

United States Department of the Interior
National Park Service

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NAT. REGISTER OF HISTORIC PLACES
NATIONAL HISTORIC 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.

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1. Name of Property

historical name Indian House Community Residential Historic District

other names/site number None

=====

2. Location Bounded by

street & number Fifth St., e. wash, Kane Estates, Sahuara St. not for publication
city or town _____ vicinity _____
state Arizona code AZ county Pima code A0019 zip code 85711

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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. Gamm ASHPD 29 AUGUST 2001
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:

- 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): _____

entered in the National Register 10/28/01

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>6</u>	<u>5</u> buildings
<u>4</u>	_____ sites
_____	_____ structures
_____	_____ objects
<u>10</u>	<u>5</u> Total

Number of contributing resources previously listed in the National Register N/A

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)

Cat: Domestic Sub: _____

Current Functions (Enter categories from instructions)

Cat: domestic Sub: _____

=====

7. Description

=====

Architectural Classification (Enter categories from instructions)

20th Century Revivals
Pueblo Revival
Territorial Revival

Materials (Enter categories from instructions)

foundation concrete, stone
roof composition built-up
walls stucco
other _____

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

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8. Statement of Significance

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

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

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

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

Areas of Significance (Enter categories from instructions)

community planning & development
architecture

Period of Significance 1926-1950

Significant Dates N/A

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

Cultural Affiliation N/A

Architect/Bullder W. P. Henderson, Starkweather & Morse,
Gordon Luepke, W. P. Thompson

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 see continuation sheet

Name of repository: _____

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Indian House Community
Residential Historic District
Pima County, Arizona

SUMMARY STATEMENT

Located in the east central part of Tucson, the Indian House Community Residential Historic District (1926-1950) is made up of eleven distinctive residences, on two- to six-and-one-half-acre lots, which are excellent examples of Southwestern Revival and contemporary styles within a unique, informally planned, semi-rural subdivision (Map 1). The subdivision plat called Indian House Estates was established in 1949, but Indian House (#9) (the first residence and subdivision namesake), Indian House Road and several other residences date from the late 1920s and early 1930s. Neighbors believe that the name "Indian House" may mean that the first house was built by native Puebloans who accompanied Santa Fe architect William Penhallow Henderson to Arizona to undertake this project for his client, Nan Wood, an artist and the widow of an eastern industrialist (see Section 8).

Indian House Community follows in the tradition of several other Tucson desert subdivisions which were established to promote a distinctive Southwestern lifestyle. The large lots, the dirt access road, the native desert and the densely vegetated wash to the east help maintain a rural atmosphere. An aerial photograph dating around 1950 (Fig. 1) shows a polo field, a horse stable and a nearby guest ranch and ranch school, all activities and enterprises which were important in Tucson at that time. The distinctive Pueblo Revival style houses, influenced by the earlier architecture of the Puebloans and the Spanish Colonial settlers, create a strong Southwestern presence. The implementation of early deed restrictions ensured continuity of architectural appearance and land use. The community layout, the desert landscape and the architecturally significant houses combine to create a distinctive, unified historic district with a visible sense of time and place.

The most significant factors in providing cohesiveness to the Indian House Community are the pervasive desert environment and the architectural integrity and stylistic unity of its older residences. Of the eleven residences in the historic district, six are contributors. A further, more subtle, element in adding historic flavor to Indian House Community is its expression of a particular Southwestern way of life which once existed. A few artifacts of that life still remain such as fence posts, an old cattle guard, two trash dump sites, an old kiln and a

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crumbling horse stable. Of these artifacts, four are contributing historic ruin sites. The houses themselves provide a stronger expression of that lifestyle.

Development within the Community began in 1929 with the construction of Indian House (#9), 365 N. Indian House Road, by Nan Wood, an artist and widow from Dayton, Ohio. (However an early residence nearby on the site of Brandes School, a facility for asthmatic children built in 1940 to the south, may have been the residence of Leon Moore, a Tucson attorney, who bought the quarter section containing the future Indian House Community in 1916.) Two other houses were built by Nan Wood in the early 1930s. Five more were added in the late 1940s, around the time that May Carr, a widow and a rancher's wife from Sonora, Mexico, purchased the property and subdivided Indian House Estates. The remaining houses were built in the early 1950s.

The community layout, the desert landscape and the eligible residential properties are significantly intact and display a high degree of integrity. Additionally, the condition of the houses is good and maintenance over the years has helped to preserve the appearance and unique sense of place in Indian House Community. Likewise, the early deed restrictions helped preserve the community in the past, and new deed restrictions of 1999 plus National Register status and a proposed City of Tucson historic overlay zone will help protect it in the future.

DISTRICT CHARACTERISTICS

The subdivision plat of Indian House Estates (Map 2) was approved by Pima County in 1949. At that time, the subdivision was located in the desert east of the Tucson city limits. The 1950 aerial photograph (Fig. 1) shows that to the north, 5th Street was unpaved. A densely wooded wash was located to the east. To the west was an airstrip serving the Wagon Wheel Guest Ranch which faced Broadway Boulevard, paved at that time. On the south edge of the Indian House Estates, just east of the guest ranch, was the Brandes School for asthmatic children. Beyond 5th Street to the north, a few subdivision streets were being laid out. The rest of the land in the vicinity of Indian House Estates was undeveloped desert. Tucson has since grown up around and far beyond today's Indian House

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Community, as illustrated by the 1998 aerial photograph (Fig. 3). To the north, 5th Street has been paved. Beyond 5th Street are residential, grid-plan neighborhoods. To the west, Sewell Elementary School and residential development has replaced the airstrip. To the east, the wash has been channeled and beyond the wash are apartments. To the south, Brandes School disappeared and on that property a commercial development is currently under construction. North of the commercial property is Kane Estates, an intense development of single family houses along a cul-de-sac, Wendrew Lane. (Kane Estates subdivision [Map 6] was created in 1956 from land that was once part of the Indian House estate [see Section 8].)

Internal development within the Indian House block is a critical issue. Currently, after a recent change of ownership, thirteen houses are being developed in a new subdivision, Sonoran Village, created from the two northeastern parcels, lot #4 and lot #5, of Indian House Estates. A northwest parcel, lot #7, also recently changed ownership. However, the area comprising Indian House Community Residential Historic District remains essentially as it was in the 1940s.

Thus, Indian House Community is surrounded now by developed properties on all sides, however, the core area containing the historic properties remains remarkably unchanged. The historic district retains a unique sense of privacy and place. This is due to the large lots, the continuous desert vegetation, the original unpaved access road, Indian House Road, and the strong, almost timeless visual quality of the houses themselves. Equally important, the original deed restrictions, which were in force for fifty years, permitted only one house per lot. The three most recent, non-contributing houses did not increase the community density. After the first deed restrictions expired in January 1998, the new higher density housing project, Sonoran Village, was begun. This development is very different in character since it allows a cluster density of three houses per acre.

The new deed restrictions, enacted in 1999 and signed by the majority of the property owners in the historic district, permit subdividing of parcels to one full acre per lot but otherwise restrict further development (Map 3). Thus the

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community should continue to have a low-density appearance. A current threat to the character of the neighborhood is the possibility of higher density development of lot #7 and incompatible construction on lot #1. The owners of these parcels did not sign the new deed restrictions. These properties lie outside the proposed historic district. Indian House Community is in the process of obtaining further protection through the establishment of a local Tucson overlay historic zone which will encompass the historic district and adjacent, related properties. Such a district would require that new development be given additional review.

DISTRICT DESCRIPTION

Indian House Community is a non-professionally planned neighborhood which developed informally. The first improvement on the estate was undoubtedly what became Indian House Road which, in a gently winding pattern, eventually crossed the property from north to south. In 1929 Nan Wood built Indian House (#9) (Fig. 4) on a gentle rise in the center of the property and a short distance to the west from the road. In 1934, Nan Wood built another large house (the Hill/Hubbell House [#D]) (Fig. 5) across the road and a short distance south. Probably soon after the Guest House/Alberts House (#E), originally a guest house for the Hill/Hubbell House, was built slightly to the southeast. Around that time, or perhaps later, the stable (#G) (Fig. 6), corrals and polo field were built. Thus, the first three dwellings and outbuildings on the Indian House estate were built by Nan Wood. According to long-term resident Ruth Hileman, at some point in time the property was called Indian House Ranch.

No further major construction occurred until the Kane/Beal House (#F) was built in 1944. It was located south of the Hill/Hubbell House and was used by the Kane family, prominent guest ranch/restaurant owners, as an alternative home to their Rancho del Rio Guest Ranch. After May Carr bought the Indian House property in 1945 and subsequently sold off parcels, there was a flurry of construction during the late 1940s. The Carr/Newell House (#11) was built in 1948 by May Carr as a caretaker's residence. The McLain/Rodgers House (#A), 1948, the McDonald/Hileman House (#B), 1948, and the Van Cliburn House (#6),

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1949, were built on properties purchased from May Carr in a loose grouping around Indian House.

These earliest eight houses constructed prior to 1950 give the Indian House Community its strong visual quality and form the basis of the historic district. The five houses constructed since 1950, including the three entered from Sahuara Street, the Reckart House (#8), the Martin House (#13) and the Matsushino House (#C), and one from 5th Street, the Perrillo/Keyes House (not within the district boundaries), do not have the same relationship to the neighborhood.

On the 1950 aerial photograph (Fig. 1) Indian House Road was a dirt road, visible in its present configuration. The subdivision, while not professionally designed, was organically and carefully conceived. The houses were individually sited rather than being placed in a standard arrangement. The driveways and pathways likewise were distinctive. There was pedestrian and equestrian circulation within the subdivision, as illustrated by the pathways or trails linking some of the houses to the stable and to the polo field. Thus, Indian House Estates reflected nearly the same informal, rural desert quality it has today.

The pervasive, unaltered desert vegetation throughout the Indian House Community is one of its unique characteristics. The desert, of the type known as "creosote desert," consists mainly of a vigorous stand of creosote shrubs. Along the roads are scattered prickly pears, chollas and other cacti. A few other areas to the north and south contain concentrations of prickly pear, and there are a few trees (palo verde, mesquite and desert willow). A dense band of mesquite trees follows the wash. The creosote shrubs are spaced apart, as is typical for desert plants, but in places they grow to a height of five or six feet. One can see objects through them fifty feet or so away, but beyond that, little can be seen. One can stand on Indian House Road and see nothing of the nearby buildings beyond the neighborhood. Even to the east, the two-story apartments are not conspicuous since the remaining trees along the wash help to screen them. Thus, the desert growth expresses a strong natural presence and helps create a feeling of remoteness and isolation.

The story of horse culture on the Indian House property is not fully documented. However, there are many trails in the community. According to Ruth Hileman,

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the Gillhams, early occupants of the Hill/Hubbell House (#D), around 1948 had horses and rode. Most likely others did too. The horse barn (#G), currently a ruin, is generous in size with ample corrals (Fig. 6). It is likely that the horse barn and corrals were used by the Gillhams and other residents to stable their horses. The 1950 and 1953 aerial photographs (Fig. 1, Fig. 2) show a network of trails running through Indian House Estates. One trail runs north from the barn and corrals to the polo field and across 5th Street to a dirt road to the north. Another network extends west and connects with the houses. One trail goes southwest from Indian House Road and connects with the guest ranch driveway and across Broadway to another trail going south. The aerial photographs do not show a clearly defined trail from Brandes School to Indian House Estates, but there is a trail from the school extending south across Broadway Boulevard. Thus it appears that horseback riding was an activity within the Indian House Estates at least up to 1953.

Likewise the story of the game of polo at Indian House is unclear. The 1950 aerial photograph (Fig. 1) shows the polo field, but the 1953 aerial photograph (Fig. 2) shows the field starting to re-vegetate and containing an equestrian track. The horse barn was large enough to stable two polo teams for a few days, but not longer. It could have housed a few horses permanently. It appears that polo was played at Indian House up until the late 1940s.

The presence of cattle on the property is not fully documented although apparently cattle grazed on the property. Marge Kittle, resident of the McLain/Rodgers House (#A) from 1948 to 1966, recalls seeing cattle around her family's house. She said cattle roamed throughout the region. Recently, Ann Leenhouts, the present owner of Indian House (#9), found the pieces of an old cattle guard nearby, indicating the presence of fencing and livestock at one time (Fig. 6).

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ARCHITECTURAL DESCRIPTION

Materials and Features

Early homes in the historic district reflect construction practices used regionally as well as in Tucson. Materials were local, imported from Mexico or were shipped in from elsewhere. Locally fabricated elements included adobe bricks and millwork. Skill levels in the work force were undoubtedly not uniform – there were experienced journeymen with training and inexperienced workers without formal training. Although it can be assumed that most workers were local, some construction workers for Indian House (#9) may have been Native Americans from Santa Fe, New Mexico. In general, workmanship in the historic district was good.

Since there is a very narrow range of styles used in Indian House Community there is also a limited pallet of materials. All houses are of masonry construction with little wood frame, except for roof construction. Walls are predominately mud adobe brick with some use of concrete masonry units. Masonry walls have an exterior stucco finish and plaster on the inside. With the exception of the pitched roof of the Guest House/Alberts House (#E), roofs are generally flat behind parapet walls and clad with composition roofing. Commonly, *canales* (Spanish word for roof drain spouts) project through the parapets. Windows are generally steel casement and doors are of paneled or hand-carved wood. On the exterior, exposed wood is found in viga protrusions and lintels. (*Viga* is the Spanish word for log beam, similar to that used in pueblo construction.) Inside, most houses feature exposed vigas in ceilings of major rooms. Some houses have fine interior millwork and paneling. There are clay tile and colored concrete floors.

Since the contributing houses were built before air conditioning was in common use, the need for natural cooling was a design consideration. Houses were inspired by Native Pueblo and Spanish Colonial precedent and used traditional elements – thick masonry walls, small window openings and high ceilings. (The intention was to contain the cooler night air and allow the air, as it heated, to rise.) Some houses, however, used larger window openings for ventilation. As they became available, evaporative cooling and air conditioning were added to all houses. Tree-shaded patios, swimming pools, fountains and ramadas provided

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exterior shading and natural cooling which made outdoor living a pleasant experience, even in hot weather. (*Ramada* is the Spanish word for sunshade or arbor).

The houses in the Indian House Community historic district are large, one-story, residences. Rear porches, for the most part, have not been used. Indian House (#9), 365 N. Indian House Road, and the Kane/Beal House (#F), 310 N. Indian House Road, have pueblo-style front porches, and the Hill/Hubbell House (#D), 300 N. Indian House Road, has a sheltering portico. The MacDonald/Hileman House (#E), 315 N. Indian House Road, has an entry ramada. Sundecks, pergolas, ramadas, enclosed "Arizona rooms" (sun-rooms) and patios are typical. The McLain/Rodgers House (#A), 364 N. Indian House Road, the Van Cliburn House (#6), 431 N. Indian House Road and the Guest House/Alberts House (#E), 250 N. Indian House Road, have Arizona rooms. Patios are commonly located at the rear of the house, however the Van Cliburn House has a handsome, landscaped front patio and Indian House has four charming side and rear patios. Privacy, and the creation of sheltered, intimate space as a contrast to the desert are considered to be important in the neighborhood, and most patios have four- to six-foot high walls. Landscaping is used to help create intimacy as well as shading.

The exteriors of the houses in Indian House historic district are simple without ornamental features. The interiors likewise are simple, with the expression of natural materials – stained concrete floors, light-colored plaster walls and oiled wood plank and beam ceilings. Most houses have beehive or sculpted fireplaces. There is some use of hand-decorated ceramic tile, especially in kitchens. Good examples of decorated tile use can be seen in the Hill/Hubbell House and the Van Cliburn House. Indian House has some special designed doors. According to its current owner, Richard Hubbell, the Hill/Hubbell House has magnificent, seventeenth-century, carved wooden doors and shutters imported from Mexico.

The architectural styles in the Indian House historic district are consistent with the prevailing styles in Tucson (and elsewhere in the Southwest) during the same period. However, the preponderance of the Pueblo Revival style in the historic houses reflects the influence of both Nan Wood, original owner, and May S. Carr,

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who established the subdivision. Nan Wood's New Mexico connections, artistic interests and choice of Santa Fe architect William P. Henderson as the designer and builder for her house, set the tone. The deed restrictions, established by May Carr in 1949, helped maintain the architectural character of the properties (see Section 8.) The Territorial Revival Kane/Beal House, built in 1944, is a related style. The later, non-historic houses are both Pueblo Revival-influenced Neo-Eclectic and Ranch style houses.

Architectural Styles

The Indian House Community Historic District is architecturally significant as an important collection of Southwestern Revival style residences. The six historic contributing houses show a strong Santa Fe influence, with five being of the Pueblo Revival style, Indian House (#9), Hill/Hubbell House (#D), Carr/Newell House (#11), McDonald/Hileman House (#B) and Van Cliburn House (#6), and one being of the Territorial Revival style, Kane/Beal House (#F). These houses were built between 1929 and 1950.

Of the five non-contributing houses in the district, two were constructed during the historic period (before 1950). One was of the Pueblo Revival style, the McLain/Rodgers House (#A), but it has been altered to have an idiosyncratic appearance. The other house was most likely a vernacular type, the Guest House/Alberts House (#E), but it has been extensively enlarged and remodeled and given a Ranch style appearance. The other three non-contributing houses, built after 1950, can be categorized as Pueblo-influenced Neo-Eclectic. They include the 1997 Reckart House (#8), the 1957 Martin House (#13) and the 1996 Matsushino House (#C).

Not part of the historic district is the Jay/Ginsburg House, 340 N. Indian House Road, built around 1954 and Pueblo Revival-influenced Neo-Eclectic in style. Also not included within the current district boundaries is the Perillo/Keyes House, 5940 E. 5th Street, built around 1954 and Contemporary in style. The Kane Estates subdivision, developed in 1956 by the Kane family, the original owners of the Kane/Beal House (#F), contains fifteen, brick Ranch style residences.

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To summarize, currently there are fifteen (15) individual resources in the historic district, including eleven (11) residences and four (4) sites. There are six (6) contributing Southwestern Revival style houses, built before 1950. Of the contributing houses, five are Pueblo Revival and one is Territorial Revival in style. The four contributing sites probably date to the 1930s and 1940s and include two historic trash dumps, one kiln ruin and one stable ruin. There are five (5) non-contributing residences. Two of these, built before 1950, have altered appearances. Three, built after 1950, are Neo-Eclectic in style with traditional influences.

The accompanying nomination forms use style terms generally described by Virginia and Lee McAlester in *A Field Guide to American Houses* (1984, 1997) or Marcus Whiffen in *American Architecture Since 1780* (1992). In this nomination, Territorial Revival is considered to be a Southwestern Revival style parallel to the Spanish Colonial Revival (or Spanish Eclectic) style. The term Pueblo Revival (or Pueblo-Spanish Revival) as described by the McAlesters and Whiffen is applied where appropriate. The McAlesters group Contemporary and Ranch under a common style, Modern, whereas the terms Contemporary and Ranch are used independently here. The McAlester's term Neo-Eclectic covers some of the more recent houses in the Indian House historic district which contain both traditional and contemporary features. This homogenization of architectural styles is found frequently throughout Tucson and elsewhere in houses built during the post-World War II period.

Pueblo Revival Style (Pueblo-Spanish Revival)

The Pueblo Revival style was introduced into the Indian House property by Nan Wood who hired the Santa Fe architect, William Penhallow Henderson, to design and build Indian House in that style in 1929. Very popular in New Mexico by that time, the Pueblo Revival style drew on regional historical precedents and was inspired by flat-roofed Spanish Colonial and Native American pueblo prototypes. (*Pueblo*, the Spanish word for "people" or "settlement," refers to ancient or modern communal villages built by Southwest native peoples or to the tribal groups which occupy these villages.) Especially in New Mexico, California and Arizona, the early twentieth-century fascination with Pueblo art and culture, the rustic lifestyle, the very direct use of natural materials, such as mud adobe,

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plaster and wood, helped promote the style. Also Pueblo Revival was consistent with the objectives of the Arts and Crafts movement during the early years of the twentieth century which favored simple, functional expression and the use of natural materials and hand craftsmanship. The Craftsman style was an outgrowth of the Arts and Crafts movement.

The Pueblo Revival is typified by flat roofs with parapet walls and a cubic articulation of rooms expressed in plan and elevation. This arrangement creates a stepped-back appearance and a broken roof line which resembles the prototypical pueblos. Projecting vigas and canales at the roof lines provide a rhythmic ornamentation. The hand-built theme is expressed in rounded corners, irregular wall surfaces, usually earth-colored, and rough-hewn, wood vigas, window and door lintels and porch columns. Sunlight falling on Pueblo Revival facades creates vivid patterns of light and shadow. Several of the following Pueblo Revival style residences were designed by well-known local and out of state architects (see Section 8).

Indian House (#9) is organized as a cluster of rooms around a central patio. It has the articulated façade and stepped roof line characteristic of the Pueblo Revival style. Its plain stucco walls are punctuated by the typical projecting vigas and canales and timber lintels and porch columns. The original 1929 portion of Indian House (Fig. 7) is the work of architect, William Penhallow Henderson. The Hill/Hubbell House (#D), another Pueblo Revival style example, likewise has a cluster organization, with a diagonal axis to the road. The step backs are very pronounced and the roof levels are quite varied. The projecting vigas form a strong visual pattern. The windows facing the street are quite small. Larger glass areas face a shaded patio. This house is clearly the work of a highly skilled, unidentified architect.

The Van Cliburn House (#6) is organized in wings, rather than articulated rooms. It has a simple, rectilinear profile with rounded corners and parapets, random placement of window openings, and a long row of projecting vigas facing the street. A wall with a handsome buttressed gate entrance encloses a pleasant front patio. A glazed Arizona room faces south. A huge picture window in the living room frames a handsome view to the north. This house was designed by Tucson architects, Starkweather & Morse.

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The Carr/Newell House (#11) has a very pueblo-like organization with its linked collection of rooms along a linear axis. There are the typical exposed wood lintels and projecting canales. The windows and door openings are informally placed and the house has a modest, domestic scale. The original portion of the Carr/Newell house was designed by Tucson architect, William P. Thompson.

The McDonald/Hileman House (#12) like the Van Cliburn House, is organized in wings. An early addition, designed by Tucson architect, Ned Nelson, created the projecting entry arcade and family room. The house contains the typical Pueblo Revival features seen throughout the Indian House historic district.

