

From Gas Stations to Chicken Coops:
The Architectural Firm of Lescher and Mahoney
Phoenix, Arizona
1910-1974

Donna Reiner, PhD

©

December, 2006

*We never had a building fall down or anything. We built 'em well. We built 'em strong.*¹

Phoenix, Arizona began as a small settlement in the late 1860s near the Salt River, a by-product of the construction of a nearby fort (Fort McDowell). By late 1870, a town association had formed and Capt. William Hancock was commissioned to survey a town site in December of that year. Early building construction primarily used adobe as dirt was cheap and plentiful and design was a factor. But, once the railroad arrived in the late 1880s, though, brick became the more common construction material and many people soon wanted homes that looked like those in the Mid-West or East.

By the turn of the century, Phoenix, now the territorial capital, was a bustling community of over 5500 residents with a firm agricultural economic base. Gradually a few local architects and some from Los Angeles and El Paso, Texas, e.g., Norman Foote Marsh, Fitzhugh and Fitzhugh, and Trost and Trost, became the ones who were designing the major buildings of this growing community. Thornton Fitzhugh and Lee Mason Fitzhugh even went so far as to move their offices to Phoenix, although Thornton eventually moved back to Los Angeles. But the world of architecture in Phoenix was about to change when the firm of Fitzhugh and Fitzhugh hired Royal William Lescher September 1, 1908.²

Royal Lescher was born August 12, 1882, in Galesburg, Illinois. His father, a farmer, plus his mother and two sisters moved to Carpenteria, California (a small beach town south of Santa Barbara) sometime after this and are recorded there in the 1900 census. Nothing is known about this period of Lescher's life, but he did graduate from Throop Polytechnic Institute in Pasadena, California in 1902 (now California Institute of Technology).³

Following his graduation from Throop, Lescher's first job was as foreman with the bridges and building department of the Pacific Railway Co. in Los Angeles (Thornton Fitzhugh was an architect for this company) from 1902-1904. Subsequently he moved to Buffalo, NY to work for another firm staying there through the summer of 1908. Thus, when he arrived in September of 1908 to work on the Valley Bank and Trust Company building for the Fitzhughs, now prominent architects of Phoenix, no one could have predicted the impact Royal Lescher would have on the look of Phoenix.⁴ Trained in construction, nevertheless, Lescher learned a great deal about the design side working for Fitzhugh and Fitzhugh, and consequently decided to start his own firm in 1910.⁵

From his first office in the Fleming Building located at 16 N. 1st Avenue in Phoenix, Arizona, Lescher drew some plans for a new school proposed by the West End School District (now Pendergast). Racing twelve miles on a bicycle to the school offices to successfully present his plans, this somewhat unorthodox and aggressive behavior would be a trademark of his firm. The Woman's Club of Phoenix building on the corner of First Avenue and Fillmore costing \$16,500 was one of Lescher's first major architectural design jobs in 1911. However, as his business increased, he felt the necessity to hire a formally trained designer. Thus John Rinker Kibbey joined Lescher in 1913 as a partner and the firm became known as Lescher & Kibbey. Kibbey, having studied at MIT, provided the firm with someone who had the much needed design skills that Lescher lacked. Quickly the firm's work in Phoenix became known throughout the new state (Arizona entered the Union as the 48th state February 14, 1912) and thus they received a number of major commissions such as the Neoclassic Style of the Mohave County and Graham County Courthouses and the Florence High School.⁶

Kibbey, a bachelor, registered for the draft, leaving Phoenix in 1917, to serve in the army during WWI. To fill that position void, Lescher hired a designer, a Mr. Frary, who was “prominent in the *atelier*” in Los Angeles.⁷ One day during late spring/early summer of 1918, Ira Earl Frary was in Los Angeles and met an acquaintance from the *atelier*, Leslie Mahoney. The conversation eventually got around to the fact that Frary was working in Phoenix, Arizona for the firm of Lescher & Kibbey, but found the heat to be unbearable so was planning to return to Los Angeles. He suggested to Mahoney that this firm might be the place for him. Since Mahoney had a family and could use the steady work, he agreed and suggested that Frary tell his employer that he was available. Not too long afterwards, Royal Lescher called Mahoney offering him a job. Mahoney accepted with a request for train fare (approximately \$50) which Lescher gladly sent. Thus in June 1917, shortly after Leslie Joseph Mahoney had registered for the draft in Los Angeles, he arrived in Phoenix as the new designer for the firm of Lescher & Kibbey.⁸

