

Separate but Together: A Design History of the Riordan Mansion,
an American Arts and Crafts Duplex, Flagstaff, Arizona, 1904.

by

Katherine Lee Klensin

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Graduate Supervisory Committee:

Beverly Brandt, Chair
Betsy Fahlman
Jannelle Warren-Findley
Peter Wolf

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ABSTRACT

This thesis documents the design history of the Riordan Mansion, and Arts and Crafts style duplex built in Flagstaff, Arizona in 1904 by brothers Michael and Timothy Riordan. The study investigates factors that influenced the design including the Riordan family; the location in Flagstaff, Arizona; the architect, Charles Whittlesey; the Arts and Crafts Movement, and other cultural influences such as religion, naturalism, exoticism, art, and literature. Exterior facade and interior plan, construction materials, technological advances, and furnishings all demonstrate Arts and Crafts characteristics and key principles of the design reform movement. Design reform began in the 1860s with a rejection of the Industrial Revolution's use of machine produced goods, seeking to restore to daily life fundamental values and living standards based upon usefulness and beauty and to promote the importance of the craftsman. The Riordan Mansion (now an Arizona State Park) demonstrates Arts and Crafts principles through its setting and incorporation of local materials; its unified duplex plan, which is unique among grand American Arts and Crafts mansions; its sophisticated interior that utilizes such typical traits as the inglenook, built-in and custom designed furnishings; moldings that repeat from room to room; and collections of Native American and Asian artifacts, an extensive library, paintings and photographs. This home is an extension of its Flagstaff setting to which the Riordans were tied as community leaders.

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Chapter 1

INTRODUCTION

The Riordan Mansion is an American Arts and Crafts style home that was built in 1904, by brothers, Timothy and Michael Riordan. The brothers came to the Arizona Territory in the mid-1880s to settle in Flagstaff and to begin work with their elder brother, Dennis Matthew Riordan, at the Arizona Lumber and Timber Company. The Riordan Mansion was designed by Chicago architect Charles Whittlesey. The Riordan Mansion is the best example of the American Arts and Crafts style in the state of Arizona and it displays this through the prominent characteristics, not only by means of the floor plan, but also in the furnishings and materials. Charles Whittlesey incorporated many regional influences when designing the home, including Malpais volcanic stone and Ponderosa pine timber as the main building materials. There are also many turn-of-the-century luxuries such as indoor plumbing, an icebox, heating and cooling. However, the main unique feature of the home is the duplex design layout with an east wing and west wing connected by a central recreation room. The separate-but-together feeling created by the duplex design makes the Riordan Mansion one of a kind, which deserves further investigation.

The Riordan Mansion has been a historical monument for Flagstaff since 1979 when the home was listed on the National Register of Historic Places. The original home was called the “Riordan Mansions” to reflect the duplex design. Despite its uniqueness, there is hardly anything written on the design of the home.

As the finest piece of American Arts and Crafts architecture in the state of Arizona, it warrants further study.¹

RESEARCH QUESTIONS

This thesis creates a history of the Riordan Mansion by looking at key elements that are evident in to the home's design. Each element provokes to a research question that dictates the framework of this study. The first element relating to the mansion is ownership by the Riordan brothers themselves. This thesis provides a brief background as to why the Riordan brothers moved west from Chicago, and how they began their lives as lumber barons and community builders. The main research question is: what impact did the Riordan brothers have on the design of their home? This question reflects the Arts and Crafts principle in which clients play a role in determining the design influences upon their home. As stated in The Encyclopedia of Arts and Crafts, "each is a unique expression of a particular set of influences, including designer, client, time period, location, and cultural milieu."² The Riordans' participation in the building of their home was no doubt in line with this ideal.

Reflecting this same Arts and Crafts principle is the relationship of the Riordan Mansion to the town of Flagstaff. This section discusses the acreage of the Riordan property and background on the city during the time when the mansion was built as well as the materials of home as they relate to the landscape

¹ This thesis will refer to the structure in the singular throughout the thesis despite its original title as "homes."

² Beverly Brandt, "Interiors," in Wendy Kaplen, Ed., Encyclopedia of Arts and Crafts, London: Quarto Publishing, 1989, 19-20.

of northern Arizona. The research question is: how does the Riordan Mansion reflect the regional characteristics of Northern Arizona? The home shows the influences of northern Arizona in the selection of construction materials as well as with the incorporation into interior décor of Native American handicrafts and rugs. This is important because both show a connection with the region and the local culture.

Charles Whittlesey, the “architect of record” of the Riordan Mansion, is the next piece of the puzzle. The research question for this section is: what influenced Charles Whittlesey to design the Riordan Mansion in the American Arts and Crafts style? This also encompasses looking at the El Tovar Hotel located at the Grand Canyon, which he designed a year later, to find similarities as to materials and layout, while making design connections between the two structures. This thesis also details an investigation of how Charles Whittlesey worked with Ponderosa pine timber and volcanic stone for the design of the Riordan Mansion. Part of this discussion will be the interaction of Whittlesey and Michael Riordan in the design and construction of the home.

This leads into the next section, which looks at the American Arts and Crafts Movement during the period 1900 to 1910. The main research question to answer is: how does the Riordan Mansion reflect the principles of the American Arts and Crafts Movement? The principles include the use of local materials, furnishings made by local craftsmen, and a functional interior. Other questions related to the first are: what key Arts and Crafts traits are demonstrated in the home? What elements in the Riordan Mansion express the themes of design

reform that were popular at this time? Why—of all the turn-of-the century architectural styles—did the Riordans choose the relatively new Arts and Crafts style? This question again looks at influences. The Riordans could have admired this style when they lived in Chicago, where it was very popular with architects such as Louis Sullivan, Frank Lloyd Wright, and Charles Whittlesey who began their careers there. Other influences could have come in the form of books by John Ruskin and magazines such as The Craftsman, both of which were found in the libraries of the home. Further, the Arts and Crafts life style may have been appealing to the Riordans when moving to the new west, because of its ideals of using local materials and tying the natural setting to the home's interior.

The final portion of the research is divided into two areas: the exterior design elements and the interior design elements. The research question that encompasses all others is: what makes the design of the Riordan Mansion unique? This thesis will examine the exterior design elements including construction and materials such as joinery, the idea of a duplex design, and the concept of unifying the home with the Flagstaff setting. The interior design elements include construction and materials, such as silk versus burlap used as coverings on interior walls and photographs affixed to the windows, a modern version of “stained glass.” This section also addresses the furnishings as a blend of rusticity and sophistication as well as considering the themes such as naturalism, exoticism, literary/artistic influences, and design reform, all of which influenced interior design at the turn of the century. The section investigates the technology displayed in the home including the heating/ventilation/cooling system, plumbing,

electrical, and refrigeration. The Riordans were an Irish Catholic family, and Michael Riordan was planning to enter the priesthood; however, this endeavor fell through after he became ill with tuberculosis.³ The home reflects the religious devotion of the families by utilizing the stairway landings as family chapels. They also had visiting priests give mass on occasion.

These research questions are answered through document analysis. The documents include primary and secondary sources including books, books chapters, articles, websites, personal letters, business correspondence, estate inventories, period photographs, digital photographs, floor plans, and magazines such as The Craftsman. Some of the sources were uncovered during site visits to the Riordan Mansion, where construction materials and floorplans were studied in detail. There is a wealth of material related to the Arts and Crafts Movement, the Riordan Family, and Flagstaff. On the other hand, there are limited sources associated with information on Charles Whittlesey and the design of the Riordan Mansion. This thesis also incorporates insights gleaned from interviews with Rita Gannon, Mary Malmgren, and Helen McPherson, all granddaughters of Timothy Riordan, who offered their views on the personal meaning of the home.

LITERATURE REVIEW

The field of interior design history has a well documented body of literature; however there is a lack of writings relating to the Riordan Mansion. When the author looked for literary sources regarding the Riordan Mansion, the

³ Kathleen M. Farretta, “Progressive Era Community-Builders: The Riordan Brothers of Flagstaff, Arizona Territory, 1884-1904”, Master’s Thesis, Northern Arizona University, 2004.

search was divided up into five topics of interest: information related directly to the Riordan Mansion, the Riordan family, the Arts and Crafts Movement and other cultural influences, Charles Whittlesey (architect), and history of Flagstaff, Arizona. Each of the five topics relates directly to the five key research questions. Several archives throughout northern Arizona and the Phoenix areas offered a variety of other documents, including books, book chapters, articles, travel brochures, correspondence, business records, purchase orders, inventory lists, websites, floor plans, photographs, and recent newspaper clippings.

TOPIC ONE: RIORDAN FAMILY

The best work on the Riordan family was written by Kathleen Farretta, who designates the Riordans as “community builders.”⁴ Her 2004 thesis discusses the arrival of Dennis, Timothy, and Michael Riordan (Figure 1) to Flagstaff and how they settled their families into the small community. The family took over the lumber industry in Flagstaff, which led to other business such as the Flagstaff Electric Light Company, and the damming of the first water source to the city, Lake Mary. The Riordans also had a hand in Flagstaff’s first infrastructure, including Milton Hospital, the Church of the Nativity, Northern Arizona Normal School, Lowell Observatory, and the Fort Valley Experimental Forest Station. This brings up the question of how the Riordan Mansion reflects the brothers’ dedication to the Flagstaff community. This idea relates to the Arts and Crafts idea of uniting individuals within a broader community. The family’s

⁴ Kathleen M. Farretta, “Progressive Era Community-Builders”, 2004.

involvement in founding a church also reinforces the brothers' strong religious inclinations.

Richard and Sherry Mangum wrote Flagstaff: Past & Present, which gives an overview of the history of Flagstaff including a section on the Riordan family. The authors touch on the highlights of the Riordans' accomplishments: "Well-educated, cultured, and progressive, they supported every endeavor to improve Flagstaff and its quality of life."⁵ This follows the same Arts and Crafts ideal mentioned above of creating high standard of living in Flagstaff and enriching the town for future generations. This book also mentions that the Riordans "were instrumental in placing Flagstaff on the National Old Trails Highway, which later became Route 66."⁶ Flagstaff's placement on Route 66 played a major role in the town's growth. This allowed for more tourists to come through the city on the way to the Grand Canyon and also created a center for goods to be moved from the east or west coasts. Today, Flagstaff is still a main hub for transportation and the main highways are virtually on this same route.

In the book, Mountain Town: Flagstaff's First Century, Platt Cline discusses Flagstaff's history as well as prominent families. The chapter titled, "Burghers, Barons, Buildings and Books,"⁷ discusses the Riordan family as the

⁵ Richard K Mangum, and Sherry G. Mangum, Flagstaff: Past & Present, Flagstaff, AZ: Northland Publishing, 2003, 18.

⁶ Ibid.

⁷ Platt Cline, "Burghers, Barons, Buildings and Books," In Mountain Town: Flagstaff's First Century, 125-150. Flagstaff: Northland Publishing, 1994, 131.

logging industry's first family. Cline gives the reader background information about the Riordan brothers as well as the mansion. The Riordan brothers named the house "Kinliche," which means "red house clan"⁸ in Navajo. Charles Whittlesey built another mansion in Flagstaff for another Flagstaff family, George and Philomena Babbitt. Cline also states that Dennis Riordan and his wife Celine Beer divorced shortly after they moved out of Flagstaff. Cline mentions the Riordan home, only in passing in summarizing the major families that lived in Flagstaff as well as their business affairs.

Arizona State Parks produced a booklet titled, The Riordan Family of Flagstaff. This booklet describes the usual background details of the Riordans and a description of their family homes. It also details Michael and Timothy's influences in the community including constructing the electrical plant, which served not only the Arizona Lumber and Timber Company but all of Flagstaff. Timothy Riordan "envisioned and constructed a dam, built in 1903, to impound water for lumbering uses. Eventually, it became a source of municipal water for Flagstaff."⁹ Timothy named it "Lake Mary" after his eldest daughter. During a conversation with Kathy Farretta of Riordan Mansion State Historic Park, she stated, "Timothy thought the creation of Lake Mary was his greatest accomplishment of his lifetime because it would ensure water resources for the

⁸ Ibid. The home of William Morris, a founder of the Arts and Crafts Movement, was called "Red House."

⁹ Riordan Mansion State Historic Park, The Riordan Family of Flagstaff, Arizona State Parks, Flagstaff, Arizona, 1980, 3.

future generations of Flagstaff.”¹⁰ The Riordan brothers wanted to develop their community by building businesses and resources that enhanced the quality of life in Flagstaff.

The Cline Library at Northern Arizona University holds Riordan family documents that range from state park books, to articles, newspaper clippings, and letters. This primary information indicates when and why the Riordans moved west, and how many children each family had. An important source of information regarding how much involvement the Riordan brothers had in the design and construction of their duplex home can be seen in Michael Riordan’s personal letterbook collection. This helped answer some but not all the questions regarding the design of the home. Michael Riordan was much more involved in the design than was Timothy. The letterbooks also lead to information on the Riordans as public figures. The letterbooks and newspaper articles explain that both Michael and Timothy were involved in developing the growth of Flagstaff, but they also served the people on a state and national level, which meant engaging in conversations with dignitaries including Presidents Hoover and Roosevelt. The Riordan family proved to be a proactive group of individuals who centered their attentions on developing a healthy, prosperous, and growing town, as well as settling into a life style which they enjoyed.

These sources as a whole create a history of the Riordan family members as key people in the Flagstaff community; however, the home is only mentioned

¹⁰ Kathleen Farretta, Riordan Mansion State Historic Park, Interview by Katherine Klensin. January 2009 through May 2009.

as background information. This thesis demonstrates the how Riordans used the Arts and Crafts principles to create their family home, principles that coincide with their interests in building their community. The home displays many of the same sustainable ideals.

TOPIC TWO: FLAGSTAFF, ARIZONA

The second topic is Flagstaff, Arizona as a small territorial town from 1890 to 1910. Several of the previous articles gave background information about Flagstaff. However in another chapter of Mountain Town: Flagstaff's First Century, Cline describes the town's early beginnings as far back as 1880, when the Atlantic and Pacific Railroad laid tracks in the mountainous wilderness. Some of the first settlers opened a general store, saloon, and an "eating place."¹¹ The railroad served as a main line to the western United States and settlers came from all over. The first sawmill was started by E.E. Ayer, who later sold the business to the Riordan brothers. The territory was a rough place to live with harsh winters and wood infrastructure that burned down easily. When the Riordan families moved to Flagstaff, the town grew even more. They helped establish the church, the newspaper, the school, the court, and a new county in the territory. This was important because it expresses another Arts and Crafts principle, which encourages community building through design, which creates change in society. In turn, Flagstaff would remain a strong community based on solid morals and well considered ideals.

¹¹ Platt Cline, "The Settlement's Beginnings," In Mountain Town: Flagstaff's First Century, 5-26. Flagstaff: Northland Publishing, 1994, 5.

In another book, They Came to the Mountain, Cline describes the year of establishment of Flagstaff. This chapter has several pages of dialogue between Dennis Riordan and E.E. Ayer. The men are deciding how they should settle on the price of the lumber mill. Dennis Riordan says: “Why Mr. Ayer, I don’t know anything about the lumber business.” Ayer responds: “Well, I’m blamed glad you don’t. I’ve had all the experts I want.”¹² Cline discusses other businessmen and their first companies in this same conversational manner. Lumber and railroad industries started bringing more people west, which eventually lead to growth for the small town. This also allowed Flagstaff’s residents to maintain a close connection with the East—to their families and the latest product trends.

In another chapter of the Mangums’ Flagstaff: Past & Present, they discuss the railroad and the lumber industry as main employers of Flagstaff. After the railroad completed the track through Flagstaff in August of 1882,¹³ the men stayed with the railroad and moved on to California or they decided to stay and work at the lumber mill for E.E. Ayer, who later sold the business to the Riordan brothers. These men were some of Flagstaff’s first citizens, which “firmly cemented Flagstaff as a permanent community.”¹⁴ This chapter continues to discuss other economic factors that brought people to settle in Flagstaff such as livestock industries, which focused on sheep and cattle ranching.

¹² Platt Cline, They Came to the Mountain: The Story of Flagstaff’s Beginnings. Flagstaff, AZ: Northern Arizona University with Northland Press, 1976, 196.

¹³ Richard K Mangum, and Sherry G. Mangum, Flagstaff: Past & Present, 11.

¹⁴ Ibid.

In another book, Flagstaff Album: Flagstaff's First 50 Years in Photographs 1876-1926, the Mangums give a photographic timeline of Flagstaff's main events in history. The timeline mentions all of the usual background; however, it states that the Riordans purchased timber rights from the Atlantic and Pacific Railroad, which gave them access to twenty miles of land filled with trees on each side of the tracks. Men could cut the trees and easily load them on railroad cars to send to the mill for further processing.¹⁵ This is an example of how the railroad affected the business of many people including the Riordans.

The best primary documents of this era are period photographs. These images show how small Flagstaff was, and that it was developed completely around the railroad tracks. The images also show Ponderosa pine trees; however, the forest was not as dense as it is today. Figures 2, 3, and 4, show a panoramic view of Flagstaff in 1908. Figure 2 gives a centered view of the San Francisco Peaks in the background and homes spread out through the Ponderosa pine forest. Figure 3 shows the main street of town including homes and businesses. Figure 4, shows the railroad depot and a view of west Flagstaff, which is where the Riordan Mansion is located.

Throughout the Flagstaff history sources, few authors have discussed the major houses in the area. This thesis intends to fill that gap by focusing on one

¹⁵ Richard K Mangum and Sherry G. Mangum, Flagstaff Album: Flagstaff's First 50 Years in Photographs, 1876-1926. Flagstaff: Hexagon Press, 1993, 12.

major home, demonstrating how its design is a reflection of Northern Arizona, and explaining its connection to the community.

TOPIC THREE: ARCHITECT CHARLES WHITTLESEY

The next topic is architect Charles Whittlesey's life and work. He lived between 1868 and 1941. Charles Whittlesey designed and built the Riordan Mansion as well as the El Tovar Hotel at the south rim of the Grand Canyon.¹⁶ An article by an anonymous author, "Charles Whittlesey; Concrete Pioneer 1867-1941," indicates that his designs with concrete were daring for the time period and he was not afraid to use this new material. At a young age, he worked for the Santa Fe Railroad developing new railway stations with southwest characteristics. There were many skeptical opinions from critics at the time, but he built amazing structures with concrete, such as the Philharmonic Auditorium in Los Angeles, CA and the Huntington Hotel in Pasadena, CA. Whittlesey "expressed implicit faith in his convictions and [demonstrated] that he had a knowledge of his subject far beyond that of most men at that time."¹⁷ This article provides a great deal of background information on Charles Whittlesey's use of materials and diverse design abilities. An example of this can be seen throughout the Riordan Mansion where he employed concrete in the construction of two fireplaces.

¹⁶ Richard Knotts, "Riordan Mansion: Arizona's Arts and Crafts Treasure," American Bungalow, 31 (2001): 16-23, 19.

¹⁷ "Charles Whittlesey; Concrete Pioneer 1867-1941," Architectural Concrete 7, no. 4 (1941): 10-14.

The primary information regarding Charles Whittlesey is evident in letters exchanged with Michael Riordan. The letters explain the client/architect relationship, as the two men became friends over the years. Michael Riordan writes to Charles Whittlesey as an old friend, but still emphasizes business. Michael contacted Whittlesey on May 4, 1915 to choose new wallpaper for both his and Timothy's houses, as he says, "The original wallpaper is getting pretty ratty looking and with the cracks in the plaster and settling of the building both houses are beginning to need an entire overhauling on the inside."¹⁸ This letter addresses the more formal business needs expressed by Michael while the following example is friendlier. On August 13, 1915 Michael writes, "it would be a kindness to us to have some good soout [sic]¹⁹ like yourself come along and cheer us up."²⁰ This shows that both men had a deep respect for one another and their business relationship was solid.

An article published in the Heritage Newsletter (July/August in 1980) focuses on Whittlesey's career. "Charles F. Whittlesey: Master Eclectic" discusses his training under Louis Sullivan, his career with the Santa Fe Railway,

¹⁸ Letter, Michael Riordan to Charles Whittlesey, May 4, 1915. Riordan Family Collection, Northern Arizona University Cline Library, Special Collection. Letterbooks 10-18, Box 2, Book 17.

¹⁹ The exact wording from the Michael Riordan to Charles Whittlesey was "soout" however, it can be assumed that it was meant to read "scout." Riordan Letterbooks, August 13, 1915.

²⁰ Letter, Michael Riordan to Charles Whittlesey, August 13, 1915. Riordan Family Collection, Northern Arizona University Cline Library, Special Collection. Letterbooks 10-18, Box 2, Book 16.

and his final accomplishments in San Francisco, CA. However, the main thrust of the article is Whittlesey's eclectic style in building, meaning that he used several styles combined into one. An example states, "he mixed Elizabethan, mission revival, pueblo, prairie Swiss chalet and Craftsmen styles in hybrids that occasionally appear ready to explode."²¹ This same eclecticism is true of the Riordan Mansion. Here, Whittlesey combined a Swiss Chalet look with the Craftsmen style, while adding natural, local materials to fit the home to its regional location. This article gives an accurate analysis of his work and styles, including information on reinforced concrete, for which he was known later in his career.

A small article from the City of Albuquerque website demonstrates Whittlesey's own love of log structures, as it discusses his family home built in 1903. Whittlesey's daughter describes it as, "the big log house on the edge of the mesa and its large living room with an immense fireplace with log stumps on the hearth."²² The article indicates that the El Tovar Hotel and his family home had similar features, including, "shared log-cut walls, Norwegian style cutout railings edging wide verandas and recessed windows seats."²³ Not only do these details apply to the El Tovar, but they also apply to the Riordan Mansion. There are

²¹ "Charles F. Whittlesey: Master Eclectic," Heritage Newsletter, (July-August 1980), State Historic Preservation Office, National Registry File:Riordan Estate and El Tovar.

²² "The Whittlesey House," Albuquerque Official City Website, <http://www.cabq.gov/planning/lucc/whittlesey.html> (6 April 2009).

²³ Ibid.

recessed windows seats in the living rooms and libraries of the home and the entrance has an extensive veranda. There are cut-outs with a floral design in the wainscoting of the dining rooms and the exterior railings throughout the property. This raises some questions: was the Riordan Mansion modeled after Whittlesey's personal residence? What influenced Whittlesey to use this style architecture on his own home and then to continue the use with three other buildings? The Arts and Crafts style was popular in Chicago and it is possible that Whittlesey could have brought the trend to Albuquerque, the southwest, and the west coast. The article summarizes the use of the home today, as a social club called the Albuquerque Press Club.

The Pacific Coast Architecture Database has a record of Charles Whittlesey's career including buildings he designed as well as firms for which he had worked. This does not mention the Riordan Mansion but it does list the El Tovar. The database states that Whittlesey was a draftsman for Louis Sullivan in Chicago and then formed a firm called Whittlesey and Terwilliger. Following this partnership, he created his own firm and then became chief architect for the "Santa Fe Railroad company, with responsibilities of designing hotels and railroad stations adjacent to the tracks."²⁴ This is exactly what he did in relation to the El Tovar. The hotel was literally a hundred feet from the tracks and only twenty feet from the rim of the Grand Canyon. After working for the railroad, he continued his own firm in San Francisco for the remaining years of his life. There

²⁴ "Charles F. Whittlesey" in Pacific Coast Architecture Database.
<https://digital.lib.washington.edu/architect/> (April 6, 2009).

is very little written about Charles Whittlesey, which reinforces a need to record his work at the Riordan Mansion so future scholars can use this thesis as a resource for his work.

TOPIC FOUR-PART 1: ARTS AND CRAFTS MOVEMENT

The fourth topic relates to the Arts and Crafts Movement and other cultural influences. In the book titled The Encyclopedia of Arts and Crafts: The International Arts Movement 1850-1920, the “Introduction,” “Interiors,” and “Architecture” chapters were written by Beverly Brandt, and give the reader a thorough background on the Arts and Crafts Movement. In the “Introduction” Brandt states, “The Arts and Crafts Movement developed in England as a protest against the character of mid-Victorian manufactured products.”²⁵ This quote provides the audience with an idea of what social changes were happening and how the movement began. The movement spread throughout Europe and the United States, which gave the Arts and Crafts movement international recognition. Many publications were born through the new style, including The Craftsmen (published by Gustav Stickley between 1901 and 1916). The Arts and Crafts Movement sought to bring back the personal relationship of the craftsmen with the consumer and create quality goods while implementing social change through design reform.

The “Interiors” chapter focuses on the design principles of the Arts and Crafts Movement and its main purpose for design reform. Brandt states, “The Arts

²⁵ Beverly Brandt, Encyclopedia of Arts and Crafts, 7.

and Crafts Movement was, first and foremost, an effort to reform the domestic environment.”²⁶ The purpose behind design reform was to enhance living conditions, which in turn would improve the lives of the people and strengthen the overall character of the community. The Riordans’ effort to create such a lifestyle for their families also gave them the desire to pass this on to their community members and employees. The Riordans enhanced the town of Flagstaff by creating the first Catholic Church, water reservoir, and educational facilities, which made their community prosper.

The Arts and Crafts design principles discussed in this same chapter reinforce the design of the Riordan Mansion. The first principle states that “form, ornament, and material of each interior must be a logical outgrowth of structure and plan.”²⁷ This principle establishes unity throughout a structure and ensures that function is of primary importance in the overall concept of design. The Riordan Mansion demonstrates this principle in plan, material selection, and interior and exterior ornamentation. These elements continually flow throughout the home and are addressed in such areas as exterior railing details.

This same ideal leads to the next principle. Brandt states, “The second principle demonstrated is that each interior must have a distinctive character befitting its particular function: but it must, at the same time, provide a variation

²⁶ Ibid,18.

²⁷Brandt, Encyclopedia of Arts and Crafts,21.

upon a greater theme which links room to room.”²⁸ Brandt’s example discusses the Red House designed by Philip Webb for William Morris and Jane Burden in 1859. She discusses the separation of public and private spaces within the home. The public spaces including the entry, dining room and living room, create a welcoming feeling to all guests. These rooms were usually on the main floor or in the front area of the home, which gave a natural separation from the private areas. In the private areas, such as the bedrooms, usually on the second story, the space was more intimate and personal. Areas such as the kitchen and hallways were considered more utilitarian, and thus were segregated from the main, public areas. The Riordan Mansion follows this principle exactly by separating public and private spaces, and by unifying the appearance of key spaces by means of décor, and materials. The Riordan Mansion also separates the east wing from the west wing, yet it still keeps a consistent expression of the décor and materials throughout both homes.

Regarding the third principle Brandt states: “each interior must reveal its structural components honestly.”²⁹ The Red House demonstrates this by exposing its structure with timber ceiling trusses, contrasting materials, and patterns.³⁰ The ideals of the Victorian era were to cover as much of the structure as possible, including faux finishing. This is a stark contrast to the Arts and Crafts ideals

²⁸ Ibid.

²⁹ Ibid, 21.

³⁰ Ibid.

which left elements exposed, creating honesty in material choices and showing the natural beauty of the material. Furnishings, usually made of oak wood with a waxed finish, also demonstrated this same principle by exposing nails and joinery. Again the Riordan Mansion is a direct example of exposed ceiling elements and a variety of material choices. Elements were chosen for functional and then aesthetic qualities.

Brandt discusses a fourth principle stating, “each interior must use appropriate materials with integrity, from the broadest surface to the smallest detail.”³¹ Charles Whittlesey followed this principle extremely closely when selecting the materials at the Riordan Mansion. He selected local timber, Ponderosa pine, and local stone, Malpais volcanic rock, to show their natural beauty. He used both materials on the interior and exterior of the home, allowing for their incorporation on both a large and small scale. Whittlesey most likely chose these materials based on their regional characteristics linked to the area, but also because there was a large supply in a close proximity. The “Interiors” chapter in The Encyclopedia of Arts and Crafts: The International Arts Movement 1850-1920 gives a thorough analysis of the Arts and Crafts Movements’ main principles. This thesis will demonstrate how each is expressed by the interior of the Riordan Mansion.

As with the “Interior” chapter, in the “Architecture” chapter Brandt gives a major overview of how design reform through architecture can change society

³¹ Ibid.

for the better. The Arts and Crafts architects raised many questions when working through the main ideals of design reform. As Brandt states, “They pondered the role of materials, their coloration and their texture. They contemplated the nature of ornament, its appearance and its application.”³² The Riordan Mansion displays the ideal of unification by connecting the home to the site, and blurring the line between interior space and exterior space. Continuing, Brandt states, “They sought to address the physical needs of the user, as well as those which were psychological, emotional and spiritual.”³³ Whittlesey used the layout of the home to reflect the physical needs of both families and managed to create a continued flow from one wing to the other through materials and color scheme. The Riordan Mansion follows the guidelines of design reform as well as catering to the functional needs of its occupants.

In the article “Worthy and Carefully Selected: American Arts and Crafts at the Louisiana Purchase,” Brandt discusses the decisions as to which vendors would be allowed to display their objects at the St. Louis World’s Fair. Among these items were Native American pottery, textiles, baskets, and jewelry. The Native American objects were considered an “applied art”³⁴ and came from Hopi, Navajo, Zuni, and Pima tribes. Brandt states, “A display of this type [Native

³² Brandt, Encyclopedia of Arts and Crafts, 32.

³³Ibid.

³⁴ Beverly Brandt, “‘Worthy and Carefully Selected:’ American Arts and Crafts at the Louisiana Purchase,” Archives of American Art Journal, 28 (1988): 9.

American craft] would have been unusual at a turn-of-century art exhibit, but in character it was consistent with other displays [of Arts and Crafts objects] scattered throughout the exposition grounds.”³⁵ This connects the ideas of the Arts and Crafts Movement incorporating crafts from the Native American peoples to the way that Riordans’ collected and displayed Native American rugs, pottery, and baskets in their homes. This is another example of how the Riordan Mansion and the Riordans reflect the Arts and Crafts Movement ideal and express its principles in their home’s interior.

In the essay “The Paradox of The Craftsman Home,” Brandt discusses the traits of a Craftsman home. The use of new materials and technologies was a major issue that The Craftsman magazine addressed for its readers. While the magazine wanted to promote the “do-it-yourself” lifestyle, it also discussed the advancement of new technologies that Craftsmen home owners wished to include, such as “built-in kitchen and bath fixtures, acetylene-gas powered lights, the proprietary “Craftsman Fireplace”, the dumbwaiter and elevator, built-in vacuum cleaner, water purification system, fire protection system, automatic hot-water supply, and noiseless steam heat.”³⁶ The Riordan Mansion demonstrates a fire protection system and an automatic hot-water supply; Charles Whittlesey also incorporated ventilation systems and lighting systems throughout the house. The

³⁵ Ibid.

³⁶ Beverly Brandt, “The Paradox of the Craftsman Home,” in Kevin W. Tucker, Gustav Stickley and the American Arts & Crafts Movement (New Haven and London: Yale University Press and the Dallas Art Museum, 2010): 76.

advancements in materials such as roughcast concrete can also be seen in the home's fireplaces. New materials and technology played a large part in the design of the Riordan Mansion and Whittlesey was able to recognize the significance.

Brandt also wrote an introduction to The Craftsman on CD-Rom, stating “The Craftsman was an Arts and Crafts magazine published between 1901 and 1916. Always more comprehensive than a mere "shelter magazine"—today's term for publications devoted to instilling usefulness and beauty throughout the domicile—it presented images of the tasteful and efficient home within the broader context of culture and society. By addressing myriad aspects of daily life—politics, public policy, economics, education, nationalism, volunteerism, and diverse social issues—it implied connections between the ideal home and the world that lay beyond its doorstep.”³⁷ The Riordans truly practiced this lifestyle throughout their home life and their community. They created an ideal home by following the design principles of the Arts and Crafts Movement, which only led to their insistence upon a better society for all. The home is very efficient in relation to heating and cooling system and has functional, not overdone, interior. The Riordans maintained a presence within their community by being active in social groups, church activities, and politics. Clearly, The Craftsman, which formed part of their family library and the Arts and Crafts Movement influenced in their lives.

³⁷ Beverly Brandt, “Introduction,” in The Craftsman on CD-Rom, [Http://www.asu.edu/lib/resources/networked/craftsman/craftsman.html](http://www.asu.edu/lib/resources/networked/craftsman/craftsman.html).

John Ruskin had a huge influence upon every nation preaching the gospel of the Arts and Crafts Movement. Michael Riordan was an avid follower of Ruskin and read many of his books. The Sesame and Lilies (1865) can be found in their libraries. In The Stones of Venice (1853), in the chapter titled “The Nature of Gothic”, Ruskin discusses naturalism and its part in gothic architecture. “The affectionate observation of the grace and outward character of vegetation is the sure sign of a more tranquil and gentle existence, sustained by the gifts, and gladdened by the splendor, of the earth.”³⁸ Michael could have been influenced by statements such as the one above. Ruskin believed in better lives for every person, not just people of wealthy backgrounds. He detested the factory not only because it produced goods made without craftsmanship and thought, but also because of its effects on the factory worker.³⁹ The products were cheap and made for convenience rather than beauty. He wanted the men, women and children to design and think for themselves and not be trained only to run machines. He felt this lifestyle was unnatural and could not make people happy. Ruskin also felt that products made by man were meant to have imperfections, which is what made them beautiful. He recognized that nature was a model that should be incorporated into the Arts and Crafts lifestyle.

³⁸ John Ruskin, “The Nature of Gothic,” (1853) in J.G Links, ed., The Stones of Venice (New York: Hill and Wang, 1964), 173.

³⁹ Dinah Birch, Ed. John Ruskin: Selected Writings, Oxford: Oxford University Press, 2004.

John Ruskin was an influence upon William Morris who put a lot of Ruskin's ideals into practice. Morris lectured: "Believe me, if we want art to begin at home, as it must, we must clear our houses of troublesome superfluities that are for ever in our way: conventional comforts that are no real comforts, and do but make work for servants and doctors: if you want a golden rule that will for everybody, this is it: '*Have nothing in your houses that you do not know to be useful, or believe to be beautiful.*'"⁴⁰ This quote applies to the Riordan Mansion by looking at the usefulness of objects and beauty of the interior. Whittlesey designed all the features of the home to be functional and aesthetically pleasing.

Mark Allen Hewitt wrote Gustav Stickley's Craftsman Farms: The Quest for an Arts and Crafts Utopia, which discusses the design of Stickley's summer home in Parsippany, New Jersey. The 50 to 70 acres that Stickley purchased were meant to create "the simple life"⁴¹ for him and his family. "The simple life" was meant to follow core ideals and functions set out in The Craftsman magazine. These included "simplicity of form, plan, construction, and function; regularity of outline and plan; low-profile roof pitch, giving a more "homelike" feel; constructed of materials indigenous to site, that is, "natural," and durable." Hewitt continues to list: "honesty in construction and use of materials (no "useless" ornament); economy of construction and use of space (no "wasted" space);

⁴⁰ William Morris, "The Beauty of Life," in G.D.H. Cole, William Morris, New York: Random House, 1934, 561.

⁴¹ Mark Allen Hewitt, Gustav Stickley's Craftsman Farms: the Quest for an Arts and Crafts Utopia, Syracuse: Syracuse University Press, 2001, 131.

maximum potential for indoor-outdoor living, garden spaces, and site views; open and flexible interiors-multiple-use spaces, minimal partitioning; and Democratic in spirit.”⁴² All of these principles are expressed in the Riordan Mansion, except the low-profile roof. Craftsman Farms makes a good comparison to the Riordan Mansion because they are both grand country homes. Hewitt analyzed this grand country home and its relationship to the Arts and Crafts Movement, and because the Riordan Mansion is very close to Craftsman Farms in scale, his methodology influenced the approach taken in this thesis.

In Ray Stubblebine’s book, Stickley’s Craftsman Homes: Plans, Drawings, Photographs, he shows accurate layouts of the majority of The Craftsman floorplans. This source establishes a foundation to compare areas of the Riordan Mansion with other floorplans of the time period to find common features such as the inglenook. This fireplace sitting area can be seen in most Arts and Crafts home designs and creates a direct connection to the important role that the style played in planning this home. Stubblebine also discusses “log cabin” designs. The obvious comparison is the use of timber for the façade of the Riordan Mansion. Stubblebine states “Stickley is exploring the practical application of the log house, not as a “camp” house but as a modern home.”⁴³ A home presented in an issue of The Craftsman dated March 1907, No. 48 (Log

⁴² Ibid,151.

⁴³ Ray Stubblebine, Stickley’s Craftsman Homes: Plans, Drawings, Photographs. Salt Lake City: Gibbs Smith Publisher, 2006, 220.

Cabin Series of 1907, No.1),⁴⁴ has similar characteristics to the Riordan Mansion. The first is the exterior log façade with crossing wood joinery. This appears at virtually every corner on the exterior of the Riordan Mansion. The second are the windows which are combined in sets of threes. At the Riordan Mansion the downstairs windows are framed in this same manner. This demonstrates that The Craftsman was an influence on the Riordan design.

In The Art that is Life:” The Arts and Crafts Movement in America, 1875-1920 Wendy Kaplan discusses in great detail how the Arts and Crafts Movement moved from England and made its mark on the United States. In discussing design reform, Cheryl Robertson writes: “Arts and Crafts practitioners were often progressive, sometimes revolutionary, in their designs for open-plan houses and furnishings derived from the lines and colors of the natural environs rather than eclectic combinations of details borrowed from European historical styles.”⁴⁵ Charles Whittlesey saw the power of the design reform movement and incorporated features like an open living room within the Riordan Mansion. He created the interior color palette from nature and took cues from the natural surroundings to help the exterior blend into the landscape. The idea of being “progressive” also refers to the Riordan brothers. Both Timothy and Michael were educated and grew their business to be very successful. In doing so they took on the responsibility to build their community and the state. The design reform

⁴⁴ Ibid.

⁴⁵ Cheryl Robertson, “House and Home in the Arts and Crafts Era: Reforms for Simpler Living, in ed. Wendy Kaplan, “The Art that is Life:” The Arts and Crafts Movement in America, 1875-1920. Boston: Little, Brown & Company, 1987.

movement gave people a chance to change their lifestyle and living situation for the better.

Studies relating to the Arts and Crafts Movement in the southwest are very rare, and they inform the reader of stylistic and architectural principles of the Arts and Crafts movement but fail to mention the movement's presence in Arizona. In the book Mary Colter: Architect of the Southwest, Arnold Berke describes Colter's work along with her biographical history. He states that the American Arts and Crafts Movement shaped many of the architectural tastes of Colter and her contemporaries. Colter employed the principles of the Arts and Crafts Movement in many of her designs including the Indian Building at the Alvarado Hotel, the Hopi House across from El Tovar Hotel, and other buildings at the Grand Canyon. Berke states, “[Colter’s designs] are often woodsy or rustic. Steeped in authentic southwestern imagery, Colter’s building are decked out with all manner of native furniture, fixtures, paintings, and other craftwork-well synthesized with architecture and with each other. Her buildings emerge effortlessly from their sites and, even when new, usually affected a look of age.”⁴⁶ The Arts and Crafts Movement encouraged buildings that fit in with their surroundings. Examples of this are Colter’s Desert View Watchtower, Hermit’s Rest, Hopi House, and Lookout Studio at the Grand Canyon, which rise seamlessly from the earth. They are camouflaged so that, at first glimpse, a viewer would overlook them. Colter studied each setting before designing the buildings

⁴⁶ Arnold Berke, Mary Colter: Architect of the Southwest, New York: Princeton Architectural Press, 2002, 15-17.

because she wanted them to reflect their natural landscape. Within the buildings Colter displayed Native American crafts, which also followed the Arts and Crafts principle of using local craftsmen to create objects and furniture. This also demonstrates that design reformers considered Native American handicrafts to exemplify “good design.” Even though Berke talks about Mary Jane Colter at the Grand Canyon, he doesn’t place her work within the context of Flagstaff and the broader community.

Kent Boese’s thesis “‘Primitive Sincerity’: Characteristics of Native American Artifacts as Discussed by Critics in The Craftsman Magazine” expands upon the ideals behind Native American handicrafts as examples of “good design.” Boese discusses how the critics recognized that Native American people had a relationship with the basket or pot that they created. Boese states “In the smooth coiled clay, the artisan left slight imperfections. This, critics believed, established a psychological link between the maker and the object. This was desirable so that the owners of such pottery could feel that they actually ‘owned’ a part of the maker.”⁴⁷ The Arts and Crafts critics promoted “Native Americans’ philosophy and work ethic, hoping that their readers might emulate the spirit in which the indigenous craftsperson worked.”⁴⁸ The Riordans also believed in the

⁴⁷ Kent Charles Boese, “‘Primitive Sincerity’: Characteristics of Native American Artifacts as Discussed by Critics in the Craftsman Magazine,” Master’s Thesis, Arizona State University, 1993, 58.

⁴⁸ Boese, “Primitive Sincerity”, 66.

quality of the Native American handicrafts. They amassed a collection of rugs, pottery, and baskets which is displayed throughout the house.

In the book Builder Upon the Red Earth, Virginia Grattan summarizes Colter's work and life in the Southwest. Grattan discusses Colter's training as a young girl at the California School of Design and how she was notified by a Western Union telegram of her new job with the Fred Harvey Company. Grattan states "Colter was a perfectionist. She could be dogmatic and intractable. She knew the effect she wanted to achieve in a project and pursued it relentlessly."⁴⁹ An example of this can be seen at La Posada, where it was next to "impossible to buy the furniture she wanted, [so] Colter set up her own furniture factory in some rooms at the depot. There, master carpenter E.V. Birt and his crew of Mexican and Indian carpenters made "antique" furniture from Colter's designs."⁵⁰ Creating her own furniture gave Colter the power to follow the design process closely, but it also reflected the Arts and Crafts principle of having furniture made by local people that in turn unified the interior with the structure. Grattan's book summarizes the life and work of Mary Jane Colter, however, it fails to mention the Riordan family or the Mansion. This is surprising when she, Whittlesey, and the Riordans are continually working in the same area, and most likely knew one another through mutual acquaintances.

⁴⁹Virginia L. Grattan, Mary Jane Colter: Builder upon Red Earth. Flagstaff: Northland Press, 1980, 76.

⁵⁰ Ibid, 60.

Jessica Elliot focuses her master's thesis on Colter's use of Arts and Crafts principles at La Posada specifically on the interiors, furniture, and finishes in the public spaces. These spaces reflect the regionalism of Northern Arizona because Colter incorporated furniture purchased and crafted locally, and she mixed this "with Native American artifacts such as Navajo rugs, Hopi baskets and polished stumps of petrified wood from the nearby Petrified Forest."⁵¹ The Riordans wanted their home to fit into the natural setting much as Colter wanted her buildings to blend into the landscape. Elliott does not mention the Riordan Mansion and its connection to regional characteristics, which is surprising given, not only the style of the buildings but also their close proximity to each other. This thesis builds upon to Elliott's methodology. She was able to analyze, step by step, the Arts and Crafts style throughout La Posada and her means of organization is influential upon the approach taken within this thesis.

Another architect to focus his attention in the Southwest was John Gaw Meem, who was centered in Santa Fe, New Mexico. In John Gaw Meem: Southwest Architect, Bainbridge Bunting states that Meem created structures of adobe with wood timber ceilings and architectural trims and glass windows. He also used brick and iron in several of his designs including the Fuller Lodge in Los Alamos. Iron lighting, a rock fireplace, Indian rugs, and wood furniture in Meem's houses are very similar to some design features in the Riordan Mansion. In 1926 Meem worked with Mary Colter on the enlargement of La Fonda Hotel,

⁵¹ Jessica Elliott, "Creating a Distinct Sense of Place: Theories of the Arts and Crafts Movement and Mary Jane Colter's La Posada Hotel," Master's Thesis, Arizona State University, 2005, 17.

which was owned by the Fred Harvey Company. The author writes, “Particularly helpful to Meem were the criticisms of Miss Colter, an interior decorator from Kansas City who was in charge of all interior design matters for the Harvey system.”⁵² The connection between Meem and Colter shows the close community of architects and designers who were present in the Southwest from 1880 and beyond. Meem is another example of an architect utilizing features of the Arts and Crafts Movement, which are outlined in Brandt’s and Hewitt’s books. It can be assumed that Meem and Whittlesey would have crossed paths at some time as they were both working on buildings for the Fred Harvey Company. Bunting’s monograph on Meem, however, is another example of a study of an architect influenced by the Arts and Crafts Movement that does not mention the Riordan Mansion.

TOPIC FOUR-PART 2: OTHER CULTURAL INFLUENCES

In The House Beautiful: Oscar Wilde and the Aesthetic Interior, Charlotte Gere demonstrates how some of the ideals of the Aesthetic Movement can be traced to the Arts and Crafts Movement. Morris wallpapers and stained-glass panels with stylized flowers and birds are examples of overlapping elements popular in both movements. The Aesthetic interior incorporated pieces from exotic lands and created a need for such items to have a complementary interior. The Aesthetic Movement supporters believed in living among beautiful things and wanted the exotic and the rare in their homes. Japan was cut off from Western

⁵² Bainbridge Bunting, John Gaw Meem: Southwest Architect, Albuquerque: University of New Mexico Press, 1983, 74.

countries until 1854,⁵³ which meant commercially their products were not available, which made them all the rage from the 1860s to 1900s. The blue and white porcelain became very popular along with Japanese style furniture, screens and fans. People wanted to have exotic collectibles that enhanced their social status. Gere states “Decorative objects were not an afterthought but were integral to the creation of the artistic interior.”⁵⁴ This demonstrates a commonality with the Arts and Crafts Movement in its quest for the useful and beautiful; however, the interiors of the Aesthetic Movement were often fussy and complex. Yet, the Aesthetic Movement was an influence upon the Riordan Mansion because it integrates exotic items throughout the home including a Japanese screen, and carpets from the Middle East.

Gere also discusses the wall coverings and window coverings of the Aesthetic Movement stating: “It became standard convention in most artistic rooms to divide the wall surface horizontally into two or three sections, each treated differently.”⁵⁵ Wallpaper and wallpaper friezes were often used, creating large areas for hanging pictures and incorporating pieces of furniture. The wallpapers were often asymmetrical naturalistic motifs including flowers, fruit, butterflies, medallions, and birds. Similar naturalistic designs continued on the drapery, which was meant to be the finishing touch to an Aesthetic interior.

