

HISTORIC CONTEXT FOR SCOTTSDALE'S DEVELOPMENT AS AN ARTS COLONY & TOURIST DESTINATION

General Influences On Tourism Development In The West

Clean air, sunshine and the natural desert beauty were amenities that attracted early settlers to the Valley. These attributes were extensively promoted by real estate developers to bring visitors to the area who might eventually decide to relocate here. Advertisements touting the climate and environment as well as the economic opportunities were distributed nationwide. Local civic leaders and boosters even traveled to other areas of the country to encourage and recruit visitors.

During the late nineteenth and early twentieth century, visitors seeking an environment for better health and comfort influenced tourism development in the West. Doctors, and residents alike, promoted the "ideal" winter climate found in the Southwest. Scottsdale's founder, retired Army chaplain Winfield Scott, believed the warm, dry desert air made it "God's Country" to the health seeker and early news accounts make mention of relief from ailments such as tuberculosis, asthma and consumption afforded by the local climatic conditions. Visitors from cold, congested urban areas were encouraged to come "where rain seldom falls and there is no cold."

Travel to the West was further facilitated by arrival of the railroads. In 1887 the Maricopa and Phoenix Railway Company began service to the Salt River Valley, followed by Santa Fe, Prescott and Phoenix rail service in 1895. The Southern Pacific Railroad Company came to Phoenix in 1926. These rail lines provided convenient links to cities in the Midwest and East and many visitors came to escape bitterly cold and wet winters.

With more convenient access to faraway destinations as a result of rail service, travel became an increasingly popular pastime. In addition, the Industrial Revolution dramatically changed the nature of work and provided many people with the disposable income and leisure time necessary for travel. The tourism industry grew steadily as travelers sought out recreational opportunities and experiences in new places.

Scottsdale's Origins As A Community Of Culture

Scottsdale's favorable climate, irrigated desert location and beautiful scenery influenced its initial settlement and the religious persuasions of these settlers contributed to its origins as a community of culture. As Winfield Scott was a Baptist minister, many of Scottsdale's early residents were also Baptists, while others were Methodists and Presbyterians. *The Arizona Republican* frequently reported the subject of Scott's sermons as well as those of the many visiting pastors to Scottsdale in the first part of the twentieth century. By the thirties the community boasted "a number of substantial churches with large congregations." News accounts also indicate that many residents participated in social activities such as choir and charity events, as well as education-related activities through their religious associations.

Many health seekers came to Scottsdale, as the gateway to the Paradise Valley and the ranching districts of Cave Creek and the hills beyond. Those who were able to relocate to enjoy the advantage of a change in climate, tended to be more well to do than other types of settlers. Their arrival in the area helped contribute in establishing its early culture and its later development as home to those appreciating the benefits of living in the desert. Edward Graves came from the Midwest in 1910 and converted the Underhill home at the corner of Scottsdale and Indian School Roads into Graves Ranch. This establishment originally functioned as a tuberculosis recovery center. An advertisement boasted "all the comfort of a real home and in a climate that is with out a peer in the entire world." An Indian Curio shop was also on the premises and a 1910 news account notes that another large shipment of Navajo blankets "of elegant designs" had recently been received by Mr. Graves.

Many of the community's original settlers were recruited by Scott from the Midwest and East. Most were educated and had an appreciation for cultural activities. Newspaper accounts routinely reported on social gatherings where music programs, educational lectures and other entertainment were offered. Local matrons played an important role, forming a sewing circle in 1909, a Parent-Teacher Association in 1917, the Scottsdale Women's Club, and, in the late twenties, the Women's Republican Club. These activities continued to flourish in the decades that followed with the in-migration of a number of California families and artists from around the nation.

