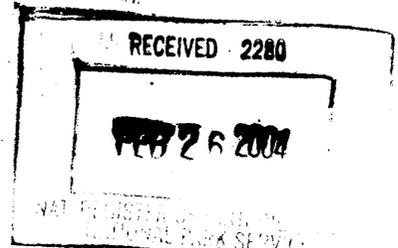


United States Department of the Interior
National Park Service



NATIONAL REGISTER OF HISTORIC PLACES REGISTRATION FORM

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

=====

1. Name of Property Fox Commercial Building

historical name La Nopalera

other names/site number _____

=====

2. Location

street & number 27 W. Congress Street not for publication
city or town Tucson vicinity _____
state Arizona code AZ county Pima code 019 zip code 85701

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this X nomination _____ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property X meets _____ does not meet the National Register Criteria. I recommend that this property be considered significant _____ nationally _____ statewide X locally. (_____ See continuation sheet for additional comments.)

James W. Gorman AZSHPD 19 FEBRUARY 2004
Signature of certifying official Date

ARIZONA STATE PARKS
State or Federal agency and bureau

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

Signature of commenting or other official Date

State or Federal agency and bureau

=====
4. National Park Service Certification
=====

I, hereby certify that this property is:

Edson H. Beall 4/6/04

entered in the National Register
See continuation sheet.

determined eligible for the
National Register

See continuation sheet.
determined not eligible for the
National Register

removed from the National Register

other (explain): _____

[Signature]
Signature of Keeper

Date of Action

=====
5. Classification
=====

Ownership of Property (Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property (Check only one box)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property

- | | |
|--------------|------------------|
| Contributing | Noncontributing |
| <u>One</u> | _____ buildings |
| _____ | _____ sites |
| _____ | _____ structures |
| _____ | _____ objects |
| <u>One</u> | _____ Total |

Number of contributing resources previously listed in the National Register NA

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

Historic and Architectural Resources of Downtown Tucson

=====
6. Function or Use
=====

Historic Functions (Enter categories from instructions)

Cat: <u>Commerce Trade</u>	Sub: <u>Specialty Store</u>
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

Current Functions (Enter categories from instructions)

Cat: Commerce Trade

Sub: Specialty Store

Vacant (not in use) - office

=====
7. Description
=====

Architectural Classification (Enter categories from instructions)

Modern Movement: Art Deco Style;

Two-Part Commercial Block

Materials (Enter categories from instructions)

foundation Concrete

roof Laid Composition

walls Brick

other _____

Narrative Description (Describe the historic and current condition of the property on one or more continuation sheets.)

=====
8. Statement of Significance
=====

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

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

Criteria Considerations (Mark "X" in all the boxes that apply.)

- A. owned by a religious institution or used for religious purposes.
- B. removed from its original location.
- C. a birthplace or a grave.
- D. a cemetery.
- E. a reconstructed building, object, or structure.
- F. a commemorative property.
- G. less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance (Enter categories from instructions)

Community Development/Planning
Architecture

Period of Significance 1929-1953

Significant Dates 1929

Significant Person (Complete only if Criterion B is marked above)

N/A

Cultural Affiliation N/A

Architect/Builder Eugene Durfee (architect)

Narrative Statement of Significance (Explain the significance of the property on one or more continuation sheets.)

=====
9. Major Bibliographical References

=====
Bibliography (Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS)

- preliminary determination of individual listing (36 CFR 67) has been requested.
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____

Primary Location of Additional Data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository: Arizona Historical Society/Tucson; Assessor's Office
Connie and Jo Ann Damos, private collection

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NARRATIVE DESCRIPTION

Summary

According to Longstreth's definition, the Fox complex commercial building is a typical two-part commercial block located on the north side of W. Congress Street. It was designed to abut commercial buildings of similar façade composition, with a public street level zone and more private upper story, along Tucson's "Main Street." Nestled within the L of the adjacent Fox Tucson Theatre which opened April 11, 1930, the annex building was also designed by California architect Eugene Durfee and built at the same time. Modest Art Deco exterior detailing in cast stone closely matches that of the adjacent theatre building. The commercial level appears to have been divided into two tenant spaces throughout much of its history with the addresses 21 and 27 W. Congress Street. Currently a single tenant, the Italian Kitchen, 27 W. Congress Street, occupies the ground floor. There is a full size basement serving the restaurant. The second floor office, now vacant, was designed for a single tenant. It is accessed by a common stairway two doors to the west, 33 W. Congress, which connects to a central hall serving second story offices in the adjacent building as well.

Description

The Fox commercial building is located on Block 196 on parcel number 117-12-0350, a lot partially encased by the theatre auditorium to the north and lobby to the east. The legal description of this parcel is the south 48.05 feet of the west 28.73 feet of the east 118.51 feet of Lots 3 and 4 in Block 196. The building is the third from the northwest corner of Stone Avenue and W. Congress Street, always a strategic location with respect to downtown Tucson. The building is not a true rectangle in plan.

