

United States Department of the Interior
National Park Service
National Register of Historic Places Registration Form



1. Name of Property

Historic Name: Four Winns Ranch
Other name/site number: K.W. Eoff Ranch
Name of related multiple property listing: N/A

2. Location

Street & number: 234 and 236 Winn Valley Drive
City or town: Wimberley State: Texas County: Hays
Not for publication: Vicinity:

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, 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 at the following levels of significance:
 national statewide local

Applicable National Register Criteria: A B C D

Mark Wolfe State Historic Preservation Officer 3/27/18
Signature of certifying official / Title Date
Texas Historical Commission
State or Federal agency / bureau or Tribal Government

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

Signature of commenting or other official Date

State or Federal agency / bureau or Tribal Government

4. National Park Service Certification

I hereby certify that the property is:

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

[Signature] Signature of the Keeper 5/29/2018 Date of Action

Four Winns Ranch, Wimberley, Hays County, Texas

5. Classification

Ownership of Property: Private

Category of Property: District

Number of Resources within Property

Contributing	Noncontributing	
5	1	buildings
0	0	sites
6	2	structures
0	1	objects
11	4	total

Number of contributing resources previously listed in the National Register: 0

6. Function or Use

Historic Functions: DOMESTIC/single dwelling, secondary structure
AGRICULTURE/SUBSISTENCE/agricultural outbuilding, irrigation facility
OTHER/art studio, experimental workshop
LANDSCAPE/natural feature
TRANSPORTATION/air-related

Current Functions: DOMESTIC/single dwelling, secondary structure
AGRICULTURE/SUBSISTENCE/agricultural outbuilding, irrigation facility
OTHER/art studio, experimental workshop
LANDSCAPE/natural feature
TRANSPORTATION/air-related

7. Description

Architectural Classification: OTHER: Texas Regional; NO STYLE

Principal Exterior Materials: CONCRETE, STONE: limestone, WOOD: weatherboard, log (cedar), STUCCO, ASPHALT, METAL

Narrative Description (see continuation sheets 7 through 18)

Four Winns Ranch, Wimberley, Hays County, Texas

8. Statement of Significance

Applicable National Register Criteria: B, C

Criteria Considerations: N/A

Areas of Significance: ART; ARCHITECTURE; INVENTION

Period of Significance: 1937-1968

Significant Dates: 1937, 1943

Significant Person: Winn, James Buchanan "Buck" Jr.

Cultural Affiliation (only if criterion d is marked): N/A

Architect/Builder: Winn, James Buchanan "Buck" Jr.; Lewis, Guy

Narrative Statement of Significance (see continuation sheets 19 through 34)

9. Major Bibliographic References

Bibliography (see continuation sheet 35 through 38)

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 (*Texas Historical Commission, Austin*)
- Other state agency
- Federal agency
- Local government
- University
- Other -- Specify Repository:

Historic Resources Survey Number (if assigned): N/A

Four Winns Ranch, Wimberley, Hays County, Texas

10. Geographical Data

Acreege of Property: (See continuation sheet 39)

Coordinates

Latitude/Longitude Coordinates (See continuation sheet 39)

Datum if other than WGS84: N/A

Verbal Boundary Description: (See continuation sheet 39)

Boundary Justification: (See continuation sheet 39)

11. Form Prepared By

Name/title: Alex J. Borger, Historian and Ann E. Landeros, Historian

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Date: September 16, 2017

Additional Documentation

Maps (see continuation sheets 40 through 43)

Additional items (see continuation sheets 44 through 71)

Photographs (see continuation sheets 5-6, 71 through 122)

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

Four Winns Ranch, Wimberley, Hays County, Texas

Photograph Log

Four Winns Ranch
Wimberley, Hays County, Texas
Photographed by Alex J. Borger, 2016-2018

- | | |
|---|---|
| Photo 1.
Camera facing North
Studio-House_South elevation | Photo 13.
Camera facing South
Studio-House_Interior_Living room |
| Photo 2.
Camera facing Northwest
Studio-House_East wing | Photo 14.
Camera facing Northwest
Studio-House_Interior_Living room |
| Photo 3.
Camera facing Southwest
Studio-House_Northeast corner | Photo 15.
Camera facing East
Studio-House_Interior_Fireplace |
| Photo 4.
Camera facing Southwest
Studio-House_North elevation showing studio levels | Photo 16.
Camera facing West
Studio-House_Interior_Kitchen |
| Photo 5.
Camera facing Southeast
Studio-House_West wing | Photo 17.
Camera facing Southwest
Studio-House_Interior_Curved wall windows |
| Photo 6.
Camera facing Northwest
Studio-House_West wing sculpted window | Photo 18.
Camera facing North
Studio-House_Interior_Breakfast table |
| Photo 7.
Camera facing Northwest
Studio-House_Courtyard west wing | Photo 19.
Camera facing Northeast
Studio-House_Interior_Mural |
| Photo 8.
Camera facing Northeast
Studio-House_Courtyard east wing | Photo 20.
Camera facing Northeast
Studio-House_Interior_East bathroom |
| Photo 9.
Camera facing North
Studio-House_Courtyard curved wall windows | Photo 21.
Camera facing North
Studio-House_Interior_West bathroom |
| Photo 10.
Camera facing East
StudioHouse_Carved door | Photo 22.
Camera facing Northeast
Studio B_Southwest corner |
| Photo 11.
Camera facing Northwest
Studio-House_Interior_Studio | Photo 23.
Camera facing Southeast
Studio B_Northwest corner |
| Photo 12.
Camera facing Southwest
Studio-House_Interior_Studio | Photo 24.
Camera facing Southwest
Studio B_Northeast corner |

Four Winns Ranch, Wimberley, Hays County, Texas

Photo 25.
Camera facing Northeast
Studio B_Southeast corner

Photo 26.
Camera facing North
Pierce House_South elevation

Photo 27.
Camera facing Northeast
Pierce House_Southwest corner

Photo 28.
Camera facing West
Pierce House_East elevation

Photo 29.
Camera facing Southwest
Pierce House_Northeast corner

Photo 30.
Camera facing Southwest
Pierce House_Back porch

Photo 31.
Camera facing Southeast
Pierce House_Northwest corner

Photo 32.
Camera facing East
Pierce House_West elevation

Photo 33.
Camera facing East
Pierce House_Interior_Fireplace 1883

Photo 34.
Camera facing North
PierceHouse_Entrance under porch

Photo 35.
Camera facing North
Guy's House_South elevation

Photo 36.
Camera facing West
Guy's House_East elevation

Photo 37.
Camera facing Southwest
Guy's House_Northeast corner

Photo 38.
Camera facing South
Guy's House_North elevation

Photo 39.
Camera facing Southeast
Guy's House_Northwest corner

Photo 40.
Camera facing North
Guy's House_Southwest corner

Photo 41.
Camera facing Southeast
Well House

Photo 42.
Camera facing Northwest
Well House

Photo 43.
Camera facing North
Cistern

Photo 44.
Camera facing East
Carport

Photo 45.
Camera facing West
Hay Barn

Photo 46.
Camera facing Northwest
Chicken Coop

Photo 47.
Camera facing Northwest
Tack Shed

Photo 48.
Camera facing East
Rock Wall Entrance

Photo 49.
Camera facing West
Morning Glories

Photo 50.
Camera facing Northwest
Barn

Photo 51.
Camera facing Northwest
Winn Airstrip

Photo 52.
Camera facing Southwest
Dam

Four Winns Ranch, Wimberley, Hays County, Texas

Narrative Description

Located at 234 and 236 Winn Valley Drive, Four Winns Ranch is the historic property containing the home and studio complex of Texas artist, architect, and inventor James Buchanan “Buck” Winn, Jr. and his family. Two miles south of the Wimberley, Hays County, Texas, the 141 acre ranch is situated between Ranch Road 12 to the east, County Road 1492 to the north, and the Blanco River to the west. Pierce Creek, which flows seasonally, runs through the property on its south side. The ranch property lies within what is now known as Winn Valley. The ranch retains the same rural Texas Hill Country landscape features that originally attracted Winn to the area, such as hardscrabble pastures, rolling hills, cedar thickets, and occasional oak groves. Surrounding residential and commercial developments are not visible to residents and visitors to Four Winns Ranch because of distance, thick cedar brush, and the property’s valley topography (Maps 1-4). The nominated district contains separate tracts owned by multiple members of the Winn lineage. The property contains 11 contributing resources and 4 non-contributing resources including: a studio-house designed by Buck Winn for use as both a family home and studio for his commissioned artwork, a nineteenth century farmhouse modified by Winn, a carport and storage shed designed by Winn and historically used as a dwelling for Winn’s ranch foreman and craftsman, a wood frame barrel vault building used by Winn as an auxiliary studio and workshop, a hay barn, a well house, a cistern, an airstrip site used by Winn and visitors to the ranch, a dam across Pierce Creek, and other smaller ranch features. Despite alterations over time, the property retains historic integrity. Combined, these resources reflect the evolution and development of the property during the period of significance and convey a strong association to the life and work of James Buchanan “Buck” Winn, Jr.

A. Winn House and Studio Ca. 1945 (contributing)

The James Buchanan “Buck,” Jr. and Kathryn Butler Winn House and Studio is located in its original place on the historic Four Winns Ranch (now subdivided) just south of Wimberley in Hays County, Texas. Designed and constructed by artist, architect, and inventor James Buchanan “Buck” Winn, Jr. in the early 1940s, the one-story building served as both a studio and a family home. The house and studio building does not adhere strictly to a singular architectural style, but many tenets of Texas Regionalism are incorporated. The principles of Texas Regionalism in architecture included a celebration of “indigenous” vernacular design and locally sourced materials blended with modern forms and an adherence to local geography. The influence of these ideas is evident throughout the house and studio. Rough limestone and unfinished cedar, both abundant on the ranch, were used and displayed prominently throughout the exterior and interior. The building’s design and siting clearly adheres to the Texas Hill Country landscape and climate. The building is sited to capture the prevailing breezes, and only one room deep with rows of casement and screened windows to allow cross ventilation. The floor plan encircles a massive oak tree and courtyard so that the main living areas all have a view of Winn Valley. The building’s low horizontal form and curved exterior elements compliment the valley and its surrounding hills. Modern features displayed in the house and studio include the building’s low and rambling asymmetrical massing, wide roof overhangs, off center front entry, and a large picture window on the main façade (Photos 1-10).¹

Exterior (Photos 1-10)

The Winn House and Studio is oriented around a grand live oak tree. The studio is located in the center (north of the oak tree) with the living area wing wrapping around east of the tree, and bedroom wing projecting out on the

¹ Peter C. Papademetriou, “Texas Regionalism 1925-1950: An Elusive Sensibility,” *Texas Architect*, July-August, 1981, 36-41; Virginia McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 2015): 597-611.

Four Winns Ranch, Wimberley, Hays County, Texas

west side. The house is wood framed and exterior siding is a mixture of rough native limestone, terra-cotta colored Cedaroc stucco, rough cedar half-logs (*palos*), and planed wood. The lower rough rock veneer changes to stucco at the window level. Above the windows, the walls are clad with posts of native cedar. The multiple windows are of various sizes and shapes, including picture, casement, and fixed. The house is modern in style, with a low horizontal and asymmetrical massing, hidden entrances, multi-level interior, rows of casement windows, and a large front-facing picture window. The bedroom wing angles about forty-five degrees from the studio to the south to form an arm of the courtyard wall. Except for the studio, all rooms have a view into the courtyard. The east wing is L-shaped, with the living room projecting southward from the main building. East and west wings both originally had flat roofs, but a low-pitch roof was added after Winn's death. The roof eaves are open and the rafters terminate at the roof edge. The studio roofline is higher than the rest of the house and was reroofed in metal after Winn's death. The casement windows and exterior eaves are painted in their original shade of green.

South (primary) elevation (Photos 1, 6-10)

The front façade is dominated by a large live oak tree located in the center of a circular courtyard. The ends of each wing (east and west) serve as the most visible constructed features of the front façade. The circular courtyard in the center is fronted by semi-circular limestone rock wall approximately four feet high. Each end of the wall has a gate that attaches to the house's front façade. A carved solid wooden door of Winn's design opens to the main living area. A glass-paneled double door of wood opens into the bedroom wing.

The living room's west wall forms the courtyard's east boundary. The living room's south façade projects beyond the courtyard. The south wall of the living room has a fixed picture window flanked on either side by narrow casement windows. The windows are surrounded below and on the sides by rough limestone that forms columns at the corners of south façade. Inset into the roof gable between the rock columns and over the window is a vertical course of *palos*. Under the windows is a semi-circular planter of rough limestone. The planter has a counterpart under the window inside the living room.

From the front gate, the living room's west (courtyard side) wall is faced with limestone and stucco until it reaches the formal entrance. This entrance is a solid wooden door with three small carved panels designed by Winn. There are limestone steps leading to the wooden door. To the south of the door is an entire wall of fixed glass panels that curves back towards the dining room.

In the middle of the house's front façade, where the studio is located, a course of louvered ventilation windows runs at ground level. Above the wooden louvers is a course of stucco. Above the stucco is horizontal wood siding.

The breakfast nook and kitchen have views into the courtyard out the curved wall of windows. The dining room has casement windows whose wooden frames are still painted in the original turquoise color. Below the dining room windows, the exterior walls are rough limestone planters of different heights.

Facing the courtyard at the east end of the bedroom wing are wooden double doors, each door with five lights. Except for the double doors, the entire lower course of the bedroom wing is rough limestone. There is vertical course of *palos* above the limestone on each side of the double doors. The remainder of the bedroom wing's courtyard wall is topped by an unbroken course of casement windows that end at a limestone column on the south corner. Beyond the column is another bank of casement windows framed by a decorative cement border. The border, designed and sculpted by Winn, has an agave leaf motif. The bedroom wing's west end terminates in a semi-circular wall of rough limestone with a curved planter of the same material attached to it.

East elevation (Photo 2)

The east side of the house is stucco over rock siding. A stone fireplace breaks up the living room wall. There are two casement windows, both with frames painted turquoise. The kitchen's east wall extends as a half wall of rough limestone across the side of the open porch on the house's back façade.

Four Winns Ranch, Wimberley, Hays County, Texas

North (rear) elevation (Photos 3-4)

Living area wing. A covered porch, surrounded on two sides by a low limestone wall, runs across the back of the kitchen and breakfast nook. This porch sits under the gable roof that forms the L of the living area wing. The kitchen and breakfast nook windows look out onto the porch. The porch ends at the bathroom's east wall. The kitchen area has two banks of rectangular windows, three windows per bank. A casement window opens from the breakfast nook to the porch. The siding is rough limestone near the ground topped by stucco. The casement window in the bathroom faces the back yard. The bathroom shares its west wall with the studio.

Studio. The bathroom's west wall extends out to a stone column that rises a story and a half to support the upper portion of the studio roof. The column forms a corner and the north side projects about five feet west to the studio's exterior entrance. This entrance has double glass door, painted khaki green and turquoise, flanked by a single fixed light on the column side. Horizontal wood siding surrounds the door and wraps around to the studio's back wall. Under the studio's upper roof are clerestory windows that separate it from the lower roof and allow natural light to illuminate the studio's south wall, which Winn often used for large projects. The upper roof has a slight pitch; the lower is a shed roof sloped to the back of the house. There are clerestory windows under the lower roof as well as a large sliding window in the studio's back wall.

West elevation (Photo 5)

The bedroom wing runs at a forty-five degree angle from the studio to form the courtyard's west side. Along the north (back) wall is a shallow inset porch covered by the wing's shingled, pitched roof. There are two small windows and a door on the porch façade. The multi-purpose room has a high casement window. From the multi-purpose room past the inset porch, the exterior wall is rough limestone with stucco extending to the roof. The wing ends with a rough limestone wall that curves around to the east wing, forming a full circle around the grand oak tree.

Interior (Photos 11-21)

The house's interior retains a remarkable level of integrity. Aside from new furnishings and appliances, most of the interior remains unchanged and is filled with original materials designed and installed by Winn. Cedaroc, an invention of Winn's, is displayed prominently throughout the house. Flooring in the house consists of original rose-hued or yellow Cedaroc tiles and cement. The living area and study (formerly master bedroom) both have wainscoting of rough cedar posts chinked with Cedaroc. The east bathroom shower is tiled in two tones of Cedaroc tile. Countertops and an attached breakfast table made of poured and formed Cedaroc are found in the kitchen area. One of Winn's original murals fills a wall in the breakfast nook and wraps around a corner leading to the dining room. The mural is painted on plywood and reflects the Texas Regionalist style for which Winn is known. The painting has a limited color palette and exhibits a gnarled cedar tree, livestock, and rolling hills, reflecting the Texas Hill Country landscape of the surrounding ranch (Photo 19). The studio still contains Winn's desk and drafting table along with original light fixtures and some of the shelving, all in their original locations. Most windows remain intact or minimally altered as well, with casement and fixed clerestory windows used in the living area, dining room, kitchen, and bedrooms. Sliding windows covered with wooden louvers run along the studio's front wall.

