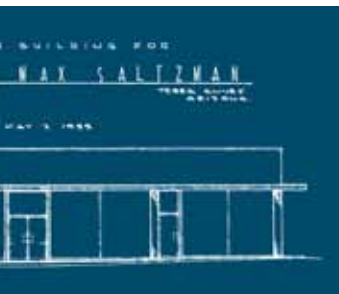


BROADWAY

BORN MODERN



A GUIDE TO TUCSON'S MODERNIST SUNSHINE MILE

EUCLID TO COUNTRY CLUB

1 Valley National Bank, 1971
Friedman & Jobusch Architects
Valley National Bank, led by Walter Bimson, commissioned Arizona architects to design a portfolio of unique buildings expressing a progressive image of the banking industry. This flagship branch building was designed in 1971 by Bernard Friedman and John Whitmire of Friedman and Jobusch Architects. The sculptural architectural form includes expressionistic friezes by Phillip Sanderson. This is building as public art and remains one of the most recognizable landmarks in Tucson.

2 Saltzman Building, 1955
Bernard Friedman, Architect
One of many commercial store buildings on Broadway designed by Bernard Friedman, the Saltzman building is indicative of shifting trends designed to engage the car and driver. The architecture functions as a corner billboard with glass curtain walls, integrated panel monument sign and night illumination, all designed to showcase the merchandise. Responding to our desert climate and the need to provide protection from the sun, a steel shade screen is projected in front of the glass on the west side of the building.

6 Dr. Martin Snyder Podiatry Building, 1966
Howard Peck, Architect
The 1966 building was remodeled and expanded in 1971 by the original architect. The building entrance is centered and recessed with an extended redwood roof canopy and classic midcentury aluminum letter forms on the fascia. On either side of the entrance are striking sculptural cast concrete relief wall panels by artist, Charles Clement. Architect Howard Peck also designed the Showcase Cinema, now known as the Loft Cinema.

8 Solot Plaza Building, 1957
Nicholas Sakellar, Architect
In 1956, Nick Sakellar, left the partners at Scholer, Sakellar and Fuller, and struck out on his own. This project was an early commission and a joyful expression of desert modernism. 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 high above the roof. A Mesoamerican inspired cast concrete frieze was designed by artist, James Savage, a device often seen in Sakellar's work of this period.

9 Nehring Insurance Company, 1958
Friedman & Jobusch Architects
The architect fused three separate storefront offices by using a creative blend of materials on the facade in a layered, asymmetrical composition. The east unit features a rounded patterned ceramic tile wall panel above a double door. It is surrounded by a fieldstone wall with an exposed aggregate concrete planter in front. The wall tapers on one side to reveal a pair of glass storefronts. A stepped redwood fascia sits on top of the storefronts and partially extends over and in front of the fieldstone wall. The effect is rustic and balanced, though thoroughly modern in character.

11 Boulevard Shops, 1958
Nicholas Sakellar, Architect
Built just one year after the Solot Plaza building at 2631 E. Broadway, this building is an extension of similar themes and materials. A classic open-front design features a horizontal cantilevered roof canopy, 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.

14 Kelly Building, 1964
Nicholas Sakellar, Architect
In the mid-60's, Nick 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 and reveals a magnificent sculptural staircase. The glass enclosed lobby is framed in organically shaped wood frames and decorative bronze hardware.

15 S.J. Lind Building, 1960
Unknown Architect
Although not attributed to a specific architect, this small store is a sophisticated composition conceived by a masterful designer. Framed between two exterior end walls, the interior ceiling curves out beyond the glass storefront, transitioning to the fascia wall above the window. This sweeping detail is composed of white lightweight concrete plaster that has been raked, creating a undulating texture. By 1968, the building was home to S. J. Lind Inc. Mutual Funds.

17 Dorson Furniture Store, 1953
Unknown Architect
This building, like many of the stores along Broadway, served the booming post-war housing market with home goods, furniture and fixtures. Built by the Dorson family, the showroom was billed as Tucson's first "all contemporary furniture store" and was operated by four members of the Dorson Family, who relocated from New York and had operated a family furniture business since 1915. The company offered free decorating services and "everything but appliances." The showroom was 6,000 square feet and featured a decorative diamond block pattern on the exterior west wall and a glass open front facade to emphasize the display of products.

20 Arnie Rents Store Building, 1958
Friedman and Jobusch Architects
In 1956, Bernard Friedman established a new partnership with Fred Jobusch. This building is an example of their early work and showcases an expressive corner and storefront. The entry soffit shelters the glazing and is supported by decorative concrete block columns typical of the era. These cast geometric blocks, also used in the 1958 Nehring Insurance Building, were often employed as an economical way to emphasize the entrance and incorporate something decorative into an otherwise basic brick shell.

21 Edmundo Felix Medical Building, 1965
Cain, Nelson & Ware Architects
On closer examination, this simple stucco façade reveals elegant details and organizational elements reminiscent of Mexican architect, Luis Barragan. A gated arched opening is complemented by a low planter wall extending into the courtyard and leading visitors to the front door along a lush private landscape. This attention to detail is also extended to the superbly detailed scupper on the street façade.

22 Walsh Brothers Showroom, 1963
Place & Place Architects
The Walsh family commissioned Roy Place and his son, Lou, to design a two-story showroom and office space for their contract furniture company. 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. This international style post and beam structure is a departure from their earlier stylistic idiom. Comprised of 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.

