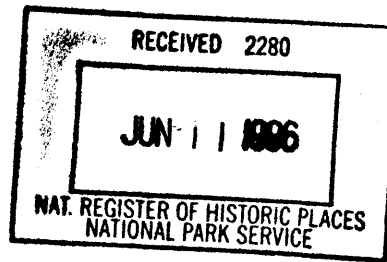


United States Department of the Interior
National Park Service



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

Historic name Kinjockity Ranch
Other names / site number _____

2. Location

Street & number 10047 East Highway 92 Not for publication
City or town Hereford Vicinity
State Arizona Code AZ County Cochise Code 003 Zip code 85615

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. O'Connell ASAP 6 JUNE 1996
Signature of certifying official / Title Date
ARIZONA STATE PARKS
State or federal agency and bureau

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

Signature of commenting or other official _____ Date _____
State or federal agency and bureau _____

4. National Park Service Certification

I hereby certify that this property is:
 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): _____

Edson H. Beall 7-19-96
Signature of the Keeper Date of action
Entered in the National Register

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	
5	_____	buildings
_____	_____	sites
_____	1	structures
_____	_____	objects
5	1	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

6. Function or Use

Historic Functions (enter categories from instructions)

Category	Domestic	Subcategory	Single dwelling
	_____		_____
	_____		Secondary structure = garage
	_____		Secondary structure = shed
	_____		_____
	_____		_____

Current Functions (enter categories from instructions)

Category	Domestic	Subcategory	Single dwelling
	_____		_____
	_____		Secondary structure = garage
	_____		Secondary structure = shed
	_____		_____
	_____		_____

7. Description

Architectural Classification (enter categories from instructions)

Late 19th and 20th Century Revival / Pueblo

Materials (enter categories from instructions)

foundation concrete

roof built-up

walls adobe brick

stucco

other wood

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)

Architecture _____

Art _____

Period of Significance 1939-40 Significant Dates 1939-40

Significant Person (complete if Criterion B is marked above)

N/A

USDI/NPS NRHP Registration Form

Kinjockity Ranch

Cochise County, Arizona

Cultural Affiliation N/A

Architect/Builder Edward C. Morgan

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

9. Major Bibliographical References

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

Previous documentation on file (NPS)

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

Primary Location of Additional Data

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

Name of repository Property owner

10. Geographical Data

Acreage of Property 8

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

	Zone	Easting	Northing		Zone	Easting	Northing
1	12	574100	3472540	3			
2				4			

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 Mark E. Pry

Organization Consultant Date _____

Street & number 315 E. Balboa Drive Telephone (602) 967-8106

City or town Tempe State Arizona Zip code 85282

Additional Documentation

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 Evans and Olga Guidroz

Street & number 10047 E. Highway 92 Telephone (520) 366-3100

City or town Hereford State Arizona Zip code 85615

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 7 Page 1

Kinjockity Ranch
Cochise County, Arizona

Narrative Description

Summary

The Kinjockity Ranch consists of three houses—a main house, guest house, and foreman's house—and several outbuildings set on 618 acres east and north of State Highway 92 approximately 15 miles southeast of Sierra Vista. Of this property, the three houses, two outbuildings (a garage and shed), and the two four-acre lots on which they sit are being nominated for inclusion on the National Register. The main and guest houses, built in 1939-40, were designed in the Pueblo Revival style by Phoenix architect Edward C. Morgan and feature paintings, carvings, and fixtures by artist Raymond Phillips Sanderson, who spent much of his career working in the Phoenix area. The foreman's house, which was also done in Pueblo Revival style of stuccoed adobe but does not exhibit the same "hand-made" appearance as the main and guest houses, was built either in 1938 or 1939. The shed and garage, which are simple utilitarian structures built at the same time as the other buildings, also are made of stuccoed adobe and follow the main buildings' Pueblo theme.

Construction of the Kinjockity Ranch

At the time they were built, the main house, guest house, foreman's house, garage, and shed were part of a large ranch compound that also included a cluster of outbuildings and structures located about 200 yards northwest of the guest house: a barn with stalls for fourteen horses, an adobe-walled corral, and a steel water tank and pump house that were connected to a piping system that brought water two miles from a spring in the nearby Huachuca Mountains. In addition, an arched entryway framed the beginning of the drive that led from the highway to the cluster of houses. Reflecting its origins as the hobby ranch of a wealthy businessman, the Kinjockity had several features not usually found on Arizona ranches: an underground sprinkling system for the lawn; a four-hole golf course that wrapped around the east, north, and west sides of the main and guest houses; and an airstrip, hangar, and corral situated approximately two-and-a-half miles southeast of the house compound.

All of the ranch buildings were built of stucco-covered adobe brick in the Pueblo Revival style, but only the main house and guest house were ornamented by the paintings, carvings, and other decorative elements designed

by Sanderson. The foreman's house shows evidence of being expanded and its facade altered to match that of the main house, suggesting that it might have been built first, perhaps to serve as a temporary residence and caretaker's house while the main buildings were being constructed.

Modifications by Subsequent Owners

Relatively few changes have been made to the ranch buildings since their construction. Only one significant alteration has been made to any of the building exteriors, and that was when a fourth bay and small storage room were added to the garage. As described below, the second owners of the ranch—the Herschede family, who owned the Kinjockity from 1947 to 1972—made a number of changes to the interior of the main house, only one of which—the remodeling of the living room—had a significant impact on the appearance of the house. The main impact over time has been from the elements; because the ranch was not occupied for a number of years in the late 1970s and 1980s, water and wind damaged the main house's roof in several places (the breakfast room, guest room, servants' bathroom, and living room) and eroded the exterior north wall in the guest room. Also, vandals damaged many of the steel casement window frames and broke much of the glass in the two houses.

Surprisingly, most of Sanderson's artwork remained untouched, including his wall paintings in the main house's breakfast room and in the guest house's kiva, which required only very minor retouching when the houses were renovated. In addition to repairing the water-damaged sections of the house, the present owners made several minor changes to the exterior of the main house. They added fascias to the two front portals, removed one corner of the portal over the front main entry, altered the shape and size of several windows, removed two doors on the north end of the house, added fired-brick patios to the front and back (as well as the south end), and—most significantly—replaced all of the multiple-pane steel sash casement windows with single-pane, double-glazed casement windows. Inside the main house, they completely remodeled the living room and kitchen. The other houses remain virtually unchanged on the exterior. Inside the guest house, a second bathroom was converted into a kitchen, and similar windows as in the main house were installed. In the foreman's house, a number of interior changes were made, as described below.

At present, most of the buildings originally on the ranch remain on the property. The part of the Kinjockity

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Kinjockity Ranch
Cochise County, Arizona

Ranch proposed for the National Register comprises two four-acre lots and the five buildings that sit on them: the main house, guest house, garage, foreman's house, and shed associated with the foreman's house. The lots contain one noncontributing structure, a set of animal pens located immediately south of the garage. Several outbuildings—the water tank, pump house, and a small frame-and-stucco shed built sometime later—remain on the ranch property, as does the adobe driveway arch, but they all lie outside the nomination boundary. The original barn and adobe corral are no longer standing. The golf course has not been used for years; remnants of it, such as ball washers and sprinkler heads, are scattered over the ranch grounds, as are the remnants of the lawn sprinkler system. The airstrip has reverted to pasture, but the original hangar is still standing on a parcel of land that belongs to the property owner but is not contiguous to the main ranch property.

Landscape and Setting

Thanks to the large size of the Kinjockity Ranch—nearly a section of land surrounds the ranch house compound—its present-day setting is not too different from what it was when its first owner, Rufus Riddlesbarger, developed the ranch. The compound, which lies at 4,900 feet elevation, is surrounded by almost-level grasslands dotted with oak and mesquite trees, a natural setting typical of the high valleys and plateaus of southern Arizona. The house is well set back from State Highway 92, which is reached by a curving, half-mile oil-and-gravel driveway.

To the west of the ranch, across the highway and about two miles distant, lie the Huachuca Mountains, which rise to elevations ranging from 7,300 feet to 9,500 feet. To the east of the ranch, the land slopes very gradually toward the San Pedro River, which is about seven miles distant. The views from the main house in that direction extend to the Dragoon and Mule mountains and beyond, and at night the lights of Naco and other border communities are visible. Although this area has seen extensive development since 1939—largely owing to the substantial growth of Sierra Vista and its nearby housing subdivisions—much of the land east and south of the Kinjockity Ranch is still used for farming and grazing by local ranchers.

Main House

From the exterior, the most distinctive features of the main house are its highly stylized Pueblo details, which give it a hand-made appearance. With a partial second storey and high-roofed, round breakfast room, the profile of the

house suggests a structure that has grown by accretion—typical of Pueblo-style houses. This is accentuated by the irregular line followed by the parapet, which surrounds the flat built-up roof. In several places where the parapet joins the second-storey walls, it rises in a series of irregular steps to a height of several feet, so that the transition from the second-storey roof to that of the first storey is gradual. The first-storey walls are not perfectly square to the ground, and in several places they are flared outward at the base. Clay pots top the fireplace chimneys, and the exposed wooden window headers are partially covered by stucco, giving each header a distinctive hand-daubed look. Log vigas protrude from the walls, but only in certain places—the breakfast room, back dining room wall, back kitchen wall, and front dining room wall—and not uniformly around the building as is common with Pueblo Revival designs. Canales punctuate the parapet at irregular intervals to drain the roof. The adobe brick walls are covered with stucco and painted a light beige.

