

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form



1189

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).

1. Name of Property

historic name San Rafael Estates
other names/site number _____

2. Location

street & number North east corner of Broadway Blvd. and Wilmot Road not for publication
city or town Tucson vicinity
state Arizona code AZ county Pima code 019 zip code 85710

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, 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 at the following level(s) of significance:

___ national ___ statewide X local

James W. Gorman AZ SHPO 4 DECEMBER 2012
Signature of certifying official/Title Date

AZ State Parks/State Historic Preservation Office
State or Federal agency/bureau or Tribal Government

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

Signature of commenting official _____ Date _____
Title _____ State or Federal agency/bureau or Tribal Government _____

4. National Park Service Certification

I hereby certify that this property is:

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

Joe Edson Mc Beall 1-23-13
Signature of the Keeper Date of Action

San Rafael Estates Historic District
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5. Classification

Ownership of Property
(Check as many boxes as apply.)

Category of Property
(Check only one box.)

Number of Resources within Property
(Do not include previously listed resources in the count.)

- private
- public - Local
- public - State
- public - Federal

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

| Contributing | Noncontributing | |
|--------------|-----------------|--------------|
| 56 | 13 | buildings |
| | | sites |
| 3 | | structures |
| | | objects |
| 59 | 13 | Total |

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

Number of contributing resources previously listed in the National Register

6. Function or Use

Historic Functions
(Enter categories from instructions.)

DOMESTIC / single dwelling

Current Functions
(Enter categories from instructions.)

DOMESTIC / single dwelling

7. Description

Architectural Classification
(Enter categories from instructions.)

MODERN MOVEMENT: Ranch Style

Materials
(Enter categories from instructions.)

foundation: CONCRETE

walls: ADOBE, BRICK, WOOD

roof: ASPHALT, SYNTHETICS

other: OTHER: block patio walls

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Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

The San Rafael Estates subdivision was constructed between 1954 and 1956, and is located in east-central Tucson, Arizona. The primary character-defining features of San Rafael Estates are the uncommon layout of discontinuous, curving streets, eclectic landscaping, and Modern Ranch houses. The original subdivision is largely intact, though many houses have been modified over the years. The modifications to the individual houses have not adversely impacted the overall character of the neighborhood. The prominent consideration of the automobile was typical for the period. San Rafael Estates exemplified popular post-World War II planned communities in Tucson.

Within the proposed district, there are 69 residences, 2 formal entry walls, and 1 swimming pool facility. Of these, 56 residences, 2 formal entry walls and the swimming pool retain their character-defining features and are considered to be contributing properties. Although 13 residences have been modified and are no longer contributors, the subdivision retains and expresses its original character.

Narrative Description

San Rafael Estates is a small subdivision of 69 houses that was platted in 1954 and built between 1954 and 1956.

Location

The San Rafael Estates subdivision is located in east-central Tucson, Arizona. Tucson is located in the southern portion of the state, approximately 60 miles north of the Mexican border, and is surrounded by the Sonoran Desert. The Santa Catalina Mountains are located approximately 7 miles north of the subdivision, and the Rincon Mountains are located approximately 9 miles to the east. The subdivision is in Section 7 of Township 14 South, Range 15 East of the Gila and Salt River Meridian.

The subdivision is located northeast of the intersection of Broadway Boulevard and Wilmot Road adjacent to suburban residential and commercial developments that were built between 1950 and 1980. At the time of construction (1954-1956) the area was part of unincorporated Pima County. It was annexed into the City of Tucson in 1959.

Located approximately seven miles east of the original Tucson town site, today this area is considered the heart of Tucson's east side.

Boundaries

The San Rafael Estates boundaries are defined by the original subdivision configuration, with Broadway Boulevard to the south, Wilmot Road to the west, St. Joseph's Hospital to the north, and Casa Loma Estates to the east. At the southwest corner of the subdivision (the intersection of Broadway Boulevard and Wilmot Road) is the Wilmot Plaza Shopping Center, a retail hub built in 1957 that was part of the Lusk subdivision development. With its significant redesign and alterations, it is excluded from the historic district's boundaries.

The intersection of Broadway Boulevard and Wilmot Road has major commercial development on all four corners, including retail and mid-rise office development. At the subdivision's northern edge is the St. Joseph's Hospital campus, which has both low-rise and mid-rise structures. Adjacent to the hospital is the Wilmot Branch of the Tucson-Pima County Public Library, and the St. Michael and All Angels Episcopal Church and Parish Day School; both of these properties have been identified for their historic significance.

Close to the district are several other post-World War II subdivisions developed both before and after the construction of San Rafael Estates. To the east, Casa Loma was platted and developed starting in 1957. The subdivision was developed as 1/4 acre lots which were sold individually for custom home construction. A 1/4 mile to the north is Harold Bell Wright Estates, which was platted in 1950 and built during the 1950s and 1960s. The neighborhood is characterized by 1/2 to 1 acre lots with extensive native desert vegetation and large custom houses. Harold Bell Wright Estates is now a National

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Register Historic District. South of Broadway Boulevard is the Manana Vista subdivision of single family tract houses on 8000 square foot lots. Manana Vista was platted in 1952 and built out in the following years.

Neighborhood Layout

San Rafael Estates was laid out with limited access points and residential front façades facing away from major arterials. The two primary entrances directly off of Wilmot Road and Broadway Boulevard were marked by formal low entryway walls constructed during the period of significance. Stuccoed walls with burnt adobe trim and integrated planters feature the name "San Rafael Estates" in wrought iron. One residence at the corner of Avenida De San Ramon and Broadway has been reconfigured to provide primary access from the Broadway commercial corridor and has been converted to commercial use. A single, primary road curves and winds through San Rafael, and connects the two neighborhood access points. Three curving secondary streets branch off in T-intersections from this primary drive and terminate in cul-de-sacs. The neighborhood layout follows the natural (though slightly altered) topography of the property and maximizes views of the Santa Catalina Mountains by organizing most of the streets along the east-west axis. The neighborhood has an inward facing, insular character.

The pool facility is centrally located adjacent to two T- intersections, which puts more than 50% of the homes less than one block away from the pool.

A comprehensive series of drainageways were included in the overall design and run along the perimeter of the property on the east, north and southwest, providing a landscaped buffer zone between the residents and the adjacent commercial properties. The drainage along the north is lined with oleander shrubbery, while the southwest drainage was previously lined with eucalyptus trees, many of which have died. Alleyways provide access to the backyards of all houses. Vertical wood slatted fencing and concrete masonry walls are the primary outward expression of the neighborhood toward Wilmot and Broadway.

The original neighborhood layout remains intact.

Streetscape

San Rafael is characterized by asphalt-paved streets with rolled curbs and flanked by eclectic desert and imported low-water use flora, including desert shrubs, cacti, Aleppo pine, palm, mesquite, palo verde, and ornamental shrubbery, including juniper and oleander. Front yards are usually covered in decorative gravel and usually have gravel or asphalt driveways. The original landscaping also utilized decorative gravel and ornamental desert plants, but the plantings were much more spare, possibly because owners were expected to landscape their own properties or because of the limited water supplies available. Some houses also had front lawns, but most have since been removed. Homeowners have provided additional landscaping over the years.

Individual houses were usually sited approximately 40 feet from the curb in the center of the lot. The long axis of most houses is parallel with the street; about 10% are placed with their long axis perpendicular to the street. Driveways and carports are located in the front or side of each house, though some carports have been modified over the years. The consistent scale of the houses, consistently eclectic landscaping, and use of burnt adobe create a strong sense of identity for the neighborhood, but there is no sense of repetition or uniformity.

The curving, discontinuous streets and eclectic landscaping give the neighborhood an informal, picturesque quality. The landscaping, low-profile houses, variation (in model, orientation and elevation) of each house, variety (of size and location) of carports combined with the lack of sidewalks establish a modest, informal, almost rural character to the neighborhood.

Land Use

San Rafael Estates is composed of single-family residences located on rectangular and irregularly shaped 1/4 acre lots. Most homes are centered on the lot with front yards landscaped with decorative gravel and low-water use ornamental landscaping; almost no homes within the district have front lawns, though many houses have lawns in their backyards. All houses have large, private outdoor spaces in backyards. A few also have concrete masonry walls enclosing a semi-private patio in the front yard, with informal entryways either on the front elevations or adjacent to the carport on one side of the house.

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Residential Architecture

The houses in San Rafael Estates are a regional and Modern variation on the Ranch style. Most of the houses have a low, horizontal profile, with informal entries and asymmetrical facades. The original houses ranged in size from 1600-1900 square feet.

All houses in San Rafael share common characteristics. Most commonly, burnt adobe was chosen as a primary building material; red brick used as a secondary material. The houses typically extend to within 10 feet of each side of the lot, and are generally centered front to back. Almost universal is the modern roof forms of pitched gable or shed roofs, wide fascia boards and built-up roofing with polymer coating. The roofs were originally covered with decorative gravel as ballast, but these have all been removed over the years. Every home originally featured an integrated carport for one or two cars. The carports provide depth to the facade. Some carports have been enclosed as garages, others have been enclosed and included as part of the interior of the house. Other consistencies maintained through the entire period of significance include adobe chimneys, concrete slabs, ribbon windows and window walls, sliding glass doors, and wood clapboard siding. The original windows included steel for operable windows and sliding glass doors, and wood or steel for fixed windows, depending on location. Many of the windows have been replaced with vinyl or aluminum windows over the years.

The neighborhood has a cohesive architectural character as a result of the limited variety of architectural forms and materials. There are three models located in the subdivision, but the variety of elevation and orientation options give each house a sense of individuality. The orientation of individual homes not only responds to the views of the Santa Catalina Mountains, but also minimizes sun exposure on primary windows.

The Arizona State Historic Preservation Office Revised Policy Statement for Recommendations of Eligibility of Buildings to the Arizona Register of Historic Places (March 25, 2011) was used to inform determination of contributing and non-contributing status related to changes, additions, carport infill, solid front walls and landscaping.

Of the 59 contributing resources within San Rafael, 56 Lusk-built residences, 1 swimming pool, and 2 entry walls have maintained their integrity and are considered to be contributors to the Historic District. Of the 13 noncontributing residences, all 13 have lost architectural integrity.

1. Lack of integrity due to carport modification: The most common alteration to San Rafael residences is the enclosure of carports into garages or living spaces. The March 25, 2011 The Arizona State Historic Preservation Office Revised Policy Statement for Recommendations of Eligibility of Buildings to the Arizona Register of Historic Places policy concluded:

1. For porch or carport infill additions within the property's period of significance:
 - a. The significance of the infill must be assessed regardless of compliance with the Secretary's Standards.
 - b. If determined significant the property should be considered eligible.
 - c. If determined not to be significant but still meets the Secretary's Standards the property should be considered eligible.
 - d. If determined not to be significant and not meet the Secretary's Standards the property should be considered ineligible.
2. For porch or carport infill additions outside the property's period of significance:
 - a. If the infill meets the Secretary's Standards the property should be considered eligible.
 - b. If the infill does not meet the Secretary's Standards the property should be considered ineligible.
3. To meet the Secretary's Standard a porch or carport infill addition should to the greatest extent possible:
 - a. Not destroy character-defining features of the original building including any porch or carport features.
 - b. Not destroy the original bay expression of the original porch or carport.
 - c. Be infilled with panels of glass, glass block, stucco or horizontal wood siding that are distinctive but compatible with the original building and reinforce the bay expression of the original feature.
 - d. Not incorporate discrete openings but utilize grouped or ribbon openings that blend with the infill panels. New doors should be on primary facades.
 - e. If infilled as a garage, incorporates a plane and simple garage door that matches the full width of the original carport.
 - f. Have new walls offset inward from the original bay structure or have new walls that express the underlying structural bays as a surface treatment.

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- g. Defer to the original building, porch and/or carport.
- h. Retain the original driveway location.

These guidelines were used to determine eligibility of carport additions and enclosures.

2. Age: Within San Rafael there are no homes constructed after the period of significance (1954 – 1956).

3. Lack of integrity due to alteration to street façade: A number of homes in San Rafael have had extensive alterations to their street façade. As a result, they have lost their character-defining features. Common alterations include additions and/or extensive modifications that obscure the original design intent. The most common modifications within San Rafael include carport enclosures or conversion to garages, the application of stucco, modifications to windows, and the addition of walls and other landscape elements that obscure the front façades. In some cases, these changes obviate the primary architectural objective and negatively impact the cohesiveness of the neighborhood.

Site Number Address Historic Name Lusk Model Contributor or Non Reason

| Site Number | Address | Historic Name | Lusk Model | Date | Con/Non | Reason for Non. |
|-------------|---------|----------------------|----------------------|------|---------|---------------------------|
| SRE-001 | 2 N | Avenida De San Ramon | Home for All America | 1955 | C | |
| SRE-002 | 13 N | Avenida De San Ramon | Lanai | 1955 | C | |
| SRE-003 | 14 N | Avenida De San Ramon | Lanai | 1955 | C | |
| SRE-004 | 25 N | Avenida De San Ramon | Home for All America | 1955 | C | |
| SRE-005 | 26 N | Avenida De San Ramon | Monterrey | 1955 | C | |
| SRE-006 | 37 N | Avenida De San Ramon | Lanai | 1956 | NC | alterations |
| SRE-007 | 38 N | Avenida De San Ramon | Lanai | 1955 | C | |
| SRE-008 | 49 N | Avenida De San Ramon | Lanai | 1955 | C | |
| SRE-009 | 50 N | Avenida De San Ramon | Monterrey | 1955 | NC | alterations and additions |
| SRE-010 | 55 N | Avenida De San Ramon | Monterrey | 1955 | NC | alterations |
| SRE-011 | 60 N | Avenida De San Ramon | Home for All America | 1955 | C | |
| SRE-012 | 61 N | Avenida De San Ramon | Home for All America | 1955 | C | |
| SRE-013 | 101 N | Avenida De San Ramon | Lanai | 1955 | C | |
| SRE-014 | 102 N | Avenida De San Ramon | Lanai | 1955 | C | |
| SRE-015 | 113 N | Avenida De San Ramon | Monterrey | 1955 | C | |
| SRE-016 | 114 N | Avenida De San Ramon | Monterrey | 1955 | C | |
| SRE-017 | 125 N | Avenida De San Ramon | Lanai | 1955 | C | |
| SRE-018 | 126 N | Avenida De San Ramon | Home for All America | 1955 | C | |
| SRE-019 | 138 N | Avenida De San Ramon | Monterrey | 1955 | C | |
| SRE-020 | 150 N | Avenida De San Ramon | Home for All America | 1956 | C | |
| SRE-021 | 6425 E | Broadway Blvd. | Lanai | 1955 | NC | alterations |
| SRE-022 | 6301 E | Calle De San Alberto | Home for All America | 1954 | NC | additions |
| SRE-023 | 6302 E | Calle De San Alberto | Monterrey | 1955 | C | |
| SRE-024 | 6313 E | Calle De San Alberto | Monterrey | 1955 | NC | alterations and additions |
| SRE-025 | 6314 E | Calle De San Alberto | Monterrey | 1955 | C | |
| SRE-026 | 6325 E | Calle De San Alberto | Lanai | 1955 | C | |
| SRE-027 | 6326 E | Calle De San Alberto | Home for All America | 1955 | C | |
| SRE-028 | 6338 E | Calle De San Alberto | Monterrey | 1955 | NC | alterations |
| SRE-029 | 6341 E | Calle De San Alberto | Lanai | 1955 | C | |
| SRE-030 | 6350 E | Calle De San Alberto | Monterrey | 1955 | C | |
| SRE-031 | 6401 E | Calle De San Alberto | Home for All America | 1955 | C | |
| SRE-032 | 6402 E | Calle De San Alberto | Lanai | 1955 | C | |
| SRE-033 | 6407 E | Calle De San Alberto | Lanai | 1955 | C | |
| SRE-034 | 6414 E | Calle De San Alberto | Home for All America | 1955 | NC | alterations |
| SRE-035 | 6419 E | Calle De San Alberto | Lanai | 1955 | C | |

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| | | | | | | |
|---------|--------|--------------------------|----------------------|------|----|---------------------------|
| SRE-036 | 6426 E | Calle De San Alberto | Monterrey | 1955 | NC | alterations and additions |
| SRE-037 | 6429 E | Calle De San Alberto | Home for All America | 1956 | C | |
| SRE-038 | 6437 E | Calle De San Alberto | Lanai | 1956 | C | |
| SRE-039 | 6438 E | Calle De San Alberto | Home for All America | 1955 | C | |
| SRE-040 | 6449 E | Calle De San Alberto | Monterrey | 1955 | C | |
| SRE-041 | 6301 E | Paseo San Andres | Home for All America | 1955 | C | |
| SRE-042 | 6302 E | Paseo San Andres | Monterrey | 1955 | C | |
| SRE-043 | 6313 E | Paseo San Andres | Lanai | 1955 | C | |
| SRE-044 | 6314 E | Paseo San Andres | Home for All America | 1955 | C | |
| SRE-045 | 6325 E | Paseo San Andres | Home for All America | 1955 | C | |
| SRE-046 | 6326 E | Paseo San Andres | Monterrey | 1955 | NC | alterations and additions |
| SRE-047 | 6337 E | Paseo San Andres | Lanai | 1955 | C | |
| SRE-048 | 6338 E | Paseo San Andres | Home for All America | 1955 | C | |
| SRE-049 | 6349 E | Paseo San Andres | Home for All America | 1955 | C | |
| SRE-050 | 6350 E | Paseo San Andres | Monterrey | 1954 | C | |
| SRE-051 | 6361 E | Paseo San Andres | Monterrey | 1955 | NC | alterations and additions |
| SRE-052 | 6401 E | Paseo San Ciro | Swimming Pool | 1955 | C | |
| SRE-053 | 6402 E | Paseo San Ciro | Monterrey | 1955 | C | |
| SRE-054 | 6414 E | Paseo San Ciro | Home for All America | 1955 | NC | alterations |
| SRE-055 | 6421 E | Paseo San Ciro | Lanai | 1955 | C | |
| SRE-056 | 6426 E | Paseo San Ciro | Lanai | 1955 | C | |
| SRE-057 | 6437 E | Paseo San Ciro | Monterrey | 1955 | C | |
| SRE-058 | 6438 E | Paseo San Ciro | Home for All America | 1955 | C | |
| SRE-059 | 6449 E | Paseo San Ciro | Home for All America | 1955 | C | |
| SRE-060 | 6450 E | Paseo San Ciro | Monterrey | 1955 | C | |
| SRE-061 | 1 N | Paseo San Pedro | Lanai | 1955 | NC | alterations and additions |
| SRE-062 | 2 N | Paseo San Pedro | Home for All America | 1955 | C | |
| SRE-063 | 13 N | Paseo San Pedro | Home for All America | 1955 | C | |
| SRE-064 | 14 N | Paseo San Pedro | Lanai | 1955 | C | |
| SRE-065 | 25 N | Paseo San Pedro | Lanai | 1955 | C | |
| SRE-066 | 26 N | Paseo San Pedro | Home for All America | 1955 | C | |
| SRE-067 | 37 N | Paseo San Pedro | Monterrey | 1955 | C | |
| SRE-068 | 38 N | Paseo San Pedro | Lanai | 1955 | C | |
| SRE-069 | 50 N | Paseo San Pedro | Home for All America | 1955 | C | |
| SRE-070 | 62 N | Paseo San Pedro | Monterrey | 1955 | C | |
| SRE-071 | N | Wilmot Rd. & San Alberto | Entry Wall | 1955 | C | |
| SRE-072 | S | Wilmot Rd. & San Alberto | Entry Wall | 1955 | C | |

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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.)

Property is:

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

Areas of Significance

(Enter categories from instructions.)

COMMUNITY PLANNING AND DEVELOPMENT

ARCHITECTRE

Period of Significance

1954-56

Significant Dates

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Lusk Corporation

Period of Significance (justification)

1954 – 1956

Construction began in 1954 and continued to complete buildout in 1956.

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Criteria Considerations (explanation, if necessary)

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

San Rafael Estates is eligible for listing in the National Register at the local level under Criterion A: Community Development and Planning and Criterion C: Architecture.

Under **Criterion A**, San Rafael Estates is eligible as a mid-twentieth century post-World War II planned residential neighborhood located in east-central suburban Tucson. The Lusk Corporation development of San Rafael is one of the best examples of mid-1950s middle class residential design in Tucson. The subdivision expresses not only Tucson housing trends, but also the Lusk Corporation's aesthetic and economic values, and is an enduring expression of southwestern American culture during the period of significance.

The subdivision of former homesteads and farmland on the outskirts of Tucson had become a standard practice for suburban residential development for decades, and San Rafael was no exception. The process of subdivision, rezoning and development continued throughout the eastward expansion of the City. Like other large-scale post war Tucson developers, Lusk was responsible for all phases of development, including planning, platting, construction, and sales.

Under **Criterion C**, San Rafael Estates is also considered significant as a representative contiguous collection of award-winning Modern Ranch houses designed by Robert Andrew Little and Arthur H. Rader and built by the Lusk Corporation. The subdivision was groundbreaking in its integration of Modern design, the Ranch style, and regional influences. The Lusk Modern Ranch was a response to the desert climate and available regional building materials dominant in Tucson after 1945. This unified and cohesive collection demonstrates a harmonious architectural iconography.

These forms are associated with local, national and international trends of the period. The neighborhood's period of significance is from the start of construction by Lusk in 1954 to the complete buildout of the San Rafael development in 1956.

Narrative Statement of Significance (Provide at least one paragraph for each area of significance.)

Criterion A: Community Planning and Development in Tucson 1954 - 1956

In 1954, the Sisters of St. Joseph of Carondelet agreed to sell 40 acres to the Lusk Corporation at the northeast corner of Broadway Boulevard and Wilmot Road. The development plat and construction started immediately on the new San Rafael subdivision. The neighborhood and streets were named in honor of Catholic saints; of note, Raphael was known for his healing powers, a role in keeping with the Sisters' primary mission.

At the time of subdivision platting in August 1954, the new subdivision was three miles east of the Tucson city limits. The selection of this land for subdivision was strategic for Lusk because State law required development within three miles of Tucson's city limits to conform to City requirements. This added cost for development that was significant enough to create a leapfrog character to Tucson's eastward expansion as developers tried to avoid these added costs. For instance, some builders did not pave the streets in their subdivisions. Lusk, catering to a more sophisticated and higher-end market did provide paved streets, but did not, for instance, build sidewalks.

Robert F. Lusk and the Lusk Corporation in Post-World War II Tucson

In 1950, Robert F. Lusk Jr. (1923-1995) founded the Tucson-based Lusk Corporation, and under his direction, the company became the fifth largest home builder in the nation. The development projects and "Lusk Home" helped shape and articulate the character of the expanding Tucson community, starting in the early 1950s through the corporation's ultimate collapse in 1966. San Rafael Estates was one of the Lusk Corporation's outstanding neighborhoods, and was groundbreaking in its integration of Modern design concepts, the Ranch style, and regional influences.

Robert Lusk was born in 1923 to a family that valued education, community involvement, and entrepreneurship. Lusk's father, a lawyer educated at the University of Alabama, served as a first lieutenant in Europe during World War I, and later became president of the Moore Brothers Electric Company of Houston (TDC, 21 October 1965). Lusk received an

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engineering degree from Rice University and an MBA from Harvard Business School, and, in 1948 at 26 years old, began a career in construction and development in Arizona (THBA 1956:41).

Although he started his business in Phoenix in 1948, within the year Lusk had moved his operations to Tucson, building his first Tucson home in 1949 in the San Clemente neighborhood, a district listed on the National Register of Historic Places. (TDC, 29 January 1958) San Clemente was described in the 2002 National Register of Historic Places nomination as a "significant [...] upper-middle class Tucson neighborhood that demonstrated transitional patterns of subdivisions and architectural styles from the gold-plated 1920s through the austere Great Depression and World War II, to the prosperous 1950s." (Ryden 2002:7:1)

The Lusk Corporation, formed in 1950, was a fully integrated vertical development company, subdividing the land, providing the infrastructure, and finishing with the planning, architectural design, construction and sales of the individual houses. (THBA 1956:41)

The history of The Lusk Corporation can be divided into two phases: 1950 to 1958 and 1959 to 1966. The first phase was defined by smaller-scale developments with an emphasis on quality, materials, finishes, architectural details, and innovative Modern design. These first-phase projects were primarily based in Tucson and received numerous awards. Second-phase characteristics include rapid growth, larger development projects, smaller lots, a streamlined construction process, factory-based mass production, an emphasis on reducing construction costs, and a de-emphasis of the original, more exuberant architectural character. Second-phase projects were developed throughout the country as the company expanded into Nevada, Texas, Indiana, Missouri, California, New Mexico, Illinois and New York.