Prior to construction of the Fox Theatre complex, the immediate streetscape had a typical early 1900s "Main Street" appearance. This was soon to change for construction of the Fox Theatre and annex prompted façade "modernization" of neighboring earlier buildings, which still exist, along the Congress Street edge of Block 196. A 1929 historic photograph shows the gap soon to be filled by the Fox complex between the brick Arizona Daily Star building (vacant today) and Grand Café/Palace Sweets building with its sculpted parapet. A 1934 historic photograph (see Additional Items) illustrates the altered (simplified, stuccoed) facades of the buildings to the west. Similarly, the corner building, which houses Bruegger's Bagelry today, 1 W. Congress Street, lost its elaborate parapet. This sort of façade modernization was typical in central business districts across America.

The Congress Street façade of the subject building is a double-story two-part commercial block. The facade is approximately 28.5 feet wide and 33.5 feet high, capped by an ornamented parapet lower than that of the adjacent Fox Theatre. Undoubtedly to serve the former shop spaces, the original stuccoed partition still separates the street level storefront into two unequal segments, with the eastern one smaller. There are two recessed entries, the eastern one being angled on one side and the western one squared. The doors are single-light steel frame with a push bar or handle on each side. They are painted dark brown outside and are unpainted metal inside. The large-pane storefront windows are 7'-0" high with

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steel frames painted dark brown. The storefront has been altered by the addition of painted plywood cladding on the sill walls and in the "transom zone." The steel window and doors are not original.

Typical of the two-part commercial block, the second story shows a greater proportion of wall surface to window. The south wall is stuccoed masonry approximately 18" thick and painted a light cream color. There is a band of five original 6/6 double-hung windows of wood. Each window opening is 2'-8" wide by 6'-6" high and the windows and frames are painted. Art Deco detailing is achieved through the installation of cast stone bas relief ornamentation. An identical match to the theatre's parapet ornament is the zig-zag Art Deco frieze featuring a continuous "drape and rosette" pattern painted to match the stucco. Above the storefront, aligning with the bottom of the theatre marquee, is a 3-foot wide cast stone frieze which features a repetitive pattern of zig-zag facets, rose medallions and iris motifs. Between the windows are four cast stone staffs painted turquoise and red brown.

Historic photographs of 1930 and 1933 show that the original storefront windows extended full-height, without transoms, above tile-clad sill walls (see Additional Items). The original storefront opening has been "lowered" recently by the poor-quality installation of plywood panels, a reversible alteration. Two HVAC grilles now appear in this zone. Ceramic tiles on the sill walls matched those recently uncovered on the adjacent Fox Theatre. Non-standard sized 5 1/2" to 5 3/4" square by 5/8" thick with 1/2"+ natural gray grout joints, these original tiles may still exist beneath the applied plywood panels. During the 1930s striped awnings shaded both storefronts and the second story windows.

To enter today's Italian Kitchen, the visitor traverses a recently installed sidewalk of paving bricks in a basket weave pattern set between concrete strips. This sidewalk extends along the Congress Street edge of Block 196. (It is known that the original paving material for the sidewalk in front of the Fox Theatre was some sort of large, diagonally-set tile which probably continued in front of the annex.) The restaurant has provided an outdoor serving area with tables beneath umbrellas. There is a slightly sloped concrete ramp with 8" square scores and a stoop clad in 7 1/4" square tiles for each entry recess. The restaurant can be accessed through either door.

Although the restaurant makes full use of the entire 15'-3" high ground floor shop space, it is clear that there were two distinct, plaster walled shops earlier. This division is marked by plastered concrete columns, 9 1/2" square, that run along a north-south spine to support a beam above. The former partition has been removed. The east area includes several features that are original and relate to the time La Nopalera, a photography shop, occupied the space for several decades starting in 1933 (see Section 8). One such feature is the 1'-10" high by 2'-8" deep raised storefront display "bench," angled on the side lining the entry. There is also an early wall niche in the display area. Also original is the wooden staircase and narrow mezzanine along the east and north walls, with railings constructed of 3 1/2" square posts and 1 1/2" intermediate vertical members. The mezzanine is higher along the east wall, with its floor being 6'-3" from the ceiling. Steps down lead to the lower mezzanine along the north wall. Its floor is 8'-0" from the ceiling. Today the east area including its mezzanine is used for table seating of patrons. On the ground floor to the north, separated by a partition, is the rest room.

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The west ground floor area contains the kitchen to the north behind a partition, and, in front, a refrigerated case plus the principal serving bar along the west wall. This zone has a contemporary appearance. The restaurant floor is tiled throughout with 12" square stone tiles.

