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SUMMARY STATEMENT

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

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

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

Owned by Nan Wood from 1926 to 1945, the Indian House estate was an informally-planned, rural horse property in the desert. The principal residence, Indian House (#9) (Fig. 6) was built in 1929 on the highest point for views and drainage. At that time the property was relatively isolated, six miles from the city center and reached by Broadway Boulevard, then an unpaved road and now a major arterial roadway. Nearby were similar, large-acre properties with upscale residences such as those owned by a nationally famous author, Harold Bell Wright. When the property was purchased by May S. Carr in 1945, the sale of parcels from the original tract had already begun. This trend was formalized by May Carr's decision to subdivide in 1949.

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

Tucson's Early Eastward Development

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

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

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

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

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

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

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

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

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

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

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

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

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

Tucson's Early Subdivision Types

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

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

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

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

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

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

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

The Southwestern Environment

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

Tucson offered much to enhance this Southwest image and attract visitors. Guest ranches were a unique type of tourist accommodation which catered to guests ("dudes") generally from the East, who wished to experience the workings of a real cattle ranch as well as enjoy an informal vacation. The earliest guest ranches in Arizona were working cattle ranches, and the accommodations they offered were spartan. Activities were, for the most part, communal, aided by the fact that patrons tended to return year after year. In addition to the real workings of the ranch which mainly involved horseback riding activities, exaggerated "western traditions" such as chuck wagon dinners and cowboy attire helped immerse guests in the Southwestern experience. Guest ranches near urban centers such as Tucson eventually dispensed with cattle and focused more upon resort-type activities with horseback riding remaining one of the most popular diversions. The Wagon Wheel Guest Ranch was one such "dude" facility, adjacent to the southwest corner of Indian House Estates (Fig. 18).

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

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flourished during the early decades of the twentieth century. (The Arabian is a very popular breeding horse today.) The horse has always been used in rodeo events such as cattle roping and barrel racing. Other aspects of horse culture throughout Tucson's history have included horse training, jumping events and equestrian shows, horse boarding, pleasure horse ownership, trail riding and riding stables. Very popular prior to World War II was the game of polo (Fig. 10) the game known to have been practiced on a field in the upper northeast corner of Indian House Estates.

According to Sonnichsen (1982) the ranch school was closely related to the guest ranch. Sons and daughters of well-to-do easterners attended such schools to live close to nature and experience the Southwestern lifestyle. By 1939 there were ten such schools flourishing in and around Tucson. Due south of the Indian House Community was the Brandes School, founded in 1940 as a boarding school and summer camp for asthmatic children (Fig. 11). The arid desert climate was felt to be superb for people with bronchial complaints.

Indian House Community was noteworthy for its representation of residents highly skilled in the arts. The Southwest, with such thriving centers such as Santa Fe and Taos, New Mexico, became a major attractant for resident artists from outside. Nan Wood, owner of the original Indian House estate, was a skilled painter associated with the Tucson Fine Arts Association and the Palette and Brush Club (Fig. 12). Noteworthy resident, Fan Kane, owner of the Kane/Beal House (#F), was a trained pianist and she employed music therapy to educate brain-damaged children. Van Cliburn, owner and seasonal occupant of the Van Cliburn House (#D), is an internationally famous concert pianist. Richard Hubbell and Schatze Hubbell, non-resident owners of the Hill/Hubbell House (#D), are furniture designers and art restorers. The couple ran a shop for many years in Santa Fe, New Mexico. (See following biographical information.)

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DEVELOPMENT OF INDIAN HOUSE COMMUNITY

Pre- and Proto-History

According to records of the Arizona State Museum, Tucson, Arizona, there has been no identification of archaeological sites near the Indian House property. However, Upper Paleolithic people, prehistoric big game hunters, are known to have lived in the region several thousand years ago. This culture gave way to the Desert culture people, early semi-nomadic people who subsisted upon small-game hunting and plant gathering. The Desert culture declined around 2000 BC to 1000 BC with the changes which occurred through the introduction of maize-based agriculture. The Hohokam, the highly developed culture which followed, may have evolved out of the Desert culture or have been part of a northward movement of people from Mexico. Skilled agriculturists, the Hohokam were noted for their vast network of irrigation canals. For unknown reasons, around 1300 AD, the Hohokam and other highly advanced civilizations in the region rapidly declined.

