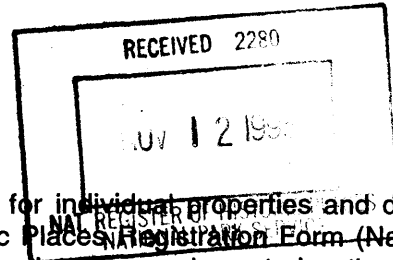


United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM**



This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

=====

1. Name of Property

=====

historic name Jones, Edward L. House

other names/site number _____

=====

2. Location

=====

street & number 5555 North Casa Blanca Drive not for publication
city or town Paradise Valley vicinity _____
state Arizona code AZ county Maricopa code 013 zip code 85253

=====

3. State/Federal Agency Certification

=====

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this X nomination _____ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property X meets _____ does not meet the National Register Criteria. I recommend that this property be considered significant _____ nationally _____ statewide X locally. (_____ See continuation sheet for additional comments.)

Thomas W. Sawyer AZSHP 11/6/96
Signature of certifying official Date

State Historic Preservation Office/Arizona State Parks
State or Federal agency and bureau

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

Signature of commenting or other official Date

State or Federal agency and bureau

=====
4. National Park Service Certification
 =====

I, hereby certify that this property is:

- entered in the National Register
 ___ See continuation sheet.
 ___ determined eligible for the National Register
 ___ See continuation sheet.
 ___ determined not eligible for the National Register
 ___ removed from the National Register
 ___ other (explain): _____

Edson H. Beall *12.13.96*

 Signature of Keeper

 Date of Action

=====
5. Classification
 =====

Ownership of Property (Check as many boxes as apply)

- private
 ___ public-local
 ___ public-State
 ___ public-Federal

Category of Property (Check only one box)

- building(s)
 ___ district
 ___ site
 ___ structure
 ___ object

Number of Resources within Property

| | |
|--------------|------------------------|
| Contributing | Noncontributing |
| <u> 3 </u> | <u> 1 </u> buildings |
| _____ | _____ sites |
| _____ | _____ structures |
| _____ | _____ objects |
| <u> 3 </u> | <u> 1 </u> Total |

Number of contributing resources previously listed in the National Register 0

Name of related multiple property listing (Enter "N/A" if property is not part of a multiple property listing.)

=====
6. Function or Use
 =====

Historic Functions (Enter categories from instructions)

| | |
|--------------------------|--|
| Cat: <u> Domestic </u> | Sub: <u> Single dwelling (residence) </u> |
| _____ | <u> 2 Secondary structures: (shed, barn) </u> |
| _____ | <u> 1. pump house </u> |
| _____ | <u> 2. barn or small stable </u> |
| _____ | _____ |

Current Functions (Enter categories from instructions)

Cat: Domestic

Sub: single dwelling (residence)

2 contributing sec. structures:

1. Work shed (orig. pumphouse)

2. Barn or stable

1 non-contrib. structure: carport

=====
7. Description
=====

Architectural Classification (Enter categories from instructions)

Spanish Colonial/Pueblo Revival

Materials (Enter categories from instructions)

foundation Concrete

roof Concrete (flat) and terra cotta tile (pitched)

walls Earth (adobe brick) and concrete;

Concrete stucco exterior finish.

other _____

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

=====
8. Statement of Significance
=====

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

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

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

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

Areas of Significance (Enter categories from instructions)

Architecture

Period of Significance 1932

Significant Dates _____

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

Cultural Affiliation _____

Architect/Builder Bowes, Edward Loomis

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

=====
9. Major Bibliographical References
=====

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

Previous documentation on file (NPS)

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

Primary Location of Additional Data:

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

Name of repository: _____

Acreage of Property 1.9

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

| | Zone | Easting | Northing | Zone | Easting | Northing |
|---|-----------------|-----------------|-----------------|----------|-----------------|-----------------|
| 1 | <u>12</u> | <u>412875</u> | <u>3708860</u> | <u>3</u> | <u> </u> | <u> </u> |
| 2 | <u> </u> | <u> </u> | <u> </u> | <u>4</u> | <u> </u> | <u> </u> |

 See continuation sheet.

Verbal Boundary Description (Describe the boundaries of the property on a continuation sheet.)
The North half of the Southwest quarter of the Southeast quarter of the Northwest quarter of Section 15, Township 2 North, Range 4 East of the Gila and Salt River Base and Meridian, Maricopa County, Arizona. Paradise Valley Pueblos Amb. Lots 1-3. Paradise Valley Pueblos Lot 3: Lots 3A and 3B.

Boundary Justification (Explain why the boundaries were selected on a continuation sheet.)
This is the acreage that has historically been associated with the Jones property.

