

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM**



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

=====

1. Name of Property Rancho Linda Vista

=====

historic name _____

other names/site number Bockman Ranch/ Bayless Ranch

=====

2. Location

street & number 1955 W. Linda Vista Road not for publication

city or town Oracle vicinity _____

state Arizona code AZ county Pinal code 021 zip code 85623

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3. State/Federal Agency Certification

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

James W. Garcia AZSHPD 5 MAY 1999
Signature of certifying official Date

ARIZONA STATE PARKS
State or Federal agency and bureau

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

Signature of commenting or other official Date

State or Federal agency and bureau

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4. National Park Service Certification

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I, hereby certify that this property is:

Edgar A. Beall 9/9/99

entered in the National Register
See continuation sheet.

determined eligible for the
National Register
See continuation sheet.

determined not eligible for the
National Register

removed from the National Register

other (explain):

Edgar A. Beall
Signature of Keeper

Date of Action

=====

5. Classification

=====

Ownership of Property (Check as many boxes as apply)

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

Category of Property (Check only one box)

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

Number of Resources within Property

Contributing	Noncontributing
<u>16</u>	<u>6</u> buildings
<u>3</u>	<u>1</u> sites
<u>19</u>	<u>7</u> structures
	<u>7</u> objects
	<u>7</u> Total

Number of contributing resources previously listed in the National Register 0

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

N/A

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6. Function or Use

=====

Historic Functions (Enter categories from instructions)

Cat: <u>Domestic</u>	Sub: <u>Single Dwelling</u>
	<u>Hotel</u>
	<u>Secondary Structure</u>
<u>Agriculture/Subsistence</u>	<u>Animal Facility</u>
	<u>Agricultural Outbuilding</u>
	<u>Storage</u>

Current Functions (Enter categories from instructions)

Cat: <u>Domestic</u>	Sub: <u>Single Dwelling</u>
	<u>Secondary Structure</u>
<u>Education</u>	<u>Library</u>
<u>Commerce/Trade</u>	<u>Professional</u>
<u>Recreation and Culture</u>	<u>Museum, Sports Facility</u>

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7. Description
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Architectural Classification (Enter categories from instructions)

Late 19th and 20th Century Revivals, Late 19th and Early
20th Century American Movements
Other (Vernacular)

Materials (Enter categories from instructions)

foundation wood post, concrete
roof corrugated metal, composition
walls weatherboard on frame, stucco on adobe,
corrugated metal on frame, concrete
other chimneys: stone

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

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

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

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

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

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

Areas of Significance (Enter categories from instructions)

Entertainment/Recreation

Period of Significance 1924-1948

Significant Dates 1911
1924

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

Cultural Affiliation _____

Architect/Builder Owner George S. Wilson and
Unknown

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

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9. Major Bibliographical References

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

Previous documentation on file (NPS)

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

Primary Location of Additional Data:

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

Name of repository: Arizona State Historical Society Library
Rancho Linda Vista Archival Files
Pinal County Recorder's Office (Florence, AZ)

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10. Geographical Data
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Acreage of Property 91

UTM References (Place additional UTM references on a continuation sheet)

Table with 6 columns: Zone, Easting, Northing, Zone, Easting, Northing. Rows 1-4 containing UTM coordinates.

See continuation sheet.

Verbal Boundary Description (Describe the boundaries of the property on a continuation sheet.)

Boundary Justification (Explain why the boundaries were selected on a continuation sheet.)

=====
11. Form Prepared By
=====

name/title Janet H. Strittmatter, David F. Johns & Karen K. Delay

organization Johns & Strittmatter Inc. date June 18, 1998

street & number 3645 N. Camino Blanco Place telephone (520)577-0058

city or town Tucson state AZ zip code 85718

=====
Additional Documentation
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Submit the following items with the completed form:

Continuation Sheets

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.

Photographs

Representative black and white photographs of the property.

Additional items (Check with the SHPO or FPO for any additional items)

=====
Property Owner
=====

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

name

street & number telephone

city or town state zip code

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Rancho Linda Vista Historic District

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Narrative Description

Summary

The Rancho Linda Vista Historic District is a ranch property of approximately ninety-one acres near the community of Oracle in Pinal County, Arizona. The Oracle region, a hilly, grassland environment at an elevation of 4,600 feet, developed historically around mining and ranching. The Historic District, sited on terrain which is cut by drainage channels, is notable for its dramatic, panoramic view of nearby mountain ranges, a view which is currently under threat due to rapid development in the Oracle area. The property is owned by the Rancho Linda Vista Community of the Arts, a group committed to the preservation of their unique resource and concerned about the environmental and visual impact of encroachment. Rancho Linda Vista was once the working cattle and guest ranch of George S. Wilson and his family. When first purchased by Wilson in 1911, the property still contained the original, adobe dwelling of the probable homesteader, Henry Bockman. The Historic District contains twenty-six buildings and structures (nineteen of which are contributors) which relate to the development of Rancho Linda Vista as a working guest ranch. These include the lodge, guest cottages, residences, operational buildings and structures (i.e. barns, corrals and water tanks), and recreational structures (a pool, and tennis courts). The buildings and structures at Rancho Linda Vista are excellent examples of styled and vernacular architecture. The Spanish Colonial Revival style and influences from the Craftsman bungalow are evident as well as a number of vernacular domestic and utilitarian examples. The integrity of the contributors is excellent, especially considering the fact that nearly all buildings and structures have changed their function as the former guest ranch has been converted into an artists' community.

Location and Setting

Rancho Linda Vista lies just southeast of the town of Oracle at an elevation of 4,400 feet. The town and ranch sit astride Oracle Ridge, a spur extending north from the Santa Catalina Mountains, one of the significant ranges in southern Arizona at nearly 10,000 feet elevation. Oracle Ridge, composed mainly of decomposed granite soil and eroded boulders, forms the division between the major watersheds of the Santa Cruz River to the southwest and the San Pedro River to the northeast. Tucson is located to the south and west of the Santa Catalinas, about thirty miles away. Fairly intensive urban development now extends about two-thirds of the distance from the city toward Oracle along State Route 77. Oracle is located in an important mining region. The Cañada del Oro, the major drainage from the north side of the Santa Catalinas and named for the placer gold deposits found there, is within two miles to the southwest of the ranch. San Manuel, eight miles to the east, and Hayden mine and smelter, twenty five miles north, are major active copper mines. Tiger, Copper Creek and numerous other historic mines are within a few miles of Oracle.

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At its 4,400 foot elevation, the area receives occasional snowfall. Absent are the saguaro cactus of lower elevations. Instead yucca and pin oak are common in grassland at this height. When Rancho Linda Vista was established during the first two decades of this century, the area was primarily grassland, as demonstrated in early photographs. As in many other areas, intensive cattle grazing over years has caused erosion to nearby watercourses and the establishment of a heavy scrub vegetation of mesquite, prickly pear and palo verde. Although a working ranch originally, Rancho Linda Vista occupies the type of site later chosen for non-working dude (guest) ranches for scenic and recreational reasons. Closely adjacent to mountains, canyons, washes, and desert, the area affords a variety of outdoor experiences and activities.

The Rancho Linda Vista Historic District is a property of approximately ninety-one acres on very hilly terrain cut by several washes, small water channels normally dry except during times of precipitation, which run in an east-west direction. A dramatic, panoramic view is the overriding feature of this property. Higher land can be seen in all directions but the predominant focus is that of the open, undulating foothills and the north face of the Santa Catalina Range to the southeast, which can be snowclad in wintertime. This mountain view, beneath the vastness of the sunny, southern Arizona sky, is Rancho Linda Vista's treasure, and that which is most threatened by encroaching development. Nearly all of the guest cottages and residences are sited for this view and its presence is felt whether experienced from inside a building or from the grounds outside.

Rancho Linda Vista is entered from the north by a dirt road which descends rather abruptly into a tree-shaded wash then curves up and down, depending upon the terrain, as it passes by the Main Building, the barn complex, guest cottages and various residences. In this setting, buildings and ranch-related structures are within close walking distance. However, most structures are free-standing and sited organically on their own spacious, hillside plots. The barn complex is a more compact grouping of operational buildings around the former barnyard. Vegetation adjacent to the structures is commonly natural, not deliberately planted, and does not obstruct views. Some of the older mesquite trees, with their distinctive gnarled branches, have reached a considerable size. In places there are small thickets of mesquite, especially in the zone of the corrals. The use of retaining walls built of local stone and small concrete stairways are responses to the steepness of the terrain.

Methodology

Within the current historic district boundaries, twenty-five (25) buildings and structures were surveyed in 1992 by Rancho Linda Vista residents, Charles Sternberg and Joy Fox McGrew. Maps, photographs, early brochures, periodicals, deeds and manuscript review were provided by this team and coordinator, Ann Woodin, for a National Register Nomination prepared by Johns & Strittmatter, Inc., historic architects, of Tucson. Charles Sternberg, a builder and cartographer, drew the historic resources map

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and also produced a set of measured building plans which are included in this Nomination. The issue of styled and vernacular architecture at Rancho Linda Vista was discussed with professors Abigail Van Slyck, Harris Sobin, and Richard Brittain at the College of Architecture, University of Arizona, in Tucson.

The following is largely based upon an identification scheme devised by Charles Sternberg. This scheme organizes buildings and structures at Rancho Linda Vista primarily by historic function. Among this list, contributors are indicated with an asterisk(*):

Category I. Main Building

*(#1) Dining Room and Lounge Building 1882-1936

Category II. Guest Cottages

A. First Guest Cottages (1924-1926)

- *(#9) O.N.E. Cottage 1924
- (#18) GS Cottage 1924
- *(#4) Bell Cottage 1926
- (#8) Boot Cottage 1925/1926
- *(#10) YR Cottage 1925/1926

B. Second Guest Cottages (1926-1936)

- *(#5) 777 Cottage 1926/1927
- *(#6) HE Cottage 1926/1927
- *(#7) Boot Bar Cottage 1926/1927
- *(#11) J/S Cottage 1936
- *(#16) Ultimo Cottage 1934

Category III. Residences/Residential Structures

- *(#2) Office Dwelling 1929
- *(#3) El Deseo Dwelling 1927
- *(#12) Oak Dwelling 1927/1928
- (#17) Boyd Wilson Dwelling 1937
- *(#25) Homestead Dwelling ca. 1905-1936 (plus outbuilding)
- *(#26) Patio

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Category IV. Buildings and Structures Related to Operation of Cattle/Guest Ranch

- *(#13) Bunk House pre-1936
- (#14) Help's Quarters (Cook House) ca. 1919
- (#15) Storage Building (Falcon Cottage)
- *(#19) Main Barn 1926-1941
- *(#20) Tack/Hay Barn pre-1926
- (#21) Storage Building (General Store) 1925
- *(#22) Corrals
- *(#24) Water Tanks

Category V. Recreational Structures Built After 1957

- (#23) Pool/Tennis Court 1958

As indicated in the above list, buildings and structures at Rancho Linda Vista are classified by their historic function, being either domestic, hospitality or ranch-related. The prior function of many of these properties has changed to accommodate the current domestic and studio needs of the Rancho Linda Vista Community of the Arts. However, most of the buildings and structures appear very much the same as they did when they served guest ranch purposes; therefore it is appropriate to identify them as such.

Historic Styles and Vernacular Forms at Rancho Linda Vista

Traditionally, the cornerstone of architectural classification has been "style," a particular design tradition described in terms of historic origins, basic design principles and years of peak popularity. Styles are ornamental fashions based upon architectural traditions such as Classical or Medieval. Styled architecture may range from consciously-correct, architect-designed buildings to the work of untrained builders incorporating a few stylistic details on very ordinary buildings. Simple, non-architect-designed buildings without style are frequently lumped under the generic term "vernacular," as if vernacular were yet another historic style. However, the term "vernacular" is incomplete since buildings so defined vary greatly in appearance and frequently belong to types which are kinds or classes of structures with distinguishing characteristics in common. Perceived three dimensionally in space, vernacular buildings are objects that can be described by their form or morphology. This form is frequently unadorned, although vernacular builders can borrow details from styled architecture. For the significance of the styles and vernacular forms found at Rancho Linda Vista, see Significance, Section 8.

Spanish Colonial Revival: The Spanish Colonial Revival style was one of the Southwestern Revivals in vogue in the United States from 1915 through 1930. Especially popular in the Southwest, it was very common in Arizona in many settings, from urban blocks to ranch landscapes. Spanish Colonial Revival was an eclectic style which employed decorative details borrowed from the entire history of Spanish

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architecture. The style was unified by the use of arches, courtyards or patios, plain stuccoed wall surfaces, form as mass, and Spanish or Mission tile roofs, all derived from the Mediterranean region. (Easton & McCall 1980: 87). There was characteristically a low-pitched, tiled, gabled or hipped roof, usually with little or no eave overhang. However, the use of parapet walls and a flat roof was also common. Arches were commonly placed above the entry door or main window or along the front porch. Highly carved or multi-paneled doors were typical, with elaborated door surrounds. Sometimes spiral columns, carved stonework, or patterned tiles were used. Decorative window grilles, decorated chimney tops, brick or tile vents occurring at gabled ends, and round or square towers were also characteristic. The Spanish Colonial Revival style was found in the entire continuum of architectural production which ranged from the academic/elite designs of architects to the popular vernacular creations of non-specialists such as contractor/builders. At Rancho Linda Vista, the designer use of Spanish Colonial Revival is found in El Deseo Dwelling (#3). Another excellent example of this style is Office Dwelling (#2). The vernacular use of Spanish Colonial Revival is found in HE Cottage (#6).

Craftsman Bungalow: The Craftsman bungalow was a fashion which spread rapidly, in a vernacular sense, throughout the country by contractor/builders. The typical bungalow was a one-story residence with a low-pitched, gabled roof with wide, unenclosed eave overhangs and exposed rafters. Some examples employed the jerkinhead gable which had a hip at the gable end. A lower gabled roof usually covered a deep front porch which was either full- or partial-width. Decorative details included knee braces under gables and tapered, square columns supporting porches. The use of natural materials, such as dark- stained wood shingles and stone foundations frequently gave the bungalow a hand-crafted appearance. At Rancho Linda Vista, the Main Building (#1) and some of the guest cottages such as J/S (#11) and Boot Bar (#7) have Craftsman bungalow influences.

