Furnishings At Faraway
Historic Furnishings Report
CHIRICAHUA
FARAWAY RANCH
National Monument
FURNISHINGS AT FARAWAY

by

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Historic Furnishings Report: Faraway Ranch
Chiricahua National Monument
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PRIOR PLANNING DOCUMENTS

Master Plan Development Outline, Chiricahua National Monument, May 1956

Faraway Ranch Inventory, July 18-19, 1978

IDLCS: 16033 (Main House) and 16036 (Barn or Tack Room). Entered on the List of Classified Structures, August 27, 1980, Management Category A.

Interim Interpretive Plan, August 1983


Cultural Resources Management Plan, Chiricahua National Monument, May 1985

INTERPRETIVE OBJECTIVES

When finally opened, Faraway Ranch will become a major visitor activity and interest area within Chiricahua National Monument. The overall interpretive objective will be to provide quality visitor experiences and at the same time preserve the historical integrity of the site and structures.

Interpretation efforts will include the 90 years of occupation and use by the Erickson/Riggs family with emphasis on the "guest ranch" period from the 1920s until the death of Lillian Erickson Riggs in 1977. The refurnished rooms will represent the key facets of daily guest ranch life including ranch management, sleeping and eating facilities, and guest activities.

 Significant segments of the Faraway story, which should be addressed in the interpretation program, include: 1) the establishment of the
military "Camp at Bonita Canyon" during the Geronimo Campaign of 1885-86 and Neil Erickson's participation in the American Indian Wars, especially those related to the Apache conflicts; 2) the establishment of their homestead by Neil and Emma Erickson in 1888 -- the transition from frontier to pioneer settlement; 3) the naming of "Faraway" and its development as one of the early guest ranches by the Ericksons' daughters Lillian and Hildegarde; 4) the conservation ethics and attitude of the Erickson/Riggs family -- Neil's appointment in 1904 as the first forest ranger in the new Chiricahua Forest Preserve, Ed and Lillian's role in promoting the "Wonderland of Rocks" as a tourist attraction and seeking its preservation as a national monument, and Ed Riggs's role, as trail boss with the Civilian Conservation Corps, in establishing and developing Chiricahua's system of hiking trails; and 5) the evolution of Faraway Ranch from homestead to cattle and guest ranch, Lillian's marriage to Ed Riggs and their management of the ranch, Ed's untimely death in 1950, and Lillian's continued role in management of the ranch even though she became blind in the 1940s. As Lillian was the dominant figure during the "guest ranch" period, her presence and lifestyle should be felt throughout the main house -- her intense desire to be educated, her religious faith, her strict discipline and management of staff, her gracious and courteous attitude towards Faraway guests, and her emergence as the "Lady Boss of Faraway Ranch."

Faraway was home of the Erickson/Riggs family for nearly a century. Their story is of pioneer spirits, the struggle to carve a living out of the wilderness amidst the clash of civilizations, and the development of the conservation ethic with its never resolved conflicts between use and preservation of an environment at once rugged and fragile.
OPERATING PLAN

Chiricahua National Monument currently has one visitor center, which is open year-round from 8:00 a.m. to 5:00 p.m. It serves as the primary point of contact for visitor orientation, information, and Land Water Conservation Fund fee collections. The visitor center contains exhibits on natural and cultural history, an automated sound/slide program, and a sales outlet for the Southwest Parks and Monuments Association.

Evening programs are presented daily at the campground amphitheatre and at Faraway Ranch during the spring and summer (March through September). Guided interpretive walks have been conducted regularly during the heavy visitor use season (March through May) and infrequently at other times.

Faraway Ranch will become a major visitor activity area. Interpretive staff must be increased to operate the Faraway. Required: 1.0 FTE for a GS-7 interpretive/curatorial ranger, 2.0 FTE for three GS-4 seasonal interpretive rangers, and .4 FTE for a GS-3 seasonal interpretive ranger. The GS-7 ranger will be responsible for curatorial care and records management of the monument collection. The current interpretive staff (permanent and seasonal -- 2.76 FTE) cannot physically handle two major facilities without this additional help.

THE PLAN

The Faraway ranch house will be refurnished to the late 1950s-early 1960s. All of the downstairs rooms and two upstairs rooms, accessible from the outside staircase, will be refurnished. The remaining upstairs rooms will be left unfurnished.

Interpretive exhibits are programmed for Neil's Den, located just west of the house. These exhibits will reveal the family's strong
conservation ethics and relate information on the development of the Chiricahua Forest Preserve, the introduction and establishment of Chiricahua National Monument, and the role of the Civilian Conservation Corps in the development of the system of roads and trails throughout the monument.

Publication of a self-guiding trail guide is proposed for the main house interior, Neil's Den, and other outbuildings associated with the ranch. Personal service interpretive presentations will be regularly scheduled during the busy spring and summer season; a minimum of two to three presentations should be made throughout the day. The self-guiding trail guide is intended to supplement this effort, providing opportunity for personnel to rove throughout the main house, especially the lower story, and the grounds of the historic district to monitor visitor activities, provide for security, and answer visitor questions. Interpretive personnel will need to be present whenever Faraway is open.

Current evening programs at Faraway will be discontinued. The main house and Neil's Den will be open concurrent with the visitor center hours. If off-season staff is unavailable, the house will be opened only when special arrangements have been made in advance. Otherwise, the self-guiding interpretive publication will be available (for the outside grounds and associated buildings).

The Cultural Resources Management Plan has recommended two positions in addition to the interpretive staffing needs; including one subject-to-furlough park ranger for security patrols and one subject-to-furlough maintenance custodian for day-to-day house and grounds keeping. These positions are essential to daily operations at Faraway.
VISITOR USE

A visitor flow pattern through the main house and historic district should have one general direction; however, variations will undoubt-edly occur. A wayside information exhibit, near the Faraway parking area, will introduce the visitor to the Erickson/Riggs family and the homestead as well as provide direction for the "Faraway experience." A wayside exhibit cluster, located along the trail as visitors approach the yard to the main house, outlines the historic district; suggesting a route of travel for touring the house and grounds as well as introducing the history of the Erickson/Riggs family and the development of the homestead into a working cattle and guest ranch.

The self-guided trail guide will lead the visitor from the southeast corner of the ranch house, through the front door. Interpretive personnel will be on hand to greet the visitor and to provide direction for touring the house as well as to admonish them about handling the furnishings and historic objects. At this point, either the interpreter will begin his/her conducted tour or send the visitor along the self-guided tour.

The recommended visitor flow from this point proceeds into the small family dining room, left into the Erickson bedroom, through the large guest dining room, into the kitchen with a peek into the stone cellar, and exit through the east porch. From the east porch the visitor may either go around to the southwest stairway and view the two refurnished guest rooms on the second story or continue along the east walkway past the well and swimming pool, exit the yard area through the north gate and proceed to Neil's Den, the cowboy house, barn/tackroom, garage and the Stafford cabin. The guide booklet will advise visitors that visiting the cabin is optional and that they may wish to return to the parking area from in front of the garage building.
Allowance should be made for special programs such as "artist in residence" activities, occasional "living history" theatrical demonstrations, environmental education activities, and new National Park Service thrusts.

**INTERPRETIVE OPERATIONS**

Interpretive personnel will be stationed in the house during the "busy season" to greet visitors, to conduct any scheduled programs, and to monitor visitor activities. An office facility, to be constructed within the restroom complex near the parking area, will be used for breaks, lunches, administrative functions, etc. Sales, (perhaps a coin-operated dispenser) for the cooperating association-produced interpretive trail guide, may be made from this area as well.

Because visitors will also be approaching the ranch from the Far-away/Meadow trails (opposite direction from the parking area), a signal device for alerting interpretive personnel in the office area will need to be installed some distance east of the main house. Interpreters will need three to five minutes to get from the parking lot to the house to greet these approaching visitors.

Walking tours with interpretive personnel should be limited to only the main house and may take from 30 to 45 minutes. During those times when scheduled programs are in progress, a second interpreter will need to be present at the entry door to welcome arriving visitors and make the required introductory remarks regarding the procedure for self-guided tours. If the scheduled program is still in progress, visitors should be encouraged to participate in the activity, depending on the amount of remaining time. During periods when tours are self-guided, one interpreter must be present at the entry door while a second is roving the house, providing security and visitor assistance.
The two upstairs rooms cannot easily be monitored with this minimum staff. Pressure sensitive floor mats, linked to the security alarm system, should be left on in these two rooms while the house is open. A small entryway into these rooms will permit visitors to visually experience the purpose and style of guest room furnishings available to those who may have visited Faraway in the 1950s. The stone cellar will be corded-off in a similar fashion and should also have an independent alarm sensor in the steps leading into the cellar.

The entire security system will be activated during those times when interpretive personnel are not actively engaged in visitor services, e.g. during off-season closures, periods of low activity, and breaks. If funds are available for the law enforcement patrol ranger requested, the Faraway Ranch complex (26 acres) must be monitored and visitor services provided along the trail system and parking area. Historic objects and equipment associated with the ranch are scattered throughout the complex, and materials will be exhibited in Neil's Den (a self-guided facility).

The curator and maintenance custodian will be responsible for regularly scheduled housekeeping activities. The custodian will be responsible for daily grounds-keeping activities as well as the parking and restroom areas. The curator will be actively participating in interpretive and administrative functions of the division.
HISTORICAL DATA

ANALYSIS OF HISTORIC OCCUPANCY

The People of Faraway Ranch

There are many stories to be told, themes to be interpreted, at Faraway Ranch. The pioneer settlement days, Neil Erickson's Forest Service career, the cattle ranching and guest ranch operations, the opening of the Wonderland of Rocks and establishment of Chiricahua National Monument, Lillian Riggs's unique career as the blind "lady boss of Faraway Ranch" -- all lend substance and flavor to the Faraway story. When Lee Riggs Stratton, who has known the place and the people on it for over 60 years, said of her stepmother, Lillian Riggs, that "there were two words to describe her: strife and striving," she could have been speaking of Faraway Ranch itself.¹

In this chapter will be introduced many of the people who lived at, visited, or worked at Faraway Ranch from 1888 to 1977, with special emphasis on those who most significantly affected how the ranch house was furnished and managed during the target period, 1950-65.

Neil and Emma Erickson. It was the Indian wars -- specifically the Apache campaign of 1885-86 -- that brought Neil Erickson and Emma Sophia Peterson together. Both immigrants from Sweden in the 1870s, they met at Fort Craig, New Mexico, when Neil was a sergeant in the 4th Cavalry Regiment, U.S. Army, and Emma was in domestic service with an army colonel and his wife. They were married January 25, 1887, at Tucson, a few months after Neil's discharge from the army. Their first child, Lillian Sophia, was born at Fort Bowie,

February 9, 1888. A few months later, the Ericksons took up residence in Bonita (then Garfield) Canyon on the edge of the Chiricahua Mountains and filed for a homestead.\textsuperscript{2}

Their first home was a three-room cabin, in which were born two more children: Louis Benton (Ben) in 1891 and Hildegarde in 1895. Neil enlarged the house in 1899 and again in 1915.

A carpenter by trade, with little interest in farming or ranching, Neil Erickson was forced to spend much of his time away from the canyon doing construction work in neighboring mining towns like Bisbee and Douglas. Emma stayed home, tending her children, garden, cow, and chickens. Eventually, in 1903, Neil was hired as one of the first Forest Service rangers and was able to work out of his own home until 1917 when he was transferred to the Cochise Stronghold Station and later to Walnut Canyon, near Flagstaff. With her children now grown, Emma accompanied Neil on these two last assignments. After Neil's retirement in 1927 at the age of 68, Neil and Emma lived part of the time at Faraway Ranch, Bonita Canyon, where Lillian and her husband Ed Riggs were operating a cattle and guest ranch, and part of the time in California with or near their daughter Hildegarde and her husband Jess Hutchison.

Although Neil and Emma Erickson were only part-time residents at the ranch after Neil's retirement in 1927, they retained their bedroom on the ground floor and helped to some extent in entertaining ranch guests and making a few improvements around the house and outbuildings. Neil also built himself a cabin/garage a short distance from the house, where he could get off by himself.

\textsuperscript{2} Most of the information on the Ericksons in this and the following paragraphs is from Torres and Baumler, "History of the Buildings and Structures of Faraway Ranch," Historic Structure Report, Historical and Archeological Data Sections, Chiricahua National Monument (Denver: National Park Service, 1984).
During his later years, Neil Erickson suffered increasingly from asthma and other degenerative ailments. He died October 18, 1937, in a Lordsburg, New Mexico, hospital. Emma, five years his senior, lived on for another 13 years, dying in December 1950, six months after her 96th birthday. Lame from birth, Emma got about with increasing difficulty for many years before yielding to the need for crutches and, in her nineties, a wheelchair.

The few people who remember Neil Erickson knew him in his retirement years, when he was essentially a passive resident of the ranch. He tried to help around the place, but his poor health prevented him from "doing enough work to be considered a help...but he liked to think that he was in charge...." To his stepgranddaughter, Lee Riggs, Grandfather Erickson was "a well-educated man, self-educated, but he was well-read and he wrote, I think, very well." He was also "very strong-willed and very stubborn." 3

Lee remembered him as enjoying the ranch guests; Stan Hutchison, his grandson, qualified that judgment: "He enjoyed some of them. If he liked a person, why he would talk to them and entertain them...but if he didn't like somebody, he could be really onery." 4

A slightly different view of Neil is given by Ada-Marie Bowers, a visitor in 1936: "He was a fascinating tale-teller [of the times of Geronimo and Cochise].... Mr. Erickson was more fun-loving.... He was more casual and certainly had a more jolly disposition than any of the rest of them." 5

Miss Bowers also spoke of Neil's "office" or "cabin" as a place he built "in order for him to have the privacy of doing what he wanted

to do, which might be take a nip before dinner,...and that would have been disallowed in the ranch house."

From his own diaries and Forest Service logs, one gets a glimpse of Neil's intense seriousness about his demanding work as a Forest Service ranger, his interest in reading (novels as well as history and political science), his sympathy for the American Indians and strong socialistic views, and his strong attachment to his wife and children. 6

The last word about Neil Erickson comes, appropriately, from his own mouth, less than a year before his death at 78. After his and Emma's 50th wedding anniversary party at Faraway Ranch, January 25, 1937, Neil told his daughter Lillian: "That little party the other day just filled my cup of joy up plumb full to the brim -- and bubbling over. Now I don't care when I die." 7

Emma, by all accounts, had a less engaging personality than her husband. Ada-Marie Bowers remembered her as "a very strict person;" like her daughter Lillian, there was "no namby-pamby" about her. 8 She was said to "rule" Neil and she certainly was not afraid to say harsh things to her daughter Lillian and about her. Ben Erickson, in fact, as a youth, used to retire to a tent in the yard to get away from his "quarrelsome, contentious" mother and sisters. 9

6. Faraway Ranch papers, Series 2, Folders 3-39, Western Archeological and Conservation Center (hereafter cited as WACC), Tucson, AZ.


Age seems to have mellowed Emma, however. As a widow living at the ranch with her companion Pat Macdonald to take care of her needs, she came to appreciate Lillian and to enjoy the guests. "Her only interest in life -- in later years after I knew her," says her step-granddaughter "was talking and gossipping with people.... She didn't write particularly and she didn't read much." She did have an intense love of her home in Bonita Canyon; even in her eighties she told Jessie Washington: "I hate to know that I have to die and leave this place." During her last years, though confined to her wheelchair, she still joined the family and guests at meals, and the big event of the year at Faraway was her annual birthday party. The last, on May 24, 1950, was her 96th and attended by 96 guests. She died six months later, one of the last of the pioneer settlers of Sulphur Springs Valley.

In the 1950s, although Neil had been gone for more than a decade, his presence could still be felt in the house. His books and papers were still locked up in the cabinet he had built in his old second floor office; examples of his cabinetmaking and the house itself reminded one of his skills as a carpenter; and only a few yards from the house stood "Dad's den," still filled with National Geographic magazines and other relics of his occupancy.

Emma's death in December 1950 left vacant what continued to be called "Mother's room" throughout the decade, although it was used as a guest room.

The Erickson Children. Three children were born to Neil and Emma Erickson: Lillian Sophia, born in 1888, shortly before they settled in Bonita Canyon; Louis Benton, 1891, always known as Ben; and

12. Patricia Macdonald, diary, May 24, 1950, Grigg accession, CHIR.
Hildegarde, 1895. All three grew up on the ranch, attended the El Dorado elementary school, and went away to high school in Galesburg, Illinois, where Mrs. Erickson's brother, Uncle Charlie Peterson, lived. Ben and Hildegarde did not finish high school, but Lillian did and went back for two years of college. The story of their childhood in Bonita Canyon, slightly fictionalized, has been described in considerable detail by Lillian in her unpublished novel, "Westward into the Sun." 13

Lillian Erickson Riggs (1888-1977). Inevitably the central figure in the complex story of Faraway Ranch, Lillian Erickson Riggs was born at Fort Bowie in 1888 and died in Willcox in 1977 but spent almost all of her 89 years in Bonita Canyon. She is difficult to characterize, for there were at least three Lillians—the one who impressed her guests with her graciousness and poise; the one who fought almost constantly with her mother and sister and ruled her menfolk and employees with an iron hand; and the one who struggled within herself to cope with frustrated ambition, the early death of her husband, and the devastating loss of both sight and hearing. Her story is so inextricably bound up with the story of Faraway Ranch that it is difficult to avoid letting it become paramount, at the expense of others who deserve more recognition than they have received.

The outline of her life is relatively simple. 14 After graduating from Galesburg High School in 1906, Lillian taught school in southeastern Arizona for five years, then went to Knox College in Galesburg for two years, and taught for four more years at Bowie, Arizona. In the summer of 1917 she helped her sister Hildegarde

13. A typed draft of "Westward into the Sun" is in the Faraway Ranch papers, Series 3, WACC.

14. Much of the following information is derived from Lillian Riggs's letter to her "Dear Classmates and Friends," written for her 50th reunion, Knox College, 1965 (Faraway Ranch papers, Series 1, Folder 251, WACC).
take care of the ranch's first paying guests, and the following year she gave up teaching to share the management of the blossoming guest ranch operation.

Hildegarde's marriage in 1920 left Lillian in sole charge of both the guest and cattle ranch operations since her parents and brother were also away from the ranch by this time. About 1921, she began seeing quite a bit of Edward Murray Riggs, a former beau whose wife had died. In 1922, Lillian went to Los Angeles for several months to pursue a hoped-for career in writing, but her efforts at script writing for the movies did not prosper and she returned to the ranch. She and Ed Riggs were married on February 26, 1923, and almost immediately began to make improvements to the house and grounds with an eye to enhancing the guest ranch operation. Lillian also took on the job of mothering Ed's two town-bred children -- Eula Lee, age 12 in 1923, and Murray, age 10. And, together, Lillian and Ed explored the nearby Wonderland of Rocks and successfully promoted the establishment of Chiricahua National Monument in 1924.

Family tensions, always near the surface in the Erickson family, flared in the early thirties. Lillian found herself under attack from her sister and parents, who threatened to take the management of the ranch away from her, for reasons not entirely clear, although sibling jealousy, Lillian's own high-handedness, and depression-fostered financial worries certainly were important factors.\footnote{15} The crisis passed somehow and Lillian's authority was not thereafter seriously threatened. Ed's supporting role changed in 1934 with his appointment as a trail foreman with the Civilian Conservation Corps. The CCC camp was on land leased from the Riggses on the edge of Chiricahua National Monument.

\footnote{15. Betty Leavengood, "Faraway Ranch," CHIR history files.}
In 1942, after years of eye trouble and the loss of sight in one eye, Lillian became totally blind when an operation to save the other proved unsuccessful. Despite this devastating loss, she refused to give up her role as manager of both the cattle and guest ranch operations.

She continued to ride and participate in the handling of the cattle; she kept on supervising directly the day-to-day operation of the house and the guest cabins. Always a hard driving manager, she became more distrustful of employees and family and no less determined to have things done her way. Ed kept things somewhat in balance with his quiet ways for a while, but after his death in July 1950 there was no one to curb Lillian's autocratic ways. The result was a constant turnover of ranch and kitchen employees and a gradual deterioration of the physical plant, since Lillian was averse to spending money on replacement of worn-out equipment and heedless of advice.

It was during these years that a visiting freelance writer named A.T. Steele wrote about "The Lady Boss of Faraway Ranch" for the Saturday Evening Post (March 15, 1958) creating a memorable picture of the indomitable old lady who wouldn't give up despite her years and her blindness.

In 1960 a new element came into play, with the advent of J.P. (Andy) Anderson, a middle-aged Texan who had worked briefly as a ranch hand at Faraway in the late 1940s and left suddenly under somewhat ambiguous circumstances. Andy had been an accountant in his younger days and also reputedly served as a "companion" to older women.16

In November 1959 Andy wrote to Lillian, seeking a job at the ranch. Even before his arrival in February 1960, Lillian was speculating in

her diary whether he was perhaps "the answer to my final adjustment to life?" "I doubt it," she added in the same breath, but a year and a half later she confided to her diary: "For more than a year now, he [has been] my comfort and help in time of trouble, ever patient, kind and considerate....I really do not see how I could live without his help and encouragement."17

From then until her death in 1977, Lillian depended on Andy more and more until he became, in effect, the manager of Faraway Ranch. In the process he succeeded in alienating most of her family and friends and allowed the house and the whole ranch to fall into disrepair. The family disliked and distrusted him so much that, at one point, they removed him bodily from the ranch, but Lillian insisted on having him back, to which they reluctantly agreed for her sake.18

Lillian outlived Faraway in a sense. It had become almost a ghost ranch by the late 1960s, but Lillian lived on well into the next decade. Totally deaf, as well as blind, she eventually had to leave the ranch for a nursing home in Willcox, where Andy visited her faithfully until her death on April 26, 1977.

It was a pathetic ending for so dynamic a woman whose life was, as her stepdaughter said, marked by "strife and striving." From her own diaries and letters and from what others have said about her, one gets a sense of tremendous energy and ambition bottled up by force of circumstance -- being a woman; living in an isolated pioneer area; frustrated in her desire to be a writer; torn between love of Bonita Canyon and desire to get away from it; and in mid-life shocked by blindness, deafness and the loss of her husband. That she surmounted her trials to become "the lady boss of Faraway Ranch," a legend in

her own time, is a measure of her quality. All her striving never freed her from the restricted life she alternately hated and loved, but it did make her a fascinating person to meet, whose courage and poise won her many friends and admirers who saw little of what those who knew her better have called "the real Lillian."  

The other sides of Lillian's personality could not be ignored, however. Raised in a contentious, quarrelsome environment, Lillian had a very hard edge, which showed itself particularly in her relations with her sister Hildegarde and with the people who worked at the ranch. Although the sisters were genuinely fond of each other and exchanged visits regularly, "they fought like cats and dogs," according to Hildegarde's daughter Evelyn, especially over money and Lillian's penny wise, pound foolish approach to housekeeping.  

The testimony of former employees and relatives leaves no doubt that Lillian Riggs was difficult to please. "She never expected more of others than she did of herself," one sympathetic observer noted, but this was part of the trouble, for Lillian was a perfectionist. "Lillian's terrible, she's terrible" her mother complained once; "she thinks she knows it all." Her blindness, of course, compounded the problem. "Despite her blindness, Lillian supervises everything and misses nothing [journalist A.T. Steele observed in 1957]. She is constantly moving about and asking questions. 'I must know everything that is going on,' she told me. 'If I didn't I would have to quit.'" 

In a letter to a prospective cook, Lillian painted this word portrait of herself, which reflects the pride and self-discipline that made her both admirable and difficult: 24

I am not an invalid in any sense of the word. I manage my home and ranch, with the help of the [man] who has charge of the outside work. I do my own shopping and ride the range to look after the cattle. I require no personal help beyond being awakened in the morning with a cup of coffee, being told when my slip shows or a blouse or dress needs to go to the cleaners, and whether I have on one black and one white shoe -- small things like that.

I am completely conversant with my home and most of its needs. I assist with the housework when necessary, make beds, dust [and] clean, except floors and woodwork. Help with the dishes or do them if necessary. I am a good cook, but working over a hot stove is hard on my nerves and, since I do a great deal by feel, I am not always adequate....

I am also quite hard of hearing and this requires some patience from those around me....

There was yet another side to Lillian Riggs, one that reveals itself more in her diaries than in the memories of those that knew her. For all her toughness and hard driving perfectionism, she had her moments of yearning and sentiment, when "the agony called Living" got her down: 25

Then to the work I so dislike. Guests -- and the nicest kinds too -- but underfoot and overhead all the time. Riding, lunches, picnics?? cleaning, chickens, saddles, horses; windy days or sunny, pigs and pipe lines, ashes and wood; cows, milk and cream. Letters to write and wires to send, checks to write. The days go by.

And times when she dreamed of a more luxurious life: 26

I guess I am a sybarite. I do love to drink iced liquids from a thin goblet and sip lemonized tea or strong coffee from a fragile cup. The feel of sterling silver and thin china is like manna to my hungry soul.

24. Lillian Riggs to Mrs. Hartloh, August 24, 1961, Faraway Ranch papers, Series 8, Folder 65, WACC.


She had her romantic side, too. 

Romance and Faraway seem to be forever linked. It is indefinable, yet I think I dimly sense what it is. Faraway was founded and nurtured by the love of our parents. First for each other and their new home. Then by the love for their children. Later by the love that their children bore toward them. Still later by the love of these children for their mates and by the romances that began here. Faraway, so to speak, is steeped in love. This love emanates from the very canyon walls and touches those who come within its lingering shadows. Those who are responsive to its spell love it as no other place on earth.

"The only sure thing," Lillian wrote in 1954, in the early days of her widowhood, "is that I love my home.... Death will be far preferable to giving up my Faraway home." 

Ironically, though by her own choice, Lillian's remains rest not in the little Erickson cemetery at the mouth of Bonita Canyon but beside her husband's in the Riggs cemetery in the valley. Faraway Ranch and Chiricahua National Monument, however, are their true memorials.

Edward Murray Riggs, Sr. (1885-1950). A grandson of the redoubtable Brannick Riggs, founder of the still dominant family of Sulphur Springs Valley, Ed (Edd, in the early days) Riggs was Lillian Erickson's first beau, but he married Gaye Moore, of Willcox, in 1908. Gaye and Ed had two children, Eula Lee and Edward Murray, Jr., (always known as Murray) before her untimely death from smallpox in June 1917. Leaving his children with his married sister, Maye Fokes, in Douglas, Riggs enlisted in the army on December 22, 1917, was assigned to the aviation section of the Signal Officers Reserve Corps, and was sent to the School of Military Aeronautics at Massachusetts Institute of Technology for about four months. Commissioned on April 28, 1918, he was sent to France in July, became

27. Ibid., undated note in 1957 diary.

an engineering officer, and was put in charge of repairing and salvaging damaged planes. He returned to the States in May 1919 and resumed his garage and automobile service business.29

Ed began seeing Lillian Erickson again, and in 1922 took his children for their first visit to Faraway Ranch, about 70 miles from Douglas. Ed and Lillian were married at Faraway on February 26, 1923; Lillian was 35 and Ed 38. The two children joined them at the ranch that summer.

The next few years saw many improvements in and around the ranch house. They put in running water, two bathrooms, and a carbide light plant and built a new dining room to accommodate the expanding guest business. They fixed up the old Stafford log cabin for guests and moved part of it to another site as a guest cabin (Mizer) and later built a stone cabin (Alcor) with a room between them (Space).

Ed and Lillian also explored together the Wonderland of Rocks, named and photographed many of its fantastic rock formations, developed trails, and assiduously promoted the idea of having it proclaimed a national monument. Largely due to their efforts, this did, in fact, come about in 1924, when Chiricahua National Monument was established. Besides the guest business, Ed and Lillian also expanded the cattle ranching operations, buying the Holderman ranch across Sulphur Springs Valley and later acquiring (by inheritance from Ed's father) the Double Z ranch near Apache Pass and old Fort Bowie. Besides their own cattle, they ran forty or fifty head for Lillian's parents. Ed "did a little of everything on the ranch," according to his daughter: "all the odd job work around the

29. Most of this information on Ed Riggs is from Lee Stratton's 1985 manuscript notes on Ed and Lillian Riggs, and Faraway Ranch, copy at CHIR; and from Lillian Riggs, "Edward Murray Riggs," typed manuscript, Faraway Ranch papers, Series 4, Folder 19, WACC.
ranch...maintenance and cattle work and with the guests." Ed had less to do with the ranch after he went to work for the Forest Service in 1934 to help survey Chiricahua National Monument; later he served as a trail foreman with the Civilian Conservation Corps. He spent most of the next six or seven years helping to lay out trails (particularly the Echo Canyon Trail) making the Wonderland more accessible to visitors. Although he still led horseback parties into the monument on occasion, Ed could not participate as actively as before in the day-to-day management of the ranch.

When the CCC folded in 1940-41, Ed went back to work at the ranch, but more as Lillian's helper than as her partner. Overweight and troubled with a heart condition, he could not do as much as in the past to "hold the place together with baling wire," though he was still much in demand as a trip leader. He died on June 29, 1950, in his 65th year.

Ed Riggs, there is no question, did not cast so long a shadow as Lillian's. He lacked her assertiveness, her desire to dominate those around her, and her contentiousness. He is, on the other hand, remembered with more affection than Lillian.

Lee Riggs Stratton (daughter): Everyone loved him; he had a wonderful personality...and people just enjoyed being with him; he was just charming and he was very bighearted....

Murray Riggs (son): Murray described his father as the most able leader and organizer in the family, the one who led community gatherings, taught Sunday School, an able writer and typist, as well as a master mechanic.

31. Ibid.
Evelyn Hutchison Robards (niece):\(^{33}\)

...Uncle Ed knew how to do everything; there was nothing that man couldn't do. And that's one of the drawbacks to the ranch, really, because with a piece of baling wire he could fix everything...Uncle Ed would wire it together instead of doing a real good job, because he didn't have the money to do a real good job and Aunt Lillian wouldn't let him do it.

Ada-Marie Bowers (guest/worker):\(^{34}\) "Mr. Riggs was what I would term a very sweet quiet man."

Ed and Lillian's relationship was certainly a rocky one. At one point in 1937 Ed even told her he wanted a divorce; Lillian did not tell her diary his reasons, but Jessie Washington, the ranch cook about that time, recalls that Ed once told her: "Lillian thinks I'm a little old dog or something, the way she tries to tell me what to do and what not to do." "They didn't get along for nothin'," says Jessie; "Ed didn't have much to say at all and Lillian was the whole ruler of everything."\(^{35}\) Lillian's brother Ben told his wife that Ed "wanted peace and he put up with a great deal.... Now and then," he added, "he would do or say something in a situation where she couldn't reprimand him and he seemed to get a satisfaction out of shocking her in front of other people."\(^{36}\)

Actually, Lillian's treatment of Ed was not so different from her treatment of others close to her and not necessarily an indication that she didn't love him. She may not have understood or appreciated

him as fully as she might have, but the following quotation from her own hand indicates a certain sensitivity on her part that responded to the sensitivity that made him so universally loved. 37

The guest ranch gave an outlet to Ed's aspirations, [Lillian wrote in a tribute to her late husband] which cattle alone never seemed to afford.... The spirit of the adventurer was strong within Ed [and] the love of nature, far above that of those who have lived close to her heart since childhood. Lillian shared both of these attributes with him. Whenever time could be spared from ranch work, Ed pushed into the unexplored areas above the ranch to see what was hidden there. What he found amazed and delighted him. The pictures he took caused those who saw them to declare "It cannot be true." So, Ed built trails into the wilderness so that the unbelieving might believe and the worshippers of nature glory in the new discovery.

And, more intimately, Lillian recalled on more than one occasion after he died how Ed, after a dinner party, would put his arm around her and say "I think everybody had a good time" or "It was a nice party." Ed Riggs was, as his daughter says, "just a good man." 38

In the 1950s the chief reminders of Ed's presence in the house were a cabinet in the living room in which were displayed the many trophies and ribbons he had won for marksmanship in earlier years, the two mounted deer heads over the French doors leading to the big dining room, and Ed's trunk in their bedroom. Some of Ed's personal belongings Lillian shared with Lee and Murray soon after his death, others only after her own death.

Ben Erickson (1891-1978). Lillian's brother Ben, three years her junior, was born in the Erickson's first cabin home in Bonita Canyon. Some of his childhood exploits are described in Lillian's autobiographical novel "Westward into the Sun" in which Louis Benton Erickson is thinly disguised as Benjamin Franklin Christianson.

Although Ben, like his sisters, was sent to Galesburg, Illinois, to attend high school (1909), he finished only three years, preferring the life of a cowboy to that of a scholar. After 15 years of working on various ranches in southeastern Arizona, interrupted by a short hitch (September-December 1918) in the army, Ben eventually married and settled down on his wife's ranch in White Tail Canyon. Belle Underwood, who married Ben in 1927, was a widow with two small boys, Lamar and Harry. In 1947 Ben and Belle moved to another ranch near Camp Verde in central Arizona. After Belle's death in 1955 and a fire in which he lost everything (including a series of diaries that would have been a valuable aid to this report), Ben moved back to Faraway Ranch to help his now-widowed sister Lillian manage her cattle.

Ben married again in 1959. His second wife, Ethel Keller, was a music teacher at West Chester State College in Pennsylvania when she first came to Faraway in 1957 to do some birdwatching in the Chiricahuas. After their marriage two years later, Ben and Ethel lived briefly in the Faraway ranch house, then in the Stafford Log Cabin, while awaiting completion of their new house on Ben's homestead tract at the mouth of Bonita Canyon. Here they lived until Ben's death on September 30, 1978.

Ben was, by all accounts, a peace-loving, affable man. Jessie Washington, who knew him in the thirties, said of him: "Ben was funny; the craziest guy I ever saw and always pulling some prank or joke on you." He was an occasional resident at the ranch after about 1912, notably in 1957-59, before his second marriage.

Since he left home early and was only an occasional visitor at the ranch thereafter, it is not surprising that Ben left little

impression on the house or its furnishings. The small bedroom over the kitchen, however, was known as Ben's room in the late fifties and later, because he slept there during his brief residence between Belle's death and his second marriage.

As Ben's heir and the only family member on the spot, Ethel Erickson played a key role in the settlement of Lillian's estate as well as Ben's and particularly in seeing through the slow negotiations that led to the sale of Faraway Ranch to the United States Government in 1979 as an addition to Chiricahua National Monument. After 25 years in Arizona, Mrs. Erickson returned to Pennsylvania to live in 1984. 40

Hildegarde Erickson Hutchison (1895-1978). Seven years younger and reportedly much prettier than her sister Lillian, Helen Hildegarde Erickson was born in Bonita Canyon, where she attended the local school and then Galesburg High School for two years (1912-1914). Stuck at home for the next four years while Lillian taught school in Bowie, Hildegarde seems to have stored up resentments that spilled out in later years and caused constant friction between the two.

It was while Hildegarde was home in 1915 that her father hired a carpenter to enlarge the house. Hildegarde "worked nights to finish two rooms besides the downstairs in time for Lillian's first house party," an effort she never let Lillian forget. 41

In the summer of 1917 Hildegarde had the idea of taking boarders, partly to capitalize on the many friends and slight acquaintances who had started coming out from Bisbee and Douglas as freeloading weekend guests. Started "much against Lillian's wishes" according to Hildegarde, the boarder business prospered sufficiently to rouse

40. Ethel Erickson, interview, 1984.

41. Hildegarde Hutchison to ?, c. August 1931, Faraway Ranch papers, Series 1, Folder 131.
Lillian's interest and the following year she gave up teaching to "assume managership." She and Hildegarde jointly bought the adjoining Stafford fruit ranch. The combined operation was given the name Faraway Ranch. 42

Hildegarde's active participation in the ranch ceased with her marriage in 1920 to Jess Hutchison, of Safford, although she retained a somewhat ill-defined interest in both the cattle and guest businesses.

Jess and Hildegarde lived first in Bowie but later moved to California, settling eventually in Sanger, near Fresno, where Jess farmed and had a grocery store for many years.

In 1931, when depression threatened everyone, Hildegarde launched an attack on Lillian's administration of the ranch. After some heated exchanges, the matter was resolved by Ed and Lillian's entering into a lease agreement with Neil and Emma and Ben and Hildegarde, spelling out in detail how things were to be managed. 43

However harsh the words that passed between them whenever they met, Hildegarde and Lillian seem to have looked forward to their visits. Ed and Lillian tended to spend Christmas in Sanger; the Hutchisons and their three children tended to spend a week or two at Faraway during the summer.

42. Ibid. One possible origin for the name "Faraway" is suggested by a note in Neil Erickson's Forest Service diary, September 9, 1907, in which he wrote of going up Emigrant Canyon to "Camp Far-away," one of his ranger outposts. Murray Riggs suggested, in a 1979 interview, that Lillian chose the name because "it was so gosh awful far out in the sticks."

43. This episode is summarized in Leavengood, "Faraway Ranch."
One constant source of contention between them was how money should be spent.

Hildegarde was like Lillian but in different aspects of life [observed Ethel Erickson]. When it came to money, where Lillian wanted to save money Hildegarde was willing to spend and vice versa. And that was one of the bones of contention between them. When Hildegarde would come here, she got so disgusted with the very old kitchen utensils that Lillian had and she would go out and buy new ones, leave them there when she left. She said, "You need things." Lillian said, "We could get along perfectly well with the old ones." But when they would eat out Lillian would tip very generously and openly for everybody to see and Hildegarde thought that this was absolutely extravagant.... And then Hildegarde didn't have that knack of covering up her irritations and how she really felt. Lillian did.

Another source of trouble was Lillian's distrust of even her own kin when it came to dividing the personal possessions of Father and Mother Erickson. Hildegarde was bitterly offended by Lillian's insistence on listing in detail who got what.

Hildegarde survived Lillian by only a year, dying in 1978. Jess had died some years before.

They had three children, the only grandchildren of Neil and Emma Erickson: Stanley, Emajoy, and Evelyn, all of whom have contributed their reminiscences.

Hildegarde's presence is hard to detect at Faraway. Only a visitor after her marriage in 1920, she gave her name to no room, and can be particularly associated with none of the furnishings, except a few photographs and a radio she gave Lillian. The stained ceilings and wood trim in the living room and small dining room, the piano on which her wedding march was played, and the upstairs porch from which she tossed her wedding bouquet are about the only visual link between Hildegarde and the house in which she grew up.

44. Ethel Erickson, interview, 1984.
Eula Lee and Edward Murray Riggs, Jr. The only third-generation members of the family who called Faraway Ranch home were Ed Riggs's two children by his first marriage. Lee was 12 and Murray 10 when they came to live at Faraway in 1923. Having spent their early years in Douglas, they found at the ranch "a very different life and much hard work." Lee recalls, for instance: 45

My most hated job was emptying the "slop" jars when I cleaned the bedrooms every morning before school.... Growing up on a guest ranch had many disadvantages, but advantages, too, as we met interesting people, and it was a broadening experience for us.