Education also played an important role in establishing Scottsdale as a community of culture. Early settlers successfully organized on several occasions to raise funds for public school buildings. It was also reported that local residents tutored Indian children on the nearby reservations. In addition, several private schools were built in the area. The Judson School for Boys was founded nearby in 1928. The Jokake School for Girls opened in 1933 and the following year, the Judson School for Girls was built. These schools had championship tennis and polo teams of national repute and attracted students from socially prominent families including the Swifts, Morrells, Armours, Reagans, and Goldwaters. In 1933, a newspaper article boasted that Scottsdale's schools were among the best in the state in terms of both curriculum and buildings. The schools were also the basis for much of the town's social life.

Mention of famous and prominent people coming to Scottsdale are found frequently in local news accounts dating from the early twentieth century. In 1910 the Governor of Indiana visited relatives at the nearby Ingleside Inn, which had opened a year earlier. When the Little Red Schoolhouse was dedicated in 1910, Arizona Territorial Governor Richard Sloan and the Vice President of the United States, Thomas Riley Marshall, attended the ceremony. The Vice President and his wife also were part-time residents of Scottsdale. News stories recount visits to the Valley resorts by other notables of the time including the Astors, Vanderbilts and the Rockefellers, who frequently stayed at Jokake Inn.

Artists and writers also contributed to Scottsdale's early origins as a community of culture. In 1909 artist Marjorie Thomas and her family moved to Paradise Valley from New England for the sake of her mother and brothers' health. She built an art studio at what is now Indian School Road and Civic Center Plaza. Over the next several decades, Thomas became widely known for her sculptures, watercolors and oil paintings of animals. Eastern artist Jessie Benton Evans, and her architect son Robert Evans, also moved to Scottsdale during this early period. John Stuart Curry, who became an internationally known painter in the thirties, attended grade school in Scottsdale and continued to maintain ties with the community where his parents resided each winter. Noted poets who lived in Scottsdale in its early years included Rose Trumball, who wrote about life in the Old West, Jane P. Vanderhoof, and Helen Scott. In 1912 the St. Louis Writers Plantation Club for writers and actors was founded on 200 acres near Osborn Road and 64th Street.

In addition to these early permanent residents, Scottsdale attracted a number of visitors associated with artistic endeavors who came to spend time with family members and friends. These seasonal visitors included among them Hollywood personalities such as actor Henry Walthall and his actress sister Anna Mae. Other artists came to the community as part of educational programs or to exhibit. In 1930, naturalist and bird author Charles B. Hutchins presented a short program to Scottsdale residents. Another artist, M.A. Kuhn, visited Scottsdale friends in 1930 and displayed his artwork at the Biltmore. As the Depression progressed, this trend continued as a steady influx of artists and architects made their home in the Paradise Valley, strongly influencing the visual character of the buildings in which they lived and worked.

Resort Development

Although the early town of Scottsdale functioned primarily to serve the agricultural pursuits of the first settlers, the building of a number of large hotels and inns within its vicinity became an increasingly important influence on its development. One of the Valley's first resorts was the Ingleside Inn "where summer loves to linger and winter never comes" which opened in 1909. The resort was located not far from the growing town, south of Camelback Mountain in a citrus district adjacent to the Arizona Canal. Popular from its inception, the Ingleside Inn grew in the ensuing years in prominence with many improvements and expansions to meet the demands brought on by its growing clientele. In 1913, the San Marcos Hotel opened in Chandler and also evolved to become one of the Valley's premiere resorts. In 1914, the Federal government established the Papago Saguaro National Monument to recognize the distinctive landforms, flora and fauna that characterized the region just west of Scottsdale. A popular destination for visitors and resident, the beautiful desert setting and the microclimate effects of the nearby mountains, made the area a natural site for further resort development.

