NPS Form 10-900-a
(8-86)

OMB Approval No. 1024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number _____ Page _____

SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 96000760 Date Listed: 7/19/96

Squaw Peak Inn	Maricopa	AZ
Property Name	County	State

N/A
Multiple Name

This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.

Signature of the Keeper — Date of Action: 7/19/96

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Amended Items in Nomination:

Period of Significance:
The period of significance is revised to read: 1929-1946. [Insufficient information is provided to establish the exceptional significance of the property in the period less than 50 years ago. The property's continued commercial use alone does not justify continuing the period of significance up to 1961, nor is the architectural significance of the later changes of exceptional note.]

This information was confirmed with Reba Grandrud of the AZ SHPO.

DISTRIBUTION:
National Register property file
Nominating Authority (without nomination attachment)

760

NPS Form 10-900
(Rev. 10-90)

OMB No. 1024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

RECEIVED 2280
JUN 11 1996
NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

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 Squaw Peak Inn

Other names / site number Squaw Peak Ranch

2. Location

Street & number 4425 E. Horseshoe Road ☐ Not for publication

City or town Phoenix ☐ Vicinity

State Arizona Code AZ County Maricopa Code 013 Zip code 85028

3. State/Federal Agency Certification

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

James W. Ownby AZSHPO — 6 JUNE 1996

Signature of certifying official / Title — Date

ARIZONA STATE PARKS

State or federal agency and bureau

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

Signature of commenting or other official — Date

State or federal agency and bureau

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): _____

Signature of the Keeper — Date of action

Carol R. Shull — 7/19/96

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	
2		buildings
		sites
		structures
		objects
2		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).

N/A

6. Function or Use

Historic Functions (enter categories from instructions)

Category	Subcategory
Domestic	Hotel = guest ranch
	Single dwelling

Current Functions (enter categories from instructions)

Category	Subcategory
Domestic	Single dwelling

7. Description

Architectural Classification (enter categories from instructions)

Late 19th and 20th Century Revival / Pueblo

Materials (enter categories from instructions)

foundation concrete

roof built-up

walls adobe brick

stucco

other wood

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)

Commerce

Entertainment/recreation

Architecture

Period of Significance 1929-1961

Significant Dates 1929

1938

Significant Person (complete if Criterion B is marked above)

Cultural Affiliation N/A

Architect/Builder Malcolm D. Seashore

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 Property owner

10. Geographical Data

Acreage of Property 1.8

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

	Zone	Easting	Northing		Zone	Easting	Northing
1	12	408670	3714225	3			
2				4			

☐ See continuation sheet.

Verbal Boundary Description (describe the boundaries of the property on a continuation sheet)

Boundary Justification (explain why the boundaries were selected on a continuation sheet)

11. Form Prepared By

Name / Title Mark E. Pry

Organization Consultant Date 1 December 1995

Street & number 315 E. Balboa Drive Telephone (602) 967-8106

City or town Tempe State Arizona Zip code 85282

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 William C. and Ann L. Epley

Street & number 4425 E. Horseshoe Road Telephone (602) 998-4049

City or town Phoenix State Arizona Zip code 85028

Narrative Description

Summary

The Squaw Peak Inn (or Squaw Peak Ranch, as it was originally known) is a large private residence consisting of a main house and detached guest house located on the lower northeastern slopes of Squaw Peak. Built in 1938 as a "ranch hotel," the main house is a Pueblo Revival building of stuccoed adobe walls, with a flat parapeted roof, protruding vigas, original steel casement windows, semi-enclosed courtyard, covered patios, and other features typical of the Pueblo style. The guest house, built circa 1929, is also in the Pueblo Revival style. The two buildings are situated on a desert-landscaped lot with Squaw Peak and its foothills rising behind the property.

Under three owners, the Squaw Peak Ranch/Inn was a guest ranch and tourist inn from its construction until the early 1960s, when it began a period of decline under a series of absentee owners. By 1980, when the current owners acquired the property, several of the original buildings in the ranch compound had been demolished and the remaining structures (the main and guest houses) were abandoned and in disrepair. Since then, the owners have renovated and remodeled both buildings, which they now occupy as their residence.

Setting and Landscaping

For most of its history as a guest ranch, the Squaw Peak Inn was an isolated compound of buildings in the midst of a largely undeveloped expanse of desert land. Now it is surrounded by a residential subdivision and no longer has direct access to the nearby mountains. Its one remaining link to the mountain preserve surrounding Squaw Peak is a public trail that passes behind the property through a fenced easement. Despite these changes, though, the Inn still retains its desert ambiance owing to its large lot size, the presence of mature vegetation, and the backdrop provided by the nearby mountains.

The main house is set back from the street at roughly a 45-degree angle, with an expanse of bare ground and decomposed rock in front of the facade and walls that serves as a driveway. Two pairs of block-and-stucco posts, from which extend short (6 feet long), stepped walls, mark the two entries to the drive.

With the exception of the eastern courtyard, the grounds of the Squaw Peak Inn are landscaped in a desert style, with bare ground and decomposed granite dotted by mature eucalyptus, palo verde, and mesquite trees; cactus; and other desert plants. The courtyard, which features a grass lawn surrounding a fountain and is enclosed by a low block-and-stucco wall, is landscaped with a variety of desert and tropical plants, as well as many flowers. The entries to the rooms in the guest wing face this courtyard.

On the west side of the main house, a small, rectangular wooden deck is situated to the north (front) of the new patio, next to the older western patio. Stuccoed walls—some waist-level, others higher—are a prominent feature of the grounds; they connect the various buildings, mark off work and garden areas, and delineate several subsidiary courtyards to the rear of the house.

Construction

The first building constructed on the ranch property was a 2-bedroom, 1-bathroom frame-and-stucco house built circa 1929 for use as a residence by the first owner of the property, William Eugene (Gene) d'Allemand. The house featured a flat roof with parapet, a large fireplace constructed of mortared native stone (with the exterior of the front entry also framed in stone), and high ceilings in the living room and two bedrooms. Whether the original exterior was Pueblo Revival is unknown; now the building's exterior style matches that of the main house, with protruding vigas and exposed wooden window headers. This building, which is still standing and is now the guest house, until 1938 was the only structure on the property, which was a large tract of otherwise undeveloped land in Paradise Valley, then a relatively remote and sparsely populated area.