=====

11. Form Prepared By

=====

name/title Julia H. Miner, Architect

organization Miner Associates, Architects date 9/6/96

street & number 5555 North Casa Blanca Drive telephone 602-990-7276

city or town Paradise Valley state AZ zip code 85253

=====

Additional Documentation

=====

Submit the following items with the completed form:

Continuation Sheets

Maps

A USGS map (7.5 or 15 minute series) indicating the property's location.
A sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional Items (Check with the SHPO or FPO for any additional items)

=====

Property Owner

=====

(Complete this item at the request of the SHPO or FPO.)

name Julia Miner and John Caldwell

street & number 5555 North Casa Blanca Drive telephone 602-990-7276

city or town Paradise Valley state AZ zip code 85253

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7. DESCRIPTION

SUMMARY

The Edward L. Jones House is a two story adobe residence built in 1932, sited on two of its original fifty acres in Paradise Valley, east of Camelback Mountain. The property has mature desert and irrigated vegetation and includes two contributing outbuildings: a non-functioning adobe pump house/wood frame chicken coop (now used as a work shed/storage shed), and an adobe and wood barn (functioning for horses until three years ago.) A carport (non-contributing) was added in the seventies to the south of the shed. The eclectic architecture, designed by May Jones with Edward Loomis Bowes, a photographer-turned-designer, combines Pueblo and Monterrey styles. With the exception of a covered porch added at the rear around 1970, the conversion of the garage into interior space (date?), and the removal of interior partitions in the kitchen area over the years, the house remains virtually unchanged.

DESCRIPTION

Exterior, Plan and Structure

The relaxed combination of the Southwestern revival styles, Pueblo and Monterrey, consists of colored stuccoed adobe walls (originally light red), a shallow pitched multi-colored tile roof with exposed wood beams under the projecting eaves, parapeted flat roofs, exposed wood vigas and wood trellises, wood casement windows, wrought iron railings, and decorative hand-hewn wood lintels which cover structural concrete lintels.

The plan, a narrow, casually jogged string of rooms on a north-south axis, gives the house a much larger appearance from Casa Blanca Drive than its actual 2400 square feet. The north-south axis makes the most of views to Camelback to the west and what was a panorama of mountains to the east when the house was built. The central two-story block has flat and tiled gable roofs, and its rooms have generally retained their original uses. Three upstairs bedrooms and two baths have seen only minor changes. Downstairs, the living room remains unchanged, and while the kitchen and diningrooms have been opened up to each other, they remain in their original positions. Three one-story wings flank the central two-story part, providing a sleeping porch with parapet walls off of each upstairs

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bedroom. Under the sleeping porch to the north is an art/architecture studio in what was originally the garage. Under the sleeping porch to the east is a small study (originally a bedroom). Under the sleeping porch to the south is the original laundry room and a two room guest apartment (originally maid's quarters and pool changing room.) Interesting exterior features include redwood trellises, originally screened in, on the north and south sleeping porches, and an exterior adobe and concrete stair with a wrought iron railing connecting the northern sleeping porch with the rear patio. A dove cote with its own tiled gable roof punctuates the south end of the southern sleeping porch. The chimneys have irregular arched openings and gabled tile caps.

Adobe walls, 20" thick on the first floor of the central two story part, and 14" thick on the second floor and one-story wings, are covered with cement plaster inside and out. The sun-baked mud and straw adobe brick construction starts 6" from grade on a concrete stem wall to protect the "unstabilized" adobe from moisture at grade level. (Now adobe is stabilized with an asphalt ingredient to keep it from softening when wet, but protection from moisture is still recommended.) According to Ken Jones, the family lived in the house for a year before plastering to allow the adobe walls to settle before plastering, thus avoiding cracks. In the two story part of the house, the nine foot ceilings on the first floor consist of exposed 6"X6" hand hewn cedar beams and pine decking. Upstairs, under the gable roof there are 6"X6" beams with mitred corners, with wall board between the beams, and under the flat roof there are rustic truss joists above sheetrock. In the one-story parts of the house, under the three sleeping porches, there are (1) an unusual reinforced concrete tray ceiling in the northern-most room - the original garage turned family room turned studio, (2) a concrete slab ceiling in the southern wing - originally the pool changing and maid's rooms, now a guest apartment, and (3) a beamed ceiling with wood decking in the small study to the east of the dining room.