In 1922 the Jokake Inn Tea Room was opened by architect Robert Evans and his wife in their home at the base of Camelback Mountain. Their small adobe house became the core for the Jokake Inn complex, which began operation in 1927. It was reportedly the first

Valley resort to utilize Spanish and Indian architecture and art. The Inn was soon expanded from its original few guest rooms to add additional accommodations and two distinctive towers fashioned out of adobe bricks made by local Mexican workers, many whom resided in Scottsdale. Other notable Southwestern style features of the Inn included light fixtures and table ornaments made by local Scottsdale tinsmith Barnebe Herrera and wrought-iron fixtures by George Cavalliere. The resort thrived with a gift shop and beauty shop added in 1936. Well-known architect Frank Lloyd Wright came from Wisconsin to stay at the Jokake Inn for a number of winters before he established Taliesin West in the late thirties. Several other accommodations for winter visitors opened near Scottsdale around this same period. To the north of the community, the Vista Bonita Guest Ranch operated during the 1920s at Pima and Pinnacle Peak Roads. Winter visitors came to stay in its cabins and enjoy their riding arena and restaurant.

Three grand resorts debuted in 1929, establishing the Valley as a premier destination for the nation's wealthy and elite during the Depression years. The Arizona Biltmore, whose design was inspired by consulting architect Frank Lloyd Wright, was considered "the most luxurious of the state's resort hotels, and as fine as famed resorts of foreign countries." In Downtown Phoenix, the Westward Ho drew California celebrities as well as Eastern and Midwest visitors seeking a respite from the winter. In the West Valley the Wigwam also opened in 1929 as a private retreat for Goodyear corporate executives.

Phoenix metropolitan's resort industry was in full swing throughout the thirties. Despite the Depression, the climate and upscale appointments available at these resorts continued to lure the wealthy visitor enticed by region's hotels, inns, and guest ranches active promotion. In 1936 a former Phoenix resident opened a business office in Chicago to represent Arizona's winter resorts to "an ever-increasing number of Chicagoans choosing to spend their winters in Arizona." At this same time, the Phoenix Chamber of Commerce embarked upon a national advertising campaign to showcase its resorts. It was touted that the Salt River Valley area attracted visitors from all over the world "when snow and ice and wintry winds hold sway in less balmy climes." The resorts were recognized as a "haven" where visitors could "bask in warm sunshine, frolic in open air swimming pools, ride horses on the desert and play golf on green, grassy courses practically everyday throughout the winter." With the advent of air conditioning, it was possible to market tourism even in the summertime. A 1936 news story comments on the publicity Phoenix was receiving as a result of an Electric Merchandising article entitled "Turning the Desert into a Summer Resort." The article quotes "the tale of the Phoenix hotel man and how his vision turned detrimental summer heat into community profit."

Capitalizing on the visitor's fascination with the legends of the West and the romantic image of desert living, local resort buildings were increasingly constructed in the styles and décor reflective of Southwest traditions. The Camelback Inn was typical of buildings of this period. John C. Lincoln, president of the Cleveland Electric Company in Ohio, built the resort in

1936 for \$100,000. Run by ex-Wigwam Resort manager Jack Stewart, who later purchased it with his wife, it was built of native adobe surrounded by desert landscaping. The resort's image was further amplified by the Indian-theme décor, small cottages named for different cactus species and a succession of pet burros named Snowball who were used to advertise the establishment. To appeal to its visiting clientele, the Inn frequently hosted art and fashion shows that attracted vacationers from visitors from other area resorts as well as local residents. The Miami Lodge, a resort located near Scottsdale and Chaparral Roads in the center of a 10-acre citrus grove was built by a Chicago nurse in 1937 to serve as a guest home in the winter and "air cooled home for convalescents" in the summer. The architectural style was described as Indian and this motif was also used in the decorations and furniture."

The distinctive Southwest character of the resorts was also expanded through the conversion of existing buildings to lodging accommodations. The 1929 Neil Gates House, an adobe Spanish Colonial Revival home became the exclusive El Estribo Lodge. The Arcadia Guest Home opened in the Arcadia district in 1935, converted from a private residence formerly known as Los Arroyos. In 1937 the Judson School for Girls was converted to the El Chorro Lodge. This lodge, known for its distinctive beehive fireplaces, quickly became a popular attraction for tourists and Scottsdale residents.