Lee's room was the small bedroom over the kitchen (earlier and later known as Ben's room), while Murray slept on the unheated upper porch at the rear of the house, converted in the mid-twenties into the "sleeping porch" over the big dining room.

After attending the El Dorado school from 7th through 10th grade, Lee had a tutor at home for 11th grade, then went to Knox College, Galesburg, Illinois, in 1928. After her graduation in 1932, she taught at El Dorado school for a year, worked at the ranch in 1933-34, and did social work in Phoenix in 1934-35. On October 15, 1935, she married Newton Hunter Stratton, of Safford, who met Lee when he was staying at Faraway in 1932 as a member of the Federal Bureau of Public Roads survey crew.

After her marriage she was an occasional visitor at the ranch (from 1939 to 1942 her husband was a National Park Service employee at Chiricahua National Monument) until 1951. From August 1, 1951, to March 1, 1953, she and Hunter worked at Faraway Ranch, Lee as cook/housekeeper, Hunter as general handyman/wrangler. At that time, Lee and Hunter occupied the Pink Room and their daughter Gaye (born 1941) had Lee's old room over the kitchen.

45. This information on Lee and Murray Riggs is derived mainly from Lee Riggs Stratton's notes on Ed and Lillian Riggs and Faraway Ranch, copy at CHIR.
After they left in 1953, Hunter Stratton, a civil engineer, did some private contract work before going into the paving and grading business in Santa Rosa, California, where Mr. and Mrs. Stratton settled permanently. Mr. Stratton died in 1978. Mrs. Stratton still lives in Santa Rosa.

Murray Riggs went to the Army and Navy Academy in San Diego, California, graduating in 1932. An expert horseman, he competed in rodeos in Phoenix and Tucson. After working for an aircraft manufacturer during the war, he settled in Long Island, New York, where he trained and sold horses for jumping, steeplechasing, and polo. In 1949 Murray married Anne Mackay, of Long Island. The following year Murray and Anne moved to Arizona, barely two months before Murray's father died. They took up ranching in Sulphur Springs Valley near the Pat Hills. Murray Riggs died in 1983; his widow still lives on the ranch.

After Lillian's death, certain Riggs family pieces and memorabilia went to Lee and Murray, including Grandmother Riggs's mantel clock; Ed's trunk, marksmanship trophies, and mounted deerheads; and Aunt Martha Stark's office safe, as well as one of the dining room tables and two C.C. Cooper paintings.

Family Visitors and Friends. Visiting around was a common practice in the old West, even in the days when roads and cars were unreliable and one could easily get stuck in the mud or trapped by flash floods, suffer a broken axle, or worse. The Erickson ranch, later Faraway Ranch, saw its share of visitors from near and far. In the early days there were Neil's brother John and family and Emma's sister Helen Larsen and her family, among others. Around 1914-17 there were weekend parties of friends and acquaintances of Lillian's and Hildegarde's. After Ben and Hildegarde left home, Ben usually lived too close to make overnight stays, but Hildegarde and Jess, driving all the way from California, used to come for a week or two nearly every summer and occasionally at Christmas.
Faraway Ranch was a very special place to Hildegarde's three children. Their recollections of childhood visits enliven the more prosaic memories of those who knew it only as adults.

Emajoy Hutchison Barrel, for instance, recalls the rising excitement as they neared the ranch, despite their father's customary expectation of a blow-out along the dirt road from Willcox. On arrival, the children would hastily greet relatives, then rush out to the big, cradle-like swing just inside the gate, and run up the hill past the water tank to the "fort," a flattened area above.

The third thing that I remember more than anything [Emajoy continues] is walking down the path, past the steps that led upstairs and the big porch-deck, to the front door and that beautiful beveled glass that was in the big window right there to the left....I always loved that glass and how the sun played on it at different times of the day. And into the warm, cozy big living room, that seemed so big to me then.

Another of Emajoy's "really fond childhood memories" was of "the old-fashioned way of going out Christmas Eve day and picking out the tree and cutting it down and hauling it back and then we all got to help decorate it."

Evelyn Hutchison Robards, three years younger than Emajoy, remembers the Faraway Ranch house as "spooky":

As a child growing up I would never ever go upstairs by myself...because of the spooky stairway... everything creaked, you know, the settling noises....


Evelyn also recalled going out with her sister to "Granddaddy's office:"

...and we'd play the victrola.... There were two of them and they were the flat records, but they were marvelous and we'd go out there and play and dance.

Later, when the girls were in college and visited their Aunt Lillian, who was alone and blind by this time, she would never let them stay in one of the cabins.

She always wanted us at the house. And, you know, we could understand; I mean we weren't stupid. We wanted our freedom, of being out from under her, but she wanted the company, she wanted the family, and so we always consented to staying in the house.

Stan Hutchison's most vivid memory was of a practical joke he and Bill Martin, the black ranch hand, pulled on the cook and her helper, sometime in the late thirties: 48

...they were both of them pretty spooky -- they didn't much like that isolated canyon. So we cooked it up between us, Bill and I did.... Anyway Bill came in, instead of bringing the pickup around and parking, why he parked up there and came down the path and slipped in real quietly into the cellar and then that cellar door that opened from the cellar into the kitchen, if you reached up and just opened it, just turned the latch, it squeaked like the devil when it opened. My job was to set there and act scared. So Bill put a sheet -- the dirty laundry was always put down there -- he put a sheet over his head, opened that door and "rah-a-a-a-a"; these gals they were lookin' and Bill stuck his head round the corner with that sheet on. Old Jessie dove down into the cupboard under the spiral staircase and shut the door. And that other gal... she took off up the canyon and Bill and I had to run like a -- we thought we were never going to catch her. Joke backfired on us. She was heading for the San Simon valley.

Another family visitor was Emma's brother, Uncle Charlie Peterson from Galesburg, Illinois, who came for a long visit in 1948-49, after his wife's death.

Among the friends who came to stay occasionally for a day or a week or more were Ed Souers, superintendent of schools in Bisbee and Douglas, and John Ball, a photographer from Douglas, both of whom enjoyed exploring the Wonderland of Rocks with Ed and Lillian; Mabel Conroy, sometime employee and long-time friend of Lillian's; and Anna Mae Shafer and Clara Wheeler, both schoolmates of Lillian's. These friends stayed in the house as a rule.

Some paying guests also became close friends, whose annual visits were looked forward to, such as Captain Bill Morse from Toronto; the Brown family from New Haven, Connecticut; Les Rowe from Staten Island, New York; the Pickens family from Leesburg, Virginia; and the Fred Santinis from New York City. These guests generally stayed in one of the housekeeping cabins, although Captain Morse, who was confined to a wheelchair, rented "Mother's room" on the ground floor of the house. 49

The Help. Hired help were a part of the Faraway scene almost from the start of the guest ranch. The record begins with a Mr. Milner who worked from October 12 to November 22, 1918, at the rate of $45.00 a month -- duties not specified. The last entry, dated November 23, 1967, states that J.P. Anderson is to receive "Living Expense plus Bonus Amt. depending on Conditions at time of yearly cattle sale. After Feb. 1, 1968 above plus $50 per mo." 50

49. Information on guests and where they stayed is scattered among several sources, including Lillian Riggs's diaries, family and employee interviews, receipt books, and so on.

50. A fairly complete record of Faraway employees from 1918 to 1968 is contained in the Faraway Ranch ledgers (1917-1973), Faraway Ranch papers, Series 9, Folders 8-11.
In between these, the record of employees reveals at least 175 individuals who were on the Faraway payroll at some time during the 50 years. Besides Andy, who was there for almost 18 years, Patricia Macdonald (now Mrs. Thomas Grigg) probably stayed longest (seven years). The one who set the record for the shortest stay (name not known) "arrived at 2:30 in the afternoon and left at 9:30 that night."  

Emma and Neil Erickson took rather a dim view of Lillian's dependence on hired help. "The help at Faraway has been a neighborhood joke," Emma wrote to her daughter from California in 1931; "as I was [told before] I came out here, 'At Faraway they have more help than they have guests.'"  

And Neil, overhearing one of the girls complain of being overworked, noted in his diary:  

"...it surely makes me feel like a drunk Apache Indian to hear a young seventeen-year girl speak about being overworked now-a-days.

Although a few men were hired for specific, short-term jobs (e.g., Dave Ingle, to help build the dining porch in 1924, Candide Rivera and Victor Shaver to work on the Stafford cabin in 1934), most of the male "hands" did maintenance work around the ranch and helped with the cattle.

Lillian thus described the duties of her hired man (Claude Noland) in 1950:  

Claude builds the fires, gets wood into the house. (Ed helps with getting it in from the lumber and in sawing it  


52. Emma Erickson to Lillian Riggs, September 9, 1931, Faraway Ranch papers, Series 1, Folder 76.


54. Lillian Riggs to Anne and Murray Riggs, March 1, 1950, Faraway Ranch papers, Series 1, Folder 250.
up.) Claude milks and separates. Strains up the milk we sell and takes all care of the chickens. I used to do that. Fires, milking, chickens and wood are also evening chores. And I almost forgot the pigs.

Those are regular. The things that are on one day and not the next are the riding after the cattle, watching for worms, branding, etc. moving the cattle. Fence building or repairs, care of tanks and troughs. Care of horses. Repairs of wind mills, plumbing, piping. Just all those things that have to be done on a ranch or farm.... We would hope to raise a garden and care for the fruit when the frost does not get it. Also keep the yard looking like people with some pride live on the place.

The women (often the wife of the hired man) cooked for the family and guests and helped with the cleaning in the house and guest cabins. Lillian described what she expected of her household help in 1960, in a letter to a prospective cook: 55

[We] still serve meals for people in the cottages if they wish. However, we do not have many such now. There are three in the family. People who are at all adjustable do not find the cooking at all difficult. Very often there is no one at all for lunch. Our dinner is at six in the evening. We have our own milk and butter. No chickens at present.

We set a good table and must have a good cook and one who is neat and clean about her work. Also, she must be able and willing to serve the meals in a nice manner.

One of the members of the family [Ruth Trask] is a very nice young woman who helps in the kitchen and takes care of the general housework aside from the kitchen and dining room, service porch and cellar -- not basement [crossed out]. She also helps in the K & dr when needed.

Everybody, male and female, helped with the cattle at roundup time and nearly everybody seems to have made trips into town (40 or 70

55. Lillian Riggs to Mrs. Folger and others, September 20, 1960 (draft), Faraway Ranch papers, Series 8, Folder 65. Lillian's many typographical errors, a result of her blindness, have been corrected for clarity.
miles each way) for supplies or to meet guests at the train station. After Lillian lost her sight, she usually had a young woman on the payroll who could type correspondence, write checks, read to her, and until 1950 help take care of her mother. Cherry Kline, who came during the war, doubled as amanuensis and cowhand; Pat Macdonald, a few years later, spent most of her time taking care of Mother Erickson, but she also did housework and helped Lillian with her paperwork. After 1960 the staff consisted usually of Andy, acting as secretary and general ranch manager; a woman to cook; and whatever temporary help was needed for branding and shipping the cattle, patching windmills, and so on.

During the early years, the hired help either came in by the day or, like Tom and Nora Stafford (1924-27), occupied a room in the ranch house. From the late twenties to the mid-forties, the help lived in a small cabin (now gone) near the house or in another cabin (also gone) below the corral. In 1943 Cherry Kline had the bedroom and sleeping porch over the dining room in the main house. This latter room was used also by Pat Macdonald (1949-53), Pat and her husband Tom Grigg (1954-55), Ruth Trask (1959-60), and possibly other women employees. At least one male employee, Harry Underwood (Ben Erickson's stepson), slept in the little bedroom over the kitchen, and the Strattons, also family members on the payroll, occupied the Pink Room in 1951-53, a time when there were no paying guests in the house. From 1946 on, married couples usually lived in the Cowboy House (also known as Cross Creek Cabin).

In early years, according to Lee Stratton, "the hired help ate in the dining room with family and guests (the cook was usually too busy). Mr. and Mrs. Dawson in the early 1930s were the first to eat only in the kitchen, by choice, and Claude and Marian Noland almost always ate in the kitchen, also by choice," although they did sometimes eat
in the dining room, which, according to Evelyn Robards, "kind of galled Aunt Lillian."\textsuperscript{56} Cherry Kline and Pat Macdonald and their successors as Lillian's companion/secretary, including Andy, were treated differently, living in the house and eating with the family and guests in the big dining room.

Finding good cooks and reliable ranch hands was hard enough, with low wages and so remote a location, but holding good ones was even harder. Lillian was notoriously difficult to work for, as family and former employees have amply testified.

\textbf{Emma Erickson (mother):} \textsuperscript{57}

I feel like spanking you when I think about you hiring a girl to do the work and then doing it all yourself. Like you always have done.... [Mrs. Robert] used to get so sore at you when you were doing the washing and she wanted to help and you would not let her do it. She said nobody could do anything to suit you.

\textbf{Jessie Washington (1937-43):} \textsuperscript{58}

We got along all right but nobody else could get along with her.... That's the reason why she had so many cooks.

\textbf{Ada-Marie Bowers (1936-39):} \textsuperscript{59}

[Lillian was] very strict with the cowboys; she would really bawl them out if anybody ran any cattle.... She was very compassionate with the animals.... She was a determined and ambitious person who I found very good to me but in some ways might have been hard to work for...because she knew exactly what she wanted, the way she wanted it.

\textsuperscript{56} Lee Stratton, comments on draft report; Evelyn Robards, interview, 1985.

\textsuperscript{57} Emma Erickson to Lillian Riggs, September 8, 1938, Faraway Ranch papers, Series 1, Folder 77.

\textsuperscript{58} Jessie Martin Washington, interview, 1984.

\textsuperscript{59} Ada-Marie Bowers, taped reminiscences, 1983.
Pat Macdonald (1947-54): 60

[March 15, 1949:] L. in another vile mood. Sometimes I think I can't stand that rude overbearing way.

Bob Barrel (former Monument ranger, volunteer helper one day at the ranch about 1954): 61

...she was impossible to work for, absolutely impossible. And that one day of free work -- just helping -- was so bad that I think I quit early, unable to stand Lillian's abuse. I'm sure she didn't mean that sort of thing, but she was terrible that way.

Unnamed cook, leaving after one week in the early sixties: "I feel as if I just got out of Alcatraz!" 62

Lillian's comments in her diary (1951-61) are sometimes quite as revealing as anything said about her. She characterized Pat Macdonald once as "perfectly wonderful" and said of Ruth Trask, her English companion-helper: "Ruth has everything...keeps the house clean, helps in the kitchen cheerfully, sets the table attractively, and keeps flowers everywhere." She had much less complimentary things to say about many of the others who came and went over the years. Toward the end she could sum up the whole experience with wry humor: "HELP! HELP! HELP! But for them, I might have died of ennui." 63

Employee and friend, J.P. Anderson occupied a central place in Lillian Riggs's last 15 years at Faraway Ranch. His increasingly

60. Patricia Macdonald, diary, CHIR (Grigg accession).


63. Lillian Riggs to Anne and Murray Riggs, March 1, 1950; Lillian Riggs, diary, September 22, 1958; May 26, 1961.
dominant presence roused controversy at the time, for he not only alienated many of Lillian's family and friends, but also allowed the ranch to fall into sad disrepair while managing it for her. He did, however, give Lillian in her last years the companionship she craved.

In a moving diary entry, laboriously typed in her darkness a month after his arrival in 1960, Lillian weighed the good and bad points of her new employee:  

Andy J. P. Anderson.  
Just a guy who came to Faraway thirteen years ago yesterday. Fell in love with it and after five months of work here and twelve and half years away, still wanted to come back. And did.

Not exactly "the answer to a maiden's prayer." But maybe -- just maybe, at present, the part solution of this widow's problems... His good points I enumerate.

Fifty, or thereabouts. Not too old to work nor young enough to be unsteady; has seen enough of the world to think he knows what he wants. Likes work.

Talks so I can hear him. Can read well. Thinks he likes to do things for me. Even "polishing me boots" and walking and [riding]. Can and does tell me what he sees. Is good at observation and knows how to relate what he sees.

Knows a heifer from a young cow and a steer from a bull. Also, a branded calf from an unbranded one. Laugh. But a lot do not. Very kind and considerate. Absolutely honest, I think.

Six feet tall and rides well.

Unfavorable points.

Talks Texas, like David Owens [a former employee who left in a huff]. Not a wonderful reading voice like Ed's. Seems not to have quite grown up, tho he has held very responsible positions. Not the keen mind I have become accustomed to in my best men friends. Not like Ed's.

Sounds very much as if he likes me. If ulterior motives, they are well hidden. More anon, as he will be here for sometime. Then I will know him better. I wish he were not so Texan.

A few weeks later, Lillian wrote that Andy was "the best company I have had in years -- since Pat left." A year later she felt she "could not live without his help and encouragement." 65

However good he may have been for Lillian in her last years, Andy did not turn out to be a good property manager. He did not have Ed's ability to hold things together; if an appliance broke down he would simply persuade Lillian to buy a replacement. The guest business gradually died away to nothing; the house and yard suffered increasingly from neglect. After Lillian went into a nursing home about 1975, Andy remained at the ranch, visiting her frequently until her death in April 1977. The family permitted him to stay on as caretaker, but he died suddenly on Christmas Eve 1977 of a massive hemorrhage. 66

The record photographs of Faraway's interiors, taken in 1978 and 1979, show the house essentially as it was during the last years of Andy's residence and are not, therefore, a reliable guide to how Lillian had it before 1960, especially in respect to such accessory furnishings as artificial flowers, liquor bottles, ash trays, and the like, as well as the bed in the big dining room, used by Andy when he was alone in the house. Andy's influence on the furnishings is felt also in the absence of certain pieces left to him by Lillian, such as the chiffonier and Navajo rug from her bedroom and her best saddle and bridle. These things were left by Andy to Stark Riggs, who had befriended him at a low point in his fortunes.


Paying Guests. Hildegarde began the guest ranch business by offering bed and board to "weekend parties" in the summer of 1917. Although Lillian is said to have opposed the idea, she and Hildegarde both put their names to the "Statement of Account of Summer Boarders, July 14 to Sept 8, 1917." Even father Neil Erickson took annual leave on November 30, 1917, "entertaining a bunch of people from Douglas." Most of these guests in the early years were day-trippers, who ate a meal or two and rented horses but did not stay overnight. In 1923-24, the two teachers at El Dorado school boarded at Faraway.

By the early 1930s the guest ranch facilities had greatly expanded. Guests could stay in the ranch house (up to 13 in a pinch); the Stafford Log Cabin (6); "Dad's cabin" (3); "Brown's cabin," now gone (6); "other cabin," possibly Mizer (2); and "upper porch" of the house (2), for a total of 32. This number was rarely reached at one time. A notable exception was in the spring of 1927 when a crew of 37 people from Fox Film Studios stayed at Faraway Ranch for a week while filming Wild West Romance in the nearby Chiricahua Mountains. They occupied "every nook and cranny where we could put them, and they ate there," Lee Stratton recalls; "and it was kind of fun," although they were suddenly left without a cook when Mabel Conroy had to rush her son to the hospital with appendicitis.

67. In Faraway Ranch ledger, 1917-1923 (Series 9, Folder 8).
68. Neil Erickson, diary, November 30, 1917.
70. Note in Faraway Ranch ledger, 1924-1933 (Series 9, Folder 9). The term "guests" is used in deference to Lillian's own stated wish: "I much prefer the word guest to dude," she wrote in 1947. "Guest ranch invites a different and better class of people than does 'dude ranch.'" Lillian Riggs to Evelyn Hutchison, August 11, 1947 (Series 1, Folder 249).
By 1935 there were three housekeeping units available — the Stafford Log Cabin, Alcor (the "stone cabin") and Mizer, the latter two having a room between them known as Space. During the war Camp Faraway (the former CCC camp, which had reverted to the Riggeses when the CCC went out of existence in 1941) offered several housekeeping units. In 1949 the Martha Stark house was moved in and in late years even the Cowboy House was rented out to long-term guests.

During the thirties and forties, guests in the ranch house seem to have had a choice of three rooms — the Pink Room, Neil's old office or "green room," and the "spare room" or "little room" (probably the one over the small dining room with its connecting "sleeping porch"). These rooms, with individual lavatories but no private baths, were less popular with guests than the cabins. "People do not want rooms in a private house with common bath rooms," Lillian wrote in 1947, "where the sounds from one room carry to another." 73

Whether they stayed in the house or in one of the cabins, guests could take their meals in the big dining room, built for that purpose in 1924. They also could congregate after meals in the living room where they could enjoy "a morning newspaper, a magazine, a game of bridge, or... quiet talks or stories of the older days by those who have lived them [i.e., Neil and Emma Erickson, Ed and Lillian Riggs]." There was also "a long distance telephone and daily mail, if you must have them," and a small swimming pool. 74

72. Information on rental of rooms and cabins is found in the Faraway Ranch ledgers (Series 9), receipt books (Series 25), Lillian Riggs's diaries, and family/employee interviews.

73. Lillian Riggs to Evelyn Hutchison, August 11, 1947 (Series 1, Folder 249).

74. From a Faraway Ranch brochure of the late 1930s (Series 36, Folder 3).
The daily program for guests was decidedly informal. The only strict rule was that guests (and family) had to be on time for meals; latecomers went unfed. Otherwise guests were pretty much on their own. Walking, birdwatching, and horseback riding into the Wonderland of Rocks were the main daytime activities, although guests might also watch, or even take part in, some of the cattle ranching operations.

Horseback riding was, by all odds, the principal attraction Faraway had to offer. Lillian maintained a stable of horses "of every kind ... from the spirited animal for seasoned riders to the gentle one for the novice" and "the proper mounts" to go with them, though pointedly disclaiming responsibility "for any accident that might occur through the use of horses and equipment." Riding gear was stored in the "Tack Room" adjacent to the stable and appears to have been a rather motley collection of mostly second-hand saddles of many sorts, including a number of converted McClellan saddles. Horse trips into the monument were sometimes led by Ed or Lillian Riggs, sometimes by ranch hands like Dave Williams, Bill Martin, Cherry Kline, or "guides" such as David Owen.

Evening entertainment was generally unplanned, "unless someone would say, oh, tomorrow evening somebody's going to come by, let's plan to play cards or something...." At least once in the thirties, Lillian did hire a former guest as an "entertainer"; her role was probably, like Lee Riggs's earlier and Cherry Kline's later, to circulate and see that guests had something to do, make up a table of bridge, or simply talk. Cherry remembers that she used to recite a poem Uncle Ed had given her, a humorous history of Arizona in rhyme that brought in tarantulas and the like very cleverly. Another occasional entertainment was the showing of slides taken by Ed Riggs in the Wonder-

75. Ibid.
Specially favored guests might even be invited to tea: "Mdmes Morse & Worcester & Miss Leeson guests for tea," Pat Macdonald noted in her diary on February 15, 1948; "Pa [Ed Riggs] pouring--cute!"

Although she might complain at times about having guests in her own home, Lillian really missed them when they were not around. When she sold the old CCC camp property to the people who established the Silver Spur Ranch in the fall of 1945, the deal included a commitment on her part to rent no rooms (only housekeeping cabins) and serve no meals for 10 years, to avoid competing for business with the Silver Spur. "It was hard on her," her stepdaughter says, because "that was mainly her life, particularly after she lost her sight, visiting with people and writing."

Although Lillian went back into the guest business in 1955, she found it increasingly hard to cope with. She tried leasing out the guest and horse operations to various people, but this never seemed to work out well, for Lillian or for the lessees, who found her almost impossible to deal with. Announcing her intention of giving up her lease after two years of losses, one sorely tried lessee could not resist a parting shot:

I am tempted, naturally, to give you some advice if you wish to keep Faraway going as a successful guest ranch in


77. "In the words of the old song, 'I ain't got no regular place that I can call my home.' The whole downstairs is turned over to the guests." Lillian Riggs, diary, May 20, 1956.


79. Myrtle Westbrook to Lillian Riggs, September 6, 1961 (Series 8, Folder 62).
this latter half of the twentieth century. However, this would be presumptuous on my part, and I therefore urge you to give it up and live out your remaining years in peace.

Lillian did not follow this advice, however. After yet another lease arrangement came to an end in 1965, Lillian and Andy struggled on alone as best they could. The Stafford cabin was sold to the National Park Service; the Martha Stark house burned to the ground in 1968, leaving only the Mizer-Space-Alcor units and the Cowboy House, which were rented to old friends or on a long-term basis for housekeeping. After February 1970 no meals were served and no horses rented. The last tenant of record, Sally Ann Powers, moved out of the Cowboy House in June 1972. 80

Over the more than 50 years that Faraway Ranch took in paying guests, only a partial record was kept of the visitors' names. Owing to its proximity to Chiricahua National Monument and Coronado National Forest, Park Service and Forest Service names figure often among the guests especially during the road-building and facility-developing days of the 1920s and 1950s. Only two names of national prominence stand out. In February 1948 the popular author Niven Busch and his movie star wife Teresa Wright came for tea with friends from Tucson. And sometime around 1967 or 1968, when Jim and Rita Christmas were working for Lillian, Faraway is said to have entertained overnight in one of the cabins a party including the then-newsworthy Dr. Timothy Leary. 81

Many of Faraway's visitors returned year after year, drawn by the beauty of its surroundings, their enjoyment of Ed and Lillian Riggs's


"seemingly bottomless fund of lore on the Chiricahua region," and the slow-paced quiet of the place. Understandably, it drew mostly older people who did not mind the old-fashioned accommodations and lack of the usual resort facilities. But, as A.T. Steele wrote in the Saturday Evening Post, "only a congenital stuffed shirt could fail to melt under the relaxing informality of the place." 82

The Ranch House and Other Buildings

Construction and Major Alterations, 1880-1977. It is not necessary to trace in great detail the complicated structural history of the Faraway Ranch main house. That has been done by Louis Torres and Mark Baumler in "A History of the Buildings and Structures of Faraway Ranch," part of the Historic Structure Report: Historical and Archaeological Data Sections, Faraway Ranch, Chiricahua National Monument (Denver: National Park Service, Denver Service Center, July 1984). This chapter will consist, therefore, of a simple chronology of changes based on the Torres-Baumler "History" along with some new material discovered in the research for this report. Only the new information is footnoted.

c.1880-1886. The original two-room cabin on the site was built by a man named Newton, owned and occupied c.1885-86 by Captain Charles Cooper and family, and bought by Emma Peterson in 1886 before her marriage to Neil Erickson.

c.1886-1888. Neil Erickson added a third room (probably a kitchen) to the original cabin in 1886. Neil and Emma, married in 1887, did not move to Bonita Canyon until the summer of 1888, when Lillian was about six months old.

c.1888. A "stone house," with sunken floor, was constructed apart from the cabin, partly for use as a refuge in case of Indian attack though it actually was used principally for food storage. The date of construction is not know, but it probably was soon after the family's arrival in the summer of 1888.

c.1899. Neil built a two-story frame house connecting the old cabin and the stone house. This added two rooms on the ground floor (dining room and kitchen), two bedrooms and a hall on the second floor, and a two-story back porch. The spiral staircase and built-in cupboards in the small dining room also date from this period.

1915. Neil hired a Mr. Collins to enlarge the house again, adding to the frame house several rooms: the Ericksons' bedroom (on the site of the original cabin) and living room on the ground floor, an office and two more bedrooms on the south and east side of the second floor, an attic, a two-story porch on the front, and a one-story porch on the east side. The exterior walls of the additions were of adobe brick.

1924-32. Dave Ingle and Ed Riggs converted the back porch into a "Dining Porch" (big dining room) in 1924. The two bathrooms were installed in 1927; a "closet and porch room" (probably the bathroom entry area and Lillian's office, on the old second floor back porch) were added in 1930.83

1932. This seems to be the likely date when the raw adobe walls, bare since 1915, received their protective coating of stucco.84

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83. These improvements are dated in Lillian Riggs's letter of November 23, 1930, to Neil Erickson in which she listed the "improvements" she and Ed had made since 1922 (Series 1, Folder 247).

84. Undated bill to Neil Erickson and Mrs. Riggs for plastering, which included poultry wire, stucco, and a stucco brush, and a follow-up letter dated November 24, 1932, from the plasterer, D. Rapier (Series 1, Folder 229).
Originally a reddish buff color, the stucco was repainted a bright yellow, probably in 1960 while the gas refrigerator still stood on the back porch but before the kitchen was extended in 1962. Pat Grigg, Myrtle Kraft, and Anne Riggs remember the house in the fifties as being "buff," "tannish," or "grayish," respectively. The front of the house, facing the sun much of the day, was probably paler than the rest of the house and less ruddy in tone than the unfaded patch still visible on the back porch.  

1938. The house underwent a "remodel job" for which Lillian got bids from two contractors. The contract was awarded to Victor Shaver. June was a hard month [Lillian wrote in her diary, July 2, 1938]. Vic worked on the house the first half of June and I spent the rest of it cleaning up after him. The house does look nice. It should. It cost $1000 to have the work done. The work included new roofing, painting exterior trim, redecorating throughout the first floor and three rooms on the second (Lillian and Ed's room, the Pink Room, and the Green Room/office), remodeling around the kitchen sink, and installing French doors between the two dining rooms and an enclosed stairway to the attic. A proposed "breakfast nook" was not built.  

1954. Tom Grigg renovated Pat's room over the small dining room, installing sheet rock and repainting.


86. Victor Shaver, "General Specifications for Remodel Job for Mrs. Riggs Faraway Ranch," March 23, 1938 (Series 8, Folder 75; see Appendix B); Lillian Riggs, diary, July 2, 1938.

1959. A Mr. Poppe put sheet rock on the walls of "Lee's room" and in the front hall and painted the walls, floors, ceilings, and stairs. 88

1960. George Morse repainted the house, rescreened the back porch, added a tool cupboard on the back porch, and laid a sidewalk along the east side. 89 On August 5, Lillian paid $6.24 to Sears for an awning (check stub, series 28, box 51), probably the fabric awning over the front window visible in a 1960 photograph (CHIR collection). This was replaced by a metal awning after January 1965 (photograph, Gordon Chappell collection). The window box, studded with minerals and shells, had been built for Lillian by Murray Riggs in 1939. 90

1962. After a fire severely damaged the kitchen, the room was extended about three feet to the east by incorporating part of the back porch. Inside, the kitchen sink counter was lengthened, and new cabinets were added above and below. The old sash window on the east wall, through which stove wood was formerly passed, was replaced with a high, metal-framed, sliding window and under it was placed an electric water heater. Outside, two small closets were created to enclose pipes and wires. The butane refrigerator was also displaced, although the gas line was left. 91

88. Ibid., November 29-December 8, 1959.

89. Invoice, George Morse to Lillian Riggs, October 30, 1960 (Series 8, Folder 28). This may date the change to yellow on the exterior.


91. The fire was remembered by Ruth Morse (walk-through with the author, April 12, 1986). Bills for the remodelling of the kitchen are in Miscellaneous Office Files, Faraway Ranch Papers, MS 1, Series 8, Folder 28. Dated November 1962 to January 1963, they include aluminum window, sheet rock, yellow enamel, Petite Pattern ceiling tile (for dining room), formica, 40 gallon electric water heater, Panel Ray wall heater, and stainless steel sink.
Interior work is described in more detail in the following chapter on Room Use and Furnishings: Historical Evidence.

Water System. "When we came to the ranch in the summer of 1923," Lee Stratton recalls, "there was no running water and no bathroom" at Faraway. Water was carried in from the well close by the kitchen; the two outhouses were on the east and west sides of the house. It was two years before the pipe was laid and a hydraulic ram installed to carry the water from a spring some distance above the Stafford cabin to a cement storage tank on the hillside south of the ranch house, from where water flowed into the house. This water was used only for bathrooms, lavatories, and washing clothes. Well water was used for cooking, dishwashing, and drinking water. The spring water also supplied the swimming pool; overflow watered the garden behind the house. 92

Another two years passed before bathrooms were installed in 1927, one on the ground floor next to the Ericksons' bedroom, the other on the second floor over the east end of the big dining room. Before November 1937, lavatories with hot and cold water had been installed in the three guest bedrooms upstairs; the one in Pat's room was later removed, possibly when Tom Grigg installed sheet rock paneling in 1954. There was also a crude shower in the boiler room on the back porch used by men employees. 93

The source of hot water for the bathrooms, shower, lavatories, and clothes washing was an Arcola water heater, purchased in

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92. Lee Stratton, interview, March 30, 1985; Murray and Anne Riggs, interviews 1979, 1980; Ray and Helen Kenney, interview, 1980; Lillian Riggs to Neil Erickson, November 23, 1930 (Series 1, Folder 247); Stan and Cherry Hutchison, interview, 1985.

93. Lillian Riggs to Neil Erickson, November 23, 1930; Lillian Riggs to Martha Wood Travel Service, November 24, 1937 (Series 8, Folder 63); Ray and Helen Kenney, interview, 1980.
January 1930, and installed in the little room at the north end of
the back porch. 94  "We were very careful of the hot water," says
Cherry Hutchison, "because someone had to build a fire to get the
water going.... They built a pretty good fire in the morning."
Kitchen water was heated on the stove:

The wood stove heated water [Cherry recalls from the
forties and early fifties]; it had a tank, but we heated
water on the wood stove, 'cause we'd rinse the dishes with
boiling water. 95

Later an electric water heater was installed in the kitchen beside
the gas stove that replaced "old woodie" in 1956.

Heating. From the 1880s into the 1920s the only source of heat was
wood burning cast-iron stoves. Several stoves have survived in
storage areas of the ranch, but others were simply thrown on the dump
near the creek behind the house. Some bedrooms had wood stoves as
late as 1953. 96

Fireplaces provided the only heat in the living room (from 1915) and
big dining room (from 1924).

Oil stoves eventually replaced the potbellied wood stoves in the
small dining room and the Pink Room, probably in the 1930s. These
are still in place.

There may also have been oil stoves in Mrs. Erickson's room, Lee's
room, and in the Green Room upstairs, though these rooms all have gas
stoves now.

94. Lillian Riggs to Neil Erickson, November 23, 1930.
96. Ibid.; Patricia Macdonald, diary, January 27-28, 1948; Lillian
Riggs, diary, November 2, 1953.
Butane gas stoves replaced the few remaining wood stoves upstairs in the early 1950s. "The Butane gas people came out and put up stoves in Pat's and my rooms," Lillian's diary reveals under the date November 2, 1953. 97

**Lighting.** Until the mid-1920s the sole recorded source of artificial light in the ranch house was the coal oil (kerosene) lamp. If candles were used, there is no documentary or oral evidence.

One of the first Faraway improvements, instituted by Ed and Lillian even before they were married, was the installation of a Colt Lighting Plant. Fueled by carbide and water, this plant, outside the house, produced acetylene (which, when burned in ordinary air rather than the oxygen of a torch, produces simply a bright flame) that was piped to the house and into gaslight fixtures attached to the wall or ceiling in each room. The system was already in operation at Faraway as early as August 8, 1922, when Ed wrote to Lillian in Los Angeles that he had "run out of gas for the house" and was going to Bowie, where "carbide could be gotten cheaper...than elsewhere." 98 The carbide plant continued to provide light, albeit fitfully, until 1946. In cold weather it tended to freeze and the rest of the time Lillian, for reasons of economy presumably, encouraged employees to use coal oil lamps rather than the carbide in their rooms.

The machinery was out in a little building out in the yard, [a former employee of the late 1930s relates,] and often things went wrong with it and Mr. Riggs would have to go out and fix them. The lights were always turned off by at least nine o'clock in the evening and if for any reason you had to go up and down that circular staircase when there was no light it was really a challenge. 99

97. See following chapter for evidence on these changes in individual rooms.

98. Ed Riggs to Lillian Erickson, August 8, 1922; Lillian Riggs to Neil Erickson, November 23, 1930.

In the fall of 1946, electricity came to Faraway Ranch in the form of an Electric Generating Plant, Win-Power Model 3000-A. This ran on a gasoline engine, which the Riggs were promised could be converted to run on butane gas. Whether this was done is not recorded, but the record is clear that the plant was never very reliable. The engine was out of order for a week in January 1949, had to be completely overhauled in January 1951, broke down again in August of that year, and in Pat Grigg's words, was a real "pain in the neck."100

Electricity in a more reliable form was brought to the ranch in May 1953, by the Rural Electrification Administration. Ernest Neal, electrician from Willcox, and Claire Cooke, superintendent of Chiricahua National Monument, wired the house and cabins and the water pump. "Light on when we got home, REA first today," Lillian reported happily on May 6, 1953.101

The introduction of cheap, reliable electricity produced some immediate changes. Electric appliances, for one, began to appear (there had been a vacuum sweeper earlier), such as an electric blanket for Lillian's bed, an electric washing machine, a Talking Book machine, and eventually an electric refrigerator and deep-freeze. Lillian remained cost conscious, however. "Being blind has one good point," she wrote wryly in 1959. "Saves electricity. I've been sitting writing in the dark for hours."102

100. Ed Riggs, notebook, c.1946 (Series 10, Folder 27); correspon­dence, 1946-1951 (Series 8, Folder 44); Pat Macdonald, diary, January 8, 1949; Lillian Riggs, diary, August 25, 1951; Murray Riggs, inter­view, 1979; Thomas N. and Patricia M. Grigg, interview, 1985.


When George Morse looked the house over in 1960, he impressed upon Lillian "that the wiring was in a really dreadful state and he felt the house might burn down." She accordingly had the entire place rewired by Bill Baldridge at a cost of $691.92. 103

The house has been rewired again since the National Park Service acquired Faraway Ranch and most of the original overhead light fixtures have been replaced with strictly utilitarian ones. Most of the original fixtures survive and can be put back when the house is restored and refurnished. At that time, some adjustments will need to be made to eliminate obtrusive non-historic electrical conduits, switch boxes, and wall sockets.

Tack Room. This space, to be temporarily refurnished and photographed, then dismantled and left empty, will be treated as fully as possible in the following Historical Evidence chapter.

Neil Erickson's Den/Garage. Although not scheduled for refurnishing, something needs to be said about it here, if only to add a few details to what has been written about it in the Torres-Baumler "History," pp. 80-82.