Vernacular Forms: Vernacular is commonplace, non-architect-designed architecture. Morphology (form) is the attribute which most easily allows distinction among vernacular property types. When buildings with the same morphology become commonplace they belong to a "type." For example, a recognized, historic, vernacular dwelling type of Southeastern origin (which is frequently encountered in Arizona) is the "pyramidal." Its distinctive form is generated from a square plan capped by a pyramidal roof. Form is the product of a structure's plan (the mark its perimeter makes on the ground, or footprint, plus interior room configuration) in combination with its wall height and roof shape. Form, the basic building envelope, is independent of structural materials and superficial ornamental detailing. Many of the buildings and structures at Rancho Linda Vista are vernacular. The original wing of Homestead Dwelling (#25) is a pyramidal dwelling type. Several guest cottages including O.N.E. (#9) and YR (#10) Cottages have the identical, gable-roofed morphology. As such, they pertain to a type evident at least locally in the Historic District. Further research is required to determine whether guest cottages of this form are commonplace elsewhere. The operational buildings and structures, such as the Main Barn (#19), Water Tanks (#24) and Corrals (#21) are also vernacular properties.

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The buildings at Rancho Linda Vista, whether styled or not, will be described first by their form. (Styled buildings will be further described by their ornamental details.) Building floor plans are either simple squares, rectangles or rectilinear compounds resembling the letters L or U. Some simple plans are linear and consist of rooms aligned into single rows one unit wide or deep. Other simple plans are massed with two or more rooms in width and depth. Walls are either one or one-and-one half stories in height. Buildings are either wall-dominated, with flat roofs invisible behind parapet walls, or roof-dominated in appearance. Some roofs are gabled, i.e. with two sloping planes supported by a gable (triangular area) at the ends. The hipped roof, formed by four sloping surfaces, is also evident at Rancho Linda Vista.

Category I: Main Building

The lodge structure (#1) grew by accretion from its original, one-room adobe core, once the homestead dwelling of Henry Bockman, to a residence for the expanding family of George Wilson and his wife, to the lodge for the Linda Vista guest ranch. An early photograph shows the original one-room Bockman homestead with the shingle-clad hipped roof which still exists beneath the later roof structure. (See photograph "The Bockman Ranch".) The plan identifies the original homestead structure and chronicles the evolution of the main building. Around 1915, after the birth of the Wilsons' two sons, an adobe-walled, bedroom wing was added. Around 1930, a large adobe-walled kitchen, office and dining room were added to convert the residence to a lodge. Before 1930, an adobe great room was added to the west. Around the same time, the addition of two covered, front porches on chamfered, segmented arches, which flanked a reinforced glass atrium, undoubtedly altered the building to its present configuration and appearance. (See plan.)

The lodge building had a U-shaped, compound floor plan. The walls of the one-and-one-half story building were stuccoed adobe. Light entered the interior spaces mainly from large expanses of glass on the principal (north) facade and the multi-fenestrated west facade. Most notable was the low, heavy, corrugated-metal-clad, cross-gabled roof. A prominent jerkinhead, or hip-on-gable, was evident over the west covered porch. The jerkinhead was a trait found in traditional German or Swiss architecture as well as in the Craftsman bungalow. The jerkinhead, coupled with red-painted wood shingles at the gables, gave the lodge a chalet-like appearance. The use of white stucco contrasting with dark shingles, the knee braces beneath the attic window sill, and the exposed eaves were Craftsman bungalow influences.

The Main Building was converted from a lodge to a private residence to suit the needs of the present owners of Rancho Linda Vista. This process involved a minimum of alterations to the interior and exterior of the building. A sleeping loft was created from the former attic space, necessitating the addition of an interior spiral staircase. On the exterior, a short wall was added to the porch beneath the

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arches. Other than these minor alterations, the building appears the same as it does in historic photographs.

Category II: Guest Cottages

A. First Guest Cottages (1924-1926)

The first two guest cottages at Rancho Linda Vista were pre-existing, wood-frame structures which were modified in 1924 into visitors' quarters. These initial cottages were O.N.E. Cottage (#9) and the first GS Cottage, which was destroyed by fire in the 1970s. GS Cottage was located between YR Cottage (#10) and Bell Cottage (#4) and is shown by dashed lines on the historic resources map. O.N.E. Cottage, originally a cookhouse pertaining to Homestead Dwelling (#25), was relocated on skids to its present site to accommodate actress Dorothy Mackail, during the filming of the "Mine with the Iron Door." Between 1925 and 1926, three new wood-frame cottages were constructed to fill the increasing demand for guest accommodation. These included Bell Cottage, YR Cottage, and Boot Cottage (#8). A frame guest house named GS (#18), a replacement for the original GS Cottage, was built in 1993 by Charles Sternberg on a new site. Owing to its recent construction date, the new GS Cottage is a non-contributor.

Originally these vernacular cottages had the following attributes in common. They were modest-sized, gable-front, linear plan dormitory dwellings of wood frame construction on post, concrete block, or concrete foundations. From outward appearances they resembled small "shotguns" or front-gabled "hall cabins," traditional, Euroamerican, vernacular dwelling types of an Eastern or Southeastern origin. Owing to their small size, they did not have communal spaces, a function which was supplied to the visitors by the Main Building (#1). O.N.E., Boot, and YR Cottages had a similar floor plan consisting of one bedroom with a small bath to the rear. The bedroom portion of O.N.E. Cottage was incorporated under the gabled roof, while the bath was a separate shed extension, undoubtedly added after the relocation. Bell Cottage had two bedrooms separated by a bath/closet core, all incorporated under one roof. Bell had two entries, one frontal and the other from the side into the rear bedroom. (See plans.) YR and Bell Cottages had horizontal-siding-clad walls. O.N.E. Cottage had an early application of stucco sheathing over wood plank siding. Windows were of wood, either six-lite sliders or single-pane and double-hung. All cottages had corrugated metal roofing. The interiors featured fir flooring and an early type of gypsum board ceiling.

All of these early guest cottages have experienced change of use to accommodate the needs of the present Rancho Linda Vista community. Bell and Boot Cottages have been converted to residences. O.N.E. Cottage is now a studio and YR Cottage is a Library/Mail Room. To convert to a residence, Bell Cottage has had interior alterations plus the addition of a small, side projection to create a kitchen, but this does not compromise its historic integrity. Boot Cottage has been extensively altered on the exterior

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and is no longer a contributor. Currently, from the exterior, the integrity of O.N.E., YR, and Bell Cottages is excellent. Wall sheathing and roofing are either original or very early. Generally, windows are original wood versions or early replacements thereof. There has been some door replacement and the creation of a new opening for sliding glass doors on the west side of O.N.E. Cottage, none of which compromises the overall integrity.

B. Second Guest Cottages (1926-1936)

The second category of vernacular guest cottages consisted of five solidly built units of stuccoed adobe walling on concrete foundations. The use of stuccoed adobe was a common practice in the region and undoubtedly this Southwestern touch was intended to appeal to out-of-state guests. It is interesting, however, that at this early date in the development of the guest ranch, with one parapet-walled exception, traditional, non-regional, Euroamerican gabled-roofed forms continued to be chosen for the cottages. The second guest cottages ranged in size from one- to six-bedroom units. Between 1926 and 1927, 777 (#5), HE (#6), and Boot Bar (#7) Cottages were constructed. Ultimo Cottage (#16) was built in 1934 and J/S Cottage (#11) in 1936.

777 Cottage was a side-gabled, linear-plan unit, identical in plan to the earlier Bell Cottage (#4) with two-bedrooms separated by a bathroom/closet core. In contrast to Bell Cottage's frontal entry, however, 777 Cottage had two side entries. Boot Bar Cottage was a gable-front, massed-plan guest unit. It had three bedrooms in an L-configuration around a living room with a central, adobe fireplace. This living room, or communal space, was an amenity missing in the smaller cottages. The honeymoon cottage, Ultimo Cottage, was a gable-front, linear plan unit. It had one sleeping room featuring a fireplace and closet/bath/shower rooms to the rear. J/S Cottage was a side-gabled, massed plan structure conceptually three-rooms wide by three rooms deep. Able to accommodate a larger group of guests, J/S Cottage had three bedrooms on either side of a central living room/ bath core. The living room had a large, central fireplace. HE Cottage was unique among this second set of adobe guest cottages in having a regional form. It was a flat-roofed, parapet-walled, massed plan unit influenced by the Spanish Colonial Revival style. HE Cottage, a dormitory accommodation for male guests, was a four-bedroom, two-bath unit with a small living room which included a centrally located fireplace. Conceptually, HE Cottage was three rooms wide by two rooms deep, having both sets of bedrooms flanking a central core. (See plans.)

This second category of cottages had white painted, stuccoed walls. The gable-roofed cottages had red-painted wood shingles on the gables with small louvered vents. The two-toned facades, the change of materials at the gable, and the vent treatment were reminiscent of details associated with the popular Craftsman bungalow. HE Cottage had monotone, flat stuccoed, parapet walls. The modestly sculpted parapets with a reveal and the decorated chimney top were Spanish Colonial Revival stylistic influences. This was an example of the vernacular use of details borrowed from a popular style. Windows of all five

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cottages were dark-stained, wood, double-hung, one-over-one-lite, of the sort commonly used during that era. Flat-roofed HE had roofing of rolled composition. The gabled cottages originally had red composition roofing which was later replaced by corrugated metal sheathing.

Currently, all five of these guest cottages have undergone change of use to accommodate the present needs of the Rancho Linda Vista community. They are now residences and have been altered by interior remodeling as well as living/storage space additions. Most fundamentally, all cottages needed kitchens to become self-sustaining dwellings. HE Cottage, with minor interior remodeling and no additions, retains its full historic integrity. Three of the cottages, J/S, 777 and Boot-Bar have had alterations to the entry facade. A small, central entry porch was added to J/S in the 1990s. The original five-lite door with side-lites were reused in the new vestibule. This small porch does not compromise the overall historic integrity of J/S Cottage. In the 1980s, a room was created from a former stone-walled, front porch for Boot-Bar Cottage. All other walls of Boot-Bar are historically intact. 777 Cottage, which was oriented towards the southeast view, presenting its rear facade to the rest of the ranch complex, had additions along the entire entry facade in the 1980s and 1990s. Since Boot-Bar and 777 Cottages are free-standing and viewed commonly from their non-entry sides, additions to the exterior do not seriously compromise historic integrity. These two units contribute well to the historic district.

Category III. Residences/Residential Structures

The five dwellings in this category were constructed initially or converted into residences for members of the Wilson family. When not being used as dwellings, they, too, were used as guest quarters. They were all built of stuccoed adobe on concrete or stone foundations. They ranged in degree of sophistication from vernacular to high-style; from a converted garage to an academically-correct, probably architect-designed, Spanish Colonial Revival style house. The general tendency of these dwellings was regional, or Southwestern in character, reflecting a conscious desire to create "typical ranch houses," appropriate for the image of a southern Arizona guest ranch. The *patio*, or partially enclosed courtyard of Hispanic origin, was integrated into all five of these dwellings. An open-sided, communal patio (#26) was located south of Office Dwelling (#2).

The vernacular Homestead Dwelling (#25) was the first to be built. The original pyramidal house, the southwest portion of the current structure, may have been built around 1905, before the Wilsons owned the property or shortly after they took possession. It was very similar to the original, one-room Bockman homestead which was later incorporated into the Main Building (#1). The second portion of Homestead Dwelling was added in the 1930s when the residence became the dwelling of the Wilsons' son, Thomas S. Wilson. The elegant, Spanish Colonial Revival dwelling, El Deseo (#3), was built in 1927 for Thomas Wilson, George Wilson's father. El Deseo's detached garage was converted into a dwelling, Oak Dwelling (#12), in 1927/1928. In later years, Oak Dwelling was the residence of George Wilson's

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widow, Carlotta Wilson. In 1929, the Spanish Colonial Revival style Office Dwelling (#2) was built. It served as ranch headquarters and residence of George Wilson's immediate family. In 1937 a Spanish Colonial Revival dwelling for the other son, Boyd Wilson, called Boyd Wilson's Dwelling (#17), was constructed.

Homestead Dwelling (#25) consisted of two vernacular, hip-roofed, adobe-walled units relating to two patios on the northwest and southeast corners. The southwest (original) wing was a pyramidal, massed (foursquare) plan dwelling which had a living room with fireplace, a kitchen, one bedroom and one bathroom. The nearly square plan of this single-story dwelling was capped by a pyramidal hipped roof with a very slight ridge perpendicular to the entry. A full-width, drop-shed-veranda dominated the front facade. The 1930s wing had a rectangular rather than squared plan which included a living room and pantry and was connected to the original dwelling by a vestibule. Though not regional in form, the use of the patios gave the composite dwelling a Southwestern character. Windows were double-hung or casement and the roofing was corrugated metal. (See plan.)

El Deseo (considered the ultimate "designer house" by Rancho Linda Vista residents) and Office Dwelling were Spanish Colonial Revival style residences. Both had U-shaped compound plans oriented around a central, frontal patio. The properties were carefully sited towards the southeast to maximize the view of the nearby Catalina Range. The elegance and proportions of El Deseo appear to be the work of an architect, whose identity is currently unknown. Office Dwelling had a cross-gabled roof form while El Deseo was flat-roofed with parapet-walls. Walls of both dwellings were white, stuccoed adobe. The roofing on Office Dwelling was red, pressed metal configured to appear like Spanish or mission tile. Both dwellings had projecting chimneys with decorated caps typical of the Spanish Colonial Revival style. Office Dwelling had wood, double-hung windows while El Deseo had three-lite, metal casement windows.

The interior as well as exterior walls of both properties were of adobe. Office Dwelling had four bedrooms, a small kitchen, two baths and a living room with a central fireplace enclosing a nearly square, concrete patio. El Deseo had a perfectly symmetrical plan which included a central core comprised of a large living room and the patio. This core was noteworthy for its double fireplace which served both the interior and exterior. Each flanking wing of the U-plan had two bedrooms with an identical bathroom/closet between the rooms. All major rooms in the flanking wings had fireplaces. The interiors of these Spanish Colonial Revival style dwellings featured oak flooring and built-in cabinetry and bookcases. (See plans.)

Oak Dwelling was modified from the stuccoed adobe, parapet-walled garage of El Deseo into a compound L-plan residence built around a patio. A living room space with fireplace and sunken hearth

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was created from the former garage. An east wing was added which included a kitchen, two bedrooms, a bath and basement. The larger, master bedroom also had a large adobe fireplace. (See plan.)

Today all five dwellings are occupied as primary residences for Rancho Linda Vista residents. The current appearance and historic integrity of Homestead Dwelling, El Deseo, Office Dwelling and Oak Dwelling are excellent. In the 1980s, El Deseo had a kitchen addition to the rear which is not visible from the front facade. The fifth dwelling, Boyd Wilson's Dwelling, is a gable- and flat-roofed residence which, having undergone considerable alterations in recent years, is not a contributor.

The communal patio (#26) was probably constructed around 1929 of local flagstone which matched the flagstone used elsewhere on the ranch. A flagstone barbecue pit with a slight chimney was located in the southeast corner of this patio.