East wing (living area) (Photos 13-20)

At the east end of the house is the L-shaped living area: a living room with a rock fireplace, a kitchen, breakfast nook, formal dining area, and a bathroom. The living room runs parallel to and opens onto the courtyard. A partition-bookcase separates the living room from a small kitchen and breakfast nook. A curved wall of wood-framed glass windows provides the kitchen and living areas with a full view of the courtyard and the hills beyond.

Four Winns Ranch, Wimberley, Hays County, Texas

Winn painted a mural on the wall that separates the kitchen from a more formal dining room. To the rear of the dining room, a small hallway connects to the studio and a small bathroom.

Studio (central) (Photos 11-12)

The studio runs across the center of the house. The studio roof is divided into two parts separated in height by a band of clerestory windows. As noted, the studio's roof rises above the rest of the roofline. After Winn's death, the upper roof was remodeled with a slight pitch to replace a flat roof at that level and, along with the lower part of the studio roof, covered with standing seam metal. The front wall of the studio is a story and a half high, with a course of sliding ventilation windows at ground level. The interior of the studio's front wall is used to display Winn's art works. Except for a few changes in furniture, the studio's interior remains almost exactly as Winn left it when he died. His drawing table, desk, various pieces of art, work lamps, and assorted papers are intact.

The west side of the studio contains Winn's desk and drawing board. In the room's center is a sitting area. On the east wall is an inset niche currently housing a piano flanked by a closet. Beyond the closet on the north end of the east wall is a glass door and sidelight, both added in the 1990s to replace a large lift-up door used by Winn for moving large projects in and out of the studio. This door is the only exterior door into the studio. A partition of open-shelves hangs from the ceiling at the point where the original caliche-floored portion of the studio began. This partition originally reached the floor but was been shortened to end about six feet from the floor. Above the hanging shelves, clerestory windows mark the drop in the ceiling. Winn used the caliche floor area to store his more volatile materials. Cement later replaced the dirt floor. That area is lined with shelves along the north and west sides. The studio's back (north) wall has a large sliding glass window topped by another bank of clerestory windows. The west wall of the studio has no windows. At the south end of the west wall is the door to the bedroom wing.

West wing (bedrooms) (Photo 21)

From the studio, the first room in the bedroom wing is a multi-purpose room currently used as a study, but was originally a pass-through master bedroom. This room opens onto the courtyard through a double door, which is flanked on the west side by casement windows. A hallway runs from the study's west side and along the wing's back side. The hallway now gives access to two bedrooms and a bathroom. Traveling to the end of the west wing, the first bedroom is entered through a door on the left. This bedroom was originally two separate rooms with one side mirroring the other in built-in shelves and cabinets. The fixtures in the bedroom and bathroom at the end of the west wing accommodate the curved exterior wall.

Integrity and Alterations

Overall, the house and studio are well preserved. The most significant non-historic alteration to the house was the addition of a low pitched roof in the 1980s (east wing) and 1990s (west wing). While this alteration compromises the exterior's integrity of design, the building still retains integrity of location, setting, materials, workmanship, feeling, and association. Care has been taken in maintenance to retain the building's unique historic character. A full list of alterations is below:

1950s: Living room: Casement windows with painted glass on south wall were replaced with jalousie windows.

1960s: A thin wall between the two, mirrored middle bedrooms was removed to convert the space to one large room.

1984: East wing: Roofline altered from flat (tar-and-gravel) to pitched (shingled).

1990: Studio: Cement floor put in north end (workshop area) of studio—originally caliche floor in this area, cement floor in main area.

1995: West wing: Roofline altered from flat (tar-and-gravel) to pitched (shingled).

1996: Studio: Screen windows along the bottom of south wall had glass added to open/close.

Four Winns Ranch, Wimberley, Hays County, Texas

1996: Studio: Window fan removed from upper window on north end and replaced with glass window to open/close.

1996: Studio: Original wide lift-up workshop door that could be raised for movement of large murals was replaced with a stationary window and glass-paneled back door.

1996: Studio: Closet and closet door added on the east wall interior.

1996: Living room: Jalousie windows were replaced with stationary windows.

2010: Studio: New metal roofs over both main area and lower, workshop area. Very low pitch added to main area. Main area was originally tar-and-gravel, workshop area was originally metal.

2016: East wing: Shingled roof replaced with metal roof.

B. Studio B (Auxiliary Workshop)

1964

(contributing)

To the east of the Winn studio-house and behind the noncontributing carport is a wood frame barrel vaulted building that closely resembles a prefabricated Quonset hut. The curved roof and sides of the building are made of metal and both east and west ends are walled with vertical floor-to-ceiling cedar planks. Each long side of the building has a course of four windows made of green corrugated plastic. The building sits on a stacked limestone foundation in an east to west orientation with the entrance facing west toward the studio-house and the back end facing east toward an open outdoor area that Winn used for his experimental work (Photos 22-25).

Both east and west entrances were originally equipped with porches. The east end porch is a simple wooden and metal overhang projecting from just over the large rear door and supported by metal posts. The west end porch was a freestanding wood frame structure that was wider than the workshop, extending about three feet past each wall. The porch was covered with two side-by-side modular sections made from a mold with a thin translucent resin material using the Archilithic process (which Winn invented). The modular sections used on this porch closely resembled those used to cover the courtyard of the Dow Center in Houston, which were also created with the Archilithic process.² It is possible that the same or similar molds were used to create these west porch roof sections. The west end porch was removed some time after Winn's death.

The workshop's interior has a hard-packed caliche floor and unfinished ceilings and walls, exposing the curved wooden planks framing the structure. The green fiberglass windows allow a soft glow of sunlight to penetrate into the space during daylight hours. Each long wall is lined with workbenches and shelves that illuminated by the soft light. Several worktables are situated in the middle of the shop. Winn's tools, models, and sculpture pieces are still found scattered throughout the space. The kiln used to fire tiles used in several significant works (including the First National Bank of Phoenix) also remains extant inside the workshop.

The wood frame of the workshop was originally constructed in 1963 at Aquarena Springs in San Marcos, Texas for a temporary covered workspace. At Aquarena Spring the structure was covered in a cloth or plastic tent-like material. Winn used this temporary structure for his work on the Morning Glory sculptures. After completing his work at Aquarena Springs, Winn's son Jim deconstructed the barrel vaulted frame structure and had the materials transported to the Winn Ranch, where it was reconstructed and used as the frame for the workshop. Additional beams were added under the barrel-vaulted frame to support the weight of the metal roof.

After its completion in 1964, Buck Winn used the workshop, which he dubbed "Studio B" for his sculptural and architectural projects that were too large or contained materials unsuitable for the house-studio. For example, Winn used the workshop when creating the forms for his large Egyptian-motif statues that are now at Howard Payne University. Through the 1960s and into the 1970s, the workshop and its surrounding area became Winn's station for experimenting with new architectural designs and materials. Here he continued to experiment with the

² The Revolutionary Archilithic Continuous Fiber Reinforcing Process (Dallas, TX: Archilithic Company), company brochure, undated.

Four Winns Ranch, Wimberley, Hays County, Texas

Archilithic process and build models for his thin-shelled dome designs (some of which are still found in the workshop). Winn often invited architecture students from the University of Texas and Texas A & M University and other visitors to the workshop for lectures and demonstrations.

Overall, the workshop retains a high level of integrity. The only major changes to the structure were the removal of the west end porch structure, and the addition of a small metal gate and horse pen just inside the east side of the building in 2004 (no longer used as a horse pen). As in the studio-home, Winn's prolific creative genius remains evident throughout the space.

**C. Reuben Pierce Farmhouse
1883, modified Ca. 1940
(contributing)**

The Reuben (sometimes spelled "Ruben") Pierce Farmhouse is a one-story vernacular building dating from at least 1883. Reuben Pierce purchased the 376-acre property in 1877 and used the structure as his family's residence.³ Although no documentation exists to establish the builder or building date, the numbers "1883" carved into the original stone mantel in the house's fireplace indicate that the structure dates from the early 1880s. The Pierce house stands west of the Buck Winn Home and Studio. Both structures face south overlooking Winn Valley (Photos 26-34).

The Pierce farmhouse is a now a five-room structure with an enclosed front porch running the length of the original front (south) side of the house. Built on a native limestone foundation, the exterior walls are covered with stucco. The house's original rectangular shape was modified with the addition of the square studio room after 1937. The studio addition sits slightly offset to the rear of the from the house's west end. Under the stucco, the house appears to be wood framed. The house's original front wall (now covered by an enclosed porch) is board and batten wood (Photos 26-34).

Despite its era of construction, the house is not Victorian in style but rather reflects the preferred construction materials, design, and style of nineteenth century Central Texan Germans. As such, it resembles the antebellum Klingelhoef and Walter homes in Fredericksburg, Texas.⁴ A stone fireplace dominates the east exterior wall. This placement was typical of nineteenth century Central Texas German homes as is the stucco on the exterior walls.⁵

The house's interior plan is reminiscent of the "double salt-box" style commonly used in nineteenth century Central Texas: stucco exterior walls, inset porch, direct entrance into the main living area, and placement of the fireplace on an exterior wall.⁶ The salt-box plan had a square or rectangular front room opening into a smaller back room. The lack of a central passage, open or enclosed, was typical of most nineteenth century Central Texas German homes, as Germans tended to eschew the open "dog trot" passage typical of contemporaneous Anglo-American houses.⁷

The simple gable roof, which extends over the porch, is covered with shingles. The porch floor is native stone. A front porch is typical of homes of this era and locale as Central Texas Germans quickly adopted the American porch. Having the porch inset under the main roof line, a style sometimes referred to as "Creole," was another American innovation that quickly found favor with German immigrants.⁸ The original porch was apparently simply an open space under the projecting gable roof. According to his heirs, Winn enclosed the space sometime after

³ Hays County, Texas, Deed Records, Book K, p. 581.

⁴ Both examples are discussed in Kenneth Hafertepe's book, *The Material Culture of German Texas* (Texas A&M University Press, College Station, 2016): 22, 60.

⁵ *Ibid.*, 33, 95.

⁶ *Ibid.*, 22-37.

⁷ *Ibid.*, 17-20, 32-33.

⁸ *Ibid.*, 33, 36-37

Four Winns Ranch, Wimberley, Hays County, Texas

1937. His son Jim replaced the screens with aluminum windows sometime between 1978 and 1984, and a new asphalt shingled roof was added around 1984.

Facades

East elevation. The stone fireplace dominates the exterior wall of the main living area. At the rear, the east wall has a bank of two two-lite windows opening into the kitchen. The original windows were replaced by aluminum windows sometime in the late 1970s or early 1980s (Photos 28-29).

West elevation. On the west side, the studio addition is built of a native limestone half wall topped by vertical rough cedar logs (“palos”) on the north and south sides. The studio’s west side has the same half wall of stone from the corners but the half wall becomes a three-quarter column of stone for the middle third of the west wall. Both the studio addition and the main house have diamond-shaped cutouts under their gables. The south and north sides of the studio each have a bank of two nine-pane divided lite windows. On the west end of the original house is a single pane lite, modified to accommodate a window air-conditioning unit (Photos 31-32).

South elevation. The front porch extends across the entire original south façade. The studio addition is set about two-thirds back from the original front wall (Photos 26-27).

North elevation. In addition to the studio’s windows, there are two small two-lite windows and a door on the house’s north side. A porch, in the form of a low, narrow gabled roof, juts out over the back door at a right angle to the main roof. This open area now serves as a laundry area. Two stone steps give access to this back door. On either side of the rear entry, Winn sculpted the two rock and concrete planters that extend from the limestone foundation (Photos 29-31).

Interior

The interior layout of the house has not been altered since Winn’s death. The exterior access to the porch is by a single-lite over three panels wooden door facing south near the porch’s east side. Several windows and a door breach the wall between the porch and the main house. The main living area has a narrow kitchen opening off the north wall. On the west side of the living area is a door to a bedroom. On the north wall of the bedroom is a bathroom. A door on the west wall of the bathroom opens into the studio addition. The porch is about eighteen inches lower than the foundation of the main house. A large native rock stone step spans the wide of the door from the porch to the entrance to the living area.

To the right of the wood main entrance door, a large, dressed stone fireplace rises from floor to ceiling and takes up most of the east wall. As previously noted, the numbers “1883” over a Rosicrucian cross are carved above the hearth (Photo 33). The cross may be a reference to Reuben Pierce’s Masonic ties. The fireplace is flanked by shallow bookshelves. Winn added a built-in daybed alcove for his daughter’s sleeping area on the living room’s west wall.

The interior walls vary from room to room. The living room walls are covered in a cream-hued Cedaroc (possibly a version of “Cedarcote” as marketed by Winn’s Cedaroc Company of Texas) and a low wainscoting of painted wood panels. The east wall of the bedroom and the studio addition walls are board and batten. The interior walls of the kitchen and dining area, and west, north, and south walls of the bedroom are covered in a green-stained wood paneling, which matches the west wing interior of the studio-house next door. The living room floor is carpeted while the bedroom floor is wood. The kitchen has cabinets and shelves affixed to the north and south walls and a small dining nook. Winn added modern plumbing in the bathroom.

Four Winns Ranch, Wimberley, Hays County, Texas

Winn Additions

It appears Winn's additions to the Pierce house were completed by the end of 1942. In his ledger, Winn recorded purchasing lumber for the ranch house in the fall of 1940. In 1941, ranch expenses included Lewis's labor for "work on home," and materials including kitchen and bathroom plumbing, a medicine cabinet, windows, and linoleum. In March 1942, a heater was installed. Evidence that these purchases were for the Pierce house and not the later Winn home/studio are: (1) Winn did not use linoleum on the home/studio floors; and (2) a photo taken mid to late 1943 in front of the Pierce house does not show the house/studio next door. A photograph from August 1943 shows that the porch had been enclosed with the rock half-wall and screens by that date. Another photograph from early 1943 shows the completed studio addition to the Pierce House.

D. "Guy's House" (carport and shed) Ca. 1940 (contributing)

"Guy's House" is a vernacular building constructed out of local limestone and cedar posts with a shingle roof. The building consists of the enclosed shed on the west end and a carport, which is open on the south at the structure's east end. The Winns used it to park vehicles while they lived in the Pierce House (Photos 35-40).

On the front (south) façade, three limestone pillars support the front edge of the shallow gable roof and visually divide the carport and shed spaces. The carport area takes up about two-thirds of the front façade. A pillar stands at each side of the carport opening. The third pillar stands at the end of the shed's porch, which shelters the shed's front (south) wall. In the early 1990s, a steel support beam and a new roof were added to the building. The support beam is hidden from view unless inside the carport looking up at the building's structure (Photos 35, 40).

The carport has a caliche floor. A half stone wall encloses the rear and east side of the space. The carport entrance faces south and shares a stucco-over-stone west wall with the adjacent shed space. Atop the east end's half wall, three limestone stone columns, one at each corner and a middle column, support the roof. A solid course of vertical rough cedar poles fills in the area above the columns and half wall under the roof gable. Two courses of evenly-spaced rough cedar poles connect the stone columns above the half wall. The half wall of stone continues past the column at the southeast corner of the carport space at a slight angle and terminates in a half column of the same stone. A rough cedar log runs from the top of the half column to the middle of the full column. This is a remnant of a fence, comprised of widely spaced limestone columns connected with four courses of horizontal rough cedar poles that ran between the Pierce house and the carport. According to Winn family photographs, this fence was removed sometime before 1957 (Photos 36-37).

The rear elevation of the carport has a half wall of limestone topped with a solid course of vertical rough cedar poles. The gable roof, which extends over the carport and the attached shed where Lewis lived, is rectangular except for an extension that juts out about six feet at the back of the shed. A solid wall of stucco-covered stone separates the shed and the carport space (Photos 37-39).

A half wall of limestone encloses the front of the shed porch, which is inset under the gable roof facing south. The porch entrance is at its west end. The door to the shed is under the porch. There is a shallow concrete sink at the west end of the porch which covers the entrance to the shed-room. The shed's walls are stucco over stone up to the height of the front stone pillar, where the walls are covered with a course of cedar board and batten shingles that extend to the gable roof line. There are two windows on the west wall. According to Winn's daughter, when Lewis lived in the structure, it had two rooms. Winn family photographs show that the area to the west of the structure was enclosed with a fence about four feet high of rough cedar poles during the 1940s (Photo 40).

Four Winns Ranch, Wimberley, Hays County, Texas

E. Well House
Ca. 1940
(contributing)

There is a small open well house between the studio-house and Pierce House. The small structure is made primarily of rough cedar and limestone masonry and is enclosed on three sides with an opening on the west side. Each side of the well house slopes slightly to form a truncated obelisk or pyramid shape. The stone masonry work is similar to that of the studio-house and the Winn-era additions to the Pierce house, indicating that it was designed by Winn and built by his contractor Guy Lewis in the early 1940s. The well was filled and retired from use in the mid-1960s when city water services were routed to the ranch. Its exact date of construction is unknown. A new roof was added to the Well House in about 2000 (Photos 41-42).