The development of the resort and the tourism industry in and around the Valley proved to have an important influence on Scottsdale's culture and economic and physical growth. As part of their stay, visitors would often include an excursion into Scottsdale, traveling through the desert to shop and enjoy the charm of a small western town. These visitors supported shops and businesses within the downtown that might have otherwise failed during the Depression years. In fact a 1933 article boasts that Scottsdale's business district is comprised of "many modern, fire proof buildings housing up-to-date stores, far above the average found in the smaller towns." The resort operations also provided employment for some of the town's population.

Depression Era Influx Of Artists And Architects

The Depression saw an influx of artists and architects to Scottsdale and nearby communities. Some of the impetus was provided by President Roosevelt's Works Progress Administration (WPA), which established various relief programs to put people back to work. In 1936, Phoenix was selected as the site for a WPA funded art center that opened in 1937.

The physical place lured other artists and architects. Artists aspired to "put on canvas the color, bright sunlight, deep shadows and vast distances of desert and mountain." Desert scenery also influenced the built environment as resident architects established a style using organic and low profile forms, indigenous materials and natural colors. The aesthetics and design of their buildings and site plans blended with desert features and functioned well in the local climate. In addition to painters and architects, other artisans focused on creative crafts including sculpting, leatherwork, silversmithing, and textile design. The handicrafts

were popular with tourists vacationing at nearby resorts who purchased the distinctive, high quality wares produced by these craftsmen.

Although not a permanent Scottsdale resident until 1947, painter Philip Curtis first came to Phoenix in 1936 to establish a Federal Arts Center under the WPA's Federal Arts Project. Also in 1936, Mathilde Shaefer, a sculptor from Chicago, moved to Scottsdale and set up the first kiln in Arizona where she produced "Arizona Artware" pottery and sculptured pieces that have since become collectors items. A year later she married artist Lew Davis who was an instructor at the Phoenix Federal Art Center and widely recognized for his oil paintings. They resided near Scottsdale and were founding members and officers in Arizona Painters and Sculptors, an organization of professional Arizona artists formed in 1937 "to advance economic and cultural interests of state artists and art." Clarence Budington Kelland, a well-known short story author came to stay at Camelback Inn in 1937, and later settled in Scottsdale after the war.

Woodcarver Phillips Sanderson and his wife moved to Scottsdale in 1941 and shared a residence and studio space with Mathilde Shaefer and Lew Davis. Lloyd Kiva New, a leather craftsman, also lived in Scottsdale during the pre-war period. Together these artists with several others formed the initial core group that organized Arizona Crafts Center following the World War II.

Well-known cowboy artist Lon Megargee also settled in the isolated desert near Scottsdale in the thirties and built a one-room studio. In 1913 Megargee painted fifteen murals at the Arizona State Capital building to celebrate State's first active government. While residing near Scottsdale, he was commissioned to paint three more murals at the city library as part of a WPA project. His paintings and sketches were known around the country and several were displayed in a special exhibit at the Camelback Inn in 1937. In addition to his contribution to the arts culture in Scottsdale, Megargee influenced the aesthetics of the built environment and the community's evolution as a tourist destination. Additions to his studio over time reflect a hybrid of architectural styles from Mexico and Spain. Local materials were utilized in its construction including adobe blocks formed on site and old beams and wood salvaged from an abandoned mine. The thick exterior walls were aged with a mixture of oil and ash poured from the roof. Megargee dubbed the home "Casa Hermosa" or beautiful house and eventually operated it as a guest ranch to supplement his art income.

Frank Lloyd Wright, oft regarded as one of the modern period's greatest architects, also established a presence in Scottsdale during the Depression. Wright first came to Arizona to work on a desert resort project in Chandler in 1927, which never materialized. He also was brought in to help Charles MacArthur on the design for the Biltmore Resort, constructed in 1929. Wright and his wife returned in 1937 to purchase 600 desert acres at the foot of the McDowell Mountains. Over the next several years, Wright and his students built Taliesin West, which became his winter home and his firm's southwestern headquarters. The stone buildings were constructed from materials found in the surrounding desert and reflected its

forms, features and palette. Wright once commented that the camp “belonged to the Arizona desert as though it had stood there during creation.” The buildings are renowned for their placement on site so as to respect the desert environment and take advantage of natural land features. Wright’s camp influenced the design and aesthetics of other buildings in the community and his presence solidified Scottsdale’s reputation as an arts colony.

