

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 National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. 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 certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name Eisendrath, Rose, House
other names/site number Lomaki, Villa Garnichts, Oblique Gallery, Pink House on the Hill

2. Location

street & number 1400 North College Avenue not for publication
city or town Tempe vicinity
state AZ code AZ county Maricopa code 013 zip code 85281

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,
I hereby certify that this ___ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.
In my opinion, the property ___ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:
___ national ___ statewide ___ local

Signature of certifying official Date

Title State or Federal agency/bureau or Tribal Government

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

Signature of commenting official Date

Title State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I, hereby, certify that this property is:
___ entered in the National Register ___ determined eligible for the National Register
___ determined not eligible for the National Register ___ removed from the National Register
___ other (explain:) _____

Signature of the Keeper Date of Action

5. Classification

Ownership of Property
(Check as many boxes as apply)

Category of Property
(Check only **one** box)

Number of Resources within Property
(Do not include previously listed resources in the count.)

<input type="checkbox"/>	private
<input checked="" type="checkbox"/>	public - Local
<input type="checkbox"/>	public - State
<input type="checkbox"/>	public - Federal

<input checked="" type="checkbox"/>	building(s)
<input type="checkbox"/>	district
<input type="checkbox"/>	site
<input type="checkbox"/>	structure
<input type="checkbox"/>	object

Contributing	Noncontributing	
1	2	buildings
		district
		site
		structure
		object
1	2	Total

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

Number of contributing resources previously listed in the National Register

N/A

0

6. Function or Use

Historic Functions

(Enter categories from instructions)

DOMESTIC/Single Dwelling

Current Functions

(Enter categories from instructions)

VACANT/NOT IN USE

WORK IN PROGRESS:

GOVERNMENT/Government Office

RECREATION AND CULTURE/Museum

SOCIAL/Civic

7. Description

Architectural Classification

(Enter categories from instructions)

LATE 19th AND 20th CENTURY REVIVALS / Pueblo

Materials

(Enter categories from instructions)

foundation: STUCCO

walls: STUCCO

WOOD / Log

roof: ASPHALT

other: CONCRETE

GLASS

METAL / Iron

Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

The Rose Eisendrath House is a large two-story adobe residence built in 1930. It is located near the northern edge of Tempe, Arizona, in the foothills southeast of Papago Park. The house is placed on a hillside overlooking north Tempe. The immediate surroundings remain natural desert. Consistent with the Pueblo style of the home, the massing of the house is deliberately irregular and informal, roughly taking the shape of an "L." Landscaped terraces are placed on the north and east sides, corresponding to the major wings of the home, with the interior angle of the plan defining a courtyard. Major defining features of the exterior design include irregularly stuccoed walls, rounded parapets around flat roofs, and log vigas protruding from the walls at the roof lines. The interior of the home carries through the exterior design statement in its use of textured plaster walls, exposed log viga and sawn timber beam ceilings, and scored concrete floors. The house strongly conveys the design intent of its original architect and builder, Robert Evans, despite sensitive alterations made in the 1940s and deterioration that has occurred in recent years. The house is planned to be rehabilitated for city offices, meeting space, and museum use. Significant and character-defining architectural features will be retained and repaired in the planned rehabilitation.

Narrative Description

The Rose Eisendrath House lies in the Papago foothills of north Tempe, Arizona. The site is approximately ½ mile north of the Salt River, which divides north Tempe from the rest of the city, including the central business district. The house lies within a parcel of over nine acres at 1400 North College Avenue. The site is roughly triangular, with the sweeping "S" curve of College Avenue approximating a hypotenuse along the northeast. A water treatment plant borders the west side of the property, occupying land that was once part of Papago Park. The Arizona Historical Society's Marley Center lies to the south.

The site is natural desert, with native plant materials predominating. Development of the site is limited to the vicinity of the house itself except for unpaved driveways and a modern paved drive crossing the site just to the north of the house. The house is placed near the southwest corner of the property, on the side of a hill that slopes down east toward College Avenue and abutting a large outcropping of native rock.

The house is part of a small cluster of buildings. The cluster of buildings includes the Rose Eisendrath House, a detached garage, and an aviary. There are also a number of abandoned remnants of structures. The most prominent of these is a slab of a building that has been demolished, which remains at the southwest corner of the house cluster. The garage, aviary and structure remnants were constructed in the 1940s or later and are not related to the architectural significance of the house; thus they have been enumerated as noncontributing buildings.

The house was placed on a terrace on the hillside defined by a stuccoed concrete retaining wall on the east and a sloped embankment on the north; the other two sides of the house were roughly at the original grade of the desert. The house's rough "L" shape is set back from the edge of the terrace to provide outdoor yard spaces on the north and east. These areas, identified for purposes of this nomination as the "North Terrace" and "East Terrace," had contrasting characters. The house was intended to be approached from the northeast, where the dirt driveway ended in a parking circle. The North Terrace was reached by a short run of stone steps from this original parking area and approached the main entrance to the house. It was surfaced in graded gravel and landscaped around the perimeter with cactus gardens bordered by rock walls. It has a similar character today. The stone borders of the cactus gardens, as well as some of the cacti, are still present. The East Terrace had a lush character, and featured a small swimming pool, grass lawn, shrubs and a citrus tree. It was reached by more formal concrete steps from the parking area. The rectangular swimming pool has been filled in and capped with red brick to form a patio. Because the house has been abandoned for some time, the grass lawn and other water intensive vegetation has disappeared. Current rehabilitation plans are to re-establish the character of this area's plantings and to rehabilitate the swimming pool as a working cistern.

The irregular floor plan of the 2-story house is wrapped around the north and east sides of an interior courtyard. The courtyard is bordered by a low stuccoed adobe wall on the west and south sides. There is a small fountain at the center, and the surrounding patio areas were originally paved with sandstone flags. The stone flooring has been removed and was reused in various areas around the outside of the house as step stones.

The Pueblo style exterior of the house features 12" thick plastered adobe walls accented by log vigas, lintels, and pergolas. In keeping with the style, the massing is rectilinear and boxy with flat roofs. Doors and fenestration, although

currently boarded up, are mostly still present. Their design is typical of the early thirties: wood French doors and multi-light casement windows. Roof decks also play an important role in the composition. Clay tile scuppers are another characteristic detail. The exterior is remarkably unaltered, with the only major changes being the addition of Spanish-tiled roof structures above the roof deck over the Sun Porch; a similar roof constructed over a small roof deck facing into the courtyard; and enclosure of a second floor "Veranda" (so noted on original schematic drawings) as a bedroom. Except for the room enclosure, the other additions are intended to be removed when the building is rehabilitated.

The interior layout is divided into two major wings. At the first floor the west wing (on the north side of the house) includes the entry porch ("Loggia" on original drawing reproduced in 1938 real estate brochure), Dining Room, Kitchen, and the attached Garage. The south wing (on the east side of the house) features the east-facing Sun Porch which runs south to a pair of bedrooms. A paneled Library and stairway to the second floor is adjacent to the Sun Porch. The entry and the large, tall Living Room is placed where the two wings come together.

The second floor generally corresponds to the shape of the first floor. The interior stairway enters the second floor above the Sun Porch into a hallway. To the south are two more bedrooms, more or less above the first floor bedrooms. These bedrooms are slightly smaller, allowing the building masses to step inward creating additional interest. A roof deck is adjacent to the hallway, over the Sun Porch. A smaller cantilevered wood balcony porch borders the courtyard at the second floor, extending from the north wing to the south bedrooms.

North of the hallway, above the Living Room, is a Master Bedroom suite. It originally was an open-air Veranda. This bedroom connects to a north-facing roof deck occupying the rest of the space over the Living Room. The Master Bathroom west of the Master Bedroom was originally an upper-level Kitchen (when the bedroom was still the Veranda). The remainder of the north wing includes two Maids' Rooms at the west end, separated from the master suite by an open-air pergola of log vigas and served by their own flight of exterior stairs.

The interior character is typical of Evans' work. Most of the living spaces have plaster walls and ceilings. Floors are exposed, scored and green-colored concrete at the first level and stained wood at the second level. Other notable features include an exposed log viga ceiling in the Living Room, which was later covered with a dropped plaster ceiling; Sawn beam ceilings in the Library and Dining Room, also covered with later plaster; a large plaster fireplace, and built-in linen and display cabinets. Kitchen and bath areas were mostly remodeled in the 1940s. In the upcoming rehabilitation, it is intended to re-expose and substantially restore the log and beam ceilings.

Chronology Of Development/Alterations

The building's initial construction dates to 1930. The house probably remained relatively unaltered after Mrs. Eisendrath's death in 1936 and prior to a sale to new owners in 1940.

Since that time, there have been a number of alterations made, some minor and others more extensive. Many of these alterations appear to be of a similar era, implying that they may in fact date to one intensive episode of construction, possibly dating to the 1940s. The alterations noted are as follows:

1. Interior rehabilitation of the first floor, north wing including enclosure of one of the two garage bays for a new utility area, removal of the original laundry room, and remodeling of the Kitchen to include a Butler's Pantry. This work was probably related to the removal of a dumbwaiter to the second floor kitchen, which may in turn link it to enclosure of the Veranda (see following).
2. Enclosure of the original second floor Veranda to create the Master Bedroom and alteration of the adjacent Kitchen to create the Master Bathroom.
3. Addition of a semi-spiral concrete stairway linking two roof decks above the main entry.
4. Creation of an additional powder room using a portion of the space under the stairs and a portion of the Library closet. This probably also included enclosure of a short hallway between the Library and the stairway to create another closet.
5. Alteration to two closets at the second floor bedrooms in order to enlarge the bathroom.
6. Removal of a second floor bathroom for form a walk-in closet.
7. Conversion of a second-floor Sewing Room to a cedar lined closet.
8. Addition of a Spanish-tiled roof over the east roof deck.
9. Addition of Spanish-tiled roof and conversion of roofed area to deck at the southwest, second floor bedroom.
10. Removal of a wrought-iron stairway to the upper roof from the pergola roof deck.
11. Removal of decorative wooden ladders from the roof in two locations.

12. Addition of a wall to form a small rear utility yard with a lightly-framed lean-to roof structure.
13. Removal of the railing from the courtyard balcony. (It is likely that this feature simply became deteriorated and was then removed.)
14. Addition of an air conditioning system to the original oil-burning furnace.
15. Installation of dropped plaster ceilings in the Living Room, Dining Room, Library, and second floor Hallway, largely to conceal new ductwork (as well as the earlier beam ceilings).

INTEGRITY SUMMARY

Location: The house occupies its original site.

Design: As noted in the above summary of alterations, the house retains the original features that define its architectural character, including walls, decorative wood vigas and lintels, windows and doors. In addition, the original plan of the house and its spatial relationships to exterior use spaces is essentially unchanged.

Setting: While surrounding areas have been developed in the years since the house was built, the nine-acre parcel surrounding the nominated boundary remains natural desert in the ownership of the City of Tempe. The setting will be somewhat compromised by new elements including parking areas and small new buildings to be constructed to accommodate the adaptive use of the site; however, the rehabilitation is planned to be in character with, and to retain as much as possible of, the natural desert remaining.

Materials: The original structural adobe walls remain, and the character-defining elements including textured stucco, log vigas, wood windows, and concrete floors are the original materials. Many of the exterior log ends and beams are beyond repair; however, in the rehabilitation these will be replaced using salvaged original or early material to the extent possible, to match existing designs or as seen in historic photographs.

Workmanship: Workmanship is evident in hand textured plaster and handbuilt details including log vigas and lintels. As noted above, some of these features will be lost when replaced with new or salvaged materials.

Feeling: The building and site convey a strong feeling of the 1930s in the design as well as the evident wear and tear of the materials.

Association: The building's design strongly conveys its associations to the historical contexts of architecture and adobe materials.