According to Torres-Baumler, the structure was built after Neil's retirement in 1927 and before 1933, possibly about 1930. It can now be pretty surely dated to 1929, since Neil wrote in February 1929, of hauling from Willcox "material for Cabin and alcove to our room & bath." 104 It was certainly up by 1931, for "Dad's cabin" was rented to road surveyors from February 18 to July 12 of that year and the

103. Ruth Morse, interview, 1985; Bill Baldridge, rewiring estimate and invoice, 1960 (Series 8, Folder 69).

104. Neil Erickson, diary, February 11, 1929.
rent money paid over to Neil, then in California. It was rented again to Bureau of Public Roads men in March-April 1932. An undated list (c.1931) of available beds at Faraway indicates that Dad's cabin would hold two people plus one in a cot. In the winter of 1940-41, Stan Hutchison slept here and it was still furnished for use as "employee's quarter" as late as 1946.105

This structure has gone by various names over the years. Neil referred to it as his "cabin" in 1929, as his "iron cabin" or "cabin and garage" in 1932-33, and as "the Den" in 1934-35. Lillian rented "Dad's cabin" to surveyors and others for several months at a time in 1931-34, but in 1945-46, when used as employee's quarters, she referred to it as "Dad's den."106 All of the children (Riggs and Hutchison) remember it as being called "Dad's office" or "Grand-daddy's office."107 Among their elders it was apparently also sometimes referred to as "the doghouse." As Ruth Trask Morse, an employee in 1958-61, explained it:108

...it originated with Neil Erickson, I think -- when he and old Mrs. Erickson would have rows he would go out there and drink scotch, and when Ben and Lillian had rows [late fifties] he would go out there and drink bourbon and rum and Ben would go on benders sometimes and he was usually in there.... He was in the doghouse. And they referred to it themselves as that, I think; I think it was Neil and Ben themselves that called it the doghouse.

105. Faraway Ranch ledger, 1924-1934 (Series 9, Folder 9); Stan and Cherry Hutchison, interview, 1985; furnishing inventory, "Dad's Den," c.1946 (Series 8, Folder 10).

106. Neil Erickson, diary, February 11, 1929, December 26, 1934, and February 20, 1935; lease agreements, 1932-1933 (Series 18, Folder 2); Faraway Ranch, ledger, 1924-1934 (Series 9, Folder 9); inventory of "Dad's Den," c.1946 (Series 8, Folder 10).


This term even got into the agreement when Myrtle Westbrook leased and operated the guest and horse business in 1959-61. "The building now known as the Dog House" was to be remodeled for her occupancy. When Lillian objected to her use of that name, Myrtle responded that it was Lillian who had put it in the lease. Lillian got an estimate on "Den remodeling" in 1960 but never had the work done, one of the several bones of contention between her and Myrtle Westbrook.109

As to its function, the den or office initially provided Neil Erickson with a quiet place to read and write and have a drink away from guests and the domestic upheavals that were so frequent at Faraway. Here he kept some of his favorite books and magazines (especially his National Geographics) and some of his old Forest Service papers brought over from his old office on the second floor of the ranch house.110

When Neil was away, his cabin was occasionally rented out and after his death at least two employees (Stan Hutchison in 1940-41 and Carl Rittenhouse in 1944-46) occupied it as their living quarters.111

It was also a place to store things, such as the old gramophone and records that Emajoy and Evelyn Hutchison enjoyed playing and dancing to when they were growing up.

I can remember [Emajoy, 1985] when my sister and I were pretty young -- there were some marvelous old, old records out there and an old phonograph, the kind you have to wind, and we got Granddaddy's permission to play those old

109. Lease agreement, Myrtle Westbrook-Lillian Riggs, 1959 (Series 18, Folder 7); Myrtle Westbrook-Lillian Riggs correspondence, 1960 (Series 8, Folder 65); estimate on remodelling "Den," 1960 (Series 8, Folder 69).


records. Oh, there's one I still remember: "Oh, by Gee, by Gosh, by --, by Jingo" ... and we would commit most of these to memory and just thought that was the most exciting thing ever.

...that's where Emajoy and I, [Evelyn Robards recalls,] would spend our afternoon, after we had come home from long rides... we'd get cleaned up and... go out to Dad's -- Grand-daddy's office and we'd play the victrola.... There were two of them and they were the flat records. But they were marvelous and we'd go out there and play and dance.

The granddaughters were specially favored, it seems. Grandson Stan remembers his grandfather's cabin a little differently: 114

That was his den, his hideout. He kept a bottle out there. I don't remember him spending a lot of time out there but that was his -- no one else went in that when he was alive -- no one -- that was his private -- I don't even know what he had in there.

In later years, the building became a catch-all for storing odd pieces of furniture retired from use in the house or cabins. Most of these were taken to Tucson in 1979 with the ranch house furnishings for temporary storage at the NPS's Western Archeological and Conservation Center. Photographs taken in 1978 and 1979 show its contents before they were disturbed but reveal nothing of how the room was arranged before it became a storeroom.

Other Buildings. Information pertaining to Neil Erickson's "Den" or "Office" and garage; Stafford Log Cabin; Mizar, Space and Alcor (collectively known now as the Bunkhouse, though never so-called in the records of Faraway Ranch); the Cowboy House (earlier known as Cross Creek Cabin); the cabin (formerly on the east side of Newton

Wash); and the Martha Stark House (acquired in 1949, burned in 1968) is on file in the monument's historical files. For evidence on how these buildings were furnished, see appendixes L, Q, R, and S.
EVIDENCE OF ROOM USE AND FURNISHINGS, 1888-1979

In this chapter evidence is presented and conclusions drawn on how each of the rooms/spaces in the ranch house was used and how each was furnished over the entire span of years. The evidence comes mainly from three sources: the Faraway Ranch papers (WACC); historic photographs in the Faraway Papers and others in the Chiricahua National Monument files and private collections; and tapes and notes of interviews with family members, friends, and former employees of Faraway Ranch. Rooms are numbered as in the 1979 WAC/NPS artifact inventory.

Furnishings in the Original Erickson Cabin, 1888-99

From 1888, when they first moved in, until the house was first enlarged about 1899, the Ericksons lived in a three-room cabin. The big front room served as the sitting room, with a corner where the children slept; the smaller back room was the parents' bedroom; and the kitchen was in an addition Neil had built before they moved in. Lillian Erickson was 11 years old before the old cabin was changed into a two-story house; in her unpublished novel, "Westward into the Sun," written about 50 years later, she incorporated many of her memories of the rooms from her childhood. Those memories pertaining to furnishings and decoration are extracted here in the belief that they are generally reliable statements of how this pioneer Arizona home looked and was furnished in the 1890s. Page references are to the typed draft in the Faraway Ranch Papers, Series 3, WACC, Tucson. Note that Krispin, Victoria, and Rosalind are Neil, Emma, and Lillian; Benjy and Baby Sister are Ben and Hildegarde.

[pp. 38-40:] Together, Krispin and Jim put the extra room on the house. Victoria intended to use it for a kitchen and Krispin lined one wall with cupboards and shelves. A flour barrel and a huge sugar bin, each designed to hold a hundred pounds, were placed under the shelves. In his spare time, from a solid block of wood, Krispin carved out a chopping bowl and a wooden potato masher. He built and painted the tables that were needed and fitted them with smoothly sliding drawers and pulls made from spools brightly painted.
Somehow they managed to secure enough wall paper to paper the large front room. Krispin put it on and put in a ceiling of white muslin tacked between the dark varnished oak beams. This was whitewashed to keep it clean and dustproof. Victoria made curtains of thin muslin edged with red. Of the same material she made dresser and table covers. The little bedroom was too small for the lovely bird's eye maple bedroom suite, the only luxurious pieces of furniture they had bought for their new home, so they put the tall chiffonier and the dresser with its large beveled mirror into the front room.

Victoria kept everything in perfect order. The stiff, white ruffled cambric pillow shams took hours to iron but it wasn't too much to keep her home looking as she wanted it to look.

Krispin painted the floors. Victoria spent long winter evenings braiding rugs for them while Krispin read aloud...by the hour to Victoria as they sat before the brightly glowing stove while the chilly winter winds blew and darkness enveloped the quiet canyon. A dictionary, its pages dropping out but never lost, lay on the table beside him as he read...

The kitchen and little bedroom were papered with newspaper, preferably the weeklies--Harper's Weekly and the New York Times. Poems and one page stories were used when possible. A sheet containing a picture of an old English castle held place of honor on the bedroom door. Under the kitchen table near the floor was a harrowing scene of the Johnstown flood.

[p. 43:] The well was close to the house and soon Krispin heard the soft clatter of stove lids and smelled the sweet pungent odor of juniper wood. Then followed the whirr of an eggbeater and the low jangle of tin pans. Soon the rich aroma of coffee came to him on the hot air....

Just then Victoria appeared at the kitchen door with a tray covered with a white cloth and bearing cups and saucers, spoons, sugar, and a pitcher of thick cream.

"Bring Jim up," she called, as she went to place the tray on a table under the big oak. "We're celebrating!"

She spread a simple cloth over the table and returned to the house; while the men washed the dirt from their hands and cooled their faces in a basin of water that was dipped from a bucket on a bench outside the door. Victoria came back with a plate piled high with fragrant, nutbrown gems hot from the oven, a jar of jelly, and a steaming pot of coffee.

[p. 49:] ...pulling a rocker up to the bedside....
She watched the clock on the table by the bed....

Go in the front room and lie down on the sofa....

Krispin...took his long rifle from the corner in the kitchen and slipped it into the little used scabbard. ...A cricket chirping in the woodbox by the stove....

...he washed at the tin basin outside the door.

...she watched Jim and her husband load the chest of precious carpenter's tools.

Then Victoria made her own preparations for bed in the little kitchen where hot water was plentiful, and the window shades drawn.... Inside she always felt better if the doors were locked and the curtains drawn.

Krispin and Victoria were sitting in front of the stove in their sitting room. The firelight shone through the isinglass [sic] doors and the juniper wood crackled merrily as it burned. Victoria had a mending basket on her lap.... She glanced at the bed in the corner where two flushed faces lay lost in sleep on the small white pillows she had made with her own hands.

After big bowls of savory, fragrant bean soup with the addition of crusty hot rolls and homemade butter and tall glasses of creamy sweet milk, the little folks became drowzy in the kitchen. Victoria sent them off to bed in the stonehouse.

"Why can't we sleep in our own beds?" Rosalind wanted to know.

"Papa has to get the tree ready for Santa Claus in your room."

...Rosalind lay down on the spare bed and Benjy flung himself beside her....

The dishes were washed and put on the shelves. The little kitchen shone sweet and clean in the mellow glow of the kerosene lamp. The children were bathed in the big wash tub placed in front of the warm stove.... Mamma was busy in the front room and the children were not allowed to enter.

"We're getting it ready for Santa Claus," they were told.

Rosalind and Benjy were playing "round-up" with oak balls under the big oak in the corner of the yard. The corrals were neatly laid out with long sticks to mark the sides and short sticks for the gates. The large balls were the cows; the smaller ones, the calves.
"Now our corrals are done, we have to go out and gather more cattle," Benjy decided. "I'll ride my Pinto. He can climb mountains fine."

"And I'll ride Bay Billy," Rosalind decided, as they went to the stables where the horses were tied. Paint was a short, walnut branch that had been peeled. In some places the bark had not come off and brown spots stood out against the white.

"Come on you, Paint. I just know you can find more cattle than Lin's ol' Billy!"

Rosalind took her long, slender apple limb that the sun had colored a deep red. She spoke more to it than to Benjy. "We'll just show him! Your legs are longer; you can run faster. Betcha we find the most cows."

[p. 130:] Rosalind ran into the house and opened her small wardrobe, the one her father made for her baby clothes. One shelf held her own things. She came out with her baby pillow. It was soft and pink and on it she had put its pillowcase of linen edged with fine Mexican drawnwork.

[p. 131-32:] She had her own alphabet plate with the picture of the big shepherd dog and the little girl beside him. The picture was in bright colors and was called "The Guardian." ...She learned the alphabet from her plate; the pictures and papers on the walls became her textbooks.

There was one picture in color beside her bed which Rosalind always remembered. It was of a little girl about four years old sitting in a highchair. Her flushed little face was very sorrowful and there was a mantle of mild unhappiness about the small figure. Sitting on the floor beside the chair and leaning against it with drooping ears, downcast head and sorrowful eyes, was a beautiful dog. The title of the picture was "In Disgrace." It seemed to Rosalind that she had always understood the picture and the words.

The picture of the English castle on the bedroom door excited her imagination. The castle sat far back on well-kept lawns with beautiful trees in the background. Victoria explained the wings and ells to the little girl, while Krispin told her about the dormer windows and the gable roofs.

It wasn't long before Rosalind and Benjy discovered, down under the corner kitchen table, the picture of the Johnstown flood. They sat for hours looking at the heart-rending scene, pointing out to each other its multitude of horrors—a house tossed upon the torrent with two men clinging to the roof; sheep, cattle, horses, pigs struggling in the current; men in small boats vainly trying to rescue those who had been swept away by the breaking of the dam; a woman, her long hair floating on the waves, with a baby in her arms, clutching at the branch of an uprooted
tree. It was a fearful portrayal by a vivid imagination of what had been a terrible catastrophe of early American life.

[pp. 134-35:] ...first day of school for Rosalind.... The new books were piled carefully on top of the slate.

Her father, who was good at cutting things out, had cut the covers from bright new pieces of cloth; and her mamma had sewed them on to the books -- a blue cover with pink flowers for the spelling book and a red one with white daisies for the new first reader.... So she stacked them lovingly on the slate, with the wooden frame bound in red felt. She laid two gray slate pencils beside them -- long, slender pencils with the flag on the paper which was wrapped around one end. The lunch pail stood by -- a shiny, three-pound lard bucket from which the paper had been removed.

[p. 149:] Victoria set aside the cooky dough she had been mixing. She kneaded down the bread that was rising by the stove, put fresh wood on the fire, closed the damper, and pulled the pot of boiling soup to the back of the stove.

[p. 154:] Victoria drew the low rocker to the light and began to read the story of "Little Samuel" from Rosalind's book of Bible stories.

[p. 156:] She closed the door into the bedroom, turned the lamp low, and set it in the middle of the kitchen table. There was a fire burning in the stove and the room was warm and cozy. She closed the dampers and put in another stick of heavy oak wood.

[p. 163:] She looked for him now in the big rocker [in the front room] where he had been sleeping the night before.

[p. 171:] Rosalind noticed the tightly strapped pocket on Old Joe's saddle.

"Mrs. Strong is doing her churning," she remarked. "She didn't have any churn with her when she went into the house," May contradicted. "Silly, I know she didn't. It's in there."

Rosalind pointed to the saddle pocket. Then she explained. "I heard her tell Mamma. She puts her cream in a Mason jar. Then she screws the cap on tight as tight. Then she just puts it in that saddle pocket and goes out to ride after her cattle. When she gets home, there's her butter -- all churned!"

May went up beside the gentle old horse and peeked into the pocket through a crack which the flap didn't quite cover.
"It's there, all right! I can see it," she announced. "I wish I could churn that way," Rosalind was thoughtful.

She didn't like churning in the small tin churn her mother used. She churned and churned, the cream came up through the lid and the dasher got sticky; her little hand got greasy and her fingers ached.

[p. 184:] Victoria and Mrs. Frye were canning peaches. Rosalind liked the smell of boiling beans and new bread, or the sweet "kringlers" her mother made so often. But she didn't like the odors of canning. All day yesterday her mother and Mrs. Frye had been peeling. There were huge tubs of peaches standing around. The fruit was small. Her mother said the year had been too dry.

This morning her mother was still peeling. Mrs. Frye was cooking and putting the fruit into glass jars. The kitchen was full of the sweet steam.

[p. 195:] He took his Long Tom, the 45-70 rifle that he had carried through the Indian campaign, from a corner closet.... "Keep a close watch," he warned her, "At the first sign of danger, you are all to run for the stonehouse. Stay there, whatever happens."

[p. 208:] Mrs. Frye had let down the long hair. It was thick and wavy and reached below the chair as Victoria sat in front of the dresser.... [Rosalind] ran to the drawer where the string was kept and came back with a big ball.

[p. 212:] In the chill evenings of early spring after the work was done, the family was wont to gather in the warm kitchen under the mellow light of the kerosene lamp. Krispin read the two weeks old New York paper aloud, or, lacking that, poems and essays chosen from the works of some favorite American author. Victoria bathed the baby and prepared her for bed. Mrs. Frye washed the supper dishes and Rosalind wiped them. Then she went to stand for a while by her mother's side [and admire the baby]. Then she turned to join Benjy on the floor to read to him from the Brownie book that she had gotten the Christmas before.

[p. 213-14:] [For their trip to the Hot Springs, they piled the spring wagon high with] boxes and rolls of bedding, cots and even a small cook stove.... A big roll of canvas, which their father called a tent, was pushed forward for the children.

[p. 240:] Their father set up the tent and made up the cots.... He made a table under the walnut tree by placing boards on two saw horses he had brought from the ranch. By the time these things were done, it was too late to set up the stove.
Victoria was very tired and Krispin made her lie down on one of the cots while he prepared the evening meal over a campfire. Rosalind had often heard her mother say she hated camping. Her hands got sooty and the smoke got in her eyes. Rosalind and Benjy loved it.

...She set the table with the blue and white cloth and took out the tin plates and camp knives and forks. She knew her mother didn't like the camp dishes, the three-tined forks and iron knives. Victoria said grudgingly, "I suppose they'll do for camping, but I'd hate to have to use them all the time."

[p. 275:] On birthdays the presents were always placed on the plates at breakfast time....

[pp. 285-86:] Ever since she could remember, there had been talk of the new house. The one they lived in was small, now that there were three children in it. Through the years when a Christmas box came from the distant cities where Victoria's sisters and brothers lived, there had come things for the home -- lovely hand embroidered pillow cases, a crocheted table cover, a dainty pair of lace curtains, some fine china, a sofa cushion. They were taken out and admired and almost reverently laid away again in their tissue covering, to wait "For our new home," Victoria always said.

It was the same with books. A heavy volume of Shakespeare's complete works in fine print on the thinnest of fine paper, bound in beautiful leather, lay wrapped in a white cloth at the bottom of Victoria's trunk to await the day when it, with the volume of Tennyson's poems, Emerson's essays, and Frithof's Saga should find their places in the bookcases of the new home.

The rare and beautiful specimens from the Mines lay wrapped in a box in the stonehouse. Rosalind and Benjy were allowed to unwrap them carefully, while their father explained what mineral each represented. Then they rewrapped each and put it away to await the show case in the new house.

The children had the whole new outdoor world to play in. They seldom thought of the new house, nor wanted it for themselves. If the weather were inclement, which it seldom was, the children could rush into the small house and find warmth, comfort, and love. Victoria loved company, but the fact that at such times the table, with its white cloth and glossy linen napkins must be set in the larger front room, meant little to the children.

[p. 311:] [Victoria's] thoughts flashed to the lovely materials she had in the dresses in her trunk -- dresses she had never needed on the ranch.
[p. 323:] Victoria took [Baby Sister] from her high chair and carried her into the bedroom.... Rosalind cast one regretful glance at the book on the shelf in the corner.

[p. 331:] Rosalind didn't set the alarm clock.

[p. 332:] ...she kindled a fire in the kitchen stove, and then took the milk pails from the sun table outside the door....

[pp. 350-53:] The Christianson home in Sunrise Canyon was a progressive affair. In later years, Rosalind was apt to remark, when asked when the house had been built, "Like Topsy in UNCLE TOM'S CABIN, 'it jest growed!''

Krispin was a good workman and his architectural ideas were sound. He knew that the home he and Victoria wanted could not be built all at once. Money was always scarce, bad years were more numerous than good ones, and the children must be fed, clothed, and properly educated.

When Krispin came home from the sawmill he began construction on the addition to their home. Victoria was quietly happy, though she had never railed because the present house was small and inadequate. She helped move her kitchen into a large floored tent that Krispin had set up under the big oak. She moved her bedroom into the large front room with the children and packed away in the stonehouse everything that they wouldn't need while the building was going on.

The little bedroom and kitchen were torn down. The big front room was to be kept for a bedroom till some distant day when another addition could be made. The stonehouse, never needed for a refuge, had become solely a cellar and storehouse. The new building was to connect it with the front room and make a single unit of the whole. The log and earthen roof of the stonehouse was removed and a roof put on which tied it in with the new rooms.

Rosalind and Benjy were delighted that they were to have a house "with an upstairs" as they put it. One of the upstairs rooms would be Benjy's own, and the other was to belong to Rosalind and Baby Sister, when Sister was a little older. A funny winding stairway led up to the hall that separated the two bedrooms. Delightful twin windows looked out upon the mountains from the front of Rosalind's room. The back window opened onto a porch that ran the full length of the house.

The downstairs room that connected with the stonehouse was to be the kitchen, complete with tables, built-in cupboards and shelves. Large windows were to give it light and plenty of fresh air. The new living room would connect the kitchen with the old front room. It, too, had large windows that gave pleasant views of the mountains, and an open fireplace in one end.
"Some day we'll build a bigger house," Krispin explained, "Then this will work into it and we'll not have to tear anything down."

"This will do nicely for a long time." Victoria was thinking that not one of their neighbors, except the Kerns, had a house with an upstairs and so many rooms. "Just build in plenty of closets and drawers for linen."

"And we'll bring out Shakespeare and Lowell and Emerson and Scott, and put them where we can find them without going to the bottom of that trunk of yours!" Krispin laughed.

All through the summer, Krispin worked hard to have the house weather-tight before the winter cold should come. The children were allowed to lay shingles in neat, careful rows on the gentle sloping roof of the stonehouse.

[p. 373:] Victoria opened a half-gallon Mason jar of peaches and began filling a saucer for the little boy.

[pp. 405-06:] Sunday morning breakfasts in the Christianson home were leisurely affairs. Krispin got up early, as usual. After starting the fire in the kitchen stove, he drew buckets of cold water from the well and poured them into a big washtub. Then while the coffee was making and the fire snapped merrily, he took a quick sponge in the cold water. While the children did the milking and Victoria fixed breakfast, Krispin cut wood and filled the wood box.

At breakfast, the children were merry. They were given a cup of very weak coffee on Sunday mornings. It was the only time they were allowed to drink it, except on those rare occasions when castor oil had to be administered. Then the dosage was mixed with coffee and the children took it without complaint. Benjy even declared he liked it. Neither Rosalind nor Baby Sister ever quite believed him. To prove it, one day he went out to the well where an oil can was kept to oil the well wheel. In the presence of his horrified sisters, he unscrewed the cap and drank the thin oil. There were no ill effects, but still the sisters weren't quite convinced.

This Sunday morning, there were thick slices of ham, scrambled eggs, fried potatoes with onions, and coffee for all, accompanied by the rich, sweet kringlers that the children loved so well.

In Neil's account book for 1889-1916 and diary for 1896-1903 there are a few references to household improvements and furnishings:
c.1891 (account book): record of $6.00 spent for "Baby Carriage."

1896, April 16 (diary): "...made a stool for baby" (Hildegarde, born in 1895).

April 25 (diary): "Repaired Bennie's wagon, take out the Heating Stoves...."

1897, May 8 (diary): "Laid pipe to kitchen and covered the well."

1898, March 20 (diary): "Put in pipe & faucet to the sink."

June 4 (diary): "Fixed a clock shelf in the forenoon."

An undated page in Neil's 1897-99 "Notebook" contains the following:

<table>
<thead>
<tr>
<th>Chair Bottoms</th>
<th>40 ft. Railing</th>
</tr>
</thead>
<tbody>
<tr>
<td>6 12 1/2&quot; x 14&quot;</td>
<td>80 Ballusters</td>
</tr>
<tr>
<td>1 14&quot; x 14 1/2&quot;</td>
<td>1 stepping 12' long</td>
</tr>
</tbody>
</table>

General Comments on the House and its Furnishings

Lillian Riggs:

1939, April 29, diary (written while visiting the Pickens family, of Leesburg, Virginia, who had stayed at Faraway):

A long discussion tonight on needs at Faraway -- Clothes line -- Ha! dump pile; horses; rates -- might be a very little higher; keep it simple, not much entertainment needed -- from their standpoint. More cabins like Alcor; keep generally cleaned up; I know! Paint, napkins, generally neat, corrals....

1952, May 4, diary: "...the more I see of houses, the better I like my own."

1954, January 17, diary:

The only sure thing is that I love my home. And there is a feeling of safeness and security in the very walls and in the length and breadth of the spacious rooms.... Death will be far preferable to giving up my Faraway Home.
1971, March 14, letter to Sandra Hutchison (copy, CHIR):
"...the furniture of Faraway -- practically every piece has a history and a place in my memory."

A.T. Steele:
1957. Steele, "Lady Boss of Faraway Ranch:"
"All my life," she said, "I have disciplined myself not to buy things I can do without."
Lillian Riggs knows every nook and cranny of the old house, and she feels her way with sureness through the cool rooms.... [The house] is square, two-storied and homely, but it makes up in character what it lacks in beauty.... The furnishings are old-fashioned but snug. Pictures crowd the walls, along with a bobcat pelt and the mounted heads of two fine bucks shot in the vicinity of the ranch. Among the photographs are many of the grotesquely shaped rocks up-canyon.... Though the accommodations are old-fashioned, only a congenital stuffed shirt could fail to melt under the relaxing informality of the place.

Lee Riggs Stratton:
1985, March 30, interview: "There were never any really period furniture or antiques or anything specially interesting....the furniture was kind of a hodge podge."
1985, May 6, interview:
For the most part, furnishings didn't change too much.... They were always short of money and there were always arguments.... [After they redecorated in 1938] probably it stayed pretty much the same, because Lillian wasn't much to change things anyway and, of course, after she lost her sight she didn't want to change. But you know, she had no idea what the place looked like. She always wanted everything kept up, to look good. She was always very conscious of appearances and she would have been horrified. You know, it was one thing to tell her that this needed to be done and that needed to be done but, of course, any money that was spent on Faraway couldn't end up where somebody else [Andy] wanted it to end up, so it just wasn't spent on Faraway. It was just horrible. I used to hate to go there the last few years, things were so run down. Of course she didn't realize it and there wasn't anything she could do about it by that time.
Stan and Cherry Hutchison:
1985, May 7, interview: 
"[In 1955] everything looked the same and then when we went back [in the sixties] we were shocked at the change...everything was different."

Evelyn Hutchison Robards:
1985, May 8, interview: 
"I never was particularly impressed with any furniture per se, because it was a mish-mash of everything...."

Ann Mackay Riggs:
1985, May 20, interview:
Lillian was very particular about people not moving things in the house or leaving things lying around on tables. Many things were stolen in later years.

Ruth Trask Morse:
1985, June 4, interview:
When I first got there [1958] it was in a very dilapidated state and Lillian, having not seen it for 10, 15, 20 years, couldn't really believe how dilapidated things became over the years. I remember Bill Morse saying "It's rather like old Fort Bowie." [Note: this was said of the downstairs bedroom, but seems to have applied to the house generally.]
We always had to keep all the doors shut, because of Lillian when she was blind. This is true for all blind people. You had to keep the doors shut, because in case they would walk through a door and not realize it they would become disoriented. But if she could feel the door she knew where she was.

Furnishings, Not Room-Specific, 1900-1977

Certain objects mentioned in the Faraway records and reminiscences cannot be associated with a particular room. References to these are presented here under generic or specific names, listed alphabetically.

Beds. Besides the beds specific to the various rooms, documents mention others:
In an unidentified notebook (Series 10, Folder 1), possibly Ed Riggs's, dating from about 1923-25, there is a note to "see about Bedstead tubing -- Fakes." There are a few tubular metal beds in the collection; Fakes was the name of Ed Riggs's brother-in-law. The connection is not known.

In her diary, January 4, 1939, Lillian Riggs recorded buying in Los Angeles "bunk beds for the Cabin. Found them at Mays $52.60," including frames, springs, mattresses, pads, and pillows. A nine-piece set of bunk beds (dismantled) was found in the garage attached to Neil's Den (1985); the ladder was in the upstairs hall of the ranch house.

On February 4, 1939, Lillian mentioned in her diary getting a crib for a family staying in one of the guest rooms. A crib was found in one of the storage buildings (1985).

On December 1, 1954, Lillian wrote in her diary: "Where is my day bed? I mean my rollaway bed? I do not remember finding it in the storage house." The next day she noted that Tom Grigg thought it was in storage. It was found in Neil's Den in 1979.

In 1979 at least one single and four double metal bedsteads and the iron daybed were in Neil's Den; several other metal and wood bedsteads, springs, etc. were in the adjacent storage room. Some of these presumably had simply been retired from service; others may have been in use in cabins.

**Bellows.** 1954, May 11, Lillian Riggs, diary: "We gave him [Dell Updyke] an old bellows that was here. He will repair it and sharpen some tools for us."

**Bridge Set.** In a letter to Emma, Neil wrote on February 13, 1931, that he had bought "a Bridge Set" as a present for Lillian.

**Butter-Making.** Ethel Erickson, in an interview, March 12, 1985, said that in her day (1957 and after) they used Daisy churns, but the old wooden churns were still in the cellar. Churning was done wherever
one felt like doing it -- kitchen, dining room, etc. For additional information on butter-making at Faraway see furnishings references under CELLAR, pp. 178-184.

Cactus Landscape. 1937, March 15, Lillian Riggs, diary: "Mr. Jupe sent out the anniversary present to Dad and Mother. I have seldom seen Dad so pleased over anything. It is beautiful -- that cactus landscape." The gift was probably the little framed desert diorama that hung on the north wall of the living room. In May 1939, Lillian wrote herself a note to remind herself to send "a desert picture in 2 dimensions" to her friends Ruth and Jack Shoemaker of Philadelphia.

Cameras. The earliest indication of a camera in the house is a bill from Flagstaff Kodak Finishing Co. to Neil Erickson, December 18, 1909, for developing and prints (Series 24, Folder 1). On October 20, 1912, Neil noted in his field notebook: "With wife and two other ladies drove north to McCluskey's ranch to take pictures of Rocks and various other scenery." On November 3, 1912, he wrote: "Took 2 pictures of B.R. [Brannick Riggs] Home Ranch and a picture of 'Helen's Doom.'"

1979, November 26, Murray Riggs, interview with Bill Hoy: The camera used by Ed Riggs in the early 1920s to photograph the Wonderland of Rocks was given to Murray Riggs after his father's death and was still in his possession in 1979.

Card Table. 1915, March 8, Hildegarde Erickson, aged 20, diary, (Series 2, Folder 40): "Mamma told me York held my hands at the card table. Holy Mike, what next?"

Carpet Sweeper. 1959, December 2, Lillian Riggs, diary: "Ruth & I worked on Montgomery [Ward] order....Am also ordering a carpet sweeper." Lillian Riggs, diary. See also Vacuum Sweeper.

Chairs. There are a number of post-1900 nonspecific chair references.
1910, November 6, (field notes): Neil "worked at home mending chairs all day."

c.1912, the Erickson family posed for a photograph outside (Rough Carton 1, Folder 16); Neil and Emma were seated on turn-of-the-century high-backed dining room chairs. One of these (CHIR 749) is extant and has an old repair. See Illustration 1.

Neil Erickson's diary records trips to Willcox on April 7, 1930, "for chairs, brought home 6" and to Mascott on April 8, "for 6 chairs."

A photograph of Evelyn Hutchison, c.1932-33, shows her playing on a plain bow-backed kitchen chair (Box 1, Folder 5.20).

In a photograph of the Reading Room at the Bonita Canyon CCC Camp, dated March 27, 1939, can be seen a number of tubular metal chairs with seats and backs in shiny dark material. Two of these, made by Certichrome, Los Angeles, were in the Faraway main house in 1979, one in Lillian's office, the other on the front porch.

1949, April 16, Pat Macdonald, diary: Ed, Lillian, and Pat Macdonald went "to town...to see about green chair" at a furniture place.

Lillian noted in her diary, July 4, 1955: "Si made a lovely lawn chair for me and brought it out."

China. Since almost all of Lillian's china was stored in the cabinets in the SMALL DINING ROOM, the evidence is presented under that heading, pp. 116-132.

Clock. In a letter to her parents, November 1, 1933 (Series 1, Folder 247), Lillian Riggs wrote:

...tonight I looked at the old clock on the mantel and remembered the night Dad brought it home to surprise us. He hid it under your bed in the little old bedroom and I heard it ticking and asked what it was. Then Dad got it out and how proud we were of our new clock -- and were for years and years.

This could refer to the clock on the living room mantel in 1978 (Illus. 9) or the one on the big dining room mantel in 1965 (Illus.
36). For other clocks, see MOTHER'S ROOM, KITCHEN, and LILLIAN'S ROOM.

Clock Shelf. Neil Erickson "fixed a clock shelf in the forenoon" of June 4, 1898 (diary), perhaps for the clock mentioned in the previous reference. Today, Ben's room, Lillian's room, and Pat's room each has a small bracket shelf (clock shelf?). Whether one of these could have been moved from the old three-room cabin when it was taken down about 1899 has not been determined.

Copper Dish. On her 93rd birthday, May 24, 1947, Emma Erickson was given a copper dish by Mabel Conroy (Emma Erickson, journal, Series 10, Folder 4).

Curtains. Besides the references to curtains in specific rooms, there are occasional non-specific ones. Check stubs, for instance, document the purchase of "shades & curtains" on May 18, 1938, and "wallpaper & curtains" in April 1930, in both cases from Sears, Roebuck & Co. (Series 28, Folders 25, 41).

Doll. In her letter to "My dear Family," May 25, 1966, Lillian stated her wish that Gaye Strickland should have "the kewpie doll (reminder of a romantic evening) in my trunk" (Appendix C).

Dump, see Stoves

Footstool. Marion and Claude Noland gave Emma Erickson a footstool at Christmas 1948 (Emma Erickson, journal, Series 10, Folder 4).

Freezer or Deep Freeze, see under CELLAR.

Games. Games mentioned in Lillian's diary included bridge (September 27, 1939, and January 22, 1939) and Canasta (March 4 and 22, 1953). Pat Macdonald's diary mentions playing anagrams (February 26, 1948),
"some hilarious bridge games" with the Hutchison kids (December 26, 1948), Canasta with Ed Riggs, Jess and Hildegarde Hutchison (May 11, 1950), and "crib," presumably cribbage (several references, including March 2, 1948). Ethel Erickson (interview, July 27, 1983) speaks of the guests playing bridge and dominoes.

When the house was acquired by the Park Service in 1979, several games were found in a cabinet in the small dining room including Scrabble, checkers, backgammon, jigsaw puzzles, anagrams, Rook, Lotto, dominoes, Monopoly, and playing cards.

Golden Wedding Gifts. Neil and Emma Erickson received these gifts on their 50th wedding anniversary in 1937. In her letter to "My dear Family," May 25, 1966, Lillian leaves to Hildegarde one-third and to Ethel Erickson two-thirds "of Mother's and Dad's Golden Wedding gifts in my Mother's trunk (these are mine as they have already been divided)." See MOTHER'S ROOM, references 22 and 23, and Appendix C.

Guns. In "Westward into the Sun," p. 195, Lillian writes of her father's "Long Tom, the 45-70 rifle that he had carried through the Indian campaign" being kept in a corner closet of the old cabin. (Regional Historian Gordon Chappell suggests that Neil would have had to turn in his cavalry carbine when he left the army. As a civilian he probably had a military surplus Springfield breech-loading single shot 45-70 rifle or carbine.) Ed Riggs had a trophy cup and ribbons attesting to his national ranking as a marksman and his 1925 diary records purchases of ammunition for his own shotgun and young Murray's 22. All of Ed's rifles were stolen in later years, according to his daughter-in-law Anne Riggs (interview, May 20, 1985). Lillian's diary records that her visiting friend Clara Wheeler killed a skunk with rocks on November 30, 1953, "as we have no gun."

Houseplants. As early as 1918 and as late as 1965, Lillian had houseplants in the living room windows; living room plants included amaryllis, Christmas cactus, and coleus. A Boston fern was in the
big dining room as far back as 1960 and something unidentifiable was there in the late thirties (Illus. 1, 7, 31, and 33). There are a few diary references:

1939, May 25: "...worked with house plants...& started Murray on the window box."

1939, July 24: "...worked with house plants (changed pots etc.)."

1951, October 30: "Brought in the houseplants."

1954, May 27: "Resetting my amaryllis. Only two bulbs living....I've lost my coleus and now my amaryllis."

1959, October 14: Plans to put coleus in front window.

Ruth Trask Morse recalled (interview, June 4, 1985) that most of the houseplants were outside, under the upstairs porch, except in winter.

**Indian Clubs.** Mrs. William E. Anderson of Chicago, in a letter to Neil Erickson, March 30, 1929 (Series 1, Folder 10), referred to the Indian clubs she used while a guest at Faraway Ranch and wondered who was now using them. "Surely you don't need to," she added, "for I am sure you get your daily dozen without them." A pair of Indian clubs was found among the many objects stored in Neil's den (NPS inventory, 1978, No. 565).

**Indian Relics.** In her account of her early married life (Series 10, Folder 4), Emma Erickson recalled her visit to an Indian cave in the hills with Ben, age seven, and his cousin Robert Larsen. In the cave they found:

...an Indian water bottle. It was made of twine and then dipped in Rauzen [rosin] to make it hold water, a small metal Bell Spanish made it had a wonderful tone. Also found an axe, which was a very odd make. 2 iron Rings. I have decided for Lillian Riggs to keep the owear [ewer?] and Bell, for Ben to keep the ax and 2 iron rings.

This was Emma's memory of the incident about 50 years later. Lillian slightly fictionalized the same story in "Westward into the
Sun," written in the 1940s, about 45 years after it happened. From pages 436-439 of her typed draft are excerpted her descriptions of the basket, ax and bell.

...a wicker basket, wide at the bottom and narrower at the top.... It was woven of something that looked almost like his mother's big clothes basket, only it was dark instead of smooth white. Two handles made of crooked sticks and fastened on with rawhide were near the top of the basket. There was some pitch on the sides, as if someone had started to make it water-tight and then had changed his mind.

[The bell] wasn't much larger than the one the teacher used at school, but it had no handle. The copper...that made the bell, ran up on the top to form a bar all the way across about an inch wide. There was a round hole in the middle of this, but there was no clapper. He struck it with his brass match holder and it gave out a clear, sweet tone.

[The third object] was a short stick with an oblong stone fastened in one end. The stick had been split and rawhide wrapped around the place where the split ended. A smooth stone had been inserted, and more rawhide wrapped around the end of the split to hold the stone in place. It looked like one of his father's hammers, except that the smooth rock had one sharp edge, making it more like a small ax.

In her diary March 28, 1957, Lillian wrote: "Missed some more of Indian curios. Ed's."

Evelyn Hutchison Robards has the Spanish bell described above, along with a few Indian baskets and other relics from Faraway. These were probably displayed in the glass cabinet in the living room.

Lamp Shade. On November 29, 1949, Lillian wrote to the Eby Ruth Studio in Douglas (Series 8, Folder 44), ordering a "$7.50 shade suitable for a stirrup lamp.... I am enclosing two films which I would like to have used. For the third, would you please use your Sahuaro Sunset picture." This was apparently for a Christmas present, since she wanted it by December 8. She also ordered a stirrup lamp to be held for her. (Note: This stirrup lamp and shade was given to Murray and Anne Riggs and is still owned by Mrs. Riggs.)
Nesting Box(?). On May 17, 1930, Neil Erickson noted in his diary that he had "fixed a Place for Birds to nest on west side of house." What this means is not clear. In 1985, the writer found a pair of Say's phoebes nesting (without human help) on the east side of the ranch house.