Category IV. Buildings and Structures Related to Operation of Cattle/Guest Ranch

The most noteworthy buildings in this category were the Main Barn (#19) and the Tack/Hay Barn (#20). Both buildings related to the barnyard, a rectangular, earth courtyard oriented along a northeast-southwest axis. The barnyard has always served as the hub of activity first for cattle and guest ranching, and currently, for art exhibitions and related activities. During the dude ranching heyday, the barnyard was where guests mounted their horses and square dances were held. The Tack/Hay Barn, built prior to 1926, was the first significant barn at Rancho Linda Vista. Horseback riding gear, such as saddles and bridles, and hay were stored in this building. The Tack/Hay Barn was situated on a level area forming the northeast border of the barnyard. The Main Barn, built and enlarged from 1926-1941, served as a livestock stable and feed storage facility. It formed the northwest border of the barnyard and extended beyond the level plane down a slope.

The Tack/Hay Barn was a vernacular, one-story, utilitarian building with a saltbox-shaped, corrugated-metal clad roof and stuccoed adobe walls. It had a square plan of forty feet by forty feet divided into two compartments. This barn was unenclosed on the northern side of the facade. On the western, barnyard-oriented facade were large, sliding, corrugated metal doors. This facade was also sheathed with early-vintage, pressed metal. The Main Barn was also a vernacular, utilitarian structure which evolved by enlargement during the ranch era to its present form. In its final form, it had a large rectangular plan, one-story walls to the front, and two-story walls to the rear. At the barnyard level, the structure was wood frame. The lower level structure was of cast concrete. The upper story walls were sheathed with corrugated metal while the lower ones were sheathed with stucco. The roof was a corrugated-metal clad, low-pitched gable. The Main Barn was also partially unenclosed on the barnyard-facing facade.

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The barns currently function as artists' facilities. The Main Barn has been converted into an art gallery and studios. The Tack/Hay Barn is a wood shop and studio. To effect this conversion and provide a properly air conditioned working environment, it was necessary to enclose the barn openings. The enclosure has been done with sensitivity. Windows are four-lite wood casements and wall cladding is corrugated metal. The early metal siding on the Tack/Hay Barn is intact. Storage and additional studio space has also been added to the lower level of the Main Barn.

The Bunkhouse (#13) was built prior to 1936. It served as a dormitory building for ranch hands and was located adjacent to the Main Barn. Also sited on a slope, it was one-story in front and two-stories in the rear. A vernacular, side-gabled, linear-plan building of adobe walling on concrete foundations, the Bunkhouse had four bedrooms, each with its own entry, and one shared bathroom. Typical of other buildings on the ranch, walls were white-stuccoed adobe with red-painted wood shingles on the gables. The roofing was corrugated metal. Today, the building is a private residence. Remodeling of the interior and the addition of a sliding glass door on the north end constitute the alterations of the former bunkhouse which still retains its historic integrity. (See plan.)

The corrals and well (#22) were ranching related structures. The corrals, used as livestock enclosures, date prior to 1910. They closely resemble the corrals, which were later removed, that appear in the photograph of the Bockman Ranch. These corrals have been used for goats, cattle, sheep and horses. The corral fences were regionally typical of the sort also found in nearby Sonora, Mexico. They were constructed of oak posts and stacked mesquite wood horizontals. The concrete well structure was built in the early 1920s, an update for the original well in the same location which was hand dug by ranch hands and George Wilson's sons. The corrals and corral fences, with the exception of a metal gate of recent vintage, look very much today as they did in historic photographs. They are currently used as horse enclosures.

The water tanks (#24) were typical structures found on ranches in the arid Southwest. The storage of water was a critical issue when George Wilson first brought his bride, Carlotta, to his homestead. The water tanks are large, cylindrical steel structures.

Non-contributing operational structures include the General Store (#21), formerly a gable-front, board-and-batten-clad, frame building relating to the barnyard. Considerably altered when converted to an artists' studio, it is not a contributor. Falcon Dwelling (#15) was once the building which housed electrical generators for the ranch. Converted to a guest house when electricity came to Oracle in 1938, it is currently a residence and also a non-contributor due to alterations. Rancho Linda's Vista's former Cook House (#14) was also converted to a residence and altered to a state which compromises its historic integrity. Also non-contributing is "Category V. Recreational Structures Built After 1957"

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which consists of a swimming pool and tennis court (#23), non-contributors owning to their recent vintage.

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Statement of Significance

Summary

Rancho Linda Vista is noteworthy because it was one of Arizona's earliest working guest ranches, a Western property type which began to develop in the state in the 1920s. Rancho Linda Vista represents this unique type of tourist accommodation which catered to guests (or "dudes"), generally from the East, who wished to experience the workings of a real cattle ranch as well as enjoy an informal vacation. The Southwestern guest ranch reinforced an image held by people in the "civilized East" of a life of sunshine, an exotic landscape and unlimited opportunity. The Rancho Linda Vista Historic District contains an excellent assortment of guest-ranch-related buildings and structures including a lodge, barns, corrals, guest cottages, and residences. The Spanish Colonial Revival, the Craftsman bungalow and the vernacular are well represented in the District. The Rancho Linda Vista Historic District is being nominated to the National Register under one criterion, A, at the local level of significance.

Prehistory

An archaeological site presently known as the Barley Field Complex [AZ. BB:5:7 (Arizona State Museum)] was first designated by local resident and artifact-collector Alice Carpenter, who arrived in the Oracle area in the 1920s. Part of the Barley Field Complex is located within the boundaries of the Rancho Linda Vista historic district in the vicinity of the dwelling known as Homestead Dwelling (#25). The Barley Field Complex also underlies part of the nearby Linda Vista Estates housing development. The discovery of cremation urns, stone bowls, ax heads and other artifacts has identified part of this site as pre-Classic period Hohokam (predating A.D. 1200). (Carpenter in Gregonis, ed., 1996: 299-307).

Apache Settlement

The Oracle area was the territory of the Arivaipa branch of the Pinaleno Apaches, a subgroup of the Western Apaches pertaining to the vicinity of the San Pedro Valley. Experienced warriors who subsisted largely from raiding, the Arivaipas and other Apache tribal groups occupied a zone known by historians as the Apache Corridor which included parts of New Mexico, northern Mexico and southeastern Arizona. Non-Native American settlement within this zone by Spaniards, Mexicans and Euroamericans was very difficult until the U.S. military subjugation of the Apaches and their subsequent enclavement from 1871-1886 on reservations. By the early 1870s, to ensure their own survival, some bands of Arivaipa Apaches had submitted to the U.S. government's pacification program and pursued a settled farm life under military protection, especially in the Camp Grant vicinity in the Arivaipa Valley. Other local bands continued their depredations against Euroamericans and Pimans along the Santa Cruz River and in the vicinity of Tucson, a situation which caused considerable tension. In 1871 the notorious and nationally-

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publicized Camp Grant massacre, the slaughter of at least seventy Arivaipa Apache women and children by vigilante Tucsonans and Papagos, gave impetus to a federal Indian policy involving the enslavement of all Apaches to secure peace. This was enforced by the military under General George W. Crook. By 1873, the Arivaipa, along with many other Apache tribal groups, had been confined to the San Carlos reservation in east central Arizona. (Spicer 1962: 244-252).

Development of the Oracle Area

The removal of the Apache danger in the early 1870s opened the Oracle area, which was rich in minerals and grasslands, to Euroamerican mining and ranching activity. Three entrepreneurial prospectors, Albert Weldon, a Canadian, Alexander McKay, a Scotsman, and James H. Lee, an Irishman, are associated with the founding of Oracle. Apparently either one, two or all three members of this party came to America from Britain on a schooner named the "Oracle," in either 1872, 1873 or 1875. (Bentz 1981: 9) They developed several local, not very profitable mines, one of which was named the Oracle. Of the three prospectors, only Alexander McKay remained in Oracle where he established a sheep and cattle ranch in the vicinity. Alexander McKay is considered to be the founder of Oracle. Another early settler, Issac Lorraine, a Frenchman, located and developed a successful mine, the American Flag, and operated a cattle ranch of the same name. Another pioneer rancher, Emerson Oliver Stratton, developed a ranch north of Oracle, the Pandora Ranch. Other miners and ranchers followed and soon the small community of Oracle opened a post office in 1880. In 1882, it was reported that Oracle had seven or eight dwellings, some of which undoubtedly belonged to Alexander McKay, James Branson, Oracle's first postmaster, and Edwin S. Dodge who, between 1882 and 1885 built the famed Acadia Ranch. Other pioneer cattle ranchers in the area included J.C. Waterman and Henry Bockman, whose property formed the nucleus of the later Rancho Linda Vista. (Bentz: 9-12).

Oracle was located near the Cañada del Oro, a corridor for travel and Euroamerican settlement of towns from Tucson north. A stage coach route was developed which, in part, connected Tucson to Oracle. The stage coach line was owned and operated by Mariano Samaniego, head of one of Tucson's prominent, founding families. In 1897, Samaniego built a residence to operate as a stage stop. He called this property, which is known today as Rancho Solano, Rancho Cañada del Oro. This ranch was eventually purchased by George S. Wilson, early owner of the nearby working guest ranch later known as Rancho Linda Vista. Part of this historic stage coach road, deteriorated to a condition no longer passable by vehicles, still exists and runs through the northwest corner of the Rancho Linda Vista historic district. It was the main road from Oracle and Rancho Linda Vista to Tucson; the route whereby guests were transported to the ranch. (Wright 1995).

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History of Rancho Linda Vista: Chain of Ownership

Henry Bockman: Around 1882 Henry Bockman, a man who had mining interests in the Oracle vicinity, raised cattle and had a small adobe dwelling, a well and some corrals on the property that was later to become Rancho Linda Vista. (See photograph, "The Bockman Ranch".) (Bentz 1981: 12). Henry Bockman was probably the original homesteader, although the homestead patent has not been found to document this assumption. The chain of ownership between Henry Bockman and Charles Henry Bayless, who is known to have owned the property in the 1890s early 1900s, also has not been found.

Charles Henry Bayless: Charles Henry Bayless, originally from Kansas, was a prominent, well-educated, multi-talented gentleman who established cattle and sheep ranch holdings and other enterprises in southern Arizona. Before moving to Arizona, he was a professor of higher mathematics and natural sciences and acting president of Highland University (the current University of Kansas). Bayless had several Arizona residences, in Tombstone, Tucson and by 1892, in Oracle. By occupation he was a banker, regent of the University of Arizona, director of the Arizona Ice and Cold Storage Company in Tucson, market owner, Pima County Supervisor, and patron of the arts and historical societies.

In partnership with Jehail Berkalew, a wealthy family friend from New York, Bayless formed the Bayless and Berkalew Company, the holdings of which included ranches in Oracle and the San Pedro Valley, a slaughter house, and the Fulton Market, established in 1894 in Tucson. Bayless and Berkalew developed a cattle ranch with headquarters at Redington, Arizona. According to a relative, Margaret Bayless Smallhouse, the Oracle ranch was a large sheep outfit. No deeds have been found to determine the extent of this property but a portion of it comprised the land upon which the current Rancho Linda Vista is situated. Bayless eventually sold the Oracle Ranch, parceling the portion with the headquarters to a Mr. Jameson. (Smallhouse 1963). The portion which contained the small adobe Bockman dwelling was among the holdings acquired by a man named Joseph A. H. Beach.

Joseph A. H. Beach: By April 15, 1911, when he sold the property to George S. Wilson, founder of Rancho Linda Vista, Joseph Beach owned the Southwest Quarter of the Southwest Quarter of Section Thirty-five and the South Half of the Southeast quarter and the Southeast Quarter of the Southwest quarter of Section Thirty-four, in Township Nine, South of Range Fifteen, East of the Gila & Salt River Meridian, Arizona. To date, it is unknown how he acquired the entirety of this property. Some of it was undoubtedly by purchase from Bayless but part may have been by homestead patent as suggested below.

George S. Wilson and the Development of the Cattle Ranch: George S. Wilson, cattle rancher and nationally-known pioneer of the guest ranch industry in Arizona, arrived in Arizona initially for health reasons. He was born in Scranton, Pennsylvania, in 1887 and raised in New York. Apparently, in 1906 George was sent by his father, Thomas, to Oracle to recover from a baseball injury near his lung.

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(Milburn, 1958). He resided in the Mountain View Hotel, a resort built in 1894 by William Neal, a freighter. George was one of many health-seeking individuals who sought recovery in the arid climates of the West. Arizona was particularly attractive to people afflicted with asthma, tuberculosis and other bronchial and lung complaints. At the age of 23, George decided the climate and environment of Oracle were favorable and that he would establish himself in the cattle ranching business in that locale.

Wilson described his search for a small ranch to purchase in his autobiographical account, "Saga of Oracle, Mountain Cow Town," published posthumously in the *Arizona Cattlelog*, August 1964-May 1965. "I at last found one that just suited me. It was owned by a fellow by the name of Beach...(who) worked for Bayless Brothers Sheep Co. and had taken up a homestead of 160 acres granted by his government. On this homestead which was about two miles from Oracle he had a small house, one room which was about 12' x 22' and a little lean-to porch in front. This place didn't look like much but I liked its location so decided to buy it from Beach." Wilson purchased his initial eighty-five head of cattle and thirty head of range horses from a man named Charlie Brajevich. (*Oracle Historian* 1979). This was the beginning of the spread, which over three decades, grew to incorporate 125,000-150,000 (sources differ) acres and carry 1,500 head of cattle. (Riddick 1975: 8, Wilson September 1964: 28). (See bargain and sale deed.)

Soon after he had begun ranching, Wilson met his future wife, Carlotta "Lottie" Gonzales of Tucson, at a wedding dance held at the Mountain View Hotel in Oracle. Born in Florence, Arizona, in 1888, Carlotta had moved with her family to Tucson where she attended St. Joseph's academy and the University of Arizona. In 1912, Wilson married Carlotta and brought his young bride to live, initially under very primitive conditions, in the small, homestead dwelling he had recently purchased. The couple's oldest son, Thomas Hudson Wilson, was born in 1913. The second son, Boyd McLean Wilson, was born in 1915. The small adobe dwelling was enlarged to meet the needs of the growing family. (Milburn 1958, *Oracle Historian* 1979).

From 1912 to 1931 the Wilson property grew by incorporating properties in the Cañada del Oro in addition to the main ranch near Oracle. Wilson purchased the nearby ranch house (originally the Samaniego property; later owned by the Aguirre family, relatives of Samaniego's wife, Dolores Aguirre) and homesteaded 320 acres of surrounding land, the East Half of Section Thirteen, Township Ten South, Range Fourteen East, of the Gila and Salt River Base Meridian, Pinal County. This property was called the "lower ranch" and later named Rancho Solano by Carlotta Wilson. (Rancho Solano is currently listed on the National Register.) This lower ranch was used as a residence by Wilson's father and also at times by his sons, Thomas and Boyd. Another property, called the "upper ranch," approximately ten miles from the lower ranch, was also added. The upper ranch had a cabin which was used as a camping site for cowboys working cattle in that vicinity. It was also in rugged country with no road access. The family owned leases on most of the land between. They decided to call the holdings Rancho Linda Vista,

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meaning "beautiful view ranch." (Wright 1995, Wilson April 1965: 41). (See maps #6 and #7 compiled by George and Boyd Wilson.)

