclectic, 1927). Photograph 12, a view of E. 10th St. at N. Plumer Ave., shows a block developed after the Depression; on the corner is 2150 E. 10th (Spanish Eclectic, 1939) and beyond is 2130 E. 10th (Ranch, 1941). A view of American Villa's north-south avenues is shown in Photograph 13, taken on N. Olsen Ave. between E. 9th and E. 10th streets; these two Ranch style houses, 123 and 129 N. Olsen, were built in 1948. Note how the varying street and lot grades have been used for terraced landscaping.

In the northeast corner of the Sam Hughes Neighborhood is the Mundo Vista Addition, platted in 1928; the boundary increase includes most of the remaining residential portion of this subdivision. Mundo Vista's block grid is rectangular (approximately 400 by 450 feet) with conventional deep single-alley blocks of 16 lots. Most of these have been merged, with the result that the subdivision has a less dense appearance than American Villa or parts of Fairmount, as can be seen in Photograph 14, taken on E. 1st St. at N. Stewart Ave. The Spanish Eclectic house on the corner is 2902 E. 1st, built in 1936. During the prewar years, only a handful of houses were built in Mundo Vista, which thus has a higher proportion of postwar houses. Photograph 15 is a view of E. 2nd St. between N. Treat and N. Stewart avenues; in the middle is 2315 E. 2nd, a 1946 Ranch style house that still displays strong Spanish Eclectic influence. A portion of Hawthorne St. between N. Bentley Ave. and N. Country Club Rd. is shown in Photograph 16; these Ranch style houses--3025, 3033, and 3039 E. Hawthorne--were all built in 1950. South of Mundo Vista is Morningside Addition (platted in 1923, amended 1930), as well as Morningside Annexes 1 and 2 (both platted in 1928). Photograph 17, taken on E. 4th St. at N. Stewart Ave., provides a typical view of Morningside. The blocks here are identical to those in Fairmount, but none of the lots have been merged and all are occupied by small modest houses like that on the corner in the photograph (2903 E. 4th, 1941).

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In the southeast portion of the Sam Hughes Neighborhood the most distinctive subdivision is Terra de Concini, platted in 1937, and originally owned and developed by that family. Except for the commercial strip along E. Broadway Blvd., the boundary increase includes most of this subdivision, as well as Terra Annex on the east and the Huff Addition on the west. The centerpiece of Terra de Concini's axial design is Via Rotonda, featuring an ensemble of large Spanish Eclectic houses designed by Josias Joesler, one of Tucson's most prominent architects. Photograph 18 is a view of the intersection of Via Rotonda and N. Treat Ave.; the house on the far corner is 2803 Via Rotonda, built in 1940. Also dating from this time are the Ranch style houses seen in Photograph 19, in the southern portion of Terra de Concini, on E. 10th at N. Stewart Ave. On the left is 2904 E. 10th (1939); next door is 2902 E. 10th (1940).

Surrounding Terra de Concini and Terra Annex on the north and east is the later subdivision of Casas Bonitas, developed after the war; about two-thirds of this subdivision is included in the boundary increase. In contrast to prewar conventions, lots here tend to be wide and short, with proportionately larger houses, in Ranch or American International style, sited with the main axis of the house parallel to the street. Photograph 20 shows Calle Glorieta at N. Treat Ave.; the house on the right is 2804 Calle Glorieta, (American International, 1948). Photograph 21 shows another streetscape characteristic of Casas Bonitas at E. 9th St. and Harris Ave.

Similar to Casas Bonitas are two other later subdivisions included in the boundary increase, Country Club Homesites and La Mirada. A view of the former is shown in Photograph 22, taken at E. 9th St. and N. Wilson Ave.; the house on the corner is 2301 E. 9th (American International, 1948). La Mirada is a small subdivision between Country Club Homesites and American Villa, consisting entirely of Ranch style houses built between 1948 and 1953. Photograph 23 shows the corner of La Mirada St. and N. Wilson Ave.; the corner house is 2247 La Mirada (1948). Another group of houses from this period forms the north side of the 2900 block of E. 5th St. (Photograph 24); this block is one of several areas within the neighborhood that lie outside the platted subdivisions. In the photograph, the house on the corner at N. Bentley Ave. is 2945 E. 5th (American International, 1948).