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.

Areas of Significance

(Enter categories from instructions)

Architecture

Period of Significance

1930

Significant Dates

1930

Significant Person

(Complete only if Criterion B is marked above)

Cultural Affiliation

N/A

Architect/Builder

Robert T. Evans

Criteria Considerations

(Mark "x" in all the boxes that apply)

Property is:

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

Period of Significance (justification)

The Period of Significance is the year of construction.

Criteria Consideratons (explanation, if necessary)

N/A

Statement of Significance Summary Paragraph (provide a summary paragraph that includes level of significance and applicable criteria)

The Eisendrath House, constructed in 1930, is significant under National Register criterion "C" as a statewide example of the Pueblo Revival style as executed by master Arizona architect and engineer Robert T. Evans. Significance under criterion "C" as the work of a master is described by the historic context "The Architectural Career of Robert T. Evans, 1924-1947." The property is also significant under criterion "C" as an important example of adobe architecture methods of construction. The creation of the Eisendrath House, and of other buildings designed by Evans, is associated with a revival of adobe architecture in the Salt River Valley from the mid-twenties to the start of World War Two. The significance of adobe as a method of construction is described by the historic context "Adobe Revival Architecture in the Salt River Valley, 1924-1941."

Narrative Statement of Significance (provide at least **one** paragraph for each area of significance)

Criterion C, Architecture: Work of a Master

The Eisendrath House is a significant example of the Pueblo Revival style designed and constructed by Robert T. Evans and is associated with the career of this master Arizona architect. The Eisendrath House is the largest and best-preserved Pueblo Revival style structure in the Tempe area. However, it is considered significant at the statewide level as the work of master architect Robert T. Evans who is listed by State Historic Preservation Officer James Garrison as one of Arizona's top 100 early architects in the period from 1880 to 1930. Significance under criterion "C" as the work of a master is described by the historic context "The Architectural Career of Robert T. Evans, 1924-1947."

Criterion C, Architecture: Method of Construction

As an example of a method of construction using adobe, the Eisendrath House is a significant representation of the renewed use of adobe as a construction material in Arizona starting in 1924. This was a true revival, as the earliest forms of construction in Arizona included adobe. The modern heyday of adobe-built architecture in the Salt River Valley from 1924 to 1941 occurred within the context of a general era of period revival architecture in Arizona. The significance of adobe as a method of construction is described by the historic context "Adobe Revival Architecture in the Salt River Valley, 1924-1941."

Developmental history/additional historic context information (if appropriate)

Context 1: The Architectural Career of Robert T. Evans, 1924-1947

The career of Robert Thomas Evans and his artistic achievements must be understood in relation to his upbringing and culture. Evans was born in Chicago, Illinois, on June 24, 1888, the son of Denver Eugene Evans and Jessie Benton (Steese) Evans. Mr. Evans was a wealthy importer and Mrs. Evans was an accomplished artist. Raised in an atmosphere of wealth and art, Robert Evans was exposed early to cultural influences that would color his career. His relationship with his mother was particularly close, and his artistic talents were in large part nurtured by his mother. His business skills derived from his father.

Jessie Benton Evans was an internationally known artist who first arrived in Arizona in 1911. She later became a permanent resident and remained in the state until her death in 1954. Jessie Benton Steese was born in Uniontown, Ohio, to Jacob and Amanda Steese on March 24, 1866. Jacob was a doctor. Jessie attended Oberlin College as a young girl. Her father's income allowed frequent European trips to augment her education. She married wealthy Chicago fruit importer Denver Eugene Evans on August 12, 1886.

For the next few years Jessie's time was occupied with the familiar tasks of making a home and raising children. When young Robert became old enough to travel, Jessie returned to Europe to continue her art education. Robert accompanied her on several of her trips to Europe, as Jesse spent five summers in Venice to study under noted art educator Professor Zanetti Zilla. It was during this period that Robert Evans first became acquainted with the architectural heritage of the old world.

Jessie continued her education, receiving a diploma from the Art Institute of Chicago in 1904. She studied with prominent American artists such as Charles Hawthorne, Lawton Parker, William Chase, and Frederick Freerer, as well as respected European artists such as Roberto Rascovich. Her works were shown in important galleries and exhibitions

such as the Paris Salon and the Paris Internationale. She became a member of the Chicago Society of Artists, the Arts Club, the Societe' des Artistes of Paris, and the Salvator Rosa of Naples.

Growing tensions in Europe prior to World War One led Jessie to curtail her European travel and find a new source of inspiration. In 1911, Jessie first visited Arizona and became enamored with its light and color. In a 1929 interview, Jessie reflected that she found "a virgin freshness in the hills and barely trodden trails of the southwest that one misses in tired, worn Europe." On June 14, 1915, Jesse Benton Evans purchased a forty-acre tract of land from Claran A. & Rovilla Loe at the foot of Camelback Mountain for her home and studio.

In the meantime, Robert Evans was completing his education and starting a family of his own. After finishing high school at the Chicago Manual Training School, he received a Bachelor of Science degree from Chicago's Armour Institute of Technology in 1909. That same year he married Eleanor Frysinger. Tragically, Eleanor died in childbirth leaving Robert to raise daughter Marjorie Evans alone.

In 1912 Robert remarried, taking Sylvia Day Gates for his wife. Sylvia Gates was the daughter of William Day Gates and Ida Mae Babcock Gates. William D. Gates was a noted pottery manufacturer in Illinois and founder of the American Terra Cotta and Ceramic Company. The company was noted for both its artistic achievements and profitability in the area of architectural clay tile for buildings. Robert and Sylvia had two children of their own, Barbara and Denver.

Robert went back to school after his marriage to Sylvia, returning to the Armour Institute to receive a Master of Engineering degree in 1917. After the war, he traveled to Europe to study architecture at the University of Freiburg in Germany. These educational achievements gave Robert a strong background in engineering and architecture that formed the foundation for his later career.

Robert worked in a variety of engineering and architecture positions in Chicago. These included serving as the chief engineer in charge of building, construction, and architecture for the American Terra Cotta and Ceramic Company. Later, Evans went into business for himself in the farm tool industry. His Evans Manufacturing Company designed and built farm tools. This experience paved the way for his next position, as the executive engineer in charge of motor truck production for International Harvester. Evans joined the American Society of Mechanical Engineers and the Society of Automotive Engineers.

While Robert was raising his family and developing his career in Chicago, his mother Jessie Benton Evans was becoming accustomed to her home perched on the south side of Camelback Mountain above the Salt River Valley. She modified the Loe's modest house into a grand Italian villa reminiscent of her travels to Venice, Verona, Florence, and Naples by adding an arcade of Byzantine arches and stucco to the side of the building. She converted the roof to a second story patio for moonlight suppers overlooking the valley below. She planted oranges, figs, and pomegranates at the rear the house to replicate an Italian garden.

The villa soon became the center of an informal artist's colony. Jessie's fellow artists from Europe and the east traveled to Arizona to enjoy the winter weather, paint, and socialize. In addition to providing a pleasant location for visitors to Arizona, Jessie also encouraged local artisans to improve their craft by providing space at her villa. Among these were tin artist Barnebe Herrera, wrought iron craftsman George Cavalliere, and sculptor Jesus Corral. These Hispanic artists made much of the ornamental work for the villa, and later worked on the Eisendrath House.

When not at her villa, Jessie traveled Arizona seeking majestic landscapes as a source for her art. It did not take her long to discover the most spectacular of all Arizona wonders, the Grand Canyon. Jessie spent months living and painting on the brink of the canyon. Her experience at the Grand Canyon brought her in contact with the Fred Harvey Company and the Santa Fe Railway. Harvey and Santa Fe commissioned several works by the artist to illustrate their tourist brochures. These works were used to advertise the splendor of the Grand Canyon and encourage tourists to visit. Notable works acquired by Santa Fe included "Granite Mountain Near Phoenix" and "Desert at Sunset." During this period Jessie Benton Evans became acquainted with Fred Harvey's corporate architect Mary Elizabeth Jane Colter.

The Colter connection through Jessie Benton Evans is important to the later architectural career of Robert T. Evans. Mary Colter is a significant American architect noted for her reliance on archaeology and history as a source of inspiration for her designs. Colter was a contemporary of Jessie (Colter was three years younger, born in 1869) and both were active in Arizona during the same period. Colter had five significant commissions for the Fred Harvey Company at the Grand Canyon during this period: Hopi House (1905), Hermit's Rest (1914), Lookout Studio (1914), Desert View Tower (1931), and the Bright Angel Lodge and Cabins (1935).

Robert T. Evans became familiar with the architectural work of Colter through his travels to Arizona to visit his mother. Following her permanent relocation to Arizona in 1915, Robert and his family visited several times to escape winter conditions in Chicago. Robert began to share his mother's contagious enthusiasm for the desert environment. As an

architect, Robert looked with interest at the native building techniques and styles of the American Southwest - just as he had once examined the architecture of Europe.

In addition to touring Arizona, Robert Evans traveled to New Mexico and Mexico following World War One and during the early twenties. During these trips he became acquainted with the indigenous architecture and materials of the Southwest and Mexico. These experiences, coupled with his knowledge of architecture in Europe, gave Robert an appreciation for the use of adobe as a building material. These trips included Santa Fe, where Robert toured the La Posada Hotel.

While Robert and Sylvia Evans and their children had a strong link to Arizona because of Jesse Benton Evans, health concerns led Robert to consider a more permanent relationship. The family received a shock in 1922 when doctors discovered Robert had tuberculosis. Like many before him during an era when this lung disease was common, Robert heeded advice to move west. The dry, clean air of the Salt River Valley made the area a destination for health seekers after World War One and throughout the twenties. The family arrived at his mother's villa in October of 1923, after a long and difficult journey by car from Chicago during which Robert was often pale and weak. Over the next few years Robert concentrated on his gradually improving health, relaxing in the pleasant atmosphere of Camelback Mountain, and taking in additional sights of the Southwest (McIntosh, 1996).

Although letters written by Sylvia Evans record that the move west was made for health reasons, in 1941 Robert Evans described it this way:

"My mother, Jesse Benton Evans, came out to the Grand Canyon to paint pictures for the Santa Fe Railroad . . . It was too cold for her there, and she began looking about for a warmer climate. She saw a railroad folder with a picture of a palm tree on the cover. 'I want to buy a ticket to wherever that palm tree is,' she said to the agent. That place proved to be Phoenix. She stayed here for years and she wrote such enthusiastic accounts of it that I had to come out and see for myself. I had a good position with the International Harvester Company in Chicago. I didn't want to give it up, but one look at this area and I was convinced. I went back, resigned my job, gathered up my family, and moved to Phoenix. At the time I had no prospects here, and had no idea what I was going to do to make a living. But I had studied mechanical engineering and architecture, and so I built a small hotel. It kept growing, and it kept me busy" (Chicago Daily Tribune, February 5, 1941).

As his first professional project in Arizona, Robert Evans worked on the restoration of La Casa Vieja in Tempe. This adobe building, which he remodeled in 1924 for use as a restaurant, introduced Evans to business opportunities in Arizona. Combining his love of architecture, his engineering skills, and his appreciation for art and native materials, the Casa Vieja job led Evans to re-think his career path.

Late in 1925, Robert and Sylvia Evans decided to make Arizona their permanent home. During a Christmas visit to the hillside villa of Jesse Benton Evans, the couple determined to move from the cold climes of Chicago to sunny Arizona. Jessie assisted with the relocation, deeding five acres of her property to Robert on January 28, 1926. Jesse restricted the deed by adding a covenant that the property could not be sold during her lifetime and that any building constructed on the land required her permission.

