CITY OF SCOTTSDALE

Community & Economic Development Division
Planning and Development Services

7447 East Indian School Road, Suite 105
Scottsdale, Arizona 85251

Historic Preservation Commission Meeting Memorandum

Topic:	Kiva Craft Center National Register Application
Action Requested:	Discussion and comments on this agenda item on June 3, 2021 Historic Preservation meeting
Meeting Date:	June 3, 2021
From:	Doris McClay, Interim Historic Preservation Officer

A National Register application has been submitted for Kiva Craft Center. At the June 3rd meeting, there will be a presentation by the applicant on the National Register application. State Historic Preservation Office (SHPO) has requested comments from the Historic Preservation Commission on this application. State Historic Preservation Office will have a hearing on this National Register application on July 9, 2021. The Historic Preservation Commission comments will be sent to the State Historic Preservation office.

Attachments:

1. Kiva Craft Center National Register Application
2. July 9, 2021 Arizona Historic Sites Review Committee agenda

OMB Control No. 1024-0018
expiration date 03/31/2022

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form.* If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

Historic name: Kiva Craft Center

Other names/site number: _____

Name of related multiple property listing:

N/A

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

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2. Location

Street & number: 7125 East Fifth Avenue

City or town: Scottsdale State: Arizona County: Maricopa

Not For Publication: ☐ Vicinity: ☐

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3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this ___ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property ___ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___national ___statewide X__local

Applicable National Register Criteria:

X__A ___B ___C ___D

_____
Signature of certifying official/Title: **Date**
_____
State or Federal agency/bureau or Tribal Government

ATTACHMENT 1

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

Signature of commenting official: **Date**

Title : **State or Federal agency/bureau or Tribal Government**

4. National Park Service Certification

I hereby certify that this property is:

___ entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:) _____

Signature of the Keeper Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private:	x
Public – Local	
Public – State	
Public – Federal	

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

Building(s)	x
District	
Site	
Structure	
Object	

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

Contributing	Noncontributing	
6		buildings
		sites
		structures
		objects
6		Total

Number of contributing resources previously listed in the National Register 0

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6. Function or Use

Historic Functions (Enter categories from instructions.)

COMMERCE/TRADE
Specialty store
Business
Restaurant
Professional

Current Functions
(Enter categories from instructions.)

COMMERCE/TRADE
Specialty store
Business
Restaurant

7. Description

Architectural Classification (Enter categories from instructions.)

MODERN MOVEMENT
- International Style
- Contemporary Style

Materials (enter categories from instructions.)
Principal exterior materials of the property:

WOOD
- Heavy lumber columns and beams
- 2x4 roof deck system
- Redwood siding
- Glue-laminated lumber

METAL
- Steel casement windows
- Copper roof fascia (post-historic)

CONCRETE
- Natural concrete slabs on grade
- Foundations and stem walls
- Concrete block walls

GLASS
- Stained glass windows
- Plate glass display windows

ASPHALT
- Rolled asphalt roofing

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with **a summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

Standing at the heart of Scottsdale's fashionable Fifth Avenue shopping area (southeast corner of West Fifth Avenue and North Craftsman Court), the 1955 Kiva Craft Center is a unique Modern oasis among the surrounding urban streetscapes of Ranch-style storefronts. Innovatively designed for 21+ artisan studios with retail shops, the Kiva Craft Center is comprised of six buildings embracing a landscaped courtyard accessed through breezeways from the surrounding streets and alleys. The site layout and building designs respond to the arid desert urban environment. Relying on street parking for patrons, the center fills its L-shaped, 0.79-acre parcel. The boxlike glass art studio building at the south center of the parcel has a two-story façade that is the visual focal point of the courtyard defined by the other one-story, gable-roofed buildings. The two Contemporary-style detached buildings at the northwest corner of the parcel are nearly identical. The buildings at the northeast and southwest corners have street-facing tenant storefronts shaded by colonnaded porches. Two International-style buildings were custom designed for the original anchor studios, one for *The Flemish Glazenier* and one for the founder's namesake *Lloyd Kiva Studio*. The other Contemporary-style buildings were designed with strip-center open floor plans and low-pitched vaulted, wood ceilings to accommodate various sizes of changing tenants and artisans. The Kiva Craft Center conveys a feeling of optimism for the future with a respect for the past. The Modern character of the studios reinforced the Modern crafts created by merchant-artisans, many of whom like Lloyd Kiva were Native Americans. The building massing, industrial materials, and Modern features simultaneously complement and contrast the nearby Ranch-style shops. The outdoors is brought indoors by the interplay of solids and voids of the stack-bond concrete block walls and floor-to-ceiling windows. The exterior architectural character and courtyard spaces are more significant than the ever-changing tenant interiors.

Well maintained for decades, the Kiva Craft Center building shells and interior finishes remain in good condition. The mechanical and electrical systems are in fair condition. An extensive remodeling project in 1993 retained the original character-defining *design, materials, and workmanship* of the buildings' exteriors. That work added new rooftop equipment screens, signage, and exterior lighting. The project also impacted the elements of the courtyard, but not its spatial character, by replacing the original hardscape surfaces, water features, and plant materials. Nonetheless, as a merchandising strategy and a community event *location*, the courtyard still possesses its Modern *feeling,* lush *setting,* and merchant-artisan *association* with the historic significance of the Kiva Craft Center. **This merchant-artisan studio architecture for experiential shopping firmly established, and still clearly conveys, exactly where mid-twentieth-century Scottsdale's image embraced not only the nostalgic cowboy duds of Old West dude ranches but also the Southwestern leisure fashions of Modern sophisticated resorts.**

Narrative Description

MODERN ARCHITECTURAL INTERPRETATIONS

Modern architecture at the Kiva Craft Center illustrates a transformative period of development of the community during this booming postwar period of Scottsdale's history taking it from a down-to-earth farm town to a glamorous tourist destination.

CHARACTER-DEFINING ELEMENTS OF THE KIVA CRAFT CENTER

International Style at Buildings #5 and #6B

- Boxlike building form varies at rear for rooftop terrace of the second-floor apartment
- Flat roof with parapets
- Roof framing of steel bar joists and wood decking
- No porches
- Perimeter and interior walls of 8"x4"x16" running-bond concrete block except at north facade
- No windows except at north façade and apartment
- North façade designed specifically with floor-to-ceiling stained-glass windows and mosaic panels
- Antiqued vertical redwood siding framing large window opening on north facade
- Fixed wood window frames
- Colored concrete floor slabs
- Indoor-outdoor planters at windows
- No ornamentation other than articulation of material edges

Contemporary Style at Buildings #1, #2, #3A and #3B, #4, and #6A

- Low-profile, one-story, wide building form
- Very low-pitched gable roof with deep overhangs; the gable often was set on the wider front rather than on the shorter sides (e.g., Buildings #1 and #2)
- Heavy timber columns and masonry walls support roof beams that project beyond the gable overhangs. The projecting beams are set at the ridge and the side walls. Exposed steel saddles, plates, and bases often articulate the framing connections.
- The main roof serves as the porch where the corner of the building is recessed.
- Exterior wall materials include 8x4x16 concrete blocks set in running bond and 8x8x16 concrete blocks set in stack bond. Joints may have concave tooled or flush profiles.
- Floor-to-ceiling windows, fixed wood window frames, wood storefronts
- Indoor-outdoor planters at floor level; raised concrete block planters
- Polished buff-colored concrete floor slabs are exposed inside the buildings. Outside the natural gray slabs may be smooth or broom-finish.

DESCRIPTIONS OF BUILDINGS AND COURTYARD

Inspired by indigenous cultural precedent and driven by a functional program for merchant-artisan studios, the Center consists of four building forms—demonstration workshops, glass art studio, detached retail shops, and colonnaded storefronts for design professionals, personal services, galleries, and retail sales. The component buildings relate to each other in continuity of materials and Modern character (either Contemporary or International Style), yet each has its own personality.

BUILDINGS #1 AND #2 – Detached Studios

Original Design

Standing at the northwest corner of the craft center, these two detached buildings are essentially identical. They are excellent commercial examples of the Contemporary Style most often used in residences as an alternative to the more common Ranch Style. Typical of this Modern interpretation, the building massing has a low profile with very low-pitched, broad gables on the front and rear facades. Deep overhangs extend on all sides to provide shade on walls and windows. The rectangular floor plan has a recessed porch beneath the main roof at northwest and southeast corners. The door and window pattern implies that Buildings #1 & #2 each were planned for at least two tenant spaces.

The building structure of Contemporary-style buildings consists of reinforced concrete block perimeter walls and interior divider walls plus heavy lumber columns and beams. Defining the Contempo character, heavy beams at the ridge and outer walls project beyond the fascia of the roof overhangs.

The roof deck system of exposed 2x4 lumber nailed adjacently as a solid deck (aka mill floor deck) is a significant character-defining feature of Contemporary-style buildings. Because the sloped roof decks create a vaulted room volume, the exposed 2x4s are visible both as indoor ceilings and outdoor overhangs. To shed the occasional summer monsoon downpours, white rolled roofing overs the low-pitched roofs.

To shade the narrow breezeway between these two buildings, the eaves extended to meet at a built-in rain gutter. The roof decking was omitted in a series of rectangular, open-air skylights. The west eaves of Building #1 extended far across the public sidewalk to create a low colonnade that shaded outdoor merchandise display carts. Simple light fixtures mounted on the porch posts illuminated the sidewalk and wares.

The masonry patterns may be either running bond (8”x4”x16”) concrete block or stack bond (8”x8”x16”) depending upon the aesthetic importance of the wall. The exposed block bonding patterns are visible both outside and inside. Raised concrete planters at the front porch lead into the street-side entry. All the exterior doors are single-light French doors. The entry doors of the east studio of Building #1 have Modern custom-made cast bronze door pulls that distinguished the jeweler’s studio from other shops.

The fixed windows in a grid of wood frames stretch from floor to ceiling. Triangular windows fill the shallow gables. On the east side of Building #1, a series of small 4-square-foot windows lured shoppers

from the street through the breezeway. The location and size of these small showcase window imply that the Skaggs Jewelry studio presented gems and jewelry here.

Floor-level planters and concrete slabs at the windows enhance the Modern outdoor-indoor feeling. The integrally ochre-colored concrete floors in the studios were polished as the intended low-maintenance finish. Reportedly, the colored concrete continued outside to the porches.

Current Design

The essential character-defining elements of Buildings #1 and #2 have been retained although several modifications have been made.

Perhaps due to water damage at the roofs meeting above the breezeway, the roof deck was cut back on both buildings. As is typical of commercial storefronts, the doorways and windows at the courtyard facades of Building #1 have been relocated almost unnoticed within the original grid.

The southeast porch of Building #2 has been infilled in a manner that matches the original design, materials, and workmanship. To create more rental space the original raised planter and wood grill trellis were removed. Also, one of the tall windows on the east side of Building #2 was changed to a solid door, reportedly to provide access to a new public restroom.

BUILDING #3A – Colonnaded Storefront Studios

Original Design

Physical clues seen at Building #3A suggest that this was an existing structure remodeled with a new north façade and porch and a new west facade to resemble the new Contemporary-style buildings. The remodel design, craftsmanship, and materials of Building #3 are less refined than those of the new buildings. Although this structure varies slightly in detailing it utilizes much the same materials as the craft center buildings. Stack-bond block is introduced into running bond block. The storefronts are wide plate-glass windows in wood frames set without mullions. The doors are single-light French doors. The door and window pattern implies that Building #3A was planned for at least four tenant spaces.

Documentary and photographic clues imply that this rectangular building facing Fifth Avenue may have been Wo's Chinese Restaurant, one of the original tenants. In 1958, its backyard was infilled by a south addition, Building #3B, which was the component that completed the craft center. The south addition likely eliminated Wo's well-advertised outdoor barbeque oven.

Current Design

The west windows have been replaced with large insulated-glass display windows set in aluminum frames. A couple of French doors have been replaced by Ranch-style doors with a typical cross-buck lower panel and an upper multi-light window. The replacement masonry was not the work of a skilled workman. A small, well-constructed masonry electrical room also has been added to the rear of Buildings #3A and #3B.

BUILDING #3B – South Addition of Studios

Original Design

Both completed in 1958, Buildings #3B and #4 were the final structures of the original project build-out. The concrete block masonry of Building #3B are similar in character, if not detail, to Building #4. These one-story, box-like buildings are separated by a narrow, covered breezeway that connects the courtyard to parking along the alley to the east. Their very low-pitched gable roofs have shallow overhangs. Unique to the complex, Building #3B has west-facing, steel-framed fixed windows, a system typical of Ranch-style houses before 1960. As decorative elements, a couple of the window lights are filled with stained glass that may have been associated with the perfume studio of Erne Wittels in the south space. The overall door and window pattern of Building #3B implies that it was planned for at least two tenant spaces.

Current Design

Little change appears to have occurred to the original storefronts of Building #3B.

BUILDING #4 – Pottery and Silversmithing Studios

Original Design

The low-pitched, gabled massing of rectangular Building #4 evidently was custom designed for the pottery and silversmithing studios of Charles and Otellie Loloma. At the rear of the building at the interior dividing wall between the two studios stands the concrete block flue and large gas pipes that served the ceramics kiln and silver furnace. The high-sill, steel casement windows flanking the flue probably would be the location of utility sinks and countertops. This building differed from other buildings in its specialized functional design due to the high heat produced by these crafts processes. Artisans whose working studios did not need specialized equipment, furnishings, or utilities occupied the standard storefront spaces.

The interior of the building differed from other studio spaces in its six-inch level change of the integrally colored concrete floor—the west twelve feet is lower than the rear 24 feet. The width of the front area may have been an open-air space cooled by several rooftop evaporative coolers. The front façade consisted of a series eleven three-foot-wide by eight-foot-high openings separated by “fins” of stacked 8”x4”x16” concrete blocks. Stretching across the front of Building #4, a shallow wood-framed screen

porch allowed breezes to pass through the building. The screen porch continued between Buildings #4 and #5 to fill the south breezeway.

Current Design

The screened porches were removed during the historic period. Building #4 now has frameless, opaque-painted, plate-glass windows set directly into grooves in the stack-bond concrete block mullions. A single door between block mullions provides access to each studio. Historic photos show striped

canvas awnings shading the west façade where the porch and breezeway were removed. The evaporative coolers have been replaced by packaged air conditioners which, in 1993, were screened by continuous serpentine, perforated metal panels. All gabled buildings, except flat-roofed Building #5, still have these serpentine screening panels. These panels integrate with the entrance signs at the wide breezeways at the south and west entrances.

BUILDING #5 – Art Glass and Mosaic Studio

Original Design

The largest and most specialized structure in the Kiva Craft Center is two-story Building #5, the glass art studio of The Flemish Glazenier. The boxlike, two-story International-style building has an upstairs L-shaped apartment with roof deck. Other than at the apartment, the only windows for the studio are the character-defining stained-glass windows with mosaic panels and glu-lam beam mullions on the north façade facing the courtyard. Antiqued, vertical redwood siding frames the large opening's sides and top. The three sides of the building are made of running bond concrete block without decorative details or edge articulation. Two single French doors provide access from the courtyard. Recessed areas on the east and south sides of the building served as service entrances from the alleys. One-story Building #6 was constructed immediately adjacent to the two-story west facade of Building #5.

Fully shaded on the north façade by vertical glu-lam "fins," the series of three-foot-wide, two-story stained-glass windows could be viewed from the interior of the studio. Three nine-foot-wide stained-glass compositions were framed and separated by four three-foot-wide mosaic panels. The abstract glass design extended across the interstitial mullions to create a unified composition across the full façade. The windows extended from floor-to-ceiling of the two-story front gallery. Being set in concrete rather than in traditional lead muntins, the stained-glass panels were cutting-edge examples of the art during the 1950s.

Current Design

The Flemish Glazenier studio has been subdivided for two businesses—a fine dining restaurant in the north half and a bar in the south half. The restaurant also occupies portions of Buildings #4 and #6B with kitchen and support service functions. The extensive interior remodeling for two tenants has affected the character-defining north façade and art glass window of Building #5. The large, central component of the stained-glass window was removed from its original location. This opening is now infilled with paired sliding doors with sidelights spanned by a panel of stucco and surmounted by a curtain wall of aluminum frames. One small sliding aluminum window has been inserted into the curtain wall. Stained glass remains intact on the upper panels of the flanking art windows but the

original panels at the floor level have been removed and replaced by clear windows and doors to provide a view of the courtyard from the dining room through a fenced outdoor dining terrace.

Most of the central component of stained glass was removed, reassembled, and relocated for use as a sloped roof suspended above the secondary, east entrance of Building #5 as access to the current bar. The exposure to sun, wind, and water in a slope attitude has resulted in extensive deterioration of the

original stained glass, concrete matrix, and steel sashes. Reportedly, other portions of the removed stained-glass windows still survive off-site as reassembled sculpture panels. Most of the original mosaic panels remain intact.

BUILDING #6A – Colonnaded Storefront Studios, Galleries, and Offices

Building #6A and #6B was one of the two initial structures of the 1955 craft center project. It was designed to serve two types of studios—varied spaces for tenant studios, businesses, and offices and for Lloyd Kiva's large leatherworks and textile dying studio. The Contemporary-style architectural character of Building #6A is like that of Buildings #1 and #2. The International-style architectural character of Building #6B is more like that of Building #5 yet shares masonry patterns of Buildings #1 and #2.

Original Design

Arranged as a flexible strip center accommodating tenants of various sizes, Building #6A is a low-profile Contemporary-style building of post-and-beam structure within a concrete block perimeter on three sides. It has full west-facing façade of storefronts and colonnaded porch opening to the public sidewalk of North Craftsman Court. The continuous array of 3'x8' plate glass windows are set in wood frames extending from floor to roof deck. Out-swinging single French doors are set in recessed entry alcoves at modular structural intervals. Interior demising walls separate tenants as needed. The colonnade and gabled roof of Building #6A originally extended seamlessly across the west breezeway to connect with that of Building #1. The windows and recessed porch at the north end of Building #6A is very nearly identical to the character of Building #1. Seen looking west from the courtyard, the porches and breezeway formed a soothing symmetrical backdrop to the central gathering space.

Current Design

The west colonnade and storefronts of Building #6A have sustained little change; its architectural character remains intact. The modifications that have occurred during both the historic and post-historic periods fit within the original design concept anticipating and accommodating changes for a turnover of tenants. The more serious change to the colonnade and west breezeway roof came with their partial removal in 1993 for the installation of date palms and remodeling of the courtyard features. The removal of roof structure was done in a finished manner that defies notice by the casual glance of a visitor.

BUILDING #6B – Large open gallery and studio for leatherworks and textile dyeing

Original Design

The second-largest tenant space in the craft center, the flat-roofed, east half of one-story Building #6, was Lloyd Kiva's own studio and gallery for his world-famous leather goods, fashions, and silk-screen fabrics. The narrow north breezeway between Buildings #1 and #2 aligns south across the courtyard directly on the unassuming Modern façade and entrance of Building #6. Set between the stack-bond concrete block masonry panels, the floor-to-ceiling display windows were an attraction of the courtyard. At the interior corner where Buildings 6A and #6B meet, projects a unique all-glass display window box.

This important feature provides a transitional articulation of solid-and-void between the International- and Contemporary-style building elements.

The deep studio reached south from the courtyard to the alley (now a pedestrian walkway). The front of the space was devoted to artful display of Lloyd Kiva's creations in a Minimalist gallery space fitted with adjustable lighting. Characteristically, this gallery has an exposed wood roof deck and polished, integrally colored concrete floor. At the middle of the space was his working studio and demonstration area. At the rear was storage and delivery entrance. It appears that one or two small functional additions have been attach to the rear.

Current Design

The courtyard façade of Building #6B retains its International-style character although minor alterations have been made to one window (added sidelights) and two windows have be changed to entrances doors door). The original single studio interior has been subdivided into two or three tenant spaces.

COURTYARD AND BREEZEWAYS

Original Design

Envisioned to act much like a stage setting labyrinth for merchandizing, the original courtyard (or patio) and breezeways were designed in the Modern manner to bring into the studios both the outdoors and the shoppers. Planters bring the outdoors in at the floor-to-ceiling windows. The rectilinear layout of the ground plan features defined areas for the flexibility of sales, promotions, exhibits, activities, dance, music, and food.

Built into the site plan were intentional circulation opportunities to guide shoppers through the courtyard from studio to studio in an adventure of pleasurable wayfinding. Yet, the plan was open enough to allow many pleasant paths and fascinating stops to smell the flowers, to feel the fountain spray, to gaze at fish, to hear the birds, to watch the people, and to shop the windows. Long wood benches and raised planters served as low barriers that directed shoppers through the courtyard and into the studios.

The materials, colors, and textures of the buildings were repeated in planters, benches, concrete hardscape, gravel scape, and reflecting pool. The courtyard plan was composed upon an unseen rectilinear grid pattern. The modular grid also was repeated in vertical trellises and bench supports of wood reflecting the patterns of stack-bond concrete block in walls of the buildings. Portable "ottomans" and "coffee tables" of the same wood bench materials kept the stage setting fresh. The raised planters of stack-bond concrete blocks with wood seats also served as benches.

A row of existing mature olive trees marching through the north breezeway passage were alluring landscape elements for shading buildings and enticing visitors into the cool courtyard. The plant palette included soft arid-region and semi-tropical species rather than prickly Sonoran Desert species. A few new trees, palms, and yuccas were introduced for shade and visual focal points. Annual winter-blooming flowers were seasonally reintroduced for fragrance, color, and visual interest. At night, soft

indirect lighting among the plantings and in the ceilings of porches gave a romantic ambiance to the patio and pool. The backlighted, two-story stained-glass windows of the Glazenier became the backdrop for the leisurely environment.

Current Design

Although the 1993 courtyard remodeling project replaced most of the original hardscaped, features and plants, the signature space still retains its informal Modern feeling and association with the experiential shopping concept pioneered by the historic Kiva Craft Center. Still serving as the backdrops for the courtyard stage setting are the building facades. The remodeled courtyard uses the same materials and types of features as the original design but presents them in a new pattern and more openness. Remnants of the original concrete slabs of the craft center and public sidewalk survive beneath the streetscape porches and colonnades.

Filling between regularly spaced date palms, three benches of stack-bond block topped with flagstone define the south side of the lawn in front of Buildings #5 and #6B. The orthogonal multi-sized square (1:1) grid of the original concrete slabs are reinterpreted by a continuous slab scored in a "tartan" pattern of squares (3:3 and 1:1) and rectangles (1:3). The new slab pattern is set slightly askew toward the northeast out of alignment with the buildings. Set within the scored slab are areas of flagstone. Scattered randomly throughout the slab are at least seven large natural boulders like those piled in the new spring-like fountain.

New to the courtyard plant palette of 1993 are the small lawn and the L-shaped row of fourteen tall date palms that connect the west and north breezeways. Set into the small squares of the tartan-patterned concrete slab, these palms converge at the southwest corner of the courtyard at a stone fountain and pool surrounded by a round raised wall. Much like the original olive trees, the palms are intended to gain attention not only at the street entries but also at a distance in the shopping district as an overhead canopy suggesting hidden courtyard hidden within the studio buildings. In contrast to the rectilinear grid of the patio slab, the north side of the lawn is defined by a broad, shallow curve that responds to the natural pathway along the stair-stepped siting of Buildings #1 and #2.

Within the wide breezeways to the north and west, a row of glass blocks is set as pavers flush to the concrete slab and running through small planters. These glass blocks reportedly were backlighted as a technique for leading shoppers from the public sidewalks into the courtyard. (They no longer illuminate.)

Another attention-grabbing design feature at the breezeway entrances are the vertical steel sign panels mounted against the buildings. Reminiscent of the original grid-patterned "Kiva Craft Center" sign, these perforated steel panels extend above the eaves to become the serpentine screen that conceals

the rooftop air conditioners. This design solution was devised to comply with the City of Scottsdale design guidelines enacted since the 1980s. Similar in serpentine pattern is the five-foot-high concrete block wall that conceals the work yard at the east side (rear) of Building #4.

EVALUATION OF INTEGRITY

SUMMARY OF INTEGRITY

The Kiva Craft Center retains a high level of integrity that conveys the property's historic significance in the Areas of Commerce and Architecture. Although the nature of retail commercial buildings is the expectation of change to meet competitive pressures, the innovative concept and Modern design of the Kiva Craft Center has assured the preservation of its spirit and its essential character for more than 65 years. The property possesses the important aspects of integrity needed to characterize its significance.

ASPECTS OF INTEGRITY

Location

The intersection of Fifth Avenue and Craftsman Court is the location of this nationally famous retail center with studios of artisans demonstrating and selling their works. The Kiva Craft Center has been the hub of Scottsdale's fashionable retail district for tourists and residence since its grand opening in 1955.

Setting

The streetscape setting, as it complements it uptown location, recaptures the sense of the historic trends and people that made the Fifth Avenue shopping district a destination and helped define the Scottsdale's Modern Southwestern image. The Modern Kiva Craft Center has been the catalyst for the Fifth Avenue shops where Old West romance and Contemporary glamour tastefully blend in an outpouring of mid-twentieth-century optimism felt in Scottsdale as throughout America.

Design

At the Kiva Craft Center, the innovative vision of artist-entrepreneur Lloyd Kiva was manifested in the design of architect T.S. Montgomery. Just as Kiva wished for Indian arts and crafts to be interpreted in

Modern expressions, so too, he inspired the studio-shops to be an International- and Contemporary-style version of the traditional Southwestern courtyard building. The well-preserved form, plan, spaces, structure, and aesthetics of the craft center continued empowered Kiva's new idea of "experiential shopping" in a beautiful, informally landscaped gathering place. The contributing design features that define the courtyard still contribute to this calming place apart from the linear storefront experience typical of Main Street-type commerce.

Materials

The post-World-War-II industrial materials and construction methods of the Kiva Craft Center continue to characterize the International and Contemporary styles that sprang up in Scottsdale and Phoenix during the 1950s. The original concrete slabs and block masonry, plate glass in wood frames, stained-glass in concrete matrix, mosaic tile panels in steel frames, 2x4 roof decks, glue-laminated beams, and heavy lumber combine with the remodeled landscaping of the courtyard to express the Modern architectural interpretations anticipating a new future for Scottsdale and for America. The historic-period palette of materials and plantings has continued in use for the remodeling project of the building facades and the courtyard to convey continuity of time and place at the craft center.

Workmanship

The quality of skillful workmanship in masonry and carpentry of the well-preserved buildings expresses the original excellence of the Modern architecture and the subsequent historic-period modifications of the buildings. Under close observation, one can identify the areas where different masons' and carpenters' hands have made minor changes to the building facades. Even though features are somewhat changed in places, the technology and aesthetics of the workmen's skills retain the original care and mastery of construction craftmanship at a level held by the artists and craftsmen of the center.

Feeling

Although the landscape plan and plantings of the courtyard were changed in 1993, the preserved building facades combine with the current greenery to convey the aesthetics and sense of Modernism during the post-WWII decades. The concept of "experiential shopping" within an informal, comfortable communal gathering place certainly has not been lost in the least. Whether walking around the Kiva Craft Center, through its courtyard, or inside the studio-shops, the original spirit of place remains strong.

Association

The character-defining features and the spirit of place at the Kiva Craft Center continue providing a direct link between to the innovations of founder Lloyd Kiva, his fellowship of artists, and his architect T.S. Montgomery in the creation of the Fifth Avenue shopping district that made Scottsdale a nationally known tourist destination and fountainhead of Modern Southwestern fashion and design. Although the studios no longer serve artisans, these creative spaces and comfortable courtyard continue to attract residents and visitors to the centerpiece of Scottsdale's famous Fifth Avenue shopping district.

SUPPORTING PARAGRAPHS

DESIGN *PARTI* OF IDEA AND FORM

Following World War II, the fast-growing Phoenix/Scottsdale area instantly became a design laboratory for Modern architecture and city planning to redefine institutions, businesses, and residences. Born of that time, the Kiva Craft Center conveys the pervasive optimism for the future. It was the time and place for architectural experimentation.

Architects will often approach a complicated design with a simple statement of overall intent combined with a diagram of organizational strategy called the *"parti."* (This French term in architecture is shortened from *"parti pris"* meaning *"decision taken."*) The parti goes beyond just naming the function to guide the design by also suggesting the spatial organization integral to the basic idea. The combined elements prevent designs from being only either an abstract theoretical pursuit or a meaningless geometric pattern.

The *parti* of the Kiva Craft Center becomes readily evident when one becomes aware of its interwoven historic and architectural significance. The owner's business ideas and the architect's building forms combined as a meaningful, artful place for experiential shopping amid the spirit of community. Lloyd Kiva envisioned the business idea. T.S. Montgomery created the design form. Together, their *parti* enhanced methods for selling contemporary Southwest arts and crafts. Through years of merchandizing experimentation with the Arizona Craftsman, Lloyd Kiva developed a successful business model that embraced residents and visitors, encouraged Native American artists, and influenced the development and image of Scottsdale.

By responding to design influences, Montgomery integrated three considerations into the design approach—microclimate comfort, Modern styles, and building forms—as an innovative design concept for Kiva Craft Center. The architect and client conjured the sense of place that distinguishes Kiva Craft Center from any other retail setting in Scottsdale of the period.

Although similar in the traditional courtyard form to the 1946 Encanto Village Shopping Center at 15th Avenue and Thomas Road in Phoenix, the feeling and function of the 1955 Kiva Craft Center is distinctively Modern and artistic. Phoenix architect Ed Varney conceived Encanto Village as a Spanish Colonial Revival-style shopping center serving domestic needs of the surrounding upscale Period Revival neighborhoods. By contrast, T.S. Montgomery envisioned the Contemporary-style Kiva Craft Center as a sophisticated destination for fashion-conscious tourists and culture-seeking Scottsdale residents. Both post-WWII shopping venues provided intimate internalized open spaces as a new approach for attracting shoppers into comforting green spaces apart from street traffic. As different in feeling as these retail oases of Phoenix and Scottsdale may be, they both mark the merchandizing transition from Main Street to Mall.

In requesting for City Council approval of the Kiva Craft Center design, Lloyd Kiva explained that the new shopping venue is inspired by a Spanish hacienda courtyard. Together the courtyard and breezeways

acted as the center's "lungs." Each night heavy, cool air from the nighttime sky collects in the courtyard. During the afternoon, the high sun heats pavement so warm air rises drawing in air from the colonnades. The breezeways inhale and exhale air. Supplementing the trees and plants, reflecting pools and fountain jets humidify and cool the courtyard air.

Montgomery designed the north façade of The Flemish Glazenier art glass studio to be fully self-shading year-round with vertical fins. Thus, the stained-glass window display glowed rather than glared when seen during the day from the inside. At night, the two-story façade windows became a welcoming lantern magically illuminating the courtyard.