Development of the Rancho Linda Vista Guest Ranch: The upper ranch was auspicious with respect to the origin of the Wilson family's guest ranch enterprise. Harold Bell Wright, a famous novelist and a tuberculosis sufferer who had come to Tucson for a cure, wrote his novel, *The Mine With the Iron Door*, at the Wilson's upper ranch in 1922. Wright felt he needed to understand the natural retreat of the country to provide the proper setting for his book which was about the power of the lure of gold and the true meaning of wealth. On horseback with his wife, Harold Bell Wright set about exploring the Cañada del Oro, the domain of George Wilson. (*Arizona Daily Star* 1924). Wilson offered Harold Bell Wright and his small party the use of the cabin at the upper ranch where the author lived isolated for several months, researching and writing his novel. (Wilson April 1965: 62). Wilson's relationship with Harold Bell Wright fostered not only a close friendship but also the impetus for the Rancho Linda Vista guest ranch venture.

The guest ranch portion of the business was begun in 1924. In 1922 and 1923 the region suffered a serious drought and the Wilsons, among other ranchers, lost a great number of cattle. To alleviate a prospective economic disaster, advised by Harold Bell Wright, a Mr. Angus Hibbard (superintendent of the American Telephone and Telegraph Co. and one of Rancho Linda Vista's early "dudes"), and other friends, the Wilsons started the guest ranch. At first skeptical and not familiar with this line of work, the Wilsons nonetheless borrowed money to make additions and remodel the main house, improve the water system and build cabins. At this time the original adobe house was incorporated into the core of a proper guest lodge (#1). (*Oracle Historian* 1979: 10, Milburn 1958).

Harold Bell Wright brought celebrity to Rancho Linda Vista. In 1925 Hollywood made a movie of the *Mine with the Iron Door* which, due to the insistence of the author, had to be filmed at the site. Directed by Sam Wood, the lead was played by Dorthy Mackail with Pat O'Malley, Raymond Hatton, Charles Murray and Bob Fraser as supporting actors. At first, tent-cabins were set up for the Hollywood set. Soon, however, small one-room cottages were provided to house the movie people. Impressed by Rancho Linda Vista, the Hollywood set returned the following year as the "pioneering dudes," the first of many movie stars and other well-known guests to patronize Rancho Linda Vista. As the guest ranch grew in popularity, it also grew in size, eventually accommodating sixty guests on the premises. Rancho Linda Vista is popularly believed to be Arizona's first guest ranch but according to Frank B. Norris in his Master's thesis, there is insufficient documentation to support this claim. (Wilson May 1965: 32, Milburn 1958, Riddick 1975: 7, RLV "A Brief History", Norris 1976: 38, 39).

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Chain of Ownership: 1958-Present

Tres Amigos Guest Ranch and Development Company: George Wilson ran Rancho Linda Vista as a guest ranch until 1955, two years before his death. The property pertained to the George S. Wilson estate until 1958. [Rancho Solano was sold by Wilson's son, Tom, to Lloyd Golder in 1960. (Wright 1995).] The 80-acre guest ranch portion of Rancho Linda Vista was sold to A.G. Bleakley and Anne McClure in 1958. ("Linda Vista.." unidentified). Titled the Tres Amigos Guest Ranch and Development Company, the property was sold in 1968 to Point West Properties, Inc., Trustee for ETA Trust, the current owners. The legal description for this property was (and is) the South half of the Southeast quarter of Section Thirty-four, Township Nine South, Range Fifteen East of the Gila and Salt River Base and Meridian. In 1977 and 1995 successor trustees for ETA Trust were appointed. (See deed.)

The Rancho Linda Vista Community of the Arts: The nucleus of the present Rancho Linda Vista Community of the Arts formed in 1968 as ETA Trust, a group of ten couples or families who joined to sign a mortgage on the property. The idea of creating a community based upon artistic values is attributed to the late Charles Littler, an inspirational professor and artist affiliated with the University of Arizona's Department of Art. Littler, who specialized in painting, sculpting and drafting, produced an "immense body of studio art" throughout his career. However, he considered the community of Rancho Linda Vista his "major work of art." During the 1960s, disillusioned with American culture as it existed at that time, many Americans were interested in the group phenomenon of "community." At this time, Littler and other Art Department faculty members, desiring to connect art with life in the outside world, also explored the possibility of communal living. The result was the eventual purchase of the property, the "early struggles, near collapses, spurts of growth and strengthening" as community members learned to live together as a group. (RLV 1988, UA Museum of Art 1993: 5-6).

The Rancho Linda Vista Community of the Arts is now entering its thirtieth year of existence. While experiencing dynamic growth by losing and adding members, it has maintained "a remarkable continuity of shape and style over the years" it has evolved. Residents are talented artists (or people with a strong interest in the arts) and their families. Included among this group are well-known specialists in their individual media such as writing, painting, drawing, sculpting, potting, cartography, building and shoemaking, to name a few. In addition to sponsoring numerous art events, they operate by group consensus in the care of the "fragile old wonder of a ranch" they call home. (RLV "An Exhibition...": Preface, RLV 1988).

Guest Ranching

By the 1880s in southern Arizona, events transpired to finally put an end to the frontier as it had been known to the rest of the nation for the previous century or so. An age of danger and uncertainty

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concluded with the demise of the Apache threat, allowing the peaceful development of commerce and settlement. Abetting these activities was the establishment of rail routes through the region, providing easier movement of people and materials. Chief among the enterprises which could now flourish was cattle ranching, ideally suited to the arid, empty rangelands.

At the time when these holdings were being established in the remote corners of Arizona, ranches in the high plains and northern Rockies, areas earlier pacified, were experiencing the impact of greater numbers of travelers and tourists. As early as 1879 ranches in these more northerly reaches of the West more or less formally had begun to provide accommodations to visitors, beginning the phenomenon of guest ranching. This activity would eventually spread to Arizona, though not for more than four decades. Eventually it would have a significant impact on ranching, tourism and the economy of Arizona.

The image of the West has been a magnet to people in the "civilized" East, first in frontier days and later as the region was settled and became accessible to the more general population. This image, embodying the romanticized ideals of freedom, independence, individualism and unlimited opportunity, was symbolized by the landscape and the real or imaged lifestyle of the Southwest. This area, first perceived as a hostile, empty wasteland only lately tamed, gradually through promotion and the experience of tourists, came to embody the western experience. The real working cowboys and cattle ranches of the region were a major part of the image.

By the 1920s, lured by natural beauty, wintertime climate, accessibility by rail and eventually the automobile, increasing numbers of tourists were arriving to experience this somewhat exotic region of the country. At the same time, the established cattle ranches were experiencing financial crises due to drought years and falling cattle prices. One of the earliest ranches which began to augment its income by welcoming guest tourists was Rancho Linda Vista.

The earliest guest ranches in Arizona were working cattle ranches, and the accommodations they offered were spartan. Guests were often encouraged to participate in the work of the ranch as far as they were willing and able. Activities were, for the most part, communal, aided by the fact that patrons tended to return year after year. In addition to the real workings of the ranch which mainly involved horseback riding activities, exaggerated or even fabricated western "traditions" helped immerse guests in the true western experience.

With the easing of the cattle price crisis in the late 1920s, some ranches reverted to true working status. Some continued with dual functions, and many arose for which ranching was clearly secondary or non-existent. Many of these were clustered around the urban centers of Tucson and Phoenix, and might maintain a herd of a dozen or so cattle for the sake of realism. Eventually most dispensed with cattle, substituting more resort-type activities such as swimming, tennis and excursions into town. Thus during

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the golden age of guest ranching, during the 1930s through the 1950s, the guest ranch experience was a more or less stylized version of western life involving western clothing and lingo (language), chuck wagon food and plenty of riding and other outdoor activity if desired.

In the 1920s and 1930s access to the region and the guest ranches was primarily by rail, although tourists also reached Arizona by automobile, plane and bus. The railroads (the Santa Fe in northern Arizona and the Southern Pacific in the south) heavily promoted this form of tourism, producing advertising brochures which described the individual ranches, reservation procedures, room rates and the kind of activities guests might expect. The management of individual guest ranches expected prospective guests to complete extensive applications to ensure the "right kind of guest" with respect to ethnicity, religion and state of health. One Rancho Linda Vista brochure of the 1940s states: "Transient guests are not desired. No one with a communicable disease in any form will be accepted as a guest (we are very particular about this). Should there be any doubt in the mind of the management regarding this, a certificate from a local physician will be required." The guest ranching industry wished to disassociate itself from health seekers.

Because of its prominence among southern Arizona guest ranches and its connection with Hollywood and other celebrities, Rancho Linda Vista received its share of publicity, both from self-promotion and coverage in various publications. Besides the railroad tourist brochures mentioned, the ranch was featured in many local and regional publications, including *Arizona Highways*, the most successful tourist publication of its kind. Full page color photographs by nationally-known, Tucson-based photographer, Ray Manley (who shot for the agency Western Ways) depicted the ranch, while listings inside described the ranch and its activities. The ranch's own brochures described it as "Arizona's first and oldest guest ranch...(with)...sixty guests and plenty of elbow room...(where the horses)...frown on formal wear." They also touted the surrounding resort activities and sightseeing opportunities.

Horseback riding was the most popular diversion at Rancho Linda Vista with "thirty fine 'hosses'...tailor made" for guests. Sightseeing expeditions could be arranged to view the Mission of San Xavier near Tucson or to cross the border into Mexico for shopping. Hunting expeditions, often overnight, were arranged for those guests so inclined. The cabin at the "upper ranch" in the Catalinas was used to accommodate hunters in pursuit of deer, mountain lion and javelina, or wild pig. Other activities included square dancing at the "rec" barn, badminton, ping pong, horseshoes or shuffleboard. In later years, a tennis court and swimming pool were added for the guests' enjoyment. The food, served on the American Plan in the Lodge dining room, was said to be of the finest quality, featuring fresh vegetables, eggs and, understandably, plenty of beef.

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The Significance of Vernacular Forms and Historic Styles at Rancho Linda Vista

Vernacular Architecture: A straightforward, authoritative definition of vernacular architecture does not exist but students of the subject agree that it is commonplace and reflects collective or group ideals. The term vernacular is often used to denote the common, everyday language of ordinary people in a particular locality and this "ordinary" quality can be applied to architecture. Architecture is the "built environment" which includes buildings and spatial domains. Vernacular architecture is the ordinary built environment; "mere" unsophisticated, everyday building. It includes a great variety of cultural landscapes and building types and comprises the overwhelming bulk of the world's structures. (Upton & Vlach 1986: xv).

The vernacular can be viewed as part of a spectrum or continuum of architectural production, a continuous whole whose parts cannot be separated. Influential folklorist, Henry Glassie, identifies artifacts (such as buildings) as either "folk," "popular," or "elite/academic." Folk and popular material is considered to be vernacular and elite/academic is non-vernacular. Seen in terms of a continuum, there may be a mixture of these three in any single building. Folk culture, at one end of the spectrum, is based on the tradition of a local group (like the Hopi in northeastern Arizona) which is transmitted through collective memory. Folk material is regional and varies greatly over space. Being traditional, it changes very little over time. At the opposite end of the spectrum, elite/academic culture (which produces high-style architecture) is that of professionals following quickly changing, national or international standards of design. Academic material exhibits minor variations over space, being widespread in its occurrence, and major variations through time. Popular culture, mass or normative culture, is between the two and is based on ideals imported from beyond the local setting which are transmitted through the media (such as published plans). Popular culture embodies the collective ideals of a group (ie. the "middle class") and similar to elite/academic, is widespread in its occurrence and varies greatly through time. (Sizemore 1994: 4,5).

Arizona's vernacular architecture represents the collective ideals of the groups that settled the region. The major cultural traditions, both indigenous and imported, which are responsible for the content of Arizona's historic built environment include the (a) Native American, (b) Hispanic, and (c) Euroamerican. The tradition which pertains to the buildings and structures at Rancho Linda Vista is primarily Euroamerican, though there is some Hispanic influence. Euroamericans are the immigrant Europeans and mainstream "Americans" whose ancestors, largely from Britain, North and Central Europe first settled the eastern United States and now form the majority population of the state of Arizona. Hispanics are the Spanish-speaking cultures of the Spaniards, early Mexicans, Mexican Americans, and New Mexico Hispanos who entered the region from the 1500s+ and who form a significant population group in Arizona today.

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The Hispanic influence as found at Rancho Linda Vista is the use of adobe plus the inspiration for traits evident in the Spanish Colonial Revival style. The Spaniards learned adobe technology, construction with form-cast, sun-dried bricks, from the Moors who entered the Spanish peninsula in the eighth century A.D. Spaniards brought this technology to the New World during the Colonial Era. The use of adobe was and is especially common in Sonora, Mexico, and southern Arizona, regions where there is a scarcity of lumber for construction. Arizona's traditional, Hispanic, vernacular dwellings were by and large modest regional versions of common rectilinear-plan, flat-facade, flat-roofed adobe detached or rowhouse types.

The Euroamerican influence at Rancho Linda Vista is the use of imported, non-regional forms, even though many of the buildings were constructed of adobe. As mentioned in Section 7, vernacular architecture is most easily described by morphology and buildings with the same form, when they are of frequent occurrence, can be classified as types. The original wing of Homestead Dwelling (#25) is a pyramidal, a Euroamerican type which represents mass or popular culture. Very common in Arizona from the 1890s-1930s, it was probably introduced into the area by settlers from the Southeast. The usual form had a foursquare plan, with four rooms of unequal size, one-story walls, and a prominent, pyramid-shaped or equilaterally hipped roof. The foursquare plan was used to generate Homestead Dwelling. The pyramidal could be constructed of any material and many examples of adobe, fired brick, stone and wood frame are found in Arizona. In the early decades of the twentieth century, the vernacular pyramidal spread by contractors and speculative builders in Tucson suburbs and communities like Benson and Tombstone, Arizona. The front- and side-gabled vernacular forms, such as the guest cottages, encountered at Rancho Linda Vista also pertain to the Euroamerican tradition. They, too, contrast sharply with the local, parapet-walled, flat-roofed tradition. The adoption of non-regional forms by early settlers who migrated into southern Arizona symbolized comfort; the use of that to which they had become accustomed back East.

