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# National Register of Historic Places Continuation Sheet

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Aldea Linda Residential Historic District

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## SIGNIFICANCE

### Summary Statement

Aldea Linda Historic District (1947-1964) is nominated to the National Register of Historic Places for its significance under criterion A for community planning and development and criterion C, for its architecture/design at the local level. Platted in 1947 by Sam Goddard, Jr. and his wife, Julia Hatch Goddard, Aldea Linda is one of several, early Tucson subdivisions in which preservation of the natural environment and construction of high quality architecture through deed restrictions and other practices was a primary consideration. However, no other Tucson neighborhood combines Aldea Linda's small size, unique layout, creosote desert setting and post-World War II architecture with intact deed restrictions. Aldea Linda is unique in its role in post-World War II architectural development in Tucson.

Aldea Linda follows in the tradition of several early, Tucson subdivisions that were established to promote a distinctive Southwestern lifestyle. The large lots, the curvilinear access road and the natural vegetation create a secluded, rural atmosphere. The distinctive, post World War II style houses peek through the dense creosote desert. The implementation and continuation of deed restrictions, enforced by an active property owners' association, have ensured continuity of architectural appearance and land use. This distinctive, relatively-unchanged and unified historic district has a visible sense of time and place.

## HISTORIC BACKGROUND

### Early History

Until the early 20<sup>th</sup> Century, the area that would become the Aldea Linda neighborhood remained undeveloped (COT 1980; GLO 1876; USGS 1947). Located several miles from the Tucson-Apache Pass Road (a portion of the Butterfield Trail), the area would have received little human foot traffic other than the occasional rancher passing through. (Diehl 2001) Prehistorically, the area may have been visited periodically by hunters or individuals seeking natural resources in the bajada such as plants or raw material for

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flaked stone tools. However, no archeological sites are known from the immediate area. (AZSITE 2007)

On January 10<sup>th</sup>, 1918, the southwest quarter of Section 14, Township 14 South, Range 14 East was patented by Henry C. Dollarhide, Sr. (PCR Deed Book 67). The property was sold at auction in 1926 and came to be owned by A. M. Franklin (PCR Deed Book 111). The following year, Franklin sold the property to Eleanor Boyd Newborn (or Nebourne) (PCR Deed Book 121). Approximately seventy-five acres of the original property were sold to Samuel P. Goddard Jr. and his wife Susan Hatch Goddard in 1946 (PCR Deed Book 295). As mentioned, Aldea Linda Subdivision was platted in 1947 (PCR Plat Book 8, 1947). (Map 5)

### **Growth Before and During World War II**

Tucson grew sporadically during the 1930s. Tucson had become a destination for people seeking a healthier climate and for other tourists, partly through the booster efforts of the Tucson Sunshine Climate Club. Tucson had become the guest ranch capital of the country and there were 15 private boarding schools which promoted an outdoor lifestyle.

Tucson's growth pattern, spreading from the original hub, was oriented predominantly to the east. The Tucson Mountains presented a formidable western barrier to subdivision development, while the plains to the north and east of the downtown hub provided easy terrain for residential construction. In the late 1930s, construction picked up, apartment rentals increased, and housing expanded eastward, as well as slightly to the north.

The University of Arizona, located east of downtown, fueled expansion, and real estate speculation and consequent subdividing became consistent patterns in Tucson's growth. Mining, livestock and farming activities around Tucson stimulated commercial activity during this period and contributed to growth.

Between 1939 and 1941, over 10,000 officers trained at the U.S. Naval Indoctrination School at the University of Arizona. Thousands more trained at Davis Monthan AFB, Marana and Ryan Fields.

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Tucson's population grew during this period as follows:

1937 to 1940 – 53,000 to 58,000

1940 to 1946 – 58,000 to 90,000

1946 to 1950 – 90,000 to 121,000

(Comey & Parkhurst 2006, Sonnichsen CL 1982, Brett-Harte 1950, The Southern Arizona Bank and Trust Co. 1953, Tucson Tomorrow Inc. 1984)

### **Post World War II Construction Boom**

Like the rest of the United States, Tucson experienced a major construction boom following World War II. (Bufkin 1981) Tucson's urban development during the late 1940s rapidly extended beyond the city limits. In 1950, two-thirds of the 122,764 people who lived in Tucson and environs resided outside the city limits. (Aldea Linda was under county jurisdiction at that time.) To deal with the impact of the surging growth, in 1949 the Pima County Board of Supervisors created a county commission to oversee zoning and planning. Urban development and subdivision platting continued at a greatly accelerated pace throughout the 1950s. Pursued by city officials between 1952 and early 1960, annexation efforts added 61.4 square miles to the City of Tucson. The decade between 1950 and 1960 witnessed Tucson's greatest period of expansion up to that point.

### **Founding of Aldea Linda**

The Aldea Linda neighborhood was founded during the post-war development boom in Tucson. As the suburbs continued to expand outward from Tucson's central core, the supply of land seemed inexhaustible. (Nequette and Jeffery 2002) Yet most developers sought to extract a maximum return by laying out small lots and capitalizing on the image of an ideal neighborhood with rows of nearly identical homes flanking broad streets. This model for development did not account for local natural features, and resulted in somewhat generic looking tracts that could have been in just about any western US city.

Sam Goddard, Jr. had different goals in mind. As he observed the beauty of the Tucson desert being swallowed by subdivision after subdivision, Goddard sought in 1947 to

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preserve a small portion of the area's natural beauty with a low-density development protected by strict deed restrictions.

Centered around Calle Jabali, a narrow road that undulates just enough to prevent a line of sight more than a few tens of feet, Goddard and his wife Susan Hatch laid out a limited number of large lots measuring at least 64,200 ft<sup>2</sup> each with lengthy frontages along Swan Road, Calle Jabali, or Twenty Second Street. The core of the neighborhood, Calle Jabali, ended in a cul-de-sac to deter anything but local vehicle traffic, preserving low noise levels.

Deed restrictions (PCR 1948, 2002) permitted only private, one-story, single-family residences with up to two guest houses (cooking facilities were not allowed in guest homes). Main residences were to be at least 1,500 ft<sup>2</sup>, large for the time. Lot 6, an art school along Swan Road operated by watercolorist Gerry Peirce, was specifically allowed in the original deed restrictions. Other businesses were prohibited from the neighborhood as were any business activities including advertising (real estate signs exempted).

All buildings were to be at least seventy-five feet from lot line and street, and twenty-five feet from a boundary lot line. Construction plans were to be approved by an architect appointed by the neighborhood, and demolition was prohibited without written consent. No temporary residences or garage dwellings were allowed, and occupancy was not permitted on properties until construction was complete. Originally, all homes were required to have a septic tank and proper drain field.