Because more surface area of the shops and studios is devoted to display windows than to solid walls, Montgomery's design shaded the glass when the midday sun of summer is high in the south and is low at sunrise and sunset. He utilized deep roof overhangs, low colonnades, and landscaping to control direct solar radiation. The architect skillfully used a row of mature olive trees (planted by Scottsdale settler William Kimsey in about 1908) to shade the windows along the full west wall length of Buildings #3 and #4. The olive trees were removed in 1993 and replaced by one of two rows of date palms.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Kiva Craft Center
Name of Property
Maricopa, Arizona
County and State
Name of multiple listing (if applicable)

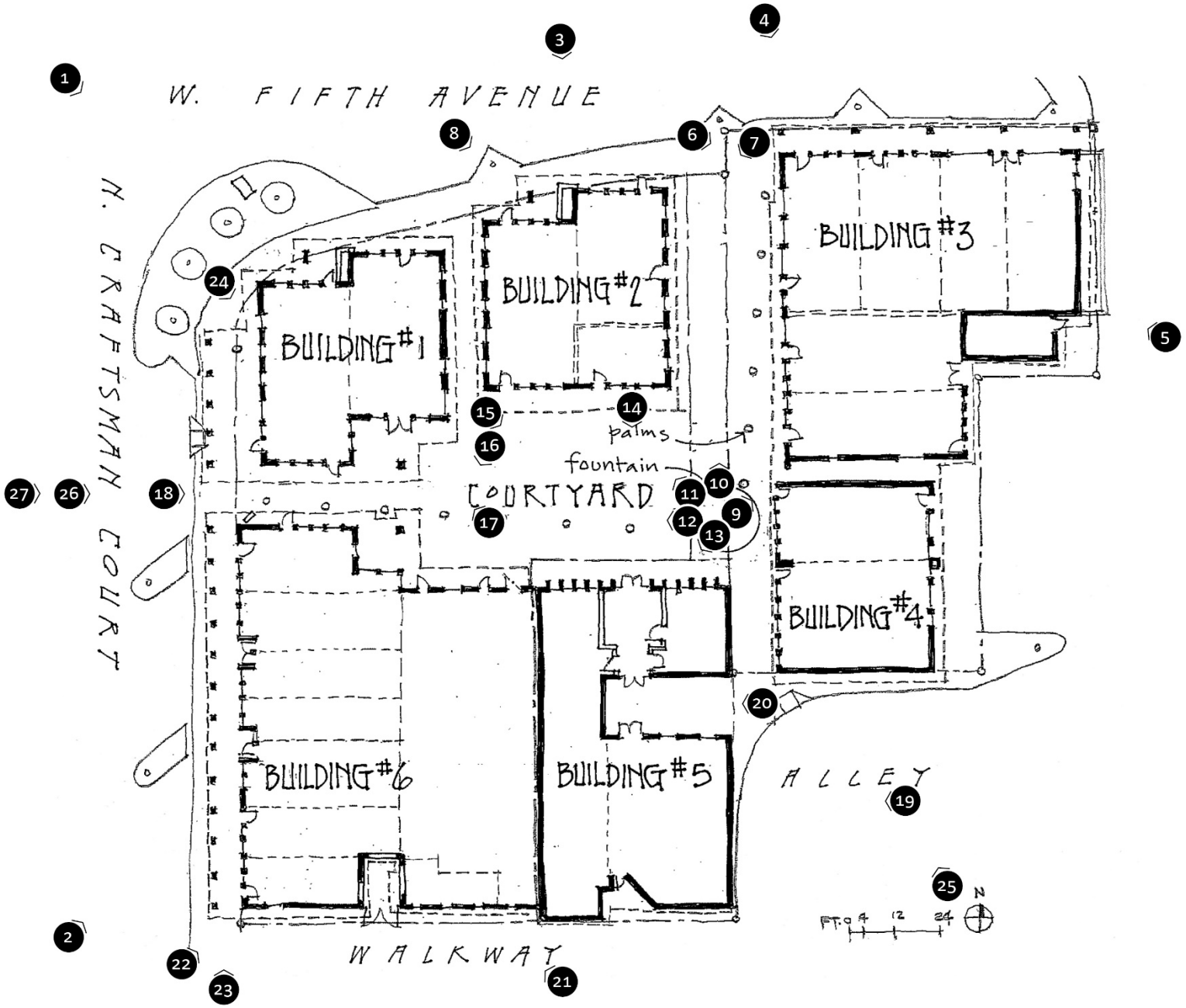
Section number 7 Page 1

PHOTOGRAPHS OF EXISTING CONDITIONS:

Photo Log and Photo Key

Name of Property: Kiva Craft Center
County: Maricopa
Photographer: J. Erik Ryden

City or Vicinity: Scottsdale
State: Arizona
Date Photographed: November 25, 2020



United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Kiva Craft Center
Name of Property
Maricopa, Arizona
County and State
Name of multiple listing (if applicable)



1 *Intersection of Fifth Avenue and Craftsman Court, view looking southeast. Shops with a colonnade line both sides of the streets.*



2 *View looking east from across Craftsman Court. Clear view of the mechanical screens added to the roof of Buildings #1 and #3 added in 1993.*

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Kiva Craft Center
Name of Property
Maricopa, Arizona
County and State
Name of multiple listing (if applicable)

Section number 7 Page 3



3 *View looking south from across Fifth Avenue. Low profile roof lines are a character-defining element to the Contemporary-style architecture.*



4 *View looking south from across Fifth Avenue at Building #3. Kiva Craft Center monument sign added in 1993.*

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Kiva Craft Center
Name of Property
Maricopa, Arizona
County and State
Name of multiple listing (if applicable)



5 *View looking west of Building #3 from east driveway.*



6 *View looking east at Building #3 through north entry to courtyard.*

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Kiva Craft Center
Name of Property
Maricopa, Arizona
County and State
Name of multiple listing (if applicable)

Section number 7 Page 5



7 *View looking southwest at Building #2 through north entry to courtyard.*



8 *View toward southeast of entry porch and raised planter of Building #2.*



9 *View looking northeast from the courtyard fountain toward south addition to Building #3 and east breezeway.*



10 *View looking north from the courtyard fountain towards Fifth Avenue.*

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Kiva Craft Center
Name of Property
Maricopa, Arizona
County and State
Name of multiple listing (if applicable)



11 *View looking northwest from the courtyard fountain across the lawn towards the south façade of Building #2. The original recessed southeast corner of Building #2 has been infilled to add tenant space. The modification blends with original character and materials but can be discerned as an addition upon closer inspection.*



12 *View looking west from the courtyard fountain towards the courtyard entrance from the west off of Craftsman Court. As skyline attention-grabbers seen from Fifth Avenue, the rows of date palms were introduced by the 1993 courtyard remodel project.*

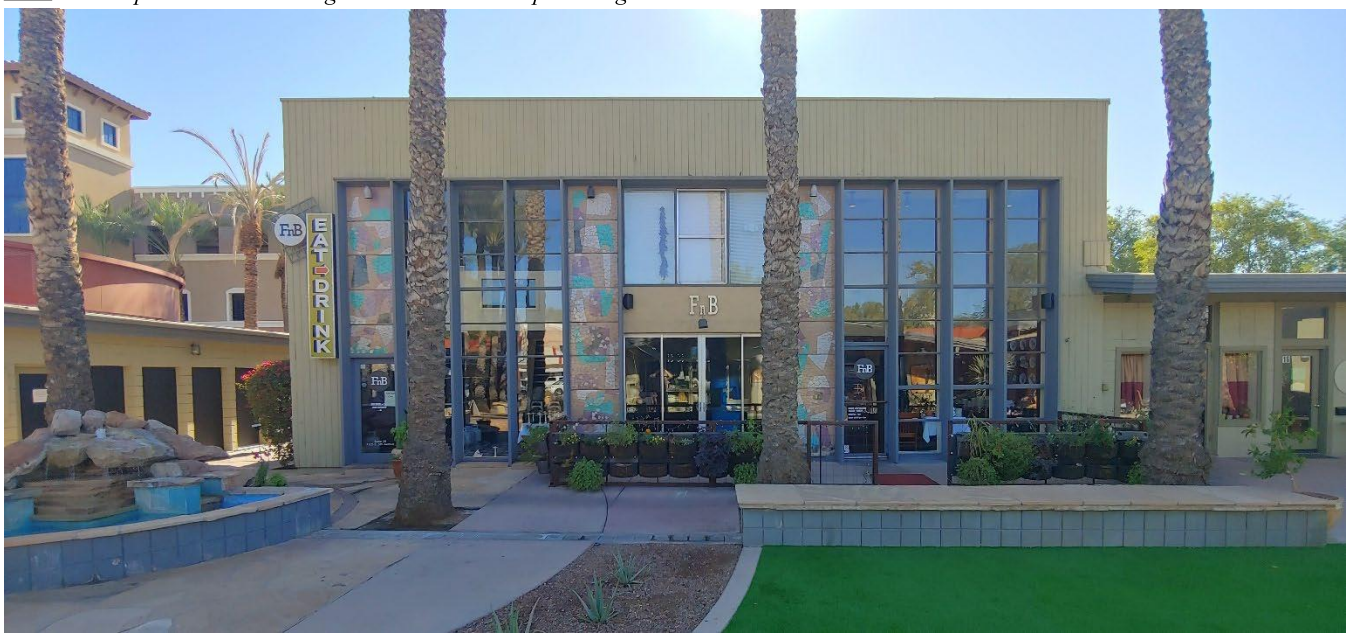
United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Kiva Craft Center
Name of Property
Maricopa, Arizona
County and State
Name of multiple listing (if applicable)



13 *View looking south from the courtyard fountain towards two-story façade of Building #5, The Flemish Glazenier. Note the original mosaic panels and vertical glu-lam beams as deep shading mullions.*



14 *View looking south at the north façade of Building #5. Note the painted redwood siding.*



15 *View looking southeast at the courtyard elements such as date palms, lawn, concrete block and flagstone benches, and raised stone fountain.*



16 *View looking south at the façade of the Lloyd Kiva Studio.*

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Kiva Craft Center
Name of Property
Maricopa, Arizona
County and State
Name of multiple listing (if applicable)



17 *View looking northwest at recessed porch of Building #1. The roof structure originally connected over the two entryways into the courtyard creating shaded breezeways.*



18 *View looking east at courtyard entry from Craftsman Court. This entry was once a covered breezeway with open-air skylights.*

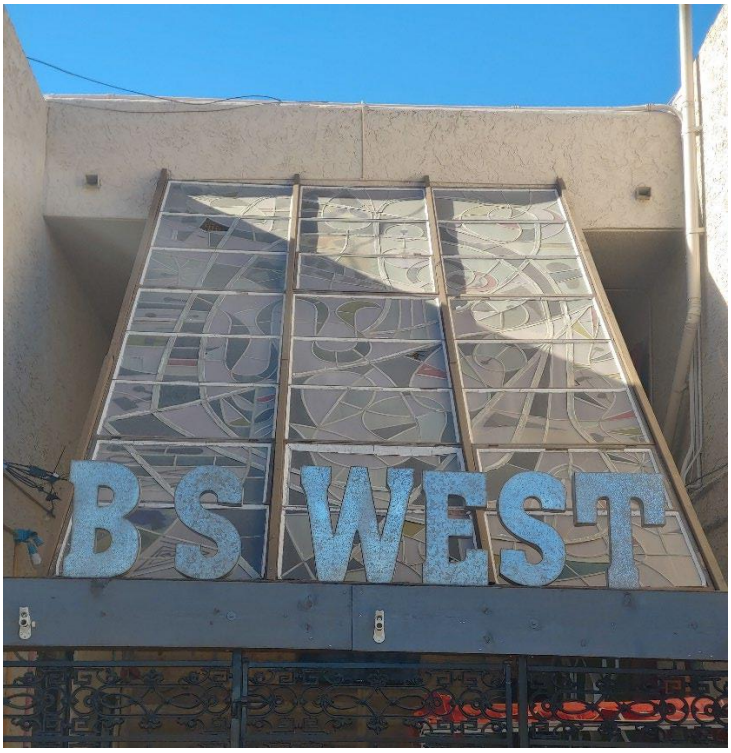
United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Kiva Craft Center
Name of Property
Maricopa, Arizona
County and State
Name of multiple listing (if applicable)



19 *View looking west at Building #5 from the south pedestrian alley.*



20 *The three front center stained-glass panels from the north façade of Building #5 were removed and repurposed as patio cover at the secondary alley entrance.*



21 *View looking northwest from the south alley at the service additions at the rear of Lloyd Kiva Studio.*



22 *View looking northeast at the west colonnade of Building #6 and the pedestrian alley.*

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Kiva Craft Center
Name of Property
Maricopa, Arizona
County and State
Name of multiple listing (if applicable)

23 *View looking north through the west colonnade of Building #6. The "double-bit axe-shaped" light fixtures and steel-tube wainscots were added to columns in 1993.*

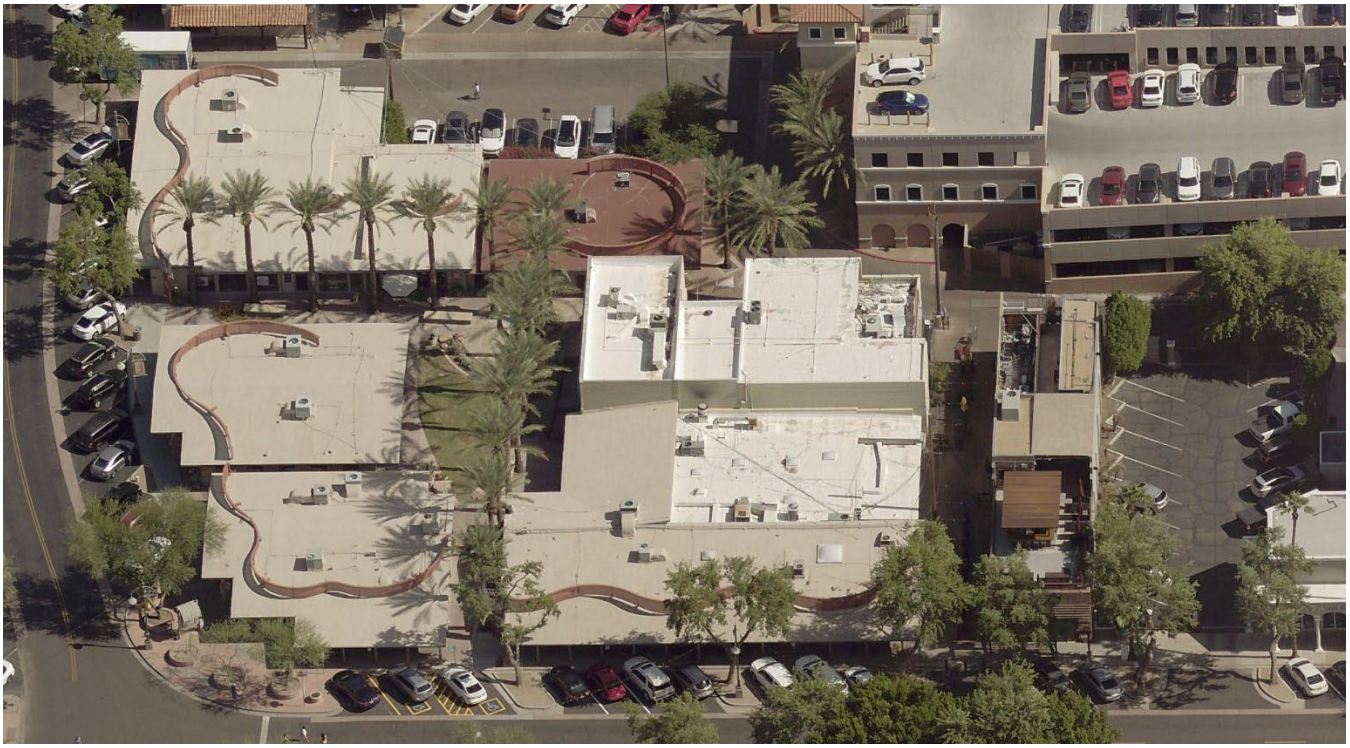


24 *Storefronts along west colonnade of Building #6. View looking south from north end of colonnade. The low-pitched 2x4 roof deck of the colonnade passes into the tenant spaces.*





25 *View looking northwest from the parking garage to the south of the Kiva Craft Center. Camelback Mountain can be seen in the background.*



26 *Oblique aerial from Maricopa County Assessor. North is oriented to the left.*



27 *Oblique context aerial from Maricopa County Assessor. North is oriented to the left. Note the rows of nearby Old West-style storefront shops with porches. Scottsdale Road crosses the top of the photo and the Arizona Canal cuts across the lower left corner.*

8. Statement of Significance

Applicable National Register Criteria
(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- [x] A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- [ ] B. Property is associated with the lives of persons significant in our past.
- [ ] C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- [ ] D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations
(Mark "x" in all the boxes that apply.)

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

Areas of Significance
(Enter categories from instructions.)

COMMERCE
ARCHITECTURE

Period of Significance

1955 – construction of Kiva Craft Center
1975 – almost all early artisans had left KCC

Significant Dates

20 January 1956 – grand opening of KCC
1958 – KCC initial build-out completed

Significant Person
(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

T.S. "Tom" Montgomery – architect for entire KCC
John Herrscher – contractor for Building #5 – The Flemish Glazenier
Hal Grammer – contractor for Building #6 – Lloyd Kiva studio

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Kiva Craft Center profoundly propelled Scottsdale, Arizona to become the national epicenter for original contemporary Southwestern arts, crafts, fashion, and Modern-movement architectural design. From its inception in 1955, the innovative property in the heart of Scottsdale's downtown district showcased the re-emergence of Native American creative talent, served as an arts and crafts incubator, and popularized multi-cultural events for residents and tourists alike. Founded by Cherokee artist, educator, and entrepreneur Lloyd Henri (Kiva) New, the Kiva Craft Center assembled a unique collection of talented tenants who provided exclusive, experiential browsing and shopping in the open-air courtyard, amid a confluence of music, fashion shows, art exhibits, dance performances and ethnic cuisine.

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

COMMERCE AS AN AREA OF SIGNIFICANCE

As a milestone in the post-war development of Scottsdale as a Modern tourist resort destination and a design center for Southwest fashion and arts, the Kiva Craft Center led the merchandizing trend toward "experiential shopping" and the local social trends toward sophisticated community events based in the arts. Founder Lloyd Kiva personally selected the original artisan tenants for the craft center and provided opportunities for young Native Americans to develop their craft skills through their Modern interpretations of traditional indigenous motifs and meaningful stories. To produce, purvey, and promote these artistic endeavors, Kiva created an innovative Modern venue of "functional fusion" based on historic Southwestern building types that appealed aesthetically to visitors and residents alike.

In Lloyd Kiva's own words in his advertisement in *The Arizonian*, 16 September 1955:

> *The crafts center is not a new idea to Scottsdale – but the new idea in the crafts center (now off the drawing boards and building on Fifth Avenue) involves beauty, glamour, bright informality. An invitation we hope you'll accept: meet us in the patio during the Christmas holidays!*

And, on 26 August 1955:

> ***THERE'S SOMETHING ABOUT A PATIO***
>
> *Talking about the plans for the new Crafts Center off W. 5th Avenue, we emphasize the patio because it seems to us to create and hold the atmosphere we want for the Center – beauty, informality, friendliness, the essence of shopping pleasure.*
>
> ***Lloyd Kiva***

SCOTTSDALE HISTORIC BACKGROUND

Founded as a farming community in the desert east of Phoenix in 1888, Scottsdale residents have always welcomed artists and those with creative talents. Boston Museum of Fine Art-educated Marjorie Thomas was the first to open a studio in Scottsdale in 1909. Over the next few decades, while Scottsdale remained a small farming center, other artists arrived – Jessie Benton Evans, Lon Megargee, Lillian Wilhelm Smith, Oscar Strobel, Jesus Corral and Mathilde Schaefer, just to name a few. Many came reluctantly, leaving behind established art careers, hoping to recover their health or that of a

family member in the warm, dry Arizona climate. Famed architect Frank Lloyd Wright established his School of Architecture's winter home at Taliesin West north of Scottsdale in the late 1930s and encouraged the development of the area's artistic endeavors. The natural beauty of the desert landscape; multi-cultural population; easy-going and affordable lifestyle; healthy climate and general acceptance of artists by townsfolk and seasonal tourists began to draw creative talent to the area, despite the lack of art galleries, museums, juried events, or wealthy patrons.

The post-World War II travel, entrepreneurial and population boom transformed Scottsdale from farm town to tony tourist destination and land of opportunity for business ventures. A slogan adopted in 1947 celebrated Scottsdale as "The West's Most Western Town." Artists and craftspeople were the creative catalysts for this metamorphosis, providing shopping and cultural experiences for new residents and a growing number of tourists and businesses.

Arts patron and business leader Tom Darlington, seeing his World War II role as head of B17 parts manufacturer AiResearch in Phoenix would soon end, was looking for investment opportunities. He predicted that the small farming community of Scottsdale would be an ideal place for post-war tourism, and it had a small but significant pre-war arts community prime for expansion. Darlington bought the former Brown's General Store and ice plant on the southwest corner of Brown Avenue and Main Street in Scottsdale's three-street business district and refurbished it into a facility for working artists and crafts studios.

By early 1946, a handful of artisans, several of whom were WWII veterans, had accepted entrepreneur and arts patron Tom Darlington's invitation to produce and sell their original Southwestern-inspired arts and crafts in the repurposed General Store. The first tenants in his Arizona Craftsmen building were painter Lew Davis and his wife, sculptress/potter Mathilde Schaefer; leather crafter Lloyd Kiva New; silversmith Wes Segner; woodcrafter Phillips Sanderson; Navajo artist Van Tsihnahjinnie and Native American crafts dealers Horace and Peggy Smith. Ornamental iron-maker George Cavalliere, with his blacksmith shop across the street, also affiliated with the group.

THE ARIZONA CRAFTSMEN

Branded the Arizona Craftsmen, this humble collection of working art studios on the southwest corner of Main Street and Brown Avenue began to create a ripple effect throughout then-unincorporated Scottsdale, spawning other art and craft studios, galleries, and cultural events. Darlington described the Arizona Craftsmen building, with its pink and blue exterior and large picture windows, in a March 17, 1946 edition of *The Arizona Republic*: "Arizona Craftsmen is a comprehensive presentation of

Southwestern artists and craftsmen and the products of their skill." It garnered national media attention and attracted the new flock of visitors who were spending all or part of their winters in Scottsdale. Former First Lady Eleanor Roosevelt visited the Arizona Craftsmen in 1946 and 1947 and wrote glowing reports in her nationally syndicated "My Day" column, bringing welcome attention to Scottsdale as an arts, crafts, and fashion destination. One of the Arizona Craftsmen Mrs. Roosevelt highlighted was Cherokee artisan Lloyd Henri New (who used the trade name Lloyd Kiva) and his Navajo-inspired leather purses. Another of Kiva's early admirers/customers was Mrs. Fowler (Anne) McCormick, a significant patron of Native American artists and craftspeople.

With thanks in large measure to those post-war, guild-like artists and craftspeople, and substantially boosted by the advent of the Kiva Craft Center, some 75 years later the small farming village of Scottsdale has grown into a city of nearly 250,000 people with a worldwide reputation for its multi-faceted menu of arts and cultural offerings. Today, Scottsdale consistently earns ratings as one of the premier arts destinations in the U.S., boasts dozens of art galleries and several museums, displays an impressive array of public art installations, hosts numerous major annual art events, is home to renowned artists and continues to offer its natural landscape as inspiration for new generations of creative talent.

ARIZONA CRAFTS CENTER EMERGES FROM ASHES OF THE ARIZONA CRAFTSMEN

Just as the Arizona Craftsmen center was entering its fifth year, a devastating fire on April 25, 1950 destroyed the studios and crafts inside. Although they lost inventory and working/selling space, the artisans did not lose their sense of camaraderie and purpose. With the help of arts patrons Anne and Fowler McCormick (owners of Scottsdale's McCormick Ranch Arabian horse ranch and Fowler the chairman of International Harvester), Lloyd Kiva and other Arizona Craftsmen tenants pooled their resources and rebuilt north of the small downtown Scottsdale area on an undeveloped hayfield.

Calling their new location the Arizona Crafts Center, they opened for business in November 1950, adding new artists and craftspeople in studios along an unpaved street soon to be known as Fifth Avenue. Ads in the November 16, 1950 *Scottsdale Progress* heralded the opening of the Arizona Crafts Center: "Four major units, housing eight shops, follow a color scheme conceived by (Lloyd) Kiva which include burnt sienna, apple green, blue green, chartreuse, pink and steel gray. Architectural designing was done by (Wes) Segner and George Hinton was the contractor." Initial artisan entrepreneurs were Lloyd/Betty Kiva, Soledad/Ray Mercado, Lucille and Luella Tolby/Barbara Haines, Walt Knodel/Jack Bohon/Barbara Skinner, Van Tsihnahjinnie, Marclay/Joseph Sherman, Wesley/Joyce Segner and Fred/Jessie Bitner.

In its heyday from 1950 through the 1970s, Fifth Avenue was a franchise-free zone of boutiques, cafes and galleries that drew residents and tourists like – for shopping, dining and to attend special events.

Although most of the arts and crafts synergy occurred in Scottsdale's compact downtown area between 1946 and the 1960s, there were other pockets of creativity. Artists had lived and worked in the area known as Cattle Track on McDonald Drive since the 1930s. The area, called Scottsdale's "Left Bank" because it was located on the left, or west, bank of the Arizona Canal, was built and overseen by George and Rachel Ellis. Among Cattle Track's resident artists were painter Philip Curtis, former Disney artist

Don Barclay and Native American artist Fritz Scholder. In 1950 Avis Read opened The Stable Gallery on an adjacent property, combining art exhibits with horse events and art classes.

Anne McCormick continued to patronize the Arizona Craftsmen artisans whom she helped relocate after the 1950 fire. Particularly fond of Native American art and crafts, she had long admired the work of Taos painter Pop Chalee, and invited Chalee to move into a group of hogans Mrs. McCormick had built on the northern part of the McCormick's horse and cattle ranch (near Pima and Via de Ventura roads). Chalee, along with her musician husband Ed Natay and other Native American artists, created an attraction for residents and winter visitors during the 1950s and 1960s at the Indian Arts & Crafts Center.

LLOYD KIVA LAUNCHES THE KIVA CRAFT CENTER

As he expanded his popular Native-inspired leather and silk-screened fashions studio in the relocated Arizona Craft Center on Fifth Avenue and began traveling throughout the U.S. to participate in fashion extravaganzas, Lloyd Kiva envisioned a bold concept for housing, promoting, and mentoring creative endeavors in Scottsdale. In Kiva's memoir The Sound of Distant Drums, published in 2016 and edited by Ryan Flahive, Kiva recalled: "I purchased another seven acres of an orange grove, one-half block in from Scottsdale Road, and developed it as Craftsman Court, a thirty-two-lot development. A portion of the area was used for a set of shop spaces called Indian Drums, a building that served as a temporary fabric-printing shed, and, later, the Kiva Craft Center, a pool-centered mall and patio catering to some twenty designer/crafts studios and specialty shops. The plan included studio shops for stained glass, silver and gold jewelry, ceramics, custom designed perfumes, textiles and fashions."

The Kiva Craft Center, located on the south side of Fifth Avenue just west of Scottsdale Road, was designed by architect T.S. "Tom" Montgomery, who became one of the center's first tenants. Montgomery's modern design was an apt complement to the type of tenants Kiva desired – artisans who 'interpreted traditional arts and crafts in contemporary design,' according to a 2002 City of Scottsdale report. The first phase included five buildings of studios surrounding a landscaped patio; two buildings were added to the east side of the patio in 1958. Hal Grammar was the contractor for Kiva's building; John Herrscher for the Flemish Glazenier building.

An intuitive promoter, Kiva built anticipation for the center by placing evocative ads in the weekly *Arizonian* newspaper. In an August 1955 ad, he wrote: "We've planned our patio as we would a painting – with careful attention to line, color, mass and texture. Vari-colored concrete slabs separated by slabs of redwood, random-shaped planters full of gay flowers, a gem of a decorative pool – and all bathed in lights at night." Another Kiva ad explained: "…we emphasize the patio because it seems to us to create and hold the atmosphere we want for the Center – beauty, informality, friendliness, the essence of shopping pleasure." A September ad promised: "Recapturing the spirit of real craftsmanship, favoring it with a little honest showmanship, gathering it in a setting calculated to make all agree that one hasn't seen Scottsdale until one has seen the new Crafts Center (now building on West Fifth Avenue) – that's the objective to which everyone involved in the project is dedicated." His weekly teaser ads culminated with an invitation to the public to attend the January 20, 1956 grand reveal. True to its spirit, the opening included guitar music, refreshments, a warming brazier fire and soft lights on the central patio. Sixteen founding tenants opened their studios for public inspection.

Working in a beautifully designed group of studios surrounding a courtyard with fountain and flowers, Kiva's carefully selected mix of initial tenants included:

Kiva's own leather and silk-screened fabric fashion shop
The Flemish Glazenier (Joe Lincoln, Lyle Follette, et al)
Hopi craftspeople Charles and Otillie Loloma (ceramics, then Charles Loloma's Native American-inspired jewelry)
H. Fred Skaggs (jeweler)
Herb Embry (photographer)
Frank Vining Sandals (leather sandals)

Maryon's (women's fashions)
Leona Caldwell Ceramics (original ceramic fashion accessories and women's fashions in embroidered and silk-screened fabrics)
Helena's Health Studio
Grooter's Antiques
D.K. 'Don' Taylor (architect)
Charles Montooth (architect)
T.S. 'Tom' Montgomery (architect)
Joyce Taylor Weaving
Jack Stanton (silversmith)
Rema's Originals (hand-screened original fashions)
James Business Consultant
Wo's (Chinese restaurant)

Within the first few years of the Kiva Craft Center's 1956 opening, other tenants moved in, including: Erne Wittels (custom perfumer); Paolo Soleri (wind bells); Alexander (jeweler); Van 'Andy' Tsinhajinnie (Navajo-inspired paintings and murals), Evalyn Haines and Charlotte Armstrong's Paint Bucket (hand-painted items) Desert Squire (menswear), Interiors West (interior design), artist Gregory Poole; Artisan Shop, Custom Sound & Lighting, Encanto Manufacturing Jewelers, Phyllis Robbins (distinctive linens), Artigro (distinctive gifts), M.H. Peltz (jewelry), Marsha's (fashions), Mr. Di Jon and John Lapekis, Heritage Antiques, Barbara Skinner's Gifts, Gra-Wun Studio, Dick Seeger Design Gallery, Le Carrousel French café, and more. Cattle Track creative talents George and Rachel Ellis ran The Craftsmen café adjacent to Kiva's Craft Center to provide a meeting place for artists and visitors.