Spanish Colonial Revival (1915-1930): Contrary to its Hispanic name, the Spanish Colonial Revival style pertained to the Euroamerican tradition. It was one of the Late 19th and Early 20th Century Revivals, including the Mission Revival, Pueblo Revival and Sonoran Revival, which were very much in vogue during the first decades of this century. Southwestern Revivals reflected a trend towards regional consciousness among professional architects as well as a growing desire to promote the Southwest, especially for tourism, as an exotic region with strong Hispanic and Native American cultural roots. The Spanish Colonial Revival style was most popular in the regions of America where a significant Hispanic tradition already existed: California, New Mexico, southern Arizona, Florida, and Texas. After the 1915 Panama-California Exposition, which publicized elaborate Spanish Colonial prototypes found throughout Latin America, the Spanish Colonial Revival style became important. It reached its apex during the 1920s and 1930s.

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Spanish Colonial Revival designers were inspired by a number of sources including Spanish Colonial buildings of adobe (especially those found in California and the Southwest), late forms of Moorish architecture, medieval Spanish and Italian religious architecture, Spanish and Portuguese Baroque, rural Andalusian forms, Italian Romanesque, and Renaissance Revival architecture. (Easton & McCall 1980: 87). Molded by this variety of sources, Spanish Colonial Revival was considered to be an appropriate representation of a region's Hispanic past. In southern Arizona, Spanish Colonial Revival took root in the same desert environment where, in earlier times, Spanish colonists and Mexicans had constructed Baroque mission sanctuaries, adobe rowhouses, *haciendas* and walled fortresses or *presidios*.

At Rancho Linda Vista, the Spanish Colonial Revival style was employed in both the elite/academic and the popular/vernacular sense, mirroring the trend which was in vogue in the United States at that time. The Spanish Colonial Revival was a favorite style of the elite/academic community including such architects as Josiah Joessler of Tucson and George Washington Smith of Santa Barbara, California. Architects of this ilk attracted a wealthy and influential clientele. Rancho Linda Vista's El Deseo Dwelling (#3), which appears to be the work of a trained designer, represents the elite/academic end of the continuum. In the vernacular sense, the Spanish Colonial Revival was an example of popular culture. It spread by contractor/builders, frequently using published plans, through a proliferation of small, suburban houses. The Spanish Colonial Revival is heavily represented in many early twentieth-century neighborhoods of cities like Tucson, Arizona. At Rancho Linda Vista, modest Spanish Colonial Revival decorative details are employed in HE Cottage (#6), exemplifying the vernacular use of details borrowed from a popular style.

It is natural that the Spanish Colonial Revival would be an appropriate style for a southern Arizona guest ranch. It was an exotic symbol of the Southwest to out-of-state visitors. During the early decades of this century, it was widely employed in the hospitality industry in such structures as guest lodges. Tucson's Arizona Inn and El Conquistador resort, constructed in the 1920s, were excellent, high-style examples. Numerous ranch houses, such as Rancho Solano, were also Spanish Colonial Revival.

The Craftsman Bungalow: The Craftsman bungalow is a representative of the 19th and 20th century American movements in architectural history. A fashion (or craze) that spread rapidly throughout the country, as well as internationally, by contractors and speculative builders using published plans, the bungalow exemplifies popular vernacular, the manifestation of national popular culture. The bungalow as found in Arizona originated in California. As mentioned in Section 7, this non-regional fashion influenced the Main Building (#1) and some of the guest cottages at Rancho Linda Vista.

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Arizona Highways. Various photographs by Ray Manley plus listing in the Directory. (September 1947).

Arizona Highways. Cover photograph by Ray Manley plus photographs and listing in the Directory. (September 1948).

"Author Tells How He Wrote Popular Story. Made Many Trips Over Rough Country Before Starting 'Mine With Iron Door'." *Arizona Daily Star* (July 13, 1924).

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Verbal Boundary Description

Northwest Portion

That portion of the Northwest quarter of the Southeast quarter of Section 34, Township 9 South, Range 15 East, Gila and Salt River Base and Meridian, Pinal County, Arizona, described as follows:

Beginning at the Southwest corner of said Northwest quarter of the Southeast quarter, being a found 5/8 inch steel pin;

THENCE North 89 degrees 55 minutes 09 seconds East along the South line of said Northwest quarter of the Southeast quarter, a distance of 1044.58 feet, more or less, to a point being 834.31 feet distant from the Southeast corner of said Northwest quarter of the Southeast quarter;

THENCE North 00 degrees 00 minutes 15 seconds West along a line parallel to the East line of said Northwest quarter of the Southeast quarter, a distance of 461.50 feet;

THENCE North 89 degrees 54 minutes 12 seconds East along a line parallel to the North line of said Northwest quarter of the Southeast quarter, a distance of 1044.62 feet;

THENCE South 00 degrees 00 minutes 42 seconds West, a distance of 461.11 feet to the POINT OF BEGINNING.

Main Portion

South half of the Southeast quarter of Section 34, Township 9 South, Range 15 East.

Boundary Justification

Includes entire property owned by Rancho Linda Vista Community of the Arts plus parcel which includes one of the earliest dwellings used by the founders of the guest ranch.

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Section number Photographs Page 1

Photographs

- 1 Rancho Linda Vista, Panoramic View
Photographer: Campbell Studios (possibly Ray Manley)
Date: ca. 1936
Negative: C. Sternberg, RLV
Camera Direction: SW

- 2-4 Rancho Linda Vista, Panorama
Photographer: Larry Sturhan
Date: 1968
Negative: C. Sternberg, RLV
Camera Direction: (#2) S; (#3) SE; (#4) SW

- 5 "The Bockman Ranch Near Oracle, Arizona, Owned by Charles Bayless" (Courtesy AZ Historical Society)
Photographer: Earle R. Forrest
Date: 1903
Camera Direction: SE

- 6 "Ranchers (Owners) and Guests Starting Out for a Ride at Rancho Linda Vista - 1930" (Courtesy AZ Historical Society)
Photographer: unknown
Camera Direction: NW

- 7 Rancho Linda Vista in 1928, "Riding party leaving the main ranch house for a pleasant day's outing," *Southern Arizona and the Great Southwest*.
Photographer: Southern Pacific
Date: May 1928
Camera Direction: S

- 8 "Ranch House at Rancho Linda Vista." (Courtesy AZ Historical Society)
Photographer: unknown
Date: mid 1950s
Camera Direction: SE

- 9 Main Building (#1), 3/4 View

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Section number Photographs Page 2

-
- 9 Main Building (#1), 3/4 View
Photographer: J. Strittmatter
Date: Feb. 1998
Camera Direction: E
- 10 O.N.E. Cottage (#9) (First Guest Cottage Category)
Photographer: J. Strittmatter
Date: Feb. 1998
Camera Direction: SW
- 11 YR Cottage (#10) (First Guest Cottage Category)
Photographer: J. Strittmatter
Date: Feb. 1998
Camera Direction: SW
- 12 HE Cottage (#6) (Second Guest Cottage Category)
Photographer: J. Strittmatter
Date: Feb. 1998
Camera Direction: NW
- 13 777 Cottage (#5) (Second Guest Cottage Category)
Photographer: J. Fox McGrew
Date: 1994
Camera Direction: SW
- 14 El Deseo Dwelling (#3), South Facade
Photographer: J. Strittmatter
Date: Feb. 1998
Camera Direction: N
- 15 El Deseo Dwelling (#3), View into Patio
Photographer: J. Strittmatter
Date: Feb. 1998
Camera Direction: N

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- 16 El Deseo Dwelling (#3), Chimney Detail
Photographer: J. Strittmatter
Date: Feb. 1998
Camera Direction: W
- 17 Homestead Dwelling (#25), front facade
Photographer: C. Sternberg
Date: 1995
Camera Direction: N
- 18 Homestead Dwelling (#25), Hipped Wing
Photographer: C. Sternberg
Date: 1995
Camera Direction: SW
- 19 Homestead Dwelling (#25), Utility Building
Photographer: C. Sternberg
Date: 1995
Camera Direction: SW
- 20 Office Dwelling (#2), 3/4 View
Photographer: J. Strittmatter
Date: Feb. 1998
Camera Direction: NW
- 21 Office Dwelling (#2), Chimney Detail
Photographer: J. Strittmatter
Date: Feb. 1998
Camera Direction: NW
- 22 Main Barn (#19)
Photographer: J. Strittmatter
Date: Feb. 1998
Camera Direction: N

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-
- 23 Tack/Hay Barn (#20)
Photographer: J. Strittmatter
Date: Feb. 1998
Camera Direction: E
- 24 Bunk House
Photographer: J. Fox McGrew
Date: 1994
Camera Direction: NW
- 25 Corral Fence
Photographer: J. Fox McGrew
Date: 1994
Camera Direction: NW
- 26 Water Tank
Photographer: J. Fox McGrew
Date: 1994
Camera Direction: SE
- 27 Water Tanks
Photographer: J. Fox McGrew
Date: 1994
Camera Direction: N

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CONTINUATION SHEET**

Section Maps Page 1 Rancho Linda Vista Historic District
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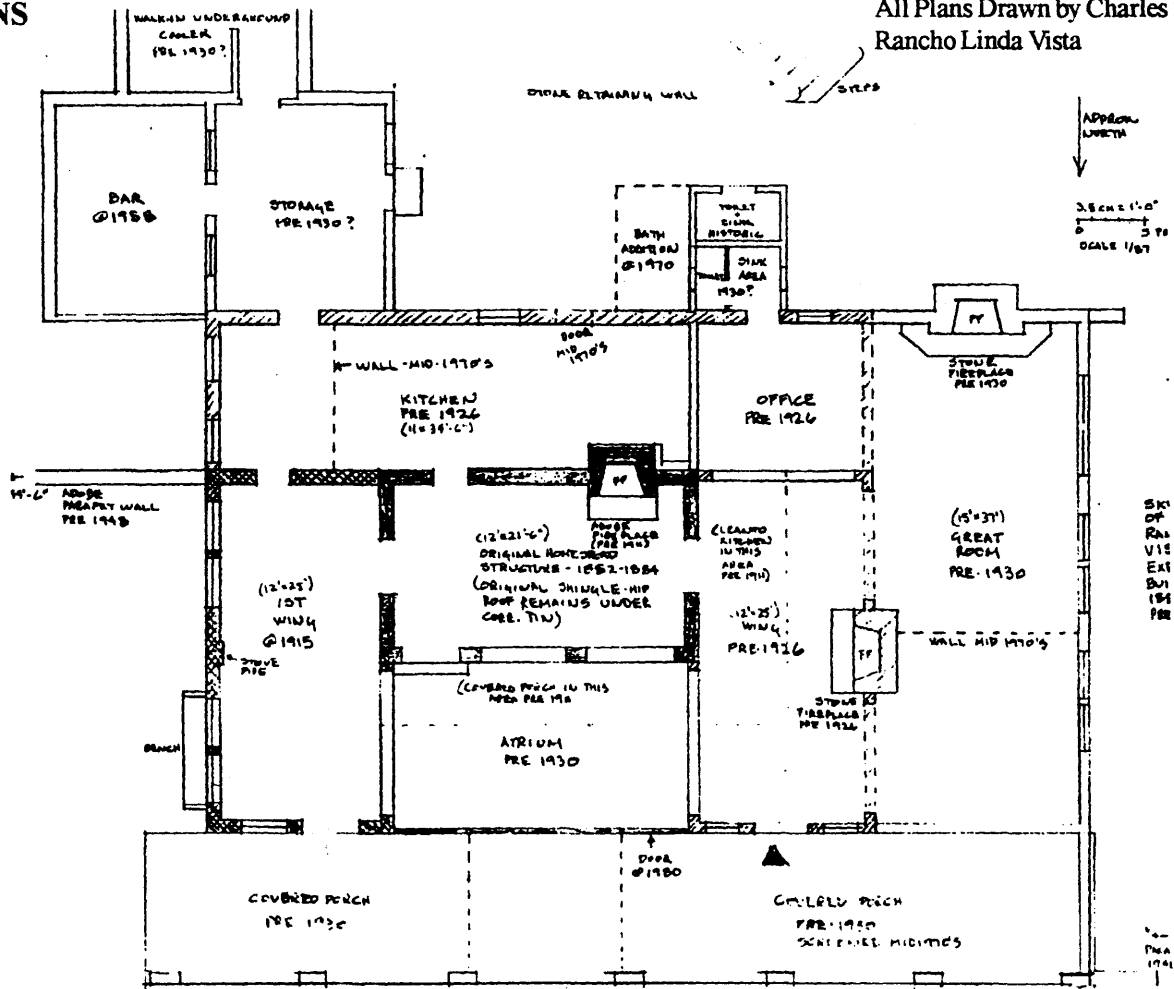


Maps

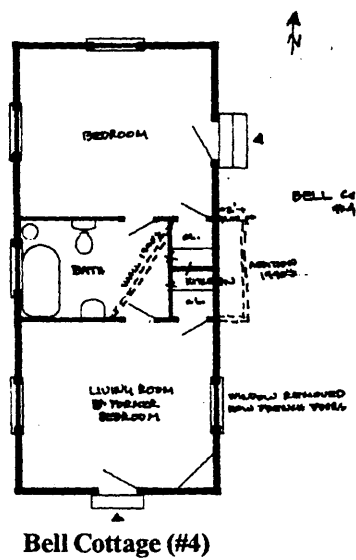
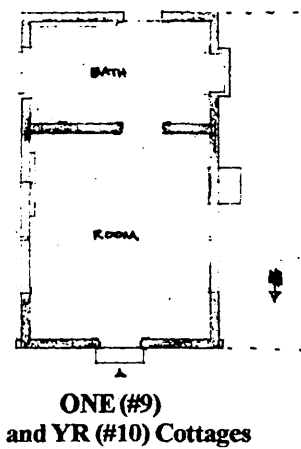
- 1 Rancho Linda Vista Historic District 1998
- 2 George Wilson Map; Rancho Linda Vista Buildings 1945
- 3 1913 30 minute USGS Map
- 4 George Wilson Land Status Map #1, possibly first decade 1900s
- 5 George Wilson Land Status Map #2, possibly first decade 1900s
- 6 George Wilson Map, Rancho Linda Vista, 1929
- 7 Boyd Wilson Map, Rancho Linda Vista, 1930s
- 8 Boyd Wilson Map, Rancho Linda Vista, 1940s
- 9 1988 7.5 USGS Map