Territorial Revival Style

Spanish Colonial architecture in the Southwest evolved through time and contact with Anglo-Americans to become the Territorial Style. In the Hispanic tradition, early houses were rectangular, or cubic in form, presenting high, flat facades of exposed adobe on stone foundations with flat roofs. Drainpipes or canales pierced the parapet walls. Doorways were recessed and windows, appearing informally placed from the exterior, reflected the interior room arrangement. Because of adobe deterioration, the houses were eventually stuccoed and brick courses were added to parapets. Gradually the style was transformed through contact with Anglo-American settlers from the East. In southern Arizona, during the 1880s, sloping or pyramidal roofs were added above existing flat roofs to provide better roof protection. With the widespread adoption of pitched roofs, parapets and canales were eliminated, making the walls lower with changed proportions. Window and door detailing showed an Anglo influence. In the New Mexico variant of the style, window and door details and porch framing had Greek Revival features. The flat roof version also persisted and the parapet cap became more elaborate. Front porches were added. Early- to mid-twentieth-century examples of this style are called Territorial Revival. In Tucson, they are popularly and simply known as "Territorial style" houses. The Kane/Beal House (#F) is the single example of the Territorial Revival style in the historic district. It has stuccoed parapet walls, canales and a brick cap. The wood, double-hung windows show an Anglo influence. The deep recessed entry, however, is less characteristic of the style.

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Contemporary Style

The Contemporary style developed during the late 1940s in the work of innovative architects and was the most favored for custom-designed houses built between 1950 and 1970. This style evolved from the International style and the Craftsman and Prairie styles as well as from the traditional Japanese villa, rural Alpine and Scandinavian forms, and from the early western ranch architecture which also inspired the Ranch style. Like the International style, it is based on certain intellectual premises relating to design, construction and the use of materials. There is one non-contributing example of the Contemporary style in the Indian House neighborhood which is eligible to be added to the historic district once it reaches fifty years of age. According to the McAlesters, the Contemporary residential style is characterized by two distinctive subtypes based on roof shapes, flat (with overhangs) or gabled, although shed roofed examples can be found. Contemporary houses often use natural materials, such as wood, brick and stone. The gabled roof subtype often features overhanging eaves frequently with exposed roof beams. Posts or piers may support the gable.

The Perrillo/Keyes House, 5940 E. 5th Street, uses natural materials; wood, brick, concrete and stucco. The gently sloping roof has overhanging eaves with exposed roof framing. The walls are organized in panels, with windows expressed as bands of glass.

Neo-Eclectic Style

Although in Tucson a few pre-1940 styles continued to be built into the 1950s, the period between 1950 and 1970 was dominated by the Ranch and to a lesser extent, the Contemporary styles. By the late 1960s, however, styles based on traditional precedent became increasingly popular, and during the 1970s, this trend continued. Unlike earlier styles, this one was first introduced by homebuilders, rather than architects, who wished to exploit the public's resurgent interest in traditional design. The Neo-Eclectic style borrows forms and details from the preceding Revival style, but freely applies them to a variety of building forms with little concern for historically accurate detailing.

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There are three Neo-Eclectic style, non-contributing houses in the Indian House Community historic district. The Reckart House (#8), 410 N. Sahuara Ave., the Martin House (#13), 358 N. Sahuara Ave. and the Matsushino House (#C), 348 N. Sahuara Ave., have some Pueblo Revival style features. The Jay/Ginsburg House, 340 N. Indian House Road, outside the historic district boundaries, is constructed of face brick but has Pueblo Revival style forms and details.

Vernacular Architecture

Vernacular architecture is commonplace architecture. The work of ordinary people and not trained professionals, vernacular architecture represents either "folk" or "popular culture." After the 1880s, Anglo-Americans introduced the railroad and industrialized, popular (mass or normative) culture into Arizona. In the Indian House historic district, there is one residence with popular vernacular origins, the Guest House/Alberts House (#E). Vernacular architecture is often best described by its form or morphology. Form, the basic building envelope, is the product of the structure's plan in combination with its wall height and roof form.

The Guest House/Alberts House was probably built in the 1930s to serve as a guest house for the Hill/Hubbell House (#D), part of Nan Wood's estate at that time. The first structure had a modest, nearly rectangular, massed-plan (more than one room in width and depth). Its single-story adobe walls were capped by a pair of shed roofs forming sloped, exposed-beam ceilings beneath. The original plan included a living room, kitchen, two bedrooms and a sunroom (possibly a porch later enclosed). With later additions, it became a most charming Ranch style home.

Ranch Style

The Ranch style originated in California in the 1930s and gained popularity in the 1940s to become the dominant style throughout the country during the 1950s and 1960s. The popularity of spreading Ranch houses on large suburban lots was made possible by increased use of the automobile. An attached built-in garage further increased façade width. The style is based loosely on early Spanish Colonial precedents and modified by certain Craftsman and Prairie

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School early 20th century influences. It is also based partly on the forms of early indigenous west coast ranch and homestead architecture.

The style is expressed by one-story shapes with low-pitched roofs in hipped or gabled forms. Eave overhangs usually are generous, often with rafters exposed. Wood and brick wall surfaces with ribbon and picture windows, sometimes with shutters, are common, and sometimes touches of traditional Spanish or English Colonial inspired detailing are used. Decorative iron or wooden porch supports are typical, and private courtyards or rear patios are a common feature. In the Southwest, the Spanish Colonial influence is recognizable. Fired adobe walls with grouped windows under overhangs and blank walls facing the east or west solar exposure are frequently seen.

The Guest House/Alberts House (#E) has sloping roofs with exposed rafter overhangs, exterior adobe masonry walls, large windows and, with the recent addition of a large master bedroom wing, an elongated, rambling floor plan. It is surrounded by attractively landscaped courtyards, the work of the prior owner, Mrs. George Burton Smith, founder of the Tucson Garden Club. As noted above, its vernacular origins, prior to alterations, are difficult to see today.

Excellent examples of the Ranch style can be found in Kane Estates, the subdivision created in 1956 by the Kane family, builders of the Kane/Beal House (#F). Not included in this district, these fifteen Ranch style residences of red brick have the characteristic spread-out plan and incorporated carports.

MODIFICATIONS AND BUILDING CONDITION

Integrity in Indian House Community

Of the eight houses that currently meet the age criteria (fifty years old or more), two have been altered to the extent that their integrity has been compromised. Of the other six, five have had room or wing additions which have been carried out with sensitivity and restraint and which do not detract from the original design. Thus the six historic contributing houses have retained their integrity.

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The proposed Indian House Community Residential Historic District is smaller than the what is shown on the subdivision plan of 1949 (Map 2). The southern area extending towards Broadway has been lost to commercial development. The area just north was developed as Kane Estates, a typical neighborhood of fifteen houses. The three northeastern lots which abut 5th Street are currently being developed with higher density housing. The two northwestern lots may soon be developed. The polo field is gone and the wash has been straightened and channeled. Most of the riparian vegetation is gone too. However, the core area defined by the historic district and the deed restrictions of 1999 has not changed. The contributing houses are still located on lots ranging from one to over six acres each and are still surrounded by native desert. The appearance of the Indian House Community remains much the same.

Condition

Generally, houses in Indian House Community are in good condition. However, some houses soon will need painting and other minor maintenance work.

Yard areas around houses in Indian House Community consist of native desert. Generally, these are in good condition and little maintenance work is required. Yard areas within patio walls are landscaped with grass and other non-desert plants. These areas are well-maintained.

ARCHAEOLOGICAL

According to archaeologist Sharon Urban of the Arizona State Museum, no prehistoric Native American artifacts or other evidence has ever been found on the property. However, Indian House Community contains four interesting, eligible historic archaeological features including two trash dumps (#I and #J), an old kiln site (#H) and a horse stable ruin (#G) (see Section 8).

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METHODOLOGY

Ralph Comey Architects and Janet H. Strittmatter Inc. were selected in the Spring of 2000 by the Indian House Community to inventory historic resources and to prepare a nomination to the National Register of Historic Places. For the inventory, fieldwork was done, photographs were taken and individual Arizona historic property inventory forms were completed.

Ralph Comey and Janet Strittmatter interviewed personally or by telephone current and former owners or residents of Indian House Community properties including Ann Leenhouts, Walter Hileman, Ruth Hileman, Heather Alberts, Richard Hubbell, Gary Wagman, Tony Martin, John Swain, Robert Beal, Heath Howe, Pippa Newell and Marge Kittle. For a number of years, community residents have conducted on-going research in neighborhood history and have compiled files of photographs, clippings, old publications and other data.

In addition, conversations were held with Tucson City Planner, Dave Taylor, planner and historian, Alex Kimmelman, University of Arizona College of Architecture curator, R. Brooks Jeffrey, City of Tucson historic preservation administrator, Marty McCune and city planner, J. T. Fey.

Research material was gathered from the Arizona Historical Society Library in Tucson, the Special Collections at the University of Arizona Library, the University of Arizona Main and Architectural libraries, and the Tucson Public Library. Subdivision and property information, including the identification of some early property owners, was obtained from city and county records with the assistance of Robert Brey, a retired title officer. The identification of other historic occupants was supplied by current residents.

We believe that the photographs attached to the forms are the best possible. Several photos were taken more than once. However, many residences are and have been throughout their history visually obstructed by heavy vegetation and early garden walls and some photos are not particularly descriptive.

Both visual inspection and historic documentation were used in determining contributing or non-contributing status of each building. Contributing structures

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were defined as being: (1) constructed within the period of significance (between 1929 and 1950); (2) sufficiently intact with alterations or additions which do not compromise the architectural integrity of the structure and (3) of significant architectural value, including stylistic merit and exhibiting unique or unusual design and/or craftsmanship quality. In the case of historic archaeological sites, eligibility was determined by historic associative merit.

Alterations or additions were considered intrusive if they compromised the architectural integrity and appearance of the residence. Also, additions which screened the original structure from view were considered intrusive. Houses with such alterations were considered non-contributing structures. Thus, non-contributing structures were defined as residences which were (1) altered to such an extent that the original design intent or character was compromised and (2) built after the period of significance (constructed after 1950).

CONTRIBUTING RESIDENCES

No.	Address	Name	Date
6	431 N. Indian House Road	Van Cliburn House	1949
9	365 N. Indian House Road	Indian House	1929
11	330 N. Indian House Road	Carr/Newell House	1946
B	315 N. Indian House Road	McDonald/Hileman House	1948
D	300 N. Indian House Road	Hill/Hubbell House	1934
F	310 N. Indian House Road	Kane/Beal House	1944

CONTRIBUTING RUINS/SITES

No.	Location	Resource	Approx. Date
G	300 N. Indian House Rd. (rear)	Horse Stable Ruin	1930s
H	330 N. Indian House Rd.	Kiln Ruin	1930s
I		Trash Dump #1 Site	1930s
J		Trash Dump #2 Site	1930s

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NON-CONTRIBUTING RESIDENCES

No.	Address	Name	Date
8	410 N. Sahuara Avenue	Reckart House	1997
13	358 N. Sahuara Avenue	Martin House	1957
A	364 N. Indian House Road	McLain/Rodgers House	1948
C	348 N. Sahuara Avenue	Matsushino House	1996
E	250 N. Indian House Road	Guest House/Alberts House	1930s

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SUMMARY STATEMENT

The Indian House Community Residential Historic District (1926-1950) is nominated to the National Register of Historic Places for its significance under criteria A, C and D. Under criterion A, Indian House is nominated for its unique role in early subdivision development in Tucson, Arizona. Under criterion C, the district is nominated for its layout as well as its role in early architectural development in the city. Under criterion D, the district is nominated for some archaeological sites likely to yield important historic information. The subdivision as an entity, while not planned by a professional designer, expresses very strongly through its layout, desert vegetation and architecture a unique, historic, Southwestern environment. The period of significance, 1926 to 1950, begins with the purchase date of seventy acres of land by the founders, eastern industrialist, Charles Morgan Wood, and his wife, artist Nan Wood, and ends with a date which includes all properties fifty years or older meeting the age and other criteria. Platted in 1949 by May S. Carr, Indian House is one of several developments which evolved from multi-acre tracts of desert land purchased in the 1920s and 1930s by wealthy outsiders who came to Tucson and built expensive homes on these properties. It is also one of several early Tucson subdivisions in which preservation of the natural environment through deed restrictions or other practices was a primary consideration.

Indian House Community has an excellent representation of architect-designed, Pueblo-Revival style residences, a pattern set by Nan Wood who had Indian House (#9), designed in that style by Santa Fe architect, William P. Henderson. Pueblo Revival was one of the important, early twentieth-century Revival styles that reflected an intense Anglo American interest in the Southwest at that time. Southwestern Revivals represented 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. Subsequent construction during Nan Wood's proprietorship followed the Pueblo Revival trend, with the exception of a vernacular guest house. This tradition continued with May S. Carr whose desire to promote architectural conformity was written into the deed restrictions of 1949. With few exceptions (a Contemporary style residence built by an inventive, non-conformist owner around 1954 and a Territorial Revival style house built in 1944)

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the Pueblo Revival influence can still be found in Neo-Eclectic residences of very recent construction which are non-contributors because they do not meet the age criterion.

Owned by Nan Wood from 1926 to 1945, the Indian House estate was an informally-planned, rural horse property in the desert. The principal residence, Indian House (#9) (Fig. 4) was built in 1929 on the highest point for views and drainage. At that time the property was relatively isolated, six miles from the city center and reached by Broadway Boulevard, then an unpaved road and now a major arterial roadway. Nearby were similar, large-acre properties with upscale residences such as those owned by a nationally famous author, Harold Bell Wright. When the property was purchased by May S. Carr in 1945, the sale of parcels from the original tract had already begun. This trend was formalized by May Carr's decision to subdivide in 1949.

By that time, Tucson was growing rapidly to the east principally through intense grid development of primarily single-family, Ranch-style residences. (Exceptions to grid development could be found in a few late 1920s and 1930s professionally-planned subdivisions.) The Indian House property, a desert estate upon which a subdivision plat was later fitted, was unique. It was an informal rather than planned subdivision characterized by large, irregular parcels of natural desert landscaping, winding dirt roads and fine residences primarily in the Pueblo Revival tradition. Gradually surrounded by urban grid development, Indian House Community has always represented a stable, low-density enclave of attractive homes in a desert setting. Residents have striven to maintain this unifying and character-defining natural desert image and quality of life.

Tucson's Early Eastward Development

Indian House Estates was subdivided in 1949, part of the post World War II boom when Tucson began its most rapid expansion period. Tucson's growth pattern, spreading from the original hub, was oriented predominantly to the east at the time. Several factors, considered to be major determinants of Tucson's early eastward development, include:

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The Presidio: In 1775, to establish a military presence in Tucson, the Spaniards constructed a walled garrison (*presidio*) east of the Santa Cruz River, roughly bounded by today's Pennington, Church, Washington and Main Streets. Tucson's central business district and government offices later developed around this hub. In 1874, the City of Tucson was formally incorporated with a two-square-mile engineered plat which initiated the first, large movement in real estate.

The Railroad: In 1880-1881, the Southern Pacific arrived linking Tucson to the East and West. The railroad route bisected the townsite and stimulated urban growth. According to Sonnichsen (1981) the location of its facilities acted like a magnet after 1880 by drawing new development east and northeast from the old presidial center. The railroad had a profound cultural and economic impact and imposed with great rapidity an essentially Anglo-European culture upon a prior Hispanic and Native American culture. Greatly improving the standard of living, the railroad also brought a significant group of immigrants who, with lung complaints such as tuberculosis, came to Tucson for their health.

Geography: The Tucson Mountains, with their difficult, rough terrain, provided a western barrier to subdivision development while the plains to the north and east of the downtown hub provided easy terrain for residential construction. According to Sonnichsen (1981) an almost unlimited supply of suitable land was available at moderate cost or for the effort of homesteading.

The University of Arizona: In 1885 the University of Arizona was established in Tucson as a land-grant, territorially-supported institution. Forty-acres on the northeastern periphery of the townsite were donated for the university by three Tucson businessmen. According to Sonnichsen (1981) the location of this property donation was to have lasting influence on community-growth patterns in the decades that followed. The decision to locate the university to the northeast of town attracted development in that direction, a trend which created the first city additions of land. This influence on growth was further strengthened when a mule-car street-railway line was put into operation in 1898. At this time real estate speculation and consequent subdividing became consistent patterns in Tucson's growth. Subdivisions adjacent to the downtown hub and university

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grew successfully. Gradually thousands of newcomers settled in Tucson, attracted by the climate and economic prospects.

El Conquistador Hotel and Organized Boosterism: In 1922 the Tucson Sunshine Climate Club was established. According to Sonnichsen (1982), it was an extraordinarily successful enterprise set up to attract tourists (potential future residents for the community). Funds raised by the club were used to advertise in metropolitan newspapers and national magazines and to create an attractive booklet touting Tucson's climate and scenic attractions. At that time it was felt that Tucson needed a first-class hotel to accommodate this rising tide of visitors. The prestigious El Conquistador Hotel was built in 1928 near Broadway Boulevard and Country Club Road, just north of Randolph Park, the city's newly developing municipal park with golf course. El Conquistador spawned numerous subdivisions in the vicinity including El Encanto, Colonia Solana, San Clemente and El Montevideo, which provided low- to moderate-density residential development around the hotel.

Harold Bell Wright and Other Influential Landowners: In the 1920s there was also great interest in developing the natural desert several miles to the east of the city limits. Encouraging this development was an early scenic route which connected Speedway Boulevard, Wilmot Road and Broadway Boulevard. Author Harold Bell Wright is given credit for the interest in developing East Broadway Boulevard. A health-seeking pioneer and Tucson booster, Mr. Wright designed and constructed his prestigious "pueblo-like" home in 1922 on a quarter section off Wilmot Road near Speedway Boulevard. Wright's house still stands today in the Harold Bell Wright subdivision established around this residence and protected by deed restrictions in 1950.

The desert land east of the city limits had incomparable views of the Santa Catalina, Rincon and other nearby mountain ranges and proved attractive to other early visitors who settled in Tucson and followed Harold Bell Wright's example. Frank Craycroft came to Tucson in 1904 from Louisville, Kentucky. He was allegedly Arizona's only certified heating engineer in the mid-1920s. According to the *Citizen*, in 1925 he built an "imposing country home" of "Spanish architecture," just west of the Harold Bell Wright residence near 5th Street and Craycroft Avenue. An office building today, the house is part of a grid-plan

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subdivision comprising primarily single-family residences. Charles A. Belin, related to the famous DuPont family of Delaware, moved to Tucson after World War I, seeking a cure for tuberculosis. The Belin's second Tucson home, a Spanish Colonial Revival-style mansion, was built around 1929 on a half-section parcel on Wilmot Road south of the Wright residence and 5th Street. Eventually the Belin House was sold to the Sisters of St. Joseph of Carondelet to be used as a girls' academy. It is today part of the Villa Campana Retirement Community, east of the St. Joseph's Hospital complex and southeast of Harold Bell Wright Estates.

According to Korff (1985) in 1934 Florence L. Pond, daughter of Ashley Pond, a prominent Detroit lawyer with railroad connections, built a mansion north of the Wright estate, in the Italian Renaissance style. Called Stone Ashley and designed by New York architect, Grosvenor Atterbury, the mansion was part of a beautiful desert estate of approximately 318 acres. Twenty acres in the grounds nearest the residence were carefully planned, formally laid-out and attractively landscaped. A cypress-lined driveway formed the main entrance. Sold in 1949, Stone Ashley was converted to the El Dorado Lodge, an elegant winter resort. After 1968 the former half-section was subdivided. El Dorado Hospital, El Dorado Country Club Estates, three banks, several commercial office complexes and apartments now cover most of the property. Until recently Stone Ashley was the home of Tucson's upscale Charles Restaurant.

Post World War II Boom: According to Sonnichsen (1981) Tucson, like the rest of the United States, experienced a major construction boom following World War II. Tucson's urban development during the late 1940s rapidly extended beyond the city limits. In 1950, two-thirds of the 122,764 people who lived in Tucson and environs resided outside the city limits. (Indian House was under county jurisdiction at that time.) To deal with the impact of the surging growth, in 1949 the Pima County Board of Supervisors created a county commission to oversee zoning and planning. Urban development and subdivision platting continued at a greatly accelerated pace throughout the 1950s. Annexation efforts, pursued by city officials between 1952 and early 1960, added 61.4 square miles to the City of Tucson. The decade between 1950 and 1960 witnessed Tucson's greatest period of expansion up to that point. At the same time, progressively suburban, low-density growth spread north and further east, a

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trend which continued over the decades and consumed most available vacant land in the Tucson basin.

Tucson's Early Subdivision Types

Indian House Community belongs to a type of Tucson subdivision in which consideration and preservation of the natural environment was a major concern. The deed restrictions of some subdivisions stipulated grading limitations and other measures to protect the natural desert landscape. This type was in direct contrast to the "scrape and slash," grid-plan development which characterized much of Tucson's growth and which contributed greatly to its urban sprawl.

The 1953 map of Tucson (Map 4) shows various subdivision platting styles which were adopted to develop the municipality up to that time. The majority of subdivisions were the result of the purchase of raw land laid out by a developer in a grid plan. According to Stilgoe (1982), the grid plan was the most commonly accepted platting tradition in the United States. It was fostered by the Land Ordinance of 1785 whereby Congress authorized the surveying of the western territories into six-mile-square townships each of which would be bounded by north-south and east-west lines which often became roads. These townships were further divided into ranges and sections. (On the 1953 map, the full section which included Indian House Estates was bounded by E. Speedway Boulevard to the north, N. Wilmot Road to the east, E. Broadway Boulevard to the south and N. Craycroft Road to the west.) The grid was an effective land ordering device for sale or settlement and by 1860 it objectified national order in rectilinear rural and urban space in the United States. Most of the development which occurred around Indian House Estates was grid.

Non-grid-pattern subdivisions developed in Tucson and elsewhere as a reaction to the artistically uninspired rigidity of the grid, the squareness of which imposed a departure from the previous, natural practice of conforming settlements to topography, elevations and water frontage. In the nineteenth century, a movement arose which inspired organic subdivision planning. This was the American, romantic, naturalistic Parks Movement, based largely on the landscaping ideas of Frederick Law Olmsted. Organic planned projects were based upon principles of responsiveness to the site and preservation and

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enhancement of the natural setting. An excellent example of a professionally-planned, organic subdivision is Tucson's National Register-listed Colonia Solana, just south of the former El Conquistador Hotel (demolished in the 1960s for the El Con Shopping Center). Platted in 1928, Colonia Solana was one of the few early, intact subdivisions to deviate from the rectangular grid. Using a non-geometric plat with large lots conforming to natural contours and a wash, landscape architect Stephen Childs went to great effort to preserve and enhance the natural desert vegetation.