In anticipation of possible future threats to the neighborhood, deed restrictions also prohibited derricks and drilling structures and any other natural resource extraction other than the neighborhood pumping plant on Lot 4. Originally Sam Goddard owned the water company that supplied the neighborhood. The pump was later replaced by municipal services after the area was annexed by the City in 1955 (Ordinance No. 1634). The keeping of livestock was restricted to horses only, with a maximum of two, properly housed. Domestic pets and fowl were permitted unless the animals were deemed objectionable by residents.

A 1954 aerial photograph taken for the office of the Pima County Engineer show six buildings dotting the subdivision (Lots 4, 5, 6, 7, 8, and 9). (PCE 1954) The neighborhood was by then near the edge of suburban sprawl, a strong visual contrast

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from the neighborhoods to the immediate north and west with lots less than 0.2 acre in size. (Map 6)

A second-story loft was added to the home at 4701 E. Calle Jabali in 1986. In 1999, deed restrictions for Lot 6 were clarified to permit educational and artistic activities, to revert to standard deed restrictions upon any change in use. Other changes included permission for several lots (2, 3, 4, 5, 8, 9, and 10) to be subdivided. Lots 12, 13, and 14 along Twenty Second Street were approved for agricultural purposes (other than the keeping of livestock). Lot 15, was approved for use by the Unitarian-Universalist Church in the early 1950s.

The property owners formed Aldea Linda Property Owners Association which has been in existence for many decades to help enforce the deed restrictions.

### Subdivision Construction History

(COT Plans v.d.; PCA 1964/1965; PCR 1948/2004; Tract Book v.d.)

Aldea Linda's seventy-five acres of land in the southwest quarter of Section 14 was acquired by Samuel P. Goddard, Jr. and his wife, Julia Hatch Goddard, from Eleanor Boyd Neuborne in 1946. The Goddards subdivided the land and had it surveyed by Tony Blanton, a registered land surveyor, in 1947. (Map 4) Originally, there were fifteen lots, each approximately five-acres in size. Later six of these were divided into approximately two-and-one-half-acre parcels. The Goddards retained twelve and one half acres. They sold off properties when people wanted to build houses.

Deed restrictions were established in 1948 limiting the properties to residential use, except for Lot 6, which permitted use for educational and artistic purposes. Later, Lot 15 permitted religious use and Lots 12, 13 and 14 permitted agricultural use without livestock. These lots with broader use existed at the edges of the neighborhood facing S. Swan Road and E. Twenty Second Street. (PCR 1948, 2004)

When the Goddards established Aldea Linda, they had a simple idea. They wished to develop a small neighborhood within the densely growing edges of Tucson on large enough lots to preserve the native desert and to provide a sense of privacy. They also

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wished to live in a community with a group of congenial friends and neighbors. (Jackson 2007)

The original Samuel Goddard, Jr. house, built in 1947 on Lot 4 and possibly designed by architect William P. Hazzard, was less than 1,000 square feet in size. It was a brick building formed in a "U" shape around a patio. It was Samuel and Julia's first house after their marriage. (Goddard, Terry 2007) Four subsequent additions, all designed by architect-of-record Robert Reid, enlarged the house substantially. In 1956, four bedrooms and a wall enclosed pool and patio were added. Another addition that year provided a large bedroom. In the following year, the kitchen and bath were altered, the dining room was enlarged, and a sizable bedroom was added. In a few months, the carport was widened and a storage room was added beyond. (Photo 3) (COT Plans v.d.)

Sam and Julia Goddard loved the desert and desert gardening ("Sam Goddard" 2006). Julia also liked temperate zone plantings. The house and original driveways were lined with verdant ground covers, shrubs and trees. There was a large garden planted to the north of the house. To the west and south there were play areas where neighborhood children often gathered. (Jackson 2007)

Just east of the house is an old well, tank and other equipment. The Goddards small water company originally supplied the neighborhood.

Around 1948, architect Hazzard designed a house for Sam Goddard, Sr., father of Sam Goddard, Jr., directly to the east and still on Lot 4. (Terry Goddard 2007) Also in 1948, artist Gerry Peirce and his wife, Priscilla Peirce, with the assistance of the Tucson Watercolor Guild, built Gerry's school and studio on Lot 6 facing Swan Road.

In 1950 on Lot 8B, directly across Calle Jabali from the Goddards, J. Edward Cowan had architect Josias T. Joesler design a distinctive Ranch style house. In 1951 on Lot 9B to the east, George and Nancy Kidd built another handsome, Ranch style house. In 1953 on Lot 8A, Clayton Niles built a distinctive Modern style house. The Niles and the Thompsons, later owners of the Kidd house, were friends of the Goddards, as were other residents. (Jackson 2007)

In 1953, Sam Goddard, Sr. offered Lot 15 to the Unitarian Church of Tucson, which, over time, gradually built a worship hall, classrooms and later a sanctuary on site. (The

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authors do not have a record of when Sam Goddard, Sr. acquired the lot from his son and daughter-in-law.)

In 1956 on Lot 9A the Kidds had R. O. Kesterson design and build a gracious Sonoran Revival style house, later owned by William Waller III and Frances Waller. (Waller & Waller 2007) Also in 1956 on Lot 10B, Robert and Nancy MacCarter constructed a handsome Ranch style house. The same year, on Lot 5A, Ivan and Jane Rosquist (Jane was Priscilla Peirce's sister) built a small adobe house. That year, on Lot 7, the Peirces had designer/builder Tom Gist construct a small, Modern style house with studio for their own residence. (See Additional Information for plans.)

More houses were built between 1958 and 1976. In 1958 on Lot 10A, Milo Perkins built a characteristic Ranch style house. In 1961 on Lot 3A, Joseph and Alex Gozek built another Ranch style house. In 1962, on Lot 2B, Richard and Beverly Ginter had R. O. Kesterson design and build a handsome Sonoran Revival style house. In 1963, on Lot 2A, civil engineer Rod Gomez designed and Sunny Jordan built a Ranch style house for the Gomezes.

In 1964 on Lot 11, Clayton Niles built a Ranch style house. In 1971 on Lot 1, M. H. and M. Goldwin built a Modern Neo-Eclectic style house designed by Jerry Roberson. In 1976, on Lot 3B, Jay Bell built a Ranch Neo-Eclectic style house. In 1983, on Lot 7, Kay Bonfoey, then occupant of the Peirce studio, had the architectural firm, the Collaborative, design a handsome, two-story, Modern style guest house.