These two phases generally correspond to the Second and Third phases of postwar growth in Tucson as described in "Tucson Post-World War II Residential Subdivision Development 1945-1973":

Between 1951 and 1956 Tucson experienced a second post war growth period, following concerted efforts by community boosters to diversify the economy and attract new industry. This translated into a pronounced housing boom, with an average of almost 22 new subdivision plats recorded each year, and an average yearly construction rate of 1,600 new single family homes – more than triple the production rate in the first early post-war period. This period of activity was characterized by developments that were larger, averaging 132 single family houses and more sophisticated, as the corporate subdivider and professional development companies played an increasingly greater role in residential subdivision practices. (Akros 2007:22)

Tucson experienced a third period of growth in residential subdivision development between 1957 and 1966. The annual average number of new plats dropped slightly from 22 to 19, but the average number of single family homes completed annually grew to 1,700. The typical development in this period had 170 houses. These trends illustrate that developers were relying on economies of scale and vertical development practice to improve overall productivity. Housing developments continued to move farther out from the city center in this third period of post-war growth. (Akros 2007:22)

The first fully developed Lusk subdivision, started in 1950, was called *Colonia Alegre*, and was located just east of San Clemente, south of Broadway Boulevard and east of Columbus Boulevard. The subdivision featured long curving streets and brick houses built in the popular ranch style. By 1952, *Highland Vista* was platted and under construction north of Broadway Boulevard and west of Craycroft Road. In *Highland Vista*, there were several amenities that would distinguish Lusk from other mid-priced developments in the early 1950s, including a community pool, a park, distinctive landscaping, and a range of models and elevations that allowed Lusk to assure buyers that no two houses on any street would be identical. This was followed in 1954 by *Villa Serena* north of Pima Street, east of Sahuara Avenue. *San Rafael Estates* was also started in 1954, northeast of the intersection of Broadway Boulevard and Wilmot Road. Other first phase projects included *Indian Ridge* in 1955 (placed on the National Register of Historic Places in 2010 and published in *Atomic Ranch* magazine in 2011), *Glen Heather* in 1956, *Kingston Knolls* in 1957 and *Suffolk Hills* in 1958. With the exception of *Villa Serena*, these subdivisions were mid-priced housing developments.

"Land speculation was a way of life in Tucson" (Campbell 1966:81) and it enabled Lusk to capitalize on early land investments to help finance new developments and company expansion.

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Lusk Corp. made its biggest early profits in land. The company tried to anticipate future growth and buy five years ahead of it. Saying in its prospective, '[...] this has enabled the company to develop properties at prices substantially below market prices at the time of development.' (Campbell 1966:81)

Lusk would then borrow on the land equity to create capital, which funded construction. Increases in land value boosted this equity and Lusk's ability to expand.

These early developments exhibit an emphasis on construction quality. In 1953 Robert Lusk, Charlie Wilson, Gordon Fremming, Marvin Volk and Yale Epstein founded the Tucson Home Builders Association (THBA), an organization that later became the Southern Arizona Home Builders Association (SAHBA). By July 1953 the group was officially affiliated with the National Home Builders Association. THBA required its members comply with a stated code of ethics, with the purpose of "improving the ethics and construction standards of the local building industry." Lusk served as the first president (ADS, 1 June 1953).

During the early 1950s Lusk expanded the corporation staff to 24 specialists with skill sets focused on various aspects of residential development, from home economists to mortgage officers. In addition to Robert Lusk, the policymaking executive committee consisted of Boyd T. Prior, vice president in charge of sales and development; Walter C. Roediger, vice president in charge of production; and Russell Wilde, treasurer. (THBA 1956:41)

In 1954, the Lusk Corporation embarked on San Rafael Estates.

During the development and buildout of San Rafael, other Lusk subdivisions were underway including the 1954 *Villa Serena*, and the 1955 *Indian Ridge Estates*. *Villa Serena* was designed for entry-level home buyers, with small houses constructed of painted concrete masonry. *Indian Ridge* consisted of five separate but contiguous subdivisions with three distinct phases. Many of the early houses in *Indian Ridge* were similar models to those used in San Rafael. The development was five times as large as San Rafael, and build out took nearly 10 years. In 1956, as the last few houses were being completed in San Rafael, work began down the road on *Glen Heather Estates*, southwest of Broadway Boulevard and Kolb Road.

| Major Lusk Projects in Tucson | Year Platted | Location |
|----------------------------------|--------------|-------------------------------------|
| <i>Colonia Allegre</i> | 1950 | SE Broadway and Columbus |
| <i>Highland Vista</i> * | 1952 | NW Broadway and Craycroft |
| <i>Villa Serena</i> | 1954 | NE Pima and Sahuara |
| <i>San Rafael Estates</i> * | 1954 | NE Broadway and Wilmont |
| <i>Indian Ridge Estates</i> * | 1955 | NW Tanque Verde and Sabino Canyon |
| <i>Indian Crest Estates</i> | 1956 | NW Tanque Verde and Sabino Canyon |
| <i>Glen Heather Estates</i> | 1956 | SW Broadway and Kolb |
| <i>Indian Ridge Terrace</i> | 1957 | NW Tanque Verde and Sabino Canyon |
| <i>Kingston Knolls Terrace</i> * | 1957 | NE/NW Broadway and Kolb |
| <i>Suffolk Hills</i> | 1958 | SE Magee and Oracle |
| <i>Cloud Ridge</i> | 1959 | SE Broadway and Pantano |
| <i>Shadow Mountain</i> | 1959 | NE Hardy Road and Calle Buena Vista |
| <i>Sherwood Village</i> | 1959 | SE Broadway and Pantano |
| <i>Desert Steppes</i> | 1959 | SE Broadway and Pantano |
| <i>Citation Park</i> | 1959 | SW Broadway and Alvernon |
| <i>Glenn Aire</i> | 1960 | N Glenn between Swan and Craycroft |
| <i>Lakeside</i> | 1963 | SE Golf Links and Pantano |

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- * Received The National Association of Home Builders Award of Merit

The Lusk Corporation was the only builder in the country to receive the National Association of Home Builder Award of Merit for five consecutive years starting in 1954, four of which were awarded for Tucson-based development projects, including San Rafael. (TDC, 28 February 1959)

In 1958 Lusk was not only awarded the NAHB Award in Neighborhood Development, but also the *McCall's* Magazine's Congress on Better Living Award, *Parents* Magazine's Award for Best Home for Families with Children and the American Builder Award for Merchandising and Model Homes. (ADS, 21 January 59) The same year, Rheem Air-Conditioning And Heating of Chicago featured Lusk's *Kingston Knolls Terrace* in their national advertising program.

In the late 1950s, Lusk began to expand operations and expand into a broader range of housing price points, including custom homes and the entry-level housing market. Lusk's 1958 promotional material proclaimed:

Every type of home your heart could desire from two bedrooms to mansion. Built with the production and design knowhow that has made over 2000 Tucson families realize that a Lusk Home is the finest investment in the future!" (Lusk 1955:4).

As part of the campaign, Lusk built an "Embassy Home" in *Country Club Estates*, as part of what the Lusk Corporation termed an "Ambassador Exhibit" (TDC, 1 May 1959). Embassy Homes were individually and uniquely designed for clients in the high-end of the market. The company was able to build on this cache to attract buyers who were looking for a less expensive product. The company developed entry level housing included *Citation Park* and *Glenn Aire*, both located inside Tucson's city limits. The shift in target market resulted in a shift in priorities as well; innovative design and quality construction were lower priorities with lower priced houses. As a result, the distinguishing character of the homes and neighborhoods from the early and mid-1950s began to disappear.

In 1958, the Lusk Corporation began expanding into other markets, including Kokomo, Indiana, Las Vegas, Nevada and El Paso, Texas. IN 1959 respond to this production increase Lusk began to streamline operations with prefabricated construction components, opening an 80,000 ft² construction plant in Vail, Arizona to supply Tucson and Sierra Vista, with the future plan to supply the company's expansion into the Phoenix area. (Carlson, 12 July 1960) This new subsidiary was called "Construction Components." According to Lusk, "most of a typical subdivision home can be completed, numbered to indicate each part's position in the final assembly on the site and packed in a semi-trailer so that each section can be conveniently unloaded in proper construction order in hours." (ADS 4 June 1961)

The new plant and "factory model" was used by Lusk to build the \$30 million, 2,000 residential unit, *Whispering Hills* in Sierra Vista. The Lusk Corporation development included homes ranging from \$8,000 to \$20,000, garden apartments, churches, parks, business sites and a medical center. The Lusk Corporation conjectured that this massive project would, in the words of a Lusk executive, "cause this area to become one of the major cities and communities in Arizona." (ADS, 4 March 60)

In 1959 Lusk told *House and Home* magazine "Nobody in this business can stand still and expect to survive the sixties." In a later retrospective article evaluating the rise of the Lusk Corporation, *House & Home* stated:

Lusk searched tirelessly for new markets. Seeking to expand from his Tucson headquarters, he tested El Paso in 1959, but zoning stymied him. He also entered Las Vegas that year, but the market turned soft and he pulled up stakes. (Campbell 1966:81)

In 1960 Lusk successfully diversified into the Phoenix market with a multi-million dollar development headed by vice president Boyd T. Prior. The first Phoenix community would be located along Black Canyon Highway and consisted of approximately 900 homes. (ADS, 13 August 1960)

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The Lusk Corporation headquarters remained in Tucson but anticipated growth in Phoenix to match Tucson.

In March of 1960 the Lusk Corporation acquired 800 acres for a future development between Pantano Road and Pantano Wash and between a line approximately one quarter-mile north of E. 36th Street and Ajo Way. The land was acquired over a period of time from several individual owners at a cost of approximately \$2 million (TDC, 16 March 1960).

The Tucson land was an assemblage of one of the last square-mile sections in the only path left open for Tucson expansion, a development called "Lakeside" which would boast a manmade lake (Campbell 1966:81).

In 1961 The Lusk Corporation went public, selling \$2,250,000 of stock and debentures; Robert Lusk retained 72% of the shares. Company holdings included 6,771 acres of which 6000 were in the Tucson region. That same year Lusk joined the Board of Catalina Saving and Loan, and entered the Kokomo, Indiana market, 1,500 miles from the Tucson, selling 900 houses. He then moved operations to Indianapolis. In June 1962, sales were \$2.6 million (Campbell 1966:80).

Robert Lusk's personal life became considerably turbulent in 1962 when he was divorced by his wife of ten years, Eugenia Kay. The details of their dispute filled the Tucson newspapers with allegations of infidelities, fraud, and domestic abuse. (TDC, 11 May 1962)

By June 1962, the Lusk Corporation, in an attempt to better position its holdings, sold 2,614 acres in Tucson, and acquired 186 new acres in the Phoenix area (Turpin, 10 January 1966).

During 1962, Lusk changed his executive staff assignments. Gerard P. Thomas, who joined the Lusk team in 1958 as Assistant Vice President, was promoted to Treasurer in 1960. Thomas graduated from Princeton University and Harvard Business School and was administrative assistant to the president of OwensCorning Fiberglass Corporation. In July 1962 Thomas was named Vice President and Secretary. Russell C. Wilde attended Antioch College and became a CPA. He joined the firm in 1955 and served as the company Treasurer-Comptroller and Vice President in charge of Finance. In July of 1962 he assumed the office of Treasurer in addition to Vice President. Robert Medearis, a licensed engineer with degrees from Stanford University and Harvard Business School, was promoted to Vice President in 1963. He had been the Tucson Division Manager for the Lusk firm from 1961 and was responsible for home building operations in both Tucson and Sierra Vista. William Baker, a graduate of Georgetown University and the Harvard Business School, had been a security analyst for L.F. Rothchild in New York and held staff positions with the InterGovernmental Committee on European Migration in Geneva Switzerland. He joined the Lusk Corporation in 1959, and was promoted to Vice President in May 1963. He lived in Phoenix and was that city's Division Manager. (ADS, 19 August 1962)

At the 1964 stockholders meeting that year, Lusk reported yearly sales of \$15.5 million, the result of expansion into major projects in Indianapolis, Albuquerque, Chicago, San Francisco and St. Louis. "We are continuing to explore on an accelerated basis new cities for expansion." (Campbell 1966:82) In 1964, sales continued to grow to \$19.8 million as the company's operations moved into St. Louis, Sacramento, and suburban Westchester County N.Y.

The expansive growth stretched Lusk's capital. The openings of the new *Lakeside* model homes in mid-1963 coincided with a slowdown in the Tucson market.

From a peak of 5,895 units in 1963, the Tucson market trailed off to 3,150 units in 1964 and about 2,100 units in 1965. The Phoenix market also fell out of bed, dropping from 15,022 units in 1963 to barely half that number in 1964 [...] and Phoenix was followed by [Lusk's] first government contract. (Campbell 1966:82)

Net profit of \$477,932 or 12 cents per common share of stock, today was reported by the Lusk Corp. for the fiscal year ending June 30. Robert F. Lusk Jr. President said the earnings for the 1963 fiscal year were 12 cents a share. Sales for the past year were \$19,546,947. Compared with 15,490,393 for the 1963 fiscal year. (Campbell 1966:82)

In February, the Lusk subsidiary "Construction Components" signed a \$4,068,000 subcontract to build 510 prefabricated units for the Defense Department, bidding the job at break-even to position itself for future contracts.

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A contract to manufacture components for [...] government personnel in Ethiopia, Japan, Italy, and Newfoundland has been awarded to the Lusk Corp., President Robert F. Lusk Jr., said today. [...] Lusk added that the units will be constructed and crated at the firm's new plant in Port Royal, South Carolina, and shipped by the U.S. Navy directly to their destination. Lusk also reported sales for the third quarter ending March 31, 1964, were \$5,196,713 and net profits \$176,661 or 15.4 cents a share. (TDC, 2 May 1964)

Although Lusk was able to finish the contract, it was not without difficulties. To meet Government standards, the total overhead originally budgeted at \$240,000 ballooned to \$1.3 million. The estimated loss on the \$4 million contract was \$2 million. In a letter to stockholders, Lusk stated that the financial disappointment was due to the firm's Port Royal plant in South Carolina.

Future Defense contracts that might have pulled Lusk back into the black required posting cash bonds. After reviewing the company's books, and the revelation of all the Lusk Corporation expansions, no bonding company would issue the security. At the time, Lusk had 200 employees in Tucson and 40 in Phoenix.

Lusk later said:

Lusk Corporation was required to take from its other subsidiaries cash and other liquid assets [...] to sell many of the assets of the parent and of the other subsidiaries at distress prices resulting in losses." (Campbell 1966:82)

The need for cash and the failure to raise it destabilized successful ventures as Lusk pulled capital from his various corporate entities. This was coupled with a vicious cycle of aggressive refinancing and leverage.

The company urgently sought a partner to merge with. Lusk announced a merger with Kaufman and Broad Building Company of Los Angeles to create the largest home building corporation in the U.S.A.

Lusk Corporation was grappling with a new problem. A year earlier the company had signed a one year note for \$1.6 million with General Electric Corp.'s Hotpoint Division. The payment date arrived, and Lusk asked for an extension, offering to assign to GE virtually all the equity remaining in its Tucson land.

The Extension was granted, and in July 1965 papers were filed conveying \$2,164,000 of Lusk Corp.'s equity in land and notes and accounts receivable to GE.

Within two weeks the merger with K&B was called off, and Lusk's other creditors who held about \$1.2 million in trade bills voiced strong objection to the GE mortgage. (Campbell 1966:83)

In early October of 1965 local newspapers reported that the

Lusk Corporation appeared ready to move out of Tucson today, following layoffs of central office staff employees. Reports indicated a possible relocation of the large residential building firm's headquarters to St. Louis. About 30 employees on the Tucson-based central office staff accounts and clerical workers were told at 10:30 a.m. yesterday they wouldn't be needed any longer. Robert Lusk president was out of town and couldn't be reached for comment. (TDC, 5 October 1965)

The Lusk Corporation was teetering on the edge of bankruptcy. Just before the company landed in court, Lusk told creditors that the company owed \$3 million. Lusk listed the companies as: The Lusk Corp.: The Lusk Corp. of Tucson Inc.: Broadway Construction Co. of Tucson Inc. The Lusk Corp. of Phoenix Inc, Broadway Construction Co. of Phoenix Inc. and Construction Components Inc. On 5 November 1965 Lusk filed a petition to reorganize six companies under Chapter 10 of the Federal Bankruptcy Act. Lusk asked for court protection saying: "It is impossible [...] to continue operating." (James, 6 November 1965)

Federal Judge James A Walsh issued a temporary restraining order on lien actions after the petition was filed by two local firms and a Georgia building supplies firm. Walsh's order halted proceedings on 14 pending lawsuits in Superior Court here. Lusk's petition said the firms have attempted to effect a voluntary plan of reorganization. (James, 6 November 1965)

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Lusk attorneys told creditors that the sale of Arizona land claims [...] would provide some money to pay debts. The company further proposed that its South Carolina, Phoenix and Tucson operations be put in a trust to pay creditors.

The Lusk developments of 1965 were a serious departure from the earlier designs and construction products. After building more than 2,800 homes in the Tucson area, Lusk's contracting license was revoked for "poor workmanship" by the State of Arizona in January 1966. (TDC, 3 January 1966) By February, the company had abandoned its Broadway offices. (TDC, 17 February 1966)

The Lusk Corporation remained in bankruptcy through 1969, liquidating assets and never recovering. After moving to the northeast, Robert Lusk continued to build, though on a smaller scale. Living in New York State in 1979, Robert Lusk was appointed by President Jimmy Carter to serve on the John F. Kennedy Center for the Performing Arts Advisory Committee on the Arts. Lusk passed away in 1995.

The Development of San Rafael Estates

The Lusk Corporation development of San Rafael is one of the best examples of mid-1950s middle class residential design in Tucson. The subdivision expresses not only Tucson housing trends, but also the Lusk Corporation's aesthetic and economic values, and is an enduring expression of southwestern American culture during the period of significance.

San Rafael Estates was platted in August of 1954, and due to the incredible demand for Lusk homes at the time, the build-out of 69 residences was completed in early 1956.

Like other postwar subdivisions, the minimal access points, discontinuous, curvilinear streets with multiple cul-de-sacs and T-intersections not only provided a more picturesque and informal quality to the neighborhood, they were also an effort to reduce traffic speeds and minimize pass thru traffic. (House & Home 1956: 212) The design also helped to create a more insular community. The design was an evolution and advancement of Lusk's previous designs at *Colonia Allegre* and *Highland Vista*.

The houses in San Rafael were intentionally modest and informal in appearance, reflecting the informality of modern living. The focus was on how the Lusk house would reflect and improve the lives of the residents by embracing new ideas, including designs and amenities to make living easier and more convenient. These houses were marketed as the pinnacle of modern living. From a 1955 Lusk marketing brochure:

When you move into your Lusk Home [...]

You'll experience a quickening of pulse, a heart warming flow of pride that comes from the assurance that you have chosen a home that is the ultimate in design, construction and custom luxury features. Each home represents the combined abilities of the specialists who comprise the Lusk Corporation. Our philosophy of "building a better future" has made it possible to offer you a home that has no equal in its price range.

While receiving all the cost advantages of modern production building methods, the personality of each home is guaranteed by a wide selection of colors, materials, and exterior design.

As one of the added customer services to insure your individuality – our trained home consultants are ready to advise you on how the home you chose can best express the personality of your family.

It is the nature of things that when a man moves up in the world, he and his family reflect his success in many directions. It shows in the car he drives, the circle he frequents, the tailoring of his clothes, and most definitely in the size and site of his home.

[...] Land has been dedicated for a swimming pool and playground area for the residents [...] and a site for a future shopping center is nearby (Lusk 1955:1).

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Three distinct models each with multiple elevation options were available to buyers. The models were: the "Home for All America," the "Monterrey," and the "Lanai." The "Home for All America" model was developed from Robert A. Little's prototype design for *Better Homes & Gardens* and adapted by Arthur H. Rader for San Rafael Estates. Little was an architect in Cleveland, while Rader headed the Lusk Design and Engineering Department. The model's grand opening took place in October 1954 and coincided with *Better Homes & Gardens* 20-page layout in the September 1954 issue showing the range and promise of modern living. The other two models were also designed by Rader. The "Lanai" had been available in Highland Vista as early as 1953 and proved popular enough to be used in San Rafael and later Indian Ridge as well over a five year period. The "Monterrey" plan was similar to the "Home for All America" and was also used at Indian Ridge. Base prices ranged from \$13,950 to \$17,750. The models were located on Calle de San Alberto to the west of the swimming pool. The model homes were decorated by the Lusk Corporation color coordinator and furnished by local interior design firm House of Enchantment. (Lusk 1955:2)

The "Home for All America" and the "Monterrey" both had 4 bedrooms and 1-3/4 baths, while the "Lanai" had 3 bedrooms and 1-3/4 baths. Each model had several elevations to choose from; all told there were at least 10 different designs and a variety of secondary construction materials and colors. Clients were assured that no two homes on any street would be identical. (Lusk 1955:2) In addition to an extensive list of included "standard" features, "optional" and "additional" extras could be added and financed. As a marketing strategy, each model featured exclusive optional extras not available on the other models. (Lusk 1955:1-5) Lusk options in 1955 included:

Standard Options

Built-in Hotpoint Range & Oven

Hotpoint Dishwasher in pink, blue, green, yellow, beige or white

Custom Wood Cabinets with wrought iron, antique silver or copper tone hardware; Formica tops in solids, wood grains, marbled or skylark in 64 colors

Ceramic Tile Bath and Showers in 21 solid and trim colors

Asphalt Tile Floors in 24 color in design or overall pattern including simulated cork or parquet

Burnt adobe or brick exteriors – natural burnt adobe, wire cut brick, mortar washed burnt adobe

Choice of 18 Exterior Colors

Colored Bathroom Fixtures in Corralin Pink, Ming Green, Persian Brown, Platinum Grey, Clare de Lune Blue, or White

Selection of 168 interior colors – 2 per room – stained or driftwood effect ceiling

Wallpaper in over 300 colors and patterns available

Lighted Closets

Central Heating

Spacious Wardrobes

Wrought Iron Mailboxes

Landscaping

Exhaust Fans

Extra Options

Hotpoint BuiltIn RefrigeratorFreezer in pink, blue, green yellow, beige or white

General Electric Air Conditioning

Patio Wall

Concrete Floors in Carport

Additional Extras

Intercommunication System 6 stations including master radio

Deluxe Electrical Group consisting of convenient telephone jacks, 2 TV jacks, 2 floodlight outlets, extra hall outlet

Hotpoint Disposal

Hotpoint Automatic Washer & Dryer -in pink, blue, green, yellow beige or white

Wall-to-Wall Carpeting

Draperies & Traverse Track

200-Volt Electric Dryer Outlet

Danish Cork Floors

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The Lusk Corporation created enticing descriptions proclaiming the advantages of their models. Touting the "Monterrey" design, Lusk wrote:

Only after the Lusk Corporation made a careful study of the special living problems of the growing family was the Monterey created.

Four big bedrooms with super closets, extravagant storage spaces, and the activities room enable you to have spacious privacy or comfortable family gatherings. The mother with a family normally spends a great deal of her time with household duties – but new leisure will be hers in this stepsaving kitchen with builtin breakfast bar. As it overlooks the activities room a watchful eye can be kept on the children without innumerable trips to see "why they're so quiet."

The flagstone fireplace will reflect gracious warmth and hospitality during the winter months; in the Summer you will find sliding glass doors allow easy living on a terrace with builtin barbecue. Optional as an extra on the Monterey only: sliding door between activities room and hall (Lusk 1955:2).

The "Monterrey" was built as part of the first annual Tucson Home Builders Parade of Homes in 1956. It was further described in the official program as "a home your family will never outgrow," designed for

[...] the rising young modern [...] available in burnt adobe or brick in mortar washed or natural finish. It has concrete floors, drywall interior partitions, is fully insulated and comes in a variety of elevations, roof styles and interior and exterior colors. Planned for plenty of space and to make the duties of the housewife easier, it features an activities room off the kitchen where the children can play under the watchful eye of mother. Sliding glass doors open from the living room to a patio terrace. The four bedrooms are insulated from other activity areas of the house. The kitchen features built-in range and oven and dishwasher, custom built cabinets with Formica countertops. Optional features include a built-in refrigerator-freezer, air-conditioning, patio walls and concrete floors in the carport, intercom system, disposal, automatic washer/dryer, carpeting, draperies and cork floors, plus several other items.

The award-winning "Lanai" was also described as a "heart winning home":

3 Bedrooms – 1 ¾ bath

Designed for the young and young at heart. The Lanai possesses modern charm and beauty. In the spacious living room the center of attractions is the three-way functional fireplace, which will be the center of many lively family gatherings on cool evenings. Abundant seating space for gracious entertaining is found around the open fireplace. The kitchen with its built-in breakfast bar, Lazy Susan cabinet, and many other unique features, will particularly appeal to the homemaker who wants beauty and utility. Formal dining is made easier by the modern pass through from the kitchen to the separate dining room. In the dining room even the simplest meal will be an occasion. You'll always enjoy a beautiful view of your patio through picture windows sliding doors. (Lusk 1955:4)

By January 1955, just three months after showing the first models, Lusk was already advertising that "only a few houses" remained in San Rafael (TDC: 1955). Houses were completed on 65 of the 69 lots by the end of 1955, and build out of the subdivision was completed in early 1956. In February 1956, the Lusk Corporation received the National Association of Home Builders Award of Merit for Neighborhood Development for San Rafael Estates (TDC: 1956).