Personal Accessories. There are numerous references to such personal accessories as clothing and jewelry, particularly in regard to their disposal. Good material on these can be found in the Faraway Ranch MSS, particularly Series 1, Folders 151 and 251; Series 11, Folders 10 and 11; Series 16, Folder 4; and in Lillian's late sixties letters to "My dear Family" and "To whom it may concern" (Appendix C).

Phonographs. Emajoy and Evelyn Hutchison danced to records played on an old wind-up phonograph (perhaps two) in Neil's den in the 1930s and Cherry Hutchison remembered playing cylinder records on one with a big horn in the 1940s, in the small dining room.

The only documentary record is from Hildegarde's diary, September 13, 1914: "Papa played the graphone [sic] and we sat up until late."

Two phonographs have survived, both the cylinder type. An Edison Home Phonograph (latest patent date, 1898) with its horn was in the closet of Mother Erickson's room in 1979. A Graphophone from Faraway is owned by Evelyn H. Robards. No wind-up phonograph for disc records has been found.

Pictures. Most pictures mentioned in the records are associated with particular rooms and are referenced there; the following are of unknown location.

1932, February 3, Neil Erickson's diary: "I wrote identification notices on the backs of some pictures taken in various places. Unknown to some and may be forgotten by others."

1945, October 2, Emma Erickson to Mrs. Curtis Cooper, Sr. (Series 1, Folder 78):
When you were out here for dinner that day I asked you to do me a favor, that is I requested you to ask Dr. Crudhurds to lend me that picture of my almond trees that Mr. Cooper gave to him. I am more than anxious to have a reproduction of that picture. I will now ask you to do me another favor and that is to ask Mr. Cooper if he be kind enough to tell me the name of an artist I can get who will make a true reproduction of Mr. Cooper's painting. I do not know any artists but I know Mr. Cooper is acquainted with a number of them and of course Dr. Crudhurds would be kind enough to lend him the picture while the artist was making a true copy of it.

c.1946-47, undated letter. Emma Erickson to Mrs. Curtis Cooper, Sr., Phoenix (Series 1, Folder 78):

I wish to express my thanks for the lovely painting Mr. Cooper made for me. It is greatly admired by all who come to Faraway. And as Lillian loves the painting as much as I do, I want her to keep it for an heirloom.

Although not identified, this may well have been the almond tree painting that was hanging over the living room mantel in 1978 (Illus. 9). It could also have been the Superstition Mountains painting that hung over the piano.

"Regarding the Curtis Cooper paintings," writes Lee Stratton (comments on draft report):

...these were a Christmas gift from Mr. Cooper -- I'm not sure of the year, 1939 or 40. He gave the painting of the house with the flowering almonds to Grandmother Erickson, the Superstition Mts., dated 1939, to Lillian, and to Daddy the golden aspens. When daddy died Lillian gave me the Aspen painting (pastel) as well as my portrait which Gertrude Briggs Weinert had done for him. Since the Coopers meant nothing to the Hutchison's and were dear friends of ours, Anne and I kept the paintings -- I have the Superstitions and she has the almond trees.

1948, May 7, Emma Erickson to Daisy (Series 1, Folder 78): "I have been racking my brain to recal [sic] a certain poem by Long-fellow that Neil was very fond of and Hildegarde had printed and framed it for him."

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1966, May 25, Lillian Riggs to "My dear Family": She wishes Emajoy to have "the framed enlargement picture of Hildegarde and me."

1969, September 4, Lillian Riggs to W.S. Richey (Series 1, Folder 252): She wants Andy to have any "minor household articles and pictures he may wish."

Radios. There are five radios in the Faraway collection and a number of documentary references to these and possibly other radios.

1925, Ed Riggs's notebook for this year (Series 10, Folder 23) contains several entries relating to radios and accessories:

January 30 -- Radio Programs
February 8 -- Radio set -
    " Books
February 15-21 -- Super Zenith -- with
    Speaker -- complete --
    Head Phones
    1 Regular Set com.
    Speaker plugs
March 12 -- Radio Doings
March 30 -- See Radio man
    " Doings .10
September 20-22 -- No.
    2 305
    Crosley - (5 tubes)
    1
    (300)
    Cabinet mod. -- 6 tube
October 28 -- Radio Batt.
November 10 -- Radio Batt
    " Tubes
undated -- 2 tubes 10.00
    3 " 6.00
    Loudspeaker 26.50
Aerial & wire 3.00
2 - C Batts 4.75
Radio Mod. 305 97.50
147.75

The above would suggest that Ed considered a Super Zenith and two Crosley models and bought the Crosley Model 305. However, there is a Super Zenith in the Faraway collection (CHIR 361). It was found in the garage in 1979; the cabinet and chassis are in storage at WACC in Tucson. No Crosley radio has been found.

1934, February 9. A check stub (Series 28, Folder 33) reveals payment of $40.02 to Sonotone Corp. for a "Sonotone." This might
have been a hearing aid for Lillian or it might have been the Sonotone radio now in the Faraway collection, which was on the floor in Ben's room in 1979.

1951, October 10, Lillian's diary: "Listened to the last game of the series."

1953, August 3, ibid.: "My radio cost $10.00. It works now."

December 28, ibid.: "Package from Hildegarde. A lovely little radio."

1954, June 6, ibid.: "I put up the radio yesterday and it works fine. I did not think she would get a bone conduction hearing earpiece. She did and it really works beautifully."

June 8, ibid.: "I put my new radio on the front porch."

1956, May 20, ibid.: "My upstairs radio does not work in the daytime."

1959, November 21, ibid.: "A short in the heating pad puts out all radios in the house. I thought mine was the only one till Ruth told me she had one too."

November 25, ibid.: "Took my two radios in for repairs. Got the small one fixed but could not get the Philco repaired. [?] tubes gone on small one. Works good after repair at $10.00 plus."

1960, October 1, photograph (Illus. 5): on the library table in front of the west window of the living room sits a portable radio, the Philco Broadcast, Model 42-853, with short wave, still in the Faraway collection. This dates to 1942 and is probably the one referred to in the preceding 1959 reference; apparently it was fixed later. The same radio was in the same place in 1965 (Illus. 6). In 1979 it was in Ben's room along with the earlier Sonotone.

1978. When the NPS survey team inventoried the furnishings of the ranch house, there were two radios on the library table in the living room: a Zenith Royal 710 M [the chassis number dates this to 1965-67] and a tiny Japanese Trancel Six transistor radio, probably dating from the 1960s or early 1970s.

1979. The "little radio" with a "bone conduction hearing earpiece" that Hildegarde sent for Christmas in 1953 was on a shelf in the closet of Lillian's bedroom.
Rugs. Besides the references to rugs in the various rooms, there are these additional, non-specific references:

c.1912. Photograph of the Erickson family, taken outside (Rough Carton 1, Folder 16). There is a striped rug, very small, in the foreground, possibly Indian or Mexican. See Illustration 1.

c.1920-25. Photograph of Emma Erickson and two young women and dog in front of the ranch house (Rough Carton 1.7.3). In the foreground are two Navajo rugs.


1927. Neil Erickson, field notes: On December 8, 1927, the day before his retirement from the Forest Service, Emma bought in Winslow "three Ruggs for $68.00." These were probably Navajos.

1920s and 1930s. Lee Riggs Stratton, interview, May 6, 1985:

...none of the rooms had carpets, even the living room had rugs. [The Olson rugs] were plain colors, quite nice looking and they lasted for years. Some of [the Navajo rugs] had disappeared before Lillian died.... The length of the narrow hall and then the wider hall that led down to the stairs, there must have been four Navajos in that hall and I think those belonged to my Dad, he brought them. And then Lillian had the one in her room over the rug and I think there was one in the Ericksons' room at times. But there were quite a number of Navajos and they all disappeared before Lillian died. But I thought there were one or two left in the hall, older ones.


1940s. Stan and Cherry Hutchison, interview, May 7, 1985: There were Navajo rugs in the living room, hall and guest rooms, and a room-size rug in Mrs. Erickson's room.

1940s. Evelyn Hutchison Robards, interview, May 8, 1985: She couldn't recall whether the hall runners were Navajos, but she remembered "having to take them out...on the outdoor porch and...shake them gently."
1940s. Emajoy Hutchison Barrel, tape, April 1985: "Cherry could tell you exactly how many there used to be, because Aunt Lillian insisted that she hang them out on the clothesline and beat them... once a week...." Mrs. Barrel added, in a letter to the author, April 18, 1986: "Cherry said that she would have been beaten if she'd done that! Ev was right. The rugs were just shaken gently."

1951, November 21, Lillian Riggs, diary: "...sure wish I had enough money to put rugs down in the house that I want."

1955, April 30, ibid.: Her wish list included "new rugs all over" and wall-to-wall carpet in the living room.

1958, September 22, ibid.: "I finally got new Olson rugs for the living room and small dining room and Mother's room."

1977. Ethel Erickson, interview, March 12, 1985: She thought the rugs in the house in 1977 were the same as in 1958. There was one Navajo rug in Lillian's room and some others packed away. Of the latter, Ethel and Stan each took one in the division of Lillian's effects.

1979. WAC/NPS artifact inventory listed five Navajo rugs as having been received from Ethel Erickson; these are now in storage at WACC in Tucson.

1985, May 8, Evelyn Hutchison Robards, interview: Mrs. Robards pointed out a Navajo rug in her home that was given to her by her aunt Lillian Riggs some time before her death.

Screen Doors. Neil Erickson hung two screen doors at home on June 9, 1918 (field notes); on March 31, 1930 (diary), he "fixed hinges on Screen doors on Kitchen-porch & front door."

Photographs taken in the 1930s that show the front of the house show a screen door on the cellar door as well as the living room door. A photograph of Emma Erickson and her brother Charles Peterson in 1948 shows the front door screen very clearly. At that time it had two horizontal members below and three more horizontal pieces inside, probably added for Lillian's benefit after she lost her sight. See Illus. 76.
Silver, see SMALL DINING ROOM

Stools. Neil made a "stool for baby" in 1896 (diary, April 16). In 1959 (diary, October 14) Lillian got some things with her Safeway stamps, including "1 combination step ladder and stool which I have been wanting for years." Neither is in the Faraway collection.

Stoves and Heaters. The kitchen ranges and the heating stoves in each of the rooms are referenced under the various rooms. The following references are more general.

1930, February 27, Neil Erickson's diary: "Brought home [from Douglas] an Oil heater from Pasten Arthur, for Ranch."

1936, November 19, Lillian's diary: "2 stoves out in rain; wet & rusty! Dad threatened to take one off & hide it!"

November 23, ibid.: "Ed changed stoves around yesterday & worked on them last night."

1960s. Stan and Cherry Hutchison, interview, May 7, 1985:

[CH:] Lillian and I walked to that dump where they had all those wood stoves from the house...over along the creek there somewhere...because I wanted to find bottles -- and she said, "Well, all of the bottle collectors had already been through that dump with a fine-tooth comb -- but all those [stoves] were there under the trees and they might still be there."

...There were refrigerators...everything out there. But those wood stoves -- that broke my heart.... That's where they were....in the '60s.

[SH:] If you go just like straight...north from the back door of the house to the creek, it's just maybe 50 or 100 yards up the creek from that point...even below [the site of the Martha Stark house].

1979-80. When the National Park Service came in and inventoried the contents of the buildings at Faraway, they found four old stoves (three wood, one oil) in Neil's den; the oldest wood stove had a patent date of 1865. These could have been used anywhere on the ranch, including the main house, the Stafford cabin, and Mizer. A gas range and a gas water heater are still (1985) in Neil's garage, and the old Majestic wood burning kitchen range is in the big garage.
Swing. According to Lee Riggs Stratton (interview, May 6, 1985), there was always a swing on the old oak tree that stood near the gate to the ranch house. "Lots of romance started out on that swing," she recalled. There is a good view of it in a group photograph of Ed Riggs and friends, c.1930 (Rough Carton 1, Folder 14); the swing appears to be rather basket-like, made of some sort of coarse woven material.

Telephones. The Erickson ranch got its first telephone on May 15, 1909; it was installed by Tom Riggs and was on what came to be known as "the old Riggs line." In June 1910 Neil Erickson and others laying the Forest Service line over the Chiricahuas from Portal reached Bonita Canyon. It was connected on June 22 and Neil installed the switch connecting the Forest Service and Riggs lines about June 29, when he went to the Star Ranch "in quest of information pertaining to properly connect the switch to the old line and Box." On August 10, 1910, Neil "put in the extention-Bell and changed switch and rewired the whole institution." On March 24, 1913, Neil took out the "old Telephone Box and installed the new Forest Service Instrument, and put in good repair, by changing from the old Riggs line to the new Cooperative line." There were two instruments until 1917, one in the kitchen (which remained) and one in Neil's office on the second floor (Neil Erickson, field notes).

According to Murray Riggs (interview, 1979), the Riggs line was a sort of intercom system, each house having its special ring. The Forest Service line came over the mountains from Portal; the Cooperative line had connections to Dos Cabezas, Willcox, and Douglas. Reception was poor beyond the local intercom area. The phones were wall-mounted.

Anne Riggs reported that Lillian sold the old wall telephones for $5.00 each (interview, May 20, 1985), but two are still in the Faraway collection.

See KITCHEN reference 17 for a comment on what using the old phone was like in the 1930s.
Television. Although some family members didn't remember it, there was a television set in the house during the last years. Lillian bought a TV antenna on November 17, 1960 (check stub, Series 28, Box 51), and it can be seen on the northeast corner of the house in a color photograph of the east side of the house, which was enclosed in a letter from Jane Steward, January 17, 1969 (photo box, Folder "Photos from Correspondence"). There was a small Sylvania set in Mother's room in 1978; it was gone by the summer of 1979; it may have belonged to the last caretaker. There seems to be no record of Lillian's purchasing a set in the early 1960s.

Thermos Bottles. In a letter to her parents, January 28, 1934 (Series 1, Folder 247), Lillian writes that she wants for her birthday:

...an unbreakable quart thermos bottle to go in the case you gave me years ago. It is the most useful and comforting thing I've ever had. We use it all the time when we take lunches out on those long cold rides in the pasture. But the regular bottles break so easily that they don't stand up under our usage at all. We finally got one unbreakable one and it has lasted for years. But it doesn't hold enough when there are several of us. We have one of the thermos jugs, but it doesn't take the place of the quart bottle.

Towel Bars. On May 18, 1938, during the Shaver "remodel job," Lillian spent $5.00 on "towel bars & kick plates" (check stub, Series 28, Folder 42).

Triangle. Guests were called to meals by the cook's banging on a large iron triangle. Evelyn Robards (interview, May 8, 1985) recalled that it hung on a cut-off tree right by the well and hoped it was still there "because it was such a part of our lives. We always rang it for dinner." It is now (1985) in storage in Tucson.

Typewriters. Lillian had at least three typewriters. Nothing is known about the earliest. For her birthday in 1937, she received
from her parents "a new portable Underwood typewriter" (diary), which Neil had bought from Montgomery Ward for $100.00 (Emma Erickson to C.O. Anderson, March 15, 1938, Series 1, Folder 76). She replaced this in 1955.

1955, January 18, Lillian's diary:

[Looked at typewriters in California. Brought home a Remington but it wouldn't fit in trunk. Next tried Smith Corona.] I tried it in the store. It seems much more like my old Underwood....Hildegarde wants to give it to me for my Christmas. It fits into my trunk perfectly. So I guess that is it. If he gives me $20 for this old Underwood, the new one will cost around $85.00.

No typewriter was found in the house in 1978 or 1979.

**Vacuum Sweepers.** The earliest reference to vacuuming occurs in Pat Macdonald's diary, January 21, 1948, less than two years after electricity was brought to Faraway. There were two vacuum sweepers in the Cellar when it was inventoried in 1979. See also Carpet Sweeper.

**Washing and Ironing.** Although the Ericksons had a washing machine (hand-operated) before 1920, it and the subsequent ones were used primarily for clothes and kitchen towels. House and guest linens were taken to a commercial laundry in Douglas. For references to washing see BACK PORCH and for ironing, KITCHEN. Pre-1900 references will be found under FURNISHINGS OF THE ERICKSON CABIN.

**Washstands or Commodes.** According to Lee Riggs Stratton (interview, March 30, 1985), every bedroom in the 1920s and 1930s had a washstand with a basin and big pitcher. "There were really some nice pitchers and bowls and they all disappeared. There were none of those left by the time we went through the house [in 1977]."

Cherry and Stan Hutchison (interview, May 7, 1985) recalled the pitchers and bowls, too, although Cherry said not every commode had them when she was there in the forties.
Wheelchair. During the last 13 years of her life (1937-50) Emma Erickson spent much of her time in a wheelchair, which figures in several photographs of her and is still in the collection.

Window Shades. In Ed Riggs's notebook for 1925 (Series 10, Folder 23) there is an undated note: "Shade/ 33 1/2 or 34 x 6 ft./ 39 x 6 ft." At least one purchase of "shades" is documented by a check stub, May 18, 1938, to Sears. Shades show in a number of photographs and several have survived, in rather poor condition.

The Faraway Library

When Ethel Erickson inventoried the books and magazines in the Faraway Ranch house after Lillian Riggs's death, the list included over 600 volumes. It was a decidedly eclectic collection, embracing school and college textbooks, classical literature and popular fiction, religious books and anti-religious books, "how-to" books, biographies, works on forestry, socialism, and marital relations, poetry, magazines from the Arizona Cattle Log to Readers Digest, histories of early days in Arizona, and so on. To a large extent, the library reflected the interests of two people: Neil Erickson and his daughter Lillian Erickson Riggs whose lives spanned the entire 89 years of the ranch. "To my dear dad I owe so much," Lillian wrote in her diary (May 26, 1961). "My love of books must have come from him. My desire to write and what little command I may have of the use of words. He had it, too."

As young immigrants from Sweden, Neil Erickson and Emma Peterson taught themselves to speak, read, and write English. Neil's personal library, as inventoried shortly after his death, reflected his strong interest in practical skills such as house building, plumbing, and raising fruit trees; philosophy and religion (he leaned toward agnosticism); health and sexual relations; politics and history, socialism, and the self-cultural teachings of Elbert Hubbard and the Roycrofters. He had a lively mind and cultivated it with much reading. In his retirement he read and wrote about Arizona history.
Of his wife Emma's reading we know next to nothing beyond what was read to her in her last years, mostly current fiction of the 1940s. She had a good mastery of English, though she wrote less fluently than Neil.

It was Lillian, the oldest of the three Erickson children, who seems to have been most influenced by her father's intellectual interests. After graduation from high school she took up teaching, then went back to Galesburg for two years of college, and taught for several years again before taking over management of Faraway Ranch in 1918. In the summer of 1922, she enrolled in a writing course in Los Angeles, hoping to break into filmplay writing. Although this did not work out, she never quite gave up the hope of becoming a writer. During the early 1940s, shortly after she lost her sight, she dictated to her secretary Cherry Kline a draft of an autobiography of her early years, thinly veiled as a novel to be called "Westward into the Sun." As late as the 1950s she was still trying to get it published. Failure to do so was one of the greatest frustrations of her later life.

Loving books as she did, Lillian did not allow the loss of her sight in 1942 to deprive her of the joy of reading. From then until his death in 1950, Ed Riggs read to her every evening. Later, her various secretaries (Pat Macdonald and Ruth Trask among them) and finally Andy performed this service for her. As early as 1951 she also was listening to Talking Books, using a machine supplied by the Arizona Department of Health and Welfare.

The following extracts provide some idea of the family's reading from the 1890s to the 1960s.

(1) c.1890-1900. For references to books in "Westward into the Sun," Lillian Riggs's fictionalized autobiography of her childhood, see this report, pp. 60-67.
(2) 1900-02. Bill to Neil Erickson for a subscription to the Arizona Range News from October 1900 to January 1902 (Series 24, Folder 1).


(4) 1909, December 30, Lillian Erickson, diary: A friend sent her for Christmas A Dream of Fair Women. This was in the bookcase to the right of the living room fireplace in 1977.

(5) 1914, April 27, Hildegarde Erickson, diary: She was reading Master Christian.


(7) 1916, December 29, Invoice from David B. Clarkson Co., S. Wabash Ave., [Chicago?] to Mrs. Neil Erickson for books (Series 24, Folder 2):

<table>
<thead>
<tr>
<th>Anne of Green Gables</th>
<th>Ingersoll Lectures</th>
</tr>
</thead>
<tbody>
<tr>
<td>Freckles</td>
<td>Shepherd of the Hills</td>
</tr>
<tr>
<td>Harvester</td>
<td>Their Yesterdays</td>
</tr>
<tr>
<td>Laddie</td>
<td>Camera Album...</td>
</tr>
<tr>
<td>Mary Cary</td>
<td>Gems from Ella Wheeler</td>
</tr>
<tr>
<td>The Rosary</td>
<td>Wilcox</td>
</tr>
</tbody>
</table>


July 10, ibid: Wrote to the editor of Winners of the West to say that he does have a copy of On the Border with Crook "and will not part with it at the present time."

(9) 1929, November 20, Britton Davis to Neil Erickson (Series 1, Folder 66): "The book, the Truth about Geronimo, goes forward today. I trust you may find it worth the price, $4.00."

(10) c.1929. Neil Erickson, diary (Series 2, Folder 27):

Record of Books loaned
Rev H. B. Moore Tombstone/ Accepting the Universe
Dr. Ball Tucson/ Andrews, Douglas Brass Check and one Debunker

(11) 1930, July 2, Neil Erickson, diary: "Reading all day -- Montezumas Daughter -- built on much the same line as the Conquest of Mexico by Prescott and yet there be men who are willing and even proud to be called (Christians)."

90
1930, August 12, ibid.: Ordered copy of Revelry.

13, ibid.: "...finished Graustark."

29, ibid.: "I finished Revelry a good illustration of doings in Washington, D.C."

(12) 1932, January 27, The Roycrofters, East Aurora, N. Y., to Neil Erickson (Series 1, Folder 229):

In compliance with your request we have sent you a copy of THE ARCHIVES priced at $5.00, and for your remittance of $3.00 we have extended your subscription from the date of expiration, July 1931, so that it is now paid through July 1934. As premium with a three-year subscription we have sent the following books: SILVER ARROW, THE RUBAIYAT, and HUMAN DOCUMENTS.

(13) 1934, March 14, Emma Erickson to Mrs. H. M. Smith (Series 1, Folder 76): "Yes, we have read Mr. Rockfellow's book. [Dad] subscribed for two copies." (Note: this was Joy of an Arizona Trailblazer.)

(14) 1935, March 5, Neil Erickson, diary: "Sent subscription to Path Finder and Winners of the West."

August 17, ibid.: Received the "Handbook to Arizona" from H.A. Johanson, Berkeley, Calif.

October 18-19, ibid.: Frank Pinkley and other NPS people here to visit old Fort Bowie and see about having it "in some way protected." "Miss Isabelle Florence Story Editor-in-Chief National Park Service left with me a very pleasant memento." Probably a book about the national parks or perhaps I Married a Ranger by Mrs. "White Mountain" Smith, a National Park Service publication (Stanford University Press, 1930) that Neil had in his office cabinet in 1937.

(15) 1936, August 10, Neil Erickson, diary: "I spent most of the day reading a late novel, entitled West of Apache Pass, by Char's Alden Seltzer."

October 3, ibid.: Received from Hildegarde "The Second Coming," by Guy Johnson.

October 4, ibid.: Reading "Fridthjofs Saga."

(16) 1936, August 17, Lillian Riggs, diary: "Read a little of Miss Bowers' book 'Eyeless in Gaza' [by Aldous Huxley]. Don't like it never did like English novels."

1937, August 17, ibid.: "[Finished Gone with the Wind.] A grand book! One novel a year is good!!"

(17) 1937. "Contents of Cabinet in Office," listed by Sally Lovejoy, probably soon after Neil Erickson's death in October (Series 11, Folder 10). See Appendix D.

(18) c.1938-41(?). "Books on Mantle [and] in Small Bookcase" (Series 11, Folder 10). See Appendix E.
1938, May 27, Note, signed L.E.R. (Lillian Erickson Riggs), addressed "To those who open this box in after years/just a box of books, old in 1938" (Series 1, Folder 248):

If I never open this box again, I hope my nieces or nephew will (or children of theirs). I hope their minds will be keen enough to appreciate the stuff that Neil and Emma Erickson were made of -- as is shown by these books and the circumstances in which they were bought and mastered. And may they (the grandchildren) be worthy of their heritage.

There is no indication what the books were, but it is likely they were textbooks of the 1870s-1880s by which Neil and Emma learned English grammar and spelling, arithmetic, history, etc. A few of these books are in the collection.

(20) 1938. Two letters from Emma Erickson to Lillian Riggs (Series 1, Folder 77):

[September 8:] I wish you would please box up the geographical magazines that were in Dad's den. We had them for a number of years and I like to keep them as some day we are going to have a museum as a monument for Dad. In that museum I want all of Dad's books that he had locked up upstairs in the den. The books he himself thought so much of, also all the old magazines that were of great value to Dad.

In that museum I want a great bookcase which will hold all of Dad's treasured things. In the trunk out in the grain room I have I think all of the Philistines, the little journeys to great authors and lovers and others, also the Fran and several other magazines which Dad enjoyed so much. All these I want to keep as mementoes to Dad.

[September 22:] Thank you, my dear girl, for putting away Dad's magazines, books, pamphlets, etc. I want a museum built out of stone so it will be indestructible. You know we have lots of things which could go in a museum right now. Please look around and see if you can collect some old things that would be desirable for it.

(21) 1942-50. Lee Riggs Stratton, interview, May 6, 1985:

All the years after she lost her sight, Dad spent his evenings reading to her. Every evening after dinner, he would read to her all evening and if she woke up during the night and couldn't sleep, she'd wake him and he'd read to her.

(22) 1947-50. "Books Read Beginning Summer 1947 [- October 1950]," Emma Erickson's list probably written for her by Pat Macdonald (Series 10, Folder 4):
| An Answer for Every Prayer | The Healing Light — Sanford Agnes |
| The Desert of Wheat | The Robe — Douglas |
| Thunderhead | Magnificent Obsession — Douglas |
| Singing in the Rain | A Lantern in her Hand |
| Miracle of the Bells | The Big Fisherman |
| My Friend Flicka | The Thread that Runs so True |
| Out on a Limb | The Fountainhead |
| Green Grass of Wyoming | Miracle of the Bells |
| Bar Nothing Ranch | The Greatest Story Ever Told |
| Red Book. Complete Novel | The Prisoner (mag.—4 instals.) |
| Blood Brother | The Frightened Lady (mag.—4 instals) |
| The Harvester | Jubilee Trail |
| Mrs. Parkington | The Track of the Cat (Clark) |
| Freckles | So Dear to my Heart |
| Tante (half) | Rest and Be Thankful |
| River of the Sun | White Witch Doctor |
| 23rd Psalm | |
| The Herdsman | |
| Pl. of Apache Indians | |
| Mag. short stories | |
| The Sign of the Ram | |
| Rebecca — Du Maurier | |


1952. Ibid.: Pat and Lillian read The President's Lady and Kon Tiki.

1953, January 6, ibid.: Lillian ordered a copy of Carl Sandburg's Always the Young Strangers, the story of his Galesburg years.

February 24, ibid.: Lillian noted that Ed's Harvard Classics and set of Dickens were "still undivided" and that his army New Testament and Christian Science book had gone to Lee Stratton.

December 29, ibid.: Pat gave her a subscription to Readers Digest. Her reading during the year included Marguerite Kennedy's Home on the Range, Edna Lee's The Southerners, Costain's The Silver Chalice, Masters' Bhowani Junction; on her Talking Book machine she listened to James Oliver Curwood's Kazan, Harry Overstreet's The Great Enterprise, and "a story on psychology."

1954, October 8, ibid.: "Douglas paper finally stopped. Will have to subscribe to something. Can't very well get along without some paper."

October 24, ibid.: Reading Not as a Stranger.

1955, ibid.: In June she was reading Arizona in the 70s by Tevis. Her list of Talking Books records for the year included Jane Austen's Pride and Prejudice, Carl Akely's book on Africa, Roy Chap-
man Andrew's book on explorations, a book about Peary's discovery of the North Pole, Johnny Christmas, Quaker Bride, Doctors Courageous, On Mythology, and Seven Years in Tibet.

September 26, ibid.:
I have just finished reading, on my records, "The Roosevelt Family of Sagamore Hill," by Herman Hagedorn, a wonderful book and I enjoyed every word. Their family life paralleled our own. Only there were more of them and they gained renown -- we only aspired to it.... So many similarities. Love of country and willing to fight for her. Intense loyalty and both willing to fight for [what] he believed -- and it generally was -- Right. Love of family and of home each built in the great outdoors.... Both went years before their beloved wives.

December 26, ibid.: "I sent twenty-eight of the Faraway books to Herb and Evelyn and two new ones. The one by Anne Lindberg and Jubilee Trail." (See list of books sent to the Robards, Appendix G.) Has just finished listening to Talking Book of Jane Eyre, "a wonderful book" she has not read again since she was a child.

(24) Undated note (pre-1955), wrapped around "key to filing case in Den" (CHIR 368):
Lillian, I'm borrowing from dad's den Traders of the Navajos. The pride of Palomar. The Companionate Marriage. The valley of the giants. From Mother's room. West of Apache Pass. Will return them soon as I read them.

Belle [Erickson]


May 5, ibid.: "I want to play my talking book, but hesitate to do that for fear some one will come in."

May 20, ibid.: "...there is no place [upstairs] for my talking book." [Note: At this time the house was again open for guests after a 10-year hiatus and Lillian was having trouble adjusting to the influx of strangers.]

1957, March 23, ibid.: "The Upper Room records...are a real Godsend. They fill a need that nothing else does. And the Reader's Digest on the talking book for Christmas from Hildegarde and Jesse are another Godsend. I miss my reading so terribly."
March 29, ibid.: "Played Covered Wagon by Emerson Hough for a time."

May 20, ibid.: "Donna [Cramer] spent about thirty minutes reading a little from the Cattle-log."

1959, September 27, ibid.: "Will go down now and read Mexico Today by John Crow."


October 5, ibid.: "Played one record on Mexico Today. Not too interesting."

October 25, ibid.: "I finished the Digest and the final was a book condensation, Three against the Wilderness. By -- Carter. Story of a family of three in British Columbia. Some about beavers in it. I love stories of them. Perhaps I was once a beaver -- or will be."

November 18, ibid.: "I read the short book "Cochise of Arizona" by Oliver La Farge and read some more of "These Thousand Hills" by -- story of Montana and mountain cowboys in the eighties. Did not like it and sent it back. Would like to have the book on Cochise."

November 22, ibid.: "After dinner Ruth [Trask] read from 'The Longest Day' by Ryan.... It is thrilling. I read a condensation on my talking book."

December 2, ibid.: "Found 2 of Ida Barry's books and gave Ethel 1. Have just one left now." [This was probably Little Champion, which the publisher, Macmillan, offered to sell to Lillian in 1944 at a dealer's discount (Series 8, Folder 55).]

1960, January 20, ibid.: "...the book I have just been reading 'Poor House Fair.'"

March 23, ibid.: Writing about her new employee, J.P. "Andy" Anderson. "...Talks so I can hear him. Can read well.... Not a wonderful reading voice like Ed's."

(28) 1965. Lillian Riggs to Max Goodsi, Knox College (Series 1, Folder 251): "How I wish I might spend days and days in the library. From a child I have always loved books."

(29) 1966, May 25, Lillian Riggs to "My dear Family," Appendix C: She wants Evelyn Robards to have The Westerners Brand Book "with Dad's story" and Emajoy Barrel to have "my King James version of the Bible which contains the family records" and the manuscript of her own book "Westward into the Sun," with the hope "it will be revised and offered for publication." "My books are my very prized possessions, and I wish them to go to those who will really appreciate them and cherish them."

She prescribed a complicated selection process, any books not selected by family to go to the Sunizona Library. However, the books and items in the locked cabinet in Andy's room and some in the upstairs book case are Dad's and Mother's: Ben Erickson and Hildegarde Hutchison shall have charge of the disposal of these specific books and items.
(30) c.1967-70. Lillian Riggs "to whom it may concern," undated (Series 1, Folder 252): "My books to go to those who will most appreciate them. Some are valuable and others precious to me."

(31) 1969, September 4, Lillian Riggs to W.S. Richey (Series 1, Folder 252): She wishes Andy to have "Books we have read together. Not more than ten nor less than six."

(32) Undated list of books, probably late 1960s (Series 11, Folder 10):

Books on mantle, 11 on one side. the left. besides Andy's cook books. on right. ten, including paper backs and bible in box. In sectional bookcase. Twenty-one on top shelf 21. Twenty-six on bottom shelf 26. On shelf in my office. 18 eighteen. In hall bookcase. Shelves full. and some on top.

(33) 1977. Ethel K. Erickson, interview, 1983:

After Lillian died, Ben and I went up there and I catalogued almost 600 books -- and not cheap novels. There are some first editions -- some of them touch on philosophy -- I don't think you'd find Kant or Hegel, but.... They were very much interested in [Elbert] Hubbard...and all sorts of books, and not the cheap stuff. There were a lot of...books for mechanics, how to teach yourself mechanics, how to teach yourself mathematics. Of course, I salvaged quite a few of those....Ben and I kept some and the rest are in the warehouse in Tucson.

For Mrs. Erickson's catalog, see Appendix H.

(34) 1977. Ethel K. Erickson, interview, 1984:

They may not have been cultured people but they aspired to culture. That was confirmed when Ben and I went up there and went through the house just to see what was there right after Lillian died. And I catalogued almost 600 books...books on every imaginable subject, touching on philosophy and psychology and certainly biography and history and there were a lot of how-to books...detailed instructions in various vocations. I got quite a few of the very nice books from there.
Room-By-Room Evidence of Use and Furnishings

LIVING ROOM (FR 1/1). The living room was one of the rooms added when the house was enlarged in 1915. It served both as a family sitting room and as a place where ranch guests could relax before and after dinner.

Emajoy Barrel remembers that the family spent "a lot of time" in "the warm, cozy, big living room" with its "good" fireplace (in contrast with the smoky dining room fireplace). From about October to April, Uncle Ed banked the fire at night and started it going again first thing in the morning. The fireplace even governed the arrangement of the furniture. When it was in use, the sofa faced it from under the west window, but in the warm months the sofa was placed in front of the fireplace, facing the window. This seasonal shift persisted even after Lillian went blind and needed to know where furniture was in order to avoid walking into it.

When there were no guests around, Lillian sometimes had lunch or supper on a tray or card table in front of the fire. "Very nice and cozy," she wrote after one such meal. While Ed lived, he and Lillian would sit together on the couch in the evening and he would read to her the day's mail or a book or they would just talk. There are glimpses of other evenings when Emajoy and her boyfriend played cards on the living floor and when Ben's wife Ethel played the newly-tuned upright piano after a family dinner. Toward the end, Lillian would sit in a rocking chair in the afternoon, listening to her Talking Books or to the television, which she got mainly for Andy's benefit.

Guests at Faraway Ranch were always "welcome to come and go in the house as they wished" and often joined the family in the living room before dinner and after, especially in the years when Lillian was alone. The evenings were usually unplanned, unless there was a slide show; sometimes, they would just sit around and talk, tell stories,
singing western songs, or play bridge or canasta or dominoes. The entertainment did not last very long, at least in Lillian's more active years; Ada-Marie Bowers remembers from the 1930s that "it was sort of a ranch thing to go to bed early and get up early." Guests on at least one occasion attended a Thanksgiving service in the living room. "Very inspiring," Lillian's guests commented.

It was Lillian's wish, expressed in a 1972 note to Andy, that her funeral service should be held "in the living room of my home," but this was not to be. When she knew that she would not be dying at home, she requested that her service be held instead at the Methodist Church in Willcox.

Walls, ceilings, and floors. Walls are plastered and painted. The present (1985) color is white; under this can be seen a blue coat and under that a buffy color. The blue coat apparently dates from 1949, when Pat Macdonald noted that "Blue looks nice on room -- almost finished." The room was painted again in 1958, probably the white Lillian had wished for in 1955. The only earlier evidence of wall treatment, in 1938, indicates application of "1 coat of Vello washable casein Calcimine....Colors to be determined by owner."

The ceiling, exposed beams, and wood trim are stained and varnished. Hildegarde Erickson did the original staining in 1915. The varnish was renewed in 1938 and 1954 and probably at other times.

The floor has been stained, varnished and waxed at various times. Specifications in 1938 called for thorough cleaning, staining of worn spots to match surrounding areas, and one coat of good floor varnish, "leaving a dull wax effect and a good wearing surface." The floor is decidedly darker (1985) around the area formerly covered by a large rug in the center of the room.

Furnishings. Pictorial, documentary, and oral evidence indicates that there was relatively little change in the use or furnish-
ings of this room over the years. Perishables -- curtains, rugs, upholstery -- were replaced occasionally; furniture was moved around the room; pictures and other wall decorations also varied. The biggest change was in the late 1930s, when the old horsehair sofa was replaced with a modern Monterey-style sofa and matching chair. A small radio, Talking Book phonograph, and television set were even later additions that co-existed with the upright piano, glass-fronted oak bookcase, and bobcat pelt that went back to much earlier days.

References.
(1) 1918. Photograph of "Lillian Erickson looking out the front window -- 1918" (Illus. 1). Taken from outside, this shows plain sheer curtains, hanging straight, and two plants on the inside window sill, in what appear to be a lard pail and a coffee can.
(2) c.1918. Photograph (Rough Carton 1, Folder 8) showing a photograph of Lillian and Hildegarde with some of "the peaches they raised the summer they took the Stafford place about 1919" (actually 1918). The peaches and photograph are sitting on a piano stool. This is the earliest documentation for the stool; the first inferential mention of the piano itself is in an undated clipping about Hildegarde's wedding, September 1, 1920, at which Gladys Hutchison played the wedding march.
(3) 1923-1977. Lee Riggs Stratton, interview, March 30, 1985: "...at least once, I don't think more than once, they changed the couch and chair in the living room... Oh, there was one other piece that was interesting, that Lillian... left to Ethel. That was a corner cabinet... a glass-fronted cabinet with shelves in it and that's where we kept -- well, my dad had specimens of Crystal Cave and Cave Creek that he'd explored right along, and he had his cups -- he belonged to the National Rifle Association, and he had his cups and ribbons there and my brother's cups... and ribbons from his days at the Army-Navy Academy -- jumping and polo and so forth, and they were all in there. And then... that was given to Ethel and that was a nice piece of furniture.

