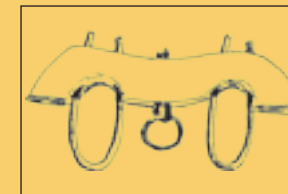


# Celebrating Tucson's Heritage





# **Celebrating Tucson's Heritage**

**The City of Tucson, Arizona  
1996**

*To all those who have labored to preserve Tucson's past*

# Acknowledgments and Credits

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## ***City of Tucson Planning Department***

Dr. Barbara Strelke, Project Coordinator; Joyce Havens, Principal Planner; J.T. Fey, Principal Planner; William Balak, Planning Technician; and Mary Szczepanski, Planning Technician.

## ***The Tucson-Pima County Historical Commission***

James E. Ayres, Susan Blackford, Amanda Castillo, Ronald Caviglia, Sharon Chadwick, Sarah Davis, Alfredo Gonzales, Diana Hadley, Ann Hazen, Elizabeth Lewis, Father Kieran McCarty, Teresita Majewski, Sharon Maxwell, Norma Niblett, Tom Prezelski, Lupe G. Salaz, Alan Scott, Paul Smith, Stan Schuman, Patsy Waterfall, and Wendy Erica Werden.

## ***Professional Review Committee***

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R. Brooks Jeffery, Arizona Architectural Archives, College of Architecture, University of Arizona  
Jerry Kyle, Director, Arizona Historical Society, Southern Arizona Division  
Linda L. Mayro, Cultural Resources Manager, Pima County  
Marty McCune, City of Tucson Historic Program Administrator

## ***Illustrations and Design***

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The booklet and poster were designed by the Planning Department, with production assistance from Michaela Slattery of the City of Tucson Community Relations Department.

# Introduction

You may have heard the statement, often voiced as a criticism of modern art: “I don’t know anything about art, *but I know what I like.*” Let’s turn that pronouncement on its head and suggest that in art, as in life, we generally *like what we know*. In fact, the basis for much of education, especially education aimed at heightening appreciation (art appreciation, music appreciation, heritage appreciation) is the conviction that given information and knowledge, people choose to expand their horizons and appreciate new experiences.

The assumption underlying this publication is the belief that an informed and involved citizenry will be more likely to appreciate and preserve the community’s cultural resources, whether they be historic buildings, buried artifacts, or the multicultural traditions celebrated in local festivals and folk art. Stated another way, information and interpretation will foster a preservation ethic.

Because *cultural heritage* is defined broadly here as a mosaic of the community’s past and current life, this publication covers a wide range of topics related to heritage preservation. It introduces historic preservation concepts and the national context, then describes local historic resources, city-designated districts, recent trends, and future opportunities.

The booklet and accompanying poster map were designed to appeal to several audiences: general readers and residents of metropolitan Tucson, property owners in established historic districts, and visitors to heritage sites and festivals. We hope this material entices the reader to pursue further reading, touring, and exploration into our community’s collective heritage.

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# What is Historic Preservation?

Historic preservation is an important way to retain and celebrate a community’s cultural heritage. Preservation includes a variety of activities and approaches that together help to sustain and expand the life of the community. Preservation is not freezing buildings in time, or recreating—or fabricating—historic theme parks.

In a recent brochure published by the National Trust for Historic Preservation, Richard Moe, President of the National Trust, stated: “Historic preservation does more than save our past. By working together, we can also use our unique heritage to bring a stronger sense of community to America...”

Preservation activities range from the least to most intrusive: **conserving** the resource, whether a building or archaeological site, through careful protection and management; **acquisition** of a threatened property is often the first step; **stabilizing** an unsafe or deteriorated property while maintaining its essential form; **restoring** it to its former look by removing later additions; **rehabilitating**, repairing, or upgrading a structure or property for contemporary use (“adaptive reuse”), while preserving its historical and architectural features; and **reconstructing** the form, design, and detail of a building, structure or object, as it once appeared, through new construction.

In addition to in-place preservation, archaeological preservation activities include the **inventory** of resources, **testing**, and **mitigation** to recover as much information as possible prior to disturbance or destruction.

Underlying all of these activities is the need to interpret, understand, preserve, and celebrate our collective heritage.

# Understanding Heritage

Our understanding of the past rests on many sources of information, with each piece of the puzzle providing a unique perspective on the complex picture of culture. We can view cultural heritage as a mosaic of a community’s history, technology, art and literature, archaeological legacy, urban design, architecture, and folkways. This rich association of facets of culture can be represented graphically in several ways—as a multilayered birthday cake, a **cultural jigsaw puzzle**, or a color spectrum that we interpret or “read” to arrive at a meaningful picture of a people.



Much of what we know about very early human heritage in the Tucson Basin comes from the work of archaeologists who study ancient evidence to construct a portrait in time of early societies. It’s been said that the basic data of archaeology consist of trash or garbage—that, in addition to documenting large-scale ruins, archaeologists reconstruct past cultures by studying and interpreting minute physical artifacts.

The written, or historical record, provides another layer of meaning. Our appreciation of the Spanish and Mexican legacy, and nineteenth-century Euroamerican and Asian contributions, rests to a large extent on journals of early exploration, church and civic records, and diaries of missionaries, military leaders, and other early settlers. The most readable histories, whether of frontier New Spain or Territorial Arizona, combine evidence from these primary documentary resources with archaeological evidence to present a multidimensional portrait of a time and place.

Historical archaeologists study archaeological remains and the documentary record to provide a more balanced interpretation of life in southern Arizona from the Colonial period to the present.



*Broadway Boulevard (formerly Camp Street, ca. 1880.*

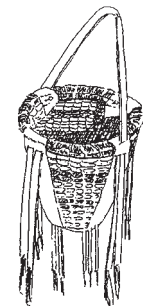


*Bird's eye view ca. 1890 of the Santa Cruz River Valley and territorial Tucson. The San Agustín Mission is in the midground. A sketch based on an 1874 photo of the Convento is shown above the photograph.*

We also learn about the past from the physical environment itself—from our architecture, city design, and landscape. Cultural geographers and landscape historians understand that the way we use and transform the land is a reflection of our cultural values. Peirce Lewis, an eminent American geographer, has said that “our human landscape is our unwitting autobiography, reflecting our tastes, our values, our aspirations, and even our fears, in tangible, visible form.”

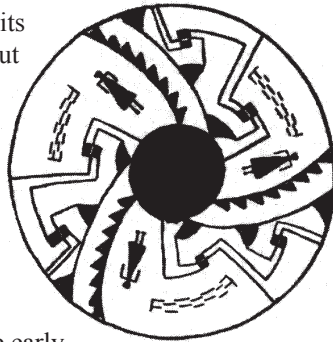


Finally, and most importantly for traditional Native American cultures and other groups lacking traditional written histories, oral history and the documentation of folkways add another layer of meaning. Together with architecture and art, these facets of culture celebrate the sense of connectedness of all things, animate and inanimate.



# Tucson's Cultural Heritage

Tucson has a rich and multicultural heritage, beginning about 10,000 B.C. According to archaeological evidence, permanent settlement along the Santa Cruz River and its tributaries by Native Americans began about 1000 B.C. in the Late Archaic or Early Agricultural period. Hohokam (HO-ho-kam) culture thrived in the region from perhaps as early as A.D. 200 until the fourteenth century and was followed by settlement by Hohokam descendants—the present day Tohono O’odham (TO-ho-no AW-aw-tam) and Pima. Archaeological excavations and research suggest that these early agriculturists lived in harmony with their Sonoran Desert environment.



San Xavier del Bac Mission, ca. 1905



A ca. 1915 view of an old wall said to be a portion of the Presidio wall, in the vicinity of present-day Alameda and Church Streets. Tucson's ornate two-story Victorian style courthouse, built in 1881 and used until the mid-1920s, is visible in the background.

European contact introduced a different cultural system with a radically contrasting world view, legal system, and technology. The legacy of the Spanish-Colonial period is reflected by the remains of missions and military forts, or *presidios*, Mediterranean design and settlement patterns, and Sonoran architectural styles. One of the City's historic districts, **El Presidio**, traces its cultural roots to this period, although within the district there is evidence of earlier Native American settlement.

## TUCSON TIMELINE

Evidence of Paleoindians, followed by Archaic hunters and gatherers	Agricultural settlements are established along the Santa Cruz River	Hohokam culture thrives. After 1450 Pima Indians inhabit region	Coronado Expedition crosses Arizona in search of the "Seven Cities of Gold"	Father Francisco Kino establishes a mission at San Xavier del Bac	Tubac Presidio is established following the Pima Revolt against Spanish domination	Tucson becomes a <i>visita</i> of Mission San Xavier	Hugo O'Conor establishes the Tucson Presidio (August 20, 1775, known as Tucson's official birth date)	Anza expedition with settlers and supplies leaves Tubac for Alta California	San Xavier del Bac Mission is completed	The Convento and chapel are completed at Mission San Agustín del Tucson	Mexican Independence from Spain	Mormon Battalion arrives in Tucson
ca. 10,000 B.C.	ca. 1000 B.C.	ca. A.D. 200-1450	ca. 1540	1699	1752	1757	1775	1775	1797	1810	1821	1846

The early nineteenth century brought Mexican Independence, heightened trade and cultural exchange between Mexico and the United States and, after the Gadsden Purchase in 1854, increased Euroamerican settlement. The range of historic, scenic, rural, and natural resources within the **Fort Lowell** Historic District spans several settlement periods, although the characteristic look of the district can be attributed in large part to Tucson's Mexican heritage.



*Meyer Street, after 1900.*

By the late nineteenth century, the transcontinental railroad accelerated the process of cultural change. Development in present-day **Barrio Historico** increased dramatically after the arrival of the railroad in 1880, as newcomers moved to the area south of the central business district. Although the barrios retained their Sonoran architectural style, residents reflected a diversity of ethnic backgrounds. Hundreds of Chinese workers helped to construct the railroad in southern Arizona. Many remained to buy property, start businesses, or farm along the Santa Cruz River. Within a few years their economic influence was considerable.



*Congress Street, ca. 1885.*



*Shang Hai Kitchen, later the Hall of Arizona Pioneers, at 85 W. Congress.*



*A 1921 snapshot of the interior of George Lee's Grocery Store at 702 S. Convent.*

Gadsden Purchase brings Tucson under the jurisdiction of the United States	Tucson occupied by Confederate troops	Arizona Territory is established	Permanent military post of Camp Lowell established	Tucson becomes the territorial capitol (until 1889)	The Village of Tucson is incorporated	Camp Lowell, renamed Fort Lowell, moves to its Rillito River location	The San Xavier Indian Reservation is established	Arrival of the Southern Pacific Railroad. Tucson's population reaches 8,000	Legislature establishes U of A. Old Main is built in 1887 and classes begin in 1891	First Mexican American Fraternal society, Alianza Hispano Americana, is founded	First auto arrives in Tucson	Last mule-drawn streetcar retired as electric cars begin operation between downtown and the U of A
1854	1862	1863	1866	1867	1872	1873	1874	1880	1885-1887	1894	1899	1906



*Early locomotive, men, and mascot.*

The railroad also promoted settlement from the East and introduced American architectural styles and mass-produced building materials. Both the **Armory Park** and **West University** Historic Districts retain the residential scale, architectural styles, and pedestrian environments characteristic of the City's turn-of-the-century development.