Leslie Joseph Mahoney was born in DeSoto, Missouri January 21, 1892, into a family heritage of builders. His grandfather was a draughtsman in stoneworks in London (England) as was his father, who later moved to Cork, Ireland, before immigrating to the United States. Having gone to elementary and high school in St. Louis, Missouri, Mahoney’s family moved to the San Francisco area following the great earthquake as his father was part of that massive rebuilding program. Mahoney attended Santa Clara College (now the University of Santa Clara) from 1907-1909, studying liberal arts.⁹

Presumably sometime in 1909, Mahoney went to Portland, Oregon to work for the architectural firm of Raymond N. Hockenberry.¹⁰ By 1912, he had moved to Los Angeles as an assistant designer for the firm of Albert C. Martin who had trained at the University of Illinois.

In 1916, he went to work as a designer for the Los Angeles firm of Allison and Allison which was particularly noted for their school buildings and other public buildings.¹¹

It was during Mahoney's tenure in Los Angeles that he became involved with the Architectural Club of Los Angeles which was "affiliated...[with] the Society of Beaux Arts Architects in New York."¹² Mahoney credited this affiliation with where he "got a good deal of...[his] architectural training" for the students of the *atelier* worked on problems assigned from New York with the senior designers from some of the major Los Angeles architectural firms.¹³ H. Harwood Hewitt, a Beaux Arts graduate, was a patron in the Los Angeles *atelier*. According to Mahoney, the firm of McKim, Mead and White as well as designs of the French architect Paul Philippe Cret were the standards most commonly "held up...to the students" in the *atelier*.¹⁴ But Mahoney was also enamored with Bertram Goodhue and his Spanish Colonial design for the 1915 Panama-California Exposition in San Diego. Consequently, when Leslie Mahoney arrived in Phoenix in 1917, his training was not only in the tradition of the "ancient orders of architecture," but he was also aware of some of the latest styles popular in California.¹⁵

In a 1975 interview, Mahoney described the Phoenix buildings at the time of his arrival in 1917 as being of "the 1890 variety" with no modern ones.¹⁶ Furthermore, he observed no "stylistic trend" at the time, rather remarking that the buildings were more practical.¹⁷ The common building materials of brick and concrete were locally produced and the cement was shipped in. Wood was commonly used for the interior construction including floor systems, walls, and partitions.¹⁸ Four years later in another interview, Mahoney described Phoenix in much harsher terms: it was "an overgrown cowtown."¹⁹ As a matter of record, there were no architectural laws or registration of architects in Arizona in 1917 and few building codes.²⁰

Kibbey returned after the war and Mahoney was eventually made a partner in the firm in 1920. It was during this time that the firm of Lescher, Kibbey & Mahoney outgrew the Fleming Building office and moved into the National Bank of Arizona building located on the Southeast corner of Central and Washington (Phoenix). The firm continued to be in demand throughout the state with much of the work focusing on schools as more people were moving to the Arizona.

World War I had influenced change in the valley as cotton production brought prosperity. And the public demand dictated a need for improvements in construction and design of buildings.²¹ Along with this request for quality came a demand for office space which meant a need for new office buildings. By the end of 1920, the Heard Building at seven stories was “one of the first buildings of any consequence.”²² In fact, it was the tallest at that time. Eventually, “eight high-rise buildings (six stories or more) were constructed in the downtown core during the 1920s and early 1930s.”²³ However, there was still not much movement toward “the contemporary style...the modern style of architecture” according to Mahoney some fifty years later.²⁴ Nevertheless, there was a concern with respect to fireproofing in these new “high” rises and a demand for a “better style of architecture.”²⁵

When the legislature created the Board of Technical Registration in 1921, it did improve the quality of Arizona architects for now they needed to be trained, have experience, and take exams in order to receive a state license. Lescher, instrumental in the creation of that board, was issued certificate #5 in January, 1921, and Mahoney’s certificate, #47, was issued the following year.²⁶

By 1923, though, Kibbey decided that the lure of Hollywood was too great and he went off to design movie sets. With his departure, the firm became Lescher and Mahoney with Lescher serving as the rainmaker for the firm and Mahoney as the designer. The firm continued

working from their office in the National Bank of Arizona building for the next eight years. They often found potential clients by reading the paper. For example, if they saw that a school district was going to need a new school, then they made a call at the district office to “tell them how good we [the firm] were and how we could do a building for them so good...sometimes that sold them, and sometimes it didn’t.”²⁷ They made business contacts in a similar fashion. State work was acquired primarily on a political basis. Usually Lescher would speak with a particular state department when they knew the Legislature was appropriating money and then followed up with speaking to the Governor at the time.²⁸

