

National Register of Historic Places Registration Form

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

1. Name of Property

Historic name: **Sunshine Mile Historic District**

Other names/site number: **Broadway Boulevard Commercial District**

Name of related multiple property listing: **N/A**

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

2. Location

Street & number: **Broadway Boulevard between Euclid and Country Club Roads**

City or town: **Tucson**

State: **Arizona**

County: **Pima**

Not For Publication: ☐

Vicinity: ☐

3. State/Federal Agency Certification

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

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

___ national ___ statewide **X** local

Applicable National Register Criteria:

X A ___ B **X** C ___ D

Signature of certifying official/Title:

Date

State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official:

Date

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Title :

**State or Federal agency/bureau
or Tribal Government**

4. National Park Service Certification

I hereby certify that this property is:

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

Signature of the Keeper

Date of Action

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5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private: ☒

Public – Local ☒

Public – State ☐

Public – Federal ☐

Category of Property

(Check only **one** box.)

Building(s) ☐

District ☒

Site ☐

Structure ☐

Object ☐

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing

159

1

Noncontributing

46

buildings

sites

structures

objects

160

46

Total

Number of contributing resources previously listed in the National Register: 26

6. Function or Use

Historic Functions

COMMERCE/TRADE: business

COMMERCE/TRADE: financial institution

COMMERCE/TRADE: specialty store

COMMERCE/TRADE: restaurant

COMMERCE/TRADE: professional

RELIGION: religious facility

HEALTH CARE: clinic

Current Functions

COMMERCE/TRADE: *business*

COMMERCE/TRADE: *financial institution*

COMMERCE/TRADE: *specialty store*

COMMERCE/TRADE: *restaurant*

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COMMERCE/TRADE: *professional*

RELIGION: *religious facility*

HEALTH CARE: *clinic*

EDUCATION: *schools*

7. Description

Architectural Classification

(Enter categories from instructions.)

LATE 19TH & 20TH CENTURY REVIVALS

Mission/Spanish

Pueblo

Tudor Revival

LATE 19TH & EARLY 20TH CENTURY

Bungalow/Craftsman

MODERN MOVEMENT

OTHER: Regional Eclectic

Materials: (enter categories from instructions.)

Foundation: CONCRETE

Walls: BRICK, GLASS, CONCRETE, STUCCO, METAL, SYNTHETICS

Roof: FLAT, BUILT-UP

Other: N/A

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Narrative Description

Summary Paragraph



Fig. 1. Sunshine Mile Historic District, Broadway Blvd. at Country Club looking west.

Photo by Jude Ignacio and Garadene Vargas, 2015

Located in central Tucson, the Sunshine Mile Historic District is a significant suburban corridor which reflects Tucson's 20th century development, growth and physical transformation from and retains sufficient integrity to convey this significance. The district evolved from residential pre-World War II gridiron pattern lined with 20th century period revivals and American movement bungalows, to the first post World War II mid-century shopping district and suburban hub characterized by buildings from the modern movement. (Fig 1 and 2). Throughout the mid-twentieth century, this area, known as "Sunshine Mile," functioned as the first major auto-centric, suburban shopping strip outside of downtown Tucson and the eastern gateway into the city center. The district contains a collection of significant mid-twentieth century civic and commercial buildings designed by some of Tucson's most noted architects of the 20th century. The district runs 2 miles east/west through central Tucson, along Broadway Boulevard, from Country Club Road to just west of Euclid Avenue, and extends north along the western side of Country Club Road .2 miles, and along Tucson Boulevard, .16 mile north and .59 mile south, to

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include a clusters of other significant post-World War II buildings associated with the district's historic significance and development patterns. The bulk of the contributing resources, facing or within one block of the historic roadways, relate to mid-century community development and architecture, and were constructed during the district's *period of significance*: 1920 through 1973. The Sunshine Mile Historic District represents visually and historically linked groups of buildings connected by the alignment of Tucson's central streets. In total, the Sunshine Mile Historic District includes 206 individual resources: 160 are contributors to the district, including 26 previously listed on the National Register of Historic Places, and 46 non-contributors because of age and modifications. The streets are listed as a contributing site to the district because the alignment remains intact despite modifications to materials and width. Despite changes to the road, loss of some buildings, alteration of others, and the construction of some new buildings, the district retains sufficient integrity to convey its significance.



Fig. 2. Sunshine Mile, (c 1965). East Broadway Blvd west from Country Club Road.
Photo: Tucson Historic Preservation Foundation digital archive, c. 1965.

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Location and Setting

The Sunshine Mile Historic District is located in central Tucson, 65 miles north of the Mexican border in the broad Santa Cruz River Valley of southern Arizona. The linear district lies 1.25 miles east of the Santa Cruz River, 3 miles north of Interstate 10, and half a mile south of the University of Arizona campus. It serves as the eastern gateway to Downtown Tucson.

Downtown lies just west of the Southern Pacific Railroad tracks and Broadway underpass, which is located just beyond the western edge of the district. The district runs 2 miles east/west, with segments extending north/south along the bisecting street grid and is located in Sections 7, 8, 17 and 18 of Township 14 South, and Range 14 East of Gila and Salt River Base Line and Meridian..

Originally undeveloped desert east of Tucson, the Sunshine Mile Historic District is now in the heart of the city's metropolitan area, bisected by the major cross street: Campbell Avenue. The eclectic district, located within a city setting, has a distinctive commercial flavor. It is bordered by a number of neighborhoods and residential historic districts; to the north: Pie Allen District, Rincon Heights District, Sam Hughes District; to the south: Nelson-Miles and Broadmoor; to the east Colonia Solana and El Encanto.



Fig.3 Pima Plaza (1957), Sunshine Mile, 2020 - 2030 East Broadway Blvd. designed by Architect Anne Rysdale.

Photo: Tucson Historic Preservation Foundation archive.

Boundaries

The Sunshine Mile consists of historic-age resources that generally about Broadway Boulevard to the north and south, between Country Club Road and Euclid Avenue; border Tucson Boulevard .16 miles north and .59 miles south, and extends .2 miles north on the west side of Country Club Road. The district boundaries reflect the 20th century growth patterns of Tucson, and illustrate the evolution of a traditional pre-World War II residential street becoming a major commercial corridor, and the natural extension of the commercial distinct along bisecting north and south streets as the area built out become a major commercial and social hub.

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Commercial Development Layout

The commercial development of the Sunshine Mile Historic District catered to the new post-World War II era American consumer. The district runs through multiple early and mid twentieth-century subdivisions, which are based on a generally uniform grid-iron or curving cul-de-sac patterns. Over time, Broadway Boulevard-facing lots were combined and changed, as they were adapted to changing commercial needs.

The entire district is outwardly expressed; all commercial enterprises were sited towards main roads in order to attract drivers and shoppers (Fig 3 and 4). While the focus was on enticing commuters, for the most part, design still recognized the pedestrian by using large glass storefronts and displays to highlight merchandise.



*Fig. 4. Ray Manley Commercial Photography (1959), Sunshine Mile, 238 South Tucson Blvd.,
Photo: Ray Manley, Tucson Historic Preservation Foundation archive.*

Streetscape

Broadway Boulevard and its intersecting streets within the district have distinct characteristics. The streetscapes share an overarching design focused on modern architecture, the American consumer, and the emerging automobile-and-driver culture of the post-World War II era. While the continuity of a Modernist architectural vocabulary creates a cohesive streetscape, overall

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development spans the pre-World War II period to the present. For the most part, the evolution in building styles throughout the Modern movement is clearly articulated throughout the Sunshine Mile, resulting in a sense of continuity despite the eclectic feel of the streetscape.

The original character features of the roadbeds have been altered over time through multiple expansions; however, the original street alignments remain intact and contribute to the district by providing the backbone to the contributing and non-contributing resources.

Each of the streets has individual characteristics, but all share an overarching design focused on the automobile and post-World War II development. The primary road of the Sunshine Mile Historic District is Broadway Boulevard. Broadway is a wide, multi-lane east-west blacktop street edged by concrete curbs. Curb cuts provide automotive access to the commercial properties. During the period of significance, as Broadway Boulevard became a major crosstown arterial, improvement projects widened the road from 2 to 4 then 6 lanes, diminishing front parking and moving the road closer to the buildings in the district. Today, Broadway is six lanes from Country Club Road to Campbell, four lanes from Campbell to Park Avenue and six lanes from Park Avenue to the western edge of the district. The western terminus of the Sunshine Mile Historic District is marked by a curve and change in grade as the road enters the contemporary Broadway Boulevard Underpass, which allows traffic to bypass the Southern Pacific Railroad Line heading into downtown.

Lighting is an important feature of the Sunshine Mile Historic District streetscape. Original overhead cobra street lights from the mid-century with an unpainted aluminum finish remain extant along portions of the street. The continual development of the district throughout the period of significance resulted in a diverse range of building styles; the extant architecture embodies the evolution from residential to regional adaptation, in different phases and subcategories of Modern design. The relationship of the contributing buildings, original streetlights, and streetscape character reinforce a strong sense of identity and place.

Broadway Boulevard

The west segment of Broadway Boulevard (west of Campbell Avenue), contains a number of residential single-story 20th-century period revivals, American movement bungalows, and a Spanish revival school, intermingled with Post-World War II commercial buildings. The post-World War II expansion of the road over time consumed front yards and modified the prewar residential character of the road. The east segment of Broadway Boulevard (east of Campbell Avenue) is a dense collection of one and two story Post-World War II buildings. These buildings fall into two categories: 1) small commercial “storefront Buildings” and 2) larger “character buildings”. The storefront buildings are generally narrow and adjacent to each other, with front parking, to create shopping centers. The larger character buildings are intermingled

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between the storefront strips, generally standing independently in the middle of a lot, designed in an expressive modern style. With the exception of the single family homes located between Park Avenue and Campbell Avenue, nearly all of the buildings within the district were designed for non-residential use and are set back from the street to incorporate some form of front parking.

Tucson Boulevard

As the commercial value of Broadway increased and available development sites decreased, buildings began to be constructed along the edge of roads bisecting Broadway. The major example of this is Tucson Boulevard, a two lane north-south road edged by concrete curbs with cuts into front facing parking areas. The commercial development that clustered near the intersection with Broadway shares the same characteristics as the east segment of Broadway: large front parking lots and one and two story modern buildings. The southern segment of Tucson Boulevard is a collection of Post-World War II commercial, social, religious, and educational buildings which share stylistic characteristics with the Broadway buildings, but sit on larger lots.

Country Club Road

Country Club Road shares a similar development pattern with Tucson Boulevard. The road is a narrow four lane blacktop with concrete curbs and cuts for access to parking lots. The west side of the road, included in the district, has two large post-World War II buildings that share architectural characteristics with the other contributing historic buildings in the district. The buildings are close to the street, which enhances the sense of narrowness.

Land Use

Today, the Sunshine Mile Historic District is composed primarily of commercial properties which were constructed in relationship to Broadway Boulevard, and its smaller intersecting streets and the adjoining neighborhoods. Lots are unsubdivided or part of the following subdivisions:

Plat Map	Date	Book & Page
Drakes Addition	1882	Book 3 Page 40
Buell's Addition	1897	Book 1 Page 4
Sunny Side Addition	1899	Book 1 Page 8
Altadina Heights	1905	Book 2 Page 15
American Villa	1909	Book 3 Page 10

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University Heights	1920	Book 3 Page 102
Country Club Homesites	1928	Box 5 Page 38
Riecker's Addition	1934	Book 6 Page 47
Terra De Concini	1937	Book 6 Page 71
Broadway Village	1939	Book 7 Page 9
Broadmoor Subdivision	1944	Box 7 Page 46
Huff Addition	1944	Box 7 Page 42
Casa Bonitas	1947	Book 8 Page 28
Solot Plaza	1954	Book 10 Page 52



*Fig. 5. Valley National Bank Broadway Country Club Branch (1971), Sunshine Mile, 3033 East Broadway Blvd.
Friedman & Jobusch 1970 Architectural Rendering, Chase Architectural Archive.*

Most buildings are located towards the front of the lot, facing the roadway, often with front parking (Fig. 5). Land use remains much as it did during the period of significance. Residential use coincides with earlier development patterns and consists of pre-World War II revival and bungalow style single-family residences, concentrated at the western end of the district. Over time, many of these homes were rezoned for commercial use. Many of these residential

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properties are listed as contributors to the Rincon Heights historic residential districts. Because of the development and transformation of Broadway Boulevard many of these properties, built as residences were modified to commercial uses, while others retained their intended use; these properties became a distinct visual element of the roadway and straddle both contexts. The post-World War II Modern buildings are primarily commercial, developed with parking at the front, side or rear. The larger character buildings generally stand independent in the middle of a lot, while the smaller storefront buildings are adjacent to one another on narrow 20ft lots. The commercial uses of these buildings continue.

Residential Architecture

Clustered towards the western end of this district are pre-World War II residential buildings. These properties are small one story period-revival and bungalow houses, typical in Tucson during the interwar period. Originally located at the center of the lot, their front yards shrank as Broadway was widened. These properties generally have a porch, front facing entrance, wood windows, tile or shingle roofs, a chimney and are built from brick or adobe.

Commercial Architecture

The commercial architecture throughout the Sunshine Mile Historic District is primarily from the Modern movement, with a few earlier examples. These buildings were designed to attract commuters passing through the corridor to and from downtown and to serve adjacent neighborhoods and subdivisions. The architecture of the district is emblematic of a new collective philosophy, and the optimism that emerged within the post World War II-era with accompanying attitudes about consumerism. Tucson architects at the time embraced the theoretical ideas behind the Modern Movement, while adapting them to respond to the extreme desert climate and sometimes incorporating regional building materials. The modern buildings of the district can be grouped into two categories: small commercial storefronts (Fig 4) and larger character buildings (Fig 5).

The small commercial storefronts (Fig. 6) were generally 20 ft. to 40 ft. wide, facing the street with large windows, flat roofs, an absence of ornament or mouldings, rectangular or cubist in shape, and constructed in masonry or concrete, often with symmetrical or asymmetrical compositions. The use of metal and glass frameworks often resulted in large windows and open plan. Many of the buildings use massing and form to shade the windows. Many of these small commercial storefronts are packed together to create eclectic shopping centers.

The larger character buildings were architect-designed as focal points, typically utilize asymmetrical compositions, use reinforced concrete, have flat or sculptural roofs lines, generally have an absence of ornament or mouldings with the exception of those that included modern art

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into the design, have large windows, and feature open plans. Primary materials in these buildings are stucco, concrete block, exposed brick, and large plate glass windows.

Religious Architecture

Throughout the district, a number of post-World War II religious buildings follow many of the same design characteristics as the larger commercial character buildings described above. These architect-designed buildings are set off Broadway Boulevard but their architectural and tower elements are visible from the main corridor. There are 5 major religious buildings within the district: Temple Emanu-El, 225 N Country Club Road; Church of Christ, 145 N Country Club Road; American Evangelical Lutheran, Church, 115 N Tucson Boulevard; Saint Ambrose Roman Catholic Church, 300 S Tucson Boulevard and the Church of Jesus Christ of Latter Day Saints, 105 N Norton Avenue. In addition to these major buildings, there are a handful of smaller buildings within the district, built by Tucson's Jewish community, which today no longer have religious affiliation, but they maintain the district's character features.

Educational Architecture

There are three educational buildings in the District: two schools, one from the pre-World War II era: Miles Elementary, designed in a Spanish Revival style with red tile roof, white plaster walls and steel casement windows; the other one from the post-World War II period: Howenstine Elementary, designed in a series of radiating hexagonal forms from a central multi-purpose building, constructed in brown-yellow brick with aluminum frame windows which shares design characteristics with the larger commercial character buildings described above. The third building is the Tucson School District administration office. Originally designed as a pre-World War II Pueblo Revival courtyard building, the courtyard was infilled with a two story modern addition which reflects design characteristics of the larger commercial character buildings described above.

Integrity of the Sunshine Mile – Broadway Boulevard Historic District

Of the 238 buildings in the Sunshine Mile Historic District, 190 qualify as contributing, based on the designated period of significance, each building's integrity, and their ability to convey the district's defined themes of significance. The district as a whole retains sufficient integrity to convey its significance.

Association/Age

The Sunshine Mile Historic District's contributing properties are associated with Architecture and Community Planning and Development. The period of significance for this nomination (1920 – 1973) is determined by the extent of historic development (build-out) of residential and commercial buildings along the corridor and is consistent with the identified themes of significance. The district is a physical record of the transformation from the interwar building

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types to post-World War II design and the expressive architecture of many of Tucson's most significant Modernist architects.

Location

The Sunshine Mile Historic District developed along the edge of Broadway Boulevard and its intersecting streets. The buildings are in their original location. The streetscape and location remain intact.

Feeling

The Sunshine Mile Historic District has maintained a unique sense of place. The streets and their relationship to the contributing resources are interlinked. The linear quality of the district, limited landscaping, modern architecture, period revival and bungalow residential buildings on the western end all blend to create a distinctive and eclectic 20th century corridor. The original organically developed feeling of the Sunshine Mile Historic District persists.



*Fig.6. Tom Inglis Flowers (1947), Sunshine Mile, 2362 East Broadway Blvd. (built by Chuck Abbott), architect Frank Nelson.
Photo: Photocenter, Tucson Historic Preservation Foundation digital archive.*

Design

Because of the 53-year period of development, 1920 – 1973, the Sunshine Mile Historic District's evolving response to commercial and social needs has created a unique and eclectic style. Individual resources were thoughtfully designed and developed; these resources combine

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to create an architecturally and visually exuberant streetscape. Contributing properties within the district maintain their original, or very close to original, design. Some properties have undergone modification; if their original design intent is still readable they retain sufficient integrity to convey their significance. Buildings with modifications that obviate the original design are considered insufficient to convey their significance. The changes to the width of Broadway Boulevard over time impacted the original street design.

Setting

The overall setting of Sunshine Mile Historic District remains intact. Broadway Boulevard has been continually widened over the course of the past several decades, and during this time some resources have been demolished and replaced with non-contributing buildings. These changes have not significantly diminished the district's setting as a busy commercial thoroughfare from the eastern suburbs to downtown Tucson.

Materials

The majority of contributing properties retain their original material construction.

The architectural eclecticism of the Sunshine Mile Historic District is a result of 53 years of design, yet there is a generally limited material palette divided by World War II. The pre-World War II buildings are constructed of brick or adobe, plastered with stucco, and use wood or steel casement windows. The palette of post-World War II building materials is exposed brick, block, concrete, glass, stucco, aluminum or steel frame windows, and rare inclusions of wood siding (Fig. 6). The limited materials in a limited architectural expression help to create the Sunshine Mile Historic District's overall cohesive character.

Workmanship

The majority of contributing properties reflect the quality of original workmanship. This can be seen in the finish details of both pre- and post-World War II buildings. The pre-war buildings have an attention to detail and craftsmanship which includes hand plaster and fine woodwork. The post-war buildings use material and systems carefully constructed to eliminate a feeling of hand craftsmanship, while many use sculptural elements to create bold designs.

Contributing and Non-contributing Structures

Of the 238 resources within Sunshine Mile Historic District, 190 are contributing properties. These properties retain sufficient integrity to convey their significance. 48 are non-contributing properties. Of these, 24 are non-contributors for integrity loss, and 24 for their age.

1. Lack of integrity due to street facing modification: 24 properties in Sunshine Mile Historic District have had extensive alterations to their street façade. This includes covering of windows, primary openings, and changes to the roof line. As a result, their character-defining features are

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obscured. Common alterations include additions and/or extensive modifications that cover the original design intent. Prevalent alterations and changes within Sunshine Mile Historic District are modifications to roof lines, obliteration of the “storefront,” stuccoing of the original brick exterior, and the addition of walls obscuring front façades. These changes obviate the primary architectural objective and negatively impact the cohesiveness of the strip.

2. Age: Within the Sunshine Mile Historic District there are 24 properties constructed after the period of significance (1920– 1973). These properties detract from the overall cohesiveness of the district and should be considered intrusions. They depart from the form, material and rhythm of the streetscape.

Table of Properties

Site No.	Address			Historic Name	Architect	Style	BLG.#	Date	C/NC	Reason
SS-001	730	E	Broadway Blvd.	Capin's Automatic Car Wash	unidentified	Modern Movement	1	1957	NC	reversible mod.
SS-002	750	E	Broadway Blvd.	Industrial Tool & Supply & Congress Auto Sale	unidentified	Modern Movement	1	1952	C	
SS-003	902	E	Broadway Blvd.	Sambo's Pancake House	Ronald Bergquist	Modern Movement	1	1964	C*	
SS-004	930 - 936	E	Broadway Blvd.	James Motors Inc. Volkswagen Dealership	H.V. Herman	Modern Movement	1	1963	C	
SS-005	948	E	Broadway Blvd.	Service Station	unidentified	Modern Movement	1	1945	C	
SS-006	1010	E	Broadway Blvd.	Muller Piano Co.	unidentified	Modern Movement	1	1958	C	
SS-007	1016	E	Broadway Blvd.	Tucson Barbers School	unidentified	Commercial Style	1	1956	C	
SS-008	1028	E	Broadway Blvd.	Electric Motor Co.	unidentified	Modern Movement	1	1954	C	
SS-009	1034	E	Broadway Blvd.	Leick Market	unidentified	Modern Movement	1	1936	C	
SS-010	1040	E	Broadway Blvd.	Arizona-U-Drive	unidentified	Modern Movement	1	1949	NC	modifications
SS-011	1046	E	Broadway Blvd.	Arizona Super Service	unidentified	Modern Movement	1	1951	C	
SS-012	1099	E	Broadway Blvd.	Rollings Chrysler-Plymouth	unidentified	Bungalow/Craftsman	1	1922	NC	modifications
SS-013	1100	E	Broadway Blvd.	Lee's Supermarket	unidentified	Modern Movement	1	1953	C	
SS-014	1101, 1105, 1107	E	Broadway Blvd.	Commercial Buildings	unidentified	Modern Movement	1	1957	NC	modifications
SS-015	1124	E	Broadway Blvd.	Residential	unidentified	Bungalow/Craftsman	1	1922	C	
SS-016	1132, 1136	E	Broadway Blvd.	Residential	unidentified	Modern Movement	1	1954	C	
SS-017	1148	E	Broadway Blvd.	Residential	unidentified	Spanish Revival	1	1937	C	
SS-018	1201	E	Broadway Blvd.	Walsh Brothers	Place and Place	Modern Movement	1	1963	C	
SS-019	1202	E	Broadway Blvd.	Offices	unidentified	Contemporary	1	1988, 2003	NC	age
SS-020	1215	E	Broadway Blvd.	Walsh Brothers Addition	unidentified	Modern Movement	1	1963	C	
SS-021	1221	E	Broadway Blvd.	Insurance Building Corp.	D. Burr BuBois	Modern Movement	1	1962	C	
SS-022	1222	E	Broadway Blvd.	Residential	unidentified	Bungalow/Craftsman	2	1920	c	
SS-023	1230	E	Broadway Blvd.	National Cash Register Co. Branch Office	M.M.Sundt Construction (builder)	Modern Movement	1	1959	C	
SS-024	1303	E	Broadway Blvd.	Residential	unidentified	Bungalow/Craftsman	1	1931	C	
SS-025	1309	E	Broadway Blvd.	Edmundo F. Felix Medical Offices	Cain Nelson & Wares Architects	Modern Movement	1	1965	C	
SS-026	1315	E	Broadway Blvd.	Residential	unidentified	Spanish Revival	1	1929	C	