PLANS

All Plans Drawn by Charles Sternberg,
Rancho Linda Vista

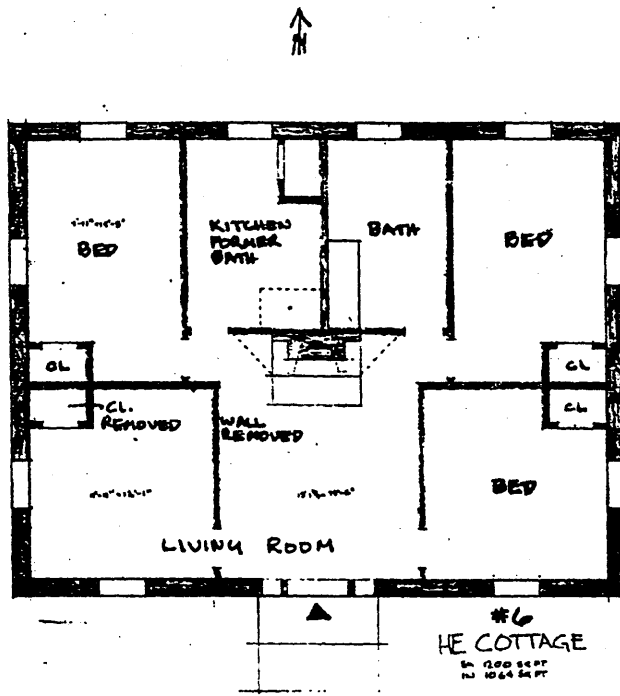


Category I. Main Building (#1)

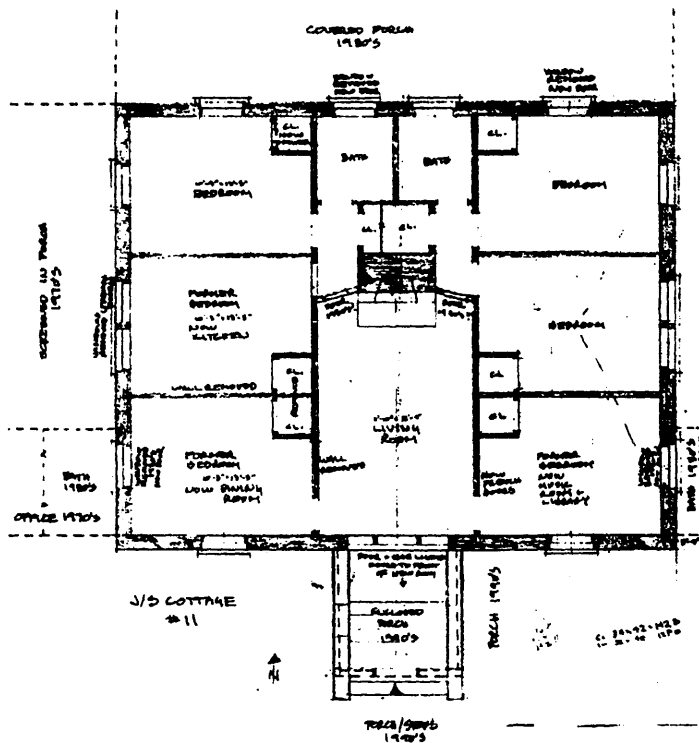


Category IIA. First Guest Cottages

PLANS



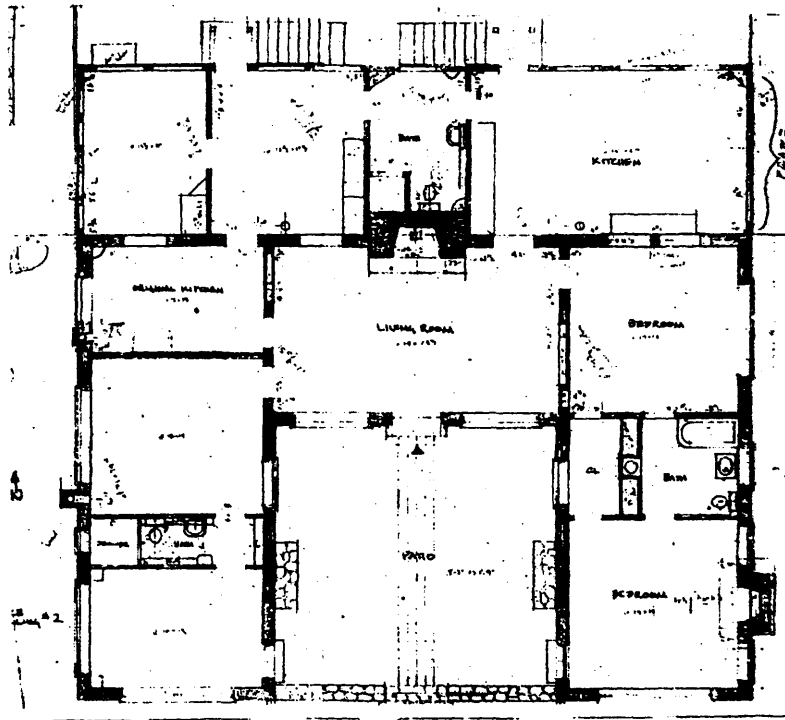
HE Cottage (#6)



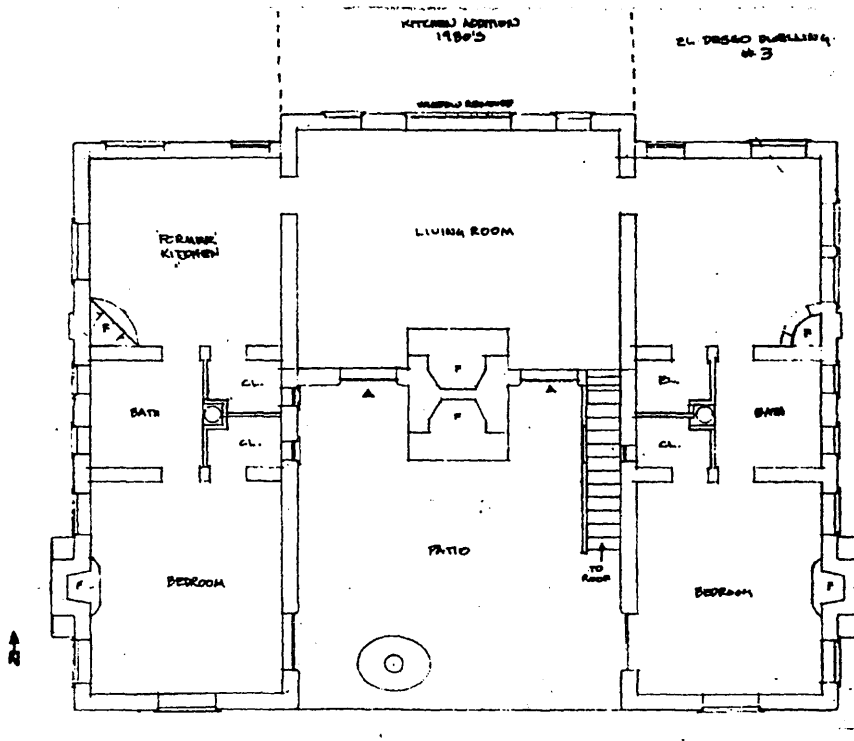
J/S Cottage (#11)

Category IIB. Second Guest Cottages

PLANS

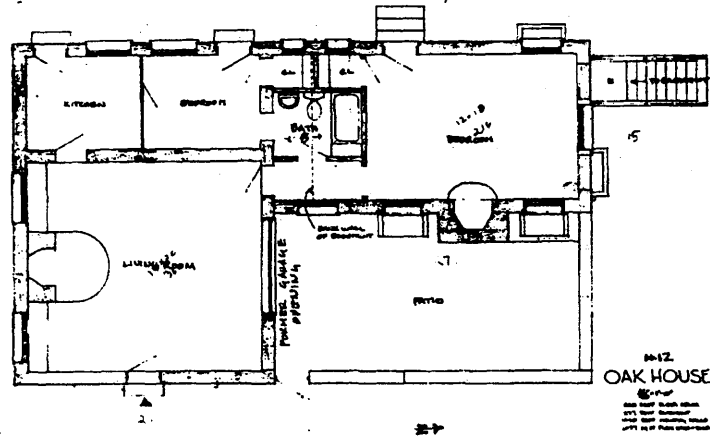


Office Dwelling (#2)

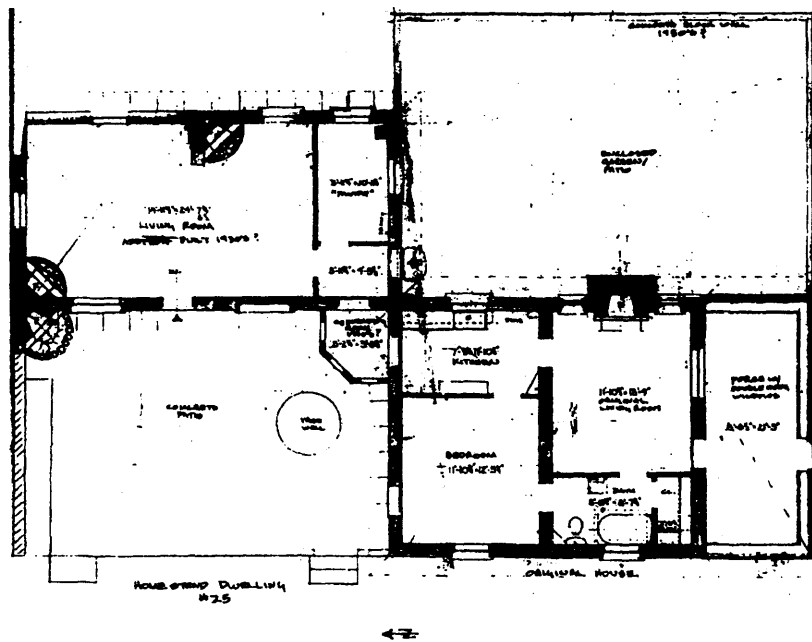


El Desco Dwelling (#3)

PLANS



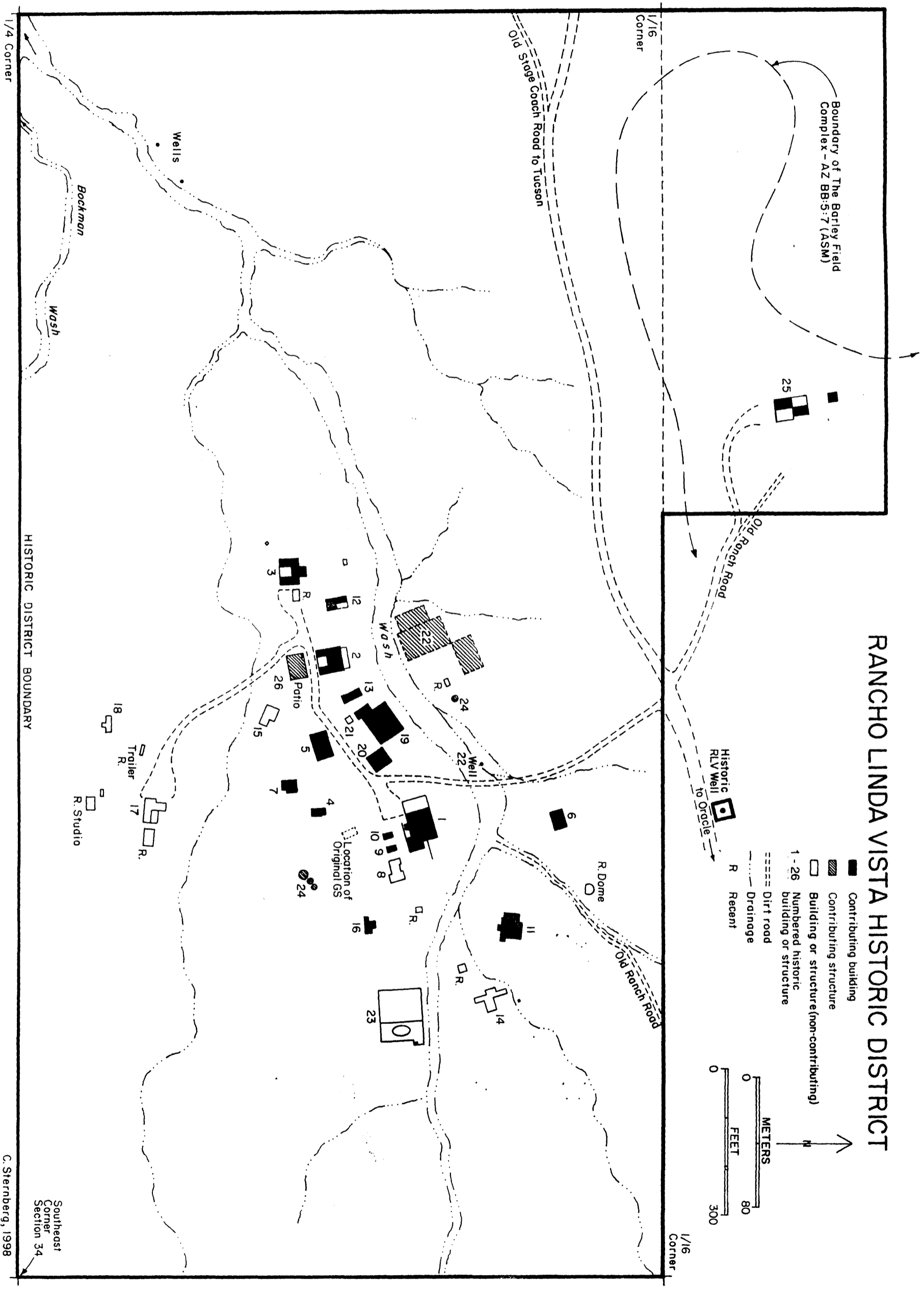
Oak Dwelling (#12)



Homestead Dwelling (#25)

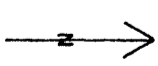
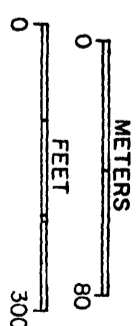
Category III. Residences

RANCHO LINDA VISTA HISTORIC DISTRICT



Boundary of The Barley Field Complex - AZ BB:5:7 (ASM)

- Contributing building
- ▨ Contributing structure
- Building or structure (non-contributing)
- 1 - 26 Numbered historic building or structure
- ==== Dirt road
- - - - - Drainage
- R Recent



1/16 Corner

1/16 Corner

Old Skye Coach Road to Tucson

Old Ranch Road

Historic RLV Well to Oracle

R Dome

Old Ranch Road

Wash

Location of Original GS

R

Patio

Wells

Trailer R.