By the mid-twentieth century Tucson's small-town quality of life was changing. In the decades following World War II, the region experienced phenomenal population growth and economic development. Unfortunately, as Tucson struggled to balance new growth with historic areas, "progress" overtook preservation in many neighborhoods and resulted in the irretrievable loss of historic buildings.

In the early 1970s, the local historic preservation movement mobilized against ongoing threats to cultural resources, with the adoption of preservation ordinances and historic districts. In spite of urban growth and the homogenizing effects of American mass culture, Tucson's contemporary cultural life maintains its multicultural traditions and the unique character of its desert setting.



*A dancer entertaining the crowd at the 1991 Fiesta de San Agustín.*

Arizona becomes the 48th State	First school established for African-American children, named for poet Paul Laurence Dunbar	First municipal airport opens at what is now Tucson Rodeo Grounds	Tucson Sunshine Climate Club is organized	Larger municipal airport opens (later becomes Davis-Monthan)	First City zoning ordinance is adopted	Davis-Monthan is designated an Army Air Corps Base	Tucson Airport Authority begins municipal airport at present location	Population nears 120,000 in the metro area	Metro population reaches 220,000	Tucson Convention Center is built as part of urban renewal program	City and Pima County adopt historic district ordinances	Tucson becomes 33rd largest U.S. city as population tops 400,000
1912	1917	1919	1922	1925	1930	1940	1948	1950	1960	1972	1972	1990

# Community Preservation

## *The National Context:*

### *NHPA and the National Register*

Public reaction to large-scale losses of historic properties to urban renewal, interstate highways, dams, and suburban sprawl spurred passage of the National Historic Preservation Act (NHPA) in 1966. The NHPA sets the federal context for state and local preservation efforts by creating an expanded National Register of Historic Places and procedures to protect districts, sites, buildings, structures, and objects significant in American history, architecture, archaeology, engineering, and culture.

The National Register program—the nation’s official heritage record—is administered by the U.S. Department of the Interior National Park Service. By the end of 1994, there were a total of 63,350 National Register listings nationwide encompassing nearly one million contributing resources.

Prior to passage of the NHPA, the American preservation movement emphasized buildings and locations associated with distinct historic events: the “George Washington slept here” building, the Civil War battlefield, or a high-style house or garden designed by Frank Lloyd Wright or Frederick Law Olmsted. The NHPA introduced a comprehensive approach to defining the range of historic resources. The Act stated ***“the historical and cultural foundations of the Nation should be preserved as a living part of our community life and development.”*** National Register eligibility—the basic requirement for a property to qualify for federal financial assistance or protection—can be based on state or local heritage significance. Today, nationally significant properties comprise less than 10 percent of National Register listings.

Properties must meet the tests for significance to be included in the National Register of Historic Places. The Secretary of Interior’s Criteria for eligibility for the National Register define the “quality of significance in American history, architecture, archaeology, engineering, and culture.”

## *Basic Criteria - National Register*

To be eligible for the National Register, a property must possess “integrity of location, design, setting, materials, workmanship, feeling, and association,” and:

- be associated with events that have made a significant contribution to the broad patterns of our history; or
- be associated with the lives of persons significant in our past; or
- embody the distinctive characteristics of type, period, or method of construction or represent the work of a master, or possess high artistic values, or represent a significant and distinguishable entity whose components may lack individual distinction; or
- have yielded, or may be likely to yield, information important in prehistory or history.

Generally, properties that have achieved significance within the past 50 years are not eligible for the National Register unless they are of exceptional significance or are integral parts of districts that meet the criteria.



## Section 106

Named for Section 106 of the National Historic Preservation Act of 1966, the Section 106 review process is an important mechanism for protecting historic properties that are either listed in or eligible for listing in the National Register and are affected by actions having some kind of federal involvement. Although the Section 106 process has evolved since 1966, the basic elements have remained. The key elements include the identification and evaluation of historic properties that a federal action may affect, the assessment of the nature of the effects, and a review and decision process that involves the Advisory Council on Historic Preservation and the State Historic Preservation Office (SHPO). The key “trigger” to the process is federal involvement, which may be direct, such as federal construction projects, or indirect, such as federal loan guarantees for a private-sector project.

## Collective Heritage Values

The shift in emphasis from nominating nationally significant historical figures, preeminent architects, or landscape architects to more broadly based heritage values—the collective threads that unite a community to its unique sense of place and time—is reflected in the current trend toward multiple resource and thematic nominations. In these instances, a state can nominate to the National Register several historic properties that share common values, even though these properties are not geographically linked. For example, a state may nominate a group of railroad bridges, aviation facilities, or courthouses in a single action. Thematic nominations have celebrated major economic influences or milestones, for example a historic factory or warehouse district, the arrival of the transcontinental railroad, or historic resources associated with local folkways, ethnic diversity, and vernacular design. The latter includes buildings that are characteristic of the locale and often built without the benefit of professional architects.

*In metropolitan Tucson* there are 14 National Register districts, including the 5 city-designated historic districts described in detail in this publication, 30 individually listed properties, and 4 properties listed in the Arizona Register but not in the National Register. See pages 18–19 for more information on these National and Arizona Register listings.



*Public transit on Congress Street in 1907.*

## Public-Private Partnerships

This more inclusive perspective on cultural resources has fostered new alliances between historic preservation and the private sector, resulting in heritage tourism, economic development, and enhancement of neighborhood character. The concept of “adaptive reuse” was born with the desire to recycle and give new economic life to historic buildings.

Ada Huxtable, the former architectural critic for the New York Times, and prolific writer on urban issues and historic preservation, argued that *“preservation is the job of finding ways to keep those original buildings that provide the city’s character and continuity and of incorporating them into the living mainstream,” not placing them in “sterile isolation” or in “architectural petting zoos.”*

Well-known national examples of the alliance of business and preservation interests include historic markets such as San Francisco’s Ghirardelli Square, Denver’s Larimer Square, and Seattle’s Pioneer Square and Pike Street Market. Main Street programs throughout the country have also capitalized on the stock of historic buildings still standing in many communities. Publicly financed street improvements, coupled with privately funded facade renovations, have revitalized downtowns and neighborhoods. By the mid-1970s the established preservation movement was reaching out to a new constituency of neighborhood conservationists by broadening the definition of “historic.”

By 1976, the Advisory Council on Historic Preservation stated: *“No longer does the term ‘historic district’ necessarily mean cobblestones, arching oaks, and serene federal-period houses. It may now also designate a working class area of rehabilitated houses and corner bars that reflect both an epoch of local history and an ethnic or cultural strain that has figured prominently in community development.”*



*Sixth Avenue with the Willard Hotel, early 1900s. The Willard, later renamed the Pueblo Hotel (shown in the sketch above), was recently rehabilitated for offices and is a good example of adaptive reuse.*

## *What are the Secretary of the Interior's Standards?*

The Secretary of the Interior is responsible for establishing standards for all national preservation programs under the authority of the Department of Interior and for advising federal agencies on the preservation of historic properties listed or eligible for listing in the National Register. The Standards for Rehabilitation, a section of the Secretary's Standards for Historic Preservation Projects, are used by owners of historic properties to guide repair and alterations, as well as state and local committees charged with historic district review.

The standards are to be applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility.

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historical significance in their own right shall be retained and preserved.

5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archaeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall not be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.



## *The Role of Archaeology in the Preservation Movement*

Although the American preservation movement began with a focus on high-style buildings, and the commemoration of the nation's political leaders and key military events, several federal laws passed prior to the National Historic Preservation Act recognized the importance of archaeological resources. As a response to pothunting and vandalism of sites on federal lands in the Southwest, the Antiquities Act of 1906 declared as a national policy the protection of antiquities on federal lands and authorized the designation of national monuments. The 1935 Historic Sites Act increased federal activity in preservation by authorizing the Department of Interior, through the National Park Service, to acquire property, preserve privately owned historic or archaeological sites, and construct museums and educational programs. An immediate consequence of this legislation was the creation of the National Survey of Historic Sites and Buildings and the Historic American Buildings Survey (HABS). The National Survey was the basis for the National Register of Historic Places, while the Historic American Engineering Record (HAER), founded in 1969, was modeled after HABS.

The Archaeological Resources Protection Act of 1979 enforced prohibitions against looting and vandalism, stiffened penalties, and prohibited trafficking in illegally removed artifacts. In 1990 the Native American Graves Protection and Repatriation Act forged a new relationship between Indian tribes and the government.



The National Historic Preservation Act—and the financial resources of the federal government—create a climate for preservation in partnership with state and local governments. Because of the nature of the American federal system, the actual implementation of historic preservation programs and the enforcement of land use regulations rest with local governments.

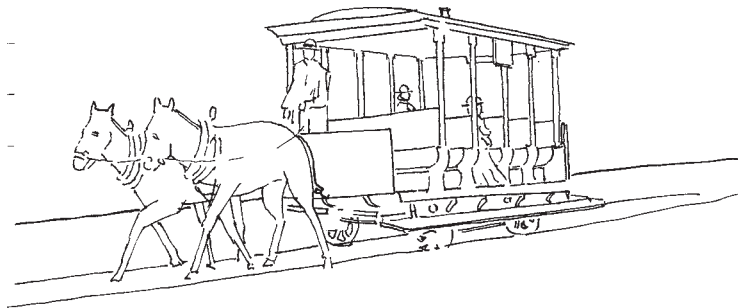


*Excavations conducted for the Arizona Department of Transportation by Desert Archaeology, Inc. in 1993, at the 2,500-year-old Santa Cruz Bend site in Tucson. Photo credit: Jonathan Mabry*

## Preservation in Arizona

State preservation efforts are coordinated by the State Historic Preservation Office (SHPO), a division of Arizona State Parks, which administers the National Historic Preservation Program in Arizona. The federal–state partnership is the key to implementation of the federal preservation program. The federal government establishes national standards and guidelines for preservation to maintain the integrity of the National Register by following the Secretary of Interior’s Standards, while state governments conduct statewide surveys and inventories to determine the eligibility of resources and feed nominations into the register. The SHPO is also responsible for maintaining the Arizona Register of Historic Places; developing a State Historic Preservation Plan; administering the tax certification program and the historic preservation component of the Arizona Heritage Fund; providing technical assistance to federal, state, and local agencies and the public; and helping local governments become certified to participate in the program as a Certified Local Government (CLG). Tucson’s designation as a CLG is discussed later in this booklet.