Interior Features

In the front foyer, four arched doorways constructed of pink granite fieldstone open onto the living and dining rooms and stairs to the second floor and small basement. Polished scored concrete floors, "baseboards" and window sills throughout the first floor as well as the concrete stair treads were dyed a mottled verde green and brown with copper sulfate and iron oxide. The integral color method used let the dye penetrate into the wet concrete about 1/8th inch from the surface. The second story floors are random oak

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covered in carpet. All the original decorative wood lintels and doors made from wood salvaged from "The Big Redwood Line" aqueduct are still intact. In an 8'-0" tall opening from the dining room to the study there is a pair of mahogany paneled doors. Ornate pewter colored hardware and decorative hinges, two Craftsman style hammered copper fireplaces, heavy twisted black wrought iron stair rails, and Spanish style lighting fixtures are also intact. Subtle plaster textures vary from room to room. Original curtain hardware - wood brackets and rods with finials and wrought iron rods - is still intact.

Integrity

The exterior looks identical to photographs taken in the thirties except for a seventies porch with arched openings in the rear, and the enclosed garage in the front. The interior also remains close to the original design. New owners have done significant restoration work, repairing or replacing adobe, plaster and wood trim, removing or hiding electrical conduits and pipes, and replacing drainage devices from the seventies with copper downspouts. They have restored or replaced wood windows and installed salvaged hardware identical to the original casement hardware. Concrete floors and sills have been stripped of paint, linoleum and brick, and waxed to bring out the original color. Fieldstone, redwood doors and wood trim have been stripped and refinished. Dropped ceilings have been removed and original wood ceilings refinished. Original ironwork, copper, and hardware have been cleaned. Asbestos insulation was removed and new wiring and plumbing and new HVAC systems have been installed sensitively. A new underlayment was installed under the original roof tiles, and the flat roofs have been patched and painted.

Site

The flat lot has a natural, ranch-like feeling with mature desert trees, including two thirty foot blue palo verdes. The front, which connects visually with the virgin desert lot directly across the street (originally part of the Jones' property, now owned by Herberger) is mostly natural desert while the rear is largely irrigated. A high privet hedge separates the horse set-up from the rest of the back yard. Flagstone and fieldstone patios run the full length of the back of the house. The driveway to the south connects with the driveway of the original one-story adobe guest house built in 1936 now owned by Ken Jones (not part of this nomination).

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8. STATEMENT OF SIGNIFICANCE

SUMMARY

The Edward L. Jones house is significant under National Register Criterion C: Architecture. It is part of a local 1920's and 30's tradition of romantic adobe revival buildings that gave the area a rustic yet elegant western atmosphere. It is particularly noteworthy for its two stories, its rich handwrought detail in iron, wood and stone, and, despite a few minor modifications, its high degree of architectural integrity, which has been enhanced by recent restoration work. It was designed by May Jones and Edward Loomis Bowes, who had sold the fifty desert acres to the Joneses for their new home. Bowes was not a registered architect but a photographer-turned-designer who designed the Camelback Inn four years later.

HISTORIC AND ARCHITECTURAL CONTEXT

In 1912, after the construction of reliable water storage that Roosevelt Dam provided for the Salt River Valley, a land boom started in Scottsdale - a town of two hundred with a two-room school house. The *Arizona Gazette* reported plans for 10,000 acres to be developed. "An earthly paradise where every prospect pleases," announced the headline: "Scottsdale, lovely oasis where olives and fruit vie with cotton and alfalfa in paying tribute to soil of great richness." Along with the first few families moving in to ranch, farm and own a general store, the first resorts began to take shape.

By the early 1920's, the nostalgia for the Old West was reflected in many adobe revival buildings throughout the Phoenix area, even though the mainstream shunned adobe in an effort to make Phoenix a modern city that would attract settlers. (The first settlements in the Salt River Valley in the 1860's and '70's had been small buildings constructed out of adobe *by necessity* - lumber and other building supplies were scarce until the completion of the Southern Pacific Railway in 1879.) In Scottsdale, adobe would prove to be the preferred material by wealthy new Easterners - home owners or resort owners - who wanted to connect with the legends of the Old West. This contextual study will

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concentrate on adobe buildings in Scottsdale and around Camelback Mountain in what is now Paradise Valley.

An early business important to the adobe revival buildings in the Scottsdale area - and one that contributed all the wrought iron work in the Jones House - was George Cavalliere's blacksmith shop. A third generation of Cavallieres still continues the ornamental ironwork business in the original 1920 adobe shop on Brown Avenue. Cavalliere also did wrought iron work for the "Italian adobe villa" of artist Jessie Benton Evans and her husband. Their son, architect Robert Evans, who had promoted adobe revival styles in Phoenix as early as 1924, built a two story adobe home with his wife near his parents south of Camelback Mountain. In 1927 the Robert Evans house became the Jokake Inn, the first valley resort with Spanish and Native American architecture and art. (In Hopi, *jokaki* means mud house.)