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SS-027	1316	E	Broadway Blvd.	Residential	unidentified	Spanish Revival	2	1937	C	
SS-028	1324	E	Broadway Blvd.	Residential	unidentified	Minimal Traditional	2	1940	C	
SS-029	1328, 1330, 1332	E	Broadway Blvd.	Residential	unidentified	Minimal Traditional	2	1952	C	
SS-030	1327	E	Broadway Blvd.	Residential	unidentified	Spanish Revival	2	1926	C	
SS-031	1333	E	Broadway Blvd.	Residential	unidentified	Spanish Revival	2	1926	C	
SS-032	1339	E	Broadway Blvd.	Residential	unidentified	Spanish Revival	2	1926	C	
SS-033	1340	E	Broadway Blvd.	Residential	unidentified	Minimal Traditional	1	1944	C	
SS-034	1349	E	Broadway Blvd.	Residential	unidentified	Bungalow/Craftsman	2	1925	C	
SS-035	1350	E	Broadway Blvd.	Residential	unknown	Commercial Style	1	1961	NC	modifications
SS-036	1400	E	Broadway Blvd.	Miles School	Lyman and Place, Roy Place	Spanish Revival	3	1920, 1930	C*	C:1. NC:2 age
SS-037	1403	E	Broadway Blvd.	Residential	unidentified	Spanish Revival	1	1932	C	
SS-038	1415	E	Broadway Blvd.	Residential	unidentified	Spanish Revival	1	1928	C	
SS-039	1421	E	Broadway Blvd.	Residential / Office	unidentified	Spanish Revival	1	1928	C	
SS-040	1427	E	Broadway Blvd.	Office	unidentified	Contemporary	1	1999	NC	age
SS-041	1433	E	Broadway Blvd.	Office	unidentified	Modern Movement	1	1948	NC	modifications
SS-042	1502	E	Broadway Blvd.	Mitchell Home Furnishings	unidentified	Modern Movement	1	1964	NC	modifications
SS-043	1518	E	Broadway Blvd.	William Easter Building (American Optical Co.)	Anne Rysdale	Modern Movement	1	1958	C	
SS-044	1520, 1526, 1530	E	Broadway Blvd.	Tucson Office Supply	unidentified	Modern Movement	1	1956	C	
SS-045	1521	E	Broadway Blvd.	office	unidentified	Modern Movement	1	1960	C	
SS-046	1540	E	Broadway Blvd.	7-11 Food Store	unidentified	Contemporary	1	1975	NC	modifications
SS-047	1601	E	Broadway Blvd.	Residential	unidentified	Tudor Revival	2	1928	C	
SS-048	1602	E	Broadway Blvd.	Circle K Store	unidentified	Contemporary	1	1971	NC	modifications
SS-049	1611	E	Broadway Blvd.	Residential	unidentified	Spanish Revival	1	1928	C	
SS-050	1615	E	Broadway Blvd.	Residential	unidentified	Spanish Revival	2	1927	C	
SS-051	1625	E	Broadway Blvd.	Residential	unidentified	Spanish Revival	2	1927	C	
SS-052	1628	E	Broadway Blvd.	Comeircla Storefront	unidentified	Spanish Revival	1	1926	C	
SS-053	1629	E	Broadway Blvd.	Residential	unidentified	Bungalow/Craftsman	2	1927	C	
SS-054	1634	E	Broadway Blvd.	Residential	unidentified	Bungalow/Craftsman	1	1926	C	
SS-055	1640	E	Broadway Blvd.	Residential	unidentified	Bungalow/Craftsman	1	1925	C	
SS-056	1641	E	Broadway Blvd.	Residential	unidentified	Spanish Revival	1	1931	C	
SS-057	1646	E	Broadway Blvd.	Residential	unidentified	Bungalow/Craftsman	1	1925	C	
SS-058	1647	E	Broadway Blvd.	Residential	unidentified	Spanish Revival	2	1928	C	
SS-059	1700	E	Broadway Blvd.	Offices	unidentified	Contemporary	1	1987	NC	age
SS-060	1703	E	Broadway Blvd.	Residential	unidentified	Spanish Revival	1	1928	C	
SS-061	1709	E	Broadway Blvd.	Residential	unidentified	Spanish Revival	1	1928	C	
SS-064	1736	E	Broadway Blvd.	Residential	unidentified	Spanish Revival	1	1928	C	
SS-065	1737 - 1830	E	Broadway Blvd.	Church Annex	unidentified	Contemporary	1	1989	NC	age
SS-066	1801	E	Broadway Blvd.	Residential	unidentified	Minimal Traditional	1	1941	NC	modifications
SS-067	1809	E	Broadway Blvd.	Residential	unidentified	Minimal Traditional	1	1941	NC	modifications
SS-068	1821	E	Broadway Blvd.	Starbucks	unidentified	Contemporary	1	2006	NC	age

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SS-069	1880	E	Broadway Blvd.	Fast Food restaurant	unidentified	Contemporary	1	1997	NC	age
SS-070	1900	E	Broadway Blvd.	Shopping Center	unidentified	Contemporary	2	2006	NC	age
SS-072	1940	E	Broadway Blvd.	Safeway Supermarket	Terry Atkinson	Modern Movement	2	1952	NC	modifications
SS-073	2000	E	Broadway Blvd.	Oliver Drachman Laundry and Dry Cleaners	Celil Moore	Modern Movement	1	1956	C	
SS-075	2008	E	Broadway Blvd.	Oliver Drachman Laundry and Dry Cleaners	Celil Moore	Modern Movement	1	1958	C	
SS-077	2012	E	Broadway Blvd.	Middleton Appliances	Jay E. Fuller	Modern Movement	1	1961	C	
SS-079	2014, 2016	E	Broadway Blvd.	Luke Doyle Building	unidentified	Revival	1	1948	C	
SS-080	2020	E	Broadway Blvd.	C-Y Shopping Center Addition	unidentified	Modern Movement	1	1952	C	
SS-081	2026	E	Broadway Blvd.	C-Y'S Super-Market	unidentified	Modern Movement	1	1950	C	
SS-082	2030	E	Broadway Blvd.	Pima Plaza	Anne Rysdale	Modern Movement	1	1959	C*	
SS-084	2102, 2118	E	Broadway Blvd.	Arizona Bank	Friedman & Jobusch	Modern Movement	1	1964	C*	
SS-085	2120	E	Broadway Blvd.	Arizona Bank Annex	Friedman & Jobusch	Modern Movement	1	1965	C	
SS-086	2150 - 2170	E	Broadway Blvd.	Box Store	unidentified	Contemporary	1	2005	NC	age
SS-087	2200	E	Broadway Blvd.	Convenience Store and Gas Station	unidentified	Contemporary	2	1992	NC	age
SS-088	2201, 2203, 2205	E	Broadway Blvd.	Dorson Furniture Showroom	unidentified	Modern Movement	1	1953	C	
SS-089	2220	E	Broadway Blvd.	Sonic Fast Food	unidentified	Contemporary	1	1992	NC	age
SS-090	2221	E	Broadway Blvd.	2221 Broadway Building	Friedman & Jobusch	Modern Movement	1	1961	C*	
SS-091	2225	E	Broadway Blvd.	Olan Mills Photography (Lee Leung Property)	unidentified	Modern Movement	1	1958	C	
SS-092	2227	E	Broadway Blvd.	Dr. Frank A. DeLaMater Optometrist	unidentified	Modern Movement	1	1955	C	
SS-093	2229	E	Broadway Blvd.	Thompson's Furniture Fashions	unidentified	Modern Movement	1	1953	C	
SS-094	2233	E	Broadway Blvd.	Friedman & Jobusch Architectural Office	Friedman & Jobusch	Modern Movement	1	1950, 65, 67	C*	
SS-095	2235	E	Broadway Blvd.	A. Pine Building (Middleton Appliances)	Bernard Friedman	Modern Movement	1	1955	C	
SS-096	2237	E	Broadway Blvd.	A. Pine Building Catalina Sewing Machine Co.	Bernard Friedman	Modern Movement	1	1955	C	
SS-097	2239	E	Broadway Blvd.	A. Pine Building Sachs-Parker	Bernard Friedman	Modern Movement	1	1955	C	
SS-098	2241	E	Broadway Blvd.	Petite Miss Shop	Cecil Moore	Modern Movement	1	1954	C	
SS-099	2243	E	Broadway Blvd.	Sessler's Card and Gift Shop	Cecil Moore	Modern Movement	1	1954	C	
SS-100	2245	E	Broadway Blvd.	The Yarn Shop	Cecil Moore	Modern Movement	1	1954	C	
SS-101	2250	E	Broadway Blvd.	Office Building	unidentified	Contemporary	1	2000	NC	age
SS-102	2257	E	Broadway Blvd.	unidentified	unidentified	Modern Movement	1	1950	C	
SS-103	2259	E	Broadway Blvd.	Money Saver Coin Laundry	Solot Realty	Modern Movement	1	1953	C	
SS-104	2300	E	Broadway Blvd.	Dr. J. B. McQuown, Animal Hospital	unidentified	Pueblo Revival	1	1935	C	
SS-105	2301, 2303	E	Broadway Blvd.	F.H. Lohloss & Associates	unidentified	Modern Movement	1	1972	C*	
SS-106	2305	E	Broadway Blvd.	Frank A. Gray Building / Hammond Studios	Bernard Friedman	Modern Movement	1	1956	NC	reversible mod.
SS-107	2307	E	Broadway Blvd.	Solot Realty Building (Ray Manley Studio I)	Bernard Friedman	Modern Movement	1	1954	NC	reversible mod.
SS-108	2309	E	Broadway Blvd.	Solot Realty Building	Bernard Friedman	Modern Movement	1	1964	C	
SS-109	2310	E	Broadway Blvd.	Zary South, Ranch and Sportsman Outfitters	unidentified	Modern Movement	1	1947	C	
SS-110	2311	E	Broadway Blvd.	Solot Realty Building (Atlas Appliance Building)	Bernard Friedman	Modern Movement	1	1952	C	
SS-111	2330	E	Broadway Blvd.	McWhorter Music Co.	Frank Nelson	Modern Movement	1	1949	C	
SS-112	2343	E	Broadway Blvd.	Kelly Building	Nicholas Sakellar	Modern Movement	1	1965	C*	
SS-113	2354, 2358	E	Broadway Blvd.	Chuck Abbott Building	Frank Nelson	Modern Movement	1	1947	C	

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SS-114	2360	E	Broadway Blvd.	Photocenter	unidentified (attributed Frank Nelson)	Modern Movement	1	1947	C	reversible mod.
SS-115	2362	E	Broadway Blvd.	Tom Inglis Flowers	unidentified (attributed Frank Nelson)	Modern Movement	1	1948	C	
SS-116	2364	E	Broadway Blvd.	R and R Fancy Foods No. 2	unidentified (attributed Frank Nelson)	Modern Movement	1	1948	C	
SS-017	2402	E	Broadway Blvd.	Strunk-Shields Realty	unidentified	Modern Movement	1	1948	C	
SS-118	2410	E	Broadway Blvd.	Bradley's Furniture	unidentified	Modern Movement	1	1949	C	
SS-119	2425	E	Broadway Blvd.	unidentified	unidentified	Contemporary	1	1988	NC	age
SS-120	2416 - 2432	E	Broadway Blvd.	Terry Atkinson Architect Office	Terry Atkinson	Modern Movement	1	1952	C	
SS-121	2438	E	Broadway Blvd.	Harmon Home	unidentified	Modern Movement	1	1948	NC	reversible mod.
SS-123	2440	E	Broadway Blvd.	Alfred Messner / Arizona Studio (Interior Design)	Gordon Luepke	Modern Movement	1	1949	C	
SS-125	2448	E	Broadway Blvd.	Cookey's Service Station	unidentified	Modern Movement	1	1948	C	
SS-126	2510	E	Broadway Blvd.	Convenience Store	unidentified	Contemporary	1	1978	NC	age
SS-127	2525	E	Broadway Blvd.	Deconcini Office Building	Seaver Franks, Sculpture: Rob Boucher	Modern/Spanish Revival	1	1988	NC	age
SS-128	2526	E	Broadway Blvd.	Taco Bell	Elmo K. Lathrop and Associates	Modern Movement / Revival	1	1965	C	
SS-129	2530	E	Broadway Blvd.	Stratford Pharmacy and Medical Center	Bernard Friedman and William Green	Modern Movement	1	1949	C	
SS-130	2532, 2534, 2536, 2538	E	Broadway Blvd.	Desert Guild (decorating) / Towne and Sports	Anne Rysdale	Modern Movement	1	1952	C	
SS-131	2545 - 2547	E	Broadway Blvd.	Solot Realty Co. Building (Solot Plaza)	Bernard Friedman	Modern Movement	1	1957	C	
SS-132	2549	E	Broadway Blvd.	Solot Plaza (Gene Anderson Land Surveyor)	Friedman & Jobusch	Modern Movement	1	1987	C	
SS-133	2553	E	Broadway Blvd.	William J. Linderfeld Building (Solot Plaza)	Friedman & Jobusch	Modern Movement	1	1957	C	
SS-134	2555	E	Broadway Blvd.	Solot Realty Co, (Solot Plaza)	Friedman & Jobusch	Modern Movement	1	1957	C	
SS-135	2559	E	Broadway Blvd.	Solot Realty Co. Building (Solot Plaza)	Bernard Friedman	Modern Movement	1	1955	C	
SS-136	2563	E	Broadway Blvd.	Harry Shift Building	Bernard Friedman	Modern Movement	1	1955	C	
SS-137	2575	E	Broadway Blvd.	Solot Plaza (United American Life)	unidentified	Modern Movement	1	1957	C	
SS-138	2605, 2609	E	Broadway Blvd.	Nehring Insurance Co. (Solot Plaza)	Bernard Friedman	Modern Movement	1	1958	C*	
SS-139	2610	E	Broadway Blvd.	Hass Building	Anne Rysdale	Modern Movement	1	1957	C*	
SS-140	2612	E	Broadway Blvd.	United School of Nursing	unidentified	Modern Movement	1	1952	C	
SS-141	2614, 2616	E	Broadway Blvd.	The Spudnut Shop / Wheeler TV	unidentified	Modern Movement	1	1952	C	
SS-142	2615	E	Broadway Blvd.	Mrs. Fal Southbeck Building (sp) (Solot Plaza)	Anne Rysdale	Modern Movement	1	1957	C	
SS-143	2620, 2626	E	Broadway Blvd.	Tweed Foundation	unidentified	Modern Movement	2	1949, 1951	C	
SS-144	2627	E	Broadway Blvd.	Solot Plaza, Fritschy Dance Academy	unidentified	Modern Movement	1	1955	C	
SS-145	2629	E	Broadway Blvd.	Solot Plaza (Dr. Martin Snyder Office)	unidentified	Modern Movement	1	1954	C	
SS-146	2631	E	Broadway Blvd.	Solot Plaza (Ray Alexandres Worldwide Travel)	Nicholas Sakellar, art: Savage	Modern Movement	1	1956	C*	
SS-147	2634	E	Broadway Blvd.	Arthur Treachers Fish and Chips	unidentified	Contemporary	1	1980	NC	age
SS-148	2635	E	Broadway Blvd.	Solot Plaza (Wheeler's TV and Appliances)	Bernard Friedman / Rob Gomez add.	Modern Movement	1	1955/1967	C	
SS-149	2636 - 2640	E	Broadway Blvd.	Sterling Furniture Store	Bernard Friedman	Modern Movement / Revival	1	1956	NC	reversible mod.
SS-150	2644 - 2650	E	Broadway Blvd.	Commercial Credit Plan	unidentified	Modern Movement / Revival	1	1968	NC	reversible mod.
SS-151	2720	E	Broadway Blvd.	Winters Music Co. / Commercial Credit Co.	Irving Buchman (Contactior)	Modern Movement	1	1945, 1957	C	
SS-152	2675	E	Broadway Blvd.	Office Building	unidentified	Contemporary	1	1987	NC	age

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SS-153	2707	E	Broadway Blvd.	Winchell's Donut House	unidentified	Modern Movement	1	1970	C	
SS-154	2711	E	Broadway Blvd.	Hungry Penguin Restaurant	unidentified	Modern Movement	1	1970	C	
SS-155	2730, 2736	E	Broadway Blvd.	Office Building	Gresham Larson	Post Modern	1	1982	NC	age
SS-156	2800, 2802	E	Broadway Blvd.	Barrows Furniture Store	Ralph Haver	Modern Movement	1	1958	C*	
SS-157	2819	E	Broadway Blvd.	Arizona Respiratory Association	unidentified	Modern Movement	1	1972	C	
SS-158	2825	E	Broadway Blvd.	Dr. Martin Snyder Podiatry	Howard Peck, sculpture: Clement	Modern Movement	1	1966	C*	
SS-159	2831	E	Broadway Blvd.	Residential	unidentified	Minimal Traditional	1	1943	NC	modifications
SS-160	2850 - 2900	E	Broadway Blvd.	Commercial Shopping Center	unidentified	Post Modern	1	1987	NC	age
SS-161	2855	E	Broadway Blvd.	Rose Petal	unidentified	Modern Movement	1	1973	C	
SS-162	2901, 2903, 2905	E	Broadway Blvd.	Max Saltzman Building (Beacon Lighting Co.)	Bernard Friedman	Modern Movement	1	1956	C*	
SS-163	2916	E	Broadway Blvd.	Square & Compass Children's Clinic	Blanton and Cole	Modern Movement	1	1951	C*	
SS-164	2919	E	Broadway Blvd.	El Encanto Office Plaza	unidentified	Contemporary	1	1983	NC	age
SS-165	2920, 2922, 2942	E	Broadway Blvd.	Austin's Ice Cream	unidentified	Modern Movement	1	1958	C	
SS-166	2926	E	Broadway Blvd.	The Sweeps Gift Shop	unidentified	Modern Movement	1	1956	C	
SS-167	2928	E	Broadway Blvd.	Philips Beauty Salon	unidentified	Modern Movement	1	1956	C	
SS-168	2929	E	Broadway Blvd.	Lil-vama's	unidentified	Modern Movement	1	1956	C	
SS-169	2930	E	Broadway Blvd.	Cele Peterson	unidentified	Modern Movement	1	1956	C	
SS-170	2932	E	Broadway Blvd.	Wohlfeder's of Tucson	unidentified	Modern Movement	1	1956	C	
SS-171	2934	E	Broadway Blvd.	Hlrsh's Shoes	Bernard Friedman	Modern Movement	1	1954	C*	
SS-172	2936	E	Broadway Blvd.	Broadway Village Annex	Juan Worner y Baz	Modern Movement	1	1961	C	
SS-173	2939	E	Broadway Blvd.	Newell & Robbs Mortgage Bankers	Blanton and Cole	Modern Movement	1	1955	C	
SS-174	2955	E	Broadway Blvd.	Prudential's District Office	Ragnar C.Qvale Associates	Modern Movement	1	1955	C	
SS-175	3033	E	Broadway Blvd.	Valley National Bank Branch	Friedman & Jobusch, art: Sanderson	Modern Movement	1	1971	C*	
SS-176	3000 - 3052	E	Broadway Blvd.	Broadway Village	Josias Joesler	Spanish Revival	2	1939	C	
SS-177	145	N	Country Club Rd.	Church of Christ	Frank J. Nelson	Modern Movement	1	1950	C	
SS-178	225	N	Country Club Rd.	Temple Emanu-el	Bernard Friedman	Modern Movement	1	1949, 1955, 1960	C*	
SS-179	150	S	Eastbourne Ave	Broadway Village Apartments	Jerry Greenwell	Modern Movement	1	1964	C	
SS-180	2605	E	Manchester St.	Broadmoor Medical Center	unidentified	Modern Movement	1	1945	NC	modifications
SS-181	24	N	Norris	Fire Station No. 3	W. H. Carr	Modern Movement	2	1953	C	
SS-182	10	N	Norton Ave.	unknown	unidentified	Modern Movement	1	1954	C	
SS-183	105	N	Norton Ave.	Church of Latter Day Saints	Douglas W. Burton	Modern Movement	1	1956	C	
SS-184	121	S	Olson Ave.	Residential	unidentified	Spanish Revival	1	1930	C	
SS-185	139	S	Olson Ave.	Fred D. Fisher Tile Co.	unidentified	Modern Movement	1	1953	C	
SS-186	110	S	Park Ave.	Arizona Paint Company	unidentified	Modern Movement	1	1942	C	
SS-187	114 - 147	S	Park Ave.	Store Building for John W. Murphey	Josias Joesler	Modern Movement	1	1952	C*	
SS-188	102	N	Plumer Ave.	Tucson Jewish Community Center	Bernard Friedman	Modern Movement	1	1953	C*	
SS-189	135, 137, 151	S	Stratford Dr.	Broadmoor Medical Center	unidentified	Modern Movement	1	1954	NC	modifications
SS-190	1010	E	Tenth St.	Tucson Unified School District Adm Building	Lew Place, Roy Place & Josias Joesler	Pueblo Revival / Modern	1	1941, 1955	C*	
SS-191	29 - 35	N	Tucson Blvd.	Boulevard Shops	Nicholas Sakellar, art: Savage	Modern Movement	1	1957	C*	

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SS-192	37 - 41	N	Tucson Blvd.	Boulevard Shops	Nicholas Sakellar	Modern Movement	1	1957	C*	
SS-193	45	N	Tucson Blvd	Medical Offices	unidentified	Modern Movement	1	1952	C	
SS-194	48	N	Tucson Blvd.	Medical Offices	unidentified	Modern Movement	1	1952	C	
SS-195	115	N	Tucson Blvd.	American Evangelical Lutheran Church	Jaastad and Knipe	Modern Movement	1	1954	C*	
SS-196	150,100, 140,120,110	N	Tucson Blvd.	The Tucson Clinic	Scholer, Sakellar and Fuller	Modern Movement	1	1956	C*	
SS-197	134	S	Tucson Blvd.	Tucson Jewish Community Center	Bernard Friedman	Modern Movement	1	1949	NC	modifications
SS-198	181	S	Tucson Blvd.	Broadmoor Shopping Center	William Wilde	Modern Movement	1	1956	C	
SS-199	198	S	Tucson Blvd.	Gene A. Anderson Consulting Engineering	unidentified	Modern Movement	1	1962	C	
SS-200	200	S	Tucson Blvd.	Tucson Office Supply Co.	Friedman & Jobusch	Modern Movement	1	1960	C	
SS-201	202	S	Tucson Blvd.	Tucson Office Supply Co.	Friedman & Jobusch	Modern Movement	1	1963	C	
SS-202	205	S	Tucson Blvd	Broadmoor Medical Center	William Wilde	Modern Movement	4	1954	C	
SS-203	204	S	Tucson Blvd.	Tucson Office Supply Co.	Friedman & Jobusch	Modern Movement	1	1971	C	
SS-204	220	S	Tucson Blvd.	Silvers Building	Charles Cox	Modern Movement	1	1960	C	
SS-205	228	S	Tucson Blvd.	Quater Studio of Arts	unidentified	Modern Movement	1	1958	C	
SS-206	232	S	Tucson Blvd.	Neely Company	unidentified	Modern Movement	1	1957	C	
SS-207	238, 236	S	Tucson Blvd.	238: Ray Manley Photo (1959) / 236: Gaines Studio (1963)	unidentified	Modern Movement	1	1959 / 1963	C	
SS-208	244	S	Tucson Blvd.	Garrett Building Specialties	unidentified	Modern Movement	1	1958	C	
SS-209	300, 390	S	Tucson Blvd.	Ambrose Catholic Church	Terry Atkinson	Modern Movement	3	1948	C	
SS-210	450	S	Tucson Blvd.	Tucson Sabbar Shrine Temple	Friedman & Jobusch	Modern Movement	1	1968	C	
SS-211	555	S	Tucson Blvd.	Jay Howenstine School	Carl Lemar John	Modern Movement	1	1958	C*	
SS-212	750	S	Tucson Blvd.	Electrical Workers Local 570	Friedman & Jobusch	Modern Movement	1	1963	C*	

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- ☒ A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- ☐ B. Property is associated with the lives of persons significant in our past.
- ☒ C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☐ D. Property has yielded, or is likely to yield, information important in prehistory or history.

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Criteria Considerations

(Mark "x" in all the boxes that apply.)

- ☐ A. Owned by a religious institution or used for religious purposes
- ☐ B. Removed from its original location
- ☐ C. A birthplace or grave
- ☐ D. A cemetery
- ☐ E. A reconstructed building, object, or structure
- ☐ F. A commemorative property
- ☐ G. Less than 50 years old or achieving significance within the past 50 years

Areas of Significance

Community Planning and Development

Architecture

Period of Significance

1920 - 1973

Significant Dates

1920 earliest surviving building

1935 first commercial building in the district

1939 construction of Broadway Village

Significant Person: N/A

(Complete only if Criterion B is marked above.)

Cultural Affiliation: N/A

Architect/Builder:

Josias Joesler

Friedman & Jobusch (Bernard Friedman and Fred Jobusch)

Place and Place (Roy Place, Lew Place)

Lyman and Place

Anne Rysdale

Terry Atkinson

Celil Moore

Ralph Haver

Cain Nelson & Wares Architects

Jaastad and Knipe

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Scholer, Sakellar and Fuller
Juan Worner y Baz
William Wilde
Charles Cox
Ralph Haver
Howard Peck
Blanton and Cole
D. Burr BuBois
Ronald Bergquist
H. V. Herman
M. M. Sundt Construction (builder)
Blanton and Cole
Jay E. Fuller
William Green
Solot Realty (Sonny Solot)
Frank Nelson
Nicholas Sakellar
Gordon Luepke
Elmo K. Lathrop and Associates
Gresham Larson
Irving Buchman (Contactior)
Ralph Haver
Ragnar C. Qvale Associates
Jerry Greenwell
Frank J. Nelson
W. H. Carr
Douglas W. Burton
Carl Lemar John
James Savage, sculptor
Charles Clement, sculptor
Phillip Sanderson, sculptor

Period of Significance (justification)

The Period of Significance stretches from 1920 to 1973. The oldest extant building along the western edge of the Sunshine Mile was a house built in 1920 and ends with the last building from the modern movement built in 1973. These resources combined retain adequate integrity to define the two areas of significance.