The original landscaping largely consisted of native desert ornamental plants, likely with the expectation that residents would install additional landscaping. Most of the native vegetation was removed from the site prior to construction, but Lusk did preserve existing trees where possible. Residents in Lusk neighborhoods understood the relationship between landscaping and view sheds, and the integrity of the neighborhood environment.

In 1956, the Lusk Corporation established the San Rafael Estates Neighborhood Association. One of the first issues was the construction of the San Rafael swimming pool facility. As conceived by Lusk, the undeveloped lot was deeded to the

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San Rafael Estates Neighborhood Association. Through pool membership bond sales, the association was able to raise money for the construction of the new pool which opened in 1956. There was an annual fee for pool membership.

CC&Rs were established by Lusk to provide assurance to residents that the neighborhood would develop appropriately over time. The CC&Rs created a design review process for new construction and established limitations on how the properties could be developed.

In 1957, the streets were established and annexed by Pima County. In 1959, the City of Tucson annexed 13 square miles along the eastern and northern borders of the city, including San Rafael Estates.

Criterion C: Residential Architecture in Tucson 1954 - 1956

The Development of the Lusk Corporation Modern Ranch

The houses in San Rafael Estates were influenced and shaped by several factors: the California suburban ranch house, the Modern Movement, regional forms and materials, a consideration of local climate conditions and view sheds, and construction efficiencies. The result was a unique regional interpretation of the mid-century Modern Ranch house.

The increasing popularity of the Ranch style after the end of the World War II era can be traced to the building boom following the war. The escalation of the commercial housing sector and the need for fast-paced production models created suburban development patterns with a limited architectural palette. Economy of scale informed design.

Between the start of the Great Depression and the end of World War II there was a significant decrease in residential construction. Veterans returned from the War to find a serious housing shortage. Over the next decade, 16 million new homes were built across the country.

Traditionally, banks and other lenders had followed a very tight mortgage policy, demanding as much as 50% of the total cost of a dwelling as a down payment and allowing no more than 10 years for the note to be paid off. (Woods 2005:10)

Following the War, the Federal Housing Administration (FHA) insured loans for 30 years with 5% to 10% down. With the new lending practices came construction criteria that favored new single-family design instead of apartment buildings, pushing development into suburban areas. The FHA financing created a boom market for standardized design, and the mass production model. (Friedman 2002: 29) The simplicity of Ranch construction combined with the lack of ornamentation meant highly skilled craftsmen were not required for construction. This, combined with an absence of expensive, time-consuming detailing made the Ranch an affordable choice for the construction industry nationwide and in Tucson. The ubiquitous automobile promoted sprawling developments; the design of the Ranch home responded with the inclusion of carports and garages.

Affordability, family size, and livability shaped design. Influential California architect Cliff May (1908-1989) played a pivotal role in cultivating and disseminating these Ranch House design concepts, starting in the early 1930s.

What made Cliff May exciting to anyone interested in home building in those early days was this drive to perpetuate ideas in livability rather than form and façade. His passion was not so much architecture as the way people wanted to live. (May 1958:12)

The primary characteristics of May's production houses after World War II included:

- livability and functionality
- flexibility
- informal spaces
- unpretentious facades
- indoor-outdoor living and a focus on landscape
- emphasis on privacy at the front of the house
- response to site and climate; maximizing access to landscape, daylight and ventilation
- low-profile gable roofs, with an emphasis on the horizontal character of the buildings

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The surge in postwar optimism was reflected in these values and sensibilities through the mid-1950s. From the Tucson Post World War II Residential Subdivision Development 1945-1973 study written by Akros:

By the mid-century the popular residential styles of the early twentieth century had lost their appeal. The exuberant design of the period revival styles became considered a luxury that could not be afforded during the Depression. The scarcity of materials in the ensuing war years further dictated sparer design and construction. As modernism tenets of clear and unpretentious architecture became more popular, the picturesque forms, multiplicity of materials and ornamental features of earlier twentieth century housing were replaced nationwide by more simplified designs. (Akros 2007:35)

Ranch style homes were built with asymmetrical shapes laid out in rectangular or L-shaped floor plans with a strong horizontal emphasis. They were one-story structures with low-pitched gable or hipped roofs. The roofs usually had moderate or wide overhanging eaves, both open and boxed. Open eaves frequently had exposed rafters. (Akros 2007:35)

The Modern Movement had emerged in the first half of the 20th century out of the work of Frank Lloyd Wright and several European architects. The Modern Movement emphasized simple, clean design, modern materials and technologies, an emphasis on geometric forms, asymmetrical compositions, functional planning, large windows and, in most cases an absence of ornamentation. By the mid-1950s the Modern Movement had had a significant impact on commercial and institutional architecture in Tucson, but its impact on residential design had been more limited. Architects were designing Modern custom houses as well as model homes for builders, but this was a small fraction of total production. Most large-scale homebuilders were building conventional suburban ranch houses, while most speculative custom builders were building larger ranch houses that were influenced by traditional building materials and forms. (Evans: 2012)

During the development period of San Rafael, the head of the Lusk Corporation Design Department was Arthur Rader (1954 – 1957). Rader shaped the character of San Rafael and created a new subset of the ranch house tradition: a regional interpretation of the Modern Ranch.

In Tucson a variety of local influences created a post World War II housing population that, while similar to Ranch and Contemporary style houses built elsewhere, also had unique characteristics that set it apart. One of the most important influences on its distinctiveness was the availability and wide spread use of brick and fired adobe for local housing construction. After World War II concrete block construction became the most prevalent building material in Arizona. The warm red and brown hues of Tucson's Ranch homes, further individualized with the application of white washes and contrasting grouting, contributed to a decidedly different appearance than the painted Superlite block houses found in the Phoenix metropolitan area. (Akros 2007:36)

Another important influence on the form and appearance of the post World War II neighborhood was the topography and underlying geology of the community. Unlike Phoenix, which grew over relatively flat farmland, the Tucson basin consists of rolling terrain with rock outcropping and desert washes that presented both challenges and opportunities for home construction. Unable to afford the cost of blasting and leveling areas for homes sites, builders situated their houses and centered lot configuration related to the terrain rather than efficiencies of construction. This, in turn, created a picturesque quality of the Tucson development that was lacking in many postwar subdivisions in other communities with more standardized placement practices. Challenges in grade also allowed for numerous houses to be sited such that the residents could enjoy views of the Catalina Mountains and the spectacular scenery of the environs surrounding the city. The tacit consensus to protect views for all is believed to have influenced the widespread popularity of the almost flat roof forms and low profiles of most housing. (Akros 2007:36)

Lusk Corp. adapted these concepts for his own developments.

[...] Extensive market research was conducted to guide their development process and target consumers for their products. Lusk sold homes using large newspaper display ads and promotion through magazines like *Better Home and Gardens*. They offered conventional as well as FHA financing packages. Unlike many of the developments of the period that promoted "Veterans Preference," Lusk advertisements noted that only a limited number of veterans could move into a Lusk community and a down payment would be required. Lusk custom

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homes were large with 3 bedrooms and an additional room that could serve as a den or a fourth bedroom. They had a wide array of models from which one could choose. (Akros 2007:16)

The early 1950s Lusk developments were constructed with brick in a simple Builder Ranch style. As the company grew, styles began to shift and improve. Reacting to market trends, Arthur Rader began developing more exuberant forms of modern elevations which Virginia and Lee McAlester categorize as Modern Contemporary style. (McAlester 1984:482)

Contemporary Style houses built during this postwar period differ from Ranch houses as they relate to their openings and roof forms. Ranch houses have exterior walls with punctuated openings for windows and doors. Contemporary houses have a different pattern. Expanses of glass are interspersed with solid walls, the windows may be set in horizontal bands or in vertical window walls that span from the floor to the ceilings. There is much greater variety of roof forms and pitches on Contemporary Style homes as well as a wide range of architectural detailing. (Akros 2007:52)

San Rafael epitomizes this stylistic trend. Rader's homes were built for "young executives" and attention was paid to details that manifested in sophisticated modern elevations, floor plans, window use and finishes. Integrated into the rhythm of the natural terrain, many houses were sited on the lot to frame the viewshed of the mountains by large windows, and built with a low horizontal east-west axis. The homes were conceived with a direct relationship to the exterior environment. Living spaces interacted with large outdoor patios through sliding glass doors or large floor-to-ceiling plate-glass windows.

These homes were built with operable and fixed steel and wood windows and integrated carports that exaggerated the asymmetrical facades. Varieties and alterations created a diffused similarity. Various elevations could be treated with mortar wash and flush or raked grout joints to create an illusion of individuality.

Lusk incorporated modern design ideas from the start, but pushed them further than any other large-scale builder in Tucson. The Modern architecture of San Rafael was a direct response to popular national trends, but was also a response to regional conditions including topography, view sheds, climate, and the availability of local materials. These combined conditions inspired a distinctively Tucson response, not merely a generic Modern Ranch house, but one designed for the conditions and resources of the Sonoran desert.

The primary character-defining features of the Lusk houses included:

Elongated Floor Plan--The long form helped to establish the horizontal character of these houses and the simple forms allowed for cost-efficient roof construction.

Burnt Adobe--In the early 1950s, burnt adobe became the predominant wall construction material for mid-priced tract housing and custom homes in Tucson. The appearance is similar in size and shape to traditional adobe, but the color is brick red or rust orange. The color similarity to brick provided homebuyers a material that was familiar but also had a distinctive southwestern character (for more information on burnt adobe, see below).

Open Carport--The automobile was both a status symbol and a symbol of the machine age. It represented freedom of movement and opportunity, and was an integral part of the suburban lifestyle. Starting in the 1940s, most tract houses had open carports where the vehicle was clearly visible from the street. At San Rafael, most carports were located beneath the extended eave of the house, creating a longer street facade. Others were integrated to the house in other ways, attached to the front or the side of the house; some houses had one-car carports, others had two.

Low-Profile Roof--An expressed, low-profile gable roof with eaves was typical for Lusk houses of this period. The low-slope of the gable roof (1:12 to 2:12) reduced the visibility of the roof surface and minimized its impact on the appearance of the house. This was important because the aesthetic quality of roofing choices was limited. The slope of the "Home for All America" was so low that it was barely visible from the street. The limited visibility of the roof allowed Lusk to install a built-up roof that was generally less expensive than other roofing materials. Lusk used decorative gravel ballast, which was a common roofing material in Tucson at the time. The low profile and the expressed roof line also helped to emphasize the horizontal character of the house, while projecting eaves provided shade for the large windows. The gable roof was common for the ranch house across the country, but the low-slope gable was most appropriate in locations like

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Tucson with limited precipitation and no possibility of snow accumulation. In addition, the low-slope made it easier to install decorative gravel ballast. The low-slope gable roof has been referred to as the "Tucson Ranch" (Abele: 44).

Ribbon Windows--In the "Home for All America," Lusk utilized ribbon windows along the public side of the house. The use of ribbon windows simplified the construction process, minimized solar heat gain, and helped maintain a sense of privacy while providing extensive daylight and views. Ribbon windows had the added aesthetic benefit of emphasizing the horizontal character of the home.

Window Wall--A large wall of windows was located along the back of the San Rafael houses. It was designed to reinforce indoor-outdoor living by providing extensive daylight and both visual and physical access to the exterior, and take advantage of mountain views where possible. The top of the window was always continuous along the underside of the roof structure, while the sill height would vary depending on location; in living and dining spaces the window wall extended from floor to ceiling and encompassed sliding glass doors, while in bedrooms and baths the sill height was usually set approximately three feet above the floor to provide more privacy. Depending on the orientation of the model, some of these window walls were visible from the street.

Modular Construction--The Lusk Corporation's profitability in the early 1950s was in part derived from the ability to reduce construction costs through innovation and efficiency, while still providing a quality product that aesthetically appealed to potential clients. Lusk approached construction systematically, deriving efficiencies through standardization, repetition and by streamlining the building process. This paralleled the emphasis on utility and efficiency that was one of the hallmarks of the Modern Movement. Lusk employed techniques and details that simplified the building process and reinforced and refined the Modern character. Lusk eliminated the use of steel lintels for masonry; by extending window heights to just below the roof structure and eliminating the need for additional masonry on top of window openings. This was clearly a cost-saving effort that streamlined the construction process for the masons and was standard in Lusk's designs in San Rafael. Lusk also combined windows into larger units, so that masons could focus on building large wall sections rather than small, time-consuming details. This innovation led to the application of large, continuous window walls and ribbon windows, and made Lusk's extensive use of glass more affordable and cost-effective. The gable-end clerestory was another technique that simplified construction and was unprecedented in tract home developments in Tucson at the time. Rather than having masons build around windows, the window was located on top of the wall; this also eliminated the necessity of building angled masonry walls to follow the lines of the gable roof.

The architecture of San Rafael is a result of regional influences, Lusk corporate culture and aspirations, and the sensitive and sophisticated design approach of Robert Little and Arthur Rader. This collection of Lusk homes is significant for an understanding of the architectural transformation of post-World War II Tucson.

In 2010, the Lusk houses in San Rafael were identified by the Modern Architecture Preservation Project (MAPP) of Tucson as one of 50 exceptional examples of mid-century Modern residential design in Tucson. From the MAPP Awards:

The Lusk Corporation was one of the nation's premier homebuilders in the mid-1950s, and their San Rafael and Indian Ridge subdivisions both received the Award of Merit from the National Home Builders Association in 1955 and 1956, respectively. The model homes that initiated the success of these neighborhoods were innovative, efficient and comfortable. The "Home for All America" was a 1954 prototype developed by architect Robert Little for *Better Homes and Gardens* magazine as a flexible and affordable design that could be adapted across the country. In Tucson, the Lusk Corporation embraced the design and had Rader interpret it for southwestern living in San Rafael Estates. The simple rectangular floor plan is a model of efficiency, with a long, low-profile front elevation that presents a modest simplicity to the street. Continuous ribbon windows along the front elevation provide substantial daylight and extensive views of neighborhood activity. A continuous window wall along the back side of the house provides the opportunity for indoor-outdoor living that these communities promoted. This configuration also offers the advantages of passive solar design when properly oriented on the site. The house is constructed of burnt adobe, wooden rafters and tongue-and-groove decking, giving the home a richness of materials and a regional character that distinguishes it from the dozens of other models across the country. The "Monterrey" model, designed by Rader, is similar to the "Home for All America" and was used in both San Rafael and Indian Ridge. The L-shaped floor plan is organized around a central kitchen and family room. The upward-sloping roof and asymmetrical corner fireplace of the great room direct the focus of the space to the exterior. Lusk

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offered several options for the "Monterrey," providing owners with flexibility depending on needs, site orientation and desired façade (mapptucson.org).

Lusk's Indian Ridge was listed on the National Register of Historic Places in 2010, and was published in *Atomic Ranch* magazine in 2011. *A Guide to Tucson Architecture* identified Lusk's work as "a rare example of a Tucson-based developer's attempt to create a subdivision appropriate for the climate and culture of Tucson." (Nequette, 2002: 213).

Robert Andrew Little (1919-2005)

Born in Boston, Robert A. Little attended Harvard University where he studied architecture with Marcel Breuer and Walter Gropius, the founder of the Bauhaus school in Germany. He received his Master of Architecture from Harvard in 1939. After World War II, Little moved to Cleveland, where he spent his career focused on applying Modern principles to architecture. He designed both residential and commercial properties.

At the invitation of *Better Homes & Gardens* magazine, Little designed the 1954 "Home for All America," a prototype home that was intended to be affordable for middle-class families, and adaptable around the country. The design concept provided a variety of configurations for roofs, site planning, etc, and was filled with innovative ideas for modern living. Builders from all over the U.S. adapted the design for their needs and location. Nearly 100 models were built in 37 states and Canada.

Little was recognized for his environmentally sensitive and energy efficient designs that were well ahead of their time. He received multiple design awards, including one from *Progressive Architecture* magazine. He also received the Cleveland Arts Prize in 1965. (Dooley)

Arthur H. Rader (1926- 2003)

Arthur H. Rader worked as head of the Lusk Corporation Design and Engineering Department between 1954 and 1957. During that time, he designed the individual models and oversaw the development of San Rafael Estates.

Rader was born in 1926 in Chicago, Illinois. At an early age his family moved to Highland Park, Michigan where he attended school. Rader joined the U.S. military at age 20, serving six years as Master Sergeant, including service in World War II. His positions included Line Company, I & R Platoon, S1 Intelligence, Rifle Marksman and Rifle and Small Arms Instructor.

Following his military service, Rader worked for the John Sales Corporation of Detroit. He married Margaret Lorincz in 1948. He moved to Tucson, Arizona where he was co-owner of three lumberyards in Tucson and Phoenix. During the next three years he attended the University of Arizona majoring in Industrial Administration while working construction 54 hours a week.

In 1954 Rader became the head of the Design and Engineering Department at the Lusk Corporation. While working for Lusk, Rader designed subdivisions in El Paso, Texas; Las Vegas, Nevada; and Kokomo, Indiana. In the Tucson area he designed *Highland Vista*, *San Rafael*, *Glenn Heather*, *Kingston Knolls Terrace*, and the early phases of *Indian Ridge*. Lusk and Rader were awarded The National Association of Homebuilders Award of Merit in Neighborhood Design four years consecutively. One of the Lusk homes Rader designed was chosen as the winner of the Regional Merit Award in *Parents Magazine* Builders Competition for 'Best Homes For Families With Children.'

Rader adapted Little's design for the Home for All America for application in San Rafael.

After leaving the Lusk Corporation, Rader was part-owner of Caydesta Homes. In 1959 he won the Suburban Mirrors Designer of the Year award and was featured on Tucson's local CBS affiliate KOLD. He went on to manage the architecture and engineering firm of Blanton and Cole, then became head designer for R. L. Shirt Company, which advertised his awards and experience in their promotional literature. In 1959, a Ryken custom home designed by Rader was featured in the Tucson Citizen "Around Your Home" section.

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From 1956 to 1965 he owned A.H. Rader Construction, where he built custom homes, small multi-housing projects, consulted for other builders, and completed subdivision design work including *Golf Links Estates*, *Desert Carmel*, and *Desert Steppes*. His projects spanned central and southern Arizona.

While working in the construction field, Rader also spent his time as an honorary deputy sheriff and a patrolman of the South Tucson Police Department.

From 1966 to 1967, Rader worked as the construction superintendent of F. Darrel Lance Corporation, where he was responsible for all phases of design, development, construction, and customer relations.

Between 1967 and 1969 Rader worked for the Huachuca Investment Company as General Manager, responsible for all operations, including construction projects in Sierra Vista, Tucson and Phoenix. He also developed and constructed projects for the Western American Mortgage Company in Tucson.

During the 1970s Rader designed and built custom homes including a "castle" for William Brady. He also worked as general superintendent of the Tekton Corporation, building consultant and administrative advisor for L & J Homebuilders, superintendent, construction manager and president for Key Builders Inc., vice president of two related companies, owner of Coronado Construction Company, president, chairman of board and major stockholder of the Randon Development & Investment Corporation.

After closing his last construction company, Rader continued smaller projects, designing custom homes and planning renovations. Arthur H. Rader died 12 July 2003.

Burnt Adobe

Adobe construction is one of the oldest construction techniques in the southwest and was used by Native Americans and European settlers. It was the dominant construction material in Tucson until the advent of rail access in the late 19th century provided significant alternatives. Even in the 20th century, adobe was one of the primary building materials in the southwest.

In contrast to traditional sun-dried adobe, burnt adobe acquires additional material properties as a result of the application of firing, including reduced moisture infiltration, greater cohesive stability and ease of handling. The aesthetic appearance is similar in size and shape to traditional adobe, but the color is usually distinct; most of the burnt adobe used in Tucson was brick red or rust orange. The practice of firing adobe to improve quality dates to some of the earliest structures in southern Arizona, including the 18th century Mission at San Xavier del Bac.

In the early 20th century burnt adobe was generally perceived simply as an upgrade to standard adobe construction because it was less prone to water damage and could be used with conventional mortars. As a result, like traditional adobe, it was usually covered with stucco. The work of Josias Joesler was an exception; in the 1930s he utilized exposed burnt adobe for many high end custom homes in the Catalina Foothills Estates just north of Tucson. Joesler usually used a light mortar wash over the adobe to give these houses a rustic character.

It wasn't until after World War II that burnt adobe became a popular exposed finish material. In the early 1950s, burnt adobe became the predominant wall construction material for mid-priced tract housing and custom homes in Tucson. Local homebuilders used it as a less expensive alternative to brick. It cost less because it was produced in Mexico, and because the larger size required less on-site labor. The color was similar to brick, providing homebuyers a material that was familiar but also had a distinctive southwestern character. It was the perfect construction material to market to the influx of homebuyers coming from the east. The material also provided better resistance to the desert heat than brick or concrete block. Burnt adobe became the standard wall construction material for mid-priced tract and custom housing in the mid-1950s, and continued to dominate the market until the late 1960s when slump block construction appeared on the tract housing horizon.

Exposed burnt adobe was unique to Tucson largely because of the city's proximity to two major production centers in northern Mexico (Sasabe and Querobabi) and because transportation costs likely limited the material's economic viability beyond a certain range. In addition, local production of adobe was far more expensive than in Mexico, as a result of the

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disparity in labor costs and fuel costs to fire the kilns (wood was used to fire the Mexican kilns, and vast landscapes were deforested to keep the kilns fueled).

The bulk of burnt adobe construction in the 1950s and 60s used adobe from Querobabi, Mexico; this material tended to be more stable and cohesive, and the adobes could be cut using a tile saw. Variation in the color and quality of the adobes was a reflection of the clay that was mined to produce the blocks and the fuel that was used to fire the kilns. A few local companies produced their own burnt adobe, but it often lacked the quality and consistency of the Querobabi adobes. As a result, many builders (including Lusk) advertised the use of "imported" or "Querobabi" adobe.

In the 1970s, as Tucson homebuilders shifted to wood frame construction to reduce costs, the masonry industry shrunk dramatically. The Querobabi plant eventually stopped exporting to Tucson in the early 1980s. Some burnt adobe is still imported from Sasabe, though it is used primarily for additions and repairs to existing houses. More recent adobe construction has reverted to the more traditional sun-dried adobe, with the inclusion of stabilizers (cement or asphaltic) to protect the adobe from long term water damage. This material is now almost exclusively used for high-end custom homes.

In a sense, exposed burnt adobe was a modern material: it was developed to address certain deficiencies with traditional adobe and other wall systems; it was new, and it became synonymous with mid-century housing in Tucson; but in the United States it was distinct to southern Arizona, and specifically Tucson.

Integrity in San Rafael Estates

Of the 69 residential buildings in San Rafael Estates, 56 qualify as contributing properties based on the designated period of significance and each building's integrity and ability to convey the district's defined themes of significance. Two additional entrance structures and the San Rafael swimming pool facility also contribute to the integrity of the neighborhood. The neighborhood retains a high level of integrity--nearly 80%.

Association/Age

The San Rafael Estates contributing properties are associated with Community Development and Planning in Tucson, and the development of a regionally influenced Modern Ranch tract house in Tucson. The period of significance for this nomination (1954-1956) is determined by the extent of historic development (buildout) of the neighborhood, consistent with the identified themes of significance.

Location

The original layout of discontinuous, curving streets, cul-de-sacs and single-family homes remains intact.

Setting

Although San Rafael has been enveloped by metropolitan growth, its setting has remained unchanged. The neighborhood's inward focus has allowed it to remain unaffected by the busy arterial commercial and commuter corridors of Broadway Boulevard and Wilmot Road. San Rafael is distinct from the surrounding neighborhoods with the consistency of its architecture, street layout and low-water use landscaping. The curving streetscape edged with a rolled concrete curb combine to create a distinctive profile that is a character-defining feature of the district.

Feeling

San Rafael has maintained a unique sense of place. The landscaping and residential architecture blend to create a distinctively 1950s Tucson ambience. Landscaped from the outset, the original plantings have all matured, in some cases impacting mountain views. The horizontal character of the houses, the lack of sidewalks, the eclectic landscaping combine to give the neighborhood an informal quality. The originally intended feeling of the neighborhood persists.

Design

Because of the brief buildout period the neighborhood's style is consistent. The Lusk Cooperation was responsible for design, construction, as well as deed restrictions requiring architectural review. The result is consistent design and quality. Almost all homes retain common design features that create a cohesive visual character. Modifications to individual residences have not compromised the overall character of the neighborhood. Compromise of the integrity of individual houses includes inappropriately modified carports and inappropriate alterations to the street façades.

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Materials

The architectural character of the neighborhood is largely shaped by the limited range of building materials. The primary building material is exposed burnt adobe, a material unique to Tucson. All houses in San Rafael are constructed of burnt adobe or wire-cut brick. The burnt adobe on many houses show signs of erosion on the chimneys and at the base of walls; the damage has led to some modifications such as paint, stucco or the removal of attached adobe planters. Wood was used as a complementary material. Much of the wood surfaces remain intact though they are more likely to have been modified, usually with the application of stucco. The stucco application compromised several individual residences but has not compromised the district's overall cohesive character.