In Arizona, statutory support for the protection of archaeological and historical sites includes the Arizona Antiquities Act, adopted in 1927, and the State Historic Preservation Act, adopted in 1982. Additional state legislation established a power plant and transmission line siting committee to evaluate the impact of siting plans on historic and archaeological sites. In 1990, the Arizona legislature passed two laws to protect human remains and associated artifacts found on both private and state lands.



### *The Arizona Register of Historic Places*

is the State’s official record of prehistoric and historic properties worthy of preservation. A property is automatically listed on the Arizona Register of Historic Places when the State Historic Preservation Officer nominates it to the National Register. In addition to properties that share this joint listing, in Pima County four properties not on the National Register are on the Arizona Register. (See the location map and legend on pages 18 and 19.) Criteria for the Arizona and National Registers are identical.

### **The State Historic Property Tax Reclassification (SPT) Program**

There are potential tax benefits for National Register properties listed either individually or as contributors within a National Register historic district. The SPT program offers a potential tax reduction of up to 50 percent in the residential property tax assessment for noncommercial property eligible for reclassification. Qualified historic commercial properties may also benefit from reduced assessments. Improvements made to commercial property, including residential rental properties, are assessed at only one percent of the full cash value of the improvement.

The SPT program in Pima County is administered jointly by the Pima County Assessor and the SHPO. A property owner must apply for historic property tax classification through the county assessor. Eligibility is determined by the SHPO.

**For more detailed information** about the National and Arizona Registers, Secretary of Interior Standards, Section 106 process, and the SPT program, contact the Arizona SHPO, Arizona State Parks, 1300 W. Washington, Phoenix, AZ 85007, (602) 542-4009.

## ***The Local Preservation Movement***

The most widely used preservation tool—and the most effective way to protect cultural resources—is the local historic district or landmarks ordinance. In 1966, fewer than two dozen local ordinances were in effect in American cities. Today there are more than 2,000. These ordinances reinforce and implement federal and state preservation policy and laws by protecting resources from either “the hand of man” or the “hand of time.” Protection against the hand of man is usually protection against demolition or inappropriate alterations that destroy historic, archaeological, or architectural character. Protection against the hand of time relates to the notion of harm to or loss of “essential fabric,” either because of a sudden natural disaster or because of the slower effects of time and age. An effective local preservation program addresses these threats by balancing regulation with economic incentives and benefits.

## ***City and County Historic Ordinances***

In response to the loss of many historic structures in the 1960s under urban renewal, and encouraged by grass-roots citizen efforts, the City of Tucson and Pima County adopted historic zone ordinances in 1972. In the previous year the Tucson Historical Committee was established. This committee evolved into the Tucson–Pima County Historical Commission, which continues to guide local preservation efforts today. Commission members have special interest and expertise in archaeology, architecture, history, landscape architecture, real estate, and urban design. The commission advises the Mayor and Council and the Pima County Board of Supervisors on cultural heritage issues, including review of new construction, alterations, and demolition within historic districts.

City and county preservation activities in the 1970s through the early 1980s focused on the establishment and enhancement of residential historic districts. Older neighborhoods, such as Armory Park and El Presidio, initially were designated as local districts under the city’s Zoning Code and were later adopted as National Register districts. Other neighborhoods, such as El Encanto and Colonia Solana, chose only National Register designation.

While National Register designation brings with it the recognition of historic resources and potential tax benefits, the design review and resource protection provisions of the Zoning Code, which come with local district designation, make a clear connection between preservation and neighborhood character: preservation and appropriate new development increase property values, promote urban revitalization, and celebrate the region’s heritage values.

The local districts and their dates of establishment are:

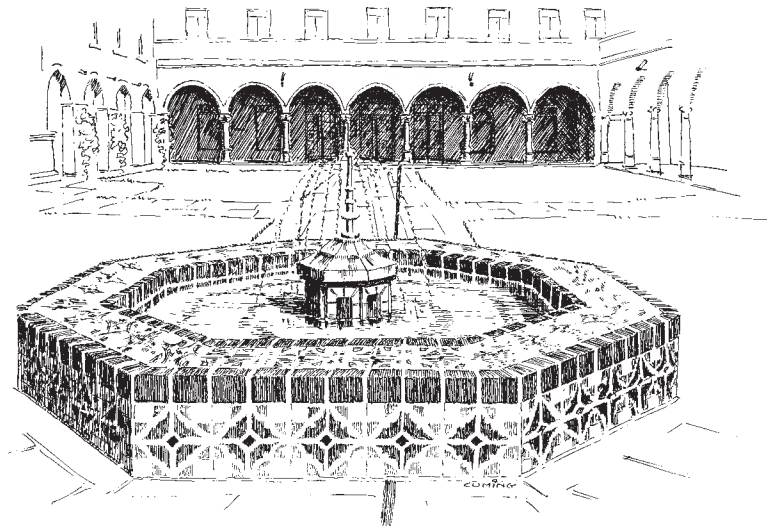
- Armory Park (1974)
- El Presidio (1975)
- Barrio Historico (1975)
- Fort Lowell (1978)
- West University (1984)
- San Xavier Environs (1972 by Pima County)

### ***City and National Register Districts***

The key thing to remember about city-vs.-National Register District status is that development in city-designated districts is regulated by a local ordinance (the Historic Preservation Zone ordinance). This provides much greater protection under the law for historic resources than is available to National Register properties.

National Register status provides the property owner with standards to follow for rehabilitation and preservation incentives, particularly potential tax benefits, but the property owner’s preservation activities are entirely voluntary. Unless a National Register property is affected by some sort of federal involvement, as described on page 10, it is not regulated, restricted, or protected by virtue of its National Register status.

In 1983, both the city and county adopted resolutions that “recognize the need for documentation and preservation of the city–county’s historical and archaeological sites as required by law.” Since the adoption of these resolutions, both the city and county have active cultural resource management programs to ensure that archaeological and historical sites are adequately considered and treated in their public works projects.



### ***The Historic Preservation Zone Ordinance (HPZ) and the Survey of Historic Properties***

In early 1995, the City’s original historic ordinance was renamed the Historic Preservation Zone (HPZ) ordinance and amended to provide greater protection for landmarks and contributing historic properties within the HPZ overlay zone. All city-designated historic districts lie within the mapped HPZ.

### ***Tucson as a Certified Local Government (CLG)***

In 1990, Tucson was designated a Certified Local Government by the SHPO and the National Park Service. In becoming a CLG, Tucson made significant revisions to its historic preservation ordinance and strengthened the function and composition of the Tucson–Pima County Historical Commission. As a CLG, Tucson has broader historic review authority and is eligible for special preservation grant funding, such as that provided for surveying local historic structures designed by Swiss-born architect Josias Joesler.

In addition, the Planning Department, with the assistance of historic district advisory boards, officially termed historic zone advisory boards, prepared a centralized list that classifies historic properties within historic districts (Development Standard 9-03), and an illustrated guide to design criteria within



historic districts (Development Standard 9-02). The overall purpose of these development standards is to assist property owners in successfully meeting code requirements in a timely manner.

A unique characteristic of Tucson’s historic zone ordinance is the multilevel review process for proposed development that reflects the community’s commitment to neighborhood and participatory preservation planning. This process involves review by both the applicable historic district advisory board and the Tucson–Pima County Historical Commission, with a final decision by the planning director or Mayor and Council. Key submittal requirements and procedures are graphically highlighted on the following page.

## A Graphic Guide to HPZ Review

**HPZ review** is a City Code-required process for all development and improvements affecting the exterior of properties within the mapped Historic Preservation Zone. The review process is administered by the City Planning Department.

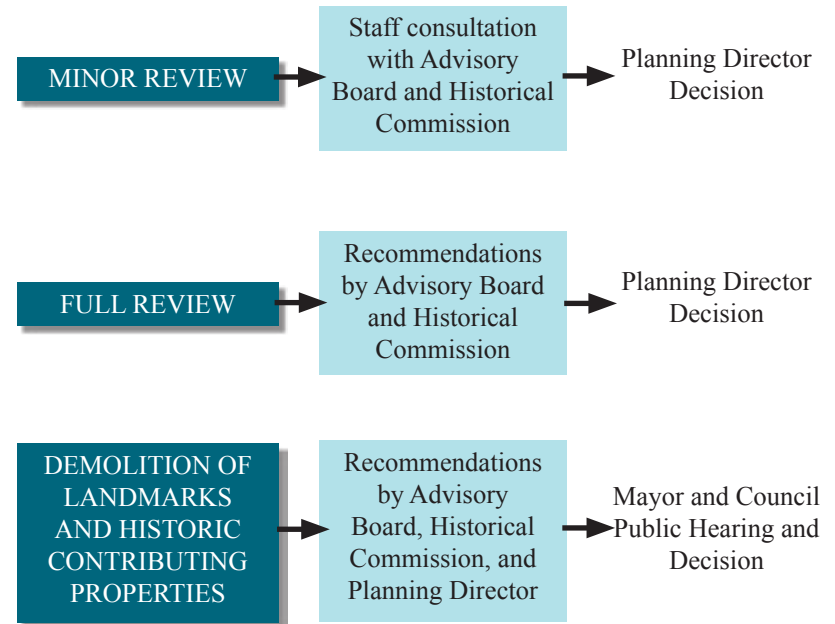
**You need to apply for HPZ review if you own property within the HPZ**—i.e., in any city-designated historic district—**and are planning a demolition, new construction, or alteration that affects the exterior of your property.** Retail Sales by Resident Artisans in historic districts are also covered by the HPZ ordinance. Properties within the Historic Preservation Zone are identified with the prefix “H” on City of Tucson Zoning Maps.

**Before planning a project**, you should contact the Planning Department at (520) 791-4505 and the appropriate historic district advisory board chairperson, whose name can be obtained from the Planning Department. If your property is within the San Xavier Environs Historic District, some provisions of the HPZ ordinance do not apply. Staff will inform you if your project requires Full HPZ Review, Minor Review, or Demolition Review.

**Begin your project early.** Most projects will require Full HPZ Review, which takes approximately six weeks for review and final action.

**Will your project pass the compatibility test?** HPZ projects are evaluated against key design criteria relating to height, setbacks, proportion, roof types, surface texture, site utilization, projections and recessions, details, building form, and rhythm. These design elements are explained in detail in Development Standard 9-02.