Collegial rather than competitive, the Kiva Craft Center tenants worked together to ensure their mutual success and that of their patio center. Perfumer Erne Wittels recalled in an interview, "Everyone was a world-class craftsman. All one-of-a-kind. We referred customers to each other; knew they'll treat our customers with respect." Lillian Skaggs recalled that her jeweler husband Fred taught Charles Loloma jewelry-making and attracted custom perfumer Erne to the center and away from a major, local department store. "Lloyd was very strict. Everyone in the center had to offer their own original, hand-crafted merchandise." Collaborating on fashion shows, the annual Thieves Market, advertising and publicity and special events helped built a cohesive team.

KIVA CREATED EXPERIENTIAL SHOPPING AND A GATHERING PLACE

From its very opening, the Kiva Craft Center became the place to see and be seen, to shop, schmooze and simply enjoy life in Scottsdale. Kiva and his tenant artisans and entrepreneurs encouraged their Fifth Avenue neighbors to collaborate on events to draw people to the new experiential shopping and cultural center.

The Kiva Craft Center and Fifth Avenue shops premiered the Fifth Avenue Fiesta, holding the inaugural event on Sunday, February 12, 1956. The Fiesta featured a street-long style show of fashions created in the shops along the street and in the Kiva Craft Center. "Exhibition dances will be presented by Cione [Studios], native Indian dances will add color, and special Chinese and Mexican foods will be served from Wo's and Los Olivos."[i] A promotional photo in the Feb. 10 *Arizonian* showed Tom Montgomery, president of the West Fifth Avenue Association; Newey Bauer, chairman of the Fiesta; and Lloyd Kiva, who served as commentator for the Fiesta's fashion show. Fifth Avenue was roped off, "turning the street into a colorful Southwestern marketplace with winter-blooming flowers, strolling mariachis, Indian dancers and pinatas." A drawing for $100 worth of Fifth Avenue merchandise encouraged participants to buy tickets for 50 cents with net proceeds benefitting Scottsdale's Community Center.[ii]

The Kiva Craft Center hosted tours and fashion shows at the site for ladies attending Phoenix area conventions, monthly meetings of local women's groups, and art classes from area schools. Kiva and other fashion-oriented Craft Center studios also conducted fashion shows at Scottsdale resorts and restaurants, and artisans like ceramicist Charles Loloma demonstrated their craft at Phoenix area art festivals. Many of the Kiva Craft Center on-site and off-site events benefitted local causes, such as funding the Scottsdale Community Center and selling TB Christmas Seals. The Kiva Center also hosted arts and crafts shows, Native American dance exhibitions, flower markets, student exhibits, music events and more.

To end Scottsdale's tourist season with a fun-filled event, Kiva, his tenants, and Fifth Avenue merchants organized the Spring Thieves Market, an annual street sale, fashion show and party at which artisans and merchants dressed in Arabian Nights costumes to replicate the exotic atmosphere of an open-air bazaar. And, at a time when many merchants closed for the summer and fled to the coast or upper Midwest, Kiva stayed open throughout the summer. He advertised a refrigerated studio interior and offered leather and fabric printing workroom tours. Fred Skaggs, the Desert Square and Leona Caldwell joined Kiva in staying open during the mid-1950s summers, starting a trend toward making Scottsdale a year-round shopping and cultural destination.

Regional and national news media and travel publications prominently featured the Kiva Craft Center and its tenants as a top Scottsdale must-see: 1956 *LIFE*, 1958 *Town & Country*, 1958 *House Beautiful*, 1960 *Saturday Evening Post* and others. Kiva and Charles Loloma traveled to the East Coast and Europe to exhibit their Scottsdale crafts, creating an aura for the town that built demand for Southwestern and Native American arts, crafts, and fashion.

Kiva garnered publicity by designing uniforms for the Phoenix Symphony, Camelback Inn wait staff, Arizona's contestant in the 1957 Miss America Pageant, and celebrities like Acquanetta and Valerie

Perrine. His fashions and fabric were also wholesaled to Neiman Marcus and Lord & Taylor, extending his brand and Scottsdale's reputation as an eclectic fashion center. Charles Loloma's creations were used as gifts by President Lyndon Johnson and his wife to visiting heads of state and royalty, and as prized possessions of Mamie Eisenhower, Frank Lloyd Wright, and fellow artist Fritz Scholder. Erne created custom scents for President Ike and Mamie Eisenhower, Frank Lloyd and Olgivanna Wright and Crown Princess Astrid of Norway. Celebrity and well-to-do ladies staying at Elizabeth Arden's Maine Chance Spa (The Phoenician Resort now spans the former spa's site) would nearly buy the arts and crafts stores out of their merchandise on the spa guests' one-night out during their week-long stay. Kiva Center tenant/architect Don Taylor designed future Justice of the U.S. Supreme Court Sandra Day O'Connor and her husband John's home in Paradise Valley.

With an increasing customer base, the Kiva Craft Center itself, and the attention it drew to other Scottsdale arts, crafts, and fashion studios, became a significant source of economic impact for Scottsdale. During the 1950s/60s, Scottsdale's nickname was "Shops-dale." Scottsdale Chamber of Commerce ads called Scottsdale the Fashion Center of the Southwest, the Arts and Crafts Center of the West and the Most Unique Shopping Center in the Nation."

Not content to cocoon in their own enclave, Kiva and his fellow artisans were active community builders during 1950s Scottsdale, a town growing exponentially every year since its incorporation in 1951. Stained glass artist Joe Lincoln served as Scottsdale Chamber of Commerce president and Kiva served on the chamber's board of directors. Architect Tom Montgomery chaired the West Fifth Avenue Association. Kiva worked with Fifth Avenue gallery owner Paul Huldermann and volunteer committees to stage the first of over a decade of Scottsdale National Indian Arts Exhibitions. He was also involved as organizer and judge of the Native American art exhibits at the Arizona State Fair. Kiva, Loloma, Caldwell and others served on fashion councils and merchant committees.

Lloyd Kiva and Charles and Otillie Loloma were passionate about encouraging and inspiring emerging Native American artisans. They shared a sixth sense for recognizing and incubating talent and encouraging creativity. Kiva and the Lolomas mentored apprentices, demonstrated their craft techniques to art students, taught art classes and were leader-participants in the Rockefeller Foundation-funded Southwest Indian Art summer program at the University of Arizona. Charles Loloma was an instructor at Arizona State College's Summer Session of Art in Sedona in 1958. Kiva became a founder of the Institute of American Indian Art in Santa Fe in 1962, traveling back and forth between Santa Fe and Scottsdale for several years before turning his Scottsdale shop over to artisans he had apprenticed. Charles and Otillie both taught at IAIA, where the skills they developed in Scottsdale influenced and inspired countless young Native Americans.

Reflecting back on the Kiva Craft Center he had created, and his studio in particular, Lloyd Kiva said during an *Arizona Republic* interview in conjunction with his exhibit at Taliesin West in April 1996, "I wanted to preserve Indian traditions through contemporary designs. Traditions evolve – you don't keep making the same things forever. Cultures must evolve or they die. It is the responsibility of the new generation to come up with something as good as their parents. That is still my major theme in life."[iii] Paul Huldermann, owner of The House of Six Directions on Fifth Avenue and a leader of Scottsdale's arts community in the 1960s, said: "The arts and crafts in Scottsdale had an unusual beginning with a simple

man of great intuition, Lloyd Kiva. He designed purses and decorated fabrics of deep sensitivity; he attracted other craftsmen; he built a unique Craft Center on Fifth Avenue – an idea twenty years ahead of any such areas anywhere in the country. Thus, from a modest beginning as a village with half a dozen craftsmen and painters, Scottsdale became the center of Southwest arts and crafts.

By the late 1970s, many of the original tenants in the Kiva Craft Center had moved on to other opportunities or retired. Into the 1980s, there were fewer demonstration studios at the Center, however, it continued to house an eclectic variety of art galleries, gift emporiums, professional offices and cafes and host special shopping events like the annual Thieves Market. Ray Graves' Gra-Wun operated through the 1990s; custom perfumer Erne Wittels was the last of the early tenants in the Kiva Craft Center, operating his world-renowned shop until his death in 2003.

With a nod toward the lasting significance of the Kiva Craft Center, its artisans and its visionary founder Lloyd Kiva New, multi-cultural art, crafts, fashion, and special events have been good for Scottsdale, particularly for tourism. Charity art and fashion events have raised countless dollars for local causes and organizations. The economic impact of art, crafts and fashion has generated significant tax revenue for the city and created jobs. Members of the creative community have served in elected and volunteer positions as community builders. Artisans have championed education and supported art schools, education, and cultural diversity. Perhaps most of all, the arts, crafts and fashion community, and its knack for being cutting-edge and community-minded, has kept Scottsdale *tres chic*, trendy and FUN!

[i] "Fiesta Planned On Fifth Avenue," *Scottsdale Progress*, Feb. 10, 1956
[ii] "Fiesta," *The Arizonian*, Feb. 10, 1956
[iii] "Lloyd Kiva New: Many avenues to art and experience," by Patricia Myers, Arizona Republic, April 12, 1996
[iv] Leona Caldwell ad, *Scottsdale Progress*, Oct. 5, 1956
[v] "Ceramist-Architect Opens New Shop," The Arizonian, Feb. 10, 1956
[vi] Paolo Soleri's Work Publicized," *The Arizonian*, April 12, 1957
[vii] "O'Connor House Architect DK Taylor, Scottsdale's mysterious Modern Master," by Tazmine Loomans, partial reprint from ModernPhoenix.com, undated, but downloaded in November 2020

ARCHITECTURE AS AN AREA OF SIGNIFICANCE

From 1955 through about 1975, the architecture of the Kiva Craft Center helped define it as the heart of Scottsdale's developing arts colony and tourist destination. Artist/entrepreneur Lloyd Kiva envisioned the center as an informal yet sophisticated setting for artists to create, display, and sell their Modern interpretations of traditional Southwestern designs. As a result of the artist's influence, an innovative type of retail establishment for experiential shopping began to proliferate in Scottsdale during the 1950s. These new places combined shops and workspaces where craftsmen and artists offered their original works for sale and passersby could watch them create art pieces.

In Lloyd Kiva's own words from his advertisement in *The Arizonian*, 25 September 1955:

> ***CRAFT CENTER PROGRESS REPORT***
>
> *We're planning our patio as we would a painting – with careful attention to line, color, mass and texture. Vari-colored concrete slabs separated by slabs of redwood, random-shaped planters full of gay flowers, a gem of a decorative pool – and all bathed in lights at night.*
>
> ***Lloyd Kiva***

THE ARCHITECTURE OF THE KIVA CRAFT CENTER

INNOVATIVE BUSINESS MODEL REQUIRES INGENIOUS BUILDING DESIGN

The Kiva Craft Center combined traditional cultural influences, an innovative business model, and modern design approaches that created an innovative commercial outlet and culture venue that promoted mid-twentieth-century Scottsdale as a sophisticated tourist destination. Documentary records suggest that the architect T.S. Montgomery and client Lloyd Kiva collaborated through *intentional* design programming and technology to provide a comfortable setting for "experiential shopping" in the context of working artisans of the Southwest.

Furthermore, the setting, structures, and décor also contributed to commercial and cultural success through their *intuitive* grace in the building arts. The remarkable design process of combining intention and intuition makes the Kiva Craft Center architecturally significant. It was created as a laboratory of culture and commerce where the community could develop a national image of Modern sophistication for Old West Scottsdale by gaining recognition for its gifted, contemporary Native artisans and designers.

The mastermind entrepreneur of the Kiva Craft Center intuitively developed his own broad-scaled innovative business model that expertly balanced Financial Vitality, Organization, Promotion, and Design. His technique predated today's Main Street America "Four-Point Approach" to community transformation and economic success. Kiva convinced local business leaders to *finance* his dream. He helped *organize* the municipal government, arts groups, and young Native artists in rebranding Old West Scottsdale as a sophisticated Modern tourist destination. He enlisted the Chamber of Commerce

to help *promote* the neighboring merchants and his Craft Center artisans at festive community events. And artist Kiva, with architect Montgomery, *designed* a new kind of venue for experiential shopping that transformed the image of Scottsdale and enhanced the reputation of local artisans.

INFLUENCES ON DESIGN

To design Lloyd Kiva's dream, T.S. Montgomery instinctively responded to three powerful influences: *environment* of a town on the desert; *culture* of peoples of the Southwest; and *functions* for trade in the arts. In turn, each design influence is composed of several interrelated considerations.

ENVIRONMENT INFLUENCES DESIGN

Sonoran Desert Climate and Biozone

Although seen as a comparatively favorable climate for settlement, the Sonoran Desert nonetheless poses a challenge to human comfort through its extreme climatic conditions—searing sunshine, dramatic swings of heat and cold, parching low humidity, and meager annual rainfall with seasonal monsoon downpours. Yet the hot arid climate also provides passive design opportunities for human comfort minimizing reliance on air conditioning and heating.

The desert biozone fosters plant and animal life that has adapted to the extremes of climate, land, and water. The survival strategies of successful indigenous species have demonstrated to ancient Native peoples and contemporary design professionals building techniques for surviving in harmony with climate.

Expanding Suburban Setting

Scottsdale had retained its original frontier agrarian character during the recovery from the Great Depression and throughout World War II. The shortage of labor and materials put business and building on hold. However, anticipating the dramatic changes for the postwar Modern world, the farm town of Scottsdale was forced to evaluate its rural community image to response to a population boom and to embrace destination tourism.

In 1947, local leaders encouraged the formation of the Chamber of Commerce and adoption of a new slogan promoting Scottsdale as the "West's Most Western Town." To manifest that slogan architecturally, the Chamber established an Old West architectural theme for downtown. Commercial buildings, old and new, were encouraged to assume the pop-culture identity borrowed from Ranch-style residential design.

Ironically, the resulting romanticized Old West streetscape replaced the Real West vernacular buildings of Main Street. But no one argued with success. The community loved the look because the tourists took the bait. The Old West central business district of Scottsdale served as both the attraction and the gift shop. Shopping became a pastime and an outdoor sport for tourists. Beginning in the 1950s, the Fifth Avenue shopping area was called "Uptown Scottsdale." The area grew quickly with new gift shops,

leisure-wear fashion boutiques, and art galleries. Nearly seventy years later, the Uptown area has been renamed "Old Town Scottsdale."

CULTURAL HERITAGE INFLUENCES DESIGN

Architect T.S. Montgomery utilized many of the same microclimate modifications used by the indigenous peoples of the Southwest in his interpretation of Modern Movement architecture. Guided possibly by Lloyd Kiva's respect for heritage, T.S. Montgomery combined cultural traditions with modern technology to create a comfortable environment at the innovative Kiva Craft Center.

Native American Heritage

Centuries ago, Arizona's Native American farming and herding tribes developed traditional shelter strategies and building forms based on local climate, available materials, construction technology, and cultural traditions. The Colorado Plateau was home to the **Hopituh Shi-nu-mu** (*The Peaceful People* – Hopi) in their multi-story community pueblos of stone. The region became home to the **Dine'** (*The People* – Navajo) living as isolated family groups in octagonal hogans of logs and earth. Along the Gila River, the **Akimel O'odham** (*The River People* – Pima), and in the Sonoran Desert, **Tohono O'odham** (*The Desert People* – Papago) lived as extended families in clusters of timber-framed, wattle-and-daub rectangular houses with deep overhangs (ki) and adjacent open-sided ramada shade structures (ramada).

Modern-Movement architects of Arizona often adopted and interpreted some of the efficient shelter strategies and community layouts developed by traditional Native peoples. At the Kiva Craft Center, T.S. Montgomery intuitively (if not perhaps intentionally) combined design strategies for comfort and for interaction among artisans, shopkeepers, and customers. His site plan concept is coincidently like the Santa Clara Pueblo in 1880 New Mexico. Around the communal courtyard, he arranged rows of adjacent stores shaded by porches, a two-story block, and detached buildings with deep overhangs. In his interpretation of Native American heritage, the architect invoked the Modernists' motto for beautiful simplicity, "less is more."

Spanish Colonial Heritage

The Spanish colonizers of the New World planned their settlements and buildings in accordance with their kings' "Laws of the Indies," a centuries-old compilation of environment-tested design guidelines for comfortable and secure living in the desert and sub-tropics. Just as the colonial town's central plaza and arcaded facades defined the central gathering place for townspeople, so too the home's courtyard served as the activity center of each family. No matter what the scale, either town or home, between the 17th- and 21st-centuries, the desert courtyard concept serves people very well.

In his development presentation to the City Council, Lloyd Kiva cited Spanish precedent as the inspiration for the architecture of his new arts and crafts center. As a Modern-Movement man, he used the essence of the courtyard concept rather than historic ornamentation of Spanish Colonial architecture. Montgomery's presentation renderings and model looked toward the future while

respecting timeless aspects of comfort and aesthetics. In his interpretation of Spanish heritage, the architect embraced the Modern utilitarian motto, "form follows function."

The building form of courtyard and breezeway utilizes passive cooling concepts of shaded enclosure, landscaping, and water features. The courtyard also creates a festive community feeling by providing a secure gathering place and cloistered promenade enhanced with subtle lighting and pleasing acoustics. By providing glimpses of a hidden garden between buildings, the four breezeways entice curious window shoppers to explore the courtyard shops in a place apart.

Vernacular through Modern American Heritage

The building types of Scottsdale have followed the styles and construction methods typical of Phoenix and towns of the Salt River Valley during twentieth-century architectural periods. Whether humble or high style, Scottsdale residents expressed their community image using materials available and styles popular at the time. The post-World War II economic boom in aerospace industry, tourism, and construction marked a dramatic change in the demographics, and thus the architecture of Scottsdale.

Vernacular

From 1900 to 1945, most buildings and houses in Scottsdale and its surrounding ranches were of vernacular construction and modest architectural expression. Not being served by a railroad line that could affordably transport industrial construction materials and prefabricated products, most buildings were made of locally or regionally produced materials trucked into town from rail-served Phoenix, Mesa, or Tempe. Box-like adobe houses, in what could be termed "Sonoran Survival" rather than "Spanish Colonial Revival," were a local continuation of the folk traditions of the Mexican American residents of Scottsdale. Functional ranch structures, attractive commercial buildings, and respectable houses were usually contractor-designed shelters having no identifiable style. Architects were commissioned to design the impressive high-style buildings for finance, education, religion, government, and hospitality.

Period Revival

From the 1920s through the 1930s, Scottsdale architect/builder Robert T. Evans designed homes, rustic resorts, and churches in romantic Period Revival styles. Being an architect that respected the past yet embraced the future, Evans promoted the use of traditional adobe and timber combined with modern reinforced concrete framework. His surviving iconic Mission-style buildings of the Scottsdale area are the 1930 Jokake Inn Bell Towers and 1934 Our Lady of Perpetual Help mission church. He intended the Mission style of the Inn to appeal to artists and tourists. His Mission-style church design was built by the hands of Mexican American parishioners to honor their own faith and cultural heritage.

Ranch Style

Following World War II, Phoenix, Tempe, Mesa, and Scottsdale experienced a population boom of veterans moving in to start their new families. Many of these service people had been introduced to the sunny climate of the Salt River Valley during their training at several Army Air Corps bases and airfields in Arizona. To take advantage of this wave of new homebuyers financed by the GI Bill, local contractors quickly became residential subdivision developers. They took advantage of the cheap farmland, the family automobile, air conditioning, industrial materials, and wartime mass production principles.

The Ranch Style, first developed in California during the late 1930s, was the most efficient, economical, and respectable style for building acres of new residential subdivisions. The Ranch Style expressed the romanticized heritage of Arizona and especially of Scottsdale. Perhaps not surprisingly, the Scottsdale Chamber of Commerce and the City Council established the residential Ranch Style as the architectural image for new and remodeled commercial buildings in old Downtown and the new Fifth Avenue shopping district. Ironically, the authentic vernacular buildings of the Arizona Territory were quickly replaced by new "Old West" buildings popularized by television and movies.

Contemporary Style

Within the popular residential architecture of the mid-twentieth century Modern Movement, the folk-based Ranch Style had a complementary companion, the futurist Contemporary Style. In California during 1949, real estate developer Joseph Eichler engaged the architect firm of Anschen & Allen to create prototypes of the simple Contemporary-style production houses. Later architect A. Quincy Jones designed more mature versions for Eichler. In Phoenix and Scottsdale, the Contemporary Style became a signature design for architect Ralph B. Haver in both residential and commercial buildings.

While the Contemporary (or "Contempo") Style possesses low-profile building massing of the rambling Ranch Style, it differs by using the spatial characteristics of planar solids and voids of International Style. Contempo buildings have floor-to-ceiling windows, narrow bands of glass between roof beams, gables of glass and at corners. By contrast, Ranch Style is usually characterized by rectangular windows cut into walls. Steel casement windows are found in early examples.

The bearing walls are made of concrete block set in stack bond (8"x8"x16") or in running bond (8"x4"x16"). Wall finishes may also be of used brick wainscot with board-and-batten treatment above. Raised planters of concrete block are built into the building walls. And floor-level planters on each side of full-height windows create the impression of outdoors brought indoors. Integrally colored concrete floors may be of yellow-ochre or ox blood red.

Contemporary-style structure consists of bearing wall planes and columns and low-pitched gable roof decks that create vaulted ceilings. The heavy wood post-and-beam system is articulated by exposed primary beam ends at the ridge and exterior walls of the low gables. The roof framing and decking is sometimes left open as overhead trellis at porches and overhangs. This post-and-beam structural system promotes "open plans" and interesting interior volumes characteristic of Modern designs rather than of Ranch-style designs.

The Contemporary Style that Montgomery used for the Kiva Craft Center intentionally contrasts with the surrounding Ranch-style storefronts and porches. Yet the scale and massing of the Modern Craft Center complements that of the Boomtown facades. Montgomery's metaphoric Contemporary-style architecture of the Kiva Craft Center declares Lloyd Kiva's artistic departure from Old West nostalgia toward New Frontier optimism.

International Style

The European origin of the architectural Modern Movement came to be called the International Style. Modernist architects rejected classical styles and ornamentation in favor of simplification of geometric forms, expression of functions, and use of industrial materials. In the United States, architects pleased to abandon traditional rules and orders of design, interpreted the International Style with influences from Frank Lloyd Wright's Organic Architecture. International-style buildings of industrial materials contrasted with their sites and cultures. Organic architecture of natural and industrial materials

complemented their sites and cultures. Following World War II, these experiments in architectural expression transformed the traditional character of existing cities and established a new image for growing cities and sprawling suburbs. Post-war Scottsdale was interested in capitalizing on new architecture that both celebrated the past and anticipated the future.

The Kiva Craft Center has building components that not only express the residential-scaled Contemporary Style but also the commercial-scaled International Style. The two-story, box-like glass art studio (Building #5) is T.S. Montgomery's interpretation of the International Style. The building shape and primary facade respond to the tenant-required functions for fabricating, displaying, and selling custom-made stained-glass windows.

Facing north toward the courtyard, the series of narrow, two-story stained-glass windows across the full façade are separated by vertical fins of glue-laminated wood lumber (glu-lams). The ratio of fin depth to window width (1-foot to 3-feet) casts a shadow fully across each stained-glass sash when the low summer sun angle at sunrise and sunset hits the north-facing facade (at about 60-degrees off north). This design strategy assures that the windows will always be gently and evenly illuminated by natural daylight for optimal interior display conditions. The stained-glass window wall shines as a giant colorful lantern glowing warmly for nighttime events in the courtyard. Here, form follows function by using industrial materials to feature handcrafted art as the only integral ornamentation of the Modern building.

FUNCTIONAL PROGRAM INFLUENCES DESIGN

The Kiva Craft Center provided Scottsdale with an innovative architectural concept that enticingly integrated the production, promotion, and purveyance of Modern Southwest arts, crafts, and design. Architect T.S. Montgomery brought to life the dream of artist-entrepreneur Lloyd Kiva in this unique studio-retail complex. The Modern architectural design reflects the innovative approach employed by many Southwestern and Native American artists interpreting traditional arts and crafts through Contemporary designs.

Functional Fusion

The first function of the Kiva Craft Center, *production,* was to provide workspaces and demonstration studios for artists, crafts makers, fashion designers, architects, and interior designers. Visitors were welcomed to watch the creation of artifacts and ideas. The Center soon included providers of personal services in hair salons and day spas. Among the first creative tenants was Wo's Chinese restaurant specializing in outdoor Western barbeque – a fusion of Far East cuisine and Old West chow.

The second function, *purveyance*, was to accommodate retail shops with exciting opportunities for the display and sale of products and services. The merchants took advantage of sidewalk display racks on wheels, colorful banners, and large display windows bringing the daylight and openness of outdoors in. Once inside some of the buildings, shoppers could flow between adjacent shops through wide interior doorways in uninterrupted mercantile hunting and gathering.

The third function, *promotion*, was to provide an exciting and flexible venue for special events, art walks, fashion shows, car shows, dog shows, and ethnic festivals with food and live entertainment. Often coinciding with annual community celebrations, rodeos, and parades, these well-publicized Kiva Craft Center events were well attended by residents and tourist alike. Sometimes the courtyard was not large enough to contain all the fun. Thus, Lloyd Kiva, artists, merchants, and the Chamber of Commerce arranged to barricade the streets to include the neighboring shops and restaurants in the festive activities. The story goes that the City cordoned off Fifth Avenue for the temporary installation of a block-long catwalk for a Kiva-sponsored fashion show. (Likewise, in Downtown Tucson during the late-1960s, "First Lady of Fashion" Cele Peterson produced and directed a similar catwalk fashion event in front of her boutique on "Fashionable Alameda Street.")

Experiential Shopping

As a champion of the emerging Modern Movement in Indian arts and crafts in postwar Scottsdale and America, Lloyd Kiva understood the need for Euro Americans to see Native Americans as real people. Their talents and ideas deserve consideration, recognition, respect, and even celebration. Likewise, he wanted to provide opportunities for Indian artists to develop and profit from their personal abilities. Lloyd Kiva determined that bringing together curious buyers and reticent creators in their own art studios was an exciting way to break down cultural barriers to dispel outdated prototypes.

Lloyd Kiva understood that to make his dream come true, his craft center had to revolutionize the decades-old patterns of shopping by first focusing on "experiences" and second by offering quality "merchandise" associated with newly made memories. Those up-scale purchases achieved even greater meaning and personal value by virtue of the memory made through experiential shopping. His artist-merchants were not selling souvenirs of the past. They were sharing their visions of the future.

This was a new twist on an old idea. Beginning in 1878, entrepreneur Fred Harvey first served meals and marketed Indian arts and crafts along the Santa Fe Railway at Spanish Eclectic-style hotels and station stops designed by architect Mary Elizabeth Jane Colter. The Fred Harvey Co. and Mary Colter established what may be called the Grand Canyon tourist experience. They provided and combined the

necessary elements for making memories – warm hospitality, fine food, Indian arts, and native culture presented in stage-set buildings which seemed themselves elements of the grandest scenery.

Lloyd Kiva and T.S. Montgomery innovatively adapted those Fred Harvey Old West marketing concepts for the emerging Scottsdale resort setting in the 1950s. This concept appealed to tourists, residents, and merchants alike. Kiva Craft Center blends the desert landscape and "dignified western design motif" adopted by downtown businesses during the 1950s. The Contemporary-style architecture reflects the growing stature of Scottsdale's craftsmen as they became nationally known fine artists and artisans.