Despite the fact he was not a trained architect, George Ellis also exerted considerable influence on the design of building that occurred in Scottsdale during and subsequent to the Depression. Additionally his family made a strong contribution to the community’s development as an arts colony. Ellis first came to Arizona in the early thirties to perform survey work for the U.S. Coast and Geodetic Survey. He returned to marry Rachael Murdock, settling in Scottsdale in 1935. Educated as a construction engineer and not an architect, George Ellis designed and constructed several homes on a desert strip adjacent to the Arizona Canal in 1937.

His first residence began as a simple cottage made of redwood boards that Ellis salvaged from an abandoned water pipeline nearby. Using the cottage as home base, Ellis and his neighbor Mort Kimsey established an adobe brickyard on Kimsey’s property to the east. Their first adobe bricks were purchased for the construction of Camelback Inn. Over the years, Ellis repeatedly expanded his own home and constructed several additional ones in his neighborhood using the redwood and adobe materials he favored. Ellis’ contemporary building designs became noteworthy for their horizontal lines, low elevations, and an eclectic combination of rooms that funneled breezes and provide natural cooling. Other character defining elements included their low ceilings with exposed rafters, unfinished walls, redwood cabinetry and trim, built-ins and red concrete floors. A short collaboration with Frank Lloyd Wright in the early forties resulted in striking similarities between the forms and materials used in the Ellis buildings and the evolution of “desert masonry” found at Taliesin West.

The residences built by Ellis blended harmoniously with their natural desert setting. The buildings were set a great distance from the sites to provide for privacy. They were often oriented in accordance with the natural contours of the land. Native Sonoran Desert plant species were retained for the site’s landscaping. Road was unpaved and curbs, gutters, sidewalks and streetlights were absent. Attracted by the desert scenery and rural setting as well as the eclectic interests and personalities of both George and Rachael Ellis, their neighborhood became a magnet for artists. As Ellis encouraged other artists to add studios and build homes in their vicinity, a true artists colony emerged complete with “live/work” spaces. In 1949 Philip Curtis, who later became an internationally famous painter, moved to one of the homes on Ellis’ property where he lived until his death in November 2000. Curtis is credited with naming the adjacent road “Cattle Track” which reflected its historical use as a route for livestock drives to the mountains.

The "West's Most Western Town" Theme

Shortly after the war, Scottsdale leaders engaged in conscious efforts to improve community amenities and promote a special identity for the town. To this end, the Scottsdale Chamber of Commerce was incorporated on March 6, 1947 and immediately set about to establish various programs to accomplish their goals. They sponsored a "Hi Neighbor Day" for residents and provided aid to the 4H Club, which held a yearly fair. They formed the Scottsdale Community Chest as a subsidiary to fund welfare and civic programs and promoted interest in a Community Center. In addition, the Chamber focused on physical improvements within the town, establishing a bus terminal near Earl's Market on Scottsdale Road with an adjacent bus shelter. Throughout 1947, the Chamber also discussed possibilities for other improvements that included placement of a guardrail and signage near Camelback and Paradise Roads to minimize hazards posed by the canal, erecting street lights, raising money for regular street oiling to minimize dust, and working toward getting their own fire department.

Most importantly, the Chamber officially adopted a design theme for the downtown, seeking to promote local businesses and capitalize on the "western" image and lifestyle that continued to draw tourists to the Valley. To implement the vision, the Chamber in 1947 proclaimed Scottsdale as the "West's Most Western Town." At the same time the Chamber published the area's first tourism promotional literature. With the continuing popularity of area resorts as well as its burgeoning artists colony, Scottsdale was poised set its self apart from other communities in the Valley, the West and the nation.