## The HPZ Review Process



*More detailed flow charts are found in Development Standard 9-02, which is available from the City Planning Department.*

# Tucson's Heritage Resources

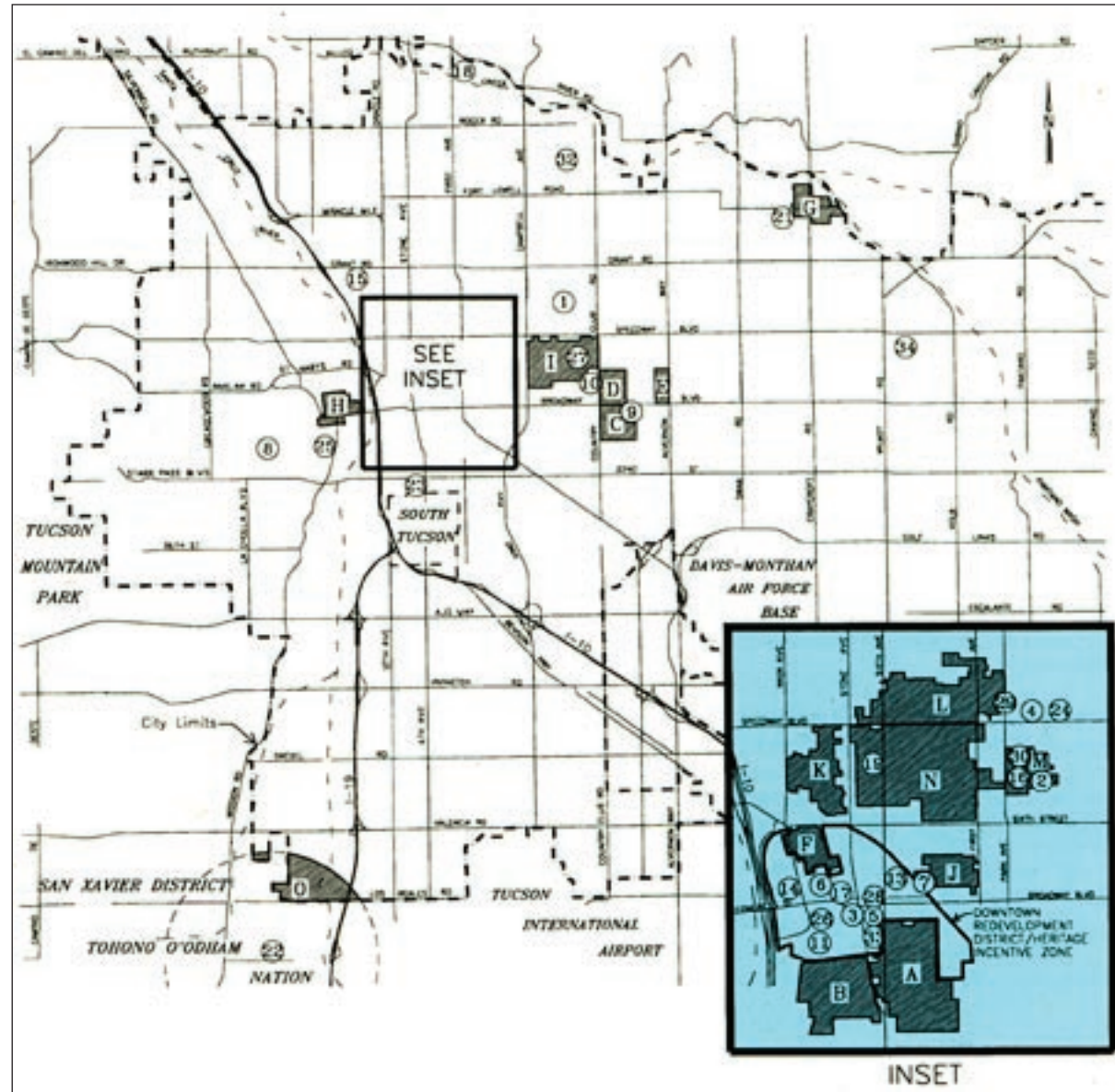
## Location Map

The map and accompanying legend on the facing page locate and identify cultural resources in the Tucson metropolitan area.

Historic districts are letter coded; individually listed National or State Register properties outside of historic districts are numbered.

Legend entries identify the appropriate designation in abbreviated form:

- NR National Register of Historic Places
- SR Arizona State Register of Historic Places
- LHPZ Local/City of Tucson Historic Preservation Zone



## Legend

### Historic Districts

- A. Armory Park\* (LHPZ 1974; NR 1976)
- B. Barrio Historico\* (LHPZ 1975; NR 1978)
- C. Colonia Solana (NR 1989)
- D. El Encanto Estates Residential (NR 1988)
- E. El Montevideo (NR 1994)
- F. El Presidio\* (LHPZ 1975; NR 1976)
- G. Fort Lowell\*(LHPZ 1978; NR 1978)
- H. Menlo Park Survey Area (NR 1992)
- I. Sam Hughes Neighborhood (NR 1994)
- J. Iron Horse Expansion (NR 1986)
- K. John Spring Neighborhood (NR 1989)
- L. Speedway-Drachman (NR 1989)
- M. University of Arizona Campus (NR 1986)
- N. West University\* (NR 1980; LHPZ 1984)
- O. San Xavier Environs (LHPZ 1972)

### Individually Listed Properties\*\*

- 1. Arizona Inn, 2200 E. Elm Street (NR, SR 1988)
- 2. Bear Down Gymnasium, U of A Campus (NR, SR 1990)
- 3. Brown (Charles O.) House, 40 W. Broadway (NR, SR, 1971)
- 4. Cannon-Douglass House, 1189 E. Speedway (NR, SR 1982)
- 5. Citizen Building, 80–82 S. Stone Avenue (SR 1976)
- 6. Cordova House, 173–177 N. Meyer Avenue (NR, SR 1972)
- 7. Coronado Hotel, 410 E. Ninth Street (NR, SR, 1982)
- 8. Desert Laboratory National Historic Landmark, 2 miles west of I-10; off Anklam Road on Tumamoc Hill (NR, SR, 1965)
- 9. El Conquistador Water Tower, near intersection of Broadway and Randolph Way (NR, SR, 1980)
- 10. El Encanto Apartments, 2820 E. Sixth Street (NR, SR, 1994)
- 11. El Tiradito (Wishing Shrine), 221 S. Main Street (NR, SR, 1971)

- 12. Freeman Homestead Ruins, Saguaro National Park (SR, 1974)
- 13. Hotel Heidel, 345 Toole Avenue (NR, SR, 1982)
- 14. Manning (Levi H.) House, 9 Paseo Redondo (NR, SR, 1979)
- 15. Matus (Antonio) House, 856 W. Calle Santa Ana (NR, SR, 1991)
- 16. Old Main, U of A Campus (NR, SR, 1972)
- 17. Pima County Courthouse, 115 N. Church (NR, SR, 1978)
- 18. Rillito Racetrack Chute, 4502 N. First Avenue (NR, SR, 1986)
- 19. Ronstadt House, 607 N. Sixth Avenue (NR, SR, 1979)
- 20. Saguaro National Park Lime Kilns, Saguaro N. P. (SR, 1974)
- 21. San Pedro Chapel, 5230 E. Fort Lowell Rd. (NR, SR, 1993)
- 22. San Xavier Del Bac National Historic Landmark, 9 miles south of Tucson, off Mission Road (NR, SR, 1960)
- 23. Santa Cruz Catholic Church, 1220 S. Sixth Ave. (NR, SR, 1994)
- 24. Smith (Professor George E. P.) House, 1195 E. Speedway (NR, SR, 1982)
- 25. Solomon Warner House and Mill, 350 S. Grande (NR, SR, 1976)
- 26. Sosa-Carrillo-Fremont House, 145–153 S. Main Street (NR, SR, 1971)
- 27. Southern Pacific Railroad Locomotive No. 1673, Himmel Park (NR, SR, 1992)
- 28. United States Courthouse, 55 E. Broadway (NR, SR, 1983)
- 29. University Heights Elementary School, 1201 N. Park Avenue (NR, SR, 1983)
- 30. U of A Old Library Building, U of A Campus (NR, SR, 1979)
- 31. Valencia Site, Tucson (NR, SR, 1984)
- 32. Valley of the Moon, 2544 E. Allen Road (SR, 1975)
- 33. Velasco House, 471, 475, 477 S. Stone and 522 S. Russell (NR, SR, 1974)
- 34. Wright (Harold Bell) Estate, 850 N. Barbara Worth Drive (NR, SR, 1985)

\*NR and LHPZ district names and boundaries may differ slightly.

\*\*For more specific information on these properties, contact the Arizona Historic Preservation Office (SHPO) at (602)-542-4009. Unless otherwise noted, all properties are located in Tucson. Numbers 12, 20, and 31 are not shown on the location map.

# The Character of City Historic Districts

## Armory Park

Armory Park became the city's first historic district in 1974. Two years later the neighborhood was also included in a National Register District. The city-designated district is an approximately 30-block area located southeast of the central business district. Its early history is tied to the commercial and cultural life of Territorial Tucson.

While the present Armory Park area was surveyed as part of the 1872 town plan, it was the arrival of the railroad in 1880 that had the greatest impact on the development of the area. From 1880 until approximately 1920, the Armory Park residential area grew from the original Military Plaza of Camp Lowell to a progressive neighborhood of prominent railroad men, affluent entrepreneurs, and working-class residents. The majority of buildings in the Armory Park area were residences for Southern Pacific Railroad workers and their families.



*This wide-angle view of South Sixth Avenue and the Carnegie Library illustrates City Beautiful planning principles, which emphasized broad tree-lined streets and spacious front yards.*



Today, in addition to the residential core of the neighborhood, the Armory Park Historic District includes a mix of public uses, including the former Carnegie Library, now the Tucson Children's Museum, Safford Elementary and Magnet Middle Schools, the recently renovated Temple of Music and Art, Armory Park, and the adjacent Senior Center.

The 1995 survey of the district lists approximately 450 contributing historic properties.



## *Architectural and Street Character*

The Armory Park area developed into a stable, cohesive neighborhood of multiple- and single-family detached houses encompassing a mixture of architectural styles. Although there are examples of rowhouses that reflect earlier Spanish-Mexican traditions, the characteristic look of the district developed after the advent of the railroad and Anglo-American migration. The railroad gave Tucsonans access to large quantities of building materials used in eastern housing, such as milled lumber and glass. The availability of model building plans and materials brought a variety of styles and traditions to the neighborhood. Several of these architectural styles were intermixed, and the result is often referred to as Anglo-American Victorian. Houses reflecting this eclectic style are generally constructed of brick and may have complex roofs and intricate wood detailing.



In addition to design influences introduced from the East and Midwest, the 1915 Panama–California Exposition at San Diego provided architectural models that were copied within the Armory Park area, including the Mission Revival and Spanish Colonial Revival styles. The Safford Middle School building is an excellent example of the Mission Revival style. The school displays plastered walls, an ornamented and elaborate entry, flanked towers, and portales.