In February of 1926 Robert and Sylvia started construction of an adobe house on their property. Starting as a small two-room adobe house, Robert and Sylvia soon added a living room, dining room, and swimming pool. This was Robert's second construction project in Arizona, following his success with La Casa Vieja. Robert, Sylvia, and the children soon settled into a comfortable Arizona lifestyle. Also in 1926, Robert incorporated the Evans Construction Company as his business venture. He now had two Arizona projects to his credit, La Casa Vieja and his personal residence.

The construction of the Neil Gates house in 1929 for his brother-in-law, an architect, gave the Evans Construction Company even greater exposure. Other residential commissions for Evans in 1929 (all executed in adobe) included the Duncan MacDonald house, the George Mickle house, the Oeschlin estate, and the Teddy Schneider house. The Eisendrath House, constructed in 1930, is an example of his specialization of designing and constructing adobe homes for wealthy Phoenix residents and visitors.

The construction of the Jokake Inn Bell Towers in 1930 on the south flank of Camelback Mountain (on the grounds of the present Phoenician Resort) cemented Evans' reputation as a master of adobe architecture. This signature building at the Jokake Inn brought tremendous renown to Evans and led to an increased demand for his services. The structure is unique in that its design and height are atypical of the period. Noted architectural educator Calvin C. Straub, of the School of Architecture at Arizona State University, has noted the Bell Towers "represented a sensitive, symbolic expression of the southwest Adobe Pueblo style of the later twenties and thirties."

Robert and Sylvia Evans divorced in 1943. As a result of the split, Robert Evans lost his financial interest in the Jokake Inn. In addition, he disposed of his stake in the Evans Construction Company. Robert Evans remarried, taking

Lucille Harris as his third wife. Robert and Lucille soon embarked on a business venture of their own. Using part of his mother's estate on the flank of Camelback Mountain, Robert Evans constructed the Paradise Inn starting in 1945. It opened for business in 1946. Evans then resurrected the Evans Construction Company with his wife Lucille as his partner.

At the Paradise Inn Robert Evans attempted to duplicate the atmosphere and financial success of the Jokake Inn and other resorts in the Camelback corridor. While a successful resort, the Paradise Inn lacked the native Southwestern charm of Jokake. Built rapidly of standard construction materials (not adobe), the Paradise Inn conveyed only a portion of the Southwestern feel of its earlier counterpart. Evans also developed the Paradise Ranch in Arizona's White Mountains as a summer companion property to the winter retreat along Camelback Road. He built the mountain hideaway near Springerville in 1947 and managed it for fourteen years (Pollack, 1958).

Evans' association with the Paradise Inn remained brief. The couple sold it to Charles H. Alberding of Tulsa, Oklahoma, in December of 1949. As the president of Alsonette Resort Hotels, Inc., Alberding owned twenty other hotels in Indiana, Louisiana, Michigan, Missouri, Oklahoma, Texas, Tennessee, Florida, and Georgia. At the time of the sale, the price paid for Alberding for the 150-room facility was in the \$1 million range.

The Paradise Ranch was the last known Robert Evans designed and constructed building. Shortly following the sale of the Paradise Inn, Robert and Lucille divorced. Robert subsequently married Mary Elson Clark in the mid-fifties. By 1958 Robert retired from the Evans Construction Company, although it continued to operate. Robert Evans died on October 9, 1962.

Robert Evans traveled to Arizona in 1924 and received his first commission in the state. His architectural career continued until 1947 when he completed the last of his works, the buildings at the Paradise Ranch in Springerville. Evans essentially retired after he sold the Paradise Inn in 1949 and none of his known works post-date 1947.

Although Robert Evans was an internationally trained architect, his early career originated in the engineering field. In addition to his architecture practice, Evans was the owner and manager of a construction firm, Evans Construction Company. This was a "design/build firm." Evans was just as comfortable building house designed by others as he was designing and building his own structures.

Robert Evans is considered a significant Arizona architect. Several buildings associated with Evans are listed in the National Register of Historic Places. These include La Casa Vieja in Tempe (Evans worked on the restoration), the Neil Gates House in Phoenix (Evans construction), the Arizona Biltmore Hotel (Evans-designed ancillary structures), and fourteen adobe residences in the Phoenix Homesteads Historic District (Evans design and construction). A list of buildings associated with Evans is included in the chart below.

The list of buildings associated with Evans is as complete as possible at this time. Construction dates are missing for some buildings; most of these with missing dates have been demolished. Many of the remaining buildings have been extensively remodeled, given the financial means of Evans' clients.

Robert Thomas Evans Designed, Constructed and Renovated Buildings

NAME	LOCATION	DATE	INTEGRITY
La Casa Vieja restoration	Tempe	1924	NR listed
Jokake Inn Complex Tea Room (1926) Hopi House (1928) Navajo House (1929) Pima Cottages (1929) Bell Towers (1930) School (1934)	Phoenix	1926-1934	Bell Towers remain; rest demolished. The complex also included 160 acres near the McDowell mountains used for horseback riding getaways where an adobe bunkhouse was constructed. Called Jokake Camp, this was near where the Mayo Clinic is now located. Evans also constructed a home for the Baxter family near this location (since demolished).
Duncan MacDonald House (#1)		1929	
Neil Gates House (El Estribo)	4602 N. Elsie Ave Phoenix	1929	Designed by Neil Gates; Evans Construction Co., builder. NR listed.
George Mickle House		1929	
Oeschlin Estate		1929	
Teddy Schneider House	Tempe	Ca. 1929	Demolished
Rose Eisendrath House	1400 N. College Tempe	1930	Nominated to NR 2010

Arizona Biltmore (bathhouse, cabanas, pool, stables)	Phoenix	1931	Demolished; see HABS documentation AZ-149-A for bathhouse and cabanas.
Bob Goldwater House (originally Denver (Dee) Evans House; later George Lane House)	4640 Paradise Lane	Ca. 1930-32	Remodeled
Duncan MacDonald House (#2)		1931	
Burrige D. Butler House		1931	
Dr. C.C. Bradbury House		1931	
Louise Glaus House		1931	
Alfred & Laura Loveland House (later Mrs. Theodore Pratt)		1931	Demolished
Mildred & Bertha Pringle House	Corner of MacDonald and Casa Blanca	1931	Remodeled
Jack Ryland House	North of Camelback on Monte Vista	1931	
Gertrude Webster House	West of 56th St.	Ca. 1931	Remodeled
Horace Newhall House	Off Camelback, west of Jokake Road	Ca. 1931	Not a classic work - followed owners instructions to a "T"
George & Barbara Ferris House	On Jokake Inn property	1932	Demolished
Our Lady of Perpetual Help Catholic Church	Scottsdale	1928-1933	Unchanged. Listed on City of Scottsdale Historic Register.
John C. Lincoln House	Corner of Invergorden and MacDonald	Ca. 1933	Remodeled
Phoenix Homesteads HD (Rural Homes of Arizona)	Phoenix	1935	14 contributing properties NR listed
Eleanor Havenhurst (now Ann Lee Harris House)	4544 Paradise Lane	1935	Extensively remodeled
Warren Tremain House		Ca. 1936	Designed by Denver "Dee" Evans; Evans Construction Co., builder
Lewis M. Sands, Jr. House	Glendale	1937; addition 1939	Demolished
Donald Kellog House (later the Casa Blanca Inn)		Ca. 1937	
G. Tracy Hubbard House	Evans Lane	Ca. 1937	Demolished
Paradise Inn	Phoenix	1946	Demolished
Paradise Dude Ranch	Springerville	1947	Wood lodge & cabins - not adobe
George & Virginia Ullman House (originally owned by Clement)	4642 N. 56th St.	Unk.	Unchanged
Baldwin House	On Camelback, Casa Flores	Unk.	Changed
Jesse McFarland House	South of Camelback, off Exeter	Unk.	
House, now owned by Laffey	5146 N. 68th St.	Unk.	Attributed to Evans
R.D. Roberts House	Northwest Phoenix	Unk.	
Marjorie Betts House	On Jokake Inn property	Unk.	Demolished
House, now owned by Agnes Udinotti	South of Macdonald, east of 67th St.	Unk.	Very Changed
Charles Ainsworth House	Country Club Addition Phoenix	Unk.	
Peter & Julie Firestone House (built on Odle property, original owner Eleanor Mitchell)	6035 N. Casa Blanca	Unk.	Unchanged
Guy Lawrence House	North Phoenix	Unk.	
La Fonda Fiesta Resort		Unk.	Changed
Jarvis Hunt House	North of Camelback, west of Jokake Road	Unk.	Remodeled. Evans the builder only; Hunt designed the house
Grunow House	Phoenician grounds	Unk.	Demolished

Context 2: Adobe Revival Architecture in the Salt River Valley, 1924-1941

The heyday of adobe revival architecture in the Salt River Valley from 1924 to 1941 occurred within the context of a general era of period revival architecture in Arizona. The years from 1915 to 1941 are characterized as the Period Revival era for Arizona architecture. This period matched a large expansion in population, building activity, and the number of architects practicing in Arizona. The renewed use of adobe as a construction material in Arizona starting in 1924 is a true revival. In the early years of the Salt River Valley adobe was the preferred construction material.

The small villages of Phoenix, Tempe, and Mesa all included adobe buildings during the first years of development from the late 1860s to the late early 1880s. This architectural treatment resembled traditional Mexican styles and techniques found to the south, in Tucson and Mexico. These adobe dwellings were well adapted to the desert climate of the Salt River Valley, based on the use of natural materials and simple technology. Adobe bricks could be manufactured from mud mixed with horsehair, straw, or other binding materials easily found in the local area. The mud mixture was placed in wooden molds to dry in the hot Arizona sun, forming adobe bricks with little effort.

By the mid-1880s the early era of architecture had passed in the Salt River Valley. Adobe houses gave way to buildings of brick and frame construction. These buildings followed the Victorian styles popular in the eastern United States. The arrival of the railroad in Arizona during the 1880s enabled local builders to have access to construction materials common in the east. The residents of the Salt River Valley quickly re-created their community by emulating the architectural styles and patterns of the east.

Architectural styles and designs in America and Arizona changed dramatically after World War One. Architects and builders looked to three historic periods as a source of inspiration. These included Spanish and Mediterranean Revival, English and French Revival, and American Colonial Revival. Within these three broad categories of revival styles, architects utilized a wide variety of stylistic variants.

Of the three revival styles, Spanish Colonial and Mediterranean variants proved the most popular in Arizona. Although the rise in popularity of revival styles can be traced to a number of influences, including American exposure to European architecture during World War One, the interest in the Spanish Colonial Revival architectural style is customarily traced to the Panama-California Exposition held at San Diego in 1915. The beauty and grace of the Spanish Colonial Revival buildings constructed in San Diego's Balboa Park generated a nostalgic interest in Old World Spanish architectural traditions, as modified by conditions in the Spanish Southwest. Variants within this style included Spanish Colonial, Monterey, Mission Eclectic, Mediterranean Eclectic, and Pueblo Revival.

The Spanish Colonial Revival style formed the basis for all later variants. The chief architect of the 1915 Panama-California Exposition, Bertram Grosvenor Goodhue, studied the Spanish Colonial architecture of Mexico and had written a major study prior to his selection. This experience formed the source of his inspiration. Other architects, taking their guidance from Goodhue and the Spanish Colonial Revival style, later added additional influences to create the newer variants. Prominent Arizona architect Leslie J. Mahoney noted in an interview with Robert R. Frankeberger that Goodhue "influenced us a great deal and after those first buildings were done, I began to verge over into the Spanish because I felt that the historical background of Arizona was Spain and Mexico."

In addition to invoking the architectural styles of Spain and Mexico, architects practicing in Arizona also began to utilize the traditional building materials common in arid lands. Adobe, a common construction material for traditional buildings in Mexico, was a natural medium to execute the Spanish Colonial Revival style. Three architectural firms are generally credited with sparking the revival of adobe architecture in Arizona: Henry Trost in Tucson, George Washington Smith in Ajo, and Fitzhugh & Byron in Phoenix.