Statement of Significance Summary Paragraph

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The Sunshine Mile Historic District is significant for its association with National Register Criteria A: Community Planning and Development and C: Architecture. Under Criterion A, the Sunshine Mile is a local example of the nationwide trend of post-war suburban community development structured around the automobile. The district expresses the local architectural evolution from early interwar residential to post-World War II commercial (Fig. 7) and civic. The corridor first developed as a neighborhood street, lined with 20th Century period revival houses and American movement bungalows, but as the city grew, the road became a main arterial connecting the growing eastern suburbs to downtown Tucson. In the post-World War II era, the corridor was named “The Sunshine Mile,” becoming the first auto-centric suburban shopping district in Tucson. The extant commercial architecture reflects the cultural values of the period of significance: philosophical values behind the aesthetics of Modern Movement and Modern architecture, the restructuring of suburban space to urban, and the burgeoning car culture that took off after World War II. The architectural transformation and development seen along Broadway is characteristic of post-war development throughout the country, while also exhibiting local influences and regional adaptations to the Modern aesthetic. Under Criterion C, the Sunshine Mile is significant as a comprehensive, concentrated collection of 20th century buildings which express the design development from pre to post World War II architecture. Within the district are significant buildings that showcase the regional evolution of commercial architecture, from the Josais Joesler-designed Eclectic Revival Broadway Village (1939), through the expression of the Modern Movement. The district contains work by a number of notable Tucson architects including: Bernard Friedman,, Josais Joesler, Anne Rysdale, William Wilde, Nicholas Sakellar, and several more. The district includes buildings from distinct phases throughout the period of significance, notably exhibiting regional approaches and interpretations of the larger Modern Movement, while retaining a cohesive feel due to the consistency of setbacks and prevalence of Mid-Century architecture along the corridor.

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*Fig. 7. Abbott Commercial Strip (1947-1955), Sunshine Mile, 2330 - 2362 East Broadway Blvd.
Photo: Tucson Historic Preservation Foundation digital archive c. 1960.*

Narrative Statement of Significance

Criterion A: Community Development and Planning 1920 to 1973

Early Residential Planning and Development in Tucson 1880-1945

The transformation of Tucson from a small, territorial pueblo to a modern city was initiated by the arrival of the Southern Pacific Railroad in 1880. Connection to the rest of the country provided by the railroad ushered in a period of unprecedented growth and change. Pre-railroad Tucson had been a relatively sleepy, isolated Territorial outpost. By 1920, the city had transformed into a regional hub. As a result, entrepreneurs, developers, and land speculators began to subdivide and develop around the established downtown (Harte, 1980).

With the influx of Anglo Americans, architectural preferences in terms of both style and material shifted to an eastern American sensibility. The availability of new affordable building materials such as dimensioned lumber, realized via the railroad, opened up a new American architectural vocabulary. Eastern American architecture featured homes situated at the center of the property, pitched gable and hipped roofs, and embellishments such as turned wooden posts, shutters, and porches, reflecting the popular Victorian aesthetic (Jeffery, 2002).

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This period saw significant changes in terms of preferred urban typology, architecture, and development patterns. Broadway Boulevard, east of downtown, remained a dusty, unpaved road that connected the rural east valley to the urban core. Instead of development along Broadway, residential construction projects clustered around areas accessible via the limited modes of transportation including foot, bike or streetcar (Swaim, 2012). The edge of the district was past the Southern Pacific Railroad mainline, just east of downtown. The first land subdivision within the boundaries of the Sunshine Mile was the 1882 Drakes Addition at the far western end of the district, across the railroad tracks from the Downtown east end.

The transformation of Broadway Boulevard from early residential suburban subdivision to commercial corridor was fully detailed in the *Phase I Draft Report: Historic Buildings Inventory Volume I: Report and Appendix A*, developed by Swaim Associates, LTD, in partnership with Ralph Comey Architects and Jennifer Levstik, Consultant for the Tucson Historic Preservation Office. The report explores the early development of neighborhoods in and along the district:

Early Neighborhoods

Between 1880 and 1920, Tucson experienced rapid growth and expansion after the arrival of the Southern Pacific Railroad. Entrepreneurs, developers, and land speculators began the process of acquiring and subdividing tracts outside the borders of the original 1872 Tucson town site. Because public transportation was limited, development was restricted to areas easily accessible to the downtown area by foot, bicycle, or streetcar. Two of the Broadway-adjacent residential subdivisions platted during this time were the Rincon Heights and Miles neighborhoods. Attorney James Buell platted the first tracts in Rincon Heights (Buell's Addition [1881]), and local real estate developer Walter Murphey platted the initial area of the Miles neighborhood (University Heights [1920]); he was father of John Murphey, who became one of Tucson's most prominent real estate developers during the 20th century (Jeffery 2011; University of Arizona 1984).

[...] These late 19th century neighborhoods along the west end of East Broadway Boulevard were largely designed to be modest middle-class neighborhoods catering to those affiliated with the university and the railroad. Because these neighborhoods were built one house at a time, and designed by different architects or the occupants themselves, they exhibit an eclectic mix of architectural styles. [...] In addition, schools were established along the boundaries of these new neighborhoods to accommodate the families now living in these areas. The Miles School, now Miles Exploratory School, was designed in the Mission Revival style in 1920 (later additions in 1928, 1930, and 1996) by the architecture firm of Lyman and Place (Nequette and Jeffery 2002).

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The establishment of the University of Arizona in 1891 a mile northeast of downtown created a new hub for development. The University was located half a mile north of the future Sunshine Mile. The open space between the University and Downtown naturally attracted developers who began residential infill. The subsequent subdivision of the western section of the district was Buell's Addition in 1897, and Sunny Side Addition in 1899. In 1898, a mule-powered streetcar rail extended from Downtown to the main gate of the University, further encouraging new residential infill development along the route. Shortly after the campus extension, streetcar lines also branched out to Carrillo Gardens and the Armory Park neighborhood (Nequette, 2002). Despite the subdivision of land, no residential construction occurred within the Sunshine Mile Historic District as new housing development followed the new streetcar lines and other infrastructure projects.



Fig. 8. Tucson Country Club (1904), Arizona Historical Society Archive.

As Tucson moved into the American Territorial period, it rapidly morphed from a small, agrarian settlement along the Santa Cruz River to a bustling trading center. This period of growth

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coincided with the emergence of the building industry, spurred on by increased specialization in craftsmanship and the inclination to experiment with new American architectural expression. Building supplies were brought in via the railroad, and the first local brickyard was established at the end of the nineteenth century. The relatively soft bricks, made using clay deposits from the Santa Cruz River, were used to construct most of Tucson's late 19th century buildings (Nequette, 2002). Despite all of the growth and development, it was not until the turn of the century that professional architects began to find a place in Tucson. Recognizable by their unique and often highly embellished revival styles, architects like Henry Trost and Henry Jastaad designed a number of residential and public buildings in lead-up to World War I. The new neighborhoods springing up along the streetcar lines featured homes designed by this first contingent of trained architects (Nequette, 2002).

In 1904 the New Tucson Country Club (Fig. 8). was established and built on Broadway, within the boundaries of the district, .15 miles west of Country Club Road in what was still the rural edge of the city. The main clubhouse, designed by Henry Trost, was located on the current site of 2850 East Broadway Boulevard, with funding for the Club raised through subscriptions. February 1, 1904, an article in *The Arizona Republic* noted that the architect was preparing plans for the club-house and stables, and that the grounds would include "golf links, tennis, basket and hand ball courts, childrens' play grounds, etc. There will be sheds for horses carriages, automobiles and bicycles." The country club played an early important role in branding this area as a high-end district of the city.

Development of Broadway Corridor 1920 - 1945

Arizona officially gained statehood in 1912, and the automobile, which was introduced in Arizona in 1899, had already begun to play a role in shaping residential expansion to the east, north, and west of the growing city. The 1910s and 1920s were prosperous for development in Tucson; the oldest extant building along the western edge of the Sunshine Mile was a house built at 1222 East Broadway in 1920. The same year, as this area and Tucson continued to expand, the Tucson Unified School District Board approved construction of Roosevelt, Ochoa and Miles Schools. Jay J. Garfield was awarded the \$38,877 contract for Miles's construction on the Lyman, and Place designed the building began. (TUSD first 100 Years).

At the same time, Tucson was developing a reputation as an acclaimed health destination; its warm, dry climate ideal for those suffering from respiratory illness. Through the Territorial period, Tucson was the largest and most important settlement in Arizona, but by 1920, Phoenix had surpassed it as the state's largest city (Nequette, 2002). Recognizing the need to attract tourists in order to stay competitive, influential members of the community formed a local booster group in 1922, designating themselves the "Tucson Sunshine Climate Club." Composed mainly of local business owners and professionals, the club members clearly had a personal

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interest in Tucson's growth and economic success. The board included: local realtors, mining and banking executives, physicians, construction company owners, construction materials sales agents, and managers and owners of department and drug stores (Otero, 2010).



El Conquistador Hotel, (1928) Arizona Historical Society Archives

The booster club's mission was to market Tucson as a tourist destination, focusing on attracting more winter tourists, new residents, and businesses, diversifying the city's appeal. Recognizing the importance of a first-class resort to attract the type of tourists they were interested in, the group paired up with the Tucson Chamber of Commerce to search for investors to purchase a large swath of desert just east of Country Club Road and north of Broadway, to locate a new luxury resort. The hotel property was located across Broadway on a 480 parcel that the City of Tucson had purchased in 1925 for a park and golf course. (*Arizona Daily Star*, "City Purchases 480 Acre Park and Golf Links," September 13, 1925) The boosters were successful in their mission, and in 1928, the sprawling, Spanish Revival-style El Conquistador Hotel opened. The hotel was designed by Tucson's first registered female architect, Annie Graham Rockfellow,

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who fully embraced the romanticized revival styles popular at the time by blending Spanish Colonial and Mission Revival styles, incorporating them into the rambling design. The resort stood at the outskirts of town, and served as an anchor at the eastern end of the city would quickly attract more high-end development, creating an opportunity for infill along Broadway through the Sunshine Mile District.

As The El Conquistador Hotel anchored the east side, and with steady population growth and increased accessibility due to the rising ubiquity of the automobile, land along the Sunshine Mile was bought and subdivided by speculative developers. The subdivision of the period were University Heights, 1920 and Country Club Homesites, 1928.

These subdivisions, like those before them, conformed to the traditional grid plan. Over time, people began to equate small lots and modest houses produced by the grid layout with middle class living. Developers trying to attract more affluent buyers turned to a different type of plan inspired by California architects: innovative estates that incorporated the natural desert landscape, irregular lot sizes, curvilinear streets, and luxurious homes. Now that subdivisions were easily accessible by car, the idea of ample space, a rural feel, and exclusivity became desirable as a way for residents to escape the bustle of the city (Nequette 2002).

New high end subdivisions, farther east of the district, were developed, clustered around the El Conquistador Hotel. The subdivisions were heavily marketed. Ads touted luxurious amenities plus the rural Southwestern setting, offering exclusive estates that were still within easy proximity to downtown. Zoning regulations and deed restrictions were also selling points, promising the retention of property values over time and built-in “protection” of the homeowner’s investment. Largely racially discriminatory, the majority of these deed restrictions ensured that subdivision communities were open only to Anglo buyers, restricting the purchase of lots or homes by people of certain religious and ethnic backgrounds (Otero, 2010). Supervising architects oversaw subdivision development, and regulated standards, including home size, construction cost, choice of building materials, and complementary architectural styles (Nequette 2002). These subdivisions included El Encanto Estates, Colonia Solana and San Clemente.

During this period, infill slowly ramped up along Broadway. In 1922, the second house was constructed in the district, and by 1925, three houses were built. In 1926, six houses were finished, in 1927 three, and in 1928, nine houses were erected. Despite the slow development along Broadway, the adjacent subdivisions were significantly built out before the Depression. After the stock market crash, construction slowed throughout the city. Within the Sunshine Mile, only four extant houses were built between 1929 and 1934. In 1931, the City of Tucson

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opened the "Broadway Subway," an underpass below the Southern Pacific Railroad main line connecting downtown with the eastern side of the city. (*Arizona Daily Star*, June 4, 1931).

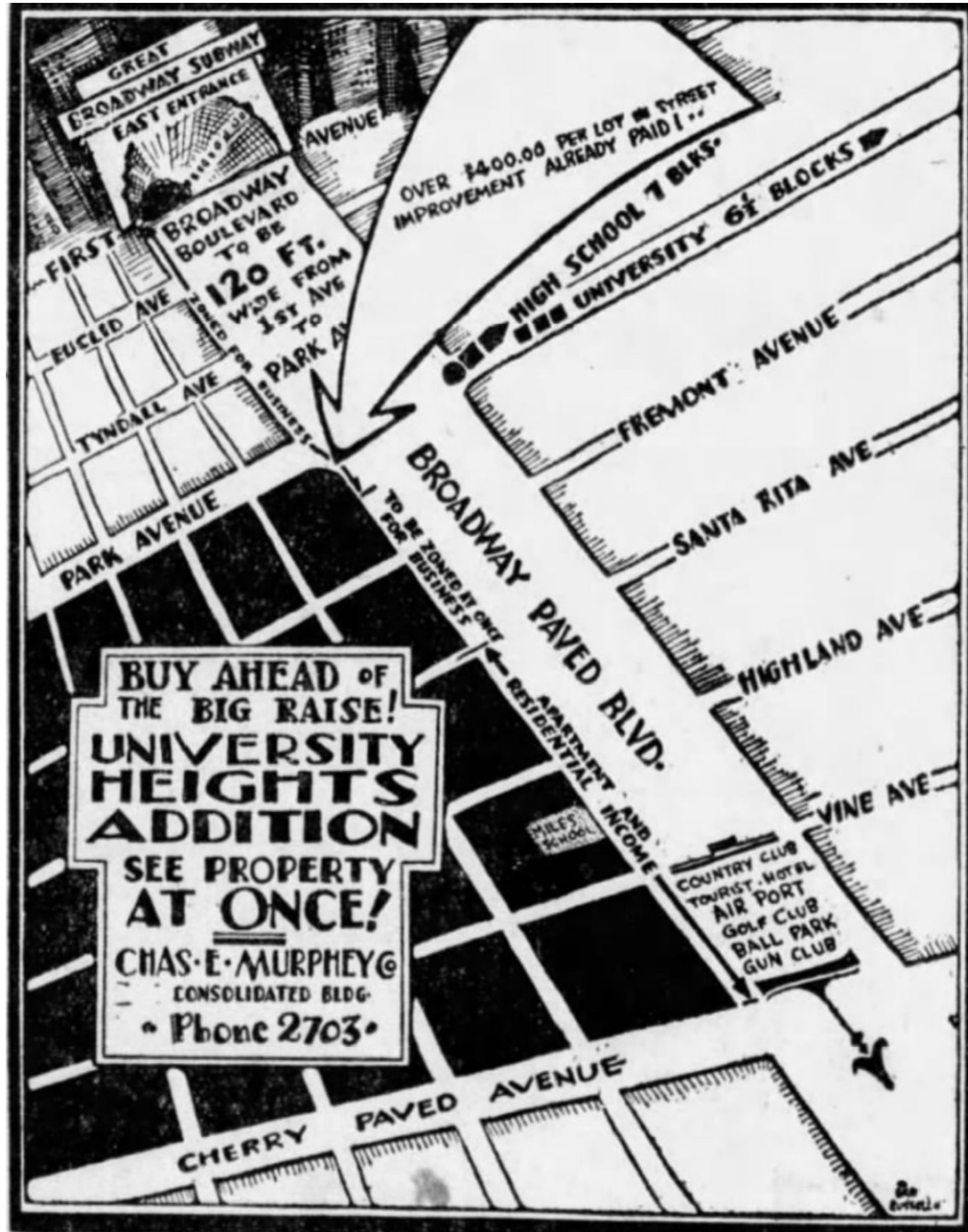


Fig. 8. *Arizona Daily Star*, December 7, 1930, University Realty Co.

Again, Swaim, Comey and Levstik:

During the Great Depression and until the end of the Second World War (WWII), commercial and residential development along East Broadway Boulevard was limited.

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Even in 1930, Broadway was still unpaved, although it was one of few oiled city streets, making it possible to drive as far east as Alvernon Way before being smothered in dust (21 October 1930, *Arizona Daily Star*). Despite limited commercial and residential development, there were significant infrastructure improvements and even attempts at early urban planning. The most significant infrastructure improvement along Broadway was constructed in 1930—a 150-foot-wide by 700-foot-long underpass below the Southern Pacific Railroad mainline near the intersection of Broadway Boulevard and Park Avenue [Fig. 8]. The new underpass linked the eastern margins of the city with the downtown central business district and furthered the continuing trend of eastward expansion. Those involved in the underpass project, including real estate developer John Murphey, envisioned a new commercial district along East Broadway Boulevard and quickly bought up land fronting the new underpass. On 7 January 1930, the *Tucson Daily Citizen* remarked that a three-block area near the new underpass “would become a future business district ... [and] the district has already been made a business zone.” Moreover, John Murphey and his partner John Haynes made further plans for paving of Broadway Boulevard, the installation of ornamental street lighting, and space for parallel parking (7 January 1930 *Tucson Daily Citizen*).

This infrastructure project created a new gateway to Downtown, and opened Broadway for more intensive infill development, but the lagging economy continued to slow new housing. In 1935, the first business opened along the Sunshine Mile: Dr. J. B. McQuown Animal Hospital at 2300 East Broadway. It was followed in 1935 by Leick Market at 1034 East Broadway. The Leick Market was a Chinese neighborhood market; it was sold in 1947 for \$30,000 by the Leick Brothers to John Lee Jr., a prominent leader in Tucson’s Chinese community. This was one of several Chinese markets that would open along Broadway in the mid 20th century.

During the 1930s many winter visitors purchased second homes in the luxury subdivisions east of Country Club Road. This created more opportunities for development between high end housing and downtown. Additional subdivisions were plated within the boundaries of the Sunshine Mile district. There were Riecker’s Addition in 1934 and Terra De Concini, in 1937. 1939 was a significant year for the Sunshine Mile. Broadway Village, Tucson’s first designed shopping center, opened.

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Fig 9. Mission Inn, 2342 East Broadway, (1941-1963), Photo courtesy Carlos Lozano.

Swaim, Comey and Levstik:

Save for [a few commercial ventures] along this corridor, commercial development did not again increase until 1939, when John Murphey contracted architect Josias Joesler to design the Broadway Village Shopping Center at the southwest corner of Broadway Boulevard and County Club Road. Considered the first shopping center in Tucson, Broadway Village helped create a commercial appearance for the Broadway corridor [Fig 10]. Prior to the development of this shopping center, Broadway Boulevard largely served to connect residential areas with the downtown central business district, and most commercial activities were confined to the Downtown area or neighboring commercial strips like Fourth, Sixth, and Stone Avenues, also connected to downtown via underpasses beneath the Southern Pacific Railroad tracks.

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Despite Broadway Village, development during this period was slow. The break-out of World War II put the few projects underway on hold. Building materials were in short supply, and very little construction occurred during the war. At the beginning of World War II, Tucson's population was 40,000; the incorporated city encompassed approximately 20 square miles (Akros, 2007). In 1941, the Spanish revival *Mission Inn* restaurant, designed by architect Cecil Moore, opened at 2342 East Broadway, adding to the charming architectural flavor of the street. (*Arizona Daily Star*, "New Eating Place is Opening Today," February 9, 1941). But by 1944, the restaurant had turned over to become *Gene Doyle's Steak House* (Fig 9).



Fig 10. Broadway Village (1939), Photo courtesy Carlos Lozano.

By 1944, the old Tucson Country Club was sold and the golf course subdivided into the Broadmoor neighborhood. This transaction marked a significant shift for the area, setting in motion a real estate agreement that cleared the way for new commercial development along the southside of Broadway from Country Club to Tucson Boulevard. The Country Club clubhouse was converted into the Sabbar Temple.

Post World War II Tucson: 1945 - 1975

The end of the war in 1945 and the subsequent post-war boom ushered in Tucson's largest period of growth and transformed Broadway Boulevard into a major commercial district. The population of Tucson exploded in the late 1940s; Arizona's immigration rate was one of the highest in the country and the state was one of the fastest growing, second only to California. A number of veterans who had passed through or been stationed in Tucson during the war returned

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to the city to buy homes and settle down with their families. The expansion of Davis Monthan Air Force base sparked growth of defense and aviation-related industries in Tucson. Hundreds of defense-related jobs helped broaden Tucson's economic base and brought an influx of new residents (Akros, 2007). Hughes Aircraft Company also came to Tucson in 1951, employing more than 5,000 workers annually throughout the 1950s.

The city's population more than quadrupled in the next decade, growing from 45,454 in 1950 to 212,892 by 1960. The rapid growth created a housing shortage; new subdivisions were being thrown up as fast as developers could divide and sell the land. Suburban growth extended farther and farther out from the city's center, well beyond city limits. Shopping centers sprang up, lining major corridors to serve residents, eliminating the need to commute downtown for errands and shopping. The Sunshine Mile was perfectly positioned to accommodate new commercial development. During the 1950s, over 98 construction projects were completed in the District.

Years	Construction Projects Completed in Sunshine Mile
1920-1929	25
1930-1939	8
1940-1949	32
1950-1959	98
1960-1969	30
1970-1973	6

The post-war period marked the decline of downtown as the main social and economic hub. Automobile culture completely changed the housing patterns and shopping habits of Americans across the country. As a result, Tucson's geographic center was gradually being drawn farther and farther east. This decline in downtown manifested itself in enhanced development in the Sunshine Mile. Specialty stores, car dealerships, restaurants, and banks all developed and flourished along the edge of the road.

Annexation Area	Year	Ordinance No.
West district boundary to Park Avenue	1905	202
Park Avenue to Campbell Avenue	1919	486
Campbell Avenue to Plumer Avenue	1926	597
Plumer Avenue to Country Club Road	1942	939

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Tucson Boulevard South	1952	1307
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The City of Tucson, recognizing the potential for future development and taxation, had begun the process of annexing the Sunshine Mile starting in 1905, in an effort to keep pace with the speculative subdivisions. The entire district was annexed by the city through five separate annexations between 1905 and 1952. Further east, developers began to plat new subdivisions three miles beyond Tucson's corporate limit, exploiting a regulatory loophole to avoid city oversight. Between 1945 and 1952, over 125 subdivision plats were developed without government approval (Akros, 2007). By the mid-1950s, issues with unplanned and unregulated development were beginning to affect residents, who began to petition the City for annexation. The development of Tucson's east valley created more suburban demand for services and products, and supported the continued commercial development and multitude of businesses along Broadway.

The Rise of the Automobile and the Evolution of the Commercial Landscape

The introduction of the motorized vehicle, in conjunction with post-Industrial Revolution Era consumerism, was the primary driver of the modern commercial corridor. The combination of cars, consumerism, and available open space led to this new, definitively American, cultural landscape. The Sunshine Mile exemplified this transformation. After the war, the automobile, in conjunction with the American dream, forever altered the way we configure space, and initiated critical shifts in city planning and development patterns. Unlike trains, which required that the passenger get on and off at predetermined stops, the car represented the ultimate in personal freedom. Cars allowed people to travel greater distances at higher speeds than earlier forms of transit, spurring suburban residential development farther and farther outside of downtowns and city centers across the nation. (Liebs, 1985)

Commercial architecture and roadside advertising also changed to respond to customers in faster moving cars. A byproduct of the Industrial Revolution, targeted advertising lent itself to the need to sell large quantities of mass-produced goods. Though before the car, commercial advertising along horse and streetcar lines was common, the arrival of the automobile allowed the driver to pull over and stop and shop anytime; as one result, the commercialization of the roadside landscape hit full force. More businesses and services moved roadside, a trend that would continue well into the mid-20th century. Highways became larger and more were being built, which in turn attracted larger, more corporate businesses. (Liebs, 1985) Along the Sunshine Mile, this trend was expressed in the multitude of buildings built in the post-World War II era.

Development of Broadway Corridor 1945 - 1973

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The historical development of Broadway Boulevard is visible in its extant architecture. The mix of 20th century Period Revival and American Movement bungalow homes to post-World War II Modernist commercial buildings tell the story of Tucson's evolution into a Modern, suburban city. Today, the corridor retains this architectural timeline. Although development did not occur strictly chronologically from west to east, there are perceptual breaks throughout that articulate the pattern of its development, and create distinct segments that share similar uses and feel.

Once the automobile became prevalent, development extended east, and Broadway began to take shape as a commercial corridor. Architecture along the strip embodied the post-World War II optimism. Shops were designed to appeal to commuters, serving residents of the city's new suburbs, traveling to and from downtown in their cars. (Swaim, 2012).

The post-war boom coincided with both the invention of air conditioning and the establishment of military and aviation facilities in Tucson. The favorable climate, made more tolerable with air conditioning, and the appeal of open space, brought new residents in droves, creating an unprecedented demand for new housing and in turn, new stores selling goods and services with which to fill these new houses. Federal Housing Administration assistance programs for homebuyers played a large role in encouraging development. By the late 1940s, Tucson had recovered from its economic slump and was poised to grow into a sprawling metropolis (Akros, 2007).

The first commercial storefronts were built in 1947 by photographer and developer Chuck Abbott. These buildings, located at 2310, 2354/2358 and 2360 E. Broadway, on the south side of Broadway, west of Tucson Boulevard, were designed and attributed to architect Frank Nelson. They utilized the modern storefront trends sweeping the nation.

