



PHOENIX HISTORIC BUILDING SURVEY



CITY COUNCIL

Margaret T. Hance, Mayor  
Joy W. Carter, Vice Mayor  
Howard Adams  
Calvin Goode  
Ken O'Dell  
Barry Starr  
Jim White

Marvin A. Andrews, City Manager

Robert L. Brunton, Development Services Manager



PHOENIX HISTORIC BUILDING SURVEY

Prepared by:

Charles Hall Page & Associates, Inc.  
San Francisco, California

with

Historical Research and Analysis by

Robert R. Frankeberger, A.I.A., Architect  
Phoenix, Arizona

September 1979



# CREDITS

City of Phoenix, City Planning Department

Planning Director: Richard F. Counts  
Deputy Director Long-Range Planning: Warner Leipprandt  
Planner III, Research Section: Robert Johnson  
Planner II, Research Section: William Jacobson

Charles Hall Page & Associates, Inc.  
Architecture and Urban Planning

Project Manager: Michael Corbett  
Field Survey: Jack Schafer  
Graphic Design: Robin Thomas Sweet  
Report Production: Margaret Welden

Robert R. Frankeberger, A.I.A., Architect

Historical Introduction and  
Building Research: Robert Frankeberger  
Research Assistants: Clark Anderson  
Patrick Crowley

Historical photographs on pages 1-20 have been used  
with the permission of the Arizona Historical Foundation,  
Charles Trumbull Hayden University Library, Tempe,  
Arizona 85201



# TABLE OF CONTENTS

---

## INTRODUCTION

---

|  |    |
|--|----|
| A. The National Register and Other Federal Preservation Programs | 4  |
| B. Products  | 5  |
| C. Report Format   | 5  |
| D. Project Methodology   | 5  |
| E. Process   | 5  |
| F. Summary of Results  | 10 |

---

---

## HISTORY OF PHOENIX DEVELOPMENT, 1870 TO 1930

---

|                              |    |
|------------------------------|----|
| A. Preface                   | 13 |
| B. Chronological Development | 13 |

---

---

## THE SURVEY

---

|  |    |
|--|----|
| A. Downtown                                | 20 |
| B. South Phoenix (Target Area B)           | 69 |
| C. Sunnyslope (Target Area F)              | 70 |
| D. Study Area D                            | 72 |
| E. Neighborhood Housing Services Area      | 77 |
| F. South Phoenix (Urban Homesteading Area) | 80 |

---

---

|              |    |
|--------------|----|
| BIBLIOGRAPHY | 83 |
|--------------|----|

---

|                      |    |
|----------------------|----|
| ARCHITECTURAL STYLES | 84 |
|----------------------|----|

---

|          |    |
|----------|----|
| GLOSSARY | 86 |
|----------|----|

---

nt

Arner Leipprandt  
Johnson  
Jacobson

ct

ve been used  
orical Foundation,  
ary, Tempe,





# INTRODUCTION



# INTRODUCTION

The Phoenix Historic Building Survey is a report to the City of Phoenix on those buildings, sites and districts within certain designated areas which appear to meet the criteria of the National Register of Historic Places. To accomplish the survey the City's Planning Department, after soliciting proposals and interviewing a number of applicants, hired a firm which specializes in such work.

The survey was initiated for two reasons. First of all, in order to proceed with a variety of federally funded projects, it was necessary for the City to identify all properties potentially eligible for the National Register of Historic Places. This is required by Section 106 of the National Historic Preservation Act of 1966. The most immediately pressing federally-funded projects which require such determinations of eligibility are a variety of Community Development projects funded under the Community Development Block Grant program. These projects include expansion of the Civic Plaza, promotion of new commercial and industrial developments, new housing, and rehabilitation of older housing. The Community Development Block Grant program funded this survey.

In addition, the survey will facilitate future compliance with the National Environmental Policy Act which requires preparation of Environmental Impact Statements for major federally funded projects. And, it will assist in satisfying the requirements of Section 4(f) of the Department of Transportation Act of 1966, which specifically required consideration of historic properties in the planning of federally funded transportation projects. The Papago Freeway, as presently constituted, is such a project.

The second, and ultimately more important reason for the survey is to promote the appreciation of the architectural heritage of the City of Phoenix. To that end, this report should reach beyond those who are most immediately concerned in the city administration and federal agencies to others in the city government who will see it as a basis for planning, to private developers who may see economic advantages in reuse and rehabilitation, and to the general public.

The reasons for historic preservation in the United States are now widely known and generally accepted. Historic preservation is no longer restricted to the establishment of traditional house museums or the recognition of places where George Washington slept. Rather, it has expanded to include the concept of community conservation and to include among its highest goals the preservation of a "sense of place", the recognition of local values, and the validity of the significance of a local past. The absence of large neighborhoods of elaborate Victorian houses, the relative newness of even the oldest parts of Phoenix, and the lack of association with major dramatic events in American history should not be seen as invalidating historic preservation as a significant force in Phoenix.

Indeed, in a place like Phoenix that is so overwhelmingly new, the recognition and protection of older features of the city takes on a particular importance. Old buildings and neighborhoods provide a connection with the past that might otherwise be totally lacking. Such a connection provides us with reference points without which we easily lose touch with who we are and how we got here. Moreover, and from a more practical standpoint, the retention and reuse of older structures provides options for ways of living and working that will seem increasingly desirable as the city continues to grow and an ever larger proportion of it is new.

In addition to these intangibles, preservation is proving its economic viability all over the country. Rehabilitation of older structures is generally cheaper, faster and more energy efficient than new construction. In an era of fluctuating employment levels it typically provides more jobs than conventional construction work. Under provisions of the Tax Reform Act of 1976 and the Revenue Act of 1978 pertaining to historic and other older structures, the reuse of many buildings has an additional economic incentive.

It is appropriate that a survey such as this be undertaken at the initiative of the City's Planning Department. In many cities preservation efforts begin with historical societies or other special-interest groups which all too often condemn them to an unnecessarily narrow point of view and a limited constituency. In the very act of sponsoring a historic building survey, the Planning Department implicitly recognizes the proper

role of historic preservation in a city to be an integral and essential part of the total planning process.

As important a step as this survey is, however, it should be recognized at the outset that it represents only a beginning. The Urban Form Directions program which was recently adopted by the City Council states that it is a goal of the City: "to encourage the identification, preservation, and restoration of historically and culturally important neighborhoods, sites and structures." The Downtown Area Redevelopment and Improvement plan, also recently adopted, speaks in a more general way of the importance of rehabilitating older structures. Subsequent important steps in implementing these policies would be the establishment of an ordinance or regulations that would recognize landmark buildings and districts and include the implementation tools of a preservation program.

Finally, the limitations of this particular survey should be stated clearly. Because of its primary function of recognizing National Register properties, this survey does not necessarily identify every building within its purview that ought to be protected. There are many modest houses, for example, that although not individually of National Register quality nor part of sufficiently cohesive groups to form National Register Districts, are worthy of protection by establishment of conservation districts, rezoning, or by other policies that maintain them.

## THE NATIONAL REGISTER & OTHER FEDERAL PRESERVATION PROGRAMS

### The National Register of Historic Places

The National Register of Historic Places, a part of the Heritage Conservation and Recreation Service within the U. S. Department of the Interior, is the nation's official list of cultural resources worthy of preservation. Although established at the National Level, the Register recognizes significance at the local and state levels as well. Indeed, in the normal operations of the Register program, the

large majority of structures which are listed, many of them identified through city surveys such as the present one for Phoenix, are recognized as being of local significance. (The complete criteria for listing in the National Register are outlined on page 8.)

In addition to the listing of individual cultural resources which include buildings, sites, structures and objects, three types of group nominations are also possible, at least two of which are pertinent to the areas of Phoenix covered in this survey. A Historic District is a cohesive area of older structures united by past events or by aesthetics. The older buildings that face Patriots Square constitute one example. A Thematic Group Nomination is made for a finite group of resources linked by type, style, or some other clearly distinguishable way for example, adobes in the area south of downtown Phoenix. In addition, a Multiple Resource Nomination can be made for groups of individually eligible resources, as a way of simplifying and speeding up the process.

### Benefits of National Register Listing

A number of benefits accrue to resources which are listed or determined by a review process to be eligible for listing on the National Register. These include potential financial assistance in the form of preservation grants-in-aid, community development grants programs, loan, and tax advantages. Protection of such resources affected by federally licensed or funded projects is also gained through various planning review processes. Registration does not affect the development, use, maintenance, or sale of any property unless destruction or extensive alteration is involved.

### Tax Reform Act of 1976

The Tax Reform Act provides incentives for the preservation of properties on the National Register or for properties which have been certified by the Secretary of the Interior. This legislation provides that a certified historic building held by its owner for income purposes which is rehabilitated may have its rehabilitation costs written off over 60 months, thus creating a savings for the owner by providing a significant tax shelter. Or, the improved property can be depreciated on an accelerated basis at 150%.

On t  
new  
ordi  
case  
must  
ciat  
addi  
prec  
long  
struc  
on a  
dico

Rev

Unde  
year  
are  
itat

PR

In a  
also  
whit

1. A

2. I

3. I

RE

The c  
repor  
requi  
of H



ch are listed, many surveys such as the ognized as being of te criteria for are outlined on

dividual cultural s, sites, structures p nominations are hich are pertinent in this survey. A area of older or by aesthetics. triots Square con- Group Nomination esources linked by ly distinguishable rea south of down- lttiple Resource Nom- of individually elig- blifying and speeding

### Register Listing

resources which are w process to be ional Register. al assistance in the aid, community de-, and tax advantages. fected by federally also gained through es. Registration , use, maintenance, destruction or d.

entives for the he National Register en certified by the s legislation pro- building held by its is rehabilitated ts written off over ngs for the owner by lter. Or, the iated on an acceler-

On the other hand, in the event of demolition and new construction, the tax write-off for demolition ordinarily allowed a developer is disallowed in the case of a National Register building, and this cost must be added to land value along with the undepreciated value of the building to be demolished. In addition, a developer may not choose accelerated depreciation on any building constructed on a site formerly occupied by a National Register listed structure. With this legislation preservation is on a nearly equal economic footing with the usual demolition and reconstruction process.

### Revenue Act of 1978

Under the Revenue Act of 1978, all buildings 20 years old or older, regardless of historic merit are eligible for tax incentives in their rehabilitation.

### PRODUCTS

In addition to this report, this survey project has also produced a number of other projects, all of which will be kept at the City Planning Department.

1. Maps. There are two maps of the survey areas, one showing all buildings constructed by 1940, and the other showing those buildings and districts that appear to be eligible for listing in the National Register.
2. Files. As a result of the historic research conducted for this project, a set of files has been established with one file for each National Register Property. Each file contains the field survey card with a photograph of the building together with notes and photocopies of historic information.
3. Photographs. In addition to the photographs in this report, a number of others have been bound together in a notebook for reference.

### REPORT FORMAT

The outline format of the survey section of this report is designed to sketch out that information required in a formal request for a "Determination of Eligibility" for the National Register. This

format is the most useful arrangement for those in City, State and Federal agencies concerned with such matters.

## PROJECT METHODOLOGY

### Objective

The objective of the project was to identify all properties and districts within the project area boundaries that are eligible for listing in the National Register of Historic Places.

### Approach

To identify National Register properties, the project areas were surveyed in a five-step process (orientation, field survey, historic research, review, and evaluation) followed by preparation of this report. Both the process and the results were periodically reviewed by representatives of the City Planning Department and other interested city departments as well as by the State Office of Historic Preservation whose approval is essential to the satisfaction of the objectives of this survey.

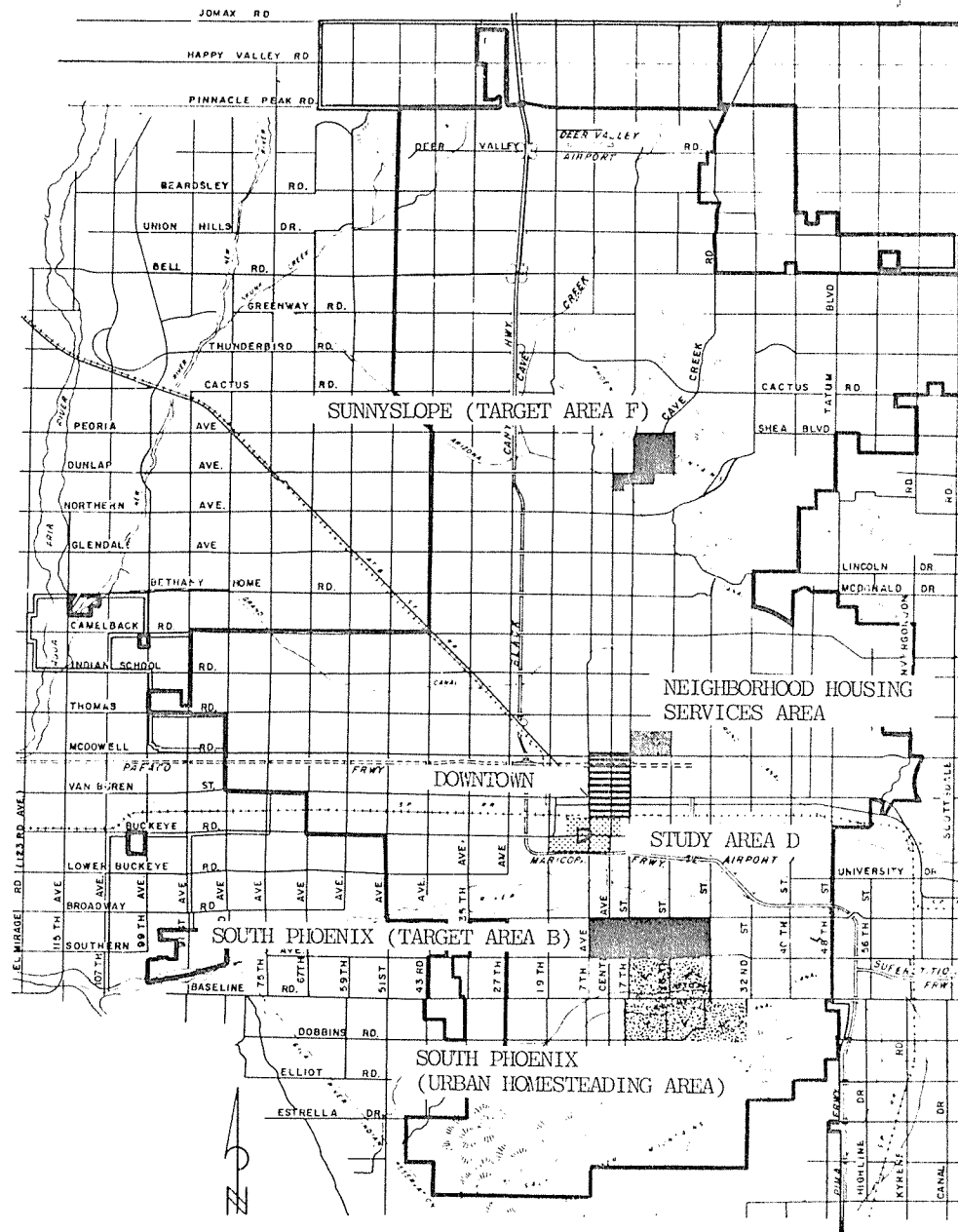
### Project Boundaries

The survey was conducted in six city study areas. Those are illustrated in the accompanying map. These areas were chosen for this survey because they have already been established as Community Development areas and among all of the City's Community Development Areas these are the ones with projects in progress or most imminent.

## PROCESS

### Orientation

Prior to the field survey the project team reviewed the history of the development of Phoenix and its architecture in order to provide a context within which to look at the city's buildings. The results of this review appear in the Urban History section of this report. It was compiled from existing histories, photograph collections, old newspapers, old maps, and other sources (see the bibliography



# SURVEY AREAS

at the end of this report). The historic photographs in this report were found during this phase. Additional historic photographs are on file at the Department of City Planning.

In addition, all existing surveys of architecture within the project boundaries were reviewed and the available information was placed on field survey forms (see Field Survey section below). This served to orient the project team to the buildings and districts already considered significant for both architectural and historic reasons, and to alleviate the risk of overlooking buildings which might not be architecturally significant but which are nevertheless important for historic reasons.

The following surveys and listings were consulted:

The National Register of Historic Places  
The State Historic Resources Inventory  
Arizona State Office of Historic Preservation.  
"An Initial Survey of Historic Resources  
Within the Phoenix Metropolitan Area", prepared for the U. S. Army Corps of Engineers.  
Fridlund, David J.  
"To Save the Character of Phoenix", Master's Thesis, College of Architecture, Arizona State University, May 1976.  
Smith, Karen Lynn, director. Building survey of "Discovering Early Phoenix Project", sponsored by the Arizona Historical Society.

## Field Survey

The first step in the field survey was the design of a field survey form. The form is a modification of a similar design by Charles Hall Page & Associates, Inc., for use in the State Historic Resources Inventory of the State of Nevada. Changes were made in the Nevada form to make it suit the particular requirements of the Phoenix survey. Because the Arizona State Historic Resources Inventory Form is due to be redesigned, it was thought that this form might also serve as a model for that purpose. The final design of this form was worked out with the assistance of both the Phoenix City Planning Department and the State Office of Historic Preservation.

The field survey itself was carried out by an architectural historian and an architect. This

survey team drove every street in all the survey areas looking for buildings that fell into two categories. First of all, every building that was built by 1940 was marked on city quarter-section maps by estimated dates of construction. These estimates were transferred to a large city map showing buildings by decade of construction. This map is at the Department of City Planning.

Second, and more importantly, the survey team looked for buildings, and districts that appeared to meet the criteria for listing in the National Register (see page 8). This was done by paying particular attention to those buildings previously identified as being of some interest for a variety of architectural, historical and cultural reasons, (see Orientation section page 5) as well as by identifying additional buildings that appeared to meet the criteria of the National Register on architectural or environmental qualities alone. In this process, some buildings that were previously identified as being of interest were found not to be up to the standards of the National Register. For each building that appeared to meet the criteria of the National Register a field survey form was filled out and a photograph was taken.

Following the initial survey and the subsequent research and review stages of the project, a few buildings were added to the group of potential National Register buildings, and the survey areas were looked at again for possible National Register districts.

## Research

Following the initial orientation to the project, historical research was conducted first on those buildings which were known to be significant from past surveys, and subsequently on those additional buildings and districts that were identified in the field survey. This research was conducted in all the major libraries and collections with holdings of materials on Phoenix: The Phoenix Public Library, the Arizona Department of Library and Archives, the Arizona Historical Society (Tucson), the Hayden Library at Arizona State University, various Departments of the City of Phoenix, and the Maricopa County Records Office. The major sources researched included the photographic collections of the Arizona Historical Foundation and the Arizona Collection at the Hayden Library, newspapers, deeds



and title records, and local and regional histories. In addition, several architects, members of architects families and local historians were interviewed. A file was established on each building of potential eligibility to the National Register. The files are to reside at the City Planning Department.

## Review

Both the process followed in the project and its results were reviewed by the Phoenix City Planning Department and other interested city agencies, and by the State Office of Historic Preservation. The City Planning Department and the Office of Historic Preservation assisted in the design of the field survey card. Both parties as well as representatives of a number of city agencies, including the Community Development Administration, the Housing and Urban Redevelopment Department and the Zoning Administration Division within the Planning Department attended a mid-point progress report meeting at which the consultants presented the preliminary results of the field survey and discussed the future course of the project. Suggestions made at that meeting and subsequent to it by the State Office of Historic Preservation were acted upon and the changes made were conveyed to those who had attended the mid-point progress meeting.

Following the evaluation (see below) another opportunity was provided for review of the results.

## Evaluation & National Register Criteria

The final step in the survey process was the evaluation in which all the information gathered during the course of the project on each building and district was measured against the criteria of the National Register, and tentative determinations of eligibility were made. This evaluation was made at a day-long meeting of Charles Hall Page & Associates, Robert Frankeberger, and the State Office of Historic Preservation.

The criteria for evaluating eligibility to the National Register are as follows:

The quality of significance in American history, architecture, archeology, and culture is present in districts, sites, buildings, structures, and objects that possess integrity of location, design, setting,

materials, workmanship, feeling, and association, and:

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

Ordinarily cemeteries, birthplaces, or graves of historical figures, properties owned by religious institutions or used for religious purposes, structures that have been moved from their original locations, reconstructed historic buildings, properties primarily commemorative in nature, and properties that have achieved significance within the past 50 years shall not be considered eligible for the National Register. However, such properties will qualify if they are integral parts of districts that do meet the criteria or if they fall within the following categories:

- A. a religious property deriving primary significance from architectural or artistic distinction or historical importance; or
- B. a building or structure removed from its original location but which is significant primarily for architectural value, or which is the surviving structure most importantly associated with a historic event; or
- C. a birthplace or grave of a historical figure of outstanding importance if there is no other appropriate site or building directly associated with his productive life; or
- D. a cemetery that derived its primary significance from graves of persons of transcendent importance, from age, from distinctive design features, or from association with historic events; or
- E. a reconstructed building when accurately executed in a suitable environment and presented in a dignified manner as part of a restoration master plan, and when no other building or structure with the same association has survived; or
- F. a property primarily commemorative in intent if

and association,

nts that have made the broad patterns

lives of persons

characteristics of a construction, or that distinguishable lack individual

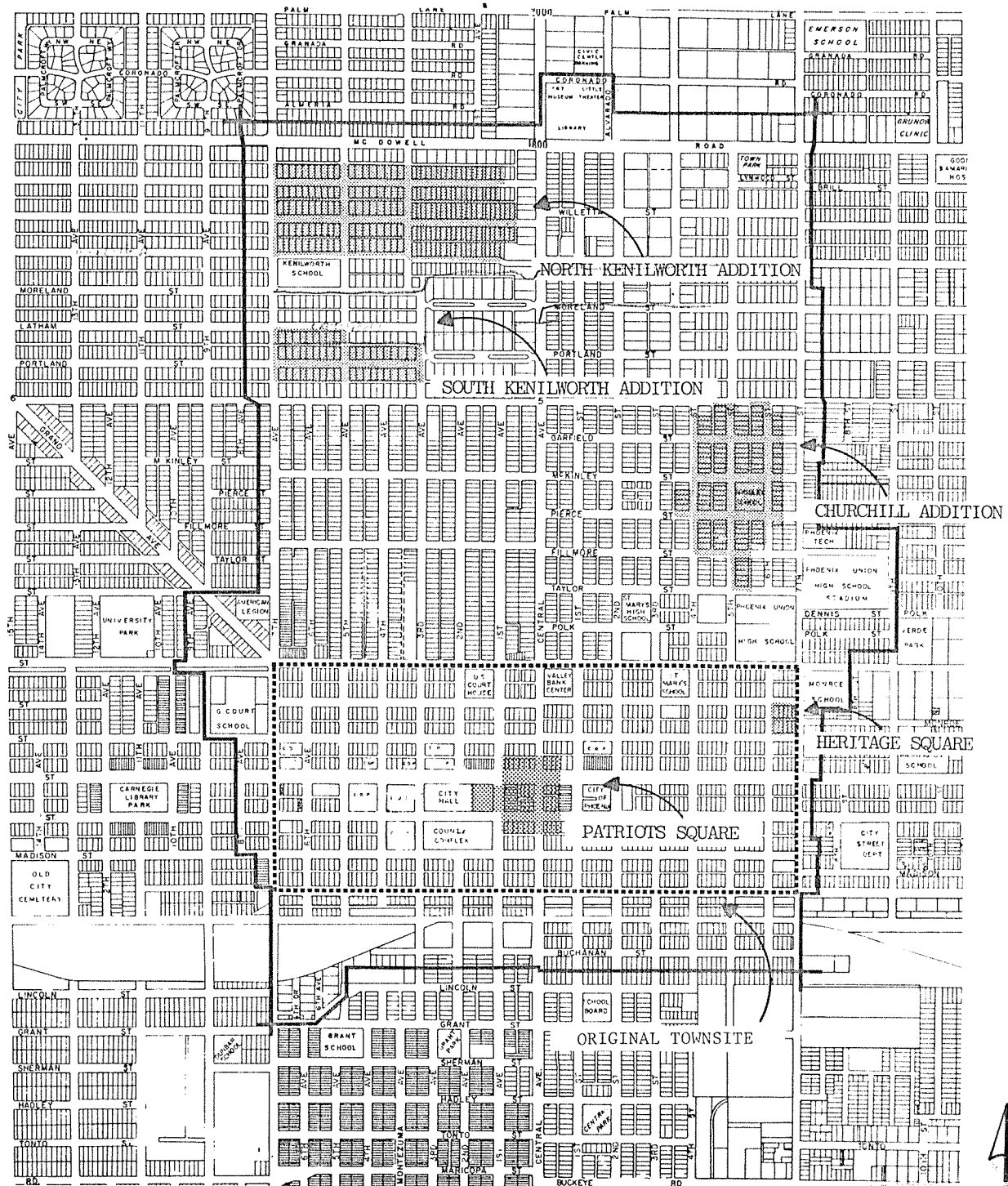
likely to yield, history or history.

es, or graves of owned by religious ous purposes, struc- their original ic buildings, pro- in nature, and gnificance within considered eligible ver, such properties al parts of districts they fall within the

ng primary signifi- artistic distinction r oved from its original ficant primarily for ch is the surviving associated with a

historical figure of here is no other g directly associated r

primary significance ranscendent importance, design features, or ric events; or en accurately executed nd presented in a a restoration master lding or structure as survived; or orative in intent if



# HISTORIC DISTRICTS

- design, age, tradition, or symbolic value has invested it with its own historical significance; or
- G. a property achieving significance within the past 50 years if it is of exceptional importance.

## SUMMARY OF RESULTS

The following statistical breakdown shows the number of sites, buildings, and districts that appear to be eligible to the National Register by area. Maps showing the exact location of these properties are on file at the Phoenix City Planning Department:

|  |  |    |
|--|--|----|
| 1. Downtown                                |  |    |
| Historic Districts                         |  | 5  |
| Sites                                      |  | 1  |
| Buildings                                  |  | 66 |
| 2. South Phoenix (Target Area B)           |  |    |
| Districts, Sites, and<br>Buildings         |  | 0  |
| 3. Sunnyslope (Target Area F)              |  |    |
| Sites                                      |  | 1  |
| 4. Study Area D                            |  |    |
| Thematic Districts                         |  | 1  |
| Buildings                                  |  | 5  |
| 5. Neighborhood Housing Services Area      |  |    |
| Buildings                                  |  | 2  |
| 6. South Phoenix (Urban Homesteading Area) |  |    |
| Buildings                                  |  | 1  |





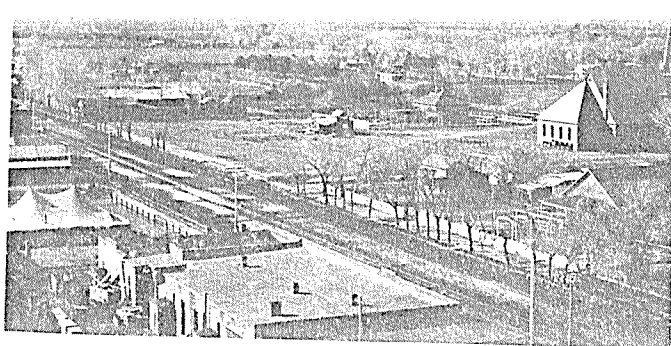
# HISTORY OF PHOENIX DEVELOPMENT

## PREFACE

The development of Phoenix from a desert in the late 1860s to a major city by the late 1920s corresponds to that era of national optimism, technical achievement, (1) and economic expansion during which the United States became a world power.