In 1932, when the Joneses broke ground, Scottsdale was in transition. The depression had hit farmers and businesses severely. At the same time, new resorts were attracting still wealthy Easterners. Big Phoenix hotels such as the Wigwam and the Arizona Biltmore, both built in 1929, soon had competition from the Jokake Inn, which expanded and added the twin four-story adobe towers in the design of a Spanish mission church, with three stories of occupied space behind, as well as a tea room and many casitas in a U-shaped plan around a circular drive leading up to the tower structure. (The Phoenician Resort demolished all but the tower structure, now used for offices and storage. Structurally sound, the building retains little original detail except wood casement windows and one wrought iron railing similar to the Jones House. Unlike the Jones House, wood outdoor railings and doors are carved in Mexican motifs.)

Several Mexican families were involved in much of the adobe work in Scottsdale. The Tomas Corrals, who contributed their adobe skills to the Jokake project, had immigrated from Mexico to work as farm hands when Scottsdale farmers prospered from a demand for cotton during World War I. The family runs Los Olivos Restaurant in Scottsdale. Emilio Corral and his brother Jesus supervised the 1933 adobe construction of the town's first Catholic Church, our Lady of Perpetual Help, also designed by Robert Evans. The original building, one story, with two foot walls and angled buttresses and a

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mezzanine to the rear over the entrance, houses the Scottsdale Symphony Orchestra. (Like the Jokake, it has not been well maintained. A stained glass window has slipped down from its frame and is buckling. Leaks in the roof have damaged adobe walls. An arched loggia has been enclosed for office space.) The neighborhood of the church and the old Red School House (now the Scottsdale Historical Museum) was largely Mexican and Native American and had many small adobe houses that were demolished in the eighties for the Scottsdale Civic Center Mall. A less known Mexican family, the Bernal, supervised the Jones House construction.

The thirties saw many developments that contributed to the architectural context of the Scottsdale (and later Paradise Valley) area. The Jokake Inn became famous, frequented by prominent families such as the Astors and Rockefellers. The nationally known Judson School for boys was founded in 1928; its original adobe structure has largely been demolished. Late in 1934, the Judson School for Girls was built to the southwest of the original school. In 1937 it was turned into the El Chorro Lodge restaurant, and much of the architectural character has been preserved in the original adobe classroom, now the bar. While this building is one story and simple compared with the Jones House, the beam and plank ceiling and concrete "baseboard" (original floors are covered) are similar to those in the Jones House. On the site of the Phoenician, Evans also built the Monterrey style two story adobe Jokake school for girls with arched loggias and tile roofs (date unknown) and in 1932, an adobe home for his daughter, Barbara, with similar characteristics. Both have been demolished.

Among other adobe houses in the immediate area attributed to Evans which are still standing are a house south of McDonald (date unknown, now owned by Udinotti, very changed), another house built on what was in the early thirties the Odle property (date unknown, two story Pueblo style with high beamed ceilings and steel windows, owned by Firestone, 6035 N. Casa Blanca, excellent condition), the Clement House (two story Pueblo revival with decorative wood lintels and shutters similar to the Jones House, currently owned by Ullman, 4642 N. 56th St.), the Tremain House (owned by a Dr. Simon, site ?), 4640 and 4544 Paradise Lane (one originally owned by the Denver Evans family and one currently owned by Harris), and the Kellogg home (a two story U-shaped Pueblo style home with a columned loggia facing east and steel windows. In the center of

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the courtyard is a beautiful sculpture by Jesus Corral of a woman pouring water to the fountain below. The house was turned into the Casa Blanca Inn in the mid-thirties, and is now condos). Evans' houses often include an L-shaped concrete outdoor stair with stepped adobe walls leading to a roof deck, wide arched openings with french doors, scored concrete floors, carved doors, and beamed ceiling loggias with columns or arched openings. Adobe bricks are always concealed under plaster.

This era also saw the beginnings of a thriving art community in Scottsdale which furthered the local interest in adobe architecture. George Ellis, a surveyor and engineer who came through Scottsdale in the early thirties, returned to discover the abandoned aqueduct, "The Big Redwood Line", from which the Joneses salvaged wood for their doors, shutters and other trim. The first room of Ellis' rambling home was built entirely from the wood, which was also used for doors at the Camelback Inn (now painted or demolished with the casitas) and paneled walls in the Scottsdale YMCA building. Ellis built twelve adobe houses in the area north of MacDonald Drive, west of the canal, along a road which had been used for cattle drives to the mountains (see additional map, from 1936-1945), as well as several other houses throughout the valley. Philip Curtis and Avis Read were among artists who bought Ellis homes in the "Cattletrack" area. The secluded art colony became known as "the West Bank." These one story houses and studios, although crafted from adobe brick, are not in a revival style. Ellis had a somewhat modernist style, in that he celebrated the building materials by exposing the adobe bricks and contrasting them against long expanses of floor to ceiling glass or screening divided by wood posts. He used king post trusses and pushed the wood to its maximum strength. Low shallow pitched roofs, wide over-hangs, cantilevered corners above fireplace openings, and open one story plans contribute to the modern ranch house style. In some adobe walls, 1-1/2" horizontal redwood bands spaced about a foot apart give the houses an even longer and lower appearance. Concrete floors seem to have been colored in the same method as the Jones House, with the dye penetrating the concrete about an eighth of an inch. A concrete baseboard similar to that in the Jones House wraps up the wall. A nomination for the National Register is now in process for these properties. Many drawings and photographs still exist and reveal an individual, excellent sense of design and skillful use of materials.