Access to the basement is from the kitchen via an old wooden stairway, minus railings. In the basement, reinforced concrete columns and beams supporting the floor above are exposed. This same framing system was used by Eugene Durfee in the basement of the adjacent Fox Theatre. The concrete floor of the basement is deteriorating from serious heaving in places. There is a storage room currently in use by the restaurant.

The second story, the office space, is accessed from a doorway and staircase, addressed 33 W. Congress Street, in the building to the west. The staircase, twenty-nine 6 1/2" risers high with a central landing, leads to a central hall that serves both the Fox commercial office at the east end and several offices, rest rooms and storage rooms of the former Arizona Daily Star Building. At present, all second-story spaces are unoccupied. Although there is indication that alterations occurred on this second floor, the common stairway/hall feature appears to have been original.

Measurement of the office floor shows that the walls of the building are not rectilinear. The south wall is 31'-11" long while the north wall is 31'-4" long. The east wall is 46'-0" long and the west wall is 44'-11" long. The ceiling height is approximately 11'-8". The only view is through the band of double hung windows. On the southwest corner is a closet belonging to the adjacent space which juts 5'-9" into the width of the room. The office has one large workroom to the rear and one storage closet in the northwest corner. In the center of the room is an aluminum chase 1'-7 1/2" square. The walls are plaster with paint peeling and chipping in places. Typically there is a 3 3/4" wood base with quarter round. The plastered ceiling, also peeling in places, has a scuttle and several openings. The flooring is the original 2 1/2" wood tongue and groove. It is covered in dust but appears to be in fair to good condition. Vinyl tile has been installed over the wood flooring by the entry, in the rear work room and in the storage room.

The structural system of the building is apparently masonry walls on a site cast concrete foundation. The ground floor is supported by the previously mentioned concrete framing in the basement. The masonry bearing walls and intermediary columns on the ground floor support the second story floor possibly comprising 2 x 10s at 18" on center. The west second story wall has some areas of frame. The roof is structured by large, custom-built wood trusses with flat top and bottom chords. The struts are double 1 x 6 members (full size) and the diagonals are 2 x 4 members (full-size). There is wood tongue and groove decking above. The flat roof slopes slightly to the west where it forms a communal valley for the sloping roof of the adjacent building, draining into a downspout. The roof is covered in built-up roofing.

Integrity

The integrity of the Fox commercial annex building is good, especially owing to the visual strength of the Art Deco detailed second floor with its original ornamentation, double hung windows and relationship to the matching Fox Theatre building. Although the entry stoops are original, the opening of the storefront

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and the sill walls have been altered. These alterations are reversible and this can be undertaken simultaneously when the Fox Theatre is restored.

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NARRATIVE STATEMENT OF SIGNIFICANCE

Summary

The commercial annex to the Fox Theatre was popularly known for several decades as "La Nopalera" because of its principal street-level tenant, a photography shop. This annex, a companion built in 1929 for the premier theatre and adjacent to its lobby, is significant under Criteria A and C. The larger context statement is found in the Historic and Architectural Resources of Downtown Tucson, Arizona Multiple Property Documentation Form. Under Criterion A, this building is related to the context of planning and development in Downtown Tucson and pertains to the theme of specialty store commerce in the central business district. Under Criterion C, this building is a significant as one of downtown Tucson's historic, two-part commercial blocks. The building was designed by California architect Eugene Durfee to complement the adjacent theatre and its façade has modest Art Deco style details. The period of significance begins with its date of construction, 1929, during the third period of Tucson's Central Business District development (1896-1935) and ends in 1953, during the fourth period of development (1935-1970), making the building fifty years old.

Historical Overview

The history of the founding of the commercial annex is that of the Fox Tucson Theatre (see Fox Theatre nomination). In the early decades of the 1900s, to satisfy the public's insatiable appetite for entertainment through live performance and silent motion pictures, independent owner/operators, such as the Diamos family in southern Arizona, began to build theatres and develop flourishing regional chains. The Diamos brothers, Daved, Nick, Frank, John and George, and their uncle, James Xalis, were immigrants from Greece who simplified their surname Diamantatsikos. They found the region to their liking and by 1929 owned most of the theatres in southern Arizona including Tucson's Pima Theatre and Lyric Theatre on Congress down street from the subject site. At that time other Congress Street theatres included the Rialto and the Opera House, owned by the Drachman family, and the Plaza, under construction by Judah Aaron Kaufman, a local merchant. (Boyer 1988.)

However, the Diamos chain and most other regional ones were eventually dominated by the major studio theatre chains that were developing aggressively and simultaneously. Both Fox's West Coast division and Paramount Publix began to compete in Arizona to take over theatres. Paramount took over Rickards and Nace who had theatres in Phoenix, Tucson and other cities and Fox West Coast took over the Diamos theatres in southern Arizona. Apparently the take-over process was coercive but the introduction of the sound motion picture, proliferating at that time, would have required the owners of regional chains to expend considerable capital to retrofit theatres with sound equipment. (Goodkin 2002.)