The main entry is centered in the facade and is sheltered by a covered patio; the portal, which is constructed of ocotillo cactus ribs and varnished peeled logs, has one stuccoed pier and a stucco fascia added by the present owners to prevent the decay of its wood components. In addition, the southwest corner—immediately in front of the entry—has been cut back at an angle. The entry door itself is a heavy, rough-finished vertical-board door with Indian-motif carved and painted figures, as well as the signature of the artist, "Phil Sanderson, 1939." To the left of the entry, under the portal, is a 1/1/1 casement window. To the left of the patio there is a short wing housing the living room; it has 1/1 casement windows on its south and north walls, and single-pane fixed window on its facade wall. Like all of the windows in the main and guest houses, these are new double-glazed windows with metal-clad wooden frames.

To the right of the entry patio is a large single-pane fixed window, above which are two protruding vigas. Further right is a second covered patio; its portal, which like the other is constructed of ocotillo cactus ribs and varnished peeled logs, also has a stucco fascia that is smaller than on the entry patio and reveals more of the wood underneath. On the left side of this patio, perpendicular to the facade, is a vertical-board door—also carved and painted by Sanderson—that has a security screen door and leads to the dining room. Under the portal are two 1/1 casement windows, on the facade, and a single-pane casement window opposite the dining room entry.

The south end of the house, which has a single-pane casement window and a single doorway with a small raised

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Kinjockity Ranch
Cochise County, Arizona

flagstone patio and flagstone steps, is surrounded by a low wall forming a small courtyard. The height of the wall varies; at its juncture with the east wall of the house, just around the corner from the south entry, the courtyard wall rises nearly to the roof line of the house. The interior of the courtyard is now a fired brick patio.

On the east side of house, near the south end, is a single-pane casement window that is obscured by the courtyard wall when viewed from the rear of the house. To its right is a 1/1 casement window, above which are two protruding vigas, and further right is the rounded exterior of the breakfast room. This has four single-pane casement windows, as well as several protruding vigas, and a high roof that rises above the roofline of the south wing of the house. To the right of the round wall, at its juncture with the main house wall, is an entry set at a 45-degree angle to the house wall; its door, which is made of rough-finished vertical boards with a small polygon-shaped window, opens onto a flagstone step. Two casement windows—a 1/1 and single-pane—are cut into the wall to the right of the doorway.

Farther right, along the back of the house, is a stairway with two flights of tiled stairs running parallel to the house wall; this leads to the second storey. Underneath the top flight is a storage room—originally intended for firewood—with a doorway to the main house. This door, which is made of heavy rough-finished vertical boards and features an L-shaped fixed window covered by a grill of peeled sticks, leads to the northeast corner of the main entry room and has a security screen door. To the right of the stairway is a 1/1/1 casement window.

Opposite the stairway, on a south-facing wall, is a single door (of raised panel construction) leading to the bedroom wing of the house. Also on the south side of this wing are two 1/1 casement windows. On the east end of the bedroom wing, part of which takes the shape of a half-round projection, are two 1/1 casement windows (on the projection) and a single-pane casement window. The north side of the bedroom wing has two single-pane casement windows, and to the right, on a wall set somewhat farther back, are two more single-pane casement windows. Farther right is the north wall of the guest bedroom, which is rounded and has two 1/1 casement windows. At some point these two windows were replaced with doors (the original plan shows only windows), which were removed by the present owners. However, when the windows were reinstalled, an indentation was left in the walls below their sills, so that the outline of the doorways is still apparent.

The second storey of the house consists of one large room, labeled a studio on the plans, with a bathroom and a covered patio. Viewed from the facade, the second floor room—which is situated above the entry room—has two windows: a small single-pane fixed window and a large single-pane fixed window that originally was L-shaped but is now square. A wood and stucco stairway, rising from left to right, climbs above the small window to the roof. To the left of the second-storey room, and set back, is a partially enclosed (three walls) patio covered by a flat-roofed portal of peeled logs and wood planks. The south side of the second floor has no windows. Both the east and west walls of the second floor extend past their juncture with the south wall, and are stepped so that they gradually taper to the roofline of the rest of the house. A small opening is cut in the taper of the west wall. These tapered walls, when viewed from either the front or back of the house, soften the transition of the roofline from the second to the first floor and give the second storey an organic appearance that also and makes it seem larger than it actually is.

Viewed from the back, the second-storey wall extends just past the south wall of the bedroom wing, which has a high parapet that rises in steps about halfway to the roofline of the second storey. An open doorway in this wall, at the top of the stairway, leads to the covered patio (on the right) and the studio (on the left, through a heavy vertical-board door that faces north). There are two windows on the second-storey wall, a single-pane casement and a 1/1/1 casement window, as well as a T-shaped opening cut in the back (east) wall of the covered patio. A small opening is also cut into the north wall of the patio wall.

The interior of the L-shaped house is organized so that the common rooms—breakfast room, dining room, entry and powder room, and living room—occupy the middle of the house. The pantry, kitchen, commissary, trunk room, and servant's bathroom are at the south end, and the guest bedroom and bathroom are at the north end. The master bedroom and bathroom, with its three walk-in closets, make up the wing that extends at right angles from the rest of the house.

The most noteworthy feature of the interior is the artwork and decorative fixtures by Sanderson, which are evident in virtually every room. In addition to the carved and painted exterior doors mentioned above, there is a carved and painted door between the kitchen and commissary. Painted Indian figures (believed to be Navajo *yeh* figures) are found in the breakfast room, where they ring the walls just above the windows; painted symbols are found in the dining room,

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Kinjockity Ranch
Cochise County, Arizona

on the ceiling beams, and in the entry room, also on the ceiling beams. The beam artwork consists of geometric designs (many depicting weather phenomena) and animal figures. In the second-floor studio, the ceiling beams have carved and painted corbels that match the room's Hispanic design motif (in contrast to the Indian theme that permeates the rest of the house). Two tile mosaics, one a buffalo silhouette, the other an abstract design, adorn the stuccoed fireplace in the entry room.

The house also features much custom hardware and fixtures. Whether these were designed by Sanderson or Morgan is unclear. At this point in his career, Sanderson did interior and furniture design work in addition to sculpting; however, some of these fixtures appear on the surviving house plans and may have been designed by Morgan. In the pantry, the cabinet hardware (hinges and drawer pulls), light switch plates, and other fixtures are made of hand-beaten copper and are variations on an arrow design. In addition, there is a matching copper light fixture in that room. The fireplace screen handles and fireplace heat recirculation vents, which are iron, extend the same arrow motif to the entry room. A doorbell, also located in the entry room, is constructed of leather and painted with Indian symbols. The surviving original light fixtures are particularly interesting. Five exterior fixtures, which are recessed in the walls, feature Indian designs cut out of metal. There are three remaining interior fixtures, located in the entry room, which consist of platforms and tripods made of rawhide-bound sticks on which baskets or clay pots were placed to serve as lampshades. All but one of baskets are gone; it is no longer used as a lampshade, and all have been replaced by copper pots.

As befits a custom home, the interior has many unusual features in addition to Sanderson's artwork. The breakfast room, which is round and has a 14-foot ceiling, has a conical frame of stained, peeled sticks that is attached to the walls at its base, creating a teepee-like structure that reinforces the Indian theme of the wall paintings. Most of the original doors remain; they are made of heavy vertical boards with distressed surfaces and have custom-made steel handles whose texture and design are intended to suggest wrought iron. The house was originally equipped with a chilled water system, and separate taps for this water remain in the powder room, guest bathroom, pantry, and office bathroom (although the water cooler, which was located outside the house to the north, is no longer standing). It also had a water softener system, located in a utility room off the guest house. Call buttons, set in boxes recessed in the floor, were installed

in the breakfast and dining rooms; the box they were connected to was placed on the south kitchen wall. The call system no longer works, but the boxes still remain.

The bathrooms make extensive use of custom-made ceramic tile on sinks, tubs, shower stalls, walls, and floors. Most of the original bathroom fixtures remain. The kitchen was gutted and rebuilt along modern lines by the present owners; originally it contained cabinets that matched those still in the pantry. The pantry cabinets are of rustic design, with doors made of vertical boards overlaid by two horizontal braces, and a cut-out on the doors below the sink. The countertop and backsplash are made of mahogany.