Definition of Contributing and Noncontributing Structures

Of the 59 contributing properties within San Rafael, 56 Lusk-built residences, 1 swimming pool, and 2 entry walls have maintained their integrity and are considered to be contributors to the Historic District. Of the 13 noncontributing residences, all 13 have lost architectural integrity.

The Winterhaven Historic District Nomination prepared by the University of Arizona Preservation Studies provides a comprehensive definition of Contributing and Non-Contributing Structures within a post-World War II ranch housing subdivision in Tucson. These definitions were used as a base for evaluating the residential buildings within San Rafael Estates.

1. Lack of integrity due to carport modification: The most common alteration to San Rafael residences is the enclosure of carports into garages or living spaces. The March 25, 2011 The Arizona State Historic Preservation Office Revised Policy Statement for Recommendations of Eligibility of Buildings to the Arizona Register of Historic Places policy concluded:

1. For porch or carport infill additions within the property's period of significance:
 - a. The significance of the infill must be assessed regardless of compliance with the Secretary's Standards.
 - b. If determined significant the property should be considered eligible.
 - c. If determined not to be significant but still meets the Secretary's Standards the property should be considered eligible.
 - d. If determined not to be significant and not meet the Secretary's Standards the property should be considered ineligible.
2. For porch or carport infill additions outside the property's period of significance:
 - a. If the infill meets the Secretary's Standards the property should be considered eligible.
 - b. If the infill does not meet the Secretary's Standards the property should be considered ineligible.
3. To meet the Secretary's Standard a porch or carport infill addition should to the greatest extent possible:
 - a. Not destroy character-defining features of the original building including any porch or carport features.
 - b. Not destroy the original bay expression of the original porch or carport.
 - c. Be infilled with panels of glass, glass block, stucco or horizontal wood siding that are distinctive but compatible with the original building and reinforce the bay expression of the original feature.
 - d. Not incorporate discrete openings but utilize grouped or ribbon openings that blend with the infill panels. New doors should be on primary facades.
 - e. If infilled as a garage, incorporate a plane and simple garage door that matches the full width of the original carport.
 - f. Have new walls offset inward from the original bay structure or have new walls that express the underlying structural bays as a surface treatment.
 - g. Defer to the original building, porch and/or carport.
 - h. Retain the original driveway location.

These guidelines were used to determine eligibility of carport additions and enclosures.

2. Age: Within San Rafael there are no homes constructed after the period of significance (1954 – 1956).

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3. Lack of integrity due to alteration to street façade: A number of homes in San Rafael have had extensive alterations to their street façade. As a result, they have lost their character-defining features. Common alterations include additions and/or extensive modifications that obscure the original design intent. The most common modifications within San Rafael include carport enclosures or conversion to garages, the application of stucco, modifications to windows, and the addition of walls and other landscape elements that obscure the front façades. In some cases, these changes obviate the primary architectural objective and negatively impact the cohesiveness of the neighborhood. **East Tucson Residential Development Historic Background**

Inhabited since at least 2100 BCE, Tucson's prehistoric communities developed in close proximity to the watercourses running through the valley. These agrarian cultures developed irrigation systems, farming practices, and extensive overland trading routes.

The historical period of the region is defined by the arrival of the missionary Eusebio Francisco Kino in 1694. Kino blazed new trails and established an extensive chain of missions throughout northwestern Mexico and what would later become Arizona. Kino extended El Camino Real to San Xavier del Bac and Tucson.

Tucson became an important Spanish military outpost in 1775 with the establishment of the Presidio San Agustín del Tucson. With the establishment of the Presidio, Tucson became a major stop on El Camino Real, the alignment of which has survived as Main Avenue in downtown Tucson. Franciscan missionaries under constant threat of Native American raids supervised the construction of a defensive wall and chapel at the San Cosmé de Tucson mission visita, close to the protection of the Presidio.

Tucson became part of the United States through the Gadsden Purchase in 1853. In 1862 General Carleton established a military plaza near the center of burgeoning Tucson. California volunteers were replaced by army troops in 1866. By 1869 there were 100 troops, and by 1872, their disorderly conduct was distressing the Tucson citizenry. (Sonnichsen 1982:79) "In 1871, Tucson incorporated as a town with 2 square miles of federal land set aside for the township." (Nequette 2002:17) In 1872, General George Crook moved the camp to the permanent Fort Lowell, seven miles east of Tucson. The location was chosen in part as a strategic outpost against raiding Apaches, and near the reliable water supply of the Rillito River, and a safe distance away from the "social temptations" of Tucson. (O'Mack 2004:111).

A handful of people settled near the site of the fort prior to its construction, and more settled nearby as soon as the fort was built. The settlers were ambivalent about the military presence in the valley. Initially, they welcomed the protection against Apache raids, but the establishment of the reservation in 1875 prompted orders from Lieutenant Colonel Carr to give up their claims in order to assure sufficient supplies of water, grass, and fuel for the fort. Most of the settlers refused, and for the remainder of the fort's existence there was constant bickering between the fort and its civilian neighbors (O'Mack 2004:112).

The City of Tucson continued to prosper and grow. With the arrival of the railroad in 1880, Tucson began a transformation from rural territorial outpost to a full-blown American city. The railroad brought new, affordable building materials, which in turn helped to support a boom in growth and construction. The railroad also brought the potential to ship cattle back to the east. And as the danger of Apache raids waned, cattle ranches began to appear and develop farther out from the protection of the town and the fort.

New neighborhoods, developed around the heart of the city, and slowly expanded outward as tastes and styles changed. This phenomenon created concentric rings of architectural style. The establishment of the University of Arizona in 1885 created an eastern hub for the growing town and fostered new expansion eastward.

When Arizona became the 48th state in 1912, architectural styles showed revival influence. Following statehood, Tucson became more and more accessible as paved roads began to connect southern Arizona and Tucson to the rest of the country. The rise of private automobile ownership allowed the city footprint to expand beyond the reach of public transit.

The property where San Rafael would eventually be built was homesteaded in 1915 by Lorenzo and Alice Harwell, who owned nearly 300 acres. During the Roaring Twenties, optimism and resources abounded. Wealthy winter visitors began to build second homes in Tucson.

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As a way of distinguishing affluent neighborhoods from those of the middle class, alterations to the gridiron subdivision layout were introduced by California developers and architects. In 1928 three innovative subdivisions were planned, and these began to attract the affluent to Tucson: El Encanto Estates, Colonia Solana and the Catalina Foothills Estates. Each of these subdivisions was designed to provide a unique environment, and they became models for subsequent subdivision development. (Nequette 2002:26)

Just south of the now defunct Fort Lowell, which had been reoccupied by Mexican families and Tucson artists by the early 1930s, the Desert Sanatorium (today the location of the Tucson Medical Center) was built in Pueblo Revival style starting in 1927 by Dr. Barnard L. Wyatt and funded in part by Alfred Erickson. The high end clinical retreat included multiple patient buildings and lavish nearby residences, all styled and named to evoke the uniqueness of the American Southwest. (Curbin 1965:16). The Desert Sanatorium was developed in response to the growing needs of the tuberculosis care industry. The establishment accommodated patients and visitors to the Tucson region seeking the health benefits of the desert air. It is estimated that 25% of Tucson's population in the 1920s had come seeking care for their respiratory ailments.

Guest ranches developed throughout the Tucson valley. By the 1940s, numerous ranches were active north and east of Tucson, including the Flying V, Rancho Corona, Double U, all north on Sabino Canyon Road; and Del Panorama, Desert Willow, Triple H, Diamond W and Tanque Verde Guest Ranch. The Moltacqua Race Track and Ranch became the famous "five-star" Tack Room restaurant.

Another industry that pushed growth and development outward from Tucson were boarding schools for the children of wealthy easterners. A number of ranch and parochial schools emerged to serve parents seeking structure in a rugged environment, a western, self-reliant sensibility, or schooling in an environment suited to students with respiratory ailments. These schools included Villa Carondelet, Fenster School, Hacienda Del Sol, Green Fields Country Day, Fresno Ranch, and the Evans School for Boys.

Numerous private estates were developed to the east of Tucson, accessible only by car or horse. This included the 1922 Pueblo Revival residence of Harold Bell Wright near the southeast corner of Speedway and Wilmot, the 1926 Belin Mansion behind the present-day St. Joseph's Hospital, the 1929 two-story Pueblo Revival Gilbert Duncan house southwest of the intersection of Grant Road and Swan Road, and the 1936 Florence Pond mansion, "Stone Ashley," northeast of the intersection of Speedway Boulevard and Wilmot Road.

Harold Bell Wright was a widely read fiction writer of the early 20th century, and was one of Tucson's most famous residents in the 1920s and early 1930s. He wrote a number of best-selling novels, many of which were eventually made into films. He owned hundreds of acres between Broadway and Speedway Boulevards, east of Wilmot Road. In 1926 he sold 175 acres of land to Charles Augustus Belin, located on the northeast corner of Broadway and Wilmot. Belin had acquired substantial wealth producing gunpowder during World War I. Like Wright and so many other Tucsonans, he came to the desert in search of a better climate to battle tuberculosis. The Belin Mansion, ironically nicknamed "La Casita" (The Little House), was more than 12,000 square feet. 40 acres of Belin's estate would eventually become San Rafael Estates.

Tucson's growing population and eastward expansion caused significant dust problems on the region's largely dirt roads. The dust served to aggravate Belin and Wright's respiratory conditions. In 1930 the two asked the City of Tucson to provide a topcoat of oil for both Speedway and Broadway Boulevards eastward to Wilmot Road. In exchange, the two men offered to pay for oiling a one-mile length of Wilmot Road between Speedway and Broadway.

Belin died of tuberculosis in 1931, and Wright moved to California in 1935. Belin's property was sold to the Sisters of St. Joseph of Carondelet, a Catholic order and charity that ran the St. Mary's Hospital, who converted the mansion into the St. Joseph's Academy school for girls (also known as Villa Carondelet), which remained until declining enrollment caused the Sisters to close the school in 1969. The Carondelet Sisters opened St. Joseph's Hospital on the property in 1961.

By the end of World War II, Tucson's east side had numerous ranches, homesteads, boarding schools, private estates and a hospital. The 1929 stock market crash and the subsequent Great Depression had brought residential development across the county to a near standstill, except for the very wealthy. Only after World War II did the pace of construction regain momentum.

San Rafael Estates Historic District
Name of Property

Pima County, Arizona
County and State

Postwar expansion in Tucson was described in the historic context prepared for the City of Tucson by Akros, Inc. in 2007: "Tucson Post World War II Residential Subdivision Development 1945 – 1973."

In the 1940s Arizona was the country's second fastest growing state, surpassed only by California. At the beginning of World War II, Tucson was home to 40,000 people located within approximately 20 square miles. Attracted by jobs, affordable homes and mild climate, the population grew by 365%, a 57% higher rate than the growth of Phoenix during the same period. By 1950 the metropolitan area had 122,764 residents. However, two-thirds of this population did not actually live within Tucson but settled instead in subdivisions which sprang up around its corporate limits. This pattern changed during the 1950s as the City began an aggressive campaign of annexation and the city boundaries were extended to include over 70 square miles by 1960. Most of the annexed areas were single family subdivisions developed in the county with limited or no zoning or building requirements.

Although Tucson continued to incrementally grow throughout the postwar period, it did not do so uniformly. The up and down trends were driven by the major employers in the area. The Defense industry came to Arizona because of its favorable climate, expansive open space and federal dispersion policies. The conversion of Davis-Monthan Field from a municipal airport to an Air Force training operation at the outset of World War II expanded the economic base of the community.

Real estate development also helped sustain the growth. The interest of California investors in the "cheap" land in Tucson and the advent of planned retirement communities helped sustain this component of Tucson's economy. The growth of the University of Arizona's enrollment to 13,058 students by 1960 also brought employment and new residents. The mining industry remained strong throughout the postwar era.

Tucson's postwar growth took place in the county rather than in the city. This building practice developed in response to the passage of state statute which required that plans for subdivisions platted within three miles of a city's corporate limit must be submitted to that city for their review. By developing subdivisions beyond three miles of Tucson's municipal boundaries, subdivisions could be laid out and houses constructed for the burgeoning population without any regulatory oversight.

Following the State's authorization of the County Planning and Zoning Act in 1949, Pima County was the first county to pursue the enactment of a countywide zoning ordinance. Opposition sprang up immediately. Many developers did not want the expanded bureaucracy and any additional regulation.

[...] The County Zoning Plan was approved by the Board of Supervisors in 1952. However, with only limited resources, actual planning for land in the county was done on a section by section basis without thought as to how the areas would relate. Consequently it continued the pattern of stand alone development that had been built before the ordinance went into effect. Further, stretched with minimal staff support, coupled with high volume of development to review and approve, it was difficult for the County to ensure compliance with the ordinance. (Akros 2007:8-9)

The original Tucson town-site of 2 square miles had been increased to 8 square miles by 1940. Aggressive annexation between 1950 and 1956 doubled the size of the City of Tucson from 9.5 miles² to 20.0 miles², extending the eastern border of the city limits to Craycroft Road.

9. Major Bibliographical References

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San Rafael Estates Historic District

Pima County, Arizona

Name of Property

County and State

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San Rafael Estates Historic District

Pima County, Arizona

Name of Property

County and State

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San Rafael Estates Historic District

Pima County, Arizona

Name of Property

County and State

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Name of Property

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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 # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

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

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

The San Rafael Estates subdivision is located in east-central Tucson, Arizona. Tucson is located in the southern portion of the state, approximately 60 miles north of the Mexican border, and is surrounded by the Sonoran Desert. The Santa Catalina Mountains are located approximately 7 miles north of the subdivision, and the Rincon Mountains are located approximately 9 miles to the east. The subdivision is in Section 7 of Township 14 South, Range 15 East of the Gila and Salt River Meridian.

The subdivision is located northeast of the intersection of Broadway Boulevard and Wilmot Road adjacent to suburban residential and commercial developments that were built between 1950 and 1980. At the time of construction (1954-1956) the area was part of unincorporated Pima County. It was annexed into the City of Tucson in 1959.

Located approximately seven miles east of the original Tucson town site, today this area is considered the heart of Tucson's east side.

Acreage of Property 28.44
(Do not include previously listed resource acreage.)

UTM References

(Place additional UTM references on a continuation sheet.)

| | | | | | | | |
|---|-------------------|--------------------------|----------------------------|---|-------------------|--------------------------|----------------------------|
| 1 | <u>12</u> Zone | <u>513401</u> Easting | <u>3565351</u> Northing | 4 | <u>12</u> Zone | <u>513600</u> Easting | <u>3564962</u> Northing |
| 2 | <u>12</u> Zone | <u>513793</u> Easting | <u>3565354</u> Northing | 5 | <u>12</u> Zone | <u>513599</u> Easting | <u>3565158</u> Northing |
| 3 | <u>12</u> Zone | <u>513797</u> Easting | <u>3564963</u> Northing | 6 | <u>12</u> Zone | <u>513403</u> Easting | <u>3565160</u> Northing |

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

San Rafael Estates Historic District
Name of Property

Pima County, Arizona
County and State

See attached Map

Boundary Justification (Explain why the boundaries were selected.)

The Boundaries of San Rafael Estates is consistent with the original residential subdivision.

11. Form Prepared By

name/title Demion Clinco and Chris Evans
organization Frontier Consulting Group, LLC; Chris Evans, Architect date February 2012
street & number 230 East 23rd Street telephone 520 247 8969; 520 319 8835
city or town Tucson state AZ zip code 85713
e-mail demionc@yahoo.com evansarch@hotmail.com

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.
A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: **San Rafael Estates**
City or Vicinity: **Tucson**
County: **Pima** State: **Arizona**
Photographer: **Demion Clinco**
Date Photographed: **January 4, 2012**

Location of Original Digital Files: 230 East 23rd Street, Tucson, Arizona 85713

Description of Photograph(s) and number:

Photo #1 (AZ_PimaCounty_SanRafaelEstatesHD_0001)

San Rafael Estates Historic District

Name of Property

Pima County, Arizona

County and State

San Rafael Estates entry wall and sign, camera facing southeast.

Photo #2 (AZ_PimaCounty_SanRafaelEstatesHD_0002)
Street view, camera looking west.

Photo #3 (AZ_PimaCounty_SanRafaelEstatesHD_0003)
Street view, camera looking east.

Photo #4 (AZ_PimaCounty_SanRafaelEstatesHD_0004)
Street view looking towards Wilmot, camera facing west.

Photo #5 (AZ_PimaCounty_SanRafaelEstatesHD_0005)
Street view, camera facing west.

Photo #6 (AZ_PimaCounty_SanRafaelEstatesHD_0006)
Street view, camera facing south.

Photo #7 (AZ_PimaCounty_SanRafaelEstatesHD_0007)
Street view, camera facing north.

Photo #8 (AZ_PimaCounty_SanRafaelEstatesHD_0008)
Street view curve detail, camera facing northeast.

Photo #9 (AZ_PimaCounty_SanRafaelEstatesHD_0009)
Ranch house and desert vegetation, camera facing southwest.

Photo #10 (AZ_PimaCounty_SanRafaelEstatesHD_0010)
Ranch house and vegetation, camera facing northwest.

Photo #11 (AZ_PimaCounty_SanRafaelEstatesHD_0011)
Ranch house, shed roof detail and vegetation, camera facing north.

Photo #12 (AZ_PimaCounty_SanRafaelEstatesHD_0012)
Ranch house south elevation, camera facing northeast.

Photo #13 (AZ_PimaCounty_SanRafaelEstatesHD_0013)
Ranch house south elevation, camera facing northeast.

Figures:

Figure 0001
1965 aerial view, Arizona Historical Society, Magee Collection, east Tucson.

Figure 0002
San Rafael Estates plat map.

Figure 0003 – 0006
House and Home Magazine, April 1956, San Rafael Estates.

Figure 0007 – 0023
Better Homes, September 1954, Home For All America.

San Rafael Estates Historic District
Name of Property

Pima County, Arizona
County and State

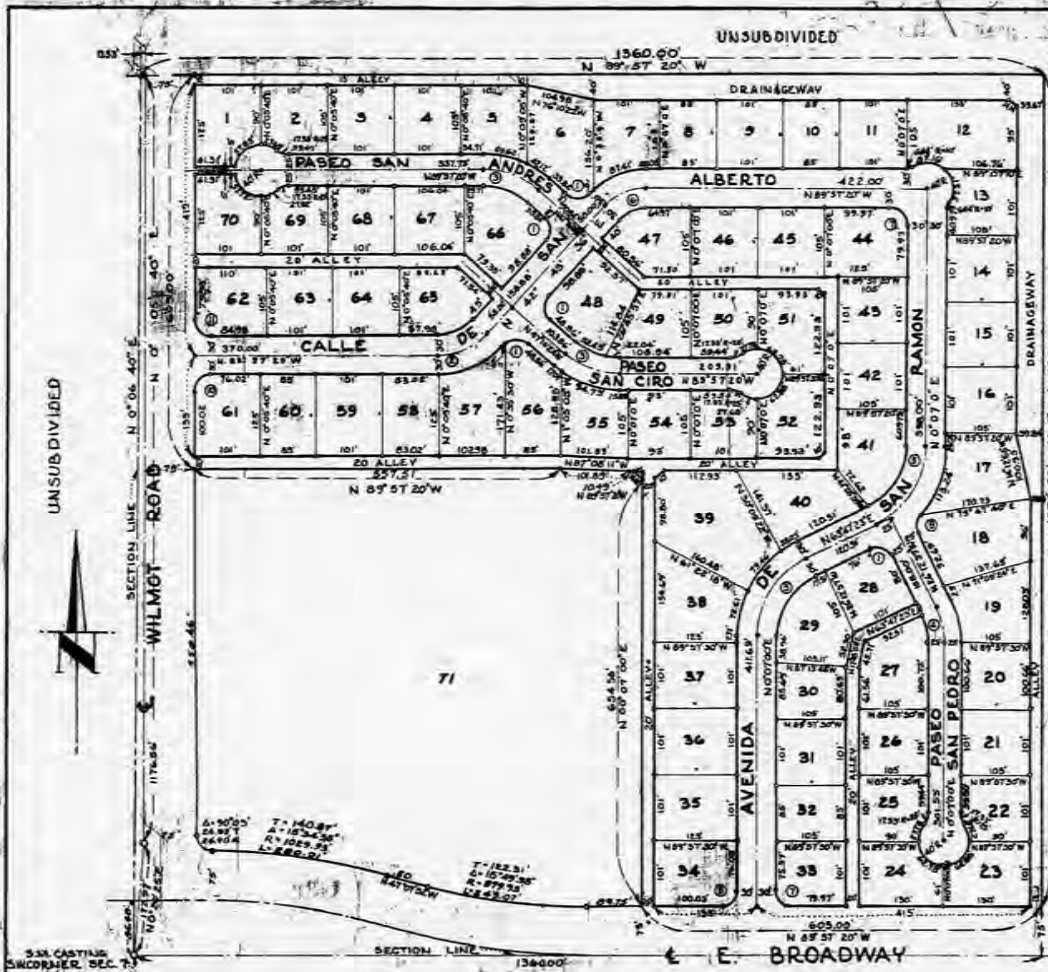
Property Owner:

(Complete this item at the request of the SHPO or FPO.)

name _____
street & number _____ telephone _____
city or town _____ state _____ zip code _____

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 460 et seq.).
Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.





UNSUBDIVIDED



3.58 CASTING
SIN CORNER SEC. 7

CURVE DATA

| Curve No. | Radius | Delta | Tangent | Arc Length |
|-----------|--------|----------|---------|------------|
| 1 | 25.00 | 90 00 00 | 25.00 | 39.27 |
| 2 | 102.71 | 87 19 04 | 95.19 | 109.60 |
| 3 | 128.00 | 75 00 00 | 100.00 | 150.00 |
| 4 | 118.95 | 26 19 37 | 27.82 | 54.66 |
| 5 | 132.06 | 63 40 23 | 65.37 | 113.82 |
| 6 | 86.74 | 47 19 04 | 38.00 | 71.63 |
| 7 | 25.00 | 90 04 30 | 25.05 | 39.30 |
| 8 | 25.00 | 89 39 30 | 24.97 | 39.24 |
| 9 | 25.00 | 64 28 47 | 15.35 | 26.96 |
| 10 | 25.00 | 88 47 00 | 24.98 | 39.25 |
| 11 | 25.00 | 90 03 00 | 25.00 | 39.27 |

We, the undersigned, hereby certify that we are the holders and owners of mortgages encumbering the land subdivided in this map and we do hereby join the dedication of all streets, thoroughfares, alleys, walkways, and drainage ways and easements as designated and shown hereon, to the Public.

Arizona Land Title & Trust Company, an Arizona Corporation, as Trustee, under Trust No. 5025-T
 By *[Signature]*
 Vice President

Roman Catholic Church of the Diocese of Tucson a Corporation
 By *[Signature]*
 Bishop of Tucson

STATE OF ARIZONA
 COUNTY OF PIMA
 The foregoing instrument was acknowledged before me this 21 day of July, 1954 by *[Signature]* as Vice President of Arizona Land Title & Trust Company, an Arizona Corporation, and *[Signature]* as Bishop of Tucson.

My Commission Expires JUNE 23, 1955

STATE OF ARIZONA
 COUNTY OF PIMA
 The foregoing instrument was acknowledged before me this 21 day of July, 1954 by *[Signature]* as Vice President of Arizona Land Title & Trust Company, an Arizona Corporation, and *[Signature]* as Bishop of Tucson.

My Commission Expires JUNE 23, 1955

DEFINITION
 We, the undersigned owners of the land shown on this plat do hereby consent to the subdivision of said land in the manner shown hereon and hereby dedicate to the use of the Public forever all streets, thoroughfares, alleys, walkways, drainage ways so designated on this plat with an exceptional 5' aerial 37' overhead easement on each side of said alleys for wires and cross-arms on power and pole lines.

THE LUKK CORPORATION
 By *[Signature]*
 FOREIGNER

ATTORNEY
 By *[Signature]*
 Secretary

STATE OF ARIZONA
 COUNTY OF PIMA
 The foregoing instrument was acknowledged before me this 21 day of July, 1954 by *[Signature]* as Vice President of THE LUKK CORPORATION and by *[Signature]* as Secretary of THE LUKK CORPORATION.

My Commission Expires JULY 12, 1955

APPROVAL
 Date July 29/54
[Signature]
 Chairman, City Planning and Zoning Commission

[Signature]
 City Engineer

I, Ivan K. Watkins, hereby certify that this plat was approved by the Mayor and Council of the City of Tucson, State of Arizona on the 21 day of July, 1954.

Date 7/21/54
[Signature]
 Clerk, City of Tucson

I, Richard E. Holt, hereby certify that this plat was approved by the Board of Supervisors, Pima County, State of Arizona on the 7 day of August, 1954.

Date 8-2-54
[Signature]
 Clerk, Board of Supervisors

Date 8-6-54
[Signature]
 County Engineer

RECORDED
 No. 34440 Sub. 5
 State of Arizona
 County of Pima
 Filed for record at the request of *[Signature]*
 Date 9/9/54 Book 10-46 Page 194
 Witness by hand and seal, the day and year above written.