Armory Park examples of the California bungalow style were built from mass-produced model plans for simple, single-story units with gable roofs, articulated wood rafters, wide porches, and heavy masonry porch piers. In addition, houses that exemplify earlier Spanish-Mexican traditions can also be found.



The street character of the Armory Park neighborhood reflects the influence of the post-railroad era and Anglo site-planning concepts. Rather than contiguous structures built to the front property lines, typical of the Sonoran or Spanish-Mexican tradition, site utilization in the Anglo manner located the structure in the center of the lot, with spacious front, side, and rear landscaped yards. The neighborhood's character is further defined by ornamental lamp standards, street trees, and lushly landscaped yards.



## ***Barrio Historico***

The Barrio Historico Historic District, designated a City District in 1975, is an approximately 20-block area located south of the Tucson Convention Center. The 1995 survey of the district lists El Tiradito Wishing Shrine as a City Historic Landmark, and approximately 225 other contributing historic properties.

In addition to City Historic District status, the neighborhood is included in a larger National Register District (Barrio Libre) that was created in 1978 and comprises portions of four distinct neighborhoods (barrios): Elysian Grove (El Hoyo), El Membrillo, Santa Rosa, and Barrio Historico (Barrio Viejo).

The National Register District barrios were first settled in the mid-to-late 1800s by residents who began building homes and businesses beyond the original Presidio walls, south of the central business district and around the Plaza de la Mesilla. Development accelerated with the arrival of the Southern Pacific Railroad in 1880.



*Sonoran rowhouses built close to the street help define the traditional street character of the barrios, as shown in this ca. 1896 photo of South Convent.*

While the barrios were primarily working-class Mexican neighborhoods, the residents enjoyed a surprising diversity of ethnic backgrounds, including Chinese, African American, Anglo, and Native American. The working men and women of the barrios labored in a wide variety of professions, usually right within the areas in which they lived. This resulted not only in an identity for the residents, but also a complete economic base within the confines of the neighborhood. Many residents rarely left their neighborhoods to shop, since local merchants and craftsmen provided all that was needed, including credit. As the Arizona Territory grew with the influx of Anglo soldiers, ranchers, businessmen, and craftsmen, the barrios grew as well, yet managed to remain relatively unchanged in their cultural and architectural heritage. In the late 1960s, urban-renewal programs led to the demolition of nearly half of these barrios. Arising in their place were the Tucson Convention Center and parking lots, La Placita commercial center, and the City, County, and Federal buildings. Paralleling the growth of the national preservation movement in the 1960s and 1970s, Tucson's preservation movement was in large part a response to the unfortunate impacts of urban renewal and ongoing threats posed by major transportation plans to historic neighborhoods such as Barrio Historico.

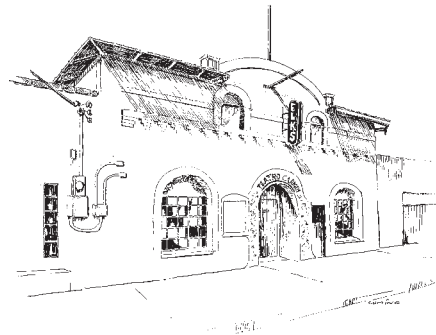


## Architectural and Street Character

The Barrio Historico District retains the distinctive architectural and cultural traditions of the past. The barrio is composed primarily of one-story adobe and brick residences and small commercial establishments that include restaurants and a corner market. Architecturally speaking, Sonoran and Transformed Sonoran are the most characteristic styles, although Spanish Colonial Revival, Victorian, and Craftsman Bungalow styles are all represented.



The Sonoran style is characterized by thick-walled adobe buildings set flush to the front property line, flat roofs with high parapet walls, round wood beams (vigas), saguaro-rib roof lathing, and projecting drainpipes (canales), which penetrate the parapet wall at roof level. The buildings generally have horizontal massing, with width predominating over height. Exterior doors are usually placed flush with the inside wall, creating a deeply recessed entry when viewed from the outside. Windows, on the other hand, are normally installed flush with the outside wall, creating a



shelf or window seat on the interior. Floor plans may display a central hall (zaguan) or reveal a series of rooms parallel or perpendicular to the street. Transformed Sonoran buildings are similar to this earlier vernacular style, with the addition of a sloping gable or pyramidal roof and other elements reflecting the influx of Anglo building materials and architectural forms. The Sonoran tradition relied on the use of native materials (mud adobe, mesquite, saguaro) and local ingenuity to adapt to the desert climate.



The tight clustering of houses, often with shared common walls, is another way to reduce exposure to the desert heat. The street character of Barrio Historico has much in common with other desert communities in the Mediterranean and Islamic worlds. According to Spanish and earlier Islamic planning principles, residential open spaces were generally interior courtyards. In Tucson, the courtyard spaces were shared common areas in the center of a block whose perimeter was defined by the street-abutting buildings. Houses were designed both to accommodate social customs (e.g., to provide privacy for women in protected courtyards and interior spaces) and environmental factors (e.g., to provide shade and shelter from the desert sun) with narrow streets shadowed by thick-walled buildings set close to the right of way. A typical street in Barrio Historico, lined with Sonoran rowhouses that hug the street, reflects these design influences.

This street character contrasts sharply with the look and feel of neighborhoods developed after the arrival of the railroad and Anglo design influences from the East and Midwest. These later styles located the structure in the center of the lot, with front, side, and rear landscaped yards.

## El Presidio

The El Presidio Historic District, an approximately 12-block area located immediately north of the downtown governmental center, is linked both physically and historically to the center of life in Tucson.

The area was designated a city historic district in 1975, and a National Register District in 1976.

El Presidio is Tucson's first neighborhood, founded in proximity to a Hohokam site and the 1775 Spanish walled Presidio San Agustín del Tucson. The Presidio, roughly bounded by the modern streets of Main, Washington, Church, and Pennington, covered approximately 12 acres and included two plazas, a chapel, a cemetery, stables for horses, and quarters for officers, soldiers, and settlers. Many of the oldest houses within the district were built within the confines of the old Presidio walls or in some cases incorporated wall fragments into later structures. After Mexican Independence in 1821, military barracks were built outside the walls, and later residential development continued west and north from the Presidio site.



*La Guardia, the old Mexican barracks, located on Alameda near Main, ca. 1911*



Since district designation, there has been an effort to balance residential and nonresidential land uses in the area and to ensure that both restoration and redevelopment are compatible with the neighborhood's unique historic setting. What remains today are nearly 80 historically important and architecturally significant homes constructed between the mid-1800s and 1912.



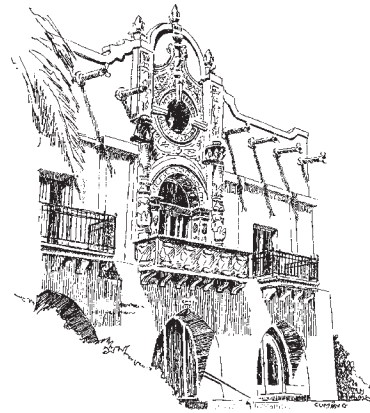
## Architectural and Street Character

Although a relatively small and homogeneous neighborhood in many respects, the El Presidio Historic District reflects a great diversity in architectural styles. Sonoran, Transformed Sonoran, Spanish Colonial Revival, Victorian, Sullivanesque, and Bungalow styles are all represented.

Houses in the El Presidio District share design characteristics and influences with both the Barrio Historico and Armory Park Districts. As in Barrio Historico, many of the earliest structures in El Presidio are Sonoran rowhouses. Typical of the Spanish-Mexican tradition, these thick-walled

adobe buildings are built at, or close to, the front property line and help to define and give unique character to the street. This clustering of houses with shared common walls also helps to moderate the extremes of desert heat. Sonoran houses have flat roofs with high parapet walls, round wood beams (vigas), saguaro-rib lathing, and projecting drainpipes (canales), which penetrate the parapet wall at roof level. Transformed Sonoran buildings are similar to this earlier style, with the addition of a sloping gable or pyramidal roof.

Later residences in the district, constructed after the arrival of the Southern Pacific Railroad in 1880, share many architectural features with Victorian houses in the nearby Armory Park Historic District. The railroad was the conduit for large quantities of building materials used in eastern housing, such as milled lumber and glass. With the railroad as the economic and cultural catalyst, a variety of architectural styles and traditions began to appear in the neighborhood. Several styles were intermixed, and the result is often referred to as Anglo-American Victorian, or “railroad Victorian.” In addition to Victorian style and detailing, Queen Anne, Tudor Revival, and Sullivanesque styles were introduced from the East and Midwest. The latter style is named after the Chicago architect Louis Sullivan and is characterized by decorative ornamentation using abstract natural motifs.



Several of the grandest houses built after the turn of the century, such as the Tudor Revival Rockwell House, the Sullivanesque Hereford House, and the Manning House, are within the National Register District but outside the boundaries of the city-designated El Presidio Historic District. Other architectural centerpieces of the district, such as the Owl’s Club and Corbett House, are examples of the Mission Revival style that became increasingly popular during the first decades of the twentieth century.

The street character of El Presidio reflects both Spanish-Mexican site-planning concepts and later Anglo design influences. Streets such as Meyer and Court illustrate the Sonoran tradition with rowhouses built to the front property line and open spaces in the interior block. In contrast to this tradition, many of the houses along Main Avenue show Anglo site-planning concepts. Houses such as the Hereford House and the Franklin House were built in architectural styles popular in the East and Midwest. These Sullivanesque and Victorian adaptations were set back from the street and surrounded by trees and lush vegetation in the front, side, and rear yards.



## Fort Lowell

The Fort Lowell Historic District, an area of approximately 150 acres, is located southwest of the confluence of the Tanque Verde and Pantano Washes, which form the Rillito River downstream.

The area north of Fort Lowell Road was designated by the Pima County Board of Supervisors as a County Historic District in 1976. In 1978, in order to preserve the historic remains of Fort Lowell, Hohokam sites, and several biological communities, the area including and surrounding Fort Lowell Park was designated the “Fort Lowell Multiple Resource Area” and listed on the National Register of Historic Places. In 1981, Mayor and Council designated the area south of Fort Lowell Road as the City Fort Lowell Historic District. Eleven years later, the city annexed the area between Fort Lowell Road and the Rillito and Pantano Washes; the County and City Historic Districts were therefore combined into one City Fort Lowell Historic District.



*Fort Lowell, ca. 1885.*

San Pedro Chapel, located west of the historic district boundary, was built by the people of the village of El Fuerte (Spanish for the fort) in Mission Revival style and dedicated in 1932. It was designated as the first City Historic Landmark in 1982. In 1993, it was placed on the State and National Registers.