On August 24, 1929, just as Tucson was about to feel the pressures of the Great Depression, ground was broken on site for the Tower Theatre on W. Congress Street near Stone Avenue. The theatre was to be the "crown jewel" in the Diamos Brothers' Lyric amusement chain. California architect M. Eugene Durfee was the designer and plans had already been drawn up for the elaborate \$300,000 Tower Theatre. On September 28, 1929 of that year, desiring to eliminate competition, Fox West Coast negotiators

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pressured the Damos brothers to lease them the Tower and the other theatres in their chain. The Tower then became the Fox Theatre and construction of the theatre and adjacent commercial building resumed as planned.

In spite of the takeover by Fox West Coast, the Damos family continued to own both Fox complex buildings, on Lots 4 and 5, Block 196, for many decades. The theatre, dual commercial shops and office space they leased to others. The land beneath the edifices, however, remained in the hands of two families, the Allisons and the Metzgers, for many years. The Damos family leased the land from these families and, under the name Lyric Realty Co., acquired Lots 12 and 16 and the improvements thereon, enabling them to start construction of the Tower Theatre. Eventually, by 1971, the Damos family had been able to purchase the Metzger and Allison land. An appraiser's drawings produced in 1955 (see Additional Items) show this divided land ownership during the Damos era (Damos 2003).

Back in 1911, the brothers Frank and Warren Allison had purchased the parcel (lot 3 and part of lot 4, Block 196), and its improvements, a still-existing building that possibly dated back to 1900 (Damos 2003), on the northwest corner of N. Stone Avenue and W. Congress Street. These brothers were the sons of pioneer George Allison, originally of Iowa, who brought his family to Tucson in 1874. Typical of many pioneer entrepreneurs, George Allison and his sons engaged in ranching, mining, general merchandise and real estate development in and around Tucson. From the time the Fox Theatre was built until 1940, the ground floor commercial tenant of this corner building, then addressed 17 W. Congress St., was the Grand Café. The Allison land in Block 196 belonged to Allison heirs until 1970.

A 1923 bargain and sale deed shows that Jeremiah Metzger, a married man, purchased the west 50 feet of lot 4 and its building, one of the Arizona Daily Star buildings, built around 1917 when the newspaper moved from its 30 N. Church Avenue location. Called the "Metzger Building" by the Damos family, today it stands adjacent to and west of the Fox complex and provides access to its second story office (see Section 7). According to Joana Damos and biographical information from the Arizona Historical Society Library, Jeremiah Metzger was a highly esteemed medical doctor. The address 33 W. Congress was given to the second story offices of this building. City directory research shows that the Arizona Daily Star had offices in this building until 1940. Its ground floor shops, 29 and 37 W. Congress, served such tenants as jewelers, a sporting goods merchant, the Western Meat Company and the Emporium.

A scan of Tucson City Directories from 1930 to 1965 reveals that the principal tenant in the east space of the Fox commercial building, 21 W. Congress Street, was La Nopalera, a photographer's shop. La Nopalera appeared in 1933 and was still in operation in 1965. "Nopalera" is the Spanish word for a prickly pear cactus plantation. According to Joana Damos, La Nopalera was the place to go for wedding photographs in Tucson, especially for Hispanic patrons.

La Nopalera's owner was photographer Virginia Kellner Manzo of a family from Mexico. According to Mitzi Manzo Pickett, the owner's daughter, la Nopalera was decorated with an artificial prickly pear cactus in the showroom window, but she does not know the reason for the name. La Nopalera specialized in black and white photographs, but Virginia also touched up with color if required. Weddings, first

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communions, the Tucson Rodeo Parade, portraits of the famous (including Gary Cooper) and not-so famous were among the many subjects photographed.

The shop was divided into zones for different phases of the photographic process. There was a reception area downstairs where young ladies waited on the clients. Behind a partition was the photographing area plus a dark room for developing film and the bathroom. The balcony in existence today served in the photography process as well. Located on the north end was a dark room with enlargers and other equipment for making prints. The east zone of the balcony was laid out for mounting pictures. Virginia was principal photographer but she had an assistant, Luis Bustamante. Virginia's sister, Victoria Kellner Martinez, did dark room work.

Mitzi Manzo Pickett recalls that the whole studio would be decked out in Western décor during rodeo week. When the film "Arizona" was made, William Hogan was one of the clients. Ms. Pickett also recalls a time when trick rider Monte Montana rode his horse up the balcony stairs.