Note: Murray Riggs took his "gymkhana cups" and his father's rifle match cup on May 3, 1977, according to a notation on a copy of Lillian's "My dear Family" letter of May 25, 1966, in Series 1, Folder 252, FR MSS.
LS: [Regarding the 1938 redecoration project and the new sofa and chair:] That was just before my husband and I moved back to the... Chiricahuas, in the spring of 1938.... That's when the sofa and chair were acquired.... Are they still blue?.... They were kind of a rose color originally, I think, and then they were reupholstered in blue, or it could be the other way around....

You ask about the furnishings in that room. She had that couch and chair which were matching; that's what I think is referred to as Monterey-type furniture. Wooden, painted white, fairly heavy and quite comfortable. There were two or three other chairs. One chair that was there, I think I remember it when I first went to the ranch, was a big heavy rocker, and it was probably still there. I think it was black originally, black leather or leatherette, and at the time the remodelling was done it was a red naugahyde which I liked. I can't remember anything other than red on it. And then there were a couple of other arm chairs...and then the library table...

DW: Not a hutch?
LS: No, this was just a library table which must have been about 5' long by 3' wide and was fairly heavy. It was dark wood and just four square legs, just a straight table. At times it was [behind the sofa]; at times it was in front of the sofa. In the early years the sofa was back against the window and the library table was there. Then of course there was a glass bookcase; a two-shelf glass bookcase by the door.... [Looking at 1957 photo:] Here's the big rocker. The rug was blue at one time and then it was rose and I can't remember which was which, whether it was first blue and then rose. It depends on what's there now. And these drapes I think are the ones --

DW: Are those the ones that you left?
LS: Yes, I'd made them for a house we lived in. DW: And they were rose, they're described as rose curtains.
LS: No, they were blue, a kind of medium blue with kind of an ecru, either a flower or a plume... definitely medium dark, not real dark, kind of a medium blue. But these are the ones I'm sure.... And of course the walls were usually kind of a cream color and the floors and the ceiling and the woodwork were always dark. I know, I always hated all that dark woodwork.

For years they had a bobcat skin on the -- [Deer head in pre-1939 photo:] I just remember two.... Anyway those were Murray's... and she [Anne] has
those. I wonder if that clock is still there. It was almost like an onyx, kind of a marble-effect clock... probably one of the Hutchisons took that. But I just can't remember when these [deer heads] were moved....

But this [1957 photo] looks the way I remember it, from winter time. As I said in early years when I was there, the couch was back against the wall or the window and this library table was out in front. [Earlier couch:] All I can remember and Phyllis Brown remembers the same, it was almost like a horsehide, anyway it was kind of a black leather-type couch and the chair I think was black leather or leather-type -- it couldn't have been leather -- as Phyllis says it was kind of uncomfortable.... I think Lillian bought a lot of the furnishings, because she was teaching. I know she did have it [TV], for a good many years they had one. You asked what kind it was. I don't remember. It seems to me it was a Zenith, but they had a TV there in the living room for a good many years.

DW: In the northeast corner?

LS: I think so. The piano was...moved from one corner to the next; yes, the TV was in that corner.

DW: Do you have the Superstition Mountains painting?

LS: Yes, that's one that Mr. Cooper painted.

DW: Where did that hang?

LS: It was in the living room. I'm not sure. There was a painting of Faraway that he did which the Hutchisons gave Anne and they gave me the Superstitions because the Coopers were special friends of ours. I think it was on the west wall between the window and the -- no, it couldn't have been there because that's where the catskin -- it must have been on the other wall, near where the piano was.... I think it must have been on that wall because the painting of the ranch was there too for a time. He did three; I have one in the living room, which I can show you of the aspens, which he gave to Daddy. Lillian gave me that after Daddy died.

In her comments on the draft of this report, Mrs. Stratton added:

...there was a guest register which all guests signed -- even some who came only for the day's trip into the Monument. This register was kept on top of the bookcase between the fireplace and the front door -- a large book with a hard canvas type cover. I think a second register was started....
(5) 1930. A photograph taken at Christmas, 1930, looking out the front window, shows plain glass curtains tied back on either side; on the window sill are a metal, three-footed candlestick with candle, a blossoming amaryllis in a flower pot with saucer, and a small Christmas cactus in a ceramic container sitting on a plate.

(6) 1930-1950. Stanley (SH) and Cherry Hutchison (CH), interview with David Wallace (DW), May 7, 1985:

CH: [The old wind-up victrola in the small dining room] was the only music we had unless somebody could play the piano.

DW: Who did play the piano?

CH: The only one I remember [in the mid-1940s] was some guest that played by ear and he could play anything you asked.

SH: I don't think any of the Ericksons ever --

CH: Emajoy played.

DW: Lillian and Hildegarde did not?

CH: They were tone deaf.

SH: The Ericksons -- no music in the Ericksons [laughs].

DW: Why the piano?

SH: I don't even know where it came from....

CH: And it was always in that same corner -- kitty-cat corner, by the fireplace.

DW: [Mentions it being in NW corner later. CH & SH surprised, felt it was usually in NE corner, at an angle, between fireplace and small dining room.]

CH: That's where the snake got....

SH: I guess Uncle Ed and Aunt Lillian hadn't been married too long and Murray and Lee were little kids and he'd never kill a gopher snake, because, you know, they kill rodents. So there's an old gopher snake kept getting in the house some way, he never did know where, and he'd get under the piano. So the kids would see him and they'd come tell Uncle Ed, so he'd reach down there and grab this gopher snake and take it back out to one of the sheds or corrals and, he said, "he generally beat me back to the house." So this one time the kids came and told him his gopher snake was down under there. "I was down there reaching around," he said, "and my gopher snake rattled...."

You know, I can't remember what [the living room] looked like [before 1938] -- The only thing I can remember before that time, and I suppose at his funeral [1937], the old couch that was there was an old horsehair couch. It was thrown away probably; I don't know what happened to it.

CH: They never threw things away.

SH: ...I imagine that's about when the furniture was moved in there....There were a lot of people that
used to sit in that living room and we can't remember chairs in there except that big couch and that chair that sat over there in front of the south window and there was a table in there. Was there a display case with Uncle Ed's medals? [Stan agreed with Ethel that it was in SW corner; Stan and Cherry both said it was not in NE corner.] It had glass doors and all those medals and things Uncle Ed had won and things from Cave Creek and stuff. It was a display cabinet.

CH: There was a bookcase between the door and the window on the south wall....There was a chair in front of it next to the couch and a chair by the window, wasn't it?

SH: Yes, a chair by that west window.

CH: Because Ed always had a chair that was his and there was the couch with wooden arms with the cushions, so that it was easy to take care of and there was a chair to match and there must have been a rocking chair. But where that display -- I can't remember that at all.

SH: Gosh, that was one of the high points of that living room was that display cabinet.

CH: And there were those pictures of General Crook and all... and that cabinet was under it, wasn't it. It had to be under that then....I had to dust everything in that room. I should remember what was on that other wall....a sort of an archway into the dining room; it wasn't open all the way. And there's a short wall on both sides....

SH: Well, I remember [the display cabinet] as being more or less where you say Ethel says it was, over there, kinda in that corner, that southwest corner. That's where I remember it.

DW: [Shows photos of 3 deer heads in living room. Asks Stan where they were in living room.]

SH: I remember [them] over the door going into the big dining room from the little dining room. In the little dining room. I think one of these was moved, and there was one in the living room. Those were deer that Uncle Ed killed....That was probably when they were in the process of redecorating; that's probably when they were moved.

DW: Navajo rugs before 1938?

CH: Oh, they were there when I was there.

DW: Even in the forties?

CH: Right, and I believe they were there till the power came in, till they could get a way to clean rugs.

SH: We don't know for sure when they were taken up.

CH: Even in the living room...I think all they had was curtains. They didn't have drapes that I remember....
DW: Did they always move the sofa in front of the fireplace for the summer?
CH: That sofa never moved, period. It stayed there all the time. Nothing moved....


...the third thing that I remember more than anything is walking down the path, past the steps that led upstairs and the big porch-deck, to the front door and that beautiful beveled glass that was in the big window right there to the left as you're facing the front door. I always loved that glass and how the sun played on it at different times of the day. And into the warm, cozy big living room, that seemed awfully big to me then. It's where we spent a lot of time and when Uncle Ed was alive and I think even the times later that I can remember there was always a fire in the fireplace. That was a good fireplace as I recall. The one in the big dining room, the Garfield fireplace, as we also called it, didn't draw too well and would tend to be a little smoky, but the one in the big living room was wonderful and Uncle Ed used to bank it at night, so that during the winter we could start it the first thing in the morning or he could start it.

I do remember visiting Faraway and seeing the new sofa and the new chair and thinking that it was really, really attractive but what year and all I wouldn't know. It seems to me that maybe the original covering for the chair and couch were a naugahyde-type of thing, perhaps even leather, that didn't really hold up with use and then I know they were recovered and I think that's what is on them today. The sofa, as I recall, was always in front of the fireplace and the other chairs...off to the side. Then by the other big window that looked out on the entrance into Grandmother and Granddaddy's bedroom was a big table and then the piano would either be to the right of that or on the opposite side of the room to the left of the fireplace. And then a wonderful big old wooden rocker was there and the books...across the mantel and on the right side, the glass bookcases, and then the piece of furniture which...I just loved, was right there by the door as you went outside -- the front door -- and it had all sorts of -- it was glass, and you could look down from the top and the sides and it had arrowheads and army memorabilia and all sorts of fascinating things which we were never allowed to touch. It seemed to me it had a little key maybe even, but the key was probably left in the lock....But I do remember in the evening Aunt Lillian and Uncle Ed would sit
together in front of the fire on that couch and he would read the day's mail and talk and visit and all.

Living room, was called the living room and I have described the way it looked to me and I don't recall that there was that much difference in its appearance the last time Bob and I were there.... He said he can remember that naugahyde couch and chairs being really ugly and was not too sure as to whether it had been recovered in a fabric, but I seem to recall that it was recovered in a sort of nubby-textured fabric.

[Robert Barrel, on same tape, April 16, 1985:]

...that couch was, in my day, [mid-1950s] covered in a, what I thought was an extremely ugly yellow naugahyde...it may have been a greenish yellow naugahyde, it was sort of cheesy looking -- solid, but no class. [Note: the couch and chair were reupholstered in October 1954; see reference 20.]


ER: I remember the piano. The piano always, as far as I could remember was...as you go from the small dining room into the living room on the left hand [east] side most of the time....In the wintertime when they used the fireplace more, they would put it over on the right hand [west] side underneath the bobcat.

DW: And they moved the sofa back and forth, winter and summer?

ER: Yes...[Not sure where Superstition Mountain painting by Cooper hung -- possibly over mantel or on wall next to bobcat.]

DW: Do you remember where the trophy cabinet was?

ER: Yes, I do, exactly. You know where the front door was? and then the window? it was to the right of the window at an angle....

(9) 1936, December 1, Lillian Riggs, diary: "...fixed living room curtains all afternoon. Ed began hanging them as soon as he got home. They look nice. Must fix those for 2 doors yet."

December 2, ibid.: "...washed living room windows to match new curtains."
(10) 1937-1942. Jessie Martin Washington, taped interview, July 30, 1984:

They'd all sit around and have singing and things like that, sing the western cowboy songs, and my brother'd get to sing songs....He [Bill Martin, the cattle wrangler] played the piano too....She put on some slide shows. And, now like I said, she had the piano. She did playing and singing a whole lot for them.

(11) 1938. "General specifications for remodel job for Mrs. Riggs Faraway Ranch, March 23, 1938." This work was done in May-June 1938:

Living room
Floors -- All wax, oils and foreign matter to be carefully removed and all worn spots to be stained to approximate color of surrounding portions with floor varnish. Paint floor with 1 coat of good grade of floor varnish leaving a dull wax effect and a good wearing surface. (All floors in rooms redecorated to receive same treatment.)
Walls -- Scraped and brushed and otherwise prepared to carry 1 coat of Vello washable casein Calcimine. Patch or otherwise repair faults on wall surface. Colors to be determined by owner.
Ceilings -- 1 coat clear dull gloss varnish.
Woodwork -- 1 coat clear varnish hand rubbed to dull sheen.

(12) 1938, June 22, Emma Erickson to Lillian Riggs, (Series 1, Folder 77):

"...what did you do with the big rug which you took out of the living room? Did you ever have that fixed?"

May 20, ibid.: Wants to have "the sofa we did have in the living room" fixed and reupholstered for use in Dad's den.

(13) c.1939. Three undated photographs showing antlered deer heads mounted on living room walls. These Christmas photographs may date from Christmas 1939 when a photograph was taken of the big dining room. They certainly date from before 1941, by which time two of the deer heads had been rehung in the small dining room (Illus. 11).

These photographs show plain straight curtains in the front window, with dark, figured drapes on the window and front door. To the right of the door, under a deer head, is a framed panoramic photograph, probably of Faraway Ranch, though not the one that was there later. To the left of the door, under another deer head, is the framed photograph of the Natural Bridge in the Wonderland of Rocks; this was still in the same spot in 1978. The third photograph (Illus. 2), showing the southeast corner of the room, reveals a carpet, a set of brass-headed firetools in a matching stand (CHIR 480) and folding fireplace screen (CHIR 756) in front of the fireplace, and the glass-fronted built-in bookcases filled with books. An evergreen branch or artificial, undecorated Christmas tree is on the mantel, and behind it is a shelf clock of some sort. On top of
the bookcase is a pair of candles in metal, tri-footed candlesticks (see reference 2 above), flanking a vase or pitcher filled with greens, with a picture of some kind at the south end of the bookcase, and a wall-mounted deer head hangs above the bookcase.

(14) 1939-40. Ada-Marie Bowers, taped self-interview, 1983. [Among her duties was cleaning the living room.] I remember emptying the fireplace one time and cleaning it out well and, because I had not lived with a fireplace, I didn't know you weren't supposed to take all the ashes out, so I got quite a reprimand for cleaning it out so well.

There was an old upright piano in a corner of the living room and the only thing I remember about that was that they said one time a bull snake had stayed in there for months and months; when finally he came out, it was in a shaft of sunlight one time in the living room...

We had nothing particularly to do after dinner. ...There were a few times when we sat around in the living room and particularly in the wintertime, when the fire was going, for a little while, but it was sort of a ranch thing to go to bed early and get up early, so...there was no planned entertainment for the guests, at least after dinner.

(15) 1943-46. Cherry Hutchison to David Wallace, August 13, 1985: When I lived on the ranch, Lillian had a picture of Stan and some of the family. She liked to have the guests tell her about the pictures. The one of Stan was in uniform. I really don't know what was on the mantel later. They did keep a beautiful Alladin lamp with a Tiffany shade, nicknacks of interest, a mantel clock and a container to hold matches; all of that when I lived there. She always had some family pictures so possibly they were on the mantel in later years -- stepgrandchildren, nieces, nephews, maybe a wedding picture or two.

(16) 1948 or 1949, January. Photograph (Illus. 76) of Emma Erickson and her brother Charles Peterson, of Galesburg, Illinois, in front of the house. Through the living room window can be seen an amaryllis (not in bloom) and a large, shrubby plant. The drapes have a severely geometric pattern; the same drapes appear in a 1943 photograph of five men on a bench in front of the window. Both photographs are in the CHIR (Stratton) file.

(17) 1949, May 9, Pat Macdonald, diary: "...to bed early -- then I went to work dismantling living room -- moonlight -- enjoyed it -- nice & quiet &c -- no L. around to get in my hair."
May 19, ibid.: "Moved furniture -- that is, I helped some with rugs etc. -- polishing etc. Blue looks nice on room -- almost finished. L. & I rubbing."

May 12, ibid.: "All the painting and varnishing done now."

(18) 1952. Two photographs taken when Lee and Hunter Stratton were visiting. The better of the two (Illus. 3) shows the southwest corner of the room. Prominent in the foreground are the Monterey-style couch and armchair (CHIR 744, 746) that Lillian acquired about 1938, still in their original upholstery. In the corner behind the chair stands the three-cornered display cabinet filled with trophies and curios; to the right of it is a standing lamp (CHIR 332). On the walls in the corner hang three framed pictures: General Crook in the center (CHIR 1261), Camp Richmond (CHIR 1263) to the right, and a view in the Wonderland of Rocks. The windows have dark, flowered drapes (Cf. Reference 8) but no curtains; the west window sill or the table in front of it (behind the couch) holds at least three plants in pots.

The other photograph, also showing the west side of the room, reveals two additional furnishing items: the bobcat pelt on the wall to the right of the window and, under it, an open armchair (CHIR 748).

(19) 1953, November 26, Lillian Riggs, diary: Cabin guests "came down for a Thanksgiving service in living room. Very inspiring."

December 7, ibid.: Lillian ate her snack "before fire on tray Pat gave me last Xmas."


May 8, ibid.: Lillian "did" living room floor "around rug."

July 19, ibid.: Bob Barrel and Emajoy Hutchison playing cards on living room floor.

October 1, ibid.: "Pat and I took the davenport and big chair to Douglas....Am going to have them reupholstered. Had to look up McCrea to see about finishing the chair. It is bad. McC. said it would cost $12.00 to $15.00. Too bad."

October 2, ibid.: "I pressed the drapes for the living room. They are rose. Lee left them. I guess they look all right. Pat helped put them up and we rearranged the furniture." (Cf. reference 4, in which Lee Stratton states that the drapes she left were blue and ecru.)

October 7, ibid.: "My davenport cushions were ready. Seemed a nice job. I wonder if I would like the color."

October 9, ibid.: "Tom [Grigg] worked on the davenport...."

October 14, ibid.: Picked up couch cushions and big chair.

October 23, ibid.: "Frank helped Tom put the couch in the living room. At last. But all say it is a nice job and all like
Pat's selection of cushion material. Tom says chair will be ready Monday or Tuesday. Rearranged furniture and I like it better. But I do need new rugs."

October 27, ibid.: "Tom got chair moved into living room yester-day morn. All company said he had done a swell job of the painting."

November 15, ibid.: "I washed living room windows and we put up the curtains."

(21) 1955, January, photograph of Tom Grigg and baby, "taken at Faraway around middle of January 1955" (CHIR, Grigg accession, 1985). Tom is seated in the big oak rocker in front of the piano, which stands diagonally across the northeast corner of the living room. On top of it are a number of family photographs, including one of Neil and Emma Erickson. On the north wall above the piano hangs the same forest picture that was there in 1978. Just visible on the door framing are the door chimes.

(22) 1955 and after. Thomas N. and Patricia Macdonald Grigg, notes of interview, May 15, 1985: In 1955, the piano was in the northeast corner of the living room; it was later moved over to the northwest corner. The trophy cabinet was by the south window in 1955, but was moved to the northeast corner when the piano was moved.

(23) 1955, April 17, Lillian Riggs, diary: Charley Nichols borrowed picture of her father for an article. "I let him take the picture from the piano."

April 30, ibid.: If her uranium money amounts to a lot, Lillian wants to get wall-to-wall carpet for the living room, "make miniature case on Killough cabinet and display Ed's cup and medals, put in another bookcase and mineral specimen case in wall north of fireplace. A baby grand piano in southwest corner of room. No. No. No. White paint in living room." Note: Only the white paint was accomplished, probably in 1958 (reference 29).

(24) 1957, April 6, Lillian Riggs, diary: I knew Gertz [photographer for Saturday Evening Post, see reference 25] wanted pictures in living room at night so I had to clean it up.....G. took the pictures of Donna [Cramer] reading to me and of the living room, after dinner. He remarked several times, "It is such a pretty room or such nice lighting or a lovely room." So I felt repaid for my work. It certainly could not have been so had I not dusted and swept and rearranged it.

(25) 1957. One of Gertz's photographs, taken April 6, 1957, was published with A.T. Steele's article, "The Lady Boss of Faraway Ranch," in Saturday Evening Post, March 15, 1958, p. 29. The color photograph (Illus. 4) shows Lillian Riggs and Donna Cramer sitting on the couch, going over the day's mail. Most of the south end of the room is shown.
The drapes on the windows and door appear to be the same as those that appear in 1948, 1960, and 1965 photographs. They were blue and beige.

The rug appears to be solid brown [rose?], a small throw rug is in front of the couch, both are the same gray or blue gray as the big armchair in the corner. The display cabinet is not in sight. Between door and window on the south wall is a low, two-shelf, glass-fronted oak bookcase; on top of it sits a large picture, probably the sleeping-Mexican in copper that was there in 1978 (CHIR 1315). Above hang two framed photographs: "Faraway Ranch, 1923" (CHIR 1262), and under it, "Natural Bridge" (CHIR 1316). In the southwest corner hang the same three pictures as in 1948 and 1965. Also visible are the same floor lamp (CHIR 332), a large mission-style oak rocking chair (CHIR 489) in front of the fireplace, and a round, flat-bottomed ceiling light fixture.

(26) 1957. "The Lady Boss of Faraway Ranch," by A.T. Steele, Saturday Evening Post, March 15, 1958, based on Steele's visit to the ranch in April 1957. In reference to the living room, Steele wrote:

[Before dinner] the guests gather in the living room, where they find Lillian occupying her favorite seat opposite the big brick fireplace. A glowing fire of black-jack oak exudes a welcome warmth. Newly arrived guests are often taken aback to discover that their graying, straight-backed hostess is blind, but Mrs. Riggs quickly puts them at ease with her lively interest in all subjects and her seemingly bottomless fund of lore on the Chiricahua region. When all are gathered, Lillian leads the way with firm steps to the dining room....

In the evening someone sits with Mrs. Riggs on the big divan and reads her the contents of the Douglas Dispatch. If the cattlemen's newsletter is in, she goes through that too.

(27) 1957. Ethel Keller Erickson, interview, July 27, 1983: [Guests] would gather in the living room in the evening and tell stories....It was quite an interesting gathering there. [Some played cards or dominoes.] There was never anything planned really. Oh, unless someone would say, "Oh, tomorrow evening somebody's going to come by, let's plan to play cards" or something, but it wasn't really a regular schedule. [It was used as a] family living room, also for the guests, [who were] welcome to come and go in the house as they wished.

(28) 1957-1960. Ethel Keller Erickson, interview, March 12, 1985: When she first knew Faraway Ranch in the late fifties, the sofa sat in front of the west window; behind it was a dark table. When warm
weather came, the sofa was moved across the room, back to the fireplace; the table remained in front of the window. On the table were magazines and some piece of pottery, possibly a vase. On the west wall, to the south of the window, hung the picture of General Crook; to the north of the window, over the piano, was a bobcat hide. She described the piano as a good upright on which she practiced until she moved into her new home in 1960.

The wood and glass curio cabinet, with Ed's trophies, stood diagonally across the southwest corner, although it may at times have been in the northeast corner. She has the cabinet; Murray took the trophies.

Above the fireplace hung C.C. Cooper's painting of the almond trees in bloom, which the family gave to Curtis Cooper, the artist's son, now living in Phoenix. (Note: actually given to Anne Riggs.) On the north end of the mantel there was a table lamp with a view of the Wonderland of Rocks on its shade. At the other end of the mantel were some "coffee table books" to attract guests, among them Arizona Place Names.

At the south end of the room there was a bridge lamp by the chair in front of the window and a small glass-fronted bookcase right by the door.

At the north end of the room, beside the fireplace, were Lillian's Talking Books phonograph and an oak rocker with a leather seat and possibly a TV set. A little three-dimensional landscape hung to the right of the French doors. On top of the piano she remembers photographs of Neil and Emma Erickson, Hildegarde and Jess Hutchison, the Barrel children, and possibly one of Gaye Stratton.

She did not remember any Christmas decorations in this room.

(29) 1958, September 22, Lillian Riggs, diary: "I finally got new Olson rugs for the living room and small dining room and Mother's room. Joe [Vavra] also did over the living room and bathroom walls. Everything looks so much nicer now."

(30) 1958-1961. Ruth Trask Morse (RM), interview, June 4, 1985:

RM: A couch was normally on the left, but occasionally -- one summer I remember it was changed over to... in front of the fireplace in the summer when the fire wasn't used. [Doesn't remember whether the big matching chair was moved.] But there were...a couple of rocking chairs. One was by the piano and there was another one on the opposite side of the room and behind the rocking chair was a table with Lillian's talking book record player, and she would sit in the rocking chair and listen to her records.

DW: That was the rocking chair with the red... cover...?

RM: Yes, that's right.

DW: Color of rug?

RM: It was a multicolored rug, I think. I think it was one of those circular braided rugs.
DW: Color of walls?
RM: They were just off-white, sort of yellowy off-white, I think.
DW: It was blue earlier in the fifties.
RM: No, it wasn't blue, I'm pretty sure it wasn't blue.
DW: Can you picture the trophy cabinet in that room?
RM: It can't have been by the piano. That would have been too close in that corner. I think it was in the corner... on the left of the front door....
Lillian had a little portable [radio]. I think it stood on the table with her talking book machine -- and that's where she listened to it. [Agreed that it had an earphone attachment].
DW: Had she got TV yet?
RM: No, that was after Andy came. She was talking about getting a TV when I was there....
DW: Bottle collection?
RM: It wasn't there when I first went, but when I came back in 1959 there were a row of bottles on the sash of the window in the front, which was to the right of the front door as you look at the front door. Somebody had put them up there saying that they would turn purple, but they were just ordinary wine bottles and I don't think that they were very old. And I think that it was Anna Mae Shafer who came to visit and said, "Lillian, those look terrible. They make the place look like a bar." And so she took them down....
DW: [Showing 1960 picture of living room, asks about the curtain color.]
RM: Yes, I do remember those now. What color were they? Green and red, were they?
[Seeing 1948 photograph with trophy cabinet in southwest corner:] There, yes, that's right....And that's the one that Ethel has now, isn't it. Did she tell you the history of that? Somebody, some guest at some point, left it at Faraway because they were moving...and left it with Lillian for three or four years or something and Lillian had put everything into it and when they came to claim it Lillian said "No." This is Ethel's story.... [See Reference 38 for a different account.]
There were one or two plants in the west window in the living room, but most of the plants were out on the porch....

In a later interview (April 12, 1986, at Faraway Ranch) Mrs. Morse mentioned that there was a coal oil lamp on the mantel and another on the east bookcase. The one plant she recalled clearly was an amaryllis.
(31) 1959, October 1, Lillian Riggs, diary: "Mr. Goodman tuned the piano today. Remarked that it is a fine piano. I have always thought it good."

October 9, ibid.: Lillian had guests for dinner, including Ben and his new wife, Ethel Keller, a music teacher and pianist. "We had a nice evening, a good dinner and finest music. Ethel played three or four selections."

October 14, ibid.: Lillian used Safeway stamps to get "a flower stand to put in front window to put coleus on to raise it above table level."

October 31, ibid.: "Decided we could wait no longer to begin using the fireplace. Ruth [Trask] rearranged furniture this morning and we have enjoyed a good fire all day. Having the fireplace going really makes things pleasant and cozy. Set up the coleus in the new flower pot in the window."

November 23, ibid.: "Tried for radio at noon and found mine out in living room."

(32) 1960. A photograph (Illus. 5) taken in the living room in October 1960, when the local women's club held its annual "Gay Day" at Faraway Ranch, shows Lillian Riggs and Mabel Conroy sitting in two chairs (CHIR 488 and 489) in front of the west window. A Philco radio (CHIR 402) is on the library table behind them and the bobcat pelt looks down from the wall to the right of the window. The drapes are the same as in the 1948, 1958, and 1965 photographs. There are no plants in the window.

(33) 1959-1961. Myrtle Westbrook Kraft, notes of interview, May 19, 1985: Mrs. Kraft remembered particularly from her first visit to the ranch that Lillian had a collection of colored bottles displayed in a window of the living room and that she sat in the northeast corner of the room listening to her Talking Books records.

(34) 1965 and after. Richard Y. Murray, notes of interview, May 14, 1985: When he visited Faraway Ranch in the later 1960s and 1970s, the display cabinet was in the northeast corner and the piano in the northwest corner. The sofa was in front of the west window in the winter, against the fireplace in the summer.

(35) 1965. Three photographs of Lillian Riggs, taken on April 25, 1965, by Richard Y. Murray on his first visit to Faraway Ranch, show the southwest and northwest corners of the living room.

In the southwest corner appear the same assemblage of furnishings -- lamps, armchair, three photographs, drapes -- as in the 1957 photograph (Illus. 4). Lillian is seated on the couch, on the west side of the room in front of the table. At the north end of the couch is a small cushion, not matching. There is a plant in the west window and a radio on the table.

The northwest corner is occupied by the upright piano, against the north wall. On top of the piano are six photographs: in the center a late studio photograph of Neil and Emma Erickson in an art
deco-type frame, to the left a wedding photo and a photo of two children, to the right two small photographs and a framed studio portrait of Ben Erickson. On the wall above the piano hang two framed pictures: (right) "Superstition Mountains" by C.C. Cooper (now owned by Lee Stratton) and (left) a mountain painting by Robert Atwood (CHIR 3797). On the west wall, to the left, hangs the bobcat pelt. Obviously in a temporary position, leaning against the face of the piano, is an oil painting of Cochise Head by B.L. Andrews (CHIR 1313), presented to Lillian Riggs by Norman Audas of Syracuse on the day this photograph was taken.

(36) 1966, May 25, Lillian Riggs to "My dear Family," Appendix C: Indicates her intention that Ethel Erickson should have "the Mahogany and glass cabinet in the Faraway living room" and that Lee and Hunter Stratton should get the Cooper painting of the Superstition Mountains.

(37) 1972, December 17, Lillian Riggs to J.P. Anderson, (Series 1, Folder 253): States her wish that her funeral service be held "in the living room of my home." In a subsequent note, July 23, 1974, she asked that the service be held in Willcox, since she would not be dying at home.

(38) 1971, March 14, Lillian Riggs to Sandra Hutchison, (Copy, CHIR):
The living room couch and the big chair to match were bought by me when the leather couch was discarded.... The mahogany and glass cabinet in the living room was given to me by my friend Mae Killough of Bowie. It is a real and lovely heirloom which is to go to Ethel when I am gone.

(39) 1978. The furnishings in the living room were inventoried by a National Park Service team, July 18, 1978 (Appendix I). At about the same time record photographs were also taken by Dody Fugate (color slides and black-and-white) and one of the living room by Al Gould (Illus. 9). The Gould photograph is probably the earliest of these, taken before the C.C. Cooper painting of the Faraway almond trees, hanging over the fireplace, was given to Anne Riggs, and before the mantel clock was taken by some member of the family. The Fugate and Gould photos also show a number of items that do not show in earlier photographs, notably the gold-on-white drapes, the Erickson coat of arms (by the door in Gould's photo, over the mantel in Fugate's), and three plastic flower arrangements.

(40) 1979. "Items Missing from the Faraway Inventory, April 23, 1979," attached to the sale agreement between the Erickson estate and Chiricahua National Monument (Appendix J). Under Living Room, there is one entry: "138 Book case. Oak with glass front." In the margin is noted "Heirs." This bookcase is now (1985) owned by Mrs. Evelyn H. Robards.
1979, May 23, Notes of interview with Ranger Paul Fugate, Chiricahua National Monument, regarding "Recent disturbance of contents, Faraway Ranch," (Appendix K). In the living room, Fugate noted that the wood chest with drawers, brass-trimmed (CHIR 368) was found in an outbuilding (Neil's office, according to Gordon Chappell, July 7, 1979); that the boxes of things in the northeast corner were also brought in by Chappell, the regional historian; and that the velvet chair (CHIR 488) had been in the northeast corner, the table (CHIR 755) in the southwest corner, and the sofa against the window.

In a memorandum dated July 5, 1979, from Regional Historian Gordon Chappell to Keith Anderson, Regional Research Archeologist, Western Archeological Center, Chappell explained that the wooden cabinet, containing letters and diaries, was removed from the office building to save the contents from rodents and that Ethel Erickson had brought other documents in several boxes from all over the property for the same reason. The provenance of objects in the house was suspect in many cases, he pointed out, since there had been at least two people living in the house since Mrs. Riggs had gone into a nursing home several years before her death.

1979. In July of 1979 a crew from the Western Archeological Center in Tucson photographed each of the rooms at Faraway, tagged all artifacts with provenance information, packed and removed them for temporary storage and cataloging at the Center in Tucson. These photographs and provenance records are useful for identifying objects and the rooms they were in at the time but are not entirely reliable guides in determining the arrangement when Mrs. Riggs was there.

SMALL DINING ROOM (FR 1/2). Part of the c.1899 addition to the original Newton/Erickson cabin, this room doubled as sitting room and dining room until the present living room was added in 1915. After the "dining porch" or big dining room came into existence in 1924-25, the old dining room seems to have been used only occasionally for meals, usually when it was too cold to eat out in the bigger room. It saw more use as a game room, where family and guests could play cards (bridge, Canasta, 21), dominoes, or Scrabble. Lillian also did some of her business here, dictating letters, for instance, to Ruth Trask in 1959-61. In later years, when there were few paying guests to be fed, Lillian used the room more for entertaining invited guests at dinner. In documents and reminiscences, the room is most often referred to as the "small dining room" or "little dining room"; the term "family dining room" may have been a later usage. The French doors were added in the 1938 remodeling.
The built-in china cabinet and cupboards on the west wall were used to store china and glassware, games, table linens, silver and many other small articles. Lillian more than once in the 1950s listed the contents of the glass-fronted cabinet (References 15, 18, 30), and the contents of all the cabinets, cupboards, and drawers were inventoried in detail in 1979 (Reference 32).

Walls, ceiling, and woodwork. The plastered walls of this room are now covered with Glibwall, painted white. Earlier, the room was papered, the last layer dating probably from the 1938 remodelling, the specifications for which called for the "owner to repaper." Lee Stratton remembered the paper as being "a neutral color most of the time," although she thought "for a time it had kind of a muted stripe in it, but it was fairly light because that room was always quite dark." The paper was still on in 1978, but had been painted over.

The ceiling and woodwork, like those in the living room, were stained dark and varnished, as they have remained.

Furnishings. Thanks to Lillian Riggs's mania for listing her valued possessions, there is plenty of information on what was stored in the built-in cabinets in this room. Less is known about the other furnishings, since the room was used relatively little and rarely photographed.

References.
(1) 1899-1915. Lillian Riggs, "Westward into the Sun," unpublished draft dating probably from the 1940s, pp. 351, 363, 426, 471. The author is describing the new house her father built about 1899, connecting the original cabin and the stone cellar.

The new living room would connect the kitchen with the old front room. It, too, had large windows that gave pleasant views of the mountains, and an open fireplace in one end....

Krispin, Victoria and Rosalind [Neil, Emma, and Lillian] sat together in the new livingroom. Victoria was in a low rocker near the fireplace, with a basket of stockings on her lap. Krispin, with his back to the table, was reading "Self-reliance" from Emerson's Essays. Rosalind laid down her pencil to listen.
The hanging lamp pulled low over the table shed a mellow glow about the room. A big oak log blazed cheerfully on the hearth....

Soon Rosalind heard her mother calling, and ran away to set the table. As she went quietly in and out of the big dining-living room, where the four men were talking, she caught snatches of their conversation....

They came in and sat down a bit uncomfortably. In a few minutes Victoria excused herself, and Rosalind followed her into the kitchen. When they returned, Victoria carried a pitcher of lemonade and glasses on a silver tray. Rosalind carried a plate of cookies....Benjy and Baby Sister [Hildegarde] sat on low hassocks....

Note: Lillian's fictionalized account of life in the early days of Faraway Ranch seems to be a fairly reliable source of information on the furnishings and household arrangements there.

(2) 1914, June 14, Sunday, Hildegarde Erickson, diary: Hildegarde and a friend "sat in the dining room and talked for a while...." September 15, ibid.: One of Hildegarde's friends came in and "went into dining room and read." Later, four of the young people played cards.

(3) 1923 and after. Lee Riggs Stratton, interview, March 30, 1985: Guests and family ate together, usually in the big dining room. "They only used that old dining room, well really in later years and when it was real cold...."

(4) 1923 and after. Lee Riggs Stratton, interview, May 6, 1985: [The small dining room] was never used even for the family during all the years we had guests. I can't remember eating there at any time until, in the later years, we ate there once in a while when it was cold in the winter; they never ate there in the summertime....

[Re the repapering in 1938:] Yes, I remember the paper, but it was a neutral color most of the time, I think....And I think for a time it had kind of a muted stripe in it, but it was fairly light because that room was always quite dark.

There was quite a lot of crystal at the ranch. ...There were three or four pieces that belonged to my mother [Gaye Moore Riggs, d. 1917] that disappeared somewhere along the line not crystal, cut glass bowls and things. [Murray's daughters have the German china, given to them by Lillian before her death.] I have the blue Mexican glass that was there.
1930 and after. Stan (SH) and Cherry Hutchison (CH), interview with David Wallace (DW), May 7, 1985:

SH: [The family] always ate in the big dining room. I never did eat in the small dining room.

CH: I didn't either... We used it [in the mid-1940s] as a game table. When the soldiers came to visit, we'd play 21 with match sticks and we'd sit there and play, because there wasn't any cloth on it.... In fact, we used that dining room table when they would bring down the old wind-up victrola -- that was the only music we had -- and the big horn -- and it was square...about 18 by 18 inches -- and it had this big old horn on it and the cylinder records and that's what we'd play and listen to the old Columbia records, 'cause that was the only music we had unless somebody could play the piano....

SH: [Speaking of the mounted deer heads,] I remember [them] over the door going into the big dining room from the little dining room. I think one of these was moved, and there was one in the living room. Those were deer that Uncle Ed killed.... That was probably when they were in the process of redecorating; that's probably when they were moved.

CH: [When asked about Navajo rugs:] Oh, they were there when I was there...and I believe they were there till the power came in, till they could get a way to clean rugs.

SH: We don't know for sure when they were taken up.

DW: What was on the floor before the Olson rug [1958]?

CH: Bare floor with a navajo rug.

SH: I betcha that's when they put those rugs down, in 1958.

DW: Maybe a matter of safety for her?

CH: Well, it could have been, as she was getting older. Those rugs were probably getting old and she didn't want to fall over them....

1930 and after. Emajoy Hutchison Barrel, interview, April 16, 1985:

I don't recall any change [in the small dining room].

I can remember using the small dining room for overflow purposes and we always thought that would be fun, like if they just put the kids in the small dining room, but again Aunt Lillian wanted everybody to have every meal together, guests as well as family, in the big dining room.
(7) 1930 and after. Evelyn Hutchison Robards (ER), interview with David Wallace (DW), May 8, 1985:

ER: The pictures that my mother did when she was back in Illinois... there were two of them -- they were on both sides, I think of the -- going into the living room, but they were on the dining room side -- the small dining room....She did those when she was in a Catholic school....[Doesn't know where they got to after Lillian's death.]

DW: What did you call the smaller of the two dining rooms?

ER: The little -- small dining room.

DW: Small or little?

ER: I'm not sure I ever made reference to it.

DW: It was not called the family dining room?

ER: No.

DW: Did the family eat there?

ER: Never -- never did I eat there....All we did was play cards there, 'cause of the table there.