The Fort Lowell neighborhood is a unique area in metropolitan Tucson, reflecting a wide range of historic, scenic, rural, and natural resources. The first documented remains of settlement show a large community of Hohokam people who lived and farmed in the area from about A.D. 300 to 1250. In 1873, the military began to build Fort Lowell to protect Tucson and the surrounding settlers from Apache raids. During the fort days, a number of adobe homes were built to the west of Craycroft Road—on the road from the fort to Tucson. One of these houses is said to have been built by an officer, another by a homesteader; both are still in use. Just west of the fort, the sutler’s, or post trader’s, store was built by John B. “Pie” Allen, an important figure in Tucson and the Arizona Territory. This building was restored and is in use as a home today.



After the Apache threat to the valley subsided, the fort was deactivated in 1891. Shortly thereafter, Sonoran and Chihuahuan farming and ranching families came north to the rich bottomlands of the Rillito and Pantano Washes. They found the deserted fort buildings and adapted them to their own use. As time passed, they acquired land and built homes, spreading out to the west of the fort, thus establishing the village of El Fuerte. At about the same time, Mormons—members of the Church of Jesus Christ of Latter-day Saints—were also attracted to the fertile soil of the area. They established dairy farms and maintained the several irrigation ditches that had probably been built even before the fort by nearby farmers and ranchers.

Much of the rural and scenic quality of the Fort Lowell area today is a reflection of its earlier cultural history. Early residents benefited from the area’s prime natural resources—desert washes and rich alluvial soils. In spite of overgrazing and clear-cutting of mesquite, the area includes vestiges of the old mesquite forest (bosque), which provides valuable habitat for a diversity of wildlife. Because growth was incremental and low density, the cultural landscape generally developed in harmony with the opportunities and limits of the area’s natural resources. Increased development in recent years and a rapidly dropping water table have placed the remaining mesquite groves at risk.



The 1995 survey of the district lists approximately 30 contributing historic properties. In addition, nearly 70 more recently constructed residences in the La Sonrisa, San Miguel, and Bosque Ranch developments are designated as contributing nonhistoric properties.

## *Architectural and Street Character*

Houses in the district generally reflect a simple vernacular style with design roots in the Sonoran tradition. Distinct style variants include the Sonoran Military, Sonoran Ranch, Santa Fe–Sonoran Ranch, and “Transformed Bungalow.” Historic structures are single story, generally of adobe or other masonry construction, with parapeted flat roofs, although gabled roofs also occur in bungalow adaptations. Buildings generally have horizontal



massing, with width predominating over height. Solid walls predominate over voids, such as windows and door openings. Exterior doors are usually placed flush with the inside wall creating a deeply recessed entry when viewed from the outside. Windows, on the other hand, are normally installed flush with the outside wall, creating a shelf or window seat on the interior. Recent development of single-family detached houses and townhomes is a compatible interpretation of the Sonoran design tradition.

The area’s rural and historic low-density residential land uses resulted in random site utilization, irregular street setbacks, and organic rather than planned growth. This informal and incremental growth pattern is complemented by informality in landscaping design and plant materials. Native plants generally are favored because they help maintain habitat values and complement vernacular house styles. Together, architectural styles, site design, and landscaping reinforce the symbiotic relationship that exists between the natural and cultural environments in the district.

## West University

The West University Historic District, an approximately 60-block area located between the University of Arizona and downtown, was designated a historic district by the City of Tucson in 1984. The district is also listed on the National Register of Historic Places.

The neighborhood is historically significant because it exemplifies the pattern of middle and upper middle class residential development in Tucson as the city developed from 1890 to 1930. During that period the neighborhood matured into the first major Tucson suburb north of the Southern Pacific Railroad.



*When Old Main was built in 1887, it was not only the heart of the university--as it continues to be today--but was the entire university, providing all the classrooms and housing faculty and their families.*

In addition to the railroad, the University of Arizona has been a major influence on the entire district. Established in 1885, the university has both provided a housing market within the district and has throughout its history exerted pressure for commercial development at the district's eastern edge. In addition to the university campus, other educational and open space landmarks are prominent in, and adjacent to, the neighborhood, including Roskrige Elementary School, Tucson High School, and De Anza and Catalina Parks.

The 1995 survey of the district lists more than 600 contributing historic properties.

## Architectural and Street Character

The West University Historic District retains the residential scale and pleasant pedestrian environment of an early 1900s community in the heart of metropolitan Tucson. While predominantly residential, two commercial areas on Fourth Avenue and University Boulevard exist within district boundaries. Although there are some Sonoran Transitional buildings in the West University neighborhood, reflecting Tucson's Mexican heritage, the majority of architectural and site design features in the district arrived after the Southern Pacific Railroad.

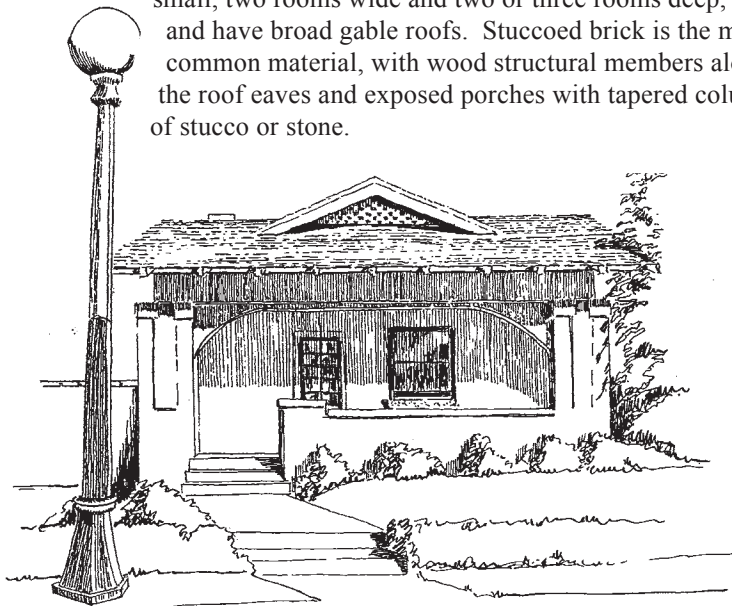
Some architectural styles, such as the Queen Anne, Victorian, and Neo-Classical Revival styles, were introduced from the Midwest and East. Instead of being introduced to Tucson with their characteristics intact, several of these imported styles were intermixed, and the result is often referred to as Anglo-American Victorian. Victorian houses reflecting this eclectic style are generally constructed of brick and have complex roof forms and intricate wood detailing.





Other styles, such as Mission Revival, Spanish Colonial Revival, Western Stick, and the California Bungalow, arrived from the West. The latter is the most characteristic style in the district, and even this style was transformed over time to include variety in materials and detailing.

Generally in the West University neighborhood, bungalows are quite small, two rooms wide and two or three rooms deep, and have broad gable roofs. Stuccoed brick is the most common material, with wood structural members along the roof eaves and exposed porches with tapered columns of stucco or stone.



*Street car on Third Street, early 1900s.*

In spite of this rich diversity of design traditions and styles, the buildings in the district share a certain homogeneity of scale and density—a collective character that contributes to the neighborhood’s unique sense of place.

The relationship of houses to streets and alleys was also defined by imported design influences. In contrast to Sonoran rowhouses that lack front setbacks, houses in the West University neighborhood have uniform, albeit modest, setbacks copied from the early twentieth-century City Beautiful planning ideals popular in midwestern and eastern suburbs. In addition, nearly all the houses in the neighborhood, regardless of architectural style, include a clearly indicated front entry and front porch. Symmetrically placed front walks, sidewalks, a clearly defined planting strip between the sidewalk and street, and many mature trees collectively contribute to the area’s pedestrian-friendly street character.

## *San Xavier Environs*

The San Xavier Environs Historic District encompasses an area extending one and one-half miles in all directions from San Xavier del Bac Mission. The Mission was designated a National Historic Landmark in 1963. In 1972, the San Xavier Environs Historic District was established by Pima County in order to conserve heritage values by designating an area of influence from the Mission, the county's most recognized historic landmark.

When areas between Valencia Road and Los Reales Road were annexed by the city, County Code provisions were adopted by Mayor and Council to provide comparable protection within the San Xavier influence area.

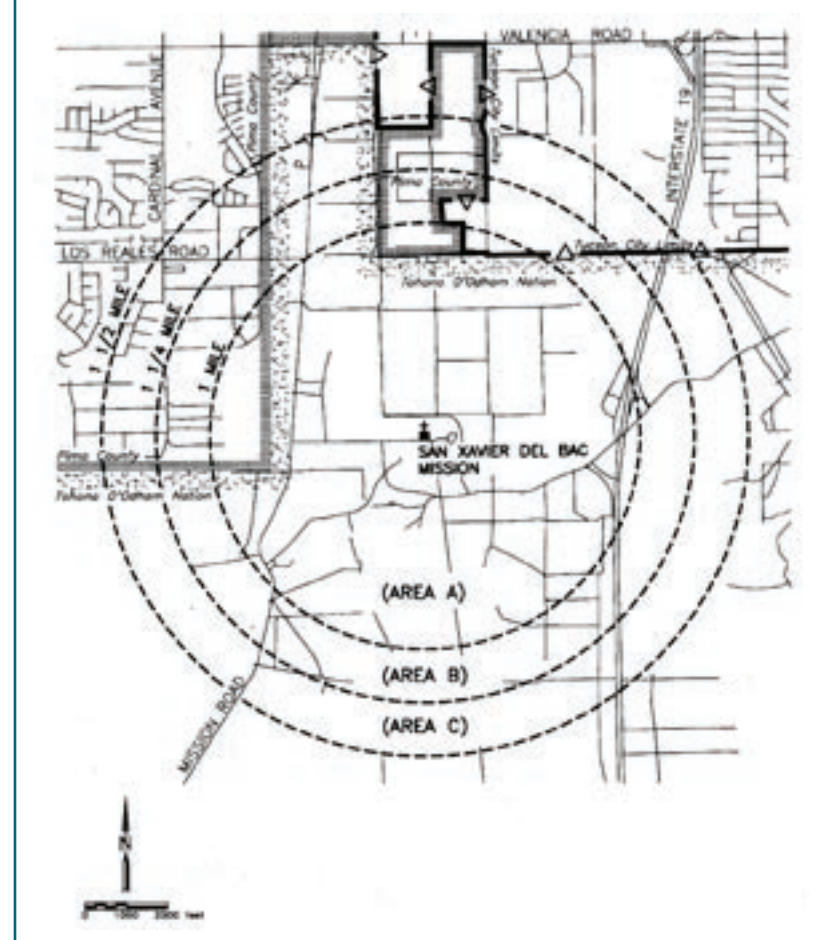
## *Specific Development Regulations*

Specific regulations of the San Xavier Environs Historic District apply to those areas within the city limits that lie within a one and one-half mile radius from the mission. Other provisions of the HPZ ordinance do not apply within the San Xavier Environs Historic District.