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There are several adobe houses designed by others in the area. The Evans Construction Company built the Gates House (a monumental two story Spanish Colonial estate on Elsie Ave. called El Estribo designed by architect Neil Gates, Robert Evans' brother-in-law, 1929, National Register), the Hunt House (a Mediterranean house called Casa Manana, with a striking two story window on the front - south - facade, designed by Jarvis Hunt, Architect, from Chicago, 5710 E. Camelback) and the Henry Wick House (1939, designed by Denver Evans, one story Pueblo, L-shaped outdoor stair and metal casement windows preserved in what has been dramatically added to and changed, now owned by Bentley, 5202 N. Casa Blanca). Avis Read now owns an adobe Pueblo/Spanish revival house built by artist Oscar Strobel in 1924 at 6702 MacDonald Drive. It has one bell tower over the front entrance, structural wood lintels, and doors made from redwood from the aqueduct. Although this house features a sixty seven foot living room and several courtyards and patios, its one story meandering layout (one which causes people to get lost, according to Ms. Read) gives it a less monumental and formal feeling than the Jones House. Cowboy artist Lon Megargee designed several adobes for different wives at different periods. One is Casa Hermosa, with three foot adobe walls, to the west of Camelback Mountain on Palo Christi Road. Another is near the corner of Lincoln Road and Tatum Boulevard. Megargee's style was a whimsical blend of Spanish Colonial and Pueblo. A Pueblo style adobe house of unknown origin or date is the original house for a citrus farm at 5146 N. 68th street near Jackrabbit (now owned by Laffey, remains very true to original state, has many characteristics of Evan's work - wide arched openings with French doors, high beamed ceilings, L shaped stair to roof. This house also retains its original decorative wrought iron light fixtures, switch plates, and curtain hardware.)

Edward Jones, who had retired to Arizona with his wife, May, and three sons in 1930 from Oklahoma, where he had been in the oil business, homesteaded in the Cave Creek/Carefree area. He and his wife were attracted to the area just south of MacDonald Drive and bought about fifty desert acres from Edward Loomis Bowes, who had settled in Arizona from Evanston, Illinois, for his wife's health, in 1920. Bowes was an engineer, furniture designer and photographer who had graduated from Washington University in St. Louis, and also had been educated in Chicago for business. (The book We Met at Camelback states that Bowes had done a development in Arcadia, but all attempts for this nomination to determine which development have been unsuccessful.) A Mexican family

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named Bernal had built a house that impressed the Joneses for the Kartus family in Cave Creek. The Bernal family supervised the construction on the Jones House and enlisted help from native people from the Salt River Reservation. There are no existing plans for the house. Edward's son Ken Jones maintains that Bowes consulted with the design, which was largely his mother's creation. Ken's father hand-picked the granite field stones for the arches in the front hall.

In 1936, five years after Jack Stewart, the developer, and Edward Loomis Bowes, the designer, had begun their vision for a new resort, the Camelback Inn opened with a large part of the financing invested by John C. Lincoln. Early pictures of the Inn show Pueblo style adobe casitas surrounding the main lodge, which has been lovingly maintained by the Camelback Inn in the midst of a stylistic mix of additions and new casitas replacing the adobe ones. Similar characteristics to the Jones House include a concrete baseboard, metal downspouts with the same detail at the top, arched openings, pine board decking above beamed ceilings, and a narrow wood door (similar to the narrow doors in the Jones House) going to a very narrow second story balcony in the main room of the lodge. The differences between the Inn and the Jones House are vast, however, and make a signature style for Bowes difficult to point out. The scale of the Camelback Inn lodge is massive; the main room has a sixteen-foot ceiling with two very large rough beams carrying smaller cross beams. Large rounded adobe brick shapes on the interior and Mayan motifs (in plaster relief on the walls and massive fireplace, and in paint on the wood beams, ceilings and bannisters) give the building a much more primitive feeling than the Jones House. Floors are in flagstone and look original because of their integration with the concrete baseboards. Windows are steel casement; original hardware is brass.