In 1938, the main house was built by the second owner of the property, William Almon Stopford. Designed by a local architect, Malcolm D. Seashore, the house was constructed in the Pueblo Revival style. Part of the building was two storeys high, but mostly the house was a single storey, with the flat parapeted roof terraced to create several rooftop patios. The walls were constructed of adobe bricks that initially were left exposed on the exterior, with a concrete bond beam visible just below the protruding ornamental vigas. Soon thereafter, they were covered with wire mesh and stucco, the finish that is on the building today. The steel-sash casement windows were reinforced by concrete lintels and had rough-hewn wooden headers visible from the exterior. The roof, which was of composition construction, was drained not by canales but by drain spouts

that ran down the walls from holes cut in the parapet. Two built-in stairways were constructed: one over the front entry, leading to the second storey; the other on the south end of the east patio, leading to a rooftop patio. One interesting exterior feature was a concrete arched bond beam set into the west wall, over the dining room window; this apparently was intended to facilitate a future expansion of the house (which was never made by the Stopfords).

The floor plan was a modified L, with low walls enclosing a courtyard on the east side of the house. There were five guest bedrooms, each with a private bathroom, two of which composed the second floor of the house and three of which made up the wing at the front of the house. Each of the guest rooms was accessible only from an exterior door, and the second-storey rooms also had doors leading to the roof. The common area consisted of a large living room with fireplace (called the great room), which was separated from the front door by an arched entryway, and a dining room, which was separated from the living room by a second arch. Behind the common area was the kitchen, pantry, and service rooms, and behind them was the "owner's apartment"—a bedroom and bathroom that, like the guest rooms, were accessible only by an exterior doorway.

The interior walls were plastered, and the interior ceilings were board and viga (except underneath the second-storey rooms, where they were plaster); the doors were made of heavy, rough-hewn planks. The architect had specified sandstone flagstones for the ground-level flooring; it is unclear whether they were ever installed, for the current owners found only painted concrete floors through the house (except in the second-storey rooms, which had oak flooring). In addition to the living room fireplace, there were fireplaces in the dining room and owner's apartment bedroom.

In 1939, a second building was constructed just west of the main house. A brief newspaper account of its construction described it as a guest house with accommodations for eight persons. Built by contractor E. W. Dunhame, it was designed in a style to match that of the main house. This building was standing as late as the early to mid 1960s but was not on the property when the current owners bought it in 1980.

Two outbuildings located to the rear of the main house were added to the property at some time during the 1938-61 period, but neither was standing by 1980. According to a former owner of the property—the last owner to operate Squaw Peak as a lodging facility—the inn's cook and other workers lived in those buildings. Also an additional guest room building, with accommodations for six, was added; it, too, is no longer standing.

Major Alterations

The main house has undergone two important periods of change. Between 1946 and 1961, owners Davidson and Jane Jenks, who operated the guest ranch as the Squaw Peak Inn, added a screened-in cement patio to the west side of the main house and replaced the shed-roof portals that covered the patios on the south side of the guest wing and east side of the main wing with a screened-in enclosure. When they remodeled the east patio, they also enlarged it and removed the roof stairway, replacing it with an exterior fireplace and chimney located under the patio cover. The Jenkses also installed a swimming pool, which was located between the main house and the 1939 guest house. And they built an enclosed porch outside the main entry, using concrete block covered by stucco, with heavy double vertical-board doors and large screen windows. To that they added a narrow porte cochere extending 50 feet from the porch out across the front drive; this consisted of stuccoed concrete-block piers supporting a flat beam and board roof.

The second period of renovation came after the current owners acquired the property in 1980. They have added a four-car garage, which is attached to the main house at the end of the north wing, and they have changed the floor plan of the rear of the house—the kitchen area and what used to be called the "owner's apartment"—so that it now includes an atrium with a sunken bath, an enlarged bathroom and bedroom with direct access to the kitchen and back of the house (rather than to the courtyard, which was the original configuration), a utility room, a child's bedroom, an office, and an enlarged kitchen with a raised ceiling and clerestory windows. They also have added a breakfast room, attached to the kitchen, which replaced part of the west patio. And in 1994 they added a second dining room, which also replaced part of the west patio, as well as a new covered patio that is accessible from the west side of the new dining room. One year later, they removed both the porte cochere, bringing the facade closer to its original appearance, and the swimming pool, which they filled in and converted to desert landscaping.

Over time, several changes were made to the original d'Allemand house, most notably the addition of a third bedroom, second bathroom, and two sliding glass doors—one on the east side of the house, the other on the south (back) side.

Exterior

At present, the stuccoed adobe walls of the main house are painted in a coral color. The main house retains other exterior details characteristic of the Pueblo Revival style: the protruding vigas and exposed window headers (which are painted dark brown) and the steel-sash casement windows (which are either the original windows or, in the case of the garage and breakfast room addition, salvaged from a nearby building of similar age as the house). The only windows in the house that are not in the original casement style are in the recent dining room addition. Shed-roof portals constructed of boards covered by composition roofing and supported by square beams and posts—also painted dark brown—cover a patio along the courtyard side of the guest-room wing, as well as the patios on the east and west sides of the great room and dining room. The guest-wing patio is screened; the other patios no longer are screened, but the framework for the screening remains. These patio covers do not match the original features of the house—they use finished beams rather than rough-hewn vigas—but are appropriate to a Pueblo Revival building. The exterior doors—most of which have been made by the current owners—are constructed of heavy, rough-hewn vertical boards overlaying conventional solid-core doors and equipped with cast-iron hardware.

Viewed from the street, the main house's main entry, which consists of a single wooden door that is recessed and off-center in the facade (near the northwest corner of the building), is obscured by an enclosed porch that features heavy double wooden doors, a saltillo tile floor, and large screen windows on its facade and west sides. Constructed as it is of cement block rather than adobe, its mass and proportions differ noticeably from those of the main house, and it bears an ornamental line cut in the block that does not blend well with the house's Pueblo features. However, the porch does not significantly compromise the integrity of the building, for it could easily be removed (as the porte cochere was removed). To the right of the porch a stuccoed wall runs to the western property line and is broken by an arched gateway located about halfway between the house and property line.

The guest room wing extends eastward from the porch area, its exterior wall forming part of the facade. About two-thirds of the distance from the porch to the garage, a low stuccoed wall extends from the facade outward approximately 50 feet. West of the wall, two doors and three casement windows break the facade; east of the wall are three casement windows. The four-car garage is attached to the end of this wing; it has two garage doors that face the east side of the property; a casement window on its north side; and a casement window and door on its south side. The garage addition was built in a style that exactly duplicates that of the main house: protruding vigas, exposed window headers, and steel-sash casement windows.