One of the first areas to experience the revival of adobe architecture was Southern Arizona. The prolific work of El Paso architect Henry Trost in Tucson, where he executed several designs in adobe during the early twenties, provided ample inspiration for others. Tucson was a natural location for the start of the adobe revival. The "Old Pueblo" had a rich architectural tradition of Hispanic styles and treatments.

A second non-Arizona architect provided an additional impetus to the revival of adobe architecture in Arizona. California architect George Washington Smith designed an adobe residence in Ajo for prominent mining engineer John C. Greenway and wife Isabella Greenway in 1923. A well-known architect based in Santa Barbara, Smith became famous for his execution of the Pueblo Revival style using adobe in California. Born in 1879 in Pennsylvania, he attended Harvard University and later spent a number of years traveling in Europe and studying European architecture. After the end of World War One, Smith returned to the United States and settled in Montecito, California. Here, Smith designed and built his first house as his personal residence. He began to specialize in residential buildings and soon developed a national reputation for his distinctive designs and use of adobe architecture. The Greenway House in Ajo, Smith's only residential work in Arizona, served as an excellent example of the potential possibilities of adobe as a building material.

The prominent Phoenix architectural firm of Fitzhugh & Byron is credited to bringing the adobe revival to Arizona's capitol city in 1924. Lee M. Fitzhugh was one of the foremost architects in Phoenix for thirty years, first working with his brother Thornton and later with Lester A. Byron. Fitzhugh died in 1937. Byron went on to become the chairman of the Advisory Board for the Phoenix Building Code for many years. Byron died in 1963.

In 1924, Fitzhugh & Byron designed a large two-story Spanish Colonial Revival home of adobe for Col. J.E. Thompson and his wife. The Thompsons called the home "Rancho Joaquina." This was the earliest known adobe revival building in Phoenix. Described as "one of the finest ranch homes in the Southwest," Rancho Joaquina firmly established the use of adobe for elegant Phoenix homes.

Robert Evans stepped firmly into this growing milieu of adobe construction. He started slowly at first, beginning in 1924 with the restoration of La Casa Vieja that emphasized his engineering skills. After his decision to relocate permanently to Arizona in 1926, Evans spent the next three years experimenting with adobe construction. He started with his own residence. The expansion of the Jokake Inn gave Evans the opportunity to conduct additional research in Mexico and to perfect his adobe design and construction techniques.

His work at Jokake also brought Evans into contact with wealthy Phoenix visitors and residents who quickly appreciated his sense of style and his construction skill. The construction of the Neil Gates house in 1929 for his brother-in-law, an architect, gave the Evans Construction Company even greater exposure. Other residential commissions for Evans in 1929 included the Duncan MacDonald house, the George Mickle house, the Oeschlin estate, and the Teddy Schneider house.

Evans solidified his position as a designer and builder of residential architecture with a commission from wealthy Chicago widow Rose Eisendrath in 1930. A frequent winter visitor, Eisendrath commissioned Evans to design and build an adobe residence in Tempe.

Building from his strong base of the Jokake Inn and residential commissions such as the Eisendrath House, Evans expanded his portfolio with thirteen additional commissions from 1931 to 1933. The vast majority of these commissions were adobe residences for wealthy Phoenix residents and winter visitors. Many of the buildings were completed in the Paradise Valley and Scottsdale area.

Construction of these homes for the wealthy was a key element that contributed to the revival of adobe architecture in Arizona. Originally, traditional vernacular practitioners used adobe for modest homes in urban barrios or rural ranches. With its revival, it became a romantic symbol for wealthy residents and visitors seeking a link to an earlier era. Noted architect and Arizona State Historic Preservation Officer James Garrison observed that Robert Evans was crucial to this revival. In 1985 Garrison stated: "He [Evans] promoted adobe as a regional material to the wealthy, not just for poor people" (White, 1985).

While Evans used adobe as a method of construction, he did not follow traditional construction techniques. As a revival artist he employed contemporary materials and methods with traditional adobe. At the Eisendrath House, he constructed the adobe walls above a concrete foundation. He also added an asphalt compound to the foundation to further repel moisture. Although Evans captured the Pueblo Revival style through the use of traditional *vigas* protruding from the walls, these elements are decorative and not structural.

Evans' first major non-residential commission was the pool area and stables at the Arizona Biltmore Hotel in 1931. For this work Evans combined his skill with adobe and his knowledge of ceramic tile. Describing his work at the Biltmore bathhouse and cabanas, Evans noted: "The architecture of the building is rather modernistic in character, similar to the style of the hotel. To all appearances they [bath house and cabanas] are constructed of cement blocks: in reality they are made of the more durable native adobe expertly plastered to give the appearance of cement." All of the tiles for the bathhouse and pool area were imported from William Wrigley's ceramic factory on Catalina Island off the coast of California. Evans' experience working for his father-in-law at the American Terra Cotta and Ceramic Company gave him an appreciation for the quality of Wrigley's product and the skill to use it successfully in the Biltmore project.

A second major project at the Biltmore, also in 1931, was the stables and cowboy bunkhouse. Constructed of adobe, Evans designed the structures to resemble a "beautiful Pueblo village." Complementing his client on his selection of architect and design, Evans observed "Mr. Wrigley must be congratulated for a most wise choice in preferring the Indian style of architecture to one less indigenous to the desert landscape."

A second exception to his residential work during this time period was Evans' design of the Our Lady of Perpetual Help Catholic Church in Scottsdale. Hispanic residents in the Scottsdale area had long desired their own church. Evans, with his close connection to the Hispanic community, volunteered his design services. He drafted plans for the church. Church members built the structure over the course of several years, using equipment donated by the Evans Construction Company. Our Lady of Perpetual Help was completed in 1933.

On April 3, 2001, the City of Scottsdale placed Our Lady of Perpetual Help on its historic register. In addition to its significance for religious and ethnic history, Scottsdale considered the building important for its architecture. The "Significance and Integrity Assessment Report" prepared by the city noted: "Architecturally, the building is one of the most notable structures within Downtown and it is an excellent example of adobe construction" (City of Scottsdale, 2001).

In addition to his design and construction efforts, Evans contributed to the renewed interest in adobe architecture in the Salt River Valley through the publication of his own magazine devoted to the subject. Titled *Adobe: A Magazine of Arizona Architecture*, the periodical served to promote adobe architecture in general and Evans' work in particular. Only two issues of the magazine are known to have survived, both dating to 1931 and now housed in the Arizona Collection at Arizona State University.

Evans was an enthusiastic promoter of the benefits that adobe construction offered to those desiring to build in the Salt River Valley. His conviction that "the adobe house is by far the most comfortable to live in, both winter and summer" contributed to the revival of adobe architecture in the Salt River Valley. Evans was convinced that a person's home "should be an expression of yourself and the environment and country in which you live." Because Arizona had such a rich tradition of Native American and Hispanic architecture that was well adapted to the climate, Evans had little trouble convincing others that adobe was a logical choice for the needs of contemporary residents.

By the winter of 1932-1933 the nation reached the depths of the Great Depression. The economic slowdown became intense enough to curtail the building plans of Evans' wealthy clients. With the inauguration of President Franklin D. Roosevelt in March of 1933, the nation started a slow climb back to prosperity. As his residential commissions declined, Evans went to work for the government during the depression to assist with Roosevelt's program.

Roosevelt's program to combat the depression revolved around relief, recovery, and reform. The Federal government embarked on a large number of projects to bring relief to the unemployed, to get the economy started, and to improve conditions that had led to the depression. A resettlement program begun in 1933 was designed to provide both relief and reform. Known as the Phoenix Homesteads project, the program provided small homes and garden lots for farmers and others displaced by the depression. The Federal government selected Robert Evans as the architect for the Rural Homes of Arizona project, the first phase of a two-phase project to create subsistence homesteads in Phoenix.

The selection of Evans as the architect for the project reflected the goals of the program. Roosevelt wanted to help people to become more self-sufficient by raising their own food and adapting to their environment by living in houses that were compatible with their income and lifestyle. As a vocal proponent of the suitability of adobe architecture for the Arizona climate, Evans was a natural choice to design subsistence homes for Arizona.

As the architect for the initial phase of the project, Evans designed twenty-five adobe homes. Twenty of the homes were two bedrooms, five were three bedrooms, all contained within three floor plan variations. The homes featured Pueblo Revival influenced irregular massing and Mission Revival detailing. Evans struggled to keep the cost of the homes within the \$2,000 per unit cost of the project. He managed to reduce expenses by manufacturing the adobe blocks used in construction on site. Today, fourteen of these adobe houses designed and constructed by Robert Evans are listed on the National Register of Historic Places.

These government programs began to lift the nation from the worst effects of the depression. Evans received one other residential commission in 1935, a house designed and constructed for Eleanor Havenhurst. In 1936 the Evans Construction Company built a house for Warren Tremain that was designed by Denver "Dee" Evans, Robert's son who followed in his father's footsteps by becoming an architect.

By 1937 the economy had improved considerably and so had the architectural practice of Robert Evans. He executed three adobe commissions in 1937, the Donald Kellogg house, the G. Tracy Hubbard house, and the Lewis M. Sands, Jr., house. The Sands house, constructed in Glendale, represented a departure for Evans from his usual concentration on the Paradise Valley and Scottsdale area. However, although the choice of location was new, Lewis Sands, Jr., was a typical client for Evans. The son of a wealthy Glendale rancher and businessman, Sands was a prominent member of the upper class in the Salt River Valley. Evans returned to Glendale in 1939 to remodel and expand the Sands house.

The start of World War Two with the German invasion of Poland in September of 1939 brought an end to the depression as the nation quickly shifted to a war economy. This soon resulted in a reduction of residential construction in the Salt River Valley as materials were diverted to the war effort. The result of the war was an end to commissions for Robert Evans. This period coincided with changes in his personal situation as well. He separated from his wife in 1941 and the divorce became final in 1943. The start of World War Two marked the end of the revival period of architecture.

Following World War Two Americans had abandoned their interest in revival styles. The ubiquitous ranch style took its place as the design of choice for Americans from all walks of life following the war. Along with an interest in a new

style of architecture, Americans abandoned their interest in adobe construction. New technology and materials, such as air conditioning and drywall, eliminated any advantage for using adobe as a building material. The desire for quick construction, rather than artistry, dominated the post war period. The era of adobe revival architecture, first crippled by the war effort, was dealt a deathblow by the turn away from revival styles in the post-war years.

Developmental History of the Eisendrath House

Rose G. Eisendrath and the Influx of Chicago Residents to the Salt River Valley to 1936

Rose G. Eisendrath was one of many wealthy Chicago residents who discovered Arizona during the "Roaring Twenties." A group of similar residents that shared the blessings of great wealth, most of it acquired before the boom decade of the twenties, winter visitors such as Mrs. Eisendrath proved instrumental in making the name "Arizona" synonymous with pleasant winter vacations. The most noteworthy of these winter residents was William Wrigley, Jr., who helped to finance construction of the Arizona Biltmore Hotel and built his own winter cottage, La Colina Solana, in 1932 (listed on the National Register in 1989). Lomaki, Mrs. Eisendrath's winter villa, is associated with this same trend in community development.

Mrs. Eisendrath was the widow of Joseph N. Eisendrath, a Chicago glove manufacturer who had died in 1921. Joseph N. and Rose G. Eisendrath were second generation Jewish-Americans and prominent in Chicago society. Joseph was the son of Nathan and Helena Eisendrath. Nathan Eisendrath was one of 23 children of Samson and Julia Eisendrath of Dorsten, Germany and the first of nine of these children that would immigrate to the United States starting in 1848. He married Helena Fellhiemer in Philadelphia in 1850. The family moved to Chicago in 1853 (Eisendrath, 1931).