Character-defining Modern Construction Methods and Industrial Materials

Wartime mass production techniques and industrial materials development quickly were redirected toward building America's cities, towns, and homes. This phenomenon is best demonstrated by the suburban sprawl of tract housing. Instead of factories having workers efficiently build Jeeps moving

along a conveyor belt, developers had platoons of contractors sequentially moving along streets to build houses in stages from bottom up. The development of industrially fabricated materials is also reflected in Contemporary-style buildings like the Kiva Craft Center and nearby buildings like the Kimsey Building on Indian School Road and the Feltman Building on First Avenue. The character-defining features and materials of these Modern buildings include:

- cinder-aggregate, lightweight reinforced concrete block
- post-and-beam framing with mill-floor roof deck of upright 2x4s nailed side-to-side
- colored concrete slabs
- plate glass in wood frames
- glue-laminated beams
- steel-frame casement and fixed windows
- aluminum cast as screens and railings; rolled as siding, extruded as sliding windows and doors
- windows of stained glass, set in concrete not lead
- white rolled roofing on very low-pitched roofs; sometimes with quartz ballast stones
- evaporative cooling and, later, air conditioning
- accommodation for automobiles in on-site parking, drive-in service, or drive-through lanes

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Kiva Craft Center
Name of Property
Maricopa, Arizona
County and State
Name of multiple listing (if applicable)

Section number 8 Page 1

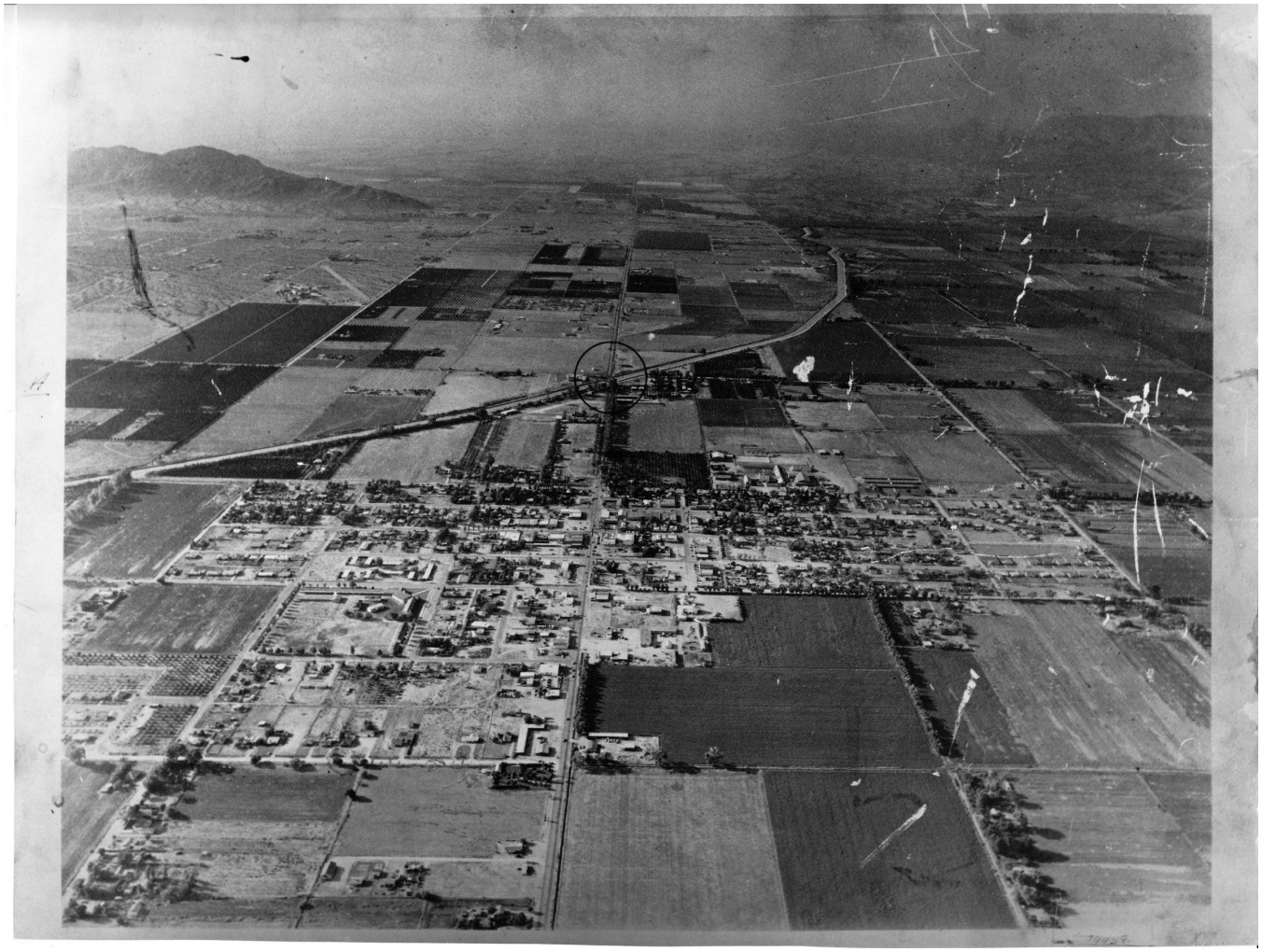


FIGURE 1: *This 1954 aerial of Scottsdale shows the incorporated area surrounded by farm fields. The center circle marks the intersection of Scottsdale and Camelback roads at the Arizona Canal. Photo courtesy of Scottsdale Historical Society*



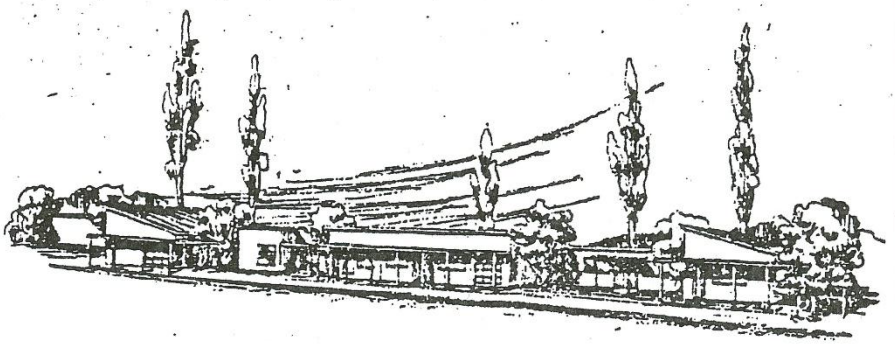
FIGURE 2: *The Arizona Craftsmen Center, where Lloyd Kiva New and his friends attempted to launch a sustainable, retail-friendly guild of artists and craftspeople. Courtesy of Scottsdale Historical Society*



FIGURE 3: *Kiva bag with Charles Loloma-designed medallions, ca. 1955. Courtesy Aysen New. Photo by Blair Clark*

5th Avenue, in the beginning.....

The Arizona Crafts Center is now located out of town on Scottsdale Road, halfway between Camelback and Indian School Road. Other artists and craftsmen have joined them, and they all invite you to stop by on your way to Scottsdale.



In Studio 1—you will run into WESLEY SEGNER again, designing and shaping gold and si. er into fine pieces of jewelry. Don't miss FRED BITNER'S collection of gem stones, anyone of which can be put into a setting designed and made especially for you. If you have a special problem in jewelry design it can be solved here.

In Studio 2—MARCLAY and JOSEPH SHERMAN may be found shaping, turning, and moulding their various clays into very attractive ceramic pieces. They have done a salad bowl so decorative that it is equipped for hanging when not in use.

In Studio 3—THE SMITH GIFT SHOPS. Old friends will be delighted to find them back with a brand new stock of giftware from craftsmen all over the world. Smith's have long been famous for a great range of quality gift items, assuring you that you will find that particular thing for that particular person.

In studio 4 — VAN TSIHANAHJINNIE, another new member will be found at his easel painting those exquisite watercolors of Navajo Indian life. He is the Navajo artist who did the cover page for Arizona Highways of last February.

In studio 5—EDWARD R. TAYLOR will show a collection of fabulous antique jewelry. Rarely will you ever see such magnificent rare jewels as the opals, diamonds, rubies and sapphires Mr. Taylor gathers together for his clientele.

In Studio 6—The Famous TOLBY-HAINES team of textile painters actually decorate their textiles individually by hand, carefully brushing, shading and stippling their own designs onto fine linens, silks, and cottons. If you are looking for a uniquely designed textile you will find it in their selection of ties, scarves, blouses and other fabrics.

In studio 7—If it's good looking resort wear you would like to see—stop by SOLEDAD'S. She makes up denims, ticking, muslins, blouses, skirts and sports dresses. Except to see the finest tailoring in town, nothing upsets Soledad so much as one single stitch out of place.

In studio 8—LLOYD KIVA'S internationally famous "Kiva" bags and belts in new colors and leathers will hold the limelight in his new shop. In addition, this year he is featuring a collection of adaptations of American Indian costumes in handwoven cottons and rayons and intricately handsewn patchwork skirts and blouses. Indian woven tweeds and elaborately hand embroidered mantas will be shown as "one of a kind" costumes.

Opening November 15

Arizona Crafts Center

Home of the Arizona Craftsmen
Scottsdale, Arizona
For Information, call 5-3859

FIGURE 4: *Newspaper ad for the Arizona Crafts Center, the predecessor to the Kiva Crafts Center.*

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Kiva Craft Center
Name of Property
Maricopa, Arizona
County and State
Name of multiple listing (if applicable)

☆ Eleanor Roosevelt

EN ROUTE TO NEW YORK. —While I was in Phoenix, my daughter and son-in-law gave a reception to give me an opportunity to meet their friends and acquaintances in the place which they have chosen for their permanent home. Like so many men home from the war, my son-in-law, John Boettiger, wanted to pick out a place where he thought there was an opportunity to do a piece of work on his own, and to establish permanent roots for his family.

I think Phoenix was a wise choice. I know that the paper he and Anna are building up will be successful. For both of them, it is an absorbing business and a labor of love.

When I was in Phoenix last year, I was interested in an arts and crafts enterprise, and so I asked my daughter to take me to visit it again. It is called the Arizona Craftsman and is at Scottsdale, only a short drive from Phoenix. To my delight, I found that everything had developed greatly since my previous visit.

There is a fascinating Indian shop where Lloyd Kiva has developed his handmade leather articles, decorated with silver and brass. They are expensive but very good looking and well made. And I think they will last longer than any machine-made article I have seen, besides being attractive in color and design.

There is a fascinating silverware shop and some delightful ceramics. A luncheon service with a lovely new blue glaze attracted me immediately. I also saw some woodwork, some nice pictures, rugs, hand-blocked blouses and skirts, and table covers. There is glass and Mexican silver also on sale. I think it was fortunate that I had to leave to attend a luncheon for the United Jewish Appeal or I would never have been able to tear myself away with any money left in my pocketbook.

That afternoon, we visited Father Emmett McLoughlin at the St. Monica Hospital, and I was particularly interested in the training school for nurses. Here they have eliminated all racial discrimination — Negro, Mexican, Japanese and white citizens all study and work together. The hospital has a wonderful atmosphere.

In reaching it, we passed a very charming housing project which Anna told me was duplicated a little farther up the street. The Marcas de Niza is for the Spanish-Americans, and the Matthew Henson is for colored Americans.

☆

FIGURE 5: *The First Lady's acknowledgement of Lloyd Kiva's work brought national attention to the craftsman.*

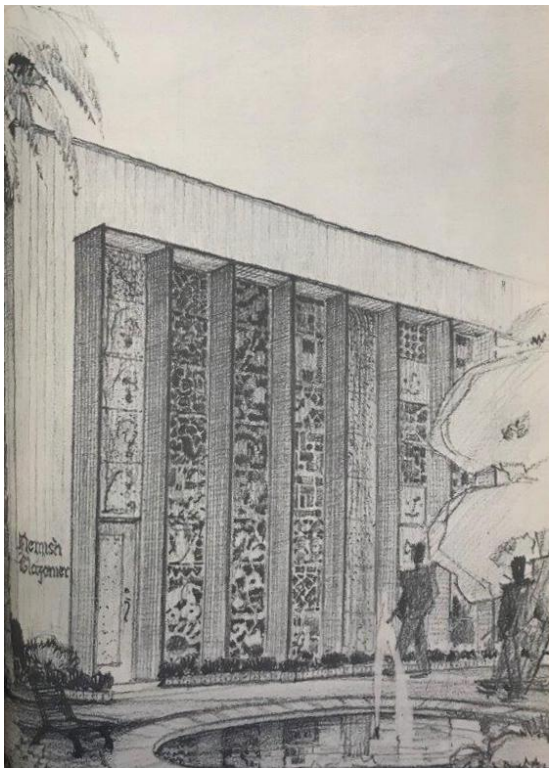


FIGURE 6: *T.S. Montgomery's Rendering of the Flemish Glazenier's iconic north façade, ca. 1955*



FIGURE 7: *Examining plans fr the new Center are (from left) Hal Gramer, contractor for Kiva's building; Lloyd Kiva; Tom Montgomery, architect for the entire Center; and Joseph C. Lincoln. (The Arizonian)*



FIGURE 8: *During the winter months, Kiva Craft Center's shops and merchants staged fashion shows on Fifth Avenue, featuring Lloyd Kiva's work, ca. 1956 courtesy of Scottsdale Historical*



FIGURE 9: *Tom Montgomery, Newey Bauer, and Lloyd Kiva, ca. 1956*

FIGURE 10:

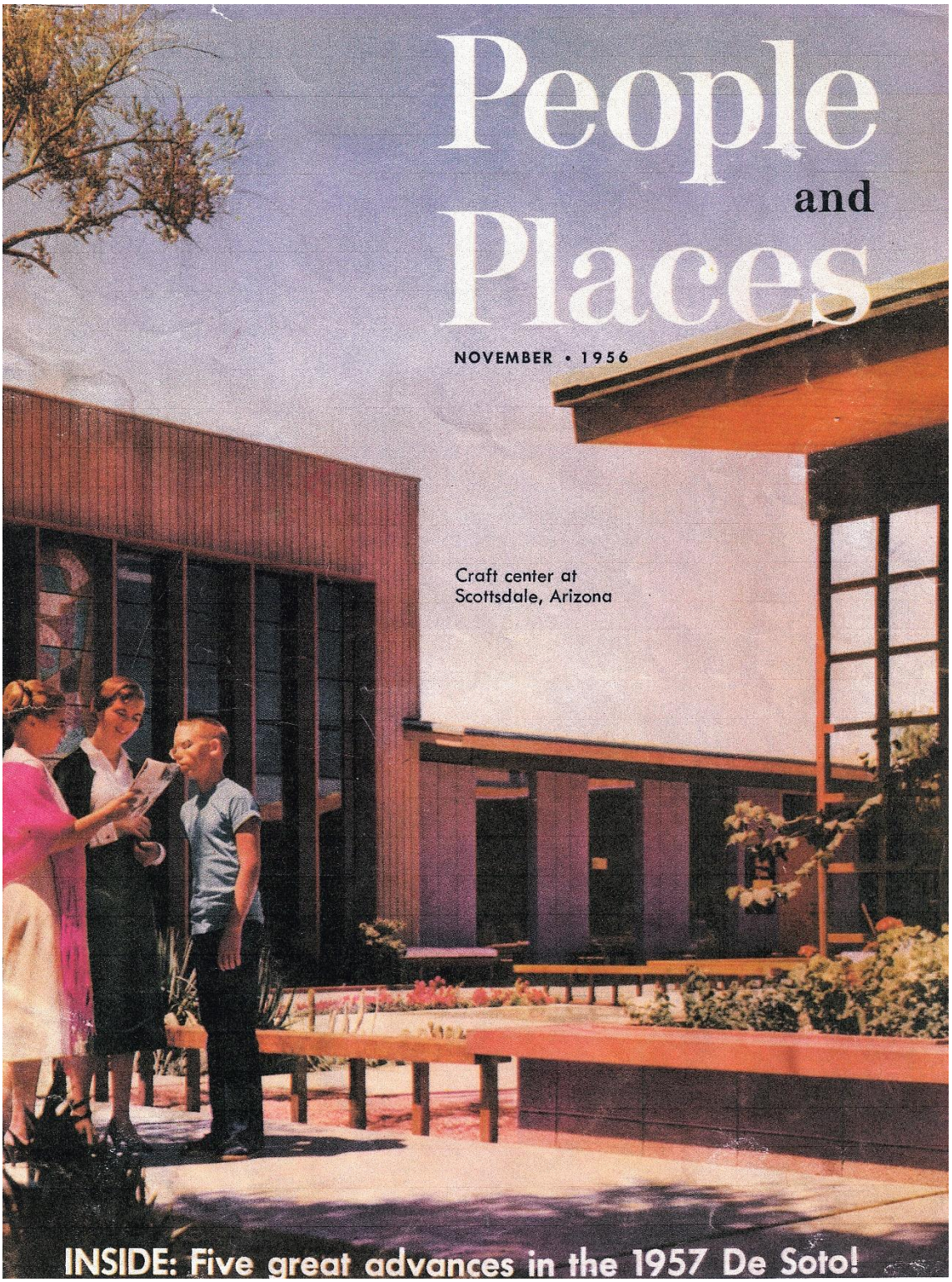

People and Places
NOVEMBER • 1956
Craft center at Scottsdale, Arizona
INSIDE: Five great advances in the 1957 De Soto!



FIGURE 11: *Crafts Center, few blocks north of center of Scottsdale, was built in 1955 by Lloyd Kiva. The center is a circle of buildings around an open patio. Architecture is contemporary, with a western accent. The three entrances are covered and roofs of the buildings extend beyond the walls, to provide shad for the dozen shops. Benches, shade trees, flower beds dot the patio.*



FIGURE 12: *A stark contrast to the fashion forward style of the Kiva Crafts Center the surrounding shops in Scottsdale, "the West's Most Western Town", have wooden awnings to provide shade for pedestrians.*

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Kiva Craft Center
Name of Property
Maricopa, Arizona
County and State
Name of multiple listing (if applicable)



FIGURE 13: *Lloyd Kiva in his new studio silk screening*



FIGURE 14: *At potter's wheel, Charles Loloma shapes pot which will be decorated with traditional symbols of*



FIGURE 15: *Lloyd Kiva, Charles Loloma, George Cavalliere, Leona Caldwell and other artists at Kiva Craft Center on Fifth Avenue, ca. 1954 courtesy of Scottsdale Historical Society.*

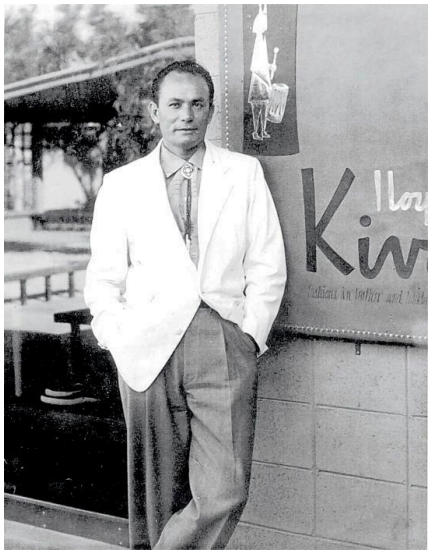


FIGURE 16: *Llyod Kiva outside his shop. Courtesy of Lloyd H. New Papers IAIA Archives, Santa Fe, New Mexico*

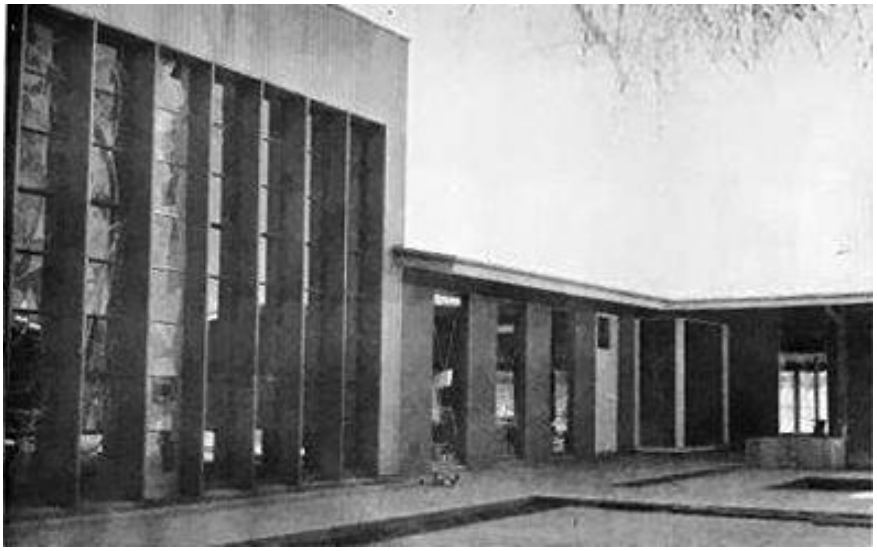


FIGURE 17: *The original facades of Glazenier and Kiva Studio*



FIGURE 18: *Fabric and leather goods sales room, Studio 10, Kiva Crafts Center, c. 1955. Photo by Stuart Weiner Courtesy of Lloyd H. New Papers, IAIA Archives, Santa Fe, New Mexico*

FIGURE 19:

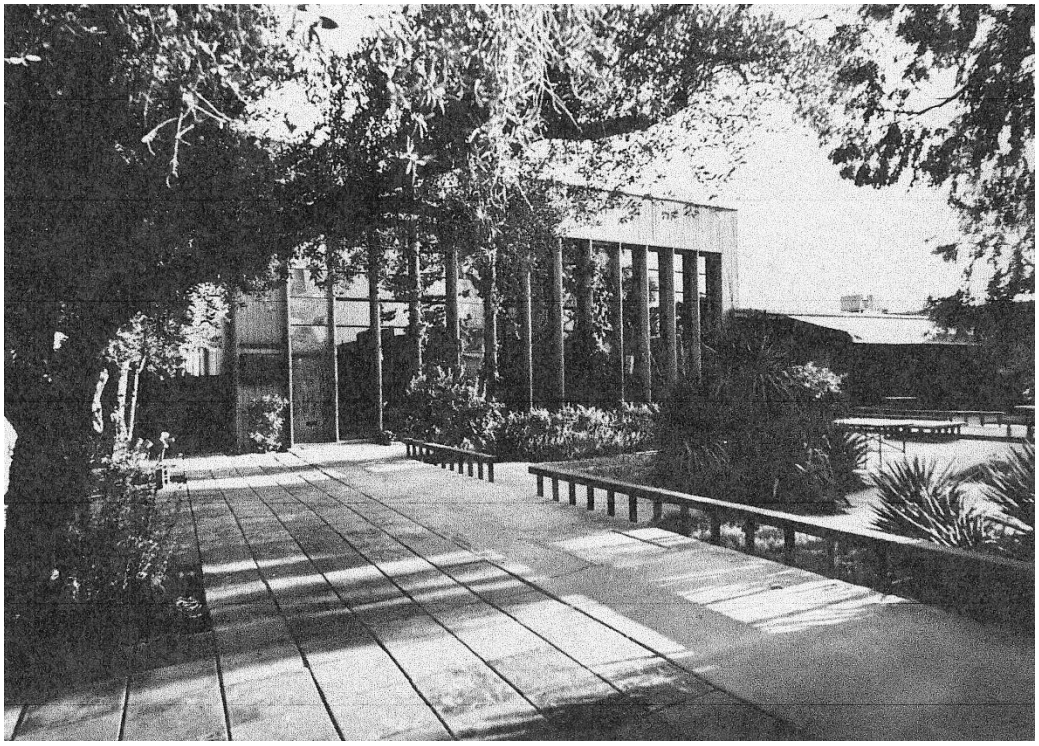


FIGURE 20:





FIGURE 21: *The patio, pool, and breezeway*



FIGURE 22: *Original Courtyard with Water Feature ca. 1958, courtesy of Scottsdale Historical Society*

FIGURE 23:
Original Courtyard

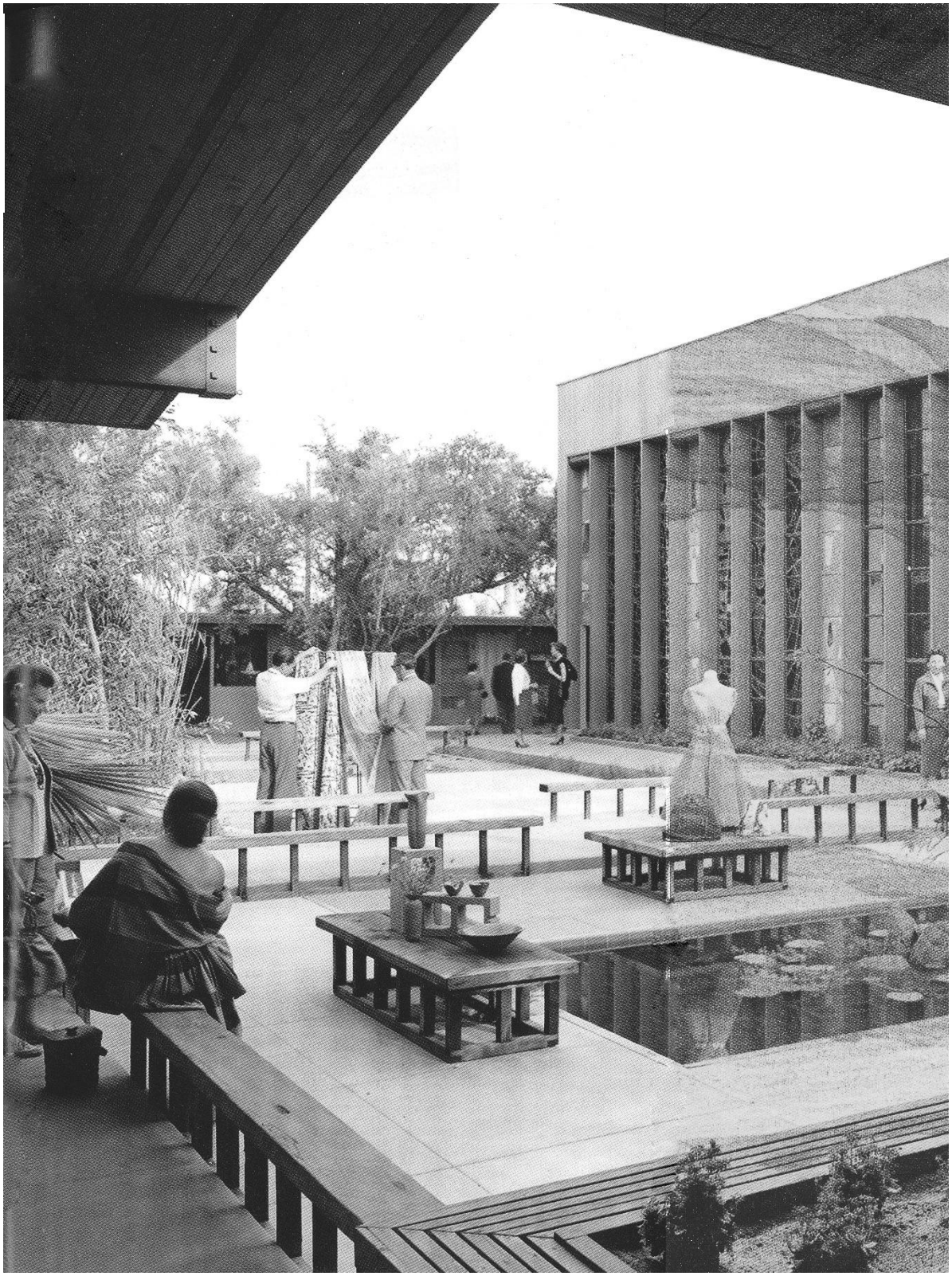




FIGURE 24: *Original Courtyard with Lloyd Kiva and fashion models ca. 1956, courtesy of Museum of Contemporary Native Arts*

FIGURE 25: *View across the original courtyard at the south façade of building #2*

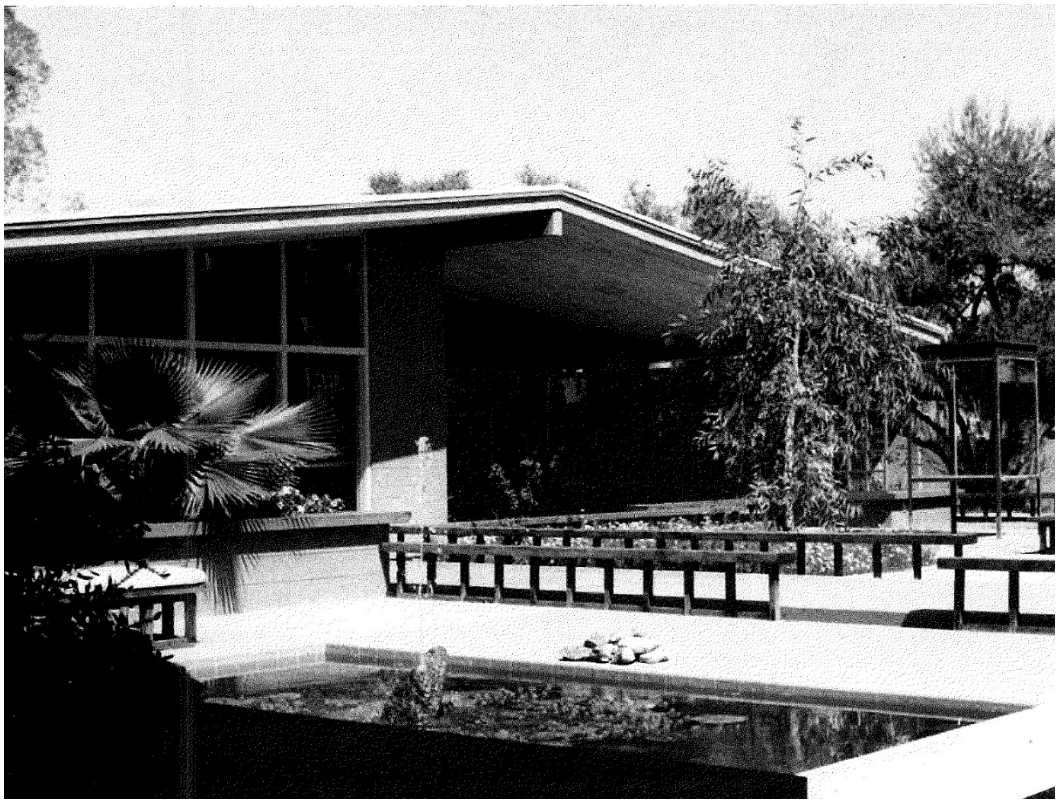


FIGURE 26: *Acquanetta Ross models a dress designed by Lloyd Kiva in the Kiva Crafts Center courtyard ca. 1960s*





FIGURE 27: *Models showcasing 1950s fashions, including a Kiva dress, hat, and handbag, ca. 1955. Photographs courtesy of Institute of American Indian Arts Archives*



FIGURE 28: *Lloyd Kiva in his boutique ca. 1954, courtesy of IAIA Archive*

Custom perfumer of 44 years passes

By Michael Ferraresi
Scottsdale Republic

SCOTTSDALE — Few perfumers will ever have the uncanny nose of the talented "Mr. Sniffer." And maybe no one will replace him.

Scottsdale custom perfumer Erné Wittels, whose shop was a mainstay in downtown Scottsdale for 44 years, died this week. He was 79.

His family is pondering what to do with the tens of thousands of personalized scents he concocted for more than 100,000 clients at his Erné Custom Perfumer scent shop at 7121 E. Fifth Ave.

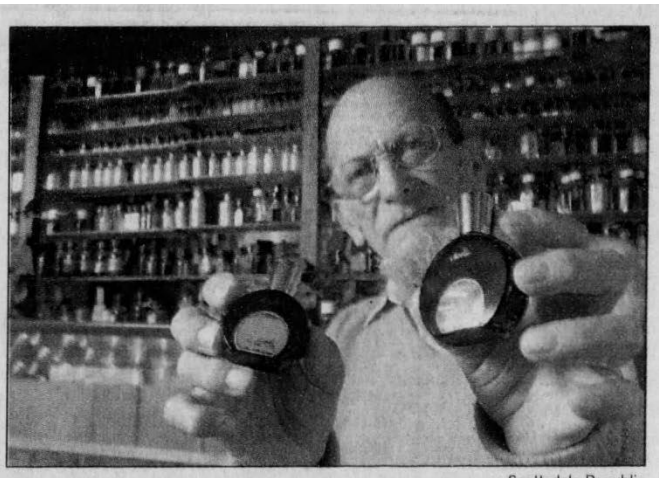
"It's going to have to close," said Wittels' daughter, Nicky Britt. "No one could do what my dad did. Not even a chemist could come and take over where he left off."

After having successful surgery on his back to correct bone spurs in the vertebrae in his neck, Wittels died Tuesday, apparently of heart failure.

"It was just one freak, little thing that happened, and the oxygen was cut off," his daughter said.

Britt, 42, said the bone spurs that had pressed into her father's spinal cord were most likely caused from all the long years he spent hunched over scales, mixing oils and essences for personalized perfumes.

Most of Wittels' business was repeat business. People would return to his shop after 20 or 30 years, usually finding his place in the same condition it was in 1959, when it first opened.



Scottsdale Republic

The fragrant Scottsdale shop of custom perfumer Erné Wittels was a mainstay in downtown for 44 years.

Wittels, who moved to Scottsdale from Minneapolis, would take clients into his shop, interview them about their tastes and create a scent specifically for them. He often named the scents after his clients or after something personal about them.

"This is my life's work," Wittels said in a 2002 interview with the *Scottsdale Republic*. "I have customers who stay with me until they die."