The new dining room features four large fixed windows on its north, west, and south exterior walls, each of which reaches nearly to the ceiling, as well as two groups of six fixed windows each on either side, positioned high on the walls near the ceiling. Also, the exterior doors in this room—four leading to a new west patio, and one leading to the older west patio—are large single panes of glass fixed in wooden frames. The portal that covers the new patio features a flat roof constructed of pine boards and rough-hewn vigas and is varnished rather than painted brown. The patio itself is covered with saltillo tile. It is clearly a recent addition to the house—its construction is stucco over wood frame—but it does not significantly compromise the integrity of the structure. The new dining room and patio are not easily seen from the front of the property, owing to the wall and the mature vegetation surrounding the house; from the pool area, they give the main house a spacious, open appearance.

To the rear of the house, at its southeastern corner outside the master bathroom, a small covered patio has been added by the current owners, next to a glass-enclosed atrium that houses the tub in the master bathroom. From the exterior, only the wall surrounding this patio is visible. At the back of the house, outside the office, is an uncovered patio covered with saltillo tile and accessible by glass sliding doors leading from the office. A rear entry opens onto a small porch covered with a shed-roof portal similar to that on the side patios (except that it is not screened).

The guest house, whose facade is on the same plane as that of the main house, sits behind and slightly to the west of the main house. Its appearance largely matches that of the main house: its stucco exterior is painted in the same color, and it has protruding vigas and exposed window headers painted dark brown. The entry, which is in the center of the facade, is a single door with a small porch and steps constructed of stone. To the left of the entry is a large stone chimney.

Interior

The main entry opens into a low-ceilinged foyer that is separated from the living room by a large arch; a passage to the left leads to an exterior door that opens onto the covered walkway on the courtyard side of the guest wing,

and to the right is a bathroom, library nook, and small bedroom. The living room, or great room, has a high ceiling, a plaster fireplace with a ceramic tile mantle on the west wall, and four windows that open on the patios on either side (two large windows on the east, and two smaller windows on the west, flanking the fireplace). Heavy double wooden doors, set in what used to be an open arch, lead to the original dining room, which has a split-level ceiling and a corner fireplace. On the east side, sliding glass doors open to the covered patio and courtyard. On the west, an open arch leads to the new dining room, which is a square room with two pairs of glass-and-wood frame doors that open onto the new west patio. These doors are flanked by large fixed windows that rise nearly to the ceiling, and similar windows are found on the north and south walls (one on each wall); in addition, sets of small fixed windows (six in each set) are located high on the north and south walls. The room has a ceiling of peeled-log vigas and peeled sticks.

Behind the original dining room is a large kitchen with a raised ceiling and clerestory windows, an island with a sink, and a sitting area with built-in shelving. To the west of the dining room is a breakfast room which is separated from the kitchen by a half wall and has a bank of steel-sash casement windows running across the west wall that looks out toward the new dining room patio and guest house. A door in the rear of the kitchen sitting area leads to the back rooms: the master bedroom (which also has a pair of French doors leading to a small covered patio), the master bathroom (which includes a glass atrium housing a sunken tub), a child's bedroom, an office (which has sliding glass doors leading to an uncovered patio), and a utility room. The rear entry is in the utility room.

The guest wing has three rooms of identical size, each with its own bathroom, walk-in closet, and a single entry onto the covered walkway facing the courtyard. The two westernmost rooms also have entries on their north walls, facing the front yard. The upstairs rooms are reached by an exterior stairway that descends to the west side yard from a small porch on the front of the house. Upstairs, the west room has oak flooring, a bathroom, closet, and a bar with sink. The east room has a carpeted floor, bathroom, and closet. In addition, each of these rooms has an exterior door leading to rooftop patios.

Throughout the interior on the first floor, the floors are saltillo tile and the walls are plaster over adobe (except where repairs have been made using drywall). Viga and board ceilings, painted dark brown, are found in the two upstairs rooms, the three rooms in the guest wing, the master bedroom, the living room, and the original dining room. All of the bathrooms, as well as kitchen and wet bar in the west upstairs room, feature ceramic tiles made by one of the current owners, Ann Epley.

Narrative Statement of Significance

Summary

The Squaw Peak Inn is a noteworthy example of Pueblo Revival architecture, and it also is representative of an innovative type of tourist lodging facility that emerged in the 1920s and 1930s and helped change the nature of Arizona's hospitality industry: the small guest ranch or resort that catered to guests who sought an informal "western style" vacation yet also appreciated a refined and leisurely atmosphere. That the builders of the Squaw Peak Inn chose the Pueblo Revival style for their new guest ranch was hardly coincidental; this style, which reached its peak of influence at the time the Squaw Peak Inn was built, was the architectural expression of a growing interest in the American Southwest as an exotic environment, and especially one that had special appeal to tourists. Consequently, the Squaw Peak Inn is being nominated for inclusion on the National Register under two criteria, A and C, at the local level of significance.

History of the Squaw Peak Inn

The property on which the Squaw Peak Inn sits was first developed by Eugene W. (Gene) d'Allemand, a Phoenix realtor and developer. Sometime around 1929, after purchasing several hundred acres of land in Paradise Valley, d'Allemand and his wife Ruth built a small house on the property, which for a time they used as their primary residence. This house, which has been expanded over the years, is still standing and now serves as the guest house at the Squaw Peak Inn. Whether the d'Allemands actually operated it as a ranch is unknown, but the property was commonly known as the d'Allemand Ranch.

By 1935, the d'Allemands had returned to living in Phoenix. In 1937, they sold 400 acres of their land to William Almon (Al) and Emily Stopford, who a year later built the Squaw Peak Ranch. Designed by Phoenix architect Malcolm D. Seashore, the house was built to serve as a "ranch hotel." Each of its five guest bedrooms had a private bathroom and separate entry, and an owner's apartment in the rear was segregated from the remainder of the house.

In 1939, the Stopfords added a second building, which is no longer standing, with four guest rooms; whether the old d'Allemand ranch house was used for guests, the family, or staff is unknown. The Stopfords also constructed stables, dug a well, and added at least two outbuildings (none of which is now standing) to house the guest ranch's staff. Throughout the Stopfords ownership of the property, the Squaw Peak Ranch remained isolated; with the exception of Frank Lloyd Wright's Taliesin complex, located about 9 miles northeast of the ranch, Paradise Valley was a largely undeveloped expanse of desert land. Access to the ranch was by gravel road at first, and then by oiled dirt road. For the first three years, the ranch had no telephone or electrical service.