The interior faces of the exterior, load-bearing walls are lightly plastered adobe, so that the brick outlines are still visible. The remaining walls are rock lath and plaster, or where repairs and alterations have been made, drywall. All of the windows, save those in the master bedroom, have visible wooden headers; the present owners have covered the interior window sills with saltillo tile. There is considerable variety in the room ceilings, whose heights vary from eight to nine feet. In the second-floor office, the ceiling is made of cedar shakes with exposed beams that have carved corbels, chamfered edges, and painted designs. The guest room has a board-and-peeled log ceiling, and the entry room ceiling is made of varnished peeled sticks over rock lath and plaster, and exposed wood beams with painted designs. The dining room has a drywall ceiling and exposed wood beams with painted designs, the drywall recently installed by the owners to replace the original cedar shakes, which were badly damaged. The remainder of the room ceilings are rock lath and plaster or drywall.

Likewise, the floors are varied. The studio and living room floors are made of wide oak boards; the other wood floors are in the hallway connecting the bedrooms (oak strips) and the sitting alcove in the master bedroom formed by the rounded wall on the east side (parquet). When the current owners acquired the house, there were flagstone floors in the guest bedroom and breakfast room; they replaced those with new flagstone floors, which also were installed in the entry room, breakfast room, pantry, kitchen, commissary, and trunk room. The master bedroom is carpeted, and all of the bathroom floors are the original ceramic tile except the master bathroom.

The only room which has been significantly changed is the living room, which has been remodeled twice, once by the Herschedes and once by the present owners. Although no original plans for the living room remain, physical evidence as well as the oral testimony of a former employee of

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Kinjockity Ranch
Cochise County, Arizona

Riddlesbarger suggest it was decorated in a style quite different from that of the rest of the house. The physical evidence is found in the hallway connecting the bedrooms; it is now covered with a pale olive wallpaper with a muted floral design, and its white-painted details include a chair rail molding and a cornice molding at the junction of ceiling and wall. Two doors, leading to the guest bedroom and master bedroom, are painted panel-and-frame doors with relief decorations that include fleur-de-lis and similar designs. Although this hallway is now separated from the living room by an open doorway and also includes a built-in gun closet apparently added by the Herschedes, it once was part of the living room. According to a woman who worked for Riddlesbarger, this was referred to as the French room. It had fluorescent light fixtures mounted horizontally on the walls near the ceiling and a pull-down movie screen on its west wall.

By the time the Herschedes has vacated the residence, they had significantly changed the room; the gun closet and doorway to the living room were added, the fireplace covered with courses of flagstones laid horizontally, the chair rail molding removed and false beams added to the ceiling, and the walls covered with wood paneling. The present owners have completely remodeled the room. The fluorescent lights have been removed and replaced by a solid 45-degree bevel joining the ceiling and walls, the walls are now a plaster finish in a texture matching that of the other adobe walls in the house, the fireplace is stucco rather than stone, stucco-and-plaster built-in bancos have been built into the walls under each window, and three built-in stucco-and-wood bookcases, as well as a built-in television cabinet, have been added. The entry to that room from the entry room has also been changed; a rounded adobe wall with an arched passage, which used to enclose the northeast corner of the entry room, has been removed so that passage to the living room is now through an open doorway.

Garage

The garage, which is located immediately southwest of the main house, is a stuccoed adobe building with a flat roof and stylistic details similar to those on the main house: wooden window and door headers partially covered with stucco and painted dark brown, a parapet with rounded top that follows an irregular line, and clay pots mounted on the parapet to create two false chimneys. It originally had three open bays that had no doors and were separated by columns; at some point, a fourth bay was added, as was an L-shaped wing at the rear of the building, part of which has a lower

roofline than the original garage. The new bay had two doors that swung open on side hinges, but they were removed some time ago and the fourth bay is now open as well. The bays are separated by massive adobe and stucco piers, the tops of which are decorated so that the upper corners of each bay is chamfered at a 45-degree angle.

There are three rectangular, fixed single-pane windows on the garage, on the southwest wall and the two back walls of the L-shaped wing at the rear of the building. There are three doors, one on the southeast wall facing the animal pens, one facing the main house on the end of the L-shaped wing, the other on the back (northwest) wall of the garage. Inside the garage, there is a large walk-in cooler at the back of the added bay.

Guest House

Like the main house, the L-shaped guest house has a flat built-up roof, irregular parapet, clay pot chimney tops, protruding vigas, canales, and new double-glazed windows with metal-clad wooden frames. Its adobe walls are also stuccoed and painted a light beige, and its windows and doors have visible wooden headers partially covered by stucco and painted dark brown. All evidence suggests that the guest house exterior remains as it was originally constructed.

Viewed from the front, the guest house offers a profile that belies its simple one-storey construction. It has four different roof levels, and the multilevel effect is amplified by the parapet, which rises gradually toward the south corners of the entry room and living room. The front entry is off-center and set back slightly in the facade, which faces the main house. The doorway has a new metal-clad door and a security screen. To the right of the entry on the facade (from left to right) are a single-pane casement window and a 1/1 casement window. Above these windows are five ornamental vigas, and atop the rising parapet above them (over the corner formed by the break in the facade for the entry) is a clay pot chimney. In front of the entry and set off slightly to the right, about six feet from the facade, is a stuccoed adobe horno, or clay oven, which is decorative only.

To the left of the entry is a small single-pane casement window; atop the south corner of the entry room is a clay pot chimney. At this corner begins the curved wall for the kiva room, which has a sunken floor and the lowest of the roof levels. The half of the kiva visible from the facade is windowless, though it does have six protruding vigas (which are ornamental). Halfway around the kiva is a tiled and stuccoed adobe stairway that leads to the kiva roof, which

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has a plexiglass bubble skylight in the center. On the back half of the kiva are four single-pane casement windows.

On the back (northwest) wall of the guest house, there are several windows: (from right to left) a single-pane casement window, two single-pane casement windows bracketing a fixed single-pane window, and five single-pane casement windows. On the northeast wall, from right to left, are a 1/1 casement window, an attached stuccoed adobe shed with a flat roof and parapet, and two 1/1 casement windows. The shed has a door on its northwest wall, facing the rear of the house; on its southeast wall, facing the front of the house, is a false window consisting of an exposed header and three wood posts set in a niche. At the end of the bedroom wing, on the southeast wall, is a 1/1 casement window; on the southwest wall of this wing (perpendicular to the facade) is an entry with an original wood door made of vertical boards and a security screen door. At right angles to this entry, on a wall formed by a small storage room, is a single-pane casement window.

The interior of the guest house is more rustic and not as well appointed as that of the main house, though it does have work by Sanderson: Indian figures and symbols painted on the walls of the kiva room (depicting corn plants, fruit trees, birds, and animal skulls), and possibly several light fixtures in the kiva room, living room, and bedroom. These fixtures are of two types: ceiling fixtures in the kiva room that house fluorescent bulbs and are made of glass and hand-beaten copper plate, and wall fixtures (in all three rooms) that are similar in design and construction to those in the entry room of the main house.

The interior walls are finished in a manner similar to those in the main house. As in the main house, the ceiling types and heights vary. The bedroom and living room have wood plank ceilings, stained brown, with exposed beams that have been distressed to give them a hand-hewn look. The kiva room has a 10-foot wood plank ceiling with both log and frame beams. The kitchen and bedroom have lath and plaster ceilings, and the entry room ceiling (which is 9 feet high) consists of half-round planks (resembling logs) and exposed beams. The floors also vary, from painted concrete in the kitchen and bathroom, to concrete etched with a faux flagstone pattern in the bedroom, to flagstone in the living room and entry room, and to wall-to-wall carpet in the kiva room. The bathroom fixtures are original.

The present owners have made significant changes to the kitchen and kiva room. The kitchen used to be a second bathroom; they removed the door, installed new appliances and cabinets, cut an opening in the wall between

this room and the living room, and removed the linoleum flooring that was likely installed by the previous owners. In the kiva room, they added bancos and built-in bookcases (all of stucco-and-wood construction, with tile tops), and they installed the carpet.

Foreman's House

Because no records pertaining to the construction of the foreman's house have been located, it is not known whether it was designed by Edward Morgan or was built at exactly the same time as the other houses; newspaper articles describing the construction of the main and guest houses do not mention this building. However, interior details indicate that the front bedroom was added to the original two-bedroom building, and exterior details for that addition differ from those on the remainder of the house yet match those of the main house. One possible explanation for this is that the foreman's house was built first, probably not from a design by Morgan, and then was later modified on Morgan's instructions so that its facade matched that of the main house.

The house is built of adobe bricks covered with wire and stucco, and painted in a light beige color matching that of the main house. Unlike the other houses, which rest on concrete slabs, this one is built over an enclosed crawl space that has a small access door on the south side. It has a flat roof with a parapet (as high as 3 feet in places) that presents a similar profile to the other houses' parapets, namely, a rounded top and irregular line. The roof is drained not by canales but by two metal drain spouts, one on each side of the house. A row of vigas protrudes from the rear parapet, two vigas protrude from the front bedroom window, and the stubs of several vigas can be seen on both side walls. All of the windows are 1/1 double-hung windows with concrete lug sills and no exposed headers, except for the three windows on the added bedroom—one an inverted L-shaped fixed window, the other two 1/1 double-hung windows—which have exposed headers matching those on the main house and do not have lug sills. The windows themselves are relatively new, have aluminum frames, and are double-glazed.