The philosophy of Lescher and Mahoney was to design for the client, often “sacrifice[ing] design for the business...[since Mahoney viewed himself as] a commercial architect.”²⁹ “Consequently, the firm’s buildings, for better or worse reflect the people who were involved with the building at the time rather than the vision of the architect.”³⁰ That’s not to say, though, that the firm did not respond to the changing architectural styles of the day and make suggestions to their clients. In addition, no job was too large or small, too fancy or too plain.³¹ The following is a description of representative types of buildings (schools, hospitals, public housing, residential, religious, recreational, town planning, hotels and apartments, commercial, and municipal/government) designed by the firm of Lescher and Mahoney with specific examples, details on styles used and associated stories.

As previously mentioned, Lescher and Mahoney had a knack for securing school design contracts. In the entire history of the firm, their school designs, totally over 112 from 1910-1962, encompassed “the very small school to the campus-style high schools.”³² Examining the plans, one would discover that they indicated “indoor plumbing, cafeterias, and other additions.... During World War II, plans were [even] drawn for nursery schools to be added to

seven elementary schools.”³³ The Spanish Colonial Revival two-story Curley School (1918) in Ajo, Arizona, complete with bell tower, originally included “an elaborate Churrigueresque frontispiece.”³⁴ Unfortunately that frontispiece fell victim to costs. Curley School was placed on the National Register of Historic Places in 2001 as part of the Ajo Townsite Historic District. The Neo-Classical Revival style of the Liberal Arts Building on the Phoenix Union High School Campus (1921) just east of St. Mary’s elementary school complemented those campus structures that had been designed in the 1910s by Norman F. Marsh of Los Angeles.³⁵ The building had “a colonnade of Ionic columns along the front and two end pavilions, on which... [Mahoney] inscribed the names of outstanding authors.”³⁶ This building was demolished in the early 2000s. The St. Mary’s Elementary School³⁷ (1925) in Phoenix was one of the firm’s first buildings in Phoenix that used the Spanish style³⁸ and moved away from the Classical style that had been more commonly used in Phoenix schools at that time.³⁹ However, Phoenix was slow to accept this Spanish style of architecture that was so popular in southern California.⁴⁰

Hospitals were another interest of the firm. Between 1917 and 1970, the firm undertook sixty-four hospital projects. The original St. Joseph’s building constructed for the Sisters of Mercy of Saint Joseph (1917) and located on 4th Street just north of Monroe was Spanish Colonial in design. It had a large frontispiece surrounding the main entrance, four stories, tile roof, and “a series of continuous arches down Fourth Street.”⁴¹ Lescher and Mahoney were also part of the design team that worked on the “new” St. Joseph’s Hospital which is located at 350 W. Thomas.

The hospital with quite an interesting history, St. Monica’s Hospital and Health Center⁴², was included in the 1944 *Architectural Record* issue on The General Hospital. Designed for low-income people and constructed near the Matthew Henson public housing project (an earlier

Lescher and Mahoney project), it was the dream of one of Phoenix's best known humanitarians, Father Emmett McLouglin. In order to bring this project to fruition, Lescher and Mahoney assisted in the formation of "a non-profit community organization...[that] purchase[d] the land and then obtain[ed] a federal grant through the U.S. Public Health Service and FWA."⁴³ Funds from the grant allowed for the design and construction of a 150-bed hospital and a nurses' home and training school with plans for future wings and buildings. The main wings of the building were placed "to take maximum advantage of [the] sun's travel" (summer temperatures can reach 110+ while the winter temperatures are in the 70s).⁴⁴ Even though this hospital was constructed during WWII, which meant some items, especially metals, could only be used on a limited basis, Lescher and Mahoney's design of concrete foundation, painted brick exterior walls, plaster over brick interior walls, wood flooring and plenty of light in public spaces came in at \$2,286 per bed.⁴⁵

The Phoenix Housing Authority was created in 1939 and subsequently applied for three slum clearance and public housing projects.⁴⁶ Due to racial feelings in Phoenix at the time, one project was for Anglos, one for Hispanics, and another for Afro-Americans. Lescher and Mahoney were involved with all three of these projects.