(8) 1938, May 20, Emma Erickson to Lillian and Ed Riggs (Series 1, Folder 77):

I know you are very busy with all the repairs going on, but I am very glad you did not disarrange the closet in the old dining room as you remember Dad did all the work and I would like it to remain as it is, if possible.

(9) 1938, March 26, Victor Shaver, "General specifications for remodel job for Mrs. Riggs Faraway Ranch," with added notes by Lillian or Ed Riggs:

Inside dining room

Floors -- Same as living room
Walls -- Owner to repaper
Ceiling & Woodwork -- Same as living room.

On a "Supplementary list of specifications," Shaver included as item 1:

Door way from living room to dining room [i.e., small to big dining room]
Place two rigid two movable sections of doors in an opening approx. 6'6"X6'6" Door style 402
Opening to be properly supported and cased.
Add to contract price for this separate item $47.00
[Lillian or Ed has written beside this:] May be able to reduce this some when prices of millwork returns.
Handwritten notes on accompanying papers, written by Lillian or Ed Riggs, indicate that Shaver estimated $40.00 extra for "French door opening...between dining rooms," a slight reduction from his earlier estimate.

(10) About 1939. Photograph of "Dining Room at Faraway when Dr. and Mrs. Weaver were here, about 1939" (Illus. 11). Four people are seated at a table with rounded ends and square or hexagonal legs with turned feet. The five chairs include two or three bentwood side chairs (like CHIR 493, 495), a plain armchair, and an armchair with curved arms (CHIR 748 or 781). The table is set for a meal, with white cloth, candles and a flower centerpiece. On the floor are two Navajo rugs, the larger, with a turtle design, centered under the table. Over the French doors into the big dining room are two mounted deer heads and on the wall to the right are two framed pictures, possibly Japanese prints or Hildegarde's school drawings (reference 7).

(11) 1948, January 28, Patricia Macdonald, diary: "Colder than the dickens -- went down to 6°...They ate in small dining room all day -- had candle-light for dinner -- cozy." February 5, ibid.: "...washed & ironed...lace cloth off small dining room table."

1949, February 2, ibid.: "Broke the oval glass dish. Guess I'll go to Willcox tomorrow to get replacement."

1950, February 9, ibid.: "...opened L's gifts...more fosteria from H[ildegarde] -- 18 plates."

(12) 1947-1955. Thomas N. and Patricia M. Grigg, interview, May 15, 1985:

This room was used for meals only when there were just a few people. The table was rectangular and the cloth was not left on between meals. In the center of the table was a bowl, on a doily, in which the mail was placed for people to pick up. There were no Navajo rugs on the floor. The Mexican barrel chair [CHIR 490] was a gift to Lillian from Jess Hutchison; it sat in front of the cabinet on the west side.

(13) 1951, June 25, Lillian Riggs, diary: "...cleaned cupboards in small D.R. -- got fosteria & washed for showing of pictures party tomorrow night."

(14) 1952, March 28, Lillian Riggs, diary:

Cleaned out lower closet in small dining room -- gave Lee 1 1/2 shelves. Found the individual cut glass salt bowls which Hildegarde has been fussing about -- will send them to her.

October 10, ibid.: "Think I'll order set of dishes from Germany via Joe $84.00."
November 16, ibid.: "Hunter worked over dining room oil stove -- working fine...."

November 25, ibid.: "First box of my dishes came -- dinner plates and soups....We opened dishes and they seem very nice-- put them in storage in the cellar."

November 26, ibid.: "2nd box of dishes....not opened yet."

December 9, ibid.: "I opened 2nd box of dishes from Germany found a broken cup -- did not take out the rest -- no place to put them. Pat says very pretty."

(15) 1953, March 3, Lillian Riggs, diary:

Started to clean up cupboards -- ended in cleaning left hand side in little dining room -- rearranging fostoria, vases, games, etc. Ended by unpacking washing and putting away my dishes from Germany [ordered in 1952]. Dishes as follows: 12 each dinner plates, luncheon plates, bread and butter, soup dishes, berry dishes, cups and saucers (1 c. broken), 2 platters, 1 covered vegetable dish, 1 bowl (veg.), 1 creamer & sugar, 1 bread plate, 1 gravy boat. Pat says they're pretty.

June 29, ibid.: "I cleaned out china cupboard [listed below.]

October 13, ibid.: "[Frank and Frances Stark] gave me a dozen lovely brand[y] glasses -- surely enjoyed having them."

1953. "List of dishes in small dining room," entered in an old notebook of Ed Riggs's, FR MSS, Series 10, Folder 20: Lillian's set of dishes from Germany sent by Joe Wheeler, cost $120.00 -- 1952 -- opened March 3, 1953:

| 12 Dinner Plates | 1 Bread plate |
| 12 Luncheon plates | 1 gravy boat |
| 12 Bread & Butter | 1 Vegetable dish with cover |
| 12 Soup dishes | 1 Vegetable bowl |
| 12 Saucers | 1 Cream pitcher |
| 12 Cups (1 Broken) | 1 Sugar bowl |
| 1 Big Platter | " |
| 1 Med | " |
| Fostoria glass in same cupboard | 1 Triangle jelly dish |
| 18 Dessert plates | 1 Pickle dish (3 sections) |
| 18 Water goblets | 2 Double candleholders |
| 12 Sherbets (stemmed) | 1 Cake plate (reversible for on base) |
| 2 Double candleholders | 1 Round glass cake dish on pedestal (Mother's) |
| 1 Cake plate (reversible for on base) | 2 shaving mugs |
| 1 Round glass cake dish on pedestal (Mother's) | 1 coffee server (green) |
| [crossed out and marked H., for Hildgarde, presumably] | Various vases & Flower Bowls |
June 29, ibid.: In glass front cabinet in small dining room.

On top narrow shelf

2 Tall Brass candlesticks (Aunt Sophia's) [marked H.]
2 Low Brass Candlesticks Lillian from Mrs. Winn
1 Wall Flower Holder
1 Black Indian bowl with ladle (Lillian from Mother)
1 Brass Bell without clapper (Mother found in Indian cave)
1 Combination cigarette tray & matchholder L's Wonderland
1 N.Y. World's Fair salt & pepper -- sphere & perisphere L's
5 small Mexican glass basket bowls -- one broken handle
1 small powder box
2 small Bells -- 1 silver
2 small china cups L's 14th Birthday
1 Rose cup & saucer large -- Ed to Mother
1 Mother's last cup (violets) from Pat (now Lillian's)
5 china plates (Mother's) [crossed out and marked "B.L.H.," for Ben, Lillian, and Hildegarde]

2nd shelf -- middle

9 Egg nog (maroon) glasses to Pat from Ed [crossed out]
6 Stemmed goblets (flared) Lillian's
11 Stemmed goblets
1 Mexican glass pitcher & 6 glasses Lillian from Mexico
1 Stemmed cutglass compote -- Mother's [crossed out, then "still there"]
1 Hand painted bowl Lillian from Hildegarde
1 Heavy cutglass sugar bowl (cracked)
4 Fruit Dishes [crossed out and marked L.]
6 Iced Tea Glasses (2 World's Fair)
1 Baked Bean Pot Lillian from Mrs. Williamson
1 Huge fruit tray?
1 odd glass plate
1 Big Plate (relish (5) can set in) red
1 Green glass cake plate
1 Pressed glass cake plate -- Lillian from Mrs. B. F. Smith
2 cut glass sugar & creamers -- L. wedding gift
1 candlewick compartment Relish dish (4)
1 Fostoria Relish (3 compartment)
1 Glass Mustard jar
2 Salts & Peppers (Silver top & Base)
Bottom shelf

3 Cake Plates
1 Silver Pie Plate Frame
1 Apple design salad bowl
1 Waffle iron
5 English China Plates Pink flower -- scalloped
2 odd Plates
6 Dark Rim B & B Plates
10 Hand painted Pie Plates
19 Pottery B & B's
3 odd saucers
14 Blue Glass Pie Plates
1 Yellow Teapot -- 2 mugs (Mother's 50th anniversary)
B & B [Ben & Belle]

Left in cupboard
1 orange Bedside Coffee Server
1 Pottery Cream & Sugar orange
2 " Cups green
4 " Saucers yellow
1 Cream & Sugar
1 Sugar Bowl
1 Blue Ginger Pot
1 Plastic Salad Set
1 yellow & cream relish dish compartment
1 Broken Tray (Mother's)
1 old cup
1 apple design Mayonnaise jar [crossed out and marked "B & B," for Ben & Belle]
1 silver S & P. (Snell)
Several odd S & P's (salt and pepper shakers)
1 Pewter Bowl
(Everything not otherwise listed is Lillian's)
Tall cut glass plate
Pedestal -- H. -- Mother
Tall cut glass vase [crossed out and marked "H.,"
for Hildegarde]

(16) 1954, January 19, Lillian Riggs, diary: Had as dinner guests Claire Cooke, superintendent of Chiricahua National Monument, and Mrs. Cooke. "I got tablecloth &c and then set the table in small dining room. I got out all my pretty dishes. It is so nice to use them even if I cannot see them."

January 20, ibid.: Referring to same dinner party, actually on the 20th: "Completely set table with my nice dishes and glassware."

May 8, ibid.: "Did [small dining room floor] around rug."

June 30, ibid.: "...set the table and got centerpiece for it."
July 24, ibid.: "...used my nice dishes [for dinner for] boys from Park Service."

(17) 1955, February 27, Lillian Riggs, diary: Got "a lovely vase" from the Barrels "--very Bob Barrelish."

October 10, ibid.: "In the chicken feed room, I found one of my good knives had been used, I suppose to supply quick plug to the tank. Or for some other like nefarious, from the silver knife's standpoint, purpose."

November, Thanksgiving Day, ibid.: "Mrs. Stansberry had thirteen Rigges besides Clara [Wheeler], myself and the Dickinsons for dinner.... Clara, Mr. Dickinson [Monument superintendent] and Vickie and I ate in the small dining room....Mr. D. is a fine young man. Mrs. D. helped Mrs. S. with the serving. I enjoyed the visit with Russell Dickinson."

(18) 1956, May 17, Lillian Riggs, diary:

Today I am cleaning out my china closet. This one holds my treasured old china and glass. The other holds the newer possessions. This may be the last time I clean it out. I feel that my time is running out on this earth. I will not be sorry to go and I hope no tears will be shed when I depart.

The things I wash and put away so carefully, I hope not to break any in my blindness. All represent some happy memory. This is how the thoughts run through my mind as I handle them.

The little cups and saucers -- the cup with the green tips and the mended saucer; the gold lined cup and saucer bring back memories of my first birthday party in Galesburg. Dear Auntie and Uncle. They tried so hard to be so very good to a lonely little girl who was spending her first birthday thousands of miles from her home and family. Then, at fourteen, I did not appreciate what efforts they were making for me. Later I knew....

The larger cup with the violet's is Mother's last cup. Dear Mother. She so loved dainty and delicate and fine things -- and had so few of them. She disliked heavy china. So all through her last years we kept her supplied with some lovely cup. They were broken, of course. This was her last. I am happy for the good days and happy hours I was able to give her during the [last] eleven of her ninety six and a half years.

The cup and saucer with the red roses were the Christmas gift of my first sweet-heart -- and my husband -- to my mother years before his first marriage. I guess he was working off the old saying of the cowboys, "salt the cows to catch the calf." Mother always treasured it.
The blue and white soup bowl was also the last dish of its kind that Mother enjoyed. I always gave it to her when I gave her milk toast and poached eggs for breakfast.

The brown willow ware plate brings back memories of those days of long ago when Mother had company and told them the story of the lovers in China whose life tragedy is depicted on the plates. It brings back memories especially of Mrs. Roberts, our beloved teacher, and of her visits with us. She and Mother would sit for hours on end after supper and talk. Often till after midnight. Both were hungry for the companionship and meeting of sympathetic minds that the other afforded. So often a midnight snack followed the talks. The last crumbs of cake from the brown plate and a final cup of tea closed the evening. I sat and listened. My mind was always alive to their conversations but I took little active part. These two did not gossip. I hated gossip. They talked of the world, of religion, of politics. (Mother loved to discuss politics with all and sundry. I hated it.) Naturally they talked of happenings in the communities of which they were a part. But their talk was never malicious. It is drawing close to the birthdays of those two. May 24th. Perhaps they will have tea together in those realms to which they have departed.

The other two plates with the numbers on them are reminders of those happy Community Christmases when each neighbor gave the other friend a gift. They were imported china and valuable today. I do not know just from whom they came but it was from some dear friends.

My treasured china.

The black pottery bowl and ladle are gifts from Father to me. Found in a burial at or near Flagstaff by Dad. You seem to see the Indians of a bygone age gathered around the small bowl and using the crude ladle to dip up the cruder prepared food. This piece -- or these pieces should go into our Chiricahua museum. I want these things to go to those who will keep and cherish them down through the coming years, never to those who will use them and break them.

The sphere and perisphere salt and peppers are a memento of the World's Fair in New York in 1939. It reminds me of my first and last trip to New York and brings back memories of happy days spent with all my old friends and especially the Rowes on Staten Island.

The Mexican glass is modern and may someday become rare. It is handmade.

The key to the bookcase is in the little Chinese dish.

The flowers bring back memories of gifts from Hildegarde and are dear to me.
Now I will put them back after washing and go to the next shelf. Some things I forgot.

The brass candleholders -- Christmas gifts from the Winns. [Though] I say it, I should not, Mrs. W. could have done better, since we were giving them a Christmas holiday complete. It was one of Dad's bad sick spells and he wanted Fred Winn [his former Forest Service supervisor] as he was very fond of him. Dad sat in his robe in the dining room door and watched the Christmas feast. He became better and recovered. 1934 I think.

The copper Balanced Rock ash tray and match-holder, had made by Brehms in the days of happy expectation for the Wonderland -- never quite realized on account of my catastrophe. Fastened together by Ed so as not to lose them.

I ran out of paper on the bread tray. I also broke the lid to the little Chinese key dish.

And now for the next shelf. Out goes the dirty water and down come glass and china -- mostly glass and my wedding gifts.

Next shelf down.
17 or 18 crystal goblets:
2 cut glass sugar and creamer sets, (Cut glass)
Wedding gifts.
Fostoria glass, 25th wedding gifts, mostly from Hildegarde Jesse and family. Some lovely pieces from Herb's sisters.

Blue glass water pitcher and glasses from Claude and Marion [Noland, former employees]. People usually give what they would like to get. Marion loved the Mexican glass.

#3[?] little butter plates of Mothers old set. They are to go to join the ones Hildegarde now has.

Old fashioned heavy cut glass sugar bowl. I bought it for Mother when I got my first money for teaching. It came from a famous jewelry house in Chicago. We used it and the creamer was broken. Wish I could remember the name of the company who sold it. Hildegarde's wedding invitations and announcements came from the same place. Also my announcements. I wrote my own invitations.

A lovely handpainted candy or bonbon dish. Painted in violets, I think, by Hildegarde for me about 1915 or 6. One of my most prized possessions. A very small V P L (my brand) is painted on rim near one of the handles. I want this to go to Emma Joy or Evelyn and then on to their daughter who will most appreciate it.

The old pressed glass cake plate. A wedding gift from Mrs. B.F. Smith of Turkey Creek. The dear little old lady. I learned so much of good housekeeping from
her. I'll never forget the days I spent in her home, nor the lessons I learned during that, my first, teaching year.

And my New York fair ice tea glasses. Some of the set broken. How careless people are. I took them down for use when we had guests. The help were so careless that I had to take them away. Not many left.

Most of my wedding ice teas are gone. A few left.

Crystal salt and peppers. Gifts, too. Pat, I think. Pat is a darling in spite of her bitter tongue.

And the old Boston baked bean jar. Mrs. Williamson started housekeeping with it more than sixty years ago. She gave it to me. I once wanted Frances [Stark] to have it, but I don't know.

The old fashioned cut glass compote was once more dealt to Mother to catch the calf Hildegarde, this time from Uncle William. It should go to Hildegarde, or if she has gone, to one of her three children for one of their children.

I've finished the lower shelf. Most of it consists of things I have bought through the years. The small dinner plates we bought in Galesburg. They are nice and good. Two sets of salad plates, the ones with white black and yellow flowers, hand painted; and the white with brown edges are wedding presents.

The waffle iron, Hildegarde and Jesse gave me.

* * *

My shoulders ache. The china closet is clean.

(19) 1957, April 3, Lillian Riggs, diary: "I was given a belated birthday present from the club -- a lovely vase."

(20) 1958, September 22, Lillian Riggs, diary: Got an Olson rug "for the small dining room."


RM: Yes, I guess it was called the small dining room...there was the table in there, but we never ate in there; we always ate in the dining room porch. I don't ever remember eating there at all.

DW: And the table...was a long, rectangular table?

RM: Yes.

DW: Not an extension table?

RM: No, I don't think so.
DW: With or without a cover?
RM: Without a cover. It was a polished table.
DW: [Asks about the Mexican barrel chair]
RM: Lillian would sometimes sit in it in the little dining room. She would sit in it when I was typing for her, because I used to sit at the opposite end of the table from the kitchen door, typing for her, and she would sit in that chair and dictate to me.

DW: Where was the chair?
RM: Next to the table, looking along the table [from the kitchen door] it was in the far corner on the left, I think.
DW: In front of one of the cabinets?
RM: Yes, and there was a china cabinet behind. ...There was a carpet, I think; I remember something -- I don't think it was an oriental rug, but rather that type of rug, I think....I don't think there was anything [on the table]. ...There might have been a china or glass bowl in the middle that had some mail or something....Most of the letter writing was done on the table in the small dining room.
DW: And was that her typewriter?
RM: Yes.
DW: Was that the Underwood?
RM: I think so, yes. It was just an ordinary -- quite a good typewriter, but not electric, I think.
DW: What was the mail tray?
RM: ...as you came from the kitchen there was a piece of furniture on the left and the mail was put on there, I think, and everything had to be read to Lillian.

(22) 1959, November 26, Lillian Riggs, diary: "I put away all my nice glassware this evening. Quite a care as I must feel my way. Broke a vase I had forgotten I had. None of my good crystal."

(23) 1959 and after. Ethel Keller Erickson (EE), interviewed by James Glass (JG), July 27, 1983:

JG: The next room I've heard referred to as the family dining room....Is that generally what it was used for?
EE: Yes, that's what it was used for, and it was used mostly in the winter; unless there were too many guests for that dining room, that was the one that was used, but if there were more guests than the small dining room could accommodate at one time, they'd open the big dining room and have a fire in the fireplace.
1959 and after. Ethel Erickson, interview, March 12, 1985: This room, sometimes called "the family dining room," was used at dinner by family and invited guests; paying guests might also eat there in the winter if there were too few to open up and heat the big dining room.

The furniture included a dining table and chairs; an oil heater; a wheeled cart, with metal shelves, near the kitchen door, on which were placed magazines, hats, etc. (taken by Ethel Erickson, later sold); and a "little stand" for mail and magazines on the north wall between the French doors and the stairwell. In the daytime, the table was left bare except for a doily and centerpiece, a dish or piece of pottery, with cut flowers in season.

1960. Photograph taken in the small dining room on Gay Day, October 1, 1960 (Illus. 12). This shows the table top, bare except for a doily and centerpiece with flowers, and a Canasta set. Ruth Trask, left, is seated on one of the bentwood chairs. Two deer heads look down from over the French doors.

Undated, probably 1960-65. Lillian Riggs "to whom it may concern" (Series 1, Folder 252): In this letter Lillian expressed her wish that Gaye Strickland should have the "imported set of dishes;" that Emajoy should have "my lily majalico plate" for her daughter Chrissie (it was in Lillian's trunk in the attic); and that the rest of her china and glassware should be shared among Cherry and Stan, Evelyn, Emajoy, Lee or Gaye, and Anne. Note: See Reference 28 for a later expression of Lillian's wishes.

1965 and after. Richard Y. Murray, interview, May 14, 1985: Murray and his wife had dinner with Lillian in this room. The table, he thought, was rectangular.

1966, May 25, Lillian Riggs to "My dear Family" (Appendix C), Lillian wanted her china and glassware to be divided as follows:

- to Emajoy Barrell: "the Majelico plate" (for Sue when old enough) and "my small after dinner cups and saucers on the top shelf of the glass front china closet;"
- to Evelyn Robards: "the gold sugar and creamer in Mother's trunk" and "the handpainted bowl with violets, painted by my sister Hildegarde, and having a tiny lazy VPL brand beside one handle," and "all of my sterling souvenir spoons and all other silver in my trunk;"
- to Barbara Hutchison: "my cutglass water pitcher and glasses with matching mirror tray;"
- to Sandra and Kathyleen Hutchison: "All of my Fostoria crystal glassware and matching pieces and the cut glass compote with stem in glass front china closet to be divided as they see fit;"
- to Carol and Susan Riggs, to be divided between them: "my hundred piece set of imported china" and "my stemware crystal goblets in the glass front china closet" (initialled EMR on 1977 annotated copy of this letter (Series 1, Folder 252), indicating that these items were taken by Murray Riggs for his daughters);
to Patricia M. Grigg: "Mother's last cup and saucer and milk toast dish; the Canadian cups and saucers from Capt. Morse; the large cut glass sugar and creamer; the hand painted pink flowered salad plates; and the five Johnson English ware dinner plates," and "the silver cake plate."

Note: Lillian's sometimes contradictory wishes in the lists she made of how her things were to be divided were not necessarily carried out after her death. As Ethel Erickson said in an interview (1984):

...a lot of the things on the lists the people didn't even want, and a lot of that was not carried out.... she didn't consider them important enough to put in the will but she had sentimental attachment and thought other people would and actually the things on those lists weren't things of great interest to anybody...

(29) c.1967, April, Lorraine Santini to Lillian Riggs (Series 1, Folder 265):
The little blue bowl you gave me, Mrs. Riggs, has a special place in my bay window and it sure does look wonderful. I can't tell you what it means to have a piece from Faraway to add to my collection. [Note: Fred and Lorraine Santini stayed at Faraway several times in the sixties.]

(30) 1971-72. Several notes by Lillian Riggs regarding disposition and location of items mostly from the glass-front china cabinet (Series 1, Folder 251):
To whom it may concern.
On sept. twenty ninth or twenty eighth [1971?] I Lillian gave to Ethel the following
One down quilt from the upstairs closet.
Ten rose hand painted salad plates
my wedding gifts of fifty years ago....

In December 1971 I gave the following from my possession to Carol & Susie, 12 crystal goblets my wedding gift, also my entire set of china (imported from Germany)

To Ethel one cut glass candy dish with stem (my share of Mother's property divided by Hildegarde and me after Mother's death)

Note on above shelf to Emmajoy in the fall of 1971 -- 2 Demitasse cups and saucers my 14th birthday gift in Galesburg (there were 4 -- two disappeared where?) One cup and saucer to Lee, Ed's Xmas to Mother in years past (Salt the Cow to catch the Calf)...

130
Also to Ethel Ten handpainted Salad Plates, my wedding gift....

February 5, 1972

CONTENTS OF CORNER CHINA CABINET WITH GLASS DOORS

3 Plates Old, heirloom
1 Indian bowl with crude label from Walnut
  Canyon cave by dad
1 Glass water container
1 water server for bedside table
  clear glass with brass cover or top
1 individual coffee server orange color with top
1 salt & pepper with tray from New York Worlds Fair
1 Copper match holder and tray welded together with
  balanced rock
Several sundry Mexican glass and clear glass small
  match holders

  (On narrow top shelf)

1 clear glass vase 1 little brown jug
1 Wax centerpiece white with orange trim

Articles given to Pat Grigg from the corner cupboard
February 6, 1972

1 China Cup and Saucer
1 Odd Saucer (Blue Dec)
7 Bread & Butter Plates
5 Galesburg Plates
1 Orchid Varigated Vase
1 Hammered Aluminum Fruit Bowl
1 Silver plated pie Plate holder
1 Calif. pottery Ash Tray
2 odd plates & 1 saucer

Dodie Fugate and the room inventory taken in July reveal that by this
time the mounted deer heads had been removed (Appendix I), also the
wheeled cart mentioned by Ethel Erickson. In their places are two
framed prints of cactus (over the doorway) and a large woven basket
full of papers. Besides one bentwood chair and the Mexican barrel
chair, there were two wooden chairs with green seats and two Italian
cane-seat chairs. The floor was covered with a large red rug and a
small one near the kitchen.

(32) 1979, April 23, "Items missing from the Faraway Inventory"
"Little Dining Room 238. Small black end table." This was later
found in the cellar (CHIR 1489).
(33) 1979. Paul Fugate "Recent disturbance of contents, Faraway Ranch, May 23, 1979" (Appendix K): "Family Dining Room: Cane chairs were original, bentwood and hardback chairs not."

(34) 1979. WAC/NPS Inventory and photographs (Roll 1, fr. 12-15, 18) taken by WAC before the contents of the room were shipped to Tucson reveal still further changes in room arrangement. These are useful for identifying objects but not for pre-1978 provenance of furnishings.

KITCHEN (FR 1/3). From the time of the first enlargement of the Erickson ranch house about 1899 until Lillian Riggs died, this room was the only kitchen on the place. Here meals were prepared for family, guests and hired help, cooked until 1956 on a wood-burning range. Although Lillian was resistant to change, she did have the sink area improved in 1938, gave up her beloved "old Woodie" in 1956 for a gas stove. After a kitchen fire in 1962, the kitchen was slightly enlarged by extending it a couple of feet onto the back porch; at the same time a new sink was installed, along with other improvements.

Dishes for use in the big dining room, where all meals were usually served to family and guests, were stored on open shelves in the kitchen. Pots and pans were in the low closet under the staircase, sometimes referred to as a pantry. Spices were on open shelves also, but canned and frozen foods were stored mainly in the cellar and in a refrigerator out on the porch. There was no refrigerator in the kitchen until very late, probably after 1970.

In the earliest years, while Lillian and Ben and Hildegarde were growing up, the Erickson family ate at least some of their meals in the kitchen and used it as a sort of family room in the evening. Later, when Lillian was in charge, only the hired help ate their meals in the kitchen. After about 1950, family meals, when there were no guests at the ranch, were sometimes eaten in the kitchen, although Lillian wrote in her diary that she "hated" doing this, especially for dinner.
Dishes were washed in well water heated on the stove. Ironing also was done in the kitchen and such other domestic chores as churning (in cold weather), canning and preserving.

The kitchen with its antiquated appliances and worn utensils was a particular source of contention between Lillian and her sister Hildegarde (reference 23). But for Lillian, the kitchen was "perfectly satisfactory" and, at eighty, she lovingly recited the memories that some of her old utensils conjured up for her (reference 13).

Ceiling, walls, woodwork, and floor. The plaster walls, wood ceiling, and wood trim, including built-in shelves, are painted a strong yellow, although the shelves over the sink were blue before and some of the other woodwork shows traces of white under the yellow. The yellow probably dates from 1962. The blue formica tops on counters and kitchen table also date from 1962.

The floor is covered with badly worn blue vinyl tiles, put down in 1962. The pantry floor is covered with much older linoleum, checkerboard pattern in mottled green and off-white.

Furnishings. Fixtures and Appliances in place (May 1985) are:
Wall telephone -- beige plastic, dial telephone, pre-1977.
Curtain rods over door and window.
Towel rack, wood, three arm, attached to wall under window, over water heater.
Paper-towel holder, "ZEE" brand, attached to east end of shelves in southwest corner.
Stove-pipe elbow attached to the wall above the gas range.
Electric heater in the wall just east of swinging door into big dining room (installed in 1962).
Electric water heater, Rheemglass Standard, on north side under window (installed in 1962).
Magic Chef gas range, on north wall.
Electric refrigerator, International Harvester Model G 85 3-11-52, on north wall. Several unidentified ceiling light globes or shades and a small fluorescent light fixture in cabinets under sink; removed by NPS, no provenance. Counter and table tops, south wall, are covered with blue formica (1962), edged with chrome, matching the kitchen table (CHIR 757) at WACC. The open shelves were covered with a shiny off-white shelf paper, with applied edging in a brown-on-gold leaf pattern.

References. Although plenty of documentary and oral references to the Faraway kitchen are available, there is no known photograph of it before 1978, several years after Lillian Riggs left the ranch.

(1) c.1897. Lillian Riggs, diary, November 12, 1954: [Thinking back, Lillian remembers Hildegarde's first steps] holding to the chairs of the others as we sat around the supper table in the old kitchen of long ago. [She also remembers the family sitting] around the table under the big kerosene hanging lamp. Papa reading aloud to Mamma. Lillian studying and listening between times. Bennie with a story book and Baby playing.

(2) 1898, March 20, Neil Erickson, diary, 1896-1903: "Put in pipe & Faucet to the sink."

(3) 1899-1915. Lillian Riggs, "Westward into the Sun," unpublished draft, pp. 351, 355: [In the new house, built about 1899,] The downstairs room that connected with the stone-house was to be the kitchen, complete with tables, built-in cupboards and shelves. Large windows were to give it light and plenty of fresh air.... Victoria's new kitchen, larger than the old one, was always fresh and clean as the other had been. The growing family gathered about the bright flow of the kerosene lamp in quiet happiness....

(4) 1911, March 19, Neil Erickson, field notes: "At Home Put floor and Linoleum in the Kitchen."
(5) 1914, June, Hildegarde Erickson, diary: "I killed a chicken and put it to roast in the fireless."
       June 13, ibid.: "Stove smoked me out in the morning got it cleaned and baked my cake."

(6) 1917, March 25, Neil Erickson, field notes: "Nailed up wood ceiling in the Kitchen."
       April 4, ibid.: "...assisted Hildegarde in papering Kitchen."

(7) 1922, January 30, Onondaga Pottery Co. to Lillian Erickson: In response to her inquiry about Syracuse China, the company refers her to its nearest representative, Parmelee Dohrmann Co. in Los Angeles.

(8) 1923 and after. Lee Riggs Stratton, interview, March 30, 1985:
       Aunt Lillian for years had a wood stove in the kitchen and... even in the later years when they had gas -- she would never get a gas stove. She said food tasted better cooked on a wood stove. Of course, she always had a cook; she didn't have to be in that hot kitchen and cook. But when we did have fruit, we would can fruit all day, day after day after day, enough to last for two or three years. We'd put up peaches and pears and apricots and jams and jellies. And then, of course, usually there was a garden, so every year we would can vegetables and tomatoes and -- oh, I hated those hot summer days when we were putting up food....
       [About once every three weeks they would have a big wash day] and then the next day we would iron all day. We'd iron sheets and so forth...and big table -- sheets and pillow cases and they had dresser scarves in those days -- with the stove going and those flat irons. I don't exactly collect those flat irons any more; I saw enough of those....

(9) 1923 and after. Lee Riggs Stratton (LS), interview with David Wallace (DW), May 6, 1985:
       LS:...Lillian, the help, everyone ate together, everything was family style, guests and help, except for the cook....We used the big dining room almost entirely, summer and winter....Later years, of course, the help ate in the kitchen, the colored help, and then when the Dawsons were there [1931-1933], Mr. and Mrs. Dawson didn't eat at the table. They ate in the kitchen.
       [The wood stove taken out in the 1950s was not the one they had always had.] Lillian bought one -- I can't remember just when -- it had been a restaurant
stove, I think. It was a big stove; it had big warmers at the top. And the one that was there originally had a reservoir for hot water at the side and this other stove didn't, but it was big and it had a huge oven. But Lillian would never have anything but that wood stove --of course, you know, she didn't do the cooking; she didn't have to stoke it in the summer to keep the fire going, and when that little gas stove was put in, that was when we went back. I refused to go unless I -- that was the stove that we'd had in our house -- and I refused to go back to the ranch unless I had that gas stove cause I was not going to cook on that wood stove any more. Well, she said, food just didn't taste as good if it wasn't cooked on the wood stove....But that's the stove --it must have been in the late 30s or 40s when they bought that big stove.

The wood for the wood stoves -- well, and for the fireplaces too -- you know the window in the kitchen on the east wall... there was a big wood box under that window...outside on the porch, right under the window, where you could, you know, lift the window and...the wood was kept there.

DW: Oh, you could just get it through the window?

LS: Yes, in the summertime, otherwise you had to go around. [Note: This could not be done after installation of the present high, sliding window in 1962.]

[The ice box/refrigerator] was always on the back porch. You had to run around like mad in that kitchen when you cooked. [Lee and Murray both had to churn butter] in the summer quite often in the cellar, but usually sometimes in the kitchen, sometimes on the back porch....

In her comments on the draft of this report, Mrs. Stratton added, in regard to the stoves: "I brought my gas stove (4 burner with oven and broiler) with me when I went to Faraway in 1952. The wood stove was still used, especially in winter, as there was no other heat. I know that Lillian and Pat continued to cook on the gas stove after I left." (Cf. reference 21.)


(11) 1930, November 3, Neil Erickson, diary: "I put Glass and Putty on Window in Kitchen."

(12) 1935, August 21, Neil Erickson, diary: "Drove out to find a Craut cutter, located one with Joe Wanderer on Rock-creek and brought it home."
1930 and after. Stanley (SH) and Cherry Hutchison (CH), interview with David Wallace (DW), May 7, 1985:

SH: We either ate in the big dining room or in the kitchen. If there was just a few of us we'd eat on that kitchen table there...

CH: [Regarding the covering on kitchen table]
When I was there it was linoleum.

DW: Not oilcloth?

CH: No, because it was tacked down just to the edge of the table so that -- and that's where all mix ingredients.... And there were always chairs around and everybody...kibbitzed in the kitchen....

SH: Yes, that was always linoleum....The counter top in those days was linoleum also, the sink top....

CH: And there were open cupboards above for all the dishes. We had that heavy -- restaurant dishes was what they were...when she'd come to visit California she'd go to the restaurant outlets and order....

CH: [Regarding hot water for kitchen] Well, the wood stove heated water; it had a tank, but we heated water on the wood stove, 'cause we'd rinse the dishes with boiling water.

1930 and after. Emajoy Hutchison Barrel, interview, April 16, 1985:

The only change [in the kitchen] I remember is when they replaced the old wood stove which I absolutely adored. Boy, that gas stove, which always leaked and always smelled of gas -- But the big old table that Granddaddy Erickson had made was always there and the little bitty pantry at the end of the kitchen that you had to bend down in order to get into for pots and pans -- no change at all. The sink was impossible to do dishes in, even though Aunt Lillian insisted on washing them and she would stack them and, if any of the Hutchisons were around, we were expected to help with the dishes and it was a very difficult sink and not a very big drainboard. And I don't recall that anything was ever changed. I'm sure as we got older we suggested changes but nothing was ever done....

...I probably did not iron when I was there...but I can remember they used the flatirons and had a board that they set up in the kitchen, I think placed on that big old utility table that Granddaddy Erickson had made, because the irons were heating on the wood stove and then they just ironed right there in the kitchen. Maybe that ironing board was stored in the cellar; I kind of think it was, as a matter of fact....
I know that after Uncle Ed died and after my grandparents died, any time we as a family were there Mother would just beg and plead with Aunt Lillian to let us eat in the kitchen instead of always having to set up place settings in the big dining room, but it was over Aunt Lillian's dead body; we'd always eaten in the big dining room... and the idea of eating in the kitchen was just something she didn't want any part of....

(15) 1930 and after. Evelyn Hutchison Robards (ER), interview with David Wallace (DW), May 8, 1985:

ER: [She recalled "a big table" with a linoleum top, never formica; also the wood stove which] had the warming oven above....There was a gas stove later, 'cause it smelled, it always did smell of gas, you know. I hated it. The marvelous wood table.... Granddaddy made it, and it had the bins, and Mrs. Stansberry...taught me...how to bake biscuits....And I can remember the flour bin and the sugar bin. It was a marvelous table, and the hired help ate around it....The only hired help that ate in the dining room were Claude and Marian [Noland, 1947-50]....Until they came along the hired help was never allowed to eat out there. [Pat Macdonald and Cherry Kline were not considered help.] I'm talking about the cook and the hired hand....Mainly because probably they were black, the ones before. I can remember a lot of black ones....

DW: Do you remember the refrigerator ever being in the kitchen?

ER: No...last time we were down there it was in the cellar.... He [Andy] must have moved it in right after Aunt Lillian died.

(16) 1938, March 23, Victor Shaver, "General specifications for remodel job for Mrs. Riggs," and additional notes by Mrs. Riggs (Appendix B):

Kitchen--
Hang door from kitchen to dining room on double acting swinging door hinges.
Prepare walls for plaster with sheathing paper and stucco wire Apply two coats plaster sand finished to smooth even finish Remodel sink arrangements by new panel doors on present cabinets below sink and closing open space between with doors. Place a new II/8X20 W.P. drain board in place of present one and plow drains and putty to enameled surfaces of sink top Place backing and apply an imitation tile back board approx. 18 in high around above drain boards and make
as neat and sanitary joints to back board and drainboard as possible. Remodel water pipes and provide and install a single stream swing-spout water faucets over sinks at a convenient location Place a sheet metal hood over stove and provide proper draft to exterior of building
Paint all woodwork and ceiling with oil paint New plaster walls to be calcimined with Vello

[Lillian Riggs's notes]
Kitchen Victor's Estimate
plaster $22.00
plywood $2 or $3 more
tile job $6.00
swinging door not practical
stove hood -- ?? 20
breakfast room [Note: this was not carried out] paint 7

Differences in Work
[Shaver] [Sowell]
5 Kitchen
4 doors under sink 2 doors under sink
Rehang door on double no mention
acting hinge
Remodel pipes & install no mention
water faucet
Stove hood & drafts & none
pipes

[Handwritten notes on Shaver's specification sheet:]
Contracted and not done
1 sheathing on kitchen
2 plow drains on drainboard

(17) 1939-1940. Ada-Marie Bowers, taped reminiscences, 1983:
The meals were prepared by a cook who was a nice black lady who, during that year, had a little baby that used to play around on the floor. [Note: This would probably have been Leagatha Martin; see Illus. 11.]
...There was an old crank telephone in the kitchen and it was one of these 2 longs 2 shorts and so forth. I had very little occasion to use it but it was the typical story of if you did need it there would be some long-winded person on it for sure. So that was sort of fun for me to realize that I was living in a place where you cranked up -- it rang quite often because...there were eleven or twelve parties on that line and of course everybody had a different ring and the telephone rang and you only answered it when it was -- that is, you were only supposed to and I didn't see anybody at Faraway that ever had time enough to listen in on anybody else's conversation.
(18) 1947-1955. Thomas N. and Patricia M. Grigg, interview, May 15, 1985: Pat loved the old wood stove, which had a warming oven. There was no water heater or refrigerator in the kitchen while she was there, nor was the eastward extension of the kitchen carried out during her years. One of the kitchen utensils she particularly remembered was a cleaver which Lillian used to cut up chickens.