Aldea Linda was another type of early, non-grid subdivision to be found in Tucson. Platted in 1947, two years before Indian House Estates, Aldea Linda comprised the south half of the quarter section on the northeast corner of 22nd Street and Swan Road (Map 5). In spite of its rectilinear boundaries, the subdivision centered around curvilinear Calle Jabeli which ended in a cul-de-sac. Platted by a land surveyor, apparently Aldea Linda was not designed by a professional trained in planning or landscape architecture. Fifteen large, irregular lots were subsequently developed to include residences in styles popular in the 1950s and later (such as Ranch and Contemporary). Similar to Indian House Estates, the large lots and natural desert landscaping created a semi-rural enclave. In fact, the deed restrictions of Aldea Linda stipulated grading limitations and other measures to protect the natural desert landscape. Harold Bell Wright Estates, platted in the same era and also probably not the work of a professional designer, combined areas of half-acre-lot grid development with areas of large, irregular, natural desert parcels ranging from two to eight acres in size. Most of these lots were accessed from curvilinear or angled roads. The large-acre portion of Harold Bell Wright Estates, containing a mix of upscale homes built in styles pertaining to the 1950s and later around the original 1922 Wright mansion, is very similar in its natural desert character to Indian House Community.

To summarize, Indian House Community closely resembles Aldea Linda and the low-density portion of Harold Bell Wright Estates in its natural desert character. Apparently, none of the three subdivisions was laid out by a landscape professional. Similar to Harold Bell Wright Estates and unlike Aldea Linda, today's Indian House Community was once a desert estate including the Pueblo Revival-style residence of a wealthy newcomer. However, unique to Indian

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House Community is the almost complete adoption of the Pueblo Revival style in subsequent construction.

The Southwestern Environment

According to Zelinsky, the Southwest is a region of the United States perceived by its inhabitants and other members of the population at large to have relatively uniform, cultural characteristics brought about by the operation of historical forces, the most important being the cultural interaction over a long time span between Native Americans, Hispanics and Anglo Americans. The zone of primary cultural uniformity comprises Texas, most of New Mexico and southern Arizona. During the early decades of the twentieth century, lured by the natural beauty, arid sunny climate, accessibility by rail and eventually the automobile, increasing numbers of visitors desired to experience this exotic region of the country. The Southwest was also felt to be curative for health seekers and a source of inspiration to artists.

Tucson offered much to enhance this Southwest image and attract visitors. Guest ranches were a unique type of tourist accommodation which catered to guests ("dudes") generally from the East, who wished to experience the workings of a real cattle ranch as well as enjoy an informal vacation. The earliest guest ranches in Arizona were working cattle ranches, and the accommodations they offered were Spartan. 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 "western traditions" such as chuck wagon dinners and cowboy attire helped immerse guests in the Southwestern experience. Guest ranches near urban centers such as Tucson eventually dispensed with cattle and focused more upon resort-type activities with horseback riding remaining one of the most popular diversions. The Wagon Wheel Guest Ranch (Fig. 16) was one such "dude" facility, adjacent to the southwest corner of Indian House Estates.

Horse culture has always been an important facet of life in Tucson. Horse properties, such as Indian House Community in its earlier days, continue to exist in Tucson's semi-rural areas where allowed by zoning. Tucson was once known as the quarter horse capital of the world where breeding and racing of this horse

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flourished during the early decades of the twentieth century. (The Arabian is a very popular breeding horse today.) The horse has always been used in rodeo events such as cattle roping and barrel racing. Other aspects of horse culture throughout Tucson's history have included horse training, jumping events and equestrian shows, horse boarding, pleasure horse ownership, trail riding and riding stables. Very popular prior to World War II was the game of polo (Fig. 8), the game known to have been practiced on a field in the upper northeast corner of Indian House Estates.

According to Sonnichsen (1982) the ranch school was closely related to the guest ranch. Sons and daughters of well-to-do easterners attended such schools to live close to nature and experience the Southwestern lifestyle. By 1939 there were ten such schools flourishing in and around Tucson. Due south of the Indian House Community was the Brandes School, founded in 1940 as a boarding school and summer camp for asthmatic children (Fig. 9). The arid desert climate was felt to be superb for people with bronchial complaints.

Indian House Community was noteworthy for its representation of residents highly skilled in the arts. The Southwest, with such thriving centers as Santa Fe and Taos, New Mexico, became a major attractant for resident artists from outside. Nan Wood, owner of the original Indian House estate, was a skilled painter associated with the Tucson Fine Arts Association and the Palette and Brush Club (Fig. 10). Noteworthy resident, Fan Kane, owner of the Kane/Beal House (#F), was a trained pianist and she employed music therapy to educate brain-damaged children. Van Cliburn, owner and seasonal occupant of the Van Cliburn House (#6), is an internationally famous concert pianist. Richard Hubbell and Schatze Hubbell, non-resident owners of the Hill/Hubbell House (#D), are furniture designers and art restorers. The couple ran a shop for many years in Santa Fe, New Mexico. (See following biographical information.)

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DEVELOPMENT OF INDIAN HOUSE COMMUNITY

Archaeological Significance

According to records of the Arizona State Museum, Tucson, Arizona, there has been no identification of prehistoric archaeological sites near the Indian House property. However, Indian House Community contains several historic archaeological features. Southwest and northeast of Indian House are the sites of two old trash dumps (#I and #J). Appearing on the surface after rainfall, a few old bottles and cans may be revealed. These artifacts probably date from the 1930s and early 1940s prior to subdivision of the neighborhood. There is a small collection of such items at Indian House. Nearby on lot #11 is the location of an old kiln site (#H) on the ground. On lot #D are the ruins of the old horse stable and corrals (#G).

The historic archaeological sites in the historic district may reveal additional knowledge about the early history of the Indian House community. Further research might answer the following questions. Was there any activity on the property during the Moore ownership (1914-1926)? After the Woods bought the property in 1926, did ranching take place? Could the dump sites (#I and #J) provide further information regarding the lifestyle in the Indian House Community during Nan Wood's tenure (1926-1945)? Could the kiln site (#H) tell us more about the construction of the earliest houses? When was the horse stable (#G) built and would an archaeological study explain more about the equestrian activities at Indian House? Might there be additional features such as historic wells or privies? The presence of the archaeological sites adds a very interesting dimension and may yield information important to the history of the Indian House Community.

History

The earliest record found for the tract that would later include the Indian House Community Residential Historic District was public land sale Patent Number 440677 between the United States government and a certain Leon G. Moore, recorded November 20, 1914. (The sale of public lands was provided for by the Act of Congress, April 24, 1820.) This patent of land granted Mr. Moore the

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Southeast Quarter of Section twelve in Township fourteen south of Range fourteen east of the Gila and Salt River Meridian, Arizona, comprising one hundred sixty acres (Fig 11). Little information has been found about Leon G. Moore except for an obituary notice of January 14, 1959 identifying a man of the same name, who at the time of his death resided in Burbank, California. According to the obituary, this Mr. Moore was born in East Aurora, New York. He came to Tucson, Arizona, in 1904 where he practiced law. He continued his law practice in California after moving to the Los Angeles area in 1931.

Recorded January 23, 1922, was the sale from Leon and Elizabeth Moore, husband and wife, to Walter E. Lovejoy, a married man, of ten acres from the southwest quarter of the Southeast Quarter of Section 12. This ten-acre parcel (No. 08A south of the Kane Estates on the current Section 12 map) (Map 6), is at present the location for a superstore under construction. Walter E. Lovejoy, whose family had come to Tucson in 1906 due to his father's ill health, was an early real estate specialist, marketer of "Tucson sunshine" and manager of the trust department of the Southern Arizona Bank and Trust company. The parcel is also associated with Annie M. Archer, born in Honolulu and raised in New York City, a well-known artist resident of Tucson and Oracle and founder of the Palette and Brush club in Tucson. (Annie M. Archer and Nan Wood undoubtedly knew each other.) Starting in 1940, the parcel housed the Brandes School, a boarding facility for asthmatic children. An Arizona Daily Star article mentions the sale of a nine-room house pertaining to Miss Annie M. Archer and her brother, Henry A. L. Sand, to Mr. and Mrs. Raphael Brandes who planned to convert the house and improve the property to accommodate twenty-five students. The construction date and original owner of this house have not been ascertained.

The most significant transaction with respect to the future Indian Houses Estates was a bargain and sale deed recorded May 6, 1926 between Leon G. Moore and Elizabeth Moore and Charles Morgan Wood and Annie S. Wood, husband and wife (Fig. 11). (See biographical information). This deed granted the Woods title to the western half of the Southeast Quarter (plus an additional thirty feet to the north) with the exception of the ten acres formerly sold to Walter Lovejoy. Charles Morgan Wood was a retired manufacturer, author and book collector from Dayton, Ohio. His wife, Annie or "Nan" Wood, was an artist. Winter visitors for the previous four years, with the purchase of this tract in 1926, the couple

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planned to erect a permanent residence. However, Mr. Wood died suddenly of pneumonia in February, 1927, leaving his widow who chose to reside permanently in Tucson. A Decree of Distribution, recorded May 5, 1928, between E. T. Cusick, administrator of the estate of Charles Morgan Wood, and Anna S. Wood (note change of spelling of her first name) granted the widow full title to the property (Fig. 11).

As mentioned, in 1929 Nan Wood had a Pueblo Revival style, adobe residence designed and built by Santa Fe artist/architect, William Penhallow Henderson (see following). Henderson had a full-service construction company, the Pueblo-Spanish Building Company, and may have brought his own work crew to Tucson for this project. The house became known as Indian House. According to Ann Leenhouts, the name may have arisen not from the style but due to a nearby encampment of Native Puebloans comprising Henderson's work crew. They were highly skilled in such handcrafts as using the adze to trim vigas, a very common New Mexico practice. The house contained the well used to supply water to the estate for many years and was connected to a septic system.

On July 7, 1934, a bargain and sale deed was recorded between Annie S. Wood and Joseph Hill, a single man (Fig. 11), which granted a 660-foot by 330-foot parcel (the north half of the north half of the northeast quarter of the southwest quarter of the Southeast Quarter and the south half of the south half of the southeast quarter of the northwest quarter of the Southeast Quarter) to Mr. Hill. This transaction undoubtedly indicates the construction date and site of the Pueblo Revival-style residence known today as the Hill/Hubbell House (#D) at 300 N. Indian House Road. The stunning adobe house, an excellent example of its style, is obviously the work of a skilled but unknown local or out-of-town architect. Neighbors believe that Joseph Hill may have been a protégé of Nan Wood. On April 22, 1935, the same parcel "and a certain dwelling house thereon" was granted back to Annie S. Wood.

According Walter and Ruth Hileman, Nan Wood's property became known as the Indian House Ranch, named after the original Pueblo Revival-style house, and probably functioned as a horse property, if not as a ranch in the traditional sense, during the years of Nan Wood's residency. (As mentioned, evidence of horse culture on the estate exists in the adobe stable ruin [#G] and the early aerial

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photograph showing the polo field and numerous equestrian trails. According to owners Heather Alberts and Richard Hubbell, the original wing of the stuccoed adobe house known today as the Guest House/Alberts House (#E), 250 N. Indian House Road, was probably built by Nan Wood in the 1930s as a guest house for the Hill/Hubbell House (#D). This guest house and the nearby stable were said to have been painted white and blue.

More than ten years later, in August 1945 Nan Wood sold the property to state senator, Hubert H. d'Autremont, and his wife, Helen Congdon d'Autremont, philanthropist and community activist (Fig. 11). Excluded from this transaction was the prior ten-acre parcel plus an irregular parcel incorporating the Kane/Beal House (#F), 310 N. Indian House Road. Apparently Marvin and Fan Kane from Cleveland, Ohio, purchased the latter parcel from Nan Wood prior to 1945. According to the present owner, the Kanes built their Territorial Revival style house in 1944. The politically active d'Autremonts and Kanes, owners of Rancho del Rio Resort and its renowned five-star restaurant, the Tack Room, were people of considerable influence in the Tucson community. (See biographical information.) Also mentioned in the legal instruments of 1945 were two leases, one to William H. Johnson, and one to Catherine P. Stillwell, both due to terminate in October 1945.

In November of 1945, the same year, through a deed and assignment of contract, the d'Autremonts transferred ownership of the same property to May S. Carr, the person responsible for subdividing Indian House Estates in 1949 (Fig. 11). May S. Carr came to Tucson as a widow with two children. Apparently she had been married to a rancher from Sonora who had been murdered by one of his workers. Little additional information has been found about her. She took up residence in Indian House which she subsequently divided into three living units. The built environment on the property at that time included the Hill/Hubbell House, the Guest House/Alberts House, the Kane/Beal House and perhaps the adobe stable building.

The original wing of the Carr/Newell House (#11), 330 N. Indian House Road, designed by architect William P. Thompson, was built around 1946 as a caretaker's residence for the property. Also, shortly after assuming ownership, May Carr apparently began to sell off parcels of her land. The McLain/Rodgers

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House (#A), 364 N. Indian House Road, was built in 1948 on land purchased by Benjamin and Marge McLain. Also, after purchasing land from May Carr in 1948, W. James McDonald and his wife, Patricia Converse McDonald, of the Converse Shoe family, built the house at 315 N. Indian House Road, the McDonald/Hileman House (#B). (Walter and Ruth Hileman, the current owners, purchased the property from the McDonalds in 1950. Neighbors recently celebrated the fifty year residency of Dr. and Mrs. Hileman.)

On January 22, 1949, May S. Carr subdivided Indian Houses Estates (Map 2) into fourteen irregular parcels ranging from 2.46 to 4.15 acres each. There were two tiny corner lots, #10 and #12, which allowed earlier-established access. The recorded plat map included numbered lots #1 through #14 and excluded numberless lots pertaining to the McLain/Rodgers House (#A), the McDonald/Hileman House (#B), and large areas to the south which contained the Hill/Hubbell House (#D), the Guest House/Alberts House (#E) and the Kane/Beal House (#F). Deed restrictions for Indian House Estates were recorded March 7, 1949. (These deed restrictions terminated January 1, 1999.) They stipulated private, single-family residential use, one residence per lot, dwellings a minimum of 1,500 square feet and forty-foot setbacks for each dwelling. Also stipulated was that the "architecture of any main residence building or any detached garage or other outbuilding...be in general conformity with other buildings in said subdivision." Apparently it was May Carr's intention to continue the Pueblo Revival style tradition which prevailed up to this time. According to the Hilemans, this meant "adobe-colored houses with blue trim." No re-subdivision was permitted unless combined with adjoining lots or unless the combined area would be as great as the area of the smallest lot, not counting tiny lots #10 and #12.

The deed restrictions stipulated that domestic pet animals and poultry were allowed, but cattle, sheep and hogs were not. According to Marge Kittle, by the time she and her former husband, Benjamin McLain, built in 1948, "open range cattle" from elsewhere used to wander onto the property but there was no active culture of cattle allowed on site. O. C. Gillham and family, who resided in the Hill/Hubbell House at that time, kept horses which they exercised on the polo ground in the northeast corner of the property. The aerial photograph of 1953 shows an oval track indicating that the field was no longer used for polo by that

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date. According to a photograph dating around 1950, burros were among the domestic animals allowed in the subdivision (Fig. 12).

In 1949 Lloyd and Laurie Stewart Ritter began construction of the Pueblo Revival style residence (#6), 431 N. Indian House Road, on three-acre lot #6. The house was designed by Tucson architects Starkweather & Morse (see following). Sometime after his wife's death, the property was sold by widower Lloyd Ritter to Robert T. Bass, ex-governor of New Hampshire. Mr. Bass sold it to renowned concert pianist Van Cliburn in 1960 or 1961 (see biographical information). It was Mr. Cliburn's desert retreat until 1993 when it was purchased by its current owner, Dr. John J. Swain. The Ritters signed their names to an amendment to the deed restrictions recorded December 8, 1950. This same amendment allowed for a pre-existing condition, multi-residential use only for Indian House which had been divided into three separate living units. According to the Hilemans, May Carr continued to live in Indian House until about 1954.

The 1953 aerial photograph (Fig. 2) confirms that the built environment at that time included all residences previously mentioned plus the large horse exercise field in the northeast corner. The Wagon Wheel Guest Ranch on Broadway to the east had a large, north-south oriented airplane landing strip, part of which extended into the southwest corner of the property owned by May S. Carr in 1945. Worthy of additional research, sometime after 1945 the Wagon Wheel Guest Ranch may have purchased the 330-foot by 660-foot southwest corner which it had used. (This same parcel is the present Wagon Wheel Estates subdivision depicted on the Section 12 map [Map 6].) The Brandes School was a complex which included three dormitories, a large dining hall and numerous other buildings plus grounds, ramadas, a swimming pool and sports fields. From July 1 to August 26th, Brandes School ran the Brandes Ranch Camp for girls and boys. Their brochure offered young "ranchers" arts and crafts, sports, horseback riding, rifle practice, football, baseball, archery, hiking and swimming plus excursions to cattle ranches, nearby Mt. Lemmon and Old Mexico (Fig. 9).

The Section 12 map (Map 6) shows that at some point, the Guest House/Alberts House and the Hill/Hubbell House (excluded from Indian House Estates deed restrictions in 1949) were under independent ownership and situated upon their own parcels. In the early 1950s Indian House Estates acquired two more

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residences. According to the Hilemans, probably around 1954 Florindo (Flory) J. Perillo, built the residence known today as the Perillo/Keyes House at 5940 E. 5th Street. A non-contributor owing to its age, this Contemporary-style residence was part of a seven-acre plus property comprising lots #1, #2 and #7 of Indian House Estates. Perillo, an engineer and inventor, was well-known in Tucson for his "mountain" of approximately 80,000 cubic yards of earth facing 5th Street which he added to his property starting in the late 1960s. It was his wish to give the property some "character" and he also let pet goats wander on this mountain. (After Florindo Perillo's death in 1989, his widow gradually sold the three parcels. Lot #2, including the house, was sold to Paula Keyes, who converted the old family residence into a seven-unit supervisory care center named Indian House Gardens. Lot #1 was sold to the Holy Resurrection Orthodox Church as a site for a future sanctuary and lot #7 was sold to Gary Green, a used-car dealer.) Also around 1954, Maurice Jay built what is known today as the Jay/Ginsburg House, 340 N. Indian House Road. The property included lots #4 and #5 of Indian House Estates. Maurice Jay was the owner of the Speedway Liquor Store. (This property was later sold to two Frenchmen and bankers from California, David Yeltson and his brother. Around 1998, with the 1949 deed restrictions due to expire, Michael and Lisa Ginsburg bought both lots which they subsequently subdivided.)

The first instance of re-subdivision activity began prior to 1956 when the Kane family evidently purchased additional land near 310 N. Indian House Road. Excluded from the 1949 Indian House Estates deed restrictions, in 1956 the family had Kane Estates platted, an act probably not appreciated by the adjacent Indian House residents. Kane Estates was a 17-parcel subdivision surrounding a curvilinear cul-de-sac, Wendrew Lane (Map 7). Wendrew Lane was named after Wendy and Andrew Vactor, grandchildren of Marvin and Fan Kane. Parcels were irregular in size, incorporating the Kane House on lot #3, and were much smaller than those of Indian House Estates to the north. The houses subsequently built in Kane Estates were Ranch style residences of red brick construction.

As the years progressed, Indian House Estates gradually acquired three more houses, all of which conformed to the earlier-established stylistic character. The residence known today as the Martin House (#13), 358 N. Sahuara Avenue, was

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built in 1957 of stuccoed double-brick. The Pueblo Revival-influenced Matsushino House (#C), 348 N. Sahuara Avenue, was built in 1996 by the daughter of Walter and Ruth Hileman, Karen, and her husband, Gilbert Matsushino. Owned by Tim and Jane Reckart, the Reckart House (#8), 410 N. Sahuara Avenue, was built around 1997.

In 1999, the fifty-year deed restrictions of 1949 expired. These restrictions had ensured low-density development on large two- to four-acre lots. This expiration subjected the subdivision to the prevailing R-1 zoning which stipulates low-density, single-family residential development on much smaller lots than those of Indian House Estates. As previously mentioned, near the time the deed restrictions expired, the house on lot #5 came up for sale. The current owner, having purchased adjacent lot #4 to the north as well, subdivided this property and created Sonoran Village (a development of thirteen residences currently under construction). To preserve the character of the remainder of the subdivision, a new Declaration of Covents, Conditions and Restrictions for "Indian House Ranch Homes" was signed by ten property owners on March 24, 1999. A non-profit Arizona corporation, Indian House Community Association was created to serve as a homeowners' and community association. The Declaration stipulates that, unless otherwise provided, parcels shall be used only for residential purposes and not be less than one full acre in size. It also makes provision for the possibility of a future City of Tucson Historic Preservation Zone and the establishment of a charitable conservancy.

BIOGRAPHICAL INFORMATION

Throughout the years, a most interesting group of people has chosen to live in the natural desert enclave of the Indian House community. Most early residents came from the mid-western or the eastern United States. Former and current property owners have been professional people including industrialists, medical doctors, dentists, lawyers, university professors, realtors, state senators, teachers and resort owners plus those with strong interests in the applied arts, the decorative arts, furniture making and music. Added to this list have been subdivision developers, community activists, garden club founders, adult care center owners and colorful inventors. Dr. Walter and Ruth Hileman (from Indiana

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and Michigan), residents for fifty years, explained why they chose to live in Indian House Estates. They came to Tucson as part of the great movement of people following World War II and desired plenty of open space for their two "frisky boys." They felt their house was "out there in the desert." The following biographical information will focus upon a few of the earliest residents.