The Fox Candy Shop was in 27 W. Congress Street by 1936 until 1939 but a principal tenant of that space was Rozara Flower Mart, starting in 1942, according to the City Directories. Rozara's remained there until sometime after 1955 and before 1960. According to Joana Damos, Rozara Flower Mart was owned by Meyer Epstein and named after his first wife and daughter who had been killed in an accident. Meyer Epstein and his second wife, Arlene, founded Rozara's downtown in 1937. Apparently the shop then relocated to 27 W. Congress Street. Rozara's catered to a Hispanic clientele as can be seen in its ad for el Dia de Difuntos (the Day of the Dead) (see Additional Items). Jordan Epstein, the son, took over the operation and in 1978 opened a second flower shop, in the Park Mall shopping center. ("Jordan..." 1982).

The 1948 City Directory shows that, by then, the offices of 33 W. Congress Street (which included the second floor of the Metzger building as well as the space above La Nopalera and Rozara Flower Mart) were occupied by the Tucson Jewish Community Council, Tackett Tailoring Co., B. L. Udell General Agency (insurance), Damos Realty Co., Lyric Realty Co. and Tri Delta Amusement Co. The latter three were offices of Damos companies located at 33 W. Congress until 1983 when the family sold the La Nopalera building and the Fox Theatre. By that time the commercial decline of the central business district had ended the Fox Theatre's forty year run as the center of Tucson's entertainment world. The Fox Theatre remained vacant for many years in spite of later efforts to revive it and its commercial building came under separate ownership. Recently, along with the Metzger building, it has been owned by the Lerdal Association.

In the Spring of 1998, a group of concerned citizens joined together in their commitment to revive the landmark theatre. Part of a movement taking place across the country to restore historic theatres, the non-profit Fox Tucson Theatre Foundation grew from this group and purchased the theatre. Its goal is the restoration, renovation and return to the public of this Art Deco jewel. Early in 2003, the Fox Tucson Theatre Foundation purchased this adjacent commercial building to serve expansion needs.

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The Art Deco Style and Theatre Architecture

Art Deco was the style chosen for the Fox Theatre and its companion commercial building. Art Deco was a vibrant style that flowered in the United States in the late 1920s and 1930s. Art Deco movie theatres, an important component of the Art Deco scene, played a leading role in America's visual transformation between the two world wars. This all-pervasive style appeared just when the sound moving picture (or "talkie") was becoming America's most popular, accessible entertainment mode. Signifying "modernity," sound films embodied the latest ideas in technology, production, content and imagery. Although it was the Great Depression, movies expressed optimism. (*Marquee on Main Street* 1982.)

From the information included in this section and in Section 7, it has been shown how this Art-Deco styled two-part commercial block has been significant both for its architectural contribution and for its association with important periods of Tucson's central business district development. This striking two-part commercial block, located on Tucson's Main Street, was a component of a once thriving zone of commercial activity. It was a general-use commercial building that provided a "shell" for second-story office space plus a variety of ground-floor-level specialty shop tenants, most notably La Nopalera and Rozara Flower Mart. Its façade ornamentation in the Zig-Zag Art Deco style was very popular in the United States from the late 1920s-1930s. The façade of this building is a modest example of the style.

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Section Number 10 Page 1

GEOGRAPHICAL DATA

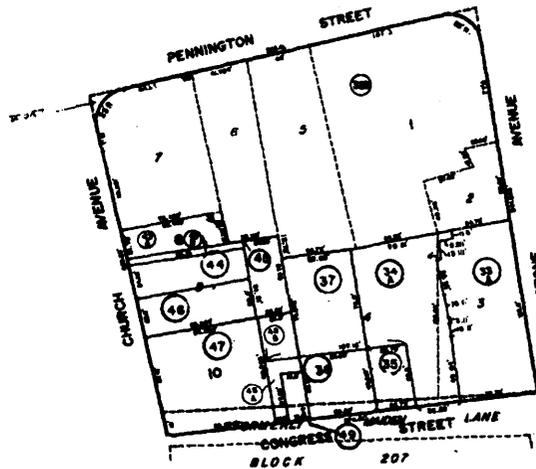
Verbal Boundary Description

Property currently comprises one parcel in Block 196, City of Tucson. This parcel accommodates the rectangular building fronting on W. Congress Street. It is described as tax parcel 117-12-0350, the south 48.05 feet of the west 28.73 feet of the east 118.51 feet of Lots 3 and 4 in Block 196.

BOUNDARY JUSTIFICATION

The boundary of the nominated property corresponds with the current ownership of the property.

ASSESSOR'S RECORD MAP
117-12
2/17
CITY OF TUCSON
BLOCK 196



1900
←

SCALE 1" = 50'
SEE BOOK 3, PAGE 71 M.S.P.
200-1

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Section Number Photos Page 1

PHOTOGRAPHS

The following information is the same for all photographs:

Photographer: Janet Parkhurst
Date: March 14, 2003
Location of Original Negatives: Office of Janet H. Strittmatter Inc.