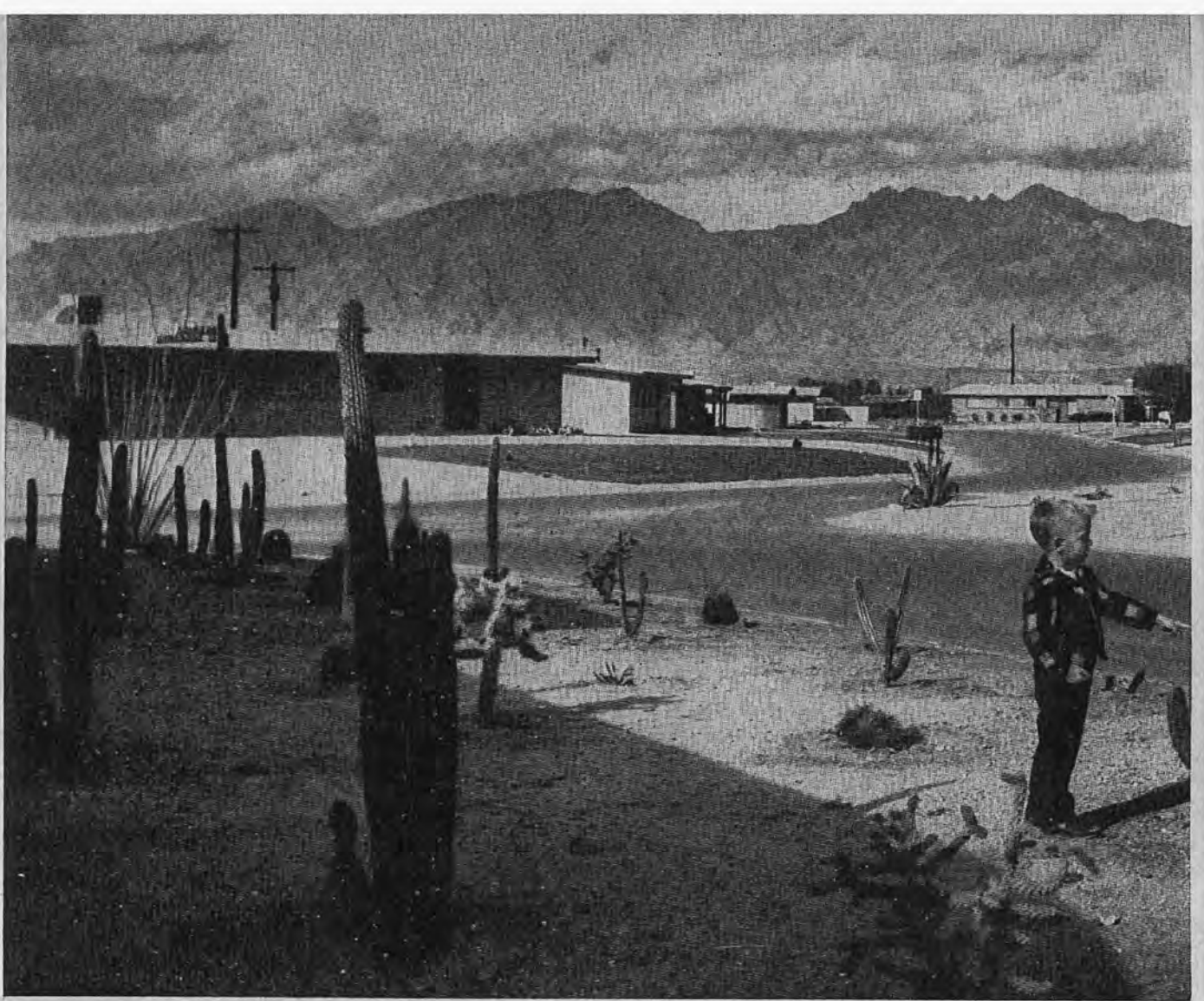
By *[Signature]*
 By *[Signature]*
 By *[Signature]*
 Civil Engineer

I certify that the computations shown were checked by a survey completed by me on the 21 day of July, 1954.

By *[Signature]*
 Civil Engineer

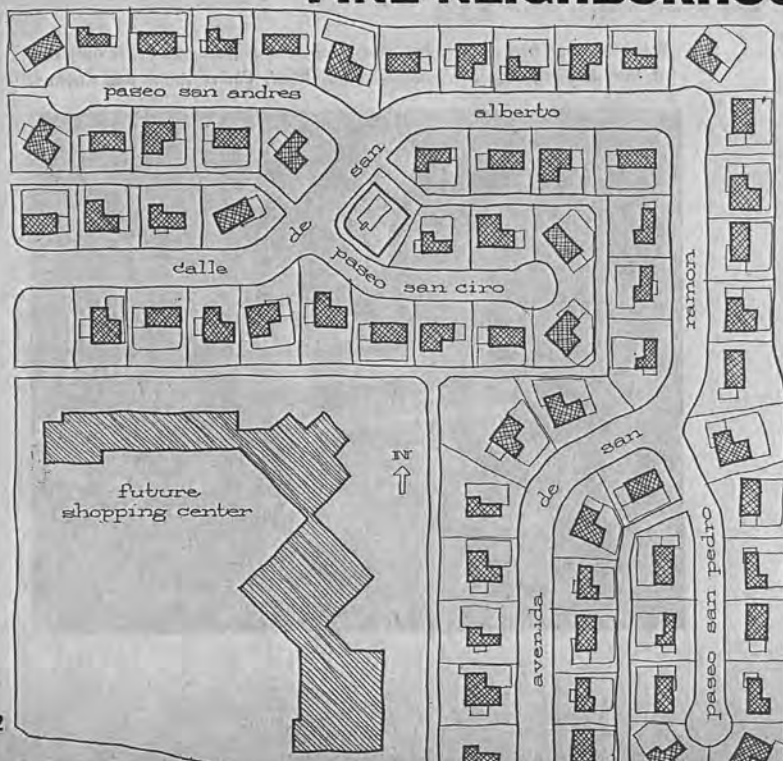
SAN RAFAEL ESTATES
 BEING A SUBDIVISION OF PART OF THE S.W. 1/4 OF SECTION 7, T14S, R15E, G.G.S.R. & N.

PIMA COUNTY, ARIZONA
 JUNE 1954 SCALE 1"=100'



Attractive community like this one

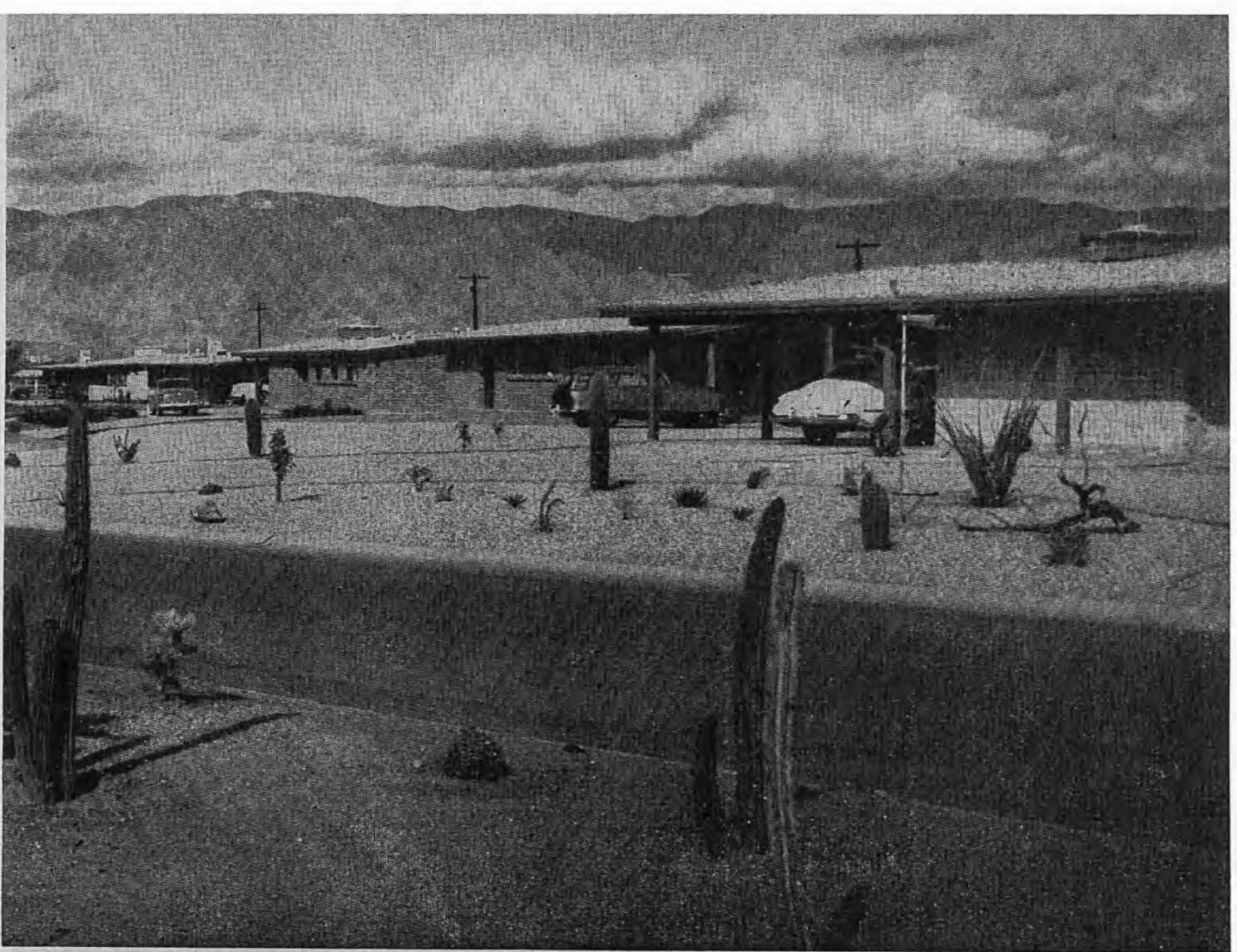
FINE NEIGHBORHOOD PLAN DRAMATIZES



Setting the stage for merchandising your houses is just as important as offering better homes to buyers. For it is as important to sell a good neighborhood as a good house. If the community is attractive it may be the builder's best merchandising feature.

Here at the San Rafael Estates in Tucson, Builder Robert Lusk made a special effort to provide an ideal setting for his houses. Three of his interior streets end in cul-de-sacs so there can be no through traffic to interrupt the quiet of the neighborhood. Other streets are curved and angled. This slows down traffic and improves neighborhood appearance.

An important part of the community plan is a swimming pool and club house, built by Lusk and donated to the home owners' association. These recreation facilities give home owners in the project the equivalent of an



in Tucson, is smart merchandising because it adds a real value to every house. Curving streets, a mountain background, make this a pleasant place to live

A BEAUTIFUL DESERT SITE

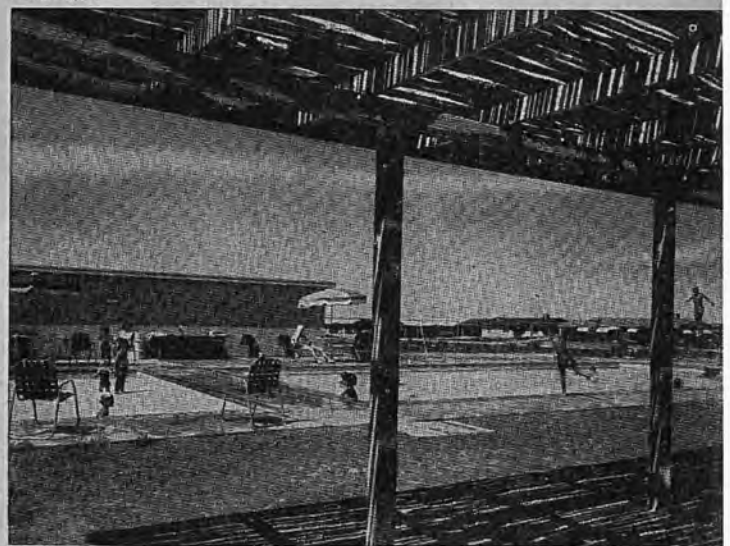
attractive country club, and serve to center social activities in the community.

Another neighborhood asset is the shopping center soon to be built. Families will be able to buy most of their daily necessities here within a short distance of their homes.

An important feature of every house is its patio. Many have a high wall built around them for privacy. In the Arizona desert, where families can enjoy outdoor life for a large part of the year, the walled-in gardens are a great sales asset.

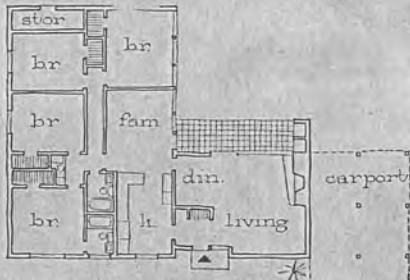
Another merchandising point is Lusk's line up of three different basic models. With them he can offer his buyers a choice of five brick and wood exteriors. He orients his houses to achieve a sense of individuality and interest. Alleys (shown in the land plan) are prescribed by the city code.

Frank Gaynor



Community center has a swimming pool and club house donated by builders to home owners' group, is important in creating good neighborhood feeling among families.

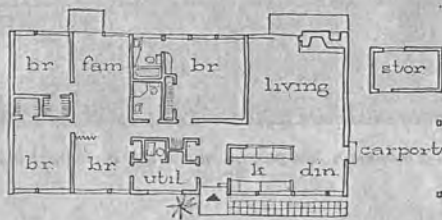
Three houses offer a variety of floor plans and exteriors



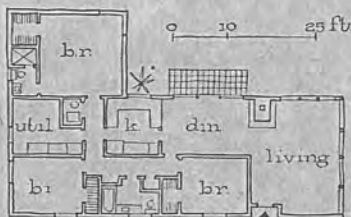
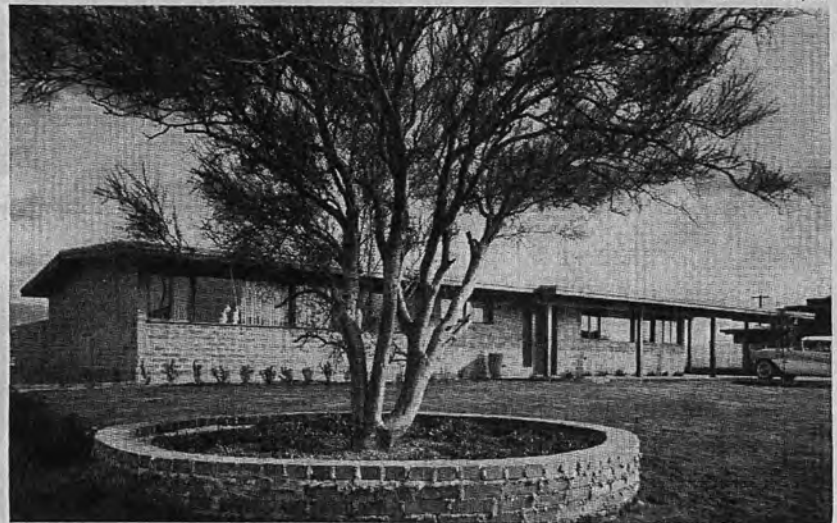
Variety in this model comes from shift in carport location from side to side or in front. The 1,900 sq. ft. house sells for \$17,750, has four bedrooms, activities room.



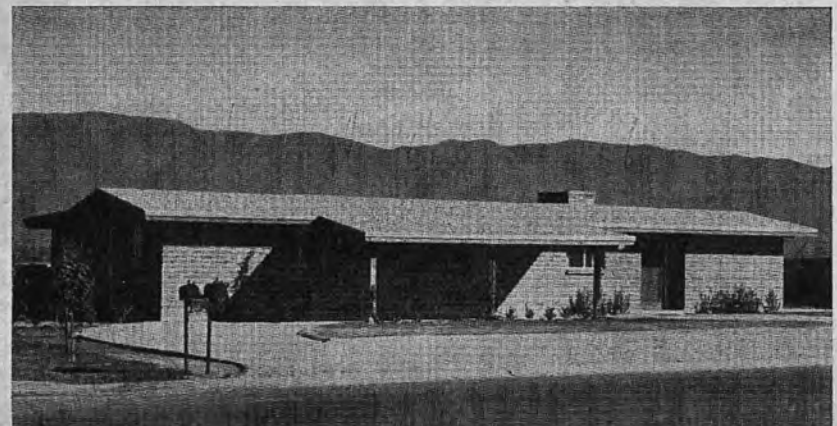
Frank L. Gaynor

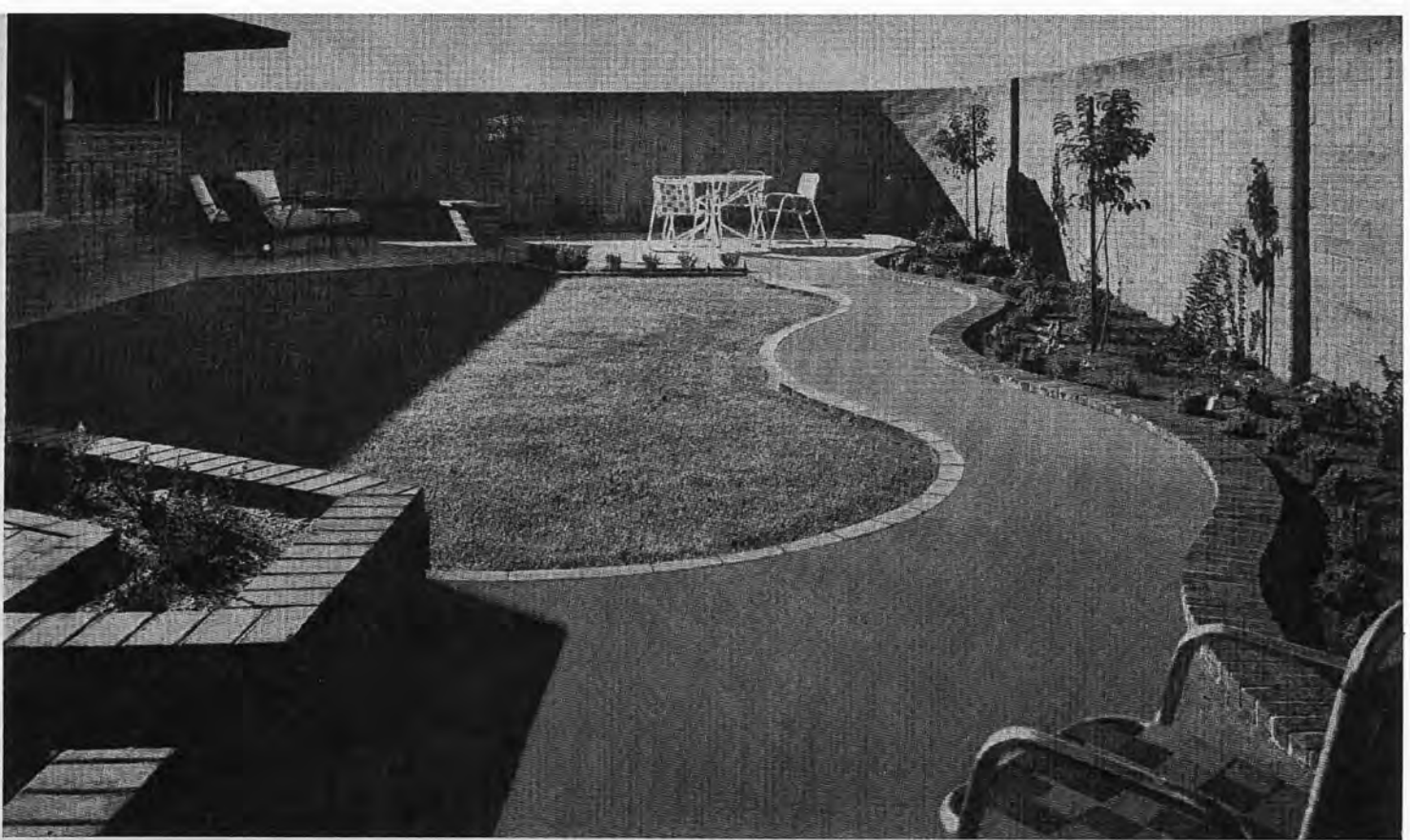


Rectangular house of adobe brick has four bedrooms, 1,850 sq. ft. Desert has few trees, so builder saved all he could, protected this one with masonry. Roof overhangs shut out sky glare.



L-plan has master bedroom with its own bath and a corner window opening out on patio. Large glass areas face patio. The 1,700 sq. ft. model sells for \$13,950.





Private patios formed by high brick walls are usually found only in much higher priced houses

Builder Lusk encourages outdoor patio living

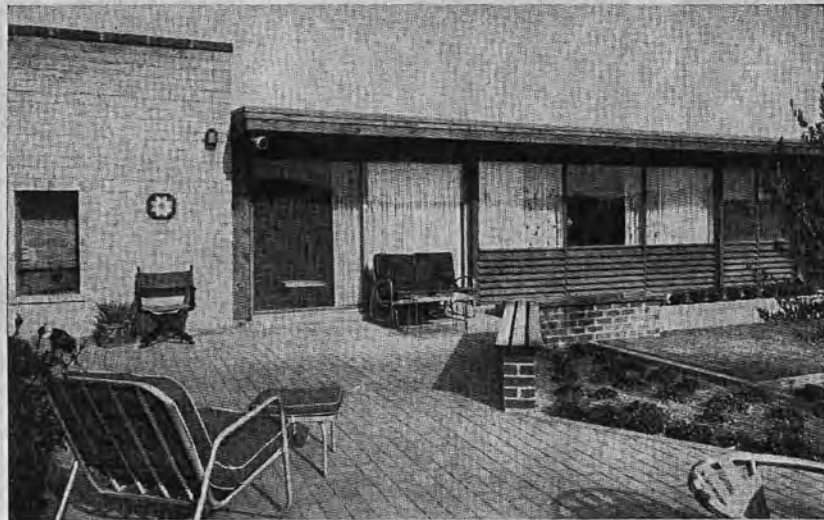
One of the most unusual features of the Lusk houses is the big, enclosed patio. A high wall gives families a millionaire's feeling of privacy, makes outdoor living a pleasure, and keeps out cool winter winds that blow down from snow-covered Mt. Lemon.

Fences like the one above are optional extras for which buyers pay \$525 for 150'.

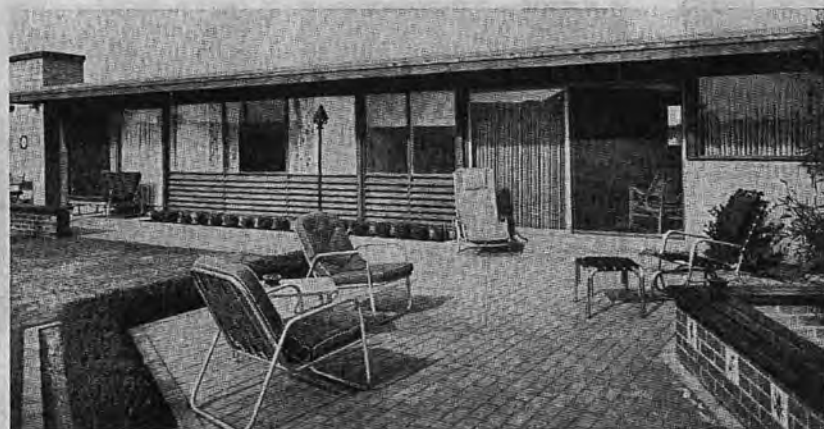
Free landscape service

Buyers get free landscape advice and a choice of either grass or pea gravel in front yards or a combination of both. They get six shrubs and planting suggestions.

Robert Lusk is a 33-year old builder who has already become mobile, building in Nevada and Indiana as well as Arizona. For his fine communities he won NAHB Good Neighborhood Awards in both 1955 and 1956.



Paved and planted patios make outdoor living pleasant. Note the built-in barbecue (above)



The Home for All America

By John Normile and Jim Riggs

A BIG ORDER, this Home for All America. A house to please and serve many people in many parts of the country. A house for a New England town, a bustling Midwestern suburb, a Gulf Coast retreat, a Panhandle ranch, an established neighborhood in a city of any size.

A house that shows feeling for tradition and local customs, as well as for recent trends in design—that looks right with materials available and liked where it's built.

A house subject to change, to integration with the astonishing variety of climates and sites that our great land has to offer: a house that will reverse and turn and finally belong to its particular plot of this land, that will properly adjust to the four seasons and to the four compass points—protecting against hot sun and cold winds and roadways and views unwanted—yet embracing all that is worth your having in weather and setting.

This must be a house that is simpler for John Jones to build—whether John Jones is an off-hours handyman with the wife and kids as unpaid assistants, or whether John Jones is a big operative builder developing whole communities with assembly-line production.

This must be a house that is practical in method, thus in cost. Also in other ways, it must be versatile: a house to serve the family through its growth cycle—from the couple with small children to teen-agers, to the family with grown children and then grandchildren—to recommencing of the cycle.