Allen Pile, who owns Kactus Jock and the Hawaiian Shop on Fifth Avenue, said Wittels was always pleasant to be around.

Wittels often worked in the early morning at his shop. Pile said Wittels told him he often couldn't sleep because he'd be thinking about perfume.

FIGURE 29: *September 27, 2003 Arizona Republic*

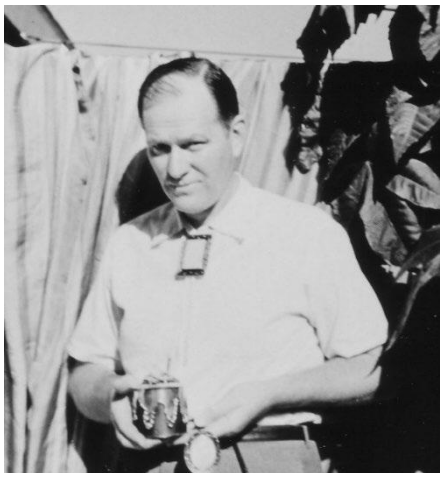


FIGURE 30: *Fred Skaggs, jeweler, ca. 1950s. Courtesy of Scottsdale Historical Society.*



FIGURE 31: *Leona Caldwell, fashion artist, ca. 1960s. Courtesy of Scottsdale Historical Society.*



FIGURE 32: *Charles Lolomac, ceramics artist ca. 1950s. Courtesy of Scottsdale Historical Society.*



FIGURE 33: *Paolo Soleri displays his bells in the courtyard of the Kiva Crafts Center*

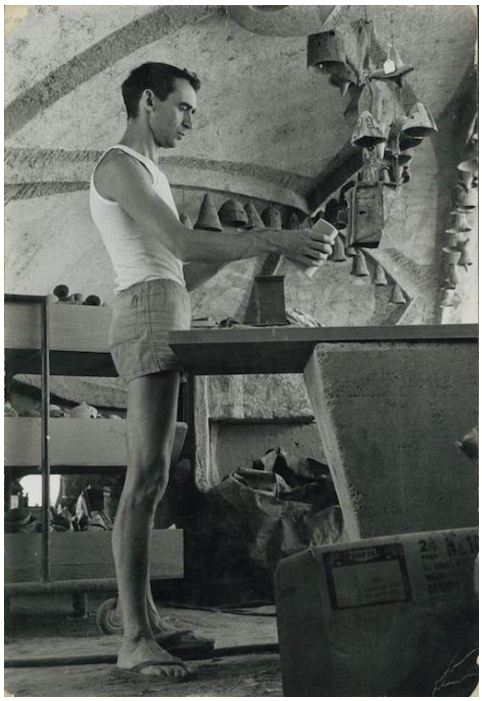


FIGURE 34: *Paolo Soleri in Arosanti*

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Luhrs Reading Room, Arizona Collection, Arizona State University, Hayden Library
Heard Museum
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Scottsdale Heritage Connection/Messinger Family Research Room at Scottsdale Civic Center Library (hard-copy and digital archives and images)
"Scottsdale Visioning Report," City of Scottsdale, 1992
Arizona Crafts Center brochure, undated, found in Arizona State University Arizona Collection archives
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The Heard Museum archives (re: Lloyd Kiva, Charles Loloma, Pop Chalee)

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Conversations with Labeula Mowry, 2000-2004
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Lloyd K. New Narrative Vitae 1996 found in the Southwest Vertical File of the Scottsdale Civic Center Library
Mathilde Schaefer Davis Sculpturess [sic] 1909-1973 by Dan E. Wilson, an ASU student term paper prepared for History 401 in December 1973 and found in the archives of the Arizona Historical Foundation
Arizona Crafts Center brochure, undated, found in Arizona State University Arizona Collection archives
Scottsdale Historic Preservation Commission Historic Significance and Integrity Assessment Report on Craftsman Court, 2002

Previous documentation on file (NPS):

____ preliminary determination of individual listing (36 CFR 67) has been requested
____ previously listed in the National Register
____previously determined eligible by the National Register
____designated a National Historic Landmark
____ recorded by Historic American Buildings Survey #_____
____recorded by Historic American Engineering Record # _____
____ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

_X__ State Historic Preservation Office
____ Other State agency
____ Federal agency
_X__ Local government
____ University
____ Other
Name of repository: City of Scottsdale Historic Preservation Office

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 0.79 acres or 34,584 square feet

Latitude/Longitude Coordinates
Datum if other than WGS84:_____
(enter coordinates to 6 decimal places)

1. Latitude: 33.498272 Longitude: -111.926894
2. Latitude: 33.498097 Longitude: -111.926894
3. Latitude: 33.498099 Longitude: -111.926996
4. Latitude: 33.497869 Longitude: -111.926988
5. Latitude: 33.497864 Longitude: -111.927198
6. Latitude: 33.497707 Longitude: -111.927199
7. Latitude: 33.497705 Longitude: -111.927647
8. Latitude: 33.498128 Longitude: -111.927646
9. Latitude: 33.498207 Longitude: -111.927522
10. Latitude: 33.498266 Longitude: -111.927183

Verbal Boundary Description (Describe the boundaries of the property.)

For convenience of the Owner, the original single Kiva Craft Center property has been split into four parcels as related to the groups of six attached and detached buildings and the courtyard and its breezeways.

Parcel 1: APN 173-50-121	18,466 sf	Buildings #1, #2, and #6
Parcel 2: APN 173-50-112A	11,326 sf	Buildings #3 and #4
Parcel 3: APN 173-50-105	4,792 sf	Building #5

The boundary of the National Register property is defined by the perimeter of the original L-shaped parcel *plus* portions of the public rights-of-way to the back of curbs into which encroach the west and north colonnades, roof overhangs, and surviving elements of the historic walkway slabs, planters, and curbs.

In general terms, from the Point of Beginning at the back-of-curb on West Fifth Avenue as extended from the northeast corner of the property, follow southward the jogging property line along the eastside alley and parking lot to the southeast corner of the property.

Thence, turn and follow westward the southern property line along the pedestrian walkway extended beyond the southwest corner of the property to the back of curb on North Craftsman Court.

Thence, turn and follow northward the back of curb and edge of walkway curving eastward around the street intersection corner at the northwest of the property.

Thence, follow eastward the back of curb to meet with the north property line as it continues to the Point of Beginning at the northeast property corner.

Boundary Justification (Explain why the boundaries were selected.)

The National Register property boundary was selected to encompass the surviving historic buildings, roofs, and hardscapes of the original Kiva Craft Center as they engage with features of the surrounding public rights-of-way as the features encroach into the urban streetscapes, pedestrian walkways, alley, parking lot, and easements.

11. Form Prepared By

name/title: Don W. Ryden, AIA – historical architect; Joan Fudala, MA – historian; and J. Erik Ryden – Preservation Planner; with Doug Sydnor, FAIA – architectural historian
organization: Ryden Architects, Inc.
street & number: 2241 East Mountain View Road
city or town: Phoenix state: Arizona zip code: 85028
e-mail don@rydenarchitects.com
telephone: 602-253-5381 w; 602-616-7381 m
date: 21 April 2021

ADDITONAL INFORMATION

BIOGRAPHY OF LLOYD HENRI KIVA NEW (1916-2002)

Endowed with creativity and charisma, and profoundly connected to his cultural heritage, Lloyd Kiva New gave this world a fresh perspective on indigenous art, the power of education and the range of potential each of us possesses. His special gift to Scottsdale was its reputation as an eclectic center for arts, crafts, and fashion. Although he moved on to establish national Indian arts organizations and mentor hundreds of promising Native American artists, he left an indelible mark on Scottsdale through his 20 stellar years here. The worlds of contemporary art, fashion and education lost a remarkable creative spirit and friend when he died in 2002.

Lloyd Henri New was born in rural Oklahoma in 1916 to a Scot-Irish father and a full-blooded Cherokee mother. The youngest of 10 children, Lloyd absorbed the legends and lore his mother shared about their culture. He also demonstrated artistic talent at a very young age. After graduating from high school, he briefly attended college in Oklahoma before hopping a freight train to attend the 1933 Chicago World's Fair. He landed a spot at the prestigious School of the Art Institute of Chicago, from which he graduated in 1938. Although offered a more lucrative position in Maryland, he accepted a $60 a month job with the Bureau of Indian Affairs as an apprentice art teacher at the Phoenix Indian Boarding School.

During his four years at the Phoenix Indian School, he made lifetime friends and began his lifelong quest to encourage Native Americans to express themselves through both traditional and contemporary art. He took student apprentices Charles Loloma and Andy Tsinhajinnie to San Francisco to create murals for the Golden Gate International Exhibition. Lloyd also befriended Scottsdale artists Lew and Mathilde Davis, Phil Curtis and architect Frank Lloyd Wright.

Shortly after the U.S. entered World War II, New enlisted in the Navy. He served as an artist with the Fifth Special CB Battalion in the Aleutian Islands, then received a commission and served as a Boat Wave Commander in the Amphibious Corps in the Pacific Theater. After the war, he returned to his wife Betty in Phoenix, not sure what he would do next. Restless, he drove out to the tiny village of Scottsdale, where he unexpectedly encountered his friends Lew and Mathilde Davis outside the abandoned General Store at Main Street and Brown Avenue. The Davises told him they'd been waiting for him to come home so that he could join them and woodcarver Sandy Sanderson in the artist's studio that businessman Tom Darlington was creating out of the old store. The three were soon joined by silversmith Wes Segner. In the winter of 1945-46 the Arizona Craftsmen Center opened to a post-war crowd hungry for art, crafts and perhaps a bit of un-rationed glamour.

Lloyd found his niche creating leather handbags in the contemporized style of a Navajo medicine man's pouch. His first customer just happened to be Mrs. Fowler McCormick, who then became his friend and patron. In 1947 former First Lady Eleanor Roosevelt visited the Arizona Craftsmen Center and wrote glowing praise for Lloyd Kiva – now his professional name – in her nationally-syndicated "My Day" column. It did not take long for his stunning bags to reach "haute couture" status – among the guests of

Elizabeth Arden's Maine Chance Spa in Paradise Valley, discerning shoppers at Bergdorf Goodman in New York or among the well-heeled winter visitors to Scottsdale's growing number of guest ranches and resorts. To meet demand, Lloyd hired more Native American apprentices, and expanded his line to include leather jackets and belts.

When the original Arizona Craftsmen Center was destroyed by fire in April 1950, Kiva and his fellow craftsmen moved to the north edge of town and created an area they called Fifth Avenue. He envisioned a new concept in studio arts and crafts synergy, which resulted in his innovative Kiva Craft Center, which opened on Fifth Avenue in January 1956.

Within a short time, the Kiva Craft Center gained a national and international reputation as an arts, crafts, and fashion center. Lloyd Kiva was responsible for its cachet and publicity. As talented in marketing as he was in creating Indian-inspired fashions, he orchestrated fashion shows and designed frocks for Miss Arizona to wear in the 1957 Miss America Pageant, for waitresses at the Camelback Inn and for female members of Phoenix Symphony Orchestra. He also began creating resort wear from silk-screened fabrics decorated with contemporized Indian designs.

During the 1950s and 1960s, hardly a week went by that Lloyd Kiva and his fashions were not featured in the pages of LIFE, the Saturday Evening Post, the Arizona Republic, the Scottsdale Progress, National Geographic, or Harper's Bazaar. The more attention his work received, the more the name "Scottsdale" appeared as "the" place to visit and shop.

Lloyd New got involved in all aspects of building the community. He was a founder of the Scottsdale Chamber of Commerce in 1947 and served on its board. He served on the board of the Arizona Fashion Council and was a founder of the Arizona Designer Craftsmen, the local chapter of the American Crafts Council. He was a charter trustee of The Heard Museum and served as a trustee throughout the rest of his life. For several years, he helped organize and served as a judge of the Indian Arts and Crafts Exhibit at the Arizona State Fair.

Although he had become Scottsdale's unofficial ambassador of style, to all who would listen, Kiva articulated a different dream. He wanted to create a school for Native American artists, where they would be encouraged to express themselves and pursue their creativity while giving age-old traditions a contemporary look and feel. In the early 1960s, Lloyd Kiva's goal became a reality when he was asked by the Bureau of Indian Affairs to cofound the Institute of American Indian Art in Santa Fe. For several years, he commuted back and forth between Santa Fe and Scottsdale, but eventually turned the Kiva Craft Center shop over to his apprentices and associates to devote his time to developing the school and mentoring its students. He served as president of IAIA through 1978, and as its president emeritus through the time of his death.

Lloyd Kiva was constantly sought for his insight, wisdom, breadth of experience and political acumen in fields of education and art. The U.S. Secretary of the Interior appointed New to the Indian Arts & Crafts Board, where he served as chair for many years. In this role he helped re-write legislation and guidance on indigenous art. He was one of the elders who served as consultants to the Smithsonian during design of the National Museum of Indian Art, which opened in September 2004 in Washington, DC. He served as guest curator at significant national and international art exhibitions and wrote prolifically for a

variety of art, education, and mainstream publications. His national awards and recognition are both impressive and extensive, but beyond the plaques and testimonial dinners, he was most proud of being called the "godfather of contemporary Indian art."

Throughout his life, his students, friends, and his family were his great joy. He was close to his children, Jeff and Nancy, who were born in Scottsdale. He frequently visited his friends Phil Curtis, Fritz Scholder, and others in Scottsdale. And he was thrilled to share the last seven years of his life with his wife and soul mate Aysen, who continues to champion his beloved Institute of American Indian Arts in Santa Fe. Artist, fashion designer, educator, mentor, writer, political advocate, visionary, and friend, Lloyd Kiva New is best remembered in Scottsdale for giving us a very special sense of style that endures.

ORIGIN OF THE "LLOYD KIVA" TRADE NAME

Excerpt from Lloyd Kiva's autobiography, *The Sound of Drums: A Memoir of Lloyd Kiva New*
By Lloyd Henri Kiva New (1916-2002) – Published by Sunstone Press, 2016.

LLOYD KIVA IS NAMED

Lloyd New trademarked his trade name and logo, Lloyd Kiva, in 1946.

"One of our friends, Mr. Bert Grassby, a handsome silent movie actor, advised in the selection of a name: it must look good, sound good, and if possible, connect by image to the mystique of the business. For example, a word or logo that evokes heavy machinery is not good for, say, a perfume for ladies, but it might be good for a men's cologne. New to the field, I was open to professional advice, just as I was in the case of my business advisor, Mr. James Patrick.

"Grassby said that for certain kinds of businesses the best approach was to build a following for the name of a person rather than a product manufacturer—Elizabeth Arden, not Elizabeth Arden Cosmetics. He emphasized the importance of the "just right" name and logo.

"After considerable thought, and trying out many names in my mind, I finally settled on Lloyd Kiva. I considered the appropriation aspects of adopting a Southwestern tribal name and felt that the word "kiva" had come into the public domain and was commonly used generically to describe a central gathering place in Pueblo culture for religious and other purposes, similar to the word "church" or "temple." This rationale may not be acceptable to all people. I am proud of the name and have tried to treat it with dignity and respect. One thing for sure, it has served well, and unquestionably better than my own name, Lloyd Henri New, would have—just as the well-known fashion and cosmetics institution was served better by the use of the trade name Elizabeth Arden than it would have been by the real name of its founder, Mrs. E. N. Graham, at least according to Mr. Grassby."

BIOGRAPHIES OF EARLY ARTISANS OF THE KIVA CRAFT CENTER

Charles and Otillie Loloma. Hopi artist Charles Loloma, a graduate of the Phoenix Indian School (where his art teacher/mentor was Lloyd New) and veteran of World War II, began as a potter, then decided to try his hand at stylized Native American jewelry. Within a few years, he was taking his gems to shows in Paris and New York, and was a 'fan favorite' throughout the Phoenix metro area. The Heard Museum has many of Loloma's pieces on display. **Otellie Loloma**, also Hopi and trained in ceramics, co-operated a ceramics/pottery studio in the Kiva Craft Center with her husband Charles. She moved to Santa Fe in the 1960s to take a permanent faculty position at the Institute of American Indian Art.

Leona Caldwell Leona Caldwell Originals opened in Studio One in the Kiva Craft Center, 75 Fifth Avenue in January 1956, offering 'new designs on display in silk-screened skirts and bags with matched ceramic belts and jewelry.'[iv]

Flemish Glazenier – Joe Lincoln, Lyle Follette, et al – Artists in stained glass and mosaics. Created installations for area churches, civic buildings, businesses and private residences. Lincoln also published the magazine Points West during the 1960s, served as Scottsdale Chamber of Commerce president and was an avid sail plane pilot.

Paolo Soleri, Taliesin West-trained architect and ceramicist opened Cosanti Ceramics in the Craft Center, according to the Feb. 10, 1956 *Arizonian*. "Cosanti Ceramics, he calls them, and the only place in Scottsdale where they can be bought is in Fifth Avenue's busy arts and craft center, in the small building Kiva temporarily occupied while his new Craft Center was a-borning…It seems as though there was to be a Soleri ceramic bell tinkling softly in the wind on every western patio." A native of Italy, Soleri came to Taliesin West to continue his architectural study with Frank Lloyd Wright.[v] An ad in the March 23 *Arizonian* promoted "Cosanti Earth Stones, many-toned wind bells, candle-holders, hanging planters, crafted by Paolo Soleri, Italian architect, 52 West Fifth Avenue." Paolo Soleri, having recently been recognized in national publications for his innovative bridge design, hosted "a one-man show of his architectural work from Italy and the United States in the Kiva Craft Center patio [on Sun., April 14.] Buildings and environment planning will be shown with sketches, photographs, hand-prints and models; the show will also introduce the 'earth house' totally integrated in the landscape."[vi] Soleri, Italian-born and Frank Lloyd Wright trained architect and sculptor, opened the Cosanti Foundation in Scottsdale, now world-famous for its Soleri wind bells.

H. Fred Skaggs and his wife Lillian opened their jewelry shop in 1956 where Fred handcrafted jewelry. Fred was a mentor to famous jeweler Charles Loloma and was also instrumental in luring custom perfumer Erne away from the downtown Phoenix Goldwater's store and into Kiva Crafts Center, where he served celebrity clients with unique scents until his death in 2003. Fred died in 1983.

Erne Wittels, the custom perfumer, was the last of the original craftsmen to operate in the Kiva Crafts Center, keeping his shop open until his death in 2003. Custom perfumer Erne' Wittels moved into the Kiva Craft Center in 1959 after a brief tenancy at a Goldwater's store at Park Central Mall in Phoenix. In an August 4, 2003 interview with Scottsdale historian Joan Fudala, Wittels said: "Lloyd Kiva got me in here because he owned the Kiva Center. There was a waiting list to get on the street [5th Ave.] – 200 or

so – so I couldn't get on Fifth Avenue, but Kiva told me there was a place for me in the courtyard."

Recalling his fellow artisans, Erne' said: "The Lolomas were on one side of my shop; [artist] Gregory Poole on the other. There also were the Flemish Glaziers, Fred Skaggs and Jack Stanton, Leona Caldwell, Rema Paolo Soleri (he sold from the Lolomas' shop; sometimes I sold his windbells, too); Paint Bucket, Alexander, Desert Squire men's clothes and there was a piano in the store, Charles Montooth Frank Lloyd Wright-trained architect and Marsha DeWitt who sold Far East treasures on the corner. Lloyd did such a great job bringing international attention to Fifth Avenue and Scottsdale. Lloyd started the Thieves Market – a time for shops getting rid of their 'white elephants.' Arabian music played and all done to the Arabian theme. Lloyd dressed in Arabian costume and his shop employees did, too, in harem costumes. There was a congo line down the street of crafts and shop folks. Everyone was a world-class craftsman. All one-of-a-kind. We referred customers to each other; knew they'll treat our customers with respect. Lloyd was a true artist; he did it to the nth degree, all authentic, with Hopi and Navajo craftsmen. Even made his own buttons [Charles Loloma]. Leather clothes, Kiva bags, dresses, shirts." Erne said among his customers were Frank Lloyd and Olgivanna Wright, Eleanor Roosevelt, ladies from Elizabeth Arden's Maine Chance spa who came by limo, Anne McCormick, Dr. Philip Schneider (who got him the Eisenhowers as customers – Ike and Mamie).

T. S. (Thomas Stuart) Montgomery, architect (1917-1970) – came to Phoenix area in 1948 from Falls Church, VA. He designed churches (St. Barnabas on the Desert Episcopal Church's original building; Scottsdale United Methodist Church on Miller Rd., First Church of Christ, Scientist at 6427 Indian School Rd.), retail areas, multi-family residential (Loloma Vista Apartments on E. Second St.), educational and municipal facilities. He designed the Kiva Craft Center for Lloyd Kiva, the first five buildings and courtyard of which opened in January 1956. He became one of the original tenants (but moved within three years to Tempe). He served as President of the West Fifth Avenue Association.

Dick Seeger, artist/craftsman – A talented woodworker, especially in walnut, Seeger moved his studio gallery into the Kiva Craft Center in the 1962. He moved into the medium of plastic, acrylic and polyester resins for his sculptural panels and screens. In his Kiva Craft Center gallery, Seeger displayed/sold his own work, as well as those of rising artists/craftsmen from throughout the Southwest.

Ray Graves, craftsman – Ray Graves opened the Gra-Wun Studio silversmiths on Fifth Avenue, designing distinctive jewelry from the 1959 through the 1990s. Gra-Wun was located at different times either in or adjacent to the Kiva Craft Center. Graves was active in promoting Fifth Avenue arts, crafts, and fashion throughout his professional life.

D. K. "Don" Taylor, architect -- entered the Valley architecture scene in 1956, where his first known place of business was in Studio 8 of the Kiva Craft Center located on 5th Avenue and Craftsman Road in downtown Scottsdale. He was one of the original tenants of what was then a brand-new arts complex in the heart of the city. The Kiva Crafts Center embodied not only the modern movement of the time, built, as it is, in the minimalist modern style, but also Scottsdale's thriving artisan culture. As a tenant, Taylor was surrounded by various artisans working in glass, clay, leather, textiles, and other media.

Lloyd Kiva, a champion of the Indian Arts in Scottsdale, was associated with the complex and the center became known as 'the Indian village'. The dual influence of modernism and the artisan sensibility so pervasive at the Kiva Crafts Center was soon to become evident in Taylor's work as well. In 1957, one year after the Kiva Crafts Center opened; John and Sandra Day O'Connor had bought land in Paradise Valley and were seeking an architect. According to their son Scott, they found Taylor at 'the Indian Village' and hired him because he was 'Taliesin-trained and wasn't going to charge an arm and a leg'. In fact, Taylor was not Taliesin-trained according to the staff at both Taliesin and Taliesin West. But looking at his work, it's clear that he (along with many other Scottsdale architects of the time) was most definitely influenced by Wright…Taylor was a master modernist."[vii]

Charles Montooth, architect – Taliesin trained and apprentice to Frank Lloyd Wright, Montooth, he based his architectural office in the Kiva Craft Center from 1956 for several years until moving back to Taliesin West. He designed many distinctive homes and public buildings throughout the Phoenix metro area.

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[i] "Fiesta Planned On Fifth Avenue," *Scottsdale Progress*, Feb. 10, 1956
[ii] "Fiesta," *The Arizonian*, Feb. 10, 1956
[iii] "Lloyd Kiva New: Many avenues to art and experience," by Patricia Myers, Arizona Republic, April 12, 1996
[iv] Leona Caldwell ad, *Scottsdale Progress*, Oct. 5, 1956
[v] "Ceramist-Architect Opens New Shop," The Arizonian, Feb. 10, 1956
[vi] Paolo Soleri's Work Publicized," *The Arizonian*, April 12, 1957
[vii] "O'Connor House Architect DK Taylor, Scottsdale's Mysterious Modern Master," by Tazmine Loomans, partial reprint from ModernPhoenix.com, undated, but downloaded in November 2020

CHRONOLOGY OF DEVELOPMENT OF THE KIVA CRAFTS CENTER

1888 *Army Chaplain (Major) Winfield Scott and his wife Helen bought acreage under the Homestead Act which is the present northeast corner of Scottsdale Road and Indian School. Scott planted citrus trees and they settled in, thus becoming the founders of Scottsdale. Attracted other educated residents, many of whom were musicians, poets, writers and artists.*

1909 *Boston Museum of Fine Art School-educated Marjorie Thomas became Scottsdale's first resident artist when she arrived with her mother and ailing brother. Her first commission was to paint founder/namesake Chaplain Winfield Scott's U.S. Army mule, Old Maud.*

1910s *Chicago and European-trained artist Jessie Benton Evans built a home on the southern slopes of Camelback Mountain and began holding cultural salons at her Casa del Deserto. She became a leader in the arts community and painted many desert landscapes of the area.*

1916 Lloyd Henri New was born in Fairland, Oklahoma February 18 to William Edward New (1875-19680 and Josephine Colston New (1875-1955). His father was a Scottish-Irish farmer; his mother was a full-blooded Cherokee.[vii] Lloyd New was the youngest of 10 children.

1921 Charles Loloma was born January 7 on the Hopi reservation in Hotevilla, Arizona; his parents were Rex (of the Sand and Tobacco Clan) and Rachel (of the Badger Clan). His father was a weaver and moccasin maker; his mother was a basket maker.

1922 *Scottsdale artist Garnet Davy Grosse and a small group of local artists first observed National Art Week, which grew to a nationwide celebration of art*

1930s *George Ellis built homes in an area known as Cattle Track; many artists, architects, writers, and other creative people established home studios there, calling it the Left Bank (of the Arizona Canal)*

1937 *Frank Lloyd Wright established his school of architecture and winter home at Taliesin West at the southwestern base of the McDowell Mountains*

1938-42 Lloyd New served as an art instructor at the Phoenix Indian Boarding School, Phoenix, AZ.

1939-40 Charles Loloma attended Phoenix Indian Boarding School, graduating in 1940. Lloyd New was his art instructor and mentor. As a student, Loloma did murals at KOY radio station and the Kiami Lodge in Scottsdale (living room and dining room as well as in

guest cottages). He also illustrated the children's book "Hopihoya," written by Edward Kennard, and participated in a mural project at the 1939 San Francisco Exposition. While serving in the U.S. Army during World War II, Charles married Hopi potter Otellie Pasavaya in 1942.

1946 Businessman/arts patron Tom Darlington opened the Arizona Craftsmen building on the southwest corner of Main Street and Brown Avenue, housing craftsman such as Wes Segner (silversmith), Lloyd Kiva New (leather fashions), Phillips Sanderson (wood carver), Lew Davis (oil painter), Mathilde Schaefer Davis (ceramics), and also exhibiting

the ornamental iron work of George Cavalliere (foundry located across Brown Avenue). The craft center occupied the former E.O. Brown general store and ice plant.

1946 Former First Lady Eleanor Roosevelt visited the Arizona Craftsmen Center on Main Street in Scottsdale in March 1946 and April 1947. She was impressed with the variety of artists and craftspeople working at the center– like Lloyd Kiva, Wes Segner, Sandy Sanderson, Mathilde Shaefer Davis, Lew Davis – and the objects they were creating. She wrote about them in her nationally-syndicated newspaper column, "My Day," giving a boost to Scottsdale's reputation as an arts and crafts center. See: www.gwu.edu/~erpapers/documents/myday/search/

1947 Artist Wesley Segner became the first president of the Scottsdale Chamber of Commerce when it was established March 6. Many of the artists and craftspeople, including Lloyd Kiva, were active in the chamber, creating events and programs to attract tourists and residents to

1947 In November, Ping Bell and Claudia Ogden opened their bar, Ping's Tavern, in Malcolm White's former Whitey's Café location on the southeast corner of Scottsdale and Main. Ping's celebrated the opening of its restaurant Jan. 10, 1948. In 1950, it became the Pink Pony, using their logo and owned/operated by Ping's former bartender, Charlie Briley.

1947 Scottsdale Chamber of Commerce urged Scottsdale businesses to build/remodel buildings with only Western-type architecture to continue town's unique character. Town merchants adopted the slogan "West's Most Western Town, coined by Malcolm White, to market the area to visitors

late 1940s Lloyd Kiva served as judge and organizer of the Indian Arts and Craft Department of the Arizona State Fair every November for many years

1949 Lloyd Kiva New, with financial assistance from Fowler and Anne McCormick, purchased 2 acres of vacant land on the west side of Scottsdale road, just north of the downtown area (where he would relocate the Arizona Crafts Center in 1950, and the Kiva Craft Center in 1955/56).[vii]

1949 Buck and Leo Saunders opened The Trading Post art gallery on Brown Avenue. In February 1950, he featured the work of Ted DeGrazia, which was wildly popular. The gallery also featured Santa Fe/Scottsdale artist Pop Chalee. The Trading Post continued to operate there through 1972.

1949 Wes and Joyce Segner opened Craft Village on their five acres on Miller north of Indian School Road. They provided studio space for artists such as painter Bill Schimmel, stained-glass craftsmen Joe Lincoln and Joseph Maes, calligrapher and photographer Leonard Yusick, woodcarver Val Zaharek, lapidary craftsman Lisle Follett, photographer and screen painter Bob Bochek, portrait and landscape artist Robert Atwood and artist Mary Haug who specialized in Arabian horse portraits. They also conducted art classes there. Community groups, such as the Methodist Church Sunday School, used the Craft Village community room.

1950 On Tuesday, April 24, a fire destroyed the Arizona Craftsman building and most of its contents, forcing its resident artists/craftspersons to relocate, rebuilt and reimagine.

1950 On November 19, the Arizona Crafts Center opened on north Scottsdale road at the site of a former hayfield that soon became known as Fifth Avenue. At opening, the craftsmen/shops included: Lloyd Kiva and Wes Segner from the former Main Street Arizona Craftsmen, plus Fred Bitner (gemstones), Marclay and Joseph Sherman (ceramics), Smith Gift Shop, Van Tsihanshjinne (watercolors), Edward R Taylor (antique jewelry), Tolby-Haines (textile painters) and Soledad's (resort wear). Mr. and Mrs. Fowler (Anne) McCormick assisted in its financing and development; the Bank of Douglas provided financial backing. Buildings were designed by Wes Segner (with colorful aesthetics selected by Lloyd Kiva); George Hinton was the contractor.