In 1995, on Lot 5A, the Russell Rossos built a substantial, two-story addition in the Spanish Colonial Revival Neo-Eclectic style around the original, small house built by the Rosquists in 1956.

### **The Unitarian Universalist Church of Tucson**

The Unitarian Church in Tucson began to form in 1946/1947, just when the city, along with the rest of the country, was experiencing rapid growth and change after World War II. Lacking its own building, the little congregation grew and held meetings at the YWCA, Temple Emanu-El and elsewhere. In January 1953, the church board agreed to accept a generous offer of five acres of Aldea Linda land as a building site from Mr. Samuel P. Goddard, Sr. (Mr. Goddard, Sr. was a Unitarian.) In 1954 the hall today

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known as Goddard Hall was built. This building could seat up to 300 people in its all-purpose auditorium and contained three classrooms and other utilitarian spaces. (Call & Mathews 1998)

The church soon needed more space for children in the religious education program, because the Junior Church needed to meet at the Water Color Guild (Gerry Peirce's studio at 1133 S. Swan Road). In 1958, architect and church member William Goldblatt, voluntarily drew up building plans for additional school rooms. The Religious Education Building, now called Thoreau, was dedicated in 1959. In 1967, the second Religious Education building, later called the Lincoln Building, was completed.

A church parsonage was built in 1964 at 4804 E. Eastland Street, just above Aldea Linda, on land donated by the Goddards in a Ranch subdivision called Del Monte Village.

As the congregation continued to grow, there was a pressing need to build a new sanctuary. Mr. William Goldblatt was the designer and former Governor Samuel Goddard, Jr. spoke to the congregation at the ground breaking ceremony. In the fall of 1970, the congregation moved into the new building named Holland Sanctuary.

There is mention in the church records of numerous times Sam Goddard, Jr. as Governor-elect and former Governor, spoke at the pulpit of the Unitarian Church. Over the years the Goddards gave many gifts to the church, in addition to the land.

### **Gerry Peirce Watercolor School; Kay Bonfoey Gallery and Studio**

Aldea Linda has been enriched as the location of the home and studio/school of two outstanding watercolor artists, Gerry Peirce and Kay Bonfoey (see "Early Residents"). In 1947, the Tucson Watercolor Guild was organized in the home of birth control activist Margaret Sanger Slee and one of its primary purposes was to provide a teaching studio for the classes of artist, Gerry Peirce. (Peck 1978, 1980) Peirce had lived in Tucson with his wife, Priscilla, since the early 1930s.

In 1948 Sam Goddard, Jr. deeded Lot 6 to the Tucson Watercolor Guild for Peirce's school and studio. Prominent architect, Emerson Scholer, designed the simple, Spanish Colonial Revival style building at 1157 (now 1133) S. Swan Road. The landscaping was

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by L. B. Curtis, Leionne Salter of the Arizona Studio was the interior designer, and Herman Van Loo, the general contractor. The laborers for the building were Peirce and his students using adobe made on site and massive ceiling beams taken from an old bridge in Mexico. The original design comprised two large rooms to be used as studios, each having floor-to-ceiling windows facing north to the Santa Catalina Mountains.

In 1956, Gerry and Priscilla Peirce had a residence designed and built by Tom Gist on adjacent Lot 7, 4756 E. Calle Jabali. Peirce retired in 1967, the same year the Tucson Watercolor Guild deeded the studio on Lot 6 to the Unitarian Church. (Tract Book 1967) Gerry Peirce died in 1968.

In 1958 Kay Bonfoey, a native of Pennsylvania, began studying with Gerry Peirce in his studio. In 1969, she acquired the old adobe building from the Unitarian Church in which she established her own studio. In 1970 she opened the Kay Bonfoey Gallery and Studio which showcased well-known artists such as Millard Sheets, Andrew Rush, Bruce McGrew and many others. Later she established the Tucson Art Institute, an all-age art school with an extensive, after school, art education program. Bonfoey was instrumental in bringing art to hundreds of school children through her Arts in Education Outreach Program. ("Bonfoey, Kathryn Bennett," 1994)

In 1974, Bonfoey decided to enlarge and live in the studio building. To serve as her next residence, she also acquired the original Peirce House at 4756 E, Calle Jabali and moved into it in 1980. In 1981, Bonfoey sold the gallery to Oonagh Church, from New York. In 1983, behind 4756 E. Calle Jabali, she built a small, Modern style, two-story apartment for her son.

Kay Bonfoey died in 1994, leaving the studio to her son and daughter-in-law and house to her two daughters. (Hallman 2007)

In 1996, Marjorie Schaeffer acquired the Art Institute building and established the Arizona Institute of Interior Design. In 2002, the school became the Fleur de Lis Institute of Landscape Design and Management. (Fleur de Lis Institute 2007)

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### HISTORIC ARCHITECTURAL CONTEXT

#### Land Use and Site Development

The “subdivider” in American history can be traced back to the 19<sup>th</sup> century. As a developer who generally operated on a small scale, the subdivider acquired and surveyed land, developed a plan, laid out building lots and roads and improved the overall site. The subdivider tended not to build homes or, by the early twentieth-century, would build just a few in a subdivision to enhance marketability. (Ames & McClelland 2002)

Shortly after World War II, large-scale, corporate, builder/developers called “merchant builders” emerged. Federal incentives for returning veterans and private construction of housing fostered striking changes in home building practices. Builders began to apply principles of mass production, standardization and prefabrication to house construction. The Ranch style house, and to a lesser extent, the Modern style house, suited these new practices. In densely settled neighborhoods, generally in curvilinear subdivisions, these styles became integral to the post World War II suburban landscape.

Aldea Linda was a low-density subdivision of fifteen lots developed by the Goddards in 1947/1948. The Goddards were small-scale subdividers who actually wished to live in their subdivision in close proximity to trusted acquaintances. Just north of Aldea Linda, Del Monte Village appeared in 1952, the product of a merchant builder, Del Monte Construction Company, an Arizona corporation. Unlike Aldea Linda, there were 273 lots in this dense Ranch subdivision. (PCR 1952) (Map 6)

Long-term Aldea Linda residents Frances Waller and Mary Louise Waller recall what life was like in a “war brides” neighborhood similar to Del Monte Village. When William Waller III and his family moved to Tucson for William’s health, they first settled on nearby Cooper Street, west of Swan Road and south of Broadway Boulevard. With three of their own and fifty or so kids on one block, the Wallers were soon “overwhelmed” with children. Having happened upon Aldea Linda, they fell in love with a gracious house and the quiet neighborhood, protected by deed restrictions. They relocated in 1959. (Waller & Waller 2007)