*Representative Individual Properties*

The following discussion of building construction and architectural styles in the boundary increase focuses on representative examples from each of the three phases within the period of significance. Except for a few wood frame vernacular houses (none of which has survived unaltered), houses built during the initial phase of development, from the late 1910s until the Depression, were of brick masonry. (Property records, Sanborn Maps, and field inspection confirm that wood frame with brick veneer was not used for houses in the neighborhood during the period of significance.) Exterior walls were stuccoed for Spanish Eclectic houses and occasionally clad in face brick for other styles.



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Foundations consisted of stone rubble masonry or (by 1930) poured concrete footings and stem walls. Most houses had raised wood floors, although some Spanish Eclectic houses with concrete and tile floors are early examples of slab-on-grade construction. Through the 1920s, wood double hung sash was used for windows and wood casement windows were used occasionally, as well, but when steel casements were introduced, around 1930, they rapidly became standard for new construction. The architecture in the boundary increase during this time was dominated by the Spanish Eclectic style, which accounts for 85 percent of the houses dating from the years before the Depression; the remainder include Craftsman houses and a few in revival styles.

Photograph 25 shows 2049 E. 9th St., a classic example of the Craftsman bungalow, dating from 1924. The wide eaves, emphasized structural members, and shed dormer of the roof, as well as the battered piers of the porch and the rough-textured stucco of the walls, are all characteristic features of the style. Other unaltered Craftsman houses in the boundary increase are 2010 E. 8th St., 2015 E. 9th St. (seen in Photograph 11), 230 N. Norris Ave., and 130, 217, and 223 N. Olsen Ave. A small, simple, characteristically steep-roofed example of the Tudor Revival is shown in Photograph 26. The house, at 2639 E. 7th St., was built in 1930; the flared gable over the arched entry porch was a popular motif of this style. The boundary increase includes one other Tudor Revival house from this time (2521 E. 8th St., built in 1928). Photograph 27 shows 422 N. Sawtelle Ave., an example of what is popularly known as the Pueblo Revival, more properly termed the Spanish Pueblo Revival (Wilson 1985). Built in 1929, this house displays features common to earlier versions of this style, particularly the animated profile of the parapet and the excessive use of mock *viga* ends. The house is the only example of the style in the boundary increase that was built before the Depression.

Besides being picturesque and "regional" (qualities discussed in Section 8), the Spanish Eclectic style was flexible and could be interpreted modestly or in a grand manner. Photograph 28 shows 2103-2105 E. 8th St., a duplex built in 1929. With its stepped parapet and arched entry porches under shed roofs of Spanish tile, this building represents the simplest form of Spanish Eclectic. Similar examples of duplexes and small single-family houses for the lower middle class are so numerous throughout the region that the term "Southwest Style" has been proposed to describe them collectively (Roberts et al 1992).

Photographs 29 through 34 illustrate, within the boundary increase, varieties of the Spanish Eclectic house for the middle class. One group, represented by 2716 E. 7th St. (1926, Photograph 29) and 2601 E. 8th St. (1928, Photograph 30), has flat roofs with stepped parapets, arched entry porches under shed roofs of clay tile (Spanish or Mission), flanking terraces, arched windows on the street facades, and a basic repertory of decorative features. Non-structural buttresses, often pierced with arches, emphasize the picturesque massing of the house; roof vents are accentuated with ornamental ironwork. A second group, exemplified by 3029 E. 4th St. (1930, Photograph 31) and 221 N. Norris

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Ave. (1928, Photograph 32), has the same features as the first, with the addition of a short gabled wing, roofed with Spanish or Mission tile, on one side of the front. Note that the double front window of 221 N. Norris is not arched, but the effect is achieved with blind arches in the wall above, another common practice. The third group of houses, represented by 2710 E. 7th St. (1929, Photograph 33) and 2715 E. 5th St. (1930, Photograph 34) has flat roofs with gabled wings like the second group, but also has tiled shed roofs covering the remainder of the front. These houses have less extraneous ornament and decorative features tend to be integrated with the structure, such as the mixtilinear window arches at 2710 E. 7th. This third variant of Spanish Eclectic in the boundary increase is closest to the Ranch style that would appear during the following decade.