⁵³ Charlotte Gere and Lesley Hoskins, The House Beautiful: Oscar Wilde and the Aesthetic Interior, London: Geffrye Museum, 2000, 43.

⁵⁴ Ibid, 131.

⁵⁵ Ibid, 117.

Drapery fabrics were often “silks, velvets, serges, [or] wool,”⁵⁶ and were sewn into curtains for privacy and as a defense against sun damage, which was “an important issue in all middle-class Victorian homes, artistic or otherwise.”⁵⁷ The curtains in the Riordan Mansion were made of different fabrics like burlap; the purpose was still the same, protecting the furniture and flooring from sun fading.

In Laura Black’s thesis “The Home as Representative of American Middle Class Victorian Culture: Arizona Territory,” she discusses the Victorian style throughout the Southwest, but mainly in Prescott, Arizona. Black brings up points about the ideals reflected by the earlier Victorian style which have some parallels with the Arts and Crafts Movement. First, Black states: “The ideological patterns associated with Victorianism found its greatest supports and promoters with the emerging middle class.”⁵⁸ The Arts and Crafts Movement in America, and especially Gustav Stickley, influenced the middle class with his products and house plans, which were affordable. An example of this is the Riordan family who started as average middle class people who worked hard for years before building a bigger, better home following the principles of the Arts and Crafts Movement. Secondly, Black states “The Victorian home was a unique spatial environment that reveals much about the lives and thoughts of the people who

⁵⁶Ibid, 128.

⁵⁷Ibid.

⁵⁸Laura Stacy Black, “The Home as Representative of American Middle Class Victorian Culture: Arizona Territory, 1870-1910,” Master’s Thesis, Arizona State University, 1996, 15.

built and lived in them.”⁵⁹ The Riordans believed in the moral and aesthetic principles of the Arts and Crafts Movement, which were reflected in their home’s design, and they practiced these ideals with their involvement in the community. However, the majority of the ideals from both movements conflict, especially when addressing the “system of gender relations.”⁶⁰ The Victorian woman was to manage the household and create her life’s work in the domestic setting. The Arts and Crafts Movement allowed women to take a more active role in home construction, painting, textiles, and jewelry. Mary Colter and Irene Sargent, an editor of The Craftsman, were among the few women to have jobs in a “man’s” world. Colter as an architect and Sargent as a writer and professor created a model for women to pursue a career outside of the home.

Peter Thornton discusses a variety of elements regarding the Victorian style in The Authentic Décor. He recognizes the Victorian characteristic of cluttered interiors including “bold patterns, suffocating drapery and a proliferation of ornaments,”⁶¹ and comments that Victorians of this period liked this look and they did not see it as clutter. Thornton also acknowledges that design reformers tried to “simplify everything”⁶² but with the thrust of the Aesthetic Movement interiors still showcased complex patterns and rarified objects. Even though the

⁵⁹ Ibid, 21.

⁶⁰ Ibid, 15.

⁶¹ Peter Thornton, The Authentic Décor: The Domestic Interior 1620-1920, London: Weidenfeld and Nicolson, 1984, 320.

⁶² Ibid.

Riordan Mansion was built with simplified principles of the Arts and Crafts Movement, the home's décor displayed bold patterns in wallpapers and rugs. Thornton's detailed analysis of the Victorian style helps distinguish the differences offered by the Arts and Crafts Movement.

In Vincent Scully's The Shingle Style and The Stick Style, he discusses domestic architecture from 1840 to 1887, focusing on two key styles. The Colonial Revival, Queen Anne Revival, and the Shingle styles all evoked the period before the Industrial Revolution. Arts and Crafts architects utilized the Shingle style for the cottage or suburban refuge. Scully mentions that Arts and Crafts architects created new wood techniques with "exploration of plank and beam construction."⁶³ Through the propaganda of Gustav Stickley, Scully states "in a sense the ultimate development of the last and 'crafty' phase of the cottage style around 1910 was to be found in the "Craftsman Homes."⁶⁴ A popular style for domestic architecture, Scully also states that the Shingle style had a mixture of motives including "its quickly fired vitality, and its impatient search for roots of experience in a newly industrialized world."⁶⁵ He does not reference many southwestern examples, and he excludes the Riordan Mansion; even though, the Shingle style does relate to the home's exterior finish.

⁶³ Vincent J. Scully, The Shingle Style and the Stick Style, New Haven: Yale University Press, 1971, 157.

⁶⁴ Ibid, 158.

⁶⁵ Ibid, 164.

In Creating the Artful Home, Karen Zukowski discusses the impact of Chinese and Japanese artwork in an Aesthetic interior. Chinese and Japanese decorative arts were very influential for Aesthetic Movement followers wanting the rarefied and exotic. Zukowski states “Japan was an especially fertile field. Westerners were fascinated by the ability of Japanese artists to summarize nature with a few well-chosen strokes. The bold, colorful patterning they saw on Japanese prints, kimono fabrics and Imari ceramics was irresistible.”⁶⁶ The popularity of Chinese blue-and-white ceramics and Chinese silk embroidery, was often presented as a theme for dinner parties, at which homeowners would display their best pieces. Zukowski also mentions Middle Eastern carpets spread wall-to-wall to complement the patterns in the complex ornate wallpaper.⁶⁷ The Riordan brothers collected in an Aesthetic manner combining Chinese blue-and-white porcelain with a large, inlaid Japanese screen and Middle Eastern rugs in the main living areas of their homes.

In their book, Victorian Style, Judith and Martin Miller cover many aspects of the Victorian lifestyle; in the chapter about kitchens they discuss changes in design and technology. As with the Riordan home, the kitchens were located on the back side of most homes to isolate the “heat, grease and smells generated by cooking”⁶⁸ from the public areas of the home. With the introduction

⁶⁶ Karen Zukowski, Creating the Artful Home: The Aesthetic Movement, Salt Lake City: Gibbs Smith Publisher, 2006, 26.

⁶⁷ Ibid, 9.

⁶⁸ Judith and Martin Miller, Victorian Style, London: Mitchell Beazley International, 1993, 177.

of pressurized water pipes, this allowed for plumbed-in sinks and boilers. The coal burning range also became a popular feature for Victorian kitchens in the 1860s. Rather than having built-in cabinetry, the Victorian kitchens used one central table to prepare all meals. Similarly with the Riordan home, Victorian homes usually had a butler's pantry off the kitchen, used for easy setting and cleaning of the dinner table. The Victorian era also introduced the icebox, which was an “insulated wooden cabinet featuring porcelain or metal fittings-a prototype refrigerator.”⁶⁹ Finally, the new technology of the “call box” is also found in the Riordan Mansion. This was a system for summoning servants from multiple areas of the home. The Millers reveal several advances in technology for the Victorian period which is also demonstrated later at the Riordan Mansion.

In a later chapter, the Millers document the evolution of the Victorian bathroom. Until the last quarter of the 19th century, only the wealthy could afford a separate room for bathing, which meant the majority of homes did not have bathrooms. Most homes used a portable tin or cast iron tub with water brought in from another source and the toilet was located outside. With the development of “circulatory hot-water systems, bathrooms [were] plumbed into and heated by the kitchen range downstairs,”⁷⁰ heating water became much more accessible. The first Victorian bath tubs were built into the floor; later and as seen in the Riordan baths, their design became more stylized including ball-and-claw-feet. The Victorian bathroom was meant to be simple and functional. The Riordan Mansion

⁶⁹ Ibid, 182.

⁷⁰ Ibid, 211.

also had these same advancements in technology demonstrating its modern design.

Hermann Muthesius discusses the importance of books and their place in a library in his study of The English House. Muthesius states “Old books will usually have been inherited and the new ones will naturally be purchased as they appear..., but the important works of scholarship also find their way into good private houses.”⁷¹ These books must be housed in a “well-made bookcase” and the binding should be made “with the best materials and the best workmanship.”⁷² Muthesius continues with the design of the library, stating “The ideal library, as the English see it, must always have four walls, or at least three of them, lined with built-in bookcases.”⁷³ He also discusses the height of the bookcase shelves which should hold a variety of books all sizes as well as particular furniture that should be displayed in the room. While the Riordan brothers were avid readers and their libraries held hundreds of volumes of books, a home library was not common in many homes of the time period.

David Crowley provides an essential guide to the Victorian lifestyle in his book Introduction to Victorian Style. Crowley defines the term, Victorian, as applying to people with “strict morality, prudery, solemnity, Christian ethics, ideas about individual industry coupled with responsibility to community, and

⁷¹ Muthesius, Hermann Muthesius. Excerpts from The English House, including “The Library.” Character of the Room,” in Dennis Sharp (Ed.), The English House, London: Crosby Lockwood Staples, 1979, 219.

⁷² Ibid.

⁷³ Ibid, 200.

above all conventionality.”⁷⁴ As the income of the middle class grew, they began purchasing new goods, materials, and exotic pieces. Crowley states “To consume was to assert taste and social position. A home and its contents was the primary site of status in all levels of society.”⁷⁵ The industrialized age brought consumerism, which is why the design reformers of the Arts and Crafts Movement rejected its dominance over society. Crowley also discusses the influences of the Victorian style including the Pre-Raphaelites. The Pre-Raphaelite Brotherhood (PRB), as it was known, believed that artists should look to nature for inspiration. The PRB followed the intuitive skills of mediaeval guilds, rather than adopting academic art style or buying machine made items. This ideal parallels the main principle of the Arts and Crafts Movement, with which the PRB overlapped, since its members also drew inspiration from the literature of William Morris and John Ruskin. Crowley summarizes a related organization, the Century Guild’s, and its mission to “overturn the prevailing aesthetic hierarchy … [and] turn design into art,”⁷⁶ which led to the full flowering of the Arts and Crafts Movement.

In the book Victorian and Edwardian Décor: From the Gothic Revival to Art Nouveau, Jeremy Cooper discusses the influences and methods that Victorian

⁷⁴ David Crowley, Introduction to Victorian Style, New York: Mallard Press, 1990, 7.

⁷⁵ Ibid, 8.

⁷⁶ Ibid, 134. The Century Guild (1882) was founded by A.H. Mackmurdo and focused on restoring the ideal of the artist and sought to bring decoration, glass, pottery, wood-carving, and metalwork to the same level as painting and sculpture.

homeowners used collecting their decorative pieces, stating “Good taste and the right style were national issues in which the principle arbiters were largely the artists and architects themselves.”⁷⁷ Being the trend setters, artists’ and architects’ studios or living spaces were often the subject of style magazines and they collected items for their rarity and costliness, more so than beauty. Cooper writes “It was considered important to take interior design seriously-but not so seriously as to lose a sense of humor.”⁷⁸ The artists and designers were able to balance frivolity and somberness, thus creating a craze for their products. Some of the themes of objects found in the various artists’ home were Indian, Japanese, Egyptian, Chinese, and Grecian. Cooper also addresses the change in values and design style with beginning of the Arts and Crafts Movement.

In the book Essential Charles Rennie Mackintosh, Fanny Blake summarizes Mackintosh’s accomplishments in design. Mackintosh is well known for the library at the Glasgow School of Art, this design uses built-in woodwork and beamed ceilings. Blake states “The total effect has been compared to a grove of trees, light filtering through the sturdy timber uprights. The mood achieved is somber and reflective, wholly conducive to study.”⁷⁹ The idea of a tree grove reflects the naturalistic theme that is expressed in the Arts and Crafts Movement.

⁷⁷ Jeremy Cooper, Victorian and Edwardian Décor: From the Gothic Revival to Art Nouveau, New York: Abbeville Press, 1987, 10.

⁷⁸ Ibid, 25.

⁷⁹ Fanny Blake, Essential Charles Rennie Mackintosh, Bath, UK: Lomond Books, 2005, 62.

Blake also describes Mackintosh's wall coverings and furniture designs that also show stylized trees, peacocks and floral motifs.

Doreen Bolger Burke discusses the American artist's role during the Aesthetic Movement in the book In Pursuit of Beauty: Americans and the Aesthetic Movement. In the chapter titled "Painters and Sculptors in a Decorative Age," Burke states "In this context of change and expansion the American artist's role was extended into new areas: he became an organizer, a tastemaker, and a decorator."⁸⁰ Artists formed new art groups, their personal tastes were exploited by popular studio visits. The artists used new materials and surrounded themselves with new style trends, which transformed the artist to decorator. The decorative artist was able to create a steady income, and also promote the arts with lectures, books, and public displays of works. The artist's role in the Aesthetic Movement transferred over to the craftspersons when the Arts and Crafts Movement became the new design trend. The emphasis on artwork was also essential to the Arts and Crafts Movement, which kept artists in the spotlight.

As this section has shown, the Riordan Mansion clearly expresses the design reform ideals articulated by the Arts and Crafts and Aesthetic Movements. It has also demonstrated how the movement formed in England and how it transitioned to the United States to create another chapter in the movement's history. Other cultural influences such Victorianism, naturalism, exoticism, technology, art and literature also influenced the mansion's design. This section

⁸⁰ Doreen Bolger Burke, "Painters and Sculptors in a Decorative Age," in In Pursuit of Beauty: Americans and the Aesthetic Movement, New York: The Metropolitan Museum of Art & Rizzoli, 1986, 295.

has shown the connection between the architects in the community at that time and how they interpreted the region of the southwest. Few of the sources mentioned in this literature review, however, mention the Riordan Mansion. This thesis strives to fill that gap and to build a more complete picture of the Arts and Crafts Movement in the American southwest.

TOPIC FIVE: THE RIORDAN MANSION

The final topic is the Riordan Mansion, and this section focuses on readings that directly relate to the home. One book that connects the Arts and Crafts Movement with the location of Flagstaff, Arizona, and the Riordan Mansion is titled, Craftsman Style (2004) by Robert Winter and Alexander Vertikoff. This book gives an overview of Arts and Crafts structures throughout the nation and describes each one in relation to its regional characteristics. The chapter on the Riordan Mansion is short; it discusses only the Stickley furniture, “cabin” billiard room, and a brief history of the Riordan family and Charles Whittlesey. The authors state: “Some of the furniture was locally made, but the Riordans were up-to-date. They ordered five Harvey Ellis-designed pieces from Gustav Stickley’s United Crafts.”⁸¹ They go on to say that the Riordans and their advisers had good taste in furnishings. Robert Winter is a recognized authority on the Arts and Craft Movement and he devoted an entire chapter in his book to the Riordan Mansion. This shows that the home is a worthy example of the Arts and Crafts Movement as well as a unique structure whose duplex design makes a

⁸¹ Robert Winter and Alexander Vertikoff, Craftsman Style, New York: Harry N. Abrams, Inc. 2004, 56.

statement. Yet, Winter's discussion is too brief to discuss the home in the detail that it deserves.

In his 2001 article “Riordan Mansion: Arizona’s Arts and Crafts Treasure,” Richard Knotts creates a basic framework for discussing the interior design and architecture of the Riordan Mansion. “The ultimate duplex” was designed with 6,000 square feet on each side connected by a center room known as “the cabin.”⁸² The common practice among Arts and Crafts architects was to use local materials. This home was a frame-built structure with Ponderosa pine slab planks and volcanic stone masonry. “The ultimate duplex” also conforms to a house design described in the March 1907 issue of Gustav Stickley’s The Craftsman magazine as a ‘Rustic Cottage Built of Slabs.’” The centralized floorplan appears on both sides of the home; however Michael and Elizabeth had six children with eight bedrooms, sleeping porch, and servants’ quarters, while Timothy and Caroline had two children with seven bedrooms, and servants’ quarters. This article concludes that the Riordan Mansion has specific features that show it is a true Arts and Crafts home. Knotts touches on the issue of the duplex design, however; this thesis will evaluate this concept and other aspects of its design, construction, and décor in detail.

In 1982, Gerald A. Doyle and Associates completed a report titled Preservation and Restoration Consideration for the Kinliche Knoll Estate. This report gives a thorough investigation of the condition of the home in 1982 and

⁸² Richard Knotts, “Riordan Mansion: Arizona’s Arts and Crafts Treasure,” American Bungalow, 31 (2001): 19.

what repairs would be necessary to keep it in good condition. Doyle and Associates also created floorplans based on the home's design at the time of the report, which are very helpful when referring to the original Whittlesey floorplans. An example is Caroline Riordan's bedroom. On the original Whittlesey plans, this space was meant for two rooms, which is how it is built on Michael's side; however, Timothy and Caroline did not have as many children as Michael, so they combined the two rooms into one large space. The report also recreates the floorplans for Michael's wing. The original floorplans were lost over the years, and this recreation allows for analysis of a complete layout of the homes. Because Michael's side was occupied by family members until the mid-1980s, there was a great deal of remodeling done over the years. The recreation of the floorplans enables the researcher to draw conclusions as to how the rooms originally looked.

Janet Webb Farnsworth⁸³ wrote an article for a tourist audience; it summarizes the design style of the home as well as gives a brief background of the Riordan family. The article discusses the three Riordan brothers and their business affairs including the lumber mill, the electric company, and Lake Mary. Farnsworth describes the home as if the reader were on a guided tour. Farnsworth also mentions Whittlesey and the American Arts and Crafts style. Although this article is helpful in bringing people to the state park, it does not serve as a

⁸³ Janet Webb Farnsworth,
<http://www.desertusa.com/mag00/mar/stories/riordan.html>.

scholarly source. This is an example of the user-friendly literature that is available to the public, and justifies why this scholarly thesis is valuable.

In America's Historic Neighborhoods and Museum Houses, authors Virginia and Lee McAlester mention the Riordan Mansion in a small entry. They discuss much of the same information as Richard Knotts, however, paying close attention to the functional use of space, such as the living room also doubling as a library with built-in bookcases on the walls and the “swinging couch,” which could face the fireplace during the winter and outside courtyard during the summer.⁸⁴ The conclusion truly justifies why this thesis should be written, stating “The Riordan homes are important both as rare and unique expressions of the American Arts and Crafts movement and as a pristine interpretation of the early-twentieth-century lifestyles of the Riordan families.”⁸⁵ This article gives the reader only a glimpse of the Riordan Mansion, but it reinforces its historic importance.

In another article, Ann Haskell describes the Arts and Crafts architecture in Northern Arizona. She states that there are three distinctive features of Northern Arizona Arts and Crafts buildings. The first is the “generous use of tufa,

⁸⁴ Virginia and Lee McAlester, A Field Guide to America's Historic Neighborhoods and Museum Houses: The Western States, New York: Alfred A. Knopf, Inc, 1998, 3.

⁸⁵ Virginia and Lee McAlester, A Field Guide to America's Historic Neighborhoods and Museum Houses, 3.

the local volcanic rock.”⁸⁶ This comes from the Sunset Crater which was last active in 1065. The stone can be seen on exterior elements such as the foundation, decorative arches, and chimneys and on interior fireplaces such as the one in the Riordan “rendez-vous” room.⁸⁷ The second feature is the use of Native American textiles, pottery, and baskets. Haskell states “The Native American artisans’ creative philosophy was compatible with that of the movement from its very beginning. But in Northern Arizona’s Arts and Crafts interpretation there is an atypically heavy incorporation of Native American design elements.”⁸⁸ The third feature is a “significant presence of Scandinavian influence, especially Norwegian in Northern Arizona’s Arts and Crafts architecture and design.”⁸⁹ The establishment of the lumber industry in Flagstaff coincided with the Norwegian struggle to gain independence from Sweden, which lead to a large flow of immigrants to the United States. These families came west on the railroad and the men began working in a trade that was native to their homeland, namely the lumber industry. Haskell states “Norwegian craftsmen are known to have been employed by the Riordan brothers in their lumber enterprise in Flagstaff.”⁹⁰ This shows a direct connection with the Scandinavian community and explains simple

⁸⁶ Ann Haskell, “Arts and Crafts Architecture in Northern Arizona,” Arts and Crafts Quarterly, vol. 7, No. 1, Winter 1994, 15.

⁸⁷ The Riordan family called this room “The Cabin”, however, Whittlesey titled it the rendezvous room on the floorplans.

⁸⁸ Haskell, “Arts and Crafts Architecture in Northern Arizona,” 15.

⁸⁹ Ibid.

⁹⁰ Ibid.

design elements as expressed through the Arts and Crafts features. It also explains Whittlesey's eclecticism.

This thesis creates a detailed analysis of the home because of the access to the house with the guidance of Kathy Farretta, Ranger for Arizona State Parks. Farretta allowed the researcher to view key primary documents, such as drawings, photos, and also to walk the site. The drawings include the original floorplans and elevations of the home and period photos of the interior and exterior. The elevations consist of the north, south, east and west walls of the main living areas such as the dining room, living room, and library. Walking the site gave the researcher a firsthand look at the home, and allowed for a more detailed study of each area. The floorplans, elevations and on-site tour with Farretta were the best resources for the study. They answered questions and revealed insights that the researcher would never find in a book.

The Cline Library and the Riordan Mansion State Historic Park are repositories for the letter books of Michael Riordan and the Appraisal Reports for both Mrs. M.J. Riordan and Timothy Riordan. The letterbooks showed the correspondence between, for example, furniture companies and Whittlesey as he gathered products for the décor. The inventories describe every item in the home and its monetary value. They include a detailed account of everything that was in the house at that time, 1931, such as rugs, draperies, furniture, pictures, books, silverware, chinaware, glassware, linens, and bric-a-brac. The appraisals and letterbooks have a wealth of information and serve as a wonderful resource that

was useful throughout this study. Primary documents, such as letters and inventories, pertaining to the Riordan Mansion are invaluable resources that provide depth and richness to this study.

SUMMARY OF LITERATURE REVIEW

This literature review has presented a variety of sources that pertain to the five topics that this thesis explores. The resources pertaining to the Riordan Family identify their place in Flagstaff's history as community builders. The Riordan family letterbooks give an inside look into the personality and business practices of Michael Riordan. These letterbooks have proven to be the most valuable resource regarding the design of the Riordan family home. This thesis also contributes a personal understanding of how the home was used based on interviews conducted with the granddaughters of Timothy Riordan (See discussion of methodology, p. 60). Incorporating the information gleaned from the interviews helped to clarify the everyday functions and activities of this home. They also explain how the Riordan family adopted the Arts and Crafts lifestyle in all areas life.

Topic two relates to Flagstaff, from its beginnings through the time of the Riordans. Many of the books discuss similarly how the town was started and when the Riordans began their business. However, this thesis addresses the design characteristics, which tie the house to the regional area of northern Arizona. The thesis also examines the Riordan Mansion as a reflection of Flagstaff's culture including its lumber industry, its Scandinavian workforce, its natural beauty, its

materials, its artists, etc. Because Flagstaff was positioned as a railroad crossroad to the west, it allowed an opportunity for this cultural mix to flourish.

The section about Charles Whittlesey describes what is known of his life and career and his later accomplishments using reinforced concrete. This thesis explains how Whittlesey's eclectic style is displayed by the Riordan Mansion, how he followed the principles of the Arts and Crafts Movement to create the unique home, and how he collaborated with his clients in a close relationship. This thesis also analyzes Whittlesey's use of the Arts and Crafts style from the point of view of a professional interior designer, which creates a diverse perspective on the subject.

The Arts and Crafts Movement, covered in topic four, has the largest body of literature. It focuses on the principles of the Arts and Crafts Movement, its purpose to bring about a design reform, and how it was implemented in the Southwest by such designers as Mary Colter, Whittlesey, and John Gaw Meem. Despite the variety of Arts and Crafts literature available to the researcher, it lacks references to the Riordan Mansion and does not provide another example of a grand American home in this style. The floorplans of the Riordan Mansion present the opportunity to highlight the design features which are indicative of the home's style. This thesis fills an important gap in the literature of the Arts and Crafts Movement by explaining how the Arts and Crafts principles are expressed through the Riordan Mansion.

Topic five builds upon readings relating directly to the Riordan Mansion. The primary documents such as the floorplans and appraisals discussed in this

section are the most valuable when describing the duplex design of the home as well as the items within its walls. Having an Arts and Crafts authority like Robert Winter write a chapter on the home shows its importance and uniqueness. Yet, this thesis creates a detailed account of the Riordan Mansion's design and its place in history that no other scholar has addressed.

The following chapters are organized into three areas: Chapter two sets the stage for the Riordan Mansion, which discusses the early settlers of Flagstaff and the culture built by painters, architects, and photographers; and Chapters three and four are divided into an analysis of the exterior facade and interior spaces of the home, and discuss the elements including construction, materials, furniture, and ideas that unify the structure as a whole.

SCOPE OF STUDY

This research focuses on the design history of the Riordan Mansion and addresses the subjects discussed above as they relate to its function and appearance. A design history is defined as a focused study of the conceptual, aesthetic, and technical aspects in the design of the “home.” The Riordan Mansion is defined as a 13,000 square foot home, built in the Arts and Crafts style in 1904, located in Flagstaff, Arizona.⁹¹ The Arts and Crafts Movement is defined as a “movement that developed in England as a protest against the character of mid-Victorian manufactured products and slowly evolved during the period of 1850-1920 into an international campaign for design reform that affected all aspects of

⁹¹ Richard Knotts, “Riordan Mansion: Arizona’s Arts and Crafts Treasure,” 19.

the environment, from architecture and gardens to interior furnishings, finishing materials and fittings.”⁹² The Riordan Family is defined as Michael, Timothy, and Dennis Riordan as well as their wives, children, and grandchildren, who lived in the Riordan Mansion from 1904-1910.⁹³ The era covered by this study is defined by the time period 1890-1910.⁹⁴

This thesis addresses more of the interior features of the Riordan Mansion than those of the exterior. It is limited to discussing the floor plan of only one house because there is only one full floorplan for the East wing, which belonged to Timothy Riordan. There are no original floorplans for Michael’s wing, but the reconstruction study done by Gerald A. Doyle and Associates is useful in discussing Michael’s wing, which has been remodeled over the years due to the long occupancy. This research focuses on the design history of the main living spaces of the home, and this excludes the basement, attic, and roof from investigation. This study does not discuss the furniture in depth, nor does it address the mansion and property’s role as a state park.

JUSTIFICATION

There are two main justifications for conducting this research and addressing this subject matter. First, the existing literature associated with the Riordan Mansion has lacked detailed information pertaining to the design of the

⁹² Beverly Brandt, Encyclopedia of Arts and Crafts 7.

⁹³ Kathy Farretta, and Nikki Lober Community Builders: The Riordan Families of Flagstaff, Arizona State Parks Board, 2006, 3.

⁹⁴ Cline, Mountain Town: Flagstaff’s First Century, 5.

home. Most of the literature gives only a brief overview of the design. The Riordan Mansion functions as an Arizona Historic State Park and is listed on the National Register of Historical Places, and yet the writings relating to the design are mostly from small travel brochures to attract visitors to Flagstaff. The design of the Riordan Mansion should have a detailed design analysis to attract visitors in its own right. The Riordan Mansion is also the best example of the American Arts and Crafts style in the state of Arizona. It displays prominent characteristics of this style throughout the home not only in the floorplans but also in the furnishings and materials. The Riordan Mansion captures the true essence of this style at a grand scale. Most important, it still retains most of its original interior décor.⁹⁵

This home has survived first as residence and now as part of the Arizona State Historic Park system; thus it needs to be researched and presented as an American Arts and Crafts treasure. Perhaps the most significant feature about the Riordan Mansion is the duplex design. No other grand American Arts and Crafts home displays such features as a center “rendezvous” room, as Charles Whittlesey named it, and an East wing and a West wing leading away from the center. Each wing is approximately 6,000 square feet with almost identical floor plans.

⁹⁵ Some other examples of the Arts and Crafts style in Arizona include buildings such as El Tovar Hotel at the Grand Canyon also designed by Charles Whittlesey, and several buildings by Mary Jane Colter such as The Hopi House, Hermit’s Rest, Bright Angel Lodge (Grand Canyon) and La Posada (Winslow). There are also neighborhood districts of Phoenix Arizona, including Encanto and Willow that show a distinct Arts and Crafts style.

Secondly, because of the on-going Arizona state budget crisis due to the recession of 2008-2009, the Riordan Mansion has recently announced that it will close its doors to the public after over thirty years. According to the state, this state park was not able to generate enough money to be self-supporting. This research will also, thus, serve as a resource for people who are unable to visit the home as a state park, and it will give them a clear picture as to the unique design that was created over one hundred years ago. This thesis serves as a record of the home as seen in 2010 and will hopefully inspire others to research notable historical buildings in their local cities. It is important to keep the history of this great home alive.

METHODOLOGY

The methodology is based on qualitative narrative analysis, which is related to other studies such as art and architectural history, biography as well as cultural studies.⁹⁶ The methodology is based on Mark Alan Hewitt's book Gustav Stickley's Craftsman Farms: The Quest for an Arts and Crafts Utopia. Hewitt's book and this research follow a pattern that Jules David Prown calls "description, deduction and speculation."⁹⁷ Prown states: "Description is recording the internal evidence of the object itself; Deduction is interpreting the interaction between the object and the perceiver; Speculation is framing hypotheses and questions which

⁹⁶ Hewitt, Gustav Stickley's Craftsman Farms: the Quest for an Arts and Crafts Utopia, 13.

⁹⁷ Jules David Prown, "Mind in Matter: An Introduction to Material Culture Theory and Method," Winterthur Portfolio, Vol. 17, No. 1 (Spring 1982), pp. 7-10.

lead out from the object to external evidence for resolution.”⁹⁸ More clearly, description can be defined as “the process of giving an account or explanation of something.” Deduction can be defined as “the process of drawing from available information.” Speculation can be defined as a conclusion, theory, or opinion based on incomplete facts or information.”⁹⁹

The methodology allows the researcher to add significant facts, perspectives and contexts, which enhance the story of the home. This thesis uses descriptions of the Riordan Mansion to explain the importance of the structure in relation to the site, its plan, the design style, and the materials that make up the home. It will deduce from the things that exist in the home answers to the research questions and, from there, will speculate as to the apparent reasons behind the duplex design. An example of this method is a description of the duplex design floorplan, which shows the separation of the two homes, but the togetherness of the center rendezvous room. One can deduce close family relationships were important to the Riordans since they frequently gathered in this room. However, after more speculation and an interview with Mary Malmgren, the researcher has found both families were very formal. Malmgren states “We could not just go next door. We had to be asked to play with our cousins and then we would walk over and knock on the door. Usually a servant let us in, but it was very formal.”¹⁰⁰

⁹⁸ Prown, 7.

⁹⁹ Encarta Dictionary, 2008, online.

¹⁰⁰ Mary Malmgren, Granddaughter to Timothy Riordan, Interview by Katherine Klensin, February 14, 2010.

This explains the formality in the Riordans' home life in Flagstaff at the turn of the century. Using this method has led to further answers to research questions.

The research is a case study of the Riordan Mansion. Case study is defined as a "method of studying elements of the social world through comprehensive description and analysis of a single situation or case."¹⁰¹ The data has been collected through site visits, interview, and document analysis. Document analysis can be defined as "exploring written documents for content and/or themes."¹⁰² The documents are divided into primary and secondary documents. The primary sources include letters, business correspondence, estate inventories, floor plans, period photographs, contemporary digital photographs, and site visits. The secondary sources include books, book chapters, articles, and websites. To identify the primary and secondary documents the researcher visited several Northern Arizona and Phoenix metropolitan area archives and libraries, including Arizona State University College of Design Library and Hayden Library, Northern Arizona University Cline Library, Riordan Mansion State Historic Park, Arizona Historical Society Museum in Tempe, Arizona State Archives and Libraries, the State Historic Preservation Office, and the El Tovar Hotel at the Grand Canyon.

The researcher was able to interview, in a semi-structured format, Rita Gannon, Mary Malmgren, and Helen McPherson, who are the granddaughters of

¹⁰¹ Zina O'Leary, The Essential Guide to Doing Research, California: SAGE Publications Ltd, 2004, 115.

¹⁰² Ibid,10.

Timothy Riordan. The researcher also met with Kathy Farretta, who is the assistant manager at Riordan Mansion State Historic Park. Farretta gave a one-on-one guided tour of the home, answered numerous questions, allowed photography (for study purposes), made numerous primary documents—such as drawings and photographs—available.

The research also considered the methodologies presented in Laura Black's thesis, "The Home as Representative of American Middle Class Victorian Culture: Arizona Territory, 1870-1910," and Jessica Elliott's thesis "Creating a Distinct Sense of Place: Theories of the Arts and Crafts Movement and Mary Jane Colter's La Posada Hotel." Black's thesis focuses on the Victorian style and its legacy in Arizona, mostly around Prescott. This research follows a similar format of describing the main characteristics of a "style." Black also used letters to understand the traits of the Victorian lifestyle such as "the separation of work from home life, and the importance of religion and morality."¹⁰³

Elliott's thesis focuses on one building, La Posada Hotel in Winslow, Arizona, and thus has implications for this thesis. Her methodology was useful in looking at how she approaches the description of each area of the hotel. She also considers examples of Arts and Crafts principles as represented through the architecture and interior design of La Posada. Elliott states, "Arts and Crafts style interiors utilize "open" space-planning—rooms flowing from one to another

¹⁰³ Black, "The Home as Representative of American Middle Class Victorian Culture," 15.

through broad archways.”¹⁰⁴ She continues to analyze other elements of the Arts and Crafts Movement such as furniture design and use of natural light as it relates to the Arts and Crafts style. This thesis will also use the Arts and Crafts principles to discuss the Riordan Mansion. Elliott’s analysis is useful as a model for the methodology.

The chart designated as Figure 5 explains the methodology followed to complete this thesis. This chart shows how the research focused upon three sets of information: paper documents, the physical structure, and people.

Step 1: The first step was to determine the focus of the study, a process that identified five key topics: Riordan Family, Flagstaff Arizona, Charles Whittlesey, the Arts and Crafts Movement, and the Riordan Mansion.

Step 2: The second step was to review secondary sources regarding the five key topics. Each topic was explored to find as much pertinent information as possible relating to the Riordan Mansion. This method was also used to determine what other scholars have written about the five key topics, and to justify a need for this thesis. Secondary sources include books, articles, brochures, guides, and websites. The notes and printable materials from each resource were organized into a binder, which is categorized by the five topics. This made referring back to each source easy. The literature review helped create a cultural context, allowing the researcher to understand better the time and societal changes that influenced the design of the Riordan Mansion.

¹⁰⁴ Elliott, “Creating a Distinct Sense of Place,” 59.

Step 3: The third step was to locate and review primary—or archival—source materials regarding: Flagstaff, the Riordan family, the Riordan Mansion, Charles Whittlesey, and the Arts and Crafts Movement. The researcher found correspondence belonging to Michael Riordan such as Michael’s correspondence with Charles Whittlesey and several furniture companies, period photographs of Flagstaff and Riordan home at the Cline Library Special Collections at Northern Arizona University. The letters and photographs were then sorted according to topic areas regarding the house, the city of Flagstaff, and Whittlesey. The researcher interacted with the helpful staff at Cline Library. Other primary material was found when working with Kathy Farretta.

Step 4: The fourth step was conducting on-site analysis of the Riordan Mansion State Historic Park with a guided tour by Kathy Farretta. This allowed for full analysis of the exterior and interior of the home including access to view original floorplans and elevations, furnishings, interior finishes and details, decorative accessories, period photographs, house inventories and correspondence.

Step 5: The fifth step was to gather and document information during the on-site visits. Having photographed the entire home during the site visits, the researcher was able to look back to the images and reflect on the home while analyzing the Riordan Mansion documents. The researcher also participated in a one-on-one tour of the home and observed the physical features that make the home unique. During both tours, the researcher was able to take notes and have an informal discussion with park ranger, Kathy Farretta. The on-site visits were

important because they gave the researcher first hand observation of the home concerning construction materials, layout, furnishings, interior finishes, and other objects. This was a rare opportunity because the home is still standing, and thankfully Kathy Farretta was available to assist with this research.

Step 6: The sixth step was to conduct semi-structured interviews with Arizona State Park Ranger, Kathy Farretta, and granddaughters of Timothy Riordan, namely Rita Gannon, Mary Malmgren, and Helen McPherson.¹⁰⁵ The interviews provided a personal insight into the house and its functions, i.e., first as residence, and second as an Arizona State Park.

Step 7 and Step 8: The seventh step was to use the semi-structured interviews to ascertain direct knowledge about the home including its usage, décor, family customs, family interaction and activities. The semi-structured interviews consisted of a set list of questions, which were reviewed by the Arizona State University Institutional Research Board, and presented to each interviewee. From here discussions remained open to progress in whatever fashion was necessary. The interview with Kathy Farretta was informal and happened during the tour of the property and discussion of the primary documents. The interviews with the granddaughters were tape recorded and the researcher took additional notes. The granddaughters were asked the exact same questions; however, their answers varied. The interviews were a rare opportunity

¹⁰⁵ To set up the interviews, the researcher had to pass the IRB training program required by Arizona State University, which meant the board had to approve the questions that would be asked in the semi-structured interviews.

to ascertain information from living relatives. Each one of the women had a different approach to explaining how the house was used and gave a different glimpse into the past. Meeting with the granddaughters gave the researcher a new appreciation for the importance of oral histories, and proved to be a delightful opportunity. The interview questions and transcriptions can be read in Appendices B, C, D, and E.

Step 9: This step illustrates the method of “description,” “deduction,” and “speculation” borrowed from Jules David Prown.¹⁰⁶ After gathering all the information from the literature review, on-site visits, and interviews, the researcher formulated research questions and developed a hypothesis for the outcome of the study. Then the information was synthesized following Prown’s method, making connections across the previous steps. The literature review relates to the on-site visit because some of the documents were gathered there. The interviews also relate to the on-site visits because they create a story of how the home functions and what personal experiences happened there. The interviews draw from the literature review topics because the questions relate to each topic. The diagram reflects this interaction among steps, since the research did not unfold in a linear fashion.

Finally, Step 10 asked the main question: Why is the Riordan Mansion a unique expression of the American Arts and Crafts Movement? Using the research methods, i.e., literature review, site visits, and interviews, this study

¹⁰⁶ Prown, “Mind in Matter,” 7.

synthesizes all the information to answer this question. The chart (Figure 6) is an abbreviated version of the larger diagram in Figure 5.

In conclusion, the Riordan Mansion has proven to be an important topic because it is a one-of-a-kind structure and expresses the principles of the Arts and Crafts Movement. It is worthy of more extensive documentation than other researchers have offered. This thesis will provide a resource for future generations who may not have access to the Riordan Mansion as an Arizona State Park. This is a history that focuses upon the design of the house, more so than its context (Flagstaff), its owners (the Riordans), or its architect (Charles Whittlesey). The emphasis upon design places the mansion within a broad context, by considering such cultural influences as the impact of naturalism, exoticism, literary/artistic trends, religion, and design reform.

Chapter 2

SETTING THE STAGE FOR THE RIORDAN MANSION

In the 1880s, there were many descriptions related to life in the Arizona Territory. The following pertains to the remote region: “Arizona was the last American frontier, virtually uncharted, and described by those few brave souls who did venture west as a vast inhospitable, uninhabitable desert containing fantastic scenery and hostile Indians.”¹⁰⁷ Indeed the state’s reputation as “all cactus, rattlesnakes, and bad men”¹⁰⁸ was not entirely a fiction: the arid landscape was matched in large part by the sparseness of cultural vigor.¹⁰⁹ These are just two descriptions of the remote terrain.

When looking at Flagstaff, however, one might encounter a different perspective: with a swing of an axe, a crack, spilt, and one more stroke, a tall, thick ponderosa pine tree hits the ground. As the tree crashes down it is moved to the local saw mill, The Arizona Lumber and Timber Company, owned by the Riordan brothers, Michael and Timothy. The logs were next cut and loaded on to freight cars of the Atlantic and Pacific Railroad moving across the country. These were the sounds in the town of Flagstaff in the Arizona territory. The census of

¹⁰⁷ James Ballinger and Andrea D. Rubinstein, Visitors to Arizona 1846-1980, Phoenix: Phoenix Art Museum, 1980, 39.

¹⁰⁸ May Noble, “Arizona Artists,” The Arizona Teacher and Home Journal, February 1923, vol. 7, No. 9.

¹⁰⁹ Sarah Moore, “No Woman’s Land: Arizona Adventures,” in Trenton, Patricia, ed. Independent Spirits: Women Painters of the American West, 1890-1945, Los Angeles: University of California Press, 1995, 131.

1880 recorded a total population of 31 people in Flagstaff, but this number jumped significantly in just ten years to 963 people,¹¹⁰ a reflection of the town's rapid growth and development.

After moving from Chicago and settling in Flagstaff in the mid-1880s the Riordan brothers, Michael (1866-1930) and Timothy (1858-1946) had invested in the lumber business. Their eldest brother, Dennis Matthew (known as D.M.) became the general manager of the mill in 1897, but eventually, he sold his shares to his younger brothers and undertook a career in the mining business in California.¹¹¹ Within two decades, the two younger Riordan brothers had become prosperous business men, with interests in local and state government, the railroad, and the general building of the town of Flagstaff.¹¹²

Michael, Timothy, and their families built moderately sized homes next to one another on the mill property, adding extensions as new children arrived. But they both wanted more space and, in 1902, Timothy Riordan wrote to Chicago architect, Charles Whittlesey, about designing a new residence. Whittlesey first contacted Timothy with a query regarding wood selection for the new El Tovar Hotel at the Grand Canyon, for which he was the architect,¹¹³ stating, "I am under the impression that pine logs cut at a certain season of the year will not shed their

¹¹⁰ Cline, Mountain Town: Flagstaff's First Century, 27.

¹¹¹ Knotts, "Riordan Mansion: Arizona's Arts and Crafts Treasure," 18

¹¹² Farretta, "Progressive Era Community-Builders," 2004.

¹¹³ National Register of Historic Places, El Tovar, Nomination Form, January 8, 1979. Arizona State Historic Preservation Office, Phoenix, Arizona.

bark readily and are therefore best suited for rustic log cabin architecture. I know of no one more likely to be an authority on the subject than you. Will you please tell me what you know of the matter. I would like to know also what you think about logs harboring vermin, ticks, bugs, etc. with the bark on. The reason of these inquiries is that I want to build the new Santa Fe Hotel at the Grand Canyon, of boulders for the first story and rustic logs on the upper stories.”¹¹⁴ The Riordan brothers were obviously interested in the proposed hotel, and Timothy replied asking Whittlesey to come to Flagstaff to make plans for the family’s new home.

Construction was completed in 1904¹¹⁵ and the Riordans named their new home “Kinliche,” after a Navajo word for “red house clan.”¹¹⁶ Designed in a rustic Arts and Crafts style, the structure uses regional materials including volcanic stone and Ponderosa pine. The unusual duplex style mansion features a unique floor plan that includes large east and west wings¹¹⁷ connected by a central recreation room.¹¹⁸ Such a design gives the mansion a unique separate-but-together feeling and is singular since no counterpart exists nationwide.

¹¹⁴ Letter Charles Whittlesey to Timothy Riordan, Riordan Letterbooks, Riordan Mansion State Historic Park, July 11, 1902.

¹¹⁵ The Riordan house became the Riordan Mansion when it became an Arizona State Park in August 4th, 1983.

¹¹⁶ Cline, Mountain Town: Flagstaff's First Century, 133.

¹¹⁷ Timothy Riordan and family lived in the West wing and Michael Riordan and his family lived in the East wing. Each wing is 6,000 square feet.

¹¹⁸ Knotts, “Riordan Mansion: Arizona’s Arts and Crafts Treasure,” 19.

The Riordan Mansion is the best example of the American Arts and Crafts style in the state of Arizona, a highly cosmopolitan structure at the time it was built. The significance of the Riordan Mansion emerges clearly when placed within a broader cultural context of Arizona, including photography, architecture, and painting. Cultural influences came to town along with the railroad. Flagstaff historian, Platt Cline has observed in his book Mountain Town: Flagstaff's First Century: “Among those early settlers were laborers and mechanics, lumber jacks and tie-cutters, cowboys, herders, homesteaders, a sprinkling of those ubiquitous optimists, the prospectors, a few men looking for ranching or business opportunities, a handful of health-seekers, and some who had come because they found it prudent to leave someplace else.”¹¹⁹ This new landscape gave people the opportunity to start fresh, Cline continues, because “Flagstaff had a diversified economy, was surrounded by scenic wonders, a healthful climate, and a tolerance of views from town leaders, which was reinforced by a fair balance of Catholics and Protestants, Republicans and Democrats, lumbermen and stockmen, merchants and professionals.”¹²⁰ The leading figures who spurred Flagstaff’s economic growth were the Babbitts, merchants and stockmen, the Riordans, whose lumber company employed as many as 300 workers, and Thomas E.

¹¹⁹ Cline, Mountain Town: Flagstaff's First Century, 7-6.

¹²⁰ Ibid, 125.

Pollock, the banker.¹²¹ These men's hard work made Flagstaff develop and prosper.

After the railroad laid tracks in early 1881, Northern Arizona and the Southwest generally became much more accessible to travelers and adventure seekers. The railroad brought growth, and with it the need for buildings, and anything else to make the growing community comfortable. Structures were put up in a wide range of styles popular during the period. On the Colorado Plateau, an area in the northern part of Arizona reaching far into Utah, New Mexico, and Colorado, there were several styles that echoed national trends in architecture. Builders chose to construct in a range including Greek Revival, Italianate, Richardsonian Romanesque, and Victorian Gothic.¹²² The Spanish Mission Revival, and the Arts and Crafts, all flavored with Native American traditions, proved the most popular, as both styles moved gradually west. Architects in this region "tended to combine features of several styles in one building to produce a local, or vernacular, interpretation. This was often dictated by the types of building materials available locally."¹²³

The Spanish Mission Revival style came into vogue during the 1880s and later became interwoven with the American Arts and Crafts style. The Spanish Mission Revival style displayed details of "simple arcades; scalloped gable ends;

¹²¹ Ibid.

¹²² Sara Stebbins, "Historic Architecture of the Plateau Country," Plateau Magazine of the Museum of Northern Arizona, Vol. 56, No. 2 (1985): 3.

¹²³ Ibid.

tiled roofs, bell towers; and broad, unbroken exterior surfaces of rough cement stucco.”¹²⁴ Early Mission Revival homes employed an open floor plan with large living spaces that were connected with wide arched doorways. After 1900, the floor plans began to reflect the “simple boxlike rooms of the Craftsman houses of Gustav Stickley,”¹²⁵ which meant a transition from adobe as the main building materials to wood structures with exposed beams. The Spanish Mission style became popular with railroad hotels including those built by the Fred Harvey Company. The Alvarado Hotel of the Harvey Company was designed by Charles Whittlesey in this style.