Matthew Henson, completed in May 1941 and the first public housing project in Phoenix, had 150 one-story "simplified Ranch style"⁴⁷ brick units "with park-like setting, pedestrian circulation, open space and grouped parking."⁴⁸ Lescher and Mahoney were the consulting/supervising architects for the project.⁴⁹ "The project attracted national attention due to the low cost per unit of \$1,684, which was \$1,024 per unit below the national average of \$2,711...."⁵⁰ They were also the supervising architects for the Marcos de Niza project with 230

units for Hispanics completed in the Fall of 1941, and the Frank Luke project for Anglos, also with 230 units, completed in 1942.⁵¹

The firm designed a number of residences large and small. During WWII, Lescher and Mahoney were hired by Eureka Investment Company to complete the work on a small subdivision known as Country Club Park (Phoenix) in order to ensure that the new homes “matched earlier homes in the area in accordance with FHA requirements for uniform architectural style.”⁵² This subdivision was placed on the National Register in 1994. Another Phoenix subdivision project in which they were the leading architects, Windsor Square, was placed on the National Register in 2000. The John M. Ross house at 6722 N. Central Ave (Phoenix) was placed on the National Register in 2000 and the Denison Kitchell House at 2912 E. Sherran Lane (Phoenix) was placed on the National Register in 1994.

Religious structures include the Sacred Heart Church (1928) in Nogales, Arizona, the Central Methodist Church (1950) complete with an eighty-five foot bell tower at 1875 N. Central in Phoenix, and the rectory for St. Mary’s Catholic Church in Phoenix which included a chapel (1950).

Recreational affiliated buildings include the first Phoenix County Club and some later additions. A Lescher, Kibbey & Mahoney design of 1921, this was later demolished when the country club moved to its current location. Lee Mason Fitzhugh drew the preliminary plans for the Phoenix Encanto Park in 1935, but the city ultimately retained Lescher & Mahoney in the late summer of 1936 to revise and expand upon those plans.⁵³ The Encanto Park Club House, Boat Dock & Locker House, and Band Shell, constructed of brick that was painted, were in the Monterrey Style. The multistory YMCA building at 350 N. 1st Ave, Phoenix (1952) is of unpainted brick.

Designing part of or an entire town⁵⁴ is always an intriguing prospect, and the firm had at least several opportunities to do so. The first was the town site for Basic Magnesium Plant in 1942, which is now Henderson, Nevada near Las Vegas. Another was Morenci, Arizona, a copper mining town. In Morenci, they designed the staff housing in 1967 and then the theatre, library, and Morenci Club in 1970.⁵⁵

Lescher & Mahoney were also involved in a number of hotel, inn, or apartment projects. For example, they designed the servants' quarters in 1926 for the 1913 Arthur Burnet Benton designed San Marcos Hotel in Chandler, Arizona.⁵⁶ Shortly after that, they designed the El Portal Hotel in Mesa, Arizona (it no longer exists). The Hoeffler Brothers from Hermosillo, Mexico had the firm design a hotel there in 1945. Various small apartment complexes were also designed in a number of communities throughout Arizona.⁵⁷

The commercial building designs of Lescher and Mahoney range from the ornate to the plain. The Orpheum Theatre, a Spanish Colonial Revival, is one of the most elaborate on the both the interior and exterior. The Title and Trust Building at 114 W. Adams (Phoenix) became the home of the firm following its completion in 1930. The Hanny's Building with its International Style opened in November 1947. The Phoenix Newspapers Building⁵⁸ at 120 E. Van Buren, Phoenix, is the "plainest" of these four.

Lescher & Mahoney designed a number of municipal/governmental buildings. The design for the US Post Office located at 522 N. Central, Phoenix is an example of how designs can change due to the government approval process.⁵⁹ Originally intended to be a six-story building to house all the federal services located in Phoenix, it was part of "the massive federal building program...in an attempt to combat the deepening Depression."⁶⁰ Land costs led to the resubmission of a three-story structure and subsequent construction bids resulted in the ultimate

two-story building.⁶¹ Although the Spanish Colonial Revival Style⁶² was not the original intent of the firm, it was what the government wanted. According to the General Services Administration Statement of Significance, it is “a good example of federal architecture adapted to a regional tradition.”⁶³ The Veterans Memorial Coliseum on the State Fairgrounds property at 1826 W. McDowell Road in Phoenix was completed in 1965. Mahoney’s design called for a cable suspended roof that supports over 1000 pre-cast concrete panels. The firm also designed the Mesa City Hall (1920), one terminal at Sky Harbor Airport (Phoenix), the Italianate State Agriculture Building (1929-1930), and the Arizona State Senate and House of Representative Wings (1956).⁶⁴