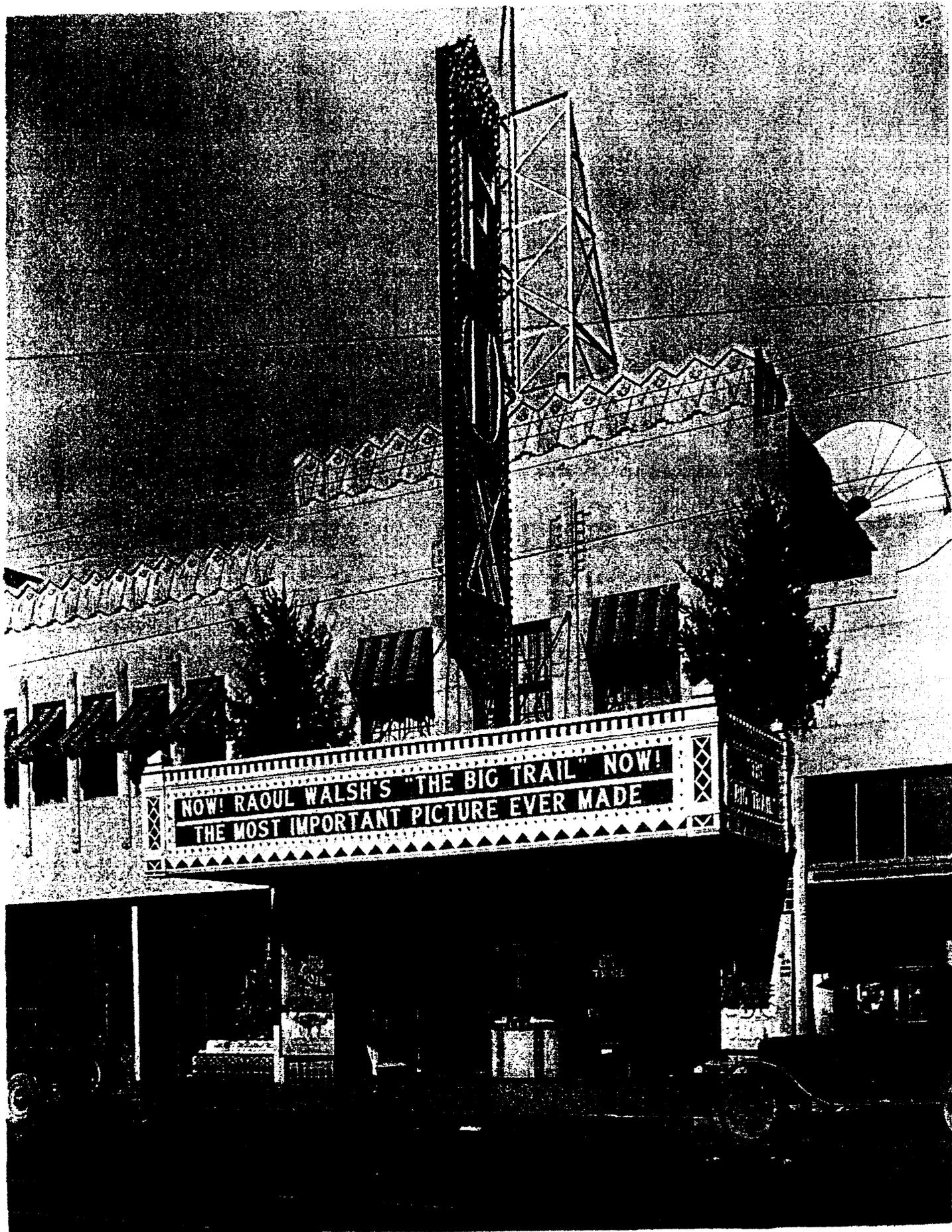
Photographs have been labeled with an archival pen.

- 1) View of south façade showing relationship to adjacent Fox Tucson Theatre.
View Direction: N
- 2) View of south façade showing storefront and second-story office zone.
View Direction: N
- 3) Detail of Art Deco style cast stone ornament.
View direction: N
- 4) Interior restaurant view showing former La Nopalera space with original balcony.
View Direction: NE
- 5) Original staircase to balcony, former La Nopalera space.
View Direction: SE
- 6) View of west shop zone showing structural column.
View Direction: SW
- 7) View of basement showing reinforced concrete framing, deteriorating concrete slab and storage room.
View Direction: SE
- 8) View of south wall, second floor office.
View Direction: S
- 9) View of west wall, second floor office.
View Direction: W
- 10) View into northwest corner, second floor office.
View Direction: NW