Son Joseph N. Eisendrath was the fourth of five children of this marriage. He was born in Chicago on December 12, 1859. He married Rose Greenebaum on April 9, 1892. Mrs. Eisendrath was the daughter of Michael Greenebaum and Sarah Spiegel, and she was born on January 9, 1870. Mr. Eisendrath went into the glove business around 1880 as the Joseph N. Eisendrath Glove Company.

Eisendrath manufactured his gloves of durable horsehide and sold them in the United States, Canada, England, and Mexico under the brand name "Asbestol." Joseph N. Eisendrath died on September 10, 1921, leaving his wife Rose and three surviving children: Robert M. Eisendrath (b. 1896), Edith E. Nathan (b. 1898), and Katherine E. Hirsch (b. 1900). First daughter Louise E. Nathan (b. 1894) had died in 1920.

Mrs. Eisendrath's father was born in Eppelsheim, Germany, in 1825 and came to the United States in 1846. He first lived for a year in New York. Michael Greenebaum came to Chicago in 1847 and established himself in the plumbing and hardware business. His daughter Rose was active in Chicago society. She had a fine voice and was a member of the Chicago Musicians Club. In addition, she was a board member of the Child Welfare League, the Chicago Women's Club, and the Council of Jewish Women. Both Mr. and Mrs. Eisendrath were strong supporters of the arts, evidenced by their life memberships in the Art Institute of Chicago. It is through this association that they met Jessie Benton Evans, Robert Evan's mother.

Because of their association in Chicago, Mrs. Eisendrath and Mrs. Evans became friends. Rose and husband Joseph had long been patrons of the arts in Chicago. As members of a wealthy social class, the two belonged to several civic groups. Mrs. Eisendrath was a member of many philanthropic organizations (Huett, 2006).

In 1919, the family endowed the Joseph Eisendrath Prize at the Art Institute of Chicago. It was awarded every nearly every year from 1919 until 1984 for "Artists of Chicago and Vicinity." This interest in art led Mrs. Eisendrath to visit Jesse Evans' artist colony in Arizona. Subsequently, when Mrs. Eisendrath decided to construct her winter home here, it was natural that she turned to Robert T. Evans, the son of her Chicago friend, who was just then beginning his career in Arizona (Huett, 2006).

In 1926, the Jokake Inn began as a tearoom in the home of Robert T. and Sylvia Evans. Soon, the tearoom expanded into overnight lodging. Chicago friends and relatives of Jesse Evans began to spend a few days and then few weeks at the Jokake Inn. Jokake was the second Arizona resort with a Chicago connection, the first being the Ingleside Inn in 1910. The Jokake Inn was soon followed by the Westward Ho in 1928, the Arizona Biltmore in 1929, and the Camelback Inn in 1936. A 1943 article in the Chicago Daily Tribune highlighted the connection: "Chicago in the desert, Phoenix frequently has been called in recent years. So many Chicagoans, attracted by the sunny climate, have built

homes in the valley, particularly out in Arcadia and the Biltmore estates. There, at least 75 per cent of the residents are Chicagoans.”

Prior to settling on Arizona, Mrs. Eisendrath purchased a farm in Vermont for a summer home and had been spending her winters in California. But, by the twenties it is estimated that about one-third of Arizona’s winter visitors were from Chicago. While Mrs. Eisendrath may have been content to stay in one of the resorts newly constructed for the tourist clientele, discrimination led her to construct a winter residence in the valley. Arriving in 1929, she attempted to stay in one of the newest inns but was turned away due to her Jewish faith. She ended up staying at the Arizona Biltmore, but this experience led her to seek a place of her own (Bilsbarrow and Justus, 2009).

Mrs. Eisendrath acquired a forty-acre parcel in the hills above the Salt River in north Tempe on April 23, 1930. This area was known as the "Elfin Hills" portion of Papago Park. L.H. Johnson of Los Angeles, who had earlier planned to make a winter home on the property when he had purchased it in 1928, had sold the land after the stock market crash of 1929 wiped out his assets. This parcel was part of a larger eighty-acre parcel that had been called "Cactus Camp" by its original homesteader, R.A. Windes, and it included four houses when purchased by Johnson. On the same day that he sold the 40-acre parcel to Mrs. Eisendrath, Johnson sold the other 40-acre parcel to Christopher Anderson (deeds; Tempe Historical Museum files).

Construction on "Lomaki," as Mrs. Eisendrath called her winter home, began in the late summer of 1930. Construction by the Evans Construction Company went quickly. It was completed during December of 1930. Mrs. Eisendrath spent her first winter in the home when she arrived in January of 1931.

The house as originally constructed consisted of two stories and a partial basement. Foundations were of concrete, with walls of adobe brick. The house was entered from a north-facing loggia into the main living room. The living room opened to the west, providing access to the dining room and a passage leading to the kitchen and laundry wing. A two-car garage completed the service areas on the first floor. The first floor included a side entry through the sun porch, also accessible from the living room, which led through French doors to a library and coat closets. On the north end of the first floor two master bedrooms with two lavatories and connecting bath completed the house. All floors on the first story were of scored concrete.

The second floor was accessed through a stairway near the library. It included two more bedrooms with baths, a sewing room, sun deck, a kitchen and pantry connected to the first floor by a dumbwaiter, and two maid’s rooms with baths. The maid’s rooms had their own separate stairway. The floors on the second story were wood. The basement included an oil-burning furnace.

Ceramic tile work was Evans' stylistic marker. In 1912 Robert Evans had married Sylvia Day Gates. Sylvia Gates was the daughter of William Day Gates and Ida Mae Babcock Gates. William D. Gates was a noted pottery manufacturer in Illinois and founder of the American Terra Cotta and Ceramic Company. The company was noted for both its artistic achievements and profitability in the area of architectural clay tile for buildings. Robert later worked for his father-in-law in the Chicago area. He was the chief engineer in charge of building, construction, and architecture for the American Terra Cotta and Ceramic Company. For his work at the Biltmore bathhouse and cabanas, Evans used tiles imported from William Wrigley's ceramic factory on Catalina Island off the coast of California. Evans' experience working for his father-in-law at the American Terra Cotta and Ceramic Company gave him an appreciation for the quality of Wrigley's tile product and the skill to use it successfully in the Biltmore project. This same skill and knowledge was reflected in the Eisendrath House.

The grounds included a walled patio; really a back courtyard floored with broken flagstone with a fountain in the center. Landscaped portions of the forty-acre property included a grove of citrus (grapefruit and lemon) and a cactus garden. The citrus grove was watered from the backwash of the nearby swimming pool, while lawns were watered with sprinklers. Other facilities on the property included an aviary, stables, and kennel. The remainder of the property was undeveloped, covered with natural mesquite and saguaro cactus.

As with others of similar standing, Mrs. Eisendrath relied on a number of employees to assist her with managing the property. When Mrs. Eisendrath was not at the house she made it available to other visitors to the Salt River Valley. Helen Miller of Scottsdale served as the informal booking agent for other winter visitors who were seeking a retreat in the Salt River Valley. Artist Jesus Corral, who had long been associated with the Evans family as a mason and handyman along with his brothers, started his relationship with the Eisendraths as a hired man for Mrs. Miller. Corral spent a year working for Mrs. Miller at the Eisendrath House. He assisted winter visitors by arranging horseback rides, giving auto tours, and entertaining guests with parties and excursions. He organized “Mexican” and “Western” themed dinners. He also took visitors hiking and hunting in the open desert around the house (Corral, 1984).

Corral’s autobiography describes a number of visitors to the Eisendrath House during the early thirties. One of these was the noted actress Bette Davis who stayed in the house for two weeks. Later, on August 18, 1932, starlet Bette Davis

married first husband Harmon Nelson, Jr. in Yuma. Another family that stayed at the Eisendrath was that of Ernest Loeb of Chicago. Ernest was brother to Richard Loeb, who had been convicted along with Nathan Leopold of murdering Bobby Franks in Chicago in 1924. Corral noted that Mr. and Mrs. Ernest Loeb visited, along with "their beautiful young daughters. Something tragic had happened in their lives in Chicago, but notwithstanding, they were attractive and kind people." Other visitors noted by Corral included General Ginelle from the Culver Military School in Indiana, and Mr. Moore from the New York Life Insurance Company.

After Mrs. Miller moved to California, Corral continued to work in the same capacity as handyman, driver, and event planner directly for the Eisendrath family. In addition, Corral contributed his artistic talents to the house itself by building concrete benches, fountains, and other features. This role continued during the time the family was not at the house. Before she left at the end of the winter season, Mrs. Eisendrath opened an account in Corral's name at Curry Brothers hardware store to purchase needed supplies and materials for the house.

Mrs. Eisendrath enjoyed five winters at Lomaki during the early years of the thirties. She relaxed in the pleasant surroundings with members of her family including children, grandchildren, and her sisters. In the fall of 1936, Rose Eisendrath arrived at the house in a wheel chair and looking frail. She had a special request for the holiday party season. She invited the owner of the Inn that had refused her request for lodging many years ago to a dinner party. Jesus Corral helped her by creating a lavish feast with an elaborate centerpiece of cactus and gourds. During the event, the lady of the Inn "praised the food and decorated table." But, when the Inn owner drifted toward a belated apology for her actions years earlier, Mrs. Eisendrath told her to "forget it." Her point being made, she no longer carried a grudge. Still, it was not until the fifties that Phoenix-area resorts dropped discriminatory policies (Corral, 1984).

As her health declined, Mrs. Eisendrath refused her son's request to return to Chicago. Jesus Corral set up a twin bed in the living room of Lomaki and built a backrest for Mrs. Eisendrath. This allowed her to sit upright and receive company. On Christmas Eve day, 1936, she suffered a stroke. Her family, guests, and staff gathered around. Pressed into service, Jesus Corral prayed for her soul the only way he knew how by reciting an excerpt from the Act of Contrition. At about 5:30 p.m. on Christmas Eve, December 24, 1936, Mrs. Eisendrath passed away at her pleasant winter home. Her death was attributed to heart disease, made worse by an attack of acute bronchitis. She was removed to Chicago for burial.

Later History of the Eisendrath House, 1936-1974

The death of Mrs. Eisendrath resulted in reduced use of the house for the next few years. Her estate passed into probate. During the winter of 1938 the Eisendrath children, cousins, and their children visited the house for what might have been their last time together at the property. The young people prepared a tile with the assistance of Jesus Corral and set it in the flagstone patio. It bore the names of two grandchildren (Bob and Frank) and Rose's great niece and nephew (Marion and Edwin). On November 21, 1939, probate judge J.C. Niles distributed the house and property to Rose's three surviving children: Robert M. Eisendrath, Edith E. Nathan, and Katharine E. Hirsch. All three of her children were married with established lives of their own in the Chicago area. None expressed a desire to live in the house or to keep it.

Because of the distance separating the heirs from the property, the family enlisted the help of the Property Clearing Association of New York to sell it. This professional real estate firm prepared a brochure to market the property to wealthy easterners. Listed at \$48,000, the firm described the Eisendrath House as: "An inviting home in the 'Valley of the Sun,' surrounded by the unsurpassed scenic beauty of colorful desert and rugged mountains in a matchless climate."

Because of the marketing plan of the Property Clearing Association, and because of the appeal of the property itself, another winter visitor purchased the Eisendrath House. Wallace MacFarlane Barker and his wife Gloria Gould Barker had been winter visitors to the Salt River Valley since 1935. The Barkers resided in East Orange, New Jersey, where Mr. Barker was a bank official. Mrs. Barker was the youngest daughter of George Jay Gould and his first wife, making her the granddaughter of railroad speculator Jay Gould. The Barkers purchased the house and property from the Eisendrath heirs on February 14, 1940.