The development of Phoenix was a reflection, in microcosm, of the events and forces which transformed a nation. (2) Its rise from obscurity and isolation was gained through determined effort to benefit from policies of national origin, (3) to diversify its economic base, and to expand its markets. (4) Phoenix's development was, foremost, a pursuit of the "American Dream", (5) and in a sense it embodied that dream. In a nation imbued with technical prowess, its reclamation of desert land would rank with the greatest achievements. (6)

From its early economic basis in mining and agriculture to its present basis in manufacturing and services, Phoenix's development has always been centered on commerce. Its founders were businessmen, able to exploit the potential of irrigated land and to exert political influence. Unlike a city located on a sheltered harbor, along an established commercial



*In 1885, four years after its incorporation, Phoenix still looked like a rural town. It was not until 1889 when the railroad connected with the main line, and the territorial capital moved to Phoenix, that major urban construction began.*

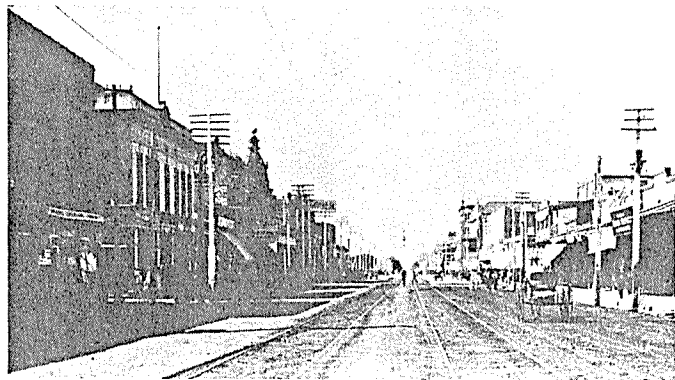
route, at a river fording or mountain pass, Phoenix would have to draw activity to itself. (7) The progress of its development is marked by those events which strengthened its political and transportation systems. (8)

This accomplishment, indicative of an outgoing viewpoint, has resulted in a catholic experience of development forms and architectural fashion. The opportunity to produce a regional architecture has been muted by universal technology. Rapid growth has limited regional expression to that which is largely the perception of a newcomer's anticipation rather than his experience. Phoenix developed as a spacious city whose dominant feature is the grid pattern of land division, an 18th century symbol of freedom and individualism. This pattern of development, unrestricted by natural barriers or discouraged by policy, has expanded informally, and, analogous to its poetic namesake, without sentiment in disposal of the outmoded or redundant. By the late 1920s the city had become sufficiently important to acquire main line rail service, and could utilize to advantage the introduction of air travel with its burgeoning tourist industry.

## CHRONOLOGICAL DEVELOPMENT

Following the close of the Mexican War, migration to the newly acquired southwestern territories centered on California and the early discovery of its gold fields. Although as many as 60,000 argonauts passed within 30 miles of the present site of Phoenix between 1849-52, it would be almost three-fourths of a century before so many would reside there. In the decade preceding the initial settlement of Phoenix, the population of California approached 300,000 and San Francisco was its commercial and cultural center, as well as the western terminus of the only transcontinental railroad. With the completion of the Central and Union Pacific lines, San Francisco received goods from New York in seven days instead of in several months. It is little wonder that the early development of Phoenix was within San Francisco's sphere of influence, and that California represented the closest market and source of capital. Cattlemen driving herds to the California market would discover more convenient grazing land in





*Phoenix blossomed in the 1880s, and brick commercial structures, patterned after San Francisco prototypes, began to line the streets. The Ellingson Building on East Washington Street, which still stands today, is shown here in 1899 just after its construction.*

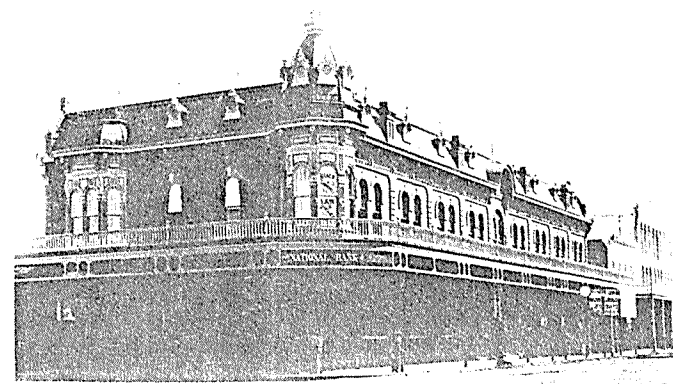
Arizona; mining interests in California would pursue the mineral deposits of the inland desert. After the hiatus of the Civil War, the military headquartered in California could establish camps to protect those interests and the Pacific routes through Arizona, encouraging immigration, especially from the South, of those uprooted by the war. The military posts, mining camps, and ranches created a market requisite for the development of Phoenix. Not only could irrigated land in the Salt River Valley bring produce closer than the farms at Maricopa, its location suited centralized stores. With reclamation, farmers enroute to California formed a market for local products and thus generally promoted commerce. John Y. T. Smith, who arrived with the California military as master of transportation and under contract to supply Camp McDowell, is credited with the vision to instigate canal digging at Phoenix. Smith would continue to play a key role in the development of Phoenix, as a leading businessman and county and territorial officeholder. He was instrumental in bringing the territorial capital and the railroad to Phoenix. Men like Smith and his business associate, William A. Hancock, who originally surveyed the Phoenix Townsite, made the development of Phoenix their business.

The hardships of early settlement and the difficulty of transporting building material limited initial construction to adobe. Arrowweed cut from the

riverbank and laid over cottonwood vigas supported the leaky mud roofs. The Darrel Duppa house, although of disputed origin, remains the earliest example from that period. Adobe would remain a primary material until about 1886, but tin roofs would become available in 1879 with the Southern Pacific line to Maricopa.

In 1870 a townsite was located west of the original settlement to facilitate the construction of a business district which began even before the survey was completed. The grid square of 300-foot blocks established the pattern for all future development. Two of the blocks were designated for public use; a plaza which the initial mercantile buildings faced and another block which became the site for the courthouse. In 1871 Maricopa County was created, naming Phoenix as its seat, beginning the process that would make Phoenix the political center of the State. For the next decade, Phoenix would retain the character of an adobe village, but with a luxuriant growth of shade trees underscoring the city's character as a man-made oasis.

The much delayed transcontinental rail line along the 32nd parallel reached 35 miles south of Phoenix in



*Petit brought to Phoenix the Californian style of construction using brick and California redwood. The wood was suitable for creating the latest architectural fashion, the Eastlake Style popular in San Francisco.*

ood vigas supported  
 1 Duppa house, al-  
 ins the earliest  
 e would re-  
 bout 1886, but tin  
 1879 with the South-

west of the original  
 onstruction of a bus-  
 i before the survey was  
 300-foot blocks estab-  
 are development. Two  
 for public use; a plaza  
 ildings faced and  
 site for the court-  
 y was created, naming  
 the process that would  
 ter of the State. For  
 retain the character  
 a luxuriant growth of  
 ity's character as a

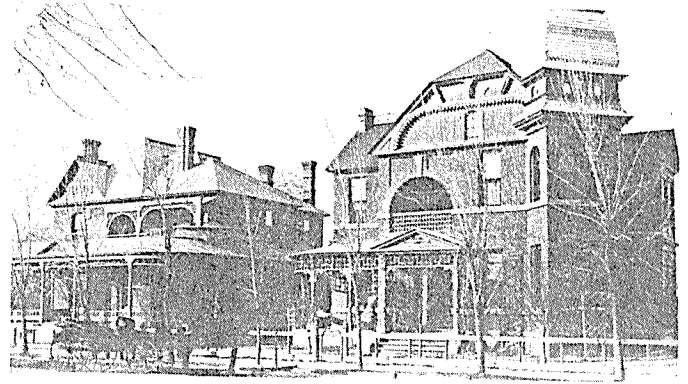
tal rail line along the  
 ; south of Phoenix in



*The Arcade Building, possibly designed by A. P. Petit, housed two social clubs and was located on the site of Patriots Square, constructed in 1975.*

1878, marking the close of the adobe period. The rail link moving east from San Francisco confirmed California's investment in Arizona and brought with it Phoenix's first architect of importance. More than a lack of material had separated building development from further advancement. A. P. Petit(9) and other architects arriving from California brought the missing expertise. Petit designed and supervised construction of Phoenix's first two-story brick building, and perhaps the first of architectural merit. Petit's later contribution to the architectural development of Phoenix transformed it into a brick and wood California variation on the national eclectic fashion.(10) His final work Rosson House, remains the singular expression of that period.

The incorporation of Phoenix in 1881 provided the basis for a building acceleration which replaced much of the adobe commercial area along Washington or at least faced it with brick. California redwood became the material for the introduction of residential frame construction about 1881 The material was especially suited to the exterior ornamental spindles,



*Some of the doors, windows, ornamental spindles and balusters appearing along Adams Street, the "Nob Hill" of Phoenix, were prefabricated in California. These buildings have been replaced by the Civic Center.*

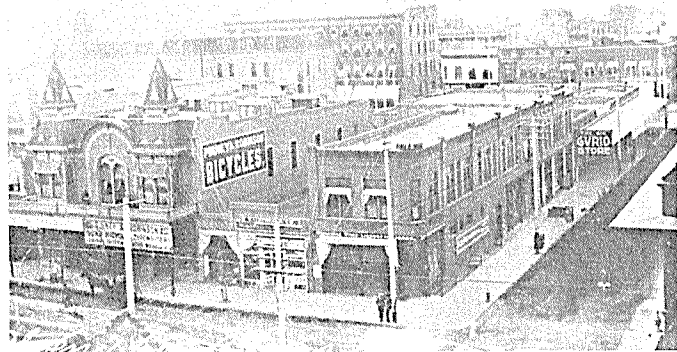
balusters, and moldings of the Eastlake Style which characterized Monroe Street, the "Nob Hill" of Phoenix. Doors, windows, paneling, and assorted finishes were prefabricated in California, allowing even more remote areas to enjoy the latest architectural fashion.



*Petit's contribution of a "San Francisco" style influenced Phoenix's architectural development as seen in the Cotton and Porter Blocks, two of the most important commercial buildings in the 1880s and 90s.*



*Californian style of construction using California redwood. The building shows the latest architectural style popular in San Fran-*



*The turreted Petit building is still standing today, although it is unrecognizable behind a modern false-front addition.*

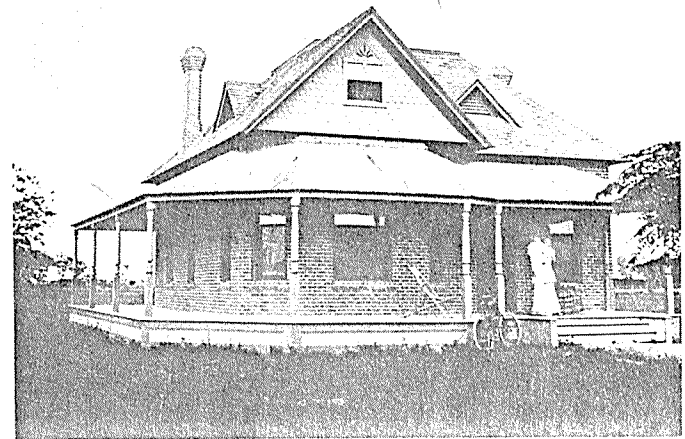
The Maricopa and Phoenix Railroad connected with the Southern Pacific main line in 1887, ending the dependence on stage and wagon connections for the final 35 miles. This along with the relocation of the territorial capital to Phoenix in 1889 perhaps marks the transition of Phoenix from a town to a city. These events precipitated construction on a major scale. The Luhrs Hotel, the much remodeled successor to the Commercial hotel, survives from this period.

Commercial activity within the limits of the townsite created the need for residential additions. A street railway was introduced in 1887 to facilitate expanded residential development, initially west and east, then favored the north.

The acceleration of growth intensified interest in its continuation. With the completion of the Arizona Canal in 1884, the system had reached a capacity which could only be improved by the addition of storage reservoirs. Although the cycle of flood and drought needed to be tempered, it was argued that additional land under cultivation would prove irrelevant without the market expansion that could be provided by the north-south railroad connecting the Santa Fe with the Southern Pacific. In 1895, with the completion of the Santa Fe, Prescott and Phoenix Railroad, Phoenix had drawn to itself a network

which placed it firmly at the crossroads of regional commerce. Phoenix was now more conveniently connected with the East, and would no longer look primarily to California for inspiration, capital, and markets. Chicago had become the center of the nation's commerce and the arbiter of architectural taste. The 1893 World's Fair revival of Neo-Classical Revival design appealed to Phoenix's exuberant anticipation of statehood. School buildings as well as bungalows featured composite capitals on porch columns. In 1909 the first concrete frame building in Phoenix reflected the Chicago influence on multi-storied commercial buildings. The Jefferson Hotel in 1915 began the fashion for high-rise buildings in Phoenix.

Phoenix's great era of development began with the construction of Roosevelt Dam, America's first reclamation project, and with statehood in 1912. By 1915 the residential areas were approaching McDowell on the north, directed by the street railway system, while North Central Avenue had become a motorway to stately homes, anticipating development patterns wrought by the automobile. Commercial construction maintained an even pace tempered by the First World War, only to increase dramatically as the new Southern Pacific main line approached completion. In 1924 with the completion of the Luhrs Building, the era of skyscrapers had begun in earnest. Beaux-arts trained



*The first house built in the Bennett Addition was the Will H. Robinson House on North Third Avenue.*



crossroads of regional  
 conveniently con-  
 no longer look pri-  
 ation, capital, and  
 e center of the na-  
 of architectural  
 revival of Neo-Class-  
 o Phoenix's exuber-  
 School buildings as  
 osite capitals on  
 st concrete frame  
 he Chicago influence  
 dings. The Jefferson  
 for high-rise



*Early residential subdivisions were marketed as individual lots for custom construction. Most of the houses were built from "mail order plans", duplicating architect designed houses.*

ment began with the  
 America's first re-  
 tehood in 1912. By  
 e approaching McDowell  
 street railway system,  
 become a motorway to  
 velopment patterns  
 mercial construction  
 ed by the First World  
 ally as the new South-  
 ed completion. In 1924  
 rs Building, the era of  
 st. Beaux-arts trained

architects transformed the urban center first with traditional styles but more importantly with the Moderns.

The arcaded walkways and turreted buildings reminiscent of 19th-century San Francisco largely gave way to replacement by this modern fashion celebrated by the Paris Exhibition of 1925. With the exception of the downtown revival effort begun in 1972, no other period has left such a lasting imprint on the existing downtown. The Luhrs Tower, the City-County Building, the Title and Trust Building, and the Professional Building reflect the great period of the Manhattan skyscraper.

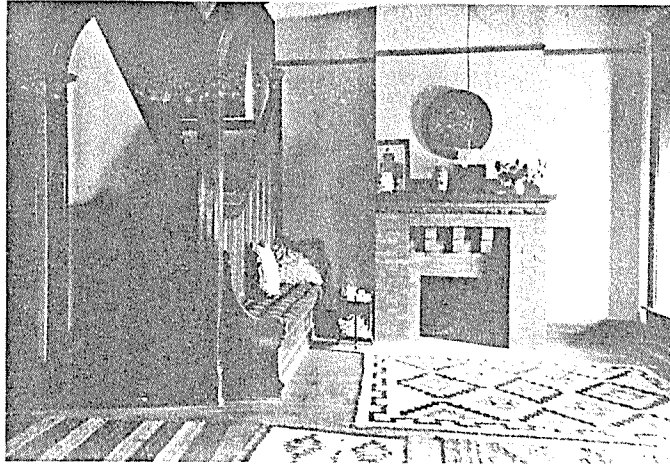
In residential architecture as well as in smaller commercial buildings outside the central core, Phoenix followed the national and regional trends of the period in its use of the Tudor Revival and Spanish Colonial Revival styles, and variations of the Arts-and-Crafts, California Bungalow. The influence of Bertrand Goodhue's interpretation, in San Diego, of Spanish Renaissance architecture was evident in the Grunow Clinic, the Post Office, the Westward Ho Hotel, and the San Carlos Hotel.

In the early thirties the urban area had only just crossed McDowell to the north, the principal direction of growth into the irrigated farmland. Specula-

tive tract housing would not appear until 1940 when P. W. Womack would construct 50 houses at a time. Residential subdivisions of the 1930s were still marketed as individual lots for custom construction. The majority were inspired by published "pattern books" prepared from collections of architect designed houses and from which contractors could obtain plans by mail order. Although many of the residential areas of the pre-tract era have eroded or have been consumed in the Papago Freeway, the remnant is experiencing an accelerating revival as an alternative to suburban commuting and for the variety of forms and styles in the individual buildings. Today, in the urban core, the scant legacy of venerable commercial buildings is realizing an equal interest and activity, as Phoenix begins to view its architectural heritage as an opportunity and an asset.



*Bennett Addition was the first north of Third Avenue.*



Residential architecture in Phoenix at the turn-of-the century incorporated Arts-and-Crafts motifs as well as those of Native Americans, resulting in distinctive interiors. The Robinson House illustrates a typical home interior.

- 1 In 1870, the year that the Phoenix Townsite was established, transcontinental rail service began. At the nation's Centennial in 1876, the elevator, the electric arc light, and the telephone were introduced.
- 2 Phoenix was never unaffected by national events. As early as 1873, the economic panic reduced supply contracts at Camp McDowell and in 1874 it closed the Vulture Mine, devastating Phoenix's limited market. Phoenix was also one of the first western cities with electric lights.
- 3 Of significance to Phoenix's development is the dominance of the established California investment community in its initial exploitation of Arizona which influenced national policy.
- 4 As early as 1889, production of alfalfa exceeded the market created by cattlemen to the north; Phoenix farmers began feed pen operations, an illustration of flexibility and diversity which extended to production of ostrich feathers.

- 5 Phoenix's allure as a place to make a home, and its appeal as a winter resort has precipitated the migration of entire industries such as electronics, whose location is most dependent on the availability of qualified labor.
- 6 Roosevelt Dam was viewed as being surpassed only by the Panama Canal in its day.
- 7 The Pacific route along the Gila River, whose use began during the Mexican War in 1847, and which became the route of the southern transcontinental rail line in 1880, relegated Phoenix to a backwater, 35 miles north. In 1881 a detailed article in *Harpers* describing the trip through Arizona, made no mention of Phoenix. By 1921, the *New York World* would eulogize its man-made environment of luxurious foliage transformed from desert. In 1929, the *National Geographic*, in an article proclaiming "Arizona Comes of Age", marveled at Phoenix's ability to market grapefruit in London.
- 8 Pertinent development events:
 

|      |  |
|------|--|
| 1870 | platting of Phoenix Townsite           |
| 1871 | Maricopa County Seat                   |
| 1878 | Southern Pacific within 35 miles       |
| 1881 | incorporation of City of Phoenix       |
| 1887 | Phoenix-Maricopa Railway               |
| 1889 | Territorial Capital                    |
| 1895 | Santa Fe, Prescott and Phoenix Railway |
| 1912 | Capital of the State of Arizona        |
| 1926 | mainline transcontinental rail service |
| 1927 | scheduled airline service              |
- 9 Petit had enjoyed a successful 28-year career in Northern California that ranged from constructing the first boardwalks in San Francisco to the Sacramento City Hall (used as the State Legislature), Opera Houses in both cities, and County Courthouses and schools in the Napa Valley.
- 10 Referred to as the "American Renaissance" style by contemporary accounts (Cotton Building, 1889) the term was later associated with the Neo-Classical Revival.



place to make a home, and  
resort has precipitated  
e industries such as elec-  
n is most dependent on the  
ied labor.

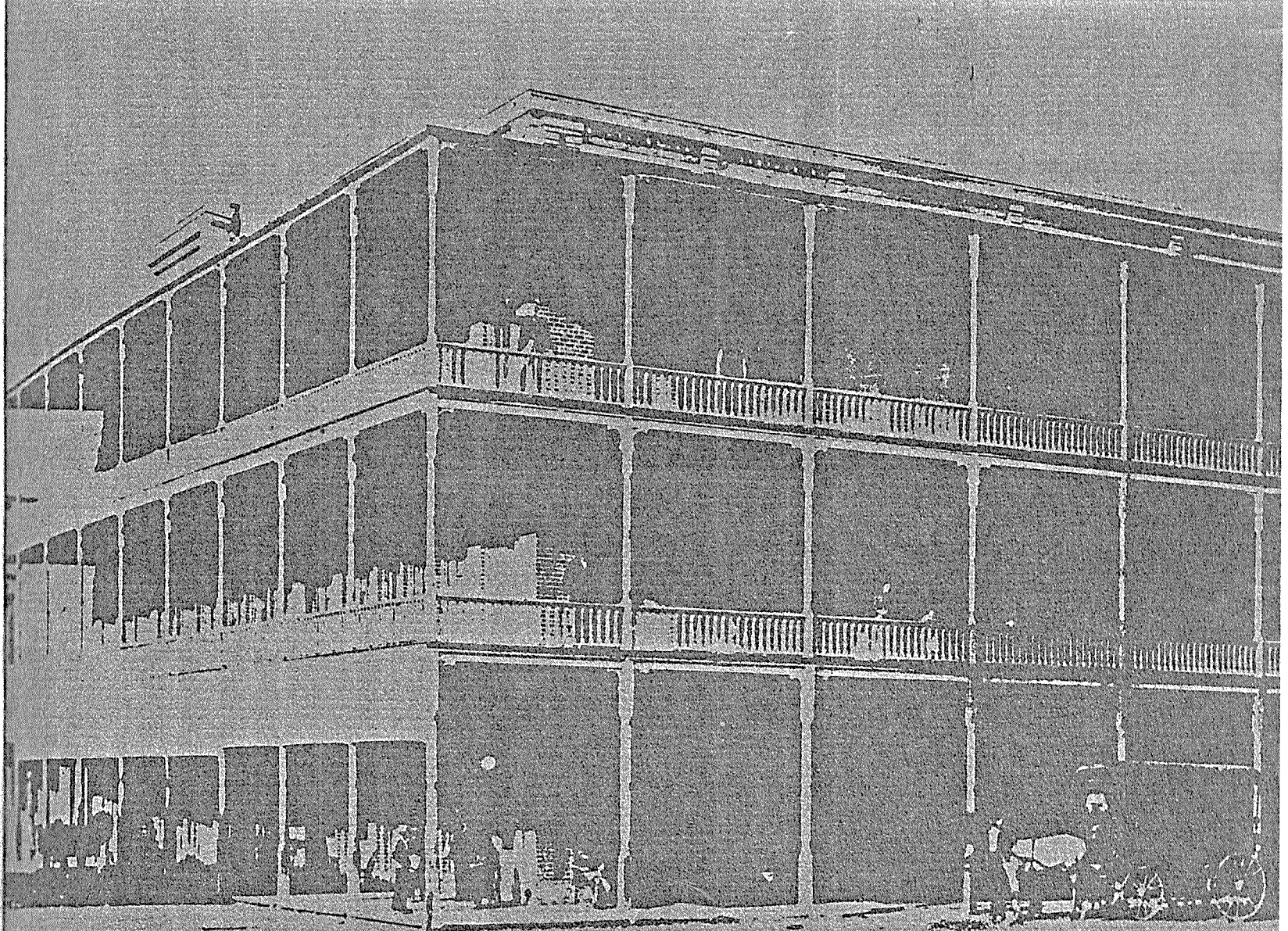
ed as being surpassed only  
its day.

g the Gila River, whose  
exican War in 1847, and  
of the southern trans-  
in 1880, relegated Phoenix  
as north. In 1881 a de-  
ers describing the trip  
no mention of Phoenix. By  
ld would eulogize its man-  
urious foliage trans-  
1929, the National Geo-  
proclaiming "Arizona  
l at Phoenix's ability to  
ondon.

events:  
Phoenix Townsite  
ty Seat  
ific within 35 miles  
o of City of Phoenix  
copa Railway  
Capital  
escott and Phoenix Railway  
e State of Arizona  
scontinental rail service  
cline service

ccessful 28-year career in  
t ranged from construct-  
s in San Francisco to the  
sed as the State Legisla-  
both cities, and County  
: in the Napa Valley.

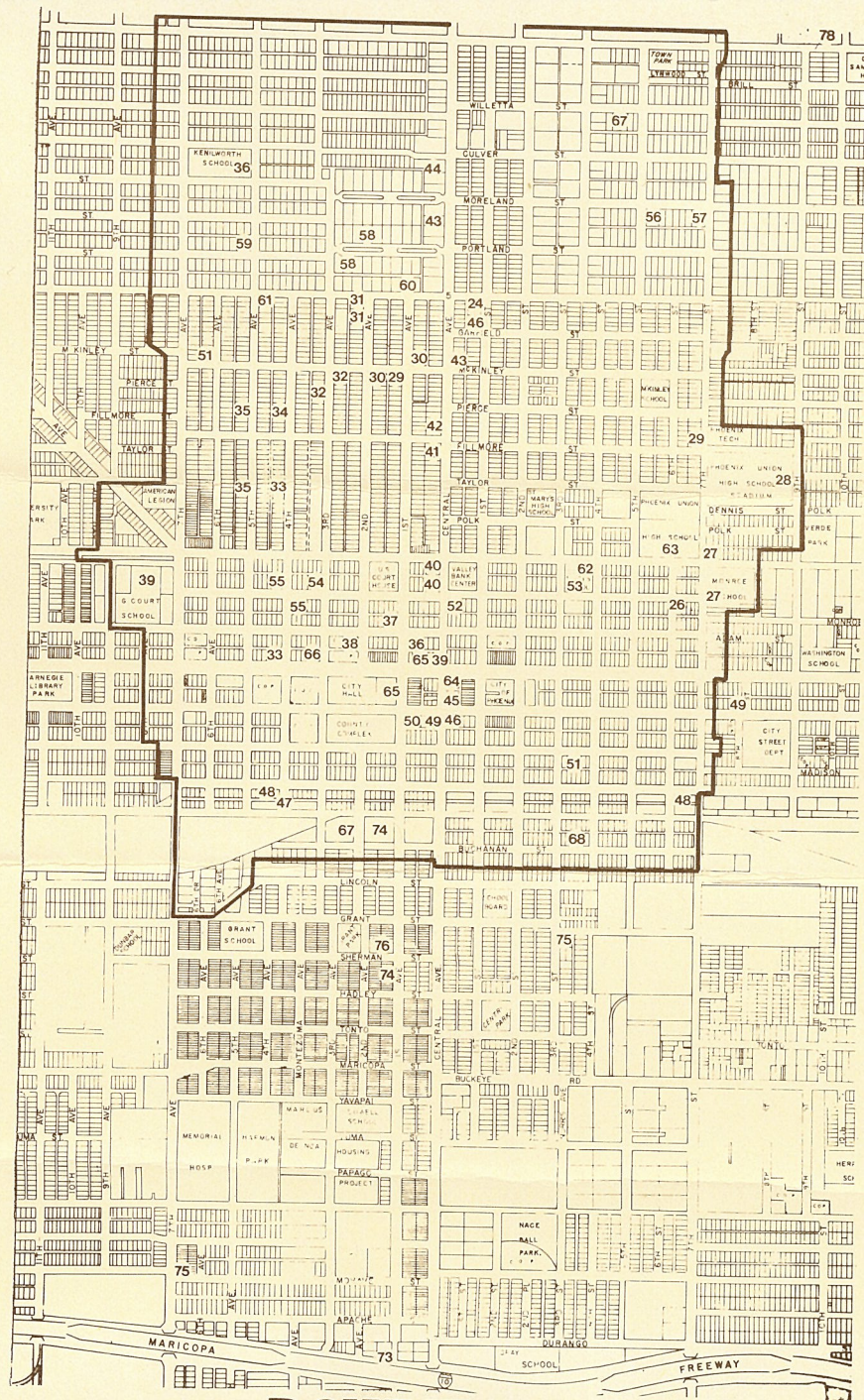
erican Renaissance" style  
s (Cotton Building, 1889)  
ociated with the Neo-



*Commercial Hotel, - Phoenix*

THE SURVEY





# DOWNTOWN

Numbers refer to the page on which building descriptions can be found.



Location: Blocks bound by Seventh Street, Seventh Avenue, Van Buren Street, and Harrison Street. See Map: Page 9

Historic Name: Phoenix Townsite

Common Name: Phoenix Townsite

Classification: District

Representation in Existing Surveys: National Register of Historic Places, State Inventory

Description: A 320 acre, half-section of land divided by a grid of eight east-west streets and fifteen north-south streets into square blocks 300 feet on a side. Each block was divided originally in half by an east-west alley. Two full blocks were set aside for public use, one for the courthouse and the other for a plaza. Most of the alleys have since been closed, and several blocks of streets have been closed for super blocks, for county buildings and for the Civic Plaza. The original public plaza no longer exists.