3 Murphey Building, 1961
Juan Warner y Bas, Architect
Commissioned by developers, John and Helen Murphey, as an expansion of the Broadway Village Shopping Center, the commercial store building was designed by Mexico City architect, Juan Warner y Bas. The building is a unique hybrid of modern design paired with colonial detailing. The decorative brick barrel vaults, scalloped parapet and terracotta statues of saints and philosophers are combined with the concrete post and beam construction and glass curtain walls. The effect is distinctively Tucson.

4 Hirsh's Shoes, 1954
Bernard Friedman, Architect
Mrs. David Hirsh commissioned Bernard Friedman to design this building as a free standing shop. Though now surrounded by other buildings, it is still owned and operated by the Hirsh Family. As an ideal example of an open front facade, the interior and exterior zones are integrated. 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.

5 Barrows Furniture Showroom, 1957
Ralph Haver, Architect
Advertised as the brightest spot on "The Sunshine Mile," the Barrows Showroom is the only known commercial building in Tucson designed by Phoenix-based architect, Ralph Haver. This is modernism at its purist, featuring glass curtain walls and post & 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-1960s and is well-known for his residential design.

7 Haas Building, 1957
Anne Rysdale, Architect
During her early career, Rysdale worked for prominent Modernist architect, Arthur Brown, before establishing her own firm in the early 50's. 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.

10 Broadmoor Medical Center, 1954
William & Sylvia Wilde Architects
William Wilde was trained in Europe and later attended the Rhode Island School of Design. He and his wife, Sylvia, established their design practice in Tucson after the war. This project consists of multiple small buildings arranged around a central landscaped courtyard. The placement of the individual structures respond sensitively to the site with its curved boundary along Manchester. The buildings include round and rectangular shapes with extended overhangs, clerestory windows and contemporary detailing, emphasizing texture, structure and pattern.

12 Silvers Building, 1960
Charles Cox, Architect
This is one of only a few known commercial buildings by architect, Charles Cox. He is best known for the dynamic design of the Catalina American Baptist Church at 1900 N. Country Club Road. This small storefront is a variation of the open front facade using an exaggerated frame around recessed glazing. Mullions are located to create a pleasing composition of decorative tile panels and glass. The original construction plans show a shaped redwood frame with integral planter around the door. This simple storefront is both colorful and distinctive.

13 Cookey's Union Service, 1948
Unknown Architect
Beginning in the 1930's, industrial designers introduced Machine Age styling into automobile designs, and this concept was carried into the design of the ubiquitous service station. The new sophisticated style was called Streamline Moderne. Cookey's, not only expresses this popular trend, but physically represents the growing importance of the automobile in sprawling, suburban Tucson. The material palette combines to create the crisp edges and rounded corners of the awning and service canopy and has two service bays and a glass enclosed office.

16 The Arizona Bank, 1964
Friedman & Jobusch Architects
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 with an alternating pattern of glazed corners, glass panels and brick walls with articulated fins. With the automobile in mind, it features a drive-up window as a new service to their mobile customers.

18 Pima Plaza, 1957
Anne Rysdale, Architect
Anne Rysdale was commissioned by Norris 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.

19 American Optical Company, 1958
Anne Rysdale, Architect
Rysdale, the only registered female architect in Arizona during this period, designed this petite asymmetrical façade with elegant proportions. A beveled concrete picture frame defines the entrance surrounded by an interlocking stacked bond red brick wall. It is unclear as to whether the original door and adjacent panel had been glazed or solid, but the facade is beautifully composed and remains intact.

23 Arizona Super Service, 1950
Unknown Architect
In March of 1950, Sid Kaye and Royden Lebrecht announced the grand opening of Arizona Super Service & Home Supply. The station was an authorized Gulf and Firestone products dealer and offered a "complete line of tires and home and auto supplies." The distinctly modern building was a clear departure from earlier service station styles. The form responds to the street with a cantilevered roof canopy that extends upward and outward, creating a sense of openness that is further accentuated by a glass enclosed office. The ornamental columns are faced with decorative stacked sandstone.

Broadway was born modern. The boulevard expressed the new American optimism and post-war economic boom. Like many cities, Tucson was growing rapidly. In 1940, the population was 35,000 - by 1960, it had soared to 212,000. As an important suburban corridor, modern structures were built along its edge to support new neighborhoods with their curved streets and rambling ranch houses. Broadway was a reflection of the American Dream.

An extraordinary collection of Mid-Century Modern buildings designed by Tucson's most influential architects shaped this modernist boulevard. Bernard Friedman, Fred Jobusch, William Wilde, Anne Rysdale, Nicholas Sakellar, Charles Cox, Cain, Nelson and Ware, Howard Peck, as well as others, including Ralph Haver and Ronald Bergquist all contributed to the unique character of this commercial shopping district.

Glass storefronts, geometric designs, new materials and evocative signage combined to create a vision of Tucson as a modern metropolis. In 1953, a contest was sponsored by the East Broadway Merchants to name the strip between Campbell and Country Club. The winning entry was *The Sunshine Mile*. The modernist architectural heritage of this street is an irreplaceable regional asset that must be celebrated, honored and cultivated. It is a significant part of Tucson's story and the American Experience.

This guide offers a small glimpse into the rich architectural history of Broadway Boulevard and is dedicated to the individuals, who with this legacy, shaped the New Pueblo.

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Graphic Design by Andie Zelnio and Darci Hazelbaker
Text by Demion Clinco and Andie Zelnio
Printing by Arizona Lithographers