F. Cistern
Ca. 1940
(contributing)

Shortly after purchasing the property in 1937, Buck Winn and Guy Lewis built an above ground cistern at the top of a hill in the wooded area northeast of the Pierce House. The cistern is a 15-foot wide cylindrical structure constructed of limestone and concrete. It has several built-in metal steps and faucets near the top and ground level of the structure. The cistern was constructed to hold water pumped from Pierce Creek, which Winn and Lewis dammed southwest of the Pierce House. According to the family, the pump system Winn planned did not materialize due to a flawed design and the cistern remained empty throughout the property's history (Photo 43).

G. Carport
Ca. 1995
(noncontributing)

There is a non-conforming open-sided double carport between the studio-house and the workshop. Added in the mid-1990s, it is a simple structure consisting of a flat metal wood-framed roof supported by nine large rough cedar posts (Photo 44).

H. Hay Barn
Ca. 1940
(contributing)

Within the corral is a barrel-vault structure framed with wood and roofed with corrugated metal. Each end of the structure is filled with verticle wood planks. The building was built by Buck Winn and Guy Lewis shortly after the Winns purchased the ranch property in 1937. The building has deteriorated significantly but retains its integrity of materials, design, workmanship, location, and association (Photo 45).

I. Chicken Coop
Ca. 1940
(contributing)

The chicken coop is a wood framed, metal clad structure located between Guy's House and corral. The structure was built by Buck Winn and Guy Lewis shortly after the Winns purchased the ranch property in 1937. Some materials have been replace, such as chicken wire and several tin sheets for siding, but structure retains the same wood frame and original design (Photo 46).

Four Winns Ranch, Wimberley, Hays County, Texas

J. Tack Shed
Ca. 1940
(contributing)

Southeast of the barn, along the corral fenceline is a Tack Shed built of cedar posts and concrete reinforced with wire with an angled metal roof. The structure was built by Buck Winn and Guy Lewis shortly after the Winns purchased the ranch property in 1937. The shed was designed to store tack for the ranch horses. Riders could enter the shed from both inside and outside and the corral. The structure has remained unaltered since the period of significance retaining integrity of materials, location, workmanship, and design (Photo 47).

K. Rock Wall Entrance
Ca. 1885-95
(noncontributing)

South of the Winn House and Studio and parallel with the Reuben Pierce House driveway are the ruins of a rock wall and rock entrance originally constructed by the Pierce family in the 1880s or 1890s. The wall extended from the ranch's original entrance just south of the House and Studio and extended partially (possibly fully) around the perimeter of the historic property, following the driveway east to Winn Valley Drive, then south to Pierce Creek, then west along the north bank of Pierce Creek. Most of the rocks comprising the perimeter wall were intentionally removed or washed away in various flooding events, but a higher concentrations of rocks remains in places round the historic entrance. Overall, the wall has lost its integrity of materials, design, workmanship, and feeling (Photo 48).

L. Morning Glories
1963
(noncontributing)

Eight of the "Morning Glory" sculptures that Buck Winn built at Aquarena Springs in San Marcos, Texas in 1963, were relocated to a pasture at the southeast corner of the property. Although these structures are original Buck Winn pieces, they have deteriorated, were disassembled, and removed from their context at Aquarena Springs, which compromises their integrity (Photo 49).

M. Barn
Ca. 2000
(noncontributing)

West of Guy's House is a metal barn built in the early 2000s. The barn is about 1,800 square feet and opens into a corral. The building is used for storage and as a shelter for llamas (Photo 50).

N. Winn Airstrip
Ca. 1955
(contributing)

The airstrip is a section of cleared flat land at the west end of the property. Beginning southwest of the Pierce House, the airstrip runs approximately 1,700 feet northwest and ends at a bend in Winn Ranch Rd. The airstrip was originally lined with painted tires. Some tires remain extant. The airstrip is no longer used regularly but remains cleared for emergency landings (Photo 51).

Four Winns Ranch, Wimberley, Hays County, Texas

O. Dam
Ca. 1940
(contributing)

Shortly after purchasing the property in 1937, Buck Winn and Guy Lewis built a dam across Pierce Creek southwest of the Pierce House. The dam is constructed of concrete and is approximately 30 feet long and 2 to 3 feet wide (wider at the base). The dam was built as part of the property's irrigation system around the same time as the cistern (Photo 52).

Other noncontributing features

Other smaller resources exist throughout the property but were not counted due to their lack of overall integrity. These resources include sections of original fences and gates built by Guy Lewis. Some fences were built with side-by-side vertical cedar posts and others with limestone pillars connected by low cedar logs. Some sections of the fences have been removed and some gates have been moved or replaced. Remnants of the three cone-shaped concrete pillars that supported Winn's thin-shelled dome carport are also still extant in their original locations near the workshop. The dome was removed after it collapsed under the weight of snow in 1983. North of the corral are severely deteriorated remnants of one of Buck Winn's fiber dispensing machines.

Integrity of Four Winns Ranch

Four Winns Ranch retains much of its historic integrity to the period of significance from 1937 to 1968. The ranch retains integrity of feeling, setting, and location as all extant significant resources remain with few alterations, the rural and natural landscape features remain intact, and the area is unaffected visually by developments in the surrounding area. Winn's thin-shelled carport that existed between the Studio-House and Studio B (Auxiliary Workshop) was removed after it was damaged under the weight of snow in the early 1983 and replaced by a simple flat-roofed carport in the mid-1990s. In addition, a large metal barn and new gates and fences have been added to the corral area since 1968. None of these additions significantly disrupt the rural character of Four Winns Ranch, the relationship between its buildings and structures, or its historical association with the life and work of Buck Winn. The most significant alterations to the individual resources are 1) the slight reconfiguration of the Studio-House roofline to deal with leaks that developed in the original flat roofs, and 2) the replacement of wood framed screens with aluminum glass windows on the porch of Reuben Pierce Farmhouse in the late 1970s or early 1980s. Although the altered roofline compromises the Studio-House's integrity of design, the building's integrity of materials, workmanship, and association are retained as Buck Winn's art (mural and sculpture), inventions (Cedaroc material), and Guy Lewis' craftsmanship using local materials remain clearly visible throughout. Remarkably, the interior contents and configuration of Winn's studio and workshop remain largely as they were during the period of significance. A visitor to the ranch can see Winn's domestic arrangements and view his professional workspaces, in both the Studio-House and Studio B, preserved largely as he left those areas. The removal of porch screens and addition of aluminum framed glass windows compromises the integrity of materials of the Pierce House individually, but the building retains its integrity of workmanship and design as an altered (altered during the period of significance) German double-saltbox form building made from local materials, and its integrity of location, setting, feeling, and association due to its preserved overall historic character and continued relationship to the Buck Winn House and Studio, "Guy's House," and the other extant ranch resources. All significant resources remain in their original locations on the ranch with very few alterations and the property is still owned and occupied by members of the family. Overall, Four Winns Ranch retains its integrity of location, setting, materials, workmanship, design, feeling, and association.

Four Winns Ranch, Wimberley, Hays County, Texas

Inventory of Resources

ID	Name	Property Type	Build Date	Contributing/ Noncontributing	Photo Numbers
A	Winn House and Studio	Building	Ca. 1945	Contributing	1-21
B	Studio B (Auxiliary Workshop)	Building	1964	Contributing	22-25
C	Reuben Pierce Farmhouse	Building	1883 (additions Ca. 1940)	Contributing	26-34
D	“Guy’s House” (carport and shed)	Building	Ca. 1940	Contributing	35-40
E	Well House	Structure	Ca. 1940	Contributing	41-42
F	Cistern	Structure	Ca. 1940	Contributing	43
G	Carport	Structure	Ca. 1995	Noncontributing	44
H	Hay Barn	Building	Ca. 1940	Contributing	45
I	Chicken Coop	Structure	Ca. 1940	Contributing	46
J	Tack Shed	Structure	Ca. 1940	Contributing	47
K	Rock Wall Entrance	Structure	Ca. 1885- 95	Noncontributing	48
L	Morning Glories	Object	1963	Noncontributing	49
M	Barn	Building	Ca. 2000	Noncontributing	50
N	Winn Airstrip	Structure	Ca. 1955	Contributing	51
O	Dam	Structure	Ca. 1940	Contributing	52

Four Winns Ranch, Wimberley, Hays County, Texas

Statement of Significance

Four Winns Ranch is nominated to the National Register of Historic Places under Criterion B in the areas of Art and Invention at the state level of significance for its association with renowned Texas artist, architect, and inventor, James Buchanan “Buck” Winn, Jr. (1905-1979). The ranch, which served as his primary home, art studio, and architectural laboratory, was a source of inspiration, a place of work, and a place of rest. Throughout his life, Winn created numerous significant works of art in the studio, invented Cedaroc and Archilithics, and tested ideas for thin shell construction on the ranch. Winn and his family left a lasting impact on the the village of Wimberley through the establishment of a church, active participation in numerous community organizations and committees, and pioneering the development of an “artist community” that continues to thrive. The property is also nominated under Criterion C in the area of Architecture at the state level of significance because it serves as an excellent example of Buck Winn’s innovative design and construction methods, as well as a manifestation of his regionalist ideals, creative impulses, and delicate workmanship. Winn chose the ranch site and designed its improvements thoughtfully and deliberately. With its quintessential Texas Hill Country landscape and nineteenth century farmhouse, the existing ranch site reflected the idealistic themes of the rural southwest exhibited in Winn’s Texas Regionalist artwork. Early improvements to the Pierce House and the design of “Guy’s House” complimented the original design. Winn and Guy Lewis enclosed the porch with screens allowing ventilation, and they used native materials and complementary side-gable designs on the Pierce House addition and Guy’s House. The house and studio building, in particular, embodies key principles of Texas Regionalism blended with modern design elements and Winn’s distinctive artistic features including a mural, an agave plant sculpture surrounding a window, and a wood carved front door. Winn’s regionalist and inovative construction methods are apparent in his selection of materials such as local limestone, rough cedar, wood, stucco, and original Cedaroc. The building reflects a marriage of the practical (capturing the prevailing breezes) and the dramatic, as it embraces the natural beauty of the local oak trees and the sweeping view of the Winn Valley. Combining a family home with a professional workspace, Winn’s design accommodated both familial and professional practical needs over the years. The Period of Significance spans between property acquisition by Winn in 1937 to 1968 which adheres to the 50 year cutoff implemented by the National Park Service.

History of Four Winns Ranch

In May 1937, Winn purchased a 1,164-acre ranch just outside of Wimberley in Hays County, Texas, from the heirs of R.C. Roos. The property, which Roos bought in 1931, had been cobbled together out of remnants of several of the original settlers’ ranches around World War I. Locals sometimes referred to the property as the Pierce Ranch because about 375 acres was previously owned by early settler Reuben Pierce.

Born in Georgia in 1827, Reuben Pierce was in Texas by 1850, when the census listed him as a farmer in Rusk County. Reuben probably started as tenant farmer in Texas, as the 1850 census lists his occupation as farmer but does not show he owned real estate.⁹

By 1857, Reuben he had met and married Mississippi native Elizabeth Ophelia Harris (b.1833), whose family lived in Gonzales County. Family tradition lists the marriage as taking place in Gonzales on September 24, 1857. The 1860 and 1870 federal censuses list the Pierces as residents of Guadalupe County, where Reuben apparently prospered as a farmer. His 1860 taxable assets included real estate of \$1050 and personal property of \$1335.¹⁰ No records have been found to indicate that Reuben served in either military in the U.S. Civil War. After the war,

⁹ United States 1850 Federal Census for Rusk County, Texas.

¹⁰ United States 1860 Federal Census for Gonzales County, Texas.

Four Winns Ranch, Wimberley, Hays County, Texas

Pierce's fortunes had dwindled. The 1870 federal census valued his assets at \$700 in real estate and \$400 in personal property.¹¹

Reuben was fifty years of age when he purchased his Hays County ranch in 1877. By that date, the Pierce family included eight children: Robert Allan (b. 1858), Iantha (b. 1859-d. 1871), Ophelia (b. 1867), Olivia (b. 1869), Artimissima (b. 1865), Elvira (b. 1870), Thomas (b. 1872), Reuben Sampson (b. 1874), and Mary Ann (b. 1876).¹² In 1894, Hays County valued the Pierce ranch acreage at \$730 and showed Reuben had seven horses or mules and fourteen head of cattle valued at a total of \$140.¹³

Reuben Pierce died in 1895 and his wife in 1897. Both were buried in the Wimberley Cemetery in Hays County. The 1896 Hays County tax records for the Pierce ranch list no livestock. Shortly after their mother's death in 1897, Pierce daughters Mary Pierce and Elvira Pierce Hooper sold the ranch to Julia and A. B. "Barney" Egger.¹⁴ Julia Egger died in 1900. Wimberley is listed as Barney Egger's residence in 1900 and as the 1904 birthplace of Egger's daughter Jessie (by his second wife Rhoda Hill), which suggests that the Eggers family did reside at the ranch during some or all of this period.¹⁵ In 1907, Eggers and his son, who apparently represented Julia's heirs, sold the ranch to Emil and Margret Borgfeld.¹⁶ From the Borgfelds' purchase up to 1919, the ranch was sold repeatedly and combined with adjacent properties. Other than possibly use by the Egger family, it is unknown whether the Pierce farmhouse was occupied from 1897 until 1937, when Buck Winn bought the ranch. Winn paid \$8,500, financed in part with a ten-year note, for the land and its nineteenth-century farmhouse.

Although he cheerfully agreed with his farmer father's assessment that the ranch's rocky, cedar-covered land was not good for growing anything, shortly after taking possession Winn began raising sheep and clearing native juniper (known locally as "cedar") to take advantage of federal government subsidies for those items.

After Buck Winn bought the ranch in 1937, he brought Guy Lewis to live there as a de facto ranch foreman. Like Winn, Lewis was a native of Collin County, Texas. He was born in Plano, Texas, in October 1889.¹⁷ Lewis worked as a farm laborer in Collin County and may have met Winn at the Winn family's Celina farm. Lewis lived on Four Winns Ranch until his death.

In a November 1938 ledger entry, Winn recorded paying Lewis \$6.25 for his first week of work. In the 1940 federal census, Lewis reported an annual income of \$400 for working sixty-hour weeks doing ranch and farm labor.¹⁸ Lewis apparently lived separately from his wife after he moved to Hays County. He died of a heart attack while visiting McKinney, Texas, in October 1951.¹⁹

Construction on the shed where Lewis lived apparently began in late 1938. In his 1938 ledger book, Winn recorded December expenses of \$13.47 for "lumber, etc. for shed" and of \$35.48 for the drilling of a well. That same month, Winn paid \$250 as half payment for 166 head of goats. Winn recorded that Lewis got twenty percent of the ranch's \$185.56 income from selling mohair that year. In addition to caring for livestock, Lewis was responsible for many of the early ranch improvements. By early 1940, Lewis was being paid for working on a dam and reservoir and a

¹¹ United States 1870 Federal Census for Gonzales County, Texas.

¹² United States 1880 Federal Census for Gonzales County, Texas; Frances Stovall, Dorothy Kerbow, et al., *Clear Springs and Limestone Ledges, A History of San Marcos and Hays County* (Hays County Historical Commission, San Marcos, 1986).

¹³ Hays County, Texas 1894 tax rolls.

¹⁴ Hays County, Texas Deed Records, vol. 36, p. 491.

¹⁵ United States 1900 Federal Census for Hays County, Texas.

¹⁶ Hays County, Texas Deed Records, vol. 49, p. 603.

¹⁷ United States 1940 Federal Census.

¹⁸ Ibid.

¹⁹ Texas death certificate for Guy Lewis.

Four Winns Ranch, Wimberley, Hays County, Texas

road. After mid-to-late 1943, the ledger does not contain any more entries for Lewis's labor, although it still records periodic payments to him for mohair sales.²⁰

The carport portion of the Guy Lewis house was apparently added several years after they built the shed room where Lewis lived. In June 1941, Winn's ledger notes he had begun paying Lewis for work on a "garage" or carport. The carport may have been completed around December 1941, when ledger entries for that project cease. After Lewis's death, his "house" was used for storage.²¹

After making improvements to the farmhouse, Winn moved his wife, Kathryn "Kitty" Butler Winn, and young daughter, Kathryn "Tinka" Winn to the ranch around 1941. He added a room for his studio on the west end of the Pierce house and enclosed the front porch with a rock half-wall and screens. In 1943, around the time he sold 448 acres of the ranch to Edward Wenger, Winn began to design and construct his house and studio using mostly local materials. Per family lore, Winn's optimal studio site needed three things: to be one mile from the ranch gate, to catch the breezes, and to capture the view. After using whirly-gigs to determine the prevailing breezes, Winn chose a sloping site next to the farmhouse, facing a spreading oak tree that became the centerpiece of the house's circular courtyard. The courtyard overlooks a valley of pastures dotted with stands of native live oak and cedar trees.