Early land developers maintained control over subdivision development through deed restrictions. Such restrictions placed on a deed of sale ensured that land was developed

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according to the original intent and protected real estate values. Deed restrictions were used to establish neighborhood character by determining building and lot size, minimum construction cost and requirements for owner residency. By mid-century, use of deed restrictions to qualify prospective owners by race and religion became challenged in American courts. (Ames & McClelland 2002) Aldea Linda's initial racial restriction was later intentionally deleted. (PCR 1948, 2004)

### **Tucson's Early Subdivision Types**

Aldea Linda belongs to a type of Tucson subdivision in which consideration and preservation of the natural environment was a major concern. The deed restrictions of some subdivisions stipulated grading limitations and other measures to protect the natural desert landscape. This type was in direct contrast to the "scrape and slash" grid- or curvilinear-plan development which characterized much of Tucson's post World War II growth and which contributed greatly to its urban sprawl. (Comey & Parkhurst 2001)

Gridiron: Various subdivision platting styles had been adopted to develop the municipality of Tucson and adjacent Pima County by the time Aldea Linda appeared. The majority of subdivisions were the result of the purchase of raw land laid out by developers in a grid plan. The grid plan was the most commonly accepted platting tradition in the United States. Based on the six-mile-square township division dating back to the Land Ordinance of 1785, the grid was an effective land ordering device for sale or settlement and it objectified national order in rectilinear rural and urban space in the United States.

Radial: Radial plans developed as an antidote to the monotonous grid of American cities. Their antecedents were formal principles of Beaux Arts design, from European Renaissance and Baroque periods. Such plans had radial and axial components that provided an orderly hierarchy of streets. Radial plans were relatively simple to lay out, especially on flat terrain, and maintained popularity into the 1920s. (Ames & McClelland 2002) Radial plans in Tucson appeared in El Encanto Estates (NRHP listed 1988) and the former Williams Addition. Recorded in 1927, Williams Addition was located in the NE quarter of the same section, township and range as Aldea Linda. (Map 6) Allowing their deed restrictions to expire, property owners here gradually sold out to developers and the gracious, radial subdivision no longer exists.

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Organic/Naturalistic: Non-grid-pattern subdivisions also developed in Tucson and elsewhere as a reaction to the artistically uninspired rigidity of the grid, the squareness of which imposed a departure from the previous, natural practice of conforming settlements to topography, elevations and water frontage. In the nineteenth century, a movement arose which inspired organic subdivision planning. This was the American, romantic, naturalistic Parks Movement, based largely on the landscaping ideas of Frederick Law Olmsted. Organic planned projects were based upon principles of responsiveness to the site and preservation and enhancement of the natural setting. (Comey & Parkhurst 2001)

An excellent example of a professionally-planned, organic subdivision is Tucson's Colonia Solana (NRHP listed 1989), platted in 1928. Just south of the former El Conquistador Hotel (demolished in the 1960s for the El Con Shopping Center), Colonia Solana was one of the few, early, intact subdivisions to deviate from the grid. Using a non-geometric plat with large lots conforming to natural contours and a wash, landscape architect Stephen Childs went to great effort to preserve and enhance the natural desert vegetation.

Located not far from Aldea Linda, between Craycroft and Wilmot Road and Broadway and Fifth Street is Indian House Community (NRHP listed 2001), another example of this type of subdivision. Founded in 1926, but platted in 1949, its historic district is made up of eleven distinctive residences, on two- to six-and-one-half-acre lots, which are excellent examples of Southwestern Revival and contemporary styles within a unique, informally planned, creosote desert, subdivision. Its main road, Indian House Road, meanders through its heart.

Post War Curvilinear Subdivision: Curvilinear street layouts for subdivisions, which allowed for greater privacy and visual interest, as well as safety, were recommended by the Federal Housing Authority (FHA) in the 1930s. These set the standards for the design of post World War II subdivisions. The antecedents were Olmsted and early twentieth-century City Beautiful principles. They became the standard of sound real estate and local planning used by the large-scale merchant builders employing standardized building practices. (Ames & McClelland 2002)

Del Monte Village due north of Aldea Linda is a modest example of a Post War curvilinear subdivision. (PCR 1952) There is even a "curve data" section on the first

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page of the original plat. The curves are so slight and lot density so great that Del Monte Village closely resembles a grid subdivision.

Aldea Linda Compared: As mentioned, post-War Aldea Linda is unique. Of the above-mentioned subdivision types, Aldea Linda seems to have most in common with the Organic/Naturalistic plan of Indian House, although Indian House has older, mostly Pueblo Revival style houses while Aldea Linda's are strictly post-War or later. Plus, unlike Aldea Linda, a brief lapse of Indian House's deed restrictions allowed a recent, incompatibly dense development in one corner of the subdivision. Aldea Linda's flat terrain, small size, relatively large lots, and dense creosote desert are similar. Neither subdivision was planned by a landscape professional. Curvilinear Calle Jabali ends in a cul-de-sac cutting through the thick creosote bush and creating a sense of enclosure. The desirability of a sense of enclosure in subdivision design derives from the pioneering work of landscape architect Frederick L. Olmsted and other designers and theorists. Thus, Aldea Linda is one of only a handful of subdivisions which follows a naturalistic pattern and deviates from the pervasive gridiron layout.

### Architecture of the Neighborhood

To identify dwellings, the authors employ generally or regionally accepted stylistic designations. This nomination includes style terms found in Virginia & Lee McAlester's A Field Guide to American Houses. The McAlesters group Contemporary and Ranch under a common style "Modern" but Modern and Ranch are used independently in this nomination. Modern is the term also used in A Guide to Tucson Architecture by Anne M. Nequette and R. Brooks Jeffery. The term Sonoran Revival refers to a regionally-derived, Hispanic-influenced style that continued into the post World War II era. The McAlesters' term "Spanish Eclectic" is called Spanish Colonial Revival here. The contributing residences and buildings in Aldea Linda are of the following styles: Ranch, Ranch Neo-Eclectic, Sonoran Revival, Spanish Colonial Revival and Modern.