A house to benefit those of you not now in

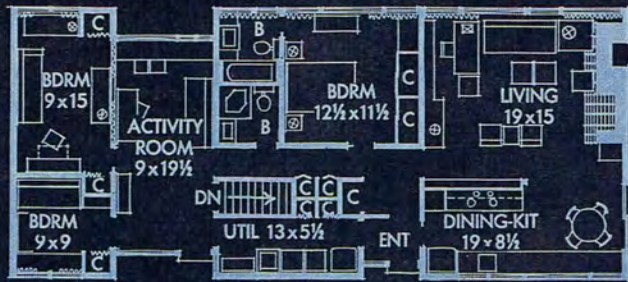
the market for a new home, that will have a galaxy of ideas for remodeling, for decorating, for landscaping. A house that is the result of team effort—by a magazine that leads its field because it knows its field, by Architect Robert A. Little & Associates of Cleveland who added imagination and know-how, by almost a hundred local builders who brought it to reality.

Photographs: Nyholm



You can see it in the next 18 pages, visit it in your area, and buy complete plans for this house

One floor plan is basis for a remarkable variety of houses



All versions of Five Star Home 2409 stem from this remarkable basic plan of 1,450 square feet

THE VERY BEGINNINGS of such an ambitious project as the Home for All America would surely surprise you for lack of muscular action. At this point a year ago, no drawing boards were in sight. No nails or typewriters had yet come under hammer by carpenter or editor. Foundation footings were months from pouring, and so indeed was our story.

This was the time for *talk*, plenty of it. For *decision*, the hard kind you know will affect a fantastic number of people—those who'll build, those who'll live in the house.

Into all this preliminary discussion came research data. This ranged from formal findings of *Better Homes & Gardens* reader surveys to the observations of staff members who see hundreds of houses yearly in their travels, and who, it's well to say, add to this knowledge by homeownership.

The house now became a set of pointed generalities. It should be a one-floor plan, around 1,400 square feet, with three bedrooms, living-dining space and semiopen kitchen, separate activity space, two bathrooms, generous provision for outdoor living, workshop, storage. Plans would include an optional basement to supplement the large utility-and-laundry area on main floor, and to add recreation space.

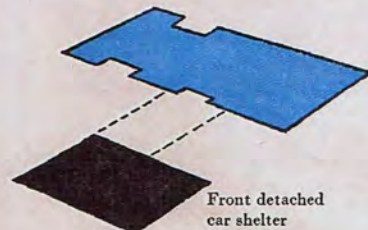
The house would be original but not gadgety. Economical but not sparse. The economy would have to result from new and better *planning*—the fullest use of every square foot of space. From new and better *construction*—the simplest means to an end with today's methods, tools, and materials.

The task of designing a house that would be all these things—plus adaptable to many people in many places—went to a practical architect, Robert Little of Cleveland. That he is a man who can think a house through from beginning to end is clear on these two pages. That his pencil senses also are sharp to beauty is seen on pages following.

Architect Little produced an easy-to-frame rectangular form, divided into uniform bays 9 feet, 8 inches in width. Stock sizes or lengths of materials have been used where possible. This modular system is suited to volume production, and means economy when any variation is built singly.

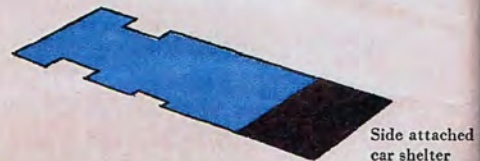
See these houses in full color on the pages to come

Carport located at front for narrow lot



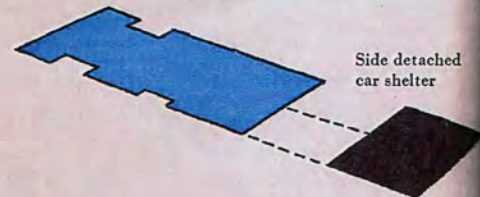
One series of variations to the Home for All America places a carport to the front, fitting the house to a narrow lot and a short driveway. This layout is exceptional, too, for a corner lot. As drawing at right shows, moving the house toward corner sets it off from your next neighbor and gives more garden space.

Garage, house join for reasons of climate



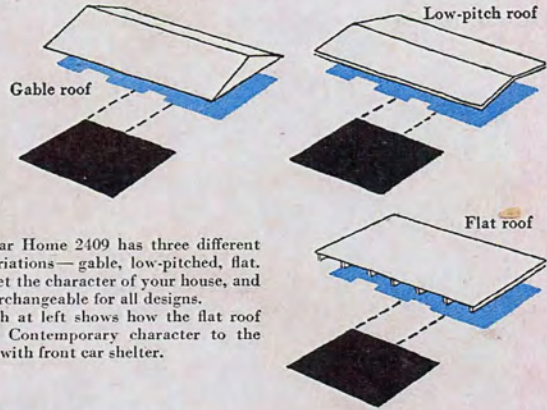
This variation requires a slightly wider building site to have its side-attached garage. The over-all appearance is unified and compact, and house is suited to either an inside or a corner lot. Direct entry from garage to house is one advantage for cold climates. The toolshed located behind main house (see drawing at right) helps to screen the terrace from your neighbor at rear.

The terrace tucks between carport, house



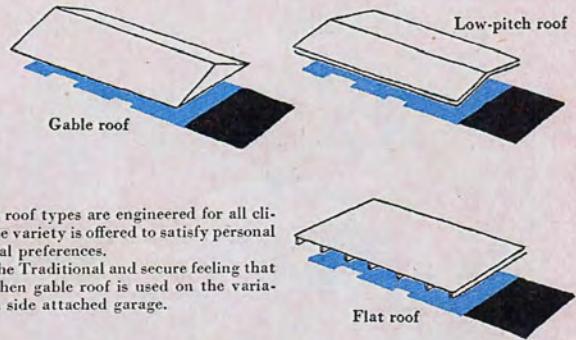
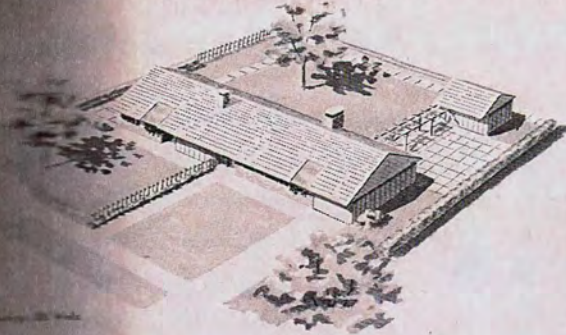
With the car shelter now placed to the side and detached from the main house, this variation calls for a still-wider lot. The terrace is enclosed between these two units for added privacy and is directly accessible to living space inside. The drawing at right shows how the extra width of this section is offset by placing the fenced-in play area at the front of the house. Tool storage backs up the car shelter here.

big glass areas, appropriate materials give very advanced design



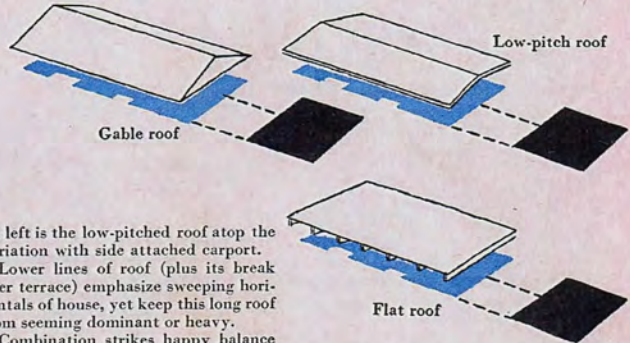
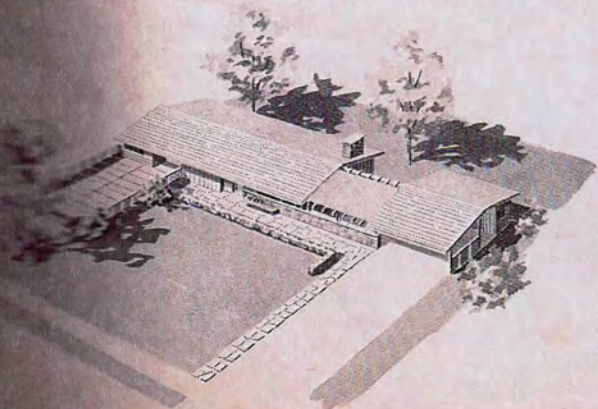
Five Star Home 2409 has three different roof variations— gable, low-pitched, flat. These set the character of your house, and are interchangeable for all designs. Sketch at left shows how the flat roof gives a Contemporary character to the version with front car shelter.

low-pitched roof, less glass, traditional materials make this house more familiar



While all roof types are engineered for all climates, the variety is offered to satisfy personal or regional preferences. Note the Traditional and secure feeling that results when gable roof is used on the variation with side attached garage.

low-pitched roof, medium glass use, timeless materials are a perfect in-between

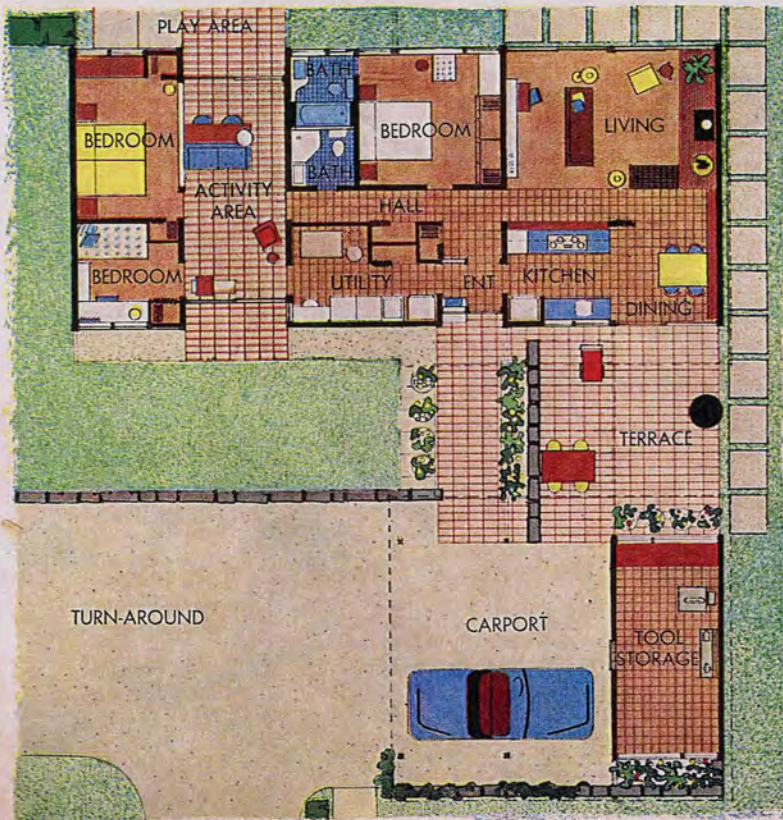


At left is the low-pitched roof atop the variation with side attached carport. Lower lines of roof (plus its break over terrace) emphasize sweeping horizontals of house, yet keep this long roof from seeming dominant or heavy. Combination strikes happy balance between Traditional, Contemporary.

Variations run a full range of



This variation features a front car shelter and flat roof



Here you see the open and casual variation of Five Star Home 2409. Terrace and car shelter are at front to allow building on a 70-foot frontage. There's less yard but lots of garden and outdoor living area.

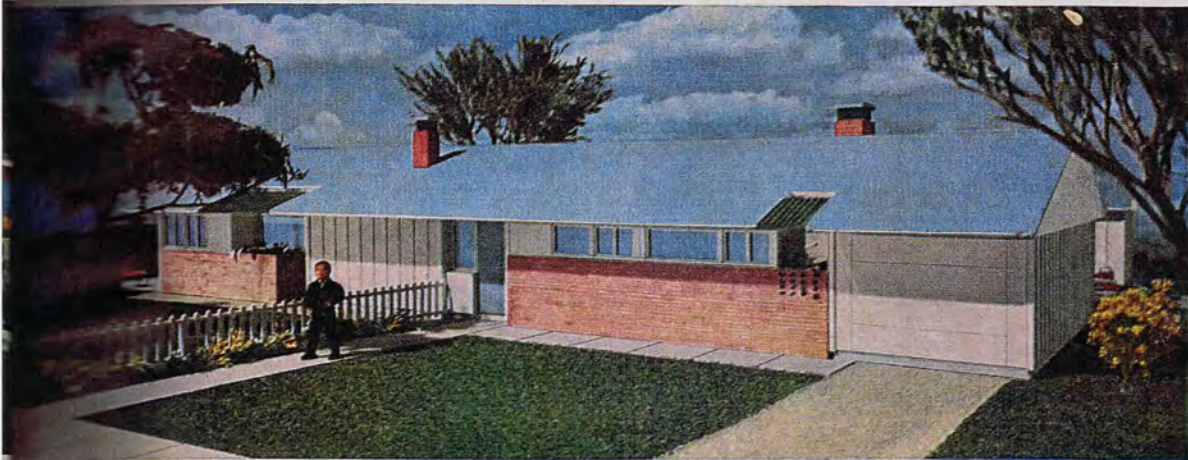
THIS CRISP and exciting variation (it appears at top of pages preceding) makes no changes in layout, but there are important differences in openness, materials, extent and placement of terraces and gardens.

There are 7-foot-tall sliding glass doors at front and back of the activity room, and along the rear wall of the living area. And, as you would expect in a house so thoroughly planned for families who enjoy outdoor living and eating, there are glass doors opening off the dining area directly to the terrace.

To have this access to terrace, some dining counter and cabinet space seen in the two other variations is here eliminated. However, more storage is included along adjoining wall.

The model photograph above shows Contrary handling of materials: the vertical siding of natural stain, the white panels of hardboard or wood or other compositions, the colorful stone

choice in site use and style



Hedrich-Blessing

Another has side attached garage and gable roof

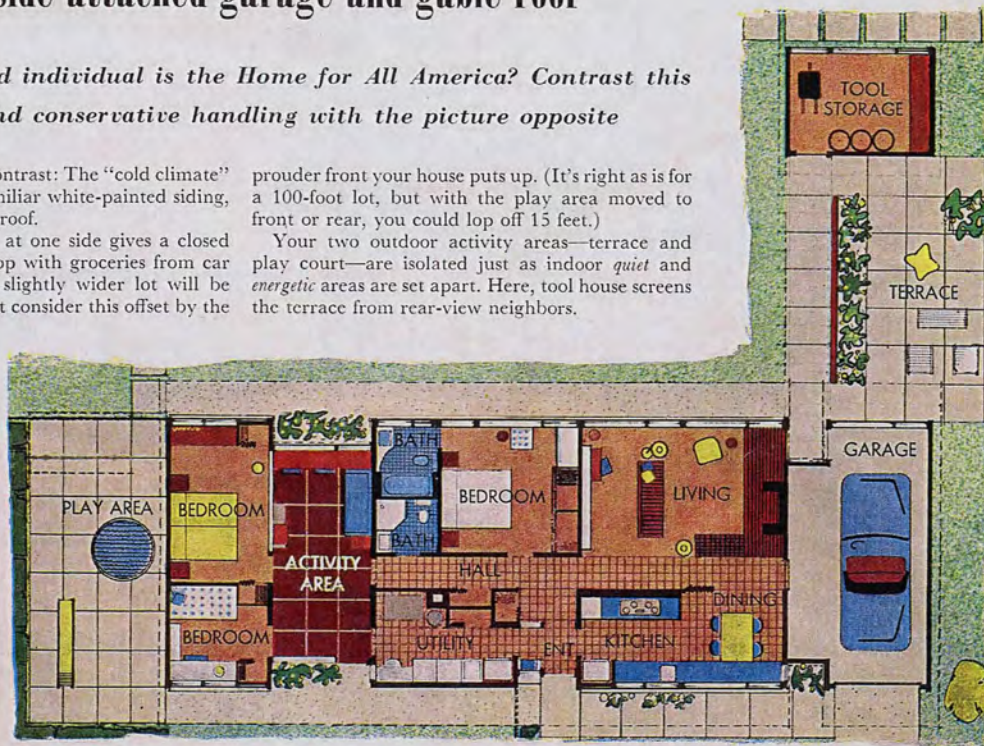
How versatile and individual is the Home for All America? Contrast this more "closed" and conservative handling with the picture opposite

This is a study in contrast: The "cold climate" house has a side attached garage, the familiar white-painted siding, and a shingled roof.

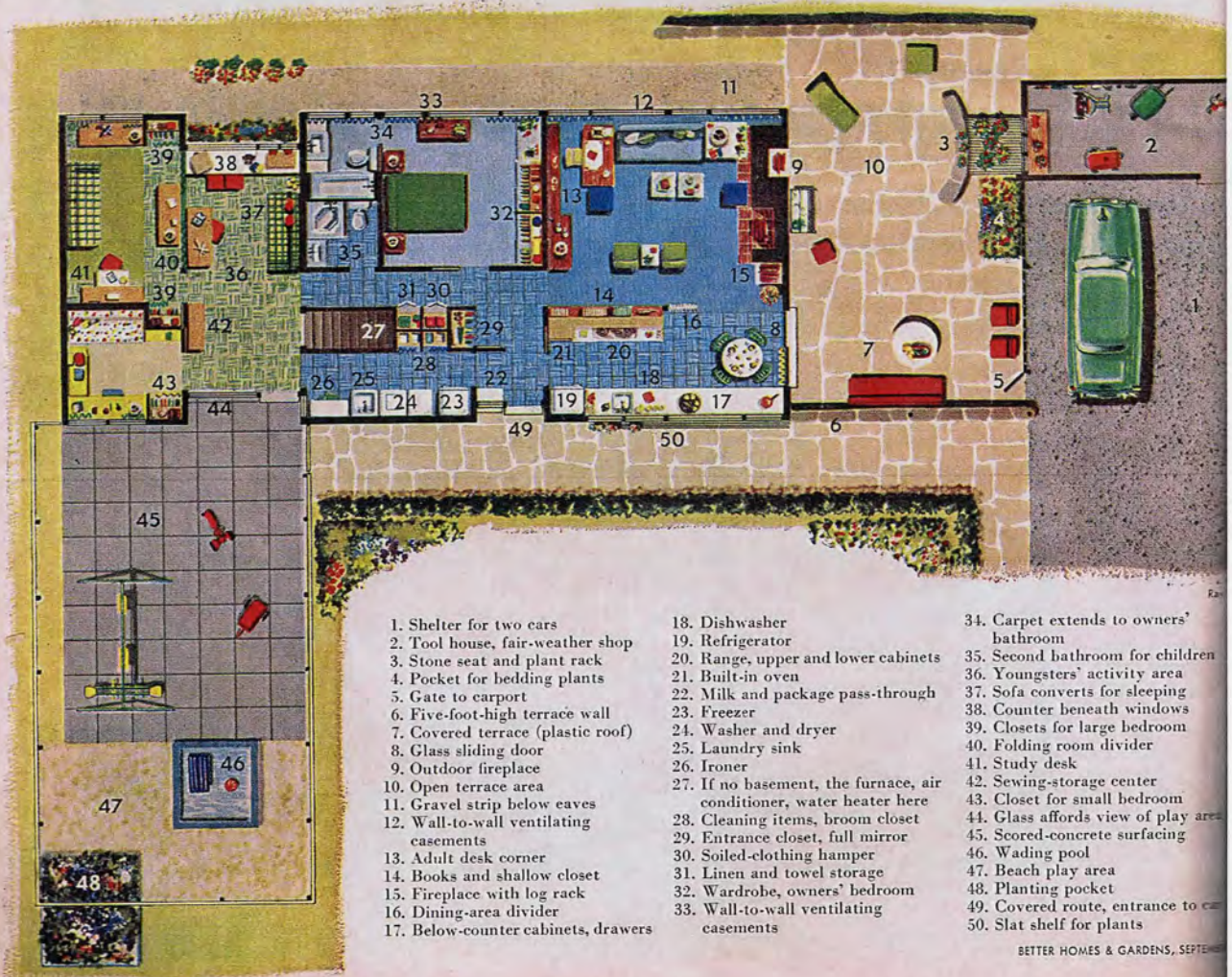
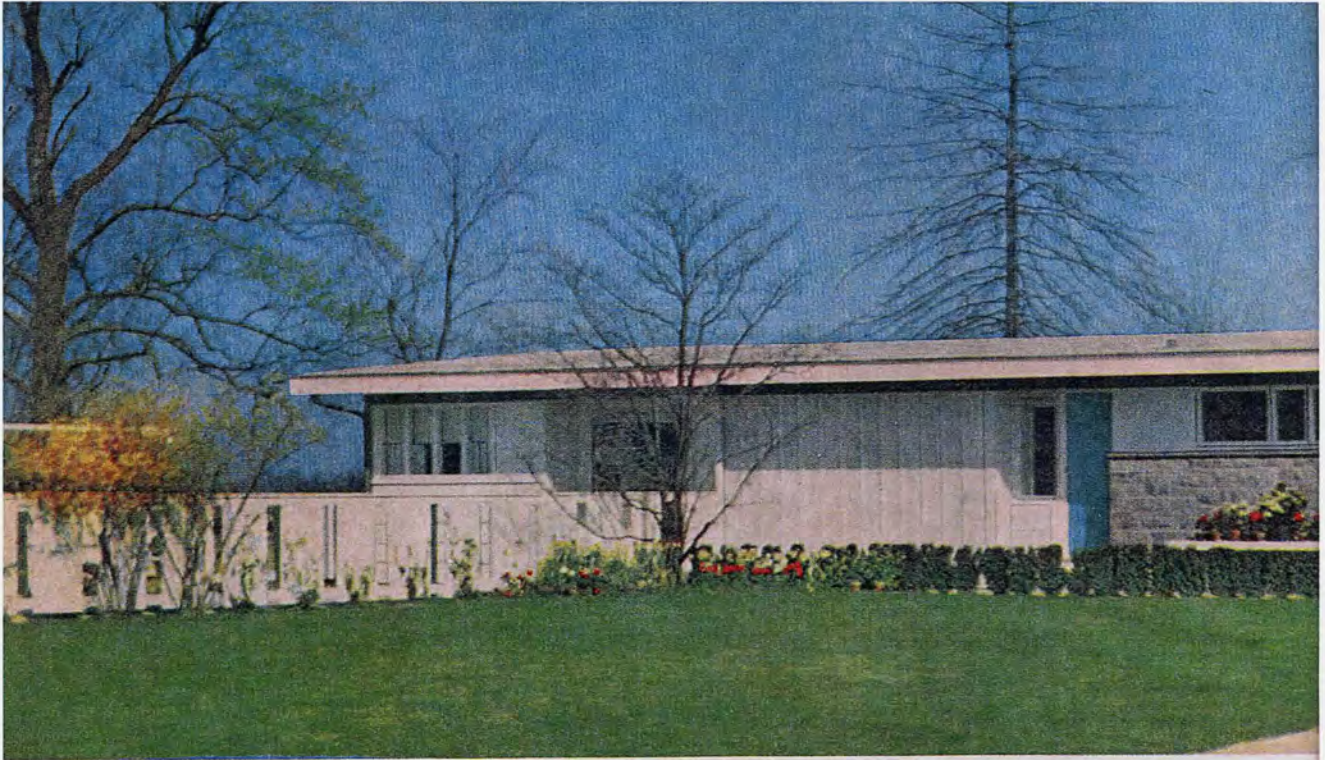
Attaching the garage at one side gives a closed feeling and a short hop with groceries from car to kitchen counters. A slightly wider lot will be needed, but you might consider this offset by the

prouder front your house puts up. (It's right as is for a 100-foot lot, but with the play area moved to front or rear, you could lop off 15 feet.)

Your two outdoor activity areas—terrace and play court—are isolated just as indoor quiet and energetic areas are set apart. Here, tool house screens the terrace from rear-view neighbors.



The next 12 pages thoroughly cover a third variation →





It's everything a house should be

The finished living qualities and beauty that are yours in building any variation of the Home for All America show up here and in pages to come. This is the third basic scheme—noted before as the “perfect in-between” in style and site use.

You pass the coat closet to enter, not abruptly, the living room. A sitting group is at the far end, with glass spanning wall to wall for sun and light and view and space.

The dining area is set off cleverly, but has a folding wall to let you close it when you wish the distinction made, or to let you open it for a delightful interchange of space. Doors lead directly to the terrace for outdoor meals, entertainment.

The terrace brings house and grounds into close and useful harmony. It combines man-made and planted materials to offer you a summer world that is healthful, colorful, and intimate.

The kitchen turns its well-licked thumbs down on any idea that the lady of the house should be banished from the family group while preparing meals. Yet, like its companion dining room, the kitchen can be shut off.

Just beyond the kitchen is the utility room. This narrow area

is planned to the very inch—to contain the “mechanics” of the house and to serve also as cleanup space for everything from laundry to fishing boots to sod-busting youngsters.

This utility room has a right to be small. The reason is such spread-out operations as sewing and ironing are better done in the pleasant and open activity room. Wall space in the utility room is therefore devoted to storage, and the square footage saved is added to the activity room.

In any variation of Five Star Home No. 2409, children get a wonderful break. They have a world of their own, comprising a third of the house. The children's sleeping rooms are small on purpose. Again, Architect Robert Little's idea was to save all available space for broader use in the adjoining activity room.