One of the more interesting architectural tasks that Lescher and Mahoney tackled was the Phoenix City Hall which was constructed in 1928-29. In actuality, this was a joint city/county venture (it included the Maricopa County Courthouse) to be situated on a full city block.⁶⁵ While Lescher and Mahoney submitted a design for the entire building, the county held a design competition which was won by Edward F. Neild from Shreveport, Louisiana. The county was probably enamored with Neild’s design for the 1926 Caddo Parrish Courthouse as one can see the similarities. Nevertheless, the city opted to use Lescher and Mahoney to design the city hall on the west side of the building and they agreed to collaborate with Neild. “The contract called for the design of the building to be under his [Neild’s] supervision and for the building to have unified exterior appearance.”⁶⁶

This \$1.2 million joint project was an architectural challenge for the two governmental entities often bickered. Yet the architects managed to create a marvelous unity of design. One might not realize from the exterior view that two governmental entities were in one building although they operated separately from each other. The H-shaped 130’ x 230’ “poured-in-place

concrete” building with “conventional concrete frame” has seven stories in the central portion (county offices).⁶⁷ The two wings are each four stories. “The building is dominated by the mass of...[this] vertical central core...[which] presents a wide and imposing façade to the major streets on the north and south.”⁶⁸ The exterior is “rusticated terra cotta panels of variegated colors that simulate a yellow sandstone and create the appearance of a masonry structure.”⁶⁹ One will also find on the exterior “polished Texas granite, red clay roofing tiles, cast iron window surrounds, grillwork and bronze ornamentation within the two formal entrances.”⁷⁰

Lescher and Mahoney designed a “recessed arched opening” for the city entrance that was approached by stairs and “flanked by terra cotta sculptures of the mythical Phoenix Bird.”⁷¹ Polished granite is on either side of the solid bronze multi-paneled doors with an “iron light fixture” hanging in the recessed entrance.⁷² Inscribed in raised capital letters over the entrance is Phoenix City Hall.⁷³

“The interior of the building is equally as elaborate in detail as the exterior.”⁷⁴ Immediately upon entering the City Hall side, one notices an elaborate inlaid bronze circle of the Phoenix bird surrounded by tile. Lescher and Mahoney included hand-stenciled ceiling in the Council Chambers plus a “carved mantelpiece over the entryway.”⁷⁵ The council chambers had a thirty foot ceiling, “exposed natural stone” on the walls, an attached catering kitchen, and “two four-tiered chandeliers with gilded crowns and cobalt blue dishes.”⁷⁶ Other interior features included “bronze doorknobs emblazoned with the Phoenix bird;...bronze fountain bowls;...wood veneer paneling” in the elevator,...”ornate...brass [elevator] doors with bronze braid trim and rosettes on the facing; Philippine mahogany moldings, marble hallways and floors; a “winding marble staircase...with wooden handrails and ...plaster corbels over the landing;...and a “mahogany paneled mayor’s office...[with] hidden bathroom”⁷⁷

This unique public building that incorporates “Neoclassical, Spanish Colonial Revival and Pueblo Deco” stylistic influences, was nominated and placed on the National Register under Criterion A (“association with the development and maturation of local government in Arizona”) and Criterion C (“as a major expression of Eclectic and Period revival design in the late 1920s”) in 1989.⁷⁸

Beyond their often volatile working relationship, both Lescher and Mahoney were quite active in community affairs in Phoenix. For instance, Lescher was one of the original members of the State Board of Technical Registration. He was also a charter member of the Phoenix Kiwanis Club, member of the prestigious Arizona Club, the Riding and Polo Club, and the Phoenix Elk’s Lodge.⁷⁹ He served on the city of Phoenix Planning Board for over four years in the late 1940s which caused some to complain of political insider decisions when city building design contracts were awarded to his firm.⁸⁰ Mahoney was one of the originators and members of the first Phoenix City Planning Commission⁸¹, was Director of the Phoenix Parks from 1933-34⁸², one of the founders of the AIA, Arizona chapter, a member of the advisory board for the city building inspector, helped create the Phoenix Low-Rent Housing Authority, served as president of the Chamber of Commerce, was a member of the Sheriff’s Posse, and served on the Board of Directors of the Phoenix Memorial Hospital. Mahoney received the Arizona Distinguished Architect award from AIA, Arizona chapter in 1982.⁸³

Following Lescher’s death January 29, 1957, Mahoney continued operating under the highly recognized firm’s name.⁸⁴ In 1964, he moved to a new office at 407 W. Osborn where it remained until Mahoney retired in 1973. It was purchased by Dan Larson Roubal (DLR Group) in 1974, thus ending its over sixty year history.⁸⁵ Mahoney died July 12, 1985.⁸⁶