Ranch Style (1935-1970s): The Ranch style originated in California in the 1930s and gained popularity in the 1940s to become the dominant style throughout the country during the 1950s and 1960s. The style is based loosely on early Spanish Colonial precedents modified by certain early 20<sup>th</sup> century Craftsman and Prairie School influences. It is also based partly on the forms of early indigenous west coast ranch and homestead architecture. (McAlester & McAlester 1989)

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Frank Lloyd Wright's architectural explorations in his Prairie houses of the early 1900s fostered a residential revolution that enabled the Ranch to be born. His work abandoned historical reference, simplified rooflines and opened interiors to light and view. Other architects followed Wright's lead. The Ranch style first appeared in the work of a few creative, southern California architects, particularly Cliff May, a Wright admirer. May's large, one-story, timber-framed houses with massive stone chimneys and broad, overhanging gable roofs were widely published in home magazines. (Comey & Parkhurst 2006)

The style remained a regional phenomenon until the end of World War II. A great demand for housing occurred after World War II, when the home-building industry expanded and large tracts of land in suburban areas were developed. The increased use of the automobile and improved highway systems made suburban living possible. The Ranch style, with its simple forms and minimal ornamentation, was practical for large scale construction. Spreading Ranch style houses required wider lots, not so available within cities but possible in the new subdivisions, where attached carports and garages further increased façade widths.

The Ranch style house is typically single-story, low in profile, horizontal in expression, with its mass visible from the street. There is characteristically a garage or carport, often under the same roof. The roof has a low pitch with overhangs and exposed rafters. (Nequette & Jeffery 2002)

As mentioned in Section 7, Aldea Linda has seven contributing Ranch style residences. Two excellent examples of this style are the MacCarter House at 4950 E. Calle Jabali (#10B) and the Cowan House at 4812 E. Calle Jabali (#8B). The handsome MacCarter House has typical Ranch style features. (Photo 4) The house has a low, horizontal scale and a low-sloping, side-gabled roof with generous overhangs and open soffits. Spaced windows across the façade have wood lintels. There is a recessed entry porch. The house is built of burnt adobe brick with a broad chimney at the ridge line. The roof is clad in red concrete tiles.

The distinctive, Ranch style Cowan House has a characteristic, low, horizontal scale and typical roof features, but the rustically-laid, burnt adobe brickwork (contrasting with more formal, decorative touches), the rough-sawn timbers and cedar-shake roof all convey a true Ranch atmosphere that expresses the rural West. (Photo 5) The residence

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reveals the architect Josias T. Joesler's mastery of forms and materials to express architectural meaning (see following).

Ranch Neo-Eclectic (1960s to present): In the "Neo-Eclectic" version of a style, forms and details are borrowed from the preceding style but are applied freely to a variety of building forms with little concern for historically accurate detailing. The intention is to express some feeling of the preceding style without submitting to its discipline. In the Ranch Neo-Eclectic style in the Southwest, homebuilders introduced Spanish Colonial Revival and other traditional stylistic elements, as well as Modern ones, to satisfy a growing interest in the earlier styles and in seeing changes to the pure Ranch style.

The Sam Goddard, Sr. House at 4817 Calle Jabali (#4A) is primarily in the Ranch style but with uncharacteristic features. (Photo 6) The low-sloping, gable roof has overhangs at the eaves and at the projecting front cross gable. However, at the west side gable end, the roof stops flush with the house, unusual in the Ranch style. Likewise, the window openings are spaced across the façade but are organized in panels, with the glazed area above and with a contrasting brick spandrel panel below, a feature seen in the Modern style but not in the Ranch. The projecting front wing is not a common feature of the Ranch style, nor is the concrete tile roof.

Modern Style (1940-1980): Modern architecture developed from a number of roots in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. There was a need for new building types, a growing development of new technologies and materials and a desire for more practical and beautiful building design. (Comey & Parkhurst 2006)

Changes were seen in the work of Wagner, Berlage, Behrens and McIntosh in Europe, in the English Arts and Crafts movement and in the buildings of Sullivan and Wright in the United States. Wright's outstanding work became known in Europe through the 1911 edition of a publication called the *Wendungen*.

In the 1920s, a radical new architecture, the International style, developed in Europe. The style attempted to be a universal expression of modern life. Buildings were simplified and, influenced by Cubism, often treated as sculptural artifacts, white and geometric. Le Corbusier and Walter Gropius were early proponents. Mies van der Rohe created a variation using interactive planes of masonry and glass to create buildings of extraordinary beauty. The style spread throughout Europe and the United States.

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In the United States, modern architecture at first appeared most prominently in the skyscraper design and other commercial buildings of the 1930s, but in the post-war period, the Modern style developed in residential design through the work of innovative architects and was most favored for custom designed houses built between 1950 and 1970. This style evolved from the International style and the Craftsman and Prairie styles as well as from the traditional Japanese pavilion, rural Alpine and Scandinavian forms and from the early indigenous western ranch architecture which also inspired the Ranch style.

The Niles House at 4848 E. Calle Jabali (#8A) is a handsome example of the Modern style. (Photo 7) Strongly expressed, cross-gabled, sloping roofs give dynamism to the design. The front gabled, projecting wing dominates the front façade with its broad, brick chimney and other brick wall panels. The east slope crosses the chimney and slants down to a sheltered porch. The west slope extends over a kitchen entry and continues down to shelter a carport. The direct expression of design and structural features without being guided by a precedent is a characteristic of the Modern style.

The Unitarian Universalist Church complex contains several buildings, all of which are examples of the Modern style. They were designed by Tucson architect and Unitarian Church member, William Goldblatt, at different times during his career. Goddard Hall, the original 1954 building, has a decorative, layered design. (Photo 8) The main entrance is symmetrical with a projecting, front-gable roof, wood double doors, glass sidelights and a stuccoed panel. Brick classroom wings, the north one built in 1958 and the south one in 1966, are simple brick buildings with low-sloping, overhanging, shed roofs.

Also designed by William Goldblatt, the Holland Sanctuary (1970), a non-contributor due to its age, is a dynamic, Modern style building.

Sonoran Revival (1920s-1960s): This common, parapeted style with Hispanic influence draws on regional historic precedents for inspiration. During the post World War II era, although overshadowed by the prolific Ranch and Modern styles, certain architects and builders continued to prefer it. Many Tucsonans popularly call the style "Territorial" and while it may be stuccoed or painted, it is often constructed of unfinished burnt adobe. Late Sonoran Revival examples have all the conveniences found in Modern and Ranch style residences. (Coney & Parkhurst 2006)

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In the Hispanic tradition, early houses were rectangular, or cubic in form, presenting high, flat facades of exposed adobe on stone foundations with flat roofs. Drainpipes (*canales*) pierced the parapet walls. Doorways were recessed and windows, appearing informally placed from the exterior, reflected the interior room arrangement. Because of adobe deterioration, the houses were eventually stuccoed and brick courses were added to parapets.

Gradually the style was transformed through contact with Anglo-American settlers from the East. (In southern Arizona, during the 1880s, sloping or pyramidal roofs were added above existing flat roofs. With the widespread adoption of pitched roofs, parapets tended to be eliminated, making the walls lower with changed proportions.) However, the flat roof, parapeted version also persisted to influence the Sonoran Revival architecture of the twentieth-century.