There is some scholarly consensus that the O'odham, self-sufficient, desert-dwelling "rancheria" cultures concentrated in the Sonoran Desert, were genetically or culturally connected to the earlier Hohokam culture. The O'odham, for whom farming was a major activity, lived to a greater or lesser degree in dispersed *rancherias*, groupings of kin-related household complexes which were generally separated from other groupings. Archaeological evidence of early O'odham settlement has been found along the Santa Cruz River, on Tucson's west side, and in Pima Canyon to the north. To date, however, no evidence of early O'odham rancheria culture has been found in the greater Tucson area. The region was also under the jurisdiction of the Spaniards and Mexicans until the Gadsden Purchase of 1854 but no evidence of that era has been found on the Indian House property.

History

The earliest record found for the tract that would later include the Indian House Community Residential Historic District was public land sale Patent Number 440677 between the United States government and a certain Leon G. Moore,

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recorded November 20, 1914. (The sale of public lands was provided for by the Act of Congress, April 24, 1820.) This patent of land granted Mr. Moore the Southeast Quarter of Section twelve in Township fourteen south of Range fourteen east of the Gila and Salt River Meridian, Arizona, comprising one hundred sixty acres (Fig 13). Little information has been found about Leon G. Moore except for an obituary notice of January 14, 1959 identifying a man of the same name, who at the time of his death resided in Burbank, California. According to the obituary this Mr. Moore was born in East Aurora, New York. He came to Tucson, Arizona, in 1904 where he practiced law. He continued his law practice in California after moving to the Los Angeles area in 1931.

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

The most significant transaction with respect to the future Indian Houses Estates was a bargain and sale deed recorded May 6, 1926 between Leon G. Moore and Elizabeth Moore and Charles Morgan Wood and Annie S. Wood, husband and wife. (See biographical information). This deed granted the Woods title to the western half of the Southeast Quarter (plus an additional thirty feet to the north) with the exception of the ten acres formerly sold to Walter Lovejoy (Fig. 13). Charles Morgan Wood was a retired manufacturer, author and book collector

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from Dayton, Ohio. His wife, Annie or "Nan" Wood, was an artist. Winter visitors for the previous four years, with the purchase of this tract in 1926 the couple planned to erect a permanent residence. However, Mr. Wood died suddenly of pneumonia in February, 1927, leaving his widow who chose to reside permanently in Tucson. A Decree of Distribution, recorded May 5, 1928, between E. T. Cusick, administrator of the estate of Charles Morgan Wood, and Anna S. Wood (note change of spelling of her first name) granted the widow full title to the property.

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

On July 7, 1934, a bargain and sale deed was recorded between Annie S. Wood and Joseph Hill, a single man, which granted a 660-foot by 330-foot parcel (the north half of the north half of the northeast quarter of the southwest quarter of the Southeast Quarter and the south half of the south half of the southeast quarter of the northwest quarter of the Southeast Quarter) to Mr. Hill (Fig. 13). This transaction undoubtedly indicates the construction date and site of the Pueblo Revival-style residence known today as the Hill/Hubbell House (#D) at 300 N. Indian House Road. The stunning adobe house, an excellent example of its style, is obviously the work of a skilled but unknown local or out-of-town architect. Neighbors believe that Joseph Hill may have been a protégé of Nan Wood. On April 22, 1935, the same parcel "and a certain dwelling house thereon" was granted back to Annie S. Wood.

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According Walter and Ruth Hileman, Nan Wood's property became known as the Indian House Ranch, named after the original Pueblo Revival-style house, and probably functioned as a horse property, if not as a ranch in the traditional sense, during the years of Nan Wood's residency. (As mentioned, evidence of horse culture on the estate exists in the adobe stable ruin [#G] and the early aerial photograph showing the polo field and numerous equestrian trails. According to owners Heather Alberts and Richard Hubbell, the original wing of the stuccoed adobe house known today as the Guest House/Alberts House (#E), 250 N. Indian House Road, was probably built by Nan Wood in the 1930s as a guest house for the Hill/Hubbell House (#D). This guest house and the nearby stable were said to have been painted white and blue.