In a 1922 article in *Western Architect*, Prentice Duell included Lescher, Kibbey and Mahoney as “among the modern men practicing in Arizona.”⁸⁷ However, he placed Lyman and Place (from San Diego) as the ones to watch “both from the standpoint of design and the amount of work done.”⁸⁸ He continued to write that “what they are doing today will determine the architecture of Arizona for some years to come.”⁸⁹ If we compare the number of buildings/districts listed on the National Register between these two firms, Lescher and Mahoney come out on top (29 vs. 8). It is interesting to note, too, that most towns in Arizona had at least one building designed by either Lescher & Kibbey, Lescher, Kibbey & Mahoney, or Lescher & Mahoney. Their local buildings are definitely illustrative of the development of Phoenix from 1910 to 1974, as it grew from an agricultural community to a post WWII status as the industrial commercial and political center of Arizona. Yes, they did build them well!

¹ Ann Patterson, “Architect’s Career Measured by His Legacy of Landmarks,” *Arizona Republic*, June 7, 1981.

² “Stroke Fatal Architect R. W. Lescher,” *Phoenix Gazette*, January 29, 1957.

³ Ibid; “R.W. Lescher, Architect, Dies,” *Arizona Republic*, January 30, 1957; U.S. Bureau of the Census, *California, 1900*.

⁴ Ibid; Ibid.

⁵ Ibid; Ibid; Robert Frankeberger, “Les Mahoney: The Early Years,” *Triglyph*, Winter 1988-89: 6.

⁶ Ibid; Ibid; Ibid; “History of Lescher and Mahoney/DLR Group”

⁷ Frankeberger, 5.

⁸ Ibid.; Leslie Mahoney, interview by Karin Ullmann, November 6, 1975, transcript, Lescher and Mahoney Collection, Arizona Historical Society, Tempe, AZ :1, 3.; “Leslie J. Mahoney, Phoenix Architect; Designed More Than 2,000 Buildings,” *Arizona Republic*, July 14, 1985.

⁹ Frankeberger, 3; “Leslie J. Mahoney A.I.A.”; “Leslie J. Mahoney, Phoenix architect”

¹⁰ Hockenberry designed the Crater Lake National Park Lodge in 1911 as well as a number of Arts & Crafts homes in the Portland, OR area.

¹¹ Ibid., 3; Ibid.

¹² Frankeberger, 3.

¹³ Ibid.

¹⁴ Ibid., 4, 9.

¹⁵ Ibid., 3-4, 10.

¹⁶ Mahoney, interview

¹⁷ Ibid.

¹⁸ Ibid.

¹⁹ Frankeberger, 5.

²⁰ Mahoney, interview; Frankeberger, 5.

²¹ Mahoney had started a Beaux Arts (*atelier*) club in Phoenix, but it failed to really attract Phoenician architects and designers and so it “died.”

²² Mahoney, interview.

²³ Gerald Doyle, *Maricopa County Courthouse National Register of Historic Places Registration Form*, 1989.