Fox Theatre 1930

B# 35,341

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ADDITIONAL ITEMS #1

1934 ADDITIONAL ITEMS # 2



FOX
Fiber Shop

DOORWAY

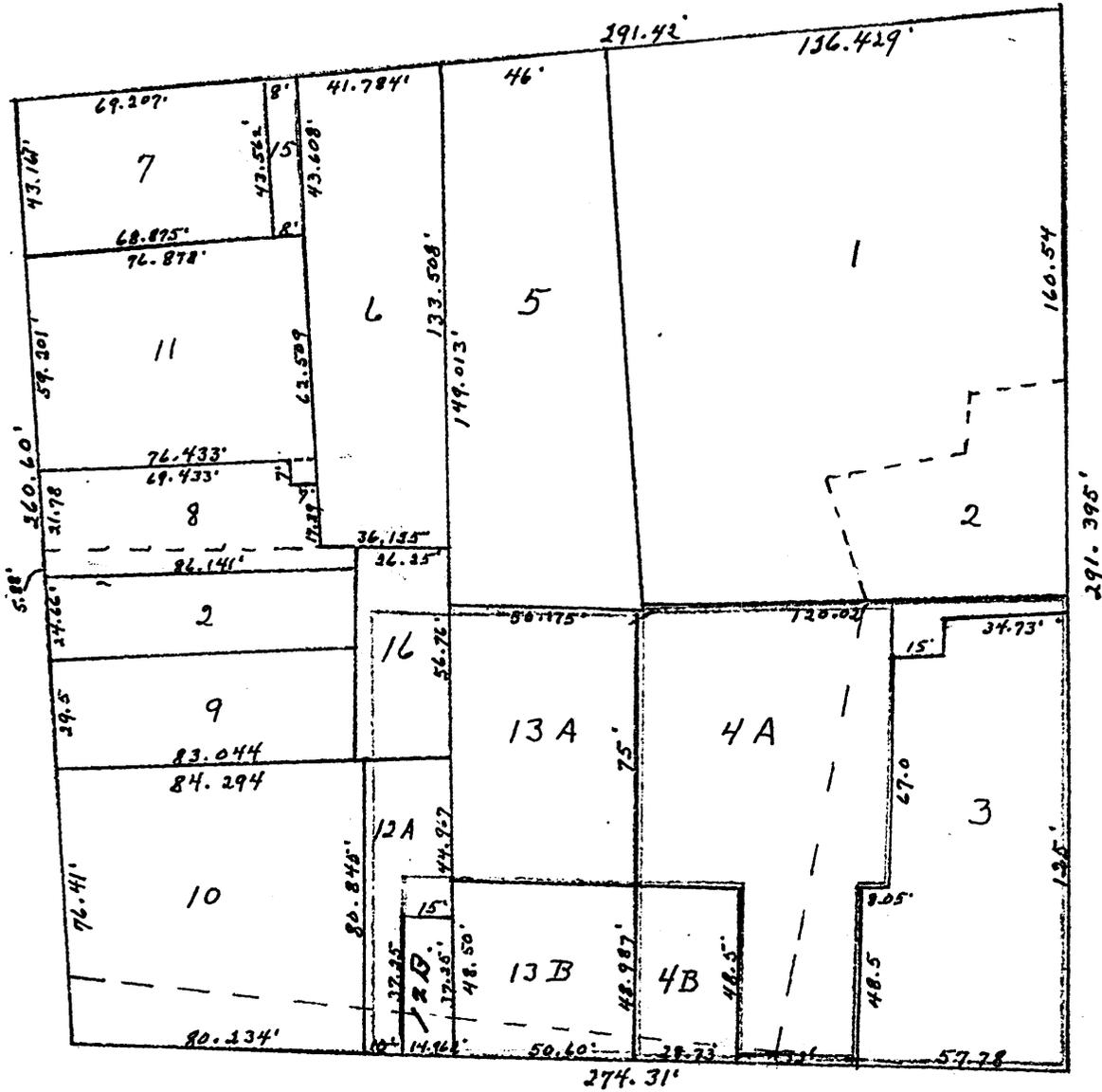
NOTICE: THIS MATERIAL IS...

BLOCK 196 CITY

Pennington St.