The Spanish Mission Revival style evolved into the Arts and Crafts style as the interiors took on simpler characteristics. The American Arts and Crafts style started around 1900 and also favored an open floor plan with woodwork in the form of floors, wall paneling, ceiling beams, and built-in furnishings. The fireplaces were made mostly of rough brick or stone and there was an increased use of windows to bring natural light inside. The roof was usually wood shingles and the interiors housed hand-made wood furniture. The Arts and Crafts style also encouraged the use of Native American objects such as rugs, baskets, and pottery, which were plentiful in the Southwest. Architects including Charles Whittlesey sometimes combined elements of both styles to create their vision of a successful southwest building.

¹²⁴ David Gebhard, “The Spanish Colonial Revival in Southern California (1895-1930),” The Journal of the Society of Architectural Historians, 26 (1967):132.

¹²⁵ Ibid.

Some of the first settlers to northern Arizona built homes using wood logs as they had done in their previous houses on the east coast.¹²⁶ In 1876, Thomas F. McMillan, a native of Nashville Tennessee, was probably the first to settle in the immediate area of Flagstaff,¹²⁷ bringing with him livestock to the homestead he established just north of town. McMillan's actual house was a two-story, square residence, made of hand-hewn pine logs, with a gabled roof and two interior chimneys.¹²⁸

Henry F. Ashurst, who later became one of the first two Arizona senators in 1912, also built his family home in Flagstaff, but chose a more elaborate Queen Anne style. His house featured verandas, balconies, huge chimneys, gabled roofs, small-paned windows, turrets, and decorative moldings, and wood appliquéd.¹²⁹ He was able to achieve a more elaborate house by using pattern books, interior decoration, and landscaping to create a Victorian home comparable to others of the time period that might be found "Back East."

The homes of McMillian and Ashurst were modest in comparison to the homes built by the Babbitts, who were the first settlers of Flagstaff to build mansions. In 1900, Charles J. Babbitt built what has been dubbed "the town's

¹²⁶ Stebbins, "Historic Architecture of the Plateau Country," 14.

¹²⁷ Cline, Mountain Town: Flagstaff's First Century, 3.

¹²⁸ Stebbins, "Historic Architecture of the Plateau Country," 16.

¹²⁹ Ibid.

only truly Victorian castle,” complete with a three-story tower,¹³⁰ perhaps to make his wife, Mary, feel more comfortable in what she regarded as “a primitive community.”¹³¹ The next Babbitt brother to build was David, who intended to construct a large house next to George. Unfortunately the death of his young wife, Emma, ended this plan. Instead, David originally built a small frame house but added on to it until it was more than 4,000 square feet. The small interior rooms made it unsuitable for entertaining, but David lived there until his death in 1929.¹³²

In 1905, George Babbitt built the largest mansion (no longer extant) of all three Babbitt brothers (Figure 59). His home was designed by Charles Whittlesey, the same architect to design the El Tovar and Riordan Mansion. Platt Cline has described this grand home, which had “three stories (and) included 22 rooms plus full basement and attic. A circular drive led to broad porticoes. There were two sitting rooms and a breakfast room with sliding doors that opened into a large, formal dining room. The billiard room had a two-story ceiling that annually accommodated 20-foot Christmas trees, around which scores of citizens enjoyed holiday hospitality.”¹³³ There was a music room, a large kitchen with two wood-coal ranges, pantries, storerooms, and quarters for servants. A grand double

¹³⁰ Cline, Mountain Town: Flagstaff's First Century, 129.

¹³¹ Ibid.

¹³² Ibid.

¹³³ Cline, Mountain Town: Flagstaff's First Century, 130.

staircase led to seven bedrooms, seven fireplaces, three baths, and a sleeping porch. A small chapel was also included in this grand design, in which visiting priests would recite Mass.¹³⁴ George Babbitt lived in the house until his death in 1920, after which family members continued to occupy the home until the 1950s. The home burned in the 1960s, destroying an important piece of Flagstaff's history.¹³⁵

The town of Flagstaff had begun modestly, but by the end of 1890, it had achieved "a good proportion of intelligent and cultured people, and the good order which prevails does great credit to its municipal management." This depiction of life during the 1890s comes from the magazine Land of Sunshine, (1897). The article encourages people to visit, stating, "its hotels are fully up to requirement, and one of them at least, in its furnishings and management, would be no discredit to our larger cities ... every kind of business enterprise is conducted here, while its public buildings and school and church advantages show the trend of public sentiment."¹³⁶ Although Flagstaff was a small settlement, it was growing in size, sophistication, and amenities.

The railroad spurred western expansion and was essential to the growth of Flagstaff. It brought many people to the region, including architects, painters, and photographers. Those who came west usually only visited and then returned to the

¹³⁴ Ibid.

¹³⁵ Ibid.

¹³⁶ C.R. Pattee, "Flagstaff and The Grand Canyon," Land of Sunshine, the Magazine of California, Arizona and New Mexico, August 1897, 3.

east coast to report their findings or continued on to California. In the 1880s when the earlier settlers came to the Flagstaff area, there was little one could define as culture such as could be found in the eastern cities of New York, Chicago, or Boston. As Flagstaff grew and prospered, people built homes in the community, including the Riordans, and established the sort of social organizations they had enjoyed back east including the Flagstaff Woman's Club, Catholic Altar Society, and Flagstaff School Board.¹³⁷ These organizations allowed women to associate more with one another and lead to the “founding of art and social-reform clubs that empowered them both as individuals”¹³⁸ and created togetherness for the local community. The Flagstaff Woman's Club was formed to “provide a channel for the energies and ideals of many of the town's women into an unrivaled record of community service.”¹³⁹ Starting the public library was one of their major projects. These social organizations also sought to create a better life for those around the community. Many women joined these groups to make a difference in their society by encouraging giving of food, clothing, and other support. Such social reform paralleled design reform as represented by the Arts and Crafts Movement.

The Arts and Crafts Movement wanted to move away from industrialized factories that made impersonalized products back to an appreciation for a simple life that celebrated crafts and the craftsmen. The Industrial Revolution created

¹³⁷ Cline, Mountain Town: Flagstaff's First Century, 612.

¹³⁸ Berke, Mary Colter: Architect of the Southwest, 15.

¹³⁹ Cline, Mountain Town: Flagstaff's First Century, 148.

mass produced overdone goods for Victorian homes as well as terrible working conditions that took a large toll on the workers' personal health. It also created the idea of consumerism and the need to buy, buy, buy. The working conditions for the factory workers were terrible. Most days consisted of ten to fourteen hours, under regimented conditions with little pay to show for it, which made life very dim.¹⁴⁰ This was also the time before child labor laws, so children were forced to work in dirty unsanitary places.

Before the Industrial Revolution, the ideal for workers was to have a more balanced life and enjoy their work. The Arts and Crafts Movement sought to return to this ideal. The Arts and Crafts Movement became "a style of life associated with the middle class"¹⁴¹ and Stickley interpreted the ideals of Ruskin and Morris for the American people, which meant moving "from the religion of art to a secularized moral aesthetic that addressed social as well as artistic problems."¹⁴² Stickley's vision for society was meant to bring back "old traditions" which he described as "a simple, democratic art which should provide them with material surroundings conducive to plain living and high thinking, to the development of the sense of order, symmetry and proportion."¹⁴³ The Arts

¹⁴⁰ Eileen Boris, Art and Labor: Ruskin, Morris, and the Craftsman Ideal in American, Philadelphia: Temple University Press, 1986, 54.

¹⁴¹ Ibid.

¹⁴² Ibid.

¹⁴³ Ibid, 62.

and Crafts Movement created a set of social ideals for people to better themselves as well as their communities.

Mary Elizabeth Jane Colter and Charles Whittlesey played a significant role in the architecture and design of Northern Arizona during the turn of the century. Both were influenced by the Arts and Crafts Movement, Colter came to the Southwest under the employment of the Fred Harvey Company and was one of the daring women to do so. She was commissioned to plan structures that represented regional Native American architecture. She was drawn to “design not replicas of these earlier buildings, but re-creations, buildings that captured the essence of the past.”¹⁴⁴ Such inspiration from the past was consistent with the Arts and Crafts Movement. Colter’s largest impact upon Northern Arizona can be seen on the south rim of the Grand Canyon. Between 1902 and 1948, Colter designed Hermit’s Rest, Hopi House, Lookout Studio, Desert View Watchtower, Bright Angel Lodge, and the Phantom Ranch, all for Fred Harvey.¹⁴⁵ The federal park’s policy was strict in making sure that the buildings did not interfere with the natural environment; therefore, Colter’s designs were “small, simple, and rugged and were constructed of local on-site materials.”¹⁴⁶

¹⁴⁴ Grattan, Mary Jan Colter: Builder upon Red Earth, 2.

¹⁴⁵ Berke, Mary Colter: Architect of the Southwest, 2002.

¹⁴⁶ Ibid, 18.

At age 16, Charles Whittlesey had begun studying architecture under Chicago architect Louis Sullivan.¹⁴⁷ At the age of twenty-four Whittlesey began his own practice, which he continued in Chicago for 25 years.¹⁴⁸ In 1900, Whittlesey was named chief architect for the Atchison, Topeka and Santa Fe Railway, and he moved out to Albuquerque to supervise the building of the Alvarado Hotel.¹⁴⁹

Together, Charles Whittlesey and Mary Jane Colter worked on the Alvarado Hotel in Albuquerque, New Mexico. The Alvarado was designed in the Spanish Mission style and Colter incorporated an “Indian Building”,¹⁵⁰ into the layout of the hotel. It was designed to display Native American and Mexican crafts, rugs, baskets, and pottery for purchase. Whittlesey was also the architect of the El Tovar Hotel. This time the design was a rustic log cabin style, or combination Swiss Chalet and Norway Villa.¹⁵¹ Colter designed the Hopi House which was a separate building across from the main entrance of the El Tovar. Constructed of Kaibab limestone with a terraced, irregular roof, and wooden

¹⁴⁷ Marylou Heaphy, “History of the Whittlesey House,” Albuquerque Press Club, <http://www.albuquerquepressclub.org>, April 4, 2009. Louis Sullivan’s influence on Whittlesey can be seen in his later years when using reinforced concrete structures in California.

¹⁴⁸ National Parks Great Lodges, “Canyon Lodges: El Tovar,” Public Broadcasting Service, <http://www.pbs.org/opb/greatlodges/nationalparks,canyon/eltovar.html>, November 4, 2009.

¹⁴⁹ Heaphy, “History of the Whittlesey House,” <http://www.albuquerquepressclub.org>.

¹⁵⁰ Ibid, 53.

¹⁵¹ “Architecture in the Parks, El Tovar,” National Park Service, 4 April 2009, <http://www.nps.gov>.

ladders propped up against jagged stone walls,¹⁵² it evoked a Native American pueblo. Similar to the Indian Building in Albuquerque, Hopi House sold hand-made items such as blankets, rugs, pottery, as a means of educating visitors about the local culture.

After completing the Alvarado, Whittlesey began working on El Tovar, which sits twenty feet from the edge of the Grand Canyon's south rim. Architecturally, El Tovar was a change from the popular Victorian style. Described improbably as a "Swiss chalet and Norway villa" in promotional brochures, the foundation is rubble masonry and concrete with wood frame construction. The first floor is "sheathed with log slab siding complete with finely-honed corner notching that gives the appearance of log construction."¹⁵³ Upper floors have weatherboards and the windows are framed in log-slab moldings. The tallest part of El Tovar is the central wood turret, which is covered in shingles and is the most recognizable element. North and south wings flank the central entrance, lobby, and dining room. Covered by a gabled porch, the entrance displays the Tovar coat of arms to greet incoming guests. Railings throughout the hotel have "jigsaw" balusters cut in patterns reminiscent of Swiss chalet detailing.¹⁵⁴ The hotel lobby, whose walls are covered in log-slab paneling with exposed rafters, displays several trophy heads of animals including moose, elk,

¹⁵² Berke, Mary Colter: Architect of the Southwest, 64.

¹⁵³ "Architecture in the Parks, El Tovar," National Park Service, 4 April 2009, <http://www.nps.gov>.

¹⁵⁴ Ibid.

and deer. It was called the “Rendezvous Room,” a term that Whittlesey also used at the Riordan Mansion. Whittlesey chose to use Oregon pine logs on the ceiling, walls, beams, and columns, instead of Ponderosa Pine, which he employed in the Riordan Mansion. The second floor mezzanine is an octagonal shaped area that overlooks the lobby area. Originally there were 100 rooms; most baths were down the hall, but later alterations were made to include private baths, reducing the number of guest rooms to 79.

The El Tovar significantly increased tourism at the Grand Canyon, making it a “destination resort.”¹⁵⁵ The Atchison, Topeka & Santa Fe Railway also made travel to the El Tovar and the Grand Canyon easier. Prior to the railway’s arrival, a traveler would have to “bounce through a seventy-mile, eleven-hour stagecoach ride from Flagstaff.”¹⁵⁶ Then the weary travelers would have to sleep in primitive tents, which was not the most glorious end to a day’s travel. The comforts of El Tovar were much more enjoyable.

Michael Riordan played a major role in naming the newly built hotel. El Tovar was named after a Spanish explorer, Pedro Alvarez de Tovar, who actually never came to the canyon but sent a group of explorers who did.¹⁵⁷ In a letter to J.J. Byrne (the general passenger agent for the Atchison, Topeka & Santa Fe Railway Company dated September, 18th 1903), Michael wrote: “I understand

¹⁵⁵ Ibid.

¹⁵⁶ Berke, Mary Colter: Architect of the Southwest, 60.

¹⁵⁷ Ibid, 61.

that the name proposed for the hotel is the ‘Bright Angel Tavern.’ This is a taking title but it doesn’t mean anything.” Michael continues, “To a person in Chicago, or New York, or Boston, or in any other remote place, the ‘Bright Angel Tavern’ might be in New Hampshire.”¹⁵⁸ Michael’s suggestion for the name was the Cardenas, who according to Michael’s letter, was a captain in the expedition to the Grand Canyon and was the first white man to the Grand Canyon. However, there was already a Harvey hotel called Cardenas in Trinidad, Colorado¹⁵⁹, so instead it was named the El Tovar. One can only assume that Michael approved of the name.

The El Tovar brought Charles Whittlesey to the Grand Canyon, which also introduced him to the Riordans. After Whittlesey finished the Riordan Mansion and El Tovar, he moved to Los Angeles, where he began using reinforced concrete, much like his teacher Louis Sullivan. This material was used in the construction of the Huntington Hotel and the Philharmonic Auditorium, both in Pasadena. From there, he moved to San Francisco after the earthquake of 1906 to help with reconstruction of the city. In 1941, Whittlesey died in Los Angeles at age 73.

While the Riordans were building their home and their community, they frequently met local architects as well as became acquainted with photographers who were passing through Flagstaff. Photography has been a successful way of

¹⁵⁸ Letter Michael Riordan to J.J. Byrne, Riordan Letterbooks, NAU Special Collections, 18 September 1903.

¹⁵⁹ June O’Neill King, “El Tovar: Eighty and Elegant,” Mountain Living Magazine, March 1985, 8.

documenting Arizona's history. The first photographers who traveled into the Arizona Territory were members of railroad and government sponsored survey teams.¹⁶⁰ These teams always hired photographers to document their findings and one of the more famous teams to come through Arizona was that organized by Major John Wesley Powell. Some of these earlier photographers who came to the Southwest include Timothy O' Sullivan, William Henry Jackson, John K. Hillers, Carleton Watkins, and William Bell. John Wesley Powell first went down the Colorado River in 1869, but he did not bring a photographer with him until his second venture in 1871.¹⁶¹ During this voyage, he employed E.O. Beamen, who was asked to leave the survey by Powell. Jack Hillers, who replaced Beamen, started as a boat man on the expedition, learned photography on the trip, eventually becoming chief photographer of the United States Geographical Survey.¹⁶² Within his Arizona portfolio were photos of the Grand Canyon and Canyon de Chelly. Once his work with Powell was finished, Hillers spent most of his time in New Mexico where he photographed the Pueblo Native American people. Of this group of photographers, only Hillers had direct design influence upon the Riordan Mansion.

¹⁶⁰ Ballinger, and Rubinstein, Visitors to Arizona 1846-1980, 39.

¹⁶¹ Weston J Naef, Era of Exploration: The Rise of Landscape Photography in the American West, 1860-1885, Buffalo, NY: Albright-Knox Art Gallery; Boston: distributed by New York Graphic Society, 1975, 52.

¹⁶² Martha A Sanweiss, Print the Legend: Photography and the American West. New Haven: Yale University Press, 2002, 182.

Michael Riordan met Hillers in the 1885 when he came through Flagstaff with Powell, and while in the region he photographed the San Francisco Peaks and the cliff dwellings in Walnut Canyon.¹⁶³ Michael Riordan, then planning the construction and décor of the new home, wrote to Hillers in October 1903, wanting to purchase transparencies of Arizona scenes for a window in the billiard room (Figures 7 and 8), knowing that he wanted scenes similar to ones Hillers had sent his brother, D.M. Riordan years earlier. In December, he requested four large transparencies (34"x 40") of the Grand Canyon, Yosemite, Yellowstone, Captain of the Canyons in Canyon de Chelly, and ten small (12"x 15") transparencies, five of the Hosh-Kawn dance and five of the Hopi Snake Dance.¹⁶⁴ The original windows were made by binding photograph transparencies onto a piece of thin glass, which then was coated with matte varnish.¹⁶⁵

At the time Michael wrote, Hillers was preparing for the 1904 Louisiana Purchase Exposition in St. Louis, Missouri. Michael says, "I appreciate the amount of work that you must be buried under, considering what you are doing for the World's Fair." Michael also says that if Hillers could not get the exact list of transparencies requested that he could choose replacements of his choice.

Hillers did make substitutions, sending only three of the four large transparencies.

¹⁶³ Don D. Fowler, The Western Photographs of John K. Hillers: "Myself in the Water". Washington, D.C.: Smithsonian Institution Press, 1989, 131.

¹⁶⁴ Letter, Michael Riordan to Jack Hillers, NAU Special Collections, Riordan Letterbooks, 28 October, 14 December 1903.

¹⁶⁵ Bruce Hooper, "Windows on the Nineteenth Century World: John K. Hillers' Glass Window Transparencies," History of Photography, vol 12, no. 3, July-September 1988, 190.

The Natural Bridge, Virginia, replaced the fourth image which was supposed to be of Yellowstone. The ten small transparencies were all substitutes: these included the Casa Grande ruins, Mesa Verde ruins, Jemez Pueblo, Canyon de Chelly cliff dwellings, Walapai on the Hopi Mesas, three studio portraits of Plains Indians, and two portraits of Indians taken by Hillers in Arizona in 1879.¹⁶⁶ They were all made from Hillers' own negatives, except for the images of Mesa Verde and Casa Grande ruins, which had been taken by William Henry Jackson and Cosmos Mindeleff. Most likely, Hillers acquired these in Washington D.C, during the time when he was working with the United States Geographical Survey.¹⁶⁷ The windows demonstrate that the Riordans accepted photography as a unique art form, a way to tie their house to its site and locale, and to blend art, craft, architecture, and nature.

In addition to enjoying photography, the Riordans also recognized the talents of painters, who also played an important role in creating an image of the American West. Several artists came to Arizona including Louis Akin, Kate Cory, William Robinson Leigh, and Thomas Moran. Others, like Mary-Russell Ferrell Colton, brought the idea of creating a cultural society in Flagstaff. She and her

¹⁶⁶ Hooper, "Windows on the Nineteenth Century World," 190.

¹⁶⁷ Due to a fungus growing inside the glass and chemical instability through 100 years of fluctuating humidity and condensation the originals were taken out of the home. Due to the advance stage of fungus damage there was no hope of restoring the original glass images. Arizona State Parks found eleven of the fourteen original negatives at the Smithsonian Institute and National Archives in Washington D.C. The remaining three images were reproduced through computer digitizing. Michael Freisinger, "Restoration of Photographic Window," [Arizona State Parks](http://azstateparks.com) 23 August 2009, <http://azstateparks.com>.

husband started the Museum of Northern Arizona in 1928. Artists also “came to Arizona for health reasons; the salubrious effect of the dry desert air could not have been enough to sustain extended careers in an area with no principle art centers, negligible patronage, and minimal if any formal support for art activities.”¹⁶⁸ Most of the artists had formal educations and simply came west to paint. They returned to New York and Boston to display their findings in the East. Most of the artists mentioned above came west and stayed awhile.

The Santa Fe Railway gave painter Akin the opportunity to go west in 1903.¹⁶⁹ The railway provided the ticket for Akin to make the journey, in return for a composition of the Hopi Indian people for an advertising campaign. Akin not only painted the Native American people, but he also moved into their community and stayed for eighteen months.¹⁷⁰ Akin stayed near Oraibi and Hotevilla on the First Mesa, and when he left the Hopi, he went to the Grand Canyon. While there, he produced paintings of that natural wonder, as well as of the newly built El Tovar Hotel. These were used as promotional material to bring people west. He exhibited these works after his return to New York City, and his show garnered him a review in the New York Times whose critic praised his work: “As a landscapist and painter of atmosphere Mr. Akin is indeed successful

¹⁶⁸ Moore, “No Woman’s Land: Arizona Adventures,” 131.

¹⁶⁹ Bruce E. Babbitt, Color and Light: The Southwest Canvases of Louis Akin, Flagstaff: Northland Press, 1973, 2.

¹⁷⁰ Ballinger, and Rubinstein, Visitors to Arizona 1846-1980, 1980.

in [that] the ten views from the Grand Canyon are not all equally attractive but all have interest and some are strangely beautiful.”¹⁷¹

Louis Akin also plays a special role at the Riordan Mansion. In the billiard room of the home stands a very tall and narrow painting of a Ponderosa pine tree. Akin actually painted on the wood of one of the newly cut Ponderosas from the lumber mill owned by Timothy and Michael Riordan. The painting is framed by the rough bark left over from the tree. This piece of artwork adds to the rustic log cabin atmosphere as it brings the outdoors inside.

Akin also influenced Kate Cory. She attended college in New York at the School of Design at Cooper Union, where she earned a certificate in drawing.¹⁷² In 1905, Akin invited her to come to Indian country in Arizona, where Akin had wanted to begin an artist colony.¹⁷³ Cory was the only one who came but remained living on the Hopi reservation for seven years. In this time, she painted everyday life of the Oraibi people, learning from their lives and customs. During her time on the Hopi reservation, Cory produced over six hundred images, including photographs and paintings. Like Hillers, Cory was untrained as a photographer; however, she was able to capture sacred and social ceremonies as

¹⁷¹ Babbitt, Color and Light: The Southwest Canvases of Louis Akin, 16.

¹⁷² Phil Kovinick, and Marian Yoskiki-Kovinick, An Encyclopedia of Women Artists of the American West, Austin: University of Texas Press, 1998, 55.

¹⁷³ Tricia Diane Loscher, “Kate Thomson Cory: Artist & Ethnographer of Arizona,” Master’s Thesis, Arizona State University, 2000, 17.

well as everyday scenes with ease.¹⁷⁴ Kate Cory left the reservation in 1912 and settled in Prescott, Arizona, where she continued her career as an artist. She painted scenes of the Arizona landscapes including the Grand Canyon.¹⁷⁵

William Robinson Leigh was another artist to receive his formal education in the East and paint in the West. Leigh attended Maryland Institute of Art in Baltimore. Leigh turned his attention to indigenous cultures, and he ended up making twenty-five trips to the West and the Southwest, “becoming an eyewitness student of the isolated Navajo, Hopi, and Zuni societies.”¹⁷⁶ He became very familiar with the Indian people’s way of life, as well as understanding many aspects of their arts including the process of yarn spinning and dyeing, herding goats, and creating a sand painting. Because the Santa Fe Railway had sponsored art excursions in the Grand Canyon area since 1895, it is not a surprise that Leigh soon became acquainted with Thomas Moran, “one of America’s most famous landscape artists, who regularly participated in the Santa Fe junkets.”¹⁷⁷ While at the Grand Canyon, Leigh painted six canvases, two of which he later sold for two hundred dollars each.¹⁷⁸

¹⁷⁴ Moore, “No Woman’s Land: Arizona Adventures,” 134.

¹⁷⁵ Kovinick and Yoskiki-Kovinick, An Encyclopedia of Women Artists of the American West, 56.

¹⁷⁶ Duane D. Cummins, William Robinson Leigh: Western Artist, Norman, OK: University of Oklahoma Press, 1980, xv.

¹⁷⁷ Ibid, 86.

¹⁷⁸ Ibid, 89.

Artist Thomas Moran came from different beginnings. He was born in England but was raised in Philadelphia. He had no formal artistic training but was inspired by the writings of John Ruskin, whose books were included in the Riordan family library. He illustrated mountain scenes.¹⁷⁹ Moran started his career as a wood engraver and moved into painting. He used photographs and/or drawings as templates for his work. Thomas Moran's first visit to Arizona was in 1873 with the Powell survey.¹⁸⁰ Photographer Jack Hillers was also on this expedition and allowed Moran to use his photographs to finish his paintings in the winter months.¹⁸¹ His most famous canvases include the Grand Canyon of Yellowstone and the Chasm of the Colorado, both of which were purchased by the United States Congress and were hung in the Senate lobby.¹⁸² For the next fifteen years, Thomas Moran visited the western United States. In this time his style as a painter was unchanging, with a detailed foreground and atmospheric background vista.

Bringing the setting back to Flagstaff, Mary-Russell Ferrell Colton went to The Philadelphia School of Design for Women where she learned how to restore

¹⁷⁹ Floramae McLarron-Cates, “The Best Possible View: Pictorial Representaion in the American West,” in ed. Gail S. Davidson Frederic Church, Winslow Homer & Thomas Moran: Tourism and the American Landscape, New York, NY: Bulfinch Press, 2006, 80.

¹⁸⁰ Joni Louise Kinsey, Thomas Moran and the Surveying of the American West, Washington, D.C.: Smithsonian Institution Press, 1992, 34.

¹⁸¹ Ibid, 103.

¹⁸² Ballinger, and Rubinstein, Visitors to Arizona 1846-1980, 1980.

and clean paintings.¹⁸³ She was trained in pencil, ink, charcoal, watercolor, sculpture, and carving, yet she preferred to do her landscapes in oil.¹⁸⁴ She married Harold S. Colton and they came to the West on their honeymoon in 1912, and eventually made Flagstaff their home in 1926. In 1928, “at a time when northeastern Arizona was geographically isolated and sparsely populated, the Colton’s founded the Museum of Northern Arizona.”¹⁸⁵ Mary-Russell served as curator of art and ethnology, a position she held until 1948. All the while, she held exhibition programs for work by Arizona artists and craftspeople, including Native American artisans. Colton’s goal was to create a cultural appreciation of the local arts in Northern Arizona.

The town of Flagstaff started as a small logging village that quickly grew to a bustling railroad community, which brought many families to start their lives in the newly formed settlement. Along with architects, photographers, and artists, this brought the Riordan brothers, who became town and state leaders in a region that was still looking for statehood. The Riordans built and managed the largest logging industry in Arizona, which gave jobs to nearly two-thirds of the townspeople. They also sought the responsibility to build Flagstaff by impressing upon the community the importance of education, social organizations, medical needs, forest preserves, local trade, and water resources. This describes the

¹⁸³ Richard K. Mangum, and Sherry G. Mangum, One Woman’s West: the Life of Mary-Russell Ferrell Colton, Flagstaff: Northland Publishing, 1997, 6.

¹⁸⁴ Ibid, 9.

¹⁸⁵ Moore, “No Woman’s Land: Arizona Adventures,” 138.

significance of the Riordan family in Flagstaff. They wanted the named necessities to better the lives of their families but also for the families that worked for their company, which created a thriving community for all.

Having become wealthy enough to afford a new residence, the Riordan brothers spared no detail in creating a suitable family abode. Inspired by the newly recognized style of the Arts and Crafts Movement, the Riordans adapted this style to their residence while including local, natural materials. They were also inspired by the new cultural scene in Flagstaff, which influenced aspects of their home including the incorporation of Native American rugs and pottery. Correspondence with Charles Whittlesey and Jack Hillers who were hired to customize their home suggests that the Riordans wanted a home that was timeless in design and yet specific to the area. The Riordans were able to establish a homestead that followed the newest design trend and would last through the generations to come.

Chapter 3

CONCEPTS OF UNITY: EXTERIOR

When looking at the design of the Riordan Mansion, there is an overarching theme of unity. The massive structure is unified in three ways: it nestles into the site, the home brings together two families under one roof, and there is a consistency from the outside to the inside, in contrast to most Victorian homes. This chapter explains how the Riordan Mansion expresses the Arts and Crafts principle of unity, by means of its connection to the site and Northern Arizona; the duplex design plan; the exterior materials; and its ornamentation. Arts and Crafts design reformers thought architecture should be “regional in appearance, change as necessary to reflect the climate, use indigenous materials and follow local building traditions.”¹⁸⁶ The design reformers also had a “preference for plans, shapes and motifs that were simple and direct, for joinery that was revealed frankly and sometimes exaggerated, and for ornamentation that was essentially structural.”¹⁸⁷ Also part of the movement was an insistence that the occupant be an active participant in the planning and design of the home. An Arts and Crafts home, more specifically a Craftsman home, “could meet the needs of a varied demographic: young and old, male and female, single or married,

¹⁸⁶ Brandt, Encyclopedia of Arts and Crafts, 34.

¹⁸⁷ Beverly Brandt, "In Quest of Usefulness and Beauty: Changing Interpretations of the Arts and Crafts Ideal. Part I: the Arts and Crafts Movement," Designers West, Vol. 36, No. 12, September 1989: 213.

homemaker or worker-from-home, year-round dweller or vacationer.”¹⁸⁸ The Riordan Mansion expresses each of these characteristics as interpreted by Whittlesey with the help of Michael Riordan. This chapter will also look at buildings such as the El Tovar and the George Babbitt mansion to find similarities in design features.

Arts and Crafts design reformers wanted to create architecture that was distinguished from that of their predecessors, and they developed a variety of ideas regarding function and appearance.¹⁸⁹ They experimented with construction materials, siting, infrastructure, and ornament. Above all, they demanded high quality workmanship. Brandt states that the dwellings were notable for their “timeless appearance and the unassuming ease with which they accommodated both the site and the user.”¹⁹⁰ This description pertains to the Riordan Mansion, which blends into its wooded site, and seems as if it has always been there. Its strong walls, rambling plan, and sheltering roof complement the rugged site while supporting the activities of the Riordan family.

RELATIONSHIP TO THE SITE AND CHARACTERISTICS

OF NORTHERN ARIZONA

The first Arts and Crafts principle to discuss is the location and relationship of the home to its site. The Arts and Crafts reformers believed that “a building must appear integrated with its surroundings and in harmony with its

¹⁸⁸ Brandt, “The Paradox of the Craftsman Home,” 73.

¹⁸⁹ Brandt, Encyclopedia of Arts and Crafts, 32.

¹⁹⁰ Ibid, 33.

context.”¹⁹¹ Sitting on ninety acres, the land was located on a hill and it can be assumed that the family wanted to overlook their lumber mill, as it sat below the house near the railroad tracks. The Riordans later gave approximately fifteen acres to the Catholic Church to use as the Flagstaff Catholic Cemetery¹⁹² as well as their family cemetery (Figure 9). This figure illustrates the outline of the Riordans’ land, which shows the family’s estate, center left, surrounded by a fenced area. The drive way also circles completely around the home. The Catholic Cemetery is located on the upper right portion of the map.¹⁹³

Photographs from August 1904¹⁹⁴ show the land surrounding the Riordan home was bare, with only two trees in the immediate foreground. Later photographs show a vast amount of shrubbery in the garden courtyard and around the home. The presence of such a garden courtyard follows another principle of the Arts and Crafts Movement, which states that a home should be situated with “maximum potential for indoor-outdoor living, garden spaces and site views.”¹⁹⁵ This outdoor space was enjoyed by the Riordans’ children and grandchildren. Granddaughter Helen McPherson, describing some of their activities, said “we

¹⁹¹ Ibid, 44.

¹⁹² Kathleen Farretta, Riordan Mansion State Historic Park, Interview by Katherine Klensin, January 2009 through May 2009. This cemetery is still used today.

¹⁹³ Today, the rest of the land belongs to Northern Arizona University.

¹⁹⁴ Riordan Mansion Exterior Photos circa 1904, Riordan Family Collection, Northern Arizona University Cline Library, Special Collection, Scrapbooks.

¹⁹⁵ Stubblebine, Stickley’s Craftsman Homes: Plans, Drawings, Photographs, 37.

collected horny toads and tarantulas, all kinds of bugs and things, and we would play, just run around in the yard.”¹⁹⁶ Helen also said they frequently took picnics around the property with her grandfather Timothy. Figure 10 shows two women out in the yard with the Riordan children playing outside. There is no question that the Riordans actively enjoyed outdoor living.

This photograph illustrates the home’s duality, showing Michaels’s wing on the right and Timothy’s wing on the left. The plan expresses the separate-but-together feeling through the high pitched roofs on either side connected by the low roof of the rendezvous room. The photo also demonstrates the grand scale of the Riordan Mansion. The center entrance joins a large veranda, which was a popular feature in Arts and Crafts homes. The incorporation of foliage can be seen with the vines on the pergolas and others growing on the exterior façade. The wood texture of the façade blends with the natural landscape, so it appears as if the home is growing out of the ground.

EXTERIOR CONSTRUCTION MATERIALS

The Riordan Mansion is a reflection of the regional characteristics of Northern Arizona because it is unified with its surroundings and rises seamlessly up from the ground as an extension of the landscape. Such use of natural local materials creates a sense of harmony with the mansion’s surroundings. As stated in Stubblebine’s book, it exhibits “construction of materials indigenous to site,

¹⁹⁶ Helen McPherson, Granddaughter to Timothy Riordan, Interview by Katherine Klensin, February 19, 2010.

that is ‘natural’ and durable.”¹⁹⁷ The home’s foundation is made entirely of Malpais volcanic rock that wraps completely around the home. On the original elevations, Whittlesey calls the stone “Rough Stone Masonry,” which meant the stones were not cut or shaped by the mason, but they were left naturally in the shape present at the site (Figures 11, 12, 13, 14). Volcanic stone is extremely durable not only in its strength but also in its resistance against natural weathering elements. The volcanic stone also allows for other foliage and mosses to grow in and around it, which creates an impression that the stone has always been there.

One of Whittlesey’s signature design features was a stacking effect or riser-step evident in his handling of the exterior materials. For example in Figure 13, stacking of the materials in a stair-step fashion creates a base for this facade, with the masonry beginning low on the left and rising higher on the right. This interlocking of materials breaks up the linear division of the first floor, second floor, and basement. After wrapping the volcanic stone around the bottom portion of the home, he gradually steps it up the next tier, and then continues its use around the front doors until it covers the entire porch area. Following that is Ponderosa pine log-slab siding which starts just below the windows on the first floor and continues up to the roof line.

The Riordans obtained this Ponderosa pine log-siding from their Arizona Lumber and Timber Company. Northern Arizona holds the world’s largest Ponderosa pine forest and the Riordans utilized the forest to become Flagstaff’s

¹⁹⁷ Stubblebine, Stickley’s Craftsman Homes: Plans, Drawings, Photographs, 37.

largest employer. The Craftsman suggested log-siding as a building material to its readers because it was a cheap material and it could be used with or without the bark. Not only was the Ponderosa pine a local natural material, it was also a sustainable product. Log slab-siding was created when the large pines were brought to the mill, and cut into planks of lumber. The waste product of this cutting was used to fuel the furnace at the mill, and also the slabs became the main exterior building material for the Riordan home.

Interestingly enough, the actual house is a wood framed home and the log-slab siding is a veneer that gives the appearance of a solid log cabin. This style of veneer isn't true to the Arts and Crafts principle of using materials honestly. Yet, even Gustav Stickley took a similar approach at Craftsman Farms in the Clubhouse as Hewitt questions, "when is a log corner not a true log corner?"¹⁹⁸ Stickley created the corners of the log structure by using lap-joints, which are usually used in the trades of carpenters or joiners and are "rarely if ever, used in traditional log buildings."¹⁹⁹ The logs at Craftsman Farms would have used pegging to provide stability and prevent the logs from rolling out from under one another. Stickley also extended the log ends at each corner 12 inches to create a more rustic association with "old-time" cabins. In the end, Stickley made "a corner that does not express the structural idea of a log cabin," which in turn expresses his "intent upon idealization rather than a straightforward structural

¹⁹⁸ Mark Allen Hewitt, Gustav Stickley's Craftsman Farms: the Quest for an Arts and Crafts Utopia, Syracuse: Syracuse University Press, 2001, 121.

¹⁹⁹ Ibid, 127.

expression.”²⁰⁰ This same ideal is seen on the Riordan Mansion’s exterior: Whittlesey added the exterior veneer to an otherwise stable, sound structure to create an association with the rustic “log cabin” look (Figure 14).

Another example of “faux-honest construction”²⁰¹ is evident in the work of Charles Rohlfs, a noted furniture designer of the mid 1880s. Like Morris, Rohlfs had “a similar admiration for medieval handwork, but he expressed it more in appearance than in process.”²⁰² Thus his furniture looked handmade with exposed plugs to hide screws, which actually held the piece together. This gave the impression that Rohlfs furniture was “constructed using traditional mortise-and-tenon joints;”²⁰³ however, taking a closer look these plugs were not structural and were often placed on the wrong side of the joints. Similar to the exterior veneer of the Riordan Mansion, Rohlfs wanted to build “honest looking” furniture, by enhancing or exaggerating its construction.

The exterior veneer is also an example of Whittlesey’s obsession with texture. He liked to combine rough textured stone with log-slab siding and wooden shingles. The textured materials not only make the home intriguing to look at, but they unify the exterior veneer within its setting and demonstrate the use of distinctive materials indigenous to Northern Arizona. This emphasis or

²⁰⁰ Ibid, 129.

²⁰¹ Sarah Fayen, “Introduction,” in Joseph Cunningham, The Artistic Furniture of Charles Rohlfs, New Haven: Yale University Press, 2008, 17.

²⁰² Ibid, 13.

²⁰³Ibid.

exaggeration of textured materials blends with the “battered” walls of the Riordan home. Battered walls appear in castles of the Middle Ages. They were an inspiration to design reformers and emphasize a structure’s strength in construction as if it were rooted to the ground. Figures 11, 12, 13, 14 demonstrate the flared walls, which grow broader as they meet the ground and make the home look solid and well-grounded. Arts and Crafts homes were meant to appear strong, solid, and protective.

The materials are also suitable to the climate in Flagstaff which ranges from 90 degree weather in the summer to heavy snow fall and below freezing temperatures in the winter. The pitch of the roof helps alleviate snow weight, allowing the snow to slide off the sides or melt quickly. The roof is made of hand-split wooden shingles, again a product from the lumber mill. Shingles were an economical product for the home, allowing material costs to be kept low. Shingles were also a material popularized by the East Coast Shingle style. Through the propaganda of Gustav Stickley, Scully states “in a sense the ultimate development of the last and ‘crafty’ phase of the cottage style around 1910 was to be found in the ‘Craftsman Homes.’”²⁰⁴ The push for the Shingle Style through the 1900s demonstrates its popularity, and may explain why Whittlesey used this material on the Riordan Mansion.

Another characteristic of an Arts and Crafts home is a “low-profile roof pitch, giving a more ‘homelike’ feel.”²⁰⁴ This is especially evident at the Riordan

²⁰⁴ Stubblebine, Stickley's Craftsman Homes: Plans, Drawings, Photographs, 37.

Mansion when looking at the central rendezvous room. The low roof creates an intimate feeling within the space. The roof also shelters an outdoor space because the roof continues to slope over the verandas that define both the front porch and back entry. Additionally, a low roof line creates an open floorplan, removing unnecessary partitions. By contrast, the roof on each wing of the home was steeply pitched, which followed yet another Arts and Crafts principle. The purpose of the massive, steep roof was “to establish the structure’s characteristic silhouette, as it gathers plan and elevations within a comforting embrace. It defines the structure’s personality, while expressing a sense of shelter and solidity.”²⁰⁵ Figures 11 and 12 demonstrate this feature and show the dominance of the roof.

Specified joinery techniques evident in the exposed woodwork and overhanging eaves reinforce the roof’s dominance. Brandt states “[Arts and Crafts] facades evoke a tactile response. They appear to elucidate the process by which they were constructed, displaying joinery, finishes or trim.”²⁰⁶ Log brackets appear to support the roof, but most are non-structural. They are added to emphasize the rustic feeling of a log cabin home. Here Whittlesey (like Stickley at Craftsman Farms) exaggerates certain aspects of the home’s construction to enhance its expressive qualities.

²⁰⁵ Brandt, Encyclopedia of Arts and Crafts, 34.

²⁰⁶ Ibid, 41.

ORNAMENTATION

Ornamentation is another important element of an Arts and Crafts style home. These architects believed that “ornament must appear integrated rather than applied as a cosmetic afterthought.”²⁰⁷ They thought ornament should be personal to the home owner and the motifs should reflect simple geometric forms or natural forms such as flowers, foliage, or trees.²⁰⁸ When looking at the exterior ornamentation of the Riordan Mansion, the construction materials create texture and pattern in the way they are placed and in the change of materials from volcanic stone to log-slab planks to wooden shingles. Also the joints discussed above were also considered a type of integrated ornamentation. Whittlesey added small details of ornament to the outside railings of the back porch and to the fence railings around the front courtyard (Figure 16 and 17). The motif is that of a natural flower resembling a poppy seed pod, a popular form in Arts and Crafts decor. Whittlesey’s reasoning behind his choice of the poppy motif is unknown; however, Arizona poppies to grow wild around the lower elevation of Flagstaff at 6,000 feet. The Arizona poppy is a yellow color which symbolizes wealth and success.²⁰⁹ This could have been way to express the brothers’ business success, while integrating a local floral motif into the design of the home. Whittlesey follows the ideal of integrating the ornament into the structure. Figures 16 and 17

²⁰⁷ Ibid, 42.

²⁰⁸ Ibid.

²⁰⁹ Pioneer Thinking. “The Language of Flowers: What They Mean.” <http://www.pioneerthinking.com/flowerlanguage.html>, (September 14, 2010).

also illustrate the strong interplay of positive and negative space, which creates a rhythmic pattern. The shape of the poppy is as pleasing as the background elements that frame it. This gives the design a restful feeling that is not overpowering.

Whittlesey's use of windows on the Riordan Mansion can be seen as ornament, as part of the façade, and as another way to bring the outdoors in. Figures 13 and 14 illustrate how the windows are incorporated into the façade by breaking up the horizontal log slab strips and adding a vertical element to the elevation. The ornamentation of the windows comes from the color and design in the stained glass upper portions. The stained glass detail is only on the first floor of the home, so as visitors arrive is it extremely noticeable and creates a unique feature for the home while adding color to an otherwise solid red exterior.²¹⁰ The design of the stained glass windows coordinates with a naturalistic theme and will be discussed in detail in Chapter Four.

Whittlesey designed the home with a large number of windows for two purposes: first to bring natural light into the home, and second, to create a natural source of air flow. One of the main ideals of the Arts and Crafts Movement was to bring the outdoors inside, and to include natural elements in the home. This also made the spaces more inviting and livable. Whittlesey used a natural resource rather than constantly relying on electric fans—a more sustainable principle. Because of the central plan of the home, rooms were placed along the perimeter,

²¹⁰ Origin of the stained glass windows is unknown. The Arizona State Park Service thought they were Tiffany at one time.

which allowed for windows in every room, including in some closets. In the room of Timothy's eldest daughter, Mary, the closet is placed on an exterior wall and has a small window to the outside, and another interior window to a cedar closet. This allows for light and air to move through her closet into another interior closet. This was very precise planning by Whittlesey.

Another main purpose for the window placement is to enhance the views of the outdoors, which follows the Arts and Crafts ideal. An example of this is Mrs. Caroline Riordan's room which has a direct view of the San Francisco Peaks. Secondly, the windows allowed for a continual flow of air throughout the home in the era before air-conditioning. This subject will also be addressed later in Chapter Four. Whittlesey used windows for functional purposes by placing them in rooms that needed the most light. But he also placed them where the best views of the site could be seen, thus connecting the structure with the site. Just as the plan is irregular, the number of windows, their placement, and variations of size, are irregular as well.

THE PLAN

The overriding principle of an Arts and Crafts style home was simplicity. A variety of plans were popular; however, the Arts and Crafts architects generally preferred an asymmetrical plan such as the L shape. This plan gave the illusion that the home was added onto over time and allowed for separate areas to house public and private spaces. Another common plan was the V shape which reduced the length of corridors and made public spaces more accessible and connected. The Riordan Mansion does not follow either of these plans as it conforms to a

unique central plan resulting in a duplex design. Centered off a large recreation room called the rendezvous room (Figure 20), also known as the cabin by family members, the space welcomes visitors through the front courtyard gate, onto the veranda and into either of the two front doors. The veranda at one time was covered with a pergola, a popular feature of Arts and Crafts homes. The rendezvous room hosts a central fireplace. Brandt states “a fireplace core was often the nucleus for the entire plan, positioned symbolically at the building’s center.”²¹¹ Like the hub of a wheel, this is the focal point from which the rest of the house radiates.

The central room connects to an east wing belonging to Timothy (Figures 18 and 19) and a west wing belonging to Michael (Figures 21 and 22). The private living spaces radiate around a central light well, which receives light from the attic skylight, allowing it to flow through the second floor to the first. This centralized plan allows light to extend from one room to the next and from one wing to the other. The Figures 18-22 show the floorplans of the East and West house, (first and second stories), and the rendezvous room.

When looking at Figures 18 and 21, which are the first floors of each house, the floorplan is very open and there is only one major hallway leading away from the living area to the rendezvous room down the hall. Arts and Crafts interiors limited hallways to increase the functionality of living spaces and to break down the box-like interiors of Victorian style homes. This open floorplan

²¹¹ Brandt, Encyclopedia of Arts and Crafts, 37.

creates unity through the organization of the room layout by using broad doors that transition seamlessly from one space to the next. Each first floorplan also separates the public spaces from the private, such as the living room from the kitchen where the servants would have been working. In accordance with the Arts and Crafts Movement, Michael planned areas of his wing of the duplex home. In a letter to Whittlesey written in October 1902,²¹² Michael specifies the layout, size, and other particulars regarding the plans. This letter is an excellent example of a homeowner really thinking about how his family will live in the space. The following series of quotes comes from this letter.