-
- ²⁴ Mahoney, interview.
- ²⁵ Ibid.
- ²⁶ Frankeberger 9; Mahoney, interview; Arizona. Board of Technical Registration. *Professional Registrant Listing*.
- ²⁷ Mahoney, interview.
- ²⁸ Ibid.
- ²⁹ Patterson
- ³⁰ [John Jacquemart], "Exhibit Ideas Lescher and Mahoney Collection," n.d.
- ³¹ One of the final designs of the firm was a chicken coop for a friend of Mahoney.
- ³² [Jacquemart], "Pre 1950 Schools."
- ³³ [Jacquemart], "Exhibit Ideas..."
- ³⁴ Frankeberger, 4.
- ³⁵ They also built the gym, stadium, and several other campus buildings.
- ³⁶ Frankeberger, 6.
- ³⁷ Only the main entrance remains of this building when it was demolished in 2001 to make way for a garden area between St. Mary's Basilica and the new Diocese offices.
- ³⁸ In the Ullmann interview, Mahoney claims to be the one who introduced the Spanish style in Phoenix.
- ³⁹ Frankeberger, 4, 6.
- ⁴⁰ Mahoney suggested in the 1975 interview that the Spanish architectural style reached its peak in Phoenix in the 1950s and 60s and was used more in residential buildings than in schools and commercial buildings.
- ⁴¹ Frankeberger, 6; Mahoney, interview.
- ⁴² Now called Phoenix Memorial Hospital
- ⁴³ "St. Monica's Hospital and Health Center, *Architectural Record* 96, no.2 (1944): 112.
- ⁴⁴ Ibid.
- ⁴⁵ Ibid..
- ⁴⁶ [Jacquemart], "Public Housing."
- ⁴⁷ "Matthew Henson Project Historic Property Documentation Executive Summary." <http://phoenix.gov/HOPEVI/matthew.html> (accessed November 30, 2006).
- ⁴⁸ [Jacquemart], "Public Housing."
- ⁴⁹ Frankeberger, 7.
- ⁵⁰ [Jacquemart], "Public Housing."
- ⁵¹ Ibid.
- ⁵² Deborah Edge Abele, Roger Brevoort, and Bill Jacobson, *Historical Residential Subdivisions and Architecture in Central Phoenix, 1912-1950 National Register of Historic Places Multiple Property Documentation Form*, 1994.
- ⁵³ [Jacquemart], "Encanto Park."
- ⁵⁴ All were connected mining operations.
- ⁵⁵ [Jacquemart], "Lescher and Mahoney Architectural Drawing Collection, Arizona Historical Society."
- ⁵⁶ "Crowne Plaza: San Marcos Golf Resort" <http://www.sanmarcosresort.com/history.htm>
- ⁵⁷ [Jacquemart], "Lescher and Mahoney Architectural...."
- ⁵⁸ The Arizona Republic moved into a more modern building across the street less than ten years ago.
- ⁵⁹ Mahoney, interview; Frankeberger, 9.
- ⁶⁰ U.S. General Services Administration, "Federal Building-U.S. Post Office (Phoenix, AZ)." http://w3.gsa.gov/web/p/interaia_save/nsf/0/a024351ef7ed53d5852565d900539e0d?OpenDocument
- ⁶¹ The entire process took nearly four years from start to the building's completion
- ⁶² The nomination document classifies it as Mediterranean Style and the GSA document classifies it as Spanish Colonial Revival.
- ⁶³ U.S. General Services Administration, "Federal Building...."
- ⁶⁴ [Jacquemart], "Lescher & Mahoney Buildings of Significance."
- ⁶⁵ The county and city also separately own and maintain the land.
- ⁶⁶ Gerald Doyle, *Maricopa County Courthouse National Register of Historic Places Registration Form*, 1989.
- ⁶⁷ Ibid.
- ⁶⁸ Ibid.; City of Phoenix, *City of Phoenix Historic Walking Tour*, n.d.; *A Symbol of Progress*, 5.
- ⁶⁹ Doyle; City of Phoenix.
- ⁷⁰ Ibid.; Ibid.
- ⁷¹ Ibid.; Ibid.
- ⁷² Ibid.; Ibid.

⁷³ Ibid.; Ibid.; "Phoenix City Hall: Built 1928-1929, Renovated 1989-1990," [n.d.].

⁷⁴ Doyle.

⁷⁵ "Phoenix City Hall...."

⁷⁶ Ibid.

⁷⁷ Ibid.

⁷⁸ Doyle.

⁷⁹ "R. W. Lescher, Architect Dies."

⁸⁰ William S. Collins, *The Emerging Metropolis: Phoenix 1944-1973* (Phoenix: Arizona State Parks Board), 356.

⁸¹ "Leslie J. Mahoney, Phoenix Architect..."

⁸² Frankeberger, 10.

⁸³ "Leslie J. Mahoney, Phoenix Architect..."

⁸⁴ "Stroke Fatal..."

⁸⁵ "History of Lescher and Mahoney/DLR Group."

⁸⁶ "Leslie J. Mahoney, Phoenix Architect..."

⁸⁷ Prentice Duell, "A Review of the Modern Architecture in Arizona," *The Western Architect*, June 1922, 77.

⁸⁸ Ibid.

⁸⁹ Ibid.

Bibliography

- "History of Lescher and Mahoney/DLR Group." typed manuscript, [n.d.].
- "Phoenix City Hall: Built 1928-1929, Renovated 1989-1990." [n.d.].
- "A Symbol of Progress." 5-21, 23 [n.d.].
- "Tempe Historic Property Survey: HPS-247." Tempe Historical Museum.
<http://www.tempe.gov/museum/hps247.htm> (accessed October 23, 2006, 2006).
- Architectural Record* 109, no. 1 (1951).
- Architectural Record* 107, no. 4 (1950).
- "St. Monica's Hospital and Health Center." *Architectural Record* 96, no. 2 (1944): 110-112.
- "Advertisements for Bids." *Yuma Weekly Sun and Yuma Examiner*, March 24, 1944.
- "Caddo Parish Courthouse in Shreveport Louisiana." State Library of Louisiana.
http://louisdl.louislibraries.org/cm4/item_viewer.php?CISOROOT... (accessed November 3, 2006, 2006).
- Crowne Plaza San Marcos Golf Resort*, <http://www.sanmarcosresort.com/history.htm> (accessed November 30, 2006).
- "French Provincial Residence has Unusually Attractive Design." *Arizona Republic*, January 9, 1938, sec. 2.
- "Leslie J. Mahoney, Phoenix Architect; Designed More than 2,000 Buildings." *Arizona Republic*, July 14, 1985, sec. B.
- "Maricopa Plans Courthouse Annex." *Yuma Daily Sun*, August 8, 1952.
- Matthew Henson Project Historic Property Documentation Executive Summary*,
<http://phoenix.gov/HOPEVI/matthew.html> (accessed November 30, 2006).
- "Provincial Residence has Unusually Attractive Design." *Arizona Republic*, January 9, 1938, sec. 2.
- "R. W. Lescher, Architect, Dies." *Arizona Republic*, January 30, 1957.