(19) 1948, January 19, Pat Macdonald, diary: "Big business in the kitchen -- rendering lard & making head cheese [after butchering]. L.E.R. did latter...."
February 7, ibid.: "Got G [Grandmother Erickson] up & kept her in kitchen while I ironed...."
February 14, ibid.: "Ironed serviettes while she was napping."
February 15, ibid.: "Dinner at 11:00 and dishes done before 2...."
1949, February 12, ibid.: [Folks away.] "Hamburgers & french fries in Kitchen. Good!"
February 18, ibid.: "...Lunch in Kitchen...."
July 20, ibid.: "...washed Kitchen curtains in eve...."

(20) 1950 and after. Anne Mackay Riggs, interview, May 20, 1985: When she arrived in May 1950, there was an old wood stove in the kitchen. Lillian sold the old wall telephones for $5.00 each. Lillian used to make salad herself; also made caramel ice cream, cooking up the caramel in a frying pan.

(21) 1951, November 5, Lillian Riggs, diary: "Pat cooked on old woodie & forgot to close damper so it was late (dinner)."
1952, March 8, ibid.: "Pat washed Kitchen windows & curtains."
1953, January 24, ibid.: "Hunter [Stratton] put water pipes in wood stove after 15 months approx."
January 25, ibid.: "Hunter hooked up stove water pipes."
March 11, ibid.: "Scrubbed kitchen floor & waxed."
March 13, ibid.: "[In Douglas] bought flour sifter, percolator, eggbeater & bowls."
March 17, ibid.: "I got a lovely automatic toaster for my birthday."
April 17, ibid.: "[Frank and Frances Stark] presented us with a nice Revere ware Kettle-Pot."
April 20, ibid.: "I just about live in the dish pan."
June 28, ibid.: "Harry [Underwood] home late -- ate in Kitchen."
August 24, ibid.: "Pat working on Kitchen preparing to give it a paint job. I hope I'll be ironing this aft....Harry sprayed painted Kitchen after early dinner."
August 26, ibid.: "Harry put a second coat of spray on ceiling. I...washed dishes & arranged shelves in p.m."
September 18, ibid.: "Pat painted on Kitchen woodwork at night."
September 29, ibid.: "Pat finally finished her Kitchen trim painting."
December 4, ibid.: "Ground fat for lard...also ground some meat for sausage."

1954, January 14, ibid.: "Clara [Wheeler, a visiting friend] had nice dinner last night, but I do hate eating in the kitchen. I'll concede it morning and noon, but it takes away something vital to do it all the time."

February 9, ibid.: "...sang Happy Birthday as I came into the kitchen for breakfast...MacMillans brought me an electric kitchen clock -- used but good."

March 9, ibid.: "Writing on kitchen table from the stool is not a comfortable arrangement." [Note: Lillian was typing.]

May 15, ibid.: "Baby chicks on kitchen table as I write. No room in coop."

May 29, ibid.: "I cleaned all the kitchen shelves today. Did not have fresh border paper to put on but put on fresh white paper."

June 8, ibid.: "...opening up no-good feed sacks for dish towels. ...Not a single really good sack in six."

1956, August 28, ibid.: Mr. Handman refused Lillian's offer of $100 for gas stove. "But I weep at the thought of parting from Old Woody. The good meals I have prepared on it and the happy times we have had around it. John Ball in the woodbox; Ed here and there with his help; friends everywhere about Old Woody. It is change and MAY BE progress but the truth is that there never was nor ever will be as good a meal cooked on a gas or electric range as a good cook could prepare on the old wood stove."

August 29, ibid.: Getting Handman stove tomorrow.

(22) 1958-1961. Ruth Trask Morse (RM), interview with David Wallace (DW), June 4, 1985:

RM: The kitchen was white....When Beth [Cannon] was there I rather believe she put up some gaily colored flowered shelf paper. I seem to remember red with flowers on it. But that was probably very temporary. [Thinks the table top was linoleum, possibly blue.] And do you have the same stove with the warming oven at the top? [Looks at 1979 photograph.]

DW: The stove in the photograph is the same one that you remember?

RM: Yes, but I thought the stove was here [somewhat to the left] and the refrigerator was over there [to the right, where water heater is]. I'm sure the stove was right by the door.

DW: [Asks about the enlargement of the kitchen; was it done by George Morse in 1960?]

RM: No, that was already done. He did very little in the house....

DW: Do you remember a refrigerator in the kitchen?

RM: There was a refrigerator. I think I remember the refrigerator more or less under the window somewhere.
DW: And it was that high window at that time? That had already been done?
RM: Yes.

During a walk-through of the ranch house, April 12, 1986, Mrs. Morse recalled that there was a "fat fire" in the kitchen about 1961-62, after which the kitchen was remodelled -- new sink and cabinets, same stove. The refrigerator was still out on the porch. Before the remodelling, the kitchen floor was covered with linoleum, the crank wall telephone was still in use, and the door to the big dining room had no glass. (Cf. reference 26.)

(23) 1959 and after. Ethel Keller Erickson (EE), interview with James Glass (JG), July 27, 1983:

EE: [In the storage shed attached to north end of garage] is, I believe, the very first stove that they had had, one of those old wood ranges that -- it sat flat on the floor, didn't even have legs -- it's behind the door....So when they got a more modern stove they just moved it out into that storage house....

JG: Had they referred to that stove as their old stove to you?
EE: Yes, Ben did. When we went through those buildings he said, "Well, there's the old, old stove that we had in the kitchen."

(24) 1959 and after. Ethel Keller Erickson, interview, July 17, 1984:

...where Lillian wanted to save money, Hildegarde was willing to spend and vice versa. And that was one of the bones of contention between them. When Hildegarde would come here, she got so disgusted with the very old kitchen utensils that Lillian had and she would go out and buy new ones, leave them there when she left. She said, "You need things." Lillian said, "We could get along perfectly well with the old ones."

(25) 1959 and after. Ethel Keller Erickson, interview, March 12, 1985: Ben pointed out to her as their old wood stove one without legs, stored in the shed attached to the big garage. In her day there was a gas range in the kitchen and a "very big old table" with a later formica top. Breakfast and lunch were sometimes served on it. Dishes for the guest dining room were stored on open shelves in the kitchen. Lillian scared everybody by cutting slaw on the board, despite her blindness. There was an old wooden stool under or near the sink. There was no refrigerator in the kitchen.
1962. For evidence of kitchen fire and subsequent remodelling, see reference 22 above and page 49, footnote 91.

1968, May 29, Lillian Riggs "To whom it may concern" (Series 1, Folder 252) (typographical errors in original corrected):
This chopping bowl and contents go back as far as eighty years.
Dad cut the bowl out of native wood -- walnut or wild cherry -- for mother and many a bowl of cold slaw or pickillie makings have I chopped in it with the antiquated chopping knives here.
Imagine any modern girl squeezing lemons for lemonaid or lemon cake [in] this lemon squeezer.
Dad also cut the wooden potato masher from native wood....
Imagine, if you can, the countless cookies Mother cut out with the crinkled edge cookie cutter made for her and given to her by a Colorado blacksmith -- an admirer, as she called him. He also made and gave her the pancake griddle made into eight or so compartments.
Imagine, too, the gallons of wonderful soup ladled into our plates by this old soup ladle. The nutmeg grater. The countless eggs beaten into omlets, scrambled eggs or for cakes by the old egg beater. Egg beater still in use, thank goodness.
I turned thousands of pancakes with the spatula. One of the first of the new lemon squeezer, before electric ones is modern. Only about forty five years ago.
I made my first gens [buns?] and muffins in the old muffin pan hanging of [on?] the [wall?].
If the past has no meaning to you, bury this package along with other memories of the past eighty years.

1972, July 26, Lillian Riggs "To whom it may concern" (Series 1, Folder 253) (typographical errors in original corrected):
When Ed Riggs and I were married fifty years ago the Faraway ranch house had no indoor plumbing. Ed, who was by no means ignorant about engineering, sized up the situation and installed the present system. It has been completed for fifty years. Beware of how you change it. Evelyn Robards mentioned once that she would have an island installed in the kitchen. Never do this or attempt to do it for two or three good reasons. First. The kitchen arrangement is perfectly satisfactory. Second. To attempt to change it would involve a complete change of the present plumbing.
This would involve tearing up the present floor. That floor is double. It is placed on joists three by six or eight inches and four or [blank] long.

(29) 1978, July, Inventory and photographs (35 K, fr. 22-37), NPS. Both the inventory and photographs reflect the continued use of the kitchen for several years after Lillian Riggs left the ranch. The photographs provide the earliest evidence for the modern wall phone and the electric refrigerator. See Appendix I.

(30) 1979, May 23, Paul Fugate, "Recent disturbance of contents, Faraway Ranch," (Appendix K):

    Kitchen
    Fire extinguisher, pop bottles, flashlight are recent additions.

(31) 1979. Photographs (79:79, Roll 1-A, fr. 24-28) and the packing lists prepared when the Western Archeological Center emptied the ranch house reveal few changes in the kitchen since 1978.

CELLAR (FR 1/4). Although in later years Neil Erickson spoke of the "stonehouse" as their original home and the nucleus of the ranch house, earlier evidence, well analysed in Torres-Baumler's "History," makes it clear that this structure was built after the Ericksons occupied Capt. Cooper's two-room cabin. It was used primarily for food storage, only once as a refuge from "possible" Indian attack. As the house grew, the "stonehouse" became the "cellar," with primary access from the kitchen.

Relatively cool in summer and never subject to freezing in winter, the cellar was an excellent food storage area. Apples and potatoes were stored over winter in barrels, fresh fruit and vegetables occupied shelf space in season, and canned fruits and vegetables, pickles, preserves and jams and jellies crowded the shelves year round. Canning and preserving began to taper off in the forties.

In the early days ice was kept in the cellar, wrapped in canvas at first, later kept in a big ice box. Although the gas refrigerators were out on the back porch, in late years (after 1958) one or two chest-type freezers and possibly an electric refrigerator were kept in the cellar.
A major function of the cellar from earliest times into the 1950s was dairying. Fresh milk was set on tables in the cellar to allow the cream to rise; from 1929 this process was sped up by using a hand-operated, centrifugal cream separator. Butter was churned by hand also, usually in the cool cellar during hot months, and ice cream was sometimes made down there.

Many things besides food were stored in the cellar -- on the floor, on the shelves, hanging from the joists. Ironing boards, vacuum and carpet sweepers, dirty laundry, seldom used pots and pans, and dis-assembled furniture were all there when the room was cleaned out in 1979. Most interesting, perhaps, were the trunks filled with sentimental mementos that Lillian kept here. Crowded it was, even beyond what shows in the 1979 photographs; at least two interviewees commented on how "bare" the room looked in the photographs compared with their memories of it.

Walls, ceiling, and floors. Walls are of rough stone, brick, and dirt (below ground level). The ceiling is unfinished, with open beams and joists. Originally, the floor was hard packed earth; there is no evidence to date the present concrete floor, although it may date from about the time the cream separator was installed (1929).

Small pieces of worn linoleum have survived on the steps leading up the kitchen and on one shelf.

Fixtures. The east and west walls are partially lined with built-in shelving, of unfinished wood, some of it presumably dating from Neil Erickson's shelf-building in 1909. One shelf on the north wall, west of the kitchen door, appears to have been a small bench or bookcase in an earlier incarnation (Illus. 20).

The Melotte Cream Separator (1929) is still in place in the southeast quadrant of the room.
Lighting and electrical wiring are of post-1979 vintage, installed by the National Park Service.

References. There is good documentary and oral evidence on the use of the cellar and generally what was stored there, but no inventory was taken in 1978. The earliest photographs date from 1978. The contents were itemized as they were packed for shipment to Tucson in 1979.

The history of the construction of the "stonehouse" or "cellar," probably in 1889, is detailed in Torres-Baumler's "History," pp. 29-33, and will not be repeated here.

(1) 1889-1915. Lillian Riggs, "Westward into the Sun," pp. 59, 350-351, 388, 392:
The stonehouse was warm in winter so that no vegetable ever froze there. The thick walls and earthen roof shut out the rays of the summer sun so that it was a haven of coolness for milk, butter, and eggs...
The stonehouse, never needed for a refuge, had become solely a cellar and storehouse....
The ironing blanket was folded away, the board put into its accustomed place, and the irons set to cool on the stonehouse floor....
The milk was set away in its pans on the stonehouse shelves....

(2) 1889-1915. Lillian Riggs, "Notes to go with book Westward into the Sun," sent to Sandra Hutchison in March 1971 (xerox copy in CHIR history file; typographical errors in original corrected):
[Description of butter-making, part of which involved the cellar:] The milk was strained into shallow pans and the cream allowed to rise, and was then removed or skimmed as we called it and set aside for butter. When the cream was just sour enough and the right temperature achieved by wrapping a churn in cold or wet cloths and leaving it to sit in the cool night air. Our churning was always done in a three gallon crock, two gallon rather. Better say two gallon crock.

Dad had worked out a wooden lid with a hole in the middle for the dasher. He had also made this dasher of fine grained walnut wood, or some other hard
wood smoothed and planed white and attached to a long handle. To one of the children was given the work of churning. When the butter came, as we said, the work was done as far as the child was concerned.

It was then turned over to mamma who poured off the cool buttermilk and retained the butter in a separate pan where all the rest of the milk was worked out. The butter was then washed in three waters from the cold well water. It was then salted to just the right taste and was ready for use. If it was to be put down for winter use it was set to cool and harden further, then worked again with a wooden paddle. Ours was made from a wild cherry limb.

The butter was then put into pound molds and set to harden for another cool night. The salt brine was made strong enough to float an egg. Allowed to cool, then set into a crock in the cold cellar and was ready to supply our needs for butter for all the following winter.

The milk from which the cream had been removed was sometimes poured into a special can...or bucket with a bale [handle] for carrying and then [fed] to the chickens.

Sometimes we were given the sour milk, which was called clabber, and were given us to eat with cinnamon and sugar.

If a little cream had been left on the milk, so much the better....

Lillian also wrote about the canning and preserving done in the early days:

Mamma canned and made jellies and jams. She always said, "We must put up a lot this year. Next year the frost may get it and then we will need it all." So the fruit went up by the hundreds of quarts. Peaches, apples, plums and pears. Wild cherries also went into jellies and jams. The young folks had picnics to gather the wild cherries. Wild cherry picnics they were called. Before the children were old enough to go alone on these picnics whole families often went.

One time on such a picnic a bear was encountered, also gathering cherries. The women screamed. The bear fell to the ground and scrambled away into the thicket. The women went on gathering cherries.

(3) c.1894. Lillian Riggs, "Westward into the Sun," p. 98: The children had to nap in the stonehouse the day their father set up the first Christmas tree in the front bedroom of the cabin. There was a "spare bed" in the stonehouse.

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When we built on to the house the first time [c.1899], the kitchen door opened into the cellar which had also been dug down about 2 feet & in the heat of the summer was sprinkled down with water every night.

It was later used as a storage room (or cellar) but originally used to keep the milk and butter. The floor (dirt) was sprinkled down each night and the screen doors left open.

I done lots of canning made lots of preserves jam and jelly pickels of every kind and description. In fact all kinds of good things to eat. All together I put up over 700 qts of different fruits & vegetables.

Neil tried to help by screwing lids on jars, but was too strong and broke three jars.

At Home, all day. Worked on shelves in the cellar.

All the years that I was around [1923-35, 1951-53] it [refrigerator] was kept on the back porch. I think, didn't they eventually move it into the cellar...in later years? But you know the first years, before they had the refrigerator, well even after they had...they'd bring ice out and keep it in the cellar and it's amazing how long it would keep, wrapped in canvas, and then, of course, the big ice box -- I wonder is that still around? It was a big one; it was kept in the cellar. A very big ice box. ...The ice box was over on this side [next to outside door] until the time, I think, when they got the refrigerator; after they finally got rid of it; they kept it for a time. [Refrigerator] was always on the back porch....

In the summer [churning was done] quite often in the cellar, but usually sometimes in the kitchen, sometimes on the back porch....That was another thing that was my job and sometimes Murray's, but when we first went to the ranch they had a big crock with a wooden paddle that went up and down. Later they got the Dazey churn with the handle. Usually it was done wherever it was warm or where it was cool, very often, in the summer especially, out on the back porch.
We always had such good butter and wonderful cream. They'd put the milk on tables down in the cellar and let the cream rise over night. Then we'd always skim off all that thick cream before we separated it, so we'd have all that thick cream to use.

(9) 1926. Faraway Ranch, ledger, 1924-33: In 1926 the Riggeses made "2 barrels Vinegar for home" and canned 538 quarts of apples and peaches. They also raised plums, pears, cherries, beans, cucumbers, squash, corn, beets, carrots, okra, cantaloupes, tomatoes, turnips, cauliflower, lettuce; some of these would have been canned and stored in the cellar as well.

(10) 1929. Lillian Riggs to Neil Erickson, November 23, 1930 (Series 1, Folder 247). In her list of expenditures to improve the ranch, Lillian listed: "May 2 1929 Separator $90.00"

(11) 1929. Price list and instruction booklet for Melotte Cream Separator (Series 30, Folder 6): Neil Erickson has noted on this that they bought Model 66, capacity 625 lbs. This is the separator still in place in the cellar.

(12) 1929, July 3, Neil Erickson, "Daily Doings," p. 49: "I run the churn about 1 Hour, and got butter."

(13) 1930 and after. Stan (SH) and Cherry Hutchison (CH), interview with David Wallace (DW), May 7, 1985:

CH: [Looking at 1979 photographs.] Gee, almost bare. Oh, there's the vacuum. Now behind the [inside] door sat all the brooms, dust mops and that. ...Well, when I was there [1943-46] this was all trunks [to the west of the outside door] but we also kept the apple barrels in front of them. And then a lot of shelving over here to set the cream pans on, the milk pans, and then close to the kitchen door on the east wall was the -- Mrs. Stansberry did lots of canning, making jam and all, and that was all stored and extra canned goods and all that and then pots and pans -- I mean it was everywhere.

The ironing board was over...and there was stuff hanging from the ceiling.

DW: Where in the cellar were the couple of freezers mentioned by Ethel Erickson [24] and what happened to them?

CH: Weren't they dumped out on the dump when they stopped working? That's what we understood....

SH: [Telling story of how Bill Martin scared the kitchen help once by sneaking into the cellar.] Bill put a sheet --the dirty laundry was always put down there -- he put a sheet over his head, opened the door [into the kitchen and scared the living daylights out of the two women working there.]
The following notes summarize what the Hutchisons said about the cellar while the tape recorder was off:

Churning was done in the cellar, at first with an old wooden churn, which Evelyn Robards has now. In the mid-1940s Cherry used a Dazey churn. She also used the cream separator, which was a very tiring job.

Milk pans were set on a long table.

Apples were individually wrapped in newspaper and then stored in 50 gallon barrels in the southwest corner of the cellar. Bad ones were ground up and pressed to make apple juice and vinegar.

(14) 1930 and after. Emajoy Barrel interview, April 16, 1985: Doesn't recall any changes in "that wonderful cellar." Thinks the ironing board was stored in the cellar.

(15) 1930 and after. Evelyn Hutchison Robards (ER), interview with David Wallace (DW), May 8, 1985:

   ER: [Remembers the cellar as a "spooky" place.] We always had to go down in the cellar, because the refrigerator was there; in the olden days the refrigerator was there, not out on the porch. Probably an ice box when I was really young. I don't know when they changed over....It [cellar] always had a bunch of stuff in it and they stored apples and potatoes and it was a marvelous place and I can remember hearing the history of it. And the vacuum cleaner was always there. Gosh, it looks empty [in 1979 photograph] compared to what it was. It was always jammed, and when we changed the sheets, the cheap Mexican laundry basket was where we had to come and they were always right here to the right of the door and there were two big round ones...and they went in to the laundry [in Douglas] once a week and when we changed the sheets -- and that's what Emajoy and I had to do all the time, was change all the sheets, and we'd put them in there and then go upstairs and get the clean sheets....And all the fresh vegetables, potatoes, apples, everything were stored down there.

   DW: Did you use the separator?
   ER: All that stuff was on this [east] side. No, we did not use them. I didn't know how to use them.
   ...All I remember is it was just packed full of stuff....
   ...in later years [the refrigerator] was always out --down in the cellar.

(16) 1932, April 22, Check Stub: $20.00 for "ice box" (Series 28, Folder 31).
(17) 1937-42. Jessie Martin Washington, interview, July 30, 1984: 
You talk about somebody preserving....They had peaches, plums, and apples, and pears. You talk about the cellar. They had a shelf down there and that thing was just lined. I never did so much preserving in all my life.

(20) 1936-40. Ada-Marie Bowers, taped reminiscences, 1938: 
[Mr. Erickson told her that when they first came to Bonita Canyon] they lived in what became the cellar of the house which is half underground and of stone. The rest of the house was built, like Topsy, around that....

...every morning that I was there we had a half a grape-fruit. Grapefruit was purchased in large quantities...somebody would bring a whole truckload of grapefruit from some place and the whole truckload would be put down in the cellar....The provisions were all stored in the rock part of the basement rock house; that's such as fruits and vegetables....

(21) 1947-55. Thomas N. and Patricia Macdonald Grigg, interview, May 15, 1985: Pat remembered the milk separator and the old hand-operated wooden churn. Overhead in the cellar hung iron lanterns, pots, a coffeepot, a dutch oven. On the floor were several trunks. The outside door was not used.

(22) 1951, April 2, Lillian Riggs, diary: "I churned -- something went wrong -- butter wouldn't come."

July 31, ibid.: "Made butter -- run-of-the-mill work. Found all the churns busted. Ben fixed one."

August 1, ibid.: "Separator went kurflooy -- Ben fixed."

August 25, ibid.: "Lee made peach pickles [6 qts.] and preserves [10 qts.] from peaches given them."

September 18, ibid.: "...32 jars plum preserves & jelly."
October 2, ibid.: "Lee put up 3 1/2 qts pears."
October 4, ibid.: "Lee canned 14 qts pears."
1952, March 26, ibid.: "Cleaned out trunk by cellar door for Lee, put some of her old bedding in it."
March 27, ibid.: "Stored 10 or 11 boxes [of fruit] in the cellar on the chest."
November 22, ibid.: "Pat made 8 pints of picallili -- um --good."
November 25, ibid.: Put new German dishes "in storage in the cellar."
1953, March 23, ibid.: "...trouble with the separator."
March 26, ibid.: "Had a lot of trouble with the cream separator."
June 17, ibid.: "Churned & cleaned cellar."
October 29, ibid.: Put Mother's small trunk in cellar.
1954, February 18, ibid.: "cleaned shelves in cellar."
April 26, ibid.: I had intended to have Pat pack her shower gifts in the old trunk under the table in the cellar. We brought it to the kitchen and began to go through it. Too many things in there of sentimental value to throw away or pack in cartons. So we cleaned it out and repacked it putting in some other things from Mother's closet. My old postal card album among them. The photographs in the trunk belonged to Aunt Helen and Uncle Larson. One of the Larson family; one of Bob in a Little Lord Fauntleroy suit...others of Bisbee people. Some hatpins of a bygone day are there. Also a copy of the Declaration of Independence, which shows Dad's and Mother's patriotism and love of their adopted country.

(23) 1958-61. Ruth Trask Morse, interview, June 4, 1985: You stepped down into it. It was a dark, typical cellar.... There were shelves on the left as you went in and a deep freeze that Lillian got in between the time that I first went there and when I went back [1958-59], which was a great advance because we could get more, because the meat was kept in the lockers in Douglas and we could bring more meat at a time to put into the deep freeze rather than just putting it into the top of the refrigerator....The deep freeze was on the right as we went in from the kitchen....It was a chest freezer. [There was only one freezer. Beth Cannon used the cream separator and Ruth would help sometimes.]...it was rather a shady business, because...taking guests, you were not really allowed to serve milk from the cows, or the butter. Of course, the guests loved it and they did. [Ruth did use a churn, one of the hand-operated, table type. They made ice cream only "very rarely," maybe once while she was there, using the ice cream freezer. She thought this was done in the cellar.]
Mrs. Erickson related another of Ben's stories:

Mrs. Erickson...was crippled, had to use a crutch or cane. Well, there are...four steps down into that cellar -- they always referred to it as the cellar -- well, it was difficult for her to negotiate those steps frequently. However, the cellar was always cool enough to keep their food stored there, so before Mr. Erickson went off on one of his building trips or went off to the Forest Service he told Ben, when Ben was about 12 or 13 [1903-04], that, while he was gone, he wanted Ben to fill up that cellar and have the floor even with the kitchen floor to make it easier for Mrs. Erickson. And Ben said he worked very hard with a wheelbarrow filling that....filled it with rocks and then gravel and so forth, leveled it. When Mr. Erickson came home -- it was in the summertime -- he walked in there. He said, "But it isn't cold any longer." Mrs. Erickson, said, "No." He said, "Ben, you'll have to take it out again." So he said he got the wheelbarrow and went to work again.

There were two freezers in the cellar, one on the north wall west of the kitchen door, the other at right angle on west wall, in front of shelves. Also in the cellar were trunks containing Lillian's treasures, including a Papago basket and some tomahawk heads, missing when Ethel looked for them in 1979. This room was not inventoried in 1978; the sale price of the contents of the house, based on the inventory, was raised to cover the estimated value of the cellar's contents....There were some wooden churns in the cellar, also the ice cream freezer and possibly the vacuum sweeper. The room was used primarily for food storage and had no table or chairs.

My bu-gas refrigerator in one of my cottages has stopped working....Mr. Byrd, the Home Gas and Appliance man in Willcox...is going to make one more attempt to repair it but if the gas is gone, as it was in the deep freeze, he cannot fix it.
(28) 1969, September 4, Lillian Riggs to her attorney, W. S. Richey (Series 1, Folder 252): Refers to "the key to the chest in the cellar."

(29) 1978, July, Photograph of NPS survey team in cellar, probably taken by Paul Fugate (Illus. 20). Although the team did not inventory the contents of the cellar, this photograph provides the earliest view, taken from the south end looking toward the kitchen.


(31) 1979, July. Four photographs (79:79 Roll #2, Frames 2-5) document the appearance of the cellar before the contents were shipped to Tucson for temporary storage and cataloging. At that time, besides innumerable bottles and jars and other small containers on the shelves and floor, the cellar contained two vacuum and two carpet sweepers, two trunks, two barrels, two ironing boards, an electric heater, a table and a bench, and many other objects in usable and unusable condition. Some of the canning jars still contained food.

Mother's Room (FR 1/5). Neil and Emma Erickson's bedroom was one of the rooms added when the adobe structure was built in 1915. It occupied the site of the original cabin's "front room," which had served as the Ericksons' bedroom since 1899.

The present room was occasionally used by Ed and Lillian in the 1920s while her parents were living at Cochise Stronghold and Walnut Canyon, but it was generally reserved for the parents' use on visits or when in residence after Neil's retirement in 1927. This exclusive use was even incorporated in the lease of Faraway Ranch to Ed and Lillian in 1933.

After Neil Erickson's death in 1937, his widow continued to occupy this room for thirteen more years until she died at the age of 96 in 1950. It was during this period that the room came to be known as "Mother's room," and this name continued in use as long as Lillian was at Faraway.

After Mrs. Erickson's death, Lillian kept the room much as it always had been. The only major change occurred in 1953 when Lillian put
back in the room the birdseye maple bed that had broken and been removed years before. The brass bed it replaced went into Lillian's own room.

Mother's room was used by various visitors after 1950, including Hildegarde and Jess Hutchison, all three of the Hutchison children and spouses at various times, Ben and Ethel Erickson, and old friends like Clara (Stafford) Wheeler. It was also rented to ranch guests, who undoubtedly appreciated its private bathroom and ground floor access, none more than Captain Bill Morse, a Canadian war veteran who stopped regularly at Faraway on his way to and from Mexico in the 1950s and early 1960s. It fell into disrepair in the 1950s, losing chunks of plaster from its walls until it began to look, as Captain Morse is reported to have said, "rather like old Fort Bowie."

**Ceiling and walls.** The wooden ceiling and wood trim are painted white (1985). The walls, mostly plaster but with some areas of Glibwall, are also white, but underneath can be seen evidence of earlier pink, green and blue coats. (See Ref. 12 and 31 below.)

**Fixtures.** The room is heated by a Ray-Glo gas heater on the east wall, where there was a wood stove earlier. (See Ref. 7.) Other fixtures still in place are an Edwards door bell affixed to the frame of the door into the big dining room (formerly an outside door opening onto the back porch) and a towel rack on the outer wall of the closet, next to where the chiffonier stood.

**References.** There is ample evidence in the written and oral record of how this room was used and furnished from 1899 to 1977. There are no photographs before 1978.

(1) 1888-1915. Lillian Riggs, "Westward into the Sun," pp. 39, 350: The little bedroom [in the original cabin] was too small for the lovely bird's eye maple bedroom suite, the only luxurious pieces of furniture they had bought for their new home, so they put the tall chiffonier and the dresser with its large beveled mirror into the front room....
[While the first addition to the house was being built about 1899, she] moved her bedroom into the large front room [of the original cabin] with the children...The little bedroom and kitchen were torn down. The big front room was to be kept for a bedroom till some distant day when another addition could be made.

(2) 1888. Lillian Riggs to Sandra Hutchison, March 14, 1971 (copy, CHIR): "The maple bedroom suite...is the most beautiful of all and the only real heirloom."

(3) 1915. Hildegarde E. Hutchison, "Reminiscences" (Series 4, Folder 16): "Since Mother was crippled, she had to have a downstairs bedroom...So -- Mother's bedroom with the "office" over it... were added."

(4) 1919, December 31, Neil Erickson, field notes: Bought at auction on December 30 a "Bedstead & Spring, and a Rocker." This furniture was presumably purchased for use at the Cochise Stronghold ranger station, where Neil and Emma were then living. It is possible that these pieces came back to Faraway with them in 1927.

(5) 1923 and after. Lee Riggs Stratton, taped interview, March 30, 1985: "...in Grandmother Erickson's room there was a bedroom set -- a bed and -- a chiffonier they called it then -- a chest of drawers -- and a dresser that was fairly nice."

(6) 1923 and after. Lee Riggs Stratton, interview, May 6, 1985: [Neil] and Grandmother Erickson always had that downstairs bedroom when they were there and there were times when they were away, a time or two that Dad and Lillian moved down and used that room. The second year I was there, that would have been '24-'25, the teachers were Mrs. Meischer and Scotty McGee, and they used what we called the blue room, Dad's and Lillian's room. So they moved downstairs to the Ericksons' room for that winter....And then I know another time or two that they moved down there for some reason, I guess when they had to have someone else in...the blue room....

That was some of the nicest furniture that I remember.... There was the bed and the matching dresser and what we called the chest of drawers, quite a tall chest, which always had a clock on it, one of these seven-day clocks. The bed was different I guess. Most of the beds I remember at the ranch were metal, this round metal, and I suppose that was in there for a time.... Then there was, between the bed and the dresser there was a table, kind of a mottled black wood as I remember [CHIR 350]...it fit under the window, and then there was a little low rocker usually in the room, dark -- yes, that was there for a time [referring to upholstered easy chair, CHIR 485, 156
in 1979 photograph], but there was a rocker I remember more often. And then there was the stove...I think there was one [Navajo rug] in the Ericksons' room at times....

In her comments on the draft of this report Mrs. Stratton added: "The Singer Sewing Machine from the late 1920s through 1950s was always in the big dining room, in the corner under the windows by the outside door. I often stayed in Grandmother Erickson's room, and the only thing between the door to the dining room and the stove was a small, low-backed rocker."

(7) 1923-30. Murray Riggs, interviews, November 26, 1979 and August 18, 1980: Emma and Neil Erickson's room had an old wood stove on the east wall; Neil used to pay Murray ten dollars a month for starting the fire in their room.

(8) 1929, July 24, Neil Erickson, "Daily Doings," p. 55: When camping at Rustler Park, "spent the night on a canvas cot. Some change from a broad downy bed and a loving Wife by my side for nearly every night for ten years."

(9) 1932. Draft of lease, Neil and Emma Erickson to Ed and Lillian Riggs, for three years from July 1, 1932 (Series 39, Folder 1): Excluded from the lease agreement are Neil's "iron cabin" and "the one room known as our Bedroom, to be reserved for us whenever we select to stay at our old home."

(10) 1933, January 1, Lease agreement between Neil and Emma Erickson and Ed and Lillian Riggs, (Series 18, Folder 2):

[Reserved and excepted from the lease is] the room in the ranch-house or home building...the said room being known and described as the room of the said Neil Erickson and Emma Erickson, his wife, in the said home or dwelling; it being the intent and purpose of this exception that the said room shall be exclusively reserved and kept for use of the said Neil Erickson and Emma Erickson, his wife, during the full term of this lease.

(11) 1937. "Contents of filing case in Mother's bedroom listed by Sally Lovejoy" (See Appendix D): A detailed list of papers, books, etc. in Neil Erickson's "filing case" was apparently made shortly after his death on October 18, 1937. Sally Lovejoy was an employee who came to work on October 2, 1937. The list gives some clues to Neil's interests; the book list is particularly interesting. The two-drawer filing case has not been identified among the Faraway artifacts.
(12) 1937 and after. Stan (SH) and Cherry Hutchison (CH), interview with David Wallace (DW), May 7, 1985:

DW: Was the room painted rose, as Lillian noted on the specs for redecorating in 1938?
SH: I think it was.
CH: No, was it? It was very light then.
SH: Pinkish type. It was. After you mentioned it, I remembered it.
CH: I think of it more as a creamy -- but no, that would contrast with her bed set, because that was that birdseye maple that was light.
DW: Not a green room?
CH: No, no. That was above.
DW: Rug before 1958 Olson rug?
CH: It seems to me it was...sort of a cream or tannish colored woven rug. It wasn't a plushy one, because we had no way of cleaning it.
DW: Broadloom?
CH: Well, something like that. And it pretty well was wall-to-wall so she wouldn't catch her crutches or wheelchair. She had to be able to walk over it.
DW: Was that bed there in 1940s?
CH: It was a brass bed. And it had large spokes coming up and cross bars and a -- looked like a little hat type on the four corner posts [probably CHIR 787]....

(13) 1937 and after. Emajoy Hutchison Barrel, interview, April 1985:

[There were no changes in the room after Grandfather Erickson's death]. Grandmother Erickson continued to sleep there and spent a lot of time in her bedroom. It was always just such a comfortable looking room, I can remember, and besides that it was Grandmother's and it was sort of exciting because she had her own bathroom and all of this. Boy, you respected her.... Grandmother...was allowed to sleep until 8 or 9 and always had coffee brought to her in her room. You had to be really quiet -- Grandmother was still asleep -- and then she was permitted to come out and have breakfast when she wanted to....

...after Grandmother Erickson died, we were often given the choice of staying in Grandmother Erickson's bedroom and that was really a strange feeling the first couple of times, because it had always been Grandmother and Grandfather's bedroom, but later it didn't seem to make that big a difference. I always loved sleeping in that bedroom. Not just the convenience of having your own bathroom, but it just
always had a warm feeling for me. [Recalled sharing the room with her college roommate on a visit in the early 1950s.]

(14) 1937 and after. Evelyn Hutchison Robards, interview, May 8, 1985:
[Thought the furniture was really pretty.] And in the little cutout...there was a secret cabinet, I mean a secret drawer up here that you pulled out, and Aunt Lillian hid a will of sorts in one of these....Well, on this side of the bed was a table that Grand-daddy...made. [Looking at 1979 photograph:] OK, here it is...See this is the dresser and here's the chair and this is the porch. Grandaddy made this and he made a hollow.... There was a -- now who told me this? It would have to be Aunt Lillian, because probably nobody else knew this, and there was a hidden place for keys built in this and is still there... it was right in front of a window and...on the window side on one end or the other is a secret place to put a key and that's the key to the chest -- the trunk -- in the closet and that was Grandma's. It was a dome trunk....

(15) 1938, March 26, Victor Shaver, "General specifications for remodel job for Mrs. Riggs Faraway Ranch:"
Mothers Room
Walls -- Prepared and Vello'd, Color to be selected Rose.
[added in Lillian's hand "Rose & Tempo."]
Woodwork painted to harmonize with walls
Floors Same as living room
Ceiling As is
Closet -- Plywood partition as per conversation.

(16) 1938, May 20, Letters from Emma Erickson in Sanger, California, to Lillian and Ed Riggs, (Series 1, Folder 77):
You said you would have to buy some new furniture, Lillian dear, the bed that belonged to my other suite of furniture, I have always planned to have fixed. One of the sideboards if you remember was tacked up so would probably have to have a new side-board. I would like to have that fixed in order to have the whole suite looking alike. Please find out from the furniture man in Douglas what he would charge for fixing it. Of course it would have a new spring and mattress but I myself will pay for it all.
June 22, ibid.: "About the furniture in my room, I hope you got the bed fixed so that all the furniture in my room match." Note: Lillian did not get around to doing this until 1953, three years after her mother's death; see (21).
Emma wants some pictures she left behind: Lillian and Ed's wedding picture, Hildegarde and Jess's, and one of Lillian and Hildegarde. "I think maybe they were left in the chiffonier drawer where I had my linen." September 8, ibid.: Again referring to the pictures, "I think I left them in the chiffonier drawer where the bed linen is."

(17) 1938, August 1, Emma Erickson "To whom it may concern" (Series 16, Folder 4): "One chest and its contents made for me by Mr. Erickson while at Flagstaff, Arizona to be given to Hildegarde Erickson Hutchison."

(18) 1947-55. Thomas N. and Patricia Macdonald Grigg, notes of interview, May 15, 1985: When she first went to Faraway in 1947, Pat slept on a cot in Mrs. Erickson's room, then shared the double bed with her for a while before having her own room upstairs. The brass-topped bed Mrs. Erickson used was later moved up to Lillian's bedroom; otherwise the room was left as it was when she died.

In a later interview by telephone (April 15, 1986), Mrs. Grigg added some details for this period. During her last years Mrs. Erickson took her tea in demitasse cups, with saucers. The rug, she thought, was an Olson, rosy-beige with a pattern. The wheelchair was kept in the entry, the commode in the closet. The bedside table was set at an angle in the north corner and covered with a mat. Over the chiffonier hung the picture of Stan Hutchinson as a baby. On the east wall hung a photograph of Lillian and Hildegarde, oval with a convex glass (like Stan's picture). There was an upholstered chair in the room.

(19) 1948, May 1, Patricia Macdonald, diary: "Got paint for G's room."

1949, July 21, ibid.: "Spent most of a.m. in trunks & antiques looking for clasped hands -- no luck." Note: Probably CHIR 1156, which was on the chiffonier when the NPS took inventory in 1978, #25.

1950, May 13, ibid.: "...read to G. -- put her in newly painted chair -- red, green & silver." (See list of books Pat and Mrs. Erickson read (1947-50), p. 93.)

(20) 1948. "List and Disposal of things from Grandmother's Chest," undated, typed list (Series 11, Folder 11): The contents of this chest, which was probably in Grandmother Erickson's closet, were divided among the whole family, except for a few items that went back in the chest, one white linen scarf that Grandmother kept, and several items designated "Museum." Evelyn Hutchison took her "log cabin quilt" on December 30, 1948, perhaps an indication of the approximate date of the list. The list is reproduced in Appendix T, along with other lists relating to the division of Neil and Emma Erickson's "things."