The south side yard is enclosed by a stuccoed adobe wall of varied height that begins at the southwest corner of the house, near the roofline, and after extending out for a short distance past the facade curves around toward the back of the house, terminating at the southeast corner of the shed. A small window is cut in this wall near the house corner, and an arched entry is cut into that part of the wall that parallels the house facade and faces west. The two-room shed, which is built of adobe and stucco, has a flat roof with parapet. It

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has two screen windows with exposed headers, one on the north wall and one on the south wall. Two doors, made of vertical boards overlaid with reinforcing boards in a Z pattern, face the back of the house. A low wall of varying height begins at the northeast corner of the shed and curves around the north side of the house, ending before it reaches the facade line. A passage is cut in this wall near the shed.

The front entry, which opens into the living room, is off-center toward the left side of the facade; to the right of this doorway, which is a panel-and-frame door with a single glass window in its top half and a security screen door, is an identical door and screen that lead into one of the bedrooms. On either side of these doorways is a 1/1 window. Running across the left half of the facade is a porch with a flat roof of log and peeled stick construction, with a stucco fascia; on the right end of this porch is a third doorway, perpendicular to the facade, with a door and screen identical to the other two, that leads into the other front bedroom. There are two windows on the right half of the facade, which is formed by the short wing housing the added-on bedroom: an inverted L-shaped fixed window, and a 1/1 double-hung window.

On the north side of the house are two 1/1 windows for the living room, between which is a projecting chimney made of stuccoed adobe. The chimney has a rectangular base; about six feet above the ground, it tapers to form a square pier, and it tapers again at its apex. Farther toward the back is another 1/1 window, smaller than the other two on this wall, and at the rear corner is a 2/2 double-hung window that faces north. On the east wall near this corner are two more 2/2 double-hung windows, between which is a security screen door. These windows and screen door enclose a small sun porch inside which is the rear entry to the kitchen, which is a wood frame-and-panel door with a window in its upper half. Continuing along the back (east) wall, there is a small 1/1 window, two larger adjacent 1/1 windows, a metal-clad door with a security screen, and two more adjacent 1/1 windows. Because the ground slopes away from the facade toward the rear of the house, these two rear doors are above ground level; they are reached by straight side steps made of concrete. On the south wall, beginning at the rear of the house, are a 1/1 window, a smaller 1/1 window, a doorway with a metal-clad door and security screen, and a 1/1 window. The doorway, which is above ground level, is reached by concrete straight steps; extending from these steps to the east wall of the front bedroom is a concrete porch. There is another 1/1 window on the south wall of the bedroom.

The inside of the exterior walls are plastered; the other interior walls are lath and plaster. All of the ceilings (which are 9 feet high) are painted fiberboard overlaid with lath strips in a grid pattern forming rectangles that range in size from 2 by 4 feet to 2 by 2 feet. All of the interior doors are panel-and-frame, painted white. The interior window frames are wooden, with wooden sills, and are painted white. The original wood floor remains in the dining room and two bedrooms; the living room, hall, and office/den (which probably was a bedroom in the original floorplan) have wall-to-wall carpet. The two bathrooms and kitchen floors are covered with sheet vinyl. The fireplace in the living room is made of native stone and has a wooden mantle. With the exception of a clawfoot tub remaining in one bathroom, all of the bathroom and kitchen fixtures are new.

The present owners have made several changes to the house, some of which (the metal-clad exterior doors, security screen doors, and wall-to-wall carpet) have already been described. They changed the fascia of the front-porch portal, so that it matches the portal outside the main house's front entry. And they knocked out part of the wall separating the kitchen from the living room, so that instead of a doorway connecting the two rooms, there now is a wider passage and a large opening above a half wall that allows unimpeded sight lines across both rooms. The kitchen appliances and cabinets are new, and a forced-air furnace has been installed in a closet off the dining room, with a new duct system running through the crawl space to floor vents throughout the house.

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Narrative Statement of Significance

Summary

The Kinjockity Ranch is being nominated under criterion C, for its architectural and artistic merit, at the level of significance. Not only are the main house and guest house exemplary models of the Pueblo Revival style; they also contain extensive interior artwork and decorative features executed by artist Raymond Phillips Sanderson, who used Indian themes and images to amplify the regional style employed by architect Edward C. Morgan. The two buildings' external features—stucco over adobe finish, stepped roof line, irregular roof parapet, clay pot chimneys, and exposed wooden window headers—combine with its unique interior features—a kiva room in the guest house, carved and painted doorways, handmade light and cabinet fixtures, wall and ceiling paintings, and decorative ceramic bathroom tiles—to produce an unusually effective expression of the romantic regionalism that characterized the Pueblo Revival movement, and was prominent in the decorative arts of the 1920s and 1930s as well. The foreman's house and the two outbuildings, while not as architecturally distinctive as the main and guest houses, are included in the nomination because their exterior features visually link them to the main dwellings and create a compound with a unified design.

History of the Kinjockity Ranch

The Kinjockity Ranch was built by Rufus Riddlesbarger, a wealthy Chicago businessman whose enterprises included the Lanteen Medical Laboratories, for use as a second home and horse-breeding ranch. Riddlesbarger acquired the ranch property, which comprised five-and-a-half sections of land, in December 1937. In the spring of 1939, he began building the main and guest houses from plans prepared by Phoenix architect Edward C. Morgan. Although construction work on the two houses appears to have been finished by the end of the year, work on their interiors continued into 1940 as artist Raymond Phillips Sanderson worked to complete his Indian-theme paintings, carvings, and fixtures. No accounts of the foreman's house construction have been located, but the county assessor's records indicate that property taxes were first paid on the ranch in 1939, suggesting that the foreman's house was built either that year or in 1938.

According to a local resident who worked for a time as Riddlesbarger's secretary, Riddlesbarger intended to make

the Kinjockity Ranch his primary residence and spent much of this time there, using the second floor as his office. However, in 1947 Riddlesbarger sold the ranch to Margaret W. Herschede, from Cincinnati, Ohio. She and her husband Foy occupied the Kinjockity as their residence and raised cattle on the ranch. In 1972, following Margaret Herschede's death—her husband died shortly before—the Kinjockity Ranch was sold to Prescott Valley, Inc., a land development company. The buildings' occupation history subsequent to this sale is unclear; what is known is that they entered a period of decline that eventually led to their abandonment. Prescott Valley intended to subdivide the ranch property and sell homesites—a plat map to that effect was filed by the company—but while it managed to sell some lots, it never succeeded in selling the ranch buildings themselves. In 1985, the Kinjockity was purchased by Walter E. Heller Western, Inc. A potential buyer for the property was found, but that party never exercised its option to buy the ranch compound, which by now was in disrepair and abandoned. In 1990, the present owners, Evans and Olga Guidroz, bought the ranch buildings, as well as 298 acres of the ranch property. They have renovated the buildings and now occupy the main house as their residence, renting out the guest house and foreman's house. Since purchasing the ranch, they have acquired an additional 320 acres, so that the property on which the ranch compound sits now encompasses nearly a section of land. In addition, the Guidrozes own additional land that was once part of the Kinjockity Ranch but is no longer contiguous to the main ranch property.

Edward C. Morgan

Little is known of Edward Morgan, the architect who designed the main and guest houses. He lived and worked in Phoenix at least between 1932 and 1942, according to Phoenix city directories, and he described himself variously as a builder, contractor, and (most commonly) architect. His specialty seems to have been adobe construction in either the Pueblo style or what was often referred to in contemporary local newspapers as "the Mexican style." Currently, three of his other houses—all built in 1938, and all in Phoenix—have been identified: the W. R. Montgomery house, on the north side of Camelback Road just east of 16th Street, a Mexican-style adobe; the A. G. Hargrave house, on Biltmore Drive between Indian School and Camelback roads, a Pueblo-style adobe; and the

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Walter R. Bimson house, on West Manor Drive north of Thomas, also a Mexican-style adobe.

Development of the Pueblo Revival Style

The emergence of the Pueblo Revival style, along with the related Mission Revival style and their offshoots, reflected two developments: a search by professional architects for a "native" American architecture, and a growing desire on the part of writers, tourism promoters, and business interests in the American Southwest to promote their region as a romantic and exotic one with visible ties to its Indian and Hispanic past. The earliest Pueblo Revival buildings, which ironically were built in northern California, appeared in the 1890s; by the turn of the century, the style had been embraced by the Santa Fe Railroad and used for a number of prominent tourist facilities along the railroad in New Mexico and Arizona. By 1915, the Pueblo style had been adopted officially by the planning board of Santa Fe as the preferred style for buildings in the older section of the city; by the 1920s, it was well established in both domestic and public works architecture in California, Arizona, and especially New Mexico, where it became the dominant style. In the 1930s, the Pueblo Revival received further impetus from the public building programs of the Works Progress Administration (WPA), which promoted regional styles not only in its architectural projects but also its arts programs.