The Jones House is an exquisite example of an architectural heritage that is at the heart of this area's development. Celebrating the legends of the old West, the architecture recreated what was actually a myth. Adobe revival styles created an identity that was, although as consciously manufactured as a stage set, still authentic in its regional qualities. The majority of buildings constructed since have ignored or destroyed the architectural regionalism of "The West's Most Western Town." This house forms a visible connection with the legends of Arizona as well as the charm of Scottsdale's early days.

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INTEGRITY

The Jones house has been well preserved through its original excellent craftsmanship and the respect and care of owners over the years. There have been only a few modifications, and recently changes from the sixties and seventies have been reversed. Rich hand wrought detail remains intact. From a design point of view, a harmonious, relaxed balance between the more rigid, formal European influence and the more casual, primitive Pueblo elements gives the Jones House its individual character. The formal aspect appears most obviously in the living room, where the arches, larger windows and fireplace are all placed on an axis with one another, and the squared beams and concrete scoring have been laid out in sync with this symmetry. In the two bedrooms under the tile gabled roof, larger windows and French doors are set symmetrically under roof peaks. The Pueblo influence, which is not symmetrical but more intuitive and organic in feeling, appears in the flat roofs, narrow doors and smaller windows, round vigas on the exterior and casual, jogging overall floor plan.

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 Maricopa, AZ
county and State

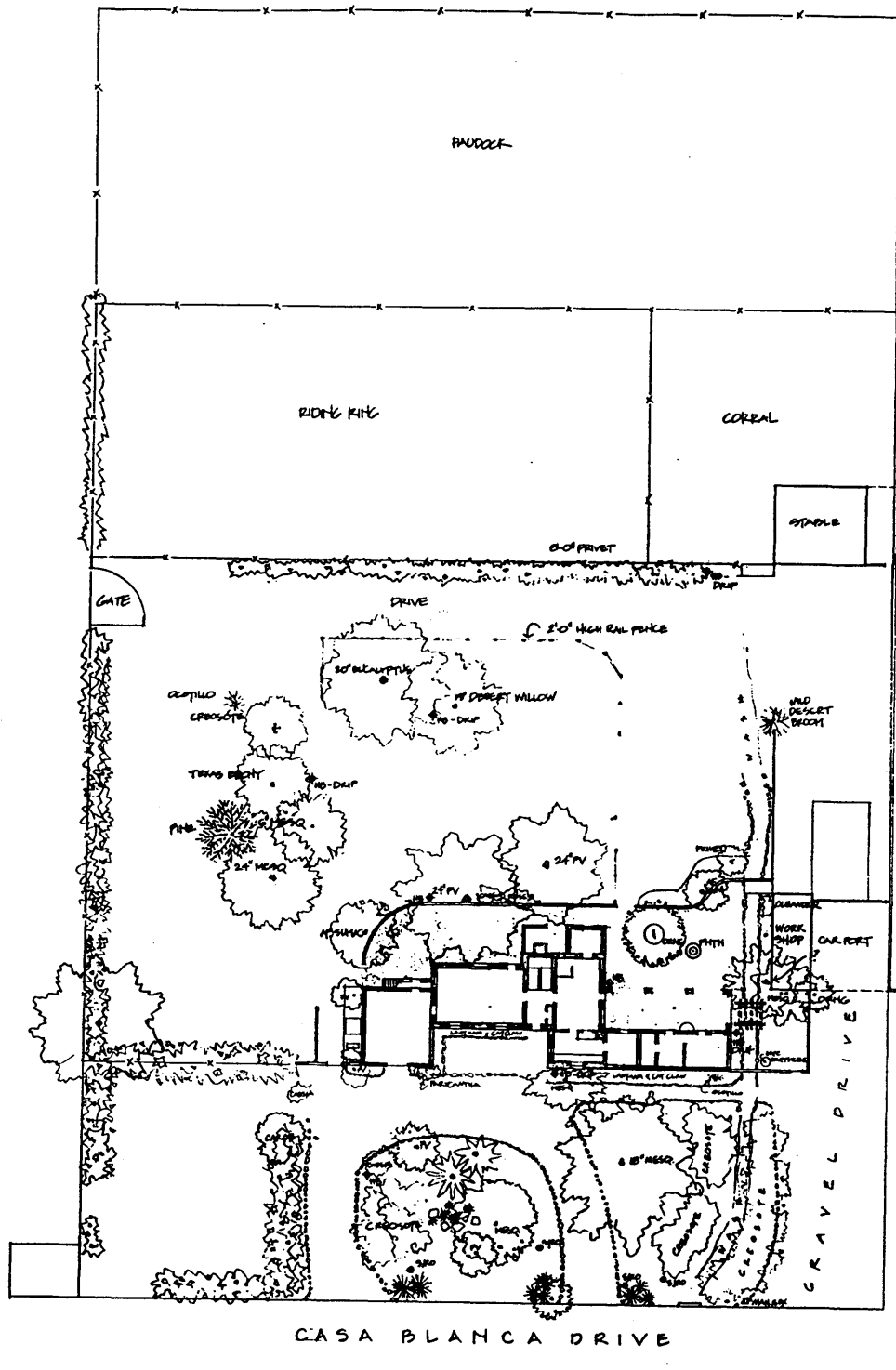
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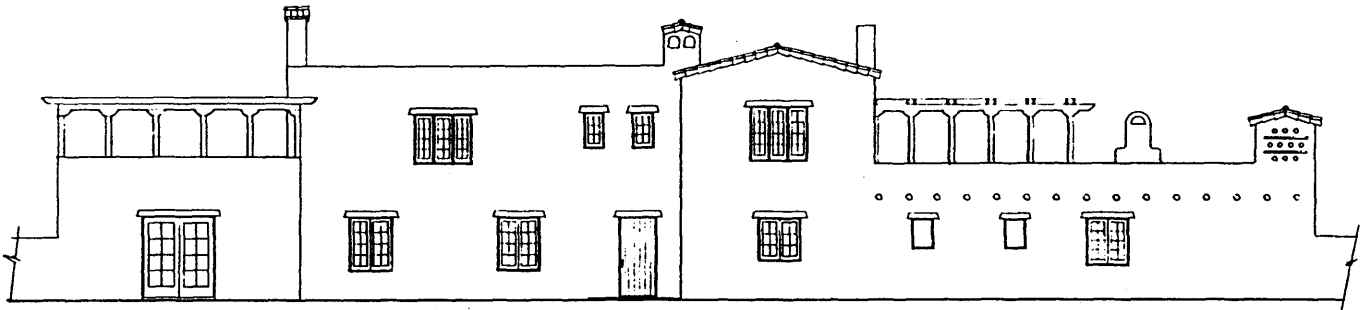
Major Bibliographical References