Scottsdale was the only local community to formally embrace the western atmosphere that helped distinguish it from other tourist destinations points. With the expansion of tourism in the twentieth century, attention was paid increasing to expanding upon those factors, which contributed to the visitor's experience and made one location more popular than another. In 1937, a visiting Montgomery Ward executive from Chicago articulated these distinctions in an interview published by the *Arizona Republic*. He noted that winter visiting in Arizona was socially "smart" because of Arizona's "grand" climate and "western dress". Arizona visitors could be "sure of some enjoyable sunshine" during their stay, while such weather could not be guaranteed in Florida or California. He urged Arizona to go even farther in "playing up its western atmosphere" and suggested that colorful western garb be worn throughout every tourist season. Scottsdale's decision to cultivate this Old West charm in the late forties proved particularly fortuitous, coming at a time when the other Valley communities were competing with each other to achieve modernity.

Postwar Development of Scottsdale's Built Environment

To truly become the "West's Most Western Town, downtown businesses in Scottsdale were encouraged to use Western-style architecture for their building design and construction. Malcolm White, Scottsdale's first mayor following its 1951 incorporation, was also the first downtown businessman to "dress his business and himself for the winter trade." White heard from resort employees, who patronized his downtown bar that the wealthy resort

visitors hungered for the Old West atmosphere. Consequently, in 1942 he borrowed \$15,000 and remodeled his building with a board and batten exterior and added a shake roof supported by tree trunk posts over the sidewalk. The establishment was later leased to two women who called it the Pink Pony, a name retained by subsequent owners. Following loss of the building lease, the restaurant and bar reopened a few doors south of its original location on Scottsdale Road.

Other businesses soon joined in the efforts to convey the image of the Old West and the town took on the appearance of a Hollywood frontier movie set. Knotty pine or board-and-batten storefronts, rustic signs, western names, peeled pine porticos and hitching posts became commonplace. New businesses, such as the T-Bar-T Theatre on Main Street, were built in this style. Older buildings were remodeled to fit the Western theme. The U.S. Post Office building on Brown, constructed in 1928, became Porter's Western Wear in the late forties. In 1948 the former Sterling Drug Store and Scottsdale Pharmacy building, constructed in 1921, was converted to Saba's Department Store and the new owners added a rustic western façade and porch. In the early fifties, the Farmer's State Bank building, built in 1921 on Main Street, was converted to the Rusty Spur Tavern. Wood shake porches were erected along block faces created rustic shaded walkways.

Other aspects of the downtown environment also contributed to the Old West atmosphere. The Chamber of Commerce erected a wooden cowboy sign at the northeast corner of Scottsdale Road and Main Street in 1952 welcoming visitors to the "West's Most Western Town." Many streets remained unpaved. Guests from nearby dude ranches and Indians in from the reservations hitched their horses to posts in front of downtown shops. At a Chamber meeting in 1949 the town was even urged to "give preference to the horseback rider over the automobile."

The community experienced steady growth during the postwar period. In 1947, the town's population was 2,000, by 1955 it was 3,500 and in 1960 population had increased to 10,000. New banks, churches and community facilities appeared and the downtown business district expanded in all directions. Scottsdale's first new bank in over twenty years, The Bank of Douglas, opened in 1952 at the southeast corner of Main and Brown. It was followed in 1958 by the Valley Bank, which located at the southeast corner of Scottsdale and Indian School Road. Three years later Scottsdale Savings and Loan appeared on the northwest corner Main Street and Scottsdale Road. Although banking institutions, the design of these buildings reflected architectural themes found in early Western settlements.