The emergence of the Pueblo style represented the convergence of an aesthetic viewpoint with economic necessity. On the one hand, southwesterners of a romantic bent—writers, artists, and promoters—argued that the region's exotic desert landscape and deep-rooted Indian and Hispanic cultures could provide an antidote to the artificiality inherent in industrial society, by offering harried Americans a chance to step away from the pressures of urban life. They saw in indigenous Indian and Hispanic buildings an architectural style that embraced nature and bespoke a more natural lifestyle that was harmonious with the surrounding environment. On the other hand, those with a direct interest in the economic development of the region—tourism promoters, business interests, and local governments—found that the Southwest's exoticism could be turned into a promotional advantage that would lure both tourists and residents. For years the Southwest—first southern California, then Arizona and New Mexico—had struggled to overcome negative publicity that focused on its arid environment and non-Anglo cultures. Now its boosters could capitalize on those features and advertise the region as the last place in the continental United States where tourists could experience an

environment not far removed from the rough frontier that many Americans believed had been a defining characteristic of the country's past.

The Kinjockity Ranch as an Example of Pueblo Style

For a wealthy businessman such as Rufus Riddlesbarger who had become captivated by the climate and scenery of the Southwest—he once told his veterinarian that southern Arizona had the best climate in the world—the choice of the Pueblo style for his luxury residence in Arizona was a natural one. By building a house in a "native" style and with materials that were indigenous to the region, he could create an living environment whose romantic qualities and regional character matched those of the surrounding natural environment.

From the exterior, the main and guest houses of the Kinjockity Ranch offer a profile that is unique even among Pueblo Revival structures. Every detail is intended to convey the impression of a handmade building that epitomizes craftsmanship and transcends the limits of ordinary home construction methods: the parapet tops are rounded, rather than squared; the window headers are only partially exposed, and the line separating stucco and wood is uneven; the portal vigas rest on notched posts; the walls, when viewed from the side, undulate slightly and often flare out near the bottom; and the protruding vigas are irregularly spaced (and on some sides, missing altogether).

This effect is reinforced by the buildings' fluid lines. At no point on either building will the viewer see a straight line that is maintained for more than a few feet. The parapets follow an irregular line around the buildings, rising and falling to create the impression of a varied roofline or, on the main house, to provide for a gradual transition between the first and second storeys. This effect is reinforced by the low adobe walls that enclose yards adjacent to the guest house, main house, and foreman's house. These walls, whose height is never uniform, also rise where they meet the house walls, so that they appear to flow from the buildings.

Even the foreman's house was altered so that its original lines, once more conventionally square, are softened and irregular. When viewed from the rear, this produced an odd juxtaposition of curves (the parapet) and straight lines (the row of windows); but when viewed from the front, where the addition of the front bedroom broke the original symmetry of the building's facade, the alterations succeeded in bringing the house's style in line with that of the main and guest dwellings.

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In these two respects—their handmade appearance and fluid lines—the main and guest houses bear a striking resemblance to the buildings of the Acoma Pueblo in New Mexico. The sculptural quality of the Kinjockity buildings mimics that of the Acoma building; and the former's stepped walls, which provide a gradual transition between the first and second storeys, evoke the stepped walls that in Acoma serve as stairways to the upper storeys. Pueblos such as Acoma had a modular, added-on look that reflected their construction in stages over many years; in the Kinjockity buildings, the same effect is achieved by varying the roofline or, alternatively, varying the parapet height to create the illusion of different rooflines. In the guest house, for example, there are four different rooflines for the kiva room, entry room, storage room, and remainder of the house. In the main house, only one room (the breakfast room) actually has a high roof, but the presence of the second story, plus the irregular line of the parapet, creates the impression of a multilevel building.

All Pueblo-style buildings are inherently romantic, in that they pay homage to Indian art and architecture in a way that satisfies the emotions of the viewer—who wishes to savor the essence of the exotic Southwest—without requiring him or her to actually participate in or confront Indian culture, which is seen in idealized, and often stylized, terms. Inside the Kinjockity's main and guest houses, the evocation of Indian culture is unusually thorough, thanks to Sanderson's artwork and to other distinctive features. The kiva room in the guest house is an architectural form borrowed directly from the Hopi Indians; inside the room, whose floor is below ground level, Sanderson painted Indian figures and symbols on the circular walls. The horn— which is not functional—extends this Indian theme outside. In both buildings, the light fixtures made of clay pots (and at one time baskets) resting on tripods and platforms add not only a rustic touch but also a suggestion of Indian craftsmanship applied to modern-day building problems. In the main house, the painted beams are decorated with animal figures, weather symbols, and other drawings either copied from or evocative of traditional Indian artwork. Like the kiva room, the main house's breakfast room evokes an Indian architectural form—in this case, when viewing the lattice of bound sticks, a teepee or perhaps a wickiup. The clay pots that form the chimney tops also amplify the Indian theme, as did the ladders that once rested against the walls to provide access to the roofs (and are shown on the original plans).

One interesting feature of the main house is that the design theme shifts as one moves from the first floor to the

second-floor office. In the latter, which has the ceiling beams with carved corbels and chamfered edges, the motif is Hispanic rather than Indian. The grillwork on the fireplace, the light fixtures, and the painted design on the beams stand in clear contrast to similar design features on the first floor.

In addition to their romanticism, Pueblo Revival buildings also exhibit a certain rusticity, usually through the use of simple, "honest" materials and building methods that give the appearance (if not the reality) of being unpretentious, even primitive. The handmade characteristics of the Kinjockity Ranch achieve this effect. So do many other features of the main and guest houses: the cactus rib and peeled pole portals (also found on the foreman's house), the peeled stick ceiling in the entry room, the peeled stick grill on the back door of the entry room, the flagstone floors, the log beams on the guest bedroom ceiling, and the deliberately distressed wood used in many of the doors, on the ceiling beams in the guest house, and on the cabinets in the pantry (and originally the kitchen, as well).

Raymond Phillips Sanderson

Sanderson, who was born in 1908 in Missouri, trained as a painter and sculptor at the Art Institute of Chicago and the Kansas City Art Institute, and moved to Arizona in 1932, when he came to Bisbee in hopes that the climate would help him in his struggle with chronic bronchial infections. After working as a commercial illustrator and sign painter and doing odd jobs, Sanderson received his first major commissions in Bisbee: the Miner's Monument outside the Cochise County Courthouse, often referred to as the Copper Man statue, and a series of historical plaques inside the courthouse. In 1937, Sanderson moved to Phoenix to teach sculpture and mosaic techniques at the WPA's Phoenix Art Center. He continued teaching there until he received the Riddlesbarger commission in May 1939.

After completing the Kinjockity commission, Sanderson worked at a succession of jobs, with several major commissions along the way. In 1940, he sculpted a series of carved wood relief panels for the interiors of three ships built by the United States Maritime Commission. From 1942 to 1944, he worked for the Goodyear Aircraft Corporation as an illustrator and model maker. From 1946 to 1947, he worked as a furniture designer, and in 1947 he accepted a job teaching in the art department at Arizona State College, a position he held until 1954. He held two other full-time jobs. In 1957-58, he worked as a technical illustrator for Motorola in Phoenix, and from 1962 to 1965, he worked as a model maker for the Arizona Highway Department. The remainder

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of his career was spent working full-time on commissioned and non-commissioned works. In 1973, a major retrospective exhibit of his work was mounted at Arizona State University. Soon thereafter, Sanderson left Arizona, moving to Chico, California. At the same time, citing health problems, he gave up sculpture to concentrate on painting and printmaking.

After 1940, Sanderson's major works fell into two categories: freestanding sculptures, both commissioned and non-commissioned, most of which were acquired by private collectors; and murals, wall sculptures, relief carvings, and architectural designs that were commissioned as part of private and public building projects. This latter category includes Sanderson's most visible works and largely accounts for his reputation as a prominent regional artist. These works include a relief mural, memorializing university students who had died in wartime, on the exterior wall of the University of Arizona Student Union (1950); a mosaic mural on the interior of the new Arizona Highway Department building (1956); a large kachina to mark the entrance to the Tonto Hills subdivision north of Cave Creek (1957); a mosaic and two kachinas for Arizona's 1962 world's fair exhibit; a painted mural for the Judson School in Scottsdale (1961); relief carvings and a painted map for the Frontier Room of the Hotel Adams (1961); and an entryway for the Florence High School agricultural building (1963).

Sanderson's most notable commissions were done for the Phoenix-based Valley National Bank, which sought his aid in decorating their branches around the state between 1949 and 1971. The Valley Bank projects were quite varied: cast aluminum reliefs for the Casa Grande branch, tile mosaics for the Coolidge branch, wood carvings for the Nogales branch, cast concrete relief panels for the 19th Avenue and Bethany Home branch in Phoenix, a wood mural for the Green Valley branch, and a cast concrete sculpture and building fascia for the Broadway branch in Tucson. Other bank commissions included branches in Winslow, Chandler, Phoenix (West Van Buren, First Street and Wileta, 16th Street and Camelback, Tower Plaza, and Park Central), Tucson (downtown), Mesa (Main Street), Scottsdale (74th Street and McDowell), as well as the main bank building in downtown Phoenix.