- Central Arizona AIA. *A Guide to the Architecture of Metro Phoenix*. 1983.
- Interview: Jane Ellis, George Ellis' daughter.
- Interview: Rachael Murdock Ellis, George Ellis' wife.
- Interview: Jessie Benton Evans, Jr., daughter of Denver Evans, Robert Evans' son.
- Interview: Barbara Evans Ferris, daughter of Robert Evans.
- Interview: Ken Jones, son of Edward L. Jones.
- Meyers, _____. *Scottsdale, Jewel in the Desert*. Windsor Publications, 1988.
- Stevenson, Charles. *We Met at Camelback*.

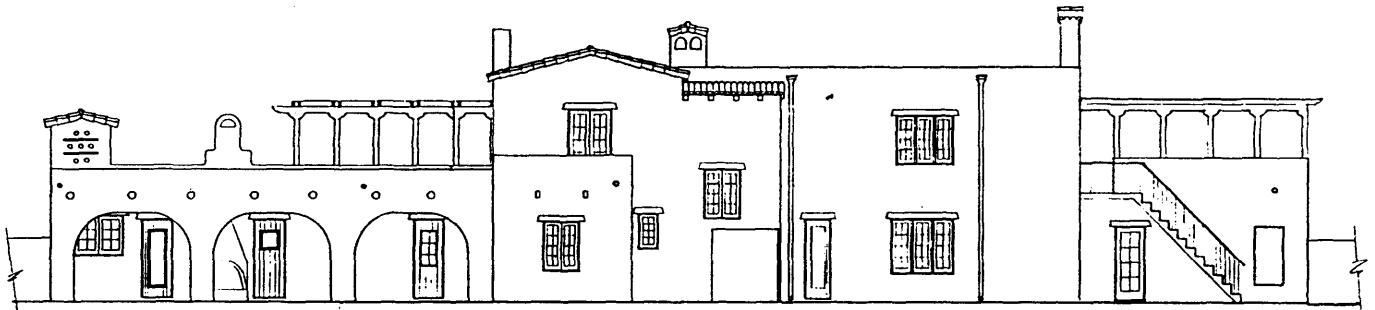
Visits to buildings:

- Camelback Inn
- Casa Blanca
- El Chorro Lodge
- El Estribo
- Ellis House and exterior views of Ellis designed houses
- Firestone House
- Jokake
- Laffey House
- Our Lady of Perpetual Help
- Henry Wick House