Significance: In 1870, the original townsite of Phoenix was laid out between Van Buren and Harrison Street and Seventh Street and Seventh Avenue. Comprised of two quarter sections, it is said to have been chosen because it was fairly high and dry, and the soil was not suitable for farming. These conditions were mainly due to ruins of an ancient culture which were scattered over the site. Listed on the National Register of Historic Places, the original townsite marks the beginnings of Phoenix.

Location: Bounded by North Sixth Street, Monroe, North Seventh Street, and East Adams. See Map: Page 9

Historic Name: Phoenix Townsite - Block 14

Common Name: Heritage Square

Classification: District

Representation in Existing Surveys: National Register of Historic Places, State Inventory

Description: Six unpretentious brick structures make up the Block 14 Historic District. They include: 113-115 North Sixth Street, a duplex built in 1923; 604 East Adams built in 1901; 614 East Adams built in 1900; 622 East Adams built in 1899, which includes a mulebarn; 628 East Adams built in 1900. Except for the duplex, and the barn, all are one story single family residences with uniform setbacks and few stylistic references. The Rosson House, listed separately on the National Register, is the focal point of Block 14 and was the first structure in the area to stir public interest. This interest spread to encompass the smaller neighboring structures. Today all are owned by the city and both grounds and houses are undergoing rehabilitation for adaptive reuse.

Significance: The sole remaining residential structures within the original Phoenix Townsite are located in Block 14. Located on the eastern edge of the Townsite, the area was convenient to downtown and perfect for rental property - then in great demand. After World War II the properties began to deteriorate. In the 1970s the city acquired the Rosson House and neighboring structures and their rehabilitation is underway. The Block 14 residences are locally significant for their historical associations and as examples of modest turn-of-the-century rental properties. They are currently listed on the National Register as the Phoenix Townsite - Block 14 Historic District.

Location: Churchill Addition (see map for exact boundaries) See Map: Page 9

Historic Name: Churchill Addition (partial)

Common Name: Churchill Addition Historic District

Classification: District

Representation in Existing Surveys: Smith Thesis

Description: A modest residential neighborhood of working class houses dating from the late 19th and early 20th centuries. Most houses fall into two types. The older houses are roughly square in plan, of brick construction, and with hip roofs. The plan is generally altered by cutaway porches, or by projecting gabled bays and half porches. Ornamentation is generally very simple with suggestions of the Queen Anne or Colonial Revival styles in shingled gables with Palladian motifs or round porch columns and symmetrical compositions. The newer houses in the District are stuccoed brick bungalows, with gabled roofs and gabled porches. Ornamentation is virtually nonexistent. Nearly all of the houses appear to have been originally built for single families. They were built one to a lot and are set back from the street the same distance. Yards are generally well planted and include some palm trees. There are a few scattered intrusions in the area with the highest concentration of them on North Fifth Street above McKinley. For the most part, vacant lots do not represent sites of demolished buildings but have never been built upon. The houses are in fair to good condition.

Significance: The Churchill Addition, located north of the original townsite, was first recorded in 1888. Unpretentious Queen Anne, Colonial Revival, and bungalow style homes dominate the area. A distinctive feature is the prevalence of brick construction. Significant on the local level, the Churchill Addition is a fine intact although deteriorating example of a turn-of-the-century Phoenix neighborhood. For this reason the district appears eligible for listing on the National Register.

Location: Kenilworth Place, north of the Papago Freeway (see map on page 9)

Historic Name: North Kenilworth Place

Common Name: North Kenilworth Addition Historic District

Classification: District

Representation in Existing Surveys: Army Corps Survey

Description: A neighborhood of pleasant streets lined with tall palms and consisting for the most part of middle class Bungalows from the years 1912 to 1925. Most of the houses are of brick masonry construction with stucco, brick, and shingled wall surfaces. Many make at least some reference to the Craftsman style in the use of rustic details such as exposed rafter ends and rubble-stone porch columns on other features. More modest homes dominate the western half of the district. The palm trees are generally in good condition.

Significance: The Kenilworth Addition is located northwest of the Bennett Addition and directly north of the original townsite. Kenilworth Place was originally bounded by Seventh Avenue, McDowell Road, Central Avenue, and Roosevelt Street. Today the original subdivision is divided by the Papago Freeway, creating the North Kenilworth Addition Historic District and the South Kenilworth Addition Historic District. Chelsea Place, bounded by Third Avenue, McDowell Road, Central Avenue, and Culver Street, has been incorporated into the historic district. Subdivided in 1912, Chelsea Place consists of more modest homes on smaller lots. Palm-lined streets, attractive yards and Craftsman bungalows are the district's outstanding features. Important as an intact, early 20th century neighborhood, the Kenilworth Addition merits listing on the National Register.



ce, north of the Papago  
p on page 9)

Kenilworth Place

Kenilworth Addition Historic

to

ing Surveys: Army Corps

ood of pleasant streets  
d consisting for the most  
galows from the years 1912  
uses are of brick masonry  
, brick, and shingled wall  
least some reference to the  
se of rustic details such as  
rubble-stone porch columns  
modest homes dominate the  
istrict. The palm trees are  
ion.

Kenilworth Addition is located  
Kenilworth Addition and directly north  
Kenilworth Place was  
venth Avenue, McDowell Road,  
evelt Street. Today the or-  
vided by the Papago Free-  
Kenilworth Addition Historic  
Kenilworth Addition Historic  
, bounded by Third Avenue,  
venue, and Culver Street, has  
be historic district. Sub-  
Place consists of more  
lots. Palm-lined streets,  
ftsman bungalows are the  
atures. Important as an  
ry neighborhood, the Kenil-  
sting on the National Reg-

Location: Kenilworth Addition, south of the Papago  
Freeway (see map for boundaries on page 9)

Historic Name: Kenilworth Addition

Common Name: South Kenilworth Addition Historic  
District

Classification: District

Representation in Existing Surveys: Army Corps  
Survey

Description: A neighborhood of pleasant streets lined  
with tall palms and consisting for the most part of  
middle class Bungalows from the years 1905 to 1925.  
Most of the houses are of brick masonry construction  
with stucco, brick, and shingled wall surfaces. Many  
make at least some reference to the Craftsman style in  
the use of rustic details such as exposed rafter ends  
and rubble-stone porch columns on other features. The  
focal point of this area is the M. L. Vieux House at  
the corner of West Portland and North Fifth Avenue.  
The palm trees are especially fine along this street.  
The houses are generally in good condition.

Significance: The Kenilworth Addition is located  
northwest of the Bennett Addition and directly north  
of the original townsite. Kenilworth Place was ori-  
ginally bounded by Seventh Avenue, McDowell Road,  
Central Avenue, and Roosevelt Street. Today the  
original subdivision is divided by the Papago Free-  
way, creating the North Kenilworth Addition Historic  
District and the South Kenilworth Addition Historic  
District. One of the smaller additions, all lots  
measured 70' x 145' and were sold for \$900 apiece in  
1916. Dominated by Craftsman bungalows, the area  
boasts palm-lined streets and attractive yards. Im-  
portant as an intact, early 20th century neighbor-  
hood, the Kenilworth Addition merits listing on the  
National Register.

*See map attached*

Location: All sites facing Patriots Square except  
the northwest and southwest corners

Historic Name: Downtown Phoenix (partial)

Common Name: Patriots Square Historic District

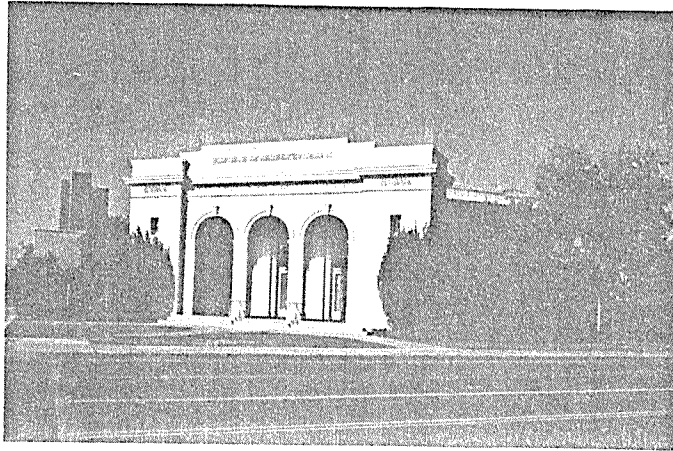
Classification: District

Representation in Existing Surveys: None

Description: A group of buildings facing Patriots  
Square, the most important members of which date be-  
tween the 1889 Luhrs Hotel and the 1933 Kress  
Building. The major buildings in the District are  
Newberrys, the Kress Building, and the Goodrich  
Building on the north side of the park; the Luhrs  
Hotel on the east side; the Jefferson Hotel at the  
southeast corner; the Luhrs Building and the Luhrs  
Tower on the south side; and the City and County  
Building on the West side. Tall modern buildings at  
the northwest and southwest corners of the park are  
not included in the District. The building at the  
northeast corner which was designed in the 1950s is  
not essential to the District but is compatible with  
it and therefore is included within its boundaries.  
The First National Bank Building on the east side  
is within the District boundaries but is not com-  
patible with it.

Significance: The Patriots Square Historic District  
boasts one of the oldest and some of the most archi-  
tecturally distinguished buildings in the city. The  
Luhrs Hotel, once the heart of the business district,  
attracted successful businesses to the area. Grand,  
imposing structures were built, and each was praised  
as the biggest, best, most modern, etc., at the time  
of its construction. Renaissance Revival and Moderne  
were the dominant architectural styles in the area.  
Though each style is distinct, they blend in harmon-  
ious diversity. Patriots Square itself has only  
been in existence since the 1970s. It was once the  
site of the Arcade building and the Cotton and Porter  
Blocks - the apex of the "San Francisco" era of  
Phoenix's architectural development. Locally signif-  
icant for its historical associations and architec-  
tural merit, the Patriots Square Historic District  
appears eligible for listing on the National Register.

# HISTORIC BUILDINGS



Location: 924 North First Street

Historic Name: First Church of Christ, Scientist

Common Name: First Church of Christ, Scientist

Classification: Building

Representation in Existing Surveys: None

Description: A church with an unusual plan, having the main auditorium aligned with the street grid while a formal entrance pavilion is angled to present a more visible front to a busy intersection. The principal ornamental treatment is on the formal entrance pavilion and is derived from Renaissance sources. This treatment consists of an arched loggia between slightly projecting end pavilions. Details of pier capitals, archivolt, keystones, and entablature are simple and crisp and used in an orthodox manner. The building has a stucco finish and it appears to be in good condition. Additions on North First Street are not well integrated into the original, but the effect is largely nullified by planting.

Significance: The First Church of Christ, Scientist was built in 1925 and designed by the architectural firm of Lescher & Mahoney. A monumental building, the church appears to be eligible for listing on the National Register at the local level of significance for its dignified design and contribution to the streetscape.



Location: 1142 North Third Street

Historic Name: Grace Lutheran Church

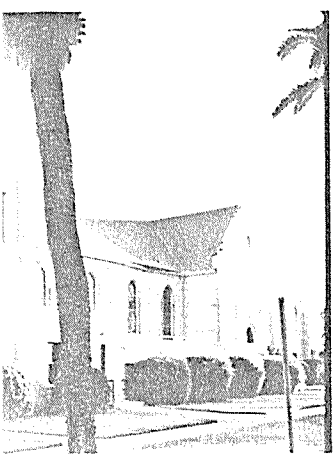
Common Name: Grace Lutheran Church

Classification: Building

Representation in Existing Surveys: None

Description: An orthodox but well designed and well executed example of a concrete block Gothic Revival Church of the late 1920s. The main floor level of the church is raised above a high basement, creating a vertical dimension to an otherwise too horizontal version of the Gothic. Ornamentation is simple with interest and texture created largely through the plasticity of buttresses, and, on the front facade, of towers. The asymmetrical front facade has a higher tower at the northeast corner, a feature which helps to give definition to the street intersection. The nave is lit by stained-glass clerestories. The grounds of the church are attractively planted but the residential neighborhood which was its original reason for being is now mostly vacant lots. The building is in good condition. A grassy court has been created at its south side through the addition of an arcade leading to another building, all of which is sympathetically handled. The building has been altered by a covering of a synthetic textured coating.

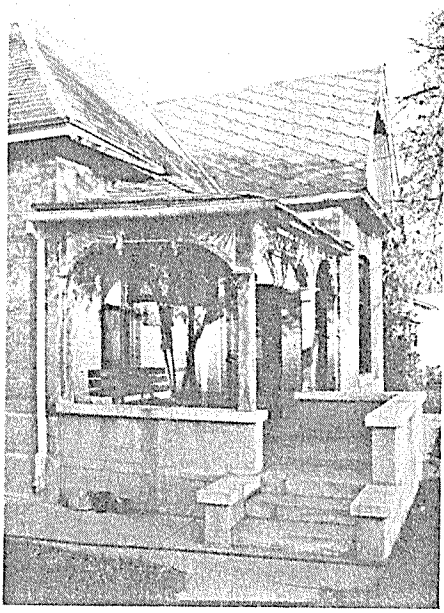
Significance: Designed in 1928 by V. O. Wallingford, Grace Lutheran Church is the oldest church building of the Lutheran denomination in Phoenix. For its handsome design, its corner siting and as one of the few Phoenix Buildings in the Gothic Revival Style, the church should be considered for listing on the National Register at the local level of significance.



Street  
 eran Church  
 n Church

Surveys: None

ut well designed and well  
 ete block Gothic Revival  
 The main floor level of  
 a high basement, creating  
 otherwise too horizontal  
 ornamentation is simple with  
 ed largely through the  
 nd, on the front facade,  
 d front facade has a  
 st corner, a feature which  
 o the street intersection.  
 l-glass clerestories. The  
 attractively planted but  
 ed which was its original  
 stly vacant lots. The  
 on. A grassy court has  
 side through the addition  
 other building, all of  
 undled. The building has  
 of a synthetic textured



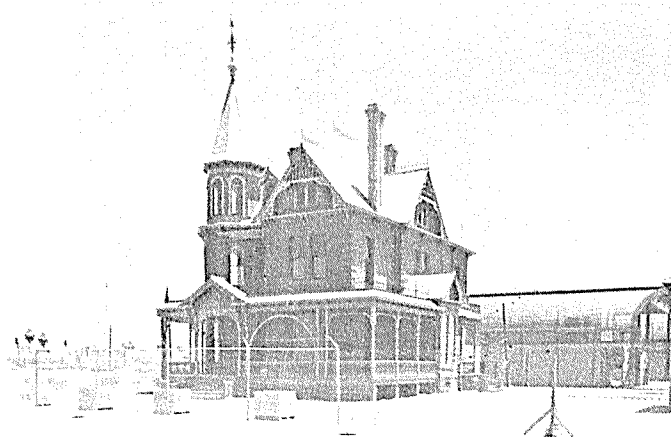
Location: 623 North Fourth Street  
 Historic Name: Louis Emerson House  
 Common Name: Robert Young House and Office  
 Classification: Building  
 Representation in Existing Surveys: Smith Thesis

Description: A small square brick cottage with a hip roof, a projecting gabled bay, and a half porch. Ornamental details are a mixture of Eastlake and Queen Anne in derivation but the application of the details and the plan of the house are more suggestive of the

Queen Anne. Details include a sunburst gable decoration, and sunburst and spindles on the porch. The yard contains fruit trees and is partially enclosed by a picket fence. The house is in fair condition and is altered only with the addition of wooden sheds at the rear.

Significance: In 1914 Louis Emerson, a meat market employee, built this home in the Churchill Addition, one of the first residential expansions made possible by the street railway system. The design is typical of the first homes built in that area. Significant for its Queen Anne details and as an example of an early Churchill Addition home, this cottage appears eligible for National Register listing at the local level of significance.





Location: 139 North Sixth Street

Historic Name: Rosson House

Common Name: Rosson House/Whitelaw Reid House

Classification: Building

Representation in Existing Surveys: National Register  
of Historic Places, Army Corps Survey, Smith  
Thesis, Historic American Buildings Survey

Description: An exuberant Victorian house, essentially Queen Anne in composition with a mixture of Italianate and Eastlake details. The two and one-half story brick house is composed of a picturesque massing of gabled wings and an octagonal tower around a central hip-roofed element. The roof is further enlivened by high brick chimneys with corbeled cornices, metal ridge crestings, and finials. Gables are decorated with incised bargeboards and spindles. Wall treatment is essentially Italianate with segmental-arched windows and quoins. The ground floor is almost completely encircled by a richly textured veranda with spindled screens and iron cresting. Restoration of the house is currently in progress. The house is the focal point of the last block in its area that still consists of predominantly late 19th and early 20th century houses. The grounds of the Rosson House include the brick Burgess Carriage House currently undergoing restoration after being relocated to this site to replace the original carriage house.

Significance: Built in 1895, the Rosson House is Phoenix's most notable Victorian house and the only remaining building designed by noted architect A. P. Petit. Dr. Roland Rosson, original owner of the house, was mayor of Phoenix at one time. The Rossons lived in the house from March to October, 1895 and April to October, 1896. During the winter months they rented it to the famous and influential editor of the National Herald Tribune, Whitelaw Reid, giving rise to the long-time name "Whitelaw Reid House". Historical associations, its rare style, and as the sole remaining Petit designed structure makes the house of great significance to Phoenix. The Rosson House has been listed on the National Register.



Location: 215 North Seventh Street

Historic Name: Monroe School

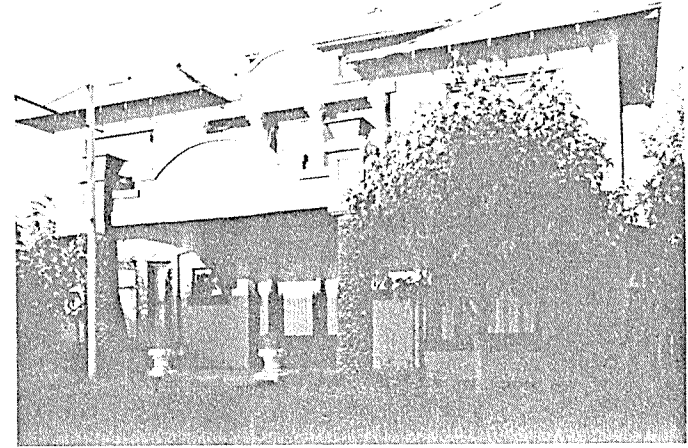
Common Name: Monroe School

Classification: Building

Representation in Existing Surveys: State Inventory, Army Corps Survey, National Register of Historic Places

Description: A two-story, steel-frame, brick-clad school building on a raised basement, treated in the Neo-Classical Revival style. The main facade has a central pedimented portico on giant Corinthian columns and projecting end pavilions. The facade is treated with an irregular giant order of piers setting off large glass areas. The building is partially boarded up but otherwise not altered. A recent fire has caused some damage to the roof structure, leaving the building in fair condition. It may be rehabilitated for reuse.

Significance: Monroe School, built in 1914, was designed by Norman Marsh of Los Angeles. It was one of the largest Neo-Classical Revival Schools built in Phoenix, and was billed as the most modern grade school in the United States. Locally significant, the school is presently listed on the National Register.



Location: 325 North Seventh Street

Historic Name: Unknown

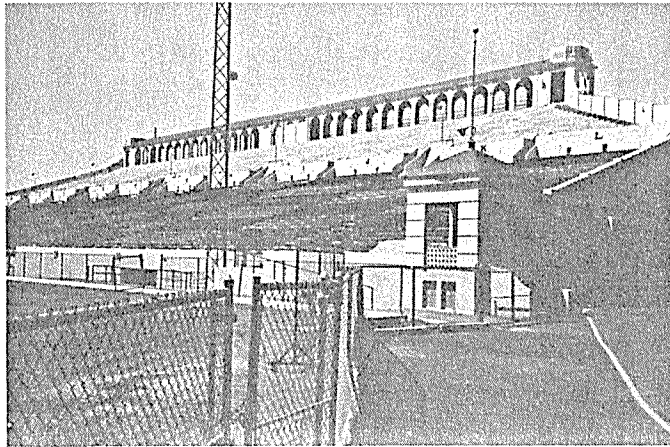
Common Name: 325 North Seventh Street

Classification: Building

Representation in Existing Surveys: None

Description: A two-story, apparently wood-frame house in the Mission Revival style, distinguished by the use of rubble-stone porch columns and basement panels, and by its lively composition of hip-roofed and parapeted elements. The squarish house is symmetrically designed with hip-roofed pavilions on either side of a central composition that steps up and back from the entrance porch to a second-story columned loggia to a third-story hip-roofed sleeping room. The grounds are well-planted and enclosed by a hedge. The building appears to be in good condition. There is an addition along the north side.

Significance: Distinguished by its ambitious design and excellent detailing, this house is a notable local cultural resource. Built in 1900, the building appears eligible for listing on the National Register based on its architectural merits.



Location: North Seventh Street at East Fillmore

Historic Name: Montgomery Stadium

Common Name: Montgomery Stadium

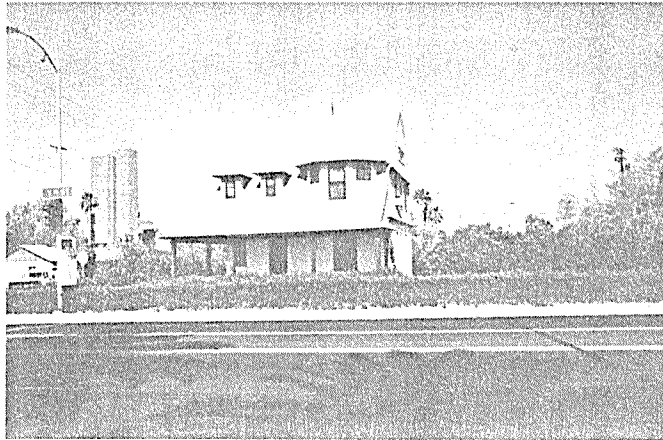
Classification: Building

Representation in Existing Surveys: None

Description: An unusually graceful athletic stadium, built of reinforced concrete and treated in the Spanish Colonial Revival style. The structure rises five stories straight up at the rear where it incorporates offices, classrooms, and locker rooms under the seats. The windows of this facade have been filled in for air-conditioning, detracting somewhat from its appearance. The structure rises the same height on the more important stadium side in two tiers of seats that rise at successively greater angles, culminating in a long open arcaded walkway at the top. The manner in which the stadium rises, first gradually, and finally straight up to a narrowed and serene arcade, has an inspiring quality to it suggesting the difficulty of striving for success and the rewards offered to the successful, which is highly appropriate to an athletic stadium. The structure is in good condition and is altered only in the enclosure of windows on the west side.

Significance: Built about 1930 the Montgomery Stadium was named for Dr. E. W. Montgomery, superintendent of Phoenix High Schools, who conceived the project and rallied public support for it. In addition to athletics, the stadium has served the community as the site of many cultural events. It was designed by Lescher and Mahoney. The building merits listing on the National Register at the local level of significance for its elegant design and contributions to community life.





Location: 602 North Seventh Street

Historic Name: Trustim Connell House

Common Name: Caroline Smirthwaite Etchings and Prints

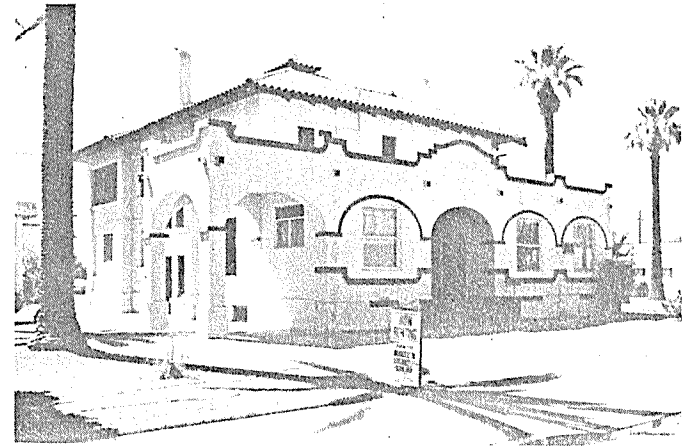
Classification: Building

Representation in Existing Surveys: State Inventory,  
Army Corps Survey, Smith Thesis

Description: A modest but unique house in Phoenix which is of brick construction but is dominated by the imagery of the Shingle Style such as it might be found on the East Coast of the United States. Features of the Shingle Style are the shingled gables with overlapping gable tops and modest Palladian windows; the large, asymmetrical gables with a slight gambrel-roof shape, flaring eaves, and continuous skirt that ties shingled roof and shingled gables into one flowing surface; and the dormer roofs that seem to flow out of the main roof as if still a part of it. The house is set in a lot bordered by a hedge. The house seems to be in good condition and it has not been altered except in use from a residence to a shop.

Significance: Trustim Connell, an early Phoenix pioneer, was a Civil War Veteran and wearer of the Congressional Medal of Honor. In 1881, he was selected to take charge of the Wells Fargo Express Company, in Indian territory. Connell's house, built in 1900, is in an essentially east-coast style, uncommon in Phoenix. Locally significant for its historical

associations and exceptional architectural merit, the house appears eligible for listing on the National Register.



Location: 650 North First Avenue

Historic Name: John T. Dunlap House

Common Name: Plaza Building

Classification: Building

Representation in Existing Surveys: Smith Thesis

Description: A large and handsome Mission Revival house which has suffered from its conversion to apartments and the filling in of its porch arches. The house is a two-story stuccoed structure with a red-tiled hip roof and an arcaded porch that continues beyond the house itself for one bay as a porte-cochere. The roof of the porch serves as a second story deck. The house sits on a spacious corner lot with palm trees and a two-story red-tile roofed garage at the rear. The house is in fair condition.

Significance: The John T. Dunlap House was built about 1915. Dunlap was a dentist and the Mayor of Phoenix in 1904. Although the house has been altered, its fine Mission Revival features are still evident. The Dunlap House appears eligible for National Register listing for its local significance as one of the city's more ambitious Mission Revival structures as well as for its historic associations.



Location: 801 North First Avenue

Historic Name: Unknown

Common Name: Sentheon House

Classification: Building

Representation in Existing Surveys: None

Description: A two-story Mission Revival House which is distinguished by its excellent maintenance and attractive plantings that include palms and well-trimmed shrubs. The house itself is squarish in plan with a green-tiled hip roof and a ground-floor arcaded porch that wraps around one side of the building. The porch entrance and the main roof above it are enlivened by shaped Mission Revival parapets. The house is in good condition and is unaltered.

Significance: Fine Mission Revival features, an ambitious design, and handsome landscaping combine to make this house, built in 1936, a candidate for listing on the National Register at the local level of significance.



Location: 647 North Second Avenue

Historic Name: DeMund House

Common Name: DeMund House

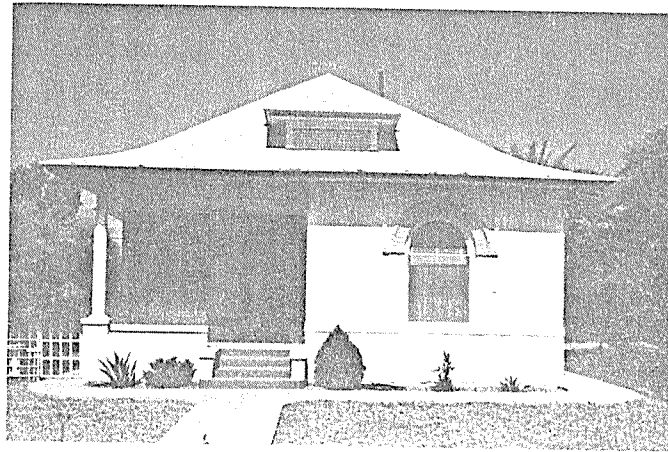
Classification: Building

Representation in Existing Surveys: Smith Thesis

Description: This large and unusual house is distinguished by decorative elements from the Mission Revival, Tudor Revival, and the Queen Anne Style, but is dominated by the Mission Revival in its white stucco walls, rounded parapet, and softly modeled porch columns and decks. The half-timbered gables suggest Tudor Revival architecture. The metal roof cresting, the distinctive chimney shape, the picturesque composition, and the apparently fluid plan suggest the Queen Anne. Despite its visual variety, the house is essentially a two-story square house with a porch across the ground floor that becomes a two-story gallery at one point. The house is in fair condition and has not been visibly altered.