One wall of the largest bedroom in the youngster's end of the plan has a movable screen above a waist-high wall between it and the activity room. This can remain open when privacy is not needed and, in fact, probably would be closed only during sleeping hours. The owners' bedroom, in contrast, is isolated—and boasts of its own bathroom and full-width storage wall.

You can buy complete working drawings for this or any Better Homes & Gardens Five Star home. Order just one set of plans, No. 2409, to build any variation of this month's house. See page 161.

Architect: Robert A. Little & Associates of Cleveland, Ohio
 Sponsor: The Getman & Judd Company of Stamford, Connecticut
 Builder: Homecraft Builders, Inc. of Stamford, Connecticut
 Decoration and furnishings: Bloomingdale's, New York-Stamford



One end is mostly walnut: wall, furniture, even the built-in bookcase you see at right across page. Against it are clean-cut accents of color and white accessories.

Living-dining areas merge for full use of space

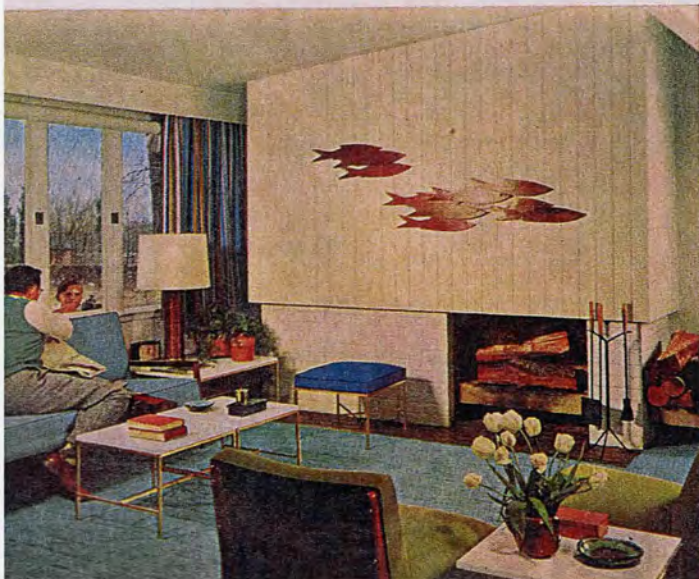
By Florence Byerly

COLOR scheme merges, too—a trick you can use to make any small house seem larger. Basically, it's green, turquoise and blue, but emphasis varies. In living-dining section, turquoise predominates; in master bedroom, it's blue, and in the activities section, there's lots of chartreuse green. Even the exterior repeats these colors with white.

Bloomingdale's (Stamford-New York) has furnished the home for active living its plan makes possible. Buffet supper? Rearrange living-room chairs and tables, set up card table and bring in turquoise kitchen chairs. Warm evening? Move round dining table out to terrace. It's weatherproof and there's plastic overhead. Television football game? Set a dozen boys and dads in activity room.

Window shades are all wood-slat roll-up type, but not the varied draperies. For the glass sliding doors in the dining area, the drapery hangs on a brass pole and is lined with green that is colorful when seen from terrace side.

Fireplace is simple in construction. Angled sides—designed centuries ago to bounce heat—are straight, since the fireplace today isn't a prime heat source but rather a psychological center of the house. A symbol, not a furnace.



See how white paint ties in all architectural features, including the ceiling beams, the vertical-board-and-brick fireplace, the door- and window frames. And white's repeated in table tops and lampshades.



... looks bigger because colors continue into the dining area. Note the flooring which is closely matched to the textured carpet of the living area. Accordion door and the ceiling ventilators prevent cooking

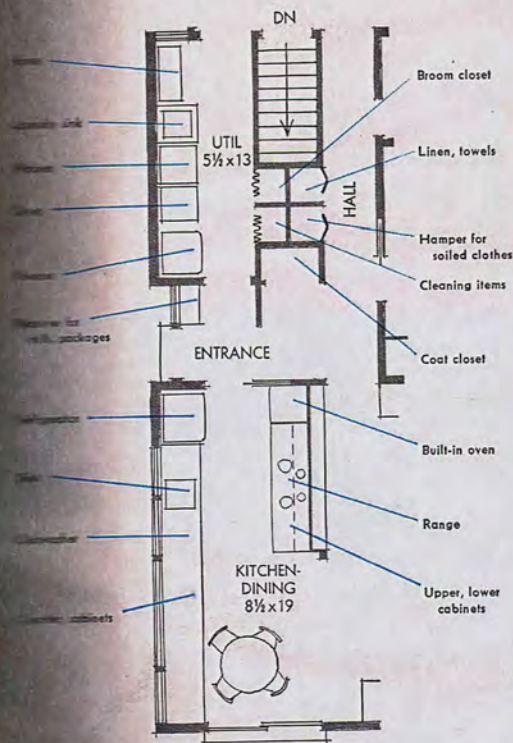
sights and smell. Big parties are served buffet style. Furnishings were chosen for the flexibility of arrangement they offer. The stools, tables, even the big chairs, move easily to suit different arrangements and your different moods



Kitchen-utility room: a ship's galley in plan and efficiency

THE WORK CENTER of Five Star Home 2409 is compact and space-saving. Although a separate room, kitchen is close to utility room that you can tend washer and dryer while going about other tasks. (Since modern laundry equipment is so clean and efficient, washer and dryer are meant to be on main floor even if house is built with basement.)

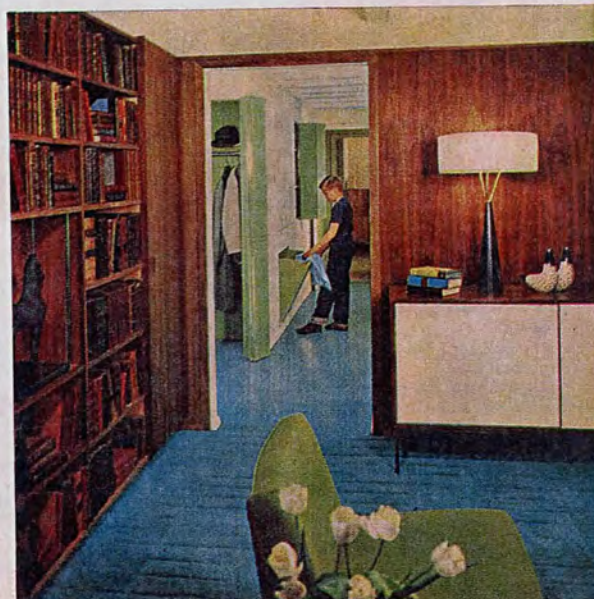
There's counter space close by the refrigerator, and its built-in wood compartment is a colorful spot to hang towels. Sink is near refrigerator for cleaning vegetables and fruit before putting them away. Opposite sink are wall cabinets for dishes and glasses. Above range is space for cooking accessories—spices, seasonings, shortening. Above oven is space for casserole and baking dishes. Drawers for silver and cabinets for serving pieces carry into the dining area.



Living-room bookcase and shallow closet are back of the kitchen wall shown above. Down the hall, you glimpse entrance closet, and young man dutifully using built-in soiled-clothes hamper. Just beyond him is towel storage

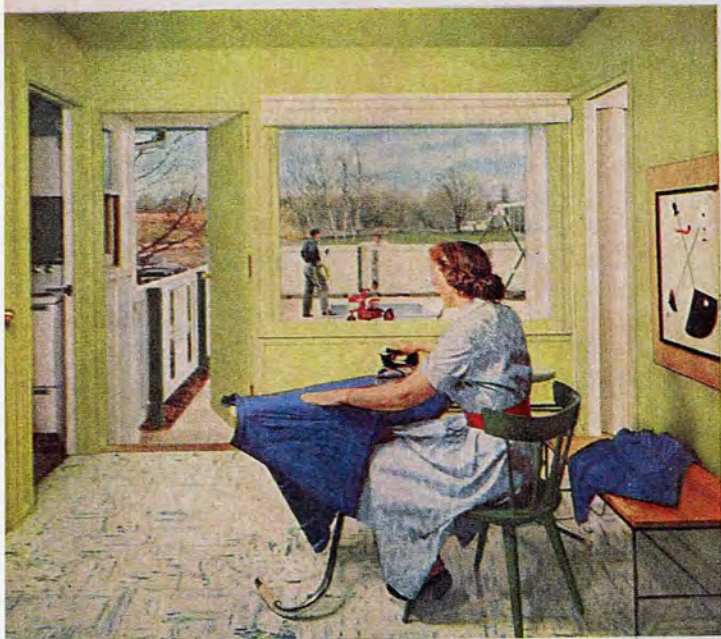


Eating area is length of kitchen removed from cooking end. There's also a fan to exhaust heat and odors. Windows and sliding doors add ventilation. Direct lighting in tubes or "spots" is above work surfaces and dining table



The dining area open to the kitchen is planned for the sociable breakfasts that happen a few feet from the kitchen. The benches quick on food and long on talk, for evening conversations that continues from setting to clearing your table

Energetic space for people who put a house to active use



1 (see plan)

Activity room is a wonderful spot for daytime ironing and sewing. Glass areas at both ends give plenty of light and a view commanding fenced play court.

You glimpse utility room and door to basement stairs at left. Right is door to small bedroom.

The floor is a durable tile, flecked with green that nicely matches the chartreuse walls.

2 Looking the other way, note splendid integration of the outdoor play area with activity room inside the house.

There are gates against the house at both right and left in picture, keeping this entrance to a private end of house from use by callers or for deliveries.

Note how even the playground equipment and small wading pool are painted to blend with house.

THE ACTIVITY room off the two end bedrooms is a place for small children to play indoors during bad weather or evenings. But, as pictures here prove, it's planned to go far beyond this in use and comfort.

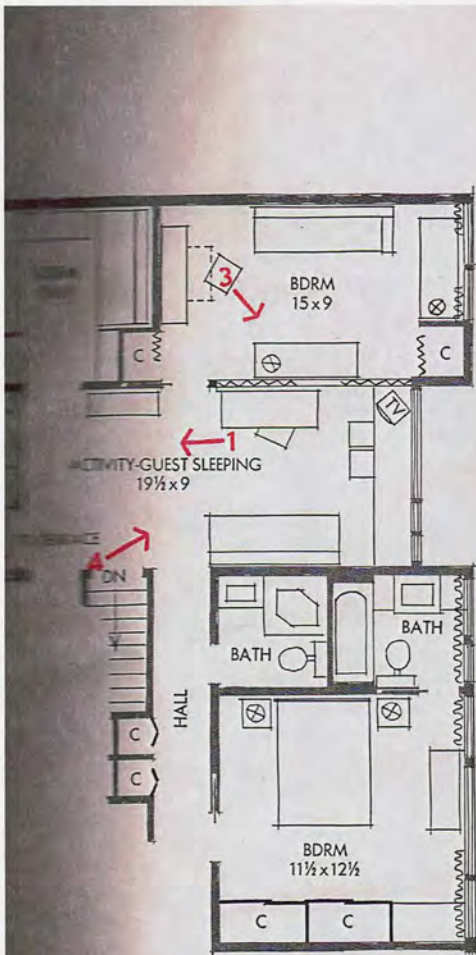
As children grow, dolls and toys will give way to model airplanes and tuba lessons and schoolbooks. Then will come a record player, trying for all it's worth to outshout a party of dancing teen-agers.

Because of the separation of this activity room from the living room, parental peace of mind is kept through the entire growth cycle. More to the point, this is an area where Mom and Dad will often *want* to join in—to watch TV or engineer the electric train and homework.

The activity room is versatile in other ways, too. Its sofa should be the type that can sleep a guest or a recuperating child. With access to outdoors, it also can serve visiting in-laws or even elder members of the clan who come to live when children are grown and married. (On page 152, we show how the adjacent utility room can be equipped as a "second" kitchen.)

Both end walls of the activity room are largely glass tucked back from the other walls to give a wide overhang for shade, protection when entering, and for a spot to hurriedly stash tricycles when the rains come.





Activity area serves double purpose: Recreation space is built for the small bedrooms; parents' room is better set off from children's zone. Arrows mark camera angles of pictures



3 Camera angle marked on plan shows this is view from the large children's bedroom to "comfort" end of activity area.

Wall between is built about waist high, and opening above can be regulated by the accordion-type dividers shown.

There is a desk in the living room, but our lady of the house uses this long work counter for ordering and other telephoning.

Sofa makes into bed for family or guest sleeping. Note the handsome brass lighting fixture mounted on wall by sofa.



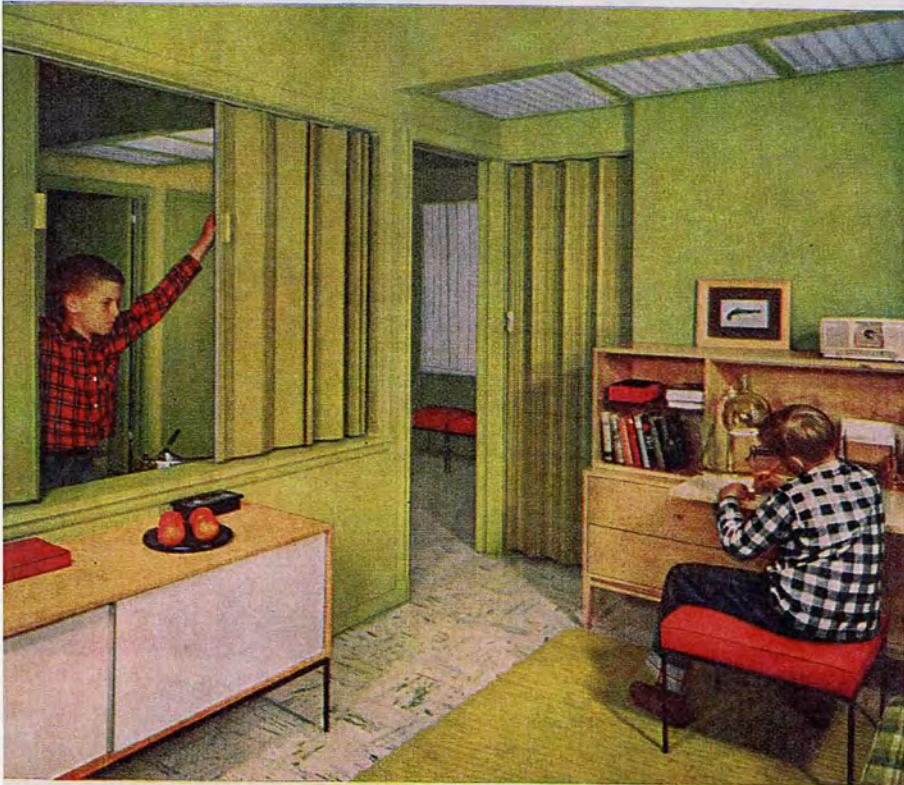
4 Activity area is built and furnished for the hard use it will get, but decorating is in harmony with the bedroom it semijoints.

Walls, ceilings, folding doors, and trim are painted chartreuse. Bedroom in background has a matching plaid fabric in the sofa bed and the draperies. Windows in both rooms use white roll-type wooden blinds for shade and privacy.

Work table is finely scaled for small room, but its natural wood surface and iron legs will take lots of abuse. Small television set can be viewed from sitting side of activity room.

Next two pages take you into bedrooms and bathrooms shown in plan above

Bedrooms meet the special needs of parents and children



5 (see plan)

Hit the hay or hit the books? Each to his own when folding doors are closed between bedroom and activity area.

Plastic panels of flush ceiling light are attractive here against chartreuse.

Desk and storage piece do big jobs in small space. The square orange benches are interchangeable between these rooms.

6 Small bedroom is furnished for little girl.

Its colors are strong pastels against white side walls and rug, light paneled end wall.

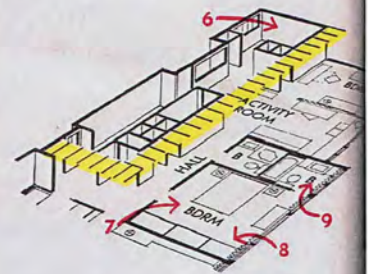
Bedsprad, bolster, and ruffle are flowered fabric. Draperies are blue polka dots on white.

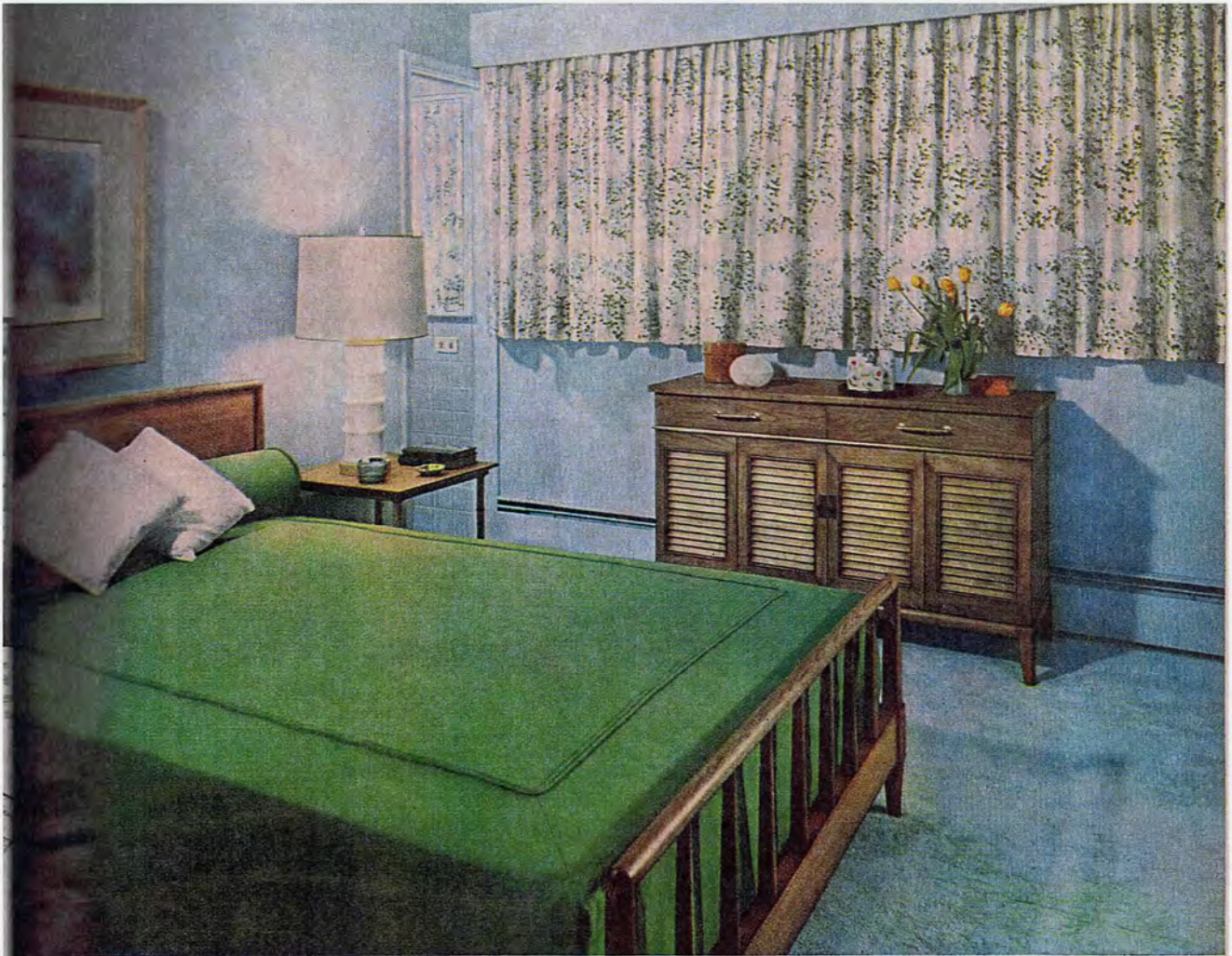
Out of picture is a dresser and bookcase, painted yellow like low bench. Accessories are colorful cushions and mitten puppets.

Do you have special building, remodeling, or decorating problems? You'll find help by visiting a Home Planning Center operated in cooperation with Better Homes & Gardens. To locate the Center nearest you, please check the listing which appears on page 230.

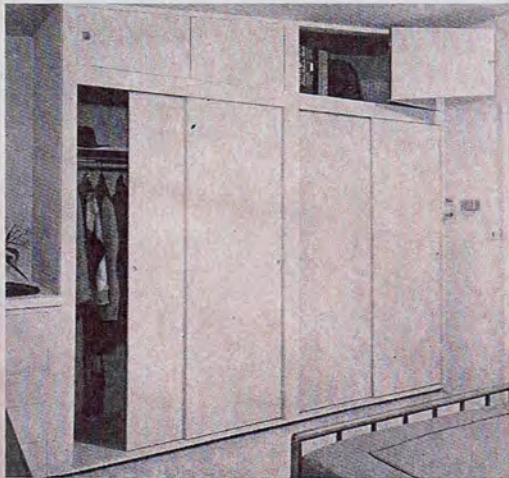


Ceiling-light strip starts here by the entrance, continues down hall to end bedroom (sketch low). Lightweight panels of white corrugated plastic are set in flush below fluorescent.





7 In owners' bedroom, as in living room, blue and green in proper shades set a remarkable color scheme. Wall of casement windows has white draperies with floral patterns of blue and green (repeated in bathroom). Light walnut furniture has Provincial-Modern character



8 This built-in wardrobe with drawer section occupies one full wall of owners' bedroom. Wardrobe is divided down middle for husband and wife; above is storage space for luggage, hatboxes, and other items of infrequent use. The unit is painted a light blue



9 This house contends that two small bathrooms are better than one, no matter how big the one. Here, as in child/guest bathroom, all available space is used for counter, cabinets. Fixtures, tile, rug are light blue like bedroom. Cotton rug can be taken up for washing



And now visit the Home for All America

*Almost 100 models of this home have been built for
your inspection in 37 states and Canada*

See the model of the Home for All America in your area. Check this list for the cities in which Five Star No. 2409 will be open for inspection, name of the builder, and the store furnishing the home.

Watch for local announcements of the opening date.

ALABAMA

Montgomery, 2801 Colonial Drive
Built by: Carr & Rothschild, Inc. and Ballard
Realty Company
Furnished by: Bishop-Parker Furniture Company

ARIZONA

Phoenix, 217 West Palmyra
Built by: Acme Construction Company
Furnished by: Mehagan's

Tucson, Wilmot at Broadway
Built by: Lusk Homes
Furnished by: House of Enchantment

ARKANSAS

Little Rock, Garland and Avondale, Park Hill
Built by: W. S. Daniel Company, Inc.
Furnished by: Steinkamp's Home Furnishings

CALIFORNIA

Burbank, 1045 East Cornell Drive
Built by: Arthur K. Ehrlich & Associates
Furnished by: Dan Aberle, Sherman Oaks

La Mesa, Falmouth and Gregory, Severin
Built by: Severin Construction Company
Furnished by: Walter Broderick & Associates

Long Beach, 5579 Lonna Linda Street
Built by: L. S. Whaley Company
Furnished by: Aaron Schultz Furniture Company

Riverside, 2560 Pinkerton Place
Built by: Sun Gold, Inc.
Furnished by: Westbrook's

San Rafael, 500 Las Colindas Road, Terra Linda
Built by: Terra Linda Corporation
Furnished by: Frank Newman's, San Francisco

Santa Barbara, 35 Morada Lane
Built by: Paul A. Greene
Furnished by: Henry Levy, Inc.