Designed and built by R. O. Kesterson, the Kidd House at 4924 E. Calle Jabali (#9A) is an excellent example of the Sonoran Revival style. (Photo 9) The house has a horizontal, residential scale. To the east of the arched, central entry opening, the façade projects slightly forward. There are spaced windows across the façade. The house is built of burnt adobe brick with decorative, corbelled coursing and angled, soldier coursing along the parapets. There is wrought iron grillwork on the windows and across the entry. The simple, flat façade, the decorative parapets with a flat roof and the spaced windows are characteristic of the Sonoran Revival style.

Spanish Colonial Revival (1915-1940): Spanish Colonial Revival is one of the late nineteenth- and early twentieth-century Southwestern revivals, including the Mission Revival and Pueblo Revival, which were very much in vogue in the United States. After the 1915 Panama-California Exposition in San Diego, California, which publicized elaborate prototypes found throughout Latin America, the Spanish Colonial Revival became important and reached its apex during the 1920s and 1930s. (McAlester & McAlester 1989)

Spanish Colonial Revival was an eclectic style which employed decorative details borrowed from the entire history of Spanish architecture (417). Its designers were inspired by a number of sources including Spanish Colonial buildings of adobe (especially those found in Mexico, California and the Southwest), late forms of Moorish architecture, medieval Spanish and Italian religious architecture, Spanish and Portuguese

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Baroque, rural Andalusian forms, Italian Romanesque and Renaissance Revival architecture. The style was unified by the use of arches, courtyards or patios, plain stuccoed wall surfaces and Spanish or Mission tile roofs, all derived from the Mediterranean region. (Easton & McCall 1980) Parapet-walled versions were also common.

The historic Gerry Pierce Watercolor School at 1133 S. Swan Road (#6) is the only example of the Spanish Colonial Revival style in Aldea Linda (Photo 10). This one-story building has a simple, rectangular façade with stuccoed masonry walls and parapets with a burnt adobe cap. A small, lower, rectangular wing projects west towards Swan Road. The wing contains recessed doors and windows. Openings have wood lintels and windows have projecting, brick sills of burnt adobe.

Non-Contributors: Aldea Linda has three non-contributors. 5051 E. Calle Jabali, built in 1971, is in the Modern Neo-Eclectic style. The use of unrelated, decorative elements to this otherwise Modern house is characteristic of the Neo-Eclectic variety of the style. 4901 E. Calle Jabali, built in 1976, is an example of the Ranch Neo-Eclectic style. Neo-Eclectic elements include arched openings and battered walls. 4701 E. Calle Jabali, a small house of adobe, built in 1956, was completely remodeled in the 1980s and 1990s into Spanish Colonial Revival Neo-Eclectic with heavy, stuccoed window surrounds and a wrought iron balcony balustrade.

### Known Designers

Architect William Goldblatt (1922-1991) designed the Unitarian Church in 1954, two years after he moved to Tucson from Philadelphia. (Arizona Daily Star 1991) He started the firm Aros and Goldblatt Architects in 1960 and went on to help design an expansion of the University of Arizona Student Union building, the Park Center on campus, and a 110-unit apartment complex in the Menlo Park Area, among many local projects. (Tucson Citizen 1991) He served in many positions including ones with the Tucson Urban League, Pueblo Gardens Neighborhood Association, Tucson Art Center, City of Tucson Architectural Approval Board, Old Fort Lowell Historical Restoration advisory committee and the Chamber of Commerce. ("Architect Goldblatt..."1991)

Josias T. Joesler (1895-1956) designed 4812 E. Calle Jabali in 1950 for J. Edward and Carolyn H. Cowan. The son of an architect, Joesler was born in Zurich and raised in

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Arosa, Switzerland. His education in Switzerland, Germany and France included architecture, engineering, history and drawing. He worked extensively in Europe as well as in North Africa and Latin America. (Nequette & Jeffery 2002)

In 1926 he moved to Los Angeles where he was introduced to John and Helen Murphey, partners in a Tucson building and development company. The Murpheys needed an architect who could interpret their vision to build upscale residential developments with a Tucson/Southwestern appeal to attract wealthy Easterners. They hired Joesler in 1927, beginning a thirty-year, patron-architect team that lasted until Joesler's death in 1956.

Joesler designed over 400 projects including residences, commercial buildings and churches expressing an eclectic approach to design with elements borrowed from historic as well as contemporary architecture. He often blended revival styles with local building traditions to create a distinctive, regional image.

Tom Gist (1917-2000) designed a house for Gerry and Priscilla Peirce, 4756 E. Calle Jabali, in 1956. He was a talented design/builder who built around 170 custom homes during the post-World War II period. His houses were characterized by imaginative, practical designs and sensitive use of natural materials, done in contemporary styles. (Allen 2000)

An engineering graduate of Dartmouth College, he became a bombardier instructor in the Army Air Corps. During his spare time, he designed a bombing navigational machine which was used by the Air Corps. He won the Legion of Merit for his work.

After his retirement in 1980, he became an avid hiker in Saguaro National Park near his home. When he discovered there was no comprehensive trail map of the area, he created one which was later distributed to members of the Southern Arizona Hiking Club.

Rodrigo ("Rod") J. Gomez (1924-1996) designed the home at 4961 E. Calle Jabali (Lot 2A) in 1963. (See "Early Residents" below.)

Jerry Roberson designed and built the home at 5051 E. Calle Jabali in 1971. Roberson later partnered with William D. Hubartt to form the company Design & Development, Inc. Together, Roberson and Hubartt built the noted Theatre West Condominiums at 3310 E. 2<sup>nd</sup> Street. (Brown 1974)

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Emerson C. Scholer (1897-1979) designed the Gerry Peirce Watercolor Studio at 1157 S. Swan Street. Scholer came to Tucson for health reasons in 1942 after graduating from the University of Illinois. He started the firm of Scholer and Fuller with Santry C. Fuller in 1951. He lived in Tucson from 1942 to 1967 when he moved to Minneapolis to take a job as a hospital consultant. Scholer died of heart failure in Minneapolis October 28, 1979. ("Rites set..." 1979)

Among other well-known Tucson projects, Scholer designed St. Joseph's Hospital, the Wilmot Medical Center, Catalina High School, Woods Memorial Library and the Tucson Clinic. He was active in the Tucson Elks Lodge and Grace Episcopal Church. A past president of the Tucson Chapter of the AIA, he was a member of the Arizona Board of Technical Registration. He represented Arizona at the Western States National Regulating Board for Architects and established the Phi Kappa Psi fraternity at the University of Arizona. Scholer was also active in the gubernatorial campaigns of Sam Goddard.