Gloria Gould Barker lived a life in keeping with her role as an heiress. She lived on her own at age 16, married when she was 17, opened a dance school in New York at age 18, had a baby at age 19, and then inherited millions when she turned 21.

Events soon changed the status of the house as a winter vacation cottage to an everyday home. On December 7, 1941, the Japanese government bombed the US Pacific Fleet at anchor in Pearl Harbor, Hawaii. This event led to US

involvement in World War II. After the attack W. MacFarlane Barker decided to stay in Arizona for the duration of the war effort. For his contribution, Barker served his country as the Chairman of the Phoenix War Price and Rationing Board. The couple's daughter Gioia (Mr. Barker's stepdaughter; Mrs. Barker's daughter from her first marriage to Henry A. Bishop, Jr.) took Barker's name and attended school at the Jokake School for Girls.

The Barkers remodeled the house to make it more amenable to full-time living, enlarging the kitchen, adding a pantry, and taking some space from the garage for a utility room. Paneling may have been added to the Library at this time. At the second floor, the large open Veranda was enclosed to create a bedroom with the adjacent kitchen converted to a bathroom. It appears likely that air conditioning, with a cooling tower mounted on the hill above the house, was also added at this time.

By all appearances the Barkers were a devoted couple. Mr. Barker quitclaimed his interest in the property to his wife on May 22, 1942. She returned the favor on August 4, 1943, deeding back her interest in the property to her husband. The couple had traveled to New York to see daughter Gioia wed Arthur Grimditch in May 17, 1943. Mrs. Barker joined the Phoenix Country Club where she was one of the best women golfers. She was active in Red Cross volunteer work.

Despite these full lives, tragedy soon struck. On August 15, 1943, Mrs. Barker decided to take a cooling dip in the pool. A brief afternoon summer thundershower had left the concrete near the pool slick, but had done little to cool the fierce Arizona heat. As she was preparing for her swim, Mrs. Barker slipped on the rain-slicked concrete and struck her head on the pool edge. She fell into the water, unconscious. Mr. Barker and butler George Hegg found her fifteen minutes later. Despite the efforts of three doctors called to the scene and the use of a pulmotor machine no one could revive her. The newspaper called the tragedy a "freak accident" and Tempe Coroner Paul V. McCaw ruled that she had died by "accidental drowning."

Deputy Sheriff G. W. Roach was not satisfied with the findings of Coroner McCaw. He noted several discrepancies. The condition of the body was apparently inconsistent with Barker's story. Dr. O. C. West, Maricopa County Physician, who examined her body, said he thought that the body had been in the water longer than fifteen minutes. He reported: "The body had turned to the color of dark blue ink. The contents of three oxygen tanks failed to change it." For this to occur in just fifteen minutes seemed highly unlikely. Roach also noted that all the guests disappeared before the authorities arrived, Gloria was nude and that Gloria had signed a quitclaim deed giving the property to MacFarlane three days before she died (Tempe Historical Society, "Gloria Gould," undated).

Later, after a conference with other county officials, Deputy Roach stated, "I am satisfied the death was accidental." No inquest was ordered. The accepted scenario was that because Gloria was an excellent swimmer, nobody was concerned when she said that she was going to cool off in the pool before lunch. The edge of the pool was landscaped with orange and lemon trees, whose leaves fell on the concrete rim. They were usually swept away by the gardener, but the gardener had gone to war and could not be replaced, so the slippery leaves accumulated. Gloria's foot slipped on the leaves and her head struck the concrete as she fell into the pool. Roach never disclosed what transpired in the conference, and why he changed his mind. The issues he raised were never discussed publicly. Her death certificate gave the cause of death as "accidental drowning" (Tempe Historical Society, "Gloria Gould," undated).

Mr. Barker took the death hard, having lost his daughter to marriage only a few months before. He threw himself into his work and continued to live on the property. After the war he joined the staff of Valley National Bank in November of 1945. He was active in the Trinity Episcopal Cathedral in Phoenix. Three years later, on August 9, 1948, tragedy again struck at Lomaki. Mr. Barker, age 55, was lying in bed reading a newspaper when he was felled by a massive heart attack. His housekeeper found him the next day. This death was also unexpected, leaving bank officials stunned and scrambling to replace a valuable employee.

The Eisendrath House went into another probate proceeding, the third in the less than twenty years since it was constructed. At the end of the probate period, the property passed to daughter Gioia Barker Grimditch on April 6, 1950. Gioia, divorced from husband William Grimditch in 1948, had a son and daughter and the family of three moved into the house about 1951. Gioia remarried in 1954. Her new husband was Charles Larkin, who had one son of his own at the time. Gioia and Charles Larkin had three more children between them. Henry Bishop, Gloria's first husband and Gioia's father, died in 1977. Gioia Grimditch Larkin died in August of 1990.

Later History of the Eisendrath House, 1974-Present

By the mid-seventies the area surrounding the Eisendrath House had changed considerably. Tempe had grown into a large University town with a dense population. Demand was high for housing close to Arizona State University and downtown Tempe. On February 4, 1974, Gioia sold the property to Joel B. Hillman. But, because they could not find a

large house suitable for the family, Gloria Grimditch remembers that the family rented the house back. They continued to live there until 1976 (Grimditch interview, 2003).

Hillman may have served in the capacity of a "straw man" for the transaction to a development corporation. Just ten days after purchasing the property, Joel Hillman quickly transferred his interest in the property to American Tecktronic Corporation on February 14, 1974. Tecktronic held the property for a few months, transferring it on June 4, 1975 to the Pioneer Trust Company. Pioneer Trust subdivided most of the 40-acre parcel into two subdivisions: Papago Desert Estates and Cavalier Hills. The remainder of the property, a roughly nine-acre parcel containing the Eisendrath House, was left undeveloped. It was cut-off from the two subdivisions by the alignment of College Avenue to the west of Papago Desert Estates.

The owners of the property, doing business as Marlborough Development Company, had planned to construct a "tennis-court resort" on the Eisendrath House parcel. A tunnel beneath College Avenue would allow the residents access to the resort and its tennis courts, which would also cater to business travelers and those visiting Arizona State University. The Eisendrath House would be torn down to make room for this development.

Despite getting zoning approval from the City of Tempe, the resort hotel project never took place. By 1979, they had started laying out the streets and preparing lots. But, Arizona and much of the country suffered from a massive downturn in the real estate market in the early eighties, spurred by over speculation. When the real estate market crashed, the hotel project no longer looked profitable. In addition, there was opposition from local residents who feared increased traffic and noise from the resort hotel. Marlborough Development Company sold the property in 1981 to one of the attorneys who had assisted with the project, Jarrett Jarvis and his wife Patricia.

Jarrett S. Jarvis was born in 1928 and attended college at Brigham Young University. He attended law school at the University of Arizona and was admitted to the Arizona Bar in 1950. Jarrett and Patricia Jarvis acquired the roughly nine-acre parcel containing the Eisendrath House on January 28, 1981. On February 23, the couple transferred the property to a family trust, the Sun Square Limited Partnership.

Mr. and Mrs. Jarvis soon rented the property to their son Jeff Jarvis. The younger Jarvis, a recent graduate of the University of Oregon College of Architecture, moved into the house with his wife in the fall of 1982. The couple did some remodeling, including updating the plumbing and electrical systems. Despite all the work, the couple decided not to remain in the house after a scorpion stung Mrs. Jarvis. The couple feared for the safety of their two children, aged four-years and five-months.

Since 1984, five different groups of renters have occupied the house. Many of these were associated with artist Jeff Zischke and his wife Gena who lived in the house for over fifteen years until 1999. The Zischkes operated the Oblique Gallery in the house, and other artists had studios there. The couple hosted large art shows that highlighted many emerging artists who have gone on to become premier Arizona artists.

Some of the renters have attested to the wisdom of Mrs. Jarvis in deciding to leave. At least three "ghost stories" have been associated with the upstairs east-side bedroom. When a guest was staying in the room she stated that someone came into the room during the middle of the night. No one else in the house at the time had ventured from their beds. During a second incident, when a tenant was out of town, a person "house-sitting" felt the presence of a "friendly ghost." Despite the kind nature of the encounter, the house sitter left before the tenants could return from vacation. The third incident involves a tenant who was an artist, and who tells of feeling the touch of a finger on his left hand when painting in the same room. While these incidents are obviously unverified, they have entered the realm of lore and history for the property.

In 2002 the City of Tempe acquired the Eisendrath House property. The one-acre parcel containing the house is listed as tax parcel 132-02-002-F while the remaining eight acres are designated 132-02-002-G.

Names for the Eisendrath House (compiled by Darlene Justus, 2006)

Eisendrath House

This is the historic name for the property. It is named after Rose Eisendrath, the first owner.

Lomaki

This was Rose Eisendrath's formal name for the house. A rough translation from the Hopi can mean "pretty, good or good health." For Mrs. Eisendrath, it might be rendered as "pretty house." The phrase may be associated with the Lomaki Pueblo at Wupatki National Monument, which was opened in 1924.

Villa Garnichts

This was Rose Eisendrath's informal nickname for the house. According to a communication from Vic Linhoff contained in the research compiled by Darlene Justus, "garnichts" is very close to "gornischt" which is the Yiddish word for nothing. Linhoff observed that: "the literal translation would be the 'nothing house' meaning something like 'house of little consequence.' For someone with great wealth with a home in Connecticut (*Sic.* – Vermont) and Chicago, it probably represented a less significant vacation home."

Oblique Gallery

Artist Jeff Zischke and wife, Gena who lived in the house for over fifteen years until 1999, used this name. The Zischkes operated the Oblique Gallery in the house, and other artists had studios there. The couple hosted large art shows that highlighted many emerging artists who have gone on to become premier Arizona artists.

Pink House on the Hill

Nickname in current use by local residents.

Prior Research and Recognition of the Eisendrath House

1981	Tempe Historic Resource Survey. State inventory form prepared for Eisendrath House.
1983	Tempe Multiple Resource Area National Register nomination. Eisendrath House considered eligible for the National Register.
1984	Tempe MRA forwarded to Keeper of the National Register, who noted: "Eisendrath House appears to be eligible under criterion C." However, not listed due to owner objection and a then unresolved issue regarding the size of the nominated parcel.
1997	Identified as a significant property in the Tempe Multiple Resource Area Update. Survey site No. 103.
1998	Arizona Heritage Grant results in Building Condition Assessment Report.
1999	Arizona Preservation Foundation places the building on its list of endangered resources.
February 26, 2002	Property acquired by City of Tempe.
June 20, 2002	Placed on Tempe Historic Property Register. Historic Property No. 21.
2006	Eisendrath House used as research project for ASU HST525 graduate course in historic preservation.

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Robert N. Eisendrath, Edith E. Nathan, and Katherine E. Hirsch to W. McFarlane and Gloria Gould Barker, Book 343, p. 25 (February 14, 1940).
W. McFarlane Barker to Gioia Gould Barker, Book 372, p. 308 (May 22, 1942).
Gioia Gould Barker to W. McFarlane Barker, Book 389, p. 359 (August 4, 1943).
Wallace MacFarlane Barker (est.) to Gioia B. Grimditch, Book 530, p. 369 (April 6, 1950).
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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: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreeage of Property 9.4 ac.
(Do not include previously listed resource acreage)

UTM References

(Place additional UTM references on a continuation sheet)

1	<u>12</u>	<u>413376</u>	<u>3700668</u>	3	<u>12</u>	<u>413157</u>	<u>3700984</u>
	Zone	Easting	Northing		Zone	Easting	Northing
2	<u>12</u>	<u>413154</u>	<u>3700670</u>	4	<u> </u>	<u> </u>	<u> </u>
	Zone	Easting	Northing		Zone	Easting	Northing

Verbal Boundary Description (describe the boundaries of the property)

Parcels 132-02-002F and 132-02-002G as identified in the records of the County Assessor, Maricopa County, Arizona.