The size of various religious congregations in Scottsdale also expanded after the war, forcing several denominations to meet in temporary locations until they could move to their own buildings. The Mormons gathered at Scottsdale High School in the forties and the Episcopalians began holding services there in 1953. The Assembly of God also organized a congregation in the forties. Christian Scientists held their first services in 1953. In 1957, Scottsdale's original church, First Baptist, moved to a building on Osborn Road. The next

year, Scottsdale Presbyterian Church began meeting in several temporary locations until finding a permanent home at Hayden and Osborn Roads in 1960. In 1956, the congregation at Our Lady of Perpetual Help outgrew the small church built on Brown and moved to a larger facility on Miller Road.

Community facilities and other amenities also proliferated in the postwar era of Scottsdale's development. A community swimming pool opened on Indian School Road in 1948. That same year the town's first contract fire service began with one fire truck. The weekly *Scottsdale Progress* newspaper was established in 1948. By 1961, it changed to daily publication and distribution. The first natural gas service was available in 1949. Although the Chamber of Commerce began discussing the need for a community hospital in 1955, it was not until 1962 that the City Hospital of Scottsdale was built on Osborn. This facility later became Scottsdale Memorial and is now known as Scottsdale Healthcare. When World War II concluded Scottsdale had just two public schools, Loloma and Scottsdale High. By the end of 1960, another high school and twelve new grade schools had been constructed.

In addition to the basic goods and service stores for local residents, Scottsdale's downtown expanded in the postwar period to include a proliferation of businesses that catered primarily to tourists. Gift shops, specialty stores, craft studios, and art galleries attracted guests from area resorts who had leisure time for shopping and money to buy the curios and other unique items they sold.

Many of the gift shops specialized in the sale of ready-made merchandise from other sources. The Picket Fence on Main Street was one of Scottsdale's first gift shops of this type, as was Miss Irene's Gift Bar and the Treasure Chest. The former Johnny Rose's Pool Hall, built in 1923, was converted to a grocery store by the J. Chew family and then Mexican Imports in the fifties. This building still stands at the northeast corner of Brown and Main Streets with its original white glazed brick exterior. But the building also sports an Old West-style portico added to attract the tourist trade, which flocked to the Downtown in the postwar period. Other specialty stores included the Craig House, "a gracious casually elegant shoppers' oasis specializing in rare imports" ranging from English tweeds to antique collectibles, operated by the Morton family, of the famous salt firm. Goldwaters Desert Fashions opened in 1950 at Scottsdale Road and First Avenue. Hanny's, which specialized in men's clothing, was another upscale store to come to Scottsdale in the fifties. Brock's Candies, The Bootery, and King's Indian Jewelry Shop were some of the many other specialty stores to locate in downtown Scottsdale during the postwar era.

A second type of retail establishment also began to proliferate in downtown Scottsdale in the fifties. These were combined shops and workspaces where craftsmen and artists offered their original works for sale. Shortly after the war, the Arizona Craftsmen building opened in the former market and icehouse on the corner of Brown and Main Streets. Here local artisans came together and opened their studios to the public so passersby could watch them create art pieces. The concept proved enormously popular with tourists. Wood-carver

Phillips Sanderson, leather craftsman Lloyd Kiva New, sculptress Matchilde Schaefer, painter Lew Davis, and silversmith Wesley Segner had the original studios at this location. When the building burned down in 1950, many of the craftsmen moved to a new contemporary circle of buildings, built by Lloyd Kiva and Wesley Segner with aid from Mrs. Fowler McCormick. Although initially known as the Arizona Crafts Center, it officially became the Kiva Craft Center. The center was located just out of town on Scottsdale Road where it intersected with a new road, the now well-known Fifth Avenue. Segner also constructed Crafts Village on Miller Road near Indian School. This establishment also functioned as crafts demonstration site for artisans and art classes and exhibits were offered. By the mid fifties, there were a number of successful crafts studios where visitors could observe the artists at work. These included the White Hogan, where Navajo Indians made silver jewelry, and the Custom House on First Street, a leading fabric screening and dressmaking shop.