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

In November of 1945, the same year, through a deed and assignment of contract, the d'Autremonts transferred ownership of the same property to May S. Carr, the person responsible for subdividing Indian House Estates in 1949 (Fig. 13). May S. Carr came to Tucson as a widow with two children. Apparently she had been married to a rancher from Sonora who had been murdered by one of his workers. Little additional information has been found about her. She took up residence in Indian House which she subsequently divided into three living units. The built environment on the property at that time included the Hill/Hubbell House, the Guest House/Alberts House, the Kane/Beal House and perhaps the adobe stable building.

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The original wing of the Carr/Newell House (#11), 330 N. Indian House Road, designed by architect William P. Thompson, was built around 1946 as a caretaker's residence for the property. Also, shortly after assuming ownership, May Carr apparently began to sell off parcels of her land. The McLain/Rodgers House (#A), 364 N. Indian House Road, was built in 1948 on land purchased by Benjamin and Marge McLain. Also, after purchasing land from May Carr in 1948, W. James McDonald and his wife, Patricia Converse McDonald, of the Converse Shoe family, built the house at 315 N. Indian House Road, the McDonald/Hileman House (#B).. (Walter and Ruth Hileman, the current owners, purchased the property from the McDonalds in 1950. Neighbors recently celebrated the fifty year residency of Dr. and Mrs. Hileman.)

On January 22, 1949, May S. Carr subdivided Indian Houses Estates (Map 2) into fourteen irregular parcels ranging from 2.46 to 4.15 acres each. There were two tiny corner lots, #10 and #12 which allowed earlier-established access. The recorded plat map included numbered lots #1 through #14 and excluded numberless lots pertaining to the McLain/Rodgers House (#A), the McDonald/Hileman House (#B), and large areas to the south which contained the Hill/Hubbell House (#D), the Guest House/Alberts House (#E) and the Kane/Beal House (#F). Deed restrictions for Indian House Estates were recorded March 7, 1949 (Fig. 4). (These deed restrictions terminated January 1, 1999.) They stipulated private, single-family residential use, one residence per lot, dwellings a minimum of 1,500 square feet and forty-foot setbacks for each dwelling. Also stipulated was that the "architecture of any main residence building or any detached garage or other outbuilding...be in general conformity with other buildings in said subdivision." Apparently it was May Carr's intention to continue the Pueblo Revival style tradition which prevailed up to this time. According to the Hilemans, this meant "adobe-colored houses with blue trim." No re-subdivision was permitted unless combined with adjoining lots or unless the combined area would be as great as the area of the smallest lot, not counting tiny lots #10 and #12.

According to the deed restrictions, domestic pet animals and poultry were allowed, but cattle, sheep and hogs were not. According to Marge Kittle, by the time she and her former husband, Benjamin McLain, built in 1948, "open range cattle" from elsewhere used to wander onto the property but there was no active

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culture of cattle allowed on site. O. C. Gillham and family, who resided in the Hill/Hubbell House at that time, kept horses which they exercised on the polo ground in the northeast corner of the property. The aerial photograph of 1953 shows an oval track indicating that the field was no longer used for polo by that date. According to a photograph dating around 1950, burros were among the domestic animals allowed in the subdivision (Fig. 14).

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

The 1953 aerial photograph (Fig. 2) confirms that the built environment at that time included all residences previously mentioned plus the large horse exercise field in the northeast corner. The Wagon Wheel Guest Ranch on Broadway to the east had a large, north-south oriented airplane landing strip, part of which extended into the southwest corner of the property owned by May S. Carr in 1945. Worthy of additional research, sometime after 1945 the Wagon Wheel Guest Ranch may have purchased the 330-foot by 660-foot southwest corner which it had used. (This same parcel is the present Wagon Wheel Estates subdivision depicted on the Section 12 map [Map 6].) The Brandes School was a complex which included three dormitories, a large dining hall and numerous other buildings plus grounds, ramadas, a swimming pool and sports fields. From July 1 to August 26th, Brandes School ran the Brandes Ranch Camp for girls and boys. Their brochure offered young "ranchers" arts and crafts, sports, horseback riding, rifle practice, football, baseball, archery, hiking and swimming plus excursions to cattle ranches, nearby Mt. Lemmon and Old Mexico (Fig. 11).