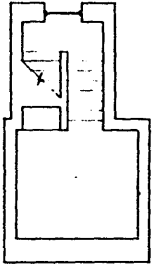




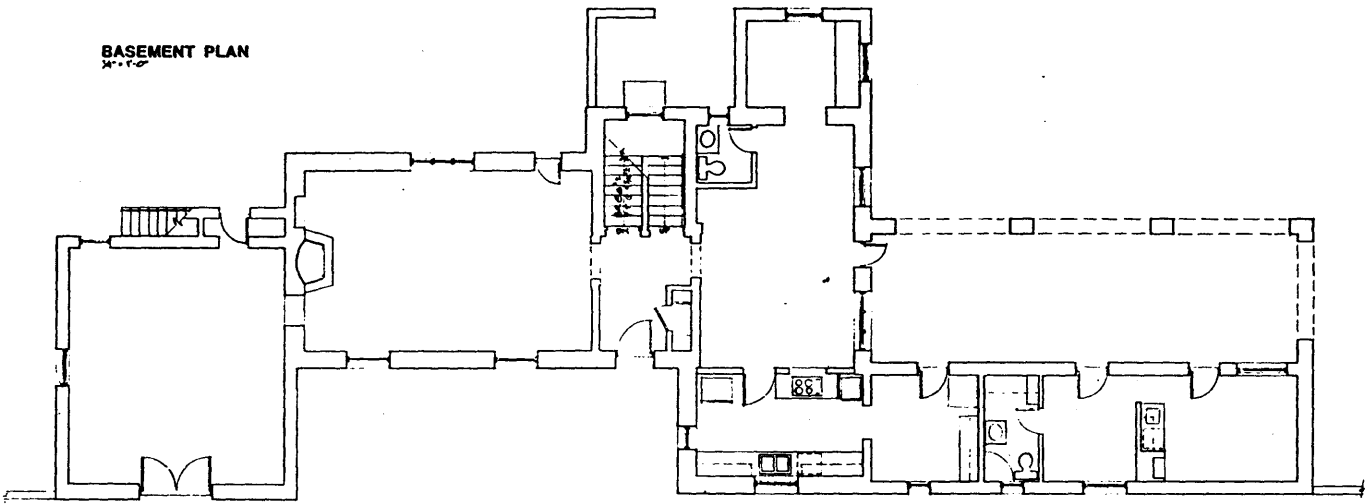
WEST ELEVATION



EAST ELEVATION

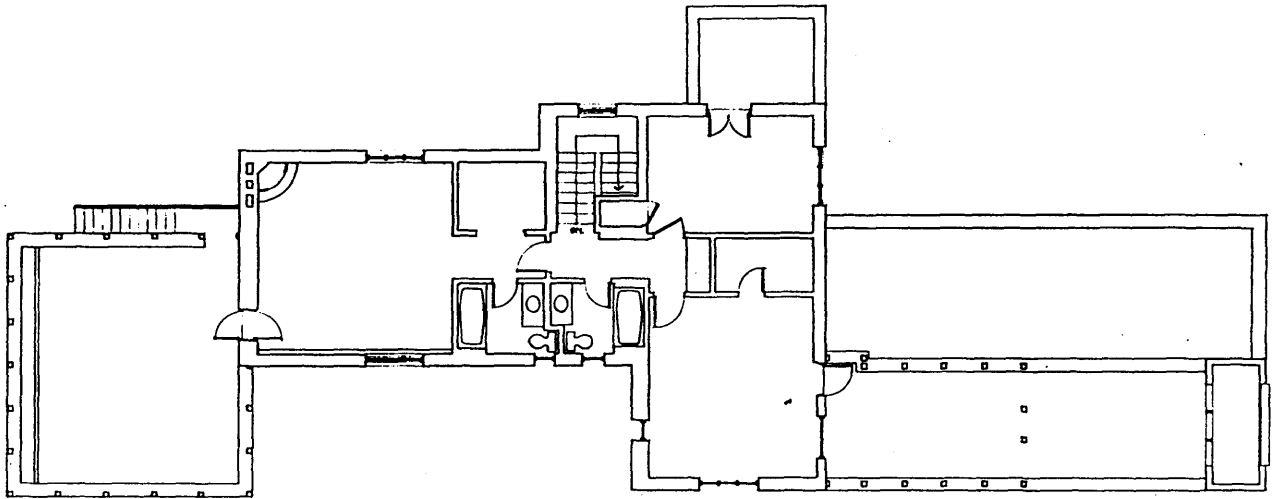


BASEMENT PLAN
1/4" = 1'-0"



EXISTING FIRST FLOOR PLAN
1/4" = 1'-0"





EXISTING SECOND FLOOR PLAN
1/4" = 1'-0"



PLAT MAP

SE4 NW4 SEC.15 T-2N R-4E.
PARADISE VALLEY PUEBLOS Amb. Lots 1-3 (MCR 280-3, 1906 SUB)
PARADISE VALLEY PUEBLOS LOT 3: LOTS 3A & 3B (MCR 295-6, 1907 SUB)

BOOK
MAP
SHEET 1