During the same time that the working studio demonstration shops became popular, several art galleries were established in Scottsdale. Buck Saunders opened The Trading Post on Brown Avenue in 1949. Although the store originally sold art supplies, he began trading them for paintings and soon became an art dealer. He opened Buck Saunders Art Gallery and hosted an enormously successful showing of Ted DeGrazia paintings in February 1950 and another show for Pop Chalee in March. This proved to be the beginning of Scottsdale's flourishing art gallery scene. O'Brien's Art Emporium opened on Sixth Avenue in 1956, constructed in the modern style of architecture was utilized by the popular galleries of Palm Springs and other Southern California communities. June Pratt opened an art gallery, as did painter Avis Read in 1960, converting Ellis-designed homes on McDonald Drive into the Stable Gallery.

National Recognition as a Tourist Destination

By the late fifties Scottsdale was a major tourist destination. The decade after the War had seen the expansion of a wide array of accommodations to lure the vacationing tourist and house the seasonal resident. In and around Scottsdale, a number of new resorts were established. The Paradise Inn, Royal Palms Inn, La Fonda Fiesta Resort and Linda Luego Lodge were among those that opened just outside Scottsdale. Their architecture character and amenities ranged from the eclectic Casa Blanca Inn, an early mansion with minaret roof domes that had been converted to lodging, to the distinctively modern, Mountain Shadows Resort. Like many other facilities established during this time, the latter 1958 resort offered an expansive pool and a golf course designed by Jack Snyder. Using advertising campaigns that provided "Scottsdale Statistics" such as "Elevation: Just Right" and "Average Temperature: Perfect", other establishments like the Wishing Well Lodge, Outpost Lodge and Orange Tree Golf Resort also opened to serve the growing numbers of leisure travelers, enjoying the prosperity of the fifties.

Modern resorts and hotels also sprang up adjacent to the Old West buildings in the downtown. The 1955 Safari Resort, designed by noted local architect, Al Beadle, became

one of Scottsdale's premiere resorts and remained so for many years. Its French Quarter nightclub booked renowned acts including Rosemary Clooney, the Ink Spots and Tiny Tim. The Brown Derby Coffee Shop was a popular late-night diner until the resort closed in the 1990s. In 1956, The Valley Ho was opened for business at the corner of Main and 68th Streets and still operates today. It advertised large rooms and suites with private sun decks and individual snack-bar kitchens. The hotel's distinctive design and materials reflected many of the elements of the architecture inspired by Frank Lloyd Wright. Originally owned and operated by Evelyn and Bob Foehl, it is credited to be Arizona's first year round resort.

In the fifties, garden-style resort apartment complexes also were built to accommodate winter visitors. These included the Desert Charm apartments located on Indian School and the Country Lane apartments, which were built on Camelback Road. Taking advantage of their proximity to the Valley Ho's amenities, a "resort apartment center" comprised of twelve different complexes sprang up along Second and Fourth Streets just south of the resort in 1958. An early Valley Ho advertisement welcomed these winter visitors to their dining room and cocktail lounge. Many of the complexes had cosmopolitan names such as the Savoy Plaza, Dayo, Americana, Capri and Granada while others evoked images of the West with names like White Feather and Monte Vista. The district is virtually intact today although many of these complexes have since been converted to condominiums. Typically, the buildings are a contemporary style with two stories arranged in a "U" around a pool. Design details include a sweeping waterfall next to the stairs and covered wagons made of iron on exterior balcony walls. Lush landscaping grows around the pools.

On the community's periphery operated a number of Dude ranches where guests could ride horses in the desert and enjoy cookout style meals. The Ride-n-Rock Ranch was built in 1949. It was followed in the early fifties by the Flying T Ranch, Rancho Vista Bonita, The Bunkhouse, as well as other ranches such as the Sundown, Yellow Boot, Sundial Guest Ranch, Paradise Valley Ranch, and Turquoise Ranch. By the end of the decade the Diamond Lazy K Ranch, Geronimo Ranch, Rainbow Guest Ranch, and Macaw Ranch appeared as well.