Little is known about the business history of Squaw Peak Ranch, which appears to have been run by the Stopfords on a word-of-mouth basis—not uncommon for guest ranches during this period. As Al Stopford later recalled, "We had paying guests and horses—it was a dude ranch on a small basis." In 1941, the ranch was listed in the Phoenix yellow pages as a guest ranch, but that was the only time the Stopfords appear to have advertised their fledgling business. Their low profile can be explained in part by the coincidence of the Second World War, which the United States entered just as the Stopfords had acquired telephone service and begun to advertise. The war dealt a serious blow to tourist businesses all across the country, and especially to those (such as the ranch) which relied on automobile travel both to bring their guests and as an important activity for guests. According to Al Stopford, the couple had plans to incorporate and expand the guest ranch that were cut short by the war.

In 1944, the Stopfords sold the Squaw Peak Ranch to Patty and George D. Judson Jr., whose family owned the nearby Judson School. The Judsons made some changes in the guest ranch, such as adding slot machines, but otherwise they appear to have continued the Stopfords' practice of operating it in a quiet fashion without advertising.

After owning the property for less than two years, the Judsons sold it in early 1946 to Davidson and Jane Jenks, who began to promote the guest ranch more aggressively as a lodging business. They advertised the ranch, and they eventually joined the Arizona Hotel Association. Still, their business was carried out largely by word of mouth. As Davidson Jenks noted in a brief memoir written for the present owners of the Squaw Peak Inn, the Inn never had more than thirty guests at a time and relied mostly on the recommendations of friends and previous guests for new clients. For example, much of their early business came through referrals made by a staff member at the Brownmoor School with whom they had become friendly. Parents of children staying at the boarding school would be sent to the

Squaw Peak Inn, and they and their acquaintances would become long-term customers.

As noted in the description in Section 7 of this form, the Jenkses also made a number of physical changes intended to modernize the ranch and broaden its appeal: the west porch and portal were added, and the east porch was expanded and a new portal built (with all of the portals screened in); the covered front porch and porte cochere were added; a swimming pool and tennis court were installed; and a large expanse of grass, which included a putting green and croquet lawn, was added. They also built a new building with three additional guest rooms; this structure, which was located northwest of the main house, is no longer standing.

These physical changes signaled a shift in the appeal being made to guests. Although the property had never functioned as a working ranch, the Stopfords designed their "ranch hotel" so that it resembled a ranch in its physical simplicity, relative absence of hotel or resort features, and choice of activities, which consisted almost entirely of horseback riding and automobile sightseeing. Now, however, the Jenkses began to develop it more as a small-scale resort that offered not only horseback riding but swimming, tennis, shuffleboard, croquet, shopping trips into Phoenix, and golf privileges at the Paradise Valley Country Club. By 1949, according to a Southern Pacific brochure on guest ranches and resorts in Arizona, the Jenkses had effectively divorced the Squaw Peak Ranch's image from that of dude ranching: "This establishment is not a ranch, but is operated more as a resort," they advised prospective customers. By 1958, the owners had changed its name to the Squaw Peak Inn. Despite these changes, though, it was still a guest ranch in that the Jenkses emphasized family-style living arrangements. "We did all things together and it worked well since I always knew something about each guest before allowing them to join our group," Davidson Jenks recalled later. The guest rooms were never locked from the outside and guests were issued no keys.

The Jenkses owned the Squaw Peak Inn for fifteen years. In 1961, wanting a more "homelike" atmosphere and finding it more difficult to operate a small-scale resort in competition with the larger hotels that were appearing in the Scottsdale–Paradise Valley area, the Jenkses sold the buildings and land to the O'Malley Investment and Realty Co., which in turn leased the property to a series of tenants, at least two of whom attempted to run it as a guest inn. However, the Squaw Peak Inn's days as a successful tourist lodging facility were over. By the late 1960s, a caretaker was living in the house.

In 1971, the main house was briefly cleaned up and repaired for use as the site of a fund-raising event for the Maricopa County Hospital Auxiliary. In 1975, an attempt was made by the Arizona Heart Institute, headed by Edward B. Diethrich, to convert the buildings into offices, but opposition from neighbors in the growing residential subdivision that surrounded the Squaw Peak Inn effectively killed that plan. Between 1975, when the O'Malley group sold the property, and 1980, when the current owners acquired it, ownership of the Squaw Peak Inn changed hands five times. For much of that period, the buildings were unoccupied and plagued by vandalism. When the Epleys acquired the property in 1980, virtually all of the windows were broken, the main house had sustained some minor structural damage, and its interior was littered with trash and building debris.

Development of the Pueblo Revival Style

The emergence of the Pueblo Revival style, along with the related Mission Revival style and their offshoots, reflected two developments: a search by professional architects for a "native" American architecture, and a growing desire on the part of writers, tourism promoters, and business interests in the American Southwest to promote their region as a romantic and exotic one with visible ties to its Indian and Hispanic past. The earliest Pueblo Revival buildings, which ironically were built in northern California, appeared in the 1890s; by the turn of the century, the style had been embraced by the Santa Fe Railroad and used for a number of prominent tourist facilities along the railroad in New Mexico and Arizona. By 1915, the Pueblo style had been adopted officially by the planning board of Santa Fe as the preferred style for buildings in the older section of the city; by the 1920s, it was well established in both domestic and public works architecture in California, Arizona, and especially New Mexico, where it became the dominant style. In the 1930s, the Pueblo Revival received further impetus from the public building programs of the Works Progress Administration (WPA), which promoted regional styles not only in its architectural projects but also in its arts programs.

The Pueblo style represented the convergence of an aesthetic viewpoint with economic necessity. On the one hand, southwesterners of a romantic bent—writers, artists, and promoters—argued that the region's exotic desert landscape and deep-rooted Indian and Hispanic cultures could provide an antidote to the artificiality inherent in industrial society, by offering harried Americans a chance to step away from the pressures of urban life. They saw in indigenous

Indian and Hispanic buildings an architectural style that embraced nature and bespoke a more natural lifestyle that was harmonious with the surrounding environment. On the other hand, those with a direct interest in the economic development of the region—tourism promoters, business interests, and local governments—found that the Southwest's exoticism could be turned into a promotional advantage that would lure both tourists and residents. For years the Southwest—first southern California, then Arizona and New Mexico—had struggled to overcome negative publicity that focused on its arid environment and non-Anglo cultures. Now its boosters could capitalize on those features and advertise the region as the last place in the continental United States where tourists could experience an environment not far removed from the rough frontier that many Americans believed had been a defining characteristic of the country's past.