Sometime after the birth of their second child, James "Jim" Buchanan Winn III in 1942, Buck and Kitty named the property "Four Winns Ranch" to represent each of the four family members. The family moved into the new studio-house around 1947, but young Jim preferred to stay in the old farmhouse next door.

The design for the new house met Winn's practical needs and incorporated principles of Texas Regionalism, modern forms and amenities, and Winn's own creative impulses. Combining the characteristics of Texas Regionalism, Winn built the house using native cedar and limestone with the help of craftsman Guy Lewis. The artist also took full advantage of the site's sunlight, climate, and natural beauty. The design integrated exterior and interior spaces, particularly at the center, where the branches of a large oak tree hung over a round courtyard, which Winn called the "Oak Room." Rows of casement windows, glass doors, and a curved wall of windows allowed interior spaces to enjoy the valley breezes, oak-sheltered courtyard, and the rolling hills. Winn's design featured a one and a half story central studio space with two wings extending from east and west sides. The south wall of the studio did not have windows and was built high and wide enough to hold Winn's most sizeable projects. Clerestory windows opposite the south wall allowed the sunlight to illuminate the workspace during daylight hours.

In addition to the limestone and cedar timber, Winn used an experimental material which he had developed called "Cedaramics" or "Cedaroc." Cedaroc contained ground cedar wood, marble, and other ingredients that made it not only durable but also repellent to insects. Winn experimented with the formula on the ranch for several years and used it in the studio-house for flooring, shower tiles, countertops, drainboards, and chinking on the interior cedar log wainscoting. In 1946, Winn and two business partners started an operation San Marcos, Texas to develop a Cedaroc manufacturing process and product line.

From 1941 to 1979, Four Winns Ranch served as both a family home and a workplace for Buck Winn's creative and experimental work. Winn was industrious and full of ideas, and the ranch provided the place for many of those ideas to materialize. Throughout the 1940s and 1950s, Winn used the open central studio space to create his commissioned art, including sketches, paintings, sculptures, and mosaics. Messier projects were usually completed at the far north end of the space where the floor changed from concrete slab to caliche.²² In the early 1960s, Winn gave his son Jim, who had just returned from the Army, the job of building a second studio workshop east of the

²⁰ Winn papers, collection of K.W. Eoff.

²¹ Ibid.

²² K.W. Eoff notes, undated.

Four Winns Ranch, Wimberley, Hays County, Texas

house. To frame the workshop Winn reused materials from a temporary wood frame barrel vault work tent that had been set up at Aquarena Springs for his work on the Morning Glory sculptures.²³

The ranch was always abuzz with activity and had a constant rotation of visitors. Winn's art and innovations had attracted the attention of architects, businesspeople, bankers, professors, and students. Winn invited students from the University of Texas, Texas A & M University, and Southwest Texas State University to tour the ranch at least two or three times per year. His work with thin shell construction techniques and his inventions for the Archilithic process (described in more detail below) attracted the attention of professionals and businesspeople from around the country. Representatives from Pittsburg Plate Glass and Corningware, for example, visited the ranch to see Winn's innovations and discuss possible business ventures. Winn often hung models and sculpture pieces from the thin shell carport to display for visitors.²⁴

Despite constant creative and business activity, Buck and Kitty managed to keep the ranch a functioning family home. Kathryn Winn Eoff (daughter of Buck and Kitty Winn) recalls her parents making time for family meals each day, church service each week, and involvement in the children's activities. Visiting friends of Kathryn and Jim were enthralled with Buck's studio, which was a necessary passageway when travelling from one wing of the house to another.²⁵

On the eastern edge of the ranch was a one-room tin shack where a man named Albert Brush lived with his sister Adelia and her son Johnny. Albert, who the Winn children called "Uncle Albert," helped Winn with general labor on the ranch, such as cutting cedar, and Adelia sometimes assisted Kitty with housework and entertaining for the Buck's numerous visitors. Johnny was a regular playmate of Jim and Kathryn's.²⁶

In the mid-1950s Winn had a section of land at the edge of the valley west of the old farmhouse cleared to build his own airstrip (Figure 25). At about age he 50, he began taking flying lessons in Austin, and purchased his own plane, an Ercoupe which he named "Nellie Bellie." Winn used the airstrip and his small plane for personal and business flights from the mid-1950s to the mid-1970s.²⁷ The airstrip was listed on the San Antonio Aerial Chart and used by visitors to the ranch and Wimberley.²⁸ The Ercoupe was especially useful on one project that was so large it required a far way view to see it in its entirety. After sculpting and firing 650 12x12 ceramic tiles for the First National Bank of Arizona in Phoenix, Winn laid them all out on the pasture and flew his plane overhead just to get a complete view of the work before it was shipped off.²⁹

Buck Winn continued to work from the ranch, and although he began to travel far and wide to deliver lectures and demonstrations on his innovative work, his small section of Texas Hill Country remained his home base. Winn's wife died in 1978 and Winn passed away the following year. After their death, Winn's daughter and son inherited the ranch. In 1987, these heirs partitioned the ranch, with 319 acres and the studio-house going to K.W. Eoff and 427 acres and the farmhouse and carport to James B. Winn, III. After selling a few peripheral acres, Mrs. Eoff currently owns the 223-acre tract that contains the studio-house and the wood frame barrel vault hut building used by Winn as an auxiliary studio for sculpture and architectural projects.

²³ Eisenhour, Thomas, et. al, "Skyride Pavilion Historical and Architectural Documentation," Ecological Communications Corporation, Report prepared for US Army Corp of Engineers. (Austin Texas, June 2011).

²⁴ K.W. Eoff notes, undated.

²⁵ Ibid.

²⁶ K.W. Eoff notes, undated.

²⁷ Ibid.

²⁸ San Antonio Aerial Chart, Winn papers.

²⁹ "Centexan Finishes Large Tile Mural," *The Austin American*, September 29, 1955, p. 17, Winn papers.

Four Winns Ranch, Wimberley, Hays County, Texas

James Buchanan “Buck” Winn, Jr. (1905-1979)

James Buchanan “Buck” Winn, Jr. was a Texas artist, architect, teacher, and inventor who worked in a variety of media but is perhaps best known for his numerous public murals and sculptures. Born in Celina, Texas on March 1, 1905, to a prosperous farming family, Winn completed high school in his hometown before furthering his education in art at Washington University in St. Louis. Following his graduation from Washington University, Winn studied art and architecture at the Académie Julian in Paris, France, and later toured Europe and North Africa to study Moorish architecture.³⁰ Upon his return to Texas in the late 1920s, Winn frequented David R. Williams’ “Pearl Street Studio” in Dallas. “The Studio” was a sort of informal cultural center in the heart of the city, where young artist, writers, architects, and intellectuals, known as the “Pearl Street Gang,” gathered to collaborate, exchange ideas, and socialize.³¹ While in Dallas, Winn became affiliated with a group of young artists known as the Dallas Nine, which included other members of the Pearl Street Gang.³² In 1931, Winn married Kathryn “Kitty” Butler, a native of Little Rock, Arkansas, who was in Dallas teaching English at the Hockaday School for girls. Buck and Kitty had two children, Kathryn Winn and James B. “Jim” Winn, III.³³

Buck Winn produced publicly displayed artwork across Texas and other southern states for several decades beginning in the 1930s. In 1936, artist Eugene Savage chose Winn to assist in creating murals commissioned for the Hall of State at the Texas Centennial and World’s Fair in Dallas. The murals depicted aspects of Texas history and heritage with progress as the overall theme.³⁴

Around 1941, Winn and his family moved to Wimberley, Texas, where by that time he had established a ranch and had begun plans to build a custom modern home and studio. Buck worked diligently from Four Winns Ranch, designing and producing numerous public works, experimenting and patenting new building materials and processes, and even ranching.

While many of his best-known works were large painted murals, Winn employed a wide range of media, such as concrete, wood, clay, goldleaf, and Blenko Glass, to create reliefs, mosaics, and sculptures. Winn’s commissioned work was displayed in banks, office buildings, theaters, libraries, and universities across the Southwest. Many of Winn’s projects broke new ground in their size and use of new and innovative materials. Winn’s public works were represented at the Pearl Brewery in San Antonio (Figures 40 and 41), Hall of State, (Figures 38 and 39) Medical Arts Building, and Mercantile Bank Building, and the Power and Light Building of Dallas, First National Bank of Arizona in Phoenix (Figure 42), The Commercial National Bank in Shreveport, Louisiana, Gonzales Memorial Museum (listed in the NRHP), Texas State University (Figure 29) in San Marcos; Howard Payne University in Brownwood, Texas Christian University in Fort Worth, Southwestern University in Georgetown, and University of Texas at Austin. Winn’s smaller-scale work also gained widespread attention when in 1946 he won a design competition for the Texas statehood commemorative U.S. postage stamp (Figure 28).³⁵

In addition to creating art at the Wimberley ranch, Winn experimented with innovative building materials and construction techniques. One such building material was a composition of pulverized cedar and “secret” binding ingredients to create a plastic cement-like substance called “Cedaramics” or “Cedaroc.” In 1946, Winn began to produce and market Cedaroc through a joint venture called The Cedaroc Company of Texas, based in San Marcos. Winn also invented a new process for creating thin shell architectural and sculptural elements with a spray of resin

³⁰ James Buchanan Winn, Jr., unpublished short autobiography, 1963, Winn papers K.W. Eoff collection.; Dorothy Schmidt, *Handbook of Texas Online*, "James Buchanan Winn, Jr.," June 15, 2010, accessed November 1, 2016, <https://tshaonline.org/handbook/online/articles/fwi86>.

³¹ Muriel Q. McCarthy, David R. Williams: Pioneer Architect (Dallas: SMU Press, 1984): 32.

³² David Dillon, *The Architecture of O’Neil Ford: Celebrating Places* (Austin: University of Texas Press, 1999): 15.

³³ Schmidt, *Handbook of Texas Online*, "James Buchanan Winn, Jr."

³⁴ Ibid.

³⁵ Winn, unpublished short autobiography; Schmidt, *Handbook of Texas Online*, "James Buchanan Winn, Jr."

Four Winns Ranch, Wimberley, Hays County, Texas

and “a high volume continuous filament,” called the Archilithic Process.³⁶ Notable uses of the Archilithic process include the creation of the Morning Glory sculptures of Aquarena Springs (designed and constructed by Buck Winn) and the construction of roof materials for the Astrodome.³⁷ Both Cedaroc and Archilithic were used for building projects on the Winn property.

Although he did not graduate from a formal architecture program, Winn taught architecture courses and led laboratory sessions in architectural research at several universities, including University of Texas at Austin, Texas A & M University, University of California Berkeley, and Princeton University.³⁸ Winn’s experimentation with thin shell architecture was noted worldwide. He published articles about his architectural work in professional journals and invited to give lectures on the topic in the U.S. and in Europe in the 1970s. The Texas Board of Architectural Examiners awarded Winn a license to practice architecture in the state in 1972.

Winn was active in professional and community organizations throughout his life. Among his honors and affiliations were: member by invitation of the International Association for Shell Structures, Philosophical Society of Texas, Texas Folklore Society, and the Academy of Applied Science; member of the American Institute of Architects (AIA). Winn was also honored with a nomination by the Austin chapter of the AIA for the National Craftsmanship Medal in 1973. The written announcement of Winn’s nomination stated: “Winn’s accomplishments in innovative research, design, and handicraft work in both natural and manmade materials are well known internationally. We believe Mr. Winn’s excellence in creative design, and execution of his work recognized abroad, merits consideration by the institute.”³⁹

Buck Winn and his wife “Kitty” Winn were also active and influential members of the Wimberley village community. In 1949, the Winns cofounded the Wimberley Community Church, which later became the Chapel in the Hills. Winn helped to design the church’s sanctuary in 1960.⁴⁰ Buck Winn was one of several locally influential people to permanently migrate to Wimberley in the 1940s. Following Winn’s establishment on the ranch, his former Dallas roommate Allen Boyle made also made his home in the area. Boyle came to Wimberley with plans to improve the community, investing his time and money in advocating for efforts to better the village. Boyle operated the Ranch House Café, which served as an informal community center.⁴¹ Winn was also at the forefront of a small movement of artists to the Wimberley area in the mid twentieth century. Other notable resident artists were sculptors Nearle Follett, Francois Rubitschong, and professional illustrator Malcom Thurgood. Wimberley’s reputation as the home of a thriving artist community was promoted by the local booster club and fostered by the opening of a popular gallery on the square in the 1950s.⁴² Wimberley’s artist community that began with Buck Winn continues to thrive today. In addition to permanent residents, Winn attracted the influence of important figures of the time, including prominent architect and fellow member of the Pearl Street Gang, O’Neil Ford. Winn introduced Ford to Parks and Louise Johnson who were seeking an architect for their retirement home on the Sabino Ranch. Ford designed the Johnson’s house, and suggested that someone should purchase the land on the square to ensure that all future buildings reflect the natural surroundings of Wimberley. Several decades later, after a fire destroyed the Ranch House Café, Buck Winn served as a board member on the Wimberley Restoration Committee and ensured that the restoration efforts preserved the character of the Wimberley square.⁴³

³⁶ “Driveways Go Fiberglass,” newspaper clipping, date unknown, James Buchanan Winn, Jr. Papers K.W. Eoff collection, Wimberley, Texas.

³⁷ The Revolutionary Archilithic Continuous Fiber Reinforcing Process (Dallas, TX: Archilithic Company), company brochure, undated.

³⁸ Winn, unpublished short autobiography, Winn papers.

³⁹ Letter announcing nomination of J. Buck Winn, Jr. for the 1973 National Craftsmanship Medal, November 15, 1972, Winn papers, K.W. Eoff private collection.

⁴⁰ K.W. Eoff notes, undated.

⁴¹ Linda Williams Allen, *Wimberley: A Way of Life* (Taylor Publishing Company, 1986): 23.

⁴² *Ibid.*, 46-47.

⁴³ *Ibid.*, 56-57.

Four Winns Ranch, Wimberley, Hays County, Texas

Winn continued to experiment with new materials, create art, and explore business ventures well into his sixties and early seventies. Kitty Winn died in 1978, and on December 18th the following year, James Buchanan “Buck” Winn, Jr. died in Wimberley, leaving behind two children, several grandchildren, and a legacy that has inspired subsequent generations.⁴⁴ Despite his significant contributions to the art of the Southwest and influential innovations in architecture and building processes, Buck Winn has received very little recognition outside of Central Texas. Quoted in a 2014 *Texas Highways* article, Michael Grauer, art curator for the Panhandle-Plains Historical Museum and coauthor of *Dictionary of Texas Artists, 1800-1945*, asserts that “Buck Winn deserves to be part of the mainstream Texas art conversation” and should be recognized “up there with Tom Lea and other greats of early Texas art.”⁴⁵

Buck Winn’s Significance in Art (1929-1979)

During his professional career (1929-1979), Buck Winn produced a large body of paintings, murals, sculptures, and architectural decorations. Stylistically, Winn’s painting and murals fall into the “Texas Regionalist” or “Lone Star Regionalist” category, based on his geometric, reductionist forms and choice of Southwestern-themed subject matter. Although much of Winn’s public work has been destroyed or removed from public display, his art ranks with the best of mid-twentieth century Texas Regionalist artists.⁴⁶

Over five decades, Winn produced significant works of art in various media, often public art intended for display in commercial, academic, or governmental buildings. (See inventory of works). During his lifetime, he was internationally recognized for his work as a painter, sculptor, inventor, muralist, and architectural artist.⁴⁷ His mural, *The History of Ranching*, painted for the Pearl Brewery in San Antonio, Texas in 1950, was one of the largest known murals in the United States when created. The mural was six feet high and 280 feet long, reaching a full 360 degrees around the oval-shaped Corral Room, an old horse stable renovated as an entertainment space.

From the mid-1930s until his death, Winn received and executed numerous commissions for public art work. Winn’s many public art commissions reflect his importance as one of the artists preferred by business, academic, and government leaders in mid-twentieth century Texas. Public art shapes public perceptions, especially when the art memorializes an historical viewpoint.⁴⁸ Mid-twentieth century Texas Regionalist artists mixed “myth, romance, and reality.”⁴⁹ Winn’s murals often portrayed a historical subject or event in a way that promoted the mythos of Texan culture. For instance, he painted murals of La Salle exploring Texas and of the history of ranching in Texas. His art often blended the strong colors and forms of Regionalism, Art Deco-influenced design, and Texas subjects. As part of the Texas Regionalist canon, Winn’s work helps explain how the dominant public myths of mid-century Texas were disseminated.⁵⁰

Over the course of his career, Winn continually experimented with, developed, and adapted new media. He invented architectural materials such as a type of highly plastic cement called Cedaroc and experimented with hardened resin applications for architectural and sculptural purposes.

Winn began his professional career as an artist in Dallas, Texas in the late 1920s, painting in the then-emerging “Regionalist” (sometimes called “American scene”) style, being promoted and practiced in other regions by artists

⁴⁴ Schmidt, *Handbook of Texas Online*, “James Buchanan Winn, Jr.”