T. Roger Blythe designed 4925 E. Calle Jabali for Joseph R. Gozek in 1961. Blythe sketched and authored a souvenir book about Tucson architecture in 1945. (Blythe 1945)

### Early Residents

Samuel P. Goddard, Jr. (1919-2006) was born in Clayton, Missouri. He attended school in St. Louis and later earned law degrees at Harvard (1941) and the University of Arizona (1949). ("Goddard, Samuel..." n.d., "Goddard, Sam" 2006) In 1945, Goddard and his wife Julia had moved to Arizona to find relief for her rheumatoid arthritis. He purchased the land on which the Aldea Linda neighborhood would be built in 1946 and helped plat the subdivision the following year. He resided at the home at 4813 E. Calle Jabali from 1947 to 1965. In 1959, Goddard became Tucson's Man of the Year because of his role in establishing the Tucson Festival of the Arts and the Tucson Watercolor Guild.

Goddard ran for Governor of Arizona from his home in Aldea Linda and was elected as the state's 12<sup>th</sup> governor in 1965. He later spent ten years as the state Democratic Party chairman and twenty years on the Democratic National Committee. His legacy includes securing water for Arizona and enabling the Central Arizona Project (CAP), advancing civil rights in Arizona, and improving the state's trade relations with Mexico. (See Additional Information.)

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Terry Goddard, former mayor of Phoenix and current Arizona Attorney General, lived in the Aldea Linda home as a child. His grandfather, Samuel Goddard, Sr. ("Daddy Sam") lived in the home to the east of his. (Goddard, Terry 2007)

Gerry Peirce (1900-1968) was an internationally-known artist born in Jamestown, New York, who graduated from the Cleveland School of Art before attending the Art Students League in New York. Eventually a resident of Tucson, Peirce was credited with popularizing Southwestern themes among artists. ("Drawings..."1979) Peirce first became renowned for his etchings and drypoints. His fine prints were soon found among private collectors and leading museums. His early works depicted stays and travels in New Orleans, Nova Scotia, Florida, Colorado and New Mexico. His wife, Priscilla, helped him do the printing and the couple built up a successful card business with clients like Cartier and Tiffany and Co. ("Gerry Peirce..." 1949)

The Peirces moved to Tucson in the 1930s where they opened the Print Room at Governor's Corner, 158 N. Court Street, to sponsor the artist's etchings, watercolors and books. ("Print Shop..." 1940) Peirce also wrote books for children under the name of Percival Stutters. For many years, the Peirces lived downtown in an apartment in an old adobe building on N. Main Street.

Finding the black and white world of etching limiting, Peirce began focus on watercolor, a medium he liked because it was quick. As his watercolor classes soon became too large, he needed a proper studio which resulted in the construction of the 1157 S. Swan Road.

Gerry Peirce became a very famous watercolorist with works in the collections of the Metropolitan Museum of Art, the Boston Museum of Art, the Library of Congress, the Cleveland Museum of Art, the Harvard Museum of Art, and the University of Arizona Museum of Art. (Cauthorn 1986)

Gerry Peirce was considered an inspirational philosopher as well as an artist. In 1980, his student Kay Bonfoey held a retrospective exhibition of his watercolors and etchings in the studio/gallery. She expressed warm feelings about her teacher and friend: "Gerry Peirce was so special...He wasn't just a teacher of art, he was a philosopher, a thinker...He constantly looked into the relationship between nature and art. Nature was

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the base for everything he saw, in his paintings, in other people's work, in life around him." (Peck 1980) Of his own teaching philosophy, Gerry himself said:

My purpose in teaching is to show people how to enjoy visual living. It is not necessary for students to want to become professional painters. It is enough that they learn to increase their enjoyment of creative expression and living. It is highly important in this world of ours that we begin to realize that Art and Life are one and the same fabric. It is important that our eyes begin to open to the reality and beauty of nature, that we find a way through some art channel to allow the force that presides behind the appearance of nature to express itself through us. These things are important because it is through them that we become masters of this world we find ourselves in. Life balances. We are no longer crushed by the avalanche of mechanical contrivances, nor by the press of nerve-wracking days. Our emotions and our minds harmonize in a normal way and life commences to unfold rationally, as it should. ("Gerry Peirce..." 1949)

Kay Bonfoey (1919-1994) was born Kathryn Eliza (Kay) Eisenman, daughter of Edgar S. Eisenman and Nelle Virginia McGregor, in 1919 in Du Bois, Pennsylvania. One of three daughters, the second marriage of her mother to Edward B. Bennett conferred the surname Bennett upon the young woman. In 1940, Kathryn Eliza Bennett married McBurney (Mac) Webb Bonfoey, from Illinois. The couple had three children, Nelle, Ann (Nan), and Laurence. In 1950 the Bonfoeys moved from Pennsylvania to Tucson where Kay began to study watercolor under Gerry Peirce. (Hallman 2007)

As mentioned, in 1969 Kay Bonfoey acquired 1157 S. Road where she painted, established a gallery and taught watercolor. In 1974, when she decided to reside in the building, she added two bedrooms plus baths and a kitchen and used the easternmost of the original two studios as her living/dining room. In a sense the entire building at that time served as a formal gallery for the display of artists' works and a private gallery where Bonfoey displayed her own collection. (Peck 1978)

Kay Bonfoey sold her gallery in 1981 in order to devote her full time to the landscapes and architectural paintings that earned her a considerable following and reputation in the Southwest. She was proud of the fact that she had provided a venue for Tucson's young, struggling artists as she watched their talents expand. (Stiles 1981) Although Bonfoey

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traveled to Mexico and Europe and her watercolors depicted a range of subjects, her true passion was Southwestern landscapes. (Hallman 2007) She died April 23, 1994. (See Additional Information.)

Rodrigo ("Rod") J. Gomez (1924-1996) designed the home at 4961 E. Calle Jabali in 1963. Gomez, a native of Jalisco, Mexico, had moved with his family to Jerome as a child. He later joined the Navy. After World War II, he lived and worked briefly in Mexico as a miner, but later took advantage of the G.I. Bill to attend the University of Arizona. He earned a degree in structural engineering in 1950 and consulted for several local architects as well as the federal government. In 1960, Gomez opened his own firm Rod Gomez and Associates (later RGA Consulting Engineers). The home he designed in Aldea Linda was one of his earliest projects. He later went on to help design McKale Center, the Westin la Paloma complex, the US Federal Building, and La Placita Village as well as many roadway structures throughout Tucson. (Tahan 1996, Bank 1978)

Milo R. Perkins (1900-1972) and his wife, Tharon Kidd, lived at 4960 E. Calle Cabali. The Perkins came to Tucson in 1953 and founded the Turfgrass Farm, 4961 E. Twenty Second Street, a producer of hybrid lawn grasses. ("Perkins..." 1972) The address was on Aldea Linda Lot 13, just south of the house he and his wife later built in 1958. (Aldea Linda's Deed Restrictions allowed such non-livestock-related, agricultural use on the vacant lots lining Twenty Second Street.) In 1953 Sam Goddard deeded to the couple Lot 13 and in 1955, Lots 12 and 14. (Tract Book 1953, 1955) The grass farm business closed around 1971, shortly before his death.