1950 John Bonnell opened The White Hogan on Main Street, specializing in Native American jewelry, crafts and art.

1950s Lew Davis and Mathilde Schaefer established the Desert School of Art on Invergordon, hosting elaborate opening parties featuring food native to the featured art

1950 Goldwater's Desert Fashions opened at Scottsdale Rd. & First Ave. circa December 5, in the Rancho Shops (moved to the new Fashion Square in October 1961)[vii]

1950 Jerome of Arizona and Christine of Arizona opened in the fall by David Jerome Field and offering designer clothes and fabrics. He also helped launch the "squaw dress" as a fashion item, even carried by Bergdorf Goodman in New York

1950 Buck Saunders' Trading Post on Brown Avenue hosted the first Ted De Grazia art exhibit on February 5, helping to launch the artist's career

1950 Jerome of Arizona and Christine of Arizona opened in the fall by David Jerome Field and offering designer clothes and fabrics. He also helped launch the "squaw dress" as a fashion item, even carried by Bergdorf Goodman in New York

1950 Goldwater's Desert Fashions opened at Scottsdale Rd. & First Ave. circa December 5, in the Rancho Shops (moved to the new Fashion Square in October 1961)[vii]

1950 Wirt Morton opened The Craig House in downtown Scottsdale. Ad slogan was "rare things for rare birds – Scottsdale"; shop featured fashions.[vii]

1950 On Dec. 2, Chick Davis opened his fashion shop at The Purple Camel (southwest corner of Main and Brown where AZ Craftsmen was before fire)[vii]

1951 Scottsdale Chamber of Commerce, Goldwater's and the Southern Pacific Railroad sponsored the *Harper's Bazaar* "Sunset Pinks" fashion show on a 500-foot ramp, extending down Main Street from Scottsdale Road to Brown Avenue (Jan.13).

1951 Lloyd Kiva attended the First International Fashion Show in Atlantic City, NJ hosted by the Philadelphia Fashion Group. Kiva, along with Neary's East West Shop, Christine Rae and the John Bonnells were invited to show their fashions. Kiva showed his new Indian Beadwork dress, one of his two print Cherokee outfits, a Seminole type skirt and a lovely new designed Greatcoat of handwoven woolen. Several of his bags were also featured.[vii]

1951 Scottsdale incorporated as a town on June 25; population on less than one square mile: 2,032

1951 *To kick off the tourist season, Scottsdale Chamber sponsored the 1st Annual Sunshine Festival November 17 (together with the Little Scottsdale Riding Club) It was the forerunner of Scottsdale's annual Parada Del Sol*

1950s Lloyd Kiva and his fashions appeared in magazines such as *Harper's Bazaar, Town and Country, New Yorker, Saturday Evening Post, National Geographic, The London Herald, Holiday* and *LIFE* -- all bringing national and international attention to Scottsdale as an arts and crafts Mecca. Neiman Marcus, L.S. Ayers, Lord & Taylor and others sought his haute couture fashions.[vii] Guests at Elizabeth Arden's Maine Chance spa, the nearby exclusive hideaway spa for rich and famous women, made a beeline for his shop on their one night out for shopping.

1950s Lloyd Kiva was a founder of the Arizona Designer Craftsmen, the local chapter of the American Crafts Council[vii]

1952ca?? The Craftsman café opened at the Arizona Craft Center on Fifth Avenue, operated by George and Rachel Ellis

1952 "We set up our own fabric-printing shop here in 1952, and have been creating all our own fabrics ever since. We also do a limited wholesale business now, too, with stores like Nieman-Marcus (Dallas), Lord and Taylor (New York), Newsteter's (Denver) and Hartzfield's (Kansas City)."[vii]

1952 Lloyd Kiva New became a member of the charter group of trustees of the Heard Museum, the first Native American elected to the group. He served as a Life Trustee of the Heard until his death in 2002. "The 1954 landmark exhibition that he organized for the Heard, comparing modern haute couture fashion with traditional Native American clothing, caught the eye of the New York fashion world."[vii]

1953 Scottsdale Town Council appointed an Architectural Board in May to ensure adherence to a Western theme.

1953 Brooks Darlington began weekly publication of *The Arizonian* newspaper; ceased publication in 1969 (with Mae Sue Talley as its final publisher).

1953 Ben and Katie Goldfield opened The Custom House, creating designer clothes and hand-dyed silk fabrics

1953 Lloyd Kiva wrote the commentary for "Forever Indian," a brochure produced for the 1953 Arizona State Fair's Indian Arts & Crafts Exhibit.

1954?? On Feb. 7, Anne McCormick opened the Indian Arts & Crafts Center on McCormick Ranch (on unpaved Pima Road south of Shea Boulevard), eventually building seven hogans to house the artists and craftspeople. Among the resident artists were painter Pop Chalee (Lujan) and her husband Edward Natay, a painter and singer.

1954 Lloyd Kiva New recounted in his memoir "The Sound of Drums" that in 1954 famed architect Frank Lloyd Wright, whom Kiva knew since the early 1940s, visited the future site of the Kiva Craft Center (with an entourage from Scottsdale's Taliesin West/FLW School of Architecture) and offered to design it. Kiva, fearing the price was more than he could afford, and Wright, fearing the land Kiva owned was too small for his concept, came to no agreement, but remained friends. Kiva related that he was extremely flattered at Wright's interest, and Wright and his wife Olgivanna, remained friends and customers of Kiva's.[vii]

1954 At an Aug. 17 special meeting, the Scottsdale Town Council approved renaming Bishop Avenue just south of Fifth Avenue to Craftsman Court.

1955 Arizona's population topped the one million mark; Scottsdale's population was an estimated 3,500

1955 *Scottsdale Stadium built first exhibition game played in November. In February 1956, the Baltimore Orioles were the first team to hold Major League Baseball Cactus League Spring Training there. The Scottsdale Baseball Club (Bill Weirich and Rollie Feltman in particular) sold box seats for $500 each to help finance the stadium*

1955 *First All Arabian Horse Show held at the Arizona Biltmore in February. Sponsors included Mr. and Mrs. F.K. Wrigley, Mr. and Mrs. Fowler McCormick and Mrs. Ed Tweed. The following February (1956), the show was permanently moved to the McCormick's ranch north of Scottsdale*

1955 Feb. 13-14, Lloyd Kiva and other artisans presented the Crafts Fair at the Arizona Craft Center on Fifth Avenue, holding working exhibits during the event.[vii]

1955 Dated April 4, 1955, Lloyd Kiva (New)'s application to the U.S. Patent Office approved his trademark registration.[vii]

1955 On June 6, Virginia Burnett's Corner Bookshop opened at the new Craft Center on the corner of 5th Ave. and Scottsdale Rd.[vii]

1955 The cover of June 10 *The Arizonian* weekly newspaper featured a rendering of the soon-to-be-constructed (Kiva) Craft Center. An article inside the publication stated, "To us, this week's cover is symbolic of a quality that has built America and the west and, for that matter, Scottsdale: confident, starry-eyed enterprise. It is no longer news that in a part of town its merchants have been calling, rather tentatively, Uptown Scottsdale, exciting things are going on. The very large and beautiful store building, the apartment house, the new luxury motel and a number of small shops – all these are already familiar sights as they approach completion. But around the corner off Fifth Avenue behind the Craftsman Restaurant, a group of new and ambitiously artistic buildings are planned and will be ready and occupied for the tourist season. Surrounding a patio where flow3ers will bloom and a fountain will play, they will glamourize some of the fine craft businesses that gave Scottsdale its first far-flung reputation for atmosphere and distinction. The week's cover is architect Tom Montgomery's interpretation of the arrestingly beautiful façade of the building he is designing for Joe Lincoln: it is to be the new hone of The Flemish Glazenier. Montgomery is designing all of the buildings in the new group: this sketch he did exclusively for The Arizonian. Easily the most distinctive feature of the Glazenier building is emphasized here – the louvered projections from the face of the building, which will frame striking panels of stained glass and glass mosaics – each panel to be about 17 feet high by 3 feet wide. The louvres will protect the interior of the building from the direct rays of the sun: the windows themselves are proportions as they are for two utilitarian purposes – to make it possible to 'try out' panes that are to go into churches, and to display the wares of the establishment. The face of the building will be antiqued redwood, the dominant structural material will be concrete block. We are excited about this new group of buildings, because of their beauty on the drawing board and because of the spirit that motivates them: it seems to us to be good

for Scottsdale, just as all genuine progress is good. 'We crafters can either feel sorry for ourselves as the town absorbs us,' is the way one of the principals in the new Crafts Center put it, 'or we can make our own fresh bid for attention and patronage. This is it; at least it's a start.' It's a start Scottsdale will like and its guests will love, we're very sure."[vii]

1955 *The Arizonian* weekly newspaper announced in its June 24 edition that it was moving its offices to "46 West Fifth Avenue in the Crafts Center just west of Lloyd Kiva's shop and across from the Craftsman Restaurant."

1955 R. Phillips "Sandy" Sanderson created a sculptural piece for Lloyd Kiva's shop in the new Craft Center. The design was reminiscent of Hopi ceremonial masks.[vii]

1955 Artist Lotan Lotan's "Brush Strokes" column in the July 15 edition of The Arizonian: "Fabulous Fifth Avenue of Scottsdale, that's what it's going to be! One large building across from Emmette Graham is well under way. Around the corner from the Craftsman Restaurant will be the new Lloyd Kiva Craft Center. As was reported some weeks ago, Glazeniers will have a beautiful building to house their stained and painted glass atelier. From the way it looks on the architect's drawing table, these new shops will really be something swank with all the flavor of an open-air bazaar. There is to be a large patio in the center of the group of buildings, with colored crushed rock walks of abstract pattern; there will be planters with live trees and shrubs; a small pool for the fashion models to walk around while displaying the latest in women's wear. The craftsmen will be encouraged to display some of their things on racks or stands out in the open. This is something that could only be dreamed up by an artist, and we are indeed fortunate that Lloyd Kiva is this artist-dreamer."[vii]

1955 Lloyd Kiva, in his weekly ad in *The Arizonian*, announced that bids for construction had gone out, and invited the public to stop by his shop on Fifth Avenue to see the model of the Craft Center.[vii]

1955 Lloyd Kiva gave a Craft Center progress report in his weekly ad in *The Arizonian*: "We've planned our patio as we would a painting – with careful attention to line, color, mass and texture. Vari-colored concrete slabs separated by slabs of redwood, random-shaped planters full of gay flowers, a gem of a decorative pool – and all bathed in lights at night."

1955 At a special meeting of the Scottsdale Town Council on Aug. 16, "a model for Craftsman Center was presented and discussed. Lloyd Kiva explained the architecture of the building as being of a Mexican theme. Model was referred to the Architectural Board for approval."[vii]

1955 Lloyd Kiva, in his weekly ad in *The Arizonian*, announced: "Now We Build. We hope you have shared our impatience to get under way on the new Craft Center group of

buildings. Bids have been submitted, as we write this a builder is being selected and…now we build."[vii]

1955 On Aug. 20, contracts were awarded "for two buildings for Lloyd S. New and the Artist's and Craftsman's Center he is developing on the northeast corner of Fifth Avenue and Craftsmen's Court, Scottsdale. Plans for both structures were drawn by T.S. "Tom" Montgomery, architect. The Lloyd Kiva building will be erected by Hal Grammer Construction Co. and the Flemish Glazenier building by John Herrscher. Both buildings are to be ready for occupancy before Jan. 1. Both, while distinctive in design, follow the general pattern of architectural treatment that distinguishes Scottsdale as a western town, Montgomery said. The new buildings will provide 31,000 square feet of floor space. New, who does business as Lloyd Kiva, will occupy one building with his art gallery and craft shops. The site is one block north of Indian School and one block west of Scottsdale Road. Adjacent is the tract of the Craftsmen's Development Co,, which New heads. This tract of 7 ½ acres is to be developed with buildings primarily for handling art and craft work. Other officers of the corporation are James E. Patrick, vice president, Donald F. Zahn, secretary, and Richard Burgess, treasurer. These officers are prominent Phoenix businessmen."[vii]

1955 Lloyd Kiva, in his weekly ad in *The Arizonian*, said[vii] "There's Something About A Patio. Talking about the plans for the new Craft Center off W. 5th Avenue, we emphasize the patio because it seems to us to create and hold the atmosphere we want for the Center – beauty, informality, friendliness, the essence of shopping pleasure."

1955 Lloyd Kiva, in his weekly ad in *The Arizonian*, said "Soft and colorful night lighting have given Palm Springs, Miami and other famous resorts after-dark beauty to be remembered…. We hope to achieve the same in the patio of the new Crafts Center, as our contribution toward a more beautiful Scottsdale-after-dark."[vii]

1955 Lloyd Kiva, in his weekly ad in *The Arizonian*, said: "Very soon we shall be specific about the wonderful craft shops that are shortly to surround the lovely pool in our patio-to-be. Meanwhile, it is safe to say that they will include craftsmen in leather – sandals, bags and belts; dyeing and hand-screening of fabrics; native Zunis setting stones in fine Indian jewelry; a fashion designer; an interior decorator majoring in Arizona living; craftsmen in stained glass and mosaics; an importer of European objets d'art. Soon you will be invited to come and watch our dream take form!"[vii]

1955 Lloyd Kiva, in his weekly ad in *The Arizonian*, stated: "The crafts center is not a new idea to Scottsdale – but the new idea in a crafts center (now off the drawing boards and actually building on Fifth Avenue) involved beauty, glamour, bright informality. An invitation we hope you'll accept: meet us in the patio during the Christmas holidays!"[vii]

1955 Lloyd Kiva, in his weekly ad in *The Arizonian*, said: "Recapturing the spirit of real craftsmanship, favoring it with a little honest showmanship, gathering it in a setting calculated to make all agree that one hasn't seen Scottsdale until one has seen the new Crafts Center (now building on West fifth Avenue) – that's the objective to which everyone involved in the project is dedicated."[vii]

1955 Wo's Chinese restaurant opened in the Craft Center, operated by Conrad Wo. An article in the Oct. 14 edition of the *Scottsdale Progress* stated, "Following the tradition and keeping with the atmosphere of 'The West's Most Western Town,' Wo's specializes in real western-style barbecued chicken and ribs which are cooked in an outdoor oven, a gourmet's delight."

1955 Despite his involvement in running his Fifth Avenue shop and overseeing construction of the new Craft Center, Lloyd Kiva led the production of the Indian Arts and Crafts Exhibit at the Arizona State Fair, Nov. 4-13. As quoted in the Nov. 11 Arizonian, Kiva wrote in the exhibit brochure: "In the old days, my people traveled the Trail of Beauty. The Wind Spirits and the Raingods [sic] watched to see that we did not stray from the Beauty Trail. Our religion, our thoughts and all that we did were of the Indian way, and our lives were complete. And the sacred People of the Clouds watched over us, and in the four directions all was quietly Beautiful. Revere the old and sing of the new. When the gods no longer listen to your chants, sing on, for Beauty's sake."[vii]

1955 In mid-November, Lloyd Kiva moved into his new shop at the Craft Center on the south side of Fifth Avenue. "A special type of retail establishment, illustrated by the Craftsman Court complex, began to proliferate in downtown Scottsdale during the fifties [1950s]. These were combined shops and workspaces where craftsmen and artists offered their original works for sale and passersby could watch them create art pieces…The concept proved enormously successful…" "The studio/retail concept continued to evolve and in 1955 a contemporary complex of buildings 'with an old west accent' was constructed at the southeast corner of Fifth Avenue and Craftsman Court Road by Lloyd Kiva New for the Arizona Crafts Center. Designed by architect T.S. Montgomery, its modern design reflected the approach employed by many of the artists as they interpreted traditional arts and crafts in contemporary design. The complex originally functioned as demonstration craft studios and provided office space for two architects." [vii]

1956 A photo caption in the Jan.13, 1956 *Arizonian* listed the initial tenants of the "Inner Court" of the Craft Center as: "Flemish Glazenier, Lloyd Kiva, Herb Embry Photographer, Frank Vining Sandals, Maron's, Leona Caldwell Ceramics, Grooter's Antiques, Helena's Health Studio, H. Fred Skaggs Jewelry, Don Taylor Architect and Joyce Taylor Weaving, Charles Montooth Architect, Jack Stanton Silversmith. Rema's Originals, and James Business Consultant."

1956 Lillian Skaggs, wife of H. Fred Skaggs, recalled to Scottsdale historian Joan Fudala in January 2007 that she and Fred opened their jewelry shop in the Kiva Craft Center in January 1956 (and were there until moving to the north side of Fifth Avenue in 1966). She said Fred got Erne to move from Goldwater's department store to the Kiva Craft Center, and that Fred taught jewelry-making to Charles Loloma. Among celebrities shopping at Kiva Craft Center and Skaggs were Bob Hope, Mary Martin and Liberace (for antiques).

1956 "[D.K. 'Don'] Taylor entered the Valley architecture scene in 1956, where his first known place of business was in Studio 8 of the Kiva Craft Center located on 5th Avenue and Craftsman Road in downtown Scottsdale. He was one of the original tenants of what was then a brand-new arts complex in the heart of the city. The Kiva Crafts Center embodied not only the modern movement of the time, built, as it is, in the minimalist modern style, but also Scottsdale's thriving artisan culture. As a tenant, Taylor was surrounded by various artisans working in glass, clay, leather, textiles and other media. Lloyd Kiva New, a champion of the Indian Arts in Scottsdale, was associated with the complex and the center became known as 'the Indian village'. The dual influence of modernism and the artisan sensibility so pervasive at the Kiva Crafts Center was soon to become evident in Taylor's work as well. In 1957, one year after the Kiva Crafts Center opened; John and Sandra Day O'Connor had bought land in Paradise Valley and were seeking an architect. According to their son Scott, they found Taylor at 'the Indian Village' and hired him because he was 'Taliesin-trained and wasn't going to charge an arm and a leg'. In fact, Taylor was not Taliesin-trained according to the staff at both Taliesin and Taliesin West. But looking at his work, it's clear that he (along with many other Scottsdale architects of the time) was most definitely influenced by Wright…Taylor was a master modernist."[vii]

1956 The official open house/public showing for The Craft Center, 75 West Fifth Avenue, was held Friday, January 20 from 2 to 10 p.m. Ad in the *Scottsdale Progress* stated, "Come browse around Scottsdale's most pleasant new center, with its lovely studio shops centered around the beautiful patio. There will be refreshments, soft lights and guitar music. You will be hosted by sixteen studio craftsmen who proudly open the doors of their new businesses. The crafts represented include glasswork, leather, ceramic jewelry, fabric printing, dyeing, fashion design, gem setting, hand-made sandals, hand-thrown pottery, cast silver and weaving."[vii] A similar ad in the Jan. 20 Arizonian said: "An invitation: you are invited to the opening of Scottsdale's newest showplace, The Craft Center, a patio with fountain and pool surrounded with winter-bright flowers and studios with artists working with weaving, silver, stained glass and mosaics, ceramic jewelry, fashion design, photography, sandal and belt making hand-dyed fabrics, leather fashions, hand-thrown ceramics and cast silver, gem stone setting. Also European imports shop, health studio and Chinese restaurant. There will be refreshments and a warming fire in the patio brazier, soft lights, and guitar music in the air. 75 Fifth Avenue, Scottsdale, Friday 2 to 10."[vii]

1956 Reflecting back 40 years on the Kiva Craft Center during an *Arizona Republic* interview in conjunction with his exhibit at Taliesin West in April 1996, New said, "I wanted to preserve Indian traditions through contemporary designs. Traditions evolve – you don't keep making the same things forever. Cultures have to evolve or they die. It is the responsibility of the new generation to come up with something as good as their parents. That is still my major theme in life."[vii]

1956 A cover story listing 'new things' in 1956 Scottsdale in the Jan. 27 *Arizonian* praised the Craft Center: "Scottsdale's Famous Handcrafts took on new glamour in a genuinely charming setting that will be second to none anywhere as it develops; it blooms where there was wasteland – and one man's stubborn dream – six months ago. The new Craft Center is going to be good for everybody; it's a great thing for perpetuating our special heritage as we move toward our destiny. This, too, in January."[vii]

1956 Charles and Otellie Loloma opened a pottery/ceramics shop featuring their Lolomaware in the new Craft Center on Fifth Avenue. Lloyd Kiva's weekly ad in the March 23 Arizonian invited the public to see "Exhibition of Ceramics and Silver by Charles and Otellie Loloma, Hopi Craftsmen, Sunday [March 25] 207 p.m. in the patio, Hopi Refreshments."[vii] "I had to set up the shop and equip the shop on my own because at that time no one else was helping me…opened as a pottery shop, also sold Solari [sic] bells. Several years later, began jewelry. 'about my 4th year down in Scottsdale with the pottery, and somehow that got out of u system and I no longer was doing that and so I switched on completely into jewelry."[vii]

1956 Leona Caldwell Originals opened in Studio One in the Kiva Craft Center, 75 Fifth Avenue, offering 'new designs on display in silk-screened skirts and bags with matched ceramic belts and jewelry.'[vii]

1956 The shops of Fifth Avenue and the new Craft Center sponsored a Fifth Avenue Fiesta Sun., Feb. 12, featuring a street-long style show of fashions created in the shops on the street. "Exhibition dances will be presented by Cione [Studios], native Indian dances will add color, and special Chinese and Mexican foods will be served from Wo's and Los Olivos."[vii] A promotional photo in the Feb. 10 *Arizonian* showed "Tom Montgomery, president of the West fifth Avenue Association, Newey Bauer, chairman of the Fiesta and Lloyd Kiva, who will serve as commentator for the Fiesta's fashion show." Fifth Avenue was roped off, "turning the street into a colorful Southwestern marketplace with winter-blooming flowers, strolling mariachis, Indian dancers and pinatas." A drawing for $100. Worth of Fifth Avenue merchandise encouraged participants to buy tickets for 50 cents with net proceeds benefitting Scottsdale's Community Center.[vii]

1956 Ceramist-Architect Paolo Soleri opened Cosanti Ceramics in the Craft Center, according to the Feb. 10, 1956 Arizonian. "Cosanti Ceramics, he calls them, and the only place in Scottsdale where they can be bought is in Fifth Avenue's busy arts and craft center, in the small building Kiva temporarily occupied while his new Craft Center was

a-borning…It seems as though there was to be a Soleri ceramic bell tinkling softly in the wind on every western patio." A native of Italy, Soleri came to Taliesin West to continue his architectural study with Frank Lloyd Wright.[vii] An ad in the March 23 *Arizonian* promoted "Cosanti Earth Stones, many-toned wind bells, candle-holders, hanging planters, crafted by Paolo Soleri, Italian architect, 52 West Fifth Avenue."

1956 In late February, James Gist of Los Angeles opened a rare book shop (and esoterica) in Studio 16 at the Craft Center on Fifth Avenue.[vii]

1956 The All-Arabian Horse Show moved to Scottsdale, held annually in February at Paradise Park on the McCormick's ranch.

1956 A public auction conducted by Scottsdale Auction Galleries was held on the Craft Center patio Sat., March 3 to benefit the Scottsdale Community Center.[vii]

1956 Women from throughout the U.S. who were leaders in state and national Women's Clubs and attending a national convention in the Phoenix area visited the Craft Center April 13. They watched a demonstration of creating glass art by Lyle Follette and Joseph C. Lincoln at the Flemish Glazenier.[vii] On April 20, wives of the delegates to the International Ice Cream Manufacturers' convention were entertained with a style show at the Craft Center, commentated by Lloyd Kiva.

1956 During the spring, Interiors West opened in Studio 14 at the Craft Center by Mildred Todhunter Sheets.

1956 A Lloyd Kiva ad in the May 22 *Arizona Republic* stated that the shop was 'refrigerated for your comfort, and open all summer.' The Arizona Republic's July 17 edition carried a Kiva ad that said "Refrigerated. We'd enjoy hosting you and your guests…showing them our leather and fabric printing workrooms. On the patio in the Craft Center, 5th Ave. Scottsdale."

1956 Lloyd Kiva's ad in the Sept. 14 *Arizonian* announced a "series of arts and crafts exhibitions to be held in the Courtyard of the Craft Center beginning in October."[vii]

1956 Ad in the Nov. 23 edition of the *Scottsdale Progress* announced that 'beautiful studio shops on Fabulous Fifth Avenue opposite craft center' were available in the new Indian Drums Building' and available for January 1 occupancy. Contact for leasing was Bill New, 75 West Fifth Avenue.

1956 Chicago transplant Bill O'Brien opened O'Brien's Art Emporium on Sixth Avenue.

1956 Raymond Graves opened Gra-wun Jewelry in Studio B, 41 Paradise Paseo, Scottsdale, on Sunday, October 7th.[vii]

1956 Fifth Avenue merchants began their annual Thieves Market event in the spring

1956 The March 12, 1956 issue of *Life Magazine* featured Scottsdale as a place for the rich and famous, contributing to its allure and attracting more visitors and residents. In "Sands of Desert Turn Gold," text and photographs depicted an upscale, Western lifestyle and an array of arts and crafts

1956 Safari Resort opened in November on east side of Scottsdale Road between Camelback and Highland; later, its French Quarter booked renowned nightclub acts and is a major Valley attraction. Its 24-hour coffee shop was also legendary. The resort closed and was torn down in 1998

1956 Valley Ho Hotel opened in December by Robert "Bobby" Foehl (formerly of Jokake Inn) on West Main Street. The Valley Ho and the Safari were the first two 'motor hotels' that stayed open year-round (other resorts closed from May to September).

1957 Scottsdale's Fifth Avenue and Craft Center artists and merchants hosted Scottsdale's 4th Annual West Fifth Avenue Fiesta and Style Show, Saturday and Sunday, February 23-24. Program included craftsmen at work, Indian dances, strolling minstrels, local art exhibit, style show and food and beverages.[vii] Hundreds attended

1957 Motorola opened its plant on McDowell Road at Granite Reef in Scottsdale; Dr. Daniel Noble was instrumental in its development. Most of its new employees settled in Scottsdale, which set off a population, housing and upscale shopping boom.

1957 Paolo Soleri, having recently been recognized in national publications for his innovative theoretical bridge design, hosted "a one-man show of his architectural work from Italy and the United States in the Kiva Craft Center patio [on Sun., April 14.] Buildings and environment planning will be shown with sketches, photographs, hand-prints and models; the show will also introduce the 'earth house' totally integrated in the landscape."[vii]

1957 On April 29-May 4, members of the Craft Center banded together to offer bargains in a make-believe, old-world market setting – on the patio, 75 West Fifth Avenue, Scottsdale, calling it "The Bazaar." A full-page ad in *The Arizonian* proclaimed: "If you love bargains – you'll love the 'Bazaar' – exciting, exotic, from silly to serious. Famous studios and shops who rarely have 'sales' offer oddments and things in an atmosphere of fun and frolic – to oriental music, yet. Come to the Casbah." Participating merchants included Maryon's, Mildred Todhunter Sheets, Charles and Otellie Loloma, Fred Skaggs, The Flemish Glazeniers, Lloyd Kiva, Cosanti, The Desert Squire, Leona Caldwell, and John David Stanton.[vii]

1957 The August issue of *Westways* magazine carried an article about Scottsdale, entitled, "The Town That Artists Built," featuring a photo of Lloyd Kiva in front of his Kiva Craft Center shop and attributing the title quote to him.

1957 Nearly 300 women enjoyed a pool-side fashion show of Lloyd Kiva designs at the Hotel Valley Ho in late September. The Scottsdale Junior Woman's Club event benefitted the Scottsdale Community Center.[vii]

1957 The cover of the *Arizona Republic's* Sunday, Oct. 27 magazine insert included a photo of Miss Arizona wearing a Lloyd Kiva fashion creation.

1957 Lloyd Kiva, as commentator and fashion designer, several Kiva Craft Center fashion studios (Rema, Leona Caldwell, Fred Skaggs) and other Scottsdale fashion houses presented a fashion show, "Arizona Authentics," for the Young Phoenician Junior Woman's Club, benefitting the Arizona Children's Colony.