⁴⁵ Gene Fowler, “In the Creative Moment: Artist Buck Winn Helped Define 20th-Century Texas Art,” *Texas Highways*, August 2014, accessed November 5, 2016. <http://www.texashighways.com/people/item/7520-in-the-creative-moment-texas-artist-buck-winn>.

⁴⁶ Gene Fowler, “In the Creative Moment, Artist Buck Winn helped define twentieth century Texas art,” *Texas Highways Magazine* (August 2014).

⁴⁷ David Coleman, “The Buck Winn Cattle Ranching Mural,” online entry for the Wittliff Collections, Texas State University. thewittliffcollection.txstate.edu, accessed September 1, 2017.

⁴⁸ Light T. Cummins, *Allie Victoria Tennant and the Visual Arts in Dallas* (College Station: Texas A&M University Press, 2015): 108.

⁴⁹ Michael W. Duty, “Frontier Images and Modern Views: The Bryan Museum Collection of Texas Art,” in *Deep in the Art of Texas, A Century of Paintings and Drawings*, ed. Michael W. Duty (Fort Worth: TCU Press, 2014): 29.

⁵⁰ Cummins, 147.

Four Winns Ranch, Wimberley, Hays County, Texas

such as Thomas Hart Benton and Grant Wood. In very general terms, American Regionalist art rejected non-local subjects and sought to replace Impressionistic soft tones and muted colors in favor of a more defined, documentary visual style in a stronger color palette.⁵¹ During this time, Winn associated with a group of young artists, writers, musicians, and architects known as the “Pearl Street Gang,” named for David R. Williams’ studio on Pearl Street. Residents and visitors of the “Pearl Street Studio” created an atmosphere that fostered intellectual dialogue and artistic excellence.⁵² As a regular of the Studio and a contributor on collaborative projects, Winn likely participated in discussions on regionalism with artist Jerry Bywaters and architects David R. Williams and O’Neil Ford among others.

Winn won the 1929 Dallas Allied Arts Exhibition and was among the nine artists who exhibited work at the 1932 Fair Park Dallas Public Art Gallery exhibit “Nine Young Dallas Artists”. This exhibit was reviewed in the New York art magazine, *Art Digest*, which dubbed the exhibitors “the Dallas Nine.”⁵³ After the *Art Digest* review, the Dallas Nine became an identifier for a larger group of loosely affiliated North Texas artists who worked in the Regionalist style and dominated the North Texas art scene through World War II.

Stylistically, Winn retained his Regionalist bent but by 1937, his career trajectory began diverge from the other Dallas Nine artists. To the extent Winn or his contemporaries identified him as a Dallas Nine artist, that affiliation was no doubt strained when he accepted a job assisting Indiana artist Eugene Savage creating the murals for the prestigious Hall of State at the 1936 Texas Centennial exhibition. Several Dallas Nine artists publicly expressed bitterness at being passed over for that commission.⁵⁴ By 1940, Winn had left Dallas permanently for a home and studio on a Central Texas ranch.

Regionalist art, including that championed by the Dallas Nine and others in Texas, faded from prominence in the post-World War II art world, a victim of change of fashion that skewed towards abstract expressionism. Post-war art critics denigrated the Regionalist style as too reminiscent of both official fascist and communist art styles. Except for a few exhibits in Dallas during the 1980s, art historians have largely neglected Texas Regionalist work. The few scholars who have written about the Texas Regionalist artists, such as Jerry Bywaters, Allie Victoria Tennant, and Alexander Hogue, have largely ignored Winn’s role as one of the original Dallas Nine artists.⁵⁵

While Texas Regionalist artists of the pre-World War II era were eclipsed by post-war movements, the private market for regional art has developed and remained strong.⁵⁶ Recently, Texas Regionalist artists have been reassessed and the importance of their contributions to the creation of an “American” art style in the early to mid-twentieth century has been acknowledged.⁵⁷ As one of the more prolific and accomplished producers of public art in mid-twentieth century art, Winn’s importance to the development of Texas Regionalist canon deserves further recognition.

⁵¹ Ibid, 79.

⁵² Muriel Q. McCarthy, *David R. Williams: Pioneer Architect* (Dallas: SMU Press, 1984): 32.

⁵³ Cummins, 78; Patsy Swank, “Art, A Picture of the Dallas Nine,” *D Magazine* (November 1996); “Young Texans, All Under 30, Show in Dallas,” *Art Digest* 6 (March 15, 1932):8.

⁵⁴ Francine Carrara, *Jerry Bywaters: A Life in Art* (Austin: University of Texas Press, 1994): 102-03; Rick Stewart, *Lone Star Regionalism, The Dallas Nine and Their Circle* (Austin: Texas Monthly Press, 1985): 57.

⁵⁵ Works on the individual artists and the Dallas Nine group include Cummins work on Tennant, Carrara’s on Bywaters, Stewart’s on the Dallas Nine, and Susie Kalil on Dallas Nine member Alexandre Hogue.

⁵⁶ Michael L. Grauer, “Texas Treasures,” *Texas Monthly* (October 2011).

⁵⁷ Tom L. Freudenheim, “Lone Star Style,” *Wall Street Journal* (June 26, 2013).

Four Winns Ranch, Wimberley, Hays County, Texas

Chronological List of Works by Buck Winn

Date	Type	Materials/Process	Location	Title/Subject
1933	Mural		Village Theater, Highland Park, Dallas (now with Dallas Historical Society)	LaSalle landing on Texas Coast
1936	Murals; bas-relief,		Fair Park, Dallas: Hall of State (murals, Great Star); main entrance obelisk (bas relief)	Two murals on Texas history; Hall of State's gold Texas Star; 85-foot obelisk at Parry Entrance with bas-relief cowboys and wagon trails
1930s	Bas relief		River Oaks Theater, Houston	Female figures on either side of movie screen
Ca.1932	Mural		Medical Arts Building, Dallas	Perhaps the progenitors of modern medicine: Hippocrates, Pasteur, and Harvey
Ca.1935	Mural		Federal Reserve Bank, Dallas	On coffered ceiling
Ca.1935	Mural and ceiling decoration		Hillcrest Mausoleum, Dallas	
Ca.1935	Mural		Tower Petroleum Building, Dallas	
Ca.1935	Façade		Houston Public Schools Athletic Field	Art deco design
1937	Cover		Farm & Ranch Newspaper, Dallas	
1930s	Mural		Titche-Goettinger Building, Dallas	
1930s	Mural		Burrus Flour Mills, Fort Worth	
1930s	Mural		Telanews Theater	
1930s	Mural		Blackstone Hotel, Fort Worth	
1938	Mural		Gonzales Memorial Museum, Gonzales	History of Gonzales; "Come and Take It" cannon
1939	Mural	Oil on canvas, each panel	Commercial National Bank, Shreveport, LA (restored 1987)	Five panels depicting the history of Caddo Parish, LA.: King Cotton; lumber industry; clearing of the Red River; oilfields at Caddo Lake; explorers of the region
1940s			Power and Light Buidling, Dallas	
Ca.1940	Mural		Driscoll Hotel, Corpus Christi, TX	
Ca.1940	Mural		Ripley Memorial Foundation, Houston	
1944	Mural	Wood	Mercantile Bank, Dallas	
1945	Stamp		U.S. Postage Stamp competition	U.S. and Texas flags, commemorating the centennial of Texas statehood
1950-51	Mural		Pearl Brewery, San Antonio	History of Ranching-pastoral scenes of cattle, cowboys, chuck wagon,

Four Winns Ranch, Wimberley, Hays County, Texas

				landscape
1952	Bas relief	Glazed ceramic tiles	Dow Chemical Company, Freeport, TX	Chemistry
1953	Bas relief	Plaster and gold leaf	Amon Carter Airport, Fort Worth	Magic of Flight
1953-54	Mural		Victoria Bank and Trust, Victoria, TX	South Texas history
1954	Exterior Mural	Brick	Women's Pavilion, Fair Park, Dallas	
1954	Bas relief		Oak Cliff Savings and Loan Association, Dallas	Pioneer family
Ca.1955	Mural	Clay	First National Bank of Phoenix, AZ	
1958	Base for sculpture	Granite	Texas State University, San Marcos	Nine foot base for "Fighting Stallions." Sculpture by Ann Huntington
1959	Mural	Blenko glass and concrete;	Flowers Hall, Texas State University, San Marcos, TX	Spirit of Texas
1960	Sculpture	Blenko glass	Wimberley Chapel of the Hills, Wimberley, TX	Glass cross
1961	Murals	Ceramic	First National Bank of Fort Worth	Four panels depicting seasons and history of Fort Worth
1962	Pavilion-sculpture	Archilithics; fiberglass, cement, metal	Aquarena Springs Skyride Pavilion, San Marcos, TX	Morning glories
1964	Fountain		Langdrum Memorial Fountain, Southwestern University, Georgetown, TX	
1967	Sculptures	Archilithics; fiberglass molds; sandstone finish	Douglas McArthur Academy of Freedom, Howard Payne University, Brownwood	Four Egyptian pharaohs, each 15 feet tall
1968	Fountain with sculpture	Archilithics; fiberglass, cement, and plastic	Texas Christian University, Fort Worth	Morning glories
1968	Bas relief	Ceramic	Hilton Hotel, Hemisfair, San Antonio	
1960s	Structure	Brick, fiberglass, metal	Tim Price House aka "Circle House"	Combined fanfold design of fiberglass-cement with bricks and metal roof
1970	Mural	Wood	Commercial National Bank, Little Rock	
1972	Window	Archilithics; fiberglass and string	Chapel in the Hills, Wimberley, TX	Window

Buck Winn as Architect, Lecturer, and Inventor (1939-1979)

Buck Winn was best known regionally for his many murals, sculptures, and mosaics, but his creative ambitions took him well beyond the world of commissioned art. From 1939 to 1979, Winn invented a composite cement-like building material from cedar, obtained four patents, developed an innovative new construction process for thin shell designs, and became a licensed architect and lecturer. Several years before embarking upon experimentation in thin

Four Winns Ranch, Wimberley, Hays County, Texas

shell design, Winn's first major architectural project, his own house and studio, primarily reflected the principles of Texas Regionalism.

Winn and Texas Regionalism in Architecture

In addition to painting and sculpture, regionalism was also a theory of architecture. Dallas architects David R. Williams and his protégé O'Neil Ford were the primary proponents of regionalist ideas in Texas architecture in the late 1920s and 1930s. Williams and Ford rejected "imported" European high styles in favor of "indigenous" vernacular designs. After having studied vernacular architecture in Central and South Texas, they developed a deep admiration for Texan building practices that sited and structured buildings well-suited to coping with the Texas climate and appropriate to the terrain, while making the best use of local materials.⁵⁸ The architects worked to develop and refine their ideas and incorporate them into their own designs. Their work coincided with a growing rejection of historical eclecticism in architecture associated with the modernist movement following World War I. Some of the principles Williams and Ford identified in vernacular architecture and promoted in Texas Regionalism paralleled principles espoused by their modernist contemporaries, such as simplicity and functionalism in design. Williams, and Ford in particular, incorporated the practical features of Texas vernacular designs with modern forms and amenities.

The theories of Texas Regionalism appear in painting and architecture in the same era and locale in Dallas in the late 1920s. From around 1925, Williams housed his architecture practice (which included Ford as an assistant after 1926) in a house on Pearl Street in Dallas, Texas. Williams rented rooms in that house to a cohort of struggling young writers, painters, and other artists. Williams ran a "salon" of sorts, attracting young Dallas artists, including future members of the Dallas Nine, to his studio. Combining a lifestyle of intense work, intellectual fervor, and partying, the "Pearl Street Gang," included young artists Buck Winn and Jerry Bywaters, who were among the artists developing the Texas Regionalist style in painting.⁵⁹

Although Williams' residence at the Pearl Street Studio ended around 1932, many of the relationships among the Pearl Street Gang members continued. Winn and O'Neil Ford remained collegial for years. In the 1940s, Winn even recommended his Wimberley neighbors use Ford to design their ranch house.⁶⁰

The Texas Regionalist ideas espoused by Williams and Ford likely influenced Winn's selection of the Central Texas ranch site and his designs for various ranch improvements. Winn's appreciation for Texas vernacular architecture is evident in his treatment of the nineteenth century Pierce House. Winn's alterations and additions were complementary to both the site and the house. The Pierce House side addition and Guy's House each featured rough cedar and limestone sourced on the site and reflected the house's side-gable form.

Texas Regionalist influences are also reflected in Winn's design for the house and studio. The building has a modern form and is sited to take full advantage of the prevailing winds, the dramatic view, and the courtyard oak tree's natural beauty. He shaped the structures wings to create a large courtyard, incorporating the shelter of a large oak tree and creating an outdoor room, which he called the "Oak Room." He used local materials of native limestone, stucco, and cedar wood (including his inventing his own cedar-based tiles).⁶¹ Most of the structure is one room deep to promote cross-ventilation. Even purely decorative elements were made on site, including the dining

⁵⁸ Williams and Ford explained their research and theories on Texas regional architecture in a series of articles published in the late 1920s and early 1930s. David R. Williams, "An Indigenous Architecture." *Southwest Review* (Spring 1929) and "Towards a Southwestern Architecture," *Southwest Review* (Spring 1931); and with O'Neil Ford. "Architecture in Early Texas," *Southwestern Architect* (December 1927). See, David Dillon, *The Architecture of O'Neil Ford: Celebrating Places* (Austin: University of Texas Press, 1999): 16-21; Muriel Q. McCarthy, *David R. Williams: Pioneer Architect* (Dallas: SMU Press, 1984): 41-49.

⁵⁹ Dillon, 15; McCarthy, 26, 32; Mary Carolyn George, *O'Neil Ford, Architect* (College Station: Texas A&M University Press, 1992): 27.

⁶⁰ Linda Williams Allen, *Wimberley: A Way of Life* (Taylor Publishing Company, 1986): 56.

⁶¹ Dorothy Wimberley Kerbow, *Wimberley: Historic Belle of the Blanco* (Austin: Eakin Press, 1995):194.

Four Winns Ranch, Wimberley, Hays County, Texas

room mural and sculptured window surround. His ranch house design incorporated many of the core principles of Texas Regionalist architecture expounded by Williams and Ford.

Cedaroc Company of Texas

In March 1939, just after moving to the ranch in Wimberley, Winn began experimenting with ways to make use of the abundant cedar dotting the property. In the late 1930s and early 1940s, the Agricultural Adjustment Administration (AAA) administered through the United States Department of Agriculture (USDA), provided compensation to farmers and ranchers who carried out soil conservation practices, such as reducing acreage devoted to soil depleting crops, terracing, and contouring.⁶² Winn received approval from the agency to eliminate invasive cedar on his Wimberley ranch.⁶³ According to his daughter, Kathryn Winn Eoff, Buck explained his reasoning for experimenting with cedar products, “if the government would pay for cedar, then it must be worth something.”⁶⁴

Winn’s experiments led him to develop a composition of pulverized cedar and “secret” binding ingredients to create a cement-like material he later called “Cedaramics” (Figures 32-35). An account book found in Winn’s studio reveals the formula to include magnesium, magnesium oxychloride, magnesium sulfate, talc, marble dust, and finely-milled cedar sawdust.⁶⁵ The formula was based on OxyChloride cement and sold in powdered form along with a formulated liquid solution to be mixed together with dye on the jobsite.⁶⁶ Winn sold the Cedaramic product and installed the material on several sites in the early 1940s, but activity slowed during World War II, probably due to the limited availability of key ingredients such as magnesium.⁶⁷ However, during the war period Winn continued to experiment and improve the formula.

Early installations of the product endured favorably over several years during the war, and in 1946 Winn entered into a business partnership with retired U.S. Marine Corps General Ira L. Kimes and John H. Rodney to produce and sell the product on a larger scale. The new company was dubbed the Cedaroc Company of Texas. The name “Cedaroc” refers to the product’s two distinctive ingredients: powdered cedar and marble. A product brochure developed by the company reads, “From the Hills of Texas Comes a Combination of Cedar and Rock.”⁶⁸

By 1946, the company had a pilot plant up and running in a facility on the 1400 block of West Hopkins Street in San Marcos. The manufacturing system was designed by Winn and the other owners to fit the needs of their unique product. A 1947 LCRA publication described the plant as “a maze of homemade machines—weird-looking

⁶² *Handbook of Texas Online*, “Agricultural Adjustment Administration,” accessed October 29, 2017, <http://www.tshaonline.org/handbook/online/articles/nba02>.

⁶³ Letter from Thomas H. Marrow, Secretary of Hays County A.C.A to J. Buck Winn, Jr., dated November 27, 1945. Letterhead reads “United States Department of Agriculture, Agricultural Adjustment Agency.” Winn papers, K.W. Eoff collection. The letter is a reminder to Winn that he had been “given approval to eliminate cedar during the months of October and November.” Also noted in Wright, Leonard N., “Cedaramics: Buck Winn Took a Raw Material that was Unwanted and Made a Valuable Product,” *Texas Parade*, August 1948, p. 18. “Buck Winn, Jr., well known Texas artist, who took mountain cedar, on which the government is spending hundreds of thousands of dollars in an eradication program...and produced cedaramic cement.”