Squaw Peak Inn as an Example of Pueblo Revival Style

It was only fitting, then, that the Squaw Peak Inn was designed in the Pueblo style, for it was built to capitalize on the new tourist interest in the desert Southwest. Situated in largely undeveloped Paradise Valley and separated from Phoenix by Squaw Peak and its foothills, the ranch offered its guests a direct encounter with the desert, isolated from distracting urban influences, and the main house's design tended to emphasize the rustic nature of that encounter. Even now, after urban growth has left the Inn surrounded by homes and far removed from the open desert, the manner in which the Squaw Peak Inn's main building celebrates the romance of the Southwest is still apparent.

The Squaw Peak Inn exhibits most of the features that typify a Pueblo Revival structure from this period: massive stuccoed adobe or block walls, protruding vigas, wooden window headers, steel-sash casement windows, heavy plank doors, and a flat parapeted roof. Although part of the building is two storeys high, the overall impression—especially from the private courtyard—is of a low and sprawling structure. With several different roof levels—accounted for by the two-storey section, the high-ceilinged great room, and two rooftop patios—the building presents an irregular profile suggesting the modular or added-on look typical of Pueblo Revival buildings; this is emphasized at ground level by the occasional recessed doorway and right angle in the exterior walls. In a significant exception to the norm in Pueblo style architecture, the two-storey section is toward the front—its lower walls form part of the facade—rather than set back. The house does have a partially enclosed courtyard, and the view from this side reveals a classic Pueblo style elevation: the second storey in the rear, with the roofline stepped down toward the courtyard, which is surrounded on the building side by shed-roof portals and on the outside by a low (four feet high) stuccoed wall. This effect is repeated in the guest house, which has a lower roofline on its entry and a stepped parapet that softens the straight lines of the building.

On the west side, where the new dining room and covered patio have been added, the appearance is much more contemporary and typical of present-day interpretations of the Pueblo style: lower-mass construction using frame and concrete block under stucco, an absence of protruding vigas, extensive windows and large doors, a high (rather than low) patio cover, and rustic details (such as the patio cover's peeled stick roof) to contrast with the rather sleek appearance of the addition itself. This is the only significant external addition that is distinguishable from the original house. The four-car garage, which was added to the end of the guest-room wing, was built in a style that copied virtually all of the exterior details of the house itself. The porte cochere that extended from the front entry and was added sometime after 1946 has recently been removed, returning the facade to an approximation of its original appearance. While the added front entry has details that do not complement the house's style—a recessed line cut in its block-and-stucco walls and large screened windows—it is small-enough in scale and sheltered by a mature olive tree enough that it does not impinge on the integrity of the house's facade.

The focal point of the main house's interior is the great room, or living room, which measures 34 feet by 16 feet and has a cathedral ceiling. Although the room has numerous windows on the east side, as well as several on the west side, the portals provide ample shade, giving the room a cool, sheltered feeling that is tempered by soft light reflected off the white, rough-plastered walls. With saltillo tile floors, a stuccoed fireplace, and a viga-and-board ceiling, the room accentuates the romantic Southwestern appeal that its builders clearly intended to convey to the ranch's guests. In a fashion typical of Spanish-influenced architecture, all but one of the rooms in the main house are accessible only by exterior doors—the exception is the bedroom in what was originally the owner's apartment in the rear of the house. And all of the guest rooms have a sheltered feeling owing to the large ratio of wall space to window openings.

Tourism in Arizona and the Southwest

When the Squaw Peak Inn was built, in 1938, the Southwest was enjoying new popularity as a tourist destination. Throughout the territorial period, Arizona and New Mexico had been viewed by most Americans as a suitable travel destination for tuberculosis patients and others suffering from respiratory ailments, but not particularly attractive to other tourists. The features that would eventually contribute to the Southwest's tourist appeal—the desert environment, relatively low level of economic development, and Indian and Hispanic cultures—were viewed as liabilities by most Victorian tourists, who saw the region as semi-civilized. Of course, travelers who sought adventure and could tolerate some hardships found their way to the two territories, which they praised especially for their stunning scenery. But for the most part, Victorian tourists expected a level of comfort and familiarity that could not be found in Arizona and New Mexico, and they stayed away in preference for resort hotels and towns in other, more conventionally appealing regions.

Nevertheless, the desert had its admirers, mainly anthropologists who studied the region's Indian cultures and, most importantly, a small but increasingly influential number of writers—Charles Lummis, George Wharton James, Mary Austin, John Van Dyke, and others—who found aesthetic merit in the Southwest and celebrated it in their work. For them, the Southwest offered a respite from the pressures and cares of modern industrial life, as well as a bracing dose of authenticity that could counteract the increasing artificiality of daily existence. Furthermore, they portrayed the desert as an aesthetic environment without parallel in the nation, praising its sunsets, park-like appearance, and languorous daily rhythms. As Austin put it, the desert exuded a "lotus charm." Similarly, as the Santa Fe and Taos artist colonies began to coalesce, painters and others artists turned their attention to the region, attracted by its clear light, dramatic land formations, and long vistas.

By itself, the aesthetic "discovery" of the Southwest would have had little impact on the tourist trade. However, changing attitudes toward the American West combined with the new appreciation of the desert landscape to make the Southwest more attractive as a tourist destination. As industrialization and urbanization accelerated in the United States, separating Americans from their frontier past, interest in the American West as a remnant of the frontier began to grow. Because Arizona and New Mexico had experienced much less urban and industrial development than other states, even in the West, they seemed to promise a more immediate encounter with "untamed nature" and the primitive, rustic conditions that had characterized the frontier. That the region contained some of the most vigorous Indian cultures in the country, as well as a deeply rooted Hispanic culture as well, only added to its appeal.

The first to respond were the railroads, especially the Santa Fe, which recognized that the Indian cultures along its Arizona and New Mexico lines could be advertised as a tourist attraction. The railroad offered escorted day trips to pueblos in both states ("Indian detours"), adopted Indian themes in trackside gift shops and hotels, and used tour guides dressed as Indians. In the same manner, the Southern Pacific advertised the missions of southern California, and the Indian ruins and missions of southern Arizona as well. To infuse more of a Southwestern flavor in their trackside facilities, the railroads designed hotels and stations that mimicked the pueblos and missions of the Southwest. Some of the earliest examples of Pueblo Revival architecture—the Hopi House at the Grand Canyon (1905), El Ortiz Hotel in Lamy, New Mexico (1909), and Alvarado Hotel in Albuquerque (1902)—were railroad buildings.

The second step in the development of the Southwest's tourist industry, which would prove to be decisive in shaping the region's modern tourist economy, was the rise of automobile touring and of new tourist facilities to accommodate auto tourists. Although the railroads had been innovative in selling native cultures to tourists, they represented the past, rather than the future, of tourist travel. Even as the Santa Fe and Southern Pacific invested new money in hotels and eating facilities along their routes, a quiet revolt against the strictures of train and hotel travel was taking place.