Boundary Justification (explain why the boundaries were selected)

Boundary encompasses the remaining portion of the original building site which has not been sold off and/or redeveloped. Parcel also corresponds to current ownership.

11. Form Prepared By

name/title Robert Graham, Douglas Kupel, PhD.
organization Motley Design Group LLC date April, 2010
street & number 1114 Grand Avenue telephone (602) 254-5599
city or town Phoenix state AZ zip code 85007
e-mail rgraham@motleydesigngroup.com; doug.kupel@gmail.com

Additional Documentation

Submit the following items with the completed form:

- **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. Key all photographs to this map.
- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items)

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: Eisendrath, Rose, House
City or Vicinity: Tempe
County: Maricopa **State:** Arizona
Photographer: Robert G. Graham
Date Photographed: April 16, 2010

Description of Photograph(s) and number:

No.	Direction	Description
1	SW	Overview of house from typical approach
2	NW	Overview of house and context
3	S	North (front) elevation of house
4	SE	North terrace and entry porch
5	NE	North wing, with Kitchen, original Garage, and Maid's Quarters
6	NE	Courtyard
7	NE	South side of house from above, view of valley beyond
8	N	East terrace
9	SW	East side of house
10	W	Second story balcony

Eisendrath, Rose, House
Name of Property

Maricopa County, AZ
County and State

11	E	Interior of entry porch
12	NE	Interior of Living Room
13	NE	Detail of concealed original log viga ceiling in Living Room
14	S	Living Room, looking into Hallway (L) and Dining (R)
15	N	Hallway, looking into Living Room
16	S	Second Floor Hallway

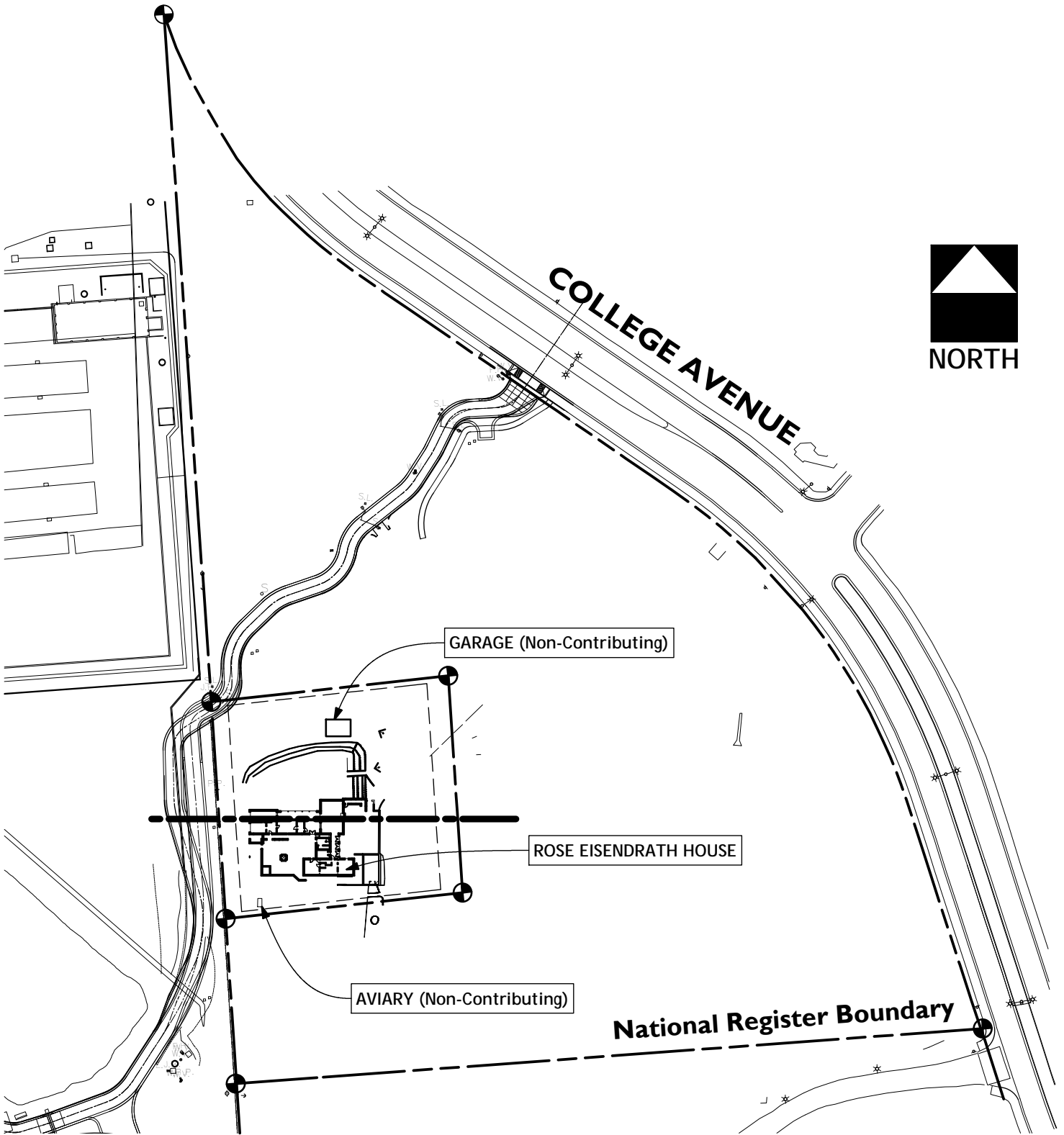
Property Owner:

(complete this item at the request of the SHPO or FPO)

name _____
street & number _____ telephone _____
city or town _____ state _____ zip code _____

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

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.



BOUNDARY MAP

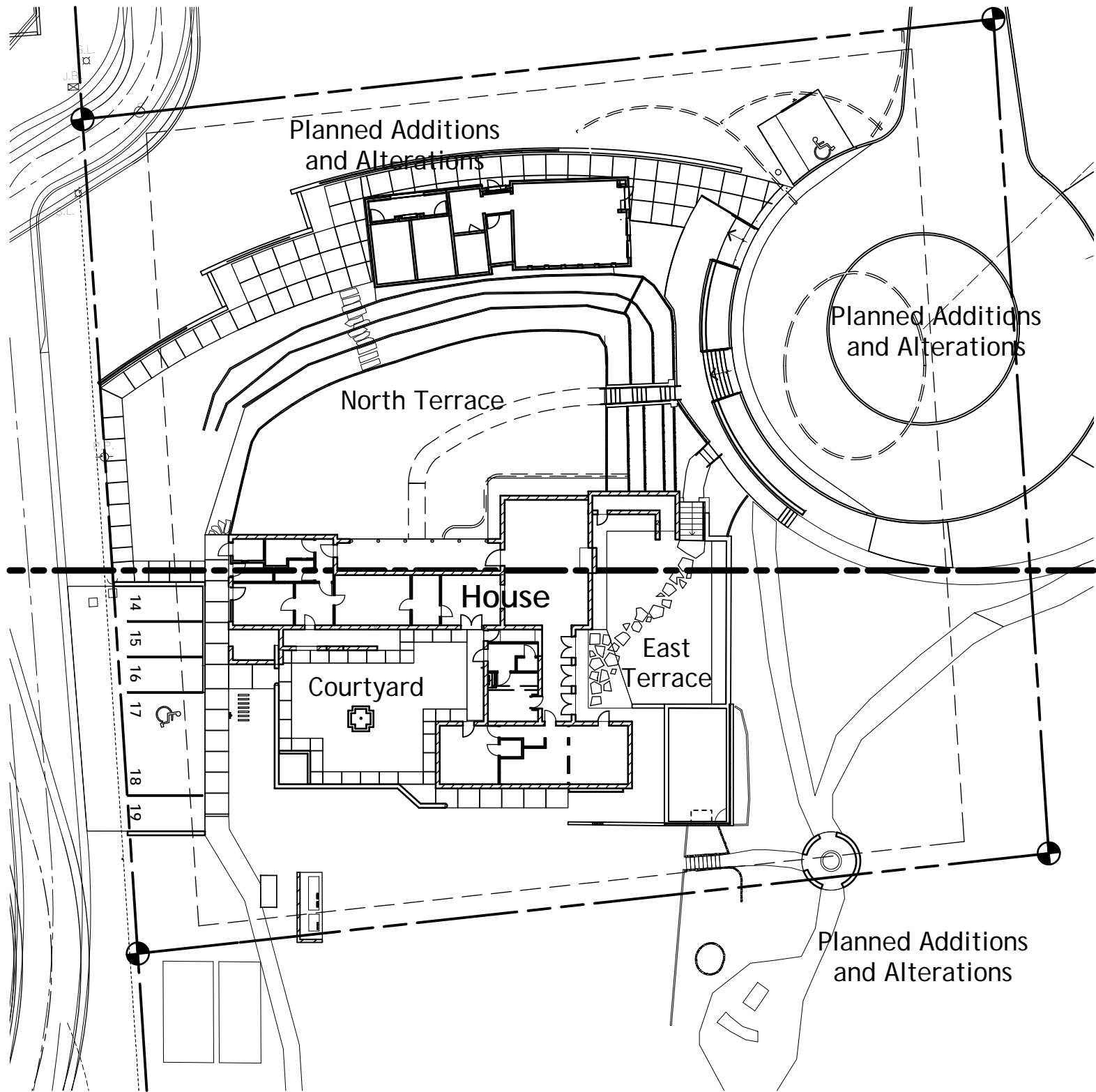
Not To Scale

Rose Eisendrath House Tempe, Maricopa County, Arizona

MOTLEY
Design Group, LLC
Architecture - Historic Preservation - Planning - Landscape Design

Schematic - Not for Construction Use
VERSION DATE: 4/20/2010 PRINTED ON: 1/22/2011

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SITE PLAN

Scale 1/32" = 1'-0"