1957 In a Dec. 29 ad in *The Arizonian*, Lloyd Kiva announced the arrival of the NEW Lloyd Kiva Perfumes, available at Studio 10 in the patio, 75 West Fifth Ave., in addition to Kiva's fashions in leather and hand-dyed fabrics.[vii]

1958 The 1958 *Mullin-Kilne Scottsdale Directory* listed the following tenants of the Kiva Craft Center, 5 West Fifth Avenue by their studio number: 1. Leona Caldwell, 2. Desert Squire, 3. Rema's Originals, 4. Helena's Health Studio, 5. H. Fred Skaggs silversmith, 6. Interiors West, 7. D.K. Taylor architect, 8. Charles Montooth architect, 8a. Artisan Shop, 9. Maryon's, 10. Lloyd Kiva Inc, Lloyd Kiva Leather Goods, 11. No info, 12. Custom Sound & Lighting Co., 14. Encanto Manufacturing Jewelers, 15. Vacant

1958 The January issue of *Town & Country* magazine featured an 8-page spread on Scottsdale and Paradise Valley, highlighting fashions and local women modeling fashions at local resorts and clubs.[vii]

1958 In his first ad of the new year, Lloyd Kiva introduced the Kiva Shirt, "as meaningful for men who demand the finest as the Kiva bag for women. Pure silks, batistes, imported broadcloths. Brash or ombre tones. Kiva hand-dyed originals with the distinguishing Kiva-design 'silver' buttons. S-M-L or custom."[vii]

1958 A series of weekly Patio Fashion Shows began on Saturday, January 25 on the Kiva Craft Center Patio. The shows featured fashions designed/created at the Craft Center and on Fifth Avenue, and were modeled by the Wendel-Cronan School of Modeling, Scottsdale. There was also a sidewalk art showing (provided by Gregory Poole Art Gallery) and coffee service courtesy of Robinson's 5th Ave. Drug.[vii]

1958 Lloyd Kiva advertised showings of his fashions every Friday at noon at the Safari Hotel, and every Saturday at the Kiva Craft Center.[vii]

1958 The Fifth Annual 5th Avenue Fiesta was held March 1 and 2, sponsored by the Fifth Avenue Association. The event's ad promised "the finest craftsmanship of the Old West meets with the last word in Fashions of the Sun Country, created right here on fifth Avenue in Scottsdale. Visit the gift shops with their unparalleled selection of exquisite gifts, see the color – join the fun – take pictures – select the distinctive merchandise you'll always associate with the sunny West, with Scottsdale and with famous Fifth Avenue." Event included Indian hoop dances, continuous arts and crafts demonstrations, a showing of 1958 convertibles supplied by Scottsdale car dealers, strolling musicians and a daily style show on a runway set up in the center of Fifth Avenue.[vii]

1958 Imports from the Desert in Fashions & Jewels fashion show staged on the Kiva Craft Center patio on Saturdays at 2 p.m., featuring 12 local studios and commentated by Lloyd Kiva. A sidewalk art show, music and coffee also highlighted the events.[vii]

1958 Kiva Craft Center artisan Charles Loloma demonstrated his ceramic craft at the Festival of Arts held at the Phoenix Civic Center April 12.[vii]

1958 Maggie Savoy, popular fashion editor/columnist at The Arizona Republic, commentated the Fifth Avenue Patio Fashion Shows in the Spring; Lloyd Kiva was also a regular commentator.[vii]

1958 In April, editors and photographers from *House Beautiful* magazine were in Scottsdale/Paradise Valley to research a feature on the Chester F. Sharp home on the PV Golf Club, designed by Kiva Craft Center-based architect Charles Montooth. The magazine staff also attended a music festival at Taliesin West, where Montooth had studied.[vii]

1958 Fifth Avenue merchants and artisans hosted the 5th Avenue Thieves' Market & Bazaar April 30 – May 3 on the Craft Center Patio.[vii] An ad touted "Gala-Fun-Utterly Mad, it could happen only in Scottsdale…unbelievable BARGAINS from 16 studios and shops displayed in an old-world market setting of gay and colorful outdoor stands in a flower centered patio…music—flower market—native foods prepared on open fires…"[vii]

1958 Lloyd Kiva New served as co-director of the Southwest Indian Arts Project, a Rockefeller-sponsored program at the University of Arizona, teaching and mentoring Native American artists. Charles and Otellie Loloma also participated. Kiva met Fritz Scholder there; they became lifelong friends.[vii]

1958 Hopi potter Charles Loloma, a resident artisan of the Kiva Craft Center, was an instructor at the Summer Session of Art in Sedona July 14 – Aug. 16 under the auspices of Arizona State College. "Loloma, whose works exhibited throughout the United States have brought many admiring visitors to his Scottsdale shop, will teach classes in ceramics and native crafts during the ASC course."[vii]

1958 Lloyd Kiva advertised during May for a tenant for a French sidewalk café operation in the Kiva Craft Center. "We visualize a 2-man operation for serving a limited menu of fine food for luncheon and tea, utilizing colorful umbrella tables under the olive trees and in the patio. Ready-made clientele in connection with weekly schedule of fashion shows and special events throughout the year. Experienced only. Space 22 x 40; reasonable lease basis; occupancy September 1."[vii] Later that fall, Le Carrousel sidewalk café opened in the Kiva Craft Center's studio 18 space. Its ad said "Dine in the sunshine. Enjoy your eating within the sound of Musical Wind Chimes. Breakfast or luncheon, banquet catering."[vii]

1958 Lloyd Kiva was completing the Kiva Craft Center's east side wing of shops, according to an article in the July 20,1958 *Arizona Republic*. "With this final addition of seven shops, one of them to be a sidewalk-café type restaurant, there will be 23 related crafts groups together around Kiva's pooled-patio." In the article Kiva said, "My idea for the center was, and still is, to establish an island to preserve the original theme of Scottsdale: crafts."[vii]

1958 Charles Loloma describe the Kiva Craft Center: It was totally mixed…Charles and Lloyd were the two progressive ones. Betty (Lloyd's wife) was the one who ran the store…they had come earlier to Scottsdale…there was a group of craftsmen who operated on what then was called East Main Street…I think that place burned down, so with the help of Valley National Bank they build a fantastic building. First there was a big Chinese restaurant which went out of business just before we came, and then Newey De Mille…perfume store, then there were, in the field of art: Andy Tsinajinie [sic], a Nav. Painter, one of the most versatile of all the Navajo painters, but he was strictly traditional…There was another fellow that worked for Lloyd Bahah Zhonie (Frank Austin), and Frank was the helping hand in the designing and silkscreening for the material that Lloyd made…he was also a painter, but strictly traditional."[vii]

1958 In the Fall, Phyllis Robbins distinctive linens opened a shop in the Kiva Craft Center[vii]

1958 Lloyd Kiva unveiled his fall fashion collection September 27 at the Scottsdale Junior Woman's Club "Fashions by Kiva" show, dessert and bridge event at the Arizona Country Club.[vii] His new line was also shown that week at a Coca Cola Bottling Company-sponsored luncheon and style show for those attending the annual convention of the Arizona Retail License Beverage Association. An article recapping the event called Kiva "internationally known designer of Scottsdale."[vii] Kiva also hosted Fall & Winter Fashion Shows October 25 and Nov. 8 on the Kiva Craft Center Patio. Among the models at the Oct. 25th show was future actress Valerie Perrine.[vii] Another 'model' premiering at the Oct. 25th show was the 1958 Fiat of Italy car from European Motors on Scottsdale road.[vii]

1958 In a photo caption in the November 7th *Arizonian*, Lloyd Kiva was identified as the president of the Scottsdale specialty shop owners' group, which was planning a fine arts festival, all Scottsdale fashion show and art contests in schools.[vii]

1959 Lloyd Kiva served as master of ceremonies and chairman of the show at the first annual Fashion Parada Sunday March 15, staged on West Main Street. Maggie Savoy, *Arizona Republic* fashion editor, was fashion commentator; the event was sponsored by the Specialty Shops Committee of the Scottsdale Chamber of Commerce.[vii]

1959 Lloyd Kiva was the driving force behind the First Annual Heard Museum Guild's Indian Fair (Indian Arts & Crafts Show) held in March. Charles Loloma was an exhibitor, demonstrating pottery making; Lloyd Kiva presented a fashion show with design elements from the Heard's collection.[vii]

1959 Lloyd Kiva and Leona Caldwell fashions were featured in a style show April 5 held as part of preliminaries for the Miss Universe Pageant at the Safari Hotel, at which the 1960 Miss Scottsdale was selected.[vii]

1959 Custom perfumer Erne' Wittels moved into the Kiva Craft Center after a brief tenancy at a Goldwater's store at Park Central Mall in Phoenix. In an Aug. 4, 2003 interview with Scottsdale historian Joan Fudala, he said: "Lloyd Kiva got me in here because he owned the Kiva Center. There was a waiting list to get on the street [5th Ave.] – 200 or so – so I couldn't get on 5th Avenue, but Kiva told me there was a place for me in the courtyard." Recalling his fellow artisans, Erne' said: "The Lolomas were on one side of my shop; [artist] Gregory Poole on the other. There also were the Flemish Glazeniers, Fred Skaggs and Jack Stanton, Leona Caldwell, Rema, Paolo Soleri (he sold from the Lolomas' shop; sometimes I sold his windbells, too); Paint Bucket, Alexander, Desert Squire men's clothes and there was a piano in the store, Charles Montooth Frank Lloyd Wright-trained architect and Marsha DeWitt who sold Far East treasures on the corner. Lloyd did such a great job bringing international attention to Fifth Avenue and Scottsdale. Lloyd started the Thieves Market – a time for shops getting rid of their 'white elephants.' Arabian music played and all done to the Arabian theme. Lloyd dressed in Arabian costume and his shop employees did, too, in harem costumes. There was a congo line down the street of crafts and shop folks. Everyone was a world-class craftsman. All one-of-a-kind. We referred customers to each other; knew they'll treat our customers with respect. Lloyd was a true artist; he did it to the nth degree, all authentic, with Hopi and Navajo craftsmen. Even made his own buttons [Charles Loloma]. Leather clothes, Kiva bags, dresses, shirts." Erne said among his customers were Frank Lloyd and Olgivanna Wright, Eleanor Roosevelt, ladies from Elizabeth Arden's Maine Chance spa who came by limo, Anne McCormick, Dr. Philip Schneider (who got him the Eisenhowers as customers – Ike and Mamie).

1959 Kiva was a key participant in the "Directions in Indian Art" Conference at the University of Arizona, delivering a keynote address about the importance of art education in developing contemporary Indian artists and motivating young people to pursue their creative talents in new but culturally significant ways.

1959 Charles Loloma was a summer instructor at the Southwest Indian Art Project at the University of Arizona (in 1960 and 1961 also). Fritz Scholder was one of his students, who studied jewelry design from Loloma.

1959 Kiva's ad in the Aug. 26 *Arizona Republic* announced that "Now our fabric workshops are equipped to do custom designing and printing for interiors. Drapes, upholstery, curtains, etc. Decorator's interest particularly invited."

1959 In a letter published in the Sept. 21 issue of *The Arizona Republic*, Lloyd Kiva wrote to fashion editor Maggie Savoy: "On a recent trip to New York I was again amazed at the height of interest shown in Arizona and the West by people in the arts and fashion world of the East. Judging by the remarks made by many there, it would seem that Arizona represents a kind of cultural frontier where sooner or later exciting things are expected to develop. They look upon the West as a place unfettered by convention, an area with a new way of life…Art my come and art may go but few can refute the contribution made to the world by the Indian artist and craftsman. Here, perhaps, in the Classical Indian art form, we already have the equivalent of the Great Symphony we hope to get. The American Indian expression is a precious heritage and except for occasional heroic efforts by a few individuals and various museum type activities, little is being done to perpetuate it in a period of cataclysmic cultural change within Indian life today. Indian art in the form of the classical ceramic piece, the beautifully executed basket, the textiles, the ceremonial costume, silver jewelry and shell work and turquoise 00 these are the yard sticks of the artistic heritage of this ever-so-different land…"

1960 The 1960 *Mullin-Kilne Scottsdale Directory* listed the following tenants of the Kiva Craft Center, 5 West Fifth Avenue by their studio number: 1&2. Leona Caldwell Originals Craft Shop, 3. Remas' Originals, 4 Helena's Health Studio, 5. H Fred Skaggs Craft Shop, 7. Marsha's, 8. Charles Montooth architect, 9. Maryons, 10. Lloyd Kiva Design and Manufacture, 15. Loloma Shop Charles Loloma, 17. Erne' Custom Perfumer, 17B. Mr. Di Jon, 18. Heritage Antiques, 19. Paint Bucket Emporium, 20. Barbara Skinner Gift Shop, 21. Phyllis Robbins Linens

1960 Scottsdale population was 10,026 in a 4.9 square mile area, with 747 housing units.

1960 First sales tax passed in Scottsdale (3/4 of 1 percent); Town Council also imposed a 48-cent per $100 valuation on property in Scottsdale, the town's first property tax, and instituted a business license tax (all at the same July 5 meeting)

1960 "Simplicity and color are the keys to designing Arizona's fashions. The typical American cotton shirtwaist dress is especially well-adapted for this desert climate." These were the points emphasized by Lloyd Kiva as he spoke to Robert Kennedy's costume designing class Nov. 17. Kiva believes that clothes should reflect a part of Arizona and should 'say a little something about the West.' This is why he has not concentrated his efforts on the grandeur of Paris silhouettes, but has stressed the simplicity and color of Arizona.

Mr. Kiva has a shop in the Craft Center in Scottsdale, specializing in leather goods and other products. He also designs and makes most of the fabrics used in his creations."[vii]

1960 The December 3, 1960 issue of *Saturday Evening Post* carried a feature, "The Town Millionaires Built: Scottsdale, Arizona is a dazzling Western town full of culture, offbeat enterprises and money, money, money…" Kiva Craft Center artisans Lloyd Kiva and Erne Wittels were pictured and interviewed. The Scottsdale Chamber of Commerce held a cocktail party at the Safari Hotel to celebrate this publicity coup.

1961 The 1961 *Mullin-Kilne Scottsdale Directory* listed the following tenants of the Kiva Craft Center, 5 West Fifth Avenue by their studio number: 1&2. Leona Caldwell Originals, 3. Remas' Originals, 5. H Fred Skaggs Craft Shop, 6. Interiors West, 7. Marsha's, 8. Charles Montooth architect and J D Stanton portraits and jewelry, 9. Maryon's, 10. Lloyd Kiva Design & Manufacturing, 15. Loloma Shop Charles Loloma 17. Erne' Custom Perfumer, 17B. Mr Di Jon and John Lapekis, 18. Heritage Antiques and Gregory Poole artist, 19. Paint Bucket Emporium, 20 Barbara Skinner Gift Shop, 21. Phyllis Robbins Linens.

1961 On the "Lady Fare" page in Sun., Jan. 29's *Arizona Republic*: "Our growing, lusty, fabulous Western town has grown up in a lot of ways during the past decades. And one of the most dramatic is in our fashions. From the days when most of us were cowboys, frontiersmen, adventurers in search of gold or even just wide open spaces, we've become a jewel of a city, filled with art and music and the finer things of cosmopolitan living. And fashion has followed…For many years the craftsmen of Scottsdale have been translating this feeling of the West in their designs. Today they, too, have come of age. We have contributed much to the fashion scene of the nation, without realizing it or perhaps even caring. Easterners, enchanted by our life and sunshine and gaiety, have returned to their homes and taken with them our clothes. And, without knowing it, we have unwittingly pioneered some of the most important fashion changes on the scene. We designed dressed and trimmed sweaters in leather, for instance, long before it became 'de rigeur' back East. Experimenting with silkscreen and the colors of the sky and mountains, our designers starred clash colors before Paris discovered them in prints and combinations. We have taken the casual shirtwaist and made it elegant: we have always loved color, when the rest of the country wore black and navy." The article attributed much of these hot trends to Lloyd Kiva, saying "His off-tone color combinations were the forerunners of what we now call 'clash colors'…A few years ago, wanting to keep craftsmen in Scottsdale, he opened the Fifth Avenue Craft Center, where he now can be found, still in the back of his shop, silk screening. He believes our place in the fashion sun is right here: Elegance combined with simplicity, and the keynote world is 'casual'."

1961 Per the Feb. 22 *Scottsdale Progress*: "An art show from Hansen and Peterson Art Galleries of San Francisco will be open to the public all this week at the Kiva Craft Center. The colorful race track paintings of Frank Ashley, famous Western artist, will be

on display. Sam Richardson, now working under the auspices of the Rockefeller Foundation in New York, will show his work also."

1961 An article in the March 21 *Scottsdale Progress* about Scottsdale craftsman-architect Paolo Soleri earning a Graham Foundation grant also said, "He is the designer of the wind bells which have been installed in the Craft Center, Seeger's Studio and the Diamond Lazy K Ranch here, and which are sold throughout the world."

1961 The annual Thieves Market Bazaar was held May 3,4,5 and 6 on Fifth Avenue and in the Kiva Craft Center courtyard. An ad in the May 3rd *Arizona Republic* said "Shop in a carnival-like old-world street market with sidewalk and tent displays, costumed attendants, food and drinks, flower markets, tinkling bells, and loads of exciting merchandise."

1961 Town of Scottsdale officially became City of Scottsdale on November 16; the Town of Paradise Valley had incorporated on May 24.

1961 The *Arizona Days & Ways magazine of The Arizona Republic* on July 16 featured Lloyd Kiva's and Charles and Otillie Loloma's participation as instructors/mentors in the University of Arizona's Southwestern Indian Arts & Crafts Project, supported by a grant from the Rockefeller Foundation. Kiva was a co-director of the project with Andreas Anderson (head of the University of Arizona Art Department). The article said, in part: "An impressive faculty, fine study exhibits of both traditional and contemporary arts and crafts, and the sympathetic counsel and direction of outstanding adult Indian artists and craftsmen – all these and more have been available without charge to the 23 carefully selected participants."

1961 In October, Scottsdale Fashion Square opened with Goldwater's as its anchor department store; also included the existing A.J. Bayless grocery store and a liquor store.

1961 The Nov. 3 edition of *The Arizonian* featured a photo with caption: "With uniforms custom-designed and individually tailored by Lloyd Kiva, this group of attractive young women from Camelback Inn is probably the most unique gathering of hotel waitresses in America. The cloth for their skirts was hand-dyed by a Navajo boy in Kiva's shop, where all uniforms were made. Blouses and skirts are in soft, varied desert shades, typical of the Indian country. Silver concho belts and silver pins complete the Indian theme of the uniforms. The girls are understandably delighted and thrilled to wear costumes by a designer and craftsman of Kiva's magnitude."

1961 The November issue of *Points West* magazine (published by Joe Lincoln of the Flemish Glazenier/Kiva Craft Center) carried a photo spread highlighting the fashions Lloyd Kiva created for Phoenix Symphony musicians. "Lloyd Kiva of Scottsdale, at the request of the Phoenix Symphony Orchestra, has recently designed a new gown to be worn by the women of the symphony. The gown is the only symphony gown in the country in which

color is used. The dress will have a double layer of silk chiffon, black over five fashion blues."

1962 Dick Seeger moved his gallery and studio into the Kiva Craft Center. He received many commissions for his work in plastics and acrylics, making panels, screens and room dividers. He also featured rising stars in the arts and craft community in his gallery.[vii]

1962 Trader Vic's opened March 8 at the southwest corner of Fifth Avenue and Craftsman Court (closed June 30, 1990). The popular restaurant often held fashion shows with items hand-crafted by Kiva Craft Court and Fifth Avenue artisans and fashion studios.

1962 After serving as a lead consultant, Lloyd Kiva New helped establish the Institute of American Indian Arts in Santa Fe, New Mexico, where he then served as an head of the art department and instructor between 1962 and 1967, and as director through 1978.[vii] He served as the Institute's president from 1967 to his retirement in 1978. He continued to serve as IAIA's president emeritus until his death in 2002.[vii] The Phoenix Gazette's May 4, 1962 edition carried an article, "Indian Art Form Has Strong Backer;" in part, it said: Two of Arizona's best known artists will be spending most of their tine and talents at the new Institute of American Indian Art when the school opens in October in Santa Fe. Named art director of the government school is Lloyd Kiva, nationally known for his hand-dyed fabrics and fashion creations. Also named to the faculty are Charles and Otillie Loloma. Charles, a jewelry maker, will instruct in plastic arts while his wife will teach ceramics. The Lolomas, full-blooded Hopi Indians, have a shop in the Kiva Craft Center, which kiva developed six years ago. They and Kiva will maintain their shops here."

1962 Lloyd Kiva, sensitive to his role in Scottsdale's arts and crafts community, ran the following ad in *The Arizonian*: "Rumors Rampant. Rumors are flying that I am leaving Scottsdale to live and work in Santa Fe. The Facts: I have accepted an appointment as the Art Director for the Institute of American Indian Arts in Santa Fe. It will require my presence there part of every month. My family and home will remain in Scottsdale. The Kiva Craft Center is not for sale and will continue under my sole ownership with improvements. The Kiva Shop & Studio on the Patio will be remodeled to make space for an exciting new Gallery and Studio for prominent artists and craftsmen of the Valley. The Kiva Shop will feature exclusively in the fall resort season Kiva Fashions made in our own hand-dyed fabrics in a sports line of blouses, 2-piece dresses, a sheath dress, a full-skirted dress and new items, to be designed. The leather studios will continue with exciting new ideas in bags, belts and garments. Happy Summer – off soon to teach in the Rockefeller project, "Southwest Indian Art" University of Arizona. See you in the fall. Lloyd Kiva."[vii]

1962 1st Annual "Indian Painting Today" (subsequently renamed the Scottsdale National Indian Arts Exhibition) was held at the Safari Hotel Convention Hall March 2 - 7. Some 225 established Indian artists from throughout the Southwest were invited to

participate. Lloyd Kiva served as a judge and also presented a Lloyd Kiva fashion show on an Indian theme on March 6 at a luncheon in the French Quarter at the Safari. Andy Tsinhajinnie and Maria Martinez gave craft demonstrations; Clara Lee Tanner presented a lecture on the paintings on exhibit. Paul Huldermann, owner of the House of Six Directions on Fifth Avenue, was exhibit chairman and event founder. In a newspaper interview, Huldermann listed five factors that explained Scottsdale's worthiness for hosting such an event: "First, Lloyd Kiva has established himself not only as one of the foremost designers; through his program of the annual summer session for young Indians at the University of Arizona he has now become the director of the Santa Fe Indian School of Indian arts and crafts which is a completely novel form of Indian education. (2) Charles Loloma has established himself as the most advanced Indian designer of Indian jewelry. (3) Frank Austin, while winning the Grand Award of the Scottsdale exhibition, showed new concepts in Indian Painting. (4) Frank Austin and Andy Tsinajinie [sic], by winning two international awards for textile designs this year, opened a new realm of crafts in which Indians can find their own niche. (5) Lastly, the Indian Painting exhibition of this spring already has established a nationwide reputation because of its advanced entries and composition."[vii] The annual event continued through 1976, usually held Executive House Arizonian (SunBurst) hotel. After Lloyd Kiva moved to IAIA in Santa Fe, he returned to Scottsdale as a featured speaker and judge of the exhibition. Charles Loloma also served as a judge, as did Clara Lee Turner, renowned anthropologist and author from the University of Arizona. Otillie Loloma was an award-winning exhibitor.

1962 Charles Loloma and Lloyd Kiva were two of the experts who spoke in the Lecture and Discussion Series at the YWCA, 230 East Earll Drive, Phoenix during October and November. Artist Paul Coze and former Phoenix Mayor (and, later Arizona Governor) Jack Williams also spoke.[vii]

1962 Paolo Soleri, Italian-born and Frank Lloyd Wright trained architect and sculptor, opened the Cosanti Foundation in Scottsdale, now world-famous for its Soleri wind bells

1963 The 1963 *Mullin-Kilne Scottsdale Directory* listed the following tenants of the Kiva Craft Center, 5 West Fifth Avenue by their studio number: 1-2. Leona Caldwell Originals clothing, 3. Rema's Originals clothing, 5. H Fred Skaggs Craft Shop jeweler, 6. Mildred Todhunter Sheets Interiors West antiques, 7. Marsha's antiques, 8. Vacant, 9. Maryon's clothing, 10. Lloyd Kiva Design & Manufacturing clothing, 12. Gra-Wun jeweler, 15. Game's Imported, 17. Erne' Custom Perfumer, 17b. Mr. Di Jon tailor and John Lapekis, 18. Heritage Antiques and Gregory Poole artist, 19. Paint Bucket Emporium gifts, 20. Barbara Skinner Gift Shop, 21. Phyllis Robbins Linens.

1963 Lloyd Kiva was guest speaker at the Second Scottsdale National Indian Arts Exhibition, Feb. 28 at the Executive House Arizonian.

1963 Paul Huldermann, owner of The House of Six Directions gallery on Fifth Avenue and a Scottsdale arts advocate/patron wrote a guest editorial in the March 23 edition of the *Scottsdale Daily Progress*, outlining his reasons that the Scottsdale needed an arts center.

1965 According to an article in the Jan. 6 *Scottsdale Daily Progress*, Lloyd Kiva continued to come to Scottsdale on weekends from his post at IAIA/Santa Fe to design and participate in running his studio at the Kiva Craft Center. "He comes to Scottsdale weekends, designs a dress or leather ski pants with poncho, checks on his Fifth Avenue store and then returns to Santa Fe, N.M., where he is director of the Institute of American Indian Arts…And how successful has he been in tapping the ethnic aesthetic? Scottsdale citizens will judge for themselves during the Fourth Annual Indian Arts Exhibit here Feb. 27 to March 10 when Lloyd's students will enter their New Vistas creations. Meanwhile Lloyd himself already envisions a new form of Indian talent: 'A form of Indian drama that will just set this country on its ear and show all Americans just how proud they can be of their country's true cultural heritage,' he said. And many a Scottsdale citizen knows that when Kiva envisions something – look out. It's going to happen. As witness Scottsdale itself."

1967 City Council established the Scottsdale Fine Arts Commission (June 6, Ordinance #332). The Council appointed residents, who began cataloguing and further expanding the City's art collection. Among the first members were Philip C. Curtis, Kax Herberger, A. Mack Gilstrap, Borislav Bogdanovich, Walter Bimson, Paul Huldermann, Louise Lincoln Kerr, W. Wilson Jones Jr., Jerome H. Louchheim, Jr., Warren Gentry, John Pritzlaff, Louise L. Kerr, Kenneth A. Welch, Helen del Grosso and H. Charles Schumacher. City administrator was Ms. Patricia Hartwell. Early Commissioners planted the seed that germinated into the Scottsdale Center for the Arts and, later, its supporting non-profit organizations.

1967 In "Scottsdale Today," a publication celebrating the opening of Valley National Bank on Highland in Scottsdale, Paul Huldermann, chairman of Scottsdale's Fine Arts Commission, wrote about Scottsdale's cultural environment: The life of every town has its main anchor points of leisure. They can be any type of physical relaxation. They can also be, as in the case of Scottsdale, a form of intellectual relaxation as the Scottsdale arts and crafts. In fact, what makes this city so different from any other desert community, as well as, many other communities across the country ARE its arts and crafts in addition to its sources of physical relaxation. They offer a very special ingredient for the residents of the Valley and equally for the vital tourist industry." Huldermann extolled the financial benefits of the city's arts. "This is one reason why Scottsdale has such an astounding number of artists who can pay the overhead of a store or studio and make a comfortable living. And in the process a good share is contributed to the sales tax fund of the city which in turn benefits the whole community…" He further explained, "The arts and crafts in Scottsdale had an unusual beginning with a simple man of great intuition, Lloyd Kiva. He designed purses and

decorated fabrics of deep sensitivity; he attracted other craftsmen; he built a unique Craft Center on Fifth Avenue – an idea twenty years ahead of any such areas anywhere in the country. Thus, from a modest beginning as a village with half a dozen craftsmen and painters, Scottsdale became the center of Southwest arts and crafts….Out of Scottsdale came the architecture, the wind bells and other creations of Paolo Soleri and the stained glass windows and roofs of Glassart. These developed Dick Seeger's fantasies in plastic, never in contrast with practicality, if so desired."[vii]

1968 City of Scottsdale began accepting donations to develop a fine arts program, including citywide public art installations. The private Scottsdale Art Collection Committee raised funds to buy art for the future Civic Center area. State Rep. John Pritzlaff of Scottsdale chaired the committee.

1968 When the Bennie Gonzales-designed Civic Center Library opened, it began hosting art exhibits on its mezzanine level. Several of Scottsdale's original artists and Arizona Craftsmen were featured in exhibits (Marjorie Thomas; Lew and Mathilde Davis; Sandy Sanderson). Both Gonzales' civic facilities – City Hall and Civic Center Library – featured skylights designed by Glidden Parker of GlassArt, formerly the Flemish Glazenier in the Kiva Craft Center.

1968 Maggie Wilson wrote in the Nov. 14 *Arizona Republic's* Women's Forum that Manfred Susunkewa, "the fabric fellow at Kiva's on Scottsdale's Fifth Avenue" earned a first and second place in fine arts for hand-screened fabrics at the Arizona State Fair, and went from the fair to be displayed at the U.S. Department of the Interior.

1969 In a Jan. 3 article in the *Arizona Republic*, Maggie Wilson described Lloyd Kiva as "the father of modern Scottsdale. That town's posh Fifth Avenue was an alfalfa field in 1950 when Kiva, an artist-craftsman and a Cherokee Indian, bought the land and began a little craft center – complete with hitching posts for horses and an unpaved bridal [sic] path 'avenue'." She then quoted Kiva: "Our little cluster of craft shops were the only buildings between Camelback and Indian School then, and the only restaurant in Scottsdale was the Pink Pony," Kiva recalled when he was in the Valley for an educational symposium at Arizona State University.

1969 Scottsdale hosted the 1st Annual All-Indian Days weekend in the spring at the Scottsdale ballpark and surrounding area.

1970 Scottsdale population was 67,823 in a 62.20 square mile area, making it the third largest city in Arizona

1971 On Jan. 1, 1971, Scottsdale renamed and renumbered its streets to reflect the metro area's system; studios in the Kiva Craft Center were no longer listed at 75 W. Fifth Avenue, but then became 7121…and beyond on Fifth Avenue.

1971 First Scottsdale Arts Festival held (Feb. 12 - March 14) (see article p. 82 Feb. 12, 1971 *The Arizona Republic*); Walter Bohl and Ron Hagerty were featured artists at Civic Center Gallery.

1971 In a Dec. 10 article in the *Arizona Republic*, Charles Loloma was featured at the start of an exhibit of his work at The Heard Museum. "But Charles Loloma's real claim to fame is as an internationally recognized jeweler who casually combines ironwood and ivory, pearl and opal, coral and turquoise, gold and silver – sometimes with jet and lapis lazuli tossed in. Loloma's show of trend-setting contemporary Southwestern jewelry opens with a preview reception at Heard Museum tonight." "…he had opened a pot shop in Kiva Craft Court in Scottsdale where his line of Lolomaware was soon taking a second seat to his jewelry creations."

1972 "Craftsman Court complex with its seven structures was acquired by the Sunbrella Properties, Ltd. Of Phoenix at the time; and the Simonsons family of Sunbrella continue to own and manage this property after almost 50 years."[vii]

1972 Parsley Sage, a small sidewalk café, opened in the Kiva Craft Center in January, a project of Steve Lewis and Dick Pierson.[vii]

1972 A tour of the craftsmen studios at Kiva Craft Court (aka Craftsmen Court Studios) was part of the second annual Scottsdale Arts Festival on March 5. The tour included fabrics at Lloyd Kiva, sculpture and objects at the Seeger Gallery, stained glass at the Glassart Studio, leather designs at Lord Latigo and handweaving at Bruce Design Textiles.[vii]

1972 The first all American Indian jury at the 5th annual Indian Arts & Crafts Show at Heard Museum included jurors Al Momaday (Kiowa), Fred Kabotie (Hopi), Allan Houser (Chiricahua Apache), Charles Loloma (Hopi) and Tony Da (San Ildefonso Pueblo).[vii]

1973 An October 11 article in the *Scottsdale Daily Progress* said: "P. Tarmigan Sage Company, billed as a 'Grand Old American Department Store' has opened in Scottsdale's Kiva Crafts Center, 7125 Fifth Avenue. The 7,000-square-foot store, which is described by store founder and manager Richard E. Pierson as offering 'tradition with a 1973 flair,' carried gentle3man's clothing and accessories, home and office furnishings, ladies fashions and accessories, art works, luggage, gaming devices and a wide range of gift items…Pierson, who came to the Valley in 1966, is the founder and owner of Lord Latigo Leather Shop and the Parsley Sage Restaurant in Scottsdale."[vii]

1974 Frances Elizabeth "Betty" New died Feb. 25 at Scottsdale Memorial Hospital of a heart attack. Her obituary described her as "owner and operator of the Lloyd Kiva Shop from 1948 [to 1972] and active in the development of Scottsdale's Fifth Avenue…Mrs. New…was a member of the Arizona Designer Craftsman, Valley Presbyterian Church and a former member of the Soroptimists Club. Born in LaMoille, Illinois, she came to Arizona 36 years ago and to Scottsdale in 1948. Survivors include a son, Charles Jeffrey New; and a daughter Nancy E. New of Scottsdale…"[vii]

1975 Scottsdale Center for the Arts opened on Thurs., Oct. 23 on Civic Center Mall. In addition to a performance hall, the center included space in its atrium for municipal art shows.

1975 In an ad in the Nov. 28 edition of the *Scottsdale Daily Progress* announcing the opening of Nakai's Gifts Japanese Imports in the Kiva Craft Center, other tenants shown on a map of the center included: Marsha's, Alexander's Jeweler, Remas, Gia Indian Arts, Nakai's Gifts, By George, Maryons and Tivoli.