Significance: Charles Edwin DeMund had a great influence on Arizona's prosperity. He owned the DeMund Lumber Company, the largest lumber business in the southwest at the turn-of-the-century, and later owned the Phoenix Flour Mills and Allied Mills. DeMund was an influential citizen and was greatly concerned with the welfare and development of Phoenix. He was instrumental in organizing the old Phoenix Board of

Trade. The family home, built in 1900, boasts a flamboyant design which perhaps is a reflection of DeMund himself. Locally significant for its architectural quality and historical associations, the DeMund House appears eligible for listing on the National Register.



d Avenue

ise

Surveys: Smith Thesis

and unusual house is distinguished from the Mission Revival and the Queen Anne Style, but on Revival in its white paint, and softly modeled. The half-timbered gables and the metal roof chimney shape, the picturesque apparently fluid plan despite its visual variety, a two-story square house around floor that becomes a point. The house is in fairly visibly altered.

win DeMund had a great inheritance. He owned the DeMund lumber business in the late-century, and later owned and Allied Mills. DeMund was greatly concerned with it of Phoenix. He was in the old Phoenix Board of

Location: 842 North Second Avenue

Historic Name: Unknown

Common Name: 842 North Second Avenue

Classification: Building

Representation in Existing Surveys: Smith Thesis

Description: An especially well-built and well-maintained example of a common turn-of-the-century Phoenix house type. It is a one-story brick masonry structure, squarish in plan with a hip roof and a cutaway half porch. Arched windows on the porch and front facades are framed in course stone or brick. The two doors on the porch suggest that the house was originally built as a duplex. The house has not been altered except for its yard which has been replaced with rocks.

Significance: Built about 1895, this brick cottage is a superlative example of a modest, early Phoenix dwelling. The exterior stone and brick work are particularly fine. Significant locally, this house appears eligible for listing on the National Register based on its architectural merit.

Location: 850 North Second Avenue

Historic Name: O. C. Thompson House

Common Name: O. C. Thompson House

Classification: Building

Representation in Existing Surveys: Smith Thesis

Description: A simply detailed two-story brick house with a hip roof, asymmetrical gabled pavilions, and a wrap-around porch on paired columns. The yard contains palm trees. The house is in good condition and has not been altered except in its conversion to apartments.

Significance: Built in 1901, the O. C. Thompson House is one of the earliest brick domestic structures in Phoenix. The house is dominated by Colonial Revival features, but the sunflowers and diamond shaped shingles in the gable are references to the Queen Anne style. Based on its architectural quality and age, the O. C. Thompson house is locally significant and appears eligible for listing on the National Register.





Location: 632 North Third Avenue

Historic Name: Unknown

Common Name: Women's Auxiliary

Classification: Building

Representation in Existing Surveys: Smith Thesis

Description: A simply detailed but handsome two-story brick house with a high hip roof, a two-story angled bay, and a wraparound porch on rounded columns over cast-concrete porch piers. The angled bay and the fenestration are suggestive of 19th century houses, but the overhanging eaves with paneled soffits and the porch detailing belong to the later Colonial Revival. Part of the yard has been paved for parking but the site retains its essential integrity with its lawn and palm trees. The house is in good condition. Part of the porch has been enclosed.

Significance: Built about 1910, this house is a good example of a transitional structure, with both 19th century and Colonial Revival stylistic references. Based on its architectural merits, the house appears eligible for listing on the National Register on the local level.



Location: 649 North Third Avenue

Historic Name: Oldacker House

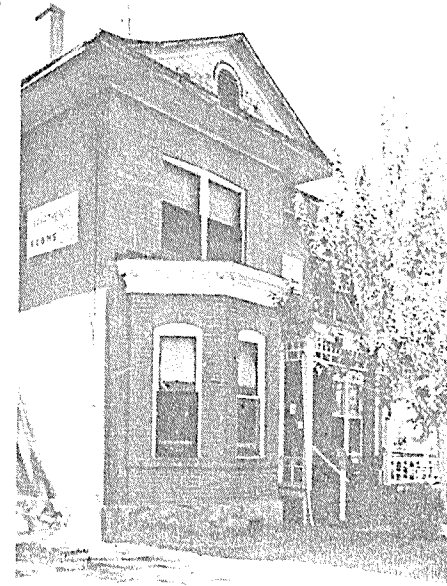
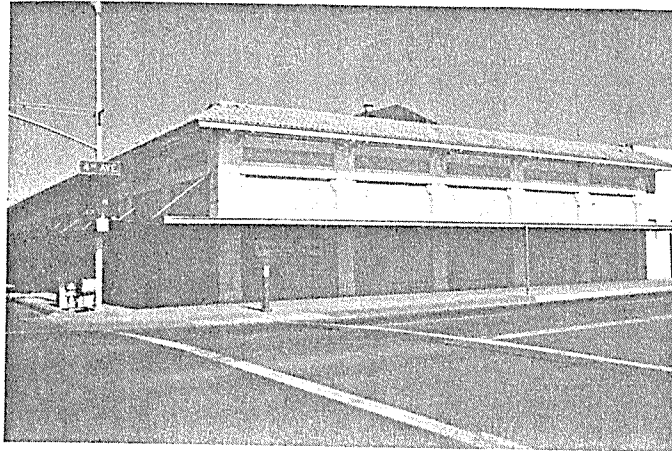
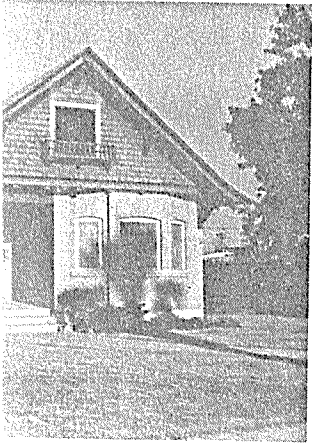
Common Name: Oldacker House

Classification: Building

Representation in Existing Surveys: Smith Thesis

Description: A one-story brick bungalow that steps back in plan beneath a high hip roof and a projecting gabled wing. This roof structure also encloses an L-shaped porch on paired columns. The tapered, square columns, projecting rafters and purlins, and shingled gable constitute restrained references to the Craftsman ideal. There are palms in the yard. The house is in good condition and has an addition under what was formerly a pergola at the rear.

Significance: Built in 1911, by a prominent veterinarian, one of Arizona's first, the Oldacker House is a good example of a bungalow. Locally notable for its craftsman style attributes, trim yard, and good condition, the house appears eligible for listing on the National Register.



venue  
e

Location: 12 North Fourth Avenue

Historic Name: Packard Showroom

Common Name: Municipal Court Building

Classification: Building

Representation in Existing Surveys: None

Description: A one-story, rectangular Mediterranean Style structure with a red-tiled false roof, a giant order of pilasters, and a cantilevered marquee over the sidewalk. Formerly glass showroom windows have been filled in but the design of the building is still evident. The building is in good condition.

Significance: Built in the 1930's, the Municipal Court Building, attributed to architect H. H. Green, was once part of Phoenix's original "automobile row". Phoenix Motors, a Packard dealership, occupied the building from 1937 to 1960. Despite recent alterations, the building is still locally notable for its architectural merits and for its association with the early automobile industry. It is an uncommon survivor of an important early 20th century building type which would not be out of place in Los Angeles or San Francisco. Based on these attributes, the building appears eligible for listing on the National Register.

veys: Smith Thesis

ck bungalow that steps  
ip roof and a projecting  
ture also encloses an  
ms. The tapered, square  
nd purlins, and shingled  
ferences to the Crafts-  
r the yard. The house  
an addition under what  
rear.

by a prominent veter-  
st, the Oldacker House  
ow. Locally notable for  
s, trim yard, and good  
eligible for listing on

Location: 356 North Fourth Avenue

Historic Name: Unknown

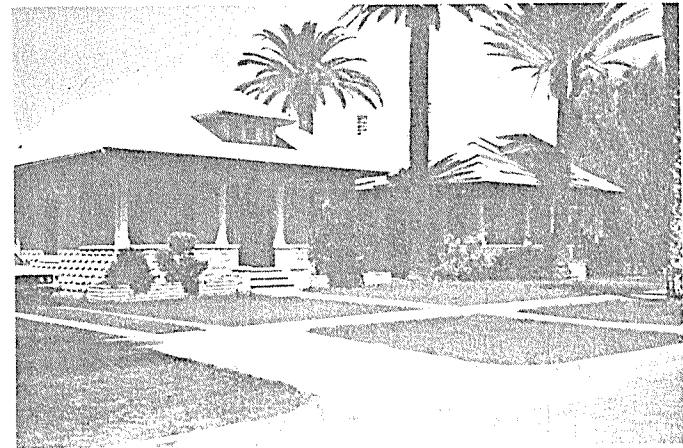
Common Name: 356 North Fourth Avenue

Classification: Building

Representation in Existing Surveys: None

Description: A two-story brick house, converted to apartments during World War II, that displays a mixture of Victorian and Colonial Revival decorative details. The house is rectangular in plan with a hip roof, a projecting two-story gabled bay with an angled bay window; and a wooden, one-story half porch. The angled bay window is Italianate, the stick-work porch is Eastlake, and the shingled gable recalls the Queen Anne, among the Victorian references of the house. The curved bay windows on the side are derived from the Colonial Revival. The house is in good condition.

Significance: Built about 1900, this house borrows from several architectural styles and illustrates the free and easy attitude of local carpenters towards mixing and matching popular styles of the day. Based on its architectural merit, this house appears eligible for listing on the National Register on the local level.



Location: 614 & 618-620 North Fourth Avenue

Historic Name: Unknown

Common Name: 614 & 618-620 North Fourth Avenue

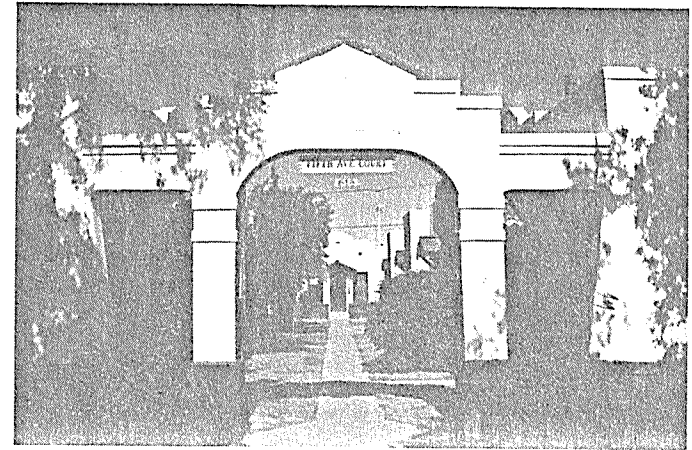
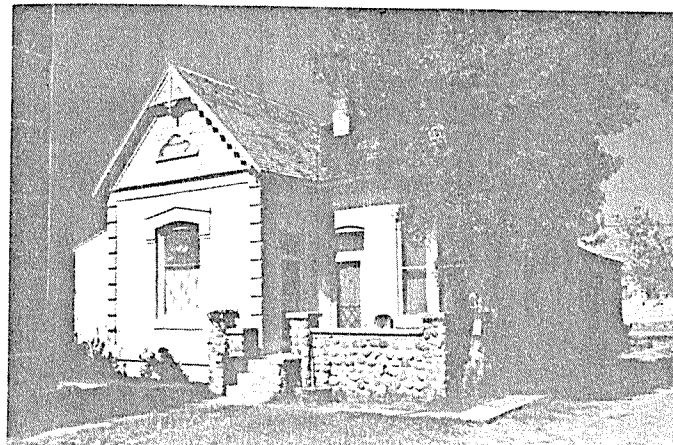
Classification: Building

Representation in Existing Surveys: None

Description: A very handsome pair of one-story concrete block cottages set among tall palms. Each cottage has a hip roof and a hip dormer, with the roof overhanging a full porch. The houses are built of cast concrete blocks designed to look like stones. The houses are in good condition.

Significance: Though built 5 years apart (number 614 in 1906 and numbers 618-620 in 1901), these cottages are identical. Concrete blocks were not commonly used in domestic structures at the time, and perhaps were employed as an experimental insulating material. Trim yards, good condition, and unique construction commend these cottages to listing on the National Register as notable local resources.





th Fourth Avenue

Location: 348 North Fifth Avenue

Location: 618 North Fifth Avenue

Historic Name: D'Esterre House

Historic Name: Fifth Avenue Court

North Fourth Avenue

Common Name: D'Esterre House

Common Name: Fifth Avenue Court

Classification: Building

Classification: Building

Surveys: None

Representation in Existing Surveys: Army Corps Survey, Smith Thesis

Representation in Existing Surveys: None

A pair of one-story cottages with tall palms. Each has a hip dormer, with the houses built to look like stones.

Description: An unusual house with an eclectic mix of stylistic details. It is an L-shaped, gable-roofed brick house which is stuccoed, and has recently been covered in a synthetic textured coating. The house has shingled gables with scalloped bargeboards and an incised decoration at the gable top. Window treatment is Italianate, with one window of fine stained glass. The rubble-stone porch appears to be an addition from the 1910s. Several sheds have been added at the sides and rear. The house is in fair condition.

Description: A one-story stuccoed brick residential court with nine attached units in two parallel wings. Each unit is defined by a bracketed entrance canopy with a red tile roof and an iron light fixture. The court is entered through a gabled entrance arch. Stylistic references are to the Spanish Colonial Revival. The buildings are in good condition and have not been altered.

Years apart (number 614 in 1901), these cottages were not commonly at the time, and perhaps vital insulating material. and unique construction standing on the National sources.

Significance: Built about 1895, the D'Esterre house is one of Phoenix's few examples of the Italianate style used in a residential structure. Fine, intact details distinguish the cottage. Age and architectural quality commend this house for listing on the National Register.

Significance: W. A. Wells & Son were the contractors for the Fifth Avenue Court complex built in 1928. It is significant as an early example of an apartment complex in Phoenix. It should be considered for listing on the National Register at the local level of significance for architectural reasons.



Location: 1210 North Fifth Avenue

Historic Name: Kenilworth School

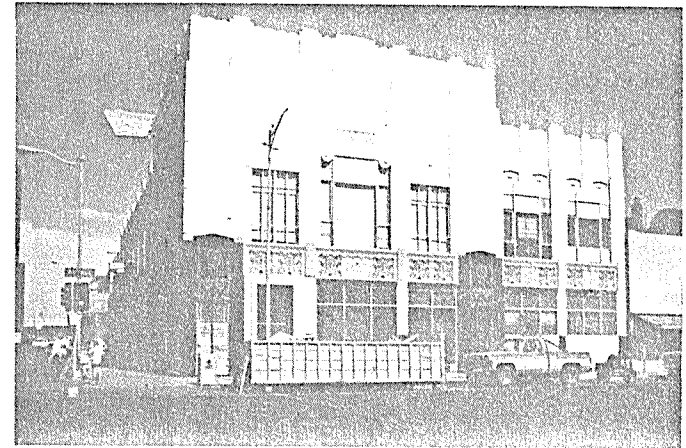
Common Name: Kenilworth School

Classification: Building

Representation in Existing Surveys: State Inventory

Description: A very imposing two-story brick-clad school building with a monumental central pedimented portico on Ionic columns. The facade is terminated in projecting pavilions. The school yard is bordered by tall palm trees. The school itself, by its size, siting, and design, has always been imposing, but stands out even more now that the neighborhood of houses which it originally served has been decimated by clearance for the proposed Papago Freeway. The building is in good condition.

Significance: The opening of the Kenilworth School was said to have been one of the catalysts for the campaign for more schools in Phoenix. Opened in 1920, the school helped relieve crowded conditions in the city's schools. Norman Marsh's plan is notable for its imposing design and striking setting, which are part of the monumental Neo-Classical imagery so important to Phoenix in the early years of this century. The school should be considered for listing on the National Register for both architectural and historic reasons at the local level.



Location: 39 West Adams

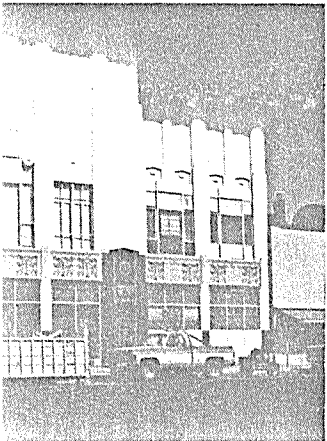
Historic Name: Winters Building

Common Name: Winters Building

Classification: Building

Representation in Existing Surveys; Fridlund, Smith Thesis

Description: A handsome two-story Moderne commercial and office building with a massive corner block that visually anchors lower wings and helps give definition to the street corner. The ground floor of the building has space for commercial shops while the second story contains office and studio space. Ground-floor piers are black marble with etched designs, and decorative cast-concrete transoms are above display windows. The stuccoed second level is a richly ornamented composition, particularly in the corner block, of streamlined piers and zig-zag panels. The contrast between the smooth black marble piers of the ground level and the rougher and more completely textured second level manages to define the functions of the different levels and at the same time to reflect the interest of the Moderne in the qualities of contrasting materials. The ornamental designs themselves reflect the interest of the period both in the technology of speed and transportation in the streamlining, and in stylized decorations. The building is in good condition. Some of its transom panels have



been obscured and part of the ground level is again undergoing remodeling, but the building is largely intact.

Significance: Built in 1929, as a commercial and office building the Winters Building displays some of the finest Moderne features in the city. Significant on a local level, the refined Moderne detailing, and use of contrasting materials animates the streetscape. The building appears eligible for listing on the National Register based on its architectural qualities.



Description: An eleven-story, steel frame, Moderne office building, clad in terra cotta and brick, and planned in a U-shape with a large light court above the main entrance lobby facing North First Avenue. The two-story commercial base has been remodeled except for certain details of its entrances, but its shaft is unaltered, with unbroken vertical piers that suggest the character of a tall building culminating in a zig-zag parapet and a lightly ornamented upper level. The main entrance on North First Avenue still retains its massive streamlined pylons. The main lobby has been remodeled but the elevator lobby off West Adams retains its marble and metal interior. The building is in good condition.

Significance: At the time of its opening on January 31, 1931, the Title and Trust building, designed by Lescher & Mahoney, was praised as the "most modern office building in the West" and housed two of the largest, most important business firms in the city. Though taller structures have been built close by, this building still dominates its corner lot, its Moderne features lending vitality to the streetscape. It should be considered for National Register listing for its historical association with the business community and its Moderne design.

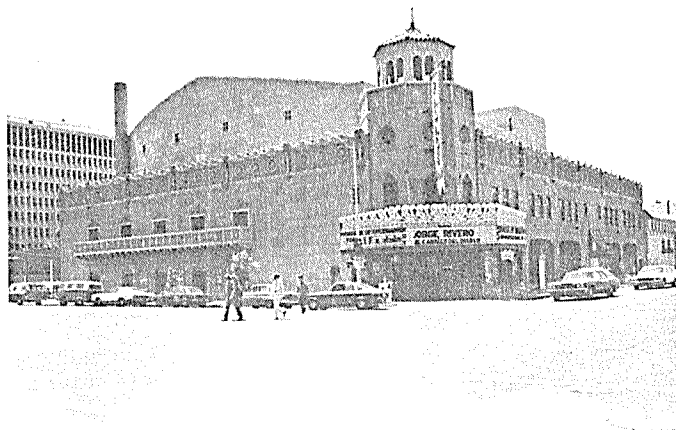
lding  
ing

Surveys; Fridlund, Smith

o-story Moderne commercial massive corner block that s and helps give definition ground floor of the ercial shops while the e and studio space. Ground- e with etched designs, and ansom panels are above oed second level is a on, particularly in the d piers and zig-zag panels. ooth black marble piers of ugher and more completely es to define the functions at the same time to re- oderne in the qualities of ornamental designs them- of the period both in the nsportation in the stream- orations. The building is its transom panels have

Location: 114 West Adams  
 Historic Name: Title and Trust Building  
 Common Name: Title and Trust Building  
 Classification: Building  
 Representation in Existing Surveys: Fridlund, Smith  
 Thesis





Location: 203 West Adams

Historic Name: Orpheum Theatre

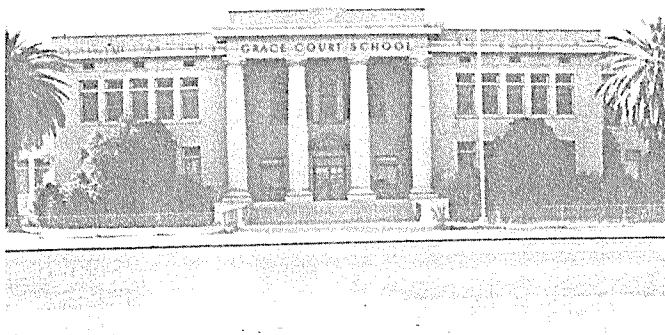
Common Name: Palace West Theatre

Classification: Building

Representation in Existing Surveys: State Inventory,  
Army Corps Survey, Smith Thesis

Description: A very fine Spanish Colonial Revival Theatre, whose design is suggestive of a walled Spanish-Moorish city outside, and like an open-air theatre inside. The exterior consists of a two-story facade at the street line that culminates at an octagonal corner tower with a marquee at the entrance. This two-story facade encloses the higher walls of the theatre itself which, with its quatrefoil ventilators and round smoke stack, seems much larger and further away than it is. The two-story street facades have storefronts and theatre exits at the ground level, and office windows and an intermission balcony on the second level. These facades terminate in a rich churrigueresque band. Inside, the lobby still retains most of its lavish ornamental details including its stenciled and beamed ceiling. The auditorium is designed like an old open air theatre with a proscenium arch at the stage and imaginary balconies on the side wall. The ceiling, representing the sky was once illuminated by a "cloud machine". The theatre is in good condition and only part of its lobby has been remodeled.

Significance: Richards and Nace Amusement Enterprises were the original owners of the Orpheum Theatre, which opened in 1929. Built for movies and vaudeville, the architects Lescher & Mahoney designed the theatre to simulate a Spanish courtyard. Stars and clouds were created with lighting effects on the ceiling. Ornamental details were molded and cast on the site by Italian sculptors. The building appears eligible for listing on the National Register for its exceptional design and for its historical associations with early entertainment in Pheonix.



Location: 800 West Adams

Historic Name: Adams School

Common Name: Grace Court School

Classification: Building

Representation in Existing Surveys: None

Description: A two-story brick-clad school building in the Neo-Classical Revival style, with a free-standing central Doric portico. The school terminates the view on North Eighth Avenue. Its grounds also include the Primary (Grace) Court School and a third major school building. There are palms and orange trees on the school yard. The building appears in good condition and has not been altered.

Significance: Harrison Albright of Los Angeles designed the Adams School in 1911, the first of many Neo-Classical Revival schools in Phoenix. At the time it was built, the school was proclaimed the largest and most modern school in Phoenix. In 1919, architect L. M. Fitzhugh designed the Grace Court addition. The school was in continual use until 1977. The building appears eligible for listing on the National Register for its architectural quality and for its contribution to education in Phoenix.



Location: 14 North Central Avenue

Historic Name: Goodrich Building

Common Name: Goodrich Building

Classification: Building

Representation in Existing Surveys: Smith Thesis,  
Fridlund

Description: A six-story office building, simply detailed, with three colors of brick on its walls which terminate in a projecting pressed metal cornice. The ground-floor commercial level has been much altered but is nevertheless probably not too different from its original appearance. The office shaft has light brick walls with a darker brick frieze and still darker, red quoins. The quoins and cornice make a slight reference to Renaissance architecture. The building is in good condition and is altered only at the ground level.

Significance: Built in 1911, the Goodrich building, originally owned by Roy L. Goodrich and designed by Edward L. Mayberry, was primarily used for medical offices. The two-story 1926 addition followed through with the building's original design, although the original architect was not used. The building is important today for its role as part of the North Street facade of Patriots Square. It appears to be eligible for National Register listing on historical and environmental grounds at the local level of significance.



Location: 202 North Central Avenue

Historic Name: San Carlos Hotel

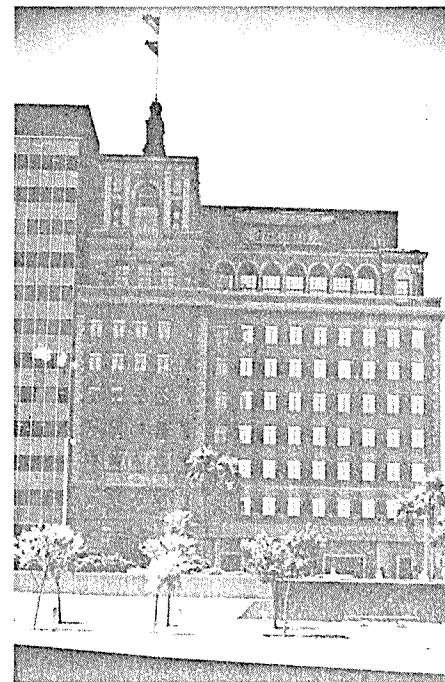
Common Name: San Carlos Hotel

Classification: Building

Representation in Existing Surveys: Fridlund, Smith  
Thesis

Description: A seven-story hotel in a three-part vertical composition that corresponds to the base, shaft, and capital of a classical column. Ornamentation is derived from Renaissance and Baroque architecture. The commercial base has been remodeled. The generally plain-walled shaft includes balconies and ornamental window treatments, primarily at the second level. The seventh-floor capital contains panels between the windows and a cornice above. Inside, the main lobby and public spaces have been remodeled for a restaurant but are largely still visible. There is a penthouse addition on the roof. The walls of the building are concrete. The building is in good condition.

Significance: Designed by Los Angeles architect G. Whitecross Ritchie in 1927, the San Carlos Hotel was a model in fireproof construction and introduced hand operated elevators and central air conditioning. Locally significant on architectural grounds, the Hotel appears eligible for listing on the National Register.



Location: 234 North Central Avenue

Historic Name: Security Building

Common Name: Security Building

Classification: Building

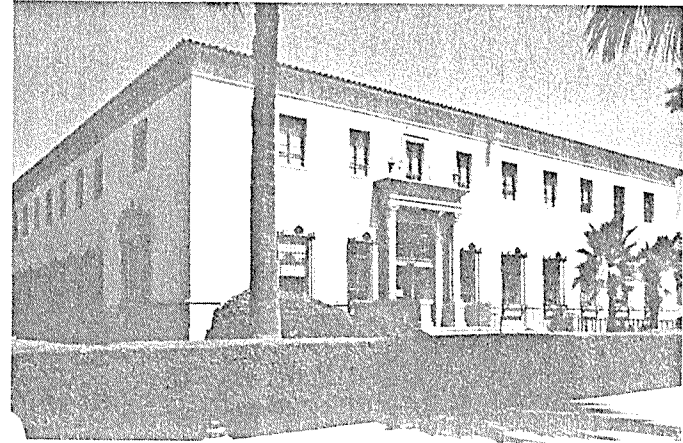
Representation in Existing Surveys: Fridlund, Smith  
Thesis

Description: An eight-story office building in a three-part vertical composition, with a nine-story articulated tower over the entrance. Ornamentation is Renaissance derived. The concrete frame of the building is clad in red brick with cast concrete ornamental detail. The base has been remodeled except for that part at the foot of the tower which is rusticated. The entrance is crowned by a well-modeled broken pediment with a cartouche. In the shaft above the entrance is a bracketed balcony and a band of formally framed windows. The eighth story capital section consists of an arcade that terminates



in corner blocks. The tower capital is surmounted by a high attic story in a Palladian arrangement of arches, niches, panels, and pilasters, which is in turn surmounted by a sculptural flagpole base and flagpole. The marble entrance lobby with its stenciled ceiling, bronze elevator doors, and ornamental wreathes and swags is intact. The ground floor remodeling and ninth-floor 1960s penthouse addition are unsympathetic. The building is in good condition.