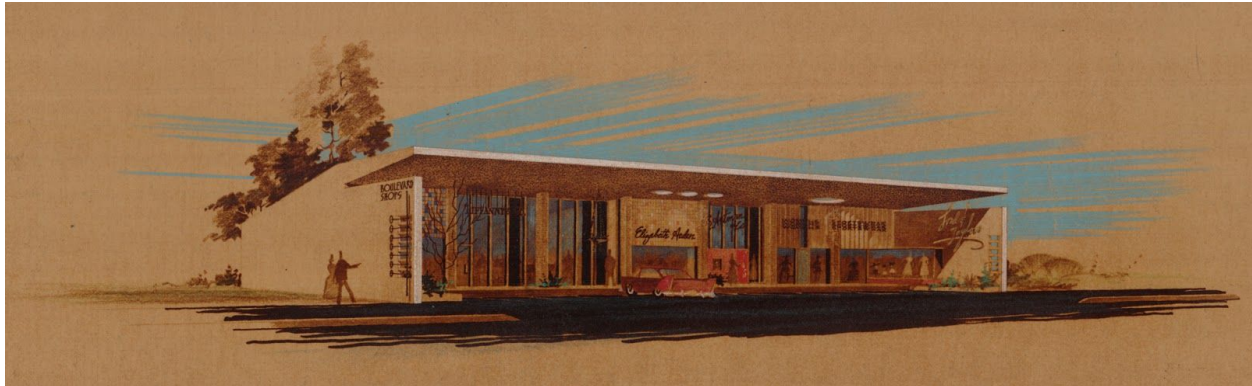
As commercial development continued, in 1951 owners joined together to launch a new organization called the East Broadway Improvement Association "for the improvement, promotion and beautification of East Broadway." The group included property owners, merchants and residents of East Broadway. (*Arizona Daily Star*, "New Broadway Group Named," Jan 7, 1951). With over \$125,000 in private development along the road, the organization raised funds and in April of 1953, in partnership with the city, installed new mercury vapor overhead street lamps that were switched on with significant fanfare that included a parade and the presentation of Native American dance. (*Arizona Daily Star*, "Crowd Hails Lighting," April 18, 1953). In December of 1953, the Association held a contest to name the "bright new shopping district along a stretch of Broadway." Over 5000 entries were submitted. Staff Sgt. Edward Becker of the 803 Bomb Wing won first prize, \$700 cash, for his entry: "Sunshine Mile." Businesses up and down the corridor began advertising as being "located on the Sunshine Mile" (22, February, 1954 *Tucson Daily Citizen*) as the district continued to grow.

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*Fig. 11. Boulevard Shops (1958), Sunshine Mile, 33- 41 North Tucson Blvd. Nicholas Sakellar, architect.
Nicholas Sakellar rendering, Sakellar Archive, 1958.*

The City's broad response to the continued suburbanization and expansion of the metro area was to develop suburban management plans, diverting needed attention from historic urban centers such as Downtown. The Sunshine Mile was well on its way to becoming the major east-west arterial, and a thriving shopping district would also impact Downtown's commercial district as businesses moved into large, newer spaces. The strip was populated with an eclectic mix of commercial architecture, ranging from converted pre-war residential buildings to new commercial buildings and office blocks.

The 1950s was a transformational decade for the Sunshine Mile. Nearly 100 buildings were constructed, almost all in the Modern style. As real estate values continued to climb and available land decreased, investors and developers began building off Broadway along the intersecting streets. North-south Tucson Boulevard quickly became a secondary strip with clusters of commercial, civic, religious, and educational buildings (Fig. 10). Religious organizations began building in the spaces between Broadway and the surrounding neighborhoods in the Modern style, becoming important architectural landmarks within the district.

As Tucson entered the 1960s, the urbanization of mid-town and subsequent development of East Broadway as a commercial epicenter was in full swing. The beginning of the decade was marked by the demolition of the El Conquistador Hotel in 1960, followed by the construction of the El Con Mall, with a shopping mall expansion of Levy's Department Store. By the mid-1960s, downtown department stores such as JC Penny, Levy's and Steinfelds had moved or closed their downtown locations to join the 30 plus national and local retail shops now housed in the El Con mall (Swaim, 2012). As the mall created competition, new construction along the Sunshine mile dipped to 30 builds in the 1960s.

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Fig 12. Architectural Rendering of Levy's Department Store Friedman and Jobush firm with Albert C. Martin and Associates of Los Angeles (1960), Arizona Historical Society.

In 1968, the Sabbar Temple, located in the old Tucson Country Club clubhouse, commissioned the architectural firm of Friedman and Jobusch to design a new facility nearby at 450 South Tucson Boulevard (located along the southern segment of Tucson Boulevard in the district). In 1970, the clubhouse was demolished to make way for a 12 story luxury housing development called Regency Square (*Arizona Daily Citizen*, "Club to Temple to Shopping Center," January 10, 1970), designed by Phoenix architect Alfred Newman Beadle. Despite this major investment, by the 1970s, new construction had almost come to a halt with the corridor fully built out. Only six buildings were constructed between 1970 and 1973. It is worth noting that one of the district's most recognized buildings, the Valley National Bank Broadway Country Club Branch, was built during this period, in 1971 (Fig. 13). The residents of Broadmoor fought the Regency Square plan and delayed the project for four years. In 1973, it was announced the development would finally break ground. (*Tucson Daily Citizen*, "Broadway Complex to Begin," November 22, 1973). But because of daily and other economic factors, the project was never realized. In April of 1974, the property was foreclosed by the project's creditors. (Parham, Maria, *Arizona Daily Star*, "Bank Forecloses Project's Mortgage," April 13, 1974). This failure marked the end of major projects along the Sunshine Mile.

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*Fig. 13. Valley National Bank Broadway Country Club Branch (1971), Sunshine Mile, 3033 East Broadway Blvd.
Friedman & Jobusch Architects, Chase Branch Archive, 1972*

Tucson's Jewish Community in the Sunshine Mile

Segments of the Sunshine Mile have strong connections to the development of Tucson's Jewish community. A number of temples and Jewish-built civic buildings are located within or very near the District, as well as multiple buildings commissioned by Jewish business owners and developers. Major buildings include: Tucson Jewish Community Center (1949) 134 South Tucson Blvd; Tucson Jewish Community Center (1953) 102 North Plumer Avenue; Temple Emanu-el (1949, 1955, 1960) 225 North Country Club Road.

Jewish developer Benjamin H. Solot, the principle of Solot Realty, developed and built at least seventeen commercial buildings in the district, including his office at 2559 East Broadway Boulevard. Jewish architect Bernard Friedman and his firm, Friedman and Jobush, designed 29 documented buildings in the district, including his office at 2233 East Broadway Boulevard.

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Several Jewish business owners, including Rose Hirsh and Max Saltzman, commissioned Friedman to build their stores. Hirsh's Shoes: 2934 East Broadway and Max Saltzman Building (Beacon Lighting Co.) 2901 - 2905 East Broadway.

As a city, Tucson has had a long history of prominent Jewish-owned businesses going back to the late 19th century. The prominence of Jewish-owned businesses and temples in and around the District reflect a population of Jewish residents in surrounding neighborhoods. A range of housing options were available from apartments to luxury homes, and many of the District's adjacent neighborhoods had more inclusive deed restrictions which did not exclude Jewish residents, thereby indirectly contributing to this development (Barkoff, 2012).

Criterion C: Architecture of the Sunshine Mile

The contributing properties of the Sunshine Mile Historic District embody the distinctive characteristics of the pre- and post-World War II eras. Spanning from residential bungalows through Modern Movement commercial design, the buildings, designed principally by Tucson-based architects with a few notable exceptions, represent a cross-section of design trends and styles popular during early and mid twentieth century. The district displays a spectrum of locally popular architecture providing a snapshot of suburban architecture design in Tucson's 20th century.

Architectural Development of the Sunshine Mile

In the late nineteenth century, Architect Henry Trost moved to Tucson from Chicago, having worked in the office of Louis Sullivan. His architectural expression blended the Chicago school with regionalism, and shaped the growing cities of Arizona including Tucson, Bisbee, and Douglas. His architecture was an early manifestation of American Modernism, pioneered by Sullivan. Trost's 1904 Tucson Country Club, located at the eastern end of the district, at the current site of 2850 East Broadway Boulevard was an expression of this new American design. This was the first documented building constructed within the Sunshine Mile boundary (demolished 1970). In the pre-World War II era, Tucson and Southern Arizona's built environment was defined by a host of revival architectural styles which promoted the region's romantic southwestern roots. In the 1920s, with the exception of the 1920 Spanish Revival Miles Elementary School at 1400 East Broadway Boulevard designed by Lyman and Place, the architectural development in the District was limited to small middle-class bungalows and Spanish Revival homes typical of the first decades of the twentieth century and throughout neighborhoods in the city's historic core. These early twentieth century houses were principally clustered along the western segment of Broadway Boulevard.

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Within the wider context of Tucson, during the interwar years, Tucson-based architects Richard Morse and Arthur T. Brown began experimenting with European ideas of Modern architecture. Morse's Forest Lodge (1935), designed for Margaret Howard, Countess of Suffolk and Berkshire, was directly inspired by his time in Europe looking at Modern architectural designs pioneered by the Bauhaus. Despite these early examples of Modern architecture, Period Revival styles remained the dominant style within the Sunshine Mile.

During the 1930s, the economic depression decelerated construction, but in 1939, developers Helen and John Murphey commissioned architect Josias Joesler to design the Spanish revival Broadway Village at 3000 - 3052 East Broadway at the eastern edge of the district (Fig. 10). The design of the Village, the first suburban shopping center in Tucson, was inspired by the city of Patzcuaro, in Central Mexico. The parking was set in the rear, and a plaza, complete with a tile fountain, faced Broadway at the front of the property. The project set a new standard in commercial design along the street, and in 1941 the Mission Inn restaurant, designed by architect Cecil Moore, opened at 2342 East Broadway (Fig. 9). The new restaurant was a distinctive Spanish Revival design which included a decorative tower, but marked the stylistic end of the Revival era within the district. The restaurant was ultimately demolished in 1964, making way for the new Modernist Kelly Building, designed by Nicholas Sakellar.

Sarah Allaback's 2003 Essays on Modern Architecture, produced for the National Park Service, provides a context for evaluating architectural significance. Allaback's introductory essay is excerpted:

American architects began to experiment with styles beyond the traditional neoclassical in the early nineteenth century. Styles were chosen for their historical associations and the buildings were considered architecturally pure versions of the past. By the end of the century, architects felt free to combine styles in an "eclectic" manner, without such concern for stylistic origins. New technologies and building materials encouraged this emerging experimentation. If this was all modern, however, it was certainly not "modernism." When European modernism arrived in the United States in the 1920s no one could mistake it for anything that went before. Historians quickly labeled this early phase of modern architecture the International Style. It was short-lived. The white, geometric forms were too bleak for Americans, especially since they came without the social meaning of their European counterparts.

The International Style was imported to the United States, but its early development was not without American influence. As European architects began experimenting in wild new forms of architecture, materials and forms, they studied the designs of Frank Lloyd Wright, whose work had been published in portfolios by 1910. Nothing Wright designed

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remotely resembled the sleek European buildings, but none could deny that his work was both modern and impossible to ignore. [...] different forms of modern architecture with very different sensibilities were able to develop side by side in America. Frank Lloyd Wright and his Prairie School influenced all American architects, even immigrants like Richard Neutra and Walter Gropius.

By the 1950s, modern architecture had been popularized to the point where it lost its shocking newness. The developers of Levittowns and other postwar subdivisions introduced popular versions of “the modern home.” While middle-class Americans enjoyed the luxury of picture windows, carports and split-levels, the architectural profession moved beyond what most people would consider domestic space. Philip Johnson’s famous Glass House was the architectural equivalent of the artist framing a blank canvas. Once everything had been removed but glass, leaving the essence of a building, there was no place left to go. Postmodernism developed in the late 1950s and early 1960s as a rejection of the blankness of modernism. It was all about adding layers of meaning, however artificial. Although refreshing at the time, this self-conscious style could not sustain itself. Architects of the twenty-first century are designing modern architecture that is colored by its own modernistic past. And, according to architectural histories, that past has already stood the test of time. [...] roughly from the late 1920s to the early 1960s. Whether or not we appreciate these buildings, they represent a key moment in our history, a time when all historical reference was thrown aside in favor of something new and unexplored. From our perspective, the explosion of modern architecture is dulled by familiarity. But in the 1920s a line was crossed that we can barely comprehend. Buildings went from being cultural books--their stories revealed in symbols and inscriptions rich in historical meaning--to being mute wonders of technology suggesting infinite possibility. The architectural historian and critic John Jacobus, Jr., reminds us that “nearly every present day architect, whatever his station or real sentiment, at least professes allegiance to the outward materialistic manifestations of the creative revolution that took place with the International Style.” Modern buildings exemplify the search for the limits of building and design, the exploration of new interpretations of what is comfortable, and the effort to maximize human potential through building.

The architectural evolution of the modern commercial storefront was an important development along Tucson streets. Introducing commercial buildings into the roadside landscape coevolved with advances in transportation. After the Industrial Revolution, the need to sell goods in large quantities led to aggressive advertising along highly trafficked corridors downtown. Billboards and signs promoting goods covered the fronts and sides of buildings. However, it wasn’t until the rise of the automobile that the commercialization of the landscape hit full force. Because

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drivers had the freedom to pull over and shop if so moved, more and more businesses moved roadside (Liebs, 1985).

By the 1930s, architects and designers had begun to reconceive and alter the commercial storefront. The shift coincided with the increase in suburbanization, as potential locations for commercial architecture expanded from confined urban sites to open, suburban areas and roadsides. While signage on early twentieth century storefronts was most commonly confined to the fascia and parapet, by the 1930s, architects and designers began to think of entire buildings as potential advertisements through incorporated signage and new attention-grabbing figural forms. Ultimately, the opening up of suburbia and vast amounts of space via the automobile initiated movement beyond the primary sign to a more holistic approach to commercial storefront design. The chief role of the sign, and in many cases the building too, became the capturing of fleeting interest from passing motorists (Treu, 2012). In Tucson, this commercial revolution took place after World War II.

Like many cities after 1945, Tucson was growing rapidly. In 1940, the population was 35,000; by 1960, it had exploded to 212,000. This population boom translated into significant housing development and the outward expansion from the urban core. This in turn intensified commercial development, as new stores and buildings opened, selling products to fill these new houses and providing services to these new families. A new cohort of young architects and architectural designers began to shape the city.

As the post-war economic boom surged and Tucson's footprint grew eastward, Broadway was ready for major investment and development. By 1947, multiple projects were underway, reshaping the character of the street. Some of the first modern commercial storefronts were built; suddenly the corridor was a shopping destination.

The modern buildings of the Sunshine Mile Historic District fall into two general design categories: 1) small commercial storefronts and 2) larger character buildings. The storefront buildings are generally narrow and adjacent to each other, with front parking to create a shopping centers. The larger character buildings are intermingled between the storefront strips, or just off the main strip, generally independent in the middle of a lot and designed in an expressive Modern style.

In 1947, as renewed investment began to shape the street. Russian born architects William and Sylvia Wilde were hired to design an anchor project on the northeast corner of Broadway and First Avenue (fig. 14) (*Arizona Daily Star*, "East Broadway Development Begun," November 6, 1947). The project (demolished c. 1970) laid out key elements of the Modern storefront. The building utilized expansive glass window walls to showcase products along the street. Above the

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glass storefront, a wide horizontal parapet for graphic signage and a limited material palette turned the focus towards the products being sold behind the glass.



Fig. 14. Architects William and Sylvia Wilde rendering (1947), Paul Monier Building, Northeast corner of Broadway and First Avenue.

Further down Broadway, on the south side of the street between Plumer Avenue and Tucson Boulevard, noted commercial photographer Chuck Abbott also began developing a series of commercial shops. He hired architect Frank Nelson, about whom little is known, to develop the distinctive storefronts. The extant 1947 buildings at 2310, 2354-2358, and 2360 (Fig. 16) East Broadway were the first in the strip (Fig. 15), examples of the architectural trend that created long narrow buildings with shared side walls and a design emphasis on the front facade.



Fig. 15, The Chuck Abbott developed shopping strip. Photo THPF digital archive.

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The most distinctive of these buildings was Photocenter (designated a noncontributor to the district because of a stucco covering). The design used a frame to delineate the facade and display window boxes to showcase merchandise. The design employed lighting that activated the building at night (Fig 16).



*Fig.16, The Chuck Abbott developed Photocenter (1947), Architectural design attributed to Frank Nelson.
Tucson Historic Preservation Foundation digital archive.*

In 1949, Architect Bernard Friedman and partner William Green were hired by William Fink to design the Stratford Pharmacy and Medical Center at 2530 East Broadway Boulevard. Fink had served in the Navy as a medical corpsman during World War II. Following the war, he returned to Columbia University in New York City to complete his Pharmacy degree, then moved to Tucson in 1948 to join his father in operating Stratford Pharmacy.

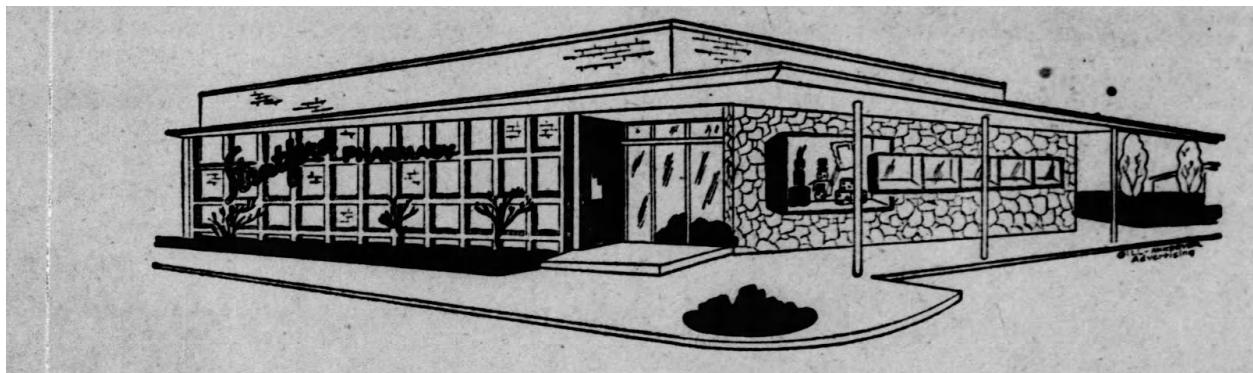


Fig. 17, Stratford Pharmacy Architectural Rendering from Friedman and Green, 1949.

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Built at 2530 E. Broadway Blvd.

The Fink narrative was typical of servicemen moving or returning to Tucson after the war, contributing to the population boom and growth of the city. The commercial building design, located on street a corner along Broadway, used a covered awning system to shade display boxes built into the wall along the secondary facade. The Broadway-facing facade featured a grid lattice system with the signage attached; this created a counterpoint to the all glass storefronts going up.



Fig. 18. Friedman Office Building, (1950, 1965 & 1967), Photo by GMVargas 2017.

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These early modern commercial projects from the late 1940s set the architectural tone and quality standard along the street. Major growth during the 1950s was a period of almost 100 buildings constructed in the district. Architect Bernard Friedman and his firm, Friedman and Jobush, is documented to have designed at least sixteen buildings in the district during this ten year window. The majority of these buildings were 20 ft - 40 ft wide storefronts. These narrow buildings, pioneered by commercial developer Benjamin Solot, made high profile business locations along the Sunshine Mile affordable to the average business owner. (Clinco interview with Sunny Solot, 2016). Solot is documented to have developed at least 16 projects in the district during the 1950s.

In 1950, Friedman designed the building at 2233 East Broadway Boulevard to house his professional architectural practice, with subsequent additions in 1965 and 1967. During the 1950's, the frontage along this portion of the street was designed with progressive commercial buildings, featuring the latest building technologies, including cantilevered overhangs, large expanses of glass, and integrated sculptural features. The Friedman office building features a minimalist façade that distinguishes it from the mostly glass retail storefronts lining the street. Friedman used non-structural, exposed aggregate precast panels to face the entire street façade. The panels are suspended above grade level, revealing the elegant cast-concrete structure beneath. The concrete structure is punctuated by three linear glazed openings with chamfered top corners, giving the appearance that the building is floating above the ground in front of a continuous low planter. On opposite ends of the façade, two towering palm trees provide a counterpoint to an arched entry alcove. The recessed alcove provides protection for an artistically carved solid wood door surrounded by glazed sidelights and transom (Fig. 18).

Other important storefronts from the early 1950s include the 1954 Hirsh's Shoes building designed by Friedman and built at 2934 East Broadway Boulevard (Fig 19). Mrs. Rose C. (David) Hirsh hired Friedman to design this building as a free standing shop with the anticipation it would be surrounded by other stores. The building is an ideal example of an open front facade, integrating the interior and exterior zones. Angled walls create a dynamic entrance with a sloping exposed frame canopy flanked on either side by cantilevered display cases and a planter. Large neon letterforms are mounted on top of the canopy. The opening of the store was featured in the *Arizona Daily Star* on April 7, 1954.

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*Fig 19. Hirsh's Shoes (1954), Sunshine Mile, 2934 East Broadway Blvd. Bernard Friedman Architect.
Photo: Ray Manley, Tucson Historic Preservation Foundation Archive, 1954.*

Storefronts from this period continued to employ unique designs that distinguish the architecture from its surrounding buildings. The architecturally innovative shops became an advertisement and were synonymous with businesses they housed. This includes the 1956 building at 2631 East Broadway Boulevard, designed by architect Nicholas Sakellar. (Fig. 20). In 1956, Sakellar left his partners at Scholer, Sakellar and Fuller, to strike out on his own. This project was an early commission, and a joyful expression of Modernism. Commissioned for Solot Plaza to house Ray Alexandre's Worldwide Travel, the narrow storefront is defined by two parallel walls bridged by an open, fully glazed storefront. The roof structure is cantilevered over the sidewalk, and an opening in the canopy allows a single iconic palm tree to extend through the roof and features a James Savage designed Mesoamerican-inspired cast concrete frieze, Savage work is often seen in Sakellar's work of this period.

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The 1957 Sakellar was hired to design the Boulevard Shops (Fig. 21) at 34 - 41 North Tucson Boulevard, just one year after the Solot Plaza project. The building is an extension of similar themes and materials. The classic open-front design features a horizontal cantilevered roof canopy, and extended end panels with integrated display boxes that invite the shopper to view the merchandise close-up before entering the store. Decorative exterior columns were designed in geometric cast concrete by artist James Savage. Intended for a series of high-end fashion shops, each storefront was given a unique but consistent compositional identity.

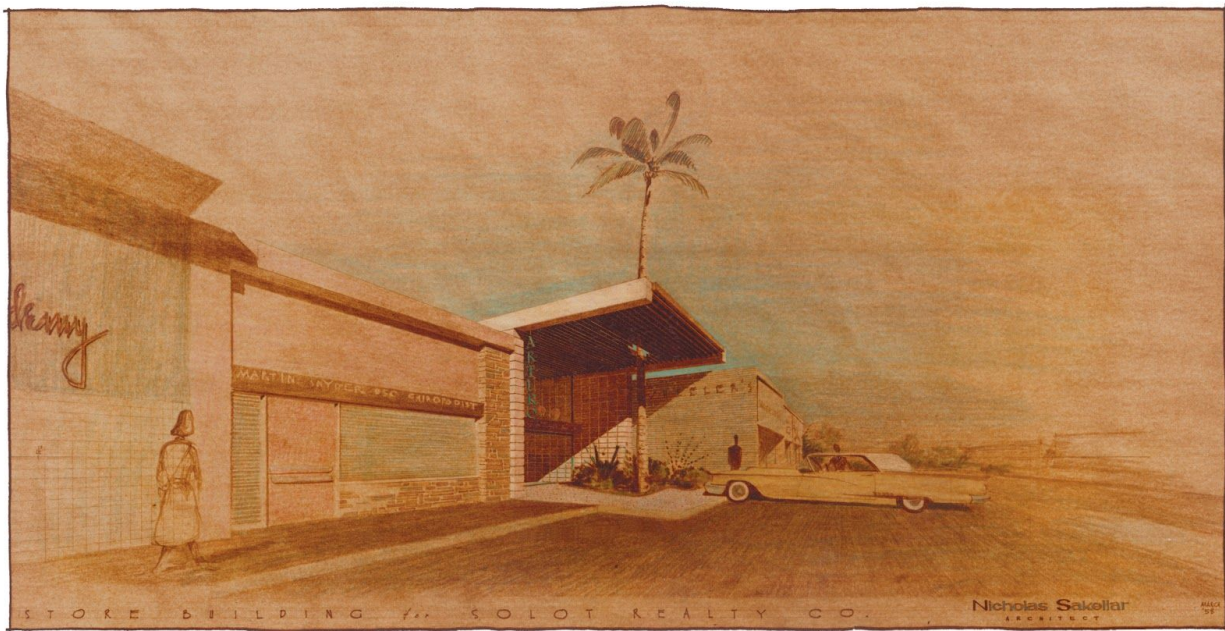


Fig. 20, Store Building for Solot Plaza (1958), Sunshine Mile, 2631 East Broadway Blvd. Nicholas Sakellar, architect. Nicholas Sakellar rendering, Sakellar Archive, 1958.