Charles Morgan Wood and Annie "Nan" Wood

(Nan Wood: Indian House [#9], 365 N. Indian House Road, Hill/Hubbell House [#D], 300 N. Indian House Road, Guest House/Alberts House [#E], 250 N. Indian House Road)

Charles Morgan Wood and Nan Wood purchased the tract that would later include Indian House Estates in 1926. Charles Morgan Wood, a retired manufacturer who had resided for a number of years in Dayton, Ohio, came to Arizona around 1923 with his wife, Nan, an artist. First as winter visitors, by 1925 the couple planned to make Tucson their permanent home. They became friends with influential Tucson residents such as Isabella Greenway (Arizona's first and only congresswoman who built the distinctive Arizona Inn in 1931) and author and Tucson booster, Harold Bell Wright. Mr. and Mrs. Wood purchased their piece of property in 1926 near the east Speedway home of their friend, Harold Bell Wright. Quite unexpectedly, Charles Morgan Wood died of pneumonia in February 1927. Nan remained in Tucson to realize the couple's dream to build a house.

According to his obituary notice, published in the Arizona Daily Star, February 11, 1927, the Woods had traveled extensively throughout the Southwest, spending much time in Arizona and New Mexico. Charles Morgan Wood, a book collector and avid historian of the Southwest, was engaged in gathering material for and writing a publication, Southwest Americana, at the time of his death. Having done much of his research at the Pioneer's Historical Society in Tucson, he was at that time attempting to write a history of the Apache and had just completed his version of the Camp Grant Massacre. A portion of this handwritten scholarship, photographs and other items can be found in the Charles Morgan Wood collection at the Arizona State Historical Society library in Tucson.

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According to her obituary notice, published February 6, 1961, in the Arizona Daily Star, Nan Wood lived in Tucson for more than thirty years where she was active in civic and artistic circles. She was associated with the Pima County Planning and Zoning Commission and served on the board of the Tucson Fine Arts Association. For many years she was a leader in the Palette and Brush Club, an organization of professional and amateur artists (Fig. 10). After selling her property to Senator Herbert d'Autremont and Mrs. Helen Congdon d'Autremont, Nan Wood relocated to the Arizona Inn. She moved to New York City in 1956 and died in 1961. Two daughters were mentioned in this obituary; Mrs. Harcourt Armory of New York City, and Mrs. Frederick B. Patterson of Dayton, Ohio.

Hubert H. D'Autremont and Helen Congdon D'Autremont (Nan Wood's property for 6 months, probably not residents)

In 1945 Mr. and Mrs. D'Autremont purchased Nan Wood's property, including all improvements thereon, for a very short period of time before selling the same to May S. Carr. According to his obituary notices of April 16/17, 1947, Senator Hubert H. d'Autremont was a Tucson banker, rancher and president of the senate in the 18th Arizona Legislature at the time of his death. He combined the duties of president of the Southern Arizona Bank and Trust Company with an active interest in Democratic politics, in civic affairs and in philanthropy. He was also a member of the bar and had specialized in constitutional law. Hubert H. d'Autremont was born in Duluth, Minnesota, February 19, 1889. He graduated from Cornell University with a law degree in 1911 and then practiced law in New York, Minnesota and, in 1915, in Bisbee, Arizona. Prior to becoming a permanent resident of Arizona in 1929, Mr. d'Autremont served throughout the world as a mineral explorer. According to her obituary notice of May 24, 1966, Helen Congdon d'Autremont was herself a philanthropist and very active in the political and civic life of the community. She helped found not only Tucson's chapter of the League of Women Voters but also the internationally renowned Arizona-Sonora Desert Museum. She also served as president of the Tucson Service Council of the National Urban League. During the 1960s she worked to make President Johnson's War on Poverty an effective force in Tucson and was an active proponent of desegregation.

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May S. Carr

(Indian House (#9), 365 N. Indian House Road, and the Carr/Newell House (#11), 330 N. Indian House Road)

May S. Carr purchased the property from the d'Autremonts in 1945. Married to a rancher from Sonora, May Carr, moved to Tucson as a widow with two children. She resided in Indian House and was responsible for the subdivision of Indian House Estates plus deed restrictions of 1949. Little additional information has been found about May Carr. Further research is needed to fill in the gap regarding this important contributor to the development of Indian House Community.

Marvin Kane and Fan Kane

(Kane/Beal House [#F], 310 N. Indian House Road)

Marvin and Fan Kane purchased a tract from Nan Wood sometime around 1944 when they had 310 Indian House Road built. Marvin Kane was a Cleveland businessman. (The Kane family owned the Kane Company, Ohio's largest wholesale distributor of furniture and appliances.) Fan Kane, the daughter of Samuel and Sall Morgenstern, was born in Cleveland, Ohio. She studied piano at Julliard School of Music and was married to Marvin Kane in 1923. The couple had two children, Jed and Alma (the future wife of David C. Vactor who worked for the Kane Company from 1939 to 1958). Marvin and Fan Kane moved to Tucson in the 1940s where in 1946 they became shareholders in the Rancho del Rio guest ranch resort. By 1958, the Kanes had bought out other shareholders and the Vactors had moved to Tucson. That same year, Marvin Kane died. The extended family owned and operated Rancho Del Rio where in 1965 they established the Tack Room Restaurant, Arizona's only five-star restaurant, under the direction of David C. Vactor. The Kanes eventually moved into the mansion they later converted into the Tack Room at 2800 N. Sabino Canyon Road.

Although trained as a concert pianist, Fan Kane gave up a promising musical career to concentrate upon work with brain-damaged children which she pursued most of her adult life. According to the *Arizona Daily Star*, in 1949 she established the Cerebral Palsy Foundation of Southern Arizona after working with a similar organization in her hometown of Cleveland. She also founded the

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Fan Kane Research and Habilitation Fund for Brain-Injured Children in 1960, offering programs in music therapy (based upon her own talents as a pianist), orthopedic surgery, psychiatric counseling, physiotherapy, speech therapy, private specialized schooling, dental care and tutoring. By 1978, other innovative ideas for the treatment of brain-damaged children included biofeedback and diet control. She received numerous awards in Arizona including the University of Arizona's department of elementary education 1982 Distinguished Citizen Award, and the Arizona Daily Star's 1981 Jefferson Award for public service. In interviews through the years, Fan Kane was always quoted as saying "I have too many things to do to die now." After a full and dedicated life, Fan Kane, a "Tucson institution," died at the age of 88 in December, 1990.

Van Cliburn

(Van Cliburn House [#6], 431 N. Indian House Road)

Van Cliburn, world-renowned concert pianist, owned 431 N. Indian House Road which he used as his desert retreat from 1960 to 1993. According to its current owner, Mr. Cliburn's mother may have resided there at some point as well. According to the internet, Van Cliburn was born in Shreveport, Louisiana, the son of Mr. and Mrs. Harvey Lavan Cliburn. From the age of three, he studied piano with his mother, Rildia Bee O'Bryan Cliburn, a pupil of Arthur Friedheim who was a pupil of Franz Liszt. His mother continued to be his only teacher until he entered the Julliard School of Music at age seventeen where he studied with Mme. Rosina Lhevinne. Van Cliburn rose to fame at age 23 during the height of the Cold War when in 1958 he won the first International Tchaikovsky Competition in Moscow. In America, his recording of the Tchaikovsky Piano Concerto No. 1 became the first classical recording to go platinum. The excitement created by Van Cliburn's remarkable Moscow achievement catapulted him to the forefront of the musical world and into a highly visible public life. Worldwide concert tours and rigorous recording schedules were greeted by sell-out crowds. Over the next decades Mr. Cliburn performed with virtually every major orchestra and conductor and in all the important international concert halls. In spite of his demanding concert career, Mr. Cliburn consistently recognized the need to foster aspiring young artists and he provided numerous scholarships to that end.

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ARCHITECTURAL SIGNIFICANCE

Pueblo Revival Style (Pueblo-Spanish Style) (1910-Present)

The Pueblo Revival style, also known as the Pueblo-Spanish style, was part of a significant, early twentieth-century, Anglo American regionalist movement which focused upon respect for tradition and historic preservation. Pueblo Revival was one of several Southwestern Revivals, including the Mission Revival and Spanish Colonial 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, influenced in part by a strong archaeological interest and a growing desire to promote the Southwest especially for tourism. (Pueblo Revival was, in fact, the style adopted by the Santa Fe Railroad for its hotels.) Found throughout New Mexico, southern Arizona, southern Colorado and California, Pueblo Revival is particularly common in Albuquerque and Santa Fe, New Mexico, where it persists today, in part because of architectural design controls in historic districts. Santa Fe was home to such noteworthy early practitioners as John Gaw Meem and William Penhallow Henderson (see following).

Pueblo Revival was based largely upon Native Puebloan and Spanish prototypes, confined to New Mexico and northern Arizona, which comprised one of the few truly regional architectures of what is now the United States. The traditional settlement pattern of New Mexico Puebloans and the Hopi on Arizona's Black Mesa concentrated households in very compact, agricultural villages (pueblos) near clan-owned, cultivated fields. The typical Puebloan village is characterized by a closely-built grouping of houseblocks generally clustered about some form of open space such as a plaza. Puebloan dwellings, pertaining to a single household within these houseblocks, consist of groupings of rectangular-plan, flat-roofed room units which are clustered and stacked like sugar cubes in multi-story situations or linearly arranged, in rowhouses. Made of natural materials such as puddled adobe, sun-baked adobe masonry (introduced by the Spaniards) or rubble stone masonry plus log beams (vigas) for roofs, the Puebloans utilize the compression shell construction system in which the building material comprises both structural support and covering.

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Spanish Colonial buildings were rectilinear-plan, flat-façade, flat-roofed, adobe, detached or rowhouse types constructed by a pre-industrial building process with roots in prior Mesopotamian- and Mediterranean-influenced, Moorish Spain. (The Spanish colonists also had gable-roofed, domestic architecture which was dominant along the California coast and the region around St. Augustine, Florida.) The parapeted, flat-roofed variant was dominant in southern Arizona and along the Rio Grande. The Puebloans adopted from the Spaniards adobe construction technology, the beehive oven, the indoor fireplace, the use of metal tools to shape wooden members and the introduction of doors and windows. Inspired by these prototypes, Anglo-American architects adapted early Puebloan and Spanish forms and nostalgic materials into their contemporary, Pueblo Revival style designs.

HISTORIC ARCHITECTS

William Penhallow Henderson

The architect of Indian House (#9), 364 N. Indian House Road, built in 1929, William Penhallow Henderson resided in Santa Fe, New Mexico, where he had met Charles Morgan and Nan Wood during their tours of the Southwest. According to Ann Leenhouts, current owner and construction superintendent for the restoration of Indian House, Nan Wood and William Henderson were brought together through their shared vocation as painters. One of the original members of the Santa Fe artist's colony, known principally for his regionalist work, Henderson's paintings sell today in the forty- to sixty-thousand dollar range. He was also a highly skilled furniture designer of pieces inspired by the Spanish Colonial tradition (Fig. 13). A multi-faceted artist, Henderson was also the architect who designed Santa Fe's Wheelright Museum building as well as the 1929 renovation of Sena Plaza, a contemporary Santa Fe landmark.

According to Robert A. Ewing, former director of New Mexico's Museum of Fine Arts, William Penhallow Henderson was born in 1877 in Medford, Massachusetts, to parents who shared a deep interest in the arts. At the age of two, the family moved to Texas for several years to attempt cattle ranching. This experience of life in the West greatly influenced Henderson, particularly his love

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of horses and riding. At some point, young Henderson and his mother traveled to Santa Fe in a wagon, and he saw the place he would choose as his home thirty years later. The family returned to Massachusetts where young Henderson studied art. He attended the Boston Museum of Fine Arts School, under the direction of Edmund C. Tarbell, who believed in the classical method of training artists. An excellent student, Henderson won the Paige Traveling Scholarship in 1901 which gave him the opportunity to study the Old Masters and Impressionists in Europe. Upon his return to the United States, Henderson moved to Chicago as an instructor at the Chicago Academy of Fine Arts. During a summer trip to Mexico and Arizona in 1904, Henderson rediscovered his interest in the Southwest and produced paintings and sketches depicting Native American subjects, so important later in his life.

In 1905 Henderson married Alice Corbin, a gifted poet, prose writer and critic, whom he met soon after his arrival in Chicago. According to the couple's daughter, Alice Rossin, William Penhallow Henderson and Alice Corbin continually artistically cross-pollinated each other in their creativity (Fig. 14). Commissioned in 1915 to do the murals for Frank Lloyd Wright's Midway Gardens, a prestigious assignment, Henderson was accompanied by Alice to complete the project under cold, damp conditions. She contracted tuberculosis and, told she had but one year to live, the family moved to Santa Fe where Alice was placed in the care of a sanitarium. Fortunately Alice recovered her health and the couple were able to flourish in Santa Fe.

Henderson is best known as a colorist. His drawings, paintings and murals, characterized by strength of composition, a sense of movement, a rich palette and choice of subject matter, indicate the artist's passionate involvement with the land and people of New Mexico (Fig. 15). However, gifted with other equally remarkable talents, as a young man Henderson had also studied engineering and undoubtedly had observed the great architecture of Europe during his period of study overseas. He was also well aware of the work of Frank Lloyd Wright. When Henderson moved to Santa Fe, he greatly admired its adobe architecture. In 1926, he established a construction company, the Pueblo-Spanish Building Company, a full-service operation which encompassed all aspects of construction and employed men from the community as laborers. Henderson built a number of houses, including one for his family, doing some of the hand-

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work (such as wood carving) himself. He also designed and built in 1939 the House of Navajo Religion, known today as The Wheelwright Museum of the American Indian.

Starkweather & Morse

The Tucson firm Starkweather & Morse was responsible for the Pueblo Revival-style Van Cliburn House (#6), 431 N. Indian House Road, built in 1949. M. H. Starkweather (1891-1972), a prominent early architect, was born on November 10, 1891 in Chicago and grew up in Oshkosh, Wisconsin. He learned woodworking from his father and never received formal architectural training. He gained experience in construction by working for engineering and construction companies in British Columbia, Washington, Oregon and Los Angeles, California. He came to Tucson in 1915 and joined the office of William Bray, a pioneer architect and one of the organizers of the National American Institute of Architects. M. H. Starkweather eventually went into architectural practice and the blueprinting business. In 1917, he started the Tucson Blueprint Company, but sold it to enter World War I. On his return in 1919, he repurchased the business. In 1947 he sold the business again so he could devote himself solely to architecture. In 1945, Starkweather associated with Richard A. Morse under the firm name of Starkweather & Morse.

M. H. Starkweather was one of the founders of the Arizona Chapter of the AIA and in 1968 was named a Fellow for public service. He was chairman of the City Zoning Commission for eleven years, president of the Board of Health in 1926, and in 1924 was elected to the City Council. He designed the first rodeo arena in Tucson and later became Rodeo Chairman. Lilly Jettinghoff Starkweather, his wife, was a local conservationist who championed the use of desert planing for landscaping.

Starkweather designed numerous public buildings in Tucson. Among these were several public schools including Carrillo, Drachman, Bonillas, Doolen Junior High School and the Tucson High School stadium. In addition, Starkweather designed the charming Arizona Inn (listed in the National Register in 1988), the American Legion Club, additions to St. Mary's Hospital, and several houses in Tucson. Elsewhere in Arizona, he also designed the Women's Club in Safford, the Elks

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Indian House Community
Residential Historic District
Pima County, Arizona

Section Number 8 Page 25

Lodge in Nogales, the Casa Grande Hospital and buildings of the Amerind Foundation, Dragoon, Arizona.

Gordon Luepke

Gordon Luepke was the architect of the McLain/Rodgers House (#A), 364 N. Indian House Road, built in 1948. According to his obituary notice, Gordon Luepke moved to Arizona from Wisconsin in 1920. He earned a degree in fine arts at the University of Arizona in 1939 and worked closely with noted architect, Josias T. Joesler, during the 1940s until he opened his own firm.

Gordon Luepke was active on the Pima County Planning and Zoning Commission, where he worked to develop early zoning and floodplain regulations. He also served on the County Air Pollution Advisory Council. Mr. Luepke urged the adoption of master planning for dealing with growth in Tucson and Pima County and advocated low-density development for outlying suburban and floodplain areas. He felt the integrity and natural beauty of Pima County should be preserved and a community such as Indian House Estates undoubtedly epitomized his views. Mr. Luepke was also a member of the Arizona Chapter of the AIA and of the Board of Technical Registration from 1949 to 1956. He was awarded the Arizona Architects Medal in 1975.

Gordon Luepke designed numerous buildings in Tucson and southern Arizona. Among them were Palo Verde High School, Vail Junior High School, Casas Adobes Shopping Center and the Pima County Superior Courts building. He also designed the University of Arizona's College of Education, Modern Languages Building and Computer Center.

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Pima County, Arizona

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Residential Historic District
Pima County, Arizona

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National Park Service

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Indian House Community
Residential Historic District
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Interviews, Consultations

Robert Brey, retired title officer, Alex Kimmelman, historian, Blainey Korff, landscape architect and R. Brooks Jeffrey, curator College of Architecture, University of Arizona.

City of Tucson: Dave Taylor, city planner, J. T. Fey, city planner and Marty McCune, historic preservation administrator.

Indian House Community residents Walter Hileman, Ruth Hileman, Ann M. Leenhouts, John Swain, Heath Howe, John Rodgers, Pippa Newell, Gary Wagman, Richard Hubbell, Heather Alberts, Robert Beal, Tony Martin and Marge Kittle

Legal Documents

Various deeds (Pima County Recorder's Office) and deed restrictions supplied by Indian House Community residents

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National Park Service

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Section Number 10 Page 1

Indian House Community
Residential Historic District
Pima County, Arizona

UTM References:

See following District UTM's map (Map 8).

Verbal Boundary Description

The boundaries of Indian House Community Historic District are as shown on the included Historic District map (Map 1). Beginning at the intersection of an extension of the west boundary of lot #3 and the south curb line of 5th Street, then proceeding east following the south curb line of 5th Street to an extension of the west boundary line of lot #4, then turning south and following the west boundary lines of lots #4, #5, to the southwest corner of lot #5, then proceeding east along the south boundary of lot #5 to the southeast corner of lot #5, then proceeding south along the east boundary of lots #AA, #11, #DD and #EE, to the northeast corner of Kane Estates, then proceeding west along the north boundary of Kane Estates to the northeast corner of Kane Estates Lot #3, then proceeding south along the east boundary of lot #3 to the southeast corner, then proceeding west along the south boundary of lot #3 to the southwest corner, then proceeding north along the west boundary of Lot #3 to the northwest corner, then proceeding west along the north boundary of Kane Estates to the northwest corner, then proceeding southwest along an irregular line which follows the west boundary of Kane Estates to the intersection with a line which is an extension of the south boundary of lot #14, then proceeding west along this line which becomes the south boundary of lot #14 and beyond to an intersection with the east curb line of Sahuara Street, then proceeding northwest, then north along the east curb line of Sahuara Street to the intersection of a line which is an extension of the north boundary of lot #8, then proceeding east to the northeast corner of lot #8, then proceeding north along the west boundary of lot #6 to the southwest corner of lot #3, then proceeding north along the west boundary of lot #3 to the intersection of a line which is an extension of the west boundary and the south curb line of 5th Street.

Boundary Justification

The boundaries of the Indian House Community Residential Historic District were chosen to reflect in part the general boundaries established by the new deed

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Section Number 10 Page 2

Indian House Community
Residential Historic District
Pima County, Arizona

restrictions of 1999. The boundaries also include properties excluded from the current deed restrictions which otherwise qualify as contributors. The historic district boundaries include most of the large original lots and all six historic contributing houses. Also included are two historic non-contributing houses and three non-contributing houses of recent construction. There are two historic archaeological ruins and two sites within the district boundaries. This is the core area of the Indian House Community which expresses its character and substance.