Significance: Designed by the Los Angeles firm of Curlett & Beelman in 1928, the Security Building was the tallest "skyscraper" in the state and had the largest floor area of any commercial building in Arizona. A glass covered cupola, now used as a flag pole base, once held a beacon light visible from 30 miles away. Produce brokers were the primary tenants when the building first opened. The Security building acts as an effective anchor for its corner lot and displays fine Renaissance detailing. Locally significant for its architectural quality and value to the streetscape as a whole, the building appears eligible for listing on the National Register.



Location: 522 North Central Avenue

Historic Name: United States Post Office

Common Name: United States Post Office

Classification: Building

Representation in Existing Surveys: State Inventory, Army Corps Survey, Smith Thesis

Description: A very handsome, well-built, and well-maintained post office building which also includes federal offices, in the Mediterranean style. The two-story structure has white stucco walls over a granite base and a red-tiled hip roof. Its Renaissance-derived, columned doorways and other artificial stone features are of cast concrete, and the black window grills are iron. The main interior corridor and its murals are intact. The well-maintained grounds of the building include palms and are bordered by a hedge. The building is in good condition.

Significance: Designed in 1935 by the well-known Phoenix firm of Lescher and Mahoney, the Post Office is an excellent example of the Mediterranean style. Its lobby murals are particularly noteworthy. The building appears to be eligible for the National Register on both architectural and historic grounds.



Location: 618 North Central Avenue

Historic Name: Hotel Westward Ho

Common Name: Hotel Westward Ho

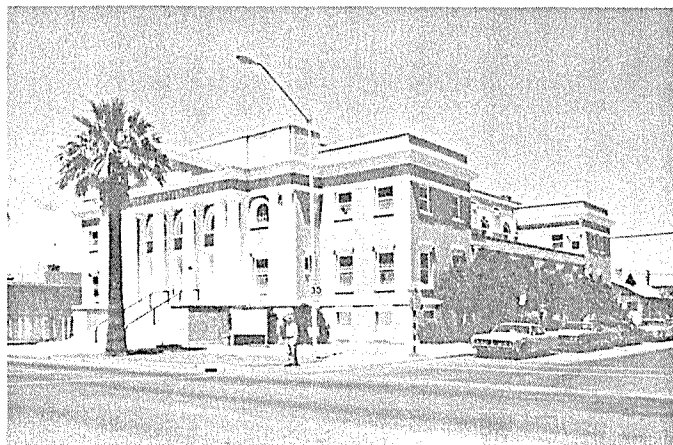
Classification: Building

Representation in Existing Surveys: State Inventory,  
Army Corps Survey, Smith Thesis

Description: A 15-story hotel building (with a high steel radio tower above it) which is Moderne in its massing, but Spanish Colonial Revival in its details. The structure covers its site for the first two stories, then rises in cruciform plan for the next eight stories, and culminates in a central tower of another five stories. Ornamental detail is concentrated at its base, at the top of the cruciform shaft, and at the upper level of the tower which is roofed in red tile. The lobby has been partly remodeled but its major spaces and details are intact. The building was originally gray cement colored but was recently painted white. The ground level has

been partially remodeled, and there is a large low-rise addition around a swimming pool at the rear. The building is in good condition and plans are being made for rehabilitation and reuse.

Significance: Proclaimed the finest hostelry in Arizona and the largest air cooled building between Los Angeles and El Paso, the Hotel Westward Ho opened its doors in 1928. Architect Louis Dorr's unusual design combines Moderne massing with Spanish Colonial Revival details. The 16 story, 500 room hotel was said to be symbolic of a new age in Arizona. Culturally and architecturally significant to Phoenix, the hotel should be considered for listing on the National Register.



Location: 801 North Central

Historic Name: Central Christian Church

Common Name: Calvary Baptist Church

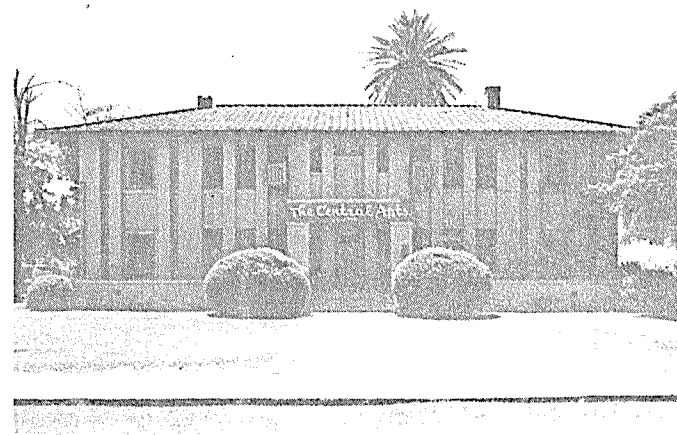
Classification: Building

Representation in Existing Surveys: Smith Thesis

Description: A two-story brick-clad Church building on a high basement with the central nave placed between wings of corridors, offices, and meeting rooms for the main purpose of insulating it against the weather. Ornamentation is Neo-Classical Revival, with a pedimented portico on giant columns on the front facade. A string course at the base of the columns and a cornice that encircles the building are the major decorative elements of the design. The nave is lit by arched clerestories. The building seems to be in fair condition and it has not been altered on the exterior.

Significance: When this building was completed in 1918, to the designs of Los Angeles architect Robert H. Orr, it was occupied by the Central Christian Church. Orr did a number of Christian Churches in the 1910s and 1920s in Southern California. Like at least one of the others, this was Neo-Classical Revival in its stylistic references and as such it was both part of the nationwide treatment of large public buildings in monumental classical imagery and part of the particularly prominent use of this

imagery in Phoenix. As such it supports one of the major visual elements of the downtown area which is most evident in the city's schools. Based on its local architectural significance, the church appears eligible for listing on the National Register.



Location: 1118 North Central Avenue

Historic Name: C. M. Frazier House

Common Name: The Central Apartments

Classification: Building

Representation in Existing Surveys: State Inventory, Army Corps Survey

Description: A very unusual two-story house distinguished by the nature of its construction and by its inexplicable modern imagery. The house is rectangular in plan with a low hip roof of red tiles. It is entirely stuccoed, but apparently of adobe construction with brick buttresses that create regular vertical piers. The horizontal quality of the house and the character of the pier - buttresses suggests the influence of Frank Lloyd Wright, but the early date of construction makes this improbable. Before the house was converted to apartments the ends of the house were screened porches that have since been enclosed. The house is otherwise unaltered. There is an adobe outbuilding at the rear. Both structures are in fair condition.



Significance: Built in 1910, the C. M. Frazier House is unique in Phoenix. The house has been converted into apartments but the exterior is still distinguished by its curiously modern design and unusual adobe construction. Based on its local architectural merits, the house appears worthy of listing on the National Register.



Location: 1242 North Central

Historic Name: Ellis/Shackelford House

Common Name: Arizona Historical Society

Classification: Building

Representation in Existing Surveys: State Inventory,  
Army Corps Survey

Description: A large, brown brick house, simply detailed, but very handsome by virtue of the quality of its materials, construction, maintenance, and design. The house is two and a half stories, rectangular in plan, with a large cross-gabled roof of red tiles that is tied together from eave to eave by skirts with paneled soffits. A broad porch wraps around two sides of the house, extending out as a porte cochere in one direction and ending as an octagonal corner in the other. The red-tiled roof, bracketed soffits, and rustic brick suggest a relationship to the Mission Revival and Craftsman Styles but neither dominate.

The house and its grounds are in good condition. The house is unaltered.

Significance: R. P. Gray designed this house for Dr. W. C. Ellis, a prominent Phoenix physician, in 1917. The house boasted solar water heating, a dual soft-and-city water system, automatic flush toilets, and a central vacuum system. One of the Valley's first cooling devices was introduced in the house. Ellis's daughter, Helen, married Dr. F. Gordon Shackelford, and they made their home here for many years. The house is significant locally for its architectural innovations, for the fine materials used throughout, and for the attractive design. Based on these merits, the house is eligible for listing on the National Register at the local level of significance.

ood condition. The

this house for Dr. physician, in 1917. ing, a dual soft- lush toilets, and a Valley's first he house. Ellis's rdon Shackelford, many years. The s architectural s used throughout, sed on these merits, on the National ificance.



Location: 49 South Central Avenue

Historic Name: Commercial Hotel

Common Name: Hotel Luhrs

Classification: Building

Representation in Existing Surveys: State Inventory,  
Army Corps Survey, Smith Thesis

Description: A three-story brick hotel whose present appearance is the result of several additions and which is currently undergoing new changes as part of a major renovation as an office building. The ground-floor commercial spaces and covered sidewalk arcade are being remodeled. The upper-level hotel floors consist of rows of arched windows whose frames are being replaced. These arched windows and the simple bracketed cornice at the parapet are the principal features of the building's Commercial Italianate Style.

Significance: The Luhrs Hotel, originally the Commercial Hotel is the oldest standing hotel in the state and the first brick hotel in Phoenix. Opened in 1887, the original building was a 2 story structure designed by W. B. Church. Several additions were made over the years, but the hotel was gutted by fire in 1916. The hotel reopened the following year with a new interior. In 1924 the architectural firm of Trost & Trost designed a new front facade. Additions and alterations continued throughout the years. The

first movie house in Phoenix was in the hotel and it was the first air-conditioned structure in the city. All business was centered around the building, President Herbert Hoover stayed at the Hotel, as did many other important visitors to Phoenix. For its outstanding statewide historical associations and as one of the city's earliest structures, the Luhrs Hotel is eligible for listing on the National Register.



Location: 101 South Central Avenue

Historic Name: Jefferson Hotel

Common Name: proposed "Barrister Place"

Classification: Building

Representation in Existing Surveys: Fridlund

Description: A six-story structure in a three-part vertical composition corresponding to the base, shaft, and capital of a classical column. Ornamentation including the cornice, string courses, and brackets is derived from Renaissance architecture. The building is of reinforced concrete construction with hollow tile walls clad in light brown brick. The building has been gutted as part of a conversion for office use.

Significance: At the time of its opening in 1915, the Jefferson Hotel was praised as the "finest example of model hotel architecture in the Southwest." Designed by F. C. Hurst, the Hotel was the tallest building in Arizona, New Mexico, and Nevada. A roof garden was one of its exceptional features. Salim Ackel, Arizona pioneer, was the original owner of the building. The Hotel has recently been gutted, diminishing its architectural integrity, in order to convert the building into offices. Based on its pioneering design and local architectural merit, the building appears eligible for listing on the National Register.



Location: 18 East Garfield

Historic Name: Patio del Vista Apartments

Common Name: Patio del Vista Apartments

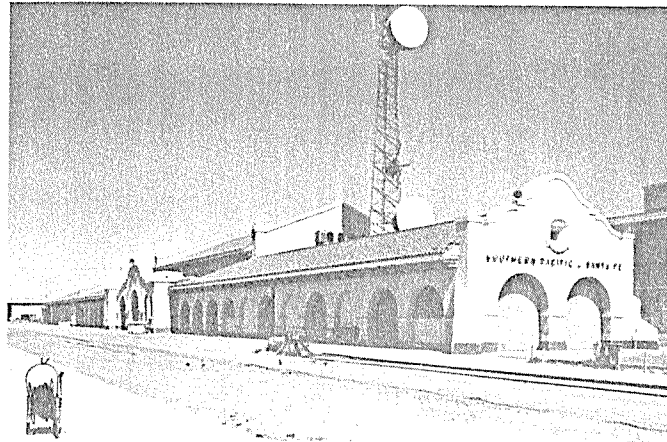
Classification: Building

Representation in Existing Surveys: None

Description: A two-story Spanish Colonial Revival style apartment building in a U-shape around a well-planted courtyard. The building has stucco walls, iron light fixtures, and a red-tiled hip roof. There is a second-story arcaded loggia at the rear of the court, and a rounded bay in one corner that suggests a variety of apartment floor plans. The building is in good condition and is unaltered.

Significance: Built in 1930, the Patio del Vista apartments are an excellent example of an early 20th century apartment complex. Lush planting compliment the Spanish Colonial Revival features. As a local cultural asset, the apartments appear eligible for listing on the National Register on architectural grounds.





Location: 401 West Harrison

Historic Name: Union Station of the Southern Pacific  
Santa Fe Railroads

Common Name: Amtrak Rail Passenger Station

Classification: Building

Representation in Existing Surveys: State Inventory,  
Army Corps Survey, Smith Thesis

Description: A large Mission Revival railroad station with a central two-story waiting room structure between long, low arcaded wings. Red-tiled, gabled roofs are terminated by high parapet walls that are shaped with the familiar curves of the Mission Revival at the ends of the wings and in entrance pavilions at both the railroad and street sides of the central pavilion. In keeping with the character of the Mission Revival there are few other decorative details. The waiting room is a high, beamed space with original wooden furnishings and particularly fine ceiling light fixtures. There have been some alterations in the waiting room, and the arcaded wings which were originally open as passenger waiting areas have been enclosed. A microwave transmitting tower next to the central pavilion is out of harmony with the structure. The building is in fair condition.

Significance: Union Station was a joint venture between the Southern Pacific and Santa Fe Railroad

Companies and designed by their architect, Peter Kiewit. Dedicated on September 30, 1923, the building was proclaimed a "Monument to the progressiveness and prosperity of the valley and a testimony of the confidence in the future of the Salt River Valley and Phoenix". A milestone in Phoenix's development, Union Station ushered in tourism on a grand scale and promoted greater national visibility. Locally significant on architectural and historical grounds, the station appears eligible for listing on the National Register.



Location: 601 East Jackson

Historic Name: Arizona Citrus Growers

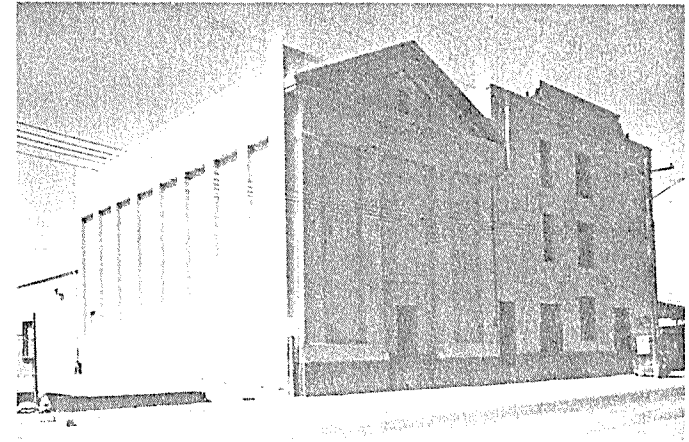
Common Name: Romney Produce Company

Classification: Building

Representation in Existing Surveys: Fridlund

Description: A large warehouse building consisting of 3 attached parallel gable roofed sheds, each originally lit and ventilated by monitor skylights. Distinctive parapet projections at the tops of each gable reflect the projections of the monitors. The building is without specific stylistic references. It is in good condition and has suffered only minor function alterations such as enclosure of vents for air-conditioning.

Significance: The Romney Produce Company Warehouse, built in 1924, was originally used by the Arizona Citrus Company as a packing house. Locally notable for its handsome design and for its association with a prominent Arizona Fruit Company, the building appears eligible for listing on the National Register.



Location: 409 West Jackson

Historic Name: Unknown

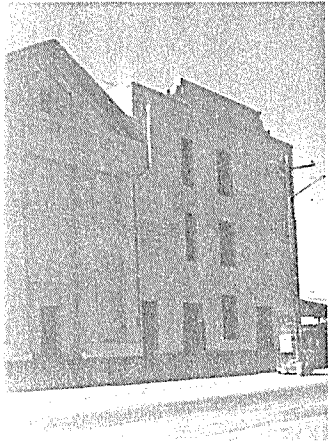
Common Name: Phoenix Police Department Storage

Classification: Building

Representation in Existing Surveys: Fridlund

Description: A very imposing reinforced-concrete warehouse in the form of a classical temple with a pedimented temple front on the street facade. Unembellished structural piers on the side facade reinforce the image of a temple with columns all around. The building is unaltered and is in good condition.

Significance: Built in 1916, the warehouse is said to have been originally occupied by the Constable Ice Company. Today the Phoenix Police Department uses it for storage. An unusual and exceptional warehouse design, the building is locally significant and appears eligible for listing on the National Register.



Location: 730 East Jefferson

Historic Name: Tanner Church A.M.E.

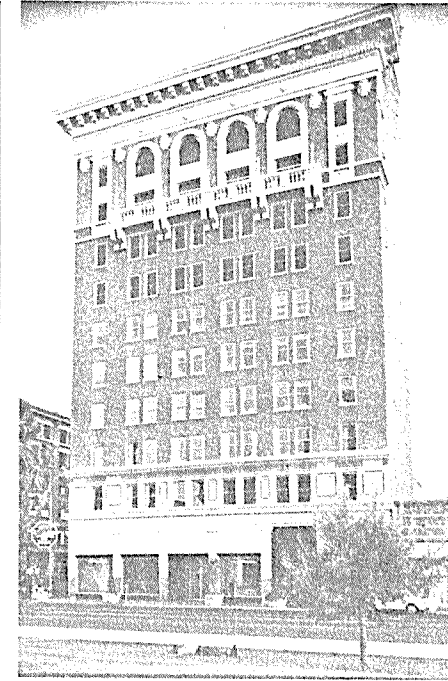
Common Name: Tanner Church A.M.E.

Classification: Building

Representation in Existing Surveys: None

Description: A Gothic Revival Church with strikingly massed roof forms consisting of gables around a high hip-roofed central portion, and with crenulated towers and stained-glass lancet windows as its principle ornamental features. A high entrance tower is at the corner with doors reached by a sprawling flight of steps. The two-story brick structure is in good condition and is unaltered except for the recent replacement of its roofing material, and a small rear addition.

Significance: The Tanner Church, constructed in 1929, is the first major structure built by Phoenix's Black Community. Significant on a local level, the Church is eligible for listing on the National Register for its cultural associations.



Location: 13 West Jefferson

Historic Name: Luhrs Building

Common Name: Luhrs Building

Classification: Building

Representation in Existing Surveys: Fridlund, Smith Thesis

Description: A ten-story steel frame office building in a three-part vertical composition with Renaissance-derived ornamentation. The walls are clad in brick and the ornamentation is of cast concrete. The ground floor, which is defined by a giant order that frames glass storefronts, is surmounted by a mezzanine level ornamented with panels in the piers. The brick shaft is terminated in a two-story arcade at the top of the building, with a bracketed balcony below and a heavy projecting cornice above. The entrance has been altered, but everything else, including the lobby with its columns and cactus murals is intact. The building is in good condition.

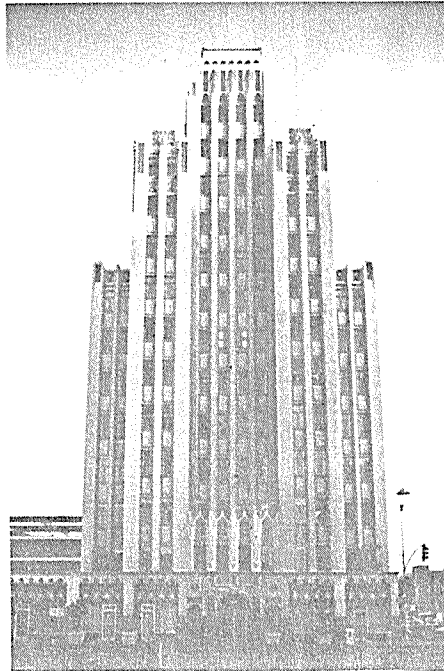
e Department Storage

Surveys: Fridlund

ng reinforced-concrete classical temple with a the street facade. Unem- on the side facade rein- with columns all around. nd is in good condition.

6, the warehouse is said upied by the Constable enix Police Department usual and exceptional ing is locally significant sting on the National

Significance: Built in 1923, the 170 room Luhrs Building was designed by the El Paso architectural firm of Trost & Trost. Named for George H. N. Luhrs, an early settler and prominent businessman, the building occupies the site of Phoenix's first flour mill. A famous corral took the place of the mill after it burned. At the time of its construction, the building was proclaimed the largest of its kind between Los Angeles and El Paso. Distinguished by its historical associations and classic design, the Luhrs building is a locally significant structure and eligible for listing on the National Register.



Location: 45 West Jefferson

Historic Name: Luhrs Tower

Common Name: Luhrs Tower

Classification: Building

Representation in Existing Surveys: State Inventory,  
Army Corps Survey, Smith Thesis

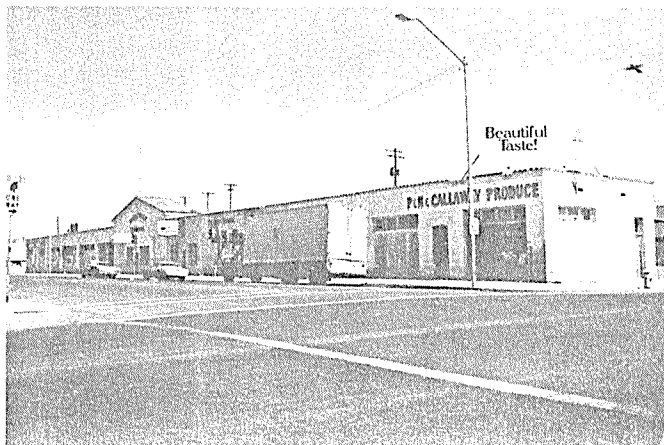
Description: A fourteen-story steel frame skyscraper, with a cement-stucco surface and polychromed terracotta ornamentation. The setback massing of the slabs of the tower and the vertical emphasis of the design created by unbroken piers and dark, recessed spandrels, are hallmarks of the Streamlined Moderne. Indeed, these features belie the size of the tower which appears much taller than it is. The ornamentation, which is clustered at the base and at the tops of each rise of the tower is drawn from the Spanish Colonial Revival, presumably in deference to the southwestern location of the building. The handsome lobby has a beamed and stenciled ceiling and bronze elevator doors. The building is unaltered and is in good condition.

Significance: The Luhrs Tower, built in 1929 and designed by Trost & Trost from El Paso, was constructed on the site of George Luhrs' original home. Sophisticated Moderne massing coupled with Spanish Colonial Revival detailing make the Luhrs Tower an exceptional commercial building that would be significant anywhere in the United States. It is a candidate for listing on the National Register.



y steel frame skyscraper, and polychromed terra-back massing of the vertical emphasis of the piers and dark, recessed the Streamlined Moderne. the size of the tower in it is. The ornamenta- the base and at the tops drawn from the Spanish in deference to the building. The handsome tiled ceiling and bronze g is unaltered and is in

er, built in 1929 and de- El Paso, was constructed original home. Sophis- led with Spanish Colonial thrs Tower an exceptional d be significant anywhere a candidate for listing



Location: 325 East Madison

Historic Name: Central Wholesale Terminal

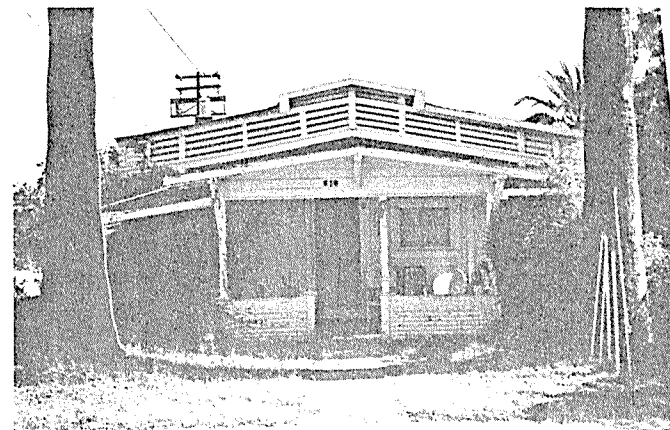
Common Name: Central Wholesale Terminal

Classification: Building

Representation in Existing Surveys: Fridlund

Description: The Central Wholesale Terminal consists of a public streetfront structure with metal sheds behind it. The streetfront structure, nominally in the Spanish Colonial Revival style by virtue of red-tiled roofing and white stucco walls, consists of a central gabled entrance pavilion flanked by large, low wings of open bays. The entrance arch has been enclosed but the structure is otherwise little changed. It is in fair condition.

Significance: In continuous operation since 1926, the Central Wholesale Terminal Company was built as a joint venture between the Farmers Produce Company and the Santa Fe Railroad. Significant as the center of the city's produce market for over 50 years, the building appears eligible for listing on the National Register.



Location: 610 West McKinley

Historic Name: Unknown

Common Name: Double Roof Cottage

Classification: Building

Representation in Existing Surveys: State Inventory, Army Corps Survey

Description: A modest wood frame bungalow with a double roof for cooling. The roof consists of two gabled sections separated by lattice work that permits air to circulate and therefore to insulate the house against the heat. Further insulation is achieved by dense planting along the sides of the house. The house is unaltered and is in fair condition.

Significance: An ingenious response to Phoenix's hot climate, the double roof cottage design was first introduced in 1886 in Murphy's addition by S. E. Patton, a local contractor. This is the most prominent, and perhaps the only such house remaining in Phoenix. Notable on a local level, the 1916 cottage appears eligible for listing on the National Register on architectural grounds.



Location: 15 East Monroe

Historic Name: Professional Building

Common Name: Valley National Bank Annex

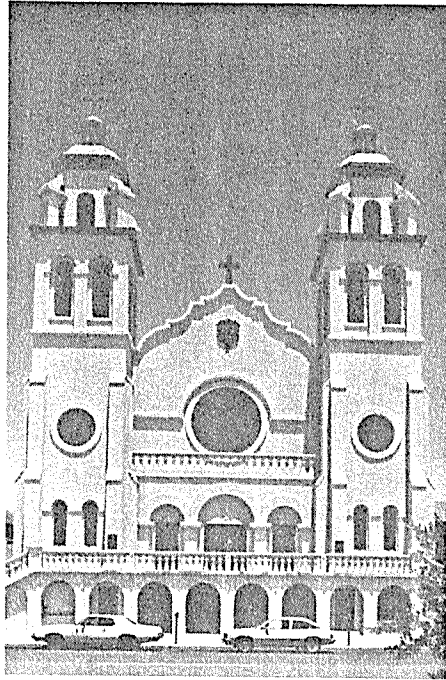
Classification: Building

Representation in Existing Surveys: Fridlund, Smith  
Thesis

Description: A fourteen-story Moderne office building that covers its site for the first two floors, rises in an L-shape for another ten stories, and rises yet another two stories in the tower over the entrance. The steel-frame building is clad in what appears to be cast concrete panels. Like the similarly styled Luhrs Tower, its piers rise without interruption for the full height of the building, past recessed spandrels, accentuating the verticality of the structure, and alluding to the streamlined quality of contemporary transportation technology. Characteristically Moderne decorative motifs embellish panels around the entrances and spandrel

panels in the tower. The main entrance lobby, with its various marbles and bronze is intact. However, the old banking space and much of the exterior at the ground level have been remodeled, and a modern tenth-story penthouse has been added which does not respect the character of the original design. The building is in good condition.

Significance: Recognizing a need for centralized medical offices, the local medical society encouraged the construction of the Professional Building. It was designed by Morgan, Walls & Clements, a very important Los Angeles architectural firm in 1931. The Professional building was the largest office complex in Phoenix when it opened. Significant locally for its Moderne design and historical associations, the Professional building appears eligible for National Register listing.