Regarding the entry and the vestibule areas, Michael states, "First Floor, Vestibule, small with stand for wraps, hats etc, and for over-shoes. Broad doors opening into reception hall." The front door is large, with a glass panel in the center allowing for light to come through to the entry area. There is a coat stand for wraps and the space is small, which pushes the guest into the reception hall. The vestibule can also be closed off by hanging portières. Figures 23 and 24 show the vestibule and large front door as well as the hall tree.

Michael continues with a discussion of the Reception Hall. "Reception Hall, large and roomy with fireplace. Parlor, (Unless decided to make reception hall answer the purposes of a parlor) to be screened from hall, no fireplace, to be

²¹² Letter, Michael Riordan to Charles Whittlesey, 1902. Riordan Family Collection, Northern Arizona University Cline Library, Special Collection. Letterbooks 1-9, Box 1, Book 6. No exact date is noted on letter. The letter was difficult to read and the transcription assumes a few words. While Michael's description pertains to the West house, the description pertains equally well to the East house, except the dining room, to which Timothy gave his own personal stamp.

so arranged that hall and parlor may be thrown into one room.”²¹³ Whittlesey did combine the reception hall with the parlor, which he made quite large (Figures 25, 26). This room can be completely “screened” from all other rooms with the use of portières. The ceiling in this room is high due to the built-in light well. The light well allowed for ventilation and natural lighting to come through to the first floor. The fireplace is placed in the inglenook, which was a common feature to any Arts and Crafts home (Figures 27, 28). The inglenook is a built-in area around a fireplace, which was used by guest to warm themselves, or to serve as a quiet place for the family members to read and rest (Figures 29, 30, 31, 32, 33). The reception hall is very roomy and allows for adequate traffic flow from the dining room to the living room. This room had limited furnishings but did house one of the families’ pianos, which could be heard in most areas of the home from this space.

Continuing with his description of the living room, Michael states “Living Room, from 25 to 30 feet long, 16 to 18 feet wide, fireplace, main stair case in this room, so arranged as to be [spatially cut] out off from parlor and reception room, while making it possible to throw this room into one with the parlor by means of folding doors.” Michael continues: “Ordinary family entrance to house to be through vestibule [leading] to living room. Closet to be provided in vestibule for [coats], hats, wraps, over-shoes, etc. Living room to be well protected all around by other rooms against the direct sun to make it cool in summer.”²¹⁴ The

²¹³ Ibid.

²¹⁴ Ibid.

living room is the largest room on the first floor in each wing. This room can be closed from the surrounding rooms, which include the reception hall and library, by means of portières rather than folding doors (Figures 34, 35). The family would enter the living room by either coming down the main staircase or entering through a small passageway under the stairs. This passageway has three doors: one door leads to the basement, one leads to the private sector of the home near the servant's bathroom, and the final door is a closet for coats as specified by Michael. The fireplace is large and is the main focal point of this room (Figure 36). There are built-in bookcases and built-in seating under the windows (Figure 37, 38, 39, 40). Views from the living room include the shared courtyard and open land beyond the front gate. The living rooms for both wings sit on the north corners of each home, and are thus protected from the hottest sun of the day. Whittlesey added wooden ceiling beams to these rooms which creates a grid pattern on the ceiling. Figure 41 demonstrates Michael's design of the stained glass windows, which will be discussed in detail in Chapter Four (Figure 41).

An uncommon feature to most turn-of-the-century homes was a library. The Riordan Mansion had a library in each private house. Michael wrote "Library, small, off living room, fireplace, windows above book cases with the exception of long, narrow window seating view of mountain."²¹⁵ Whittlesey met his client's request exactly per his specifications. The library sits off the living room and the reception hall, and can also be closed by the hanging portières for private business meetings. The window seat is placed under the only window in

²¹⁵Ibid.

the library with built-in bookcases on either side (Figures 42, 43, 44, 45). The view faces north, capturing the beauty of the San Francisco Peaks. Whittlesey also incorporated a built-in map case that pulls out from the wall (Figure 46). Here, the Riordan brothers would have stored land maps of the areas they were logging. Whittlesey also placed the requested fireplace in the corner of the library that backs up to the main living room fireplace wall (Figure 47). This was mostly likely done for venting purposes. The library fireplaces are small and beehive shaped with the rough-cast, concrete texture.

Next, Michael specified “Swing room, small, off living room, shade side, to be used also for a play room, removed as far as possible from library.”²¹⁶ Whittlesey did not create a separate room for a swing as Michael had requested. Instead he added two swings to main living areas. The first was on the front porch, where the Riordans could enjoy the outdoors, located on the shaded side of the home, and the second was incorporated into the living room. Figures 40 and 41, show the swing in the center of the room facing the fireplace. Rather than creating another closed room, Whittlesey added the swing to areas of the home that the Riordans would use the most.

In the dining room Michael wanted the “Dining Room, large, [with] morning sun, fire place, bay window, china closet.”²¹⁷ The dining room is on the south side of the home and receives the morning sun, which flows through two window nooks (Figures 48, 49, 50). In Timothy’s house, the window nooks

²¹⁶ Ibid.

²¹⁷ Ibid.

incorporate built-in window seats, that curve to fit the oval shape of the room (Figures 51, 52). In Michael's dining room, there are no window seats because the room is square. The dining rooms are the only main living areas that are not mirror images of each other. Whittlesey built-in a china buffet in the center of each dining room, but he did not add another fireplace. Both dining rooms have access to the reception area, breakfast room, and kitchen (Figure 53).

The last area that Michael specified for the first floor was the kitchen area: "Kitchen, [move] separate from dining room to prevent odors of cooking [reaching] dining room. Large closet between kitchen and dining room, opening in hall between kitchen and dining room, special sink for fine china in this cabinet. Plenty of wall room for two large kitchen tables for making large [...]²¹⁸ of dishes." Michael continues: "Girl's [sic] room off kitchen, large enough to accommodate comfortably two girls. Porches, wide on one end and shade [...] with access to either from living room and front door."²¹⁹ The kitchen is separated from the dining room with a series of two doors, that also screen it from the butler's area. The main closet (Figure 54, 55, 56) for dishes separates the breakfast room and dining room, and also provides storage and includes the requested sink for fine china. The servants or "girl's" room was not on the first floor but instead was included on the second with a servant's staircase which had

²¹⁸[...] – The letters are handwritten and in some sections unreadable.

²¹⁹Ibid. This thesis incorporates photos from both house thus illustrating Michael's suggestions to Whittlesey.

easy access to the kitchen. The first floor has porches off the back for the servants to use and an entrance porch for each house.

The first floor demonstrates many Arts and Crafts features including an inglenook, built-ins, and window seats. Built-ins were important because the rooms could have ample seating without a crowd of free standing furnishings, allowing more open space. This also gave architects control of furniture placement. The floorplan has an open plan with limited hallways and rooms that come together with broad doorways. All the spaces can be closed from one another with burlap portières. The first floor is functional and does not waste space.

Moving to the second floor (See Figure 22), Michael continues to specify his plans for the bedrooms stating “Upstairs. One large bed room with best view and easiest access from living room. (Mrs. Riordan’s room). One small bed room connecting with above either with door or arch. One medium sized bed room suitable for a boy. One medium sized bed room suitable for girls. Two bed rooms for guests.” Then Michael continues: “One bed room for governess. One bed room suitable for class room and connecting with governess’ room. One bath room for family. One bath room for guests. Ample linen closet in family bath room.” Michael goes on to discuss the master suite: “Bath room to connect with Mrs. Riordan’s room and children’s rooms to be kept as close to her room as possible without connecting.” Finally Michael concludes: “Governess’ room to be in most secluded part and guests rooms [...]. Place for a stove in Mrs. Riordan’s room. Fireplace in one of guest room. Fireplace in room for girls. All to be simple

and small. Clothes closets in every room. Clothes chutes from upper floor to laundry in basement.”²²⁰ Rooms on the second story radiate around the central light well which places them on the perimeter of the home.

The second story floorplan of the East wing (Figure 19) is different from that of the West wing; this is largely due to the fact Michael had more children than Timothy. Both men gave their wives the room with the best view and the other rooms were smaller, each with a closet. The guest rooms are the only rooms on the second story with a fireplace. The servants’ rooms are on the south or back side of the home and can be closed from the rest of the rooms. They also connect to the servant staircase to the first floor. This is an example of how Whittlesey separated the staff from the family and guests. What is thought to have been the governess’ room was also a play room for the children. One bathroom connected Mrs. and Mrs. Riordan’s rooms together, while the other bath was open to the hall. Figures 19 to 22 show the layout of each house. Michael’s also has an added sleeping porch, which was another common feature of the Arts and Crafts Movement.²²¹

Finally, Michael addresses his needs for the basement of the home: “Basement, coal bins, furnace, laundry, bath for girls, vegetable and meat rooms with refrigerator, small wine room.”²²² The basement as built has the entire list of

²²⁰ Ibid. Figure 22 is a reconstruction of the original plan for Michael’s house. Most of the features that Michael describes appear to be present.

²²¹ Michael’s second story plan has an added third bathroom, which happened much as relatives continually lived in the home.

²²² Ibid.

requirements, except for the “bath for the girls,” which Whittlesey put on the first floor at the back of the house.

Michael’s specifications are very precise. Presumably, he was contemplating floorplans and ideas found in such magazines as The Craftsman and wanted his home to reflect their designs. The plan is extremely functional and Michael’s space planning ideas were matched with Whittlesey’s expertise. He put a lot of thought into separating noisy areas from quiet areas, and the kitchen from the dining room to mask odors. Michael’s involvement with the design helped Whittlesey create a home that meets both families’ needs and follows the philosophy of the Arts and Crafts Movement. Michael also wrote a section of the letter regarding “general suggestions” for the home, which is discussed in Chapter Four.

One room that Michael does not address is the rendezvous room (Figure 20). Here, Whittlesey’s eclectic design was all his own. It was a bridge between the two homes, and created a distinctive duplex. This room was meant to be a gathering space for families and their guests. The room’s covered porch welcomes visitors to the home and the large stone fireplace is the focal point in the room. Whittlesey truly made his mark on the Riordan home by creating the rendezvous room and building homes similar to his clients’ instructions.

The duplex design layout of the Riordan Mansion is the most significant feature of the home. Two separate households combined into one building to make a one-of-a-kind grand American Arts and Crafts duplex. In the past, the

home was difficult to define. For example, according to a letter dated January 13, 1904, Michael purchased an insurance policy for the home. He wrote “I notice in the policy that it describes ‘the two-story building,’ etc. Should this not read ‘the two two-story buildings occupied as residences?’ It is true that in one sense it is a single building, but in reality there are two residences to be occupied by separate families, but the two residences are connected by a big room.”²²³ This insurance policy was no doubt confusing to write. It is presumed that the reason for the duplex design is based on the closeness of the two families; two Riordan brothers married two Metz sisters. Their previous homes (Figure 57 and 58) also sat next door to one another and the families wanted to continue this tradition. Both wings had their own entrances, giving the brothers private space to allow for guests to visit separately.

Another Arts and Crafts principle states that “form, ornament, and material of each interior must be a logical outgrowth of structure and plan.”²²⁴ The structure of the Riordan Mansion, made of local Ponderosa pine timber, clearly connects the home to Northern Arizona. As the floorplans indicate, both wings were meant to be a mirror image of one another; however, during construction Timothy’s second story and dining room was changed, not following the specifications his brother mapped out. To demonstrate the flexibility of the

²²³ Letter, Michael Riordan to A.H. Spellman, Esq., January, 13th, 1904. Riordan Family Collection, Northern Arizona University Cline Library, Special Collection. Letterbooks 1-9, Box 1, Book 7.

²²⁴ Brandt, Encyclopedia of Arts and Crafts, 21.

Arts and Crafts plan, Michael eventually added on a sleeping porch so his six-child family could spread out and have more space. This is in contrast to Timothy, who combined two rooms into one as he had a much smaller family. Both men utilized the same floor plan but worked with Charles Whittlesey to tailor it according to their families' needs.

During the design process, Whittlesey and Michael Riordan corresponded regularly about their exact needs, and desires for the new duplex paying particular attention to function. In a letter dated October 22nd, 1902, Michael expressed the need to make some changes to the first set of plans: "We are very much pleased with them [the plans] in a general way, though there are a number of minor changes which we would wish to make, largely in the way of increasing the size of some of the rooms and of rearranging the position of some of the rooms upstairs."²²⁵ This shows that Michael Riordan was actively involved in the design of his home and he continued to work one-on-one with Whittlesey throughout the design process and in later years making updates to the exterior and interior. Brandt states "a homemaker was not a passive by-stander but instead was actively engaged in planning, designing, finishing, and furnishing. The true Craftsman home demanded a level of commitment on the part of the homemaker, resulting in

²²⁵ Letter, Michael Riordan to Charles Whittlesey, October 22, 1902. Riordan Family Collection, Northern Arizona University Cline Library, Special Collection. Letterbooks 1-9, Box 1, Book 6.

a rare connection between home and occupant that was physical as well as intellectual, emotional, and even spiritual.”²²⁶

The fact the Michael was incredibly involved in his home not only shows his passion for Arts and Crafts architecture, but also it demonstrates that he (and his brother) were living an Arts and Crafts lifestyle. As Brandt says he was “intellectually, emotionally and spiritually” involved in the design of his home. Intellectually, Michael continually read literature related to the Arts and Crafts Movement, including books by John Ruskin, and The Craftsman and he wanted to incorporate key concepts into his home. He also designed many features of the home, including the stained glass windows, and both office desks for his brother and himself. He was emotionally attached by working with Whittlesey to perfect the details of the design and his letters convey his passion for the project. And Michael spiritually engaged with the home by incorporating items to reflect his religious beliefs.

OTHER EXAMPLES OF WHITTLESEY’S WORK

Despite being busy with the El Tovar and the Riordan Mansion, Whittlesey managed to design another home in Flagstaff, this one for George Babbitt. This home was completed in 1905, and has many characteristics in common with the Riordan Mansion.²²⁷ Presumably Whittlesey received this commission because the Babbitts and the Riordans were family. As the home no longer exists, this comparison will discuss only the exterior features, including the

²²⁶ Brandt, “The Paradox of the Craftsman Home,” 68.

²²⁷ Cline, Mountain Town: Flagstaff’s First Century, 130.

plan and construction materials. After reviewing the only picture available (Figure 59), one can immediately notice the symmetrical plan of the building, much like the Riordan Mansion. The main entrance is central to the plan, and defined by a large porch. The Babbitt mansion does not appear to have had a central fireplace. Rather, four fireplaces can be seen spread equidistant from the center, two on either side of the main entrance and two on the far ends of each wing. These fireplaces, and the other surrounding rockwork, appear to be volcanic stone, again reflecting the natural regional characteristics of the Flagstaff area.

The entire first floor of the Babbitt Mansion is covered in the volcanic rock and the second story transitions into wood siding. Unlike the Riordan Mansion, it did not use log-slab siding, but instead reflects the influence of the Shingle Style. Similar to the Riordan Mansion, the Babbitt mansion used shingles on the upper walls and on the roof, and exposed woodwork on the eaves and joinery of the home. The Babbitt windows do not appear to have ornamentation as do the ones at the Riordan Mansion, which demonstrates Whittlesey's innovativeness and adaptability. Michael Riordan was very active in the design of his home, but it is not known how involved George Babbitt may or may not have been. This example shows the ability of the Arts and Crafts style to accommodate the needs of its users and support an individual's Arts and Crafts lifestyle based on these needs.

The opportunity to build the El Tovar hotel for the Fred Harvey Company brought Whittlesey to Arizona in the first place, leading to his contact with the Riordan brothers. The hotel has been described as “combin[ing] in admirable

proportions the Swiss chalet and the Norway villa ... [having] a quiet dignity, an unassuming luxury, and an appreciation for the outing needs ... a big country house.”²²⁸ Whittlesey wrote to Timothy Riordan asking his opinion about the use of log timber as a building material for the new hotel; thoughts regarding the insect population’s effect on wood structures; and whether the material would be suitable for this type of construction. El Tovar demonstrates the same exposed wood eave construction as well as the use of windows that gave natural light to every room. The building materials contributed to the “Swiss chalet” look as Whittlesey used native Kaibab limestone, and Oregon pine rather than Ponderosa pine timber. Similar to the Riordan Mansion, the lower portions of El Tovar are limestone and log construction, the upper portions are wood planks, and the roof is of green shingles.²²⁹ Like the Riordan Mansion, the plan of the El Tovar has a central entrance housing the lobby, dining rooms and kitchen, and then stretches east and west with guest room wings. Figure 60, shows a panoramic view of El Tovar. This image displays Whittlesey’s layering of materials, and calls attention to the massive overall size of the structure which, as built, had 100 guest rooms.

Whittlesey created several outdoor, open-air verandas where guests could sit outside and enjoy the view. The verandas demonstrate similar exterior ornamentation as seen at Riordan Mansion. A floral motif on the veranda railings can be seen as an additional decorative ornamentation continuing throughout the

²²⁸ National Register of Historic Places Inventory-Nomination Form, “El Tovar Hotel,” Arizona State Historic Preservation Office, September 6, 1974.

²²⁹Ibid.

main lobby and dining areas of the hotel (Figure 61). The verandas also tie the inside to the outside, and make key transitional spaces for the hotel guests.

Another similarity is the central stone fireplace in the main dining room. The dining room stretches 89 feet²³⁰ with the fireplace in the center and large windows flanking either side. The Riordan Mansion's rendezvous room is almost an exact replica of the layout. Whittlesey used similar ideas in both structures, but created each with its own identity through materials and ornamentation. Whittlesey modified the two structures by building the hotel on grand scale, and adjusting the scale of the mansion for a private home. He also continually followed the Arts and Crafts principles as his guideline in design, demonstrating his belief in the movement and his willingness to adapt this style to the Southwest.

In conclusion, the Riordan Mansion's exterior exemplifies the concept of unity with its connection to its site and Northern Arizona, the duplex design plan that accommodated the special needs of the Riordan family, the selection of local exterior materials, and its naturalistic ornamentation that repeats inside and outside. Whittlesey created a seamless transition from site to structure, and positioned the home so the views of the Flagstaff and the San Francisco Peaks could be enjoyed from all angles. Using local Ponderosa pine timber and Malpais volcanic stone linked the home with its surroundings and created a blending of organic and hand-hewn elements.

²³⁰ National Register of Historic Places Inventory-Nomination Form, "El Tovar Hotel," Arizona State Historic Preservation Office (September 6, 1974).

Whittlesey continued to follow the Arts and Crafts principles of unity by integrating ornamentation into the design rather than applying it after. The exterior railings throughout the property provide detail and add interest to the façade, but do not overpower it. The broad, overhanging eaves and exposed joinery also add to its ornamentation by providing structural decoration and the rugged quality of an idyllic Arts and Crafts home.

However, the most important aspect of the Riordan Mansion is the duplex design created by a centralized plan. While uncommon to the Arts and Crafts Movement, it did adhere to the movement's principles. As this thesis has shown, Whittlesey used the same ideal in the design of the El Tovar as with Riordan Mansion. As one has wings for guest rooms, the other has wings for the two families. Whittlesey adapted the principles of the Arts and Crafts Movement to the needs of his clients to create a grand country house in Flagstaff. The duplex design is the unique factor that makes it deserving of such detailed documentation.

Chapter 4

INTERIOR CONCEPTS AND CONNECTIONS

When discussing the interiors of an Arts and Crafts home, design reformers “embraced enthusiastically the design of woodwork, stained glass and hardware, along with light fixtures, furniture, textiles and decorative arts. Their comprehensive approach gave arts-and-crafts structures an aesthetic cohesiveness absent from most other nineteenth-century buildings.”²³¹ Each interior differed in details but all were unified within one holistic plan. The interiors were meant to be functional and beautiful, and each interior varied depending on location of the home, client-designer relationship, and cultural influences. Despite these differences, all Arts and Crafts interiors share common traits, and reflect key principles. The same principles that apply to the exterior also pertain to the interior, creating a unified structure. The principles expressed in the Riordan Mansion relate to the interior plan of the home, interior construction materials, interior woodwork, and cultural influences including naturalism and exoticism.

This chapter offers an overview of the Riordan interior by discussing the following: the interior plan, functions of rooms, Arts and Crafts characteristics, interior construction materials, technology, furnishings, and other cultural influences. All of these demonstrate the Riordan Mansion as an exceptional, grand American Arts and Crafts home.

²³¹ Brandt, Encyclopedia of Arts and Crafts, 22.

THE INTERIOR PLAN

The first Arts and Crafts principle is “Form, ornament, and material of each interior must be a logical outgrowth of structure and plan.”²³² The exterior façade and interior plans should relate to each other. In the Riordan Mansion, the exterior appears built into the landscape and on the interior, each room takes advantage of scenic views and its orientation to the points of the compass. The rooms are planned with a logical traffic flow in mind, which moves guests through public spaces effortlessly and divides the utilitarian areas from the private spaces. Rooms are not divided by hallways. This allows for more open and functional space. The materials also provide unity by repeating from the exterior and to the interior, such as the Malpais volcanic stone, which is used on one fireplace.

Michael Riordan had some suggestions regarding the interior, discussed in the previously mentioned letter to Whittlesey in 1902. He states: “General Suggestions. As much wall and picture space as possible. No moldings except picture. [Window] Casings to be beveled or rounded. Base boards to be so arranged as to prevent scratching of walls by furniture and chairs.”²³³ Michael is very specific about his choice for “picture space.” The Riordan painting collection was quite large and he wanted to display it to full advantage. In addition, the use

²³² Ibid, 21

²³³ Letter, Michael Riordan to Charles Whittlesey, 1902. Riordan Family Collection, Northern Arizona University Cline Library, Special Collection. Letterbooks 1-9, Box 1, Book 6. No exact date is noted on letter. The letter was difficult to read and the transcription assumes a few words. Letter continued from Chapter 3.

of picture moldings was an Arts and Crafts essential and was also discussed in The Craftsman. These moldings ensured that the paintings were integrated with the interior architecture. Michael also details the framing of the windows and baseboard. Michael wishes to protect the walls from daily wear.

Michael then addresses bathrooms, stating “Avoid dead end water pipes. Ample wash stand arrangements for bed rooms. Wash stand convenient to living room to which guests may be taken without going upstairs or be taken through dining room.”²³⁴ Michael did not want his guests to have to enter the private areas of the home, just to wash up for dinner. However, the only bathrooms on each first floor are those of the servants. It is not clear why Whittlesey did not accommodate Michael’s request.

Michael continues, “All partitions and floors to be well designed. Back stairs, living room might be arranged as Indian room. Dining room and to be well protected from direct rays of afternoon sun.”²³⁵ Michael comments on the layout of the walls or rooms and flooring materials. He then specifies the living room to be an “Indian room,” where he could display his extensive Native American collection. In fact, the living rooms in both wings had built-in display spaces for their Native American handicrafts. Both dining rooms are protected from the afternoon sun as they sit on the front or north side of the house. This placement kept the rooms cooler in preparation for dining.

²³⁴ Ibid.

²³⁵ Ibid.

Addressing the heating and cooling in the home, Michael wrote “Ventilation [in] rooms. Hot water radiators in all rooms even those with fireplaces, to be concealed from reception hall, living room and dining room. Some method of preventing terrific heat in bed rooms [and shading] on roof. Windows on side to be dust proof.”²³⁶ Regarding ventilation, Whittlesey placed windows in every room, even bathrooms. With the use of the central light well to circulate air he was successful in moving “terrific heat” out of the bedrooms. Michael specifies radiators in every room, but in the public spaces he wants them to be concealed, rather than being an eyesore. Michael is practicing space planning and truly thinking about the details that affect the interior design of his home.

FUNCTION OF THE ROOMS

As discussed in Chapter Three, the interior plan of the Riordan Mansion is a centralized plan, which radiates around the light well of each home (See Figures 18 and 21). Public and private spaces had different functions, and allowed for guests to visit in one area, while servants worked in another. The public spaces have a functional layout and the materials, furnishings, and color schemes create unity throughout the entire space. All of the public areas are open spaces and face the north or front side of each wing. This orientation provides the best view of the surrounding landscape including the San Francisco Peaks. Public areas, including the living room, dining room, and reception hall, are connected by archway

²³⁶ Ibid.

openings. The library also connects to these areas, and thus was convenient for business conducted at home.

There are no hallways in the main public areas, which was a common Arts and Crafts feature. The only hallway in each house stretches from the living room to the rendezvous room that allowed direct access for guests. In the living room, guests would see a collection of Native American handicrafts, and other artifacts from Asia, as well as rugs from the Middle East. Collections would also be displayed in the dining rooms, which are the only rooms that are not mirror images of each other. Timothy's dining room is oval shaped, while Michael's dining room is square. The shape of each dining room influenced its custom furnishings which will be discussed in detail in the furniture section.

The private areas of the home include the kitchen, servants bath and bedrooms, and all the family or guest bedrooms upstairs. The private areas comprise the back of the house and all the bedrooms are on the second floor (See Figure 22). The servants bedrooms and staircase could be closed off from the other rooms on the second floor, which divided the spaces once again. The bedrooms radiate around the light well, and there are also no hallways on the second floor. Mrs. Riordan's room faces north and has excellent views of the outdoors. Mr. Riordan's room is next to hers, and they share a master bath. The other bedrooms are for the Riordan children and guests. Each room has a window and a closet, and the guest room is the only room on the second floor with a fireplace. The second floor layout is very functional and the room sizes are

generous. Each bedroom had a bed, a chair, decorative wallpaper, and electric lighting, which made them very comfortable.

The rendezvous (Figure 20) is the largest room of the home at almost 1,000 square feet. The room includes the billiard table, a large fireplace, and several chairs for entertaining. (For this reason, it was called variously the rendezvous, the cabin, or the billiard room). The Riordan hosted parties in this space and the grandchildren often played here. Windows face north to the front courtyard and overlook beautiful views. But, the room also faces to the south, with a view of the garage. Because the south views were not as pleasant to look at, the Riordans used photo transparencies applied to the window glass to disguise the backyard and add other naturalistic scenes. The rendezvous is versatile and can be rearranged for a variety of functions, as Helen McPherson recalls “So then all these young people were there [from the newly formed teachers college] and of course they fell in love. They wanted to get married and of course my grandparents had many, many weddings at their home. They [Mr. & Mrs. Riordan] were the matron of honor and best man because all these young people didn’t have enough money to bring their families out or to go home to get married. So that was a thing that went on there. And they would have the receptions in the billiard room.”²³⁷ This was another way the Riordan were involved in their community, and even today the Riordan Mansion serves as a place for weddings. The layout of the home adheres to Arts and Crafts principles

²³⁷ Helen McPherson, Granddaughter to Timothy Riordan, Interview by Katherine Klensin, February 19, 2010.

through its efficiency, zoning into public and private areas, its unity, and its relation to the landscape. The following sections will detail the Arts and Crafts features and other cultural influences present within the interior.

ARTS AND CRAFTS CHARACTERISTICS

The Riordan Mansion displays several Arts and Crafts characteristics in the home's design, including the vestibule, main stairwell, fireplaces, inglenook, and built-ins. As discussed in Chapter Three, the vestibule (Figure 23) is the main entrance to an Arts and Crafts home and is common feature for the design style. The large wooden door with a glass center led guests into the main areas of the home, but a vestibule gives the feeling of enclosure and serves as an intermediary to the next space.

The stairwell (Figure 62) was a main focal point within any Arts and Crafts home. Stairwells were often designed to "allow a visual connection between the staircase and the entry hall."²³⁸ The staircases in the Riordan Mansion are hidden from the view of the front door and can be accessed in the reception room and the main hall leading to the rendezvous room. This connects the main public areas in the center of the plan, while serving as a transition point to the second floor. The placement of the staircase is good planning. It allowed the Riordans to receive guests from their private front doors or from main doors near the rendezvous room. This also makes traffic flow easy and does not create dead end hallways.

²³⁸ Beverly Brandt, "Architecture," in Encyclopedia of Arts and Crafts, Ed. London: Quarto Publishing, 1989, 50.

The partition walls that provide structural support for the staircase display cutouts, allowing the visitor to peak through to the living room, when walking upstairs. The use of cutouts creates a connection to the stairwell space and does not box it in. This also helped with air circulation and adds a decorative design to the otherwise plain wall. Figure 67 demonstrates the cutouts. This sort of “semi-transparent partition” was a typical Arts and Crafts trait.²³⁹

Also discussed in Chapter Three is the importance of fireplaces in Arts and Crafts homes. This main feature was a focal point to any room and was the core around which the home radiated. Because the Riordan home has three fireplaces on the first floor of each wing, each must be examined separately. The living room fireplace (Figures 64, 65, and 66) is a focal point on the main wall. The library fireplace (Figure 47), a request by Michael Riordan, was a common feature in such rooms at the time. The rendezvous room fireplace (Figure 63) illustrates the most structural mass and is the largest in the home. This fireplace presents the guests with similar battered walls as on the exterior, and brings inside the natural, rustic feeling of the outdoors.

The inglenook was another Arts and Crafts feature that is found in both wings of the Riordan Mansion (See Figure 31). This “room-within-a-room”²⁴⁰ has an inviting fireplace joined with built-in seating which created a cozy retreat for the Riordan family. The inglenook was usually positioned at the side or the back

²³⁹ Ibid.

²⁴⁰ Ibid, 48.

of a large room, which removed it from the main traffic flow areas. The finish and appearance of the inglenook varied based on intentions of the architect.

The Riordan inglenooks both incorporate wallpaper that matches the color scheme, built-in seating on either side of the fireplace, and paving brick on the fireplace that creates an arched opening. Using the paving brick in concentric arches was carefully planned by Whittlesey, who paid close attention to details such as the fireplace brick pattern. There is also electrical lighting integrated over each seat to enhance reading and a shelf to display artwork. Openings to each inglenook are also arched. This is consistent with the other doorways in the main living spaces and helps to establish unity. Figures 30, 31, 32, and 33 show the inglenooks from Michael and Timothy's houses. They are exactly the same in terms of function, position in the interior layout, and design, except for the wallpaper and seat cushion color.

Built-ins or “fitments”²⁴¹ became common in many Arts and Crafts homes, adding to the function and beauty of the interior. Whittlesey designed many useful built-ins that made everyday life easier. One example is the butler’s pantry(Figure 54 and 55). The drawer has a push through action that allows accessibility from either the breakfast room or the butler’s pantry. This allows for ease in both setting and clearing the table. The butler’s pantry also has a built-in

²⁴¹ Brandt, “The Paradox of the Craftsman Home,” 71.

room divider with attractive cabinetry. This built-in is functional and incorporates an aesthetically pleasing façade (Figure 56).²⁴²

Another built-in feature within the Riordan Mansion is the bookcase. Bookcases are in the living room and library in both wings (See Figures 42 and 43). The bookcases are built-in to side walls, which reduces the need for moveable furnishings, opens up the room, and leaves more floor space. It also defines designated places to read. The bookcases provide functional storage without adding another piece of moveable furniture to the room (See also Figures 44-46).

The next principle of an Arts and Crafts interior is “Each interior must reveal its structural components honestly.”²⁴³ The structural components include the interior framing, trusses and beams, and other woodwork such as moldings. Honesty in the use of structural components made the home simple, yet beautiful in design. The Riordan Mansion incorporates picture moldings. (Figure 26 shows the unique design). The molding begins a foot from the ceiling in the reception hall and runs continuously and horizontally along the walls in the main areas. The molding is applied in a geometric pattern that reflects the designs in the Native American baskets and rugs owned by the Riordans. The geometric pattern rises over each arched doorway, leaving ample room on the walls for artwork, such as

²⁴² Mary Malmgren, granddaughter of Timothy Riordan, built this same style cabinetry into her family home in Sedona, Arizona. She thought the design was very useful and is still using this cabinetry today.

²⁴³ Ibid.

portraits of family members including Timothy's daughters, Anna and Mary,²⁴⁴ and Michael's wife Caroline. Other family photographs are displayed throughout the home. These show the families traveling, playing in the snow, or celebrating a special occasion.

The Arts and Crafts Movement also expressed structure honestly, by means of exposed interior trusses, beams, and woodwork. Arts and Crafts architects unified the space throughout the home by repeating similar woodwork throughout main areas of the home. The Riordan Mansion utilizes a beamed ceiling in a grid pattern in the living rooms of each wing and also in Michael's dining room. The grid work (Figure 67) and all moldings (picture, window, or door) on the first floor were stained in the same dark color. On the second floor, all moldings were painted white, giving them a lighter feeling. The beams and woodwork are not overpowering, but they add interest to the ceilings and walls. This creates a more cozy feeling. This sort of structural ornamentation is evident as well on the exterior, and, thus, establishes unity.

The interior plan, functions of the rooms, and Arts and Crafts characteristics construct a complete Arts and Crafts interior shell that reflects important principles. The interior construction materials, incorporation of new technology, and other cultural influences—such as naturalism; exoticism; art; literature; and religion—help to personalize the home, making the Arts and Crafts framework a particular reflection of the Riordan family and their interests.

²⁴⁴ The portraits of Anna and Mary Riordan are still hanging in the home today.

INTERIOR CONSTRUCTION MATERIALS

The next Arts and Crafts principle states “Each interior must use appropriate materials with integrity, from the broadest surface to the smallest detail.”²⁴⁵ The materials should have integrity, meaning they demonstrate truth and honesty. Materials such as brick fireplaces, wood plank floors, and wall colors were planned with every detail in mind. In the Arts and Crafts interior, construction materials often created an informal appearance while blending eclectic materials and textures to create a rustic feel. Silks, “polished surfaces, and fragile textures associated with formal, high-style interiors” were replaced with “rough-cut stone, rough-hewn beams, seeded glass, grainy woods and plain-woven wools such as linen or cotton.”²⁴⁶ These humble and comfortable materials were durable, long lasting, and chosen because of their inviting imperfections. Such imperfections were also seen in interior architectural elements such as ceiling beams, fireplaces, and flooring.

Among the “new” materials evident in the Riordan Mansion was concrete, which was Whittlesey's specialty. Discovered in Roman times,²⁴⁷ design reformers used it for different applications. In the Riordan home it was used on the bathroom floors, as well as on the fireplaces. Some of the new materials seen in the Riordan Mansion are modern wall coverings, like wallpaper, and linoleum

²⁴⁵ Ibid.

²⁴⁶ Brandt, Encyclopedia of Arts and Crafts, 24.

²⁴⁷ Brandt, “The Paradox of the Craftsman Home,” 76.

flooring. The Riordans incorporated many different wood finishes, fabric choices, and masonry elements throughout the home.

There were several fireplaces in both wings, each was made of a different material. The main fireplace (Figure 63) in the central billiard room was constructed of the same volcanic stone used on the exterior of the house. This local stone was chosen for its naturally odd shape and rough-to-the-touch appearance. Stacking the stones with largest on the bottom, and gradually moving to the smallest on the top, created a balanced look and mimics the “battered walls” on the exterior. This same material was repeated in the breakfast room of each house, installed in a fountain area that Whittlesey titles “stone lined grotto with cement basin.” The grotto added a naturalistic element of water. This follows the Arts and Crafts principle of bringing the outside inside. Whittlesey used the volcanic stone on the exterior, brought it to central fireplace focal point, and used it sparingly in the grotto, which demonstrates his strategic use of materials, to tie exterior with interior.

Continuing to vary his materials, Whittlesey used stagger-set paving brick on the inglenook fireplace and Timothy’s living room fireplace (Figures 64 and 66). This material was readily available and commonly used in Arts and Crafts homes. When the home was originally built, both living room fireplaces were constructed from the same material. According to the floorplans, both fireplaces should be covered with “cement plaster rough cast,” (Its use reflects Whittlesey’s special interest in concrete) with paving brick hearths. Currently in Michael’s

living room, this cement treatment is still evident with an added decoration of petrified wood slabs on the sides. Timothy's fireplace (Figure 39) currently displays staggered-set paving brick. This staggered-set brick pattern is similar to that seen in the inglenook fireplace. Period photographs confirm that the rough cast cement was removed from Timothy's fireplace at a later date. The "cement plaster rough cast" application was also done on the library beehive fireplaces (Figure 47) and on the guest room fireplaces. This application was meant to appear handcrafted to blend well with the more rustic nature of the home.

A variety of woods and wood finishes were important elements in the Arts and Crafts home. The flooring in the main areas of both wings is pine slats that were covered with large rugs to protect them from wear and sun fading. Flooring in utilitarian areas of the home such as bathrooms is concrete, and the kitchen has linoleum, which also required rugs because these surfaces were cold in the winter. Cedar wood is used in several closets.

The Riordans wanted the rendezvous room to resemble a log cabin, with wood slab siding applied to the walls (Figures 63 and 71). It features maple floors. Wooden wainscoting, with floral cutouts reveals the burlap wall coverings behind it (Figure 105). This appears in main areas of the home including the Michael's dining room.²⁴⁸ The ceiling beams in the main living rooms of each wing are rough-hewn lumber, creating a grid design on the ceiling.

²⁴⁸ In some areas of the home, these cutouts are painted, which according to Kathy Farretta was the work of the Riordan grandchildren.

Whittlesey incorporated humble materials such as burlap and muslin, rather than silk, to cover the interior walls. He plastered the walls and then added burlap on the bottom half and muslin on the top half to add texture to main interior walls (See Figure 27). These materials are durable, natural, inexpensive, and they could be easily altered to fit any color scheme. For example in Timothy's dining room, the burlap is painted a green color and the muslin is painted a golden tone, while Michael incorporated wainscoting and used the golden muslin on the top half. Whittlesey was creative in combining burlap with wallpaper in the reception halls, demonstrating, again, a mixture of texture and patterns. An example is on the walls of each home's inglenook. Figure 26 show the wall elevation of the east wall in the reception hall, which specifies the wall coverings as muslin and burlap. Figure 29 shows the how the wall appears today. Wallpaper takes the place of muslin on the upper portion of the wall, but the vestibule appears to have muslin in place of wallpaper.

The portières, made of burlap or "monks cloth,"²⁴⁹ hang on wooden poles giving privacy. A portière is fabric drapery, which can be used to close off an entrance to an interior room. Otherwise they are drawn open to create ease of traffic flow. In the Riordan home, they are found in the living room, dining room, library, and hallway entrances. This portière provided privacy in each space, as desired. Figure 23 demonstrates how portières were hung in doorway openings.

Figure 68 shows an original portière in the dining room of Timothy's wing. The

²⁴⁹ Letter, Michael Riordan to Marshall Field & Co, November 16, 1904. Riordan Family Collection, Northern Arizona University Cline Library, Special Collection. Letterbooks 1-9, Box 1, Book 7.

fabric is now very sun-faded, but the appliquéd of a tulip is still evident. Figure 24 shows newer reproduction portières, which were made to match the originals in color and design.

Whittlesey's eclectic use of materials and finishes created a unique and original interior. He followed the elements of the Arts and Crafts principles while incorporating local, natural, and informal materials, making the home feel rustic in nature. The fireplaces present a distinctive texture in the interior design, while the wood finishes are more consistent throughout. Burlap and muslin wall coverings gave the Riordan interior more variety and variability. Burlap was also used on the portières, which helped divide first floor spaces when needed. In addition to thinking carefully about material selection, Whittlesey also incorporated the latest technology into the Riordan Mansion, including electrical lighting, indoor plumbing, and an icebox all of which were rarely found in Flagstaff homes at this time.

TECHNOLOGY

Many new technological advances were made during the sixty-year time-frame of the Arts and Crafts Movement. Modern inventions like kitchen and bath fixtures, electrical lighting, fire protection system, and automatic hot water supply were viewed as remarkable. The Riordans incorporated many of the new technologies into their home. As businessmen, the brothers were constantly observing new methods in the lumber industry, including advances in equipment and the railroad. This same ideal was expressed with the use of technology in

their newly built home. They incorporated many modern conveniences such as electric lighting, and as many windows as possible to allow for natural light. As mentioned earlier, the Riordans started the first electrical company in Northern Arizona, not only to benefit themselves in business and in personal matters but also to help the community.²⁵⁰ The living room, dining room, breakfast nook, and billiard room have elegant examples of “new” electric lighting.

Their home was completely electrified with custom-designed fixtures found in the dining room, breakfast room, and rendezvous room. In the dining room, the light fixture hanging from the large wooden beams has golden glass framed by wood (Figure 69). The glass creates a warm glow in room and diffuses light further, as the bulbs were of a low wattage. In the breakfast nook, the fixture (Figure 70) is one square-shaped chandelier with the same glass used in the dining room fixture. This creates unity in the space by using similar materials on the fixtures which take on different forms. These fixtures are exactly the same in both houses.

The rendezvous room light fixtures are more rustic in design, corresponding to the feeling of the room. Figure 71 shows how the light fixtures are suspended by four chains attached to rustic logs. The logs on the light fixture mimic the log veneer on the exterior of the house.

The living room fixtures also hang from ceiling cross beams and have three lamps on each, spreading the light to all areas of the room (Figure 67). Whittlesey used the same light fixtures at the El Tovar. Rita Gannon remembers

“we would go to the Grand Canyon a couple of times a summer to see Victor, he was the owner, because they’d order light fixtures [light bulbs] for us and send them to Kinliche, or we’d order some and send the other half up to the El Tovar.”²⁵¹ This demonstrates that technology was spreading throughout the state of Arizona and was influencing its residents. This was very up-to-date at the time. Many houses had both gas and electricity since the latter was so unreliable. The home also used candlesticks, which functioned as accessories mainly, but would have been welcome if the power failed.

The light wells in both upper-level walkways contributed significantly in providing natural light and ventilation. Light wells were essential to the home’s heating and cooling. There are skylights in the attic, allowing for light to stream from the roof through the second-story light well, and finally to the first floor reception rooms. These skylights can be opened, allowing for air to flow, and serve as a key element in keeping the home’s temperature comfortable. In the winter the windows would be closed to trap warm air in the house. In the summer, when the house was hot, the windows would be opened and the hot air could escape. Michael’s light well (Figure 72 and 73) is made of structural glass block set into the floor, but three sections open to allow for ventilation. Timothy’s light well (Figure 74, 75, 76) has a pony wall surrounding it with wooden slats running horizontally across the opening. The pony wall rises about three feet from the main floor of the second story and creates a hallway on the second story.

²⁵¹ Rita Gannon, Granddaughter to Timothy Riordan, Interview by Katherine Klensin, November 3, 2008.

The bathrooms are plainly decorated with concrete floors, white walls and white plumbing fixtures (Figures 77 and 78). The built-ins include a dressing table for the women, a shaving table for the men, a tub, sink, and pull-chain toilet. The bathrooms, like the kitchen, were utilitarian in nature. The true luxury was having indoor plumbing in the home. The Riordans also provided a bathroom for the servants. Bathrooms were built in convenient locations for the family and guests. There are six bathrooms in all, which was rare at this time, given the house's rural location.

The kitchen hosts several technological advances, including an automatic hot-water supply system, refrigerator, servant's bell. There is also fire protection system in the hall.²⁵² The kitchen stove heats water stored in a holding tank that is piped out to bathrooms throughout the home (Figure 79). This creates a more sustainable source of heat, rather than using electrical energy.

The ice box is another sustainable built-in feature of the home. It's a multi-door built-in appliance servicing the back porch, the main kitchen, and the butler's pantry. Not run from electricity, the ice man would bring large blocks of ice to cool the ice box. The top door housed the ice, the second door the food products, and the third door captured the melted water from the ice block. Water collected from the ice was then used to water the plants in the large garden kept by the Riordan women. Mary Malmgren stated "there was a big garden where my grandmother grew corn and beans, carrots and potatoes. We always had fresh

²⁵² The fire protection system included a hose which might have been attached to the homes water supply.

vegetables.”²⁵³ Whittlesey’s planning and attention to detail made the ice box incredibly functional. Figure 80 shows the plan of the kitchen. The top wall faces south and illustrates the icebox, which Whittlesey titles a “refrigerator.” The plan shows how the doors open to the back porch, in the kitchen, and the butler’s area. Figure 81 shows the icebox in the home today.

Also in the kitchen is a servant’s bell that allowed a resident to call servants when necessary. The bell directed a servant to the second story, side door, front door, or dining room. When seated in her dining chair, Mrs. Riordan could tap on a button when it was time for the staff to serve the next course (Figure 82).

Outside the kitchen is a telephone that connects to the local switch board and directly to the lumber mill offices. Next to it is the fire protection system. This was installed after Michael’s attic caught on fire around 1915. This system is made up of a fire hose and a connection to a water source. Because the home is a wood structure, he felt it was a necessity to protect the property. Fire destroyed many significant turn-of-the-century houses, including the Babbitt Mansion.

Both Riordan brothers owned cars and they used them extensively to travel around the greater part of northern Arizona. They loved the outdoors and the motorcar gave them access to see more of it. When asked about her grandfather, Helen McPherson remembers, “My grandfather enjoyed picnics. So we’d all get in the car and drive here and there. Often to the Grand Canyon and

²⁵³ Mary Malmgren, Granddaughter to Timothy Riordan, Interview by Katherine Klensin, February 14, 2010.

down into Oak Creek Canyon. I got my driver's license from Mr. Oust, who became the Sheriff, when I was twelve. Cause Mr. Oust was my grandfather's driver and he got elected Sheriff. So he said to me 'I'll teach how to drive and you drive your grandfather.' That's what I did." Helen continued "we would drive out in the country and he'd point for something and he'd say go there. I didn't bother with roads cause they were just dirt roads any way-you know, just trails. So I just drove across the country to where he wanted me to go. He ordered his cars through Mr. Ford and they would deliver them on the train."²⁵⁴ This important pastime required a place to store the motorcars, so the Riordans changed the carriage house, which previously housed their horse buggies, into a motorcar garage. This was keeping with advice provided by The Craftsman.

Technology was an important part of the Riordan Mansion. Working in industry, the Riordan brothers acknowledged the value of technology and wanted to add these features to their new home while still staying true to the Arts and Crafts principles. This demonstrates that the Riordans were progressive thinkers, able to blend the rustic nature of their home with new technological advancements. Whittlesey was able to design a home that was technologically advanced while following the hand-crafted, back-to-nature approach of the Arts and Crafts Movement.

The following section discusses furnishings within the Riordan Mansion and addresses themes recurring throughout the décor, such as: naturalism,

²⁵⁴ Helen McPherson, Granddaughter to Timothy Riordan, Interview by Katherine Klensin, February 19, 2010.

exoticism, art, literature, and religion. Each of the themes relates to the changing cultural influences of the time. An example is exoticism, which was evident during the Aesthetic Movement and continued to be expressed during the Arts and Crafts Movement. Many Riordan furnishings came from designers such as United Crafts, which was owned by Gustav Stickley. The Riordan Mansion displays naturalism throughout the entire space and followed the reformers' guide of bringing the outdoors in. Literature and art were also influenced by societal trends. As mentioned in Chapter Two, the Riordans met people such as Jack Hillers, whose photography enhanced the décor of the rendezvous room. Whittlesey and the Riordan brothers follows the Arts and Crafts ideal of participatory design, which occurs when the architect and homeowner design together and finalize every detail. The unified interior layout and the recurring interior themes demonstrate that the Riordan Mansion is a product of complete concept, developed by such collaboration.

FURNITURE

The Arts and Crafts Movement sought to reinvent the age of the hand-craftsman and to connect the craftsman to the end-user. Design reformers wanted to eliminate the “superfluous and unsightly from their surroundings.”²⁵⁵ This meant simplifying furnishings and rejecting unnecessary ornamentation. Rejecting machine-produced Victorian furnishings, design reformers wanted furniture pieces to be made of “solid woods with exposed joints reflective of the techniques

²⁵⁵ Brandt, Encyclopedia of Arts and Crafts, 19.

of the early joiner and turner.”²⁵⁶ Furnishings were meant to express integrity and honesty in their materials; create unity throughout a space; and be logically placed.²⁵⁷ The overarching ideal for Arts and Crafts furniture was simplicity.

The textiles associated with furnishings were usually made of natural fibers, such as linen, burlap, corduroy. Leather was also popular. The color schemes were primarily natural tones reflecting the location: browns, brick reds, pale oranges, blues, and taupes. Furniture such as bookcases, benches, and wardrobes were often built-in to save floor space and create functional interiors without clutter.

Furnishings at the Riordan Mansion were a blending of simplicity and sophistication. This balanced combination is demonstrated by simple furnishings incorporated with sophisticated items such as silver, china, and textiles. The appraisals describe the furniture as “Mission Style,” and the majority was ordered from such important sources as Marshall Field & Co., Tobey Furniture Company, and United Crafts (Figures 83 and 84). In addition, Michael and Timothy had custom pieces made by local craftsman. These one-of-a-kind, hand-crafted pieces blended art and craft, in keeping with the Movement’s ideals. Arts and Crafts architects were known for custom designing furniture for a particular client or location.

²⁵⁶ Ibid, 24.

²⁵⁷ Ibid, 27.

All the furnishings express the natural quality of their materials and are simple in design, adding to the home's unity. In a letter dated November 16th, 1904 to Marshall Field & Co, Michael Riordan wrote a full order for the furnishings. It is evident from the appraisals that Timothy had similar furnishings. Some of the items included a "Leather Oak Morris Chair, Arm chair with rush seat, Special green pillow made of leather, a brass bed, leather couch, a box couch made of corduroy, Music rack, an iron bed, Dinner Gong, a Camel hair rug, and a combination phonograph and Victrola in a walnut cabinet."²⁵⁸ The most expensive pieces were the upright Haines Bros. piano in walnut casing at \$350 and the billiard table by Brunsick-Balke-Collender Co. with a value of \$475, reflecting other interests such as music and games.²⁵⁹ Figures 85-88 show the Morris chair, Victrola, billiard table, and Haines piano.

The appraisals demonstrate the different chair styles available at the time. These included willow armchairs, and wooden side chairs, rocking chairs, and high back chairs, all of which could have a cane seat, rush seat, leather seat, or wicker seat. Having the ability to choose from so many options enhanced the distinctive character of the home. The cushions on Mission furniture reflected the color scheme of each wing. There were several pieces listed as "Mission Oak" or "Mission style," including a Mission Oak Clock, Mission Oak Leather Table,

²⁵⁸ Appraisal Report: Mrs. M.J. Riordan. Riordan Family Financial/Legal 1890-1931. Riordan Family Collection, Northern Arizona University Cline Library, Special Collection, Book 17.

²⁵⁹ Compare the cost of these furnishings to a 21 piece dinner set of Limoges French chinaware that was valued at \$69.00. Today, a single, small piece of Limoges could easily sell for \$69.00.

Mission Oak tabouret, a Mission Oak leather sofa, and a Mission Oak box rocker.

An unusual furniture piece is the box rocker, with its three high-slatted sides

(Figure 89), making the user feel enclosed. Rita Gannon remembers “we would

play like we were in jail and we’d turn the chair around [against a wall] and beg

to get out. We’d beg and beg and laugh and beg. We thought that was

wonderful.”²⁶⁰

Another unusual furniture piece is the sofa swing in the living room, this would have been more typical on an outside porch (Figures 40 and 41). Made of painted wicker, it hangs from supports in the beamed ceiling. The swing was very functional for seasonal use. In the summer months, the swing was turned to face the windows, allowing for views of the garden and outside activities. In the winter, the swing was turned toward the fireplace where the family could stay warm. The rug underneath the swing shows the wear of shoes sweeping across the same area over and over again. Innovative approaches to furnishings like these were common throughout the house.

The Riordan Mansion also incorporates several Stickley pieces, including some created by Harvey Ellis, who worked for Stickley for a brief time. Stickley is best known for his “Mission” furniture. These “strong sturdy designs”²⁶¹ were

²⁶⁰ Rita Gannon, Granddaughter to Timothy Riordan, Interview by Katherine Klensin. November 3, 2008.

²⁶¹ Gillian Naylor, “Furniture,” in Encyclopedia of Arts and Crafts, Ed. London: Quarto Publishing, 1989, 64.

made mainly of oak and were meant to express “Utility, Simplicity, and Beauty.”²⁶² All of the Riordan pieces express this ideal, including a music rack with Harvey Ellis inlay; the Morris chair with its wooden arms, joinery, and leather cushions; rustic Hickory chairs with woven wood; and a matching desk and chair set with the Harvey Ellis inlays (Figure 90). These pieces were crafted with superb detail and the inlays represent a tulip design. These are integrated details. This tulip motif continues throughout the house and blends with the naturalistic motif.²⁶³ The Harvey Ellis inlays are copper and pewter marquetry, an Ellis specialty.²⁶⁴ The Harvey Ellis furnishings built in collaboration with Stickley have become extremely rare.

Michael and Timothy designed and commissioned several custom pieces created by local craftsman. An example is Timothy’s thirteen foot by six foot oval dining table (Figure 53) and Michael’s eight foot by five foot rectangular dining table (Figure 91), which were handcrafted by a Norwegian employee at the lumber mill, Olie Solberg. Both tables are made of fir, with accompanying chairs to match. Fir was an unusual choice for Arts and Crafts furniture as oak was more typical; however, fir trees are native to Northern Arizona. Douglas fir trees are found on the San Francisco Peaks and the wood adds to the richness of the

²⁶² Gustav Stickley, “Furnishing a Home,” The Craftsman, vol. 25, no. 3 (December 1913), 301. Unsigned, “Utility ---Simplicity ---Beauty,” The Craftsman, vol. 1, no. 2 (November 1901), n.p.

²⁶³ A search of the Riordan family genealogy might reveal some Dutch heritage.

²⁶⁴ Naylor, Encyclopedia of Arts and Crafts, 67.

interiors because of its color and strong appearance. Each brother had a distinct dining chair with a leather seat, high back and curved arms. Both table designs reflect the size and shape of the dining rooms. Timothy was a man who enjoyed conversation so he designed his oval table with no head or foot. With his chair positioned in the middle, he could easily look at and speak to every person who sat at the table.

Michael also designed the guest room furniture for his wing (Figures 92 and 93). Perhaps inspired by carved furniture he had seen in his travels, Michael designed a dresser with claw and ball feet and a chair with dogs' heads, for which he also commissioned Solberg.²⁶⁵

The brothers also designed their own office desks. Timothy's was described as a "flat top desk, 68" x 34" x 31" high, oak, Mission style, apron drawer, pedestal ends each with drawer and single door compartment, leaded glass panel decoration."²⁶⁶ The leaded glass decoration reflects the stained glass windows in the office and incorporates yellow and green hues.²⁶⁷ This unifies the interior space by relating moveable furnishings with stationary pieces. Michael's desk was made by Gustav Stickley's company, United Crafts. In a letter dated

²⁶⁵ Haskell, "Arts and Crafts Architecture in Northern Arizona," 16.

²⁶⁶ Appraisal Report: T.A. Riordan. Riordan Family Financial/Legal 1890-1931. Riordan Family Collection, Northern Arizona University Cline Library, Special Collection, Book 17.

²⁶⁷ Granddaughter Mary Malmgren currently owns the desk and I was able to see it when I interviewed her, however, a photo cannot be provided.

November 6th, 1902, Michael writes United Crafts requesting they make a custom desk and cabinet per his measurements (Figures 94 and 95). Michael's drawings are detailed in that he requests certain heights for different drawers and compartments including document files, drawers, pencil drawers, and letterpaper racks. These examples demonstrate the brothers' involvement in the design of their homes, establishing a personal relationship to the property.

To express the sophistication of a modern household of its time, items such as silverware, dinnerware, china, and table linens were ordered from companies like Tobey Furniture Company of Chicago and shipped west on the train to Flagstaff. Like many immigrants to the West, the Riordans settled into a new place while maintaining ideals and formalities of eastern living filtered through the Midwest. Blending pieces from their lifestyle in Chicago with their new home in Flagstaff was intended to create continuity with both environments. An example is the formal china for evening dinners, which was selected by both Caroline and Elizabeth Riordan. China in the rough region of Arizona was sparse; however, if you were to run a proper household it was essential.

Having the ability to set a formal dining table was a necessity for home life at this time period and both Riordan wives followed the standards accordingly. Timothy's appraisal itemizes chinaware and glassware with a service set; dinner set; tea set by Limoges with pink floral decoration; set of glasses with cut floral decoration; a cordial set, and 12 dessert plates made of

French porcelain with a yellow glaze and pine cone decoration,²⁶⁸ an unusual Limoges pattern at this time. This pine cone decoration relates directly to the setting of the house and this motif was quite appropriate for lumber barons. Naturalistic motifs continue on the silver service, which consists of a tea and coffee set with landscape and floral decoration, water pitcher with hammered decoration, after-dinner coffee cups with pierced bodies, and table ware with scroll tops and beaded edges. The appraisals itemize luncheon forks, teaspoons, fruit knives, dinner knives, oyster forks, and salt and peppers shakers. They also mention tablecloths, doilies, and napkins. There is no doubt that the Riordan women were prepared for any occasion, formal or informal.

Michael wrote a letter dated April 26th, 1904 to the Tobey Furniture Co, requesting items to order: “Please send me a catalogue showing combination breakfast and dinner sets in plain white ware for ordinary family use. I want a set which will be tasteful and durable and at the same time cheap; such a one that even if the maids do “bust” up considerably will not hurt things very badly.... I would have to have this catalogue immediately, as a car will be shipped from Chicago about the middle of next month, in which we would want to include some of this crockery.”²⁶⁹ Michael is expressing his need for tastefulness,

²⁶⁸ Appraisal Report: T.A. Riordan, Riordan Family Financial/Legal 1890-1931, Riordan Family Collection, Northern Arizona University Cline Library, Special Collection, Book 17.

²⁶⁹ Letter, Michael Riordan to Tobey Furniture Co, April 26, 1904. Riordan Family Collection, Northern Arizona University Cline Library, Special Collection. Letterbooks 1-9, Box 1, Book 7.

function, durability. He knows the pieces will get used, but he also expresses the need to be cost effective.

In summary, the furnishings of the Riordan Mansion display a blending of simplicity and sophistication. They follow the Arts and Crafts Movement in style, material, and design. The furnishings with tulip and pine cone motifs are a great introduction to a broader use of naturalism of the Riordan interior. Textiles, rugs and accessories also reflect the themes of naturalism and exoticism within the house. The discussion of the following interior themes illustrates the final Arts and Crafts principle: “Each interior must have distinctive character befitting its particular function: but it must, at the same time provide a variation upon a greater theme which links room to room.”²⁷⁰ The interior themes, materials, and ornament throughout the home logically progress from one room to the next, and connect wing to wing. The following discussion of naturalism, exoticism, art, literature and religion indicates more about the Riordans’ approach to furnishing their homes in a manner that was both useful and beautiful.

NATURALISM

The importance of naturalism in an Arts and Crafts interior stems from a close observance of nature. Design reformers were inspired by nature because of its organic feel, which shows beauty in its most original form. Nature is evident by “virtue of color, composition, scale, and modeling.”²⁷¹ Even Morris turned to

²⁷⁰ Brandt, Encyclopedia of Arts and Crafts, 21.

²⁷¹ Brandt, Encyclopedia of Arts and Crafts, 25.

nature, stating “For your teachers, they must be Nature and History.”²⁷² These sources, he believed were the best for inspiration. Morris stated “everything made by man’s hands has a form, which must be either beautiful or ugly; beautiful if it is in accord with Nature, and helps her; ugly if it is discordant with Nature, and thwarts her; it cannot be indifferent.”²⁷³ This was an antidote to the Industrial Revolution. It allowed homeowners to escape from their everyday lives. After working in the city or in a factory all day, people could come home to a “garden” of escapism and shut out their workday. Being surrounded by beauty ultimately had a healing quality for the homeowners of this time.

Elements such as wallpaper, stained glass, textiles, decorative motifs, and color schemes help unify the space and keep a consistent flow of naturalism throughout the home. Natural motifs found on the outside of homes were commonly found on the interior. Using naturalistic motifs on the inside tied the home to the outdoors, to its site and to the location, which continued to unify the residence as a whole.

Another influence upon a taste for naturalism is western expansion, which led families from the major cities of the East to the wide open spaces of the western territory. Like the Riordans, many people became entrepreneurs, by tying their businesses to the available natural resources, including mineral, lumber, cattle, etc. The home’s interiors were meant to feel comfortable and cohesive and

²⁷² William Morris, “The Lesser Arts,” in G.D.H. Cole, William Morris. New York: Random House, 1934, 505.

²⁷³ Ibid, 495.

never over done. At the Riordan Mansion, the concept of naturalism unifies the duplex design.

The simplicity of the furnishings in the Riordan Mansion blends well with the introduction of naturalistic elements and color schemes of each wing. Arts and Crafts colors were often “bright and strong, for flat naturalistic patterns.”²⁷⁴ Michael’s wing has blues, golds, and red accents incorporated into wallpapers, stained glass windows, and textiles. Timothy incorporates greens, golds, and red accents. Both color schemes reflect natural colors, all of which were seen in the landscape beyond their windows. The color schemes were most likely chosen based on the home’s orientation to the site. Michael’s wing faces west and has cooler colors, and Timothy’s wing faces east and has warmer colors, which balances the perceived temperature created by each wing’s orientation. These two color schemes merge in the billiard room adding to the naturalistic ideal. The cushions of the Mission furniture, the built-in window seats, and the loose pillows reflect the appropriate color scheme of each wing. Portières made of burlap reflect the green on Timothy’s side and the blue color scheme on Michael’s side and show the naturalistic form of a tulip. Tulips also appear on pillows and in the design of the pierced wainscoting. Each element in the color scheme flows from one object to the next and from one wing to the other.

²⁷⁴ Brandt, "In Quest of Usefulness and Beauty: Changing Interpretations of the Arts and Crafts Ideal. Part I: the Arts and Crafts Movement." Designers West, Vol. 36, No. 12, September 1989: 213.

Floral wallpaper was another way to bring the outside in and add color to the walls and express the homeowners' love for nature. Hand-blocked, printed wallpaper displayed such popular motifs as birds, branches, roses, tulips, poppies, leaves, and geometric shapes. Hand-blocked wallpapers were considered another form of craftsmanship, and even William Morris became famous for his wallpaper designs, which demonstrated several of the motifs stated above. Motifs of this style were popular for three reasons: first, "they are compatible stylistically with the provincial nature of many Arts and Crafts designs; second, they are simple and direct in form as are the shapes and surfaces they embellish; third, they evoke the positive, homely virtues that design reformers hoped to restore to daily life."²⁷⁵ Wallpaper friezes were common in Arts and Crafts homes with low ceilings. They ran horizontally around the room with large scale, repetitive scenes, and some had human or animal figures. Wallpaper added more sophistication to a rustic interior while still connecting with nature.

The Riordan Mansion incorporates several wallpaper patterns²⁷⁶ into different areas of the house. Timothy's side (Figure 96 and 97) displays both a vertical green leaf and branch pattern, and a tulip design with a red and green leaf background. Michael's side (Figure 98 and 99) uses a large scale leaf pattern in range of blues, greys and taupes, while his office has a tulip design in greens and reds. His living room has a frieze running along the perimeter of the room above

²⁷⁵ Brandt, Encyclopedia of Arts and Crafts, 24-25.

²⁷⁶ The source of wallpapers at the Riordan Mansion is unknown; however, the Whittlesey papers might indicate the company from which he ordered them.

the bookcases. The frieze, which repeats, is a landscape scene with large green trees and golden rolling hills. All of the wallpapers have soft curving lines and simplistic stylized floral motifs that do not overpower the space. The style and colors follow the ideal of the Arts and Crafts Movement and relate to the landscape of Flagstaff.

Michael corresponded with Whittlesey for new wallpaper May 4th, 1915, stating, “The original wall paper is getting pretty ratty looking and with the cracks in the plaster and settling of the building both houses are beginning to need an entire overhauling on the inside. I suppose there are a whole lot of new attractive stunts developed in the wall paper decorations since we used them here and that you would be able to give us the latest style.”²⁷⁷ Michael demonstrates a continuous involvement in defining the décor of his home in accordance with the Arts and Crafts style. The wallpaper was later changed again in the 1950s to the current paper seen today. Naturalism was a common theme in all of the patterns used.

The floral motifs in both houses reflect the unification of the home with nature, both inside and out. The Victorian ideal of the language of flowers provides an interpretation of the meaning that each flower represents. The floral motifs are the tulip on the inside, visible in the patterns of the wallpaper and stained glass (Figures 100 and 101), and the poppy on the outside, integrated into

²⁷⁷Letter, Michael Riordan to Charles Whittlesey, May 4, 1915. Riordan Family Collection, Northern Arizona University Cline Library, Special Collection. Letterbooks 10-18, Box 2, Book 17.

the railings and fencing. The two motifs bring up a new question: why—of all the flowers—did the Riordan chose the tulip and the poppy? The Arizona poppy is native to the state and is found around the 6,000 foot elevation. The Arizona poppy is yellow, which stands for “wealth and success.”²⁷⁸ Because the poppy motif is found on the exterior of the house, this could be a way to express the Riordans’ success as businessmen, and the house as a demonstration of their hard work and wealth. The tulip is found on the interior of the home and means “hopeless love and charity.”²⁷⁹ The tulip was a reflection of the Riordans’ love as a family and also their ideals for giving to their community. Both are reflective of the popular Arts and Crafts motifs, which were seen in designs by Morris and Stickley. This presents a unified theme of naturalism.

Natural lighting was very important to Arts and Crafts interiors and having as much as possible was often a goal for architects. Stained glass was frequently incorporated into windows allowing sunlight to filter through, creating a warm glow. This was another craft resurrected by William Morris and is reflective of the medieval period when stained glass was a new art form. Stained glass was also used for privacy in place of draperies. Michael took the lead in designing the stained glass windows for both wings of the home (Figures 100 and 101). The design reflecting a tulip complemented the color palettes for each house. Michael’s inspiration for this design stemmed from three influences: reading Arts

²⁷⁸ Pioneer Thinking. “The Language of Flowers: What They Mean.” <http://www.pioneerthinking.com/flowerlanguage.html>, (September 14, 2010).

²⁷⁹ Ibid.

and Crafts texts, his constant observance of nature, and his travels to Europe where the technique is employed in many churches.

Michael planned for another stained glass window in the light well area of his wing. As stated earlier, the light well is made of a glass block grid (Figure 72), which opens to allow for ventilation and light to flow from the attic windows. Michael's scrapbooks show a design for a new stained glass window (Figure 102). He writes "Photograph of a design for a stained glass skylight which I had Tiffany's Studio, Los Angeles, make for me June 28, 1922. The design is made up from a Navajo blanket that was used in front of T.A.'s [Timothy] fireplace; the animal figures and their symbolism I had taken from Bureau of Ethnology Report 1883-84...." Michael continues with more details: "Mr. Tom Steward of Phoenix made the original drawing of the details of the blanket under my directions then Tiffany's worked it up and sent the design to me in a beautiful water color."²⁸⁰ This window would have added another element of good design based on the Arts and Crafts principles, and softened the natural light. Michael wanted to incorporate elements of Native American designs to complement his collection of Indian artifacts. There are no photographs that confirm this window was put into place; however, this is another example of his effort to create a true Arts and Crafts interior.

Both Riordan brothers were avid outdoorsman and brought home many hunting trophies. Displayed in the rendezvous room and the dining room are a

²⁸⁰ Stained Glass window design by Michael Riordan. Riordan Family Collection, Northern Arizona University Cline Library, Special Collection. Scrapbooks #4 1923-1929.

variety of taxidermy animals including three stag heads, a mounted eagle,²⁸¹ and buffalo head. All of these animals are native to Northern Arizona and the trophies express rusticity. Whittlesey also displayed similar animals in the lobby at El Tovar, suggesting a common theme in his work, which celebrates the out-of-doors and popular pastimes such as hunting, shooting, and fishing.

The influence of hunting, outdoor living, and conservation was also lead by President Teddy Roosevelt (1901-1908). The brothers followed President Roosevelt's lead in conservation. Both Michael and Timothy supported the first National Forest Service post in Flagstaff to manage the forests more effectively. The National Forest Reserve System under the Department of the Interior, created regulations to manage and enforce cattle grazing areas and supervise the selection and selling of mature timber around the San Francisco Peaks.²⁸² Federal regulations would have had a major affect on the lumber and live stock industries; however, Timothy is quoted as stating: "the result will no doubt be good for all concerned."²⁸³ The Riordans wanted to keep their business booming; however, they did not want to destroy the beautiful landscape they both loved.²⁸⁴

²⁸¹ It was said at one point in time the Riordan's had an eagle as a pet, which could be its potential source. This is controversial given the protected status of the eagle today.

²⁸² Platt Cline, Mountain Town: Flagstaff's First Century, Flagstaff, AZ: Northland Publishing, 1994, 212.

²⁸³Ibid.

²⁸⁴The Craftsman magazine was a strong proponent of conservation.

Michael wrote to President Roosevelt November 23rd, 1901, defending Governor Murphy relating to business matters in the territory. This action speaks to the Riordans' connection to local and national government. Michael wrote: "It is the duty of every citizen to uphold public officials who have proven themselves worthy of public confidence."²⁸⁵ Michael was obviously extremely passionate about the Arizona Territory. According to Rita Gannon, the brothers also knew President Hoover (1929-1933). She stated "Herbert Hoover said he [Timothy] had the most brilliant business mind of anyone he had ever met." These connections influenced the Riordan brothers not only in business but in their personal lives as well.

Naturalism is seen in the rendezvous room windows. As discussed in Chapter Two, these windows were made from photo transparencies taken by John K. Hillers. Photography was a new art medium, and the Riordans used it frequently to document their own family's growth. Some images are outdoor scenes while others display Native Americans dressed in their traditional clothes. The photographs express two Arts and Crafts ideals: one, creating a bond with nature, and the other, displaying a further interest in local culture. Windows of this style were relatively a new art form, doubling as a sun shade, and alleviating the need for drapery. Use of the photo transparencies exemplifies the uniqueness of the home and brings a natural feeling indoors, while tying it to the southwest location of the home. The windows exemplify the union of art with craft.

²⁸⁵ Letter, Michael Riordan to President Roosevelt, November 23, 1901. Riordan Family Collection, Northern Arizona University Cline Library, Special Collection. Letterbooks 1-9, Box 1, Book 6.

In summary, naturalism played a tremendous role in the design of the Riordan Mansion expressed by means of color schemes, wallpaper, textiles, and stained glass or photographic windows. It also follows the scale and composition of nature with patterns ranging from small to large, but all feeling organic and representing local natural elements. Later, when updating their wings, Whittlesey and Michael Riordan stayed consistent with their previous designs, by choosing floral wallpaper. Overall the Riordans' naturalism was a blend of many influences: love of the out-of-doors; respect for the beauty of the location; past-times such as hunting; awareness of the Victorian language of flowers.

EXOTICISM

The Arts and Crafts Movement emphasized exoticism as a way to add interest to the home interior. Stemming from the Aesthetic Movement, designers encouraged exotic accessories which "added richness and complexity"²⁸⁶ to the interior. Supporters of the Aesthetic Movement sought the rare and the exotic, believing "in living beautifully among beautiful things."²⁸⁷ The movements differ because the Arts and Crafts Movement was more political in its focus and sought to create social change through design. This movement "championed the rights of the common man and was as concerned with the end product as with the process by which it was made."²⁸⁸ The Aesthetic Movement, by contrast, lacked the

²⁸⁶ Brandt, "The Paradox of the Craftsman Home," 75.

²⁸⁷ Ibid.

²⁸⁸ Brandt, "In Quest of Usefulness and Beauty: Changing Interpretations of the Arts and Crafts Ideal. Part II: the Aesthetic Movement," Designers West, Vol. 36, No. 13, October 1989; 168.

vision to transform society through design; yet, “it avoided the commonplace, seeking comfort in the rare or unique.”²⁸⁹ Even The Craftsman advised its readers to incorporate items representing various cultural backgrounds. Some of the favored items included Middle Eastern rugs, Japanese fans, peacock feathers, Chinese porcelain, and “oriental bric-a-brac.”²⁹⁰ The Riordan Mansion incorporated such items as well as Native American handicrafts. Native American handicrafts were considered exotic because they reflected cultures outside of mainstream society. Native Americans were looked at as the “other,” meaning their lifestyle was exotic and foreign, especially to people moving from the East to the Southwest.

The Riordans were well traveled people. Both brothers visited to Europe and Africa, and went even further east to Japan and China, allowing them to collect in an eclectic manner while still following the basic Arts and Crafts principles. The Riordans were not unusual in their collecting of exotic pieces. This was common in many Arts and Crafts homes. What is more, incorporating Middle Eastern rugs, and Asian porcelains, bronzes, and textiles, was another way to bring naturalistic themes inside, since these examples often included motifs drawn from the landscape. Charles Rennie Mackintosh, for example, often built in the major furnishings in the room, and then added pieces of Asian porcelain or exotic embellishments. An example by Mackintosh is seen at Miss Cranston’s

²⁸⁹ Ibid.

²⁹⁰ Brandt, Encyclopedia of Arts and Crafts, 30.

Buchanan Street Tea Room, Peacock Study, in a customized wall covering, which shows stylized peacocks and a tree design.

For the Riordans, the exotic elements are accessories, or “bric-a-brac” as they were called. Both brothers had rugs from the Middle East, which came from Beluchistan, Kurdistan, Daghestan, and Turkestan. These carpets ranged in size from three feet by two feet to eighteen feet by twelve feet and the coloration presents tones of greens, blues, dark rusts, and grays. These palettes created a dramatic blending of color, which could have influenced the predominate color palettes of each wing. Natural forms also appear in the rugs, displaying birds and floral motifs. The appraisal lists a Japanese lion silk embroidery, Japanese draperies, and a large Japanese wall screen with a floral design. It also lists a Chinese cloisonné vase and several Chinese goddess statues made of cast bronze from the Qing Dynasty. All of the pieces demonstrate that the Riordans collected in an eclectic manner, and sought to bring culturally diverse elements into their home. Figures 103, 104, 105 and 106, show examples of the Middle Eastern rugs and Native American rugs in the home, the Japanese screen, and Native American pottery.

Making a connection to local cultures, the Riordan family had a large collection of Native American handicrafts. Though closer-to-hand, Native American culture still represented the exoticism of the “other.” The Arts and Crafts Movement promoted the Native Americans for their ability to create beautiful and useful items from their natural surroundings. The handicrafts were discussed as “exemplary goods” in magazines such as The Craftsman. To reflect

the regionalism of Northern Arizona, the Riordans incorporated locally crafted blankets, pottery, rugs, and baskets from the Navajo and Hopi communities.

They had good relationships with these tribes from Timothy's business affairs in sheep herding and trading. Granddaughter Rita Gannon recalls "driving mostly up north to Indian country, First Mesa, Second Mesa and to Kayenta to see John Weatherill to the Gap to see Johnny O'Farrell, to Tuba City to see Earl Boya—those were all traders. Then to Cameron to the Howard Sheep Company which my grandfather happened to own."²⁹¹ This was most likely the source of their collection, which was displayed in the reception hall and the living room.

The appraisal lists Navajo rugs in varied sizes, Indian blankets, Indian baskets, Indian pottery, and paintings of Indian life. The pottery and basket designs are geometric in form with natural colors of tan, black, deep brown, and reds. Sitting on Timothy's fireplace is a statue of a man holding a pipe, dressed in traditional Native American clothing. Also near this fireplace is a large Navajo rug with bright reds, oranges, black, white, and grays in a diamond pattern. Blending the exotic elements from Native American pieces along with Asian and Middle Eastern pieces, lends an exotic flavor to the Riordan home. These pieces were housed in the main living areas of the home, so their guests could view their collections, adding to their status in local society.

Another influence on the Riordan's Native American collection was architect, Mary Jane Colter. She was known as a persistent perfectionist at her

²⁹¹ Rita Gannon, Granddaughter to Timothy Riordan, Interview by Katherine Klensin, November 3, 2008.

work, but her personal life is less frequently discussed. Colter was a very generous person; in the will she wrote the year before her death in 1958, she distributed her estate to more than fifty people and organizations.²⁹² Among those who made an impression on her was Helen McPherson, Timothy Riordan's eldest grandchild. While building at the Grand Canyon, Colter would frequently visit the Riordan Mansion and to pick up the child. Helen explained in an interview that she would ride with Colter to the projects she was overseeing, saying, "I guess she just took a liking to me. I was there when they had the ribbon cutting ceremony at the Watchtower."²⁹³ Helen also commented on the fact that Colter was a very picky eater and on many occasions would send her food back to the kitchen. Helen stated, "I didn't know you could send your food back. When there was food in front of us, we ate it. I always felt a little embarrassed when she did that."²⁹⁴ On one of her visits to the Riordan Mansion, Colter might have brought ideas about the most recent items she was displaying at El Tovar Hotel store. The Riordans had many relationships with people like Colter and the traders; this may have influenced their unique and varied collection. Most likely, her connection with the Arts and Crafts Movement had a profound affect upon the Riordan brothers' choice of that style for their home.

²⁹² Grattan, Mary Jane Colter: Builder upon Red Earth, 111.

²⁹³ Helen McPherson. Granddaughter to Timothy Riordan. Interview by Katherine Klensin. February 19, 2010.

²⁹⁴ Ibid.

Exotic elements in the home make the interior more diverse and reflect the ideals of the Arts and Crafts Movement and the Aesthetic Movement by adding rare and complex pieces. This was common in Arts and Crafts interiors. The Riordan collections were personal, many were acquired by family members travelling abroad or visiting local Native American communities.²⁹⁵

LITERARY/RELIGIOUS/ARTISTIC

The home library was an important part of a well-appointed Arts and Crafts house. Hermann Muthesius wrote about the work of William Morris, and the influence of the Arts and Crafts Movement, both of which brought new character to the English home. These included “the sedulous reading of books and the associated widespread interest in fine literature.”²⁹⁶ Ruskin, Morris, and Stickley advanced their ideas of design reform across the United States and around the world by means of their publications. Books and journals became a necessity within Arts and Crafts homes, so the Riordans incorporated libraries and bookcases into their interiors.

Both Michael and Timothy were avid readers and sought to display books in their home. The Riordan Mansion has an abundance of bookcases around the walls of the library and living room. The bookcase shelves vary in height to allow for storage of multiple sized books; large books on bottom to small on top. These

²⁹⁵ The interviews with the Riordan granddaughters reveal their visits with traders as a possible source for their Native American collection.

²⁹⁶ Hermann Muthesius, Excerpts from The English House including “Introduction,” in Dennis Sharp Ed., The English House, London: Crosby Lockwood Staples, 1979, 10.

books include: Ruskin's Sesame and Lilies (1865), and Ruskin's King of the Golden River and Other Wonder Stories (1889), Yearbook of the Department of Agriculture (1901), Fourth Annual Report of the Interstate Commerce Commission (1890), Bureau of American Ethnology (1907), Annual Report of the Bureau of Animal Industry (1902), Who's Who in America 1922-1923, Master Builders (1909), Natural Law and Legal Practice (1899), Taxation: The People's Business (1924), The Oxford Movement in America (1895), Legend of the Best Beloved (1880), and of course, The Craftsman (1901-1916) (Figures 107 and 108).

The books represent interests from all areas in their lives ranging from business, to building, to animals to agricultural matters. They were also reading books and magazines related directly to the Arts and Crafts Movement. This demonstrates how aware they were of social and economic reform. In 1903, Michael wrote to The Craftsman for a subscription to the publication for which he paid \$2.00. Some of the articles in The Craftsman in 1903 include "Porcelain as made in its native land" by Brewster; "The Craftsman House Design" by Ellis; "Some phases of Japanese Art" by Mead, and "Decorative Windows" by Caffin. All of these articles could have made an impression on Michael Riordan as each topic relates to elements in the home.

These ideas were expressed in contemporary books written by Ruskin and Stickley. When asked which books she read as a child Helen McPherson replied "actually the Oz books. And the classics, my grandfather felt we should steep ourselves in Shakespeare and everything else. It was rather boring, but you had

nothing else to do so you might as well read. I used to sit on the swing on the porch on the front part of the house and you could sit there and swing and read.”²⁹⁷ The Riordans understood the importance of education and of learning of the classics. Having started the Northern Arizona Normal School in 1899,²⁹⁸ the Riordans sought to promote education in their communities. This push for learning is not doubt the result of what education and reading had contributed to their own success.

Their library held volumes related to the Catholic faith, including books such as God our Creator (1927), Mary, Mother of God (1927), An Outline of Catholic Teaching (1928), Jesus Christ, Model of Manhood (1927), The Sacramental System (1893), The Genius of Christianity (1830), and of course The Bible.²⁹⁹ Michael wrote articles for Catholic magazines, and on one occasion, “raked the editors of the Encyclopedia Britannica over the coals for what he termed religious bias.”³⁰⁰ Michael was very passionate about his Catholic faith and was the leading man to handle the affairs of the building and planning of the first Catholic Church in Flagstaff and other Catholic structures that followed. His

²⁹⁷ Helen McPherson, Granddaughter to Timothy Riordan, Interview by Katherine Klensin, February 19, 2010.

²⁹⁸ Cline, Mountain Town: Flagstaff's First Century, 72.

²⁹⁹ As part of my research, I photographed the library. This list emanates from those pictures; however, I was not allowed to open the books to find the publication dates.

³⁰⁰ Cline, Mountain Town: Flagstaff's First Century, 132.

commitment to the Catholic Church was a significant way for the Riordans to be involved their community and to create a place for people to worship.

The Riordans also incorporated chapels into each of their wings.

Whittlesey made functional use of the main stairway landing, by creating a chapel hosting a prayer stand in front of a thirty-two inch high statue (Figure 109) of “The Saviour.” The statue itself is made of plaster and finished with gilt. Michael had visiting priest hold mass in his home on several occasions. There are two paintings in this area titled “The Little Flower of Jesus” and one by Joseph Ortiz called “St. Peter.”³⁰¹ Throughout the halls and in private bedrooms were several images related to Biblical people, including a photogravure of “The Madonna and Child” and “The Nativity.” In Michael’s room was a pair of larger paintings titled “The Virgin,” and “Holy Night.” Over the front door is a small medallion with a picture of Jesus, welcoming guests to the Riordan home.

The Riordans incorporated other artistic elements within their home including portraits and paintings. As Morris stated “Have nothing in your houses that you do not know to be useful or believe to be beautiful,”³⁰² and the Riordans followed this rule by surrounding themselves with beautiful items. Their painting collection of minor works of art encompassed many subjects from religious scenes to Native American scenes, Italian scenes, Venetian scenes, Roman scenes,

³⁰¹ Appraisal Report: Mrs. M.J. Riordan. Riordan Family Financial/Legal 1890-1931. Riordan Family Collection, Northern Arizona University Cline Library, Special Collection, Book 17.

³⁰² William Morris, Excerpts including “The Beauty of Life,” in G.D.H. Cole, William Morris, New York: Random House, 1934, 561.

to still lifes and landscapes. The appraisal lists a total of sixty-five paintings for both homes, demonstrating the Riordans' love of art. The paintings range in size and several of the works are unsigned. Named artists include: Gustave Bauman,³⁰³ W.E. Rollins, X. Gonzales, Victor Mindeleff, Louis Akin, M. Barstow, E.T. Hurley, and Vanentelli. A still life appears in the dining room, an appropriate place for a "Fruit Subject." The most unusual piece in the collection is housed in the rendezvous room. Painted by Akin, it is a "pine tree painted in oils on wood plank, eight feet by two feet, with six inch brake frame."³⁰⁴ This piece was commissioned especially for the Riordans and was made from one of the first trees cut by the Arizona Lumber and Timber Company (Figure 71). Because the piece is so tall it creates a striking presence in the room and it also ties to the conifers seen throughout the Flagstaff area.

The Italian scenes, Venetian scenes, and Roman scenes are watercolors, and most likely were souvenirs from trips to Europe. The landscapes included etchings by Hurley and others in watercolor by Akin titled "Mountain Landscape" and "Pinnacle Rock." The majority of the Native American images were attributed to W.E. Rollins: "Indian Wool Comber," Portrait of Hopi Indian Girl," "Portrait of Indian Squaw;" and Victor Mindeleff's work entitled "Indian Wares;" and W.R. Leigh "Indian Clay Digger." Most of these works are in the homes of family members today.

³⁰³ Gustave Bauman was noted for his printmaking. He eventually moved to New Mexico where his inspiration turned to Native American cultures.

³⁰⁴ Appraisal Report: T.A. Riordan. Riordan Family Financial/Legal 1890-1931. Riordan Family Collection, Northern Arizona University Cline Library, Special Collection, Book 17.

The literary, religious, and artistic elements of the Riordan home exemplify their interests. The home's design provided ample display and wall space to show each element separately but as a unified whole. While the religious paintings and sculpture remain in the private areas of the home, the religious literature was incorporated into the main libraries. Literature was very important to both brothers and they and their families were well read. Whittlesey accommodated this need by creating functional storage for their books, and he incorporated nearby seating areas for reading. All of the cultural elements demonstrate that the Riordans were living a sophisticated lifestyle in the wilderness.

In conclusion, the interior of the Riordan Mansion represents the principles of the Arts and Crafts Movement by expressing them through the interior plan, interior construction materials, technology, furnishings, naturalism, exoticism, literature, religion, art, and design reform. The Riordan brothers wanted to live an Arts and Crafts lifestyle, and thus they incorporated these important elements into their home. The duplex layout was an innovative, functional, and unique approach. Following principles of the Arts and Crafts Movement, the interior of Riordan Mansion is a logical outgrowth of the structure, and the plan, and repeats ornament and materials from exterior to interior. The home features interior construction materials that were natural and humble in origins. The interior construction materials express the second Arts and Crafts principle that requires appropriate materials to be used with integrity from the largest surfaces to the smallest detail. These made the interiors feel informal,

despite being grand in scale. The third Arts and Crafts principle is expressed through the interior woodwork, beams, trusses, and moldings, which must be revealed honestly. Furnishings display a blending of simple Mission oak chairs and built-ins, and sophistication by incorporating French china.

Naturalism is a concept seen in all areas of the home. The observance of nature was extremely important to design reformers because they relied on nature to be the most correct model to follow. Wallpaper, textiles, stained glass, and photo transparencies demonstrate the expression of naturalism throughout the home. Exoticism also overlaps into naturalism. The exotic pieces from Japan, China, and the Middle East also show patterns relating to natural elements and display the Riordans' interest in other cultures. Taken together, these elements reflect their sophistication and their worldliness. Design reformers believed that Native American handicrafts were exemplars; through their collection of rugs, pottery, baskets, and blankets, the Riordans connected to local Native American communities. Naturalism and exoticism express the distinctive character of the Riordan Mansion, which is the final Arts and Crafts principle. Linking the interior décor from room to room and from wing to wing unifies the structure while adding function and beauty.

Literature, art and religious elements were also an important feature in the Riordan Mansion. Literature from John Ruskin and Gustav Stickley represents only two authors among many whose work was held in the home. Michael was an avid writer and reader, not only of modern writings but of religious texts. Religion played an important part in the home's design, as expressed in several paintings

and statues that speak to their Catholic faith. In addition, their collection of paintings varied from Roman scenes to landscapes to still lifes to portraits to Native American scenes. These added a richness of cultural awareness and beauty to the interior.

Technology played a large role in the layout of the home, which integrated the newest inventions of the time period. Electrical lighting, an automatic hot water system, a refrigerator, a fire protection system, and built-in bathrooms were just some of the major advances that were present. Design reformers debated the use of technology and whether it was appropriate to the “simple life.” However, the Riordans seemed very content with these features. The Arts and Crafts Movement stood behind the craftsman’s work and its value expressed in the workmanship and personal touch. The Riordan Mansion exemplifies the goals of the Arts and Crafts Movement by expressing its principles, which also influenced the Riordan brother’s lifestyle.

Chapter 5

CONCLUSION: REFLECTION OF TIME, PLACE, AND FAMILY

The Arts and Crafts Movement began with a rejection of the Industrial Revolution's proliferation of machine-produced goods. Such products displayed "impractical forms, elaborate ornamentation and shoddy workmanship," which in turn "compromised the quality of daily life for the individuals who made or used these products."³⁰⁵ From this point on, design reformers sought to restore to daily life simple values, to improve living standards, and to promote the importance of the craftsman. Gustav Stickley was one of the main supporters of the Arts and Crafts Movement in America and he spoke widely about the subject of design reform in his magazine, The Craftsman: "One essential element of craftsmanship ... is not the mere idea of doing things by hand, but the putting of thought, care and individuality into the task of making honestly and well something that satisfies a real need."³⁰⁶ Handmade products were meant to evoke a simpler time when elements were bought for necessity rather than to impress. According to Stickley such extraneous consumer products "clog so much of modern life."³⁰⁷ Design reformers hoped to create change in society which would further benefit the general population by promoting designs that would strengthen the moral beliefs of people.

³⁰⁵ Brandt, "In Quest for Usefulness and Beauty: Changing Interpretations of the Arts and Crafts Ideal," 214.

³⁰⁶ Sanders, The Craftsman: An Anthology, 186.

³⁰⁷ Ibid, 187.

The Riordan brothers exemplified the Arts and Crafts ideal in all areas of their lives from their work, to their community, to their home. At work, they advanced their business with technology, equipment, and the railroad, not leaving behind the needs of their employees. They offered housing and hospital services to all employees and their families. At one point, their employees numbered two-thirds of the town population of Flagstaff. They also practiced conservation with their logging methods by replanting trees in areas that had been freshly cut, and working with the newly appointed forest service to be sure their conservation of the landscape was successful. From here, the Riordan brothers sought to encourage growth in their community by creating a water reservoir, the first school in Flagstaff, the first Catholic Church, an electrical company, and a merchant store. These advancements in their town gave the residents of Flagstaff a better life for themselves and for their children. Michael and Timothy established relationships with the local Native American communities and enjoyed the richness that their cultures brought to their own lives. They also served their state and country by involving themselves in local government.

The Riordan Mansion reflects their Arts and Crafts lifestyle. This home was built twenty years after the men had arrived in Flagstaff and was fashioned with necessity and economy in mind. They and their families had outgrown their first homes, and now the family had the economic stability to build a home that would express their values. Michael and Timothy chose an architect with the knowledge of Arts and Crafts principles, one who was open to having the brothers participate in the design of their home. The home was constructed by local men

and made of local materials; the layout followed the characteristics essential to an Arts and Crafts home. The layout was functional and catered to each family's needs. Some furniture was made by local craftsman and the rest was bought by rail from Eastern companies that sold goods in keeping with the spirit of the Arts and Crafts Movement. From the custom lighting to the stained glass, the overall massing to the smallest detail, every element was thought-out thoroughly and crafted in a beautiful way. The home incorporates painting, photography, Middle Eastern and Asian imports, and Native American handicrafts to bring beauty and exoticism. The brothers' involvement with the design of the home created a personal connection with the building. Design reformers made lifelong impressions on the Riordan brothers, and they expressed those impressions in all areas of their lives.

IMPLICATIONS FOR FURTHER STUDY

This research on the Riordan Mansion has several implications for future study. Future studies might focus upon a detailed study of the furnishings, textiles, rugs, and wall coverings, stained glass, and Native American artifacts. The furnishings of the home are all original. This would provide a unique opportunity to trace the background of the furniture, to find out more about the merchants that sold the pieces, and to trace style numbers in trade catalogues. This same study could also detail the making of each piece, and consider the construction in more detail, paying attention to wood type, finish, carving, inlay, etc. It would be worthwhile to research the locally-made pieces in greater depth.

A similar study could take place with the textiles, rugs, and wall coverings. Because the rugs come from all over the world, they would most likely trace back to a country that no longer exists or has a new name. The fiber content and woven qualities would make a good comparison to weaving methods used today, especially when looking at the Native American rugs. Textile patterns on pillows and portières might create an exciting study for tracking floral patterns, which would overlap with the patterns in the wallpapers. The textiles and wallpaper have Morris-like qualities, which could be traceable to an exact pattern and manufacturer. Other comparisons can be made with the original wallpaper and second layer as to the stylistic changes and color choices.

The mystery surrounding the stained glass would also be an interesting study as the patterns are unique to the Riordan home. The Arizona State Park Service has had experts survey the glass, but its origin is still unknown.

Students interested in Native American handicrafts could use the Riordan's collection and make a detailed study of its entirety. A large part of this collection is still housed at the home and students would have access to viewing the pieces. Also because the descendants of the family are still alive, they would be able to provide helpful insight about the collection. Studying the baskets and pottery might identify which Native American tribe, or maker, produced each piece and what its designs and patterns symbolize.

A student in architecture or construction could write a study regarding the structural soundness of the building. A student in architectural history might research its ties to the "Lodge" style found in national parks.

Interviewing Michael's descendants could also prove to be valuable. Having connected with Timothy's granddaughters and gathering wonderful information, the researcher would have liked to meet more of Michael's family. This is something which is planned for the future and the researcher is currently making connections to meet with his descendants. Because Michael's wing was occupied by family until the mid 1980s, further study could be done to find out when and why the space was remodeled upstairs and what modern elements were added.

Another future project will be a detailed comparison of the Riordan Mansion, to El Tovar, the Babbitt Mansion, and Charles Whittlesey's personal home in Albuquerque, NM. This would require more research on the design and building of El Tovar. It would draw upon the Harvey Company archives, and involve more interviews with staff of the National Park Service. Because the Babbitt Mansion is no longer extant, the source for this research would have to be interviews with Babbitt family members. Such interviews might unearth more photos of the home.

SUMMARY

The Riordan Mansion is a compilation of time, place, and family. Following the new trends set by design reformers of the time, this home presents a unique expression of the Arts and Crafts Movement. The beauty and functionality of the home are timeless. The home provides a true turn-of-the-century experience as of the homes furnishings and the structure itself are still intact.

The Riordan Mansion is a reflection of its location. This grand American home is located in a remote, lumber town, but its exterior façade and the plan suit the site and surroundings. The home displays a marriage of local aspects from construction materials to Native American handicrafts, blending with sophisticated china and worldly objects. Naturalism unifies one wing with the other and brings the serenity of outdoors inside.

This home represents a close knit family whose devotion to each other is evident in the design of their home. The Riordan families were also committed to improving the lives of their employees and the community. This is apparent with the numerous developments in the city that have lasted for generations.

The Riordan Mansion is symbolic of a lifestyle past. Its history is told through the home's new life as a museum. The Riordan Mansion State Historic Park continually strives to preserve the home and all the stories within it. The interpretation the home is meant to express its simplicity, beauty, and duplex design for the Riordan families. The museum allows future generation to learn and understand the importance of the Riordan brothers' contributions to the Flagstaff community. It also preserves this one-of-a-kind home that is significant to the history of Flagstaff, and illustrates the impact of the Art and Crafts Movement in the Southwest.

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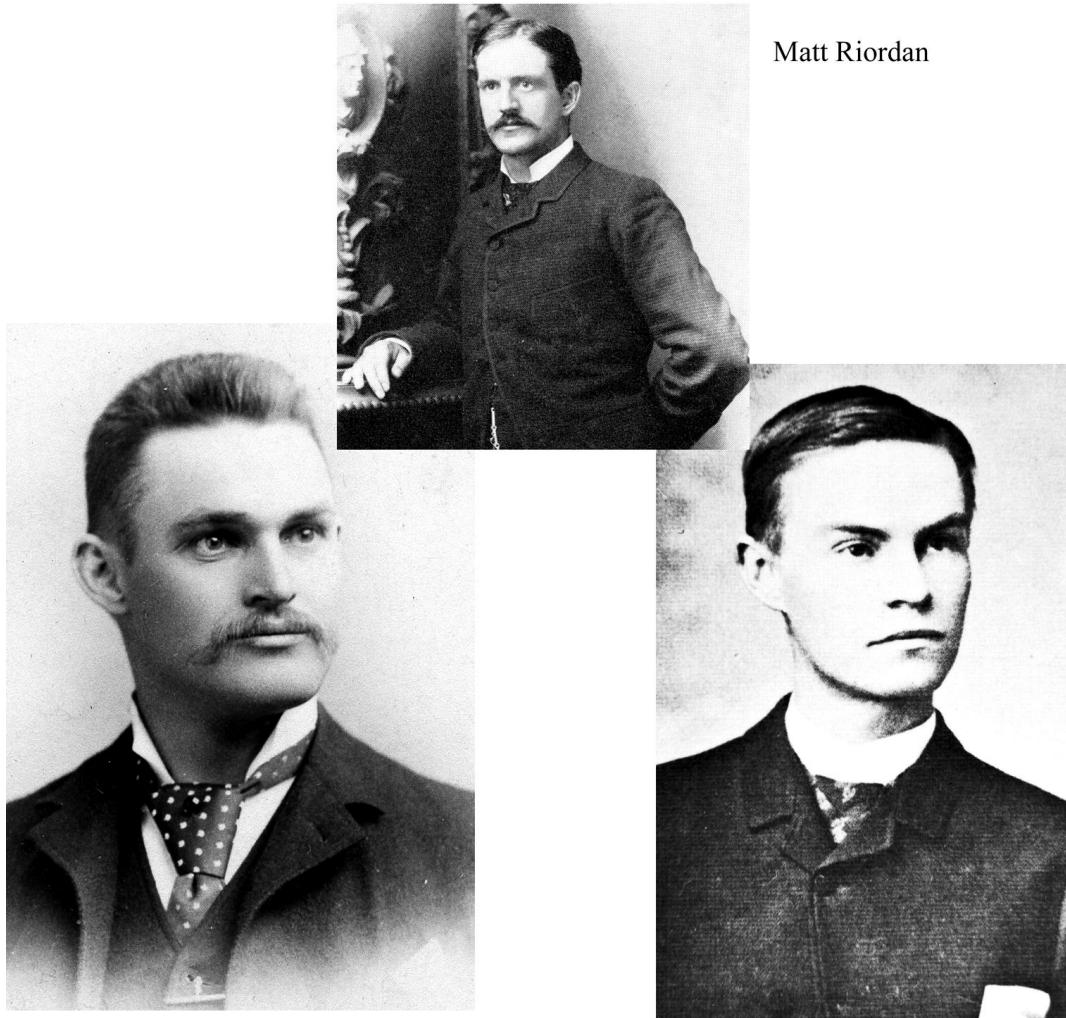
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APPENDIX A

IMAGES



Tim Riordan

Michael Riordan

Figure 1. Top: Dennis Matt Riordan, Left: Timothy Riordan, Right: Michael Riordan. Prior to 1904. Courtesy of Riordan Mansion State Historic Park.

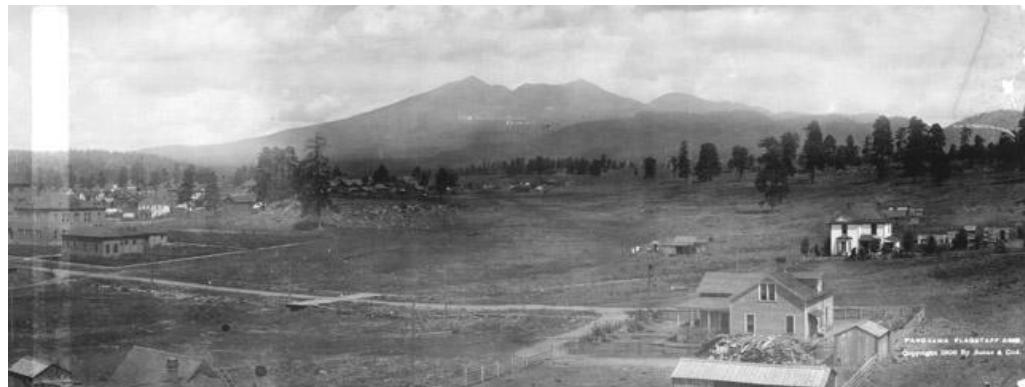


Figure 2. Flagstaff, Arizona. Circa 1908.
Courtesy of Northern Arizona University, Special Collections.



Figure 3. Flagstaff, Arizona. Circa 1908.
Courtesy of Northern Arizona University, Special Collections.



Figure 4. Flagstaff, Arizona. Circa 1908.
Courtesy of Northern Arizona University, Special Collections.

METHODOLOGY

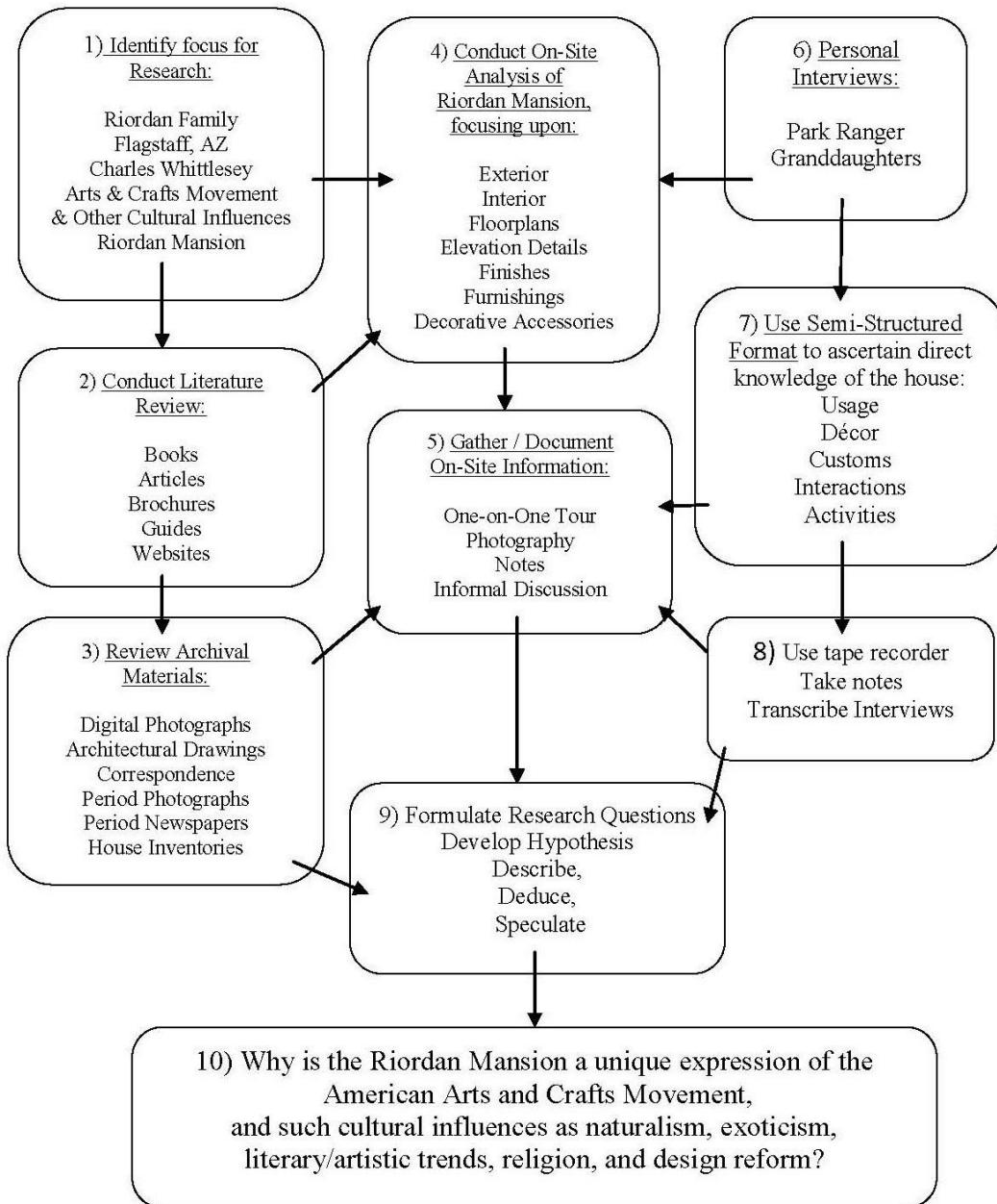


Figure 5. Methodology Chart, Full Version. Created by Katherine Klensin. Personal interviews included Park Ranger Kathy Farretta, and granddaughters, Rita Gannon, Mary Malmgren, and Helen McPherson.

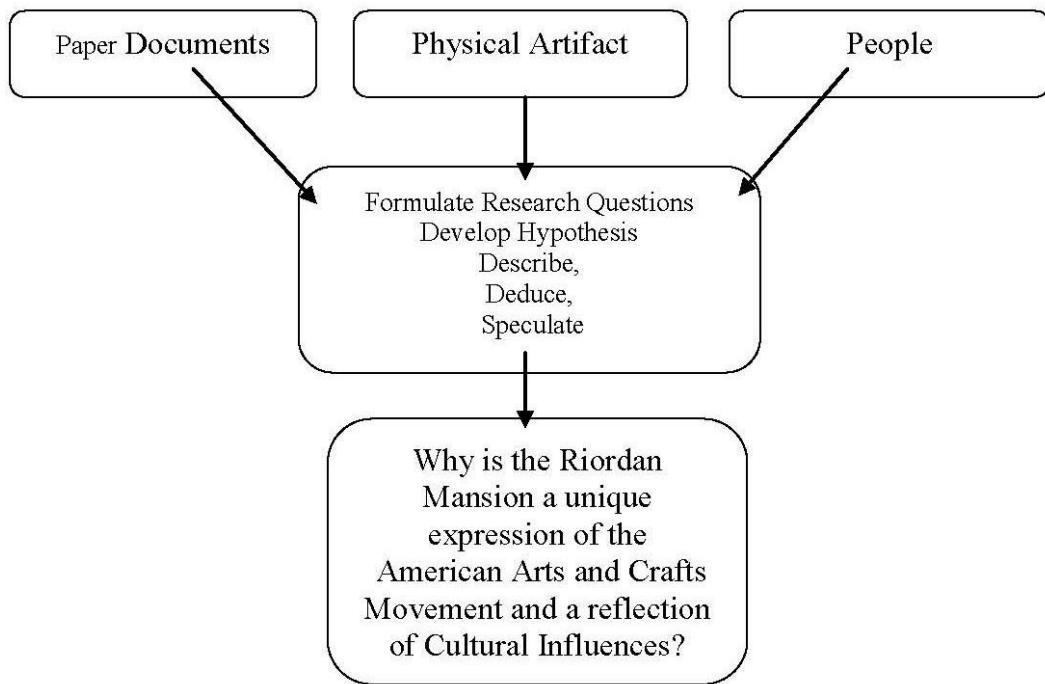


Figure 6. Methodology Chart, Abbreviated Version. Created by Katherine Klensin



Figure 7. Rendezvous room transparency windows, Window 1. Photograph by author, 2009.



Figure 8. Rendezvous room transparency windows, Window 2. Photograph by author, 2009.

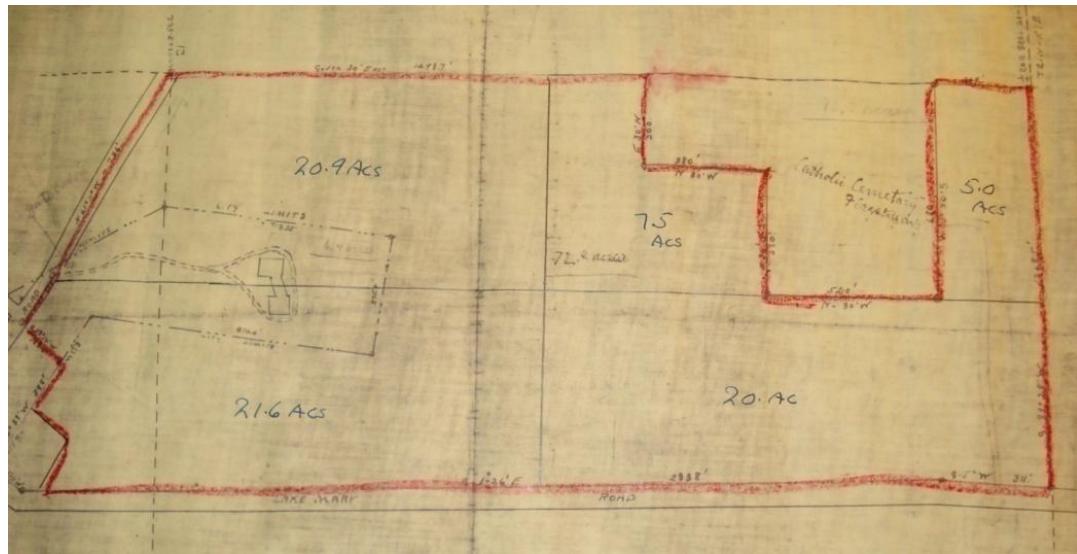


Figure 9. Riordan Property. Circa 1904. Photography by author, 2009.
With permission of Riordan Mansion State Historic Park.



Figure 10. Riordan Mansion. Circa 1905-1907. Photography by author, 2009.
With permission of Riordan Mansion State Historic Park.

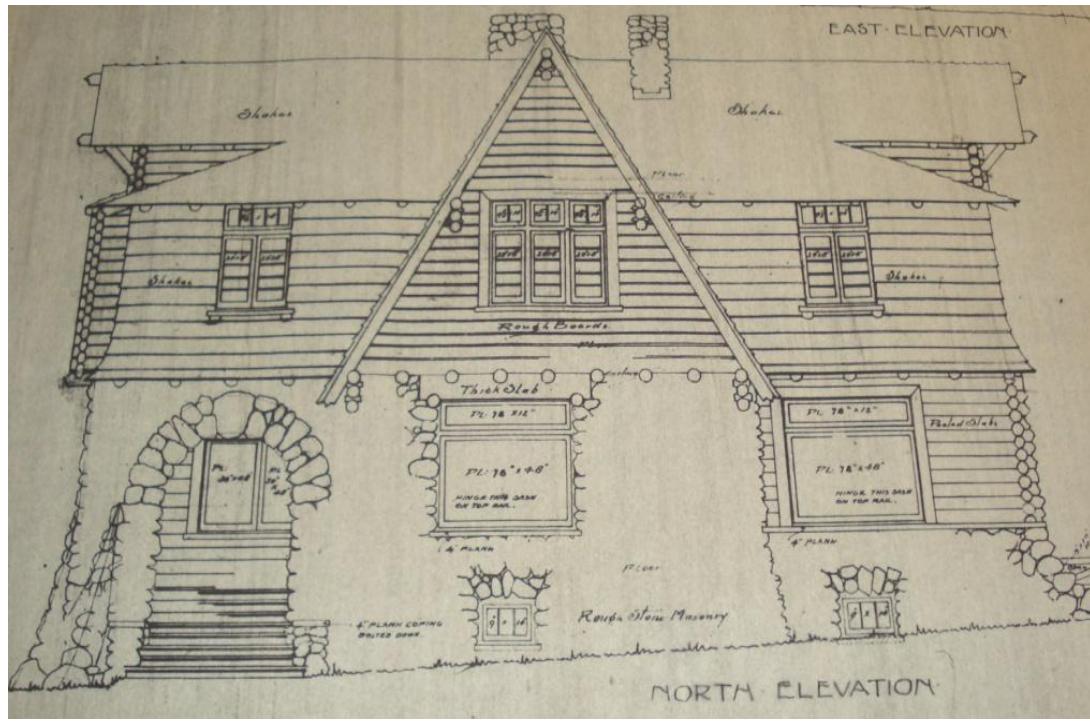


Figure 11. North Elevation of the East House by Charles Whittlesey, Circa 1902. Photograph by author, 2009. With permission of Riordan Mansion State Historic Park.



Figure 12. North side of East House. Photograph by author, 2009.

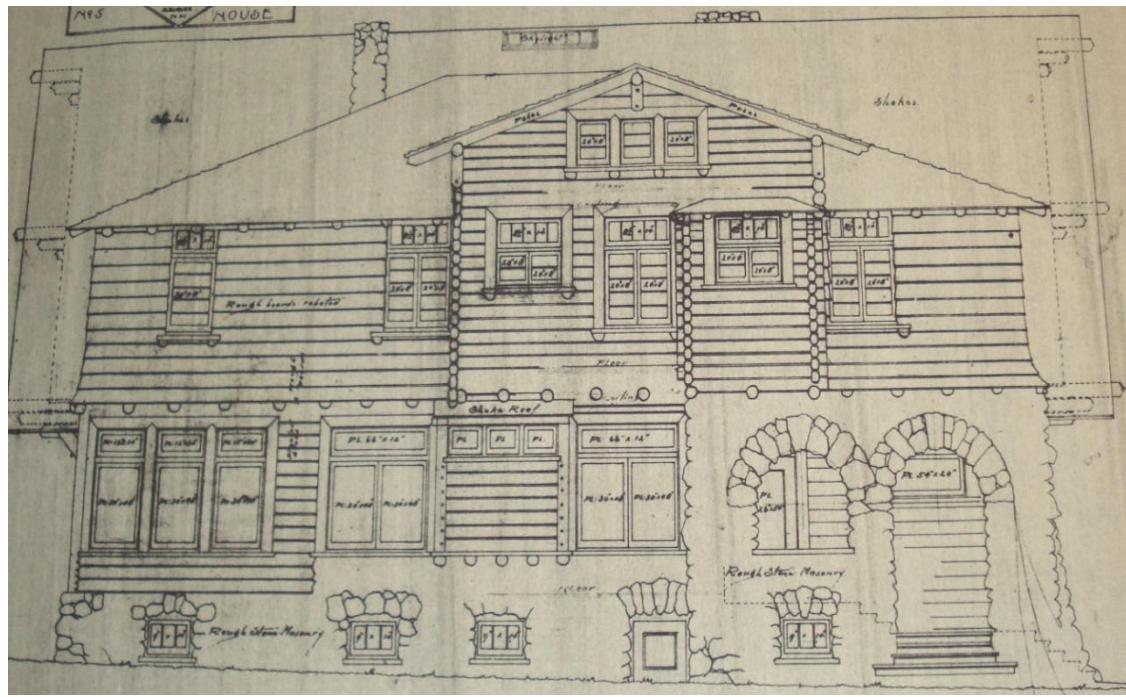


Figure 13. East Elevation of the East House by Charles Whittlesey, Circa 1902. Photograph by author, 2009. With permission of Riordan Mansion State Historic Park.



Figure 14. East side of East House. Photograph by author, 2009.



Figure 15. West House, Joinery and roof detail image. Photograph by author, 2009.

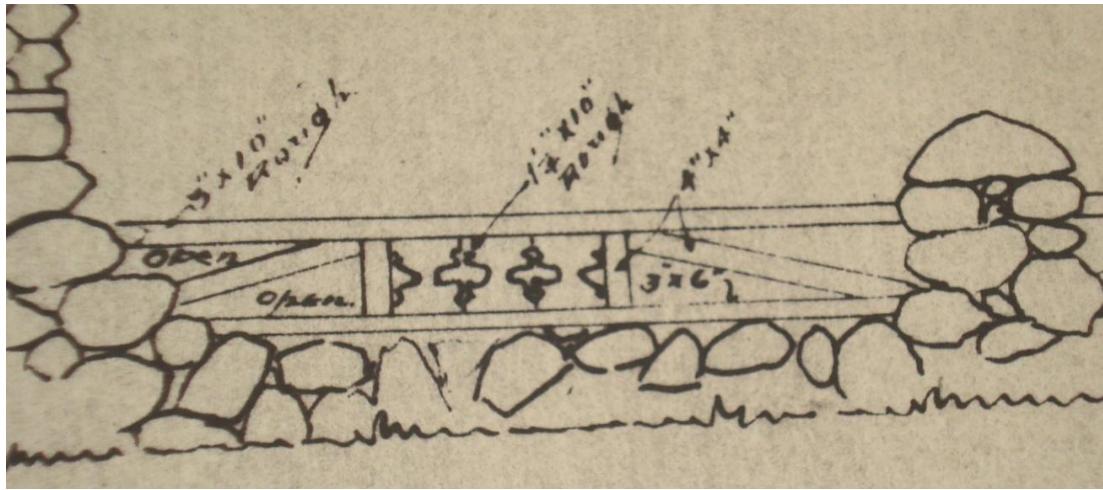


Figure 16. Detail of exterior railing ornament by Charles Whittlesey, Circa 1902. Photograph by author, 2009. With permission of Riordan Mansion State Historic Park.



Figure 17. Image of existing exterior railing ornament detail. Photograph by author, 2009.

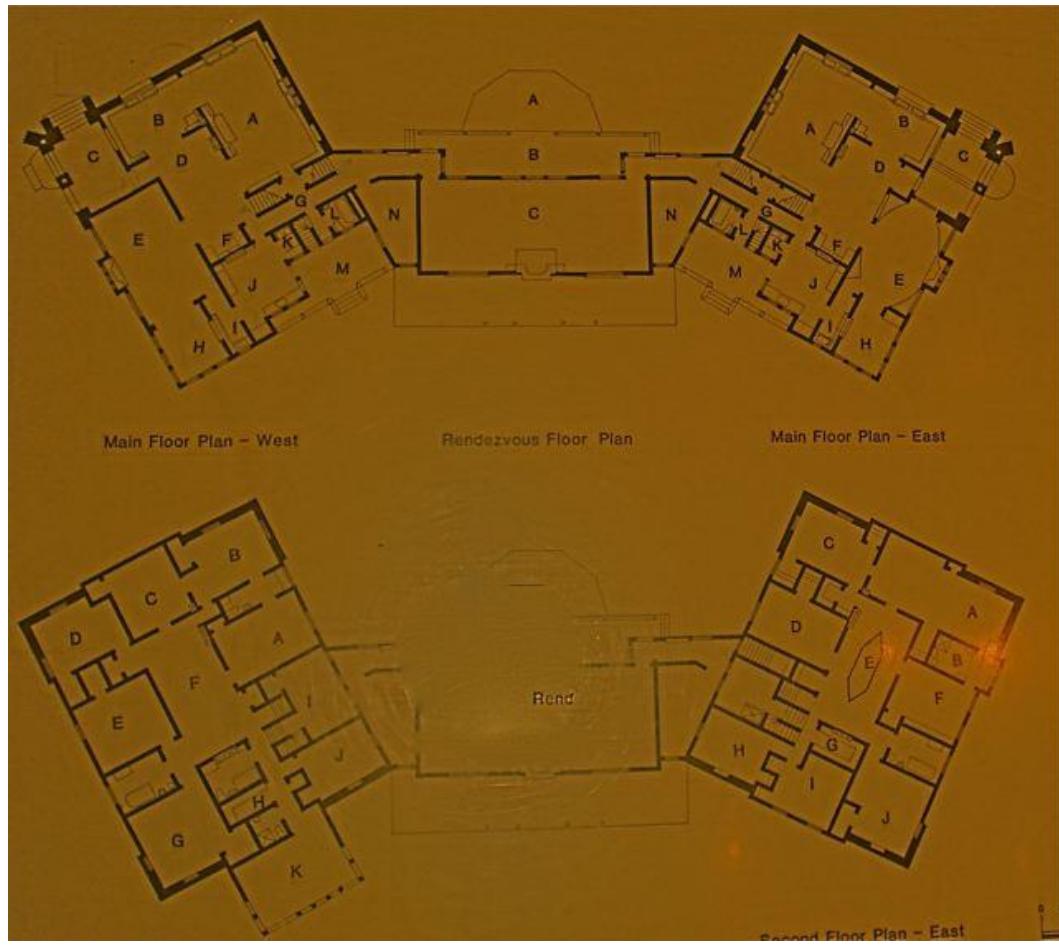


Figure 18 A. Complete floorplan East and West Wings, and Rendezvous room.
Photograph by author, 2009. With permission of Riordan Mansion State Historic Park.

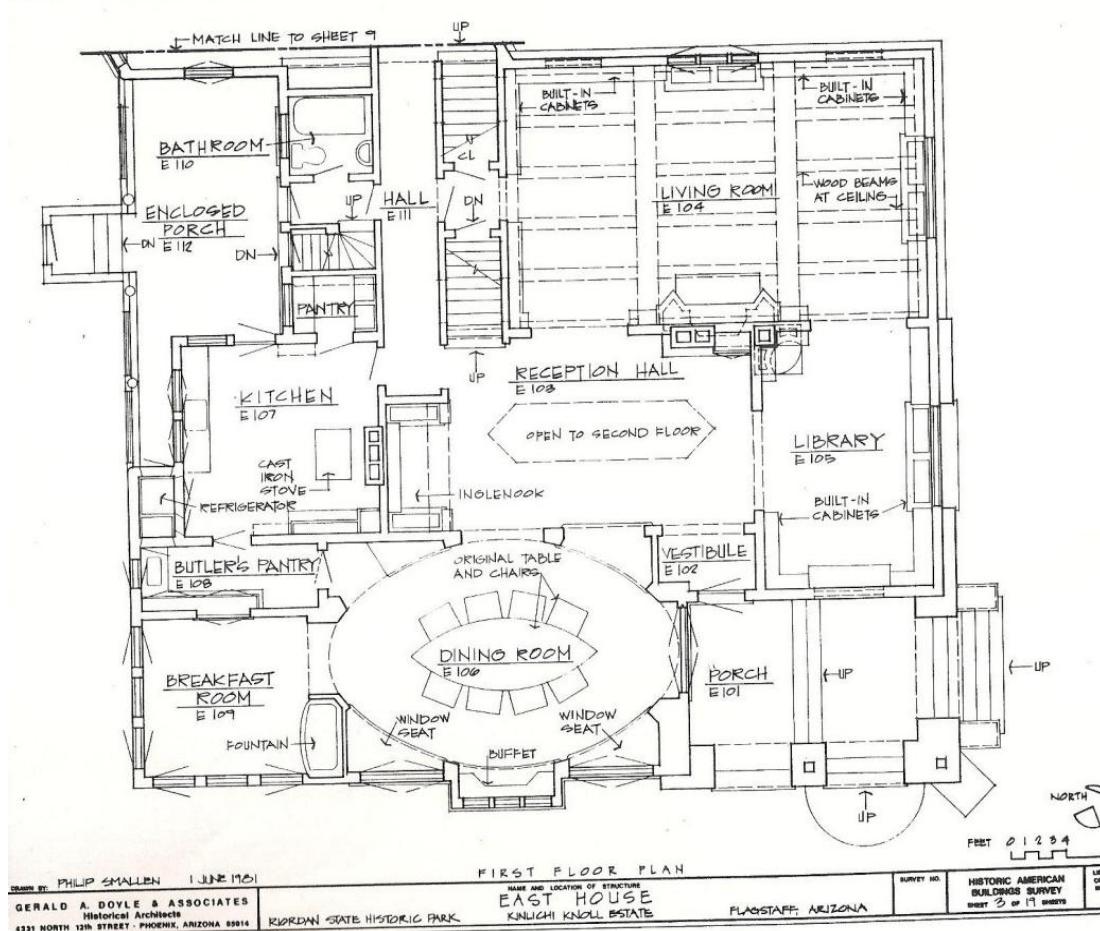


Figure 18 B. East House Floorplan: First Floor, drawn by Gerald D. Doyle & Associates, Circa 1982. Courtesy of Arizona State Historic Preservation Office.

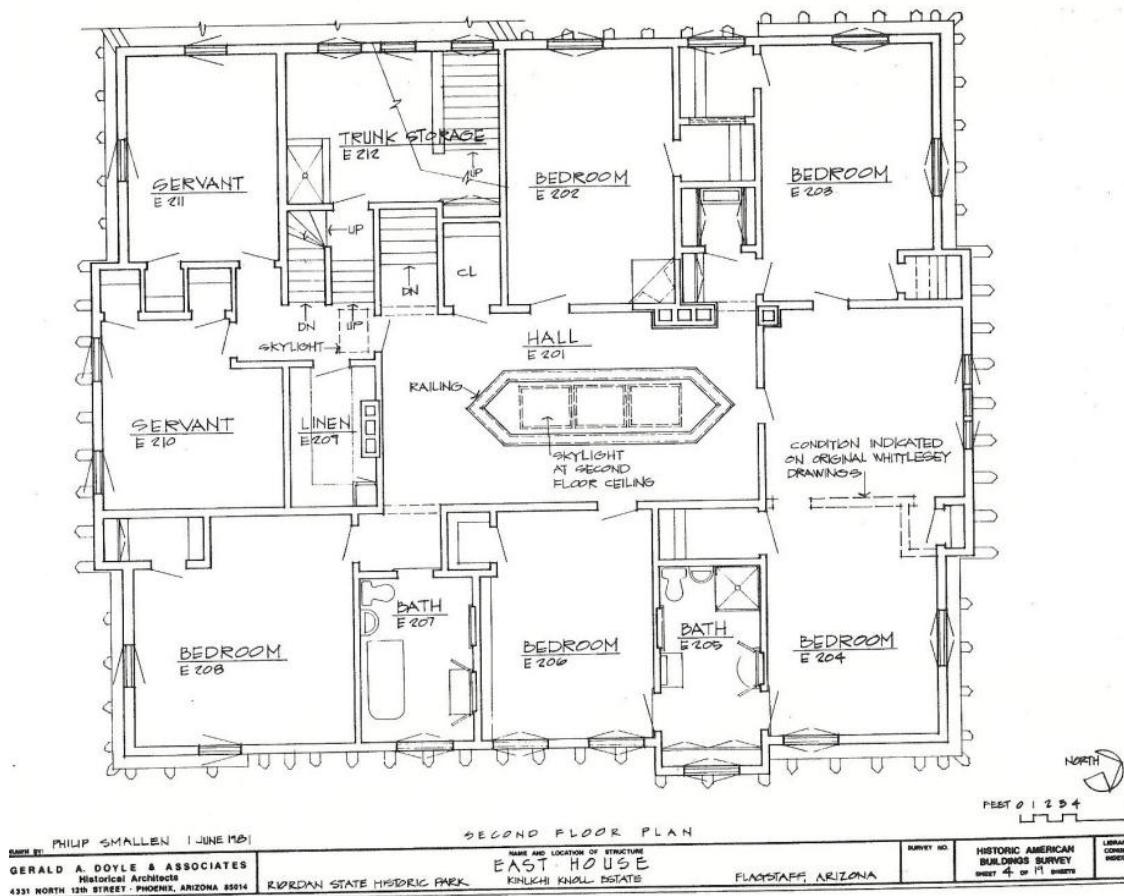


Figure 19. East House Floorplan: Second Floor, drawn by Gerald D. Doyle & Associates, Circa 1982. Courtesy of Arizona State Historic Preservation Office.

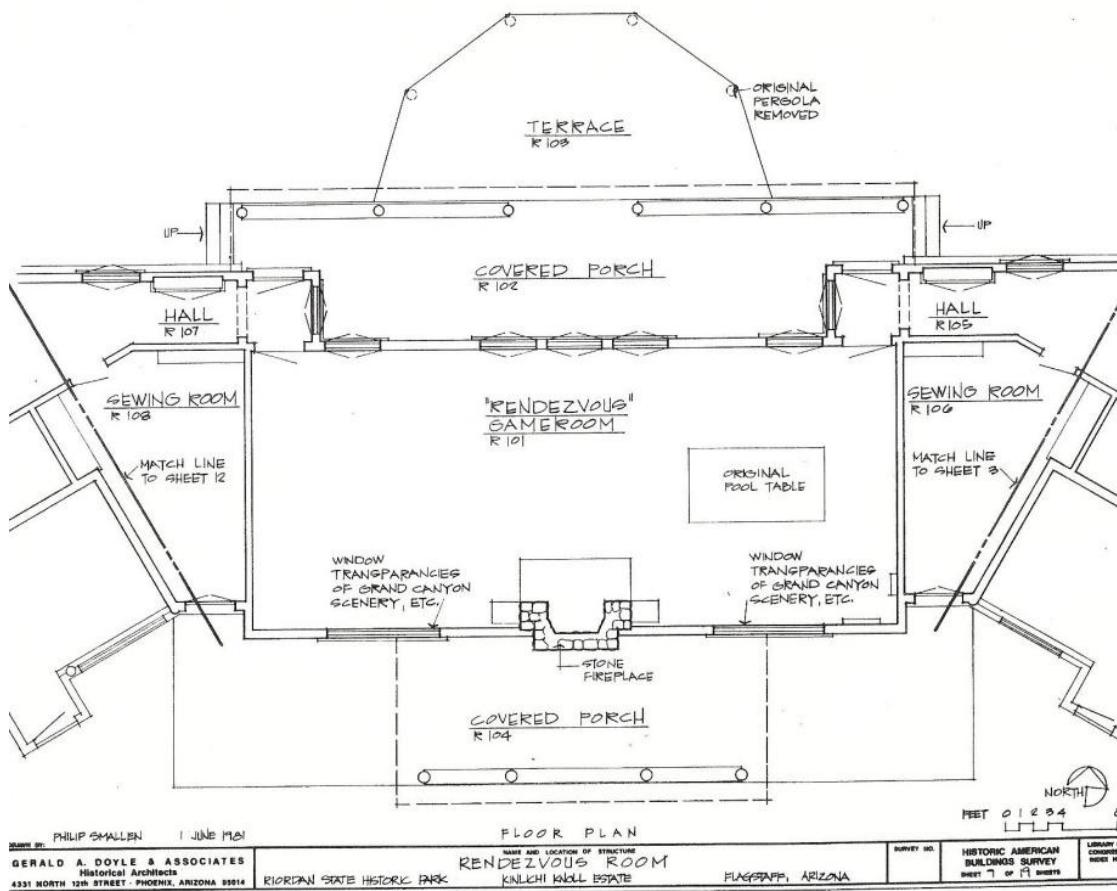


Figure 20. Rendezvous Room Floorplan, drawn by Gerald D. Doyle & Associates, Circa 1982. Courtesy of Arizona State Historic Preservation Office .

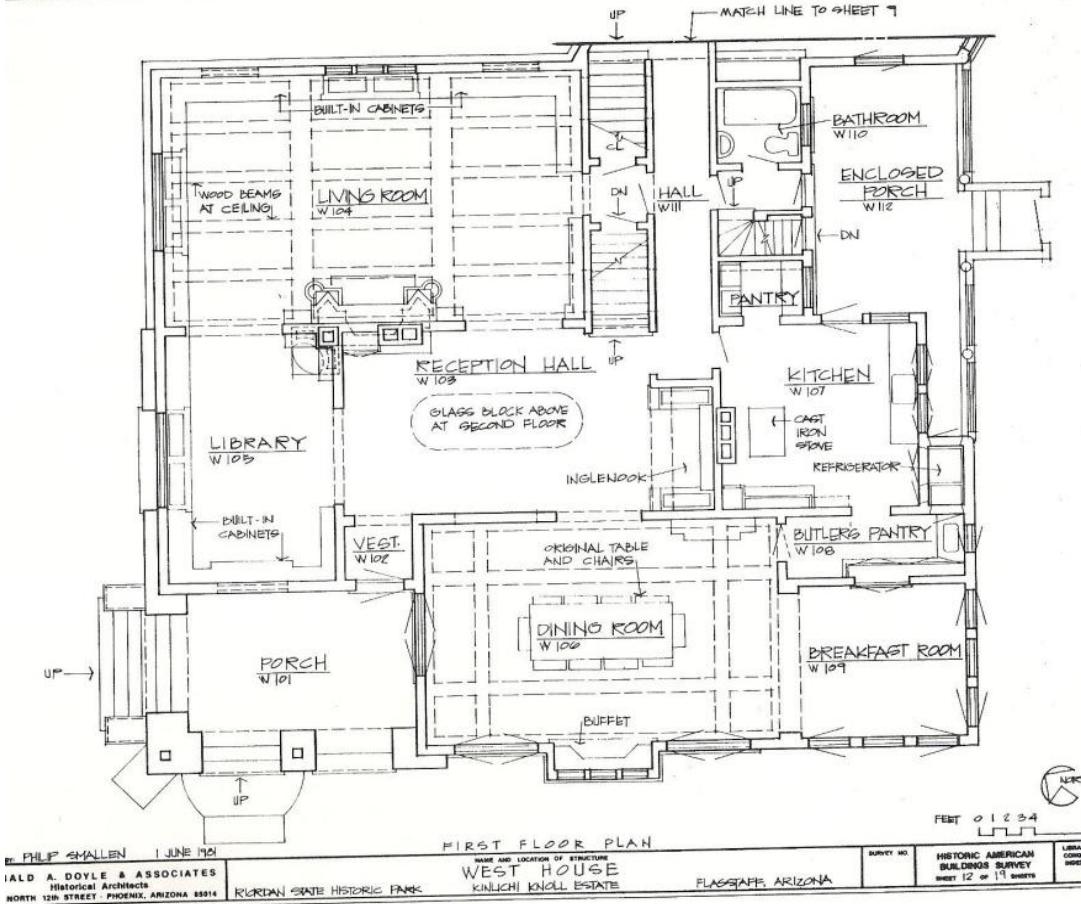


Figure 21. West House Floorplan: First Floor, drawn by Gerald D. Doyle & Associates, Circa 1982. Courtesy of Arizona State Historic Preservation Office.

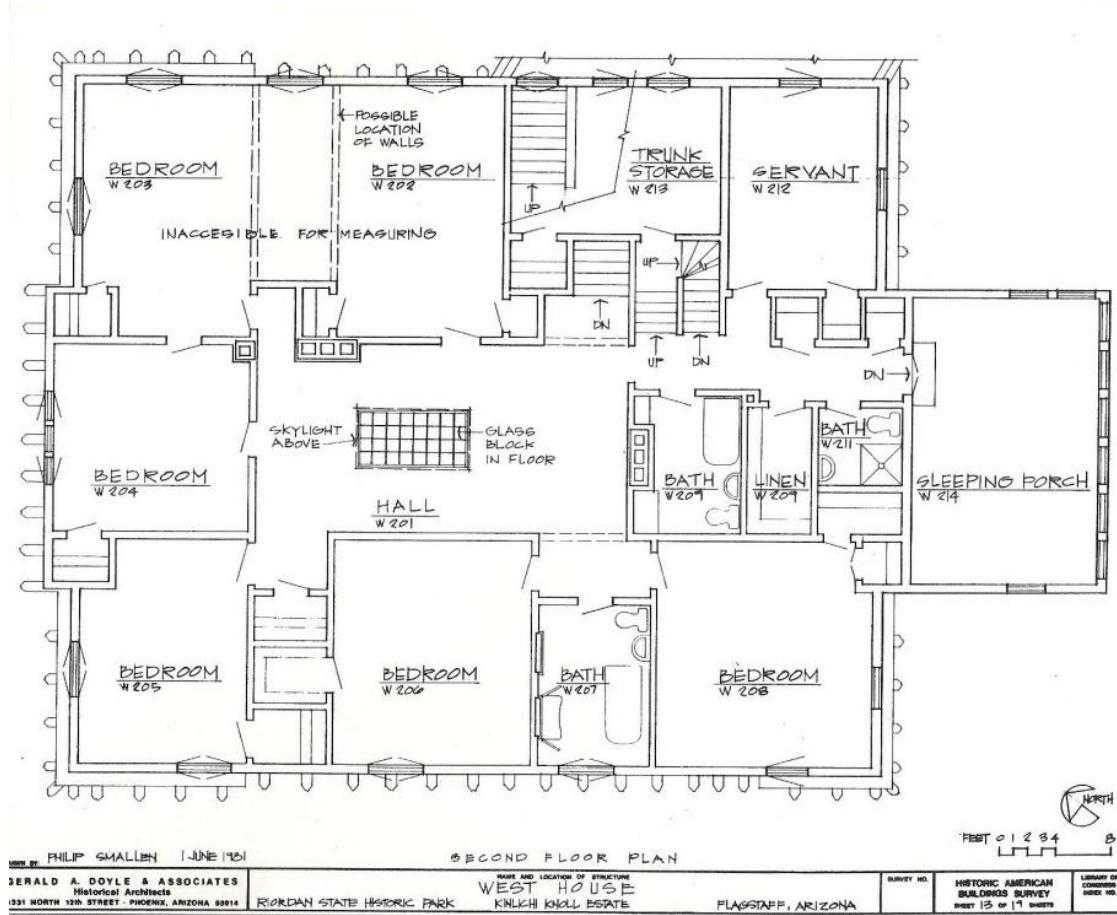


Figure 22. West House Floorplan: Second Floor, drawn by Gerald D. Doyle & Associates, Circa 1982. Courtesy of Arizona State Historic Preservation Office.



Figures 23 and 24. East House: Vestibule, Front Door, and Hall Tree. Photograph by author, 2009.

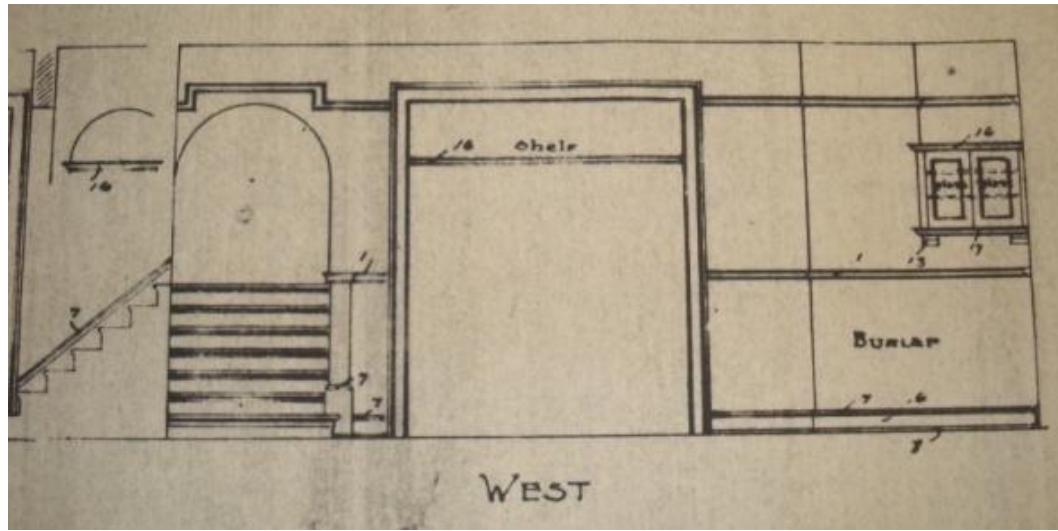


Figure 25. Reception Hall: West Elevation, East House by Charles Whittlesey, Circa 1902. Photograph by author, 2009. With permission of Riordan Mansion State Historic Park.

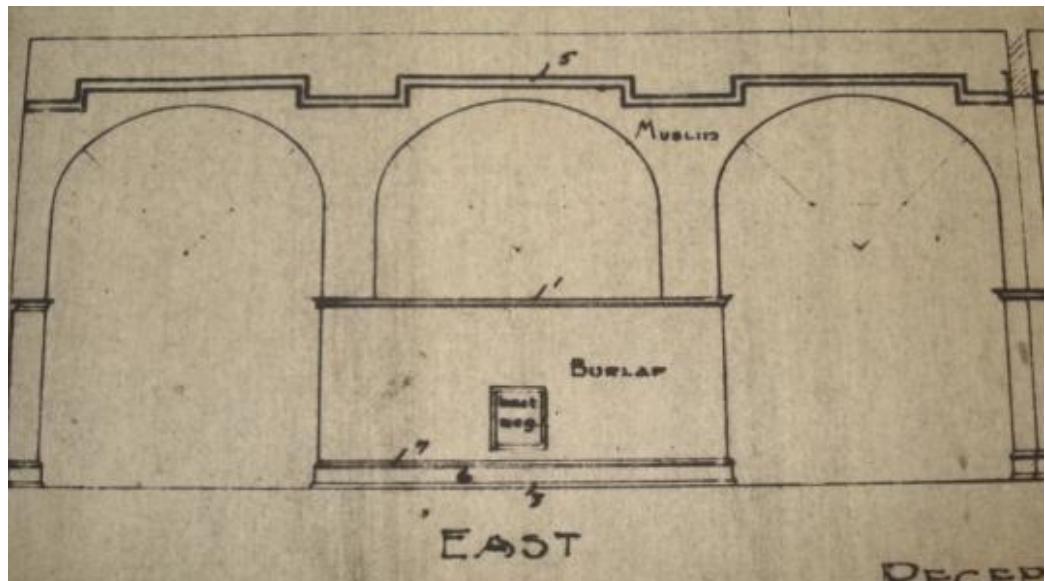


Figure 26. Reception Hall: East Elevation, East House by Charles Whittlesey, Circa 1902. Photograph by author, 2009. With permission of Riordan Mansion State Historic Park.

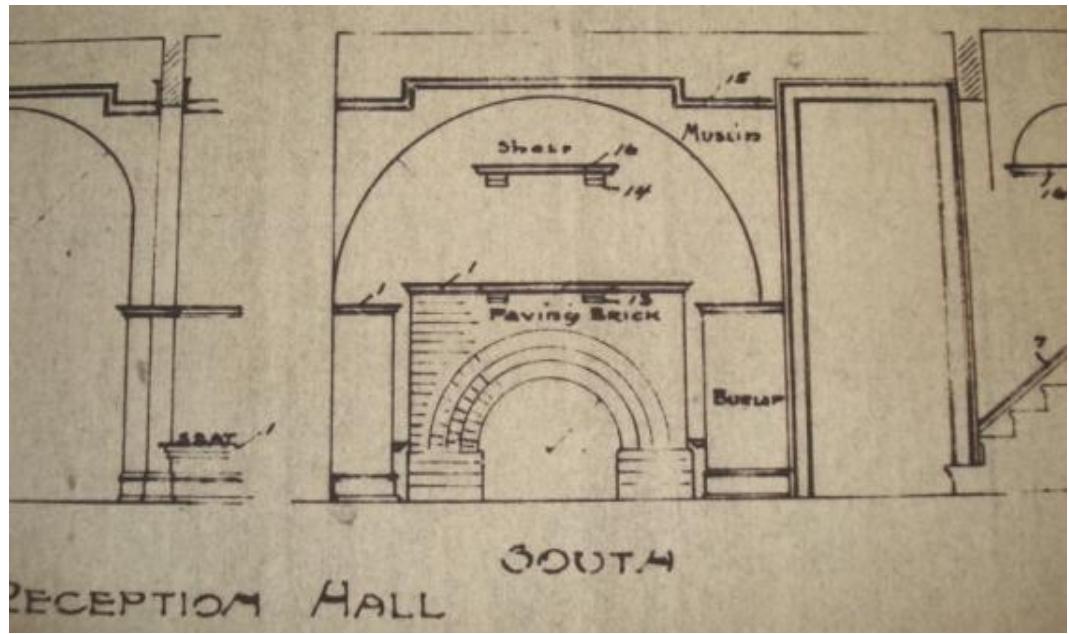


Figure 27. Reception Hall: South Elevation, East House by Charles Whittlesey, Circa 1902. Photograph by author, 2009. With permission of Riordan Mansion State Historic Park.

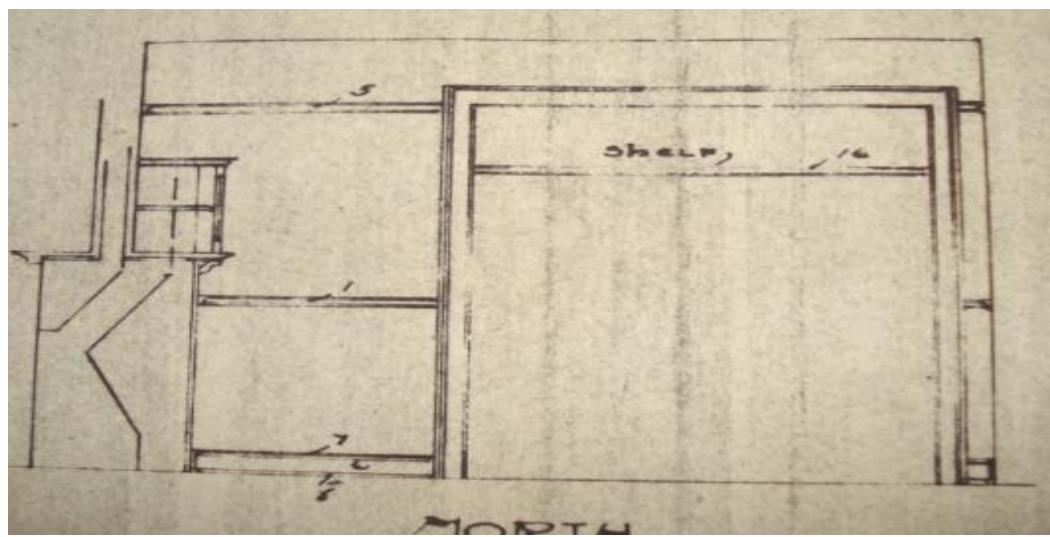


Figure 28. Reception Hall: North Elevation, East House by Charles Whittlesey, Circa 1902. Photograph by author, 2009. With permission of Riordan Mansion State Historic Park.



Figure 29. Reception Hall: View of South and East Walls, East House.
Photograph by author, 2009.



Figure 30. Reception Hall: View of South and West Walls, East House.
Photograph by author, 2009.



Figure 31. Reception Hall: View of South Wall/Inglenook, East House.
Photograph by author, 2009.



Figure 32. Reception Hall: View 1 of South Wall/Inglenook, West House.
Photograph by author, 2009.



Figure 33 View Reception Hall: View 2 of South Wall/Inglenook, West House.
Photograph by author, 2009.

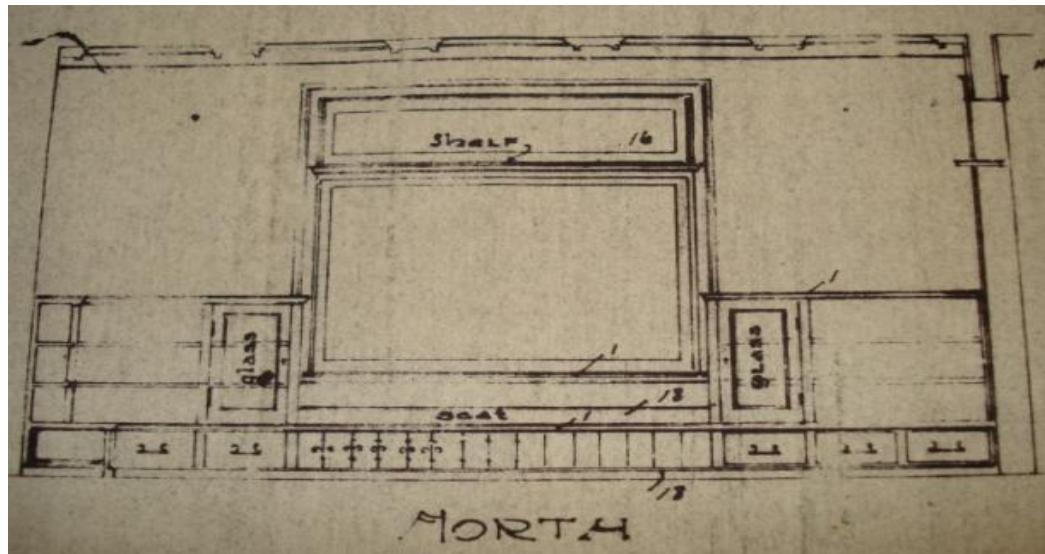


Figure 34. Living Room: North Elevation, East House by Charles Whittlesey, Circa 1902. Photograph by author, 2009. With permission of Riordan Mansion State Historic Park.

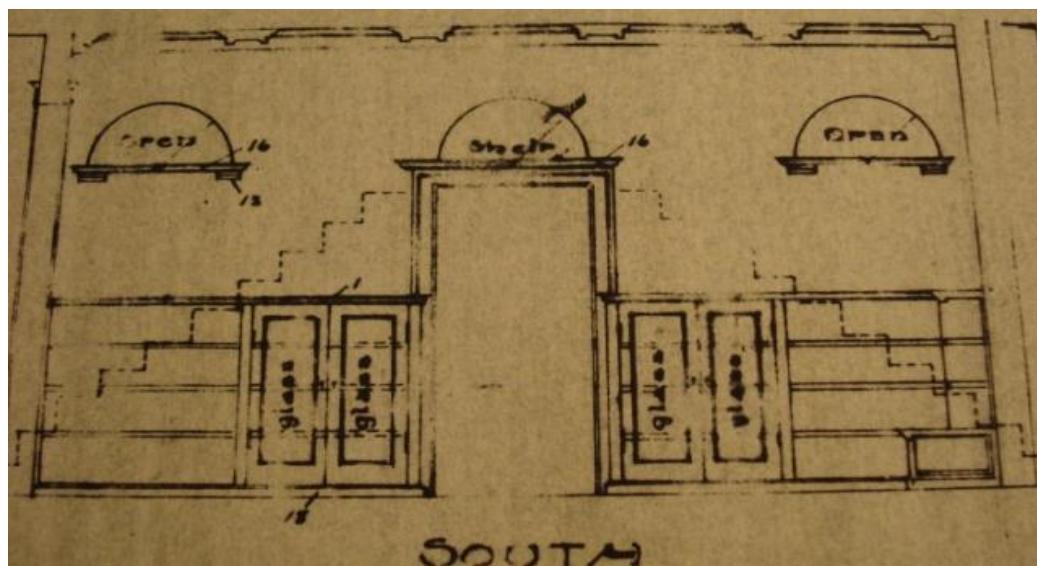


Figure 35. Living Room: South Elevation, East House by Charles Whittlesey, Circa 1902. Photograph by author, 2009. With permission of Riordan Mansion State Historic Park.

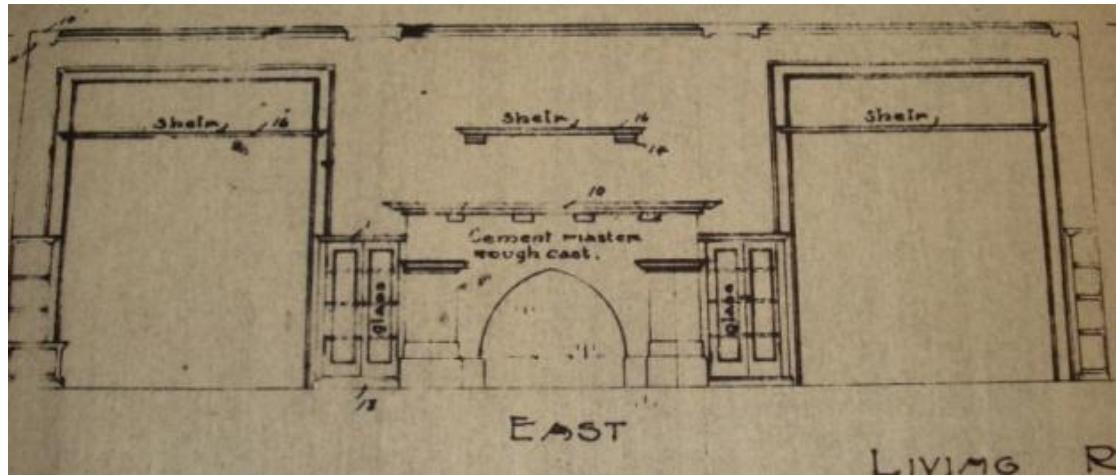


Figure 36. Living Room: East Elevation, East House by Charles Whittlesey, Circa. 1902. Photograph by author, 2009. With permission of Riordan Mansion State Historic Park.

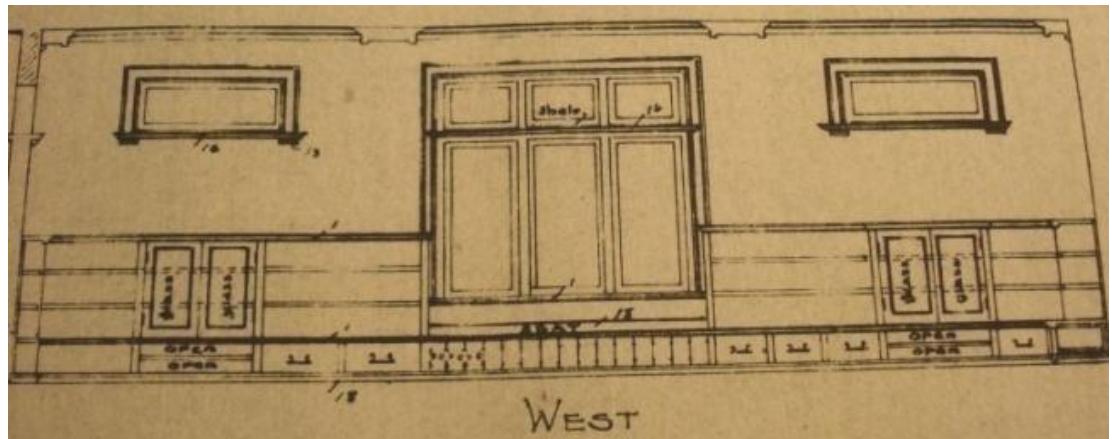


Figure 37. Living Room: West Elevation, East House by Charles Whittlesey, Circa 1902. Photograph by author, 2009. With permission of Riordan Mansion State Historic Park.

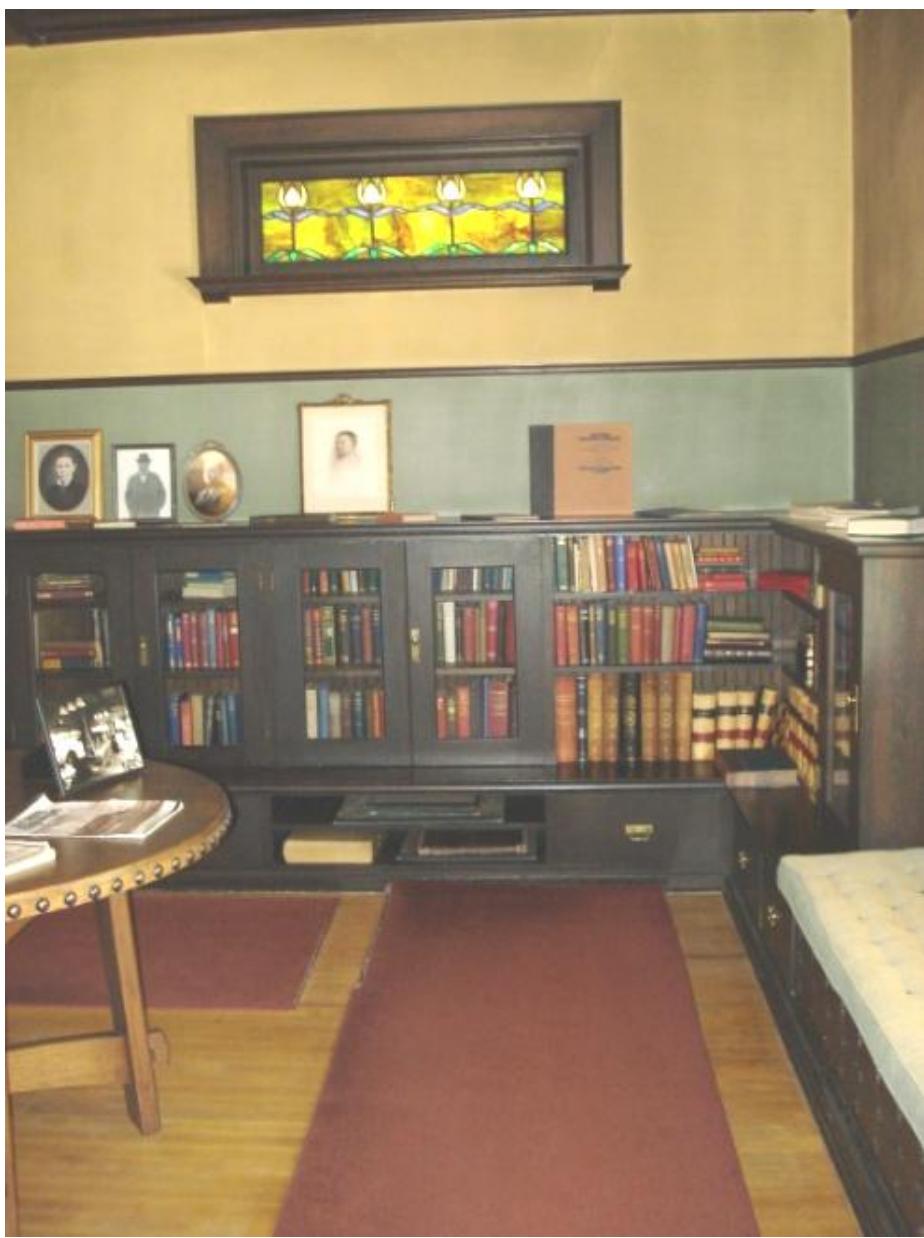


Figure 38. Living Room: View of West Walls, East House. Photograph by author, 2009.



Figure 39. Living Room: View of East Wall, East House. Photograph by author, 2009.



Figure 40. Living Room: View of East Wall, East House. Photograph by author, 2009.



Figure 41. Living Room: View of West and South Walls, East House. Photograph by author, 2009.

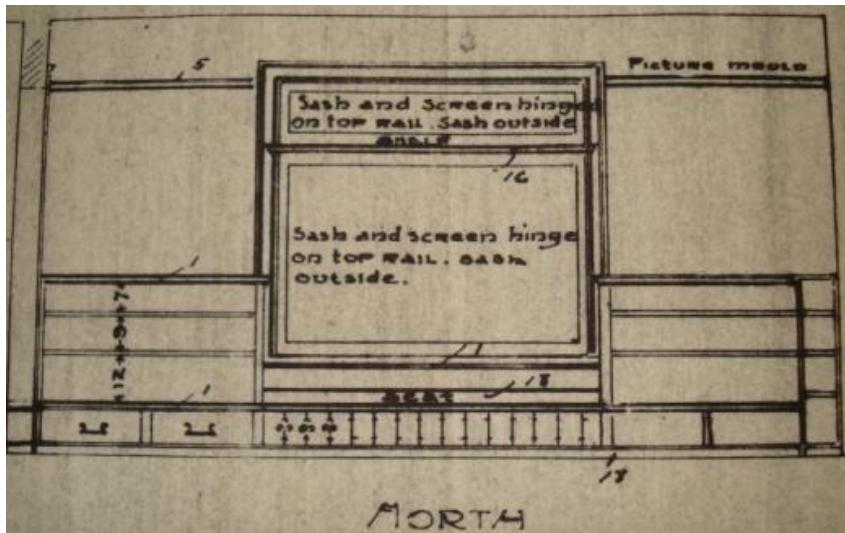


Figure 42. Library: North Elevation, East House by Charles Whittlesey, Circa 1902. Photograph by author, 2009. With permission of Riordan Mansion State Historic Park.

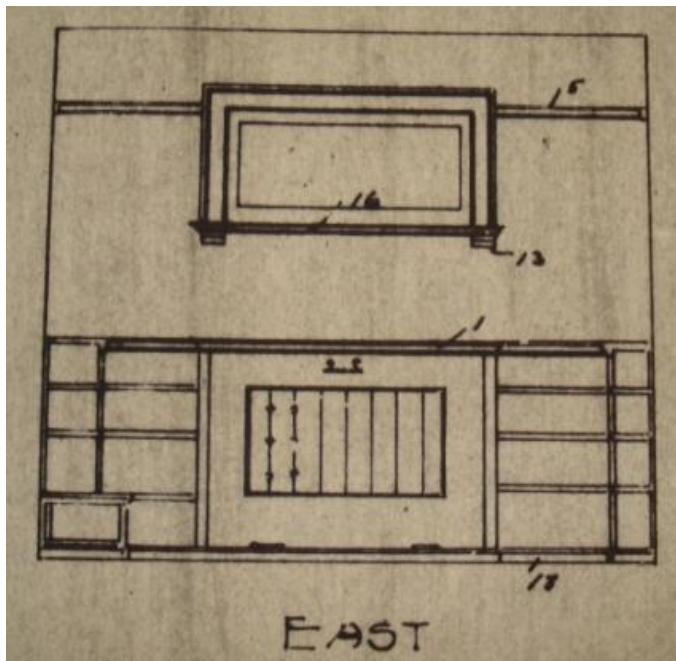


Figure 43. Library: East Elevation, East House by Charles Whittlesey, Circa 1902. Photograph by author, 2009. With permission of Riordan Mansion State Historic Park.

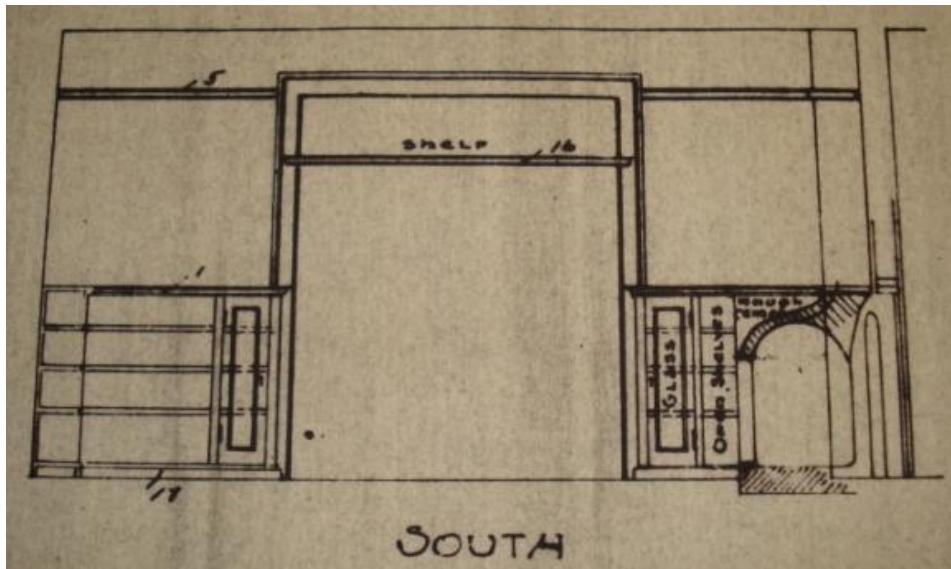


Figure 44. Library: South Elevation, East House by Charles Whittlesey, Circa 1902. Photograph by author, 2009. With permission of Riordan Mansion State Historic Park.

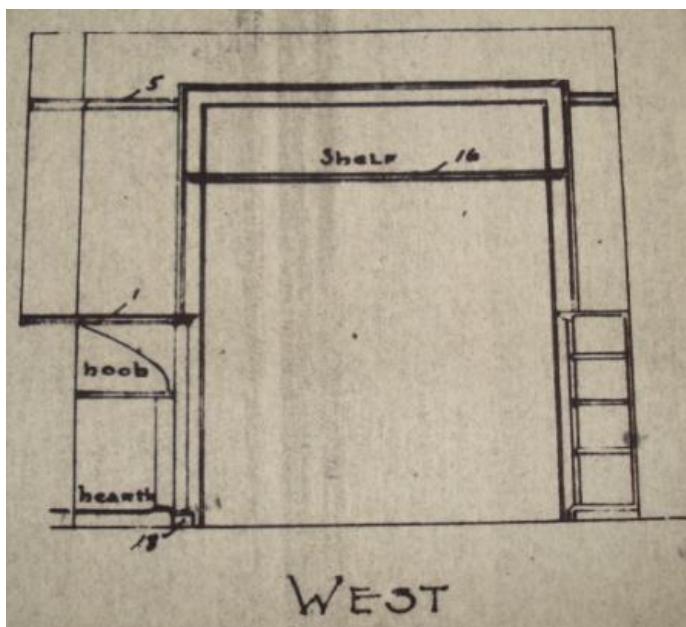


Figure 45. Library: West Elevation, East House by Charles Whittlesey, Circa 1902. Photograph by author, 2009. With permission of Riordan Mansion State Historic Park.



Figure 46. Library: View of East and North Walls, East House. Photograph by author, 2009. See map case behind desk.



Figure 47. Library Fireplace: View of South Wall, East House. Photograph by author, 2009.

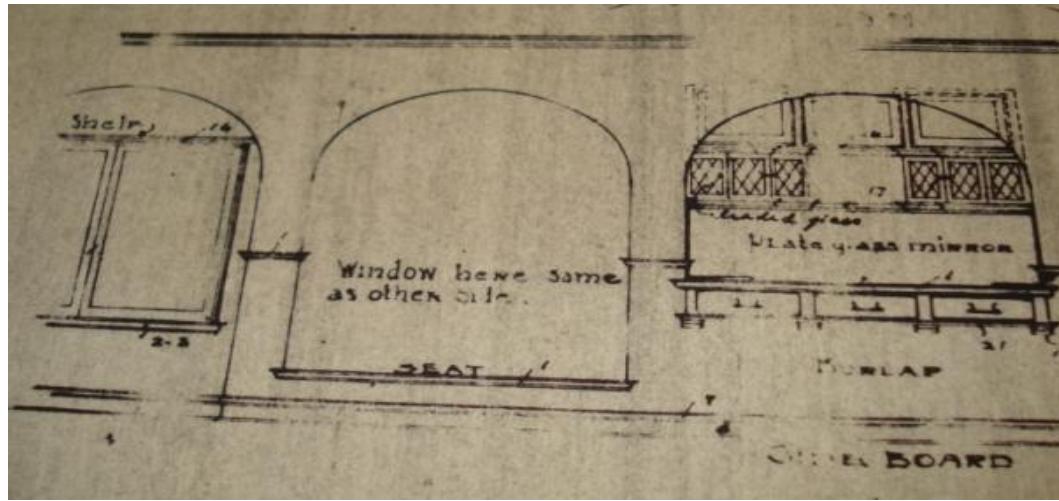


Figure 48. Dining Room: East Elevation: View 1, East House by Charles Whittlesey, Circa 1902. Photograph by author, 2009. With permission of Riordan Mansion State Historic Park.

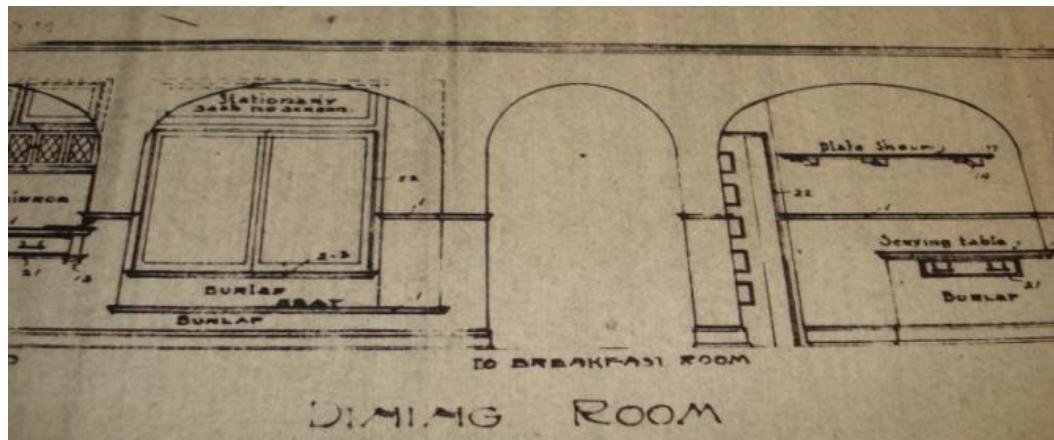


Figure 49. Dining Room: East Elevation: View 2, East House by Charles Whittlesey, Circa 1902. Photograph by author, 2009. With permission of Riordan Mansion State Historic Park.

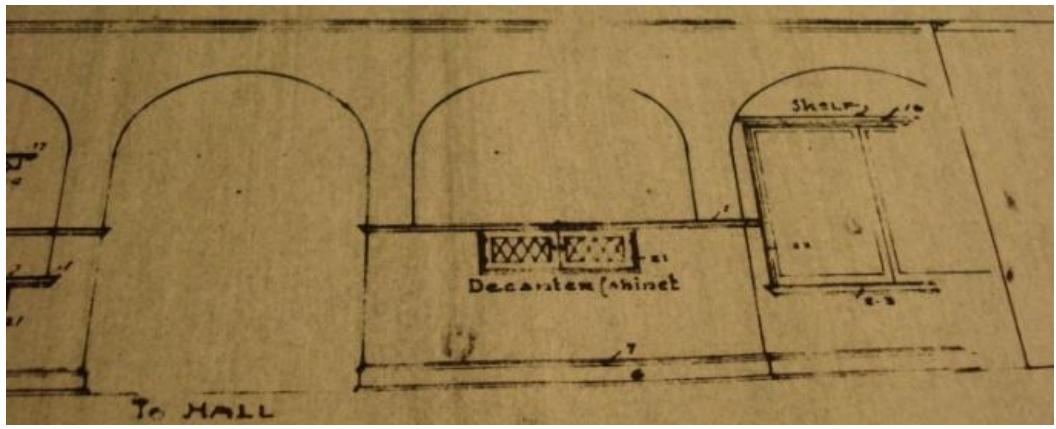


Figure 50. Dining Room: West Elevation, East House by Charles Whittlesey, Circa 1902. Photograph by author, 2009. With permission of Riordan Mansion State Historic Park.



Figure 51. Dining Room: View of North Wall, East House. Photograph by author, 2009.



Figure 52. Dining Room: View of East Wall, East House. Photograph by author, 2009.

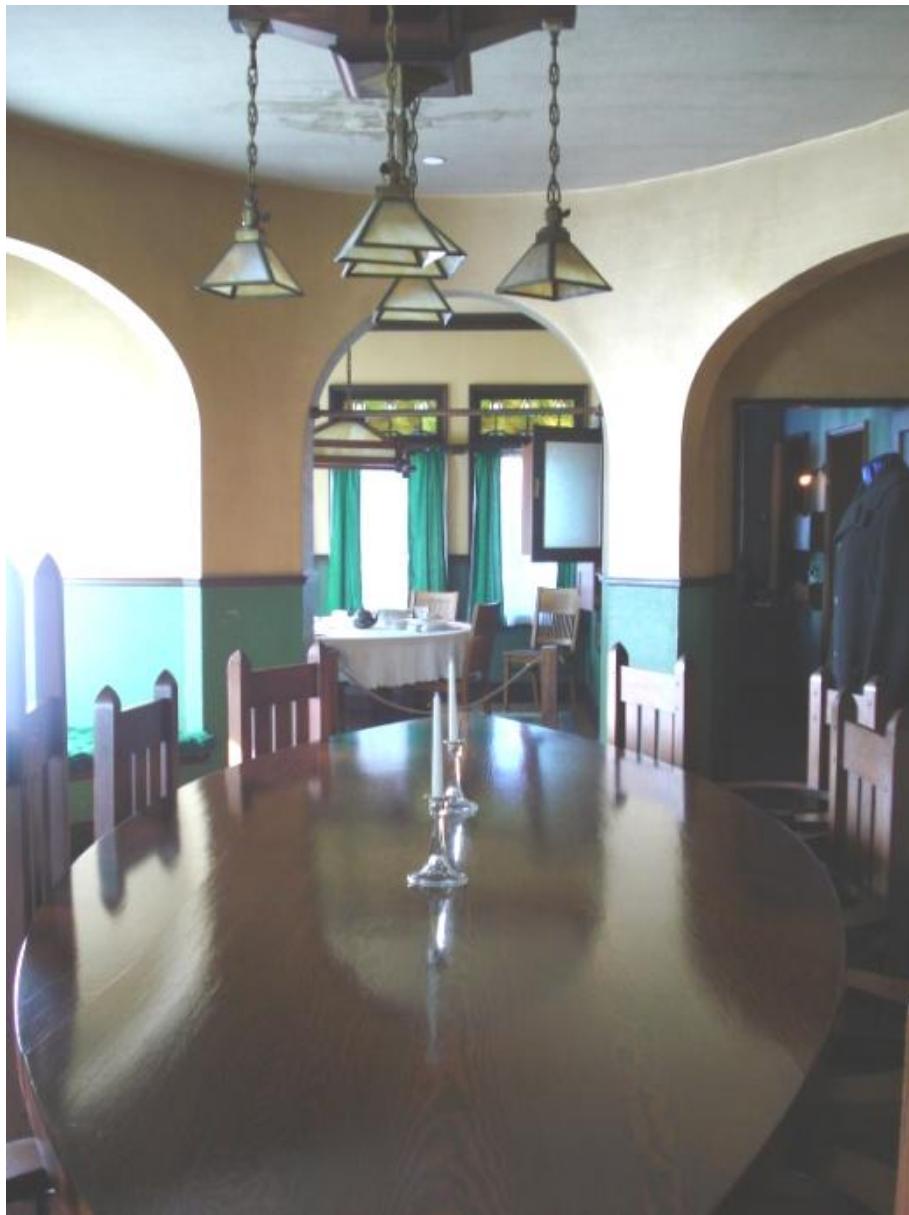


Figure 53. Dining Room: View of South Wall, East House. Photograph by author, 2009. Ahead is the breakfast room. The archway on the right provides access to the kitchen.

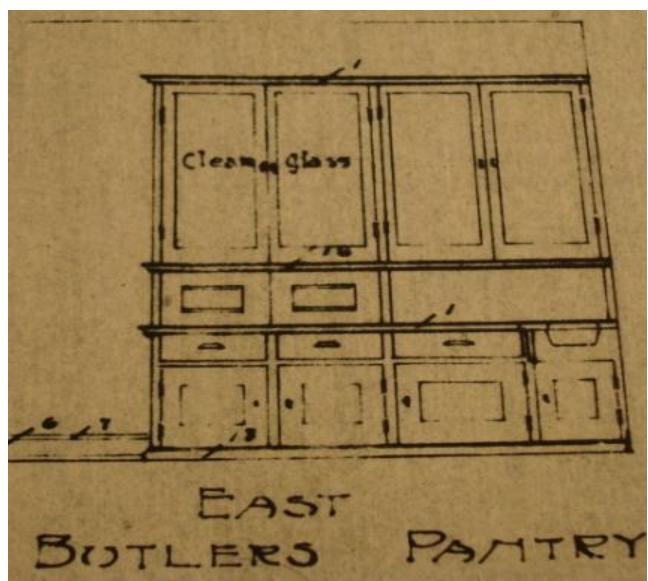


Figure 54. Butler's Pantry: East Elevation, East House by Charles Whittlesey, Circa 1902. Photograph by author, 2009. With permission of Riordan Mansion State Historic Park.

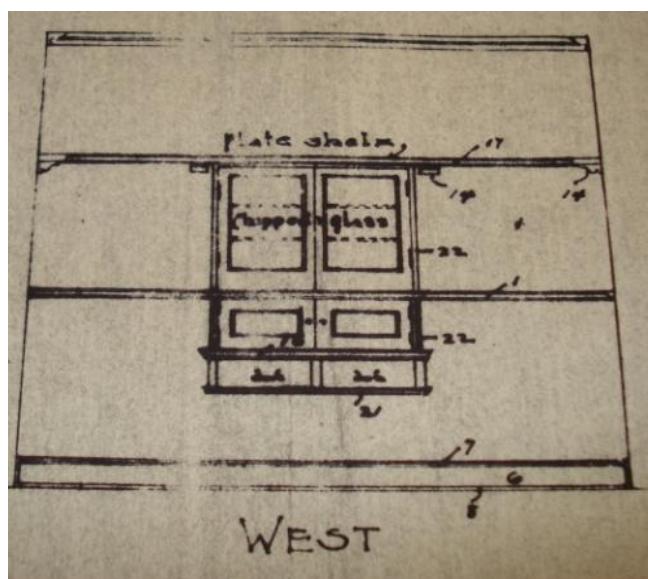


Figure 55. Butler's Pantry: West Elevation, East House by Charles Whittlesey, Circa 1902. Photograph by author, 2009. With permission of Riordan Mansion State Historic Park.



Figure 56. Butler's Pantry: View of West Wall, East House. Photograph by author, 2009.



Figure 57. Timothy Riordan's first home in Flagstaff, prior to 1904. Courtesy of Riordan Mansion State Historic Park.



Figures 58. Michael Riordan's first home in Flagstaff, prior to 1904. Courtesy of Riordan Mansion State Historic Park.



Figure 59. George Babbitt Residence by Charles Whittlesey, circa 1905.
Courtesy of Riordan Mansion State Historic Park.



Figure 60. Front View of the El Tovar Hotel. Photograph by author, 2009.



Figure 61. El Tovar Hotel: South facing veranda, Photograph by author, 2009.



Figure 62. Entrance to stairwell, East House. Photograph by author, 2009.



Figure 63. Rendezvous room fireplace. Photograph by author, 2009.



Figure 64. Original Living room fireplace: West House Living Room, Circa 1906.
Courtesy of Arizona State Historic Preservation Office.



Figure 65. Original Living room fireplace: East House Living Room, Circa 1906.
Courtesy of Arizona State Historic Preservation Office.



Figure 66. Current fireplace: West House. Photograph by author, 2009.



Figure 67. Ceiling grid work: East house. Photograph by author, 2009.



Figure 68. Original Portière in Dining Room: East House. Photograph by author, 2009.



Figure 69. Dining Room Light Fixture: East House (West House light fixture is the same). Photograph by author, 2009.



Figure 70. Breakfast Room showing light fixture: East House (West House light fixtures is the same). Photograph by author, 2009.

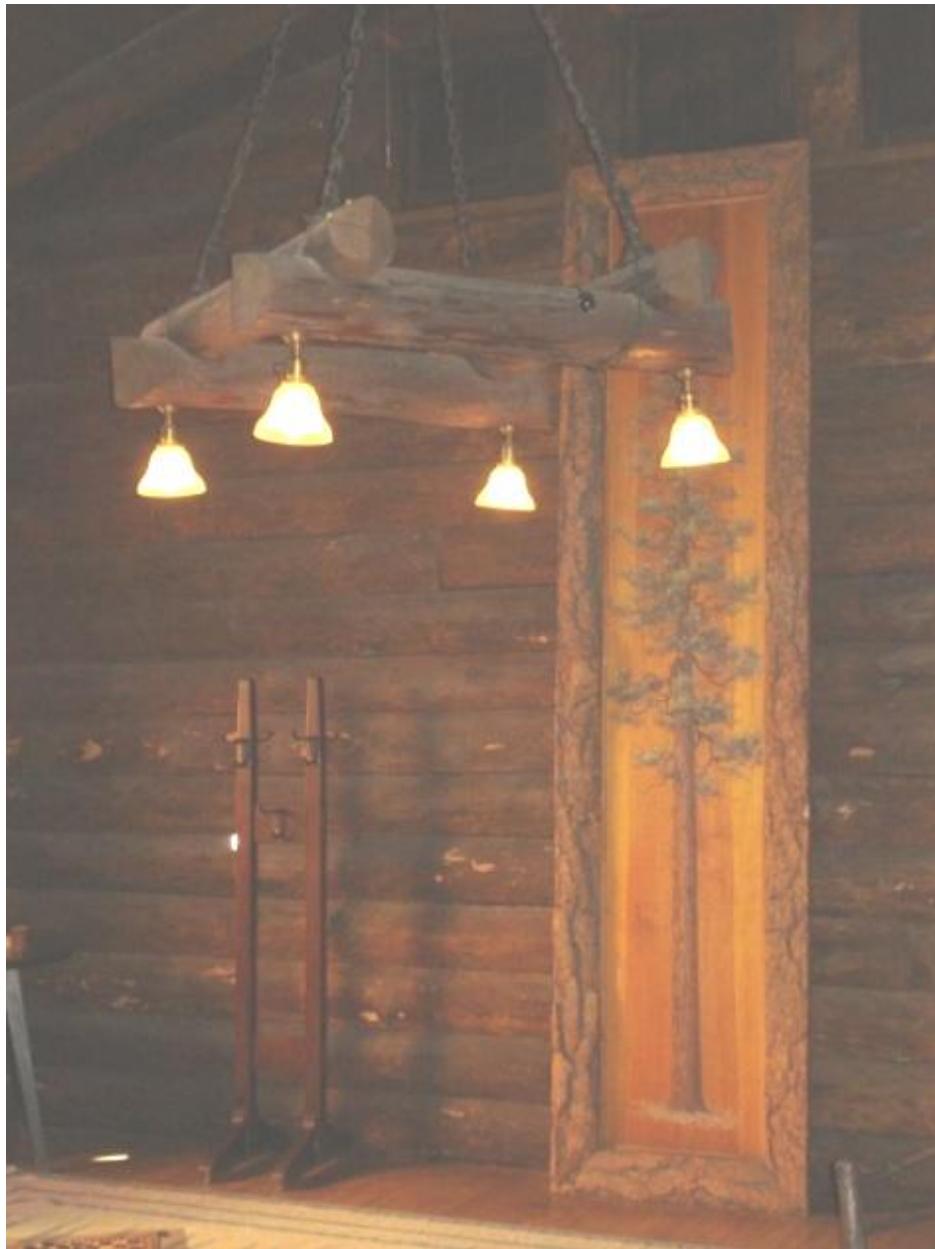


Figure 71. Rendezvous room light fixture and Louis Akin's "Pine Tree," painted in oil. Photograph by author, 2009.

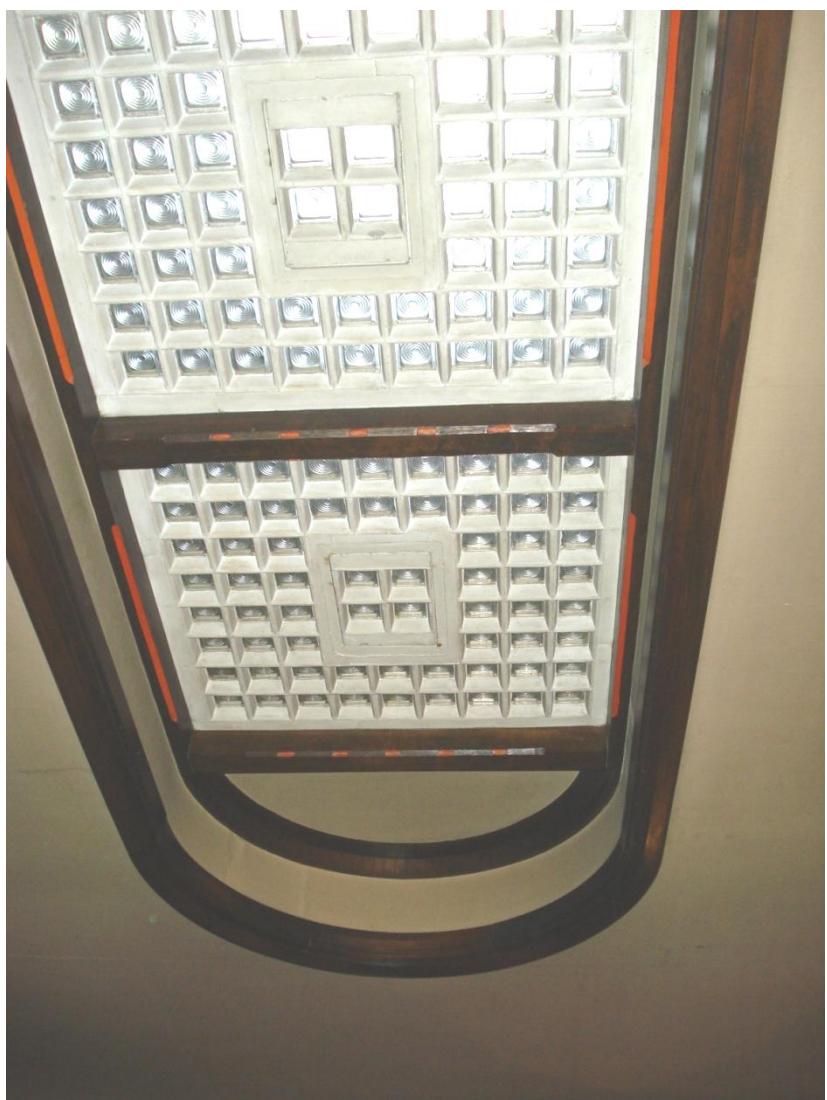


Figure 72. Light Well, first floor view: West House. Photograph by author, 2009.



Figure 73. Light Well, second floor view: West House. Photograph by author, 2009.



Figure 74. Light Well: East House, first floor view. Photograph by author, 2009.



Figure 75. Light Well: East House, first floor view. Photograph by author, 2009.



Figure 76. Light Well: East House, second floor view. Photograph by author, 2009.



Figure 77. Master Bathroom: East House. Photograph by author, 2009.



Figure 78. Master Bathroom: East House. Photograph by author, 2009.



Figure 79. Kitchen Stove: East House. Photograph by author, 2009.

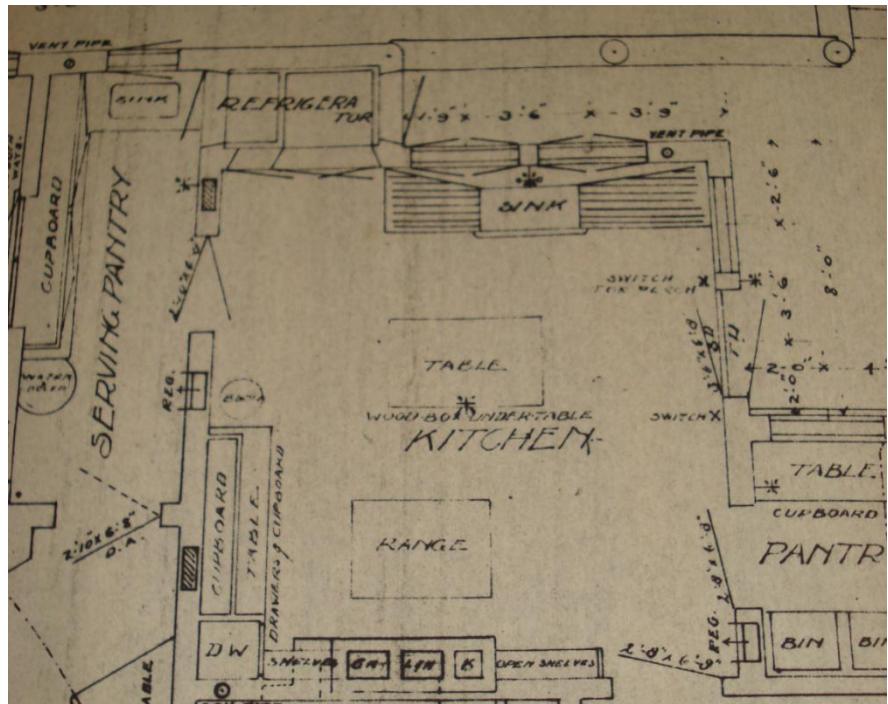


Figure 80. Kitchen Plan: East House by Charles Whittlesey, Circa 1902.
Photograph by author, 2009. With permission of Riordan Mansion State Historic Park.



Figure 81. Kitchen Icebox: East House. Photograph by author, 2009.



Figure 82. Servant's bell: East House. Photograph by author, 2009.



Figure 83. United Crafts furniture seal. Courtesy of Riordan Mansion State Historic Park.



Figure 84. Tobey Furniture Company furniture seal. Courtesy of Riordan Mansion State Historic Park.



Figure 85. Morris Style Chair: Library, East House. Photograph by author, 2009.



Figure 86. Victrola Cabinet: East House. Photograph by author, 2009.

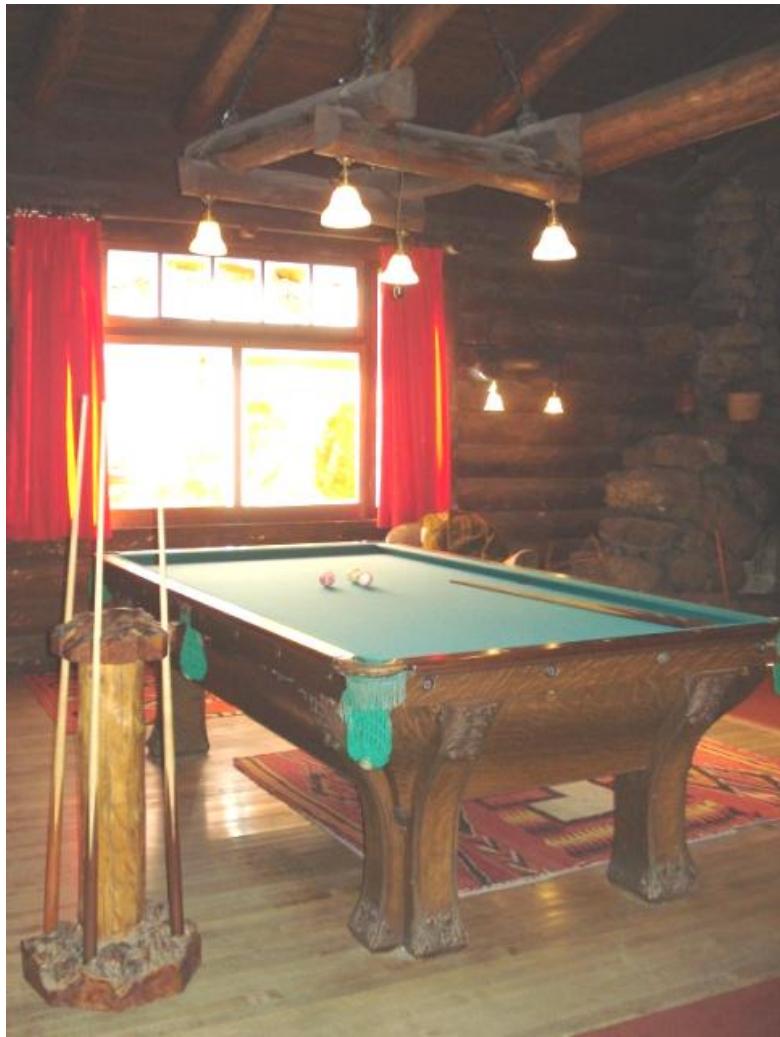


Figure 87. Billiard Table: Rendezvous room. Photograph by author, 2009.



Figure 88. Haines piano, West House. Photograph by author, 2009.



Figure 89. Box rocker: East House. Photograph by author, 2009.



Figure 90. Harvey Ellis desk and chair with tulip inlay: East House. Photograph by author, 2009.



Figure 91. West House Dining Table. Photograph by author, 2009.



Figure 92. West House Guest Room chair: Chair with dog's head and feet.
Photograph by author, 2009.



Figure 93. West House Guest Room chair: Chair with dog's head and feet.
Photograph by author, 2009.

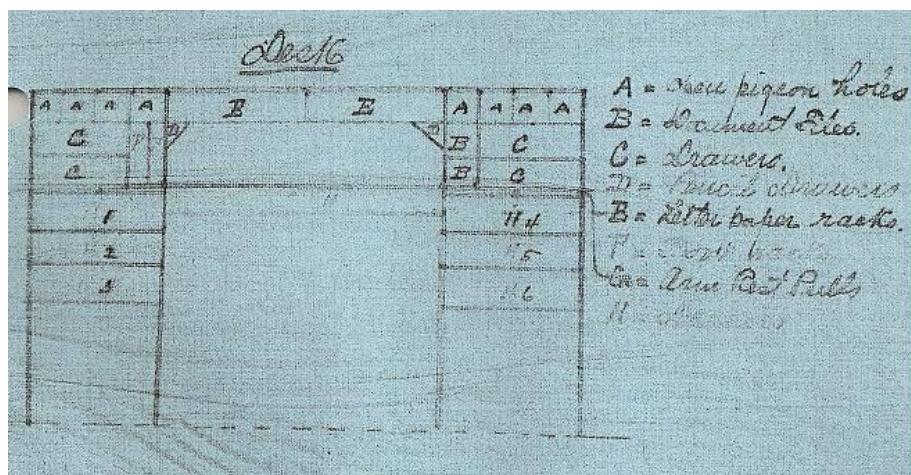


Figure 94. Michael's detailed Desk Drawing: West House. Northern Arizona University Cline Library, Special Collections.



Figure 95. Michael's office desk; West House. Photograph by author, 2009.

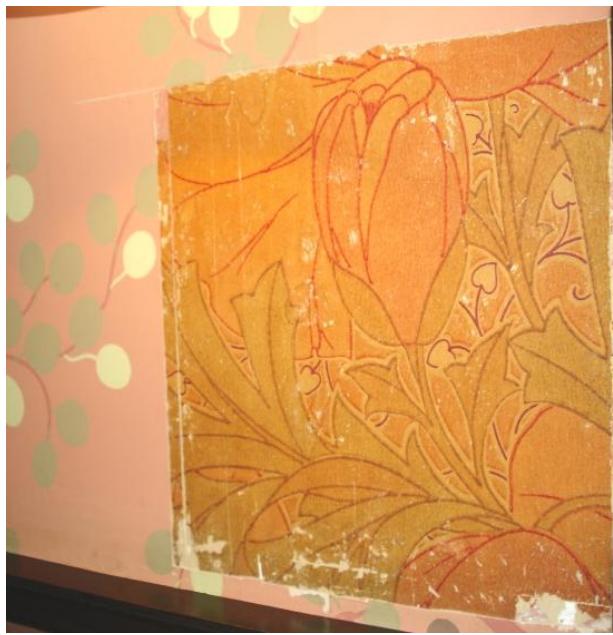


Figure 96: Reception Hall Original Wallpaper: East House. Photograph by author, 2009.



Figure 97. Upstairs Original Wallpaper: East House. Photograph by author, 2009.



Figure 98. Original Library Wallpaper: West House. Photograph by author, 2009.



Figure 99. Original Reception Hall Wallpaper: West House. Photograph by author, 2009.



Figure 100. Stained glass window: East House. Photograph by author, 2009.

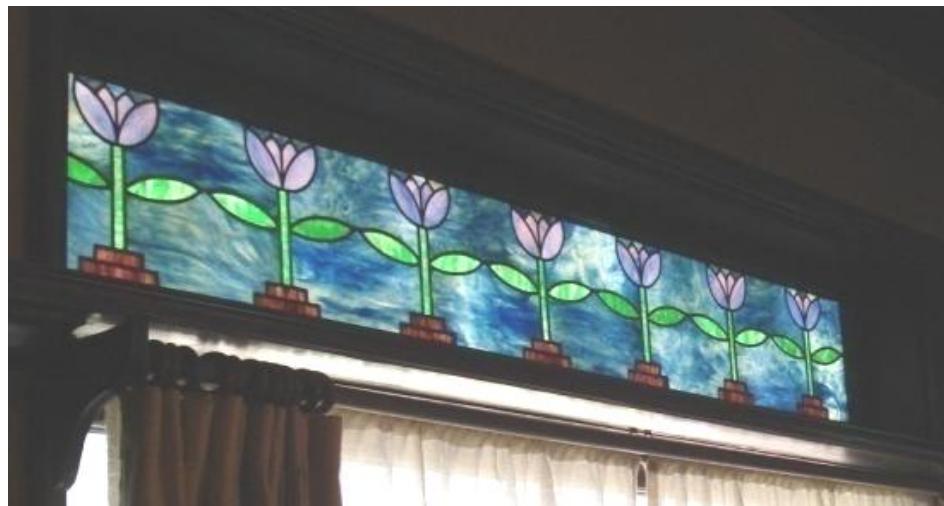


Figure 101. Stained glass window: West House. Photograph by author, 2009.

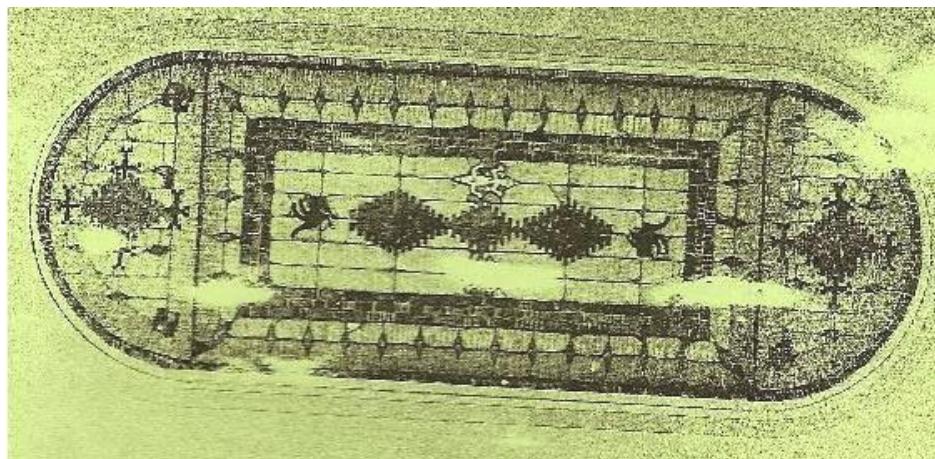


Figure 102. Proposed Stained Glass Window for West House, (Date unknown).
Northern Arizona University Cline Library, Special Collections.



Figure 103. Example of Middle Eastern Rug: East House. Photograph by author, 2009.



Figure 104. Example of Middle Eastern Rug: East House. Photograph by author, 2009.



Figure 105. Japanese screen: West House. Photograph by author, 2009.



Figure 106. Riordan's Native American collection: West House. Photograph by author, 2009.

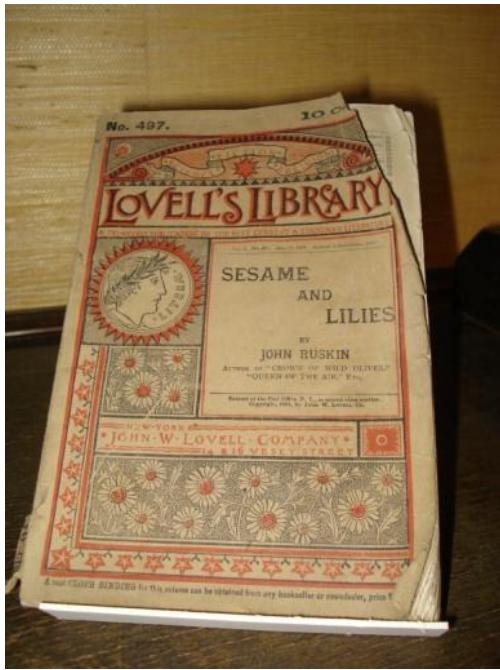


Figure 107. Copy of John Ruskin's Sesame and Lilies: West House. Photograph by author, 2009.

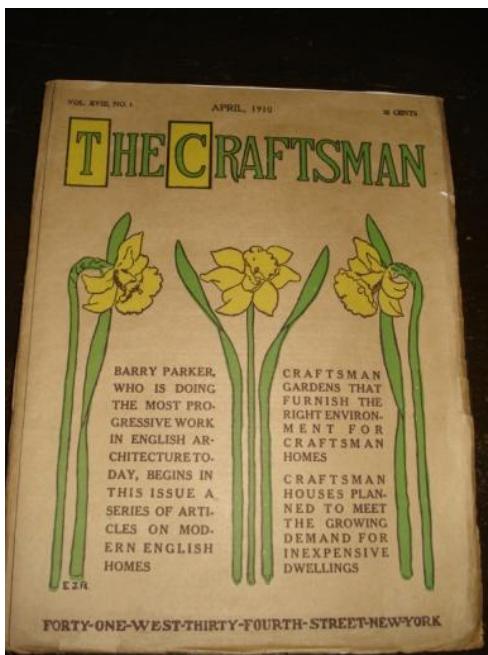


Figure 108. Copy of The Craftsman from 1910: West House. Photograph by author, 2009.



Figure 109. Chapel: East House. Photograph by author, 2009

APPENDIX B

INTERVIEW QUESTIONS FOR RITA GANNON, MARY MALMGREN, AND HELEN MCPHERSON

- 1) What was your age when you visited the Riordan house?
- 2) Explain to me what a typical day would be when you visited the house.
- 3) What outdoor activities did you do? Picnics or hikes?
- 4) Were there servants or staff that prepared meals?
- 5) What activities did you do during the day?
- 6) What activities did you do at night?
- 7) Did you make crafts or sew?
- 8) What did you read, and write about?
- 9) What happened in the common areas of the house?
- 10) Who were you interacting with?
- 11) What family members were there? What side of the family are you on, Michael's or Tim's?
- 12) What areas did you visit throughout Northern Arizona?
- 13) Was the house comfortable?
- 14) What was your favorite piece of furniture to sit on?
- 15) What room did you sleep in?
- 16) What did you eat for meals?
- 17) What did you think or do you think about the design of the home?
- 18) Did you know that house has a unique design, in that there was a common living room?
- 19) Do you think the house is beautiful?
- 20) What is your fondest memory of the house?
- 21) When was the last time you visited the house?

APPENDIX C

INTERVIEW WITH RITA GANNON-NOVEMBER 3, 2008

Katie: What was your age when you visited the home? How old were you?

Rita: I was about three months old, I lived there every summer, I lived in Flagstaff every summer and Los Angeles in the winter. Every single year of my life, until I was married.

Katie: You actually grew up in L.A.?

Rita: Our home in Flagstaff was entirely different from the one in Los Angeles, it was just like we turned a corner, turned the page. We never had to have any money because none of our cousins had money. So I saved my allowance all summer long, we'd go out hunting, fishing and swimming and playing bridge every night.

Katie: A lot of outdoor activities?

Rita: Yes.

Katie: Did you go swimming, where?

Rita: In Oak Creek?

Katie: Oak Creek.

Rita: What you call it now?

Katie: Oak Creek Canyon.

Rita: Down at Finley's place and now you have to pay money now to get it?

Katie: Sliding rock?

Rita: Sliding rock. We called it Snake Hallow, because there were water snakes all over the water. You'd have to throw a rock in the water they'd go like this (motion to move hands) then you'd jump in.

Katie: Regarding the outdoors activities: did you take picnics or hikes?

Rita: We'd take two picnics and hikes all over place, oh yes, everything outside.

Katie: Did you do craft activities? Sewing?

Rita: One summer we did crafts, Doris, Peggy and I. Doris's father was the head mechanic up at the mill and Peggy's father was the janitor at the house, but I

played with those two girls every day. One summer, we tried to make quilts and I don't think anybody every thought much of those quilts.

Katie: What commons areas in the house did you play in when you were inside?

Rita: In the living room.

Katie: The main living room. Did they tell you the stories of the Paul Bunyon's shoes?

Rita: Those were in the billiard room. We played a lot of pool there in the night time, my cousins Brian and Walter would come over from next door.

Katie: So what side of the home were you on?

Rita: The east side.

Katie: So was that Michael?

Rita: No, that was Timothy.

Katie: So in the living room of Timothy's is the dungeon chair, correct?

Rita: Yes.

Katie: Can you tell me what you did with that chair?

Rita: We would play like we were in jail and we'd turn the chair around and beg to get out. We'd beg and beg and laugh and beg. We thought that was wonderful.

Katie: That's probably one of the most well known chairs throughout the house.

Katie: Did you play the piano at all?

Rita: Oh a little bit, I took piano lessons but my mother was an excellent pianist. I took lessons, but I would bang around on it once a week.

Katie: Who prepared all the meals?

Rita: The two maids in the kitchen.

Katie: Did they stay in what is now called the servant's quarters?

Rita: No, they walked down to their house.

Katie: So they had their own house.

Rita: Yes, with a wood stove.

Katie: And then when did you ever meet Timothy? Or interact with him, that would have been your great grandfather, no grandfather.

Rita: Timmy was my grandfather. He was there.

Katie: You did interact with him.

Rita: Yes.

Katie: What was he like?

Rita: Herbert Hoover said he had the most brilliant business mind of anyone he had ever met. He was very kind, very religious, and full of life. I guess just a brilliant man. We, Doris, Peg and I, would collect rocks in the morning around the yard of course. The yard was about 50 acres. Then we'd wash them and then when my grandfather came home for lunch we would sell them to him.

Katie: How much did he pay you for those?

Rita: Nickel a rock.

Katie: That's a great deal. He traveled quite a bit?

Rita: All over the world.

Katie: There are several pictures in the house of him in Egypt, Europe.

Rita: And China.

Katie: Who else did you interact with, what other family members?

Rita: Everybody.

Katie: Michael?

Rita: Michael, and cousin Lizzie, who lived next door and her daughters, Blanche, and then Clair was in Ireland. Then my cousins all the Babbitts, the Ray Babbitts and the Joe Babbitts. See Milton was here, it was named after John Milton, not mill town, which they say is always which is a big mistake. Milton was here and Flagstaff was here and there was lots of vacant land in between.

Then we'd walk downtown and pool our resources and get one banana split with four spoons. We'd sit there all afternoon. It was very pleasant life.

Katie: And just nothing around?

Rita: No.

Katie: Did you ever go to the mill?

Rita: Oh no, we'd never walk up to the mill because that's where all the men worked and we were never allowed there. We just thought that would be terrible. We would go up to the office and go in my grandfather's office and sit and talk with him. We did a lot of sitting and talking. Then after we gave the houses to the state, my sister and I sat on the porch, and she said, "This is a pretty house" I said "it really is," I've never taken a look at all this building and how pretty it was. We each had six children and we were looking after them. We were each so busy getting lunch and taking care of them. And well it's too late somebody else owns it, and their doing a very good job.

Katie: Did you ever take day trip to Prescott or up north?

Rita: Mostly up north to Indian country, First Mesa, Second Mesa, and to Kayenta to see John Weatherill. Then to the Gap to see Johnny O'Farrell and out to Tuba City to visit Earl Boya, those were all traders, and to Cameron, at least once a week. Or to the Howard Sheep Company which my grandfather happened to own. We'd see Ramon out there, we'd look at the sheep and the sheep would look at us. Katie: When you were in the house did you feel comfortable?

Rita: Oh sure, it was just a house.

Katie: What room did you stay in?

Rita: The big one in the front, you know go up stairs and walk the length of the hall, the double room, that one was mine.

Katie: Ok.

Rita: We're making progress

Katie: Was there a certain place you would read or just relax?

Rita: In the living room.

Katie: What would be your favorite piece in the house, would it be the dungeon chair?

Rita: Yeah, probably.

Katie: What did you usually eat for dinner? Any particular meal that was your favorite?

Rita: Lamb, cause Timmy had a sheep ranch, and we always mashed potatoes and always vegetables from the garden. We had a huge garden. Actually very simple meals compared today, now everything's French.

Rita: We'd go to the Grand Canyon a couple times a summer to see the Victor Posrsad, who had the El Tovar Hotel.

Katie: Did you know that the same architect did the El Tovar Hotel?

Rita: Oh yeah, because when they'd order light fixtures, they'd order twice as many and they'd send them to the house, or if you'd order had to order light fixture for Kinliche, which was its name, then we'd send the other half to Victor Posrsad at the El Tovar.

Katie: And how did it get that name?

Rita: Indians, my great uncle was an Indian agent, and we'd always have Navajos hanging around.

Katie: What does it mean?

Rita: Big red house on the hill.

Katie: So you kind of noticed the design of the house?

Rita: To a degree.

Katie: But more so now?

Rita: Oh, yes.

Katie: Did you notice that it was a unique design?

Rita: No, I didn't notice anything, it was just a house. I think it's a very nice state park and people seem to like going through it and that's the idea. After we gave them the house, they found everything; we had a bunch of kids to give it to anyway. They found our wedding dresses, my old toys and my mother's wedding dress. They found more stuff all stuffed into closets and drawers that we didn't have time to see.

Katie: Did they give you any of that?

Rita: No that all belongs to them.

Katie: They have all the dresses on display.

Rita: I know they do.

Katie: So they found all of that.

Rita: All that stuff, that's good, because what would I do with it. I take back stuff all the time. I have some of my grandmother's crystal. She had eight goblets left by the time she died, and they were here in the living room, so I thought, I'm going to take them back to the house. Let them display them. Because I have more than enough stuff in this house, you know we all do.

Katie: What is your fondest memory or day of being at the house?

Rita: Every year on my birthday from the time I was six we had champagne for dinner. We'd always have champagne on my birthday. And then when Mary Babbitt married Paul, I had a luncheon for her in town, and I had about eight ladies, I bought some bottles of champagne, which is what you do for a new bride, and none of us knew how to open it. I said "well Salvador always used to open it for me, he'd get the wire," and he'd clip the wire and point it away from us. So anyway so much for the champagne and now I can't stand it, but we had it every year on my birthday and oh, I thought that was so exciting.

Katie: When was the last time you visited the house? Don't you have a reunion every year?

Rita: Yes we do.

Katie: So was that the most recent time?

Rita: Yeah probably, I don't go up that often.

Katie: Do they actually close the state park for that?

Rita: No, we just had it out in front.

Katie: Blanche was the last to live in the house?

Rita: Yes, next door.

Katie: And do you know when she left?

Rita: When she died.

Katie: I think that was in the 80's.

Rita: I think so.

Katie: They are still redoing the upstairs of that side.

Katie: Is there anything else you think I should know about the house?

Rita: Well, there were things we couldn't do. I had to make my bed every day, clean my shoes and make sure everything was hung up in my room.

Katie: Chores?

Rita: I had a list of chores. That's supposed to make you more intelligent. We always had a wonderful time in Flagstaff. We were always in the country, and when we were older we'd play golf. The old golf course and then bridge every night, really it was, it was as Imogene Babbitt said, she said we didn't know how wonderful our life was until we get older and look back at it. It was just, it was wonderful.

Katie: How long have you lived in this house?

Rita: About forty years.

Katie: So after L.A. you moved here?

Rita: Because Los Angeles was getting so big. We moved to Phoenix it was very small.

Katie: It's huge now.

Rita: I know it.

Katie: It's just growing

Rita: You drive to Flagstaff now, you see house till after Black Canyon City. Do you go to Flagstaff very often?

Katie: I do, I try to go every other weekend if I can. I'm going to go to NAU library and look at the archives there. I want to look at some letters from Michael and Timothy.

Rita: Everyone else has looked at their letters, I have not.

APPENDIX D

INTEVIEW WITH MARY MALMGREN AND HELEN MALMGREN-
FEBURARY 14, 2010

Katie: When did you first visit the Riordan Mansion?

Mary: When was I born? When I was an infant.

Helen Malmgren: 1921.

Mary: My mother would go back to Flagstaff from wherever she was. She was always home sick. She used to take us and we would go there. I can't remember how old I was. I was in Los Angeles and used to take the train over. We'd go down to the Santa Fe train station and get on in the afternoon and then we'd get into Flagstaff the next day.

Katie: So it would take all night.

Mary: We used to have bedrooms but my older sister and I would share an upper and a lower berth on the train. It was really neat. We would trade off, I liked the lower and sometimes my younger sister and I would sleep in the same one. One of us would stay awake at night and wake the other one up so we could see the station. What excitement.

Katie: When you were at the house was there a particular area that you played in that you can remember? Certain rooms?

Mary: We would go in the billiard room. If you went in the living room you sat down. You didn't play in the living room. But in the billiard room that's where we would play. First of all after breakfast we would have to go back to our room and make sure everything was picked up and the beds were made. Nothing under the bed and nothing in the laundry basket, everything was hanging up in the closet. My grandmother was very firm about that. She did not want someone coming into your room and seeing clothes all over the floor or beds unmade.

Katie: And your grandmothers' name was Caroline or Elizabeth?

Mary: Her name was Caroline but we called her nanny. And my grandfather was yaya. And why we called him that was because he always walked to the house from the office, and he'd leave after breakfast he would go up out the front door to the office. He'd come home at lunch and walk in the front door and say "ya ya" to tell us he was home. So from then on we called him yaya.

Katie: Rita described your grandfather as being one of the nicest men in the world.

Mary: He was very nice. He was a very thoughtful person. He was a great big fellow with white hair. I think he went to school as far as the second grade, which

is what we were told. I think he belonged to every book of the month club there was in the world.

Katie: He traveled quite a bit?

Mary: Yes, he used to take his children and his nieces and a couple a trips a year and that was before airplanes. So you went on buses and trains but he used to take them all over. I guess all over the world. So they were very fortunate but like my mother and her sister both went away to boarding school from the first grade on. They went to Menlo Park, Convent of the Sacred Heart, from first grade to the end of high school, I don't remember. They did have a couple of aunts, my grandmother's sister's who where matrons at the Sacred Heart. And a couple of them were there and one of them was in New York City.

Katie: After you made your bed and cleaned your room, did you go outside and play? What did you do outside?

Mary: Well, it depended you know that back porch there. We had our implements, cups and saucers and things like that and also a little water and a little dirt. We had mud pies and we would pick the little daisies would be fried eggs. We had a good imagination. Cause we'd stay out there all the time, my grandmother finally made us aprons because of the mud. Cause mud is awfully hard to get out of clothes.

Katie: Can you remember the surroundings? There were not any other buildings from what I can tell from the pictures.

Mary: There was nothing, it was country. The fence around the perimeter around the land, it was a mile around. There was just land around and across the road, we called it the Lake Mary Road, there was a row of house where all the workers that worked at the mill lived. And that's where our cook and all the key people that lived at the house lived there too. Cause their families lived there and they would come walking across the road and up over the fence and over the house.

Katie: So you had a cook? People who helped keep the house tidy?

Mary: We had a cook, and then we helped to vacuum and dust and Salvador Perez ran the vacuum but he was also the gardener. And he lived down in Milton. And it was called Milton, not for the mill, milltown, Uncle Mike named after John Milton. A lot of people said it was because of the mill but that's not right.

Katie: It was named after who?

Mary: John Milton.

Katie: Was he a friend of the family?

Mary: He was an author. You must have read some of his things in school?

Helen Malmgren: Mom, I haven't read it.

Katie: I haven't read it but I will look it up.

Mary: My uncle Mike was a great reader of books, he was not an outdoors man. If you ever wanted to know anything about books or anything like that, he knew just ask him. I'd say Uncle Mike was a nice fellow. His wife was Elizabeth we called her Lizzie.

Katie: What sort of activities did you do at night? Did you go into the billiard room again? Or were you in bed by seven?

Mary: I don't think we were in bed that early. We played cards or checkers or something. Later on when the radio came along, the reception on radio in the summer time was [poor]. So you didn't get good reception on the radio and there was of course no television yet. I don't know, I guess we played games and things. I was trying to think what we did do in the evening. Or read, they [Mary's sisters] were always upset with me cause I always had my nose in a book. "Come on Mary come play go fish or checkers or play something," but I loved to read. I'll never forget when they had the first library in town. It was across you know where the Weatherford Hotel is?

Katie: Yes

Mary: Well go across the street walk down that street and in the middle of that block there were stairs up. You would go upstairs and it would always smell like a library. The library was a small room, it wasn't very big, but there was a library there. Of course the house had millions of books. So I could be entertained forever, which upset my little sister Rita, she was a year and a half younger than I was, she'd say, "come on and play Mary" and I'd reply "I want to finish this chapter." She used to get very upset at me. I would play with her.

Katie: What happened in the common areas of the home? Would both homes [billiard room] come together and stay there?

Mary: No, no, no, people were very separate. Now if we wanted to go over there, we had to go over and knock on the door, you know there is a door if you go through the billiard room and we'd knock on the door. And somebody would come and let you in. You didn't just help yourself.

Katie: Did you travel throughout Northern Arizona? What places did you go to?
Rita had mentioned you sometimes went up to the reservation?

Mary: Well, we would take a ride out into the country and the roads were awful. You never went too far and the roads were awful, so you didn't go there. If you went to the Grand Canyon, it was cheaper to go and spent the night there at the El Tovar. You could go out to Cameron, there were several places you could see, a lot of people would say we are going to take a picnic dinner out to Lake Mary or out to Mormon Lake or out to Wupatki. You could go off the road there and have a picnic and have a picnic in the ciders.

Helen Malmgren: Tell her about the snake dances.

Mary: You could never drive out to the Indian country and come back in a day. So you always planned, and we used to go out there at the end of August when they had the snake dances. So for three or four days we would go out and camp either on top of Mesas One, Two or Three. Walapai at one, Shongopavi is at two, and Moenkopi and Hotevilla were there too. One year the snake dances were at Hotevilla and the next year they were at Walapai and they would change back and forth. We would camp out in the area below the mesa. Sometimes it was two or three different families and we had a tent, and a sleeping bag and we cooked, you know built a fire and cooked pork and beans. If you took fresh things out, you had to take a huge thing full of ice and put the meat on that if you were going to cook meat. Cut up chicken or hamburgers, I guess those would be the main things. And at lunch you had sandwiches. Potato chips or Fritos in those days. You took plenty of water because there was no place to go get it. You never went out to Indian country without having plenty of water in the car cause you'd dehydrated very quickly. And there was no air conditioning in the cars, Ford V-8s. The air conditioning was opening all the windows and letting the breezes blow in.

Katie So was it constantly bumpy?

Mary: The road were awful, we wore blue jeans and cotton blouses and sweaters. I guess we had hats.

Katie: When you were in the house did you feel comfortable? Did you feel safe?

Mary: It never occurred to me not too.

Katie: I just wanted to know if you noticed the house or was it just like that was my grandfather's house?

Mary: We learned how to play, we would run all over the place inside the fences. We always had a horse, there by the office there was a stable we had a horse there. It was a black horse, what was his name? Anyhow, they would saddle it and

bring it down and outside the lawn there were places to attach horses. Dewey was the name, then we would ride. One or two of us would get on them and go down ride around the trail around the outside of the fence. My grandfather used to like to drive his car around that trail, he would take my grandmother with him and they would go around the trail that went around the fence there. He'd drive there or out Lake Mary road. Or out towards Wupatki. He'd never go all the way, go part way and turn around and come back. I remember driving with him and when I was older I remember driving for him. I would drive him around and he'd say "let's go over there" but I'd say "Timmy there no road over there," he'd say "that's ok it's flat" and we never got stuck. We would just go across country. In the olden days before paved roads when the roads were dirt or cedar. They were awful. In the summer it was so hot we'd have the windows open and we get the breezes but sometimes we'd get the dust too. We were so used to that and we didn't think there was another way. That's the way it was.

Katie: What room did you sleep in the house?

Mary: Earlier upstairs in the long room. Well, Rita and I had that one. And mother used to sleep in the corner room.

Helen Malmgren: When your mother was alive that was her room wasn't it?

Mary: She and my grandfather had a room up in the corner next to the bathroom. We would come over, we would have my grandmother's room in the front of the house and nanny and Timmy would have the green room which was originally Anna's. When we got older my older sister would have the garden room which overlooks the garden. The middle room. We would stay in different ones.

Katie: What sort of food did you eat or meals?

Mary: We would have fruit and toast and Cream of Wheat. My grandparents liked Cream of Wheat. Had our breakfast in the breakfast room and usually had our lunch there. Then we would get ready for dinner which would be in the dining room with my grandparents.

Katie: Do you remember sitting on a favorite piece of furniture? Was there a place in the house that you remember reading in a certain chair or lying on a certain sofa?

Mary: Sometimes we'd sit on the seats looking out toward the garden, my mother sat on the rocking chair, but I really didn't care, whatever was empty. I loved looking out at the garden on the front of the house. Or I would go up to my room and sit in the chair in there.

Katie: What is your fondest memory of the house or event that happened there?

Mary: I can't even think of that. I always enjoyed going out and taking rides the country. The trouble is I always fell asleep in the car, so I didn't see much. We always had a Ford V-8 and in the early days, we had a fella who drove the car Ernest Oust. He used to drive us all around.

Helen Malmgren: Did you ever play in the tennis courts, Mother?

Mary: We tried that, but we were not very successful. There were a few tennis rackets that were not all broken still in the library, so we go down there and give it a try but we were never very good at it.

Katie: When was the last time you were at the house? I know there was a family reunion not too long ago.

Helen Malmgren: We were up there two weeks ago when the park was going to be closed and my aunt from California also drove out.

Mary: They were going to close the place last week.

Helen Malmgren: They still might if they can't raise enough money.

Katie: I have been talking with Kathy at the park about that.

Helen Malmgren: I was not aware of the Riordan Action Network (RAN) organization but it is so neat to see that people care so much about the house outside of our family.

Katie: I just think it's the building blocks of the city and your family created the whole city.

Mary: Well, we didn't know it was such a famous place you know, it was just going over to see nanny and yaya. People would ask "you're going to Arizona for the summer. Why?"

Helen Malmgren: People think that all of Arizona is so hot, well you know growing up here.

Mary: And it has grown, we used to go downtown to go to confession on Saturday and then we'd go down to the stores. We'd visit everyone we knew at all the different stores cause they were all friends that had the stores around there. That was fun. We would walk up and down and see cousins and relatives cause Flagstaff was full of relatives. All the Babbitts.

Katie: I know that you said it was just like going to your grandparent's house, but now looking back, do you think the home is beautiful? Do you miss being at the house?

Mary: No, I don't really, but I did always enjoy it and it is a lovely place. And I have nothing but good memories of it and one of my daughters got married there, was it just Victoria?

Helen Malmgren: She got married in the garden area.

Mary: We always had such a good time and my grandmother was very persnickety. You came and washed your face and hands and cleaned and combed your hair. You came to lunch and dinner on time. Breakfast everybody came down and had breakfast. We did not sit together as a family for breakfast, except on Sunday's. Usually we had it in the dining room there, Sunday morning after Mass.

Katie: Tell me what your mother did at the house? Did she ever tell you stories of growing up there at the house?

Mary: No, we didn't try, we should have asked her more about that. So she went away to school from the first grade on and she was just there in the summer time. That was her home, where as I grew up in Los Angeles and would come over to Flagstaff in the summer time. My father would go home and we would put him on the train and he stayed there cause he worked. He would always tell one of us a secret and poor daddy he would have to get off the train and walk to the house, but he left his suitcase at the train station and go get it later. And one of us would sneak out of the house and go to the gate and meet him.

Katie: What was your father's name?

Mary: Robert L. Chambers.

Katie: Mary would you spell your last name?

Mary: Malmgren. Do you know Brian Chambers? Blanche's son.

Katie: No.

Helen Malmgren: That's the other side of the house. That question you asked about seeing the other people on the other side of the house. I remember playing there as a kid and remember never seeing any other children, I only remember Blanche.

Katie: And she lived there for a long time.

Helen Malmgren: Yeah, because it was her house. And Brian lived in town.

Mary: When we came over for the summer to stay with my grandparents sometimes we would see them and sometimes we would not. Course, Brian was a lot younger than us, even younger than Rita, so we didn't see him that much to play with. We had friend who lived in Milton and whose fathers worked at the mill, the Smiths, and Eleanor, I can't remember her last name, and Peggy and Helen Paris, their father did everything, we was the gardener. We had a garden in the front of the house, you could look out dining room window and right across the way there was a big garden. My grandmother grew corn and beans and Salvador was the one that planted it and then he'd pick things and bring them into the house. We always had fresh vegetables, I don't know whether they did potatoes? Carrots they did, I think. Now we didn't really play tennis but the tennis court was there. We would just run or walk around in the general country there. We all had great imaginations, so we would play games. After we had breakfast and after we cleaned our rooms and picked up or clothes we could outside and play and that's what we did. Mother was never well, so it seems to me that she was always taking a rest. If it was thirty years later they would have found out what was wrong with her, what was it? What was the word?

Helen Malmgren: Depressed, after Robby died.

Mary: That's it depressed. I had a little brother and he died when I was about four. I don't think my Mother ever got over it, so anyhow, when we would come over to Flagstaff she would be resting most of the time. It was depression, and now they do things for those people but in those days they didn't know what to do. Of course none of us knew what it was. Then when Anna had infantile paralysis, I guess my older sister had a touch of it, she stayed there in the house and the rest of us moved down to the cabin and stayed there at the gatehouse. Because no one knew how people got infantile paralysis but Anna and Arthur both had infantile paralysis and both died on September the 8th. We always would stay in Flagstaff until after that date because we would go to church in their honor and the next day we would go home.

APPENDIX E

PHONE INTERVIEW WITH HELEN MCPHERSON: FEBRUARY 19, 2010.

Katie: I am just hoping to speak with all of the grandchildren, so I can find out some information of how you lived in the house and what you did there when you were younger.

Helen: Already, you fire away.

Katie: How old were you when you first started visiting the house, when your mother took you to the house?

Helen: Well, I was an infant.

Katie: Just an infant.

Helen: Yes, it's recorded that I came to visit someone and I was six months old.

Katie: Just a young baby, and when you got older what type of activities did you do around the house?

Helen: We had a pool table, we played pool and we always had a horse to ride so we rode. We went on many picnics. My grandfather enjoyed picnics, so we'd all get in the car and drive here and there. Often to the Grand Canyon and down into Oak Creek Canyon.... But as far as going to the movies or going into town, we would visit with our cousins the Babbitts but that's about all. We just stayed there in the summer.

Katie: Right, what activities did you do outside around the house, did you play out in the woods?

Helen: We collected horny toads and tarantulas all kinds of bugs and things. We would play, I don't know just run around in the yard.

Katie: Did you do any crafts or sewing?

Helen: Oh yes, my grandmother taught us, and we cooked, my grandmother taught me how to bake pies. I was the pie baker. Whenever she would have guests; I remember when the governor of Arizona came once and I was about 12. She said well you'll have to make a couple of apple pies for Governor Campbell. So I did and he congratulated me. But she taught me good recipes, they were good. They were really, really good and they still are. I am 93 now, so I've been doing it for a long time now. And one time at Christmases time I got up at four. We were there a couple of Christmas' but this one time our children were there and one was married, Helen Pollack was married and so there was big group of us. I baked seven pies. And they all woke up Christmas morning smelling very good.

Katie: Did you read a lot? What type of books did you read at that time?

Helen: Yes, actually the Oz books. And the classics, my grandfather felt we should steep ourselves in Shakespeare and everything else. It was rather boring, but you had nothing else to do so you might as well read. I used to sit on the swing on the porch on the front part of the house and you could sit there and swing and read.

Katie: That's nice.

Helen: And she taught me how to knit.

Katie: What areas in the house did you generally stay in? Like the living room area or in your bedroom?

Helen: Not in my bedroom. I down stairs in living room or the billiard room. We called it billiard room. And we a piano there that we played and it was a Victrola. That we played records and out in the garden, you know between the two homes, that little grassy area. We spent a lot of time out there. We had a croquet set.

Katie: What is your fondest memory of your grandfather?

Helen: Oh just that he was wonderful. He didn't want to be called grandfather. We called him Timmy. He was fine. I drove him, I got my driver's license from the sheriff when I was twelve, because Mr. Oust was my grandfather's driver and he got elected sheriff. So he said to me "I'll teach how to drive and you drive your grandfather." That's what I did. We would drive out in the country and he'd point for something and he'd say go there. I didn't bother with roads cause they were just dirt roads anyway. You know just trails. So I just drove across the country to where he wanted me to go. And then we would turn around and come back. I never could understand why we did all that but maybe it was to keep me busy, I don't know.

Katie: And what about your grandmother?

Helen: Oh she was darling. She was as sweet as could be. We would all go off to a picnic or something and come back all dirty and she'd have wonderful food ready for us. She couldn't be nicer. And we were never naughty in her eyes. We were just perfect. I'm speaking of me and my two sisters.

Katie: I was lucky enough to speak with Rita and then I just spoke with Mary two weekends ago.

Helen: It was a very delightful time. Very low key, but we would have guests that were outstanding. I mean governors and senators. And people that we were supposed to sit still and listen to at dinner.

Katie: Who was the most prestigious person that you met that you were in awe about?

Helen: I just think all of them. They were just all very special people. I do remember that Governor Campbell and some of the others the later ones. Their names are carved in there, when you walk in the pantry there. Some of them carved their names when they visited.

Katie: Really?

Helen: Yes, Senator Ashurst, Barry Goldwater, I played golf with him when he'd come up. There had to be a senior and a junior playing. I was his junior a couple of times. I was good at putting but terrible at driving. He had to do that.

Katie: That's an advantage then.

Helen: Yes, the women, well, Mary Jane Colter.

Katie: You met her?

Helen: Oh, I went with her everywhere. She took a liking to me when I was a little girl and she'd come and get me. And we'd go, what's that thing called?

Katie: The El Tovar.

Helen: No, the Hopi Tower, the Watchtower. When they cut the ribbon there I was standing beside her. And then when she did something at the La Posada in Winslow, I was with her. I was with her a lot. I don't know why, but she would come and get me and we went to the canyon often. She was a very particular person as far as what she wanted to eat. She would order something and take a look at it and say "no, no, no, bring something else." And I used to get so embarrassed because I didn't think you did things like that. She was a lovely person. She would be the one I would say was the most prestigious and then Uncle Mike next door. I spent a lot of time with him. I would just go and visit him.

Katie: Would you just go next door? Did you have to knock or anything?

Helen: No, I would just go to his office, the lumber company office. He'd say come on in and we'll have a talk. I don't remember what we talked about but he would tell me stories about Arizona.

Katie: Let me ask you a couple other questions about the house. Do you remember any particular pieces of furniture that you sat on often? Or in certain areas of the house.

Helen: Oh, that one chair in the hall, we called it the jail. It goes way up on all three sides, it's a rocking chair.

Katie: What room did you sleep in?

Helen: Each year it would something different. I think every single one.

Katie: When you were in the house, did you think here I am in my grandparents' home, or did you understand it was a larger house, like a unique style?

Helen: Yes, it occurred to us as we grew older because people would compliment us. And then we would go out to the Grand Canyon after my grandfather built his home and then the Santa Fe man came out and liked the architecture and that's what the El Tovar is all about. And Uncle Mike named El Tovar. That was a general in the Mexican Army. That house is so special to me and the memories are so wonderful and all the different people can tell stories about it. My grandparents took over the... it was called the insane asylum, and Timmy named it Arizona Teachers College. He and a group, I don't know who they all were, got together and formed the college. So then all these young people were there and of course they fell in love and wanted to get married. Of course my grandparents had many, many weddings at their home. They were the matron of honor and best man because all these young people didn't have enough money to bring their families out or to go home and get married. So that was a thing that went on there. And then they would have the receptions in the ballroom.

Katie: That's really neat.

Helen: It's a special place. To many people.

Katie: I've always just loved the architecture and the style of the home.

Helen: Well, it just feels comfortable doesn't it? When you walk in you just feel comfortable. Even the Indians that used to come and visit Timmy they liked it, Navajos.

Katie: And he did lots of work with them right?

Helen: They used to bring their money, one at a time would come and knock on the door with a brown paper bag. And there's a little short closet off the living room. And they'd walk in there and put the bag in there and walk out. I know my husband, when we were first married we were there and this happened. The door bell rang and Ed went to the door and here was this tall Navajo with his big black hat on. Well Ed was from Pennsylvania and he'd never seen an Indian in his life. The man just walked in and he let out this scream. He didn't know what was going on and I came and said oh leave him alone and watch. So he walked over

and put his bag down and then he walked back out. They used to leave their silver or their money or whatever was precious... Well, we liked them. They came to our wedding. There was some Navajos and Hopi's there that had known my grandfather. They didn't know us but they came and sent us lovely gifts. Lovely silver things.

Katie: Can you describe the town of Flagstaff when you were visiting?

Helen: Oh, it was very small. You even rode a horse. And you drove up to the cement and you could get off the horse and stand on the cement. Because I can remember when I was learning how to park parallel you had to watch out because your fenders on the car would scrape on that stuff if you didn't stay far enough away.

Katie: What type of car did you drive in?

Helen: Well, you see I am in my nineties so I have been there a long time. A seven passenger Lincoln. Yes, I have letter that my sister just sent me, Mary, about Henry Ford, she said she came across it the other day, something that Henry Ford wrote to Timmy. I haven't opened it I just got the mail this morning.

Katie: That should be interesting.

H: He ordered his cars through Mr. Ford and they would deliver them on the train. I mean this is really ancient history.

Katie: Well, it's very interesting and it's important to learn about the history of our little city here.

Helen: It's a precious little city. It really is.

Katie: Have you lived your whole life in the Los Angeles area?

Helen: Yes.

Katie: When was the last time you that you came by the house?

Helen: Oh, probably about three years ago. When they reopened the La Posada, we came over for that.

Katie: And do you remember any special birthday occasions or anything like that?

Helen: Christmas yes, and then my grandparents' anniversary was in August so we were always there for whatever they did in the summer time. August 2nd.