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The Section 12 map (Map 6) shows that at some point, the Guest House/Alberts House and the Hill/Hubbell House (excluded from Indian House Estates deed restrictions in 1949) were under independent ownership and situated upon their own parcels. In the early 1950s Indian House Estates acquired two more residences. According to the Hilemans, probably around 1954 Florindo (Flory) J. Perillo, built the residence known today as the Perillo/Keyes House at 5940 E. Fifth Street. A non-contributor owing to its age, this Contemporary-style residence was part of a seven-acre plus property comprising lots #1, #2 and #7 of Indian House Estates. Perillo, an engineer and inventor, was well-known in Tucson for his "mountain" of approximately 80,000 cubic yards of earth facing 5th Street which he added to his property starting in the late 1960s. It was his wish to give the property some "character" and he also let pet goats wander on this mountain. (After Florindo Perillo's death in 1989, his widow gradually sold the three parcels. Lot #2 containing the house was sold to Paula Keyes, who converted the old family residence into a seven-unit supervisory care center named Indian House Gardens. Lot #1 was sold to the Holy Resurrection Orthodox Church as a site for a future sanctuary and lot #7 was sold to Gary Green, a used-car dealer.) Also around 1954, Maurice Jay built what is known today as the Jay/Ginsburg House, 340 N. Indian House Road. The property included lots #4 and #5 of Indian House Estates. Maurice Jay was the owner of the Speedway Liquor Store. (This property was later sold to two Frenchmen, David Yeltson and his brother, bankers from California. Around 1998, with the 1949 deed restrictions due to expire, Michael and Lisa Ginsburg bought both lots which they subsequently subdivided.)

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

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As the years progressed, Indian House Estates gradually acquired three more houses, all of which conformed to the earlier-established stylistic character. The residence known today as the Martin House (#13), 358 N. Sahuara Avenue, was built in 1957 of stuccoed double-brick. The Pueblo Revival-influenced Matsushino House (#C), 358 N. Sahuara Street, was built in 1996 by the daughter of Walter and Ruth Hileman, Karen, and her husband, Gilbert Matsushino. Owned by Tim and Jane Reckart, the Reckart House (#8), 410 N. Sahuara Street, was built around 1997.

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

BIOGRAPHICAL INFORMATION

Throughout the years, a most interesting group of people has chosen to live in the natural desert enclave of the Indian House community. Most early residents came from the mid-western or the eastern United States. Former and current property owners have been professional people including industrialists, medical doctors, dentists, lawyers, university professors, realtors, state senators, teachers and resort owners plus those with strong interests in the applied arts,

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the decorative arts, furniture making and music. Added to this list have been subdivision developers, community activists, garden club founders, adult care center owners and colorful inventors. Dr. Walter and Ruth Hileman (from Indiana and Michigan), residents for fifty years, explained why they chose to live in Indian House Estates. They came to Tucson as part of the great movement of people following World War II and desired plenty of open space for their two "frisky boys." They felt their house was "out there in the desert." The following biographical information will focus upon a few of the earliest residents.

Charles Morgan Wood and Annie "Nan" Wood

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

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

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

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scholarship, photographs and other items can be found in the Charles Morgan Wood collection at the Arizona State Historical Society library in Tucson.

According to her obituary notice, published February 6, 1961, in the Arizona Daily Star, Nan Wood lived in Tucson for more than thirty years where she was active in civic and artistic circles. She was associated with the Pima County Planning and Zoning Commission and served on the board of the Tucson Fine Arts Association. For many years she was a leader in the Palette and Brush Club, an organization of professional and amateur artists (Fig. 12). After selling her property to Senator Herbert d'Autremont and Mrs. Helen Congdon d'Autremont, Nan Wood relocated to the Arizona Inn. She moved to New York City in 1956 and died in 1961. Two daughters were mentioned in this obituary; Mrs. Harcourt Armory of New York City, and Mrs. Frederick B. Patterson of Dayton, Ohio.

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

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

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make President Johnson's War on Poverty an effective force in Tucson and was an active proponent of desegregation.