For years, tourists had chafed at the schedule restrictions and limited range of train service, complained about the cramped and often ill-ventilated overnight accommodations on trains, and grown weary of the rushed dining service they received at meal stops. The city hotels that had grown up with the railroads also were losing their favor with tourists, who felt intimidated by the formality and business-like atmosphere that characterized most hotels, whose predominant customers were male business travelers. The large resorts that had been favorite tourist destinations in the late nineteenth century, many of which had been built by railroads, continued to offer an alternative for well-to-do travelers (who made up most of the tourist population during the early decades of this century), but they, too, were beginning to lose their appeal. The emphasis that resort patrons placed on manners and dress—changing clothes

several times a day was not uncommon—was at odds with the increasing informality of American life. And as more middle- and upper-class Americans embraced the physical fitness movement and took up vigorous outdoor activities, the languorous style of the traditional resorts—where the main activities were sitting on porches, strolling, and socializing—seemed increasingly out of date.

When the automobile became widely available for touring, in the second decade of this century, it offered tourists a means of escaping the confines of the railcar and hotel room, and they eagerly seized it. At first, automobile touring was limited to wealthy adventurers; by the late 1930s, however, those in the middle class who had escaped the worst of the Depression were able to afford automobiles and to take modest vacations. The automobile offered tourists a new kind of freedom, the ability to stop whenever they wished, to visit with locals or see whatever sights caught their fancy without regard to railroad schedules, to wander wherever they could find roads, and to set their own routes and timetables. Automobile touring was especially popular in the West. Many of the sights that tourists wanted to see in the Southwest—archeological ruins, Indian pueblos, the national parks—were inaccessible by train, and the large expanse of public lands were especially attractive to auto campers. Perhaps more important, the unpredictable nature of touring—breakdowns, disappearing roads, uncertain accommodations—seemed to fit well with travel in the West, which many tourists felt was better appreciated when one's traveling conditions approached those of the "old West."

At first, auto tourists stayed in hotels or simply camped by the side of the road. But as their numbers increased, new types of lodging were offered by communities and entrepreneurs eager to profit from what seemed to be a permanent change in American travel habits. Roadside camping was quickly eclipsed by free municipal campgrounds, which in turn led to privately operated campgrounds. As the appeal of "roughing it" gradually lost its hold on auto tourists, and as they began to expect more comforts and amenities in their accommodations, tourist courts and camps rose to prominence, and they in turn spawned the motel, which began to appear on the roadside landscape in the 1930s. The impact of the automobile extended well beyond these roadside establishments, most of which catered to the growing numbers of middle-class travelers, to the resorts and guest ranches that still remained largely the province on the well-to-do. Now, for the first time, resorts, hotels, and guest houses could be situated well away from rail service—near parks, for example, or on the outskirts of town—and still be assured of regular trade. Also, by acquiring their own automobiles, resorts and guest ranches could offer new activities such as a day tours.

These developments—aesthetic appreciation of the desert, a nostalgic interest in the West, and the liberation of travelers from the rail lines—together made possible the development of the guest ranch and resort ranch business in the Southwest, of which the Squaw Peak Inn was a part. In most respects, guest ranches were the antithesis of hotels and traditional resorts. Most were owner-occupied. Treating visitors as "guests" in the owner's home, the ranches emphasized informality and familiarity; visitors wore casual western clothing, addressed each other (and the owner) by first name, and engaged in ranch activities as they saw fit, without reference to schedules. Most guest ranches refused transient guests, preferring long-term guests who often had been personally referred by earlier visitors, thus encouraging a "family" atmosphere. Most importantly, they sold a southwestern "lifestyle," which embraced vigorous (but not draining) outdoor activities such as horseback riding and fishing, sunshine, unstructured relaxation, wholesome western food, proximity to nature, remoteness from urban development, and a studied informality. As a 1941 article in the *Arizona Republic* reminded its readers, guest ranches were "where the spirit of the old West still survives."

Unlike the new tourist courts and auto camps, guest ranches remained the province of the well-to-do. For many guest ranch patrons, stays that lasted for weeks and even months were not uncommon; in Arizona and New Mexico, many guests might come for the entire winter. Also, despite their interest in sampling the "old West," ranch patrons still had high expectations when it came to accommodations. As a contributor to *Dude Rancher* magazine in 1938 observed, "They [customers] want to wear overalls and a loud shirt and a pair of cowboy boots and rough it (not too roughly, of course, for to many of them wearing overalls is roughing it and they still want baths, nicely served meals and clean pleasant surroundings)." Even resorts that could not by any stretch of the imagination be considered guest ranches—the Biltmore, the Wigwam, and many others—stressed their western ambiance and advertised the same southwestern lifestyle. All featured horseback riding as a major activity, and the Biltmore even had its own rodeo arena in the late 1930s. What separated them from the guest ranches was that they offered swimming pools, shopping, fine dining, dancing, and other amenities typical of good hotels.

Guest ranches had been a feature of the western tourist landscape since the 1880s, though it was not until the

turn of the century that their numbers increased to the point where they could be considered a substantial part of the tourist economy, primarily in the northern Rocky Mountains, especially in Wyoming and near Yellowstone National Park. In Arizona, guest ranches were not a significant presence until the 1920s. In 1923, according to one study, only five guest ranches were operating in the state; by 1934, their number had grown to fifty-six, which included seven in the Salt River Valley and 16 in the vicinities of Wickenburg and Tucson. Most of their clientele were wealthy, socially prominent people from urban areas in the Midwest and Northeast. Many of the ranches did little or no advertising, preferring instead to acquire customers by recommendation and word-of-mouth advertising; indeed, some even asked that new guests provide references.

During the 1930s and 1940s, the guest ranch industry in Arizona underwent a number of changes. Nonworking ranches rose to prominence in the field, and as guests came to expect more comforts than had been the norm on the earliest ranches, some guest ranches began to resemble resorts. Horseback riding remained an important activity, but other traditional guest ranch activities such as pack trips, hunting, and fishing were eclipsed by resort-like activities such as shopping, movies, auto day-trips, swimming, and golf. The peak year for the guest-ranch business in Arizona was in 1948, when 153 ranches—by then the term encompassed not only working and nonworking ranches, but resorts, lodges, and other establishments that would hardly seem recognizable to a true rancher—were in business, fourteen of them in the Phoenix area and the majority in southern Arizona. By that time, however, the tourists' interest in the rustic West was declining. The number of guest ranches slowly decreased after that year, and in the Salt River Valley, guest ranches faced increasing competition from resorts, which were growing in number and size, especially along Camelback Road and in Scottsdale. These establishments offered a new kind of western experience, one that capitalized on the state's climate, scenery, and relaxed lifestyle, yet also stressed their modern features and proximity to urban services. While guest ranches continued to be an important part of Arizona's tourist economy, throughout the 1950s they went through a period of consolidation that reduced their numbers and rendered them primarily a rural phenomenon. By 1960, modern resort hotels combined with encroaching urban development had all but eliminated guest ranches from the tourist economy in the Salt River Valley.