With the exception of his years in art school, all of Sanderson's working life was spent in Arizona. According to one study, virtually all of his artwork has remained in Arizona. He was among one of the state's better-known artists throughout his career—a 1986 *Arizona Republic* article referred to him as "one of the patriarchs of Arizona art"—yet it does not appear that he ever developed a national

reputation or even exhibited his work outside Arizona. Sanderson was not, strictly speaking, a practitioner of what art historians call regionalism; that term is usually reserved to describe American painters like Grant Wood, John Stuart Curry, and Thomas Hart Benton, whose subjects—the landscapes and people of America—were rendered in a representational style. Yet Sanderson was a regional artist who derived much of his inspiration from the landscape and indigenous cultures of the Southwest. His work taken as a whole provides a significant example of art that was modern in style and form—abstract, nonobjective, stylized, formalist—yet regional in its choice of subject matter.

The Kinjockity Ranch Artwork

Sanderson had worked with Edward Morgan before, carving a double door for the front entry of the home Morgan designed for Walter Bimson. And he had worked on other architectural projects as well, including the Moeur Building at Arizona State College, for which he prepared the color scheme and designed furniture. To his experience as an interior designer he added a growing interest in Indian art and lore that he had cultivated since first coming to Arizona.

As he had on earlier projects, Sanderson researched Indian art and culture before executing the paintings that appear on the walls of the breakfast and kiva rooms, the front and dining room entry doors, and the ceiling beams in the main house's entry and dining rooms. Although there is no record of which Indian tribes he borrowed images from, most of the figures and symbols—and especially those on the breakfast and kiva room walls—bear a strong resemblance to Navajo art, and in particular to Navajo *yeh* figures.

As noted in the earlier discussion, of how the Kinjockity Ranch buildings reflect the Pueblo style, Sanderson's artwork reinforces their romantic regionalism and rusticity. In the bathrooms, the color schemes and patterns of the ceramic tile impart a strong southwestern flavor to those rooms, yet without compromising their modernity—an important consideration in a luxury home. Sanderson's choice of design motifs for the fireplaces (buffalo and arrow), and the kitchen and pantry cabinet hardware (arrow), further extends the main house's Indian decorative theme. In addition, the handmade appearance of many of Sanderson's design features—the cabinet hinges, for example, were made of hand-beaten copper plate—reinforces the rustic character of the houses, as do the handmade light fixtures.

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As thematically authentic as Sanderson's work at the Kinjockity Ranch was, though, it was essentially derivative, for the painted symbols and figures were more copies of traditional Indian art than they were Sanderson's interpretations of the themes and subjects employed by Indian artists. This is apparent when Sanderson's work after 1940 is considered; although he did other carefully researched, "authentic" pieces for builders who wanted to impart an Indian theme to their projects—the kachinas made for the Tonto Hills subdivision and the Arizona world's fair exhibit—Sanderson's artistic preferences ran in other directions. Even when the sculptor made Arizona's Indians and their cultures the subjects of his artwork, which he did frequently, it was almost always in a style quite different from his Kinjockity work. Showing a keen appreciation for natural forms, and a willingness to let his choice of materials influence his style for each piece, Sanderson produced works that were either abstract or, when more representational, highly stylized in a way that emphasized form and materials. He made extensive use of flowing lines, curves, and rounded surfaces, and he gave his sculptures a pronounced solidity by calling attention to his materials (especially when he carved in wood). Although he often did historical and anthropological research before fashioning these images of Arizona Indians, the sculptural pieces that sprung from such researches were squarely in the tradition of western art, not derivations of Indian art.

The Kinjockity Ranch designs and paintings, then, are not typical of Sanderson's work as a sculptor. Decorative and ornamental in nature, they better serve as an example of the Art Deco fascination with exotic non-Western symbols and images—Egyptian, Oriental, and Native American—and their use in architectural and interior design work. In combining this decorative approach with Pueblo style architecture—a practice that has been dubbed Pueblo Deco—these borrowings were intended to reinforce the regional character of the buildings. In this context, the use of Indian motifs borrowed from ceramics, basketry, jewelry, textiles, and sand paintings was not so much a revival of these forms as a translation of them from one medium to another. More important, it involved a transformation in their function as well; whereas these images had once served religious and other cultural purposes, now they were decorative and were intended to evoke a region—the Southwest—without actually involving the viewer in Indian culture itself.

Pueblo Deco was characterized by heavy ornamentation, such as the use of wrought-iron light fixtures, rawhide-wrapped stair rails, decorative tile (on floors and

ceiling, as well as inside and outside walls), and mural paintings. Prominent examples include the El Navajo Hotel, in Gallup, New Mexico (1923), which featured painted Navajo *yeh* figures as decoration; the Alvarado Hotel, in Albuquerque (1902), which had an "Indian room"; the McKinley County Courthouse, also in Gallup, which made extensive use of tile, as well as Indian-motif murals by Lloyd Moylan; the Watchtower, at the Grand Canyon (1931), in which Mary Colter's design was complemented by paintings done by Indian artist Fred Kabotie in the Great Room; and Maisel's Trading Post, in Albuquerque (1937), a John Gaw Meem building that featured mural paintings by Indian artists on the frieze.

Conclusion

Like many Pueblo style dwellings that are custom-built, the Kinjockity Ranch exhibits a somewhat paradoxical character. On the one hand, its studied rusticity and handmade features make it seem like a relatively simple, unpretentious building. On the other hand (and on closer inspection) its amenities and fixtures are (and were) clearly those of a luxury private residence: chilled water taps, servant call button on the dining room floor, separate pantry with sink, water softener system, number of bathrooms (five), and the like. Even the artwork sends a mixed message; while it is intended to evoke the simple authenticity of Arizona's Indian cultures, the mere fact that it exists in a private dwelling indicates that the original owner was wealthy enough to be a patron of the arts.

That the luxury of the Kinjockity Ranch's main house is not its most striking characteristic is testimony to the success of Edward Morgan and Phillips Sanderson. Even if the handmade character of the main and guest houses was somewhat contrived as a deliberate contribution to the design scheme, it still remains true that these two dwellings were handmade in every sense of the word. Their obvious craftsmanship and artistry make them unique and worthy of nomination to the National Register of Historic Places as examples of the romantic celebration of the Southwest.

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**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section 10 Page 1

Kinjockity Ranch
Cochise County, Arizona

Verbal Boundary Description

The property nominated for the national register is found on two lots, whose legal descriptions are:

That portion of the west half of Section 33, Township 23 South, Range 21 East, Gila and Salt River Base and Meridian, Cochise County, Arizona, described as follows:

Beginning at the West One Quarter Corner of said Section 33;

Thence North 89 degrees 39 minutes 14 seconds East along the East-West Quarter line of said Section a distance of 473.41 feet to The True Point of Beginning;

Thence South 00 degrees 20 minutes 46 seconds East 360.00 feet;

Thence North 89 degrees 39 minutes 14 seconds East 435.60 feet;

Thence North 00 degrees 20 minutes 46 seconds West 400.00 feet;

Thence South 89 degrees 39 minutes 14 seconds West 435.60 feet;

Thence South 00 degrees 20 minutes 46 seconds East 40.00 feet to The True Point of Beginning.

That portion of the west half of Section 33, Township 23 South, Range 21 East, Gila and Salt River Base and Meridian, Cochise County, Arizona, described as follows:

Beginning at the West One Quarter Corner of said Section 33;

Thence North 89 degrees 39 minutes 14 seconds East along the East-West Quarter line of said Section a distance of 473.41 feet;

Thence South 00 degrees 20 minutes 46 seconds East 360.00 feet;

Thence North 89 degrees 39 minutes 14 seconds East 130.00 feet to The True Point of Beginning;

Thence North 89 degrees 39 minutes 14 seconds East 435.60 feet;

Thence South 00 degrees 20 minutes 46 seconds East 435.60 feet;

Thence South 89 degrees 39 minutes 14 seconds West 400.00 feet;