The San Xavier Environs Historic District is divided into three subareas (A, B, and C) as shown on the map. Each of these areas has maximum residential densities (two residences per 36,000 square feet in Area A, four residences per 36,000 square feet in Area B, and 6 residences per 36,000 square feet in Area C) and development standards that address lighting, screening, and height restrictions.



## *San Xavier Environs Historic District Map*



## *Heritage as Cultural Celebration*

In addition to the tangible evidence of our cultural heritage as represented in historic sites and districts, architecture, and other aspects of material culture, cultural festivals and performing and fine arts reflect both Tucson's history and contemporary culture.

The length of Tucson's history and diversity of its cultures provide many occasions to celebrate. The celebration of the founding of the Tucson Presidio is a week-long event that is attracting more participants each year. The San Xavier pageant recreates the founding of the landmark mission. The Rodeo Parade, the world's largest nonmotorized rodeo parade in America, showcases both Tucson's western past and current ranching lifestyle. Country Western music and dancing, square and round dancing, and a number of horse shows are other reminders of Tucson's ranching heritage.



*Rodeo Parade, ca. 1930*



*A charro performing at the 1991 Fiesta de San Agustín.*

Ethnic groups significant to Tucson's history are commemorated through a series of festivals throughout the year, such as Wa:k Pow Wow, a celebration by the Tohono O'odham; Cinco de Mayo; Juneteenth; and other occasions significant to Native Americans, Hispanics, and African-Americans. Celebrations of common holidays are also enriched by local traditions, such as the Yaqui Easter Lenten Ceremony, and Las Posadas at Christmas. The popular multicultural entertainment and food festival, Tucson Heritage Experience Festival, formerly Tucson Meet Yourself, celebrates Tucson's ethnic diversity every fall.

## Performing and Fine Arts

The heritage of many of Tucson's ethnic groups is expressed through a variety of art forms. Of the nearly 150 identified community arts organizations, 75 percent are "expansion arts," small arts organizations reflecting Tucson's multicultural diversity.

A few examples of these groups are the Borderlands Theater, Barbea Williams Performing Company, Ballet Flamenco, and the Southwest Folklore Center. Ethnic themes are also expressed through both visual and performing arts with wide community participation, such as Navajo and O'odham arts shows, the International Mariachi Conference, and Fiesta del Presidio, which showcases Hispanic music and dance.

Tucson also has a rich panoply of traditional performing arts groups and theater companies, such as the Tucson Symphony, Arizona Opera Company, Ballet Arizona, Southern Arizona Light Opera Company (SALOC), Arizona Theater Company (ATC), Invisible Theater, A.K.A. Theater, and Gaslight Theater.

Founded in 1928, the Tucson Symphony is the oldest performing arts organization in Tucson. The Arizona Opera Company began in Tucson in 1971 and expanded to provide performances in Phoenix in 1978. ATC, founded in 1967, performs six productions a year in the newly renovated Temple of Music and Art. A number of museums in Tucson focus on historic and prehistoric subjects, such as the Arizona State Museum,



Sharon Leal as Chiffon, Kimberly Hawthorne as Crystal, and Bambi Jones as Ronnette in Arizona Theatre Company's Production of *Little Shop of Horrors*, performed at the Temple of Music and Art in late 1995.  
Photo credit: Tim Fuller

John C. Fremont House, and the Arizona Historical Society. The Tucson Museum of Art (TMA), the University Art Museum, the Center for Creative Photography, and scores of private galleries showcase the full range of media and styles. TMA's Stonewall Foundation Series on the contemporary Southwest highlights prominent local artists whose work interprets the region's sense of place.

## Cultural Programs and Plans

In 1984, the Tucson/Pima Arts Council (TPAC) became the first incorporated arts council in the State of Arizona. TPAC, the official arts development agency for both the City and County, administers grants programs and the city's public art program, and acts as the overall advocate for art and artists in the area.

Another major advocate for art is the Tucson Arts District Partnership. Begun in 1987, the Partnership is an arts and economic development coalition with primary responsibility for the coordination and management of the Arts District.

A compact 40-block area in Tucson's downtown, the core of the Arts District features cultural and commercial facilities for the symphony, opera, theater, ballet, and Tucson Museum of Art. The purpose of the district is to revitalize the downtown by providing opportunities, venues, and community focus on cultural and historic resources.



*One Heartbeat performing at Downtown Saturday Night, sponsored by the Tucson Arts District Partnership, Inc. Photo Credit Mark Luthringer*

Artists in residence, cultural festivals and events, such as Downtown Saturday Night, architectural landmarks, and art galleries all coalesce in the Arts District to celebrate visual and performing arts in this historic area.



*Detail of a mural painted on the south wall of La Pilita Center at 424 S. Main Avenue in Barrio Historico. Artist: Martin Moreno with neighborhood youth.*

In 1986, the city adopted the Percent for Public Art Program, which allocates one percent of the budget of selected city capital construction projects for art. A variety of art has been funded through the Percent for Art

program, from murals and stained glass to outdoor sculptures.



*Inverted Pecans in Ceremonial Red, completed in 1987 by Roger Asay and Rebecca Davis, is located north of the lake in Reid Park.*

In September 1991, the Mayor and Council approved a Five Year Community Cultural Plan, prepared under the auspices of TPAC. The Cultural Plan provides policy guidance in eight specific areas, including public art and community design, arts education, individual artists, arts organizations, cultural heritage, new technology and the arts, cultural tourism and the arts, and the arts in rural communities. Documents such as the Five Year Community Cultural Plan and the Public Art Plan, approved by TPAC in 1994, provide a blueprint for enhancing the artistic resources of the community.



*Public art at the Tohono Tadaí Transit Center located on N. Stone Avenue just east of Tucson Mall. The team of artists included Robert Vint, Elizabeth Pettit, Dan Wilhelm, and Mike Wilhelm.*

*All photos on this page by Barbara Strelke*



The significance of this flowering of the arts has important repercussions for the tourism industry, which accounts for one out of five jobs in the region. Future trends point toward increasing public-private partnerships in providing opportunities for artistic endeavors, particularly public art. Public art expresses Tucson's history and unique sense of place and, over the years, has garnered more interest and public support. Parks and transportation projects have provided major venues for public art. A diversity of art works—ceramic figures, banners, decorative walls, arranged river boulders, and abstract sculpture—can be seen along river parks, on roadways such as River Road, Speedway Boulevard, and Mountain Road, and at transit centers. Public art improves the urban environment, gives an identity to the auto-dominated streetscape, creates special places in neighborhoods, underscores our southwestern heritage, and celebrates our history.



*Artist Susan Gamble's ceramic art work welcomes visitors to the Santa Cruz Riverpark at St. Marys Road.*

## Recent Trends and Future Opportunities

### New National Register Districts

Historic neighborhood preservation continues to be a high priority in Tucson, as evidenced by recent National Register designations for the Pie Allen, Sam Hughes, and El Montevideo neighborhoods. The impetus for future National Register Districts frequently comes from neighborhood residents and associations, in some cases supported by the Tucson–Pima County Historical Commission. In addition, recent community development proposals in the Greater Santa Rosa and Dunbar–Spring neighborhoods have suggested the formation of Conservation Districts.

### Conservation Districts

Many communities across the country have supplemented their preservation programs by designating Conservation Districts. These districts offer some of the neighborhood protection features of historic districts for areas that cannot fully meet National Register or local historic criteria. While great variety exists among Conservation Districts, they generally include architectural and design standards and other guidelines that allow more design flexibility than available to properties within local historic districts.

### Downtown, Arts, and Warehouse Districts

Recent historic preservation activities in the downtown area have taken a new turn. The designation and development of the Arts District, nomination and survey work for a proposal National Register Warehouse District, and the conceptual site planning of Mission San Agustín Cultural Park are three efforts that have woven heritage and cultural goals into downtown revitalization and broader development efforts.



*Congress Street looking east from Stone Avenue, ca. 1905.*

The **Downtown Heritage Incentive District** includes several sites that are in or eligible for inclusion in the National Register. The district encompasses government center, portions of the Arts and Warehouse districts, and most of what was once Tucson’s commercial core, including Stone Avenue and East Congress Street. The incentive district and Downtown Redevelopment District share the same boundaries.



*The Legal Tender and Arizona Club, shown here in a 1901 photo, were two popular gambling houses located on Congress Street.*





*Downtown Heritage Incentive District boundaries*

The incentive district was established in 1990 to stimulate preservation efforts in the downtown area, with the intent of making special funding and technical assistance programs available for conservation and rehabilitation, such as facade improvements. In addition to promoting the preservation of historic buildings, current downtown efforts also include the further investigation, interpretation, and commemoration of several significant archaeological resources scattered throughout the area, including Hohokam sites and the Presidio Wall. The City Center Plan, adopted by Mayor and Council in early 1995, reaffirms many of the key objectives of the earlier Arts District and downtown heritage planning.

In the Arts District many historic structures are being rehabilitated and renovated for arts-related uses. Actually a series of subdistricts throughout downtown and the Fourth Avenue area, the Arts District includes historic East Congress Street, which has come alive with galleries, arts-related retail and restaurant activity, and landmark buildings, such as the restored Temple of Music and Art on Scott Avenue, once again a fully functional performing arts theater. The Glenwood Hotel has recently been rehabilitated and is now used as professional offices. The Cursillo, a former church located at the corner of Sixth Avenue and Fourteenth Street, has been adapted for use as a multipurpose facility for a variety of live presentations. Just to the north of the Cursillo, the 1901 Carnegie Library is now being used as the Tucson Children's Museum, with long-range plans to restore the building to its original elegance.



Local planning for a National Register Warehouse District is nearing completion. Once finalized and approved by the State Historic Preservation Office (SHPO), the Warehouse District will inspire renewed local efforts for rehabilitation and adaptive use, particularly for art studios and arts-related businesses. This energy complements concurrent planning for transportation and urban design improvements for the downtown leg of the Barraza–Aviation Parkway, as shown in the Downtown Land Use and Circulation Study (DLUCS). The multiyear effort that led to the adoption by Mayor and Council of DLUCS I and II forged a coalition between neighborhood and downtown advocates, preservationists, and transportation and urban design experts. This cooperative spirit continues to guide DLUCS design refinements.

## Mission San Agustín, Anza Trail, and Heritage Tourism

Recent preservation efforts have focused not only on buildings but also on historic sites, such as the proposed Mission San Agustín del Tucson Cultural Park and the Juan Bautista de Anza National Historic Trail.



Located at the base of “A” Mountain on the site of several of Tucson’s most significant historic and prehistoric settlements, the Mission San Agustín site, also referred to as the “Convento Site,” will be developed to interpret Tucson’s multicultural history. A Schematic Land Use and Development Concept Plan was completed in 1991 to guide the development of the

cultural park. More recently, the City Center Plan highlighted the Convento Site as a critical community resource that should be integrated with open space and Santa Cruz restoration and Riverpark development.