COLORADO

Colorado Springs, 1101 Vega Drive
Built by: Sloan Construction Company
Furnished by: Home Furniture Guild Galleries

Englewood, 2901 South Franklin Street
Built by: Hawkins Associates, Inc.
Furnished by: Davis & Shaw Furniture Company
Denver

CONNECTICUT

Stamford, Hoyco Road off Highridge Road
Sponsored by: Getman & Judd Company
Built by: Home Craft Builders, Inc.
Furnished by: Bloomingdale's, New York
Stamford

FLORIDA

Coral Gables, S. W. 119 St. & 68 Court, The
Estates
Built by: Porter-Wag r-f ussell, Inc.
Furnished by: Burdine's, Miami

Jacksonville, Monterey
Built by: Joseph O. Shaffer & Company
Furnished by: Ridgell Furniture Company

Orlando, 12 Interlaken Road
Built by: Rupert L. Rumpf, Jr.
Furnished by: Home Furniture Company

BETTER HOMES & GARDENS, SEPTEMBER 1964

Worcester, 483 A. Salisbury Street
Built by: M. Carter Construction Company and
Irvin J. Coven Realty Company
Furnished by: Miller Furniture Company

FLORIDA

Batavia, Lynda Lane
Built by: R. M. Wright
Furnished by: Milton Carroll Furniture Company
Decorated by: Morris Decorators
Dunwoody Springs, 425 Carriage Drive
Built by: Sprattlin & Harrington Development
Company
Furnished by: Ray Lang, Inc., Atlanta

GEORGIA

Stone, Philippi and Overland Streets
Built by: Boise Payette Lumber Company
Furnished by: Hendren's Furniture Company

ILLINOIS

Hoffman Heights, Highland Avenue and Kerchoff
Road
Built by: Trude Land Development
Furnished by: Carson Pirie Scott & Company,
Chicago
Naperville, 310 South Julian Street
Built by: Charles Shiffner & Sons
Furnished by: Oliver J. Beideman Furniture Store

INDIANA

Fort Wayne, 4921 Tacoma
Built by: John R. Worthman, Inc.
Furnished by: The Jefferson House
Michigan City, 140 Boyd Circle, Edgewood
Built by: General Construction Company, Inc.
Furnished by: Shon Furniture Company

IOWA

Des Moines, 4116 Beaver
Built by: E. A. Milligan & Son, Inc.
Furnished by: Youkers
Riverdale, 5 Circle Drive
Built by: Harvey Construction Company
Furnished by: Healey-Eckmann Interiors,
Davenport
Sioux City, 4514 Perry Way
Built by: Dohrmann Construction Company
Furnished by: T. S. Martin Company

KANSAS

Indian Hills, 4603 Homestead Drive
Built by: Hoyt Fowler
Furnished by: Mohornay Furniture Company,
Kansas City, Missouri
Wichita, 2725 North Fountain
Built by: Ken Stowell & Company
Decorated by: John Coultis, Interior Decorator

LOUISIANA

Alexandria, McNutt Drive, Plantation Cres
Sub-Division
Built by: Homewood Development Company
Furnished by: Hemenway-Johnson Furniture
Company, Inc., and Schwartzberg's, Inc.
New Orleans, Robert E. Lee Boulevard and Opal
Street, Lake Shore Sub-Division
Built by: L. P. Smith Company
Furnished by: Maison Blanche

MARYLAND

Baltimore, 800 Malvern Avenue, Ruxton
Built by: "Four Winds" Corporation
Furnished by: Stewart and Company

MASSACHUSETTS

East Longmeadow, Hunting Road off Allen Street
Built by: Gerald E. Spear, Inc.
Furnished by: Furniture Distributors, Inc.
Framingham, 50 Davidson Road
Built by: Sumner D. Hersey
Furnished by: R. H. White's, Boston

Worcester, 483 A. Salisbury Street
Built by: M. Carter Construction Company and
Irvin J. Coven Realty Company
Furnished by: Miller Furniture Company

MICHIGAN

Ann Arbor, 2782 Bedford, Ann Arbor Hills
Built by: Holley & Wilson
Furnished by: Barrett Furniture, Inc.
Battle Creek, Estate Road
Built by: Cobb Brothers, Inc.
Furnished by: Swank's Furniture Company
Birmingham, 870 Woodlea
Built by: Frankel Brothers
Furnished by: The J. L. Hudson Company,
Detroit
Muskegon, Linderman Drive at Moulton, Garber
Woods, Sub-Division
Built by: John R. Achterhoff

MINNESOTA

Duluth, 2727 East 8th Street
Built by: William C. Rothman, Home Builder
Furnished by: Enger & Olson, Inc.
Minneapolis, 1640 Spring Valley Road, Golden
Valley
Built by: Offen Construction Company, Inc.
Furnished by: Dayton's
St. Paul, 1317 South Victoria Road
Built by: Tilsenbilt Homes, Inc.
Furnished by: Schuneman's

MISSISSIPPI

Jackson, 1215 Meadowbrook Road
Built by: Kimbrough Homes, Inc.
Furnished by: R. E. Kennington Company

MISSOURI

Olivette, Grandview Drive and Forsythia Lane
Built by: Pennant Construction Company
Furnished by: Stix, Bser & Fuller, St. Louis
Springfield, Rolling Acres
Built by: Glenn L. White Company
Furnished by: Vanguard Contemporary Shop

NEBRASKA

Lincoln, 1600 Sunset Road, Park Manor
Built by: Peterson Construction Company
Furnished by: Hardy Furniture Company
Omaha, 704 Dillon Drive
Built by: Dillon Realty Company
Furnished by: Orchard & Wilhelm

NEW MEXICO

Albuquerque, Princess Jeanne Park
Built by: Dale Bellamah Construction Company
Furnished by: American Furniture Company

NEW YORK

Binghamton, 9 Ritchie Road
Built by: Clifford Booth & Son
Furnished by: McLean's
Depew, George Street, Transit Hill Sub-Division
Built by: Transit Hill Corporation
Furnished by: J. N. Adam & Company, Buffalo
De Witt, Sycamore Street, Orvilton Heights
Built by: Bellinger Construction Company, Inc.
Furnished by: Day Brothers, Syracuse
Glen Cove, Long Island, 1 High Pine, Pine Ridge
Built by: Miller Homes
Rochester, 137 Maybrook Road
Built by: Fred P. DeBlase
Furnished by: McCurdy & Company
Schenectady, 1960 Townsend Road, Hexam Gardens
Built by: Wade Lupe
Furnished by: Wallace's

NORTH CAROLINA

Greensboro, 2200 Villa Drive
Built by: Superior Construction Company
Furnished by: Morrison Nease Furniture Company

OHIO

Akron, 192 Winston Road
Built by: Clint Miller Building & Realty Company
Furnished by: The M. O'Neil Company
Berea, Ellen Drive, Manning Park
Built by: L. T. Blackman
Furnished by: The Higbee Company, Cleveland
Canton, 3019 Woodridge Drive, Northwest
Built by: E. J. Platt Agency
Furnished by: Summers Furniture Shoppe
Columbus, 3516 Colchester Road
Built by: Far West Homes, Inc.
Furnished by: The Furniture House
Dayton, 744 Locust Camp Road
Built by: Paul E. Lapp
Furnished by: Town & Country Furniture Shop, Inc.
Middletown, 2907 Rusmar Court
Built by: Ray McMullen
Furnished by: Bates Shop, Inc.

Portsmouth, Lot No. 5 Hickory Lane, Rosemount
Addition
Built by: William A. Newman Company
Furnished by: Long & Company
Sharonville, Malzer Drive and Sharonview Avenue
Built by: Malzer & Carabin
Furnished by: H. & S. Pogue Company, Cincinnati
Springfield, 715 West Home Road
Built by: Corbin Realty Company
Furnished by: People's Outfitting Company, Inc.
Toledo, 2830 Emmick Road
Built by: Nopper Construction Company
Furnished by: Sam Schwartz, Inc.

OKLAHOMA

Tulsa, 4225 South Oswego (2 homes)
635 North Zenophr
Built by: Nuckolls Construction Company
Furnished by: Dickason-Goodman

OREGON

Portland, 4323 Southwest Idaho Drive
Built by: Duke Newby
Furnished by: Meier & Frank Company, Inc.

PENNSYLVANIA

Lemoyne, Colgate and Center Drive, Cedar Cliff
Manor
Built by: Stuart M. Hoagy
Furnished by: Pomeroy's, Inc., Harrisburg
Media, Hunt Club Hill
Built by: Arters Brothers, Inc.
Furnished by: Snowden's, Inc.
Mount Lebanon, 1250 Lakemont Drive
Built by: Edward M. Ryan, Inc.
Furnished by: Charles E. Beck Company, Charter
Oaks
Wyoming, Route 11 Wyoming Avenue
Built by: Joseph F. Hovanec
Furnished by: People's Outfitting Company, Inc.,
Wilkes-Barre

RHODE ISLAND

Cranston, 140 Meshanticut Valley Parkway
Built by: Regnier-Laurienzo & Company, Inc.
Furnished by: Canal Furniture Show Room,
Providence

SOUTH CAROLINA

Columbia, Pinebranch Road, Forest Lake
Built by: Boyd Heintish Construction Company
Furnished by: Devine Street Furniture House
Greenville, 41 Lake Fairfield Drive, Lake Forest
Sub-Division
Built by: Lineberger & Paul
Furnished by: Henley Furniture Company
Decorated by: Mayfield's, Inc.
James Island, Fort Johnson Road, Eastwood
Built by: Ashley River Construction Company
Furnished by: Cowperthwait, Inc., Charleston

TENNESSEE

Knoxville, Wesley Road and Stockton Road,
West Hills
Built by: Wade E. Keever
Furnished by: Millers, Inc.

TEXAS

Austin, 5601 Ridgeoak Drive
Built by: W. L. Mayfield
Furnished by: Shanks-Meyers Furniture Company
and Calcasieu's
Corpus Christi, 3718 Sabey Drive
Built by: Fry & Cochran
Furnished by: Allen Furniture Company
and Lichtenstein's
Dallas, 11038 Cinderella Lane
Built by: Truett A. Bishop
Furnished by: Rick Furniture and Carpet Company
El Paso, 4150 North Kansas Street
Built by: Driver Construction Company, Inc.
Furnished by: American Furniture Company
Fort Worth, 2609 Hartford, Mocking Bird Lane
Addition
Built by: Bob Jones and Company
Furnished by: The Fair
Houston, 7923 Glenview Street
Built by: Fred McManis
Furnished by: Joske's of Houston
San Antonio, 134 Cityview Drive, Inspiration Hills
Built by: L. E. Fite Company
Furnished by: Joske's of Texas
Tyler, 714 Shannon Drive, Southern Oaks Addition
Built by: Harold Lawler Construction Company
Furnished by: Madsen's Interiors

UTAH

Salt Lake City, 4089 Diana Street
Built by: Melvin H. Jensen
Furnished by: South East Furniture Company

VIRGINIA

Alexandria, 1076 Quander Road, Bucknell Manor
Built by: Clarence W. Gosnell, Inc.
Furnished by: The Hecht Company, Washington
D. C.

WASHINGTON

Bellingham, View Ridge Drive, Alabama Heights
Built by: Walker & Florence
Furnished by: McClelland Interiors, Seattle;
Ethel Stockton, Bellingham
Seattle, 4231 East 73rd Street, View Ridge
Built by: Albert Balch, Community Builder
Furnished by: Northgate Furniture Company
Spokane, 54th Avenue and Arthur Street
Built by: Seneca Construction Company
Decorated by: J. Poulin
Tacoma, 1101 Lenore Drive
Built by: Miller Construction Company
Furnished by: Lindstrom's Home Furnishings,
8021 Portland Avenue

WISCONSIN

Milwaukee, 114 West Brown, Deer Road
Built by: Nordale Realty Company
Furnished by: Mayer-Hughes Company

WYOMING

Cheyenne, 3837 Olive Drive
Built by: Simmons Construction Company
Furnished by: Grier-Morris Furniture Company

CANADA

BRITISH COLUMBIA

Vancouver, 4181 Sunset Boulevard
Built by: Gilbert Bradner, Ltd.
Furnished by: Woodward Stores, Ltd.

ONTARIO

Port Credit, Breezy Brae Drive and Duchess
Drive, Applewood Acres
Built by: G. S. Shipp & Son, Ltd.
Furnished by: The T. Eaton Company, Ltd.,
Toronto

UTM REFERENCES

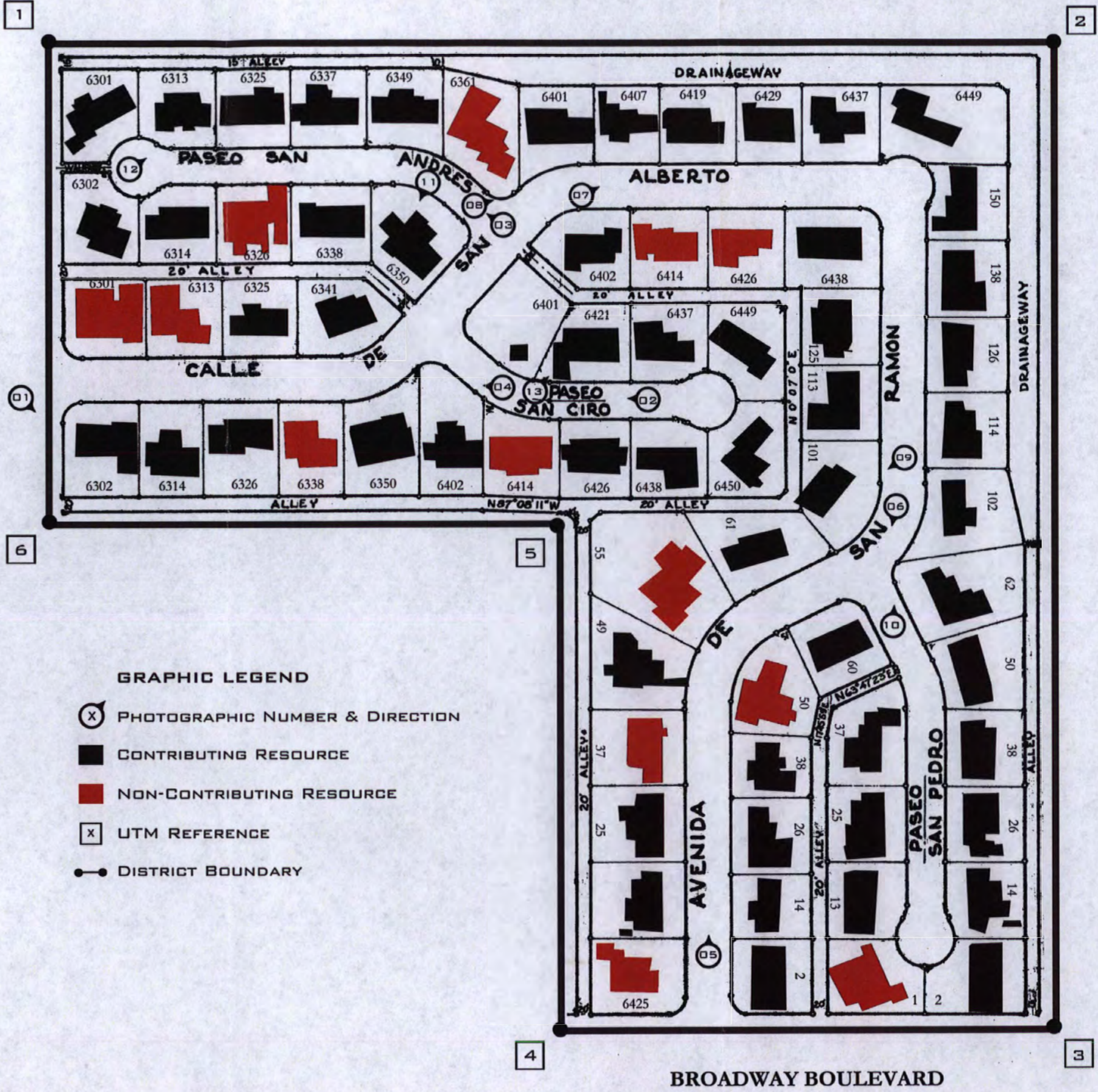
| ZONE | EASTING | NORTHING | |
|------|---------|----------|---------|
| 1 | 12 | 513401 | 3565351 |
| 2 | 12 | 513793 | 3565354 |
| 3 | 12 | 513797 | 3564963 |
| 4 | 12 | 513600 | 3564962 |
| 5 | 12 | 513599 | 3565158 |
| 6 | 12 | 513403 | 3565160 |



SAN RAFAEL ESTATES

NATIONAL REGISTER OF HISTORIC PLACES HISTORIC DISTRICT

WILMOT ROAD



GRAPHIC LEGEND

- PHOTOGRAPHIC NUMBER & DIRECTION
- CONTRIBUTING RESOURCE
- NON-CONTRIBUTING RESOURCE
- UTM REFERENCE
- DISTRICT BOUNDARY

MAÑANA

VISTA SUB'D

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY San Rafael Estates
NAME:

MULTIPLE
NAME:

STATE & COUNTY: ARIZONA, Pima

DATE RECEIVED: 12/07/12 DATE OF PENDING LIST:
DATE OF 16TH DAY: DATE OF 45TH DAY: 1/23/13
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 12001189

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

___ ACCEPT ___ RETURN ___ REJECT _____ DATE

ABSTRACT/SUMMARY COMMENTS:

RECOM./CRITERIA _____

REVIEWER _____ DISCIPLINE _____

TELEPHONE _____ DATE _____

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.

A photograph of a white wall with a brick coping. The text "SAN RAFAEL ESTATES" is mounted on the wall in a dark, stylized font. The background shows trees and a brick building.

SAN RAFAEL ESTATES

Ac - Pima County - San Rafael Estates Historic District - 0001



A2 - Pima County - San Rafael Establs Historic District - 0002



42 - Pluma County - San Rafael Calaveras Historic District - 0003



AZ - Pima County - San Rafael Apache Historic District - 0004



A2 - Pima County - San Rafael Estable Historic District - 0005



42 - Pima County - San Rafael Cemetery - Her own District - 0006



AZ - Pima County - San Rafael Estabro historical District - 0007



42 - Pima County - San Rafael Estate Historic District - 0008



AZ - Pima County - San Rafael Estates Historic District - 0009



AZ - Pima County - San Rafael Cemetery Historic District - 0010



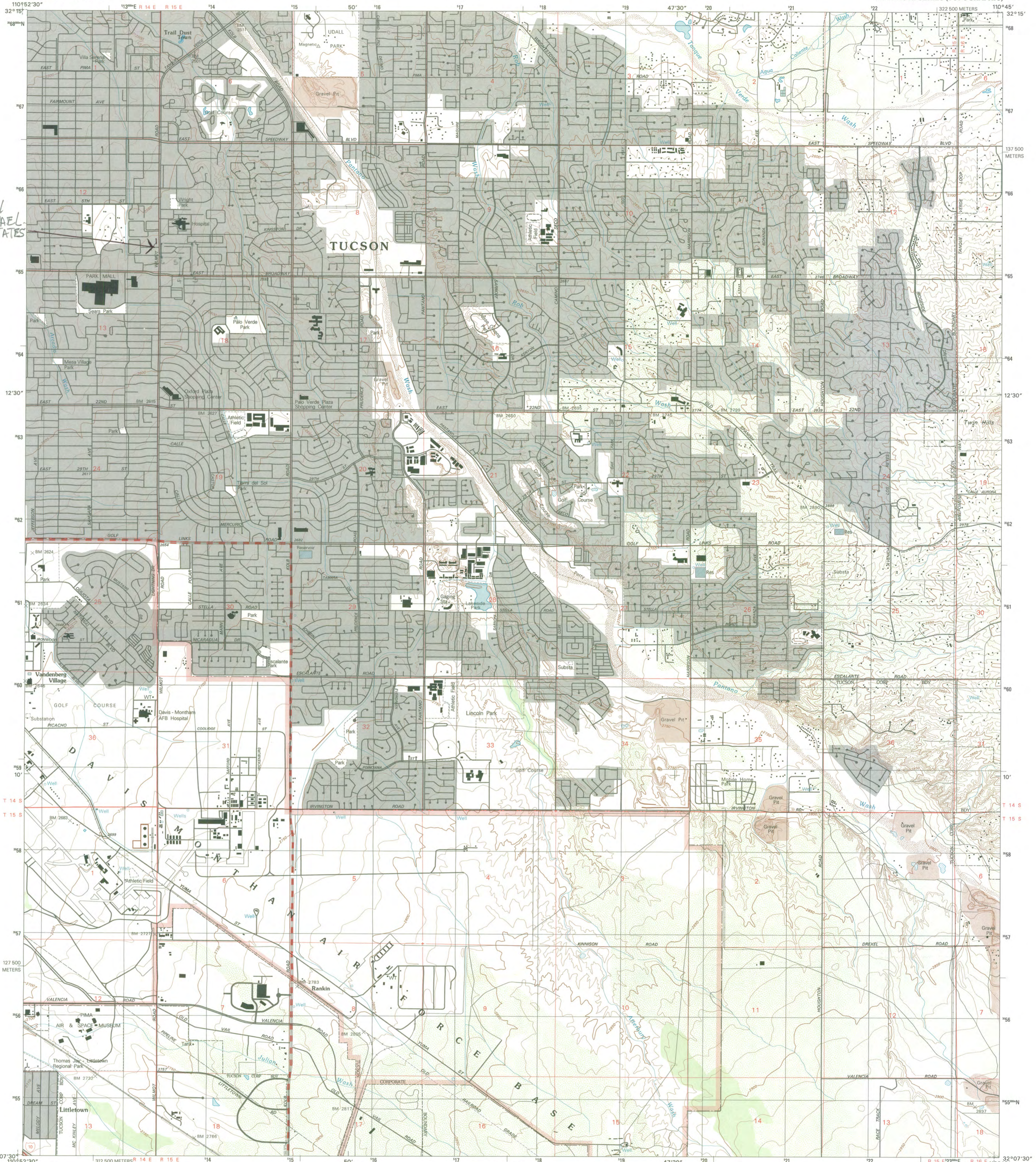
42 - Pima County - San Rafael Adobe Historic District - 0011



43 - Pima County - San Rafael Estable Historic District - 0012

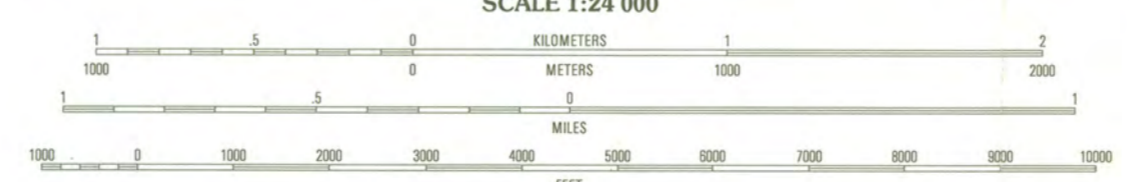
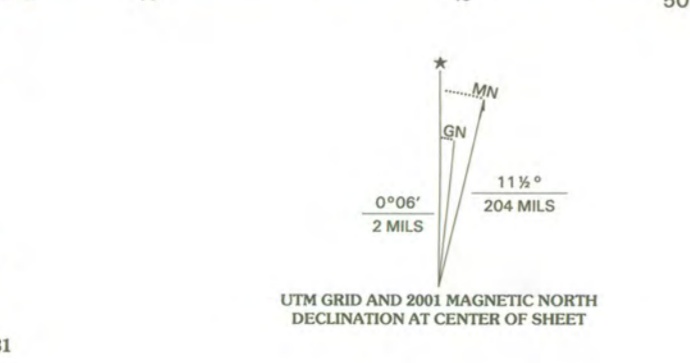


42 - Pura Candy - San Rafael Estable Historia Dental - 0013



SAN RAFAEL ESTATES

Produced by the United States Geological Survey Topography compiled 1954. Planimetry derived from imagery taken 1996 and other sources. Public Land Survey System and survey control current as of 1983. Boundaries current as of 2000 North American Datum of 1983 (NAD 83). Projection and 1 000-meter grid: Universal Transverse Mercator, zone 12 (central zone) 2 500-meter ticks: Arizona Coordinate System of 1983 (central zone) North American Datum of 1927 (NAD 27) is shown by dashed corner ticks. The values of the shift between NAD 83 and NAD 27 for 7.5-minute intersections are obtainable from National Geodetic Survey NADCON software There may be private inholdings within the boundaries of the National or State reservations shown on this map Houses of worship, schools, and other labeled buildings verified 1981



ROAD CLASSIFICATION

| | |
|--------------------------------------|---|
| Primary highway hard surface | Light-duty road, hard or improved surface |
| Secondary highway hard surface | Unimproved road |

Interstate Route U.S. Route State Route

QUADRANGLE LOCATION

| | | |
|---|---|---|
| 1 | 2 | 3 |
| 4 | 5 | 6 |
| 7 | 8 | |

- 1 Tucson North
- 2 Sabino Canyon
- 3 Agua Caliente Hill
- 4 Tucson
- 5 Tanque Verde Peak
- 6 Tucson SW
- 7 Tucson SE
- 8 Vail

TUCSON EAST, AZ 1996

NIMA 3848 III NE-SERIES V898



THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS FOR SALE BY U.S. GEOLOGICAL SURVEY, P.O. BOX 25286, DENVER, COLORADO 80225 A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST



Janice K. Brewer
Governor

Bryan Martyn
Executive Director



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Walter D. Armer, Jr., Vail, *Chair*
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Kay Daggett, Sierra Vista
Alan Everett, Sedona
Larry Landry, Phoenix
William C. Scalzo, Phoenix
Tracey Westerhausen, Phoenix

December 4, 2012

Carol Shull
Keeper of the National Register
National Park Service
1201 Eye Street, NW 8th Floor (MS2280)
Washington, D.C. 2005-5905

**RE: RINCON HEIGHTS HISTORIC DISTRICT
TUCSON, PIMA, AZ
SAN RAFAEL ESTATES
TUCSON, PIMA, AZ**

Dear Ms. Shull:

I am pleased to submit the National Register of Historic Places Registration Forms for the properties referenced above.

Accompanying documentation is enclosed, as required. Should you have any questions or concerns please contact me at vstrang@azstateparks.gov or at 602.542.4662.

Sincerely,

Vivia Strang, CPM
National Register Coordinator
State Historic Preservation Office
Arizona State Parks

Enclosures

VS:vs

THE LUSK CORPORATION

SAN RAFAEL ESTATES



HISTORIC DISTRICT NOMINATION
TO THE
NATIONAL REGISTER OF HISTORIC PLACES

2012

PREPARED BY
CHRIS EVANS & DEMION CLINCO
TUCSON | ARIZONA