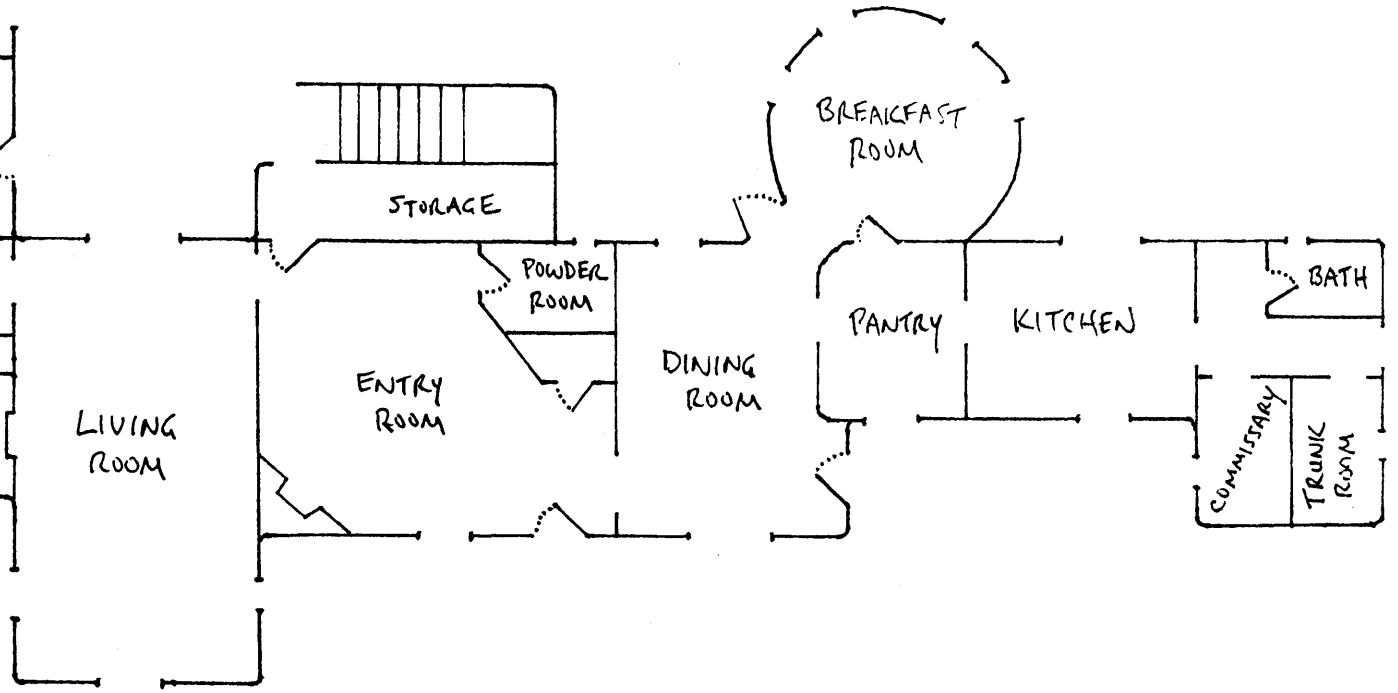
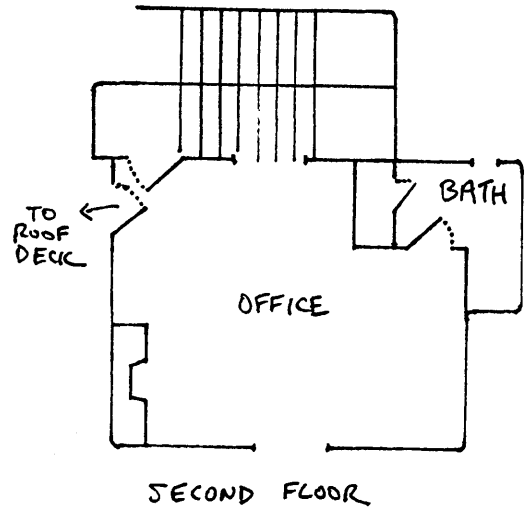
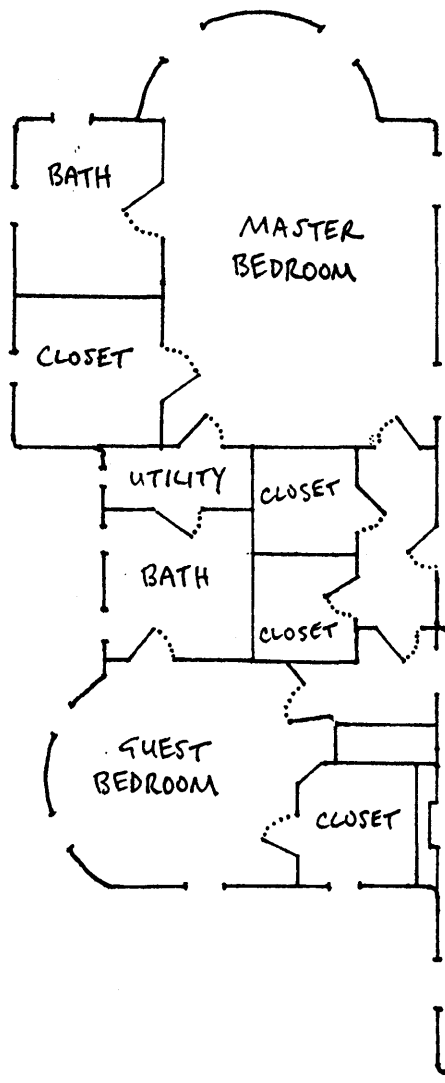
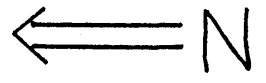
Thence North 00 degrees 20 minutes 46 seconds West 435.60 feet to The True Point of Beginning.

Boundary Justification

The two lots enclosed by the boundary take in the principal ranch buildings—the main house, guest house, and foreman's house—along with their outbuildings (a detached shed for the foreman's house, and detached garage for the main house) and immediate surroundings. Because the nomination is being made on the basis of the houses' architectural distinction, rather than the ranch's historical significance, the cluster of outbuildings located near the water tank has been excluded from the nomination because those buildings are physically separated from the main house compound and do not contribute significantly to the property's distinctiveness.

KINJOCKITY RANCH

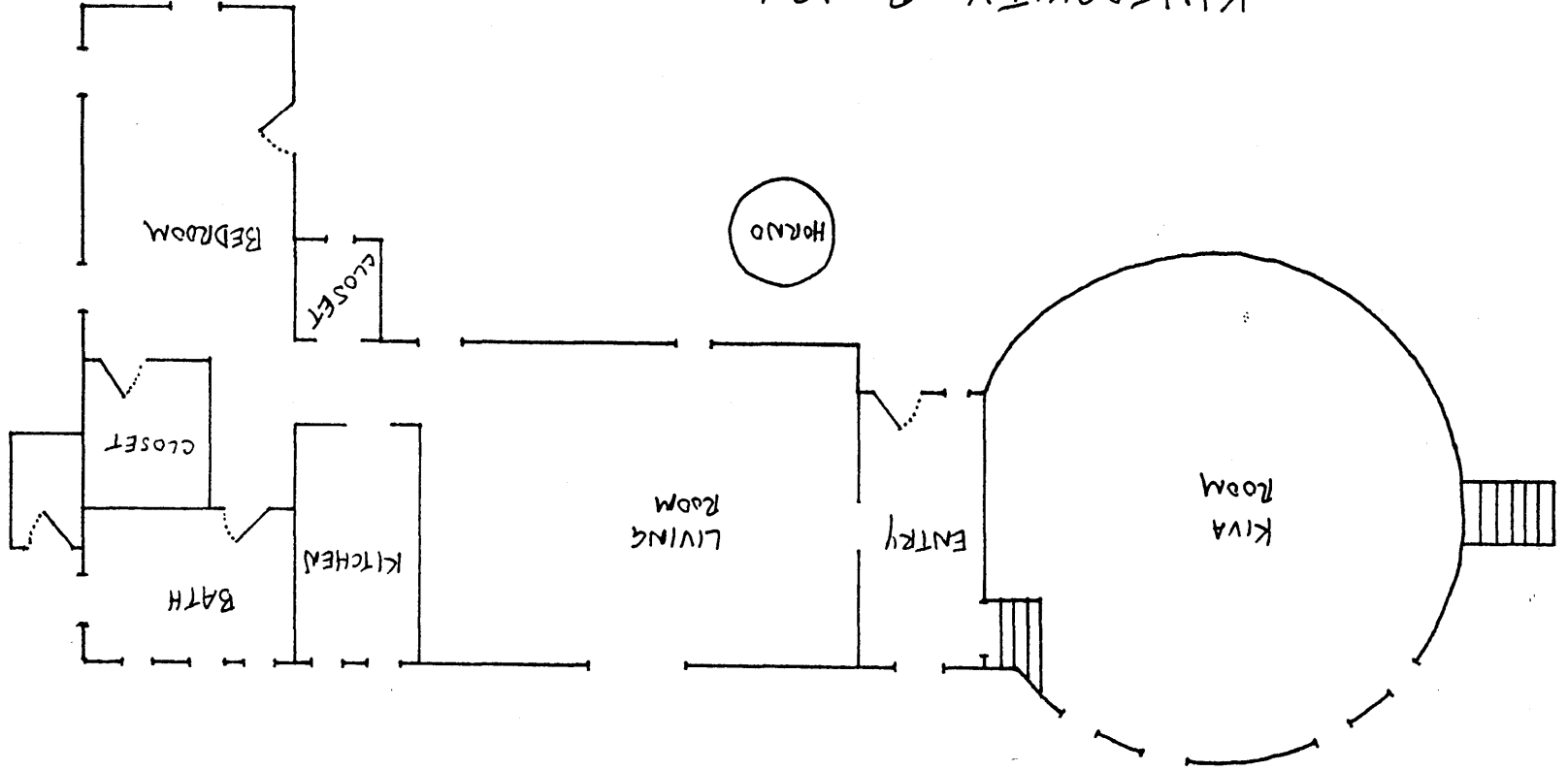
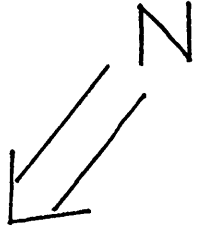
MAIN HOUSE