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Section Number photographs Page 1

Indian House Community
Residential Historic District
Pima County, Arizona

PHOTOGRAPHS

The following information is the same for all photographs:

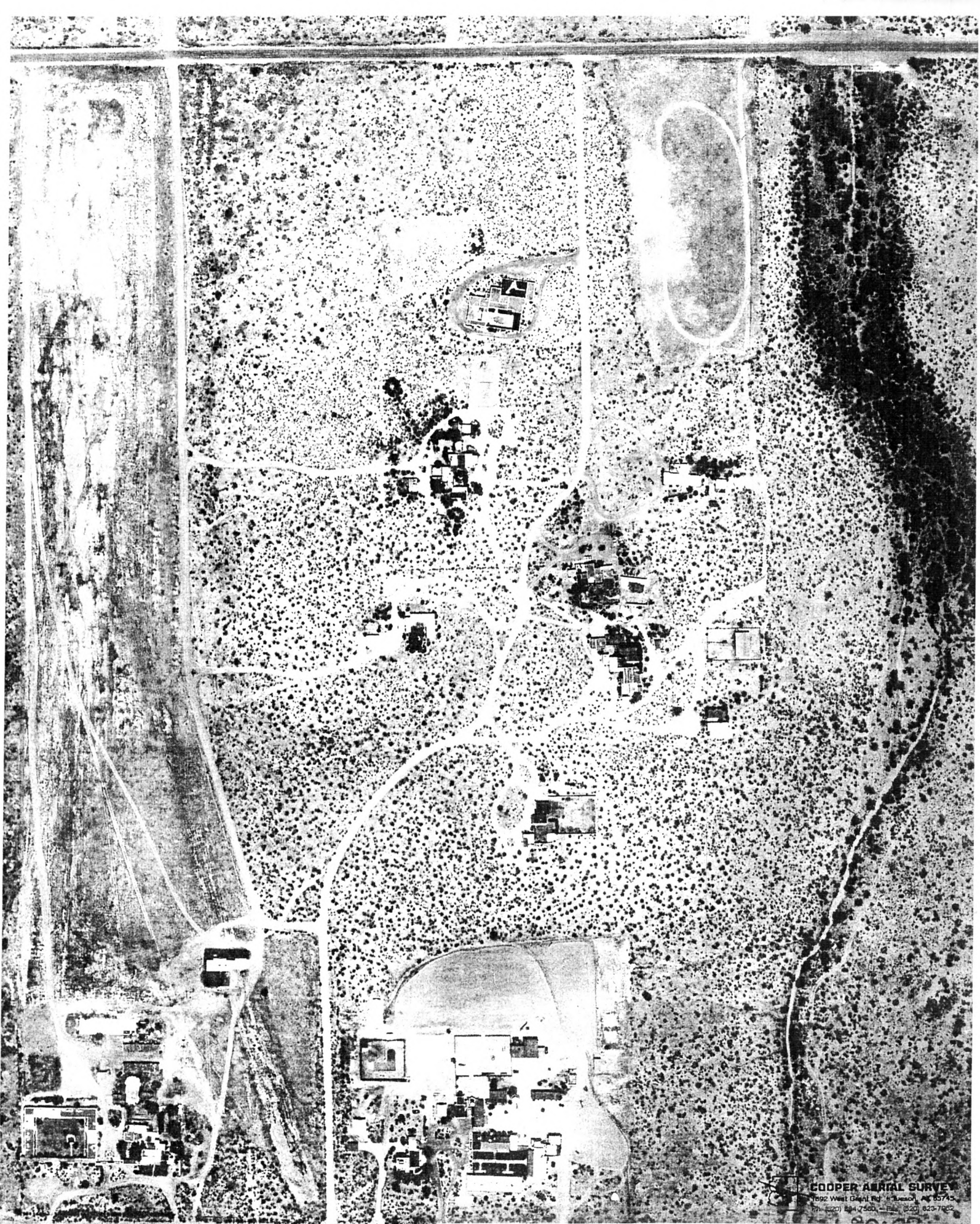
Photographer: R. Comey

Date: May 26, 2000

- 1) Indian House (#9), 365 N. Indian House Road
Camera Direction: SW
- 2) Hill/Hubbell House (#D), 300 N. Indian House Road
Camera Direction: east
- 3) Van Cliburn House (#6), 431 N. Indian House Road
Camera Direction: southwest
- 4) McDonald/Hileman House (#B), 315 N. Indian House Road
Camera Direction: west
- 5) Carr/Newell House (#11), 330 N. Indian House Road
Camera Direction: southeast
- 6) Kane/Beal House (#F), 310 N. Indian House Road
Camera Direction: southeast
- (7) Horse Stable Ruin (#G), Hill/Hubbell property, 300 N. Indian House Road
Camera Direction: southwest

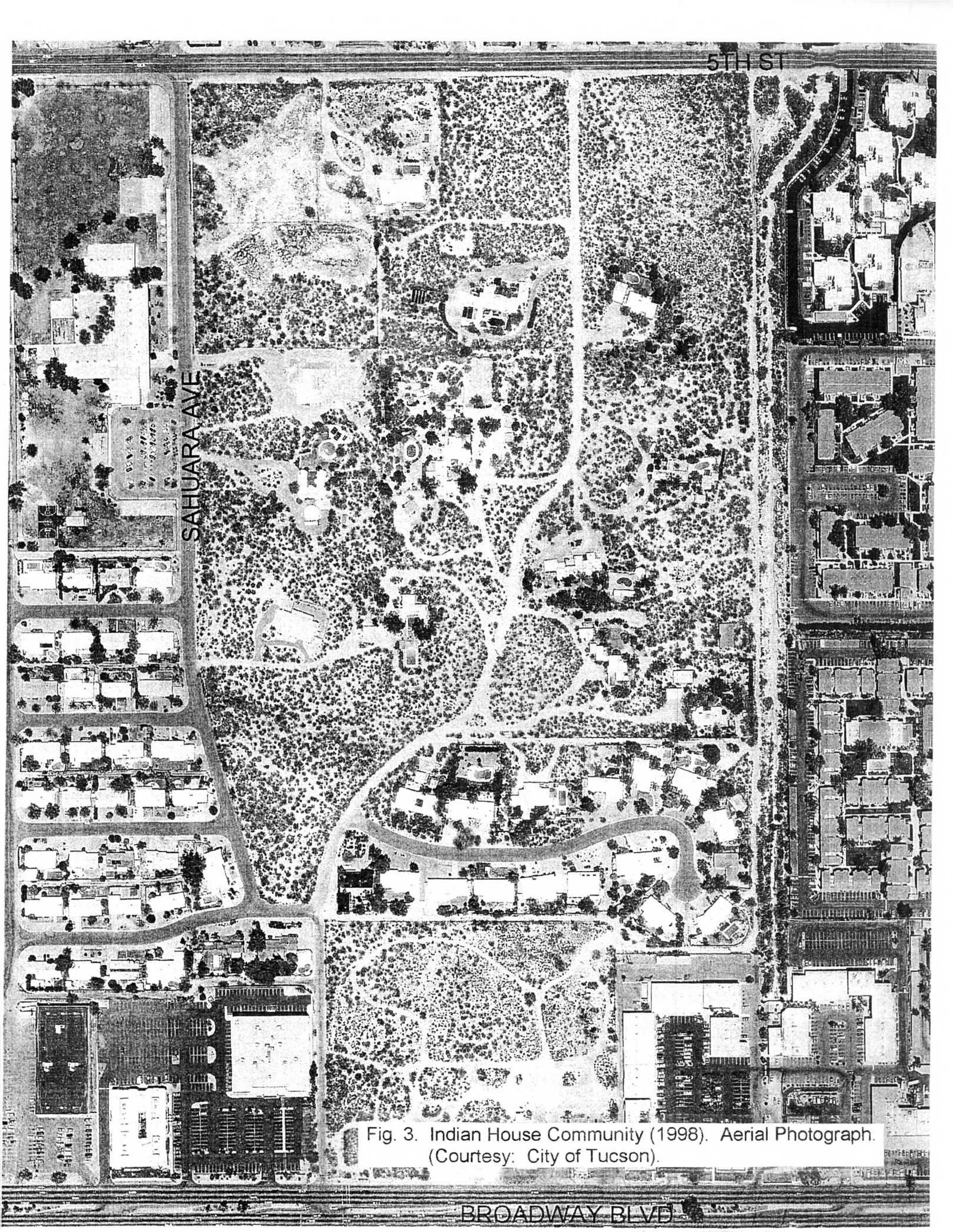


Fig. 1. Indian House Estates (around 1950). Aerial Photograph. (Courtesy: Walter and Ruth Hilleman).



COOPER AERIAL SURVEY
1092 West Grand Rd. • Tucson, AZ 85745
PH: (520) 884-7500 • FAX: (520) 823-7900

Fig. 2. Indian House Estates (1953). Aerial Photograph.
(Courtesy: Cooper's Aerial)



5TH ST

SAHUARA AVE

Fig. 3. Indian House Community (1998). Aerial Photograph.
(Courtesy: City of Tucson).

BROADWAY BLVD

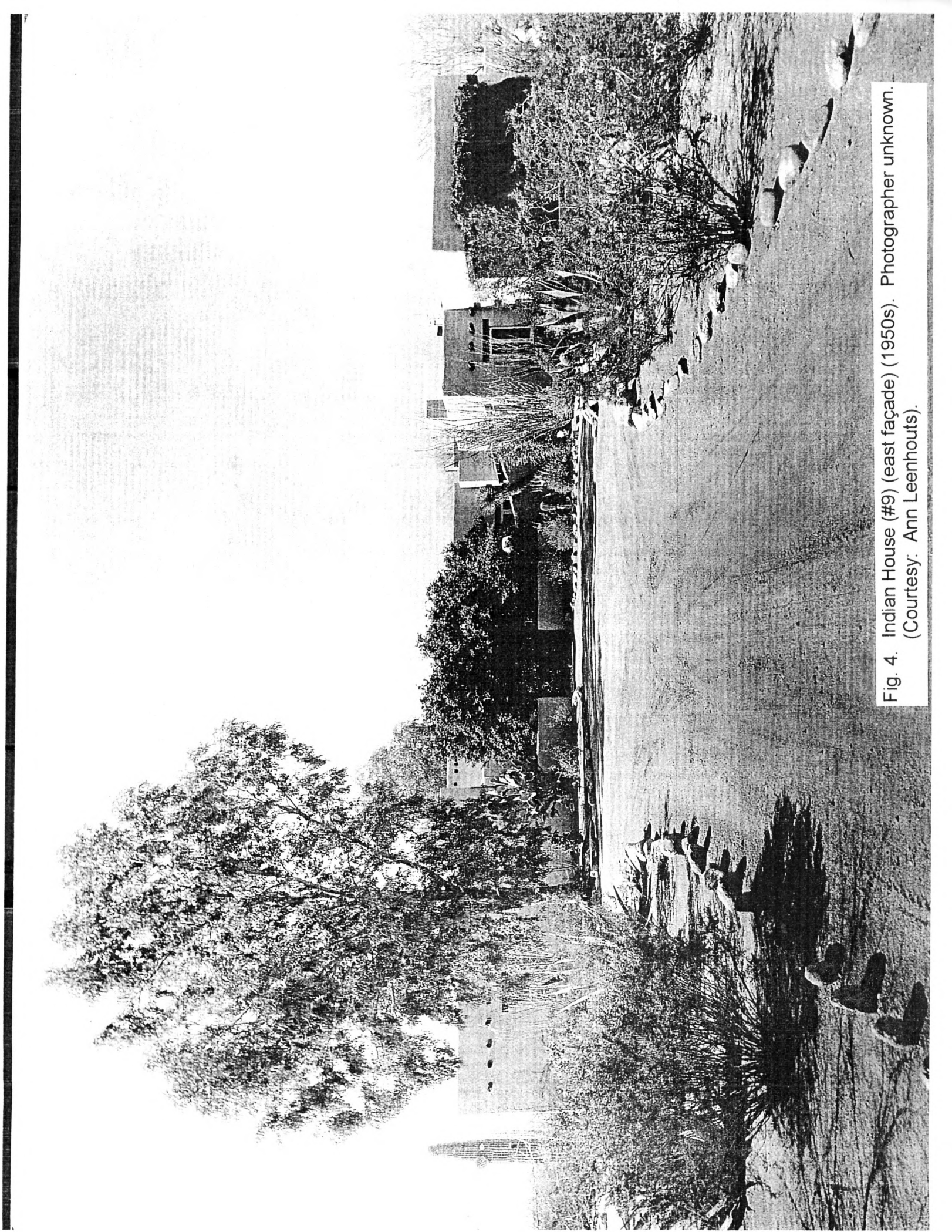


Fig. 4. Indian House (#9) (east façade) (1950s). Photographer unknown.
(Courtesy: Ann Leenhouts).

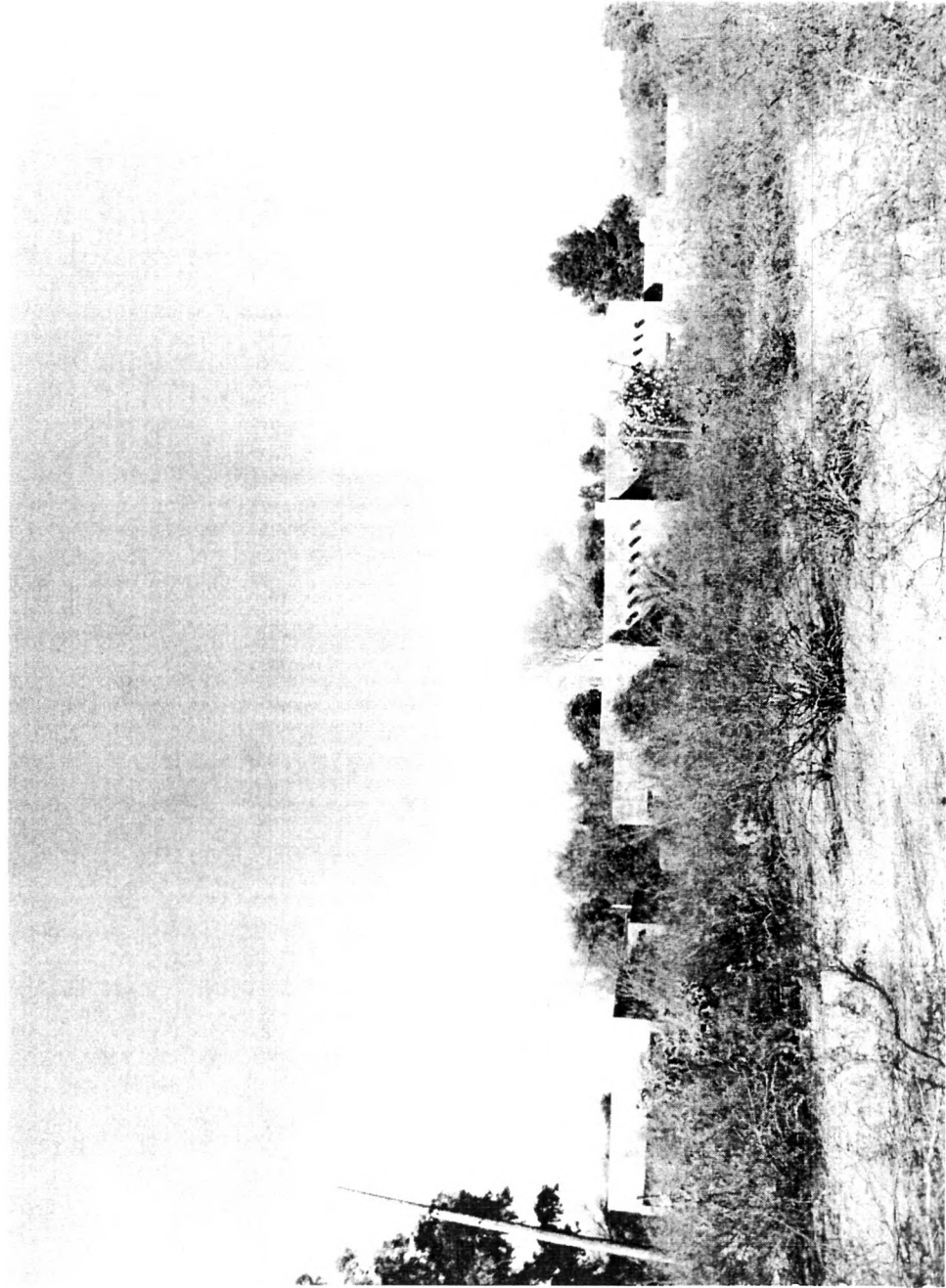
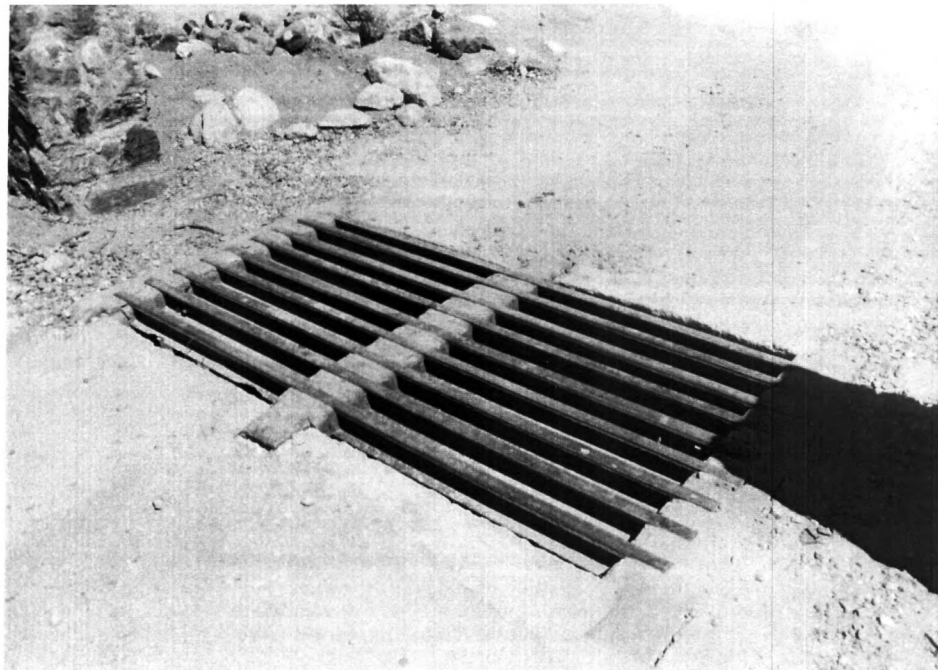


Fig. 5. Hill/Hubbell House (#D), built 1934, photograph by Ralph Comey.



(a) Ruins of Horse Stable (#G) near Hill/Hubbell House
(in use from around 1929-1950), photograph by Ralph Comey



(b) Recently re-built 1930s Cattle Guard, near Indian House (#9),
photograph by Ralph Comey.

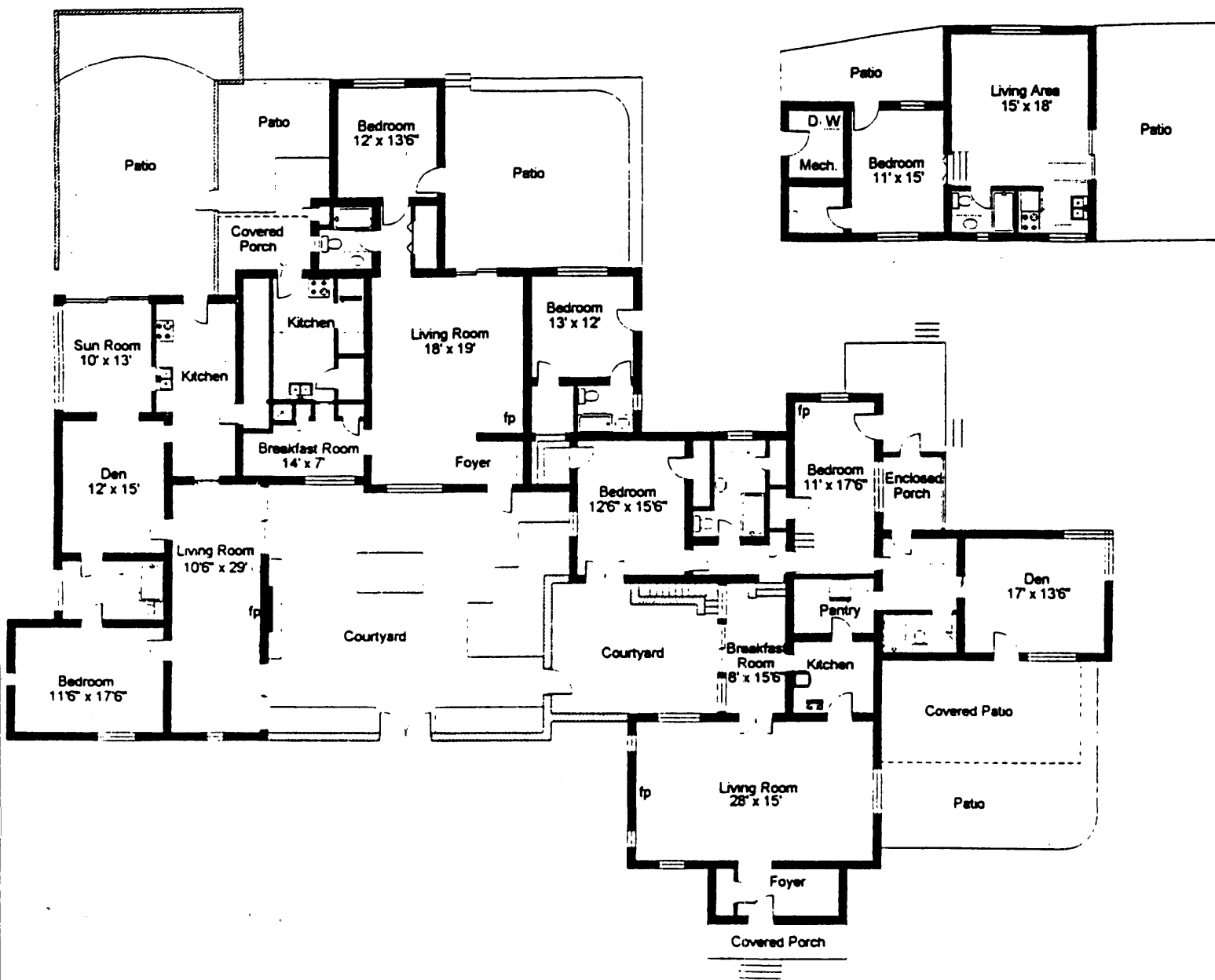


Fig. 7. Plan, Indian House (#9) (north wing with foyer by W. P. Henderson, 1929).