⁶⁴ Eoff, Kathryn Winn. Correspondence with the authors. Various dates in 2016 and 2017.

⁶⁵ Cedaroc Account Book, Winn papers, K.W. Eoff collection.

⁶⁶ James Buchanan Winn, Jr., “Formulas Based on Mgo and Chl With Additives (OxyChloride Cements),” Letter addressed to self, March 1, 1972. The letter, sent from the author to himself via certified mail, describes issues with the Cedaramic formula and proposes a new product formula. Winn papers.

⁶⁷ “Buck Winn Invents Process For Making Plastic From Cedar,” Newsclipping, undated, source unknown. Winn-papers, K.W. Eoff collection.

⁶⁸ “Cedaroc Co. of Texas in San Marcos Announces,” Product Brochure, undated, Winn Papers.

Four Winns Ranch, Wimberley, Hays County, Texas

contraptions with parts of automobiles and washing machines combined with barrels and wooden boxes.”⁶⁹ Local machine shops, such as that of Winn’s friend Roy Avey, fabricated special parts for the plant.⁷⁰

The new company immediately began marketing a line of Cedaramic products locally and in other Texas cities such as Houston, San Antonio, and Corpus Christi.⁷¹ The product line included Cedaroc, for solid flooring or for casting into molds to form tiles, table tops, drain boards, or sculpture; Cedarcote, an interior stucco-like wall covering; Cedaray, a version of Cedaroc to be used for floors with radiant heating installations; and various beautiful “end grain” floor tile designs called Cedarhart, Mesquite Heart, and Cedarmosaic, each created with even slices of heart cedar or mesquite embedded in Cedaroc.⁷² No evidence of patents or trademarks were found for any of the Cedaroc Company of Texas product line.

The Cedaroc Company of Texas touted many benefits of the cedar composite material. Cedaroc was described as lightweight, durable, and fire resistant. One article on the company claimed the product was “four times stronger than concrete” but with more “give” for resiliency and comfort as a home flooring.⁷³ Some buyers of the product reported favorably that the Cedaroc had a natural insect repellent quality. A San Marcos physician who had the product installed reported “with gratitude and amazement” that “Cedaroc and roaches just won’t live under the same roof.”⁷⁴ Despite several anecdotal confirmations, Winn chose not to advertise the products as fully insect repellent until scientific tests confirmed the claims. Winn was confident in the Cedaramic products, though, and he used the material throughout his house and studio interior. The floors, bathroom showers, breakfast table, kitchen countertops, and wainscoting all incorporate some variation of the material. The living room walls of the Pierce House are also coated in a Cedaramic material, possibly “Cedarcote.” All Cedaroc in both buildings is still in excellent condition despite having endured decades of daily use.

The Cedaroc Company of Texas completed several large sales and installations in 1947 and 1948, and some of the product remains extant as originally installed. Locally, Cedaroc tile was used in the home of William Parks Johnson, Jr. (son of radio host “Vox Pop” Johnson) and M.F. Johnson in Wimberley, and according to the Cedaroc account book, a large quantity of the product was sold to the San Marcos Baptist Academy in 1947.⁷⁵

The owners of the Cedaroc Company of Texas had high ambitions, but it lasted only a few years, dissolving in 1949 and having never expanded beyond its experimental or “pilot plant” phase.⁷⁶ The company’s decline can be attributed to several factors: marketing issues and competition, the demands of Winn’s artistic career, and the death of the managing partner. The Cedaroc products were well received and seem to have lived up to the company’s claims of durability, but apparently the product presented some cost and logistical issues that were never fully resolved. In a 1972 letter addressed to himself, Winn notes that separate containers for dry and liquid formulas created additional “costs and problems” generated at job sites and in shipment. Winn attempted to create a dry Cedaramic formula that required only the addition of water, but with little success. He eventually abandoned the water-only project when Dow Chemical introduced its similar product called Oxyment (which itself proved

⁶⁹ “San Marcos: County Seat of Hays County, Where Rocky, Cedar-Covered Hills Join up with Rich, Level Farm Lands,” *LCRA News*, May 1947.

⁷⁰ Eoff, Kathryn Winn. Correspondence with the authors. Various dates in 2016 and 2017.

⁷¹ “San Marcos: County Seat of Hays County, Where Rocky, Cedar-Covered Hills Join up with Rich, Level Farm Lands,” *LCRA News*, May 1947.

⁷² “Cedaroc Co. of Texas in San Marcos Announces,” product Brochure, undated, Winn Papers.

⁷³ “San Marcos: County Seat of Hays County, Where Rocky, Cedar-Covered Hills Join up with Rich, Level Farm Lands,” *LCRA News*, May 1947.

⁷⁴ Wright, Leonard N., “Cedaramics: Buck Winn Took a Raw Material That was Unwanted and Made a Valuable Product,” *Texas Parade*, August 1948.

⁷⁵ Wright, Leonard N., “Cedaramics: Buck Winn Took a Raw Material That was Unwanted and Made a Valuable Product,” *Texas Parade*, August 1948. An image in the article shows the living room of the Johnson home in Wimberley covered in green Cedaroc tiles. Cedaroc Account Book, Winn family papers.

⁷⁶ By 1950, the Cedaroc Company of Texas was no longer listed in the San Marcos Telephone Directories.

Four Winns Ranch, Wimberley, Hays County, Texas

unsuccessful) in the mid to late 1940s.⁷⁷ According to Leonard N. Wright, who interviewed Winn in August 1948 for an article in *Texas Parade* magazine, the Cedaroc Company of Texas owners had plans to expand its operation beyond the San Marcos pilot plant (which was designed mostly for experimental purposes), but Winn intended only to stay long enough to perfect the operation. “After that,” Wright reported, “his intentions are to go back to his first love, painting, because he is an artist primarily, and only incidentally an inventor.”⁷⁸ Winn’s business partner, General Ira L. Kimes, died in 1949, leaving the Cedaroc Company of Texas without a production manager. This loss combined with Winn’s desire to refocus on his artistic endeavors may have been the final factors in ending the company. Ultimately, Cedaroc’s potential was never fully developed and the product became a footnote in the tale of Winn’s creative life.

Archilithics and Innovations in Architecture

Although he did not graduate from a formal architecture program, Winn began teaching architecture courses and led laboratory sessions in architectural research at the University of Texas at Austin beginning in the late 1950s. He also delivered lectures at Texas A & M University, University of California Berkeley, and Princeton University.⁷⁹ The subject of his lectures was often the experimental research he had conducted on thin shell construction on Four Winns Ranch and at the University of Texas.

Around 1957, Winn began developing a new process for creating layered structural forms. The process Winn invented, which was later named “Archilithics,” involved using a single spray gun to dispense a homogenous mixture of resin and reinforcing fiber. Winn filed his first patent for the spray gun invention on July 18, 1957.⁸⁰ In November of 1958, Winn entered a contract with John A. Prather of Dallas, Texas to form a corporation called The Archilithic Company. Prather served as the company’s president and Winn served as Chairman of the Board for the company (Figures 35 and 36).⁸¹

The Archilithics process could be used for a variety of applications, such as reinforced coatings, linings, or structural bodies. In addition to the durability and strength of the materials, one of the benefits of the Archilithics method that Winn promoted was that it reduced waste in excess materials. A shell structure created with Archilithics required no cutting, trimming, hammering, or gluing—the functional materials composing the structure alone were applied directly into place with the help of pressure tubes. Perhaps most exciting, was its potential for use in sculpture and modern thin shell architecture. Winn’s early notable uses of the Archilithics process were at the Dow Center in Houston (1960) and on the Morning Glories of the gondola lift station at Aquarena Springs in San Marcos (1962) (Figure 30).

In 1960, Winn assisted the firm Caudill, Rowlett & Scott on the development of plastic modular beams to use on the Dow Center in Houston, Texas (now demolished). The beams, which were used over the Dow Center courtyard, were 3’ x 38’ and translucent, allowing 20% light to penetrate into the space. The material formula and beam design, which Winn helped create, delivered remarkable load bearing results. According to Winn, the 240-pound plastic beams test-loaded to 2,400 pounds each, comparable to a 3,000-pound steel beam.⁸²

Winn experimented with Archilithics on Four Winns Ranch. Around 1960, Winn fully tested his architectural ideas with a domed thin shell structure that he built near the house and studio (Figure 16). The structure was built using

⁷⁷ Winn, James Buchanan Jr., “Formulas Based on Mgo and Chl With Additives (OxyChloride Cements),” Letter addressed to self, March 1, 1972. The letter, sent from the author to himself via certified mail, describes issues with the Cedaramic formula and proposes a new product formula. Winn papers.

⁷⁸ Wright, Leonard N., “Cedaramics: Buck Winn Took a Raw Material That was Unwanted and Made a Valuable Product,” *Texas Parade*, August 1948.

⁷⁹ Winn, unpublished short autobiography, Winn papers, K.W. Eoff collection.

⁸⁰ United States Patent US3111270 A, Dispensing of fibrous material, issued to James B. Winn, Jr. November 1963.

⁸¹ Contract between John H. Prather and J. Buck Winn forming the Archilithic Company, dated November 20, 1958, Winn papers.

⁸² *New Building Research* of the Building Research Institute (BRI) entitled “Development of Shell Structures Without Formwork.” (87-91)

Four Winns Ranch, Wimberley, Hays County, Texas

an armature of bent steel rods and wire mesh formed into a dome shape. The rods each extended from two of three cone-shaped concrete pillars, which served as anchors for the structure. A shell of fibers and resin was applied in layers over the armature to form a monolithic dome. Winn used his homemade structure as an example in lectures and in an article he published for the *New Building Research* of the Building Research Institute (BRI) entitled "Development of Shell Structures Without Formwork."⁸³ Also on the ranch was a porch or pavilion structure consisting of a simple wood frame with two thin shell modular beams identical to those Winn had helped develop for the Dow Center. This structure originally stood alone, but later served as a porch at the entrance of the wood frame barrel vault building known as Studio B (1963) and extended several feet wider on each side of the building. Studio B was perfect for the messy work of experimenting with resins and fiber materials. Winn used Studio B and the area under the (now demolished) thin shell domed carport for demonstrations for students and other visitors.

Winn's work attracted interest among architectural and engineering researchers. Leaders of the Architectural Research Group at Texas Engineering Experiment Station of Texas A&M University (then Texas A & M College), Ben H. Evans and Jim Marsh became interested in the potential of Winn's spray gun technology for their own research in thin shell construction. The group secured a grant from Educational Facilities Laboratories, Inc. (EFL) in late 1961 to test the potentials of Jim Marsh's "Lift-Shape" construction technique in the designs of schools.⁸⁴ On December 12, 1961, Evans wrote Winn, "We have a fresh new grant from E.F.L. to get going on some kind of a study on plastic membranes for Marsh's Life-Shape. We'd like very much to discuss this thing with you because we feel sure your knowledge will help considerably and your spray gun may be just the thing we're looking for." In March of 1962, Evans and Marsh commissioned Winn to produce samples for testing. Marsh and Evans visited Four Winns Ranch several times during their period of coordinating their research with Winn. The Texas A&M researchers traveled by private plane using Winn's airstrip to land directly on the property. The three men (Winn, Evans, and Marsh) flew back and forth from College Station to Four Winns Ranch as they discussed their experimentations and research. Winn provided test samples and assisted with several experiments in 1962, but it appears Marsh and Evans chose to use a different process for creating Marsh's experimental Lift-Shape at Hensel Park.⁸⁵

Winn's architectural work generated local interest and won international acclaim. In the 1960s, Winn designed the home of Tom Price in Central Texas. The house was named the "Circle House" as its design consisted primarily of a brick, two-story, eighteen-sided cylinder with a fan-folded roof constructed using the Archilithics process. His fan-folded roof and other structural innovations generated interest among architecture professionals worldwide. By the early 1970s, he had exhibited his work in the "International Exhibit of New Structures in Architecture" in Paris, presented at the International Structural Shell Association in Madrid, Spain, and served as a consultant for a London-based engineering company on structures in Denmark and Tenerife.⁸⁶

Winn's innovations continued to attract industry leaders into the 1970s. One company approached Winn in 1974 in hopes of using his process and equipment to develop new methods for low cost housing construction.⁸⁷ In 1972, Winn was awarded a license to practice architecture by the Texas Board of Architectural Examiners.⁸⁸

Summary

Four Winns Ranch is nominated to the National Register of Historic Places under Criterion B in the areas of Art and Invention, and Criterion C in the area of Architecture at the state level of significance.

⁸³ Ibid.

⁸⁴ Marsh, James H., III and Ben H. Evans, "Lift-Shape Construction: An EFL Report," 1962.

⁸⁵ Correspondence between Ben Evans, Jim Marsh, and Buck Winn from May 4, 1961 to August 21, 1962, Winn papers, K.W. Eoff collection.

⁸⁶ *Larger Than Life: The Story of Buck Winn*, directed by Richard Kidd (2010; San Marcos, TX: Hays County Historical Commission, 2010), DVD.; Winn papers, autobiographical sketches, K.W. Eoff collection.

⁸⁷ Letter from Martin L. Andig to James B. Winn, June 24, 1974, Winn papers, K.W. Eoff collection.

⁸⁸ K.W. Eoff notes (undated); Winn papers, autobiographical sketches, K.W. Eoff collection.

Four Winns Ranch, Wimberley, Hays County, Texas

Criterion B: The property is significant under Criterion B in the areas of Art and Invention for serving as the primary home, art studio, and architectural laboratory for renowned artist, architect, and inventor Buck Winn between 1937 and 1968. Winn was a significant contributor to the body of Texas Regionalist art. From the studio, Winn produced numerous significant works of public art such as *The History of Ranching* at Pearl Brewery (Figures 40 and 41). In addition to housing Winn's studio, Four Winns Ranch was a laboratory for all of Winn's creative and experimental endeavours. At the ranch, Winn created new building materials (Cedaroc), experimental architectural designs (thin shelled dome), and innovative construction processes (Archilithics) that impacted local and regional industries. Cedaroc promised to bring higher value to cedar—regarded by many in the Texas Hill Country as a nuisance—and it was used and promoted around Texas and used in several local projects. Winn was invited to share his ideas for thin-shelled dome construction around the world in articles and lectures, and he often used photographs and samples produced on the ranch in Wimberley to demonstrate his concepts. Winn's experimentation and invention of a spray gun apparatus led him to form the Archilithics Company and assist in significant architectural projects, such as the (former) Dow Center in Houston, and the experimental Lift-Shape structure Hansel Park Pavilion. According to a company brochure, the Archilithic spray gun was also used to lay continuous fiberglass strands to reinforce the Houston Astrodome's "fluid applied elastomeric roof."⁸⁹ As it stands today, Four Winns Ranch clearly conveys Winn's artistic genius, and due to its integrity, provides a snapshot into his working life. The areas Winn used for design and display in his studio retain particular integrity down to the original desk and drawing board.

Criterion C: Four Winns Ranch is also significant under Criterion C in the area of Architecture as a collective example of the creative expression of artist, architect, and inventor Buck Winn. With the exception of the original footprint of the 1883 Rueben Pierce Farmhouse and Rock Wall, Buck Winn designed, and with the help of craftsman Guy Lewis, built the extant historic ranch resources. Winn's use of materials such as limestone, unfinished cedar posts, cedar planks, stucco, and corrugated metal unite these resources. Winn's home and studio design and improvements to the ranch, reflected the principles of Texas Regionalism and modern stylistic influences interwoven with his own artistic works. Texas Regionalist ideas are evident in Winn's sensitive alterations to the nineteenth century vernacular Pierce House, the complementary design of Guy's House, and his use of native materials (cedar and limestone) throughout each. Winn's house and studio reflects regionalist principles primarily in its use of locally sourced materials and design that incorporated prominent natural features of the site and an adherence to the Texas Hill Country climate. Modern influences are particularly evident in the large overhanging eaves, overall horizontality, low pitched roof, integrated rows of casement and clerestory windows, large picture window, built-in shelves and tables, and a zoned plan separating private and public spaces. Winn also integrated his own artistic elements into the design. The house was Winn's to design, and he was ultimately uninhibited in following his own creative impulses. The west wing window of the studio-house, for example, is framed by a sculptured agave plant, and a wall in the breakfast nook still displays a floor-to-ceiling mural original to Winn. The mural reflects the Texas Regionalist art style for which Winn is known, exhibiting a rural Central Texas landscape, replete with hills, goats, and a gnarled cedar tree painted in hard-edged, reductive forms. The studio house also exhibits an abundance and variety of original Cedaroc. The cedar cement composite material was invented by Winn and became the impetus for a company based out of San Marcos from 1946-1949 called the Cedaroc Company of Texas. Cedaroc was used on the floor, shower tiles, and formed into the kitchen countertops and built-in breakfast table. The Cedaroc used in Winn's home has endured the tests of time and daily use. As one of the few surviving examples of Cedaroc, the house provides a rare opportunity to assess whether the material has lived up to the claims of its creator.