Location: 360 East Monroe

Historic Name: Immaculate Conception of the Blessed  
Virgin Mary Parish Church

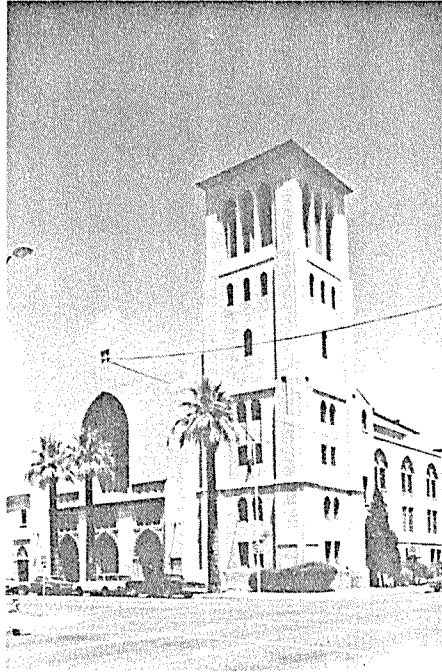
Common Name: St. Mary's Church

Classification: Building

Representation in Existing Surveys: State Inventory,  
National Register of Historic Places

Description: A large Mission Revival Church with a characteristically shaped central parapet between identical high towers. The church is entered at the second level on a balustraded walkway resting over an arcade. The church is in a cruciform plan with stained glass clerestories. The crossing and the apse are lit by domes. The magnificent interior has vaulted ceilings, Corinthian columns along the aisles, and a fine carved reredos. The church is in good condition and is unaltered.

Significance: The congregation of the Immaculate Conception of the Blessed Virgin Mary, composed of English and Mexican speaking Catholics, was founded in 1881. Outgrowing the original adobe church, a new structure designed by R. A. Gray & George Gallagher was erected between 1902 and 1913. For 47 years after its founding St. Mary's was the only Parish church in Maricopa County. The copper-domed church is an exceptional example of the Mission Revival Style. St. Mary's is currently listed on the National Register of Historic Places.



Location: 302 West Monroe

Historic Name: Christian Fellowship Baptist Church

Common Name: Christian Fellowship Baptist Church

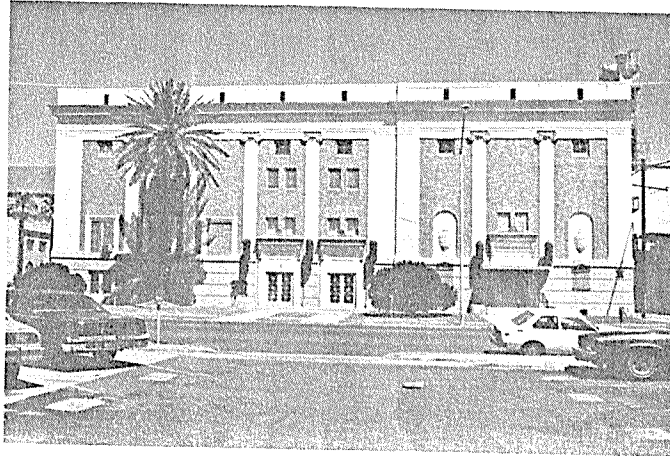
Classification: Building

Representation in Existing Surveys: Fridlund, Smith  
Thesis

Description: A truly eclectic design that successfully blends elements of French Gothic architecture, notably its facade, with that of the Italian Villa, as in its high corner tower. The Church is in a cruciform plan which is partly obscured by wings of office and meeting rooms that serve the double purpose of insulating the church against the heat. The building is in good condition and is not altered on the exterior.

Significance: Designed by Fitzhugh and Byron in 1929, the Baptist Church illustrates the freedom with which architects once approached "architectural styles" and the expressive results that were possible in their successful combination. The Church forms a powerful visual anchor at its corner and is part of an important group of churches and other institutions along West Monroe. The Church appears to be eligible for the National Register at the level of local significance on architectural grounds.





Location: 345 West Monroe

Historic Name: Masonic Temple

Common Name: Masonic Temple

Classification: Building

Representation in Existing Surveys: Fridlund, Smith  
Thesis

Description: A rectangular structure in the Neo-Classical Revival style, with a rusticated base surmounted by a giant Ionic order. Ornamental details are cast concrete painted darker at the base and lighter above. The main walls of the structure are brick. The building is entered through elaborate doorways with bracketed lintels framed by huge iron sconces. The Masonic Temple at the front and the Scottish Rite Temple at the rear are articulated as if one was added later, but this may not be the case. The building is unaltered and is in good condition.

Significance: Designed by F. C. Hurst, the Masonic Temple was built in 1926. The dignified Neo-Classical Revival features make this imposing structure locally significant and a candidate for listing on the National Register.

ugh and Byron in  
ates the freedom with  
"architectural  
ts that were possible

The Church forms  
corner and is part of  
nd other institutions  
ppears to be eligible  
level of local sig-  
ds.



Location: 402 West Monroe

Historic Name: First Presbyterian Church

Common Name: First Presbyterian Church

Classification: Building

Representation in Existing Surveys: Fridlund, Smith  
Thesis

Description: A very fine Spanish Colonial Revival Church complex, composed of simply but beautifully detailed gable-roofed elements grouped together around a courtyard. The church itself stands apart by virtue of its corner location, the Churrigueresque detail around its entrance, and its high, stepped tower beside the main building. Other wings around the courtyard contain school and meeting rooms. The fourth side of the courtyard is framed by an arcaded walkway that both encloses the courtyard and invites the passerby in. The courtyard is lushly planted and the complex is surrounded by tall palms. The building is constructed of massive cast concrete blocks and are difficult to distinguish from sandstone. The very fine interior of the church has a beamed ceiling, iron chandeliers, and built-in furnishings. The complex has been sensitively added on to in a manner that is hard to distinguish from the original. The buildings are in good condition.

Significance: Designed in 1927 by Norman F. Marsh, of Los Angeles, the First Presbyterian Church is

notable for its fine Spanish Colonial Revival design and Churrigueresque details, for its planning around a pleasant court, and for its success as part of a group of large churches and other institutional buildings along West Monroe. Significant on a local level, the church appears eligible for the National Register on the basis of its architectural merits.



Location: 501 East Moreland

Historic Name: Fennemore House

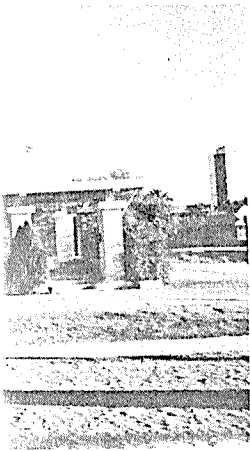
Common Name: Fennemore House

Classification: Building

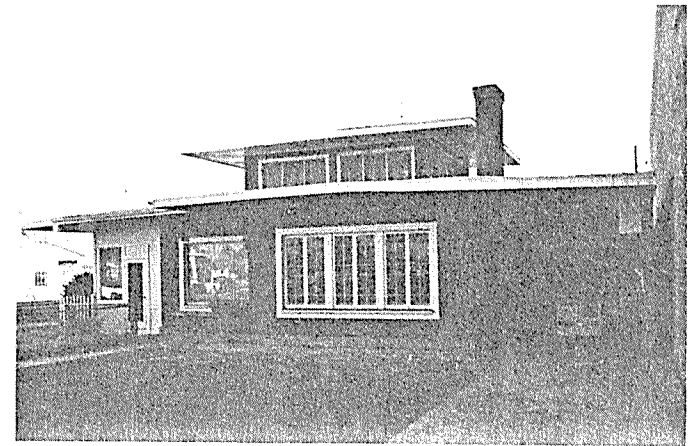
Representation in Existing Surveys: State Inventory,  
Army Corps Survey

Description: A very distinctive Prairie Style Bungalow that shows the influence of the work of Frank Lloyd Wright in the overall horizontality of the design. This is expressed in flat roofs, heavily emphasized pier capitals, and the banding around the chimney. The independence of floating horizontal planes is emphasized in the support of the porch roof on their posts that tend to be invisible above massive piers. The generally rectangular one-story stuccoed house looks more complicated than it is due to this overlay of stylistic references, particularly that constitute the L-shaped porch at the ground level and the second-level sleeping room. The interior has beamed ceilings and built-in cabinets and fireplace. The house is unaltered and is in good condition.

Significance: Harry M. Fennemore, whose law firm was one of the first in Phoenix, built this house in 1912. James Fennemore, Harry's father, was official photographer for the second Powell expedition through the Grand Canyon, and spent his last years in the house.



The house is an excellent example of a Prairie Style Bungalow, and one of three in Phoenix which would be notable in almost any American city. This one is thought to have inspired the Corpstein Duplex. For its local historical associations and architectural merit, this house appears eligible for listing on the National Register.



Location: 551 East Moreland

Historic Name: Unknown

Common Name: 551 East Moreland

Classification: Building

Representation in Existing Surveys: None

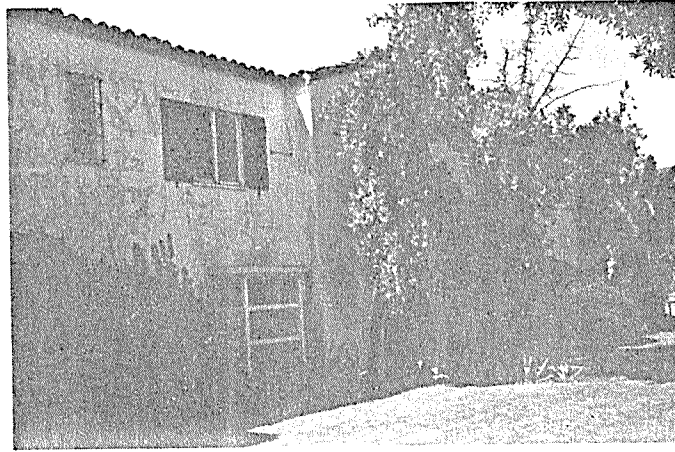
Description: An elegantly simple Prairie Style Bungalow composed of grey stuccoed blocks with white window trim and broadly projecting flat roofs over both the ground floor and the second-level sleeping room. The house is somewhat altered by what may be an enclosed porch and it is in only fair condition, but it suffers most from its location between a busy street and the large blank back wall of an adjacent building.

Significance: One of three distinguished Prairie Style Bungalows in central Phoenix, and the best of the lot by virtue of its simplicity. Its overhanging eaves are remarkable. These buildings stand out in Phoenix for their early use of a modern style, and they would be of interest in almost any American city. The house was designed by Lester Byron about 1918. It appears to be eligible for the National Register for its architectural design.

Source: State Inventory,

Prairie Style Bungalow  
the work of Frank Lloyd Wright  
horizontal lines, the  
roofs, heavily emphasizing  
around the building  
horizontal lines  
part of the porch roof  
visible above  
rectangular one-story  
eaves than it is due  
features, particularly  
at the ground level  
living room. The interior  
cabinets and  
and is in good

... whose law firm was  
... it this house in 1912.  
... was official photo-  
... pedition through the  
... years in the house.



Location: 75 West Portland

Historic Name: Patio Royale Apartments

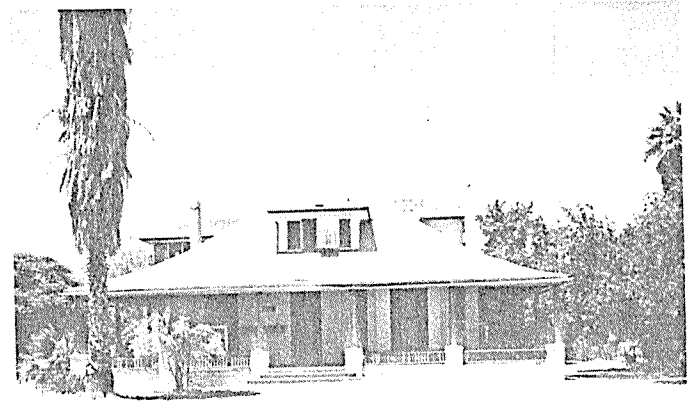
Common Name: Patio Royale Apartments

Classification: Building

Representation in Existing Surveys: None

Description: A two-story stuccoed apartment building that encircles a central landscaped court, off of which access to all apartments is gained. The court itself is entered through an arched tunnel in a central gabled pavilion of the front facade. The complex is Spanish Colonial Revival in style by virtue of its red-tiled roofs, white walls, wooden balconies, and iron window grills. It is little altered and is in good condition.

Significance: An early resort, the Patio Royale Apartments boasted celebrity visitors, including, reputedly, Clark Gable and Carole Lombard. The landscaping of the 1929 complex compliments the Spanish Colonial Revival architecture. Locally significant for its picturesque design and as an early example of resort architecture, the Patio Royale Apartments appear eligible for listing on the National Register.



Location: 60 West Portland

Historic Name: Thayer House

Common Name: Thayer House

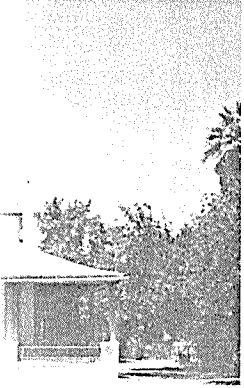
Classification: Building

Representation in Existing Surveys: State Inventory,  
Army Corps Survey

Description: A very simply detailed one-story brick house with a high hip-roof whose flaring eaves overhang a porch on three sides of the building. Hip-roofed dormers which were evidently designed as sleeping porches project from each face of the hip-roof. The house seems to be in fair condition but is unaltered.

Significance: Ezra W. Thayer, a prominent mine operator and one of the state's pioneer developers, built this house in 1909. The design was tailored for Arizona's arid climate by the incorporation of overhanging eaves and sleeping porches. It is an outstanding, if late example, of a type of house that is commonly referred to as "territorial" in style. Important on the local level, the house appears eligible for listing on the National Register on architectural grounds.





Location: 508 West Portland

Historic Name: M. L. Vieux House

Common Name: M. L. Vieux House

Classification: Building

Representation in Existing Surveys: State Inventory,  
Army Corps Survey

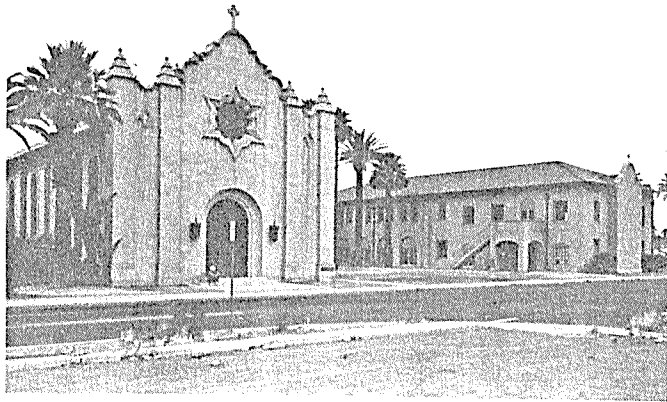
Description: A very large one and one-half story bungalow with a horizontal quality to it that suggests the Prairie Style, and with Colonial Revival ornamental details. The house has a low-pitched hip roof with hip roofed sleeping-porch dormers at the sides and a gabled sleeping porch dormer at the front with a palladian window. All roofs have overhanging eaves and paneled soffits. An expansive flat-roofed porch stretches across the front of the house between square and round porch bays. The house sits in a beautifully landscaped yard surrounded by tall palms and raised and enclosed within the public sidewalk by a brick retaining wall. This retaining wall is festooned with half-domes, urns, and lamps on columns. The house is in good condition and is unaltered.

Significance: The distinctive design of L. G. Knipe, elegant landscaping, and size of the 1912 Vieux house make it one of the city's most exceptional houses. Vieux was an important builder in the early part of the 20th century. On the local level, the

house appears eligible for listing on the National Register based on architectural merits.

ed one-story brick  
laring eaves over-  
building. Hip-  
y designed as  
face of the hip-  
ir condition but is

rominent mine oper-  
r developers, built  
s tailored for  
orporation of over-  
. It is an out-  
pe of house that is  
al" in style. Im-  
use appears eligible  
er on architectural



Location: 100 West Roosevelt

Historic Name: Trinity Cathedral

Common Name: Trinity Cathedral

Classification: Building

Representation in Existing Surveys: State Inventory

Description: A Mission Revival style complex of building that includes a church and two newer wings arranged so as to form a three-sided courtyard. The two-story structures are of stone construction with red-tiled roofs. The Church has a purposefully naive front facade with a characteristic Mission Revival parapet between pairs of oversized square pilasters. Above the entrance arch is a giant star window. High bell towers in one corner of the courtyard and at the rear of the church provide focal points within the complex. Iron and stained-glass doors and windows are recent but entirely appropriate to the character of the group. The buildings are in good condition and are unaltered apart from the sensitive additions already mentioned.

Significance: Originally designed between 1910 and 1915 by the famous Boston firm of Shelpy, Rutan and Coolidge, and completed later by Coolidge and Shattuck, Trinity Cathedral is one of the city's best designed churches. The simple Mission Revival plan and detailing combined with excellent maintenance and sensitive additions, make this structure significant

locally and a candidate for listing on the National Register.



Location: 417-421 West Roosevelt

Historic Name: Corpstein Duplex

Common Name: Airplane House

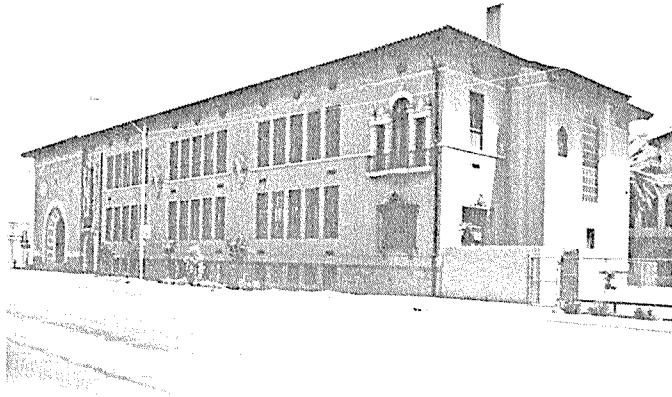
Classification: Building

Representation in Existing Surveys: State Inventory,  
Army Corps Survey

Description: A pair of Prairie Style residential units linked by a carport as a duplex. Each unit consists of a rectangular ground-floor block surmounted by a smaller sleeping room. The ground floor block has a broadly projecting, nearly flat roof that extends beyond the house over a three-sided porch. This roof is carried on massive piers which give way just short of the roof in favor of thin posts. As in the Fennemore House, the result is an emphasis on the horizontal quality of the house expressed in the suggestion of floating roof planes. The units are gray stucco with white trim. The yard is held in a retaining wall. The structures are unaltered and in fair condition.

Significance: The Corpstein Duplex, built about 1915, became known as "The Airplane House" for the light, airy quality of Lester Byron's design. Probably inspired by the earlier Fennemore house, the architect topped each unit with a sleeping room designed to catch any breezes which might relieve hot

summer nights. The house is one of three very fine Prairie Style Bungalows in Phoenix, and should be listed on the National Register for its architecture.



Location: 380 East Van Buren

Historic Name: St. Mary's School

Common Name: St. Mary's School

Classification: Building

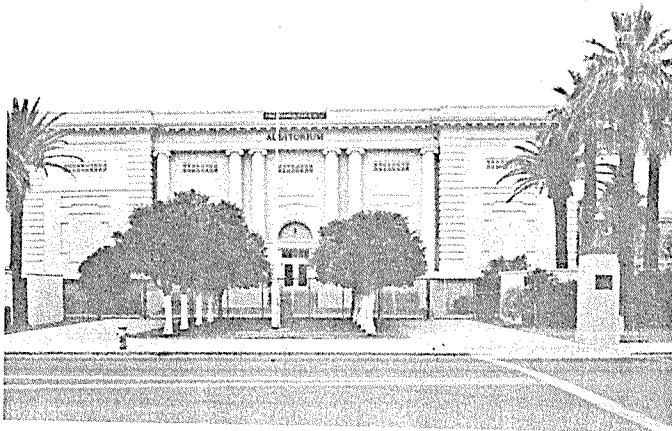
Representation in Existing Surveys: Smith Thesis

Description: A two-story rectangular school building on a raised basement with a red-tiled hip roof, and ornamented in the Spanish Colonial Revival style. The walls are cement stucco with what appears to be terra cotta ornamental detail. The principal facade is in an asymmetrical composition with three bays of windows flanked by a slightly projecting entrance pavilion at one end and a pair of decorated windows at the other. The entrance pavilion is dominated by a massive round arch. Next to this pavilion is a narrow bay of Churrigueresque detail. The lower of the pair of decorated windows at the opposite end of the facade is covered in an elaborate iron grill. The upper window is treated in a Palladian manner. The building is unaltered and is in good condition.

Significance: Praised as a monument to religious training and education at the time of its opening in 1926, St. Mary's school, designed by Lescher & Mahoney, illustrates many of the finest characteristics of the Spanish Colonial Revival style. Important on a local level, the building appears eligible

for listing on the National Register based on its architectural quality and its cultural associations.





Location: 512 East Van Buren

Historic Name: Phoenix Union High School

Common Name: Phoenix Union High School

Classification: Building

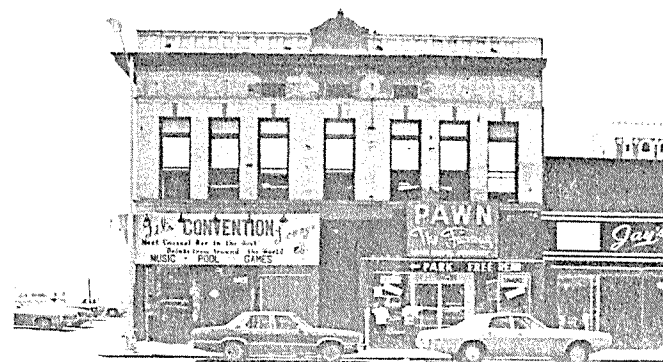
Representation in Existing Surveys: Smith Thesis

Description: A complex of four similarly sized Neo-Classical Revival school buildings on a larger campus with many newer buildings. Three of the buildings including the Auditorium and Science Hall face East Van Buren Street. They were planned all together

with the Auditorium set back behind the plane of the other two buildings, an arrangement that results in a court which is landscaped with trees, memorials, and entrance pylons. The older landscaping has been interrupted by a newer and less graceful wall. The buildings are all two-story, stuccoed structures whose windows have been filled in for air-conditioning and which have recently been covered in a synthetic textured coating. The facade of the central Auditorium building consists of a recessed pavilion with a giant Ionic order between end pavilions articulated at the corners with rusticated quoins. The western most building has a giant order of Corinthian pilasters and a central pedimented portico. The eastern most building, the Science Hall, has a recessed central pavilion with an engaged pedimented Doric portico between projecting end pavilions with arched bays. The fourth building around the corner on Seventh Street has a giant Ionic colonnade between slightly recessed wings. The group is in good condition.

Significance: The Phoenix Union High School complex is a superb collection of Neo-Classical Revival structures. The school is only the most prominent of a number of buildings in that style which form a strong unifying theme in Phoenix. The imagery of these buildings is strongly associated with the city

in the years just after Statehood. Many cultural events were centered at the school, for at the time of its construction in 1928, the Auditorium boasted the largest stage between Los Angeles and El Paso. Significant on a local level, the school appears eligible for National Register listing based on its architectural merits, educational significance, and the important role it played in developing the performing arts in Phoenix.



Location: 17 East Washington

Historic Name: The Ellingson Building

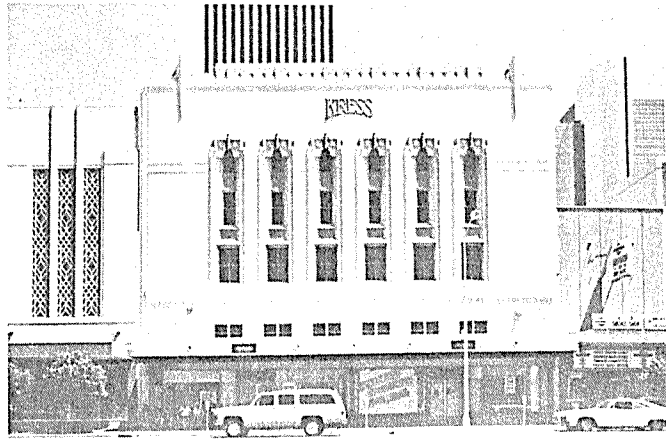
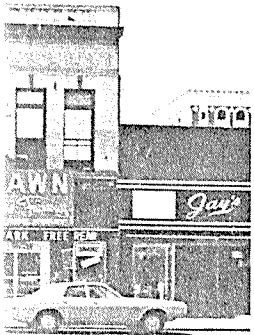
Common Name: The Ellingson Building

Classification: Building

Representation in Existing Surveys: Fridlund, Smith  
Thesis

Description: A small commercial structure in a two-part vertical composition with a much remodeled commercial ground floor and a formal unaltered second level. This second level consists of vertically proportioned windows set in a light brick wall with red sandstone keystones, a decorative brickwork frieze, a copper sheet metal cornice, and a sandstone parapet projection with the name and date of the building. The ornamentation is Renaissance derived. The building is altered only at the ground floor and is in good condition.

Significance: Built by Mons Ellingson in 1899, this building was gutted by fire in 1911, leaving only the exterior walls. Rebuilt in its present formal style, the building is one of the city's older brick commercial structures and for its local importance it appears eligible for listing on the National Register.



Location: 26 West Washington

Historic Name: Kress Building

Common Name: Kress Building

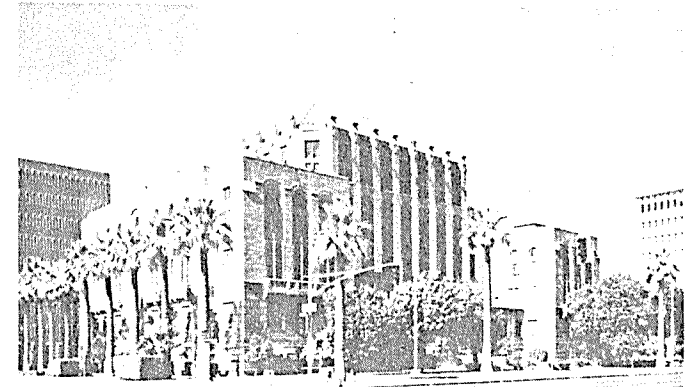
Classification: Building

Representation in Existing Surveys: Fridlund, Smith Thesis

Description: A stylized, Moderne version of a more traditional, three-part vertical composition, the models for which relied on Renaissance ornamentation. The glass storefronts of the ground floor are overhung by a cantilevered marquee. The mezzanine level is treated as a rusticated base surmounted by six narrow bays, framed and ornamented at the top above a string course defined by two narrow streamlines. The company name is in gold letters in a style that belongs with the building. The parapet is crowned by a streamlined cornice embellished by daggers and other small objects. The building is clad in terra cotta. It is essentially unaltered and it is in good condition.

Significance: Originally owned by the Kress Company in New York, the Kress building, designed in 1933 by Edward F. Sibbert, is notable for its smart Moderne features executed in polychrome terra cotta. Today it is also important as a piece of the north street facade that defines Patriots Square. Important on

a local level, the building should be considered for National Register listing on architectural grounds.



Location: 125 West Washington

Historic Name: City-County Building

Common Name: City-County Building

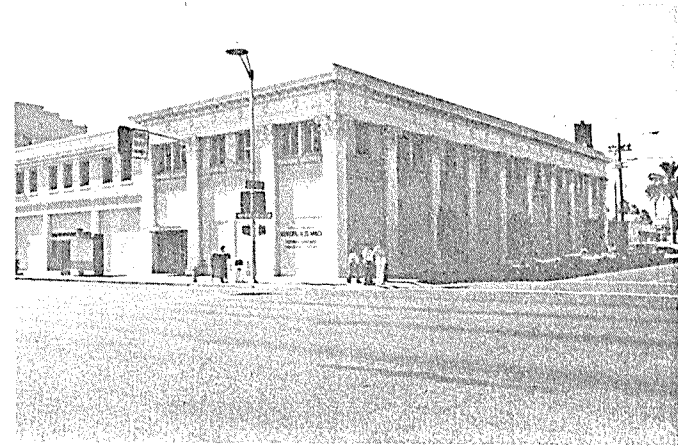
Classification: Building

Representation in Existing Surveys: Army Corps Survey, Smith Thesis

Description: A very fine eclectic design which defies stylistic labeling but which includes elements of the Moderne, the Spanish Colonial Revival, and various Renaissance sources. The symmetrical composition belies the complex interior organization with the City Hall at the west end, county offices to the east, and a jail occupying the top two floors. An H-shaped plan rises above a one-story rusticated base that covers the site. The ends of the H rise another two stories while the hyphen that connects them rises four to a red-tiled hip roof. These upper two floors have rounded ends and piers that project above the eave line. The steel frame structure is clad in cast concrete which looks remarkably like stone, most notably at the entrance to the City offices where eagles seem carved out of stone. The interior lobbies of each section are different but include

beamed and stenciled ceilings and handsome wood finishes. The grounds are well landscaped and bordered by palms. The building is unaltered and is in good condition.