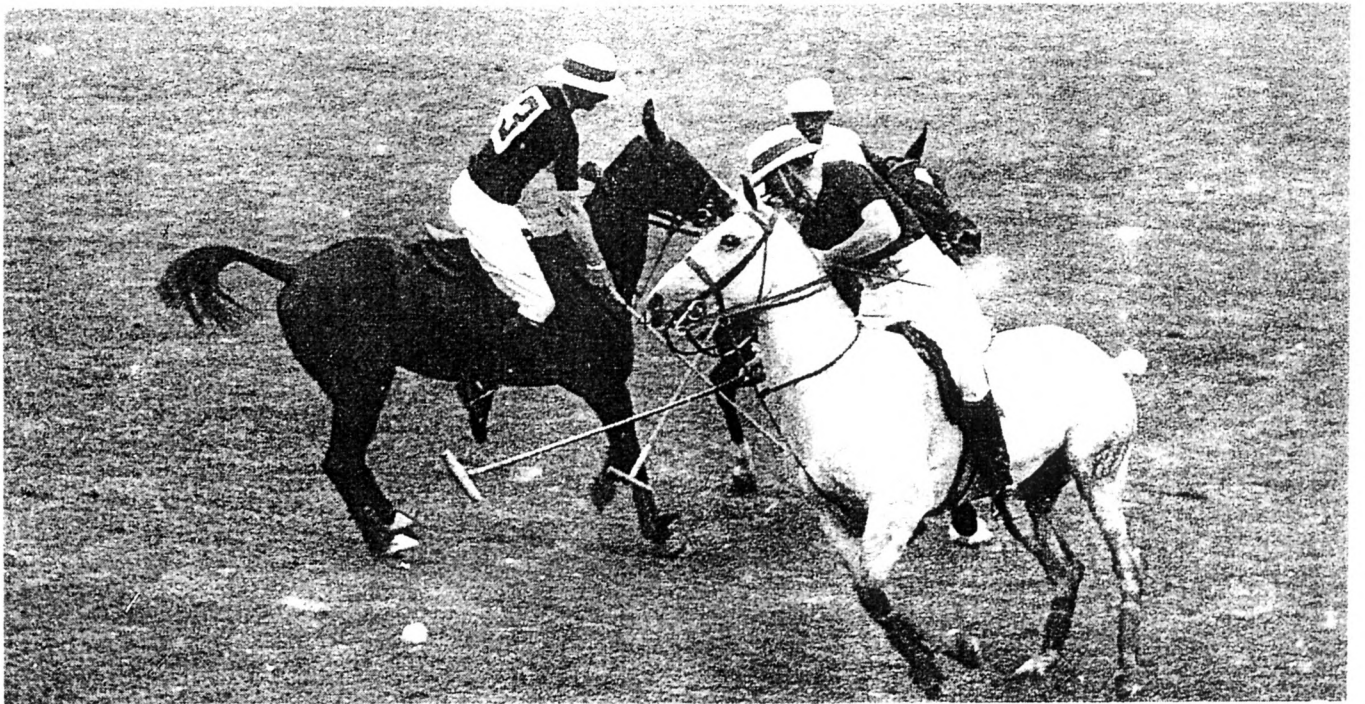
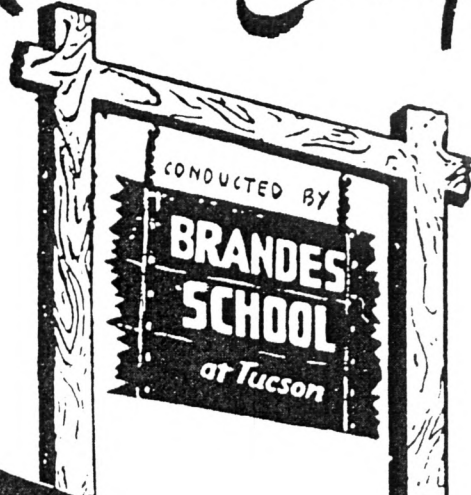


Fig. 8. Playing Polo (early photograph).

the Brandes Ranch Camp

FOR
BOYS and GIRLS



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NOTICE: THIS MATERIAL MAY BE PROTECTED BY
ARIZONA HISTORICAL SOCIETY (ARHS) CODE (TITLE 17)

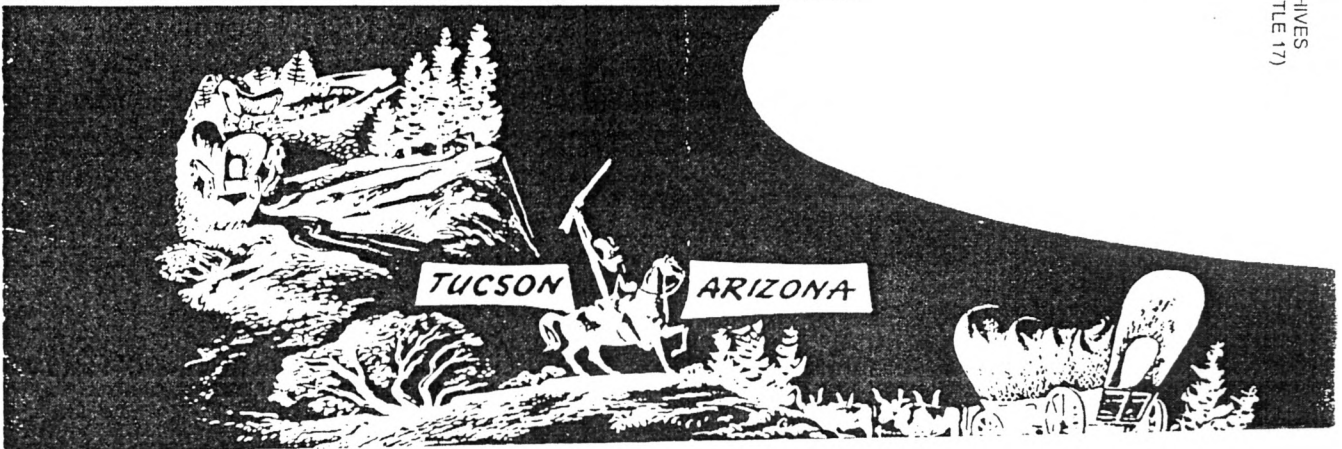
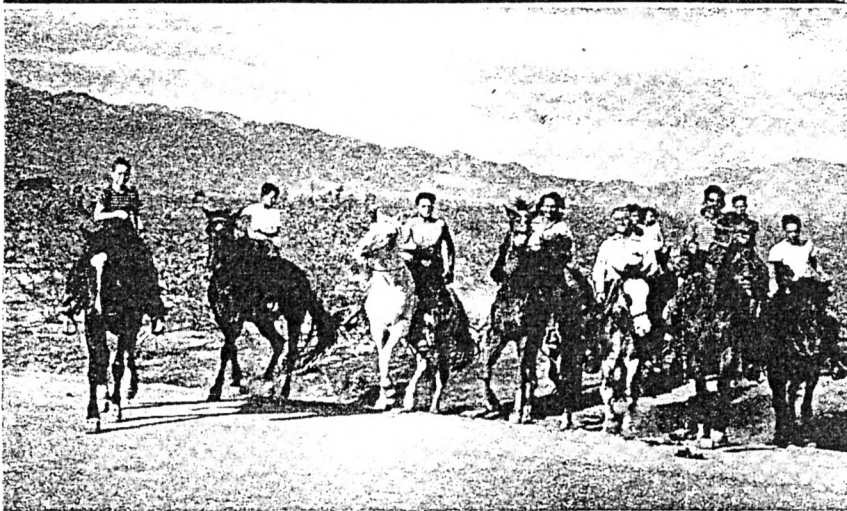


Fig. 9. Brandes Ranch School brochure cover (date unknown).
(Courtesy: Arizona Historical Society.)

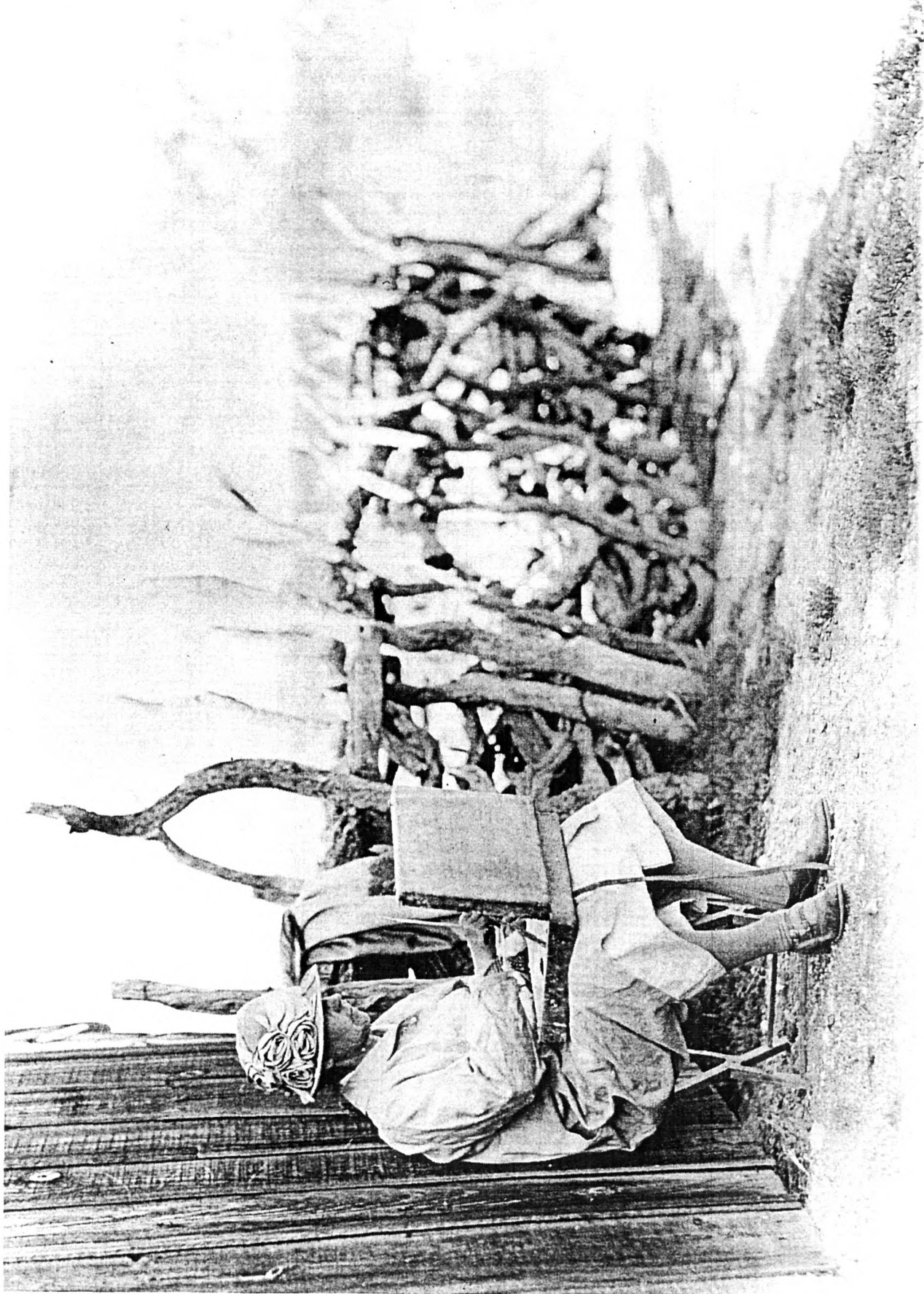
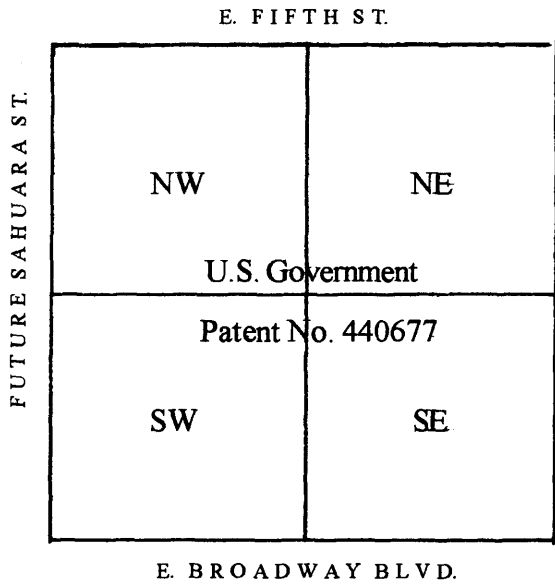
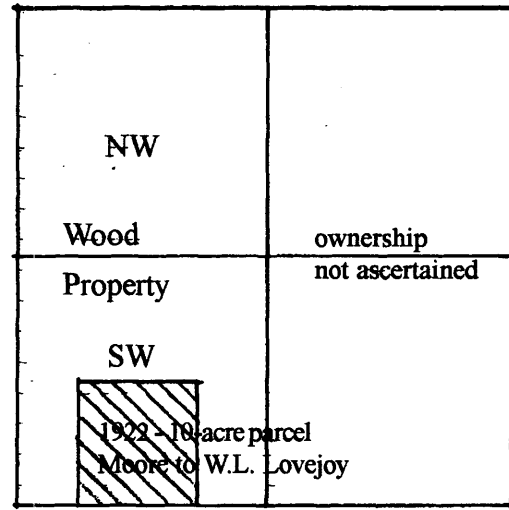


Fig. 10. Nan Wood (around 1926). Photographer unknown.
(Provided by Ann Leenhouts courtesy Arizona Historical Society.)

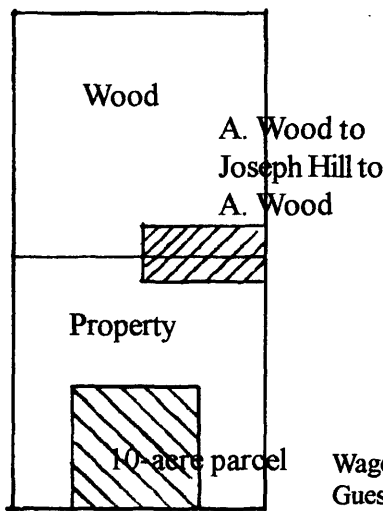


1914 - PROPERTY OF LEON MOORE
(Southeast Quarter of S12, T14S, R14E)

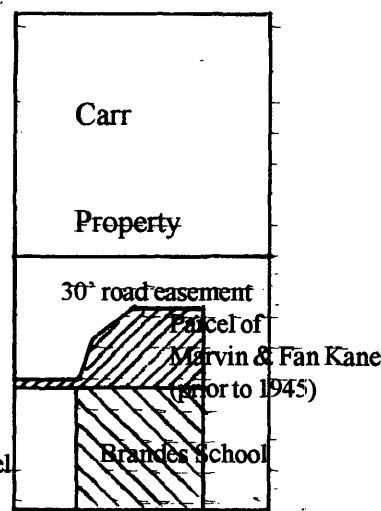


1926 - PROPERTY OF
CHARLES & NAN WOOD
(Western 1/2 of Southeast Quarter)

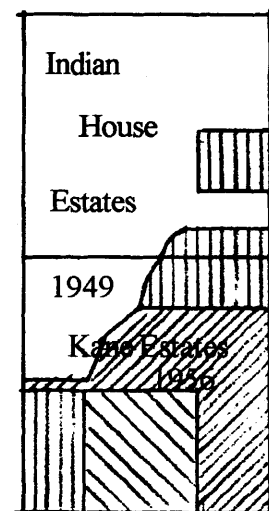
HATCHES = Exclusions/Transactions



1934 - PROPERTY OF
NAN WOOD



1945 - PROPERTY OF
MAY CARR

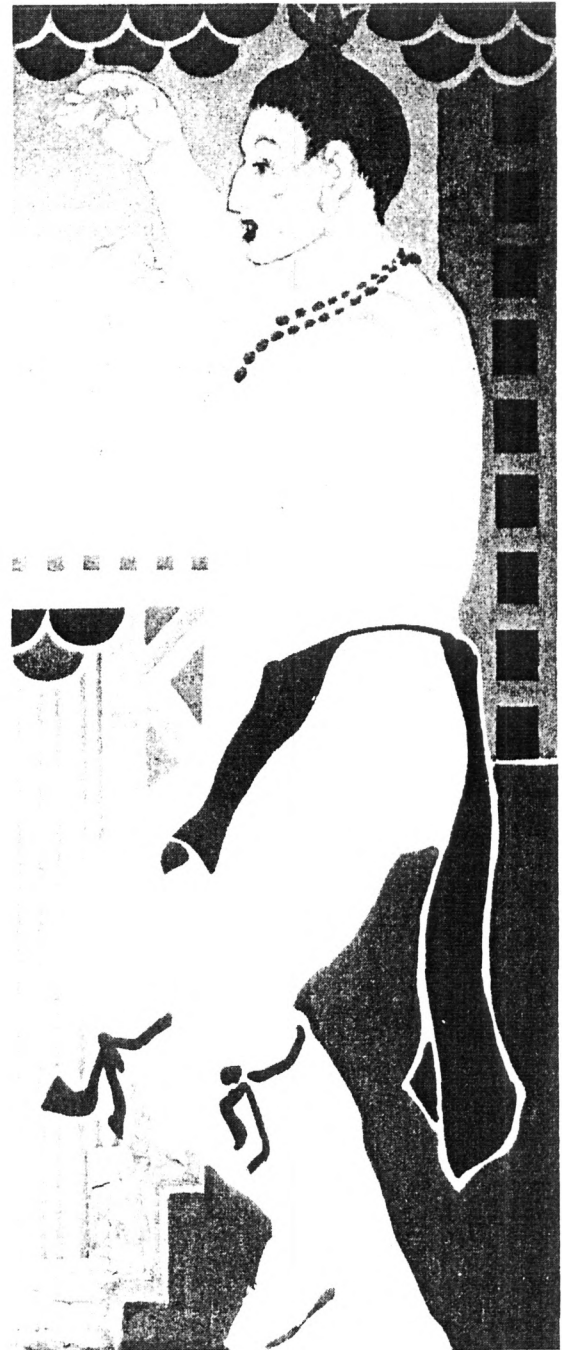
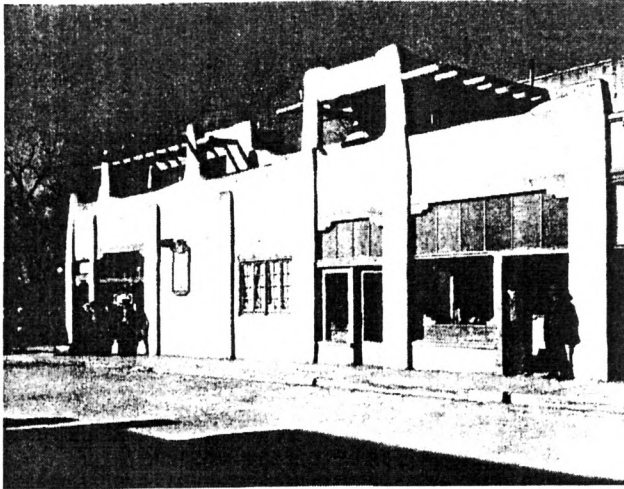


1949-1956
INDIAN HOUSE
ESTATES

**INDIAN HOUSE COMMUNITY
CHAIN OF TITLE - 1914 - 1956**



Fig. 12. Corral with burro. Indian House (#9) (around 1950). Photographer unknown. (Courtesy: Ann Leenhouts).



Above, *The Santa Fe Railroad Ticket Office on the southeast corner of the plaza, 1926.*
 Below, *Interior of the Santa Fe Railroad Ticket Office shortly after its remodeling in 1926. All interior woodworking, furniture, fixtures, and murals were done by Henderson.*

This clown mural, painted by Henderson for the Santa Fe Railroad Ticket Office, shows the influence of paintings such as Awa Tsireh's "Buffalo Man—Buffalo Dance."

Fig. 13. Design Work by William P. Henderson (Santa Fe, 1926).
 (*El Palacio* 1987: 26).



Fig. 14. Alice Corbin and William Penhallow Henderson (around 1937).
(*El Palacio* 1987: 41.)

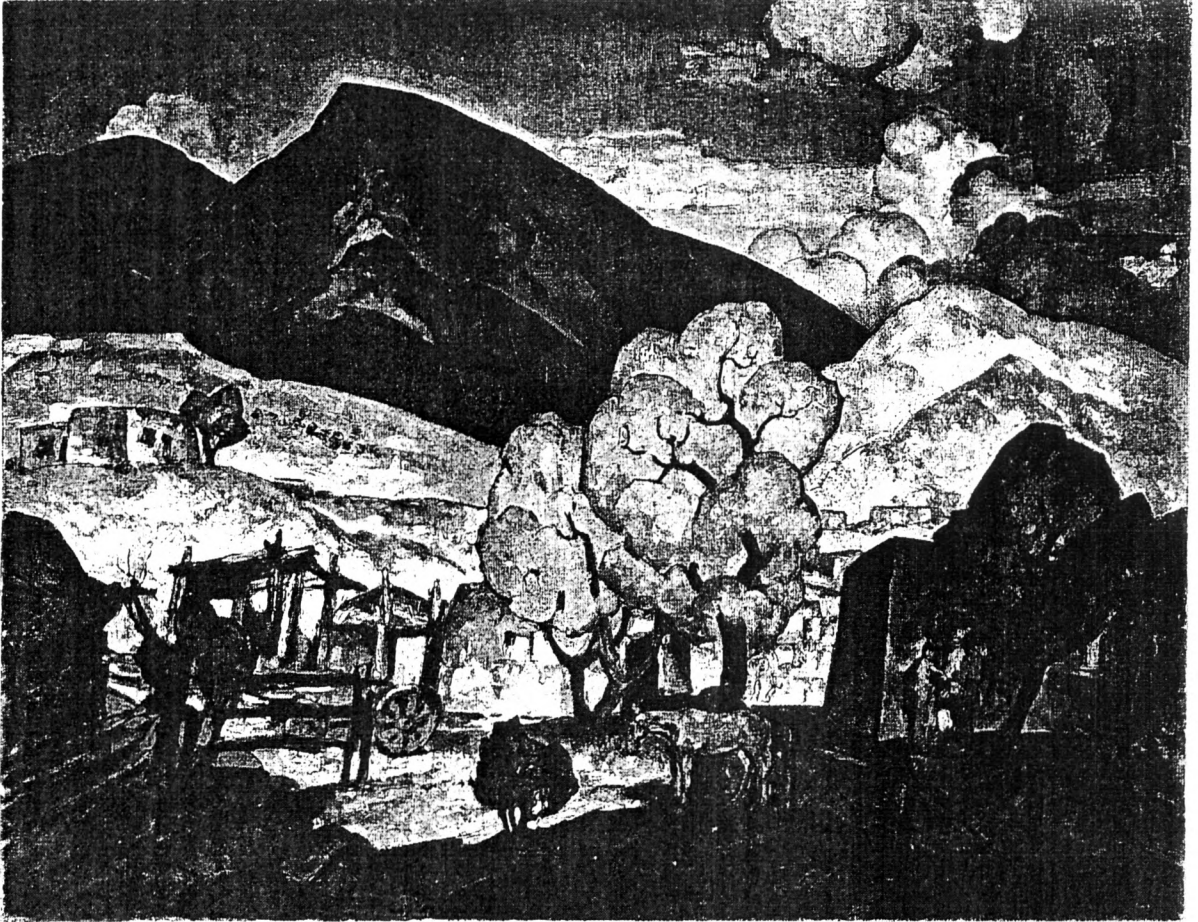
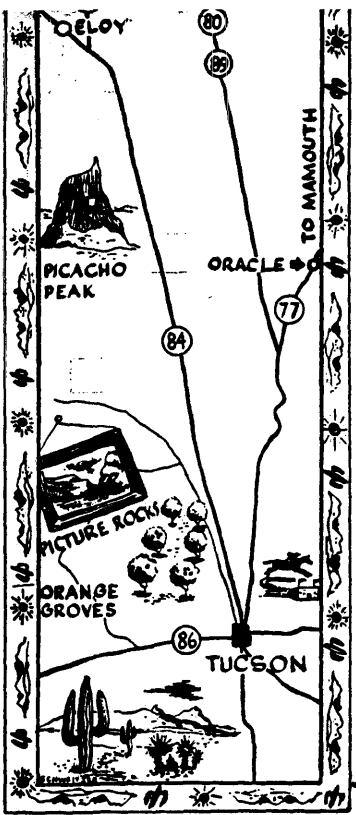
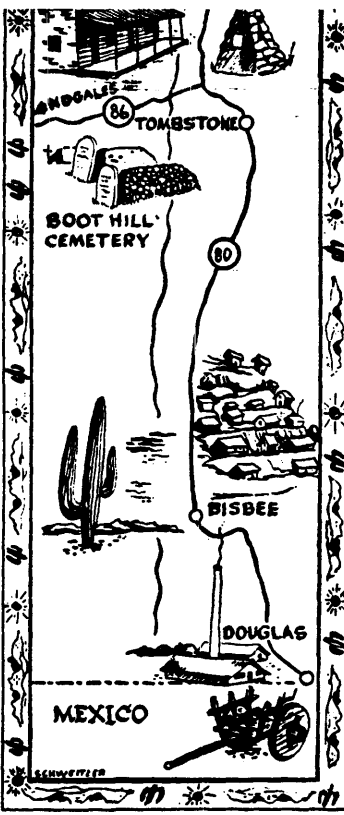


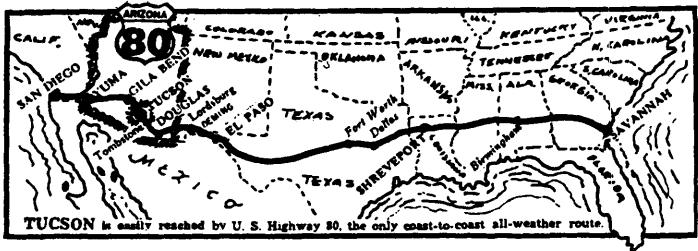
Fig. 15. "Lucero's Place, Springtime" (around 1920), by William P. Henderson. (*El Palacio* 1987: cover).