⁸⁹ The Revolutionary Archilithic Continuous Fiber Reinforcing Process (Dallas, TX: Archilithic Company), company brochure, undated.

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Four Winns Ranch, Wimberley, Hays County, Texas

10. Geographical Data

Acreage of Property: 141 acres

Coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: N/A

1. 29.974411°N -98.115472°W
2. 29.972433°N -98.112947°W
3. 29.971106°N -98.110208°W
4. 29.971664°N -98.110428°W
5. 29.972069°N -98.108328°W
6. 29.974667°N -98.109656°W
7. 29.974486°N -98.101303°W
8. 29.973006°N -98.104197°W
9. 29.969078°N -98.103611°W
10. 29.968936°N -98.107189°W
11. 29.966244°N -98.109469°W
12. 29.966267°N -98.111953°W
13. 29.968578°N -98.111947°W
14. 29.973775°N -98.115822°W

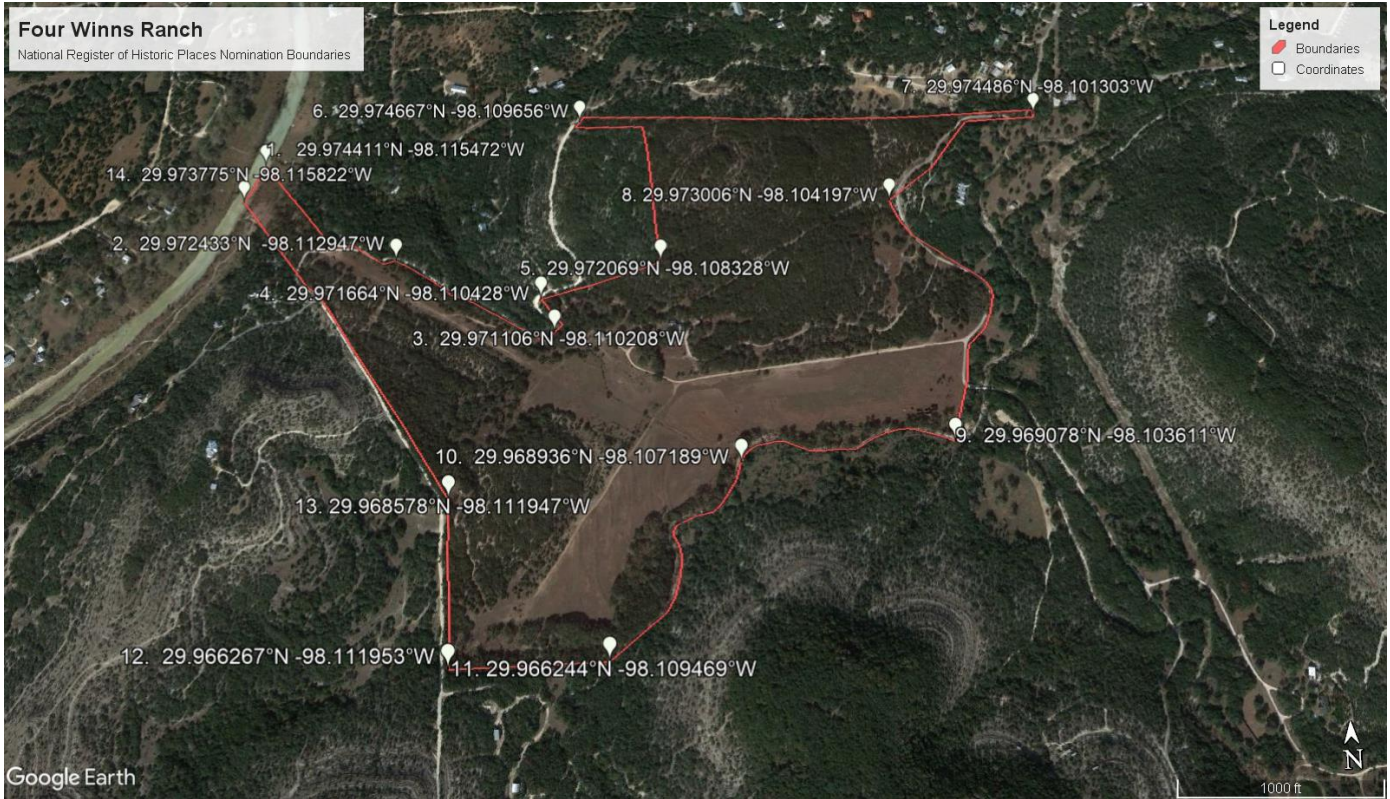
Verbal Boundary Description: The district is located at 234 and 236 Winn Valley Drive and encompasses 141 acres. The district boundary was delineated using a combination of legal property lines, a road, and a natural feature. The western and northern district boundaries follow the northern and western property lines of ranch parcels now owned by Winn Family Limited Partnership and Kathryn Winn Eoff. A portion of Pierce Creek forms the southern boundary and portion of Winn Valley Drive forms part of the eastern boundary. Specifically, the district encompasses portions of Parcel IDs: R14498, R14499, R17359, R14479, R14500, Wimberley, Hays County, Texas.

Boundary Justification: The nominated district contains the central portion of what was historically the much larger 1,164 acre Four Winns Ranch. Boundaries encompass much of Winn Valley north of Pierce Creek and all significant resources associated with the property that retain integrity.

Four Winns Ranch, Wimberley, Hays County, Texas

Maps

Map 1: Boundaries of nominated Four Winns Ranch property, which represents the center portion of the historic Winn property ownership.



Four Winns Ranch, Wimberley, Hays County, Texas

Map 2: Sketch map of all resources. Not to scale.



Four Winns Ranch, Wimberley, Hays County, Texas

Map 3: Sketch map close-up of significant concentration of resources. Not to scale.



Four Winns Ranch, Wimberley, Hays County, Texas

Figures

All historic photos and news clippings were provided courtesy of Kathryn Winn Eoff, Andrew Winn, and April Winn Carver.

Figure 1. Studio-house south elevation facing north. Photo dated 1951.



Four Winns Ranch, Wimberley, Hays County, Texas

Figure 2. Studio-house north elevation facing south. Developed November 16, 1947.

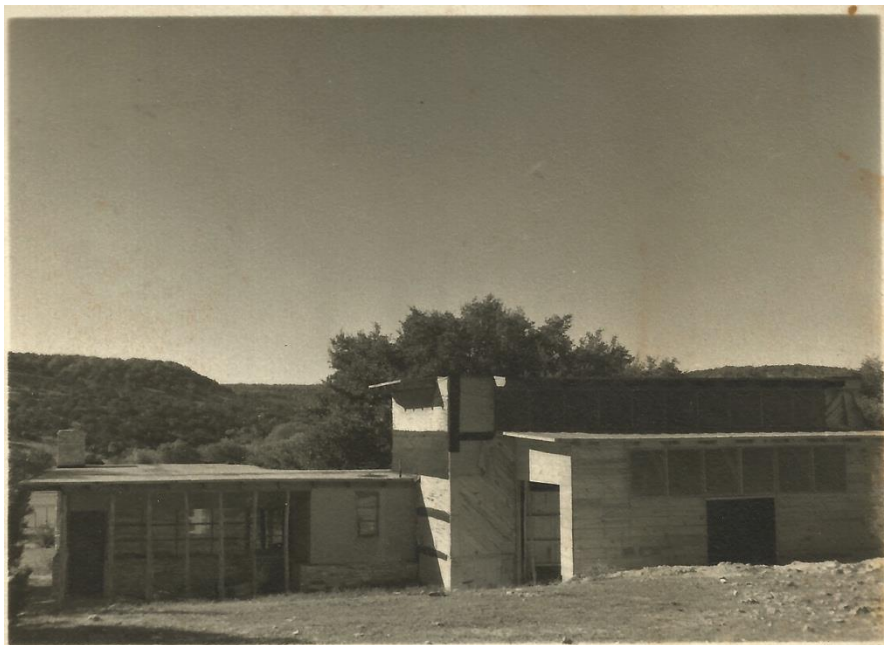


Figure 3. Studio-house east wing. Facing east from center. 1950s.



Four Winns Ranch, Wimberley, Hays County, Texas

Figure 4. Studio-house west wing. Facing west from center. Window sculpted by Buck Winn. Photo dated 1951.



Four Winns Ranch, Wimberley, Hays County, Texas

Figure 5. Studio-house west wing, north side. Jim Winn pictured. Photo dated 1955.



Figure 6. Studio-house east wing. 1950s.



Four Winns Ranch, Wimberley, Hays County, Texas

Figure 7. Studio-house east wing interior. Dated 1946.



Figure 8. Studio-house east wing interior. Dated 1947.



Four Winns Ranch, Wimberley, Hays County, Texas

Figure 9. Studio-house east wing interior. Dated 1948. Kitty, Kathryn, and Jim Winn pictured.



Figure 10. Studio-house east wing interior. 1940s. Buck Winn pictured.



Four Winns Ranch, Wimberley, Hays County, Texas

Figure 11. Studio-house east wing interior. 1950s. Jalousie windows installed. Cedaroc flooring.



Four Winns Ranch, Wimberley, Hays County, Texas

Figure 12. Buck Winn painting on south wall of the studio.



Figure 13. Buck Winn posing with sketch of the History of South Texas mural, installed on the Victoria Bank and Trust in 1954.



Four Winns Ranch, Wimberley, Hays County, Texas

Figure 14. Buck Winn at drafting table in studio. *The Houston Chronicle Magazine*, June 8, 1958.



Four Winns Ranch, Wimberley, Hays County, Texas

Figure 15. Buck Winn at north end of studio. Date unknown.



Four Winns Ranch, Wimberley, Hays County, Texas

Figure 16. Thin shell dome structure (now removed) and Studio B. 1965.



Figure 17. Studio B under construction. 1963.



Four Winns Ranch, Wimberley, Hays County, Texas

Figure 18. Studio B. Thin shell modular beams covering porch (now removed). 1960s.



Figure 19. Studio B interior. 1960s.



Four Winns Ranch, Wimberley, Hays County, Texas

Figure 20. Pierce House. 1942.



Figure 21. Studio-house west wing and Pierce House in distance. Date unknown.



Four Winns Ranch, Wimberley, Hays County, Texas

Figure 22. Winn addition to Pierce House. 1957.



Figure 23. "Guy's House" (Guy Lewis), date unknown.



Four Winns Ranch, Wimberley, Hays County, Texas

Figure 24. Well House facing north. Photo dated 1955.



Figure 25. Small aircraft on the Winn Airstrip, facing northwest. Photo dated 1955.



Four Winns Ranch, Wimberley, Hays County, Texas

Figure 26. Guy Lewis, date known.



Figure 27. Albert Brush and his tin one room cabin on Four Winns Ranch. Date unknown.



Four Winns Ranch, Wimberley, Hays County, Texas

Figure 28. Texas Centennial Statehood Stamp designed by Winn, 1945



Figure 29. Flowers Hall, Texas State University (then Southwest Texas State Teacher's College), 1950s.



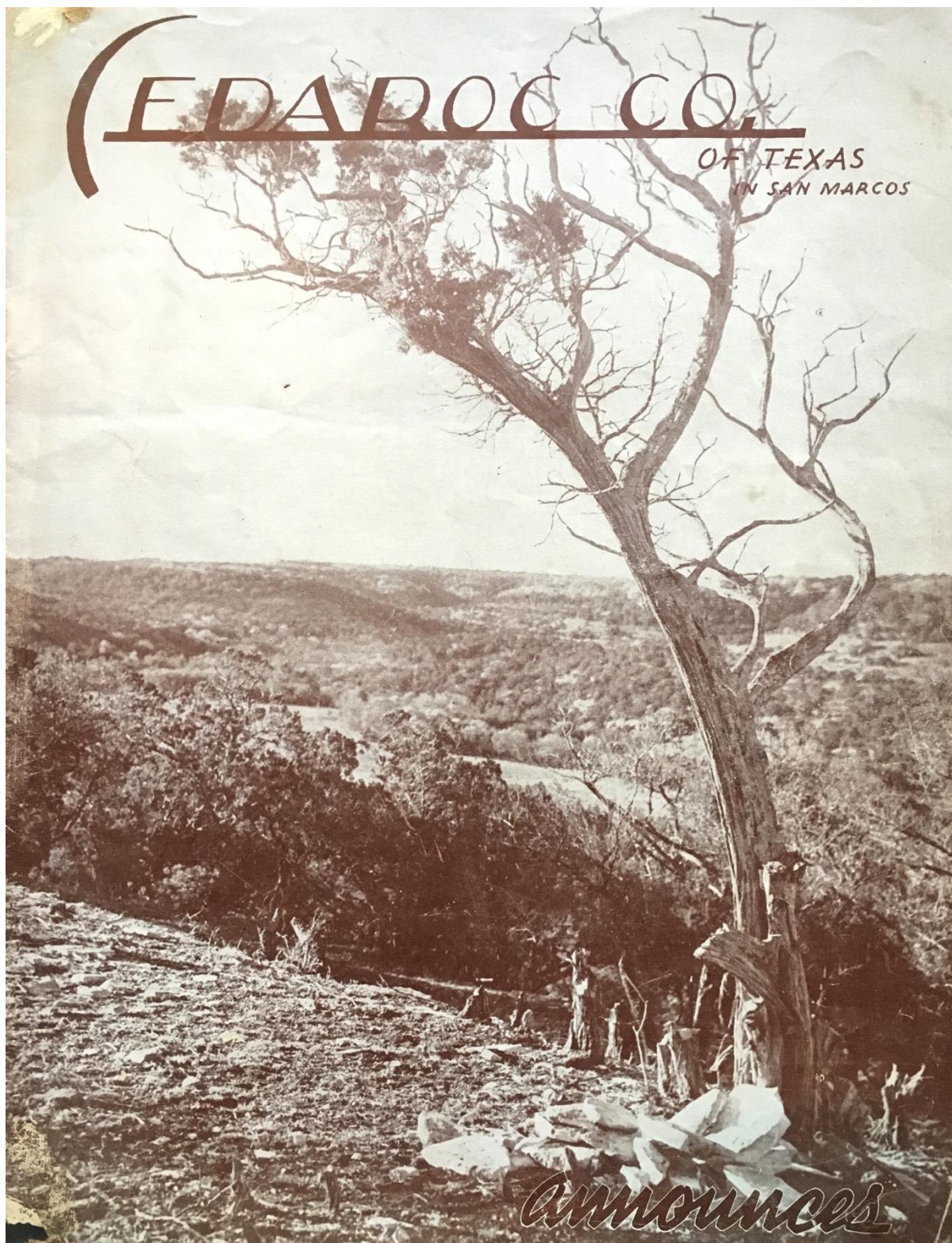
Four Winns Ranch, Wimberley, Hays County, Texas

Figure 30. Morning Glory canopies over Lift Car Station at Aquarena Springs, San Marcos.



Four Winns Ranch, Wimberley, Hays County, Texas

Figure 31. Cedaroc Company of Texas product brochure.



Four Winns Ranch, Wimberley, Hays County, Texas

Figure 32. Cedaroc Company of Texas product brochure. Page 1.

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COMES A COMBINATION
OF CEDAR AND ROCK

CEDAROC

Announcing Six New Building Products, combining utility, economy, durability, and the utmost in beauty for floor and wall surfaces.

These materials have been in the process of development and testing for a period of seven years, and their uses have many practical adaptations.

A NEW COMPANY WITH NEW PRODUCTS, ALL MADE FROM TEXAS WILD CEDAR AND RANGE MESQUITE WITH POSSIBILITIES LIMITED ONLY BY THE SKILL OF DESIGNER, OR DECORATOR.