Squaw Peak Inn as a Tourist Facility

When the Squaw Peak Ranch was constructed and opened to guests in 1939, it was by any standard a small lodging facility, one operated without advertising except for a brief appearance in the 1941 yellow pages for Phoenix. This was not uncommon for guest ranches—in fact, one historian of guest ranches argues that it was the norm—because their emphasis on family-style accommodations led them to attach great importance to the sociability and compatibility of their guests, which could best be assured when guests were referred by earlier patrons who were familiar with the ranch and its proprietors. The rustic character of Squaw Peak Ranch, which lacked telephone and electrical service until about 1941, was not typical of urban-area guest ranches. However, this would not have been a fatal business handicap, for guest ranches in the 1930s cultivated an aura of simplicity, and at any rate, the ranch was modern in the sense that it had spacious accommodations with private baths, as well as central heat in the great and dining rooms, and was easily accessible by automobile.

In every other respect, the Squaw Peak Ranch was an exemplary Salt River Valley guest ranch. Its Pueblo style bespoke an exotic, romantic Southwestern lifestyle that had tremendous appeal to tourists, and its setting in Paradise Valley—situated in a broad valley of largely undeveloped desert land, yet within easy driving distance of Phoenix—allowed guests to feel that they were experiencing the wonders of the desert without having to separate themselves from the conveniences and comforts of urban living. They could spend their days riding horses into the nearby mountains or across the valley floor, or simply relaxing in the main courtyard, yet they could also easily drive to Phoenix for shopping or movies, or to the resorts that had recently been developed along Camelback Road and Lincoln Drive for dining and socializing.

Indeed, although it might stress its pristine desert surroundings, the Squaw Peak Ranch was part of a large and growing tourist infrastructure in northeast Phoenix and Scottsdale that offered gracious resort and ranch accommodations to wealthy winter visitors. Ranging from large resorts to modest guest houses and established for the most part in the late 1920s and 1930s, these included the Camelback Inn, Ingleside Inn, Biltmore, Jokake Inn, El Chorro Lodge, Adobe House, Casa Hermosa Guest House, Graves Guest Ranch, Los Arroyos Inn, Kiami Lodge, Echo Lodge, Casa Blanca, Casa Linda, Arcadia Lodge, Roca Roja Inn, Desert Lodge, Cudia Guest Resort, and others. As many of the names suggest, the tourist industry in Arizona sought

to give its image a Spanish flavor. This was reinforced in their choice of architectural styles, as well. For example, the Adobe House (in Scottsdale) and Camelback Inn were adobe structures designed along "Spanish lines," the Jokake Inn suggested the Indian missions of the Southwest, and the Wigwam (in Litchfield) was, like the Squaw Peak Ranch, designed in the Pueblo style.

The Second World War dealt a serious blow to the tourist industry everywhere in the United States, and especially in states such as Arizona where the automobile had become a major form of transportation. In the Squaw Peak Ranch's case, the war meant the abandonment of expansion plans—a move that would prove to be significant in the long term. After the war, as guest ranches in the Salt River Valley began to lose their importance relative to the newer resorts, the Squaw Peak Ranch found itself under increasing pressure to modernize and take on more of the features of a resort. This led the Jenkses, who had acquired the property in 1946, to change the ranch's name to Squaw Peak Inn and initiate such physical changes as the addition of side patios and portals, the construction of a porte cochere and screened front porch, and the installation of a swimming pool. Ironically, while some of these changes—the porte cochere and porch especially—may have compromised the architectural integrity of the main house, they served as visual evidence of the changes taking place in the Phoenix-Scottsdale resort business, which was shedding some of its rustic regionalism and emphasizing modern features and comforts.

In the end, these changes appear to have proved too much for the Squaw Peak Inn. As the size of Arizona's resorts grew, and as more of them were affiliated with national hotel chains, it became more difficult for small enterprises such as the Inn to remain competitive. Although now bed and breakfasts have filled the lodging niche once occupied by places like the Squaw Peak Inn, at the time the Jenkses left the resort business, B&Bs had yet to make their appearance on the tourism stage in the United States. Like many earlier forms of lodging—railroad hotels, small commercial hotels, and auto courts—the Squaw Peak was left behind by the fast-changing tourist industry.