"Stroke Fatal to Architect R.W. Lescher." *Phoenix Gazette*, January 29, 1957.

"Student Memorial Fund Office Now Open, Monte Vista." *Arizona Daily Sun*, October 8, 1946.

"Three Country Club Homes to be Opened for Inspection Today." *Arizona Republic*, January 9, 1938, sec. 2.

"Town Talk." *Morning Sun*, July 3, 1925.

Wright Picks a Fight in Arizona. *Life*, May 13, 1957, 59.

[Jacquemart, John]. "Boomtowns: Lescher & Mahoney Microfilm Collection." typed manuscript, [n.d.].

———. "Encanto Park." hand written manuscript, [n.d.].

———. "Exhibit Ideas Lescher and Mahoney Collection." typed manuscript, [n.d.].

———. "Lescher & Mahoney Buildings of Significance." typed manuscript, [n.d.].

———. "Lescher & Mahoney School Construction 1953-1962." handwritten manuscript, [n.d.].

———. "Pre 1950 Schools." hand written manuscript, [n.d.].

———. "Public Housing." hand written manuscript, [n.d.].

———. "Lescher and Mahoney Architectural Drawing Collection, Arizona Historical Society." Typed manuscript, Phoenix, AZ. [n.d.].

Abele, Deborah Edge, Roger Brevoort, and Bill Jacobson. *Historical Residential Subdivisions and Architecture in Central Phoenix, 1912-1950 National Register of Historic Places Multiple Property Documentation Form* 1994.

Allaback, Sarah. *Mission 66 Visitor Centers: The History of a Building Type*. Washington, D.C.: U.S. Dept. of Interior, 2000.

Bartak, Bonnie. "Old County Courthouse Faces Uncertain Future." *Arizona Republic*, November 26, 1978, sec. C.

City of Phoenix. *City of Phoenix Historic City Hall Walking Tour* [n.d.].

Collins, William S. *The Emerging Metropolis: Phoenix 1944-1973*. Phoenix: Arizona State Parks Board, 2005.

Doyle, Gerald. *Maricopa County Courthouse National Register of Historic Places Registration Form* 1989.

Duell, Prentice. A Review of the Modern Architecture in Arizona. *The Western Architect*, June 1922, 71-77.

Frankeberger, Robert R. Les Mahoney: The Early Years. *Triglyph*, Winter 1988-89, 3-10.

Fraser, Clayton B. *Federal Building/U.S. Post Office (Downtown Station) National Register of Historic Places Inventory-Nomination Form* 1982.

Jones, Jesse H. "Fees are Fair Says RFC Chief in Statement." *Nevada State Journal*, May 3, 1942.

Mahoney, Leslie J. "Interview of Leslie J. Mahoney." By Karin Ullmann. Transcript of taped interview, November 6, 1975.

———. "Leslie J. Mahoney A.I.A."

Patterson, Ann. "Architect's Career Measured by His Legacy of Landmarks." *Arizona Republic*, June 7, 1981, sec. SL.

U.S. Bureau of the Census. *California* 1900.

———. *Missouri* 1900.

U.S. General Services Administration. "Federal Building-U.S. Post Office (Phoenix, AZ)." http://w3.gsa.gov/web/p/interaia_save.nsf/0/a024351ef7ed53d5852565d900539e0d?OpenDocument (accessed October 7, 2006).

Woodward, Jim. *Educational Buildings in Phoenix, Arizona, from Early Settlement to 1942 National Register of Historic Places Multiple Property Documentation Form* 1993.

Woodward, Jim and Patsy Osmon. Religious Architecture in Phoenix, 1910 to 1942 National Register of Historic Places Multiple Property Documentation Form 1993.