DRAWING NOT TO SCALE

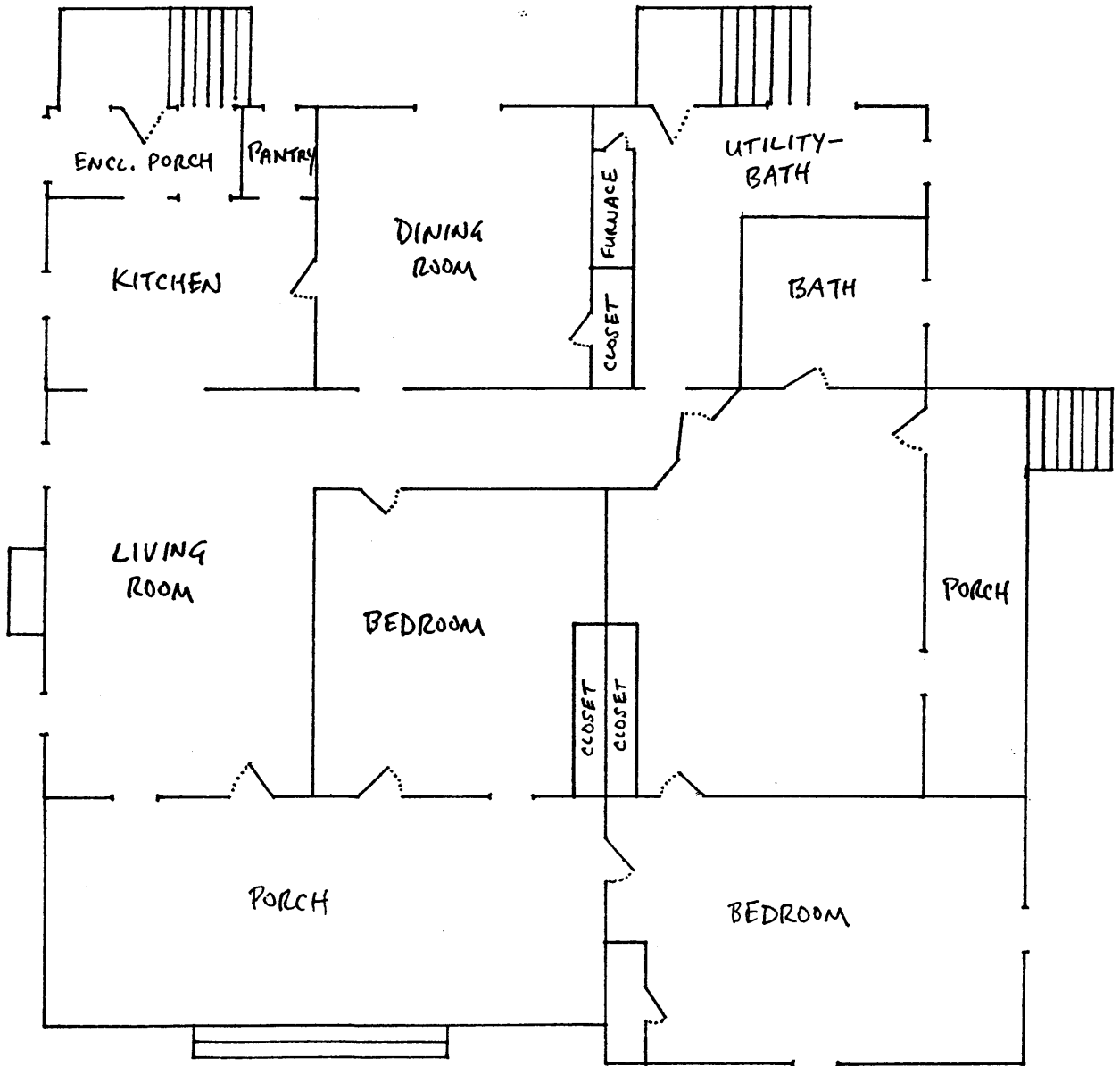
GUEST HOUSE

KINJOCKITY RANCH

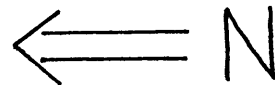


KINJOCKITY RANCH

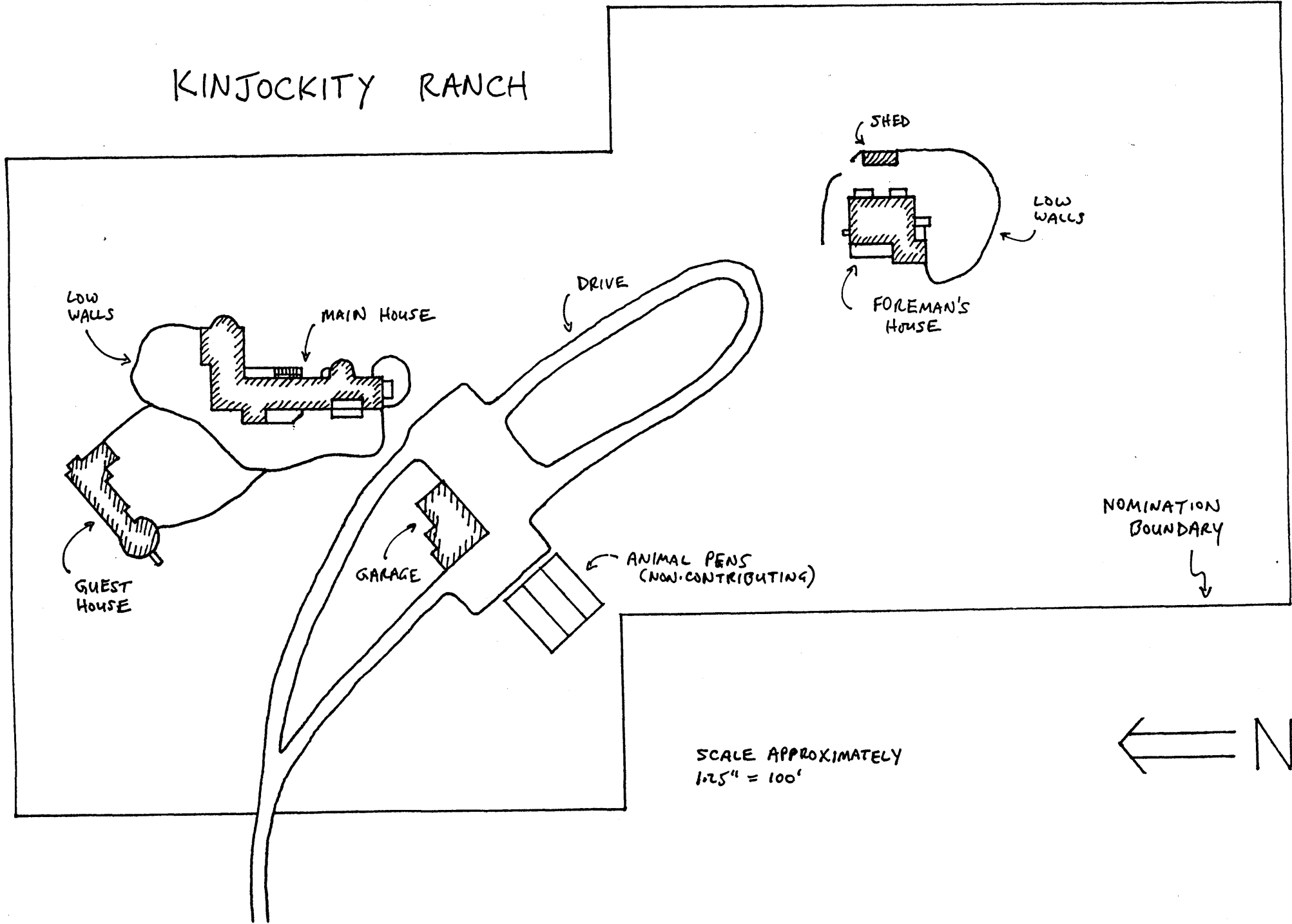
FOREMAN'S HOUSE



DRAWING NOT TO SCALE



KINJOCKITY RANCH



LOW WALLS

MAIN HOUSE

DRIVE

GUEST HOUSE

GARAGE

ANIMAL PENS (NOW CONTRIBUTING)

FOREMAN'S HOUSE

SHED

LOW WALLS

NOMINATION BOUNDARY

SCALE APPROXIMATELY
1/25" = 100'