The next phase of development, between the Depression and World War II, continued many aspects of the earlier phase while bringing some stylistic changes. Walls were of brick masonry, often stuccoed but just as frequently clad in face brick. Foundations were concrete and most houses still had raised wood floors. Steel casement windows were standard for all construction, although wood casements were used occasionally for period effects. As in the preceding phase, a very few Tudor Revival houses were built. Photograph 35 shows 2535 E. 7th St., a substantial example built in 1936. Besides the steep gables, characteristic features include the textured stucco walls combined with wood siding, wood casement windows, and a tongue-and-groove wood door with wrought iron strap hinges. The projecting entry with its own gable was also a popular motif of this style. Another intact example of Tudor Revival is 2511 E. 8th St., also built in 1936.

Photograph 36 shows 2910 E. 2nd St., representative of four examples of Spanish Pueblo Revival dating from this time. Built in 1938, this later version of the style has a plain parapet with the characteristic battered profile, mock *viga* ends and decorative (non-structural) wood lintels over the door and windows (the entry surround of glazed polychrome tile, although present on two of the four examples, is not a usual feature of this style). Related to the Spanish Pueblo Revival but unique to Tucson is the Sonoran Revival, based on the regional Hispanic vernacular architecture known locally as traditional Sonoran style. The Sam Hughes Neighborhood has only a few examples of Sonoran Revival, all in the existing historic district, but it was the basis for what is termed here the Sonoran Ranch style. Photograph 37 shows an early transitional example, 2727 E. 6th St. Built in 1936, the house has parapets capped with brick coping, a key motif, as well as decorative wood lintels over the door and windows.

As the construction industry recovered from the Depression, the Spanish Eclectic style was still popular in the boundary increase, although compared to some of the examples from the 1920s, houses were now generally simpler, with less applied ornamentation; 2159 E. 9th St. (Photograph 38), built in 1936, is representative. By 1940, the Ranch style was becoming the most popular for middle class homes, but Spanish Eclectic was still favored by the upper middle class. A classic example is

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2802 Via Rotonda (Photograph 39), designed by Joesler and built in 1940. Taking advantage of the lot configuration, Joesler used a bold circular entry tower as a pivot for the house's wings extending west and east-southeast. The architect's hand is also evident in the design of 2424 E. 8th St. (Photograph 40), built at the same time. Here the front gabled wing and an octagonal tower frame a porch supported by wood Tuscan columns with *zapatás* (corbels).

The relationship between the Spanish Eclectic and Ranch styles, mentioned above, becomes more evident in the later 1930s. Photograph 41 shows 2731 Carthay Circle, a simply styled Spanish Eclectic house built in 1936. Photograph 42 shows 2315 E. 8th St., an early Ranch style house built in 1939 that has the same scale, form and massing and even the same proportions but a different sensibility resulting from changes in surface, color, and texture. This sensibility also sets it apart from houses in the Minimal Traditional style, of which the boundary increase has very few examples; one of these, 1927 E. 9th St., built in 1939, is shown in Photograph 43. As the early Ranch style developed, it displayed an increasingly strong horizontal emphasis. In the boundary increase, this is evident in a comparison of 528 N. Treat Ave. (Photograph 44), built in 1939, and 2540 E. 7th St. (Photograph 45), built in 1941. The latter exemplifies the typical Ranch style house that would continue to be built in the postwar years, characterized by an asymmetrical plan, relatively low-pitched gabled roof with a projecting cross-gabled wing at the front, and a few decorative details (such as the non-functional shutters) taken from earlier styles. Photograph 47 shows the hipped version, at 2124 E. 10th St., also built in 1941.

The boundary increase has few examples of the Modern Movement from this time. One intact example of the International style is 2755 E. 9th (Photograph 47), built in 1940 and designed by Arthur Brown, another Tucson architect active in the Sam Hughes Neighborhood. Rather than the white stucco usually associated with this style, the walls are clad in face brick painted white. The brick courses are stepped in at the top of the parapet, a detail favored by Brown. Otherwise, the characteristic features of the International style are evident, including the corner windows and the cantilevered projection over the entry. Another example, showing Art Moderne influence, is 2021 E. 8th St., shown in Photograph 48. Built in 1938, this house is clad in smooth white stucco, with a corner window and a cantilevered slab, curved at the corners, that shelters an entry porch, continues across the front, and wraps around the house's southeast corner.