May S. Carr

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

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

Marvin Kane and Fan Kane

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

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

Although trained as a concert pianist, Fan Kane gave up a promising musical career to concentrate upon work with brain-damaged children which she pursued

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most of her adult life. According to the *Arizona Daily Star*, in 1949 she established the Cerebral Palsy Foundation of Southern Arizona after working with a similar organization in her hometown of Cleveland. She also founded the Fan Kane Research and Habilitation Fund for Brain-Injured Children in 1960, offering programs in music therapy (based upon her own talents as a pianist), orthopedic surgery, psychiatric counseling, physiotherapy, speech therapy, private specialized schooling, dental care and tutoring. By 1978, other innovative ideas for the treatment of brain-damaged children included biofeedback and diet control. She received numerous awards in Arizona including the University of Arizona's department of elementary education 1982 Distinguished Citizen Award, and the *Arizona Daily Star's* 1981 Jefferson Award for public service. In interviews through the years, Fan Kane was always quoted as saying "I have too many things to do to die now." After a full and dedicated life, Fan Kane, a "Tucson institution," died at the age of 88 in December, 1990.

Van Cliburn

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

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

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recognized the need to foster aspiring young artists and he provided numerous scholarships to that end.

ARCHITECTURAL SIGNIFICANCE

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

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

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

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by the Spaniards) or rubble stone masonry plus log beams (vigas) for roofs, the Puebloans utilize the compression shell construction system in which the building material comprises both structural support and covering.

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

HISTORIC ARCHITECTS

William Penhallow Henderson

The architect of Indian House (#9), 364 N. Indian House Road, built in 1929, William Penhallow Henderson resided in Santa Fe, New Mexico, where he had met Charles Morgan and Nan Wood during their tours of the Southwest. According to Ann Leenhouts, current owner and construction superintendent for the restoration of Indian House, Nan Wood and William Henderson were brought together through their shared vocation as painters. One of the original members of the Santa Fe artist's colony, known principally for his regionalist work, Henderson's paintings sell today in the forty- to sixty-thousand dollar range. He was also a highly skilled furniture designer of pieces inspired by the Spanish Colonial tradition. A multi-faceted artist, Henderson was also the architect who designed Santa Fe's Wheelright Museum building as well as the 1929 renovation of Sena Plaza, a contemporary Santa Fe landmark (Fig. 15).

According to Robert A. Ewing, former director of New Mexico's Museum of Fine Arts, William Penhallow Henderson was born in 1877 in Medford,

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

In 1905 Henderson married Alice Corbin, a gifted poet, prose writer and critic, whom he met soon after his arrival in Chicago. According to the couple's daughter, Alice Rossin, William Penhallow Henderson and Alice Corbin continually artistically cross-pollinated each other in their creativity. Commissioned in 1915 to do the murals for Frank Lloyd Wright's Midway Gardens, a prestigious assignment, Henderson was accompanied by Alice to complete the project under cold, damp conditions. She contracted tuberculosis and, told she had but one year to live, the family moved to Santa Fe where Alice was placed in the care of a sanitarium. Fortunately Alice recovered her health and the couple were able to flourish in Santa Fe (Fig. 16).

Henderson is best known as a colorist. His drawings, paintings and murals, characterized by strength of composition, a sense of movement, a rich palette and choice of subject matter, indicate the artist's passionate involvement with the land and people of New Mexico (Fig. 17). However, gifted with other equally remarkable talents, as a young man Henderson had also studied engineering and undoubtedly had observed the great architecture of Europe during his period of study overseas. He was also well aware of the work of Frank Lloyd Wright. When Henderson moved to Santa Fe, he greatly admired its adobe architecture. In 1926, he established a construction company, the Pueblo-Spanish Building

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Company, a full-service operation which encompassed all aspects of construction and employed men from the community as laborers. Henderson built a number of houses, including one for his family, doing some of the hand-work (such as wood carving) himself. He also designed and built in 1939 the House of Navajo Religion, known today as The Wheelwright Museum of the American Indian.

Starkweather & Morse

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

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

Starkweather designed numerous public buildings in Tucson. Among these were several public schools including Carrillo, Drachman, Bonillas, Doolen Junior High School and the Tucson High School stadium. In addition, Starkweather designed

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the charming Arizona Inn (listed in the National Register in 1988), the American Legion Club, additions to St. Mary's Hospital, and several houses in Tucson. Elsewhere in Arizona, he also designed the Women's Club in Safford, the Elks Lodge in Nogales, the Casa Grande Hospital and buildings of the Amerind Foundation, Dragoon, Arizona.

Gordon Luepke

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

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

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

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

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

Legal Documents

Various deeds and deed restrictions supplied by Indian House Community residents

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UTM References:

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

Verbal Boundary Description

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

Boundary Justification

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

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