1957 was the year the Haas/Desert Guild Building was constructed at 2532 - 2538 East Broadway Boulevard, designed by Architect Anne Rysdale. During her early career Rysdale worked for prominent Modernist architect, Arthur Brown, before establishing her own firm in the early 50s. Originally built for the Desert Guild, this tall structure is nestled between a row of single story commercial buildings. The effect is dramatic, with a two-story glass façade revealing an exposed open steel staircase to a mezzanine level and a classic bubble light fixture on a long pendant hanging in the lobby. The exterior facade panel above the open storefront was designed for large scale signage or letterforms, intended to attract passing motorists.

Towards the middle and end of 1950s, larger character buildings began to be designed and constructed, shaping the district. These buildings included large specialty stores, banks, civic buildings, religious buildings, and offices. This collection of modern buildings represented a large investment into the District, and continued through the early 1970s.

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Fig. 21, Boulevard Shops (1958), Sunshine Mile, 33- 41 North Tucson Blvd. Nicholas Sakellar, architect. James Savage details. Ray Manley, Tucson Historic Preservation Foundation Archive, 1958.

The first, unrealized, large modern character building was Frank Lloyd Wright's 1947 Valley National Bank Building for Broadway Boulevard. Full architectural blueprints were developed (housed at ASU in the Valley National Bank archives) but the circular project was never constructed. The Wright rendering (fig. 22), provides an important insight into the architectural vision of post-World War II Broadway and the Sunshine Mile.

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Fig. 22. Frank Lloyd Wright's 1947 Valley National Bank Building for Broadway in Tucson. FLW Archive.

In 1954, architects Jaastad and Knipe were hired to design the American Evangelical Lutheran Church (fig. 23) at 115 North Tucson Boulevard. The front elevation of this church is characterized by a broad, extended gable roof and symmetrical facade. The Wrightian character is modern, but it retains a proportion, scale and relationship to the street consistent with pre-World War II styles. The masonry and plaster bell tower features a linear band of “streaky” glass. Originally, the front door was centered on the east facade of the sanctuary, facing Tucson Boulevard. The door was relocated to the north side during the construction of the courtyard and adjacent building. This east facade is now filled with an intricate, abstract design of Dalle de Verde colored glass (fig. 25).

Barrows Furniture Store (fig. 26) was built in 1956 at 2800 - 2820 East Broadway Boulevard. Designed by Phoenix-based architect Ralph Haver, AIA, the building was advertised as the brightest spot on “The Sunshine Mile.” The Barrows Showroom is the only known commercial building in Tucson designed by Haver. This is archetypically pure Modernism, featuring glass curtain walls and post and beam construction. The low roof line cantilevers well beyond the glass wall, shading the windows while creating scale and shelter along the face of the building. Born in California, Haver maintained a robust practice in the Phoenix valley from 1945 until the mid-1980s, and is well-known for his residential designs.

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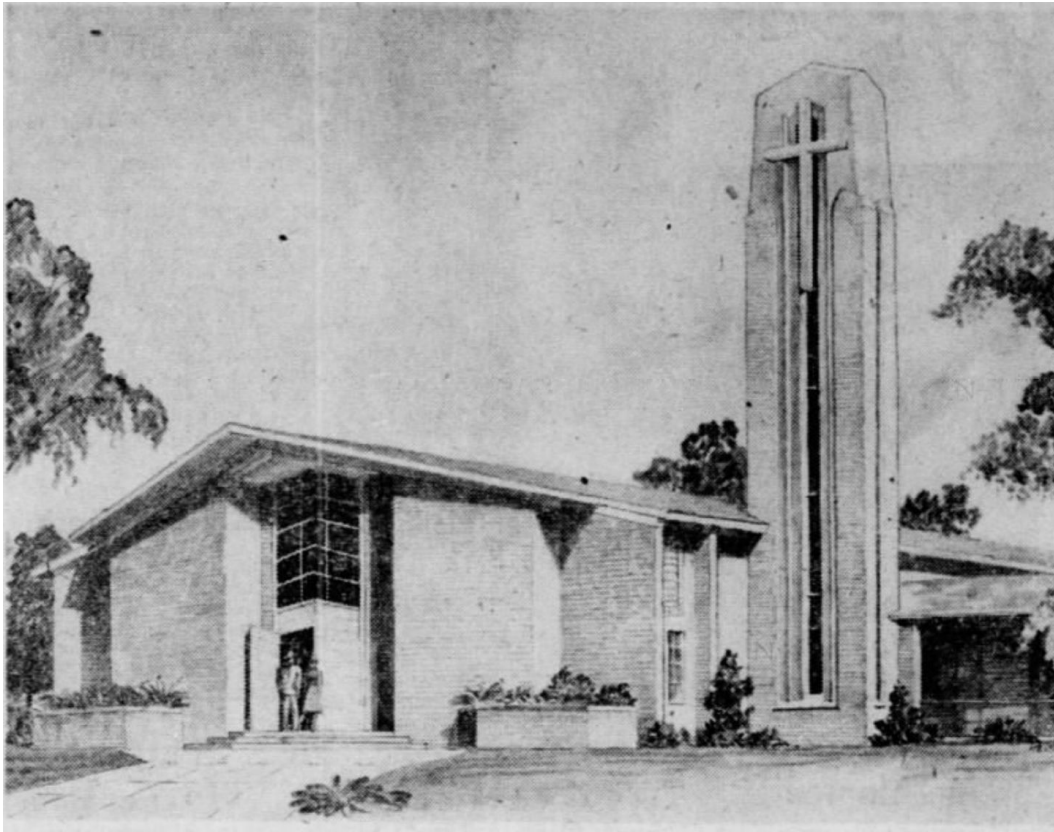


Fig. 23, American Evangelical Lutheran Church, architectural rendering . Arizona Daily Star, Oct, 3, 1954



Fig. 24, American Evangelical Lutheran Church, Photo by GMVargas 2017.

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Fig. 26, Barrow's Furniture Company, AIA Award Brochure, 1958

The next major building in the district was Pima Plaza (fig 3) at 2030 East Broadway Boulevard, designed in 1957 with an addition in 1959, both by Anne Rysdale. Rysdale was commissioned by Noris D. Orms to design a single-story office building with a budget of \$135,000. Contemporary amenities included fully furnished office suites with refrigeration, soundproof partitions and a telephone answering service. The plans included optional floor additions, and in 1959, Rysdale was hired to expand the Plaza with a second story that added 32 new offices, a coffee shop and two patios. The building remains true to the original design with decorative rock walls and an exterior steel stair and balcony.

The religious buildings within the district were major investments and added to the architectural character. One of the most significant of these property types is Temple Emanu-El Synagogue at 225 North Country Club, on the east end of the District. The building was designed over 20 years by Bernard Friedman and his firms, including Friedman & Green and Friedman & Jobusch. The temple was completed in four major phases: In 1948, preliminary sketches were drawn by

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William Green and Bernard J. Friedman and the first building constructed in 1949; in 1952, the L-shaped school building was completed, the addition created the quadrangle area known as the Temple patio. The third phase of building, the Convocation Building, was completed in 1957, and the Sanctuary, the final phase, completed in 1962. The Sanctuary, modeled after early synagogues (high domes), incorporates modern and distinctive characteristics. The artwork includes the Holy Ark carved from white marble, black Israel marble, multiple stained glass windows, the Tablets of the Decalogue, mosaics - Autumn (Succos & High Holy Days), Winter (Hanukkah & Purim) and Spring (Pesach & Shavuot).



Fig. 27, Temple Emanu-El Synagogue, 225 North Country Club, Sanctuary. Photo by GMVargas, 2015.

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At the western end of the district, the Walsh Brothers Company, in 1963, commissioned Roy Place and his son, Lew, to design a two-story showroom and office space at 1201 East Broadway Boulevard for their contract furniture business. Roy Place was best known as the architect of Spanish Revival pre-war buildings such as the mosaic-tile domed Pima County Courthouse in downtown Tucson, Miles Elementary School, and the TUSD Administration Building, the latter two located in the District. This International Style post and beam structure departs from earlier stylistic idioms of Place and Place. Comprising brick veneer walls, with framed infill panels and glazing on the southwest corner, the second level extends over the recessed entrance offering shelter from the sun.



*Fig. 28, Sambo's Pancakes (1964), Sunshine Mile, 2020 - 902 East Broadway Blvd. designed by Architect Ronald Bergquist.
Photo: TIm Putz, Tucson Historic Preservation Foundation digital archive c. 1965.*

The west segment of the district is also the home of a flamboyant rare Googie Style diner designed in 1964 by Santa Barbara architect, Ronald Bergquist at 902 East Broadway Boulevard (fig. 28). The space-age inspired style got its name from the Googie coffee shop on Sunset Boulevard, designed in 1949 by innovative architect John Lautner. These buildings featured

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modern forms and materials such as cast concrete and plastic. Characteristics seen here include an abstract upswept roof that looks like it might take flight, large plate glass windows, and the use of natural stone at the entry. The style was most commonly seen in motels and coffee shops such as this one, which were competing for the attention of people in their cars. The building was constructed in 1964 by Sambo's, a restaurant chain based in Santa Barbara, California. During the 1960s, Ronald Bergquist designed several eateries for the Sambo's Corp. as well as his own line of Fancy Dan's restaurants in Portland, Dalles, La Grande, and Walla Walla. In 1978, Bergquist founded the Shari's restaurant chain, and went on to establish more than 40 of them in seven states during the 1980s.

This was the second Sambo's Pancake House in Tucson, (the first at 345 West Drachman has been demolished), and the 35th restaurant in the regional chain. The restaurant opened on August 15, 1964 under Tucson manager Andy Burris. The restaurant seated 120, had 25-30 employees and was built at a cost of \$240,000. This restaurant is a low concrete-and-glass box topped by a massive roof with an asymmetrical swooping shed shape. The front (north) Broadway Boulevard elevation is a combination of glass display windows with wood sash set in metal frames and an entry door with blue tile and exposed stone wall. On the Tyndall Avenue elevation, the edge of the roof is adorned with 8 inverted large lunettes which were filled in but have now been restored. The entry on the north, is a glass-enclosed vestibule and original steel-and-glass. The first two-thirds of the west elevation is plate glass and tile. The building was restored in 2016.



Fig. 29, Arizona Bank, Broadway Branch, 1964 2102, 2118 East Broadway Boulevard, Photo by GmVargas 2015.

During this period, the banking industry was a key economic engine and had grown to be an essential catalyst in the expansion of the post-World War II era optimism and development. In

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Arizona, the industry used innovative modern architectural design to express the core values of security, integrity, experience, partnership and forward thinking. The modern branch buildings were strategically positioned at major intersections and key locations in emerging neighborhoods throughout Arizona, serving developing communities as integral parts of the finance mechanism that allowed them to grow.

The 1964 Arizona Bank, Broadway Branch, at 2102 - 2118 East Broadway Boulevard, designed by Friedman and Jobusch, AIA, was an example of the expression of the industry's core values. Eager to attract attention and new customers, the banking industry of this era commissioned prominent architects to design progressive buildings in a variety of styles. This branch, while small in size, was distinguished by an alternating pattern of glazed corners, glass panels and brick walls. With the automobile in mind, it featured a drive-up window as a new service for their mobile customers.



Fig. 30, Kelly Building, Nicholas Sakellar, photo c. 1965.

The nearby Kelly Building was designed in 1964 by architect Nicholas Sakellar. In the mid-60s, Sakellar began to develop a more organic vocabulary with curvilinear forms while experimenting with new materials that allowed sculptural expression. This office building was and still is an important example of Sakellar's work. The second floor features a rhythmic "piano key" pattern of vertical windows and panels with softened edges separated by vertical fins. It appears to float over the glass-enclosed first level. The driveway entrance passes through the building to reveal a magnificent sculptural staircase. The glass-enclosed lobby is framed in organically shaped wood frames and decorative bronze hardware.

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At the far eastern edge of the District at 3033 East Broadway Boulevard, is the 1971 Valley National Bank branch besigend by Friedman & Jobusch, AIA, with sculpture integrated into the design by Philip Sanderson. In 1951, Valley National Bank purchased what was previously John W. Murphy's holdings on the northwest corner of Broadway and Country Club for \$250,000, to be remodeled for use as a new branch bank. The purchase included the original building fronting on Broadway, which had 4000 square feet of floor space, 530 feet of frontage on Broadway, and 100 feet of frontage on Country Club. The purchase of the property was featured in the *Arizona Daily Star* on Wednesday May 30, 1951.

In 1970 a new bank was designed at request of Valley National Bank's President Walter Bimson (1892 - 1980), who sought a progressive image for his institution.

Architect Bernard J. Friedman and Don Smith of Friedman/Jobusch Architects were commissioned to design the new branch. The 1971 building is 24,000 square feet on a 60,000 square foot lot. The building itself is raised above the landscaped parking area and is accessible from various walks via a series of risers leading up to a covered platform. Interior spaces are dominated by a two story lobby with a full height glass wall. This vision included curved walls and integrated sweeping sculptural elements, and a ten foot, abstract, freestanding, cast marble and cement sculpture by Scottsdale artist Raymond Phillips Sanderson (1908 - 1987). Five colonnades bridge the top of the stairs between the curved walls, reminiscent of a modernized Greek Revival temple front. This building has remained an emblematic icon of Tucson Commercial Architecture, and marked the last major modern building constructed in the District. A few smaller projects were realized in the 1970s before construction stopped in 1973. When it resumed in the mid 1970s, designs abandoned the tenets of the Modern Movement.

Styles Within the District

The Sunshine Mile Historic District is an eclectic collection of 20th century architectural examples: a physical record of Tucson's suburban evolution. The District has 28 examples of 20th century period revivals including: 2 Pueblo Revival, 24 Spanish Revival and 1 Tudor Revival. The District is also home to 9 American Movement bungalows, Craftsman Style houses. Following World War II, the architectural expression of the District shifted towards the Modern Movement. Within the Sunshine Mile, there are 146 modern buildings. Descriptions of Tucson's predominant architectural styles were developed in the book: *A Guide to Tucson Architecture* By Anne M. Nequette and R. Brooks Jeffery.

The descriptions are excerpted here:

Spanish Revival

Spanish Colonial Revival is quite similar to, but usually more elaborate in the addition of the decorated entry portal, colorful ceramic tile, and the use of ornamental wrought iron.

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This slightly later revival was the product of the influence of Bertram Goodhue's California State Building of 1913-1915 at the Panama-California Exposition in San Diego, which in all probability was visited by many Tucsonans. Goodhue's model was the Spanish Colonial church of Mexico, not the California Mission church. Closer to the center of Spanish government in the New World, Mexican churches benefited from financial resources only dreamed of by the priests of the California Mission. As in the Mission Revival, courtyard plans, loggias or pergolas, and gardens create outdoor rooms within the walls of the building, and the bell tower is often used as a vertical landmark.

Pueblo Revival

The small Spanish Revival style houses of the Sunshine Mile are expressed with simple designs and straightforward ornamental details. The houses have narrow, tile-covered shed roof entryways. A number have flat roofs and cross gables. The oldest examples in the District date from 1926, the last constructed in 1946. Two notable examples of this stylistic expression within the district are Miles Elementary School at 1400 East Broadway Boulevard, designed Lyman and Place in 1920, with additions by Roy Pace in 1930, and the 1939 Josias Joesler-designed Broadway Village (Fig. 10) at 3000 - 3052 East Broadway at the eastern edge of the District. The Village was the first suburban shopping center in Tucson, the design inspired by the city of Patzcuaro, in Central Mexico.

Pueblo Revival

Anne M. Nequette, R. Brooks Jeffery:

The twentieth-century style is often called "Santa Fe" because it was invented to attract tourists to Santa Fe, New Mexico, after the railroad bypassed the town in 1912 and the population began a rapid and frightening decline. The most influential architects of the style, Isaac Hamilton Rapp and John Gaw Meem, admired the forms and tactile qualities of the multi-storied pueblos at Laguna and Taos. The vernacular form, with its casual additive nature, was translated into an applied "style" of formal designs, which combined aesthetic qualities of Pueblo with Spanish elements such as the portal and American building technology such as brick or wood frame. One of the earliest structures in this style is the now-familiar 1909-1913 remodeling of the Santa Fe Palace of Governors, originally built in 1610. What is less well known is that the archaeologist Jesse Nusbaum chose to ignore the Victorian and territorial Greek Revivals of the original building and "restored" it to an invented image of an earlier period. The new "restoration" was built of brick and stucco, with a portal of round wooden columns supporting curvilinear brackets and a stucco parapet with exposed vigas. Soon to follow was Rapp's 1915 version of the Spanish Colonial church San Esteban at Acoma (1629-1639) in the form of the New Mexico building at the Panama-California Exposition in San Diego, California.

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It was a wood frame building covered with stucco. Rapp then used this same design, in brick and stucco, for the 1916 Fine Arts Museum in Santa Fe.

Pueblo Revival has remained a popular residential style in Tucson and elsewhere for its picturesque and romantic qualities: stepped forms in earth-colored stucco, battered walls, flat roofs with rounded and stepped parapets, simple window openings, exposed viga ends creating dramatic shadows, and portales with wooden brackets as capitals. It was created as and remains an applied style quite removed from the people, the place, and the technology of the pueblos. Only two characteristics make it appropriate Tucson: the thick walls and the limited window area, which both reduce solar heat gain.

Within the Sunshine Mile Historic District there are two examples of Pueblo Revival style buildings. The 1935 Dr. J. B. McQuown Animal Hospital at 2300 East Broadway Boulevard, and the Tucson Unified School District Administration Building designed by Place and Place in 1945. The administration building is an excellent example of the style, but the central courtyard was infilled with a two story Modern addition designed by architect Josias Joesler in 1955.

Bungalow and Craftsman

Anne M. Nequette, R. Brooks Jeffery:

The English bungalow house appealed to Americans for several reasons. The Form could be easily adapted to various climatic conditions and was especially good at sheltering its inhabitants from the sun and rain while providing spacious porch area that captured cooling breezes and created deep shade. It must have seemed a refreshing simple design in comparison with that of the Victorian or Queen Anne. Because the house was easy to construct, it quickly became a standard in lightweight wood frame construction was affordable for many Americans.

The appeal of this house form to warmer climates such as California and Arizona is no surprise given its origins as a house built to provide temporary shelter during the monsoons in India. (The words “bungalow” and “verandah” are both derived from Hindustani.) The house form, carried to England by returning British colonial administrators translated into an English country house, was further developed in America. Second only to the cooling porch, the generous attic vents, allowing built-up heat to escape, were particularly useful in Tucson, providing a distinct advantage before the war of mechanical cooling systems.

The bungalow was so accessible to Americans through numerous publications such as *The Craftsman* (1901-1916) and other architectural or home magazines, the sale of

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inexpensive sets of working drawings, and mail-order catalog kits that its vocabulary soon became part of the vernacular. One could even order a house from Sears & Roebuck or the Tuxbury Lumber Company that advertised the “Quickbilt” bungalow.

For most middle-class Americans, the bungalow represented the three main points of the Arts and Crafts philosophy embodied in the *The Craftsman*: simplicity, harmony with nature, and craftsmanship. The simplicity, harmony with nature, and craftsmanship. The simple, unembellished design with its generous porch and landscaping provides a connection with nature. The interior featured practical built-in cabinets, drawers, and bench seating. Although the interior may seem small and dark today, the evolution of the “parlor” into a spacious and informal “living room” was a new trend that continued to evolve.

The breadth of variations runs from the simplest roofed box to bungalow courts and from the single-story house with a single gable facing the street to two-story houses with perpendicular and multiple gables. The most recognizable form employs two street-facing gables: one covering the roof and another for the porch, which is slightly offset from the house. The most elaborate designs are those of Charles and Henry Green in California.

Within the district there are 9 examples of Bungalows clustered on the western segment of Broadway Boulevard. The seven (of eight) oldest buildings in the District are Bungalows built between 1920 and 1926. Two additional Bungalows were built in 1927 and 1931.

Modern

Anne M. Nequette, R. Brooks Jeffery

It may be useful to think about modernism as a continuum in three phases: European Inception (c. 1900 - 1930), International (1945 -), and Critical Regionalism (c. 1980-). In reality, the origins for the past phase lie with Le Corbusier at about the same time as the second phase began, but his work from that period was not recognized or emulated until the next generation. In addition, the international style was primarily an American invention, which then spread internationally.

Modernism began before the turn of the twentieth century with the use of industrial materials and systems in architecture, but the major period of innovation and development by European architects occurred between the two world wars. At the heart of early modernist ideology was the absolute rejection of the lingering nineteenth-century aesthetic of historicism - the recycling and nauseam of historical styles, in particular Greek

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Roman, and Gothic- when it was becoming increasingly obvious that an iron or steel structure and prefabrication were much more efficient in both material and labor cost and could be beautiful in their own right.

Although each of the primary architects associated with this monumental shift in design theory - Walter Gropius, Ludwig Mies van der Rohe, and Le Corbusier - had a personal agenda in regard to the purpose, meaning, and uses of architecture, the opinions that they shared resulted in similar formal expressions, which then led to the misunderstanding, in the International phase, of their work as a new "style" in applied sense. Any shared sense of social responsibility or of being visionaries in a new epoch was largely ignored by the promoters of the formal International style in America. But it was primarily world politics that helped spread modernism to this country as many of the leading practitioners and educators fled Germany during and after World War II. With Gropius directing the Graduate School of Design at Harvard University and Mies van der Rohe in similar positions at the Illinois Institute of Technology, the next generation of American architects was schooled in the founding ideals of the Modern movement,

In 1932, at the Museum of Modern Art in New York City, Philip Johnson, director of the department of architecture, and the architectural historian H.R. Hitchcock presented the work of European modernist architects to the American public in an exhibition entitled "International Style." In this formalist presentation, one saw work stripped of historical association: There were no pitched roofs, no applied ornament, and no symmetrical facades. Material texture and color served for ornament. Spatially, the work was dynamic, eliminating the distinction between outside and inside, and planes were used to demarcate areas, not confine static rooms. In Le Corbusier's definition of the "Machine Aesthetic," structure is expressed and celebrated, as in the example of Gropius's clear glass curtain wall at the Bauhaus, which reveals the concrete structure inside. Le Corbusier's seemingly dismissive attitude toward varying climatic conditions - "one building for all climates" - was promoted, yet he himself recognized and addressed the problem in his design of the Salvation Army Hostel (1929-1933) in Paris. Johnson, Hitchcock, and Mies van der Rohe, who built many glass walled buildings in America, were not concerned about the use of renewable resources to fuel building heat gain or loss because it wasn't yet identified as a problem in the booming postwar American economy,

The core issue of the third phase of modernism, Critical Regionalism, is the synthesis of European modernist intentions with the cultural, geographical, and climatic concerns of a particular place; thus, this style will produce different formal expressions depending on locale. In some ways, it represents a dissatisfaction with the loss of time and place

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created by the International style, not only in this country but as it spread worldwide, In Tucson, the response to the harsh sunlight and generally constrained economics had led to some intelligent and innovative solutions,

Within the Sunshine Mile Historic District are 146 examples of buildings from the Modern Movement.

Designers of the Sunshine Mile – Broadway Boulevard

A number of influential architects, developers and artists contributed to the distinct character and architectural design of the Sunshine Mile Historic District. Each of the listed individuals contributed a significant element to the design of the area.

Architects

Bernard J. Friedman, AIA (1916 - 2012)

Within the Sunshine Mile, there are thirty three documented buildings designed by architect Bernard J. Friedman and his two firms Friedman & Green and Friedman & Jobusch. No other architect had as large an influence on the design of the district.