1976 In Maggie Wilson's Album in the Nov. 27 Arizona Republic, the columnist wrote: "He's still dyeing in the alley, but things are looking up these days for Manfred Susunkewa, the Hopi from Shunggopavi. Dyeing as in silkscreening fabrics, that is, in a workshop-studio off the alley behind Fifth Avenue across from Trader Vic's Restaurant in Scottsdale." She reported that he had recently been consulted by Lane Furniture Company; he hold her: "They called me back to High Point, N.C. to consult and authenticate the [American Indian designs on furniture] motifs and to design Navajo yeis to be embroidered at their mills on draperies and bedspreads." According to Wilson, "he also designed the firm's Legendary logo and some petroglyph motifs to be used 'in such a way as to not clutter the pieces – so we put them inside the cabinet doors and drawers'…This was the first time Indian crafts had been shown in conjunction with furniture lines to international buyers. The neat thing was the buyer's amazement over American Indian values – values that could be projected in craft arts."

1977 Lena and Bill Derrick opened a hand-thrown, hand-fired stoneware studio at the Kiva Craft Center's Studio 16 in December.

1981 Scottsdale Artists School opened in space donated by the Herbergers at Camelback Mall; in 1993 it relocated to the 1928-vintage Loloma School on the southwest corner of Marshall Way and 2nd Street.

1983 H. Fred Skaggs died. Per Lillian Skaggs, Charles Loloma came into the jewelry shop and cried at the news.[vii]

1988 Scottsdale City Council enacted the "One Percent for the Arts Ordinance"

1991 Charles Loloma died June 9 at Pueblo Norte, a senior living facility in Scottsdale, at age 70. He was buried in Hotevilla, survived by his wife Georgia and three sisters.

1991 On November 25, Scottsdale Mayor Herb Drinkwater, City Council members and area merchants dedicated the downtown Scottsdale Streetscape project, unveiling colorful entry signage and other improvements to the Fifth Avenue, Main Street, Marshall Way and Old Town districts. The streetscape program included about 80 acres and over 1 mile of streetscape. "…the $4,500,000 project was funded by property owner assessments throughout the Fifth Avenue and Marshall Way Districts. Improvements included new

parking striping, street intersection hardscape, crosswalks, new widened sidewalks, curb and gutters, shade trees, raised landscaped planters, seating, signage, and street lighting standards."[vii]

1993 "In 1993 the Craftsman Court underwent a major rehabilitation project and was designed by the architectural firm Allen & Philp Architects of Scottsdale, Arizona. It did include new signage, lighting, visual equipment screening at roof areas, and extensive site improvements at the breezeways and courtyard."[vii]

1993 Otillie Loloma died January 30, 1993.

1996 Taliesin West in Scottsdale hosted an exhibit, *Lloyd Kiva New: Traditional Pathways, Innovative Journeys.*[vii] Lloyd Kiva delivered a lecture there on April 17, 1996. In an article in the Arizona Republic, Patricia Myers wrote, "New's cluster of studios for artists and craftsmen was the first fuel that propelled a little Western town to its current international reputation as an arts mecca." He told Myers that he traced his friendship with Frank Lloyd Wright to the 1930s. "Wright looked askance at art, saying architecture was the mother of art, and the rest of us could drop dead. But I would go out and sit with him in the yard at Taliesin and talk with him, with Charles Loloma and Phil Curtis, artist friends he said he liked," New told Myers.[vii]

1998 Lloyd Kiva New received a Community Service Award from the Lovena Ohl Foundation at ceremonies at the Scottsdale Center for the Arts on March 18.

1998 The Scottsdale Center for the Arts hosted a Lloyd Kiva exhibit "With Beauty All Around Me."

1999 The Scottsdale Museum of Contemporary Art opened in February adjacent to the Scottsdale Center for the Arts on Scottsdale Civic Center Mall

2000 Lloyd Kiva New delivered the eulogy at memorial service for his friend and fellow Scottsdale artist Philip Curtis. In his remarks, Kiva reminisced about the heady days of post-war Scottsdale and the fervor to create.

2002 Lloyd Kiva New died February 8 in Santa Fe.

2002 On July 1, the Scottsdale City Council approved adding the Kiva Craft Center, also known as Craftsman Court, a seven-building complex at 7121-7141 East 5th Avenue, to the Scottsdale Historic Register (Ordinance #3454, zoning case 8-ZN-2002)

2003 Kiva Craft Center fashion designer Leona Caldwell died

2003 Kiva Craft Center custom perfumer Erne' Wittels died Sept. 23, 2003 at age 79. He was the last of the early Kiva Craft Center artisans to be working in the courtyard shops, where he served customers right up to the month of his death.

2006 The Heard North museum, located at el Pedregal in far north Scottsdale, featured an exhibit: "Mid-Century Modern: Native American Art in Scottsdale." Many of Lloyd Kiva's fashion creations were on display, as well as pottery by Charles and Otillie Loloma produced at the Kiva Craft Center in the late 1950s (and jewelry by Charles Loloma).

2010 Lloyd Kiva's widow Aysen New donated the papers of Lloyd Henri Kiva New to the IAIA archives on Nov. 12, 2010.[vii] IAIA made Kiva's papers/collection available to the public as of May 2013.[vii]

201? FnB Restaurant moved from Stetson Drive to Kiva Craft Court, occupying the building originally built for the Flemish Glazenier. Its chef Charlene Badman and its co-owner Pavel M have garnered numerous national awards for its cuisine and wine list.

2012 The Made in Arizona Festival was held in the Kiva Craft Court and on Fifth Avenue March 15-17, according to a Facebook post.

2016 Three Santa Fe museums and IAIA featured exhibits of Kiva's fashions and the art of students he mentored. Kiva's memoir, "The Sound of Drums," was published.

2016 In December, Scottsdale's Museum of the West unveiled a 70th anniversary exhibit of the Arizona Craftsmen, featuring the work of Lloyd Kiva, Wes Segner, Phillips "Sandy" Sanderson, Lew Davis, Mathilde Schaefer Davis and George "Doc" Cavalliere.

2020 "Craftsman Court has been known as the Kiva Center; and is now being renamed the Kiva Crafts Center. Current tenants include Kactus Jock, The Estate Watch and Jewelry, Leela Market, Accentuated by Diana, BS West, Elizabeth's Endermo Center Spa, Hair on Fifth Avenue, EvolveMD, Bisaca Studio, Entourage Salon, The Cut Mens Salon, The Purple Saguaro, and FnB Restaurant."[vii]

United States Department of the Interior
National Park Service

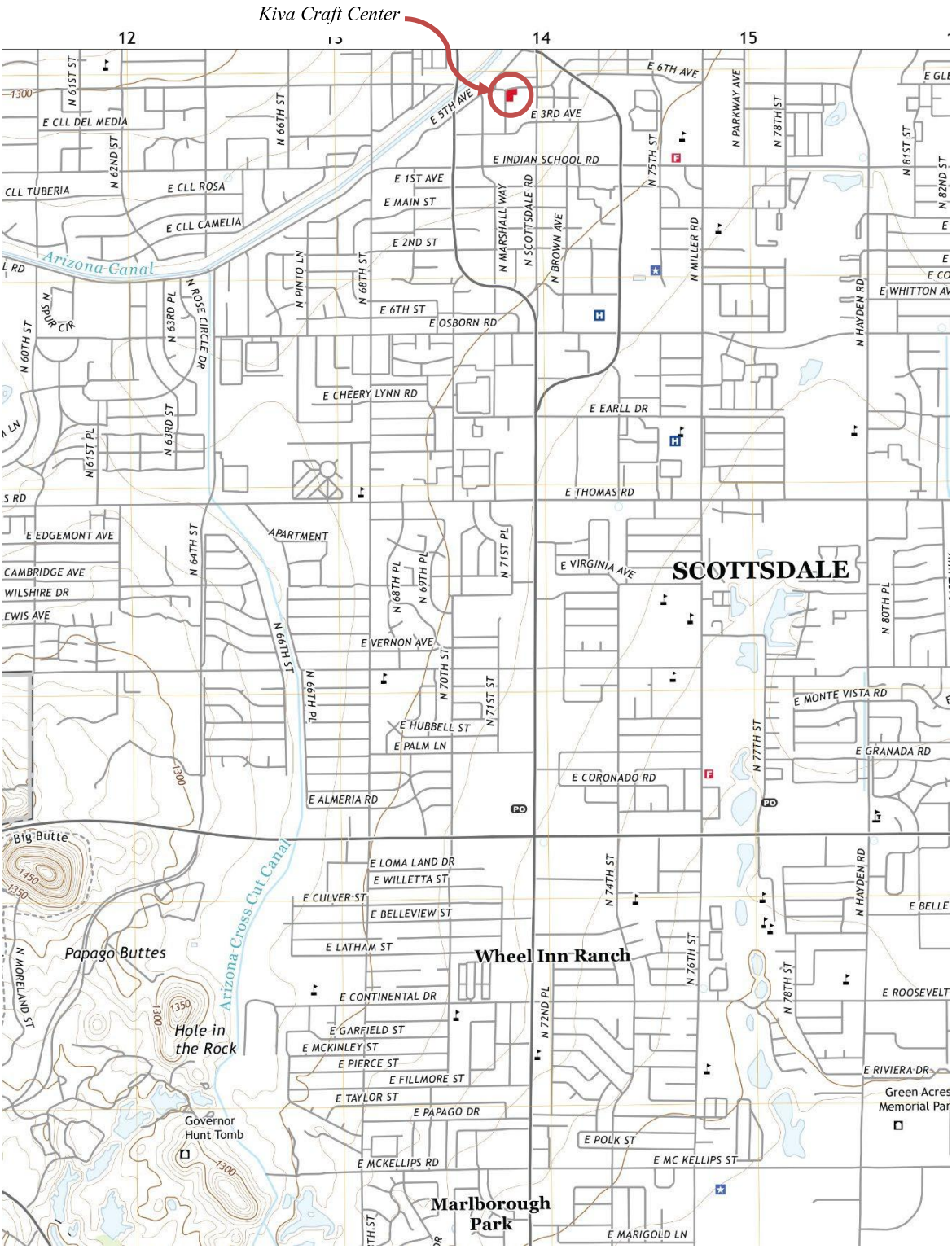
National Register of Historic Places
Continuation Sheet

Kiva Craft Center
Name of Property
Maricopa, Arizona
County and State
Name of multiple listing (if applicable)

Section number 10 Page 1

BOUNDARY DESCRIPTIONS

PLATE 1: *USGS map site location*



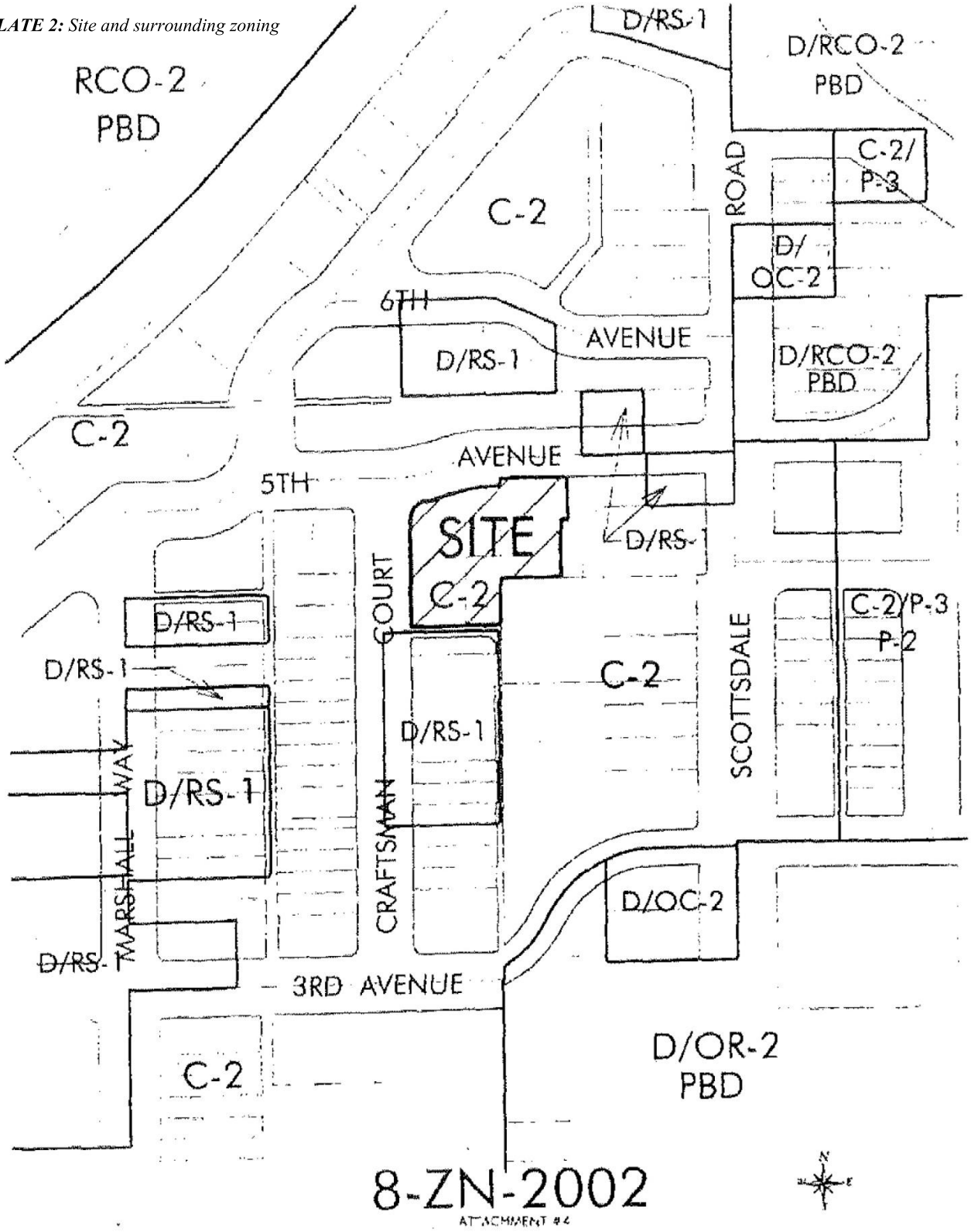
United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Kiva Craft Center
Name of Property
Maricopa, Arizona
County and State
Name of multiple listing (if applicable)

Section number 10 Page 2

PLATE 2: *Site and surrounding zoning*



United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Kiva Craft Center
Name of Property
Maricopa, Arizona
County and State
Name of multiple listing (if applicable)

Section number 10 Page 3

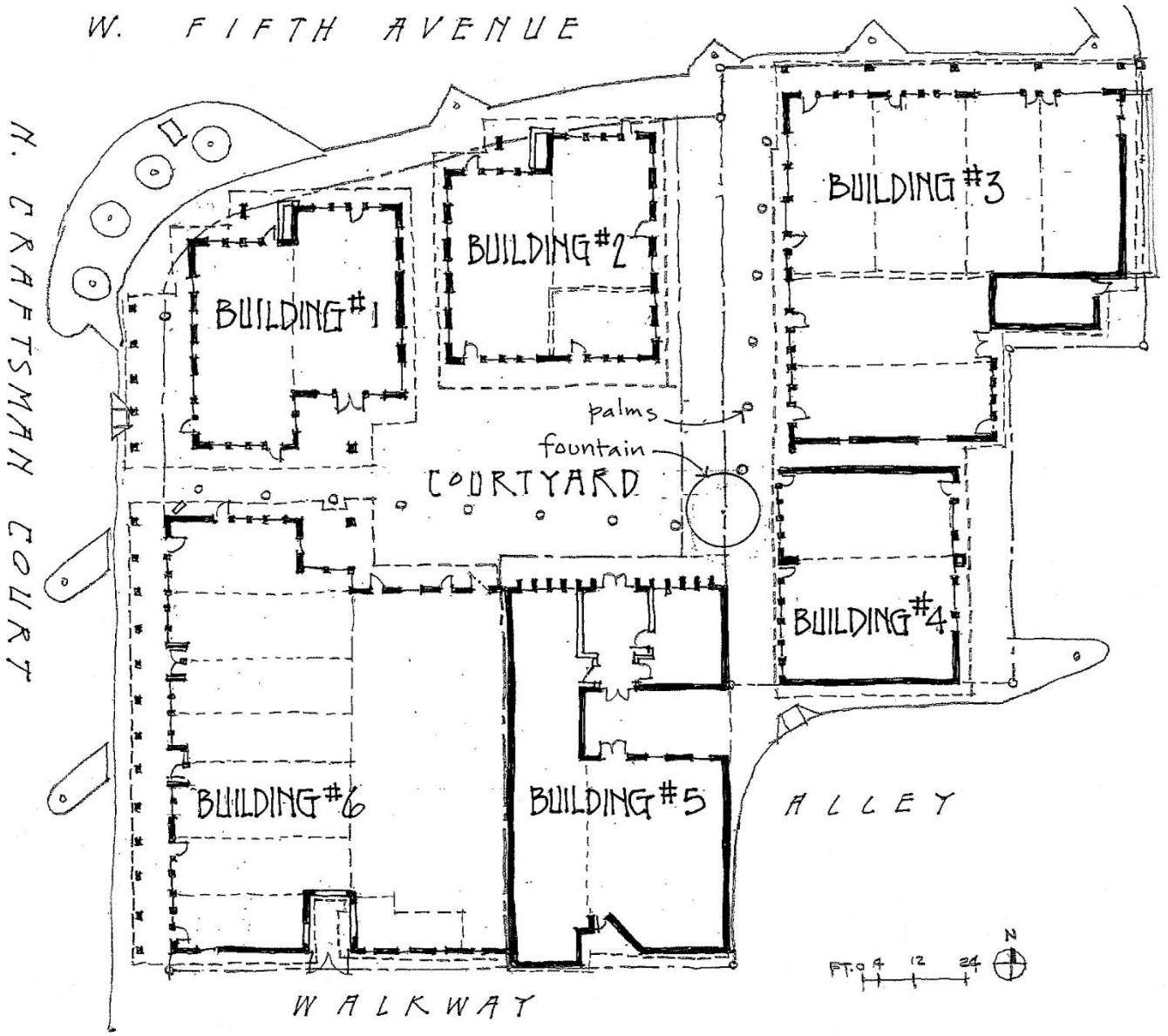


PLATE 3: *Site plan sketch*

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Kiva Craft Center
Name of Property
Maricopa, Arizona
County and State
Name of multiple listing (if applicable)

Section number 10 Page 4

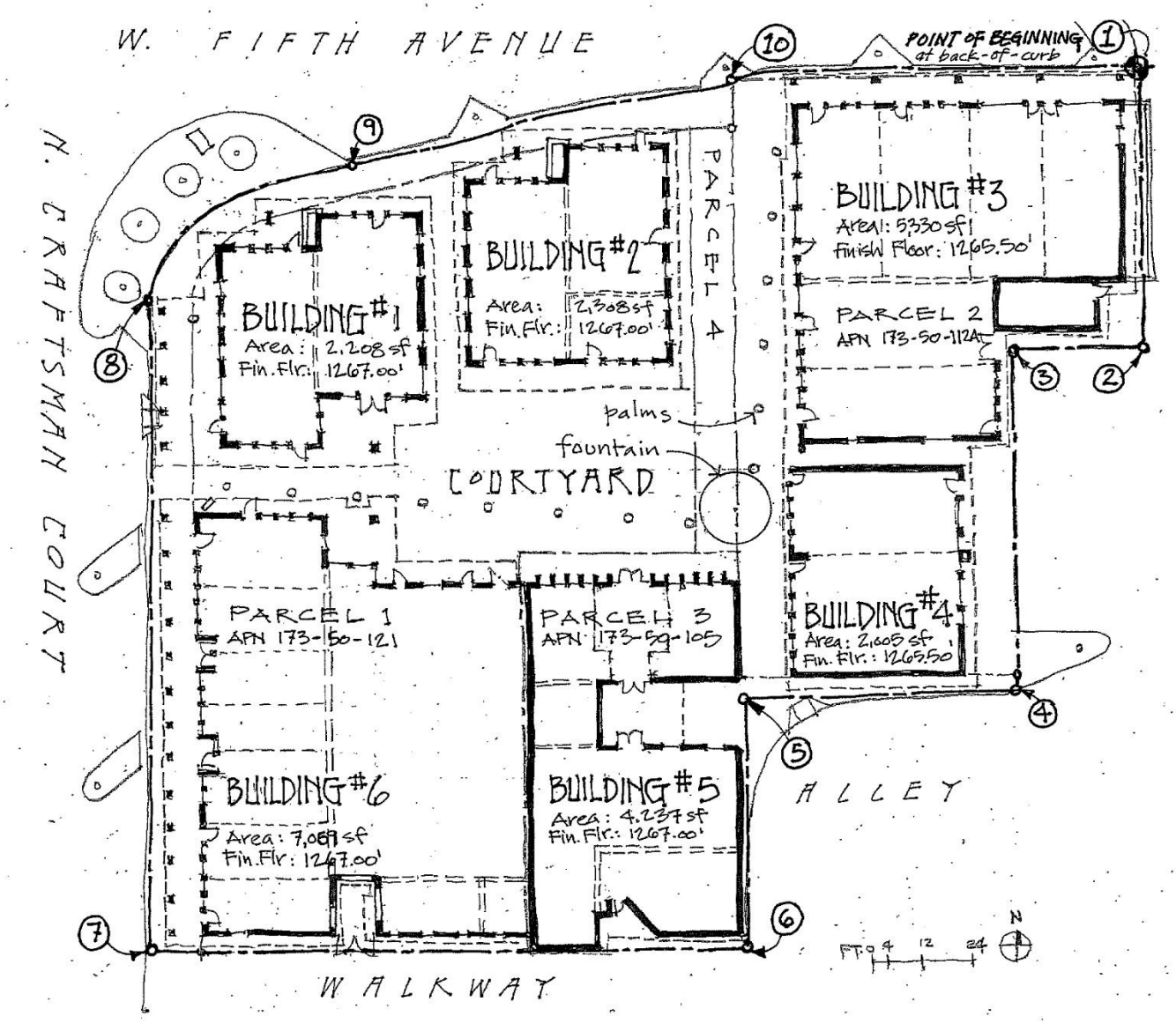


PLATE 4: *Site plan with Maricopa County Assessor information and boundary markers.*

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Kiva Craft Center
Name of Property Maricopa, Arizona
County and State
Name of multiple listing (if applicable)

Section number 10 Page 5

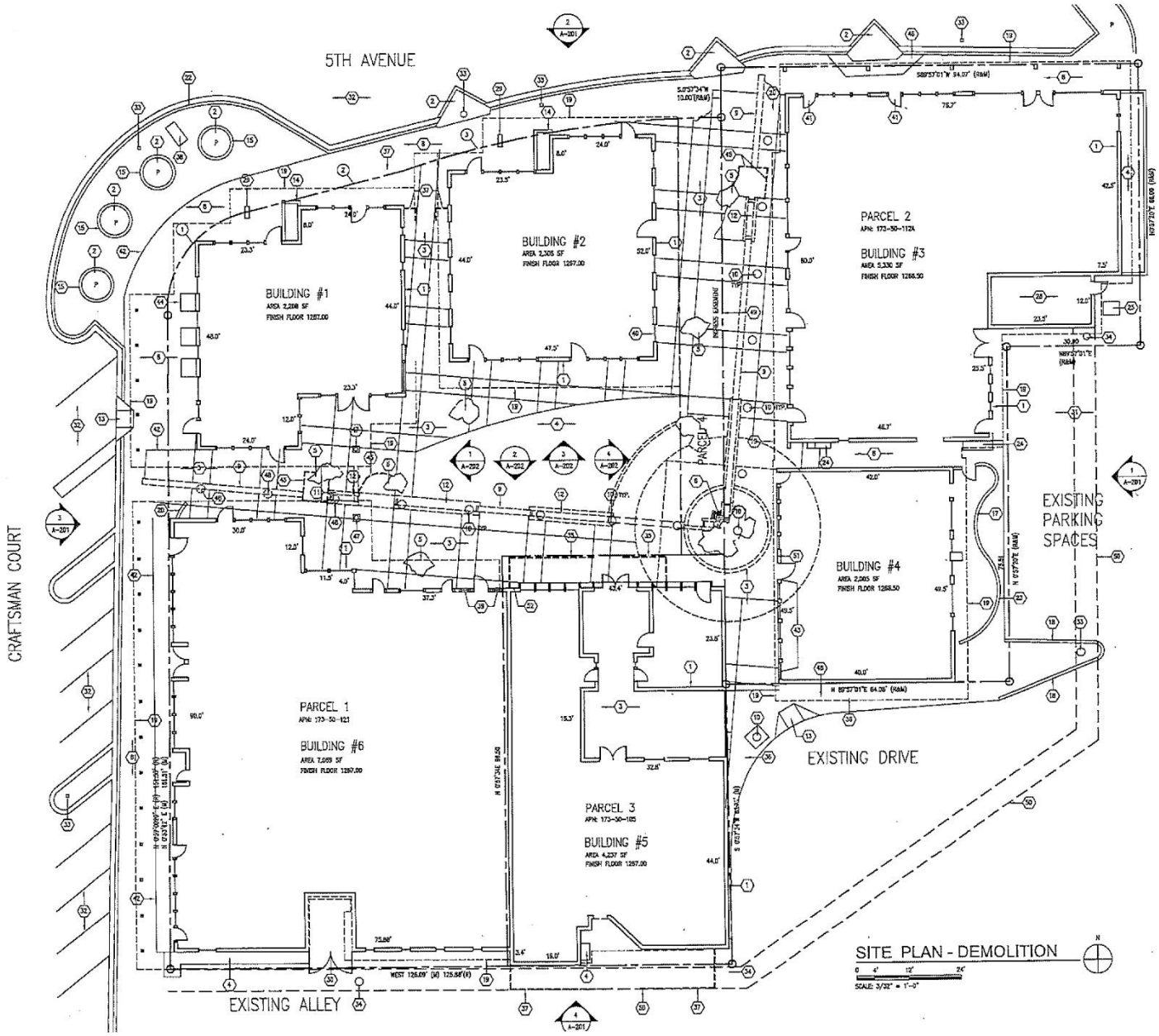


PLATE 5: *Existing conditions site plan and courtyard design.*

NOTICE OF PUBLIC MEETING

ARIZONA HISTORIC SITES REVIEW COMMITTEE
STATE HISTORIC PRESERVATION OFFICE
ARIZONA STATE PARKS & TRAILS

Notice is hereby given to members of the Historic Sites Review Committee (HSRC) and the general public that the HSRC and State Historic Preservation Office (SHPO) staff will meet Friday, **July 9, 2021**. The meeting will be at **9:30 a.m.** The meeting will be held virtually through Zoom webinar format. Committee members, SHPO staff and the public may attend the Zoom meeting on a computer or mobile device. The videoconference's link is:

- Link: https://us02web.zoom.us/j/84708668991

The meeting will follow the agenda items below, pursuant to A.R.S. §38-431.02 and A.R.S. § 41-511.01. The Committee may request reports on, discuss, and may act on the following matters:

AGENDA

A. CALL TO ORDER PUBLIC SESSION/AND ROLL CALL
1. Chair Majewski will call the meeting to order

B. INTRODUCTION OF MEMBERS AND STAFF

C. NEW BUSINESS

1. NEW NATIONAL REGISTER NOMINATIONS

a. Westwood Historic District
Roughly bounded by Thomas Road to Fairmont Avenue between 19th Avenue to 23rd Avenue, and north side of Campus Drive to Osborn Road between 23rd Avenue and 24th Avenue, Phoenix, Maricopa County

b. Valley National Bank Phoenix Branch No. 10
1845 East McDowell Road, Phoenix, Maricopa County

c. Wright, David and Gladys, House
4505 N. Rubicon Ave., Phoenix, Maricopa County

d. Willo Historic District
Reclassification of 525 W. Windsor Ave., Phoenix, Maricopa County

e. Royale Gardens II
1901-1944 E. Medlock Dr., Phoenix, Maricopa County

f. Sands North Townhouses Historic District
7230-7310 E. Joshua Tree Ln, 6802-6550 N. 72nd Pl., 7231-7309 E Cactus Wren Rd., and 6811-6839 N. 73rd St., Scottsdale, Maricopa County

g. Scottsdale North
5600-5682 N. Scottsdale Rd., Scottsdale, Maricopa County

h. Kiva Craft Center
7125 E. 5th Ave., Scottsdale

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i. American Smelting and Refining Company [ASARCO] Southwestern Department Headquarters
1150 N. 7th Ave., Tucson, Pima County

D. OLD BUSINESS

1. **Approval of Minutes from the March 5, 2021 HSRC Meeting.**

E. PROGRAM REPORTS

1. **SHPO REPORT** *Committee and staff reports may be written or verbal followed by discussion.*
   a. National Register update, listings, property status, workflow
   b. SHPO staffing and program news
   c. Review and Compliance
   d. Survey and Inventory
   e. Grants
   f. Legislative issues
   g. HP 2021 Historic Preservation Conference update
2. **AHAC REPORT**

F. PUBLIC COMMENT

The Committee will hear consideration and discussion of comments from the public. Those wishing to address the Committee must signal to the Chair through Zoom as directed. Time permitting; each presentation will be given approximately three minutes. It is probable that each presentation will be limited to one person per organization. Action taken as a result of public comment will be limited to directing staff to study or re-schedule the matter for further consideration at a later time.

G. CALL FOR AGENDA ITEMS FOR NEXT COMMITTEE MEETING

The Committee may make comments, requests, and provide items for future agendas. The Committee may discuss matters of procedure relative to its meetings. Committee members may also direct staff to study areas of concern or to place such items on future Committee agendas.

H. ADJOURN

A copy of the agenda background material provided to the Committee is available for public inspection at the Arizona State Historic Preservation Office, 1100 W. Washington, Phoenix, Arizona. Additional information may be obtained by contacting William Collins, National Register Coordinator, at 602.542.7159. Pursuant to Title II of the Americans with Disabilities Act (ADA), Arizona State Parks does not discriminate on the basis of a disability regarding admission to public meetings. Persons with a disability may request a reasonable accommodation, such as a sign language interpreter. Requests should be made as early as possible to allow time to arrange the accommodation. For ADA assistance, contact Joe Roth at 602.542.4009.
This agenda will be posted at 1100 W. Washington by Kathryn Leonard, State Historic Preservation Officer (SHPO) by July 7, 2021.

Kathryn Leonard
State Historic Preservation Officer
State Historic Preservation Office - 1100 West Washington Street, Phoenix AZ 85007

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