R. Studio

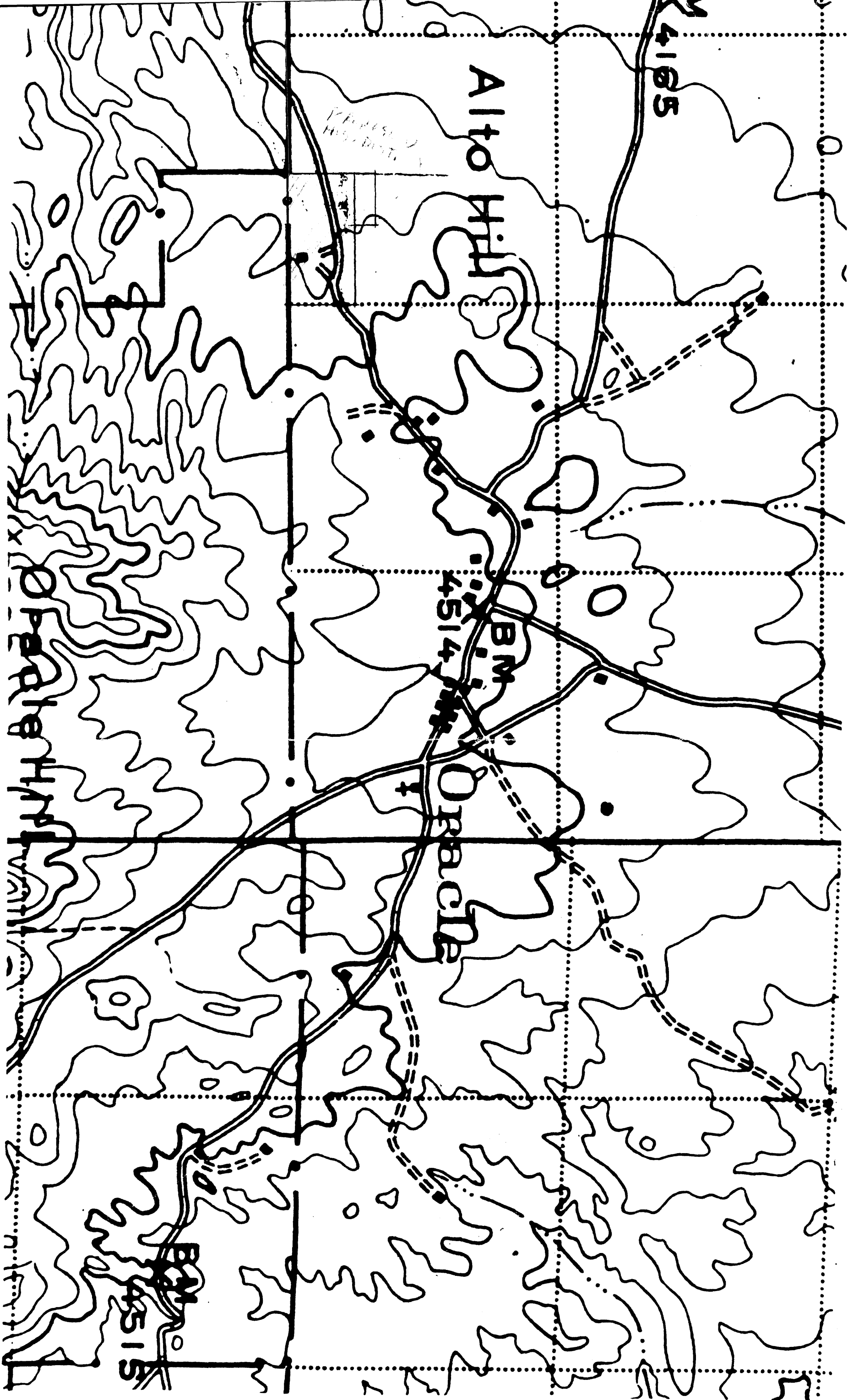
Bockman Wash

HISTORIC DISTRICT BOUNDARY

1/4 Corner

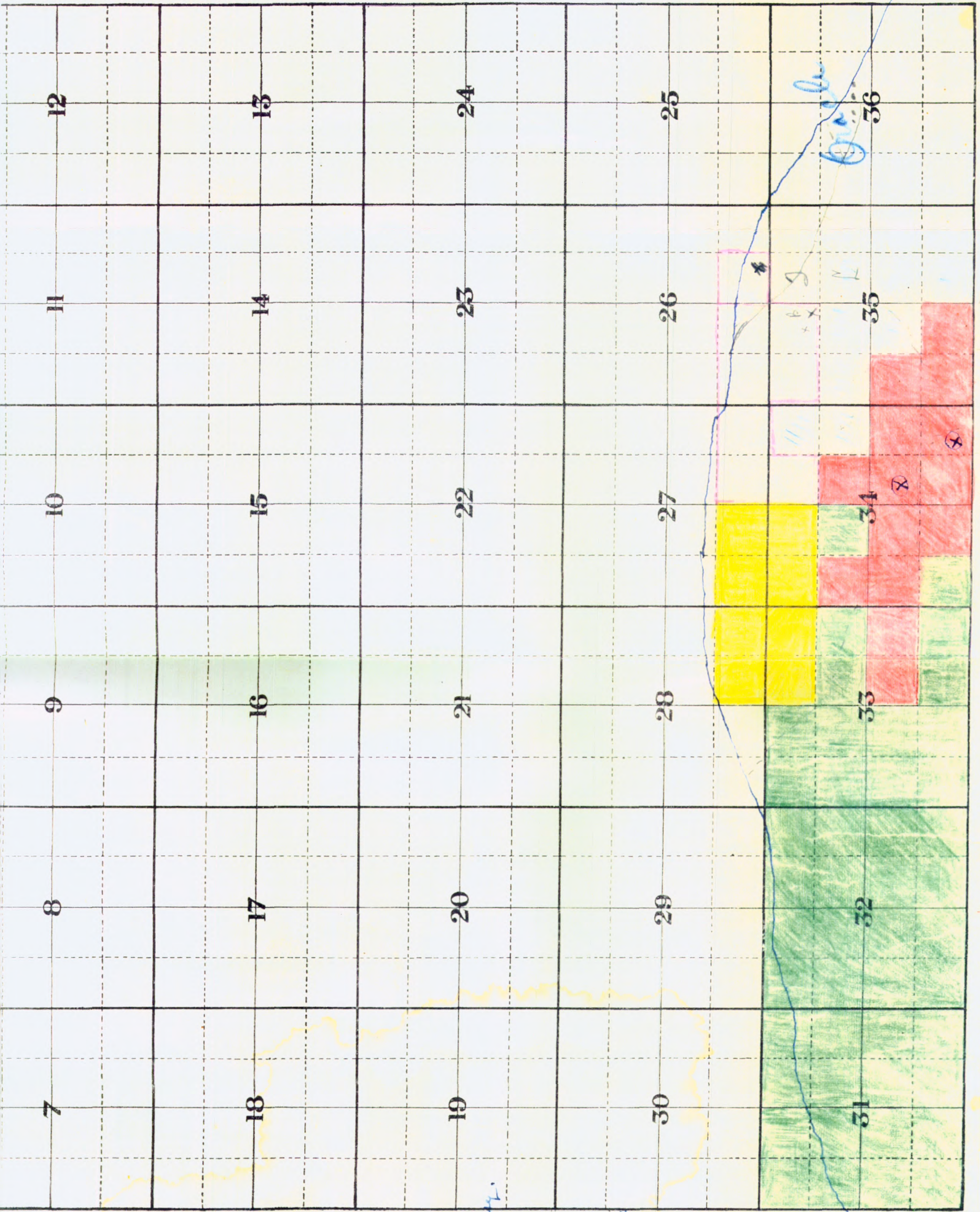
Southeast Corner Section 34
C. Sternberg, 1998

PORTION OF WICKELMAN QUAD.
30' MAP
EDITION OF OCT. 1913



Map # 3

#3 1913 4595



Yellow - Land in Controversy.

Red - Wilson Pat.

Green - " Leased

Pink outline - Bayless Pat.

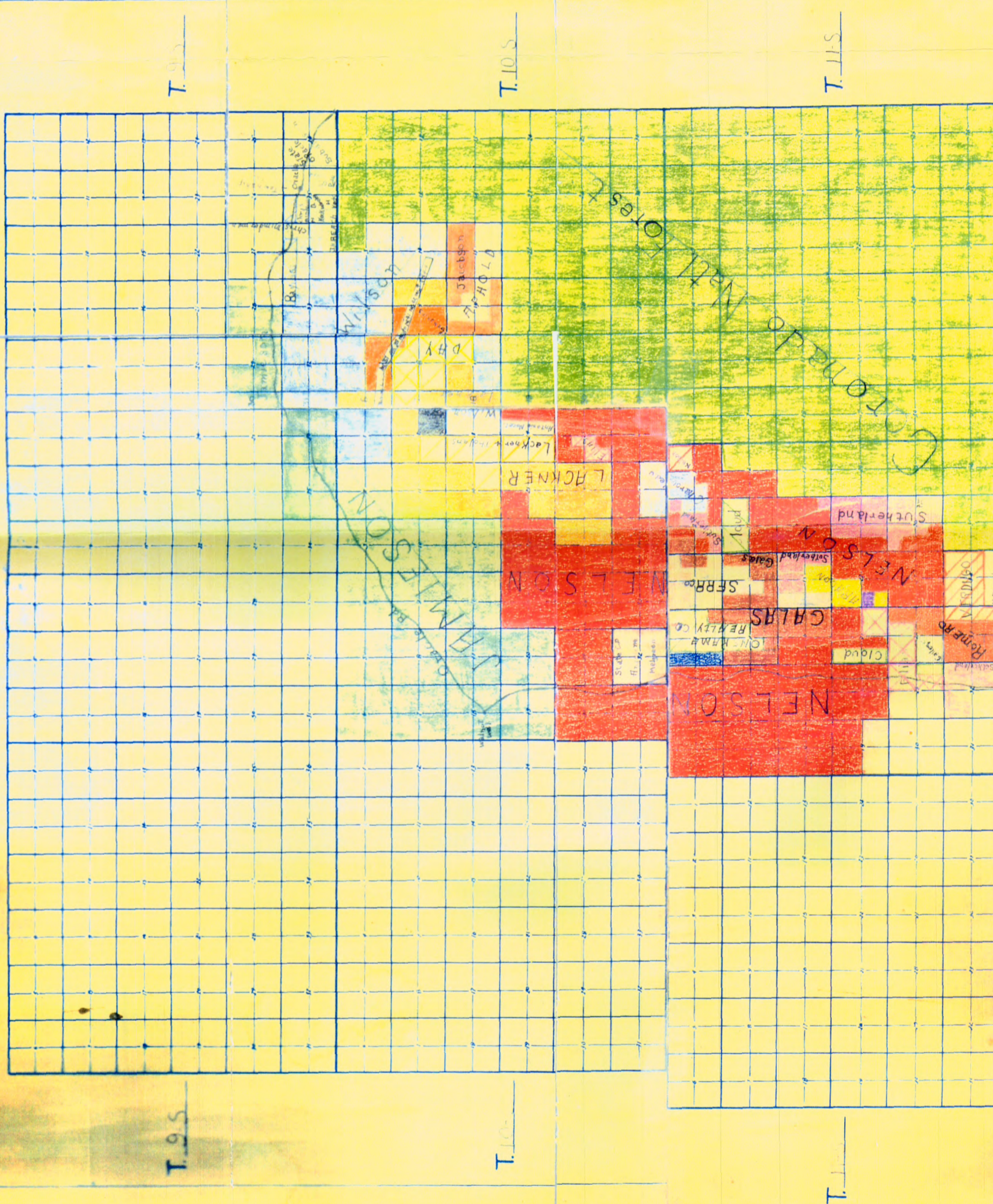
|||| Osborne Pat.

⊗ Wilson ranch

X Bayless house

SCALE - Two inches = 1 mile.

MAP # 4



- | | | | | | | | | |
|--|--|--|---|---|---|---|--|--|
| ■ John Nelson | ■ W. S. Lackner | ■ State Leases | ■ J. B. Day | ■ P. Chaves | ■ J. B. Day | ■ J. J. Jones | ■ H. S. Pugh | ■ Homestead Allot. |
| ■ JOHN NELSON State Leases | ■ W. S. Lackner | ■ State Leases | ■ J. B. Day | ■ P. Chaves | ■ J. B. Day | ■ J. J. Jones | ■ H. S. Pugh | ■ Homestead Allot. |
| ■ Geo. S. Wilson | ■ W. S. Lackner & wife | ■ State Leases | ■ J. B. Day | ■ P. Chaves | ■ J. B. Day | ■ J. J. Jones | ■ H. S. Pugh | ■ Homestead Allot. |
| ■ Geo. Wilson | ■ State Leases | ■ State Leases | ■ J. B. Day | ■ P. Chaves | ■ J. B. Day | ■ J. J. Jones | ■ H. S. Pugh | ■ Homestead Allot. |
| ■ F. C. Jones | ■ State Leases | ■ State Leases | ■ J. B. Day | ■ P. Chaves | ■ J. B. Day | ■ J. J. Jones | ■ H. S. Pugh | ■ Homestead Allot. |