Architect	Building	Year	Address
Friedman & Green	Stratford Pharmacy and Medical Center	1949	2530 East Broadway Boulevard
Friedman & Green Bernard Friedman Friedman & Jobusch	Temple Emanu-El	1949 1955 1960	225 East Broadway Boulevard
Bernard Friedman	Tucson Jewish Community Center	1949	134 South Tucson Blvd.
Bernard Friedman Friedman & Jobusch	Friedman & Jobusch Architectural Office	1950 1965 1967	2233 East Broadway Boulevard
Bernard Friedman	Solot Realty Building (Atlas Appliance Building)	1952	2311 East Broadway Boulevard
Bernard Friedman	Tucson Jewish Community Center	1953	102 South Plumer Avenue
Bernard Friedman	Solot Realty Building (Ray Manley Studio I)	1954	2307 East Broadway Boulevard
Bernard Friedman	Hirsh's Shoes	1954	2934 East Broadway Boulevard
Bernard Friedman	Solot Plaza Building / Batavia Realty	1955	2635-37 East Broadway Boulevard
Bernard Friedman	A. Pine Building (Middelton Appliances)	1955	2235 East Broadway Boulevard

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Bernard Friedman	A. Pine Building Catalina Sewing Machine Co.	1955	2237 East Broadway Boulevard
Bernard Friedman	A. Pine Building Sachs-Parker	1955	2239 East Broadway Boulevard
Bernard Friedman	Solot Realty Co. Building (Solot Plaza)	1955	2559 East Broadway Boulevard
Bernard Friedman	Harry Shiff Building	1955	2563 East Broadway Boulevard
Bernard Friedman	Frank A. Gray Building	1956	2305 East Broadway Boulevard
Bernard Friedman	Sterling Furniture Store	1956	2636 - 2640 East Broadway Boulevard
Bernard Friedman	Max Saltzman Building (Beacon Lighting Co.)	1956	2901, 2903, 2905 East Broadway Boulevard
Bernard Friedman	Solot Realty Co. Building (Solot Plaza)	1957	2545 - 2547 East Broadway Boulevard
Bernard Friedman	Solot Realty Building	1964	2309 East Broadway Boulevard
Friedman & Jobusch	William J. Linderfeld Building (Solot Plaza)	1957	2553 East Broadway Boulevard
Friedman & Jobusch	Solot Realty Co, (Solot Plaza)	1957	2555 East Broadway Boulevard
Bernard Friedman	Nehring Insurance Co. (Solot Plaza)	1958	2605, 2609 East Broadway Boulevard
Friedman & Jobusch	Solot Realty Co, (Solot Plaza)	1958	2549 East Broadway Boulevard
Friedman & Jobusch	Tucson Office Supply Co.	1960	200 South Tucson Boulevard
Friedman & Jobusch	2221 Broadway Building	1961	2221 East Broadway Boulevard
Friedman & Jobusch	Tucson Office Supply Co.	1963	202 South Tucson Boulevard
Friedman & Jobusch	Electrical Workers Local 570	1963	750 South Tucson Boulevard
Bernard Friedman	Solot Realty Building	1964	2309 East Broadway Boulevard
Friedman & Jobusch	Arizona Bank	1964	2102, 2118 East Broadway Boulevard
Friedman & Jobusch	Arizona Bank Annex	1965	2120 East Broadway Boulevard
Friedman & Jobusch	Tucson Sabbar Shrine Temple	1968	450 South Tucson Boulevard
Friedman & Jobusch	Tucson Office Supply Co.	1971	204 South Tucson Boulevard
Friedman & Jobusch,	Valley National Bank Branch	1971	3033 East Broadway Boulevard

Bernard J. Friedman's (1916 – 2012) architectural work contributed to Tucson's Mid Century Modern commercial design idiom. Between 1940 and the 1970s, his small and large scale expressive projects distinguished downtown Tucson and the emerging suburbs with a progressive architectural identity. Through structural exuberance, smart proportions, and chic design, his commercial, educational, and religious buildings clearly express national and international trends, consciously adapted to the desert climate. His bold architectural statements varied between the excitement and elegant expressions of Modernism, and the weight and monumentality of civic design.

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Friedman was born to immigrant parents, and raised in Chicago. Graduating with a Bachelor of Science degree in Architecture from the University of Illinois in 1938, he moved to Tucson in 1940. During World War II, he served as a Construction Officer with the U.S. Navy Civil Engineer Corps in the European Theatre between 1942 and 1946. Friedman was discharged in 1946, and returned to Tucson where he married Irma. By 1948, he had partnered with architect William Green. Together, Green and Friedman designed a number of residential and commercial projects, including Los Patio at 3318 – 40 East 1st Street, the El Presidio Hotel at Broadway, and 4th Avenue projects, including the new Temple Emmanuel auditorium at 225 North Country Club Road in the Sunshine Mile. The auditorium accommodated 650 and was designed to be eclipsed by and integrated into the future sanctuary.

In February 1948, Friedman announced the establishment of an independent architecture and allied design practice, relocating his office to 210 North Church Street. Friedman's commercial architecture of this period embraced the Modernist Movement with an emphasis on glass, materials, structural systems, and expressive forms. During 1949, Friedman designed the Given Brothers Shoes Co. building at 57 E. Pennington, and the Recreational and Social Center for the Jewish Community Center on Tucson Boulevard at 134 South Tucson Boulevard in the Sunshine Mile District. By 1950, he designed his own Architectural Office at 2233 East Broadway Boulevard, in the heart of the Sunshine Mile. In early 1951, Friedman designed the new school building for Congregation Anshie Isreal.

During the 1951 to 1953 Korean conflict, Lieutenant Commander Friedman was called back to Washington, D.C. to serve as Coordinator for the Engineering & Technical Services Division, Bureau of Yards and Docks. He returned from active duty in August 1953, and announced the reopening of his architectural practice at the 2233 East Broadway office. By September, he had been commissioned to design the new Jewish Community Center at 102 South Plumber Avenue, north of Broadway within the Sunshine Mile, replacing the earlier center on Tucson Boulevard. The same year, he designed the Rillito Park steel and concrete grandstand, and the subdivision model house: The Arizona Contemporary built by J. R. Schibley at 7210 North Oracle Road.

In 1954 Friedman designed two iconic Modernist store fronts that expressed the post-World War II era American commercial architectural identity: Daniel's Jewelers at 21 E. Congress, built by M. M. Sundt Construction, and Hirsh's Shoes at 2934 East Broadway Boulevard at the eastern end of the Sunshine Mile. In April 1955, he designed the storefront at 2901 Broadway for Mr. and Mrs. Max Saltzman. The expansive glass windows and long horizontal lines transformed storefront design, a clear departure from the narrow storefronts synonymous with dense commercial districts and development patterns from the pre-war era. The Saltzman building was designed with the automobile in mind; the glass window walls maximized the display of these products.

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In October 1956, Friedman established a partnership with University classmate Fred H. Jobusch (1916 -1987), to form Friedman and Jobusch, Architects & Engineers. Jobusch had moved to Tucson in 1944. He served as a President of the Southern Arizona Chapter of the American Institute of Architects, Southern Arizona Chapter of the Arizona Society of Professional Engineers, and President of The Sertoma Club of Tucson. From 1953 through 1959, he served as a member of the State Board of Technical Registration for Architects and Engineers.

Between its establishment and the early 1960s, the firm designed Kal Rubin City, Amphi Plaza Shopping Center, Copa Bowl, additions to the Jewish Community Century, Nehring Insurance Agency Building, the Arnic Renst Building, and the Gordon's El Rancho store at 3396 East Speedway. In addition, the firm designed Cactus Bowl, the Zeta Beta Tau Fraternity House, the Alpha Epsilon Phi Sorority House, Campbell Plaza Shopping Center, the El Dorado Motel in Nogales, Tucson City Hall, and a shopping center in Key West Florida.

In 1959, Friedman served on the Planning and Zoning Committee of the American Institute of Architects. In 1960, Friedman and Jobusch designed the first Levy's at the new El Con Mall Complex half a mile east of the Sunshine Mile (fig 12). Levy's was a partnership of the Friedman and Jobusch firm with Albert C. Martin and Associates of Los Angeles. In addition to this large canon of commercial work, the firm developed a specialty in educational buildings, designing the University of Arizona College of Medicine, the Agricultural Sciences Building, the Physics-Math-Meteorology Building, the Pharmacy-Microbiology Building, and the Chemistry Building.

Other educational work included Pima College, Sahuaro High School, Canyon del Oro High School, Donaldson Elementary School, Katherine Van Buskirk Elementary School, and Clara Fish Roberts Elementary School. Friedman's projects covered a broad range of commercial, civic and municipal buildings including the Tucson Community Center; Tucson Music Hall; Astrophysics, Environmental, Electronic, Instrumentation, Computer and Optical Laboratory facilities for Kitt Peak National Observatory, the Chris-Town Mall in Phoenix, and the Plaza International Hotel and Aztec Inn.

He also designed other religious buildings, including Congregation Anshei Israel, St. Albans Episcopal Church, St. Mark's Methodist Church, and Streams in the Desert Lutheran Church. Friedman was interested in the role of landscape and included landscape design in his later projects. The sculptural Valley National Bank Branch on the northwest corner of Country Club Road and Broadway Boulevard is perhaps Friedman's most recognized and iconic building. Featured in Dwell Magazine and national TV's shows, the building is a regional landmark and a beloved example of Modern design. During his career, Friedman was the President of the

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Southern Arizona Chapter of the American Institute of Architects, served as a Member of the Architectural Advisory Committee of Pima County, Arizona, was the Architectural Advisor for the Tucson Jewish Community Center, was a member of the Board of Directors of the Tucson Botanical Society, the Tucson Chamber of Commerce, the Tucson Festival Society, and a Member of the City of Tucson Building Code Review Committee. Bernard J. Friedman died on June 21, 2012, at the age of 96.

Bernard Friedman, and later his firm Friedman & Jobush, has the largest number of commissions within the District. No other architect had a larger impact on the design and development of the Sunshine Mile. 28 documented Friedman buildings are located in the District, including the firm's office. Additional unattributed buildings are likely the product of his work.

Anne Rysdale (1920-2017)

Within the Sunshine Mile there are five documented Rysdale designed buildings.

Architect	Building	Year	Address
Anne Rysdale	Desert Guild / Towne and Sports	1952	2532, 2534, 2536, 2538 East Broadway Boulevard
Anne Rysdale	Hass Building	1957	2610 East Broadway Boulevard
Anne Rysdale	Mrs. Fal Southbeck Building (sp) (Solot Plaza)	1957	2615 East Broadway Boulevard
Anne Rysdale	Pima Plaza	1957 1959	2030 East Broadway Boulevard
Anne Rysdale	William Easter Building (American Optical Co.)	1958	1518 East Broadway Boulevard

Rysdale was born in Detroit in 1920 as Barbara Anne Nicholas. Growing up in a military family, Anne moved often, living in various parts of the county including Plainfield, New Jersey, and then Tucson, Arizona. Rysdale was a natural artist, and graduating from Tucson High, she matriculated into the University of Arizona and graduated in 1940 with a degree in Engineering and Fine Arts (the University did not yet offer an Architecture degree). Rysdale married George "Rattlesnake" Jackson, a UA football player, and for a short time she worked under Tucson architect Henry Jaastad, but then relocated to Seattle to become an officer in the Navy during World War II. While in Seattle, she completed her Architecture degree at the University of Washington. Returning to Tucson in 1945, she received additional architectural training under Tucson architect Arthur Brown before establishing her own practice.

During her early career (1949 to the early 1960s), Rysdale was the only registered female architect practicing in Arizona; Annie Graham Rockfellow, Arizona's first female registered architect, had retired in 1938. Architecture was still heavily dominated by men at the time.

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Rysdale frequently had to fight bias against women in her field. She was instrumental in creating a numerical-based system that anonymized the name and sex of applicants into the Arizona AIA. (Rysdale, 2012) It still took five years of repeated sponsorship for her to be admitted into the Southern Arizona Chapter of the American Institute of Architects (AIA). Despite these professional obstacles, she credited several of her commissions to her clients' curiosity about what a woman could design (Harelson, 1960). She felt that to compete effectively in a male dominated field, she had to produce more and better work (Gerdan, 1959).

Rysdale initially designed residential projects, her most active home design period being the early 1950s into the mid-1960s. Major residential projects included: 22 residences in Winterhaven, 21 residences in Colonia Solana, 8 residences in El Encanto, and other homes in the Tucson Country Club Estates, Highland Manor, and Palo Alto Village.

With increased competition from designers and builders in residential home construction, Rysdale shifted her focus to commercial design. These works embraced popular stylistic trends of the era and included: the Tucson Inn on Drachman, the Old Spanish Trail Motel on Benson Highway, the Sun Building on Speedway, the Shelter Cocktail Lounge on Grant Road and the now demolished downtown Myerson's Department Store on Congress Street. When the University of Arizona opened its Architecture program under the College of Fine Arts in 1958, (becoming its own college in 1964), Rysdale served as an adjunct lecturer. She retired for a short time in the 1970s before returning to work at her former firm. In 1976, she completed the new Gila County Courthouse in Globe. Rysdale later relocated to Florida where she continued her practice as an architect and consultant.

Although Rysdale gained the most personal satisfaction from her commercial work, she was proud of the ranch-style homes which displayed her high level of understanding regarding the complexities of residential design (Harelson, 1960). She favored ranch-style residential architecture because she felt it had grown out of Arizona. Another important consideration in her residential architecture was for the home to "fit the way the family likes to live" (Rysdale, 1961). Rysdale considered herself "fussy with the details" and this attention to detail is evident in the high quality of her designs.

During her architectural career in Arizona, Rysdale was frequently interviewed, and wrote more than a hundred columns for the Arizona press on architecture, home building, and her career as a female architect. Some of this coverage stemmed from the novelty of her being the only female architect practicing in Arizona for much of her early career. Rysdale is also notable for pioneering the use of copper ore as a decorative building stone in Tucson (Harelson, 1960). Rysdale died in 2017.

Sunshine Mile

Name of Property

Pima, Arizona

County and State

Frank J. Nelson (1893 - 1950)

There is definitive documentation that Frank J. Nelson designed three buildings in the District. Another four commercial storefronts are attributed as him. These attributions are based on the client, date and building design.

Architect	Building	Year	Address
Frank J. Nelson	Chuck Abbott Building	1947	2354 - 2358 East Broadway Boulevard
Frank J. Nelson, attributed	Zary South, Ranch and Sportsman Outfitters	1947	2310 East Broadway Boulevard
Frank J. Nelson, attributed	Photocenter	1947	2360 East Broadway Boulevard
Frank J. Nelson, attributed	Tom Inglis Flowers	1948	2362 East Broadway Boulevard
Frank J. Nelson, attributed	R and R Fancy Foods No. 2	1948	2364 East Broadway Boulevard
Frank J. Nelson	McWhorter Music Co.	1949	2330 East Broadway Boulevard
Frank J. Nelson	Church of Christ	1950	145 North Country Club Road

Frank J. Nelson was born in Bay City, Michigan in 1893. He served as a pilot in the air corps during World War I, and moved to Tucson in 1925. Nelson received his Arizona State licence as a registered architect in January 1934, following a meeting of the state board of registration at the University of Arizona. Nelson worked in Tucson as an independent architect, and was a member of the American Architect Association and the American Legion. He married Bernice Nelson and regularly returned to Michigan during the summer months.

He became a member of the Junior Chamber of Commerce in 1939, and in 1944, he served on the City of Tucson Board of Examiners and Appeals with architect Roy Place. In 1946, he served as acting Building Inspector.

Nelson was hired by photographer Chuck Abbot to design a series of buildings along Broadway Boulevard including 2354 - 2358 East Broadway in 1947 constructed by H .L. McCoy Construction Co. and the McWhorther Music Company Building at 2330 East Broadway also built by McCoy in 1948. Nelson lived at 1033 East Speedway and died in 1950 at the age of 57.

Cecil H. Moore (1913 - 2009)

Within the Sunshine Mile there are four documented Cecil H. Moore-designed buildings.

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County and State

Architect	Building	Year	Address
Cecil Moore	Petite Miss Shop	1954	2241 East Broadway Boulevard
Cecil Moore	Sessler's Card and Gift Shop	1954	2243 East Broadway Boulevard
Cecil Moore	The Yarn Shop	1954	2245 East Broadway Boulevard
Cecil Moore	Oliver Drachman Laundry /Dry Cleaners	1956	2000-2008 East Broadway Boulevard

Cecil H. “Cookie” Moore was an architect and builder born in 1913 and active in Tucson during the early and mid 20th century. He worked in the offices of Merritt Starkweather and Henry Jaastad after his arrival in Tucson in 1926. In 1935, he established his own design/build firm becoming a registered architect in 1936. During his 40 year career, Moore designed over 350 projects in Tucson. In his work, he experimented with an eclectic array of architectural styles including: Spanish Colonial Revival, Art Deco/Streamline, Modern, Ranch and Pueblo Revival.

After obtaining an architecture license Moore was hired in 1936 by Leonie C. Boutall to design a major residential project, a rambling “Mexican Type” home called Rancho Nezhone in the Los Ranchos Palos Verdes area north of Tucson in off Orange Grove Road in an area called the “thermal belt.” The property would become an iconic Tucson guest ranch that would host thousands of guests during the years of operation.

By 1937, his architectural signature began to emerge. Moore used a combination of exposed and painted brick, terracotta roof tiles, and steel casement windows to design buildings with a distinctive character and quality. These buildings combine simplified revival idioms characteristic of the post-depression era with a flavor of the early ranch house. His 1937 triplex building at 847 North 2nd Avenue is an example of this emerging motif.

By 1939, Moore had formed a business relationship with developer Simon Kivel to design the Service Station and Warehouse for the Apache Tire Company on the north west corner of Stone and Fifth Street. The Modernist Deco building included a graphic, neon-clad tower visible from a distance. During this period, he built numerous Motel Courts along Tucson’s highway (US Route 80), and designed a number of Art Deco service stations, including the iconic Esses Super Service Station at 648 North Stone Avenue.

During the late 1930s and 1940s, Moore continued to design and build commercial and residential projects primarily in midtown Tucson. In 1939, he designed the Dr. Robert Alan Hicks Building at the Tucson Blvd and East Sixth Street, in 1944, the Utt Property Apartment Court on the 2800 block on East Eighth Street; and in 1946, the International-style four-plex apartments at 2809-21 East Sixth Street and the C.H. Chuck Abbott Photo Studio on Broadway.

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Moore's work began to garner attention, and in the mid-1940s, architectural photographer Maynard Parker photographed Moore's own home located at 945 North Campbell Avenue, the Walter J. Clapp House in the San Clemente Neighborhood, and Rancho Nezhone. Moore's home was a redesigned bungalow, featured in the November 1947 issues of Better Homes and Gardens.

Moore took over his father's (Scruggs T. Moore) contracting company after his death; in 1948, Moore designed and built a group of 15 speculative homes in Encanto Park. The model homes were located at 3416-24 East Edgemont Street. The same year, he designed the Save A Nickel Super Market at Campbell and Grant Avenue for the Kivel family, and Moore moved to one the Encanto Park homes at 3440 East Edgemont. In April, he was elected to the charter board of the Arizona Building Contractors Tucson Chapter.

In 1953 Moore was hired to design the Hiram Banks four room elementary school, and in 1956, he worked with Los Angeles Architect Ragnar Qvale to design and build the Paulin Motor Company on East Broadway between Plumber and Olsen.

Into the 1960s, the Kivel partnership continued to yield distinctive projects, including the 1960 Food-O-Rama at 5560 East Broadway. During this period, Moore began shifting away from design and more towards construction. In 1961, his firm was hired in a joint venture with the Salt Lake City-based Cannon – Papanikolas Construction Company to build the El Con Mall. Moore built numerous stores within the mall, including the Grunewald & Adams Jewelry Store, designed by the architectural firm of Cain, Nelson and Ware; the Porter's Store; and Bloom and Sons.

In 1965, he served as the contractor on the Tucson Country Club expansion; in 1975, Moore was the prime contractor on the construction of the Park Mall.

Moore designed and built many of the distinctive custom homes near the El Conquistador Hotel. These Spanish Revival properties can be seen in the National Register of Historic Places-listed subdivisions of El Encanto, El Montevideo, Colonia Solana, and San Clemente. He designed buildings for Southern Arizona Bank and the Anshei Israel synagogue on 5th Avenue, later demolished and replaced with a practice field in 2000 by the University of Arizona.

Described by University of Arizona architectural historian R. Brooks Jeffery in the unpublished Anshei Israel Synagogue Documentation Report: "His mark on Tucson is subtle, but one which is mature and appreciated for its design sense, stylistic variety and experimentation." Moore died at the age of 96 in 2009.

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Nicholas Gust Sakellar (1918 - 1993)

Nicholas Sakellar was the principal designer for three building in the Sunshine Mile Historic District and had a hand in one other through his work at the firm Scholer, Sakellar and Fuller.

Architect	Building	Year	Address
Scholer, Sakellar and Fuller	The Tucson Clinic	1954	100 - 150 North Tucson Boulevard
Nicholas Sakellar	Solot Plaza Building (Ray Alexandres Worldwide Travel)	1956	2631 East Broadway Boulevard
Nicholas Sakellar,	Boulevard Shops	1957	29 - 41 North Tucson Boulevard
Nicholas Sakellar and Associates	Kelly Building	1965	2343 East Broadway Boulevard

The following text is excerpted from *A Guide to Tucson Architecture*, Nequette and Jeffery, 2002:

Nicholas Gust Sakellar was born to a Greek immigrant family in Indiana, raised in Ohio, graduated with an Architectural degree from the University of Michigan in 1941. After serving in the U.S. Army Air Corps during World War II, Sakellar worked briefly in Cleveland, and married his architect wife before moving to Tucson in 1948.

In 1950, Sakellar contributed his design talents to the newly established firm of Scholar, Sakellar and Fuller. During its six-year partnership, this well-balanced team won numerous design awards and contributed greatly to the Modern expression in Tucson, long defined by historic revivalism, during one of its busiest periods of growth. Seeking more creative freedom, Sakellar left the firm in 1956 to open his own office, eventually called Nicholas Sakellar & Associates. He continued his bold design reputation, acquiring residential, commercial, institutional, and master-planning commissions throughout the rest of his career.

Beginning in the mid-1960s, Sakellar broke away from a more purist Modern expression of intersecting planes and began to develop a more sculptural vocabulary, where curvilinear forms and massive cantilevered planes became more prominent.

Experimenting with new materials, he used technology to fuse his design aesthetic with the climate extremes of the desert. Sakellar was joined by his son Dino, in 1981 to create the current firm of Sakellar & Associates, and was invested in the AIA College of Fellows in 1986.

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Perhaps just as significant as his forty-year career and 250 commissions is the generation of architects who came to Tucson because of his design reputation. These include William (Kirby) Lockard, FAIA, James Gresham, FAIA, James Merry and John Mascarella, all of whom developed their own reputations for design excellence and continue Sakellar's tradition of Modern design in the desert.

Roy Place (1887-1950) Lew Place (1913 - 1986)

Roy Place and his architectural firms are documented to have designed four extant projects within the district.

Architect	Building	Year	Address
Lyman and Place	Miles School	1920	1400 East Broadway Boulevard
Roy Place	Miles School Addition	1930	1400 East Broadway Boulevard
Place and Place	Tucson Unified School District Adm Building	1941	1010 East 10th Street
Place and Place	Walsh Brothers Showroom	1963	1201 East Broadway Boulevard

The following biographical sketch is excerpted from *Places In the Sun* by James Cooper with Lew Place, 1978:

Roy Place formed a partnership with John B. Lyman in Tucson in 1919 in an architecture firm known as Lyman and Place. It was the beginning of what came to be one of the most renowned architectural teams in the state. Five years later, Lyman left for San Diego and Roy Place established himself as a nationally respected architect.

Roy was born in San Diego on December 17, 1887. He attended San Diego public schools and graduated from Russ High School there in 1906. He was the son of Harry J and Stella T. Place. Roy had one sister, Irene Place Choate. Upon Roy's high school graduation, he went to Sacramento, California, and was associated with Shepley, Rutan & Coolidge, architects of Boston Massachusetts. HE subsequently worked as an architect in Chicago and California. In Sacramento, he was associated with the California State Engineering Department, where he was a designer and a supervisory architect on several state buildings. In 1909, he was the architect-inspector for the State Insane Asylum at Patton, California.

When Jack Lyman was awarded the supervisory architect's contract for the construction of the UA's Mines and Engineering Buildings in 1916. Lyman called upon Roy Place.

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They had been close friends in San Diego, both of them designers and experienced. Lyman knew that Place and some additional qualifications that Lyman was short on Place had supervised construction in the field and Lyman felt a certain inadequacy in that area.

[...]

With the Partnership, Jack Lyman and Roy Place set up an office in an old adobe building on the east side of Stone Avenue between Broadway and Congress Street. After Lyman returned to San Diego, Roy established an office in the west end, second floor of the Steinfeld Grocery Store on the northwest corner of Pennington and Street and Stone Avenue.

In 1940, Roy made his son, Lew, a partner. [...] [The] firm was known as Place and Place and Lew retained the name after his father died in 1950. Place and Place was located on the second floor of the [Montgomery Ward Building] at 11 East Pennington.

[...]

Roy Place was past president of the Tucson Rotary Club and member of the Old Pueblo Club, El Rio Golf and Country Club, past president of the Engineer Club and American Institute of Architects, first president of the Arizona chapter.

Lew Place [1913 - 1986] was born in San Diego in 1913 and came to Arizona early in 1917 with his mother to join his father, Roy Place, in their newly-rented Tucson home. He attended Roskrige Elementary School, Junior High School and Tucson High School.

After graduation from high school, he enrolled in art at the University of Arizona. Lew enrolled in only one architecture course, an engineering subject. He did not graduate from the university. During the depression years he worked as a cowboy at the Canoa Ranch and as a driver, bookkeeper and estimator for the Webster Land, Cattle Broker.

He began working in Roy's office in 1930 while he was attending the university of and worked there as a draftsman, construction inspector, specification writer and designer. In 1938-39 Lew worked as an inspector for the Federal Public Works Administration in Chandler, Mesa, and Williams, Arizona.