Milo Perkins was a nationally known figure during the New Deal and World War II. In 1935 he was appointed assistant secretary of agriculture and two years later, assistant administrator of the Farm Security Administration. In 1938 he became president of the Federal Surplus Commodities Corporation and director of marketing for the Department of Agriculture. The food stamp program began during the time Perkins was employed by the USDA.

Before the U.S. entered World War II, Roosevelt appointed Perkins executive director of the Board of Economic Welfare. During the war he served as U.S. chairman for the Joint War Production Committee. Perkins retired from the government in 1943 to establish an international economic consulting firm in Washington and New York. In 1964 he was awarded an honorary doctor of law degree in recognition of his achievements. He was a

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member of the Council on Foreign Relations, the University of Arizona Foundation, the UA President's Club and the Tucson Country Club.

Clayton Niles built 4848 E. Calle Jabali in 1953. He partnered with Sam Goddard, Jr. to form Niles Radio and Television. The company branched out from consumer electronics into the new field of pagers and two-way radios. With broadcast antennas in remote parts of Arizona, Miles and Goddard became airplane pilots to better service the facilities. Through a series of mergers, the little Tucson radio store became Communications Industries of Dallas. ("Goddard, Sam" 2006)

William (Bill) Waller III and Frances Waller purchased their beautiful home, 4924 E. Calle Jabali, in 1959. (Waller & Waller 2007) The house had been built by Nancy Kidd, a woman from Texas who made her living building houses for profit. Kidd loved the color pink, decorated in that color, and named this house "Casa Rosada" (Pink House).

The Wallers met and married in Montgomery, Alabama, where William was serving in the military. They then moved to Florida, where William practiced real estate. It was in Florida that he also began to suffer from rheumatoid arthritis and a friend advised him to move to Arizona for health reasons. They moved to Tucson and, at first, lived in a crowded, post-War subdivision on Cooper Street, near Aldea Linda. The couple had three daughters, Martha, Maude and Mary Louise.

Serving on a committee with the League of Woman Voters, Frances first came to Aldea Linda to meet at the home of one of the founders and she was most impressed with Calle Jabali. The Wallers soon found out the subdivision had deed restrictions and would allow horses. Desirous to leave their Cooper Street location, they fell in love with "Casa Rosada", removed much of the color pink and renamed the house "Casa Mañana" (Tomorrow House).

When the Wallers moved into Aldea Linda, they encountered the Goddards, Niles, MacCarters, Perkins, Peirces, Rosequists and Cowans. Houses sold, and new ones were built bringing new residents to the neighborhood. William Waller died from his health complications in 1977.

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Frances Waller has always played an active role in supporting the Aldea Linda Property Owners' Association and deed restrictions. During her four-decade-plus residency, the neighborhood has had to fight attempts by some property owners to develop their lots or run businesses, contrary to the deed restrictions. Now Aldea Linda's old-timer, Frances Waller still stands up for her beloved neighborhood.

### Conclusion

Most neighborhoods are real estate ventures, some prosaic and unimaginative, others well-designed with fine amenities. These are created and developed for business reasons. Aldea Linda is an expression of the Goddards' passion, established as a place for them to live rather than just a real estate investment. Sam Goddard, Jr. was an unusual man in the degree that he took firm action on the things in which he believed. These could be seen in his later political life when he was governor of Arizona as well as the creation and development of Aldea Linda.

Sam and Julia Goddard loved the outdoors, especially Arizona's open spaces. ("Goddard, Sam" 2006) They wanted to live in a neighborhood with large lots in the desert, but still in a community of friends and congenial neighbors. In stages, they built a large but unpretentious house for themselves on sizeable acreage surrounded by gardens and childrens' play areas. Sam's father lived next door to the east. Down the street lived Goddard's business partner and other friends, including the former assistant Secretary of Agriculture.

The Goddards helped an outstanding artist establish his studio and school. The artist's sister-in-law and her husband, owners of another art gallery, also built a small house to the west of the Goddards. Sam Goddard, Sr. provided a location for the Unitarian Universalist Church where the Goddards attended services. Both father and son contributed generously to this church through the years.

Thus, Aldea Linda became a unique community, simply planned, containing fine houses and institutional buildings and bearing the stamp of the Goddards.

Aldea Linda is significant under both criterion A for community planning and development and under criterion C for architecture. Aldea Linda continues as one of Tucson's unique desert neighborhoods, providing a special setting for gracious living.

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Thanks to protective deed restrictions established by its founders, Sam and Julia Hatch Goddard, it remains an intact, historic enclave with the surrounding urban environment. Its amenities retain their high value. Aldea Linda's atmosphere feels very much like the 1950s and 1960s when the Goddards, artist Gerry Peirce and his wife, Priscilla, and other noteworthy citizens established their homes and institutions there. The carefully maintained buildings and creosote desert environment have survived pressures to change.

### Criteria Considerations

As the majority of resources in the Aldea Linda Residential Historic District are over fifty years of age, the property does not need to meet the requirements of Criteria Consideration G.

The Aldea Linda Historic District does possess one religious-affiliated building (the Unitarian Universalist Church of Tucson, located at 4831 E 22<sup>nd</sup> Street). However, the significance of the district derives from associations that are not religious (architecture and community planning and development). As such, the property does not need to meet the requirements of Criteria Consideration A.

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### **BOUNDARY DESCRIPTION**

The boundaries of the Aldea Linda Residential Historic District are shown on the following Map 3 (see Maps). The UTMs are on the accompanying USGS map excerpt, Map 1.

The boundaries are the same as those of Aldea Linda Subdivision including Lots 1-15 (approximately seventy-five acres) and excluding a 4.02 acre parcel in the southwest corner. Aldea Linda is bordered by Del Monte Village Subdivision on the north, S. Swan Road on the west, E. Twenty-Second on the south and Loma Linda Addition on the east.

### **BOUNDARY JUSTIFICATION**

The boundaries are the same as those of the Aldea Linda Subdivision.