DRIVE NORTH ON ORACLE ROAD



TAKE SOUTH SIXTH TO EL PASO SIGN



GUEST RANCHES NEAR TUCSON

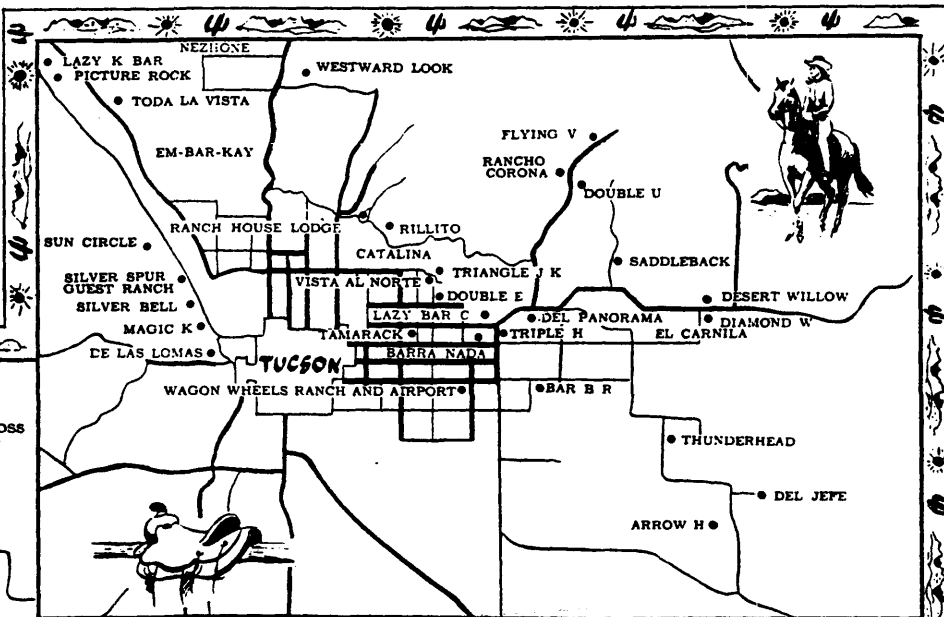
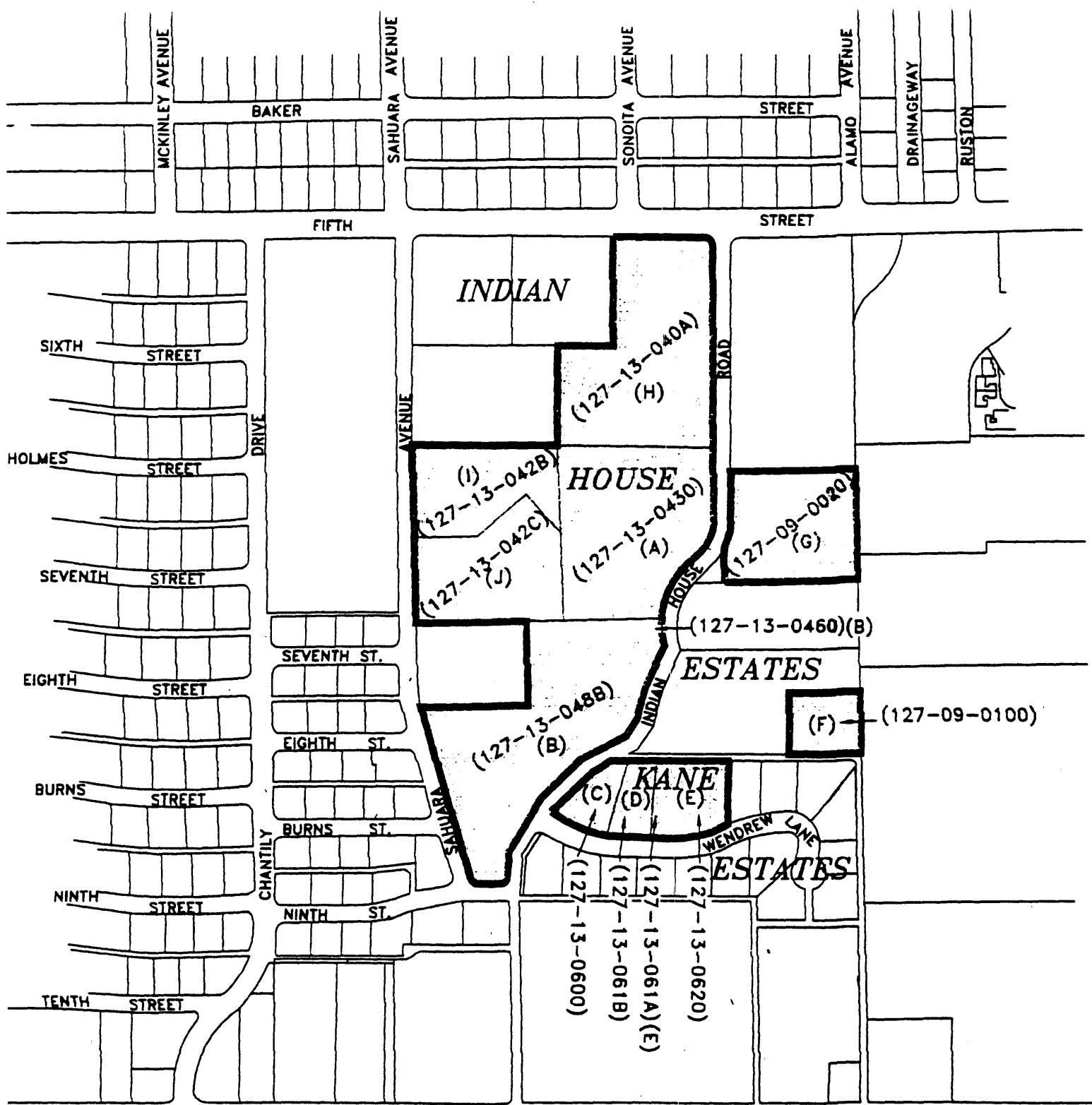


Fig. 16 - Guest Ranches around Tucson (around 1945)
(Courtesy: Arizona Historical Society).

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PT





BROADWAY BLVD.
**EXHIBIT TO ACCOMPANY DESCRIPTION OF
 PROPERTY**

TO BE INCLUDED INTO
INDIAN HOUSE RANCH HOMES
 SE 1/4 OF SECTION 12, T. 14 S., R. 14 E., G.S.R.M.,
 PIMA COUNTY, ARIZONA

LEGEND

- (P) PARCEL DESIGNATION LETTER
- TRACT BOUNDARY LINE

(127-00-0000) ASSESSOR PARCEL No. of included parcels

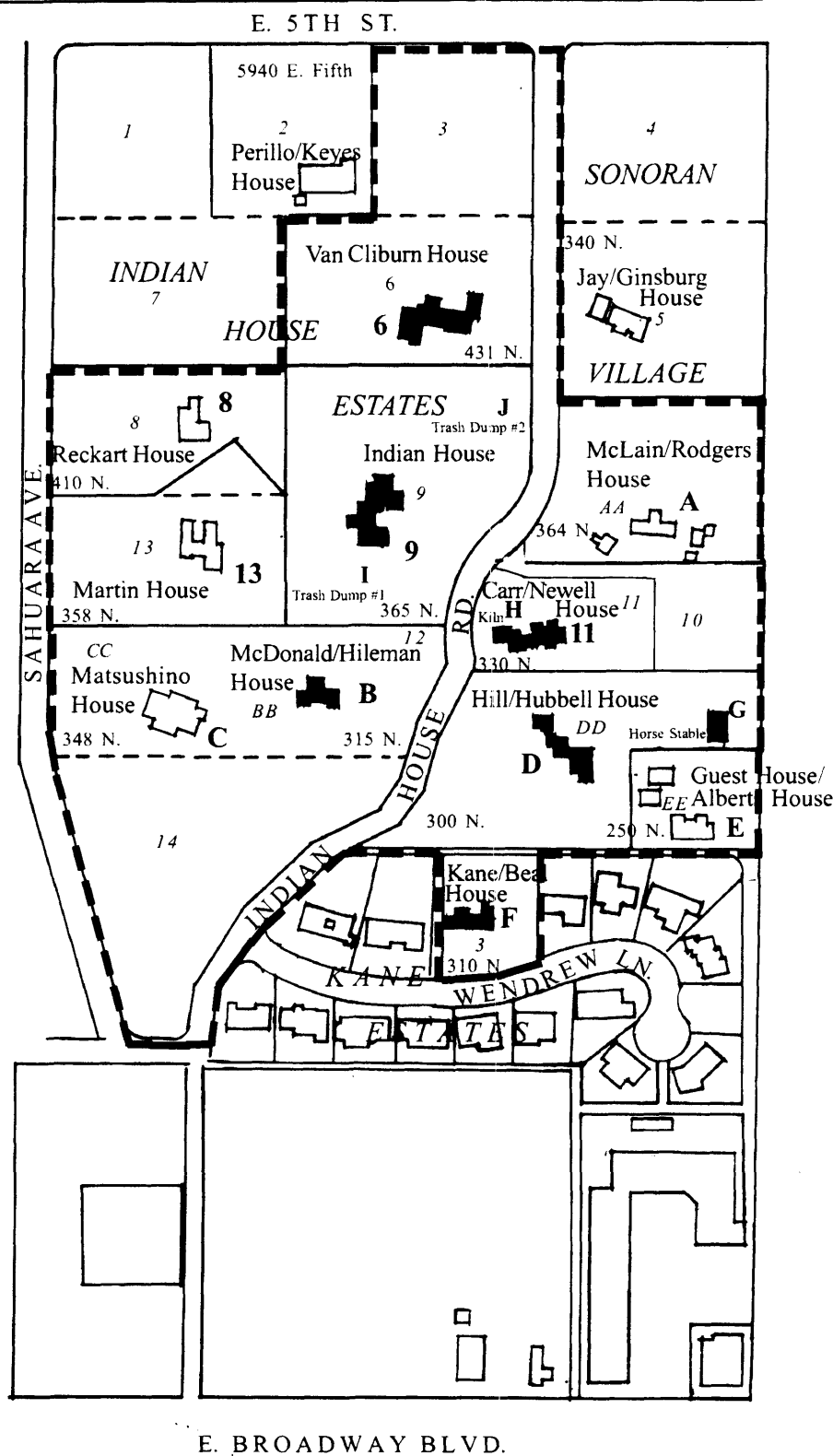


1"=400'



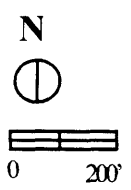
WLB# project No. 198053 A 001 1000
 REVISED 2-08-99 N:\198053\indian-hs.dwg

Map 3. Area of New Deed Restrictions. Indian House Community.

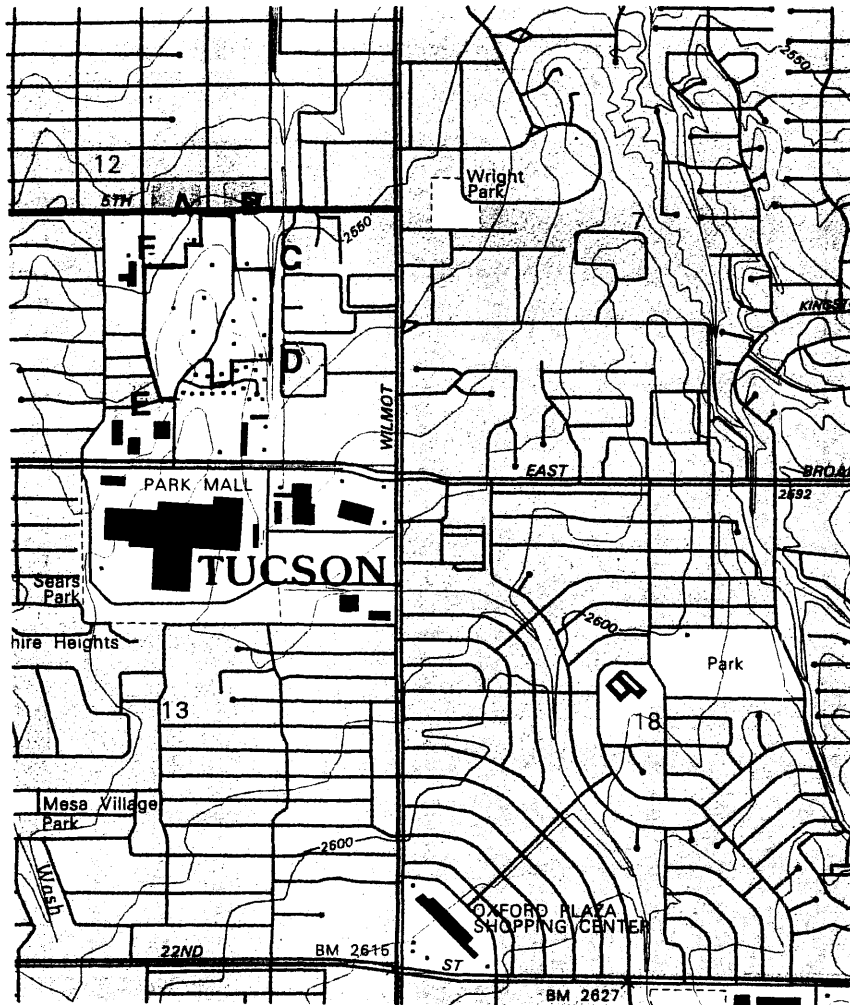


- Contributors
- Non-Contributors

INDIAN HOUSE COMMUNITY
HISTORIC DISTRICT



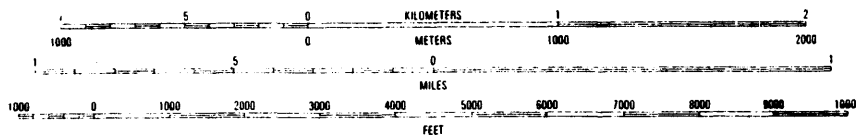
Map 1



DISTRICT UTM'S

- A** 12/512750E/3565810N
- B** 12/512850E/3565810N
- C** 12/512970E/3565640N
- D** 12/512970E/3565350N
- E** 12/512620E/3565210N
- F** 12/512570E/3565640N

SCALE 1:24 000



CONTOUR INTERVAL 10 FEET
NATIONAL GEODETIC VERTICAL DATUM OF 1929
 TO CONVERT FEET TO METERS MULTIPLY BY 0.3048
 TO CONVERT METERS TO FEET MULTIPLY BY 3.2808

TUCSON EAST QUADRANGLE 7.5' MAP

**INDIAN HOUSE COMMUNITY RESIDENTIAL HISTORIC DISTRICT
 TUCSON, PIMA COUNTY, ARIZONA**

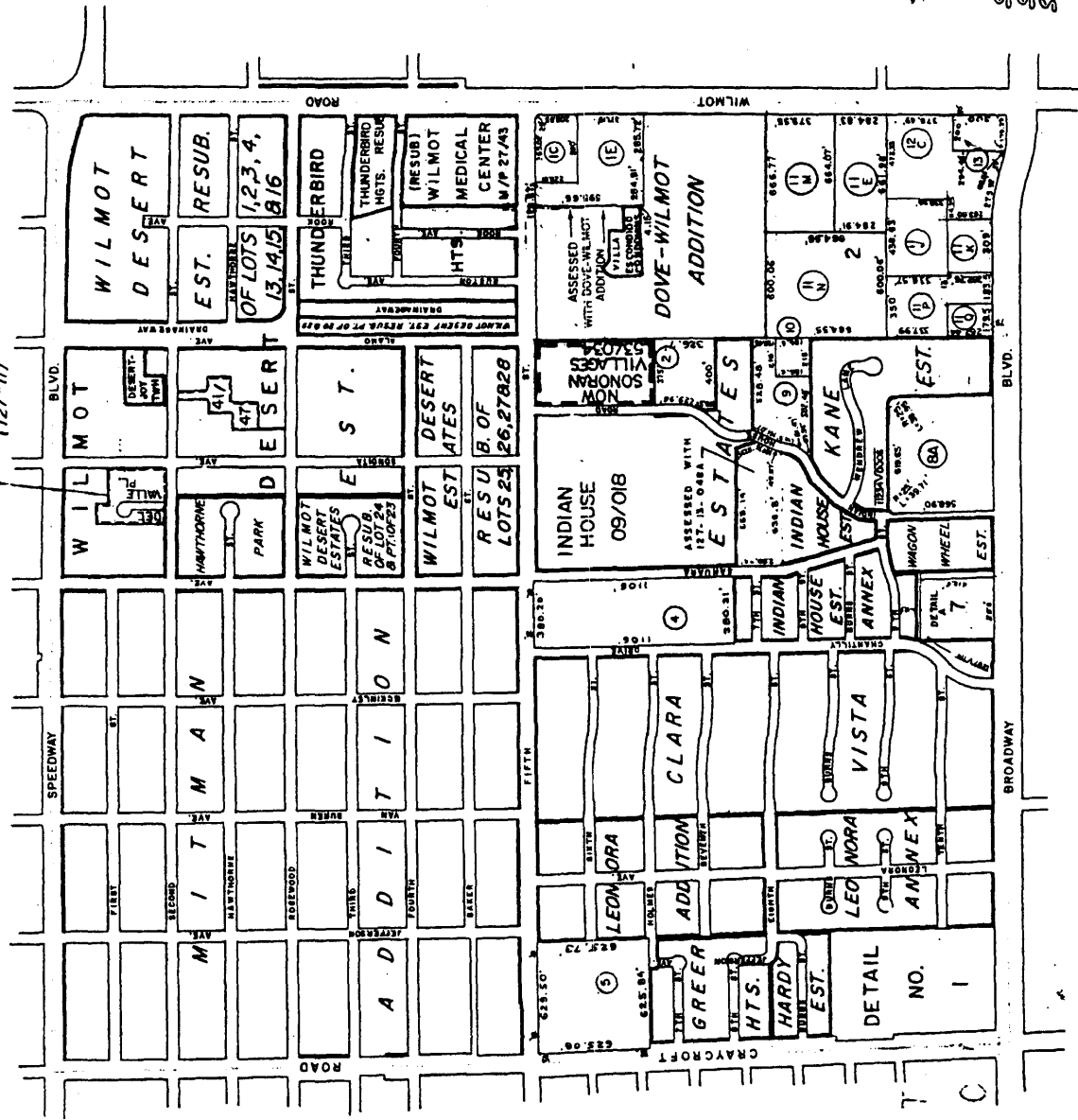
Produced by the United States Geological Survey
 Control by USGS and NOS/NOAA
 Compiled from imagery dated 1954. Revised from
 imagery dated 1992. PLSS and survey control
 current as of 1981. Contours and elevations
 current as of 1957. Map edited 1995

ASSESSOR'S RECORD MAP

SECTION 12, TOWNSHIP 14 SOUTH, RANGE 14 EAST

127-09
 -10
 -11
 -12
 -13
 -14

NOW SONOITA ESTATES CA "A"
 LOTS 1-18 MBP 46/012
 (127-11)

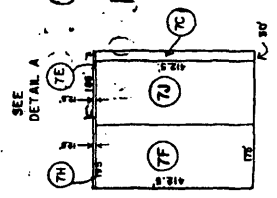


2001-2



SEE BOOK 9 PAGE 38 R.S.

SEE BOOK 9 PAGE 76 R.S.
 SEE BOOK 11 PAGE 17 R.S.
 SEE BOOK 12 PAGE 65 R.S.