Lew was a member of the Old Pueblo Club, the Mountain Oyster Club, St. Philip's in the Hills Parish and Sima Chi Fraternity. He served in the U.S. Army during World War II. He received a commission as a Second Lieutenant with the Army Corps of Engineers. He was a partner in Associated State Capitol Architects. The firm designed the Legislative Wings at the State Capitol in Phoenix, the Industrial Commission Building, and the Coliseum.

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Roy and Lew Place were responsible for many outstanding works not on the campus of the University of Arizona. Included were the Pima County Courthouse (with its tiled dome), Mansfeld Junior High School which features a frieze of early Arizona scenes over the proscenium arch in the auditorium (designed by Lew Place), the Arizona School for the Deaf and Blind in Tucson, the Pioneer Hotel, Tucson Medical Center, the Cochise County Courthouse in Bisbee, the Benedictine Convent in Tucson, U.S. Post Offices in Tucson and Yuma, [and] the Corbett Lumber and Hardware Co.

Josias Joesler (1895-1956)

Josias Joesler is documented to have contributed three extant projects to the District.

Architect	Building	Year	Address
Josias Joesler	Broadway Village	1939	3000 - 3052 East Broadway Boulevard
Josias Joesler	Store Building for John W. Murphey	1952	114 - 147 South Park Avenue
Josias Joesler	Tucson Unified School District Adm Building, Addition	1955	1010 East 10th Street

Native to Switzerland, Zurich-born Josias Joesler studied architecture, engineering, history, and drawing all over Europe. During the early years of his career, he worked across Europe, North Africa and Latin America. In 1926, Joesler moved to Los Angeles, where he met John and Helen Murphey, prominent developers in Tucson. The Murpheys sought to build resort-like residential communities in Tucson that would attract buyers and residents from the East. They envisioned working with an architect who would have the depth of architectural vocabulary to execute various romantic revival styles popular at the time, particularly in California. Fortunately, the couple found this in Joesler and the three remained business partners for upwards of thirty years. (Nequette, 2002)

By the time of his death in 1956, Joesler had designed more than 400 projects across Tucson, including residences, commercial buildings, and churches. His expertise at designing revival style buildings reminiscent of other cultures blended with local building traditions resulted in his very own unique regional style that remains beloved today. (Nequette, 2002).

Terrence "Terry" Cloney Atkinson (1915 - 1983)

Architect	Building	Year	Address
Terry Atkinson	Ambrose Catholic Church	1948	300 - 390 South Tucson Boulevard
Terry Atkinson	Safeway Supermarket	1952	1940 East Broadway Boulevard

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Terry Atkinson	Terry Atkinson Architect Office	1952	2416 - 2432 East Broadway Boulevard
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Terrence “Terry” Cloney Atkinson was born in Eureka, California on August 8, 1915. He attended Humboldt State University in Arcata, California for two years and received a bachelor’s degree in fine arts from the University of California Berkeley in 1936. After completing two years of postgraduate study at the Art Center of College of Design in Los Angeles he graduated in 1938. Atkinson moved to Tucson in 1939 to work as the Chief Draftsman for the firm of Richard Morse and Arthur Brown from 1940 to 1941, worked from 1941 to 1942, then with the firm of Headman, Ferguson & Carollo. From 1942 to 1946 he worked for James MacMillan. During World War II, he served in the U.S. Army Air Corps., in the Pacific and Burma-China-India theaters. In 1946, he became an architect and established his own practice located at 2424 East Broadway Boulevard along the Sunshine Mile.

Beginning in 1946, Atkinson worked on numerous religious projects for the Roman Catholic Church under the patronage of Bishop Daniel J. Gercke. For many of these church buildings, the design program utilized a style described at the time as “Modern Spanish Architecture.” Atkinson used exposed brick, plaster, symmetry, and traditional religious building forms in a clean, simplified approach which created a stylistic expression rooted in both ecclesiastical tradition and his own distinctive style. Saint Ambrose Church (1947) at 300 South Tucson Boulevard within the district is an example of this style.

In March of 1949, Atkinson was elected president of the Arizona Chapter of the American Institute of Architects. Other major projects during this period included the Medical Square, located on the southwest corner of Tucson Boulevard and East Elm Street.

In February 1952, in the Tucson Art Center “Architects Show”, Atkinson exhibited with other significant Tucson designers including: Arthur T. Brown, William H. Carr, Frederick A. Eastman; Jaastad and Knipe, Joesler, Gordon Maas Luepke, James MacMillan, Place and Place, Scholer, Sakellar and Fuller, Starkweather and Morse and others. In 1959, Atkinson participated in the “Tucson Crafts in Use” show under the Tucson Fine Arts Association presenting a display titled “The Executive's Office.”

Atkinson served as a director of The Bank of Tucson and in 1966 he became a member of the Tucson Gas and Electric (Tucson Electric Power Company) Board of Directors and served on the executive committee of American Institute of Architects’ Southern Arizona Chapter. He participated in the Tucson Regional Plan and Tucson Community Goals Committee, and served as a Pima County Juvenile Court referee. He served as past president of the Tucson Festival Society and the Southern Arizona Watercolor Guild and American Watercolor Society.

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Atkinson's contribution to Tucson's built environment was significant. His early work displayed a distinctive stylistic approach attempting to bridge the pre- and post-World War II styles that were prominent in Tucson. His design signature can be seen on his surviving buildings. His later work and major commissions shaped the design of Tucson. These projects included the 1967 Tucson Electric Power Company Building at 220 West 6th Street, Tucson Medical Center additions, 1973 Tucson Newspapers Inc Buildings, Pima County Governmental Center, 1963 Tucson International Airport Terminal Building, the 1977 University of Arizona College Of Law building, 1964 College of Architecture building and Biological Sciences West Building, and numerous buildings at the Northern Arizona University Campus in Flagstaff. Terry Atkinson's home was located at 3291 East Fifth Street. Atkinson died June 2, 1983 at the age of 67.

William Wilde (1904-1984) and Sylvia Wilde (1907-1954)

The architectural team of William and Sylvia Wilde designed two extant buildings within the District. The concept for the Broadmoor Shopping Center was developed in 1953 but not realized until 1956, after Sylvia Wilde's early death in 1954.

Architect	Building	Year	Address
William and Sylvia Wilde	Broadmoor Medical Center	1954	205 South Tucson Boulevard
William and Sylvia Wilde	Broadmoor Shopping Center	1956	181 South Tucson Boulevard

William Wilde (1904-1984) was born Wolff Goldstein in Moghilev, Russia (Ukraine) on January 1, 1904. He participated in the Bolshevik Revolution, fleeing the Czarist reign into western Europe. He studied architecture before immigrating to the United States on February 2, 1923. He settled in Providence R.I., enrolling in the Rhode Island School of Design. In 1928 he changed his name to William Wilde.

Sylvia Wilde (1907-1954) was born in 1907 in (Ukraine), Russia, and after the war, escaped with her family through Siberia, living in Mukden and then moving to Japan, where she developed a lifelong interest in design. She would recall later in an interview, "Those wonderful, airy buildings in Japan! Movable partitions, whole new conceptions of living space, clean sweeping lines. They opened up a whole new world to me." She traveled throughout Asia, and immigrated to the United States through San Francisco. She moved to Providence Rhode Island and met William. They married in 1928, and by 1934, opened their first Architectural and Industrial design office in Westfield, New Jersey.

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In a post-World War II interview, Sylvia reminisced, “When I came to this country, I had to learn a new language. I am still learning, for language has many nuances and fine shadings which give it meaning. The same is true of design. One has to constantly feel the appropriate, useful, beautiful, and weave them into a pattern for living. That is designing.”

In New Jersey, they blended the emerging avant-garde European International style with American tastes to create a portfolio of work which garnered regional and national attention. For Sylvia and William, the interior and landscaping were as important as the exterior of a building. They developed a vision of congruity and believed the design elements needed to flow from one into the other. In 1936-37, the couple collaborated on the Mary Ellis House at 1629 South County Trail in East Greenwich, Rhode Island. The house was immediately recognized as architecturally significant, and was published in the History of Rhode Island Architecture. The Ellis House is considered the best example of International Style houses built in Rhode Island, and was nominated to the National Register of Historic Places in 1981.

The couple moved to Tucson in 1946. In southern Arizona they opened a new office and were hired in 1947 to design the El Siglo Apartment. The FHA-Insured project was led by Albert Oshrin of Oshrin Building and Development Company. The development was located east of Alvernon Way near Haynes Street behind what is today the Doubletree Hotel. The 20 acre project included freestanding rental homes with landscape by John Harlow. The first phase included 12 units which opened in 1948 which under federal housing administration regulations which give World War II vets priority. The houses ranged in size from 3 ½ to 5 ½ rooms – brick and glass construction with central heating, cooling. Each had a carport. Price was \$90 to \$130 a month. The project was financed through a \$534,750 FHA loan, the largest granted to any builder in the state of Arizona at the time it was made. In 1948, they oversaw the design of Freedom Village, a 160 acre, 450 home development, created by Freedom Homes, Inc. at Indian School (Ajo) and Valley Road.

In 1951, the Wildes were commissioned to design the home of Harold Rappaport at 1501 East Spring Street. The expansive glass, movable walls, and rhythmic form of the house was an innovative design approach which received national and international attention. The home was featured in the July 1948 issue of Architectural Forum and the July issue of British published Ideal Home. Every element of the Rappaport house was designed by the Wildes including china and silver.

In an interview, they ruminated, “People call us modernists. If using modern materials and techniques and employing them to the best use we have constitutes modernism, then we are. After all, we live in a particular era, and we want to express it, the same as people of all ages have. There is so much new in our own period that just begs to be utilized in design.”

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*Fig. 31, Sylvia and William Wilde, architectural concept for 181 South Tucson Blvd.
Arizona Daily Star, Aug 30, 1953.*

The attention and critical acclaim helped grow their practice and attracted clients looking for innovative cutting edge modern design. Their office, which they called “H.R. 30,” was located at 415 (413) East Fifth Street. During this period, Sylvia designed buildings, furniture and fabrics. Cele Peterson, fashion icon and client, described Sylvia in September 1952 as: The way Sylvia Wilde Accepts the new....it’s tomorrow just talking to her! Her whole vision is marvelous, daring, foresighted!”

The Broadmoor Shopping Center (fig. 31), located at 181 South Tucson Boulevard in the Sunshine Mile Historic District, was conceived in 1953, its concepts commissioned by Dr. J. L. Whitehill and Dr. A. H. Neffson from architects Sylvia and William Wilde.

The building would not be fully designed until July 1956. The refined architectural concept used prefabricated concrete T beams to support the structure and allow for ample glass. Originally designed as a one-story building with a series of storefronts, the building used prefabricated concrete T beams and after being installed into place, a large fin was affixed to the front of the building.

Sylvia developed cancer and died in 1954 at the age of 47 in Chicago, while recovering from surgery. Wilde’s designs from this period forward take on a more masculine and structural character. In 1958, Wilde developed a concept-project for the addition to Harlow’s Nursery. The open air building was one of the first thin-shell concrete structures poured in Tucson. The design gave the building the appearance of floating. Wilde worked with Johannessen, Girard and Taylor, consulting engineers; construction on the project was completed by Jaco Construction Co.

In 1966, Wilde was selected to design the new NASA Planetary Science building on the University of Arizona campus. The design used six-ton precast concrete components that functioned as a column, a window and a spandrel beam. The four-story building was financed

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by the National Aeronautics and Space Administration Building at a cost \$1.2M, and at the time was considered a pioneering structure for US colleges.

In 1970 Wilde said, “the time of great people doing things by themselves is gone. Everyone today must be a part of the community, part of a team and this holds with architects. Architects can’t practice today without going beyond what a city looks like. They must understand its problems. They must understand behaviorism. Architects today must concentrate on the real needs of the public – the needs that people do not themselves realize they need.”

In May of 1978, Wilde announced his retirement from the firm of Wilde Anderson DeCartolo Pan Architecture Inc., and began the consulting firm William Wilde AIA, continuing to impact projects and design in Southern Arizona until his death in 1984.

Blanton and Cole

Architect	Building	Year	Address
Blanton and Cole	Square & Compass Children's Clinic	1951	2916 East Broadway Boulevard
Blanton and Cole	Newell & Robbs Mortgage Bankers	1956	2939 East Broadway Boulevard

Tony A. Blanton (1910-1969) was born in Calgary, Canada in 1910. His parents, from southern Arizona, returned to Willcox in 1911 before relocating to Tucson in 1914. Blanton attended schools in Tucson and the University of Arizona. He began his career in engineering with the Southern Pacific Company. He worked for the City of Tucson, the U.S. Coast and Geodetic Survey, the U.S. Bureau of Public Roads, and worked with the Pima County Highway Engineering Department and the country Engineering Department. By 1940, Blanton worked at the City of Tucson engineering office. In civil volunteer services, Blanton was a member and past Exalted Ruler of BPOE Lodge 5, and held state and national positions with the Elks. He was a Methodist, and a member of the Tucson Engineer’s Club, Old Pueblo Club, Tucson Rotary Club, and served with the Tucson Chamber of Commerce. Blanton married Nina Blanton and had four daughters: Beverly Rockcliffe, Charlene Jacks, Janie Matanovich, Pamela Porter and son Kenneth Porter. Blanton died on May 1, 1969, at the age of 59.

Frederick P. Cole (1909-1981) was born in Grand Forks, North Dakota in 1909. He attended the University of Illinois. He worked for the Resettlement Administration in the Architectural and Land Planning division in Indianapolis, Indiana, before moving to Tucson in 1938. Between 1941 and 1944, Cole worked as a draftsman for Pima County Engineering. Buildings he is credited with design include: State Office Building on West Congress Street, Wakefield Junior High School, and numerous buildings on the campus of the University of Arizona; he also

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contributed plans to buildings at Kitt Peak National Observatory. Cole was a member of Sabbar Shrine Temple and the Scottish Rite. He was married to Edith Cole and had two sons, John and Carl. Cole died November 24, 1981 at the age of 72.

In October of 1944, Blanton and Cole both resigned from their jobs at the City and County respectively, to establish a land survey office. Their first advertisement in the *Tucson Daily Citizen* on October 14, 1944, promoted "Surveying, subdivisions, acreages, lots" with offices at 52 West Alameda Street. The firm quickly became a full-service architecture and engineering office. In 1946, the firm was commissioned to design a large veteran housing project called Tucson Heights. This would be the first of many projects that combined land use planning and architectural design. Located off North First Avenue between Bryant and Luna, the project included the subdivision of 175 lots, with home pricing starting at \$5,800. The design was distinctly modern, with linear geometric massing, window walls, and flat rooflines. The architectural model was displayed at the Tucson Chamber of Commerce, receiving significant attention in the local newspapers.

By 1946, Blanton & Cole were designing commercial and retail spaces. They worked with the owners of Horn's Women's Clothing to create the interior of a new store designed to "give Tucson a spacious store where women can shop in an atmosphere of manana" (*Tucson Daily Citizen*, August 16, 1946). In September, the *Tucson Daily Citizen* noted a new guest ranch project being developed on 53 acres in the East Valley on the 1929 homesteaded of Mr. and Mr. Russell Cloud in Bear Canyon. The ranch house was designed by the firm. That year John Stufflebean joined Blanton & Cole and quickly took on a leadership role as chief engineer. Stufflebean was born in Brookfield, Missouri, in 1918. He earned a degree in civil engineering from the University of Missouri in 1945 before moving to Tucson. He served as Charter President of the Southern Chapter of the Arizona Society of Professional Engineers in 1949, and served as President of the Arizona Society of Professional Engineers, and as National Director of NSPE and Vice Chairman of the Arizona Board of Technical Registration.

In 1947 Blanton and Cole were commissioned to design the exotic Pago-Pago Restaurant and Cocktail Lounge, a nightclub at 2201 N. Oracle Road (along the Miracle Mile Strip) for business partners Bob McAfee and Homer Moore. The project included design consultation from Clif Sawyer, and was built by general contractor F.B. Pacheco. The same year, the firm was selected to lead the design, layout and land planning for the Pueblo Gardens development project, and completed the engineering for the water, utilities and sewer systems. The project was financed and developed by building contractor and Yankees team owner, Del E. Webb. Pueblo Gardens was the first large-scale housing development in Tucson and envisioned to include 3,000 homes, making it the largest housing project between Dallas and Los Angeles. The homes were designed by Los Angeles-based and award winning architect Paul R. Williams and A. Quincy

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Jones; the project was featured in *Life Magazine* and numerous publications. In the end, poor sales limited the development to 750 homes.

Participation in numerous suburban developments led the firm to be selected to design a \$2.4M, 300 unit housing project for Davis-Monthan Air Force Base. The development included 150 single units and 75 duplexes for officers and enlisted men. By the mid-1950s, the firm was working on large scale commercial projects, and contributed distinctive modern designs to downtown Tucson, including the major remodel of buildings on the corner of Congress and Sixth into a series of modern storefronts. Downtown designs included the \$400K Pima Savings and Loan Building on the southwest corner of North Stone Avenue and Alameda Street.

In 1951, the firm designed the Square & Compass Children's Clinic at 2916 East Broadway Boulevard, and in 1956, the Newell & Robbs Mortgage Bankers Building, 2939 East Broadway Boulevard. The two-story building includes a mosaic design on the elevator pylon inspired by Native American sand paintings, and was illuminated at night. By 1957, the firm employed 42, and broke ground on a new office building on the corner of Main and Pennington. In 1958, the firm designed the new Holaway Elementary School, which won an Award of Merit for outstanding design from the American Association of School Administrators.

By the late 1950s, Rex E. Willoughby served as the firm's vice president and chief architect. The firm continued their involvement in large scale land use and planning projects, including Sherwood Village, developed by the Lusk corporation, and in 1958, the firm worked with developer John Murphey to design an addition to the iconic Broadway Village at the corner of Country Club and Broadway Boulevard. The 3000 square foot Spanish and Mexican inspired design blended with the original 1939 work of architect Josias Joesler, and was noted in the *Tucson Daily Citizen* July 19, 1958.

By 1963, the firm had expanded to 60 employees, and chief engineer John Stufflebean was nominated and served as president of the National Society of Professional Engineers. Throughout this period, the firm continued to grow and take on significant governmental and commercial projects. In 1967, Cole left the firm to move into private practice and the firm was renamed Blanton and Co. Blanton died in May of 1969, and the firm continued on with his name, contributing significant buildings to Southern Arizona. The firm's major clients included: the school districts of Tucson, Sunnyside, Amphitheater, Buena Vista; the University of Arizona, Hughes Aircraft Company, Tucson Gas, Electric and Power Co, and Horizon Land Corporation. The firm worked on projects throughout Arizona, and in California, Colorado, Indiana, Missouri, Nevada, New Mexico, New York, and Texas.

Charles Cox (1922- 1996)

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Architect	Building	Year	Address
Charles Cox	Silvers Building	1960	3220 South Tucson Boulevard

Charles Cox was born in 1922 in the Town of Springfield Missouri. Cox worked for his architect and engineer father from 1936 to 1940, when he joined the Coast Guard PT boat squadron and headed into the South Pacific. In 1945, Cox entered the Coast Guard Academy at New London, Connecticut, and studied engineering, seamanship and military law. Discharged in 1946, Cox used his GI bill to attend Tulane University, graduating in 18 months.

For 18 months following college, Cox designed hospitals, railroads and air terminals in Honduras for the Standard Fruit Co. Following this professional development, Cox worked for several architects in New Orleans and Nevada, relocating and opening his own office in Las Vegas, Nevada in 1954. Buildings he designed in Las Vegas include: the Hotel Mardi Gras, the Bonanza Club Casino, and a shopping center in North Las Vegas.

Cox arrived in Tucson around 1958 and established his offices at 1419 East 8th. Cox was noted as a disciple of Frank Lloyd Wright, but it is not confirmed that he was a student of Wright at Taliesin West. Cox Served as the President of the Tucson chapter of the AIA in 1955. By 1966, Cox's office was located at 4419 East Broadway

Cox's work was definitively of the Modern Movement. His exuberant forms and structural systems were architecturally graphic and visually provocative. For the Catalina American Baptist Church Cox, used a thin shell, cast- in-place concrete hyperbolic paraboloid. The evocative design pushed the aesthetic of Tucson's built environment. His buildings embraced popular trends of the era. The bowling alleys he designed are classic Americana.

Cox was elected a member of the college of Fellows of the American Society of Registered Architects. On the occasion, Cox observed: "The Average businessman and average homeowner is satisfied seemingly to accept a lot less than the best. That's why you find a minimum of really high class residential areas in Tucson. The question comes to mind: Whose fault is that? The Architects? The citizens? I think it's the architects'. The city building department can't police design. You need more than a building code. You need a certain amount of integrity by the architect, builder and owner." Cox contributed the design of the Silvers Building (SS-204) to the District.

Cain, Nelson, Wares, & Cook

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Architect	Building	Year	Address
CNWC	Edmundo F. Felix Medical Offices	1965	1309 East Broadway Boulevard

Cain, Nelson, Wares, & Cook (CNWC) was a partnership of architects where various designers were responsible for the work that was produced. The office came to prominence in the mid-1960s. Their work epitomized the characteristics of the late Expressionist period (brutal, formal, regional, construction expression). With a few exceptions, CNWC's designs tended to be conventional in form, but more expressive in materials, structure and construction. CNWC's work had limited impact, probably because trends in architecture were moving in different directions. Their work suggests a future emphasis on materials and construction that begins in the mid-1990s.

Juan Wørner y Bas (1929-2015)

Architect	Building	Year	Address
Juan Wørner y Baz	Broadway Village Annex	1961	2936 East Broadway Boulevard

In 1952, while staying at the newly built Continental Hilton in Mexico City, prominent real estate developers, John and Helen Murphey met architect Juan Wørner Bas. Helen Murphey initiated the meeting when she asked to meet the architect and interior decorator of the hotel. Helen was introduced to Wørner Bas, a recently graduated architecture and interior design student, who had just completed an addition to movie star Delores Del Rio's home, and his largest project to date, the Continental Hilton. The Continental Hilton (demolished in 1985 after significant earthquake damage) was a Modernist high-rise hotel in the historic center of Mexico City. Like many of his contemporaries working in Mexico City at that time, Wørner Bas created a Modernist, International-style-inspired design with long expanses of glass and windows, supported by heavy concrete piers, and edged with scalloped concrete balconies (4 November 1984, *Arizona Daily Star*).

The Murpheys, impressed by Wørner Bas' work, commissioned him to build their new home in the Catalina Foothills. His Tucson architectural debut, Casa Juan Paisano (roughly translated as, "the house of my countryman John") was completed in 1961. The new home was built on land the Murpheys had reserved expressly for this purpose. With Casa Juan Paisano, the Murpheys would finally reside in the residential community they had helped to create.

In 1961, shortly after completing Casa Juan Paisano, the Murpheys commissioned Wørner Bas to design an annex to Joesler's Broadway Village Shopping Center (Tucson's first shopping mall). While many Tucsonans were familiar with the Murphey's architectural imprint of

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Mexican-inspired designs, according to John Murphey, Wørner Bas was designing buildings the likes of which Tucsonans had never seen (14 June 1961, *Tucson Daily Citizen*). In the local press, John Murphey explained that he was attempting an architectural “tour de force”, and lauded the accomplishments of Wørner Bas, explaining that he would spare no expense to complete Wørner Bas’ design, noting that every penny “would be worth it.” The Broadway Village Annex became Wørner Bas’s commercial Tucson debut, which John Murphey called his own architectural “swan song”.

Between 1961 and 1966, the Murpheys helped infuse Wørner Bas’s Mexican Colonial architecture into Tucson’s architectural landscape, hiring him to design a number of other residential and commercial buildings in Tucson, the most notable of which were the Broadway Village Annex building, Catalina Foothills Condominiums, and a geometric concrete water fountain fronting the entry to the Catalina Foothills Estates No. 7. Through his connection with the Murpheys, Wørner Bas was able to expand his Tucson portfolio, designing residential and commercial properties for wealthy friends of the Murpheys, including houses in the Catalina Foothills, El Encanto Estates, and Aldea Linda Estates. Even after he returned to Mexico, he would fly to Tucson to attend various social events, and was often included in the local socialite pages (8 November 1969, *Tucson Daily Citizen*). Juan Wørner y Bas died in 2015.

Gordon Maas Luepke (1913-1984)

Architect	Building	Year	Address
Gordon Luepke	Alfred Messner Studio	1949	2440 East Broadway Boulevard

Gordon Luepke was born in Clarkdale, Wisconsin, in 1913. He was the son of Otto F. and Lillian Luepke, and attended Clarkdale High School before moving to Tucson in 1930. He earned a degree in fine arts at the University of Arizona in 1939. Luepke worked closely with Josias T. Joesler in the 1940s. During World War II, he was employed by the government for special designing work and drafting.

Luepke was a member of the Pima County Planning and Zoning Commission from 1949 -1958, and participated in developing early zoning and floodplain regulations. He was an advocate for regional and local Master Planning during the 1950s, and championed the natural beauty of Pima County. He served on the Pima County Air Pollution Control Advisory Council from 1966-1975. Luepke was a member of the Arizona Chapter of the American Institute of Architect for over 30 years. He also served on the Arizona Board of Technical Registration from 1949-1956.