The third phase of development in the Sam Hughes Neighborhood, from the end of the war through 1953, was the Ranch era. Walls continued to be built of brick masonry, clad in face brick that was occasionally painted; exceptions to this rule were many framed gable walls clad in wood siding. Slab-on-grade construction became standard for foundations. Steel casement windows were used almost exclusively. Although the Ranch style had supplanted the Spanish Eclectic, the influence of the latter was still evident: 15 percent of the Ranch style houses dating from this time in the boundary increase

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Description (continued)

have Mission tile roofs; one example is 2830 E. Hawthorne St. (Photograph 49), built in 1948. More typical of the majority of houses are 2819 Geneva Place (Photograph 50), built in 1947, and 2249 E. 9th St. (Photograph 51), built in 1949; both have lower-pitched roofs of asphalt shingles. Both houses also have integral carports. These and integral garages had first appeared as optional features in the late 1930s, but now were becoming essential. Although most postwar Ranch style houses in the boundary increase exhibit the same simplicity and relative uniformity as these two examples, some have modest historic detailing, such as 2648 E. 4th St. (Photograph 52), built in 1948, with an entry surround of simplified pilasters and entablature, as well as decorative louvered shutters, recalling English Colonial precedents.

The one original regional style of the postwar years is the Sonoran Ranch, of which there are over a dozen examples in the boundary increase. First appearing in the later 1930s (as illustrated in Photograph 37), this style went in two different directions after the war. The first, emphasizing traditional features, is represented by 3003 E. 3rd St. (Photograph 53). Built in 1946, the house displays the characteristic brick parapet coping, as well as paneled entry jambs, eight-over-eight wood double hung sash, and door and window casings (the pedimented casing is reminiscent of New Mexico's Territorial style. The second direction is exemplified by 2250 E. 8th (Photograph 54), also built in 1946. Here the only traditional detail is the denticulated brick coping; the emphasis is instead on bold massing.

Besides Ranch, the second most common style in the boundary increase during this time is the American International, which McAlester and McAlester (1984) define as a flat-roofed subtype of the Contemporary style. The American International style was derived from European International Style models. In place of a cantilevered concrete slab, the houses have wide projecting boxed eaves in wood and instead of white stucco, wall surfaces are clad in face brick or mixed materials. Photograph 55 shows 2825 Geneva Place, built in 1947, an example with a stuccoed dado and patterned face brick above. However, the bold placement of the corner windows recalls the style's antecedents. In contrast, a more domesticated (and more common) version is shown in Photograph 56, of 2920 E. 1st. Built in 1948, this example has the conventional windows (with decorative shutters) and even the basic form of a Ranch style house. The gabled subtype of the Contemporary style is not common in the boundary increase. One example is 328 N. Forgeus (Photograph 57), built in 1948; the characteristic emphasis on the structural members of the very low-pitched gables reveals the influence of the earlier Craftsman style.

The Sam Hughes Neighborhood's period of significance ends in 1953, prior to the introduction of later developments of the Ranch style. Photograph 58 shows 2839 E. 9th, a classic example of the mature postwar Ranch style, dating from 1951. In contrast, the proportions of 622 N. Forgeus Ave. (Photograph 59), built in 1963, are closer to the fully developed California Ranch model. Note also

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that the carport projects in front of the house, and that sliding aluminum windows have replaced the steel casement windows. This house is representative of examples of the Ranch style in the boundary increase that postdate the period of significance. Photograph 60 represents another group of ineligible houses, those that were built during the period of significance but lack integrity because of inappropriate alterations. Shown in the photograph is 528 N. Sawtelle Ave., a Craftsman bungalow built in 1925; in 1997-1998, a faux Queen Anne porch was added in front and an overscaled two-story wing was added in the rear. The following two photographs are representative of the most recent houses in the boundary increase. In Photograph 61 is 2448 E. 7th St., built in 1997 and a typical example of the resurgence in popularity of the Spanish Eclectic style. More original is 2444 E. 4th (Photograph 62); built in 1998, this house is an imaginative reworking of the traditional Sonoran style.