The roster of national trails now includes the Juan Bautista de Anza National Historic Trail. Designated by Congress in 1990, the 1,200-mile route commemorates the expedition taken by Juan Bautista de Anza and 240 colonists in 1775–1776 from what is now Mexico to San Francisco. The journey resulted in the founding of the presidio and mission at San Francisco. The National Park Service is responsible for developing a comprehensive management plan for the entire trail corridor. Because Anza was presidial captain for many years of the Presidio of Tubac, located about 40 miles south of Tucson, the trail has special significance for southern Arizona.

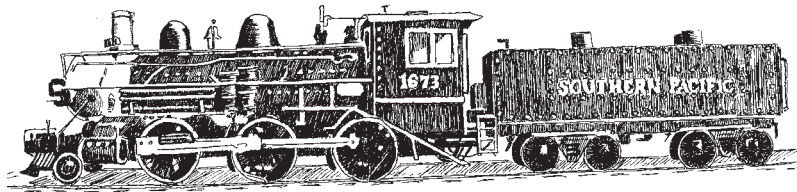
The majority of the route in southern Arizona follows the Santa Cruz River. Route segments coincide with the Santa Cruz Riverpark, offering opportunities for implementing the Anza Trail and providing special signage and interpretation. Like the Convento Site, the Anza Trail offers opportunities for heritage tourism. The challenge for the community in realizing the potential of both of these resources is to foster an authentic preservation perspective that blends historical, geographical, and environmental understanding. In this way the contemporary visitor will arrive at a fuller knowledge and appreciation of heritage resources and a commitment to preserving them.



## Other Historic Landscapes

Opportunities exist for the documentation and interpretation of other cultural resources. As the metropolitan population increases and development spreads to outlying areas, different types of historic resources are being affected. Prehistoric archaeological sites and historical-archaeological sites and standing architecture associated with historical-period ranches, abandoned mining sites, dude ranches, and health facilities for people who came West “for the cure” are all part of Tucson’s cultural history. With development pressures within the urbanizing areas of Pima County, many of these unique treasures are at risk.

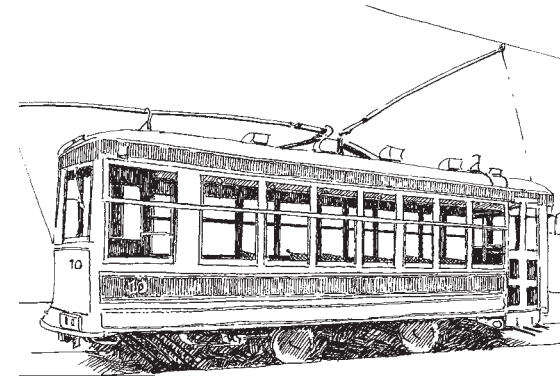
Important historic landscapes, such as the River Bend–Binghampton area, document nineteenth-century Mormon settlement and local farming history, and offer environmental and scenic resources to be cherished into the next century. These landscapes and potential landmark sites reflect the milestones of the settlement of the West. They also reinforce the sense of continuity: the dude ranch of the 1930s has much in common with the destination resort of the 1990s. An alliance among preservationists, environmentalists, property owners, and members of the development community can lead to the protection and interpretation of these resources.



## Transportation Themes

Other sites yet to be fully explored focus on transportation and its impact on Tucson’s economy and lifestyle. The importance of the arrival of the railroad in the late nineteenth century is paralleled in the twentieth century with the influence of the automobile and the airplane. The automobile and interstate system helped fuel Sunbelt growth and tourism.

Reminders of the railroad era include the historic locomotive (#1673) now in Himmel Park and the University Boulevard–Fourth Avenue streetcar, which follows a portion of the route used between 1906 and 1931 by electric streetcars. The reinstatement of service between the university and Fourth Avenue, with plans for expansion to the downtown, is the result of work by Old Pueblo Trolley, Inc. (OPT). A non-profit organization whose members are all volunteers, OPT operates the trolley as a transit museum. The organization has a dual role: as an operating museum to “display” trolleys and transportation, and as an advocacy group for expansion of ecologically sound public transit.



Tucson’s aviation history began in 1919 when the city dedicated the first municipally owned airport in America. In 1925, the City acquired nearly two square miles from the state for a military airfield that was named after World War I aviators and native Tucsonans, Sam Howard Davis and Oscar Monthan. Two years later 20,000 Arizonans were on hand to greet Charles Lindbergh and the Spirit of St. Louis at the Tucson Municipal Airport.



*Charles Lindbergh’s visit to Tucson on September 23, 1927.*

During and after World War II, several airports and bombing ranges were used for military pilot training, including Ryan Airfield. At about the same time, municipal airport facilities expanded south of the military field to accommodate increased commercial service and early aircraft manufacturing. The three large quonset-shaped hangars, “the triple hangar,” built shortly after the onset of World War II, were used for customizing or modifying aircraft produced on assembly lines elsewhere. This modification center set the stage for continuing postwar expansion in the aviation industry, most notably with the arrival of the Hughes Aircraft Company. Tucson’s Aviation history is locally highlighted at the Pima Air Museum.

## ***Heritage Education***

The basis of heritage education is the belief that understanding the past will foster its stewardship. Heritage education activities range from interpretive signage and descriptive brochures to hands-on archaeological labs and “learning vacations” at national or local parks and heritage sites. A recent development in the 1990s is education that reaches school children by educating their teachers. Teaching with Historic Places, a joint National Park Service/National Trust for Historic Preservation program, uses National Register listings to show students that history happened in real places to real people. The idea behind this aspect of heritage education is to supplement topics already in the curriculum with new approaches and materials about historic places.

The Arizona Heritage Fund Grant that the City Planning Department received to fund this publication also included a heritage education component. In the spring of 1996, during Arizona Preservation Month, all third and fourth graders at Esperanza Elementary School, along with their teachers and Planning Department staff, toured several historic districts and local museums. Follow-up activities included student art projects and Planning Department exhibits that focused on the heritage field trips. Technical assistance from planning staff enhanced the prospects for repeating these preservation-month activities in future years.

## ***Preservation Funding Sources***

One of the newest sources for preservation funding is the Arizona Heritage Fund, which is supported by Arizona Lottery sales. Since its inception in 1990, the Arizona Heritage Fund has provided funding for over 200 historic

preservation projects throughout the state. SHPO administers the historic preservation component of the Arizona Heritage Fund and the federal Historic Preservation Fund. Another relatively new opportunity for historic preservation projects is the “enhancement program” of the Intermodal Surface Transportation Efficiency Act of 1991 (ISTEA). Section 1007 of the law, the Surface Transportation Program, authorizes funding to the states for projects to humanize the transportation system and improve its environmental quality through landscaping and scenic protection, historic preservation and archaeological projects, and bicycling and pedestrian facilities. In ISTEA’s first four years, \$1.3 billion was committed to projects in ten categories, including preservation of historic transportation facilities and landscapes. The National Trust for Historic Preservation was a key player in the creation of the enhancements program.

In addition to these major funding opportunities, the National Park Service and the National Trust for Historic Preservation offer technical assistance on a variety of preservation issues and activities. A non-profit organization, the Arizona Preservation Foundation, sponsors many statewide activities, including the Governor’s Awards for Historic Preservation. The Foundation may sponsor applicants for Heritage Grant proposals. Current addresses for these agencies and organizations are listed in the last section of this publication.



## ***Local Resources***

### ***The Tucson–Pima County Historical Commission***

For information about Commission membership, meetings, and agendas contact the City’s Boards and Commissions office at 621-4121.

### ***The City of Tucson’s Preservation Program***

For overall information on local preservation programs and advocacy contact:

The City of Tucson Historic Preservation Office  
City Manager’s Office/Citizen and Neighborhood Services  
255 W. Alameda Street  
P.O. Box 27210  
Tucson, AZ 85726-7210  
(520) 791-4605

For current information regarding the City’s HPZ Review and City-designated Historic District Advisory Boards, including phone contacts and meeting schedules contact:

The City of Tucson Planning Department  
255 W. Alameda Street  
P.O. Box 27210  
Tucson, AZ 85726-7210  
(520) 791-4505

### ***Pima County’s Preservation Resources***

For information about the County Historic District Ordinance contact:

The Planning Division  
Pima County Development Services Department  
201 North Stone Avenue, Second Floor  
Tucson, AZ 85701  
(520) 740-6800

For information about archaeological resources contact:

Cultural Resources Manager  
201 North Stone Avenue, 7th Floor  
Tucson, AZ 85701  
(520) 740-6433

### ***Photographs***

For local history and photographic archives:

Arizona Historical Society  
949 East Second Street  
Tucson, AZ 85719  
(520) 628-5774

University of Arizona Library Special Collections  
1510 E. University Boulevard  
Tucson, AZ 85720-0055  
(520) 621-6423

Arizona Architectural Archives  
College of Architecture  
University of Arizona  
Tucson, AZ 85721  
(520) 621-2751

### ***Funding***

For information about ISTE A Enhancement Program funding opportunities in the Tucson area contact:

Pima Association of Governments (PAG)  
Transportation Planning Division  
177 North Church Avenue, Suite 501  
Tucson, AZ 85701  
(520) 628-5313

## *State and National Resources*

For information about the National Register of Historic Places and potential tax benefits for National Register properties contact:

Arizona State Historic Preservation Office  
Arizona State Parks  
1300 W. Washington  
Phoenix, AZ 85007  
(602) 542-4009

For information about archaeological surveys and records and compliance with burial protection laws contact:

Arizona State Museum  
University of Arizona  
Building 26, P.O. Box 210026  
Tucson, AZ 85721-0026  
621-4795 (Burial Protection Law)  
621-4011 (Records)

For information about the Governor's Awards for Historic Preservation and sponsorship of Heritage Grant applications contact:

The Arizona Preservation Foundation  
P.O. Box 13492  
Phoenix, AZ 85002

For information about programs mandated by the National Historic Preservation Act, technical publications, and information about the "Teaching with Historic Places" program contact:

The National Park Service Office of Cultural Programs  
Teaching with Historic Places, NRHP  
P.O. Box 37127, Suite 250  
Washington, DC 20013-7127  
(202) 343-9500

For information on all aspects of preservation, including the activities of preservation groups nationwide, conferences and seminars, the Heritage and Tourism Program, and grant and loan programs contact:

The National Trust for Historic Preservation  
1785 Massachusetts Avenue NW  
Washington, DC 20036  
(202) 673-4296

For information on legal issues pertaining to historic preservation, including interpretation of specific court cases contact:

The National Center for Preservation Law  
1333 Connecticut Avenue, N.W., Suite 300  
Washington, DC 20036  
(202) 338-0392