RANGE 14E

RANGE 15E

T. 9S

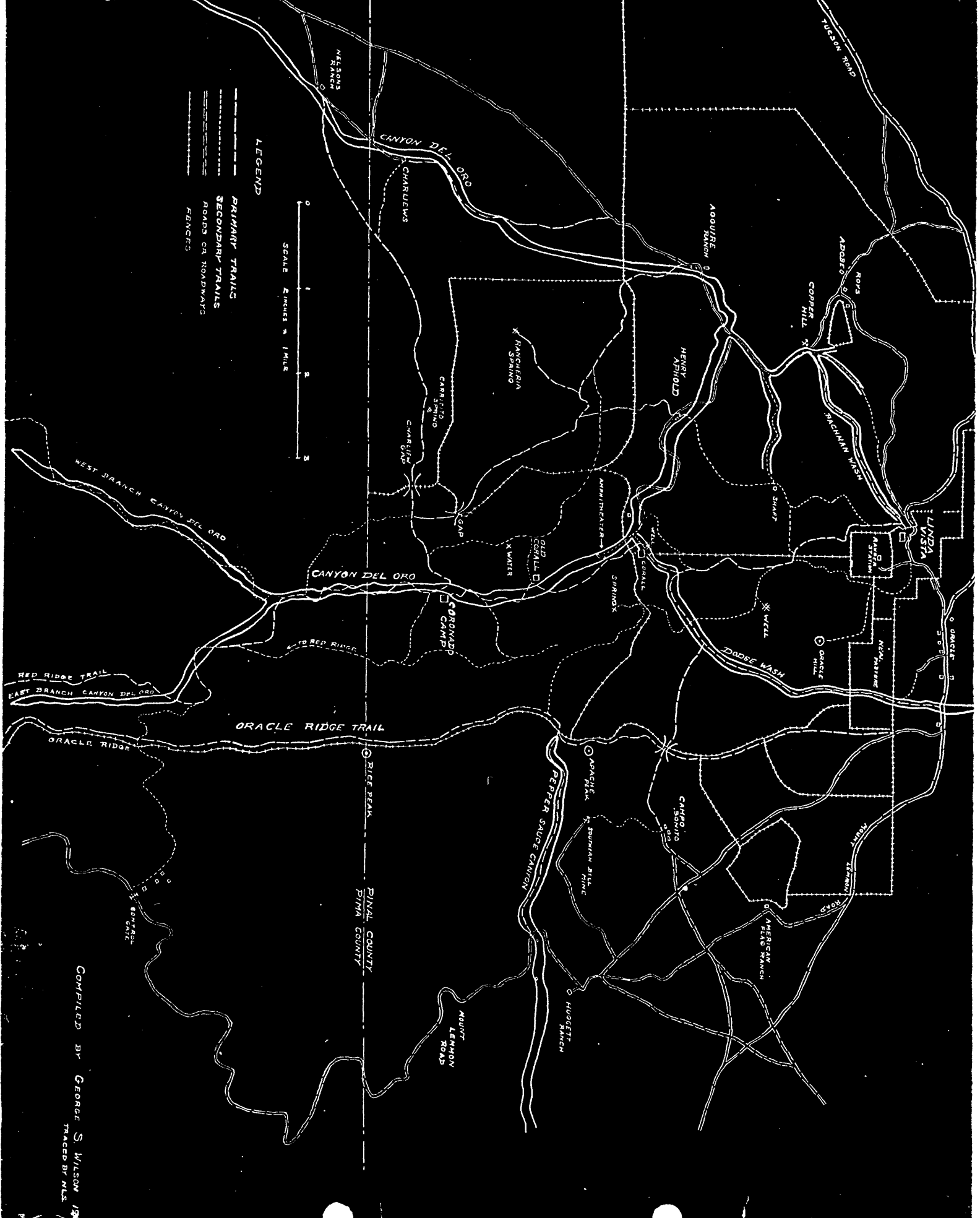
T. 10S

T. 11S

T. 9S

T. 10S

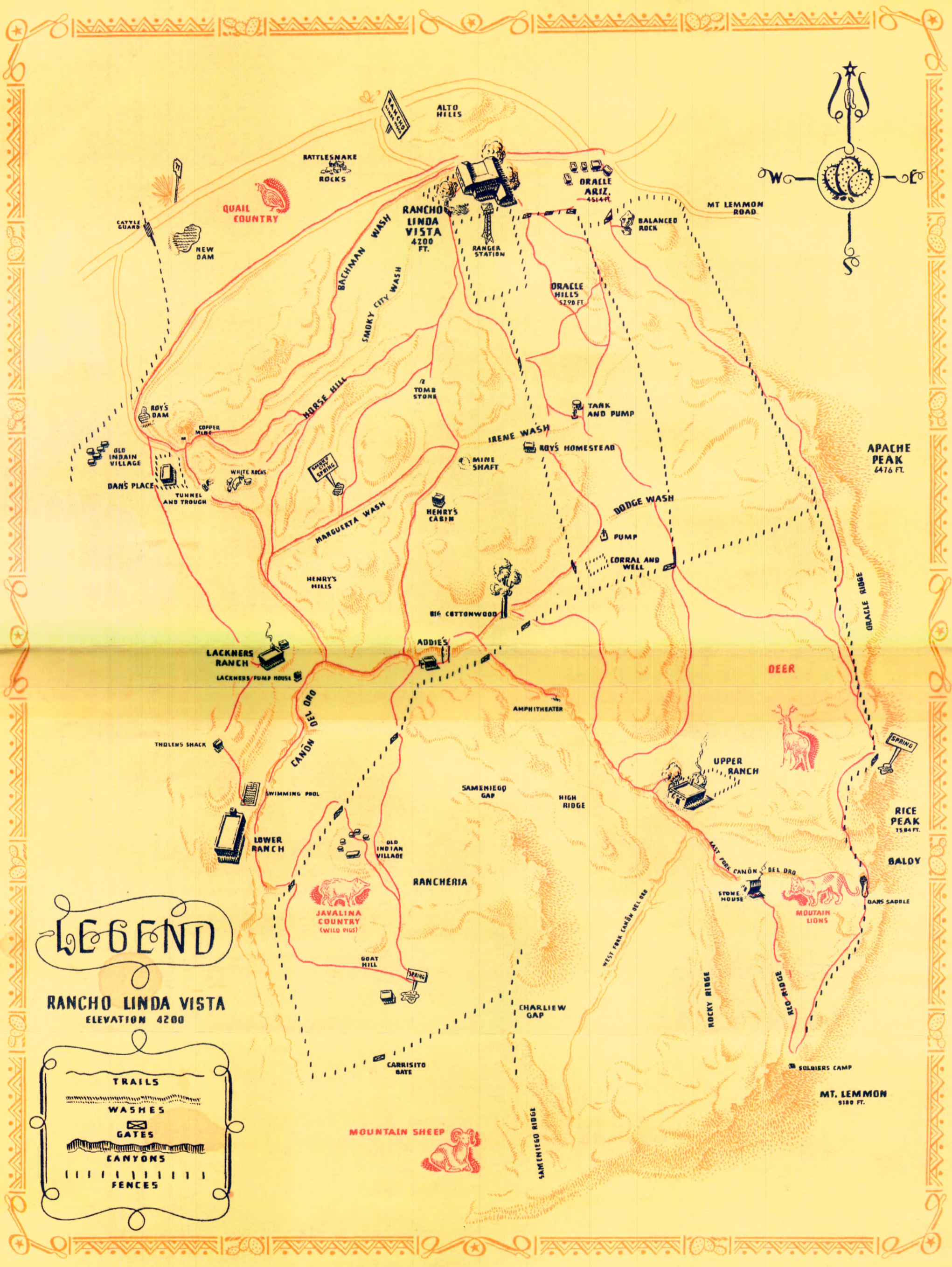
T. 11S



LEGEND
 PRIMARY TRAILS
 SECONDARY TRAILS
 ROADS OR ROADWAYS
 FENCES

SCALE
 0 1 2 3
 INCHES & MILES

COMPILED BY GEORGE S. WILSON 1930
 TRACED BY M.L.S.



LEGEND

RANCHO LINDA VISTA
ELEVATION 4200

	TRAILS
	WASHES
	GATES
	CANYONS
	FENCES



LEGEND

- ROADS
- TRAILS
- WASHES
- CANYONS
- HOUSES
- FENCES

RANCHO LINDA VISTA · ORACLE, ARIZONA

ELEVATION 4200 FEET

SOUTHERN ARIZONA BANK & TRUST CO. TUCSON, ARIZONA.

BARGAIN AND SALE DEED.

THIS INSTRUMENT, Made the 15th day of April, in the year of our Lord One Thousand Nine Hundred and Eleven, between Joseph A. H. Beach, a single man, of Oracle, Pinal County, Territory of Arizona, party of the first part, and George S. Wilson, of same place, the party of the second part..

WITNESSETH, That the said party of the first part, for and in consideration of the sum of TEN Dollars, and other valuable considerations, lawful money of the United States of America, to him in hand paid by the said party of the second part, the receipt whereof is hereby acknowledged, does by these presents bargain, sell, convey and confirm unto the said party of the second part, and to his heirs and assigns forever, all those certain lots piece or parcels of land, situate, lying and being in the County of Pinal, Territory of Arizona, and bounded and described as follows, to-wit: The Southwest quarter ($\frac{1}{4}$) of the Southwest quarter ($\frac{1}{4}$) of Section Thirty-five (35) and the South Half ($\frac{1}{2}$) of the Southeast quarter ($\frac{1}{4}$) and the Southwest quarter ($\frac{1}{4}$) of the Southwest quarter ($\frac{1}{4}$) of Section Thirty-four (34), in Township Nine (9) South of Range Fifteen (15) East of the Gila & Salt River Meridian, Arizona.

Together with all and singular the tenements, hereditaments and appurtenances thereunto belonging or in anywise appertaining, and the rents issues and profits thereof; and also all the estate, right, title, interest, claim of homestead, property, possession, claim and demand whatsoever, as well in law as in equity, of the said party of the first part, of, in or to the said premises, and every part and parcel thereof with the appurtenances.

This deed is given subject to all taxes subsequent to the year 1911, which taxes the party of the second part hereby assumes and agrees to pay.

TO HAVE AND TO HOLD, all and singular, the above described premises, together with the appurtenances and privileges thereunto incident, unto the said party of the second part, his heirs and assigns forever.

IN WITNESS WHEREOF, the said party of the first part has hereunto set his hand the day and year first above written.

Joseph A. H. Beach.

TERRITORY OF ARIZONA,
as
PINAL COUNTY.

Before me, Flora M. Koons, a Notary Public in and for Pinal County, Arizona.

on this day personally appeared Joseph A. H. Beach, a single man, known to me to be the person whose name is subscribed to the foregoing instrument, and acknowledged to me that he executed the same for the purposes and consideration therein expressed.

Given under my hand and Seal of office, this 15th day of April, A.D. 1911.

(SEAL)

Flora M. Koons, Notary Public.

My commission expires Aug. 13, 1911.

Filed and recorded At request of Geo. S. Wilson, Dec. 15, A.D. 1911 at 1 P. M.

Recorder.

EXHIBIT 533

STATE OF ARIZONA, County of Pinal; No. 358871
I do hereby certify that the within instrument was filed and recorded at
MAR 13 1968 at 11:00 AM
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Records of Pinal County, Arizona.
WITNESS my hand and official seal the day and year first above written.
ROBERT H. SMITH, County Recorder
By *[Signature]*

DEED

LEONARD S. SMITH
Treas. of Deeds of
Pinal County, Arizona

For the consideration of TEN and no/100 (\$10.00) DOLLARS
and other valuable considerations, later with TRES AMIGOS GUEST RANCH AND DEVELOPMENT
COMPANY, a corporation,

do hereby CONVEY unto POINT WEST PROPERTIES, INC., as Trustee for STA
Trust,

Pinal

the following described real property situate in Pinal County, Arizona:

The South half of the Southeast quarter (S 1/2 SE 1/4)
of Section Thirty-four (34), Township Nine (9) South,
Range Fifteen (15) East of the Gila and Salt River
Base and Meridian.

SUBJECT TO: All matters of record.

Witness my hand and official seal the 7th day of March 1968
Tres Amigos Guest Ranch and Development
Company, a corporation,

[Signature] President

STATE OF ARIZONA
COUNTY OF PINAL

This instrument was acknowledged before me the 7th day of March 1968
by Acheson G. Bleskley, President of Tres Amigos Guest Ranch and
Development Company.

[Signature]
Notary Public

My commission expires July 27, 1968

Rancho Linda Vista

WALK ON WAYS THAT WERE DEVELOPED BY THE
SPANISH, MEXICAN, AND AMERICAN FRONTIERS AND WERE WRITTEN AND
LIVED BY THE ORIGINAL RANCH

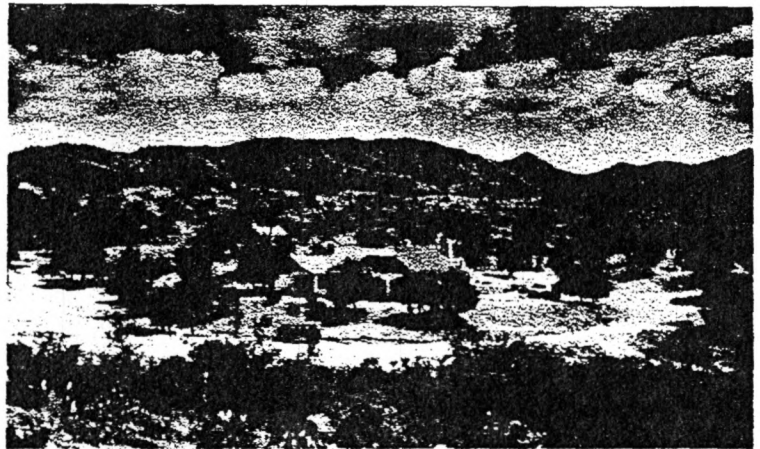


PHOTOGRAPHY FOR FUN
 Working who you'll do for fun... we have eight years of experience
 in photographing and developing. And we are organized and equipped to give you
 the best service in the Southwest. Our professional photographers are just the
 beginning. We have a staff of photographers who will take care of your
 needs for the remainder of the season. They will be at the ranch every
 day, and will be ready to take your pictures. We have a staff of photographers
 who will be at the ranch every day, and will be ready to take your pictures.
 We will be at the ranch every day, and will be ready to take your pictures.
 We will be at the ranch every day, and will be ready to take your pictures.



Excellent photos
in every room
and throughout
the ranch.

Over 1000
photos for
your
collection.



ARIZONA'S FIRST AND OLDEST GUEST RANCH

In the year 1925 through varying provisions of Eastern parasite vectors, the Rancho Linda Vista an operating cattle ranch since 1911, began taking in a limited group of guests whose only motive was to find a comfortable refuge in the midst of this grand cattle country.
 The Rancho Linda Vista is situated thirty miles north of Tucson, and one and one-half miles from the beautiful little mountain village of Oracle in the very heart of the romantic, historic and climatically favored section of the great Southwest. At an elevation of 4,200 feet, winters are mild, dry and delightful. The mountain air is exhilarating and beneficial to young and old.
 Little has changed since the early years, except, of course, for the Rancho's superb accommodations. The timeless Santa Catalina, still densely forested with towering pine, reflects its present mood by the play of sun and weather across its craggy face.
 Immediately surrounding the Rancho are crazy, angular outcroppings, and the gently rolling grasslands are pink-tinged by fireweed (pink high on top) each year... a clapping from a western scene. Bright blooming yucca, groundsel and weevilled trees grow in someone's yard from every ranch, street and canyon. This is the setting where thousands of Arizona bound vacationers find just the right blend of comfort and relaxation to keep them coming back for more year after year, year around!

FIFTY SUITES AND PLENTY OF ELBOW ROOM

Rancho Linda Vista accommodates fifty guests and will give you plenty of elbow room. The entire ranch has just this year been completely spruced up and, climaxed. Most buildings have hardwood floors through out. Modern heating, plus a fireplace take off the chill, and there are modern baths. Guest cottages are well separated from one another and furnished for two, some for four and others for six persons. This plan affords the same privacy to guests that they enjoy in their own homes. Each accommodation has a superb individual view. You'll like the rustic appointments. Informality does something magic to your appetite. Wreckday steam and tavern simply vanishes!
 Dinner in the year house is a busy place during times when our chef takes command of a superb cuisine. Duke Vance plays tantalizing dinner music that seems like part of the rural Rancho Linda Vista scene on the American Plan, and all meals are prepared in a spotless, modern kitchen. And by the way, there are bar facilities for those who wish to "peep their own."

Rancho Linda Vista Promotional Pamphlet (ca. 1958)