Church Street

Stone Avenue



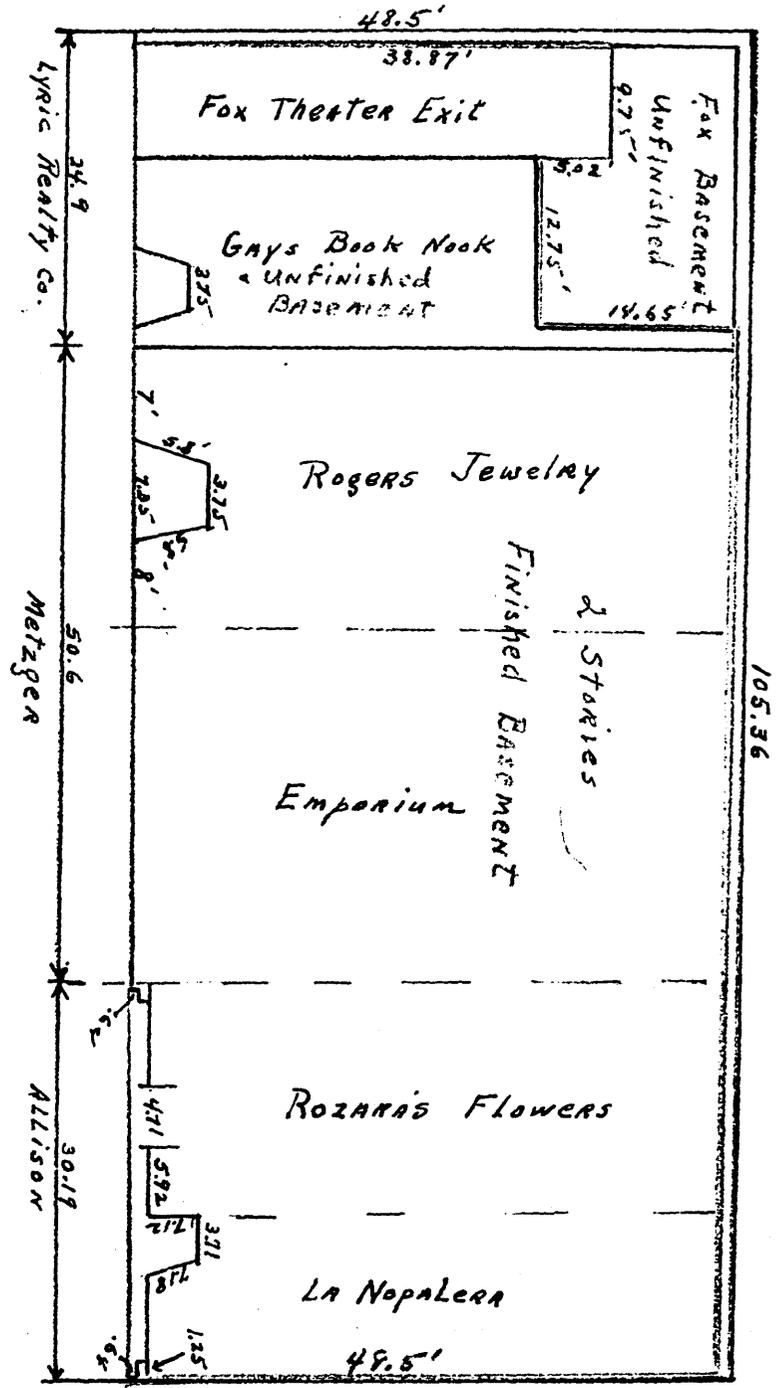
Congress Street

Legend

- Allison Lease
- - - Metzger Lease
- · · Lyric Lease
- Fox Theater

ADDITIONAL ITEMS # 3

21-27-29-37-47 West Congress
 2nd Floor - Offices



El Dia de Difuntos Es El Martes, 2 de Nov.

**Y ESTAMOS ORGULLOSOS DE PRESENTAR LA SE-
LECCION MAS GRANDE Y MAS ESCOGIDA DE
CORONAS Y RAMOS SIEMPREVIVA, ARTIFICIALES,
DE TODO ARIZONA**

Sugerimos a Usted que ordene sus compras cuanto antes, especialmente este año — pues pueda sucedernos que no podamos conseguir mas por largo tiempo.

**Ahora Esta Completo Nuestro Surtido - Todos Los
Colores, Tamaños y a Precios, Como Siempre
RAZONABLES !!**

**USE NUESTRO PLAN DE CREDITO, DE APARTAR LO QUE
G U S T E !!**

Un pequeño deposito hara posible que guardemos para Usted cualesquier Corona hasta el Dia de Fieles Difuntos, y si Usted lo desea, pueda pagar en abonos regulares pequeños por lo que le apartemos.

**Tenemos Abiertos Las Noches y Los Domingos Para
Mayor Conveniencia De Ud.
TAMBIEN TENEMOS!
LA SELECCION MAYOR DE
CORONAS DE FLORES FRESCAS !!**

Si Usted vive demasiado lejos puede telefonarnos al
TELEFONO 5391 — SE LAS ENVIAREMOS O MANDENOS
DECIR LO QUE DESEA.

Otra vez recordamos a Usted que
HAGA SUS COMPRAS TEMPRANO
Para que escoja de lo mejor y evite Desilusiones

"Hablamos Español"

- ROZARA FLOWER MART -

27 Congreso Al Oeste
Telefono 5391 — — — Abierto de Noche y Domingos
RAMOS CORONAS BOUQUETS