Significance: At the time of its construction, in 1928, the City/County building designed by Edward Heild, was said to be the most magnificent structure between New Orleans and Los Angeles. The City Hall entrance detail and interior were designed by Lescher and Mahoney. As one of the city's most valuable architectural resources, the building appears eligible for listing on the National Register.



Location: 302 West Washington

Historic Name: Central Arizona Light & Power

Common Name: Municipal Building Annex

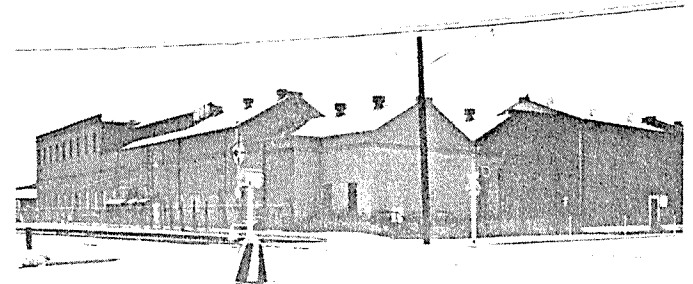
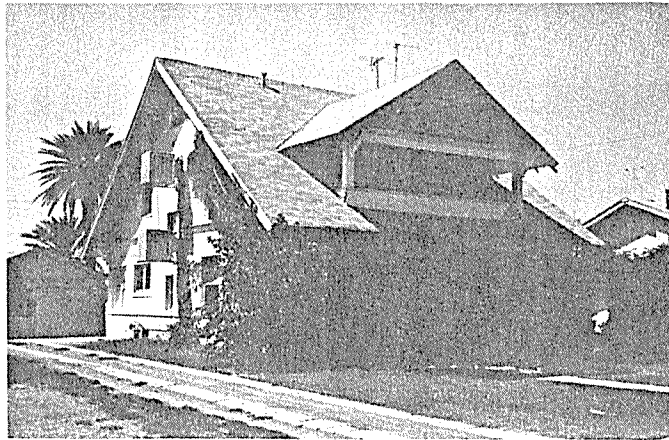
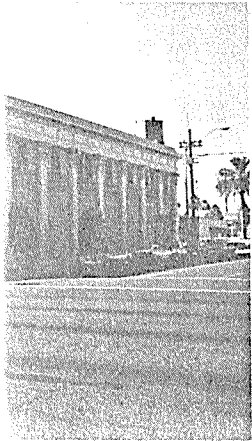
Classification: Building

Representation in Existing Surveys: None

Description: A rectangular building designed like a classical temple with a giant Corinthian order of pilasters. The spandrels between the high first and second floors are treated as a fretwork band. The building is two stories high and built of concrete. The originally glazed areas of the ground floor have been filled in for air-conditioning. The building is in good condition.

Significance: The design of this building, originally for Arizona Light and Power has been attributed to Fitzhugh and Byron. Although altered, the features of its Mediterranean Style are still evident. The building is most important today for its contribution to the streetscape on West Washington and as a near neighbor to the old Packard Showroom. It appears to be eligible to the National Register on environmental and historical grounds at the level of local significance.





Location: 323 East Willetta

Historic Name: McClintock House

Common Name: McClintock House

Classification: Building

Representation in Existing Surveys: None

Description: A one and a half story gabled bungalow whose roof overhangs a full front porch. A large cross-gabled dormer has an open sleeping porch. The walls of the house are stucco. It is in fair condition and has not been altered.

Significance: Arizona pioneer James H. McClintock built this bungalow in 1911. McClintock started the Arizona Republican newspaper, was editor of the Phoenix Gazette, rode with Teddy Roosevelt's Rough Riders, and served as the Phoenix postmaster. A noted historian, McClintock wrote two books on Arizona's history. The house is locally significant as the home of a prominent citizen and as a fine example of a large bungalow. Based on these merits the house appears eligible for listing on the National Register.

Location: 401 South Second Avenue

Historic Name: Gas Works

Common Name: Gas Works

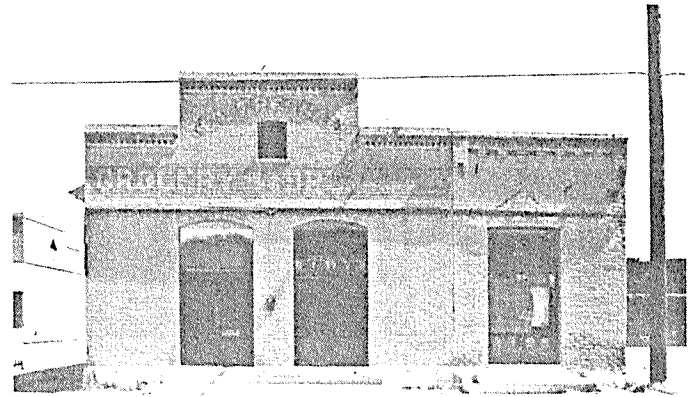
Classification: Building

Representation in Existing Surveys: None

Description: A complex of brick warehouses built generally end to end around the perimeter of a block, forming an interior open area. Most of the structures are gable roofed and about two stories high. Exposed trusses, monitor-skylights, gravity ventilators, projecting parapet walls, and the varied heights of different sections of the complex create a picturesque group. Ornamental details are minimal and without convincing stylistic references. Alterations have been made continuously but have made only very minor change to the character of the whole. The complex is in good condition.

Significance: In 1886 Hutchlon Ohnick, W. C. Parson and Josiah W. White organized the Phoenix Illuminating Gas & Electric Company, the first such company in Phoenix. The company changed hands and names several times. Each new owner built new plants around the city, one of which was a steam turbine plant on Second Avenue, constructed in 1903. In 1906 Pacific Gas & Electric Company bought the company, expanded the Second Avenue plant, and provided power for the entire city from this location. The plant was in

continuous operation until about 1960. Locally significant as a handsome collection of turn-of-the-century brick structures, and for its great contribution to the city's development, the Gas Works appears eligible for listing on the National Register.



Location: 314-318 East Buchanan

Historic Name: E. L. Fresnal Grocery Store

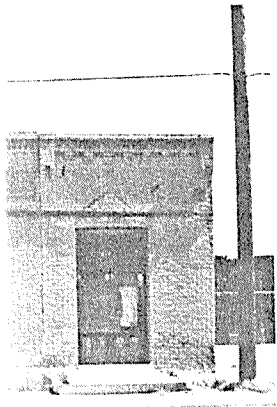
Common Name: E. L. Fresnal Grocery Store

Classification: Building

Representation in Existing Surveys: None

Description: A one-story brick commercial structure built in two stages. The larger section has a gable roof and a stepped parapet that hides the gable and on which is still visible a faded sign saying "E. L. Fresnal Grocery Store, Tarvisu Prop.". This false front has two arched openings, simple brick work cornice bands, and an attic ventilator. The smaller addition has a flat arched entrance and a corbeled cornice. Apart from the addition, the building is unaltered. It is in poor condition.

Significance: Built about 1890, the E. L. Fresnal Grocery Store may be one of the oldest commercial structures in Phoenix. The false front design is typical of territorial architecture and acts as a reminder of the city's earliest days. Locally notable as an example of late 19th century commercial architecture, the building appears eligible for listing on the National Register.



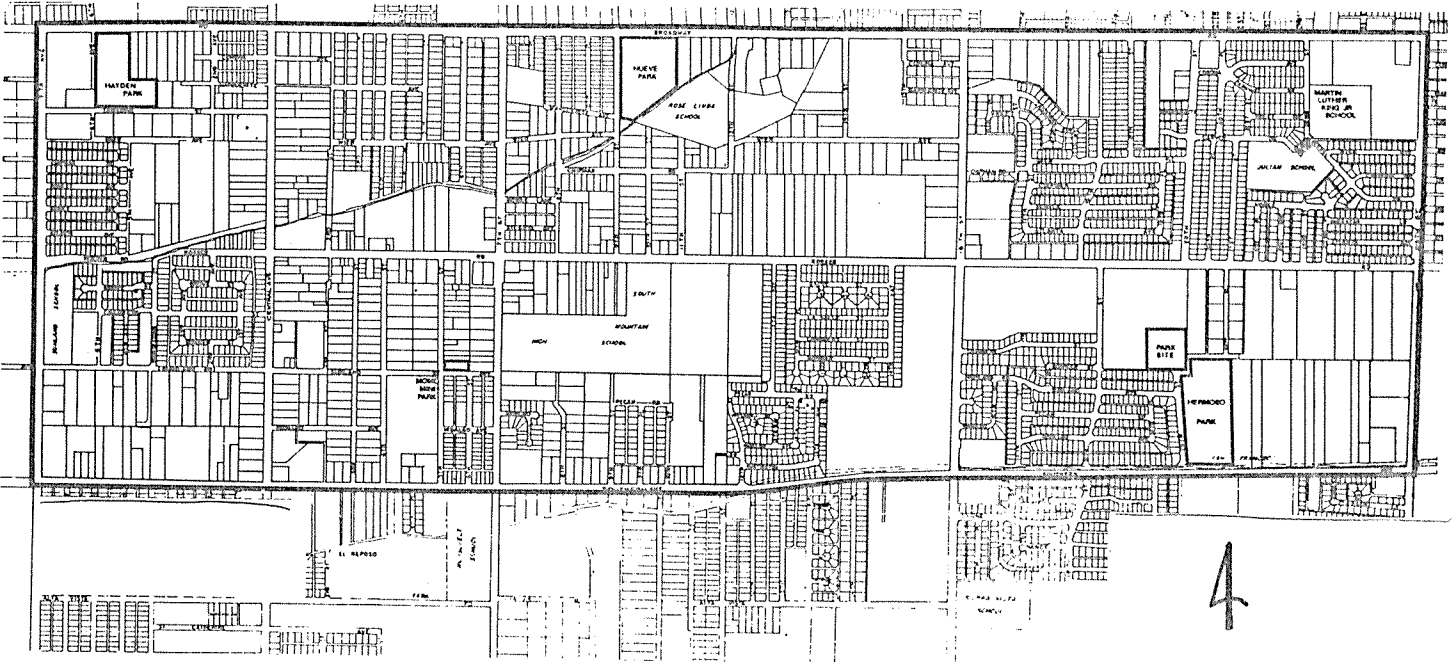
grocery Store

ery Store

ys: None

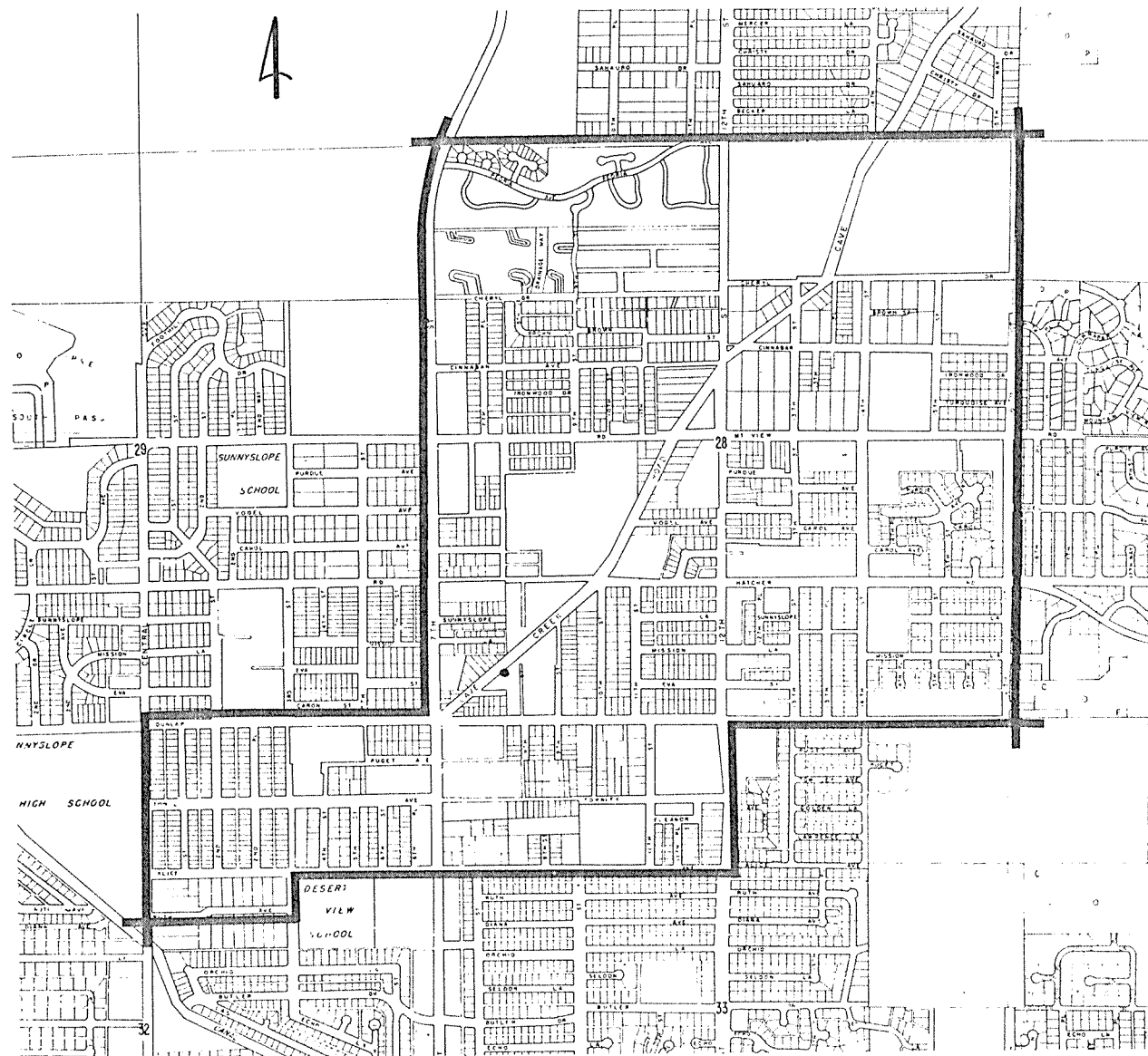
commercial structure  
 r section has a gable  
 hides the gable and  
 led sign saying "E. L.  
 Prop.". This false  
 simple brick work  
 utilator. The smaller  
 nce and a corbeled  
 ion, the building is  
 ition.

, the E. L. Fresnal  
 e oldest commercial  
 lse front design is  
 eture and acts as a  
 t days. Locally not-  
 h century commercial  
 cars eligible for  
 er.



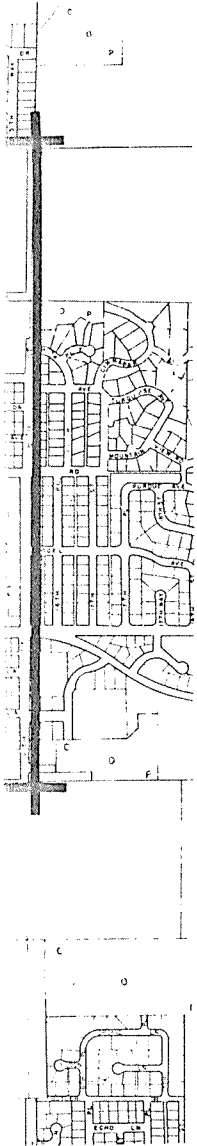
## SOUTH PHOENIX (TARGET AREA B)

*Note: No structures or sites of Historic significance, within this area, have been identified for possible nomination to the National Register.*



SUNNYSLOPE (TARGET AREA F)





Location: 10023 North Thirteenth Place

Historic Name: Rock Garden

Common Name: Rock Garden

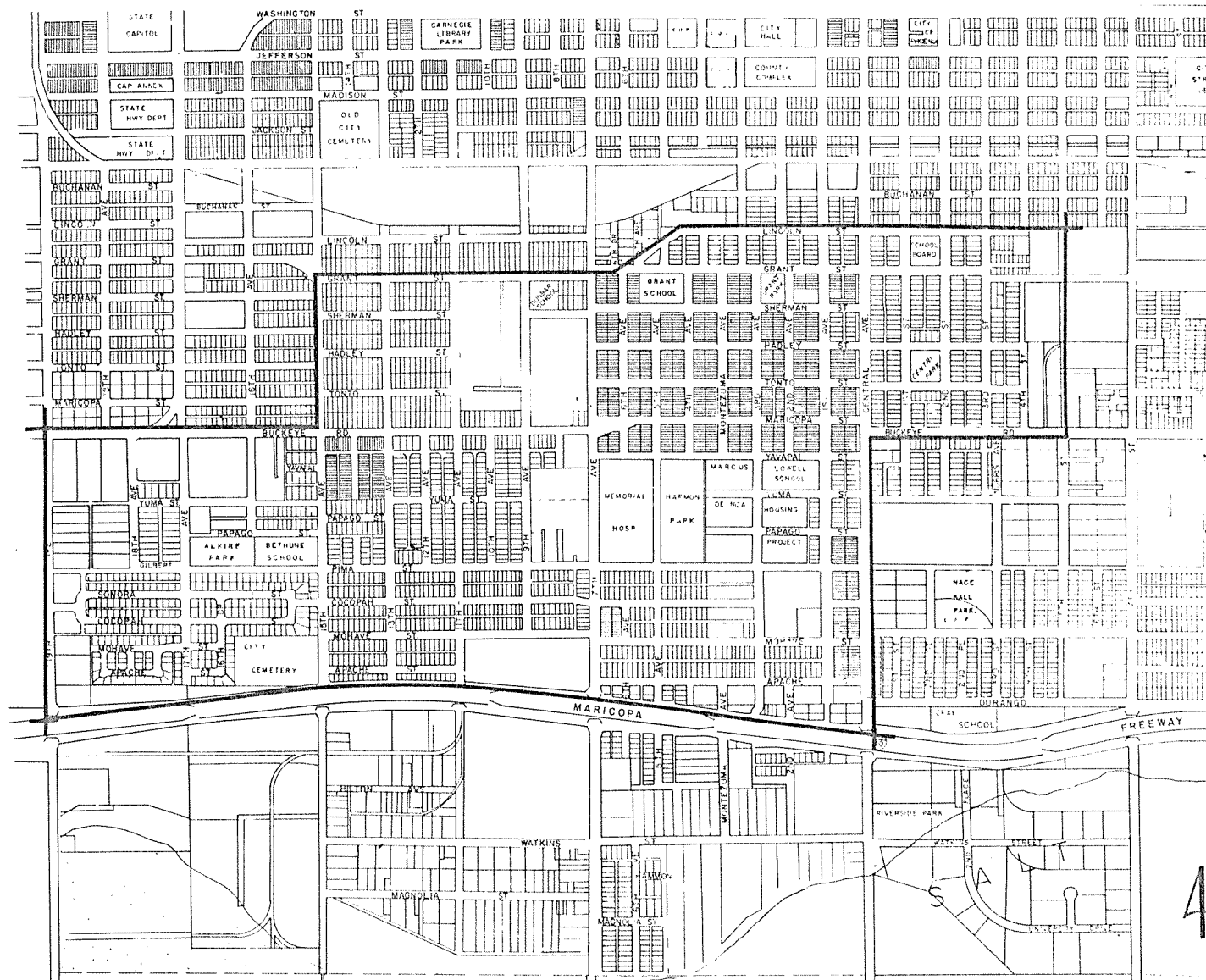
Classification: Site

Representation in Existing Surveys: None

Description: A highly imaginative rock garden in the front yard of a bungalow. The yard is enclosed by a concrete block wall within which are several concentrations of miniature landscapes and human figures. These are related in compositions but not always by scale. The objects are made of concrete covered with a variety of materials including broken bits of pottery, shells, glass, rocks, and other generally hard and reflective materials. Among the concentrations are one near the street that includes a village of small houses, walls, windmills, and other buildings; and one next to it which is much closer to lifesize, a table with many seated figures. Further from the street is another walled area that includes what might be a version of the Seattle Space Needle. The garden is in good condition.

Significance: The delightful groupings of genre subjects in the Rock Garden stem from America's long folk art tradition. Using concrete and found objects the owners have been developing the garden since 1958. Although their work is not 50 years old, a general re-

quirement for listing on the National Register, exceptions are made for recent properties of particular significance. As a locally important cultural asset, the Rock Garden appears eligible for listing on the National Register as an unique example of folk art used in landscaping.



# STUDY AREA D

Location: South of Downtown, Area D

Historic Name: Unknown

Common Name: Phoenix Adobes, Thematic District

Classification: District

Representation in Existing Surveys: None

Description: Approximately 100 adobe structures built between 1868 (The Duppa-Montgomery Homestead) and the 1910s. These are scattered throughout the area south of downtown Phoenix and except for a very few in other parts of the city are all that is left of the city's earliest housing stock. They were built as single and multiple family residences and as barns and small commercial structures. The houses are characterized by adobe walls which are unusually plastered and often covered in wood or metal siding that makes identification difficult; by gabled roofs or flat roofs with parapets; by flat lintels over windows and doors, and deep reveals; by the absence of raised foundations; and frequently by "splash back" staining of the bottom of stuccoed walls. Wall area always predominates over window area. Buildings are usually entered through a single, centrally placed front door, although many larger structures have a series of doors along the front facade. Most of these structures are in the three areas bound by South Fifteenth Avenue, West Grant, South Eleventh Avenue, and Buckeye Road; South Fifteenth Avenue, Buckeye Road, South Seventh Avenue, and Interstate 10; and by South Sixth Avenue, West Sherman, South Fourth Avenue, and Buckeye Road. The highest single construction is in the latter area on South Fifth Avenue. Most of the buildings are somewhere in between poor and good condition.

Significance: Adobes were built during the first 50 years of the city's development. As a natural insulation, plentiful resource, and versatile building material, adobe became extremely popular in Phoenix's early years. For their local historical associations and as examples of an early construction technique, the Phoenix Adobes appear eligible for listing on the National Register.

# HISTORIC BUILDINGS



Location: 810 South First Avenue

Historic Name: Unknown

Common Name: 810 South First Avenue

Classification: Building

Representation in Existing Surveys: None

Description: A small gabled wood-frame house with four linteled doors opening onto a full front porch. The porch is carried on their posts with simple pedestals and flaring capitals. This curious house appears to have been built in stages by virtue of breaks in the siding on the front facade, different ventilators in each gable, and a shed at the rear. The house is sagging and is in fair condition.

Significance: Built in the Montgomery Addition, this house dated between 1887 and 1900. The curious arrangement of doors along the front facade is similar to adobes of the period. The house is locally significant as an early Phoenix structure and for its architectural merit. Based on these reasons the house appears eligible for listing on the National Register.



Location: 1812 South First Avenue

Historic Name: Unknown

Common Name: 1812 South First Avenue

Classification: Building

Representation in Existing Surveys: None

Description: A one-story rectangular brick cottage with a hip roof that overhangs a full front porch. A hip-roofed ventilating dormer is a miniature of the house. The symmetry of the design and the porch columns suggest the Colonial Revival style. The house sits in a large lot next to the freeway. There are tall palms in the lot and a brick outbuilding at the rear. The house is in good condition.

Significance: Built about 1905 in the Montgomery Addition, this Colonial Revival cottage is constructed of brick, a popular early building material in Phoenix. Situated on a large lot with a brick outbuilding, the structure may once have been a farmhouse. Locally significant for its unpretentious design and as an example of an early Phoenix house, the cottage appears eligible for listing on the National Register.





ue

s: None

lar brick cottage  
ull front porch. A  
miniature of the  
and the porch  
al style. The house  
eeway. There are  
outbuilding at the  
tion.

n the Montgomery  
ottage is constructed  
g material in Phoenix.  
ick outbuilding, the  
rmhouse. Locally  
design and as an  
, the cottage  
he National Register.

Location: 1721 South Seventh Avenue  
Historic Name: J. B. Montgomery Homestead  
Common Name: J. B. Montgomery Homestead  
Classification: Building  
Representation in Existing Surveys: Army Corps  
Survey, State Inventory

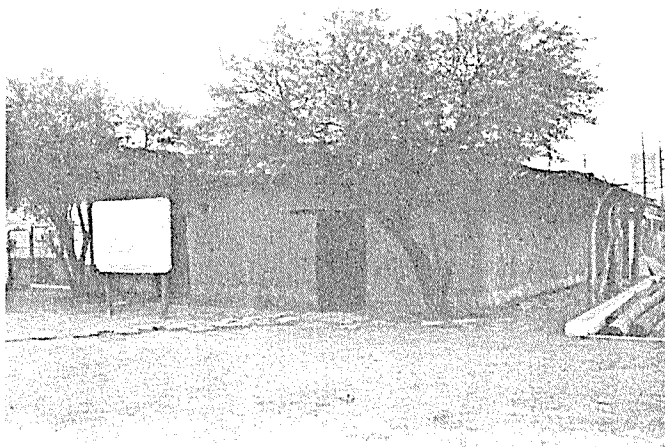
Description: A small rectangular, adobe structure with a hip roof whose eaves project beyond the walls of the house to enclose a wrap-around porch. The hip roof is slightly modified with gablets that serve as attic ventilators. Rear additions to the house are not architecturally supportive. The house is in fair condition.

Significance: The J. B. Montgomery Homestead, built about 1876, is the oldest surviving ranch building in Phoenix. Significant for its historical associations and as an example of an early settler's house, the building appears eligible for listing on the National Register.

Location: 303 East Grant  
Historic Name: Unknown  
Common Name: 303 E. Grant  
Classification: Building  
Representation in Existing Surveys: None

Description: A small squarish brick cottage, one story in height, with a projecting gabled wing and a half porch whose roof flows down from the main hip roof. Roof sections have flaring eaves and paneled soffits. The gabled wing has a curved facade with a slightly projecting central bay that runs from the ground to the gable top, breaking the eave line of the pedimented gable, and incorporating a curious rectangular window in the gable. The house has a rear addition. There are palms in the yard. The house is in good condition.

Significance: Probably built before 1890, this brick cottage is another example of how the buildings constructed by early settlers in Phoenix were adapted to a hot environment. Besides the use of double roofs and sleeping porches, which were developed to insulate homes and promote air circulation, brick was used to control interior temperatures as well. The unusual flaring eaves of the roof, the use of brick in response to the climate, and vague Victorian associations in the design combine to make this cottage locally significant and eligible for National Register listing on architectural grounds.