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In 1949, Luepke was hired to design a new studio for Interior Designer Alfred Messner; the building was designed with the intention: "Carrying out the western atmosphere in architecture, the building will have an abundance of windows and an inter patio for showing fabric samples in natural light." The project was constructed by M.M. Sundt Construction Co.

In 1950, Luepke designed the Peyton Glass House in the Catalina Foothills on Camino Escuela. The house responded to the natural terrain and typography. The construction was featured in the *Arizona Daily Star* on February 23, 1950, and Luepke was quoted describing the house "Nothing more than a roof over a shelf cut in a desert hillside." The house was described as "shaped to the contour of the hill, which dictated the entire design [...] a shelf was cut into the hillside, the floor was laid and the roof, which appears to be entirely supported by glass, was sloped to match the slant of the hills [...] Luepke's purpose in designing the home was to blend a shelter into the hillside. He succeeded so well that the Glass home appears to be wrapped around the hillside, a perfect blend of modern design with the timeless desert scenery.

In March of 1950, Luepke was elected vice-president of the Arizona chapter of the American Institute of Architects. On October 19, 1952, the *Arizona Daily Star* featured a house design by Luepke in their series House of the Week. The paper wrote that "he has established himself as one of the outstanding residential architects of the southwest."

In 1955, he was commissioned to design a major commercial project, the Casas Adobes Shopping Plaza. The million dollar complex was an integral part of the Casas Adobes Estates. The development was built in four phases, and included a drug store, grocery, bakery and several small shops. The plaza, according to the feature story in the *Arizona Daily Star* on March 27, 1955, was "constructed of burnt and mex-adobe distinguished by a variety of roof styles and materials." Casas Adobes quickly became a hallmark of the Tucson northwest side, and is stylistically synonymous with Tucson. In the early 2010s, re-development of the plaza destroyed some of the original building and design.

The late 1950s and 1960s was a productive period for Luepke, his major commissions including Palo Verde High School, and the University of Arizona, Modern Language Building.

In 1975 he was awarded one of the first two Arizona Architects Medal. Luepke died on November 25, 1984.

Carl LeMar John (1915 – 2011)

Architect	Building	Year	Address
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Carl Lemar John	Jay Howenstine School	1958	555 South Tucson Boulevard
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Carl LeMar John was born on July 6, 1915, in Philadelphia. He was a natural artist and his father encouraged him to pursue architecture. John graduated with a degree in architecture from the Carnegie Institute of Technology and moved to Tucson in 1954, to start an architectural practice. Before moving back to Tucson, he worked in Virginia and Washington, and worked at the Pentagon for 5 years. During this time, he worked with Thomas H. Roth. John served for 42 years in the military after joining the cadets in high school.

John's architectural work was predominantly residential but included projects for the University of Arizona. His residential work was principally for large subdivision projects, creating model plans that embody the spirit and popular trends of the post-World War II ranch houses. In 1957, he was commissioned by the Jo-Co Built Quality Home company to design what they advertised as: "Tucson 1st Split-Levels and Ranch style House." The home was featured in the Orange Grove Park subdivision.

By 1958, Johns had formalized an ongoing relationship with Busby-Carroll Construction Co., designing homes for their subdivision projects. The first advertised project was the "Sparkling All-New Fashion Designed Homes of Villa Rey in Miramonte Terrace. The development advertised two models: the Bali and the Shalimar. In 1958, he designed Jay Howenstine School at 555 South Tucson Boulevard in the Sunshine Mile. In 1959, Johns designed the homes for Parkridge of Villa Rey, a 110 home site project including the lauded The Le Casa Grande, a 1,432 sq. ft. ranch house, and in 1961, designed the models for Sierra del Sol apartment project. In 1968, he worked for Fred Busby, designing the Asters and the Thunderbird Desert Classic home models in the Fred Fairway Knolls, located in Rolling Hills Country Club Estates on South Oak Park Drive.

In 1960, Johns worked for Copland Construction, designing the Pampono and Bonita models for the Casa Catalina development. In 1963, he designed The Bard and The Minstrel model homes for the New Warwick Village, located on Mann Road just south of Golf Links Road, developed by Allen and Associated.

In 1961, Johns served as the Secretary of the AIA, and in 1963, as the first permanent Chairman of the Southern Arizona Peace Corps Service Organization. After retiring, John worked with Habitat for Humanity, designing homes and the award-winning Tucson Postal History Foundation library building. John died in 2011.

Jaastad & Knipe

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Architect	Building	Year	Address
Jaastad and Knipe	American Evangelical Lutheran Church	1954	115 North Tucson Boulevard

Frederick O. Knipe (1887-1975) was born in Massachusetts and attended Brown University, the New Bedford Textile School, and the Swain School of Design. In 1911, Knipe moved to Tucson and purchased ranch land in the area. During the Depression, he was forced to sell his land, and joined the architectural office of Henry O. Jaastad. In 1947, he and Jaastad formed a partnership that continued until Jaastad's retirement in 1957. Henry O. Jaastad (1912-1965) was born in Norway and emigrated to the United States in 1886. He arrived in Tucson in 1902 and started a contracting business, while continuing his education at the University of Arizona. In 1922, he became a licensed architect and soon established himself among influential Tucsonans. Jaastad was also actively involved in local politics, acting first as a City Councilman in 1924, followed by his tenure as Tucson Mayor from 1933 to 1947.

Ragnar Qvale, (1915-2001)

Architect	Building	Year	Address
Ragnar C. Qvale Associates	Prudential's District Office	1955	2955 East Broadway Boulevard

Ragnar Qvale, was a prominent Los Angeles architect who designed the original Sahara Hotel in Las Vegas, and was known as a preservationist of architecturally significant buildings. Born in Norway, Qvale immigrated to Seattle with his family at 13. He studied architecture at the University of Washington, where he joined the ski team and competed in jumping, downhill and cross-country racing. While working as a ski instructor in Sun Valley, Idaho, in late 1939, he taught skiing to movie producer Darryl Zanuck, who brought Qvale to Los Angeles for a screen test and signed him as a \$75-a-week contract player at 20th Century Fox.

Qvale landed his first role -- as a Nazi officer in the war drama "Four Sons" -- the same day that the German army entered his native Norway. After serving four years as a pilot, he returned to Los Angeles. Abandoning his acting career to pursue his first love, he established the architectural firm of Ragnar C. Qvale and Associates, as well as Q.A. Architectural Arts, a firm that made watercolor renderings of buildings from blueprints. Qvale's projects also include Hughes Laboratories in Malibu, the rebuilt Wilshire Country Club, and the Buckley School in Sherman Oaks. Qvale died Sept. 20, 2001 of a cerebral hemorrhage in his home in Dana Point.

Developers

Benjamin H. Solot (1891 – 1970)

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Benjamin H. Solot was a major Tucson developer in the post-World War II era who had a large impact on both Broadway Boulevard and Speedway. He principally developed small commercial spaces and office buildings. His developments, use of multiple architects, and sense of scale created an important impact and distinctive rhythm along Broadway Boulevard and within the district.

Developer	Building	Year	Address
Solot Realty	Solot Realty Building (Atlas Appliance Building)	1952	2311 East Broadway Boulevard
Solot Realty	Money Saver Coin Laundry	1953	2259 East Broadway Boulevard
Solot Realty	Solot Realty Building (Ray Manley Studio I)	1954	2307 East Broadway Boulevard
Solot Realty	Solot Plaza (Dr. Martin Snyder Office)	1954	2629 East Broadway Boulevard
Solot Realty	Solot Realty Co. Building (Solot Plaza)	1955	2559 East Broadway Boulevard
Solot Realty	Solot Plaza, Fritschy Dance Academy	1955	2627 East Broadway Boulevard
Solot Realty	Mrs. Fal Southbeck Building (sp) (Solot Plaza)	1957	2615 East Broadway Boulevard
Solot Realty	Solot Realty Co. Building (Solot Plaza)	1957	2545 - 2547 East Broadway Boulevard
Solot Realty	William J. Linderfeld Building (Solot Plaza)	1957	2553 East Broadway Boulevard
Solot Realty	Solot Realty Co, (Solot Plaza)	1957	2555 East Broadway Boulevard
Solot Realty	Solot Plaza (Gene Anderson Land Surveyor)	1957	2549 East Broadway Boulevard
Solot Realty	Solot Plaza (Truly Nolen Advertising)	1957	2563 East Broadway Boulevard
Solot Realty	Solot Plaza (United American Life)	1957	2575 East Broadway Boulevard
Solot Realty	Solot Plaza (Wheeler's TV and Appliances)	1957	2635 East Broadway Boulevard
Solot Realty	Solot Plaza (Ray Alexandres Worldwide Travel)	1957	2631 East Broadway Boulevard
Solot Realty	Nehring Insurance Co. (Solot Plaza)	1958	2605 - 2609 East Broadway Boulevard
Solot Realty	Solot Realty Building	1964	2309 East Broadway Boulevard

Benjamin H. Solot was born in 1891 in Philadelphia. He studied at the Wharton School of Finance of the University of Pennsylvania, and was a chief cost accountant for the firm of Day & Zimmerman Inc., one of the worlds largest engineering firms in the 1920s, before moving to Tucson. In 1924 Solot established Solot Realty, a real estate, mortgage, insurance and development company. The company is credited with a major part in developing both Speedway and Broadway Boulevard.

As part of the significant investment into Broadway Boulevard in 1957, Solot Realty moved their offices at 523 N 6th Avenue to a new building at 2555 Broadway. Like many Solot projects, the

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building was conceived as part of a larger group of Solot-developed offices that would eventually span most of the block. The firm of Friedman and Jobusch was the architect for the 32 ft by 105 ft building; Sam Witt was the builder.

In the mid-1950s, Solot Realty was primarily interested in the development and sale of commercial property, but also managed the largest private mortgage department of any Tucson real estate firm, and was active in insurance and acreage. In the 1950s, Bernard Rosenbaum headed the mortgage department with William Walker (*Tucson Daily Citizen* August 13, 1957).

One of Solot's early real estate transactions in Tucson was the purchase, with partner Lamoin Dowling, of a small tract near the top of "A" Mountain. In 1931, he gave the uppermost peak of "A" Mountain and the road leading up to it to the City of Tucson (*Tucson Daily Citizen*, March 4, 1970).

Solot was an influential member of the Tucson Community and a leader of Tucson's Jewish Community. In 1950, Solot was elected president of the Tucson Real Estate Board, becoming a lifetime member, and served as president of the Speedway Merchants Association. In 1953, Solot was chairman of the financial campaign to launch and build the Tucson Jewish Community Center located at 102 N. Plumer Avenue. Solot served as President of the Temple Emanu-El congregation from 1956 - 1959. Under his leadership, the congregation section of Temple Emanu-El was built, including the Chapel, rabbi's office, library and education rooms, which all faced a Biblical garden gifted by Mr. and Mrs. Solot. (*Tucson Daily Citizen*, March 4, 1970).

Solot was named Man of the Year in 1962 by the Tucson chapter of the City of Hope, research hospital at Duarte, California, and was director of the National Jewish Hospital in Denver. Solot was a member of the Old Pueblo Club, Tucson Sunshine Climate Club, Tucson Chamber of Commerce, B'nai B'rith, and the former El Rio Country Club. Mr. Solot never retired, dying March 3, 1970. (*Tucson Daily Citizen*, March 4, 1970).

Artists

Within the District, a number of buildings integrate sculpture into the design. Short biographies have been provided on these artists, as well as the buildings in which their art appears.

Charles Clement (1921 -1981)

Artist	Building	Year	Address
Charles Clement	Dr. Martin Snyder Podiatry	1966	2825 East Broadway Boulevard

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Artist Charles Alfred Clement was born in New York City August 15, 1921, the son of French parents Alfred A. and Eugenia (Wolff), and graduated from Lynbrook High school with National Scholastic Scholarship to Franklin School. Clement graduated from the Franklin School of Professional Arts in New York City in 1943, having studied industrial and general design and illustration. He worked with muralist Paul Robertson, executing murals for the Textron Corporation, and with Dorothy Draper for Essex House. He opened his own studio for design and illustration on Fifth Ave. in 1944. He continued his education with courses at the New School in New York City 1944, and at Brooklyn College studying under Georgy Kepes in 1945. He studied ceramics in Aix-en-Provence, France in 1948.

Clement married Louise Gallisi Edmea on June 12, 1949. The couple relocated to Tucson in 1950, and built their own home and studio in the Tucson Mountains in 1952. In Tucson, Clement established himself as a versatile freelance artist. He worked as a muralist with both mosaics and ceramics, developed architectural sculpture, and developed and painted metal work.

Clement illustrated children's books, including Jacobin's Daughter, which won the New York Time Children's Book Award in 1956. He designed wallpapers and murals for F. Schumacker, Wilton E. Owen and C. W. Stockwell Co., until local architectural commissions demanded all of his working time. Throughout his productive Tucson career, he worked closely with his wife, who was involved in the development and production of the work.

Clement's form-based, site-specific, exterior, three-dimensional abstractions elegantly heighten architectural intention, enhancing and ornamenting the clean, otherwise unadorned designs of the period. His work is representative of the Modern Art Moment of the 1950s, 60s and 70s and is part of a larger canon of art designed in collaboration with, and intended to enhance, architecture. Clement's extant work is primarily located in Southern Arizona and the Tucson metro region. Clement collaborated with Tucson architects active in the post-World War II era including: William Wilde, Cook & Swaim, Place and Place, Blanton & Co, Brown & Brown, Smith and Palafax, and Freedman and Jobusch.

Clement exhibited his work widely, including solo exhibitions at the Hudson Guild Gallery in 1947 and the Tucson Art Center in 1965. Group shows included: Museum of Contemporary Craft New York City, 1963; Museum of International Folk Art, Santa Fe, New Mexico, 1964; University of Washington, Seattle, 1964; Pavilion Gallery, Balboa, California, 1964; and the Sheldon art gallery Lincoln, 1966.

His awards included: the Southern Arizona AIA Award for mural in mosaic; American Craftsman Council Merit Award 1960 – 61 – 62; Tucson Art Center Craft Show Awards 1960 – 62-63-64-65-70; the Purchase Award –5th Southwest Annual – 1970; and Honorary membership

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in the American Institute of Architects in 1971. His work was published in a number of books and magazines, including: Arizona Architect June 1965, March 1964; and Mosaic Techniques published by Crown in 1966.

James Franklin Savage (1927 – 1967)

Artist	Building	Year	Address
James Franklin Savage	Solot Plaza Building	1956	2825 East Broadway Boulevard
James Franklin Savage	Boulevard Shops	1957	29 - 41 South Tucson Boulevard

James Franklin Savage, a native of Tennessee, lived in Arizona on and off from 1937 onwards. He moved to Tucson in 1946 to attend the University of Arizona, and while enrolled at the University, he met his future wife. Savage graduated from the University of Arizona with a degree in psychology, and married Margaret, who also graduated with a degree in psychology. The couple had a son and two daughters.

Savage worked with local Tucson architects to create cast concrete sculptural details. He worked on numerous projects with Nicholas Sakellar; two of these collaborations are located in the district: Broadway Shops on Tucson Blvd. (SS-191) and the Solot Commercial Building located at (SS-146).

Raymond Phillips Sanderson (1908 - 1987)

Artist	Building	Year	Address
Phillips Sanderson	Valley National Bank Branch	1971	3033 East Broadway Boulevard

Sanderson was born in Bowling Green, Missouri, and educated at the Art Institute of Chicago under Raoul Josset. He moved to Bisbee, Arizona for his health in 1932, where he worked as an illustrator and sign painter. His first major commission was the Miner's Monument at the Cochise County Courthouse in Bisbee, popularly known as the Copper Man, as well as some reliefs in the interior of the courthouse. He moved to Phoenix in 1937 to teach at the Phoenix Art Center under sponsorship by the Works Progress Administration. In 1939, he was commissioned by industrialist Rufus Riddlesbarger to outfit and decorate his new house at Riddlesbarger's Lanteen Ranch near Sierra Vista.

Sanderson received several significant commissions starting in 1940. Working for the United States Maritime Commission, Sanderson sculpted a series of wood relief panels for three ships, the President Jackson, President Monroe, and the President Hayes. He worked as an illustrator

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and model maker for the Goodyear Aircraft Corporation from 1942 to 1946. In 1946-47, he designed furniture, and from 1947 to 1954, he taught at Arizona State College. Other jobs included work as an illustrator for Motorola in 1957-58, and he was a model-maker for the Arizona Highway Department in 1962-1965. Throughout the entire period, he worked on commissioned projects and his own artwork. He received notice in 1973 with a retrospective exhibition at Arizona State University

Sanderson's work is described as non-representational, modern, and derived from the landscape and culture of the American Southwest. Sanderson's 1951 Students Who Gave Their Lives is located on the University of Arizona campus to the south of the Student Union Memorial Center.

He moved to Chico, California in 1973, working in printmaking and painting after giving up sculpture over health concerns, having contracted coccidioidomycosis, (Valley Fever) in 1958. Sanderson died in 1987.

Contemporary Context

In 1984, the City of Tucson, Mayor, and Council adopted a Major Street and Routes Plan which included widening Broadway Boulevard from four to eight lanes, proposing the demolition of the entire north side of the street. The unfunded plan created economic uncertainty and commercial decline for decades. In the early 2000s, pro-transportation groups began planning a regional initiative to locally fund major transit infrastructure, using the Major Street and Routes Plan as a baseline for City projects. On May 16, 2006, the Regional Transportation Authority (RTA) plan was approved by voters, funding the RTA plan with a half-cent transaction privilege tax totaling \$2.1 billion dollars through fiscal year 2026. The voter-approved plan included numerous projects, including the four to eight lane expansion of Broadway. In 2012, the Broadway widening project was officially launched, and a Citizens Taskforce was created to allow some community input into the project.

Community concern began to slowly shift the trajectory of the project. Official public meetings were attended by hundreds of community residents and business owners. In multiple meetings, the public was invited to rank their priorities related to the road improvement project. Though choices included public transportation, bike and pedestrian access, landscaping, and the easing of traffic congestion, the number one priority was the historic preservation of the buildings and context. These community efforts finally succeeded in reducing the overall width on the road from eight to six lanes, but the buildings and context are still endangered. The City of Tucson Mayor and Council officially adopted the 30% roadway alignment design in early 2016.

The Sunshine Mile has been named one of the eleven most endangered places in America by the National Trust of Historic Places in 2016. Over the last three years, broad planning has turned

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from demolition to preservation, with the Rio Nuevo District taking a role in leading the adaptive reuse of the buildings.

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

The chief resources consulted were the Pima County Assessor's Records, the Arizona Historical Society photo archive and ephemera files, the 1960 edition Sanborn Fire Insurance Map, Tucson City Directories, and the University of Arizona Special Collection photo and document collections and Tucson Historic Preservation Foundation archive.

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Winterhaven Historic District Nomination Form to the National Register of Historic Places

Previous documentation on file (NPS):

_____ preliminary determination of individual listing (36 CFR 67) has been requested

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____ previously listed in the National Register
____ previously determined eligible by the National Register
____ designated a National Historic Landmark
____ recorded by Historic American Buildings Survey # _____
____ recorded by Historic American Engineering Record # _____
____ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

____ State Historic Preservation Office
____ Other State agency
____ Federal agency
____ Local government
____ University
____ Other
Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property _____

Use either the UTM system or latitude/longitude coordinates

UTM References

Datum (indicated on USGS map):

- | | | | | |
|----|-----------|---------------|------------|-----------------|
| 1. | Latitude: | 32°13'15.92"N | Longitude: | -110°57'37.46"W |
| | | -2376797.84 | | 3989972.96 |
| 2. | Latitude: | 32°13'16.81"N | Longitude: | -110°55'35.90"W |
| | | -2373431.89 | | 3988969.80 |
| 3. | Latitude: | 32°13'27.23"N | Longitude: | -110°55'36.34"W |
| | | -2373340.04 | | 3989311.97 |
| 4. | Latitude: | 32°13'25.03"N | Longitude: | -110°56'7.03"W |
| | | -2374209.48 | | 3989500.95 |

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5. Latitude: 32°12'43.42"N Longitude: -110°56'6.63"W
-2374613.84 3988145.98

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

The boundary of the district shown on the attached map.

Boundary Justification (Explain why the boundaries were selected.)

The boundaries of the Sunshine Mile Historic District include a contiguous cluster of significant twentieth century buildings that were developed during a distinct period of significance. The District is connected by the alignment of Broadway Boulevard and intersecting roads, and includes the property on which buildings developed. The boundaries include properties adjacent to the Broadway, and follows the historic development pattern that extended down intersecting streets as land along Broadway became less available. The Historic Sunshine Mile District includes contributing and non-contributing buildings. See attached maps.

11. Form Prepared By

name/title: Demion Clinco and Starr Herr-Cardillo
organization: Tucson Historic Preservation Foundation
street & number: PO Box 40008
city or town: Tucson state: Arizona zip code: 85717
e-mail: info@preservetucson.org
telephone: (520) 247-8969
date: June 26, 2018

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

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Additional items: (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property:	The Sunshine Mile Historic District		
City or Vicinity:	Tucson		
County:	Pima	State:	Arizona
Photographer:	Jude Ignacio and Garadene Vargas		
Date Photographed:	2015		

Description of Photograph(s) and number, include description of view indicating direction of camera:

1 of 23

AZ_PimaCounty_SunshineMileHistoricDistrict_0001

Broadway Boulevard looking southwest from Country Club and Broadway Blvd., facing southwest.

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AZ_PimaCounty_SunshineMileHistoricDistrict_0002

Kelly Building (1964), Nicholas Sakellar, Architect, south and east elevation, looking northwest.

3 of 24

AZ_PimaCounty_SunshineMileHistoricDistrict_0003

Plaza Building (1957), Anne Rysdale, Architect, north elevation, looking southwest.

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AZ_PimaCounty_SunshineMileHistoricDistrict_0004

Barrows Furniture Showroom (1957), Ralph Haver, Architect, north and west elevation, looking southeast.

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AZ_PimaCounty_SunshineMileHistoricDistrict_0005

Valley National Bank Branch (1971), Friedman & Jobusch, Architects, looking southwest.

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AZ_PimaCounty_SunshineMileHistoricDistrict_0006

Valley National Bank Branch (1971), Friedman & Jobusch, Architects, sculpture by Philip Sanderson, looking southwest.

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AZ_PimaCounty_SunshineMileHistoricDistrict_0007

Sambos's Pancake House (1964), Ronald Berquist, Architect, looking southeast.

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AZ_PimaCounty_SunshineMileHistoricDistrict_0008

Edmundo Felix Medical Building (1965), Cain Nelson & Ware Architects, looking northwest.

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AZ_PimaCounty_SunshineMileHistoricDistrict_0009

Haas Building (1957) Anne Rysdale, Architect, looking south.

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AZ_PimaCounty_SunshineMileHistoricDistrict_0010

The Arizona Bank (1964), Friedman & Jobusch, Architects, looking southwest.

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AZ_PimaCounty_SunshineMileHistoricDistrict_0011

2221 Broadway Building (1961), Friedman & Jobusch, Architects, looking northwest.

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AZ_PimaCounty_SunshineMileHistoricDistrict_0012

Nehring Insurance Building (1958), Friedman & Jobusch, Architects, looking north.

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AZ_PimaCounty_SunshineMileHistoricDistrict_0013

Building for Solot Realty (1957), Nicholas Sakellar, Architect, looking north.

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AZ_PimaCounty_SunshineMileHistoricDistrict_0014

Murphy Building - Broadway Village Annex (1961), Juan Woner Y Baz, Architect, looking southwest.

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AZ_PimaCounty_SunshineMileHistoricDistrict_0015

Hirsh's Shoes (1954), Bernard Friedman, Architect, looking southwest.

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AZ_PimaCounty_SunshineMileHistoricDistrict_0016

Evangelical Lutheran Church (1954), Jaasted & Knipe, Architects, looking northwest.

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AZ_PimaCounty_SunshineMileHistoricDistrict_0017

Walsh Brothers Showroom (1963), Place and Place Architects, looking northeast

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AZ_PimaCounty_SunshineMileHistoricDistrict_0018

American Super Service (1950), looking southwest.

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AZ_PimaCounty_SunshineMileHistoricDistrict_0019

S.J. Lind Building (1960), looking north.

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AZ_PimaCounty_SunshineMileHistoricDistrict_0020

Silvers Building (1960), Charles Cox, Architect, looking northwest.

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AZ_PimaCounty_SunshineMileHistoricDistrict_0021

Snyder Podiatry (1966), Howard Peck, Architect, looking north.

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AZ_PimaCounty_SunshineMileHistoricDistrict_0022

Boulevard Shops (1958), Nicholas Sakellar, Architect, looking northwest.

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AZ_PimaCounty_SunshineMileHistoricDistrict_0023

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Tucson Jewish Community Center (1955), Bernard Friedman, looking northeast.

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AZ_PimaCounty_SunshineMileHistoricDistrict_0024

Temple Emanu-El Sanctuary (7561), Bernard Friedman, Architect, looking southwest.

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

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