Besides single-family houses and duplexes, the boundary increase contains six apartment complexes that stylistically span the period of significance. Photograph 63 shows 2340 E. 8th St., built in 1928; the free-standing entrance arch is characteristic of the earlier, more exuberant Spanish Eclectic style used during the neighborhood's initial phase of development. Another Spanish Eclectic apartment complex is 1030 N. Tucson Blvd. (Photograph 64), built in 1936 as a group of four adobe brick units; the house at the rear was added in 1946. Despite the loss of the two front units when N. Tucson Blvd. was recently widened, the ensemble is still effective architecturally. The original four units were constructed of adobe brick, a material infrequently used in the Sam Hughes Neighborhood. (Most of the houses in the neighborhood that are said to be of adobe construction are actually built of coarse fired clay brick or of concrete-stabilized adobe bricks laid with concrete mortar; none of this is true adobe construction.) Photograph 65 shows a Spanish Eclectic complex from 1940, at 419-433 N. Forgeus Ave.; the effect here is restrained, with minimal applied ornamentation. El Encanto Apartments (now El Encanto Condominiums), at 2820 E. 6th (Photograph 66), were also built in 1940. Individually listed in the National Register (Curtis and McArthur 1994), this complex is the only example of the Monterey Revival within the boundary increase. Across E. 6th St. at 2811-2817 (Photograph 67) are the Buena Vista (now the Victoria) Apartments, a sophisticated example of the American International style. Built in 1946, this complex forms an effective counterpoint to the more traditional style of El Encanto. The latest apartment complex is 525-535 N. Norris Ave. (Photograph 68), a spare and simple Ranch style example built in 1948.

Besides single and multiple dwellings, the boundary increase contains a dozen other buildings dating from the period of significance. In the 1940s, in the small business section at the intersection of N. Tucson Blvd. and E. 6th St., there were groceries and other neighborhood businesses (the Rincon Market building, shown in Photograph 2, was mentioned earlier). In addition, in this immediate area, there were also several health care facilities, such as El Encanto Medical Building, at 500-522 N. Tucson (Photograph 69). Built in 1946, this Spanish Eclectic building now houses professional and

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business offices. Another example, also Spanish Eclectic, is 2440 E. 6th St. (Photograph 70), built in 1941 as medical offices for the former Manzanita Clinic that was located next door at 2430 E. 6th.

*Contributing and Noncontributing Resources*

Of the 809 resources in the boundary increase, 709 date from the period of significance. Of these, 71 (10 percent) have been altered to the extent that they no longer retain sufficient integrity to contribute to the district. Generally, such alterations are of three types: (1) removing original architectural features; (2) adding rooms and second stories of inappropriate scale, proportions, and massing; and (3) adding inauthentic historical features and details. This last problem is a relatively recent phenomenon. Previously, houses were usually remodeled to appear newer, but now it is not uncommon to see, for instance, a small, simple Spanish Eclectic house embellished with a new front porch of elaborately carved timbers and Mission tile, or a modest Ranch style home historicized with similar details. Privacy walls present a different class of problem because these do not affect the physical integrity of given building; rather, they interfere with the building's ability to contribute because it cannot be seen properly. (In contrast, dense foliage can screen a building without creating a visual blank in the streetscape the way a six-foot wall does.) Of the 709 resources dating from the period of significance, 22 (3 percent) are classified as noncontributing because of inappropriate high front walls.

Current problems affecting the integrity of the Sam Hughes Neighborhood as a whole include increasing traffic and inappropriate development. E. 6th St. and N. Tucson Blvd. have been improved and widened to the maximum extent possible, while the volume of through (as opposed to local) traffic steadily increases; not surprisingly, there are more privacy walls on E. 6th than any other street. Problems with inappropriate development have centered on a manufacturing facility recently established in the vicinity of the neighborhood business section at E. 6th St. and N. Tucson Blvd. At this time, further industrial incursions have been blocked by the efforts of the neighborhood association, but the threat can reappear in the future. Another threat to the neighborhood that has become common in other parts of the country but is just beginning to appear here is the phenomenon of buying and demolishing dwellings (typically, postwar ranch houses) in a desirable older neighborhood in order to build larger, more traditionally styled homes. Thus far, only one instance of this practice has occurred in the Sam Hughes Neighborhood (at 406 N. Treat Ave.), but more can be expected.

The following list provides the status of all properties within the boundary increase. Numbered streets are listed consecutively, followed by named streets listed alphabetically. For each entry, initial date of construction and architectural style are also given. If a building's style has been altered from one style to another, the original style is given in parentheses.