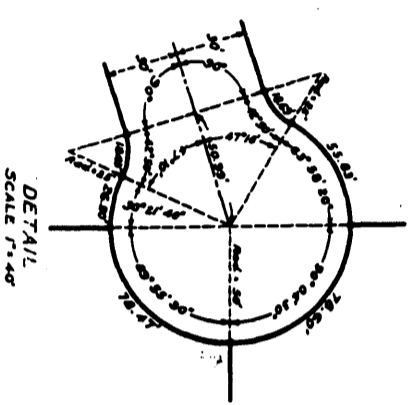
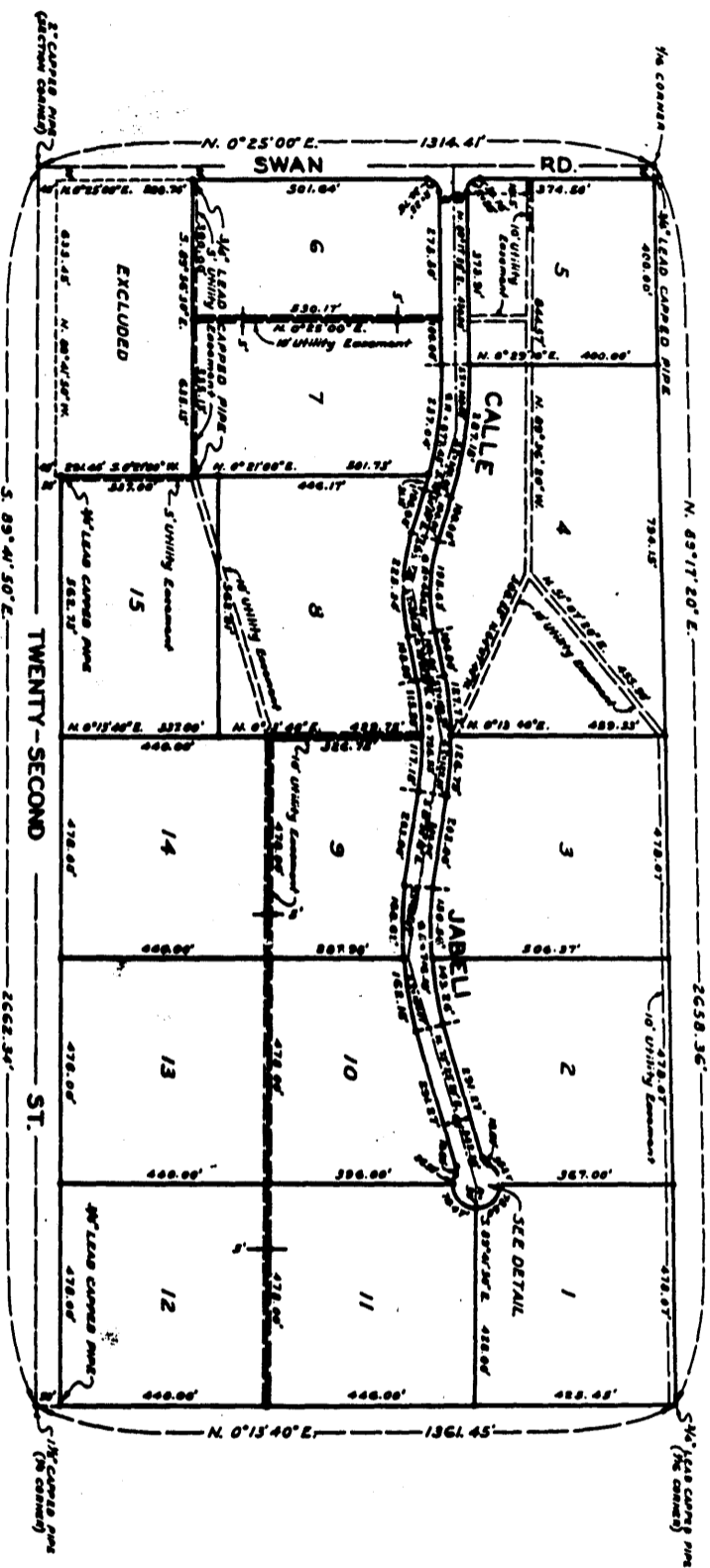
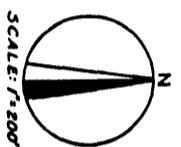


Map 6. Section 12 Map.

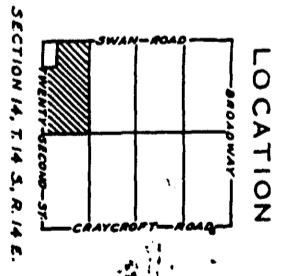
SCANNED

117 (4)

1163



NOTE: Represents 5/8" Iron Pin unless otherwise indicated.



SECTION 14, T. 14 S., R. 14 E.

CERTIFICATION OF SURVEY
I hereby certify I completed the survey of property shown by this plat July 1947.

Robert A. Adams
Registered Land Surveyor

DEDICATION

We, the undersigned, hereby certify that we are the sole owners of the land shown on this map and that we have caused the same to be subdivided in the manner here shown, and, furthermore, we do hereby dedicate to public use forever all roads, streets and other open spaces as designated and shown hereon, utility easements and maintenance of public utilities.

Samuel R. Oudebut
Samuel R. Oudebut, Jr.
Julie Hertz Oudebut
Julie Hertz Oudebut

State of Arizona } ss
County of Pima }

The foregoing instrument was acknowledged before me this 14th day of August, 1947, by Samuel R. Oudebut, Jr. and Julie Hertz Oudebut, husband and wife.

My Commission expires May 27-1950.

APPROVALS

PIMA COUNTY HEALTH DEPARTMENT

O. P. Ford 10-22-47
City Health Officer

CITY PLANNING AND ZONING COMMISSION

Wendell H. Mackell 8/17/47
Chairman

Frank S. Blum 10/10/47
City Engineer

Wm. H. Williams 10/10/47
Mayor and Council

M. A. Thompson 08/18/47
City Clerk

Geo. J. S. ... 11/5/47
County Engineer

Robert S. ... 11/5/47
Board of Supervisors

Robert S. ... 11/5/47
Chief of the Board

State of Arizona } ss No. 24397 Fee \$5.00
County of Pima }

Filed for record at request of Samuel R. Oudebut, Jr. and Julie Hertz Oudebut, husband and wife.

Date: Aug. 13, 1947 Time: 3:58 P. M.
Notary Public, Pima County, Arizona

Best Witness: My hand and seal of office day and year above written.

Alma S. ... County Recorder

By *William S. ...* Deputy

ALDEA LINDA SUBDIVISION

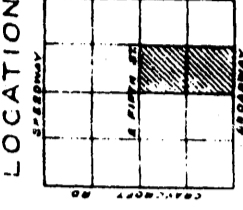
SITUATE IN

SW 1/4 SEC. 14, T. 14 S., R. 14 E.
G. I. S. R. B. & M.

PIMA COUNTY, ARIZONA

Map 5. Aldea Linda Subdivision Map, 1947.

9-18



SECTION 12, T. 14 S., R. 14 E.

CERTIFICATION OF SURVEY

I hereby certify that I completed the survey of the property shown by this plat December, 1948

Registered Land Surveyor

DEDICATION

I, the undersigned, hereby certify that I am the sole owner of the land shown on this plat and that I have caused the same to be subdivided in the manner here shown, and, furthermore, I do hereby dedicate to public use forever all roads, streets and other open spaces as designated and shown on this plat, and the same shall be dedicated and are dedicated only for the installation and maintenance of public utilities.

May 5 Carr

State of Arizona }
County of Pima

The foregoing instrument was acknowledged before me this 22nd day of January, 1948

Notary Public
My Commission expires July 1948

APPROVALS

County Engineer
Date 1-22-49

Board of Supervisors
Date 1-21-49

State of Arizona }
County of Pima }
Filed for record of request of May 5, Carr, a widow.



INDIAN HOUSE ESTATES

BEING A SUBDIVISION OF A PART OF THE W 1/4 OF THE SE 1/4 OF SECTION 12, T. 14 S., R. 14 E., G & S R B & M

PIMA COUNTY, ARIZONA
DECEMBER 1948

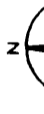
Southern Arizona Road and Trail Company, Inc. is the owner of the land shown on this plat and that I have caused the same to be subdivided in the manner here shown, and, furthermore, I do hereby dedicate to public use forever all roads, streets and other open spaces as designated and shown on this plat, and the same shall be dedicated and are dedicated only for the installation and maintenance of public utilities.

Accompanied by A. Carr

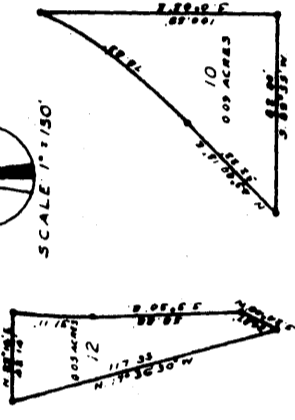
Asst. Sec. and by

Asst. Secretary this day of

My Commission expires



SCALE 1"=150'



DETAIL OF LOTS 12 AND 10
UNSUBDIVIDED

CURVE NO.	BEARING	RADIUS	CHORD	CHORD BEARING	LENGTH
1	S 89° 37' 12" W	197.27	89.76	S 89° 37' 12" W	197.27
2	S 89° 37' 12" W	197.27	89.76	S 89° 37' 12" W	197.27
3	S 89° 37' 12" W	197.27	89.76	S 89° 37' 12" W	197.27
4	S 89° 37' 12" W	197.27	89.76	S 89° 37' 12" W	197.27
5	S 89° 37' 12" W	197.27	89.76	S 89° 37' 12" W	197.27
6	S 89° 37' 12" W	197.27	89.76	S 89° 37' 12" W	197.27
7	S 89° 37' 12" W	197.27	89.76	S 89° 37' 12" W	197.27
8	S 89° 37' 12" W	197.27	89.76	S 89° 37' 12" W	197.27
9	S 89° 37' 12" W	197.27	89.76	S 89° 37' 12" W	197.27
10	S 89° 37' 12" W	197.27	89.76	S 89° 37' 12" W	197.27

NOTES

- Represents 4" Lead Capped Pipe unless otherwise indicated
- Represents 10" Utility Easement
- ⊙ Represents 5' either side
- ⊙ Represents Curve No. Refer to table above

DEDICATION

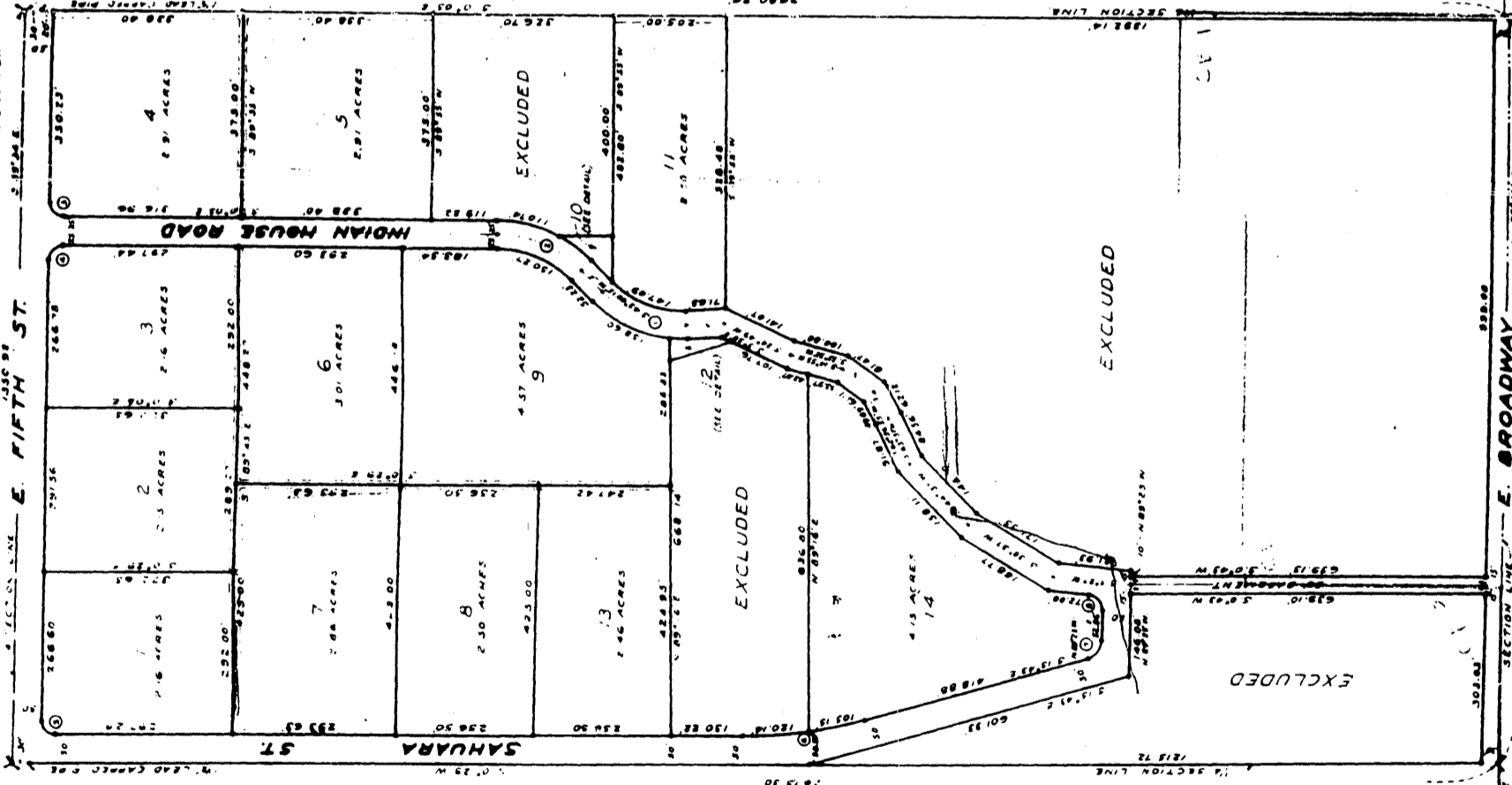
We, the undersigned, property owners of the land shown on this map, do hereby agree to the dedication of said roads or streets.

O. C. Gillham
George Summers
W. J. Jones
L. J. Jones
L. J. Jones

Notary Public
My Commission expires July 1948

CR-3

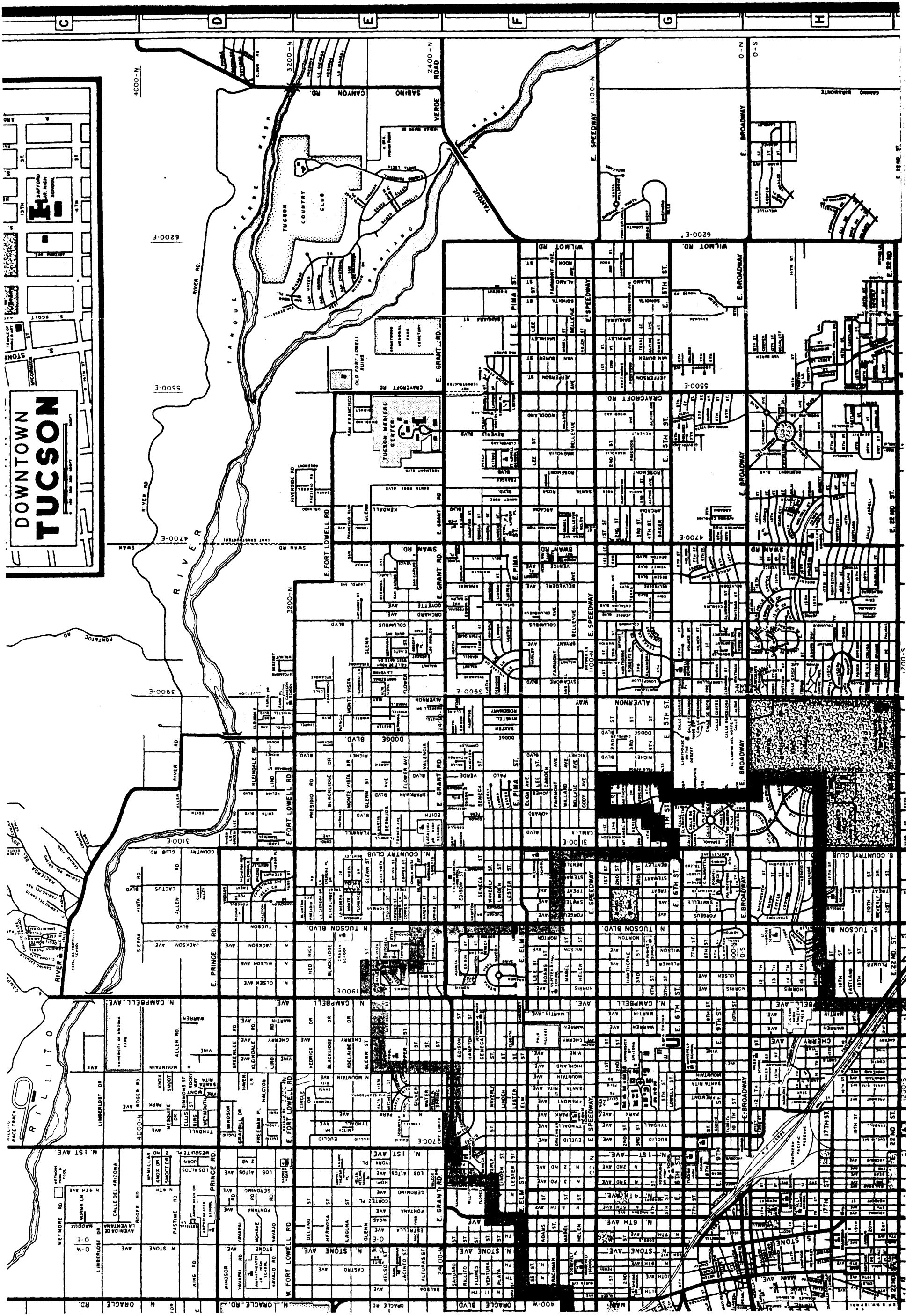
WILMOT DESERT ESTATES



JOHN DADGER REALTY
745 N. STONE AVE.
TUSCON, ARIZONA

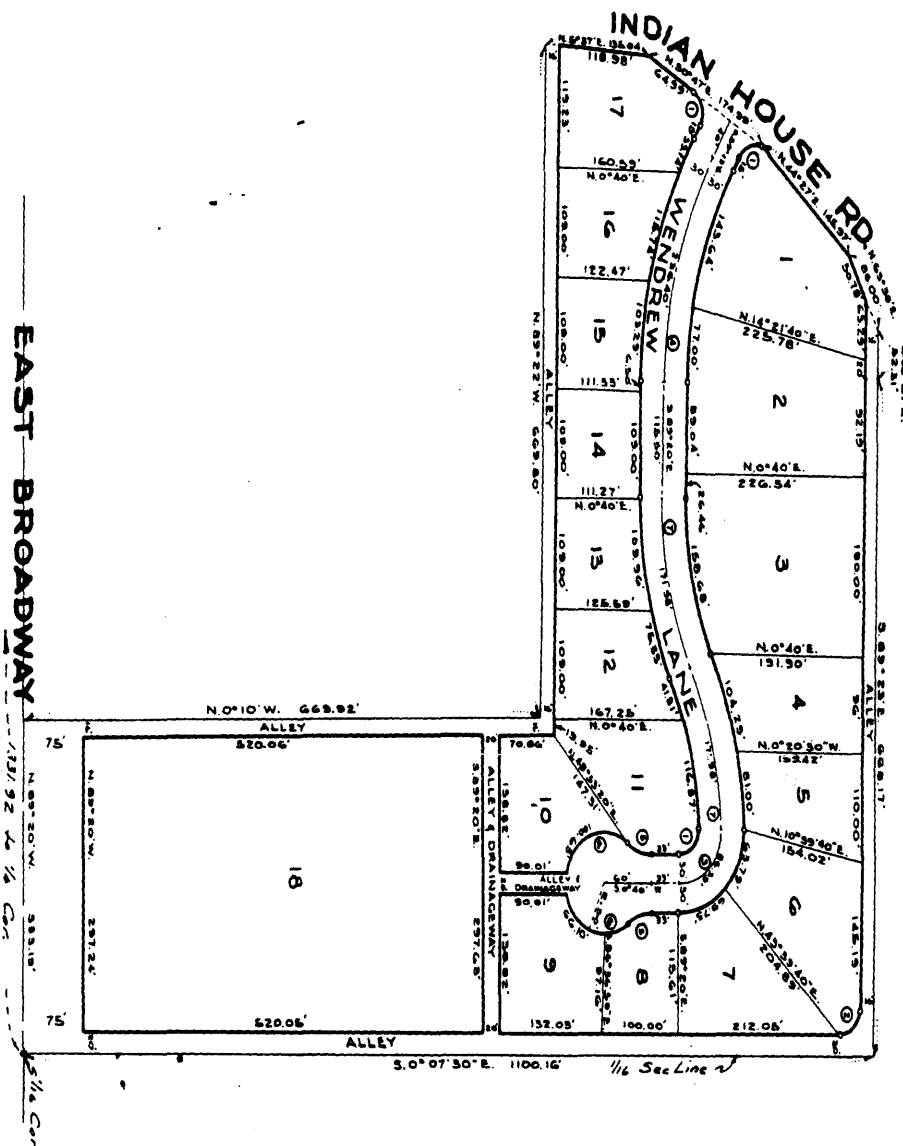
UNSUBDIVIDED

UNSUBDIVIDED



Map 4. Map of Tucson, 1953. (Courtesy: Arizona Historical Society).

INDIAN HOUSE EST



APPROVALS

I, Clerk of the City of Tucson, hereby certify that this plan was approved by the Mayor and Council of the City of Tucson, Arizona on this 27th day of May, 1956.

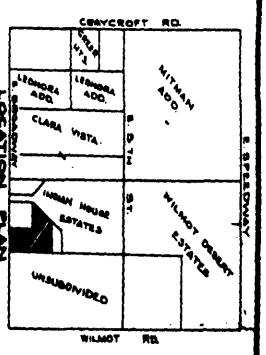
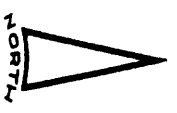
John W. Sullinger
Clerk, City of Tucson

W. H. Sullinger
Mayor

DATE: 5-23-56

CURVE DATA

NO	Δ	R	ST	L
1	90° 00' 00"	28.00'	28.00'	28.00'
2	90° 15' 30"	28.88'	28.88'	28.88'
3	90° 00' 00"	28.00'	28.00'	28.00'
4	90° 07' 00"	44.975'	121.00'	282.40'
5	36° 52' 10"	80.00'	16.47'	33.17'
6	115° 20' 00"	80.00'	87.48'	100.45'
7	25° 24' 10"	87.51'	171.38'	171.38'



APPROVALS

Evan B. Martin,
I, Recorder-Ex-Officio, hereby certify that this plan was approved by the Board of Supervisors, Pima County, State of Arizona, on this 25th day of May, 1956.

Evan B. Martin
Recorder-Ex-Officio

DATE: 5-25-56

DEDICATION

The undersigned owner of the land shown on this plat does hereby consent to the dedication of said land in the manner shown and hereby, hereby, and dipings as designated on this plat, with an additional 5' strip or overhead easement on each side of said alley for wires and cross-arms, etc. on power and pole lines.

William H. Sullinger

RECORD DATA

STATE OF ARIZONA S.S.
COUNTY OF PIMA S.S.
I, Anna Sullinger, County Recorder, do hereby certify that this instrument was acknowledged before me on this 27th day of May, 1956 by *William H. Sullinger* as the owner of the above described premises.

Anna Sullinger
County Recorder

KANE ESTATES

BEING A SUBDIVISION OF A PORTION OF THE SW 1/4 OF THE SE 1/4, SECTION 14, T. 2N., R. 14E., P. 18A, PIMA COUNTY, ARIZONA

Scale: 1" = 100'

May, 1956

William H. Sullinger
Map Engineer