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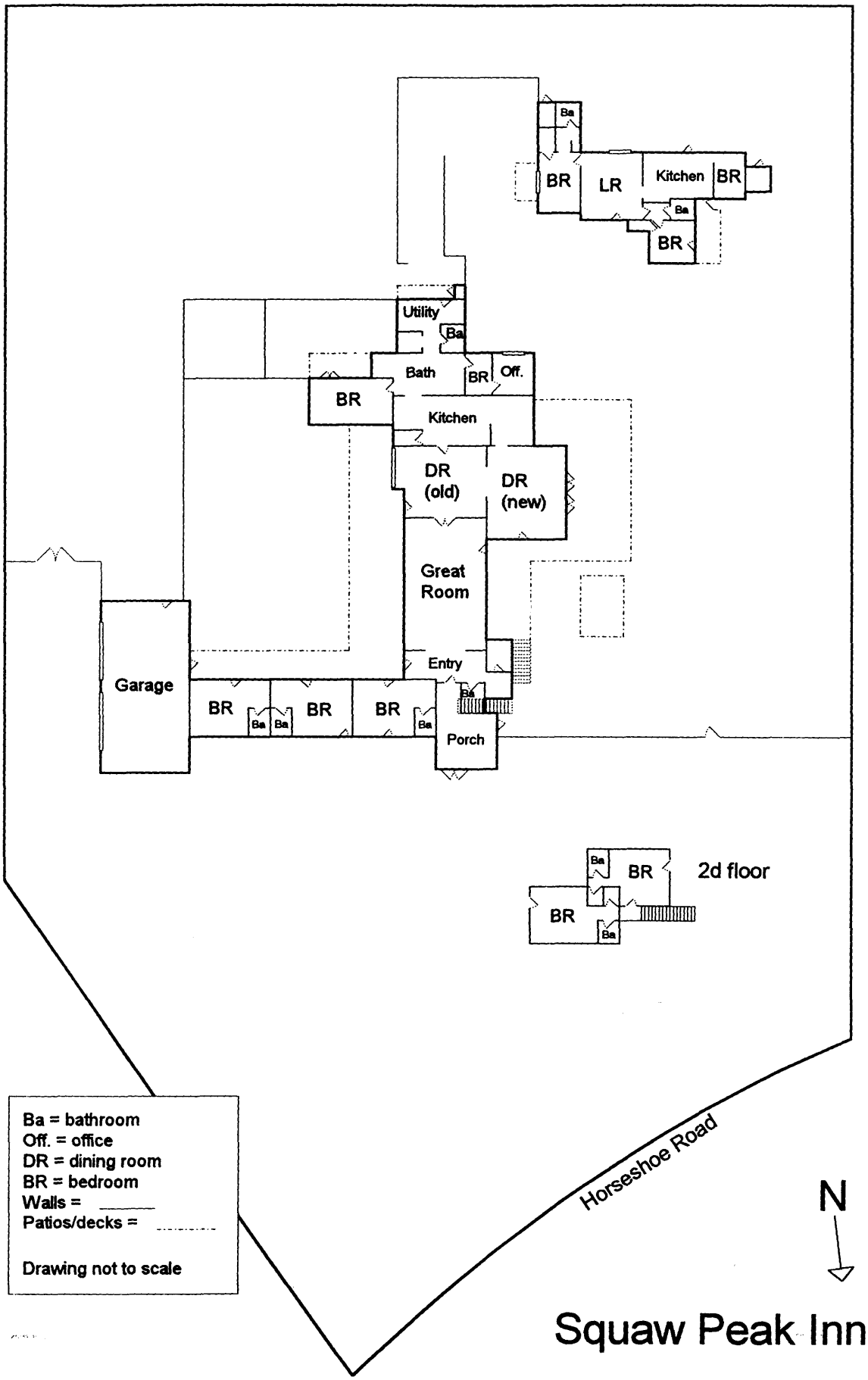
Verbal Boundary Description

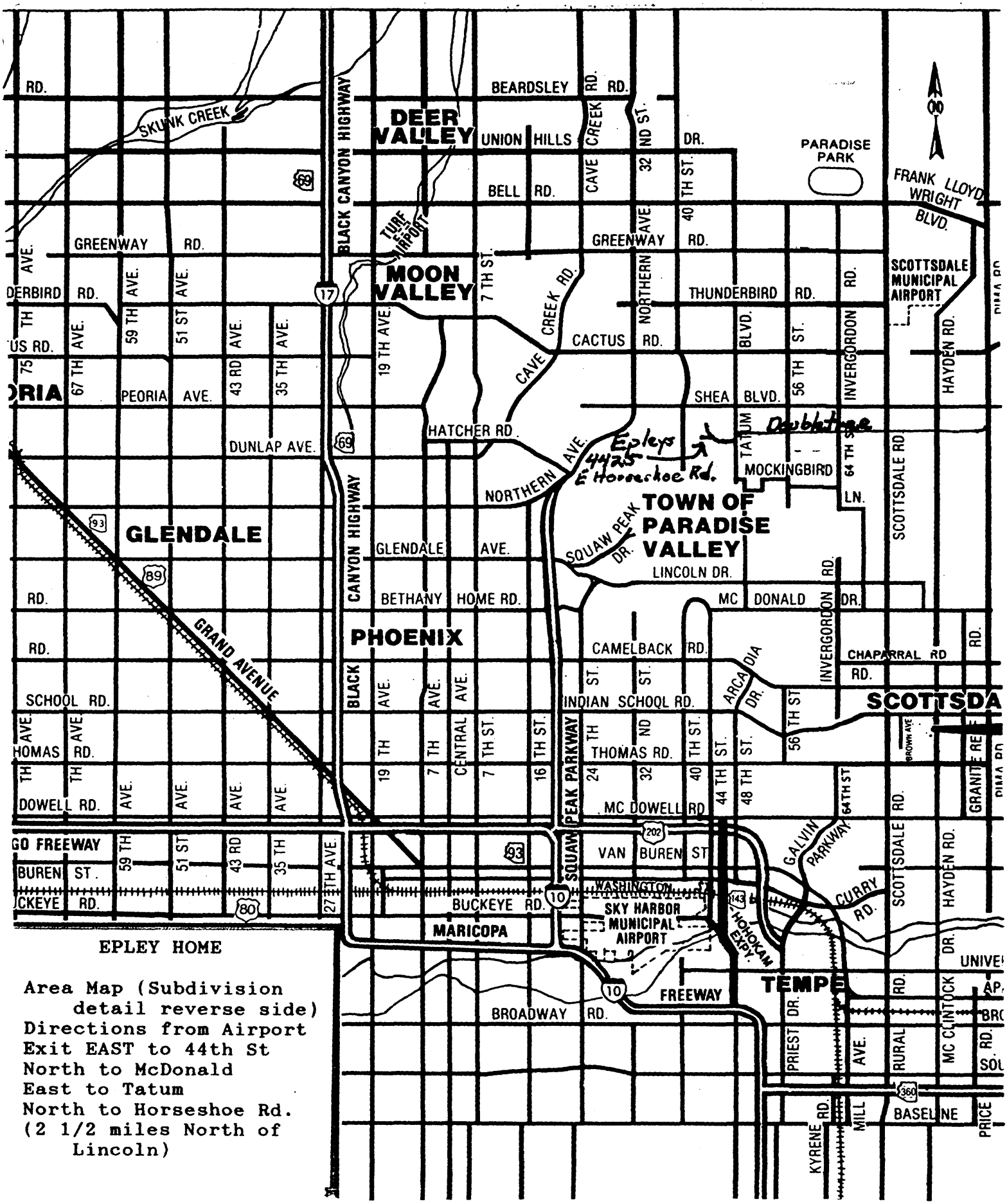
Lot 51, Doubletree Canyon MCR218-30 (Maricopa County assessor's parcel 168-48-52A).

Boundary Justification

The boundary includes the remaining grounds of the historic guest ranch—the remainder was subdivided and sold by earlier owners—and all of the remaining structures from the Squaw Peak Inn complex.



Squaw Peak Inn



EPLEY HOME

Area Map (Subdivision detail reverse side)
Directions from Airport
Exit EAST to 44th St
North to McDonald
East to Tatum
North to Horseshoe Rd.
(2 1/2 miles North of Lincoln)