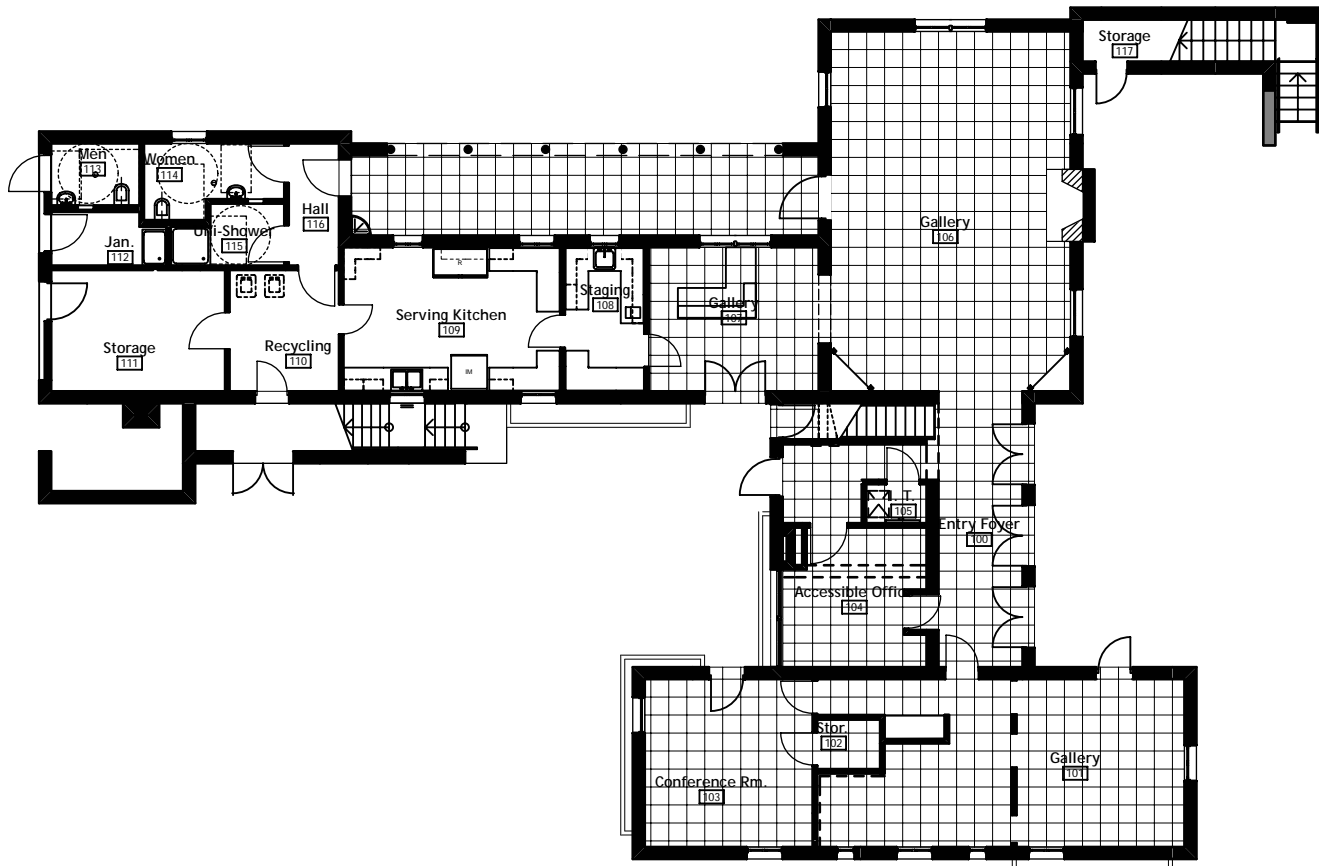


Rose Eisendrath House Tempe, Maricopa County, Arizona

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Rehabilitation Floor Plan - First Floor

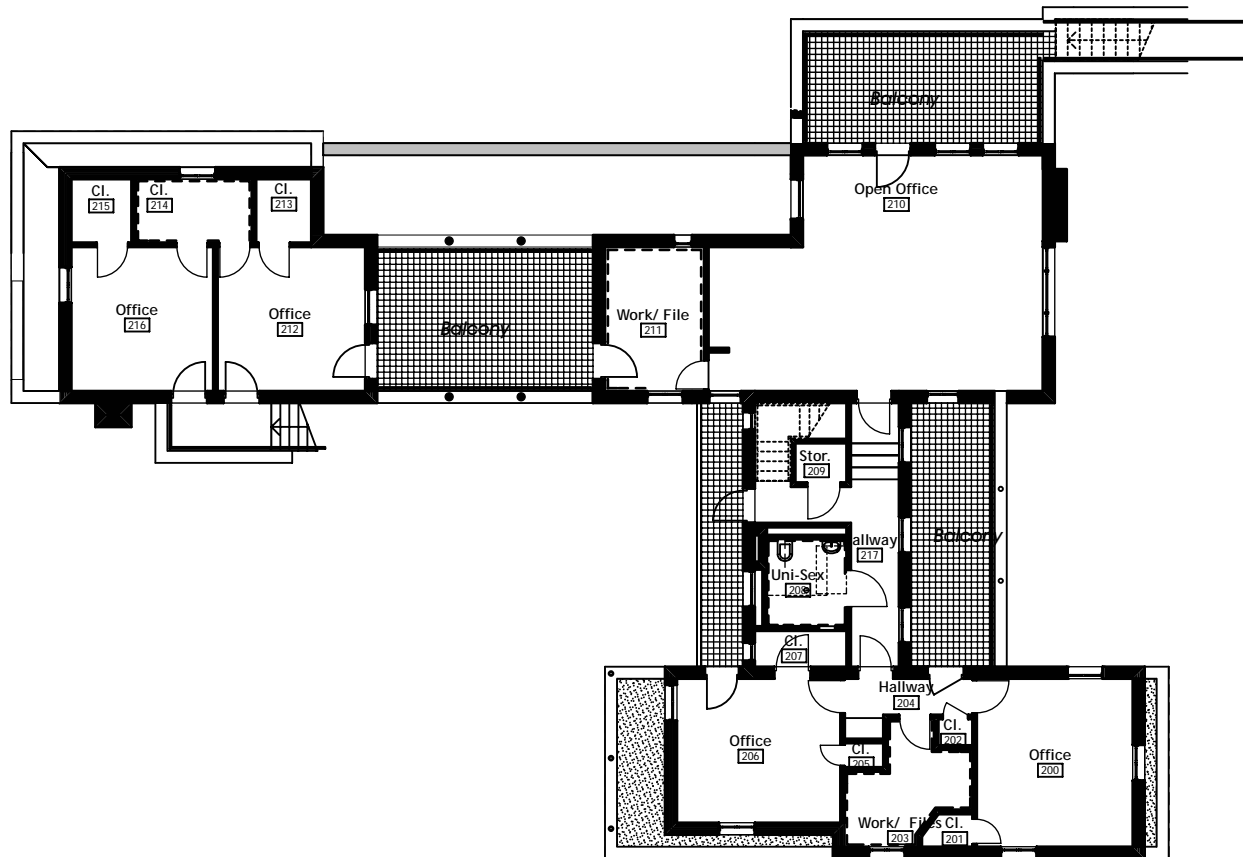
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Rose Eisendrath House
 Tempe, Maricopa County, Arizona

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Rehabilitation Floor Plan - Second Floor

Scale: 1/16" = 1'-0"

Rose Eisendrath House

Tempe, Maricopa County, Arizona

MOTLEY

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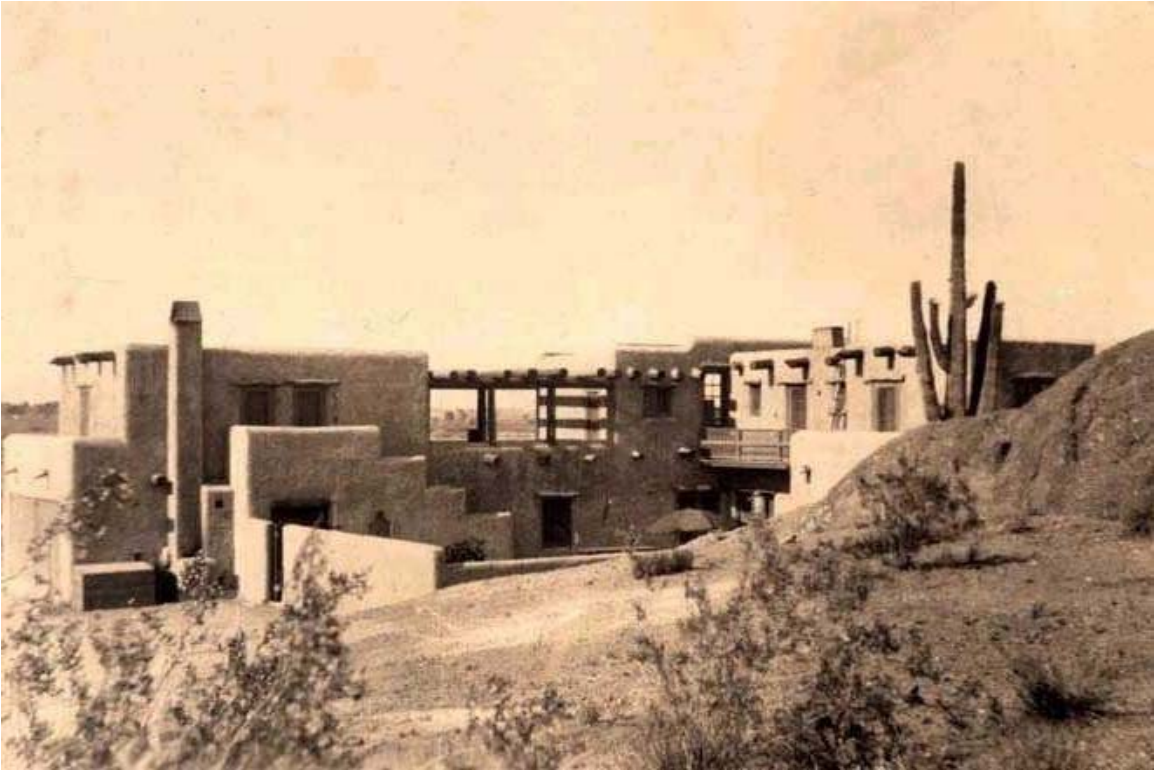
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Select Historical Photographs



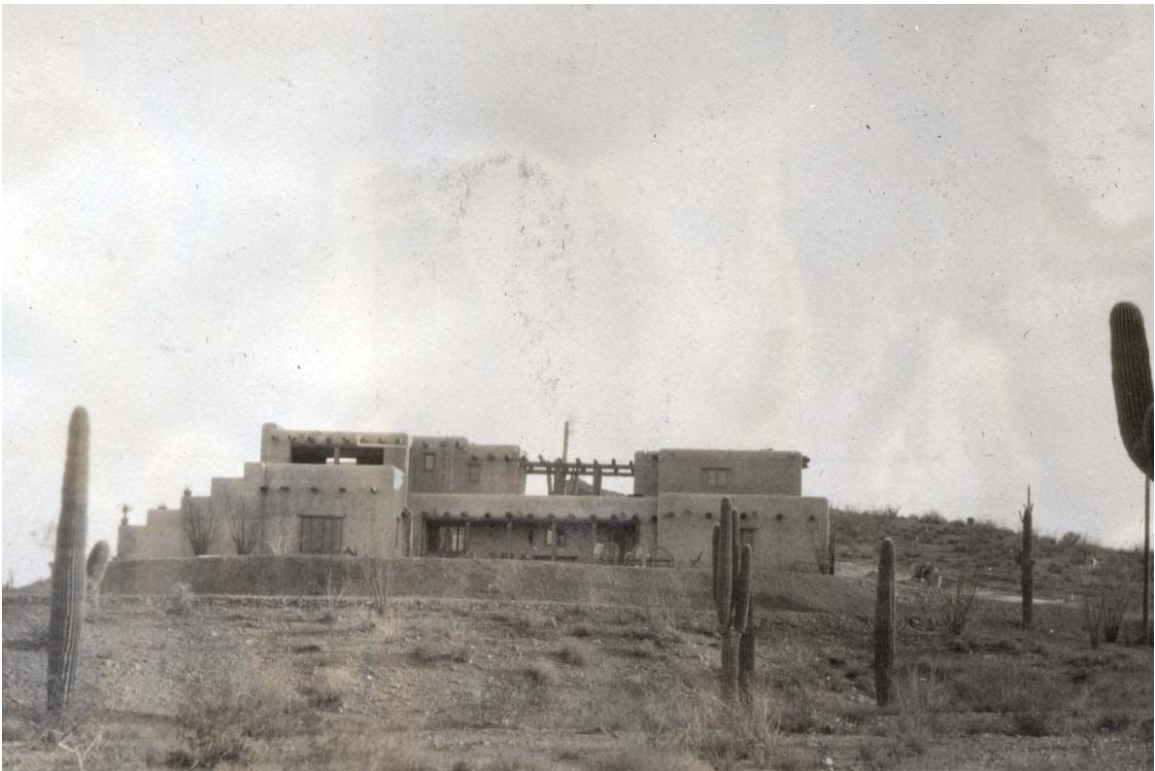
View of courtyard looking northeast c. 1931



Entry Loggia looking east c. 1931



East Terrace looking northwest c. 1931



North side of house looking south c. 1931