Location: 116 West Sherman

Historic Name: Duppa Montgomery Homestead

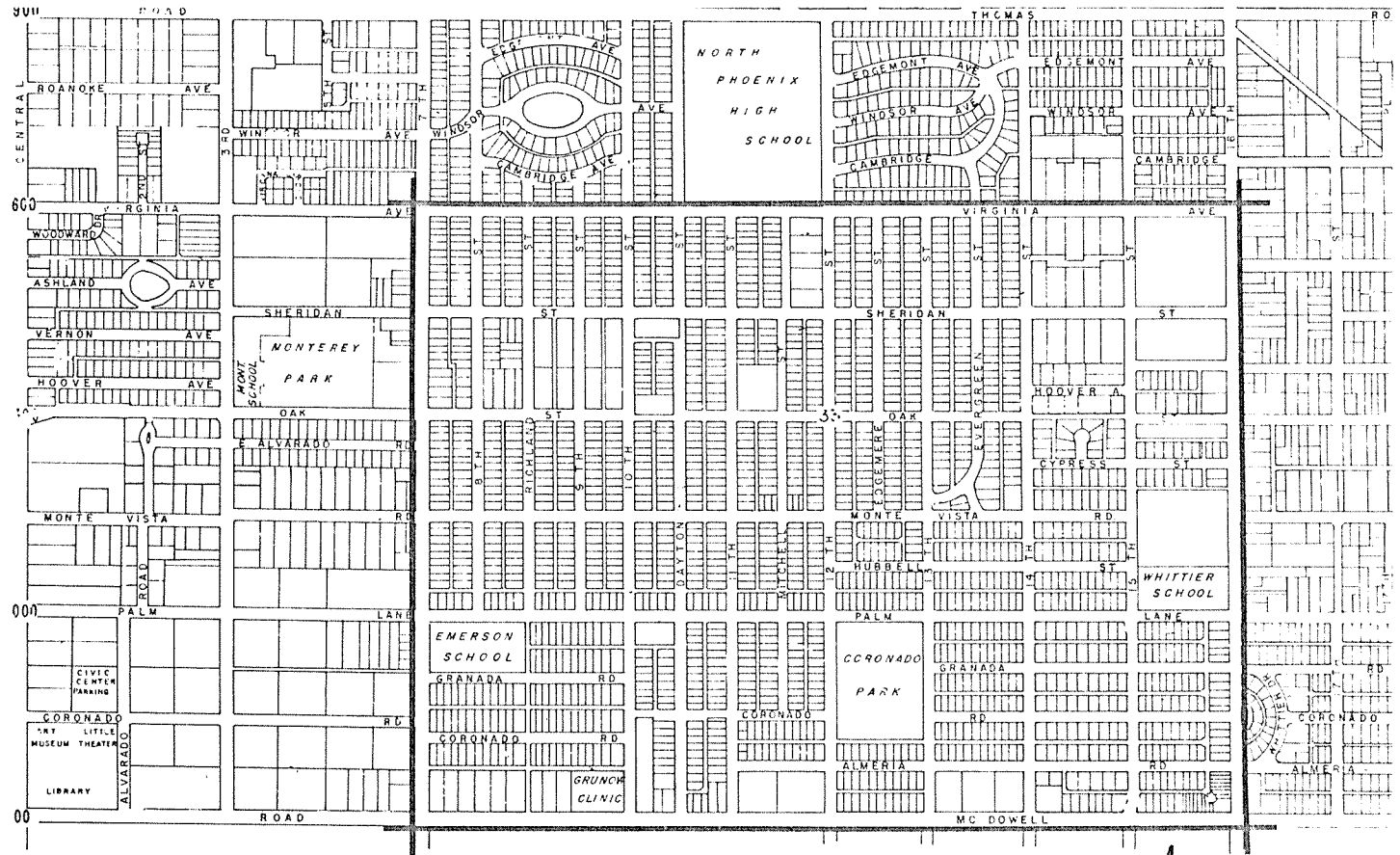
Common Name: Duppa Montgomery Homestead

Classification: Building

Representation in Existing Surveys: State Inventory

Description: A small, simple, one-story adobe structure with thirty inch walls, linteled windows and doorways, vents at the tops of the walls, and a stick and mud roof. The roof projects beyond one wall of the house as a porch roof on unfinished posts. There is a modern utility addition at the rear. The house is in good condition.

Significance: The Duppa-Montgomery Adobe, dating between 1870 and 1885, is reputed to have been built by Brian Phillip Darrell Duppa, the man who named Phoenix and one of the originators of the modern canal system. Evidence suggests, however, that John B. Montgomery or James Miller built the adobe. Its use is unclear, as well, for both milk shed and house are reported functions. The cottonwood rafters are covered with mud and arrowweed. One of the earliest adobes in Phoenix, it has recently been restored. The early construction techniques, age, and historical associations of the adobe make it eligible for listing on the National Register.



4

# NEIGHBORHOOD HOUSING SERVICES AREA

# HISTORIC BUILDINGS



Location: 2537 North Eighth Street

Historic Name: Unknown

Common Name: Rubble-Stone Bungalow

Classification: Building

Representation in Existing Surveys: None

Description: A one-story rubble-stone bungalow with a jerkinhead roof, an offset projecting bay also with a jerkinhead roof, and a flat-roofed porch. Windows and doors are carried on flat arches of smooth stones or concrete blocks. There is a matching stone garage at the rear. There is an addition at the back of the house but it is otherwise unaltered. The house is in good condition.

Significance: Although Phoenix has many bungalows, few are constructed of rubble-stone. Built about 1930, this house is an excellent example of a bungalow, exhibiting several characteristic features such as the 2 front gables and large porch piers. Complimented by a trim garden, the house is significant locally and appears eligible for listing on the National Register on the basis of its architectural quality.



Location: 926 East McDowell

Historic Name: Lois Grunow Memorial Clinic

Common Name: Lois Grunow Memorial Clinic

Classification: Building

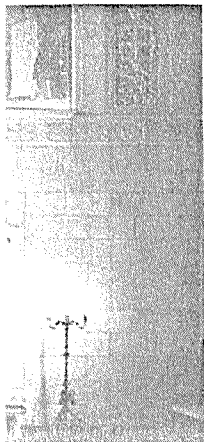
Representation in Existing Surveys: None

Description: A Spanish Colonial Revival structure which has been added to extensively in the rear but which retains its important main facade intact. The symmetrical composition consists of a high central entrance pavilion connected to end pavilions by wings. The central and end pavilions are embellished with rich overlays of Churrigueresque ornamentation around windows and doors. Ornamentation is otherwise very sparse, limited to iron grills over the windows set in white stucco walls beneath red-tile roofs. The entrance pavilion is a single high space designed like a Spanish Renaissance palace hall with rusticated stonework, beamed ceilings, dark-wood furniture, elaborate entrance surrounds, and clerestory murals and windows. The building is in good condition.

Significance: The Grunow clinic, built in 1931, was designed by Fitzhugh and Byron as a multi-purpose laboratory. The clinic boasted outstanding doctors and the latest equipment. Elegant interior and exterior details mark this building as one of the



finest of its type in Phoenix and as a candidate for National Register nomination at the level of local significance.



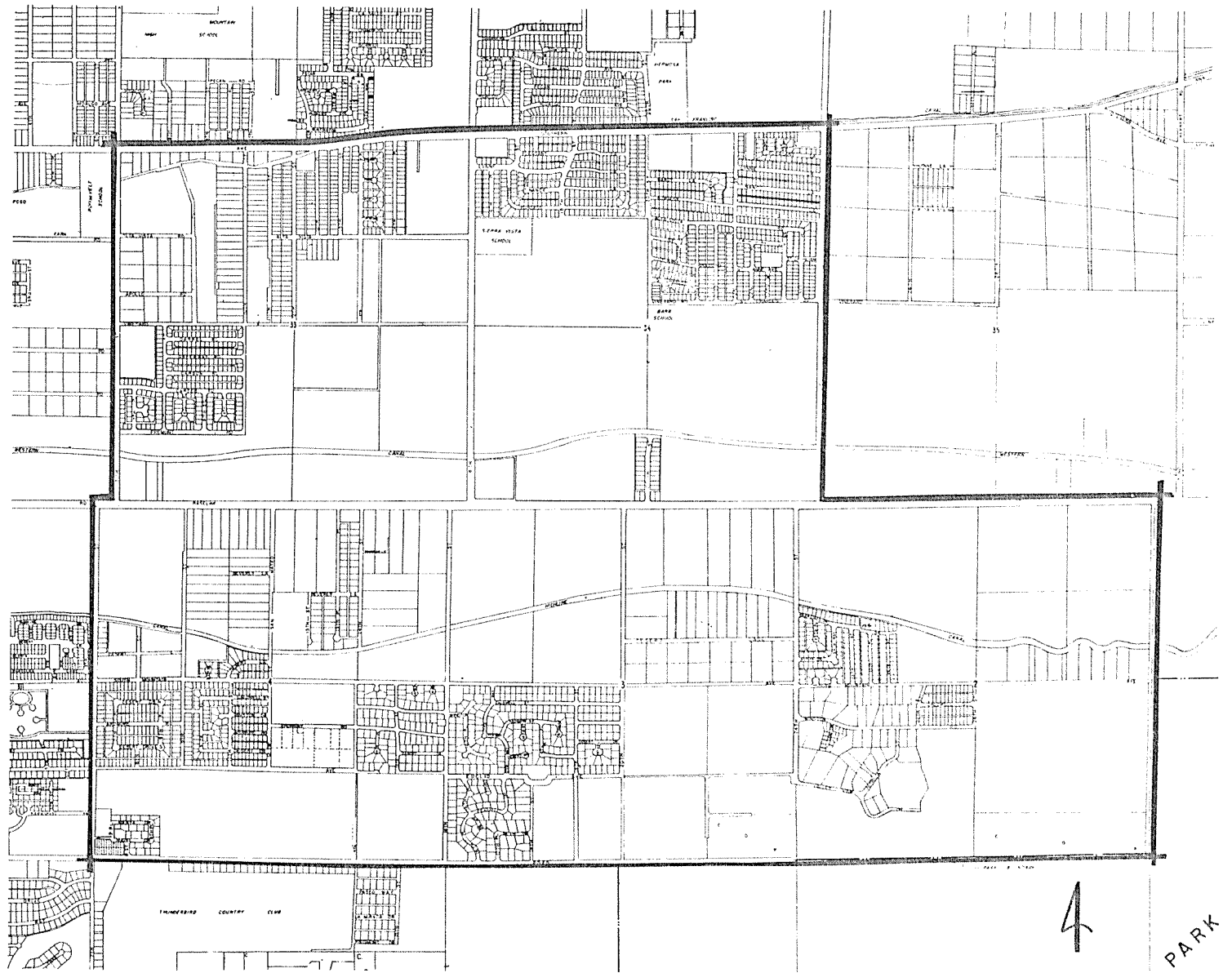
Clinic

inic

None

val structure  
n the rear but  
de intact. The  
high central  
villions by  
are embellished  
ornamentation  
ion is otherwise  
ver the windows  
l-tile roofs.  
h space designed  
l with rusti-  
k-wood furni-  
nd clerestory  
in good condi-

It in 1931, was  
ulti-purpose  
anding doctors  
terior and  
s one of the



SOUTH PHOENIX (URBAN HOMESTEADING AREA)



Location: 1346 East South Mountain

Historic Name: Sears and Roebuck Executive Retreat

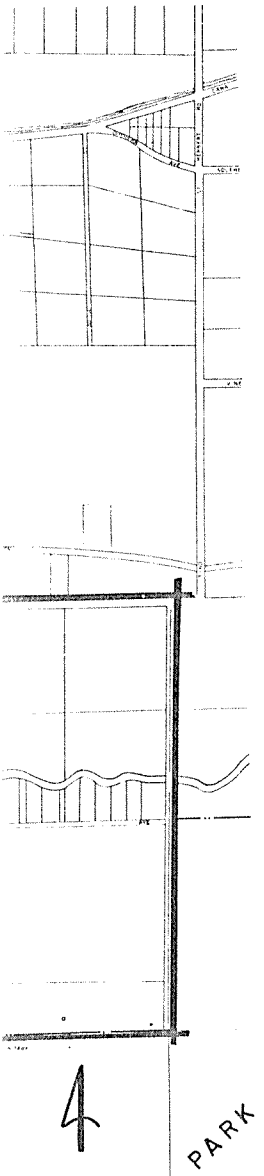
Common Name: Youth Hostel

Classification: Building

Representation in Existing Surveys: None

Description: A two-story Craftsman Style stone house in the middle of a large piece of city-owned property in South Phoenix. From the North, which appears to have been the original avenue of approach, the symmetrical facade of the house consists of two hip-roofed wings connected by a low flat-roofed block. From the present southern entrance the house is more informal, with perpendicular wings and planting that create an enclosed area, and several separate entrances. The walls of the house are fieldstone. Inside there are fourteen rooms and five baths, and a poured concrete basement. The house is unaltered and in good condition.

Significance: Built in 1930, the Youth Hostel was originally designed as a country retreat for Sears & Roebuck executives. Random course fieldstone walls, lush plantings, patios and balconies all contribute to the vacation atmosphere. Locally significant as an excellent example of early resort architecture, the Youth Hostel appears eligible for listing on the National Register.



REA)

# BIBLIOGRAPHY

- Bishop, William Henry. Across Arizona. Harpers New Monthly Magazine. Volume LXVI, December 1888, to May, 1888. Harper & Brothers Publishers. New York, New York.
- Buchanan, James E. Phoenix a Chronological & Documentary History. Oceans Publications, Inc., Dobbs Ferry, New York, 1978.
- Christy, Lloyd B. Life History of Col. William Christy. J. L. B. Alexander Collection-Box 6 Arizona Room - Hayden Library.
- Delong, Sidney R. The History of Arizona. The Whitaker & Kay Company, San Francisco, California, 1905.
- Elliot & Co. History of Arizona Territory, San Francisco, California.
- Faulk, Odie B. Arizona A Short History. University of Oklahoma Press, Norman, Oklahoma, 1977.
- Goetzmann, William H. Exploration & Empire. W. W. Norton & Company, Inc., New York, New York, 1894.
- Higgins, C. A. New Guide to the Pacific Coast. Rand, McNally & Company. Chicago & New York, 1894.
- Horton, G. An Economical, Political and Social Survey of Phoenix. Milestones of Progress.
- McLaughlin, Herb & Dorathy. Phoenix - 1870 - 1970. Arizona Photography Association Inc., Phoenix, Arizona.
- Peplaw, Edward H., Jr. The Taming of the Salt. Pgs. 11 - 29 & 88 - 92.
- Trimble, Marshall. Arizona. Doubleday & Co., Inc. Garden City, New York, 1977.
- Wagoner, Jay J. Arizona Territory 1863-1912. The University of Arizona Press, Tucson Arizona. 1970.
- Wagoner, Jay J. Early Arizona. The University of Arizona Press, Tucson, Arizona, 1977.

## JOURNALS

The Border Publishing Company, Phoenix, Arizona. November 1909.

Arizona: The State Magazine. February, 1910.

## NEWSPAPERS

Arizona Daily Citizen  
Arizona Gazette  
Arizona Republic  
Arizona Republican  
Arizona Sentinel  
Phoenix Weekly Herald  
Phoenix Daily Herald  
Phoenix Gazette Herald  
Salt River Herald

## INTERVIEWS

Lester Mahoney  
Lester Byron  
George Luhrs  
Bennita Fennemore  
D. D. Atkinson



# ARCHITECTURAL STYLES

American Renaissance (1890-1920) A broad movement in the arts during the late 19th and early 20th centuries which saw American culture as the heir of the European Renaissance. The movement sought to revive and maintain Renaissance ideas. In architecture it includes the Second Renaissance Revival, Classical Revival and Beaux-Arts Classical styles. Distinguished features of the style include the literate use of classical motifs and rich yet ordered compositions.

Baroque (1900-1930) A style of architecture characterized by elaborate ornamentation which developed at the beginning of the 17th century in reaction to the classical tradition. Roman forms are employed as in Renaissance architecture, however Baroque structures are more freely modeled, using dramatic effects of light and shade. Many National and Regional variations of the style developed, such as Churriqueresque. In Phoenix Baroque ornamentation is used in commercial structures and in the Churriqueresque form.

Beaux-Arts (1910-1920) A classically derived style brought to this country by American students from the Ecole des Beaux Arts in Paris, found in civic, commercial or institutional buildings. Correctly used classical details inspired by Renaissance buildings, readily distinguished from other classical revivals by the use of paired columns and free-standing ornaments and sculpture that enlivens the skyline. Symmetrical planning and design with clearly articulated parts.

California Bungalow (1905-1925) A small informal house that developed in California and spread across the country, contributing to major changes in patterns of house building and in the planning of houses themselves after the turn-of-the-century. One or sometimes two-story houses with low pitched roofs, typically designed with a broad gabled porch in front of a similarly gabled house. Essentially a style of form whose details are derived from other styles such as Craftsman or Prairie.

Colonial Revival (1900-1925) A revival of the Georgian style of architecture of the American Colonial period. Having a symmetrical facade with

hip or gambrel roof, eaves treated like classical cornices with pedimented gables, pedimented entrance portico with Palladian entrance, windows with shutters and swag details.

Craftsman Bungalow (1905-1925) A bungalow style distinguished by the handmade character of the construction and materials themselves as they represent a natural as opposed to an aesthetic image. Characterized by battered boulder or clinker brick chimneys and foundations, shingled siding and exposed rafters and knee brace brackets under the eaves.

Eastlake (1880s) Principally a style of ornament derived from the work of English farmhouse designer, Charles Eastlake. The ornament was easily produced on machinery that was developed and made widely available in the 1880s. Characteristic features include spindles, curved brackets, incised carving, grooved moldings, sunbursts and flash glass.

Eclectic (dates often revealed by type of materials and craftsmanship used) A term which describes a building design composed of various stylistic traditions all selected by personal preference.

Gothic Revival (1890-1925) An important style for churches, institutions and large houses in the Eastern United States during much of the first half of the 19th century. Moving west, the style continued in popularity into the 1920s. Principally used for churches in Phoenix, the style is characterized by buttresses, lancet windows, complex massing and towers.

Italianate (1870-1910) The Italianate residence appeared as early as 1840 and lingered through most of the 19th century, however the commercial form of the building style developed later and overlapped with several of the other classical modes revived through the 1920s. As it was used in "mainstreet" buildings, the Italianate is generally of brick with 2 to 5 stories, has a bracketed cornice and regularly spaced windows. The windows are generally arched with or without classical lintels.

Mediterranean (1915-1930) An Hispanic Style which is neither Mission Revival nor Spanish Colonial Revival. It contains elements of both, including white stucco walls, red tiled roofs and "Spanish" details. Its composition is often more symmetrical

ke classical  
mented entrance  
lows with

galow style  
er of the con-  
; they repre-  
netic image.  
clinker brick  
iding and ex-  
s under the

e of ornament  
house designer,  
easily produced  
made widely  
tic features  
ncised carving,  
h glass.

pe of materials  
h describes a  
stylistic tra-  
ference.

tant style for  
ses in the  
the first half  
he style con-  
Principally  
yle is charac-  
s, complex

te residence  
ed through most  
mercial form of  
und overlapped  
modes revived  
in "mainstreet"  
tly of brick  
l cornice and  
ows are generally  
tels.

ic Style which  
ish Colonial  
oth, including  
and "Spanish"  
more symmetrical

in the manner of an Italian Renaissance Palazzo and it contains Renaissance details.

Mission Revival (1905-1925) An aspect of the wide-spread American interest in historical roots around the turn-of-the-century. In Arizona the style was inspired by a romantic rediscovery of the state's Hispanic era. Normally characterized by arches, hipped red tile roofs, shaped curvilinear parapets on gable ends and white stucco walls. Ogee arches and quatrefoil windows are typical details.

Moderne (1925-1950) A style inspired originally by the streamlined design of cars, boats, airplanes and later incorporating Aztec motifs in an abstract, zig-zag fashion. White stucco walls with industrial sash windows, pipe railings and round windows like ships' portholes in the Streamlined Moderne. Incised zig-zag designs and angular pediments and parapets in the Zig-Zag Moderne. Sometimes including decorative relief panels in either.

Neo-Classical Revival (1910-1925) A simpler, quieter classical revival than the Beaux Arts, also used for large buildings. Greek orders are used rather than Roman, and the inspiration is Greek rather than Renaissance. There are no paired columns, ornament is sparse and monumentality is the rule.

Queen Anne (1885-1900) Originally an English style formulated by Richard Norman Shaw in the 1860s and bore little relation to the architecture of the time of Queen Anne. It went through many transformations before it arrived in Phoenix about 1885. Less formal than earlier Victorian styles, it sought to be picturesque with an asymmetrical plan, complex roof line, corner towers, and gables. Frequently displaying a variety of textures and colors in bands of different siding materials including brick, clapboard and shingles. Having bay windows of various shapes, porches, balconies and a variety of predominantly classical ornamental details.

Renaissance Revival (1890-1920) Buildings in this style are symmetrical in design with flat fronts, massive cornices and low roofs. Details include rustication, quoins, string courses that link windows and taller windows in the second story than elsewhere. Windows are usually decorated with ornamental lintels or pediments in the second story,

Shingle Style (1890-1910) Similar to Queen Anne, particularly as it appeared in the Eastern United States. Displaying a greater simplicity of detail together with a greater interest in massing of forms. Walls and roof are shingled and include frequently curving wall surfaces.

Spanish Colonial (1860-1910) A style of adobe structure built by the Spanish and Mexicans. Characterized by a long, low profile and rectangular plan with shallow pitched gable roofs and thick adobe walls. Little exterior ornamentation, white washed plaster walls, few door and window openings, flat or tile roofs.

Spanish Colonial Revival (1920-1935) The successor of the Mission Revival, the Spanish Colonial Revival also features white stucco walls and red tile roofs, but more elaborately detailed, notably by an intensely concentrated relief work around entrances called Churrigueresque. Also marked by ornamental iron or wood balconies and window grills, textured wall surfaces, columns and asymmetrical window treatment.

Territorial (1890-1910) A house design tailored for Arizona's arid climate. The style is characterized by a steep hip roof with flaring eaves, a wraparound porch supported by thin piers and sleeping porches.

Tudor Revival (1920s) One of several historical styles revived in domestic architecture which drew from both the Elizabethan and Tudor traditions in 16th and 17th century England. Mullioned windows, half-timbering and four-centered arches characterize the style.

Victorian (1870-1910) The Revival and Eclectic architecture developed in the 19th century, named for the reign of Queen Victoria. Victorian styles include Italianate, Eastlake, Second Empire and Queen Anne.

# GLOSSARY

antefixae - the upright ornaments placed at regular intervals along the eaves or cornices, originally to conceal the termination of the tiling ridges in classical architecture.

apse - a semicircular or semipolygonal space which houses the altar of a church.

arcade - a passageway with a row of arches forming one side and supporting the roof.

baluster - a post or upright support for a handrail.

balustrade - a handrailing on upright posts or balusters.

bargeboard - a wide, carved or decorated board following and set back under a gable edge.

belt course - a horizontal band or molding which delineates a wall plane.

beveled glass - glass with a decorative edge cut on a slope to give the pane a faceted appearance.

board and batten - verticle siding composed of wide boards that do not overlap and narrow strips, or battens, nailed over the spaces between the boards.

bull's eye window - a circular window.

buttress - a projecting, vertical support built against a wall.

capital - the crowning element of a column, pilaster, or pier.

cartouche - a decorative panel, tablet or scroll with a plane or convex surface and an elaborate border, frequently imposed on a group of moldings, sometimes bearing an inscription.

churrigueresque - the lavish ornamentation characteristic of the early 18th century Spanish Baroque style, named for the architect Jose Churriguera. Associated with the Spanish Colonial Revival style.

clerestory - an upward extension of a single storied space used to provide windows for lighting and ventilation.

clinker brick - irregularly shaped brick formed due to impurities that burn in the firing process.

coping - the cap or top course of a wall, often projecting to afford decorations and/or protection.

corbel - a stepped-out ledge or bracket-like support on a wall face.

Corinthian - referring to the most ornate order of classical architecture, employing columns with volutes and acanthus leaves.

cornice - a decorative projection running horizontally at the top of a wall where it meets the roof.

crenelated - decorated with battlements or an indented pattern.

cupola - a small circular, square or polygonal structure located on a roof.

Doric - referring to an order of classical architecture employing columns with simple capitals.

domer - a windowed house-like projection from a sloping roof used to provide attic space, light and ventilation.

double hung window - a window with an upper and lower sash which both open by sliding vertically on pulleys.

double roof - an insulating roof consisting of two superimposed gabled sections separated by lattice work which permits air circulation.

facade - a face (elevation) of a building, usually the front.

false front - a verticle extension of a building facade above the roof line, to add visual height.

fascia - a flat, undecorated, horizontal board used as trim, generally as part of the cornice.

fenestration - the arrangement and design of windows on a building's facade.

finial - a verticle form or spike used to finish a pointed height such as a gable or a tower.

ick formed due  
process.

all, often  
or protection.

et-like support

nate order of  
umns with

ning horizon-  
eets the roof.

ts or an in-

polygonal

sical archi-  
capitals.

tion from a  
ace, light and

upper and  
vertically on

isting of two  
d by lattice

ding, usually

a building  
sual height.

tal board used  
nice.

sign of win-

d to finish a  
ower.

flash glass - small colored panes of glass with narrow mullions between, usually framing a larger pane of picture glass, also referred to as Eastlake glass.

fretwork - ornamental interlaced relief work characterized especially by its interlocked angular lines.

frieze - a flat, horizontal band, sometimes decorated with sculpture relief, usually placed just below a cornice.

gable - the triangular part of an exterior wall, created by the angle of a pitched roof.

gablets - a small decorative gable.

gallery - a balcony projecting from a wall and supported from above and below.

gambrel roof - a roof with a broken slope creating two pitches between eaves and ridges, found often on barns.

half-timbered - timber construction with the spaces between the timbers filled in with brick or plaster, typical of the Tudor Revival.

hip roof - a roof with sloping ends and sides which rises by inclined planes from all four sides of a building.

industrial sash - multi-paned, metal framed windows, mass produced and available in standard sizes for factories and other commercial structures.

Ionic - referring to an order of classical architectural style employing columns with volutes in the capital.

jerkinhead roof - a pitched roof with a gable end cut off by a partial hip.

lancet window - a window in the shape of a sharply pointed Gothic arch.

leaded glass - glass with small panes and lead between.

lintel - the horizontal member above a door or window which supports the wall above the opening.

loggia - an open gallery or passage, arcaded on at least one side.

lunette - a crescent-shaped window.

mansard - a roof with two slopes on each side, the lower slope being much steeper; frequently used to add an upper story.

marquee - a permanent shelter over a building's entrance.

moldings - a projecting strip of rectangular or curved profile used to introduce a transition, to outline, or as a decorative element.

monitor roof - a roof with a windowed verticle projection built to admit light and constructed along the length of the roof.

mullions - the frames or divisions in multi-paned windows.

multifoil window - a lobed window of more than five divisions.

nave - the middle aisle of a church occupied by the lay worshipper.

newell post - a principal upright support at the end of stair railing or at a landing.

ogee arch - an arch framed by a pair of "S-shaped" or double-curved lines which come to a point at the center, typical of Moorish architecture.

palladian window - a three-part window with a central, top-arched portion and long, narrow rectangles on either side.

parapet - a railing or retaining wall along the edge of a roof, porch, balcony or terrace.

pavilion - a projecting subdivision of a larger building, usually square.

pediment - the triangular face of a gable end crowning a building front or portico, especially in a classical form.

pent roof - a roof of a single pitch abutting a wall.



pergola - an arbor or open set of roof rafters, usually set on posts and often vine-covered.

pier - an upright support, either free standing or part of a wall.

pilaster - an engaged pier in the style of a classical column.

portal - an opening.

porte cochere - a porch made to accommodate a vehicle or vehicular passage.

portico - an entrance porch.

proscenium arch - the arched opening between stage and orchestra in a theater.

quatrefoil window - a four-lobed window.

quoins - distinct corner stones running up the side of a building, also wood facsimile of corner stones.

reredos - an ornamental screen or wall at the back of an altar.

reveal - the depth of wall thickness between the wall's outer face and a door or window set in an opening.

rubble-stone - broken, untrimmed stone used in masonry construction.

rusticated wood - siding with simulated divisions made to imitate masonry construction.

sconce - a bracket fixture for holding one or more candles, or an electric lamp resembling a candle.

scrollwork - decorative open woodwork cut with a jigsaw.

Secessionist - an Austrian movement in early 20th century architecture, typified by streamlined design and geometric decoration.

segmental arch - an arch whose curve is less than a semicircle.

shed roof - a sloping, single planed roof as seen on a lean-to.

sleeping room - a well ventilated second story porch-like room developed in Phoenix for sleeping.

soffit - the finished underside of an eave.

spandrel - the space between the exterior curve of an arch and the right angle of the enclosing arch frame.

spindles - turned wooden ornamentation set in an open row.

split pediment - a pediment with a broken base molding.

spring line - the line from which an arch begins to rise from an upright member.

stickwork - open wood decoration made of slender straight pieces of lumber fastened together, usually referring to a type of ornamentation popular around the 1880s.

string course - a continuous projecting horizontal band on a building facade, usually made of molding or masonry.

surround - a decorative framing element for an entrance or window.

terra cotta - cast and fired clay (tile-like) units, usually larger than brick, often glazed or colored, sometimes having a molded ornamental pattern.

transom - a small window over a door, often for ventilation.

tripartite - three-part.