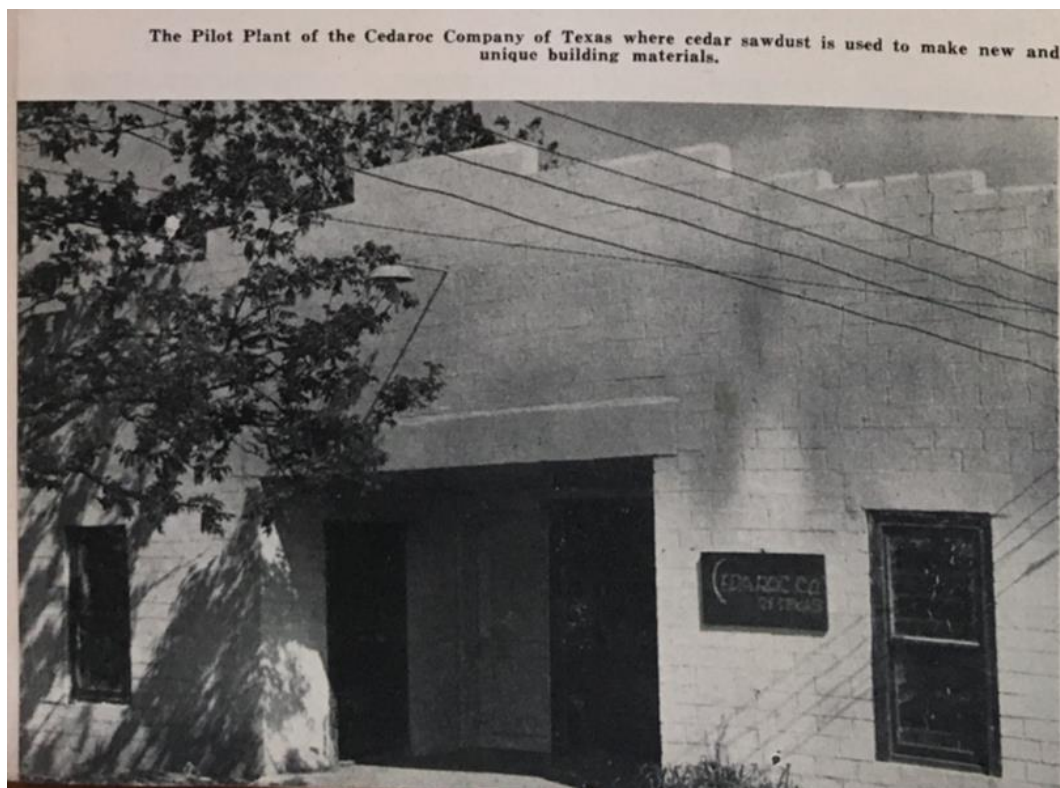
Manufactured by

CEDAROC COMPANY OF TEXAS

in San Marcos

Four Winns Ranch, Wimberley, Hays County, Texas

Figure 33. Cedaroc Company of Texas pilot plant in San Marcos. *LCRA News*, May 1947.



Four Winns Ranch, Wimberley, Hays County, Texas

Figure 34. Cedaramics article. Cedaroc tile used in Wimberley, Texas household. *Texas Parade*, August 1948.



The floor of the ranch home of William Parks Johnson, Jr., son of radio-famous "Vox Pop" Johnson, is covered with Cedaroc tile.

Cedaramics

BUCK WINN TOOK A RAW
MATERIAL THAT WAS UNWANTED AND
MADE A VALUABLE PRODUCT

Four Winns Ranch, Wimberley, Hays County, Texas

Figure 35. Archilithics promotional brochure. Cover page.

THE REVOLUTIONARY*
ARCHILITHIC
CONTINUOUS FIBER
REINFORCING PROCESS

THE MODERN CONCEPT

OF REINFORCING

Uniform application • Sprays any kind of roving • No boom required to assist operator • No cutter blades required • Not affected by high or low humidity or static electricity • Greatly reduced overspray

Available only with the
ARCHILITHIC CONTINUOUS STRAND GUN

Four Winns Ranch, Wimberley, Hays County, Texas

Figure 36. J. Buck Winn, Jr. Archilithic Company business card.



Figure 37. Portion of mural at Village Theater in Highland Park, Dallas, TX. *Larger Than Life: The Story of Buck Winn*, Courtesy of the Hays County Historical Commission.

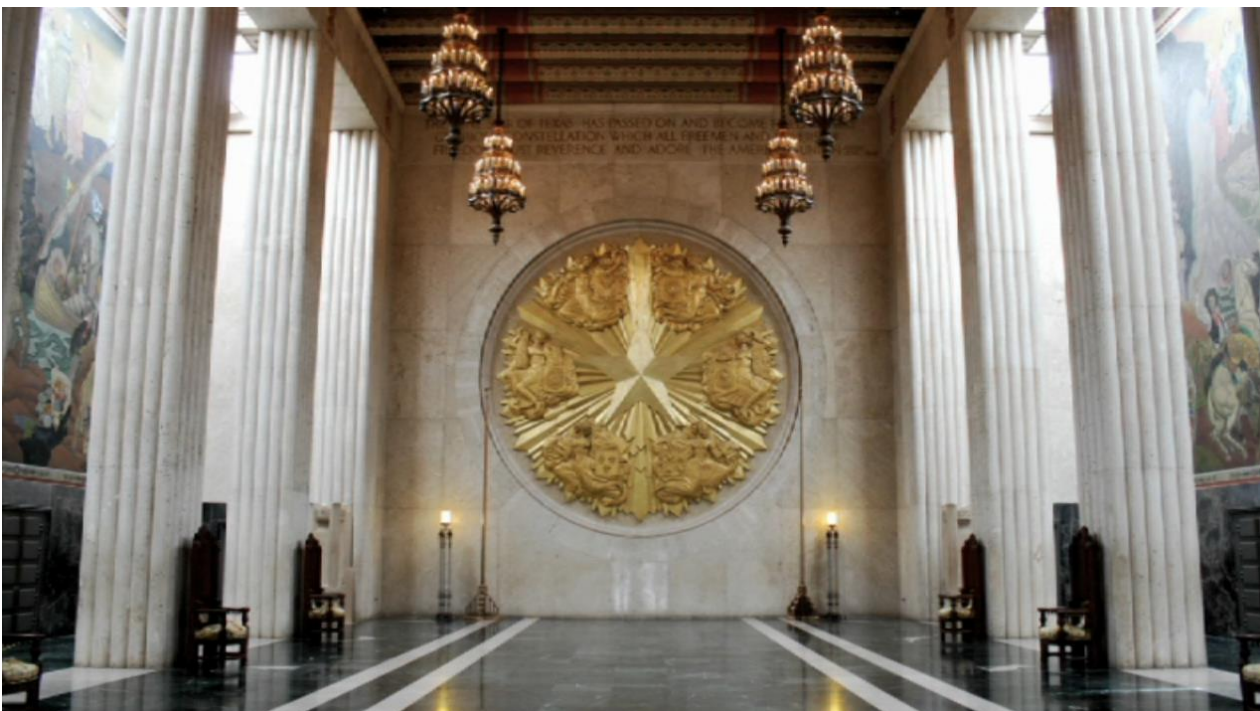


Four Winns Ranch, Wimberley, Hays County, Texas

Figure 38. Hall of State, Dallas, TX. Winn pictured top right. From *Larger Than Life: The Story of Buck Winn*, Courtesy of the Hays County Historical Commission.



Figure 39. “Six Flags of Texas” gold leaf medallion. Hall of State, Dallas, TX. From *Larger Than Life: The Story of Buck Winn*, Courtesy of the Hays County Historical Commission.



Four Winns Ranch, Wimberley, Hays County, Texas

Figure 40. Photograph of a section of the *History of Ranching*, now housed in the Wimberley Community Center. Photo by Will van Overbeek, <http://www.texashighways.com/people/item/7520-in-the-creative-moment-texas-artist-buck-winn>.



Figure 41. Portion of *History of Ranching*, view from within the Corral Room, Pearl Brewery. From *Larger Than Life: The Story of Buck Winn*, Courtesy of the Hays County Historical Commission.



Four Winns Ranch, Wimberley, Hays County, Texas

Figure 42. *Magic of Flight*, Amon Carter Airport, Fort Worth. From *Larger Than Life: The Story of Buck Winn*, Courtesy of the Hays County Historical Commission.



Figure 43. First National Bank of Arizona in Phoenix. From *Larger Than Life: The Story of Buck Winn*, Courtesy of the Hays County Historical Commission.



Four Winns Ranch, Wimberley, Hays County, Texas

Photographs

Four Winns Ranch
Wimberley, Hays County, Texas
Photographed by Alex J. Borger, 2016-2018

Photo 1.
Camera facing North
Studio-House South elevation



Four Winns Ranch, Wimberley, Hays County, Texas

Photo 2.
Camera facing Northwest
Studio-House East wing



Four Winns Ranch, Wimberley, Hays County, Texas

Photo 3.
Camera facing Southwest
Studio-House Northeast corner



Four Winns Ranch, Wimberley, Hays County, Texas

Photo 4.
Camera facing Southwest
Studio-House_North elevation showing studio levels



Four Winns Ranch, Wimberley, Hays County, Texas

Photo 5.
Camera facing Southeast
Studio-House_ West wing



Four Winns Ranch, Wimberley, Hays County, Texas

Photo 6.
Camera facing Northwest
Studio-House West wing sculpted window



Four Winns Ranch, Wimberley, Hays County, Texas

Photo 7.
Camera facing Northwest
Studio-House_Courtyard west wing



Four Winns Ranch, Wimberley, Hays County, Texas

Photo 8.
Camera facing Northeast
Studio-House Courtyard east wing



Four Winns Ranch, Wimberley, Hays County, Texas

Photo 9.
Camera facing North
Studio-House_Courtyard curved wall windows



Four Winns Ranch, Wimberley, Hays County, Texas

Photo 10.
Camera facing East
Studio-House Carved door



Four Winns Ranch, Wimberley, Hays County, Texas

Photo 11.
Camera facing Northwest
Studio-House Interior Studio



Four Winns Ranch, Wimberley, Hays County, Texas

Photo 12.
Camera facing Southwest
Studio-House Interior Studio



Four Winns Ranch, Wimberley, Hays County, Texas

Photo 13.
Camera facing South
Studio-House Interior Living room



Four Winns Ranch, Wimberley, Hays County, Texas

Photo 14.
Camera facing Northwest
Studio-House Interior Living room



Four Winns Ranch, Wimberley, Hays County, Texas

Photo 15.
Camera facing East
Studio-House Interior Fireplace



Four Winns Ranch, Wimberley, Hays County, Texas

Photo 16.
Camera facing West
Studio-House Interior Kitchen



Four Winns Ranch, Wimberley, Hays County, Texas

Photo 17.
Camera facing Southwest
Studio-House Interior Curved wall windows



Four Winns Ranch, Wimberley, Hays County, Texas

Photo 18.
Camera facing North
Studio-House Interior Breakfast table



Four Winns Ranch, Wimberley, Hays County, Texas

Photo 19.
Camera facing Northwest
Studio-House Interior Mural



Four Winns Ranch, Wimberley, Hays County, Texas

Photo 20.
Camera facing Northeast
Studio-House Interior East bathroom



Four Winns Ranch, Wimberley, Hays County, Texas

Photo 21.
Camera facing North
Studio-House Interior West bathroom



Four Winns Ranch, Wimberley, Hays County, Texas

Photo 22.
Camera facing Northeast
Studio B Southwest corner



Four Winns Ranch, Wimberley, Hays County, Texas

Photo 23.
Camera facing Southeast
Studio B_ Northwest corner



Four Winns Ranch, Wimberley, Hays County, Texas

Photo 24.
Camera facing Southwest
Studio B Northeast corner



Four Winns Ranch, Wimberley, Hays County, Texas

Photo 25.
Camera facing Northeast
Studio B Southeast corner



Four Winns Ranch, Wimberley, Hays County, Texas

Photo 26.
Camera facing North
Pierce House South elevation



Four Winns Ranch, Wimberley, Hays County, Texas

Photo 27.
Camera facing Northeast
Pierce House Southwest corner



Four Winns Ranch, Wimberley, Hays County, Texas

Photo 28.
Camera facing West
Pierce House East elevation



Four Winns Ranch, Wimberley, Hays County, Texas

Photo 29.
Camera facing Southwest
Pierce House_Northeast corner



Four Winns Ranch, Wimberley, Hays County, Texas

Photo 30.
Camera facing Southwest
Pierce House Back porch



Four Winns Ranch, Wimberley, Hays County, Texas

Photo 31.
Camera facing Southeast
Pierce House_ Northwest corner



Four Winns Ranch, Wimberley, Hays County, Texas

Photo 32.
Camera facing East
Pierce House West elevation



Four Winns Ranch, Wimberley, Hays County, Texas

Photo 33.
Camera facing East
Pierce House Interior Fireplace 1883



Four Winns Ranch, Wimberley, Hays County, Texas

Photo 34.
Camera facing North
PierceHouse Entrance under porch



Four Winns Ranch, Wimberley, Hays County, Texas

Photo 35.
Camera facing North
Guy's House South elevation



Four Winns Ranch, Wimberley, Hays County, Texas

Photo 36.
Camera facing West
Guy's House East elevation



Four Winns Ranch, Wimberley, Hays County, Texas

Photo 37.
Camera facing Southwest
Guy's House_Northeast corner



Four Winns Ranch, Wimberley, Hays County, Texas

Photo 38.
Camera facing South
Guy's House North elevation



Four Winns Ranch, Wimberley, Hays County, Texas

Photo 39.
Camera facing Southeast
Guy's House Northwest corner



Four Winns Ranch, Wimberley, Hays County, Texas

Photo 40.
Camera facing North
Guy's House Southwest corner



Four Winns Ranch, Wimberley, Hays County, Texas

Photo 41.
Camera facing Southeast
Well House



Four Winns Ranch, Wimberley, Hays County, Texas

Photo 42.
Camera facing Northwest
Well House



Four Winns Ranch, Wimberley, Hays County, Texas

Photo 43.
Camera facing North
Cistern



Four Winns Ranch, Wimberley, Hays County, Texas

Photo 44.
Camera facing East
Carport



Four Winns Ranch, Wimberley, Hays County, Texas

Photo 45.
Camera facing West
Hay Barn



Four Winns Ranch, Wimberley, Hays County, Texas

Photo 46.
Camera facing Northwest
Chicken Coop



Four Winns Ranch, Wimberley, Hays County, Texas

Photo 47.
Camera facing Northwest
Tack Shed



Four Winns Ranch, Wimberley, Hays County, Texas

Photo 48.
Camera facing East
Rock Wall Entrance



Four Winns Ranch, Wimberley, Hays County, Texas

Photo 49.
Camera facing West
Morning Glories



Four Winns Ranch, Wimberley, Hays County, Texas

Photo 50.
Camera facing Northwest
Barn



Four Winns Ranch, Wimberley, Hays County, Texas

Photo 51.
Camera facing Northwest
Winn Airstrip



Four Winns Ranch, Wimberley, Hays County, Texas

Photo 52.
Camera facing Southwest
Dam















































WALK
SLOWLY
AHEAD

NO
SMOKING



























Winn







































UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action: Nomination

Property Name: Four Winns Ranch

Multiple Name:

State & County: TEXAS, Hays

Date Received: 4/11/2018 Date of Pending List: 5/3/2018 Date of 16th Day: 5/18/2018 Date of 45th Day: 5/29/2018 Date of Weekly List:

Reference number: SG100002472

Nominator: State

Reason For Review:

<input type="checkbox"/> Appeal	<input type="checkbox"/> PDIL	<input type="checkbox"/> Text/Data Issue
<input type="checkbox"/> SHPO Request	<input type="checkbox"/> Landscape	<input type="checkbox"/> Photo
<input type="checkbox"/> Waiver	<input type="checkbox"/> National	<input type="checkbox"/> Map/Boundary
<input type="checkbox"/> Resubmission	<input type="checkbox"/> Mobile Resource	<input type="checkbox"/> Period
<input checked="" type="checkbox"/> Other	<input type="checkbox"/> TCP	<input type="checkbox"/> Less than 50 years
	<input type="checkbox"/> CLG	

Accept Return Reject 5/29/2018 Date

Abstract/Summary Comments: The Four Winns Ranch is of statewide significance under National Register Criteria B and C in the areas of Art, Architecture and Invention. The 141-acre ranch property served as the home and studio of renowned Texas artist James Buchanan (Buck) Winn Jr. The main house and studio represented an eclectic example of Texas Regionalism, clearly reflecting the creative perspective of its owner/builder/designer Buck Winn. The property's remaining structures share a common vernacular vocabulary utilizing local materials and simple forms. Best known for his public murals and sculptures, Winn was also an innovative researcher and inventor interested in new construction forms and building materials.

Recommendation/ Criteria: Accept NR Criteria B and C.

Reviewer Paul Lusignan

Discipline Historian

Telephone (202)354-2229

Date 5/29/2018

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.

TEXAS HISTORICAL COMMISSION
real places telling real stories



TO: Paul Lusignan
National Register of Historic Places
Mail Stop 7228
1849 C St, NW
Washington, D.C. 20240

From: Mark Wolfe, SHPO
Texas Historical Commission

RE: Four Winns Ranch, Wimberley, Hays County, Texas

DATE: April 10, 2018

The following materials are submitted:

X	Original National Register of Historic Places form on disk. The enclosed disk contains the true and correct copy of the National Register of Historic Places nomination of the Four Winns Ranch, Wimberley, Hays County, Texas
	Resubmitted nomination.
X	Original NRHP signature page signed by the Texas SHPO.
	Multiple Property Documentation form on disk.
	Resubmitted form.
	Original MPDF signature page signed by the Texas SHPO.
X	CD with TIFF photograph files, KMZ files, and nomination PDF
	Correspondence.

COMMENTS:

- SHPO requests substantive review (cover letter from SHPO attached)
- The enclosed owner objections (do___) (do not___) constitute a majority of property owners
- Other:

