

A Building Condition Assessment Report for the Eisendrath House Tempe, Arizona
Alliance Architects LLC
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Robert G. Graham
Larry R. Sorenson

Introduction

The Eisendrath House occupies a prominent nine-acre parcel of intact Sonoran desert featuring rock outcroppings, numerous saguaros and riparian washes in North Tempe. Its location to the north of the Arizona Historical Society Marley Center on College Avenue and abutting Tempe's Papago Park makes it a valuable and attractive property for both potential developers and the public. The history and architectural quality of the home also make it a very significant historical resource.

The house was designed and built in 1930 by Robert T. Evans for Rose Eisendrath, widow of a wealthy Chicago glove manufacturer. Evans was a prominent local architect and builder of the time, who worked extensively with adobe and the Pueblo Revival style. The Eisendrath House is one of his best-preserved and most notable efforts. Although after serving as rental property with minimal maintenance the house is now deteriorating.

Past interest in the Eisendrath House led to a nomination to the National Register of Historic Places, which was halted due to objection from the owner. The house was again identified as eligible for listing in the National Register in the 1997 Tempe Multiple Resource Area Update completed by Ryden Architects (Ryden 1997).

There appears to be ample public support and interest for preservation; the North Tempe Neighborhood Plan has included preservation of the Eisendrath House as one of the area's major objectives. In 1999, the property was named an endangered resource by the Arizona Preservation Foundation, a statewide historic preservation group.

Continuing development pressures in Tempe have prompted the Historic Preservation Commission to study the possibility of public acquisition of the property along with other means whereby it may be preserved. In 1998, the City of Tempe was awarded a grant from the Arizona Heritage Fund to obtain a Building Condition Assessment Report for the property (Graham 1999).

Alliance Architects was retained by the City of Tempe to prepare this Building Condition Assessment Report for the Eisendrath House. This study is intended to assist in determining the feasibility of restoring or rehabilitating the property, and of course to establish the potential costs of such an endeavor. It is expected that the city will use the report to determine possible future courses of action, evaluate potential adaptive uses, and to help the City decide whether and how the building and site may be preserved for future residents of Tempe.

Historical Overview Summary

The Eisendrath House, constructed in 1930, is a significant work of noted Arizona architect and engineer Robert T. Evans. The building is an important example of Evans' skill and mastery of adobe architecture. The construction of the Eisendrath House, and of other buildings designed by Evans, helped to inspire a revival of adobe architecture in the Salt River Valley from the mid-twenties to the start of World War Two. The Eisendrath House is named for its original owner, Rose G. Eisendrath. Mrs. Eisendrath represented the important association between the Phoenix area and Chicago that started in the twenties. The Phoenix area became a winter resort for wealthy Chicago residents during that decade.

The significance of the Eisendrath House is as follows. The Eisendrath House was designed and constructed by Robert T. Evans and is associated with the career of this important Arizona architect. The Eisendrath House, called "Lomaki" by its first owner, is associated with the first wave of wealthy winter visitors vacationing in the Salt River Valley. The building is significant for its architecture as an example of the work of Robert T. Evans and as a representative of the Pueblo Revival style. As an early example of the influence winter visitors had on the Salt River Valley, Lomaki is significantly associated with this aspect of tourism.

The Architectural Career of Robert T. Evans

The career of Robert T. Evans and his artistic achievements must be understood in relation to his upbringing and culture. Evans was born in Chicago, Illinois, on June 24, 1888, the son of Denver Eugene Evans and Jessie Benton (Steese) Evans. Mr. Evans was a wealthy importer and Mrs. Evans was an accomplished artist. Raised in an atmosphere of wealth and art, Robert T. Evans was exposed early to cultural influences that would color his career. His relationship with his mother was particularly close, and his artistic talents were in large part nurtured by his mother. His business skills derived from his father. Jessie Benton Evans was an internationally known artist who first arrived in Arizona in 1911. She purchased a house on the slopes of Camelback Mountain in 1915.

Robert Evans received a Bachelor of Science degree from Chicago's Armour Institute of Technology in 1909 (now Illinois Institute of Technology). He returned to the Armour Institute to receive a Master of Engineering degree in 1917. His educational achievements gave Robert a strong background in engineering and architecture that formed the foundation for his later career.

Robert relocated to Arizona for his health in 1926. The dry, clean air of the Salt River Valley made the area a destination for health seekers after World War One and throughout the twenties. Over the next few years Robert concentrated on his gradually improving health. In addition to touring Arizona, Robert T. Evans traveled to New Mexico and Mexico following World War One and during the twenties. During one of these trips he became acquainted with the indigenous architecture and materials of the Southwest and Mexico. The experiences, coupled with his knowledge of architecture in Europe, gave Robert an appreciation for the use of adobe as a building material. As his first job in Arizona he worked on the restoration of La Casa Vieja in Tempe.

In February of 1926 Robert and his wife Sylvia started construction of an adobe house near Jessie's home at the foot of Camelback Mountain. Started as a small five-room adobe house, he soon added a living room, dining room, and swimming pool. He now had two Arizona projects to his credit, La Casa Vieja and his personal residence. This personal residence was converted into the Jokake Inn, a winter resort for wealthy visitors. The couple gradually added more and more rooms including a boarding school for girls. This proved to be an additional attraction for wealthy easterners and Midwesterners who wanted to send their daughters to a more pleasant winter location.

Evans' work at Jokake also brought him into contact with wealthy Phoenix visitors and residents who quickly appreciated his sense of style and construction skill. The construction of the Neil Gates house in 1929 for his brother-in-law, an architect, gave the Evans Construction Company even greater exposure. Other residential commissions for Evans in 1929 included the Duncan-MacDonald house, the George Mickle house, the Oeschlin estate, and the Teddy Schneider house. The Eisendrath House, constructed in 1930, is an example of this specialization of designing and construction adobe homes for wealthy Phoenix residents and visitors.

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

Evans' architectural career continued until 1947 when he completed the last of his works, the buildings at the Paradise Ranch in Springerville. Robert Evans is considered a significant Arizona architect. Eighteen buildings associated with Evans are listed in the National Register of Historic Places. These include La Casa Vieja in Tempe (Evans worked on the restoration), the Rose Eisendrath House in Tempe (Evans Design and Construction), the Neil Gates House in Phoenix (Evans construction), and fourteen adobe residences in the Phoenix Homesteads Historic District (Evans Design and Construction).

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

The heyday of Pueblo Revival and adobe-built architecture in the Salt River Valley from 1924 to 1941 occurred within context of a general era of period revival architecture in Arizona. The years from 1915 to 1941 are characterized as the Period Revival era for Arizona architecture. This period matched a large expansion in population, building activity, and the number of architects practicing in Arizona.

The renewed use of adobe as a construction material in Arizona starting in 1924 was a true revival. In the early years of the Salt River Valley adobe was the preferred construction material. The small villages of Phoenix, Tempe, and Mesa all included adobe buildings during the first years of development from the late 1860s to the early 1880s. This architectural treatment resembled traditional Mexican styles and techniques found to the south in Tucson and Mexico. These adobe structures were well adapted to the desert climate of the Salt River Valley, based on the use of natural materials and simple technology. Adobe bricks could be manufactured from mud mixed with horsehair, straw, or other binding materials easily found in the local area. The mud mixture was placed in wooden molds to dry in the hot Arizona sun, forming adobe bricks with little effort.

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

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

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

The Spanish Colonial Revival style formed the basis for all later variants. The chief architect of the 1915 Panama-California Exposition, Bertram Grosvenor Goodhue, studied the Spanish Colonial architecture of Mexico and had written a major study prior to his selection. This experience formed the source of his inspiration. Other architects, taking their guidance from Goodhue and the Spanish Colonial Revival style, later added additional influences to create the newer variants.

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

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

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

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

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

Robert Evans stepped firmly into this growing milieu of adobe construction. He started slowly at first, beginning in 1924 with the restoration of La Casa Vieja which emphasized his engineering skills. Evans spent the next three years experimenting with adobe construction. He started with his own residence in 1926. The expansion of the Jokake Inn gave Evans the opportunity to conduct additional research in Mexico and to perfect his adobe design and construction techniques. The construction of many homes for wealthy Phoenix area residents and visitors, such as the Eisendrath House, are evidence of his skill and mastery of adobe architecture.

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

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

Mrs. Eisendrath was the widow of Joseph N. Eisendrath, a Chicago glove manufacturer. Joseph was the son of Nathan and Helena Eisendrath and was born in Chicago on December 12, 1859. He married Rose Greenbaum on April 9, 1892. Mrs. Eisendrath was the daughter of Michael Greenbaum and Sara Spiegel, and she was born on January 9, 1870. Mr. Eisendrath went into the glove business around 1880 as the Joseph N. Eisendrath Glove Company. Eisendrath manufactured his gloves of durable horsehide and sold them under the brand name "Asbestol". Joseph N. Eisendrath died on September 10, 1921, leaving his wife Rose and four children (Louise E. Nathan, Robert M. Eisendrath, Edith E. Nathan, and Katherine E. Hirsch).

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

Jessie Benton Evans received a diploma from the Art Institute of Chicago in 1904. She studied with prominent American artists such as Charles Hawthorne, Lawton Parker, William Chase, and Fredrick Freerer, as well as respected European artists such as Roberto Rascovich. Growing tensions in Europe prior to World War One led Jessie to curtail her European travel and find a new source of inspiration. In 1911, Jessie first visited Arizona and became enamored with its light and color.

On June 14, 1915, Jessie Benton Evans purchased a forty-acre tract of land at the foot of Camelback Mountain for her home and studio. She constructed a grand Italian villa reminiscent of her travels to Venice, Verona, Florence, and Naples by adding an arcade of Byzantine arches and stucco to the side of an existing building. She converted the roof to a second story patio for moonlight suppers overlooking the valley below. She planted oranges, figs, and pomegranates at the rear of the house to replicate an Italian garden. The villa soon became the center of an informal artist's colony. Jessie's friends and fellow artists from Europe, the Midwest, and the east traveled to Arizona to enjoy the winter weather, paint, and socialize.

Because of their association in Chicago, it is likely that Mrs. Eisendrath and Mrs. Evans became friends. Mrs. Eisendrath probably visited the artist's colony in Arizona. Subsequently, when Mrs. Eisendrath decided to construct her winter home here, it was natural that she would turn to Robert T. Evans, the son of her Chicago friend, who was just then beginning his career in Arizona.

Mrs. Eisendrath acquired a forty-acre parcel in the hills above the Salt River in north Tempe on April 23, 1930. This area was known as the "Elfin Hills" portion of Papago Park. The land was sold by L. H. Johnson of Los Angeles, who had planned to make a winter home on the property when he purchased it in 1928. The parcel was part of an eighty acre parcel that had been called "Cactus Camp" by its original homesteader, R. A. Windes, and it included four houses when purchased by Johnson. On the same day that he sold the 40-acre parcel to Mrs. Eisendrath, Johnson sold the other 40-acre parcel to Christopher Anderson.

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

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

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

Ceramic tile work extant in the house may be original, or may date to the 1940s alterations potentially also by Evans. Tile work was one of Evans' stylistic markers. In 1912 Robert Evans married Sylvia Day Gates. Sylvia Gates was the daughter of William Day Gates and Ida Mae Babcock Gates. William D. Gates was a noted pottery manufacturer in Illinois and founder of the American Terra Cotta and Ceramic Company¹. The company was noted for both its artistic achievements and profitability in the area of architectural clay tile for buildings. Robert later worked for his father-in-law in the Chicago area. He was chief engineer in charge of building, construction, and architecture for the American Terra Cotta and Ceramic Company. For his work at the Biltmore bathhouse and cabanas, Evans used tiles imported from William Wrigley's ceramic factory on Catalina Island off the coast of California. Evans' experience working for his father-in-law at the American Terra Cotta and Ceramic Company gave him an appreciation for the quality of Wrigley's tile products and the skill to use it successfully in the Biltmore project. This same skill and knowledge is reflected in the Eisendrath House.

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

Mrs. Eisendrath enjoyed five winters at Lomaki during the early years of the thirties. On Christmas Eve, December 24, 1936, Mrs. Eisendrath passed away at her pleasant winter home. Her death was attributed to heart disease, made worse by an attack of acute bronchitis. She was buried in Chicago.

Later History of the Eisendrath House, 1936 to Present

The death of Mrs. Eisendrath resulted in the closure of the house for the next few years. Her estate passed into probate. On November 11, 1939, the house and property were distributed by Judge J.C. Niles to her surviving children: Robert M. Eisendrath, Edith E. Nathan, and Katherine E. Hirsch. All three of her children were married with established lives of their own in the Chicago area. None expressed a desire to live in the house or to keep it. Because of the distance separating the heirs from the property, the family enlisted the help of the Property Clearing Association of New York to sell it. This professional real estate firm prepared a brochure to market the property to wealthy easterners. Listed at \$48,000.00, the firm described the Eisendrath House as: "An inviting home in the 'Valley of the Sun,' surrounded by the unsurpassed scenic beauty of colorful desert and rugged mountains in a matchless climate."

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

Events soon changed the status of the house as a winter vacation cottage to an everyday home. On December 7, 1941, the Japanese bombed the U.S. Pacific Fleet anchored in Pearl Harbor, Hawaii. This event led to US involvement in World War Two. After the attack W. MacFarlane Barker decided to stay in Arizona for the duration of the war effort. For his contribution, Barker served his country as the Chairman of the Phoenix War Price and Rationing Board. The couple's daughter Gioia (Mr. Barker's stepdaughter; Mrs. Barker's daughter from her first marriage to Henry A. Bishop, Jr.) took Barker's name and attended school at the Jokake School for Girls.

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

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

Despite these full lives, tragedy soon struck. On August 15, 1943, Mrs. Barker decided to take a cooling dip in the pool. A brief afternoon summer thundershower had left the concrete near the pool slick, but had done little to cool the fierce Arizona heat. As she was preparing for her swim, Mrs. Barker slipped on the rain-slicked concrete and struck her head on the pool edge. Mr. Barker found her fifteen minutes later, dead. The newspaper called the tragedy a "freak accident" and Tempe Coroner Paul V. McGraw ruled that she had died by "accidental drowning."

Mr. Barker took the death hard, having lost his daughter to marriage only a few months before. He threw himself into his work. After the war he joined the staff of Valley National Bank in November of 1945. Three years later, on August 9, 1945, tragedy again struck at Lomaki. Mr. Barker, age 55, was felled by a massive heart attack. This death was also unexpected, leaving bank officials stunned.

The Eisendrath House went into another probate proceeding, the third in less than twenty years since it was constructed. At the end of the probate period, the property passed to daughter Gioia Barker Grimditch on April 6, 1950. Although Mrs. Grimditch may have lived in the home during the early years of her ownership, in later years the house was used as a rental property. It passed through a number of tenants over the years.

By the mid-seventies the area surrounding the Eisendrath House had changed considerably. Tempe had grown into a large University town with a dense population. Demand was high for housing close to Arizona State University and downtown Tempe. On February 4, 1974, Gioia sold the property to Joel B. Hillman. She had remarried and was then known as Gioia Grimditch Larkin. Hillman then transferred interest in the property to American Tecktronic Corporation on February 14. Tecktronic held the property for a few months, transferring it on June 4, 1975 to the Pioneer Trust Company.

Pioneer Trust subdivided most of the 40-acre parcel into two subdivisions: Papago Desert Estates and Cavalier Hills. The remainder of the property, roughly a ten-acre parcel containing the Eisendrath House, was left undeveloped. It was cut-off from the two subdivisions by the alignment of College Avenue to the west of Papago Desert Estates. The developers of the property, doing business as Marlborough Development Company, planned to construct a "tennis-court resort" on the Eisendrath House parcel. A tunnel beneath College Avenue would allow the resident's access to the resort and its tennis courts, which would also cater to business travelers and those visiting Arizona State University.

Despite getting zoning approval from the City of Tempe, the resort hotel project never took place. Arizona and much of the country suffered from a massive downturn in the real estate market in the early eighties, spurred by over speculation. When the real estate market crashed, the hotel project no longer looked profitable. Marlborough Development Company sold the property to one of the attorneys who had assisted with the project, Jarrett Jarvis and his wife Patricia.

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

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

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

While the Eisendrath House was constructed as a wonderful winter retreat, it has witnessed its share of tragedy and death. At the same time it has given joy to those who have had the opportunity to live there. Preserved by the vagaries of the Arizona real estate market, its future is unclear. This historical information will add to our knowledge of this remarkable building.

ⁱ William D. Gates founded the American Terra Cotta and Ceramic Company in 1886 in Terra Cotta, Illinois, near Chicago, to produce architectural tiles, which were in great demand. Gates later developed matte-glaze vases in classic architectural shapes, which he marketed under the Teco trade name. While a majority of the shapes were designed by Gates and his designers, he occasionally called on Architectural Club members, including Frank Lloyd Wright to design Teco shapes. Almost all of the early pieces of Teco art pottery were flower vases. Teco Pottery (Active 1886-1930) http://www.gray-cells.com/ArtsAndCrafts/Content/t_tp.html