(21) 1951, May 24, Lillian Riggs, diary: "Mother's Birthday. Hildegarde and I spent the day in Mother's room, in trunks etc. -- found the lost hob nail cruet." Note: This was the first birthday after Emma Erickson's death.
October 27, ibid.: "Worked on Mother's room."
October 30, ibid.: "Pat cleaned grandmother's room in readiness for Hildegarde & Jesse."
November 12-15, ibid.: Sorted "Mother's things" with Hildegarde.

(22) 1953, February 9, Lillian Riggs, diary: In Willcox "picked up the bed to Mother's suite from Du Sang's El Paso. $52.36"
February 16, ibid.: "Bed-moving day -- set up the bed to Mother's suite [CHIR 381] that I had redone at Du Sang's in El Paso ($52). Did a wonderful job. Am relieved that the bed is now in use instead of sitting in a shop somewhere. Moved the bed that was in Mother's room [CHIR 787] into my room....Ben & Hildegarde were both born on this bed [381]...." Note: Compare Ref. 16, above.
May 4, ibid.: "....made Mother's room up."
August 29, ibid.: "Clara [Wheeler] settled in Mother's room." Note: She stayed with Lillian into the following March.
October 24, ibid.: "Hildegarde and I went through Mother's chiffonier drawers."
October 27, ibid.: "H. & I went in to one of Mother's trunks (smaller trunk) and began dividing stuff, Pat listed & labelled -- quite a lot done but much more to go through."
October 28, ibid.: "Hildegarde and I worked on trunks again. Finished up smaller trunk and went into the big trunk. Went through it completely but H. did not want to divide things in it. She wants the album and took the goblet Aunt Ida gave her for Emma Joy -- also three tin types, part of Dad's original Indian pictures missing. Put everything back in the trunk."
October 29, ibid.: "I finished straightening up Mother's room. Ben's part of the division so far put in Mother's small trunk and put in cellar. H. took hers. I packed and wrapped a suitcase for Ben with things that Belle can use this winter. Pat cleaned Mother's room. Aside from H. differing with me on listing Mother's things and to whom they went -- all went smoothly. I hope the division was a fair one. H. said she was completely satisfied."

(23) 1953. "Division of Mother's things...typed October 29, 1953, after Hildegarde and Jesse left for Sanger" (Series 11, Folder 11):
First Day -- Saturday, October 24, 1953
We went through the chiffonier drawers and took out everything. It consisted mostly of small items -- scarf, handkerchiefs, underwear etc. Also old letters, clippings and the like. We divided these as evenly as we could and burned the rest. Nothing much of any real value.
Second Day -- Sunday, October 25, 1953
We went through the drawer in Dad's table. Sorted out letters and papers and divided as follows. I am not listing papers and small things of no value. They will probably be left in the drawer anyway. List of things taken out and divided:
Dad's Elgin watch and watch fob with locket and picture of Mother in it.
1 fine pair of scissors. 1 paper cutter.
1 gold pen (present from Coopers)
2 wallets (one of them containing a five-dollar bill)
Letters, paper clippings and diaries of Dad's.
Sixteen-or-so pages of Dad's writings.
This last is valuable from our standpoint, as are his diaries. All left in drawer of his table in his bedroom.
Typed October 29, 1953 after Hildegarde and Jesse left for Sanger.

(24) 1953. "Ben's things that were in the Trunk," undated list, probably typed by Lillian about October 29, 1953 (Series 11, Folder 10; Appendix P.2).

(25) 1954, April 22, Lillian Riggs, diary: "Changed bed in Mother's room" after Clara Wheeler's departure.
May 25, ibid.: "Pat cleaned Mother's room and put up clean curtains."
November 6, ibid.: Ben and Belle "took the trunk with the things we put aside for them from Mother's." (See Ref. 24, above.)

(26) 1954, August 25, Lillian Riggs to Wayne T. Walbridge, (FR MSS, Series 1, Folder 250): ". . . we have several rooms on the ground floor with bath and most convenient in every way...."

(27) 1956, August 28, Form filled out for Rock Island Rail Road, (Series 1, Folder 52): "1 guest room in main house with private bath (tub only)."

(28) 1956, March 15, Lillian Riggs, diary: "Captain Bill Morse and his [sister], Mrs. Stephenson, came yesterday. Bill took Mother's room....He maneuvers his wheelchair everywhere with ease."
March 26, ibid.: Captain Morse probably "would have stayed longer in the fall [of 1955] had that room been available."

(29) 1956-62. Faraway Ranch, ledger and receipt books (Series 9, Folder 25): There are references to renting out "Mother's room" each year; in 1960, 1961 and 1962, specifically to Captain Morse.

(30) 1958, September 22, Lillian Riggs, diary: Got new Olson rug for Mother's room.

(31) 1958-61. Ruth Trask Morse, interview, June 4, 1985:
[Captain Morse] was a regular; he was treated like one of the family really. He always occupied the room downstairs because he could use that bathroom; he was in a wheelchair....
Lillian always called it Mother's room.... When I got there it was in a very dilapidated state and Lillian, having not seen it for 10, 15, 20 years, couldn't really believe how dilapidated things became over the years. I remember Bill Morse saying: "It's rather like old Fort Bowie." There were chunks out of the walls around the chimney parts and where furniture perhaps had backed in and I painted the room and I can remember filling the holes with cement.... I think I painted it a sort of off-white, cream color, or was it a pale green. I think that I used some paint that was already there in the shed. I have an idea it might have been a pale green.... The ceiling I just washed because it was covered in soot, and that was a wood ceiling and it had good oil paint underneath. It came out like new.... [The floor was] linoleum with rugs on, I think. I think maybe they were handmade rugs. And when Bill Morse came, because he was in a wheelchair, we took the rugs up and they were put away.

In a later interview at Faraway Ranch (April 12, 1986), Mrs. Morse recalled that Mother's Room was rose-colored when she came; she painted it ivory, but the ceiling was, and remained, white. A check stub dated October 12, 1960 (Series 28, Box 51), reveals the purchase of paints for "Grandmothers room," and one on September 12, to Ruth Morse for "curtains & chair cover" may well have been for the same room.

(32) 1959 and after. Ethel Erickson, interview, March 12, 1985: This was always referred to as "Mother's room." After Ethel and Ben were married on June 19, 1959, they occupied this room for a month or so before moving into the Stafford log cabin, but they used the room again during the winter of 1959-60, moving back to the Stafford in April to await completion of their house at the mouth of the canyon. The furniture in Mother's room included a braided rug and the birds-eye maple set that was a prized family possession. When Lillian died, Hildegarde was concerned that this set stay in the family but none of the children wanted it, so it stayed with the house.

(33) 1960, April 5, Lillian Riggs, diary: "Ben and Ethel moved back to the Log Cabin on April second. Just in time to make room for Capt. Morse.... Mother's room is the only one he can use."

1961, March 9, ibid.: Captain Morse was in residence from June to October 1960, while his son George was building Ben and Ethel's house.

(34) 1969, September 4, Lillian Riggs to her attorney, W. S. Richey, (Series 1, Folder 252):

In the maple chiffonier in Mother's room where I keep the cottage laundry and other household things there is a small drawer at the top. It contains the
key to the clock above. Some papers of questionable value, etc. Underneath this small drawer there is a secret compartment. In this compartment are keys to various locked compartments in the house. Some are tagged. Some not....the key to my trunk is in the small chiffonier secret compartment....

Also in the ivory boxes [on dresser in her own room] are the keys or key to the table drawer in Mother's room. At the back of this drawer is a semi-hidden small compartment, the one at the extreme right contains the key to Mother's trunk now in the closet in her room and also the key to the chest in the cellar. The key to Mother's trunk is labelled.

(35) 1978. Inventory of "First Floor Bedroom" and photographs (7A-12A, 17A-24A, and 35-A, fr. 34-44) provide a good record of what was in this room a year after Lillian's death. There are indications that the room was being used at the time; the Zenith portable television on the table in the window was gone by the time the next photographs were taken (1979) (Illus. 24-27; Appendix I).

(36) 1979, May 23, "Recent disturbance of contents, Faraway Ranch," notes of interview with Paul Fugate (Appendix K): "Bedroom: About same, including hall and bath."

(37) 1979, July. Photographs (79:79 Roll #2, fr. 13-19) and WACC packing lists document the furnishings and accessories in the room and closet shortly after the NPS acquired the contents of the house.

(38) 1980, October 29, Deed of gift, Mr. and Mrs. Stanley Hutchison to National Park Service. The inventory attached to deed of gift includes three items directly associated with this room:

"A Ray of Hope" -- probably in Mrs. Erickson's room

Baby picture, believed to be Stan Hutchison. Hanging over birds-eye maple chest of drawers, Grandmother Erickson's bedroom.

Picture of poem "Wouldn't the world be" -- hung in Emma Erickson's bedroom.

ENTRY TO MOTHER'S ROOM AND BATHROOM (FR 1/6). This enclosed entry or, as Neil Erickson called it, "alcove to our room & bath," was an afterthought, added in 1929. It provided additional privacy for the Ericksons by effectively barring upstairs guests (in the Office and the Pink Room) from using the downstairs bathroom. It also provided a place for the Ericksons to hang outdoor clothes and undoubtedly was used to store other things as well. Its use presumably did not change in the years after Emma Erickson's death.
Walls, ceiling, and floors. Walls, ceiling, and wood surfaces are all painted white. The east and north walls are stucco over adobe, since this was originally part of the front porch. The floor is concrete, part of the original porch floor.

Fixtures. The only built-in feature of note is a wood strip on the east wall with several hooks for clothing.

Furnishings. Pat Grigg remembers that Emma's wheelchair was stored here. There is no other evidence earlier than 1978 when the entry contained, along the east wall, an invalid's "potty" in a square wooden case with hinged lid, a TV tray, and a broom. The same items, plus some Park Service maintenance gear, are visible in the 1979 photograph (Illus. 28).

References.
(1) 1929. Neil Erickson, "Daily Doings," p. 37: Neil got someone to drive to Willcox "and haul out material for...alcove to our room & bath."

(2) 1938, March 26, Victor Shaver, "General specifications for remodel job for Mrs. Riggs, Faraway Ranch:" "5 -- Bathroom... entrance hall outside of bathroom to receive two coats of oil paint one color in room [Rose & Tempo]."

(3) 1947-50. For Pat Macdonald's reference to the wheelchair, see MOTHER'S ROOM, reference 18.

(4) 1978. Two photographs (35 A, fr. 1-2) show the east wall with only the TV table and a box of Tide, etc., on it.

(5) 1979. One photograph (79:79 Roll #2, fr. 22) and the WAC packing inventory document the presence of the invalid's potty chair, TV table, broom, and a few smaller items. There is a sheer curtain over the window in the outside door (Illus. 28).

DOWNSTAIRS BATHROOM (FR 1/7). Both the downstairs and upstairs bathroom were constructed and furnished in 1927. Each had "a complete disposal system of its own, leading to the main drain or sewage line," which emptied into Bonita Creek behind the house.
The downstairs bathroom was intended for the exclusive use of the occupants of the downstairs bedroom. As originally built, its entrance was on the front porch; this was changed in 1929 when Neil built the "alcove" or entry (FR 1/6) making the bathroom more clearly an adjunct to the bedroom.

Walls, ceilings, and floors. The ceiling and walls are rather roughly plastered and painted a dark brownish rose. The woodwork is white.

Fixtures and furnishings. The bathtub, toilet, and lavatory are of white porcelain, of 1920s vintage. There is a later white metal medicine cabinet on the wall to the right of the window. A glass towel bar is mounted under the window, over the tub. To the left of the lavatory on the north wall there is a wood nailing strip from floor to ceiling; on this are mounted a toilet roll holder and a Scottowel holder. There is a long mirror mounted on the inside of the door. The window is supplied with a roller shade and a sheer curtain on a rod. The room is heated by a small gas heater, painted white, under the window, between tub and toilet.

Most of the fixtures are in place (1985). A few movable things like the glass towel bar, toothbrush holder, bathmat, wastebasket and curtain were removed to storage in 1979.

References.

(1) 1923-27. Lee Riggs Stratton, interview, March 30, 1985: "When we came to the ranch in the summer of 1923, there was no running water and no bathroom....Fairly soon after they put in water....Then they put in the bathrooms...." 

(2) 1923-27. Murray Riggs, interview, November 26, 1979: Before the two bathrooms were built, Faraway had two outhouses, one east and one west of the house, both used by either sex. After Ed married Lillian, he began to construct amenities; the bathrooms were built by Neil or Tom Stafford. Bedrooms upstairs were supplied with wash basin and "slop jar."
(3) 1925. Ed Riggs, diary (Series 10, Folder 23): Includes a series of entries relating to bathroom fixtures and supplies, although this is two years before the bathrooms were built and major fixtures purchased (see References 4-6, below):

- August 17: Tubs 360
- Toilet 150
- Sinks 60
- August 21: Toilet/1 & Sinks/2 200
- August 23: 2 Valves for Sink
- September 11: Toilet Roll
- Toilet Paper
- September 12: Towel Racks
- Hooks
- November 22: Order Sink
- December 30: Sink 16 or 17 x 20 or 21 Ordered

(4) 1927, May, Ed Riggs in account with Willcox Commercial Company (Series 24, Folder 3): On May 10 the following plumbing fixtures were bought and paid for in cash: "2 Bathtubs & fixtures 91.38 2 Closets 52.80 144.18 Net Cash 2 Sinks 22.24 2 Lavatories 31.76 54.00 [Net Cash] Freight 9.81 [Net Cash]...Pd 6-8-27 207.99."

(5) 1927, May-November, Ed Riggs in account with R.G. Lewis Hardware Co. (FR MSS, Series 24, Folder 3): Includes bills for such things as celotex, beaverboard, cement, plaster, piping (ells, nipples, etc.), and screws for "lavs." An account with Palmer Plumbing Co. for plumbing supplies in the amount of $159.00 is also included.

(6) 1927, May-December, Lillian Riggs to Neil Erickson, November 23, 1930, Series 1, Folder 247): Among the costs incurred in improving Faraway Ranch since 1922, Lillian listed the following under "Bathroom and plumbing":

- May 18, 1927: Flick (carpenter) 97.50
- June 8: No ling painting & tank work 60.00
- June 20: Bathroom supplies 207.99
- July 16: Palmer plumbing fixtures 154.07
- Douglas Lumber Co. 112.30
- Bassett cement & plaster 14.45
- Lewis cement and hardware 93.31
- P.D. bathroom linoleum & paint 27.30
- Nov 2: Lewis cement & hardware 59.00
- Palmer plumbing supplies 5.05
- Douglas Lumber 5.35
- Bassett lumber 3.35
- Busch Supply Co sinks 5.00
- Dec 7: Lewis lumber & plumbing 30.00
1938, March 26, Victor Shaver, "General specifications for remodel job for Mrs. Riggs Faraway Ranch:

[Downstairs bathroom]
Walls -- Prepare and Calcimine upper portion of wall, wainscot lower portion with oil paint.
Woodwork -- Paint same as walls
Remove fixtures and lay linoleum over floor (owner to furnish linoleum) Replace fixtures"

1943-46. Stan and Cherry Hutchison, interview, May 7, 1985: Mrs. Hutchison remembered having to clean the sinks and lavatories and tubs with coal oil, because Lillian didn't want the porcelain scratched.

1948, February 5, Pat Macdonald, diary: "...bathroom curtains -- washed & ironed them...."

1953, July 1, Lillian Riggs, diary: "Pat made curtains for the bathroom -- took plastic down and washed them."
    August 31, ibid.: "Harry spent the morning in Mother's bathroom -- took the toilet up -- opened up outside vent -- disconnected lavatory drain pipe."
1954, September 29, ibid.: "Tom...reset the [tile] in Mother's bathroom."
1955, August 25, ibid.: The bathroom floor that Rusty Greenwood fixed with linoleum tile is far from satisfactory; not Rusty's fault. Lillian thought it would be nice but it isn't.
1958, September 22, ibid.: Bathroom walls "done over."

1972, July 26, Lillian Riggs "To whom it may concern" (Series 1, Folder 253):
  The drains from the small bathroom adjoining Mother's room and toilet is not connected with that [upstairs] drain. But was a complete disposal system of its own, and leading to the main drain or sewage line.

1978. Three photographs of this room (35 A, fr. 3-5) taken in early summer show most of the fixtures and movable furnishings in place.

1979. One photograph (79:79, Roll #2, fr. 20) shows essentially the same details as the 1978 photographs; the WAC packing lists indicate the objects removed for storage in Tucson.

**BIG DINING ROOM** (FR 1/8). In 1924, the cement-floored, screened porch on the north side of the house was enlarged and glassed-in to provide a "dining porch" to accommodate the growing numbers of guests
who came to Faraway Ranch on day trips or overnight. A major feature of the new room was the Garfield fireplace, constructed of inscribed stones salvaged from a crumbling 1886 monument to James A. Garfield that had originally stood by the entrance road.

In the "big dining room," as it was most often called, the two unmatched extension tables and equally unmatched bentwood and high-backed chairs could accommodate up to about 30 people. Meals were served family-style in the most literal sense, since family and guests and some ranch employees all ate together. Breakfast was served at seven o'clock, lunch at noon, dinner usually at six o'clock. Latecomers were apt to go hungry, for Lillian was strict about being on time and dressing properly for meals. Only Emma Erickson had the privilege, envied by her grandchildren, of sleeping late and having breakfast whenever she felt like it!

The Faraway bill of fare was limited but hearty. Ada-Marie Bowers remembered from the late thirties a predominance of fried chicken, mashed potatoes and gravy, topped off with cake or pie or, in summer, home-made ice cream. A week's menus, sent to the Office of Price Administration during the war (Appendix M) offered ham, pork, roast beef and steak, as well as chicken, with a good variety of fruits and vegetables, even under wartime conditions, largely because the meats and many of the fruits and vegetables, milk and butter and eggs were still home-grown. In later years, Faraway's larder became more dependent on store-bought and frozen foods.

Occasionally the big dining room was the scene of family festivities centering on the "groaning board" -- Thanksgiving, Christmas, Neil and Emma's 50th anniversary in 1937, and, in the 1940s the annual birthday party for Emma Erickson, culminating in her 96th birthday on May 24, 1950, attended by 96 people, who were served, buffet-style presumably, "ham & turkey, potato salad, pickles, sliced tomatoes, relish, cake & ice cream, coffee & tea" (Pat Macdonald, diary,
May 24, 1950). It was probably also in the big dining room that Ed Riggs and others put on the slide shows that guests were invited to attend from time to time.

Toward the end, the big dining room was used less, particularly in winter when there were only two or three people to be served. Lillian long resisted eating in the kitchen, but did use the small dining room more in the fifties and sixties, especially for entertaining friends.

After Lillian left Faraway for a nursing home in 1975, Andy moved a bed into the dining room. The room had lost much of its original character (and a few of its furnishings) by the time the Park Service acquired the property.

Walls, ceiling, and floor. The walls (east, south and west) are covered with wallboard, installed in 1962. The walls and wood trim are painted yellow. The present acoustical ceiling tile was installed by the Park Service in 1982, replacing the similar but badly waterstained tiles that were put up in 1962.

The cement floor, blocked in three-foot squares, dates from 1938. It has always been painted red.

Fixtures. Although the fireplace is the main source of heat for this room, a supplementary source is an electric heater (1962) set in the south wall, just to the east of the kitchen door.

There are two hanging glass light fixtures, probably dating from the introduction of electricity in 1946. One is complete (east end); the other has its original upper section, but the non-matching bowl-type shade is an NPS-installed one (the original shade is in storage at WACC).
References. Excellent oral and documentary evidence on the construction, use, and furnishings of the "dining porch" or "big dining room," as it came to be called, is available. The room was also, except for the living room, the most often photographed room in the ranch house, the photographic record beginning in the mid-thirties.


(2) 1924. Lillian Riggs to Neil Erickson, November 23, 1930 (Series 1, Folder 247): In her accounting to her father of what she and Ed had done to improve the ranch since 1922, Lillian listed the following expenditures for 1924, most of which were almost certainly for the dining porch and Garfield fireplace. Dave Ingle, the carpenter, went on the payroll April 24, 1924.

<table>
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<tr>
<th>Date</th>
<th>Activity</th>
<th>Description</th>
<th>Cost</th>
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<tbody>
<tr>
<td>Apr. 22</td>
<td>Lewis lumber</td>
<td>lumber</td>
<td>30.00</td>
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<td></td>
<td>27 &quot;</td>
<td>&quot;</td>
<td>19.00</td>
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<tr>
<td></td>
<td>28 &quot;</td>
<td>alabastine</td>
<td>2.25</td>
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<tr>
<td>July 23</td>
<td>Webb lumber for porch</td>
<td>lumber for porch</td>
<td>27.16</td>
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<tr>
<td></td>
<td>&quot;</td>
<td>Hardware</td>
<td>3.40</td>
</tr>
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<td>Sept 5</td>
<td>&quot;</td>
<td>Lewis lumber</td>
<td>45.61</td>
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<td>Oct 28</td>
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<td>2.00</td>
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<td>&quot;</td>
<td>Brophy</td>
<td>2.20</td>
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<tr>
<td>Apr.24</td>
<td>&quot; Dave Ingle (carpenter)</td>
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<td></td>
<td>&quot; &quot; Bassett windows</td>
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<td>&quot; &quot; Dave Ingle</td>
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<td>70.00</td>
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</table>

In the same letter, Lillian credits Neil Erickson with having contributed $100.40 to the "porch" project, out of his cattle money.

(3) 1924. Murray Riggs, interview, November 26, 1979: Dave Ingle and Ed Riggs converted the screened porch (identical to the porch on the east side of the house) into a guest dining room and at the same time built the Garfield fireplace.

(4) 1924. Lillian Riggs to Richard Y. Murray, January 1966 (Series 1, Folder 252):

[Lillian describes in some detail the original Garfield monument and its condition in the early 1920s.]

By 1924 the monument was deteriorating to such an extent that something had to be done. People were taking out the stones and carrying them away for doorsteps and some were broken. My husband and I were
then living at Faraway. We asked Dad's permission to take the stones and incorporate them into a fireplace in our enlarged dining room. Dad reluctantly gave his permission. He still wanted it restored to its original form. Now every stone in the fireplace contains some name or inscription carved there in 1886.

(5) 1924. Lillian Riggs to Sandra Hutchison, March 14, 1971 (Copy, CHIR):

The bent wood chairs in the big dining room were given to me and to Ed when we built the fireplace and enlarged the porch to make another dining room. Dad was very proud of his historic fireplace. The history of the fireplace is this.

During the years of Geronimo's depredations in the Sulphur Springs valley and the Chiricahua mountains, Bonita Canyon was a favorite route for the Indians passing from Fort Apache to Mexico and [safety]. The soldiers attempting to follow them became confused in the rock canyon or the Second Stronghold and lost the trails. A camp was located in the area now known as Faraway ranch. The Officers home was on the exact spot where the Faraway home now stands.

For some reasons now not known, but I surmise on account of dull days and the restless[ness of] the soldiers in the spring time, the officers in charge set the men to building the monument of the stones of the fireplace. Each stone had the name of some soldier, presumably of the man who cut his initials, the dates, insignia or more ambitious carving on the stones. One stone gives the date as April 20, 1886, so we are to presume that was [the] date that that part of the monument was erected.

Why it was put up in memory of Jas. A. Garfield is not known. After repeated questioning by Dad it was learned that the Tenth Cavalry was Garfield's regiment during the Civil War. It seems probable that some of the men who had known Garfield was in the Company when the monument was erected. The monument in its original state was a three tiered affair. The first tier about ten feet square and three feet high had an offset of ten inches or so. Upon it...was erected a second tier of stones, four feet high and three feet square and in this tier another offset and two feet high and two feet square. On the top of this they placed a flagpole and on it an American flag. This monument was placed on the parade ground, which was on a small flat through which the highway to the Chiricahua monument now runs. Each stone in the whole structure contained the name of some soldier. The
main stone held the inscription: In memory of Jas. A. Garfield. This stone is about two feet long and a foot and a half wide, and was placed on the south side of the monument.

Dad had asked the Garfield family to restore the structure which, put together with mud, was falling apart and stones were being carried away or broken. The Garfield family was not interested nor was the government which was also consulted.

Ed and I, after the Faraway guest ranch was started about the year 1917, Ed and I asked his permission to incorporate the stones into a fireplace. At first Dad refused to give his consent but later on did not and was afterwards most proud [of his historic fireplace]. . . . human nature has not changed much throughout the years. The man who put in this stone was not very ambitious to start with. The first letter was fairly well done. The second not as well done. For the last he took the sharp end of his file and merely scratched the last letter. The periods after the letters were cut deep, as if to say, "Done."

Note: The above is an edited transcription of the original typed letter, not attempting to reproduce the innumerable typographical errors Lillian unknowingly made in her blindness. Two of the bentwood chairs mentioned in the first paragraph survive (CHIR 493, 495); they are marked "MUNDUS, MADE IN CZECHO-SLOVAKIA" and one bears the label of Crittenden & Eastman. Also note that James A. Garfield was never an officer of the 10th U.S. Cavalry, which was not authorized and organized until a year after the Civil War ended. The Garfield association remains unclear.

(6) 1924 and after. Lee Riggs Stratton, interview, March 30, 1985:
When we came to the ranch in the summer of 1923 ...there was no dining room there -- there was just a screened porch with a cement floor....by the next year they glassed in the dining room and put in that fireplace....Dave Ingle, who lived in the valley, did that stonework....

[When she was a girl, some guests in the house and often parties from Bisbee and Douglas on the weekends, who would come up for a day of riding, took their meals there.] Then they would come down in the late afternoon and have a big chicken dinner. And our dinners were almost always the same -- fried chicken, mashed potatoes and gravy, and cake or pie -- in the summer, ice cream. Lillian had a favorite ice cream recipe, that people liked -- caramel ice cream, and then the fruit milk sherbet....
One of Lee's regular duties was "to come down and set the table and serve" breakfast.

(7) 1924 and after. Lee Riggs Stratton, interview, May 6, 1985:
In the early years, any time that we had guests we all ate out in the big dining room. And, of course, Lillian, the help, everyone ate together; everything was family style, guests and help, except for the cook -- when Tom Stafford was there he ate at the table even though Nora didn't use to sit down very much. We used the big dining room almost entirely, summer and winter.... [Later, the colored help ate in the kitchen, also Mr. and Mrs. Dawson.]

[A tablecloth] was used at times in the large dining room. In the big dining room they had two tables. There was one, a big old square -- it was square when the leaves were all out -- big heavy legs; it had several leaves [probably CHIR 774]. Then there was a long, a round, oval-shaped table [now owned by Anne Riggs]. They both had a number of leaves and they could be enlarged....She'd only use those embroidered linen cloths for very special occasions and, I think, they weren't large enough, probably about 104 inches...and also she had them, I think, when she was married, so you know they hadn't been used much.

(8) c.1926. Lillian Riggs to Stanley Hutchison (Series 1, Folder 246):
Do you remember the fireplace in the big green dining room? It is cold now -- almost as cold as when the snow was on the ground ...so we have a big fire in the fireplace every night. [Note: This was written when Emajoy, born in 1925, was still Stan's "baby sister" and the swimming pool at the ranch was "new."]

(9) 1930 and after. Stan (SH) and Cherry Hutchison (CH), interview, May 7, 1985:
SH: ...always ate in the big dining room....I never did eat in the small dining room.
CH: I didn't either.
SH: We either ate in the big dining room or in the kitchen. If there was just a few of us we'd eat on that kitchen table there.
CH: ...The two dining room tables always had white table cloths on them....[The curtains] were net....OK, on the door, the outside door...it was net and they'd string a spring-like thing through them -- or bar -- and wasn't that the same on all the windows?
SH: ...curtains on all the windows, I remember that...
CH: Well, it was white net -- storebought.
1930 and after. Emajoy Hutchison Barrel, taped interview, April 1985:
The [fireplace] in the big dining room, the Garfield fireplace, as we also called it, didn't draw too well and would tend to be a little smoky. Breakfast was served in the big dining room at 7 o'clock. I know that after Uncle Ed died and after my grandparents died, any time we as a family were there Mother would just beg and plead with Aunt Lillian to let us eat in the kitchen instead of always having to set up place settings in the big dining room, but it was over Aunt Lillian's dead body; we'd always eaten in the big dining room and nothing was going to be changed then and the idea of eating in the kitchen was just something she didn't want any part of. I can remember using the small dining room for overflow purposes and we always thought that would be fun, like if they just put all the kids in the small dining room, but again Aunt Lillian wanted everybody to have every meal together, guests as well as family, in the big dining room.

1930 and after. Evelyn Hutchison Robards (ER), taped interview, May 8, 1985:
[Even after long rides in the mountains] we'd come home and always had to dress for dinner. Grandma had always established...as far back as I can remember we...could never go to the dining room without changing our clothes, having been bathed and nice clothes put on, to go to the dining room table. And that was, to me that was neat, because out on a ranch -- guests or no guests -- we had to dress for dinner. That started with Grandma. At least I want to believe it; well, I know I did. Because Aunt Lillian wasn't the authority at that particular time when I was a young child....
[Remembers the curtains in the big dining room as "cheesy."] I think Mom [Hildegarde] made them, to tell you the truth. They were kind of lacy. [Referring to 1960 and 1979 photographs:] Oh, these are drape-type things. Oh no, what was there before was a rod above and a rod below and a very see-through cheesecloth type, lacy...thing, because the whole window opened -- you didn't have to push the drape open to open the window, in other words. DW: So each window had an individual curtain? ER: Yes, that's what I recall. DW: Fixed at top and bottom. ER: Yes. Within the -- it doesn't show here, but up here at the top and down here at the bottom....
Apparently those net curtains just weren't used later on.

ER: I guess not. I do remember now that I see the picture [1960], I do remember the drape things and then it was a valance across the top, a little valance across the top. But I can remember, speaking of those windows, we would be sitting at the dining room table almost always in the evening, because we'd have late afternoon showers, and we'd hear -- and it had been raining, maybe a heavy rain or whatever -- and they'd say "Bonita's running!" and they would open the window and you could hear Bonita Creek run. That was a thrill....

The only hired help that ate in the dining room were Claude and Marian [late 1940s] and it kinda galled Aunt Lillian....I don't know whether it galled Grandma or not. Until they came along, the hired help was never allowed to eat out there....Oh, Pat was never in the hired help --Cherry ate out there, you know....I'm talking about the cook and the hired hand....Mainly because, probably, they were black, the ones before....

(12) 1931, March 2, Neil Erickson, diary and "Daily Doings," p. 69: "During the last three days we have been 22 at two tables at meal-times. Eleven surveyors."

1932, January 1, ibid.: "24 -- at two tables for Breakfast, 12 -- at lunch noon, the others gone to the Park."

December 7, ibid.: "Lillian and Ed have been painting in the Dining-room, the last two days...."

December 9, ibid.: "Lill. & Ed & Maxwell painting yet and I watched them."

(13) Before 1938. Photograph of the big dining room, looking toward the east end (FR MSS, Photo Box 2, F. 16) (Illus. 30). This photograph was taken before May-June 1938, when the rough concrete floor of the old porch was resurfaced and blocked in three-foot squares. The carbide light fixtures are visible over the table, also the wood ceiling, later covered with acoustical tile. The outside door stands open. The windows seem to be uncurtained, with a valance over each window and the door and a vertical strip of the same material between each pair of windows. On the mantel are a glass vase with an evergreen spray, a round-faced clock with a broad base, a ceramic vase holding flowers of some bush, and a few inconspicuous things like a small calendar and a photograph. The long table, with rounded ends, is covered with a plain white cloth and set for breakfast (a half grapefruit at each place); there seem to be 12 place settings. The chairs are high-backed dining room chairs, one with a solid splat, the others like CHIR 779 with flattened spindles in the back. There appears to be a window on the east wall, or possibly a large mirror.
This photograph was used in promotional brochures for Faraway Ranch, probably in the 1930s and 1940s. (See example in FR MMS, Series 36, Folder 3.)

(14) 1938, March 23, Victor Shaver, "General specifications for remodel job for Mrs. Riggs Faraway Ranch," and accompanying notes by Lillian or Ed Riggs:

Dining Room

Floor -- Place a base coat of 1:6 cement over present floor and top with Red Oxide topping blocked on 3 Ft. sqrs. Trowled smooth and level and graded from present door to living room [i.e., small dining room] or approximately 2 1/2 inches at thinnest part.

Shaver was also going to hang a swinging door on double-acting hinges between kitchen and big dining room, but this was noted as "not practical" by Lillian and presumably not done at this time. He did install the French doors between big and small dining rooms at this time. Lillian's notes also indicate that the cost of the "cement floor on porch" was $80.00.

(15) 1938-46. Photograph (FR MSS, Rough Carton 1, F. Faraway) (Illus. 31). This was taken after Shaver's 1938 floor was laid and before the carbide lights were replaced in 1946. Taken through the new French doors on the south side, it shows the western end of the room. The window treatment is not clear, but probably the same as in Illus. 30. A single potted plant of the trailing kind (ivy?) is suspended in the northwest corner. Only a little of the west wall shows, with a picture on it. The round-ended dining table is centered in the west half of the room and is covered with a patterned see-through cloth (crocheted?) on which sits a basket or pot of flowers. Three chairs are visible; the two against the west wall are like CHIR 779; the one at the head of the table is a bentwood chair like CHIR 495.

(16) 1938-42. Photograph (Illus. 33) of the Garfield fireplace, captioned on reverse in Lillian Riggs' hand (Rough Carton 1, F. 5). This is close in date to references #15 and #17, taken after the new cement floor was laid in May/June 1938 and before Lillian lost her sight in 1942. On the mantel are the same ceramic vase, clock, and framed photograph as in reference 15, and the horse figure as in Illus. 32. The valances also are the same. A bentwood chair is visible to the right of the fireplace; also a hearth broom. The andirons are different from those in #15; they appear to be the T-beam type (CHIR 1085).

(17) 1939. Photograph identified on reverse by Lillian Riggs (?) as "Faraway Christmas 1939" (Illus. 32). As in Illus. 30 (pre-1938), this view takes in the eastern half of the room. In the center is a long rectangular table with heavy turned legs against which has been placed (west end) a small rectangular table with square legs and a
shelf, presumably the library table from the living room (CHIR 755). The table, covered with a white cloth, is set for 14 people; a large turkey has been placed at each end and three tall candles set in an arrangement of greens are in the middle. Around the table are nine bentwood chairs (CHIR 495) and two old-fashioned high-back dining chairs (CHIR 779 or similar).

Only the east corner of the mantel appears; on it stands what looks like a horse figure. The windows are treated as in the pre-1938 view (Illus. 30), except for a large Christmas ball hanging in front of the door.

On the east wall to the right of the kitchen door hang four objects: on the left, a picture of a large tree; in the center, a horizontal mirror and over it a panoramic view; and to the right, a photograph taken in the Wonderland of Rocks. Under these pictures sits a sideboard with two drawers at the top, two cabinet compartments, and a bottom drawer. Two plates and the yellow vase (CHIR 1328) that also appears in Illus. 36 (dining room mantel, 1965) and on the living room mantel in 1979 (79:79, Roll #1, fr. 4) are displayed on top of the cabinet. The corner next to the kitchen seems to be piled high with Christmas greens or possibly a small tree. The kitchen door stands open; it has a sheer curtain on the kitchen side and valance and side curtains on the dining room side that match those elsewhere in the room. Evergreen boughs decorate the east wall and door and the north windows.

Barely visible in the northeast corner, in front of the outside door (closed), is the oval table with a cloth on it but no place settings. Next to it is another of the high-back chairs.

(18) c.1939. Photograph of the small dining room (Illus. 11). Through the French doors can faintly be seen a few details of the big dining room, including a clock on the mantel (round-faced) and a rectangular table in the western half of the room. The table appears almost bare except for a vase of flowers and a plain cloth.

(19) 1939-40. Ada-Marie Bowers, taped recollections, 1983: The meals were served at 7 o'clock in the morning for breakfast, 12 o'clock noon and 6 o'clock night and this didn't vary unless there was some special thing such as a big round-up in which you had breakfast earlier and there was always -- every morning the whole time that I was there we had a half a grapefruit.... The meals always were very good. In the morning either guests or whoever -- the other people would come sometimes early to the breakfast room which is where the fireplace...that has the carved blocks of concrete [sic] -- they would come and on these cold mornings would have a cup of coffee before breakfast. It was never served until 7 o'clock but you could come down there earlier and get a cup of coffee and back up

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to the fireplace. It wasn't what you'd call a real pleasant room...because I guess it was sort of jerry done -- but it was pleasant in that it was nice and light because there was a lot of windows in it and it was cozy because of the fireplace in the mornings.

(20) 1943, April 20, Ed. M. Riggs, Mgr. Faraway Guest Ranch, to Office of Price Administration, Willcox, Arizona: In accordance with a request for menus and prices during the week of April 4-10, 1943, Ed supplied a list of prices: breakfast, 50 cents; lunch, 60 cents; and dinner, 85 cents, as well as a detailed menu for each meal on the days in question. This letter is reproduced in Appendix M of this report.

(21) 1947-55, Thomas N. and Patricia Macdonald Grigg, notes of interview, May 15, 1985: The big dining room held two tables, a long one and an oval one, that were sometimes pushed together. Tablecloths were sometimes left on between meals. The plant in this room (Illus. 33) was an old Boston fern brought down from the old CCC camp in 1941. The wicker table in the 1979 photographs was taken from Lillian's office upstairs.

(22) 1949, April 16, Pat Macdonald, diary: "Looked for D.R. curtain material -- no find."

May 7, ibid.: In Douglas "got the D.R. curtain material -- took to Singers for hemstitching."

(23) 1950, May 24, Emma Erickson, journal (Series 10, Folder 4): For her 96th birthday, Mabel Conroy gave Emma a "Picture (donkey)." In 1960 this was hanging on the west wall of the big dining room (Illus. 34); in 1965 it sat on the mantel (Illus. 36); and it was still on the mantel in 1979 (Illus. 37).

(24) 1950. Anne Mackay Riggs, interview, May 20, 1985: When she came to Faraway the first time, in May 1950, there were two tables in the dining room -- a long rectangular one with heavy legs, and a smaller oval one with leaves, which she now has, though now fixed so that it does not come apart. In 1950 the Singer sewing machine was kept in the big dining room. Even at 96, Emma Erickson still came to the table to eat with the rest of the family and guests.

(25) 1951, June 26, Lillian Riggs, diary: "Decorated house -- fireplace -- Enlarged table in the D.R. for tonight, sorted slides. [Superintendent Cooke showed slides to at least eight guests and Lillian's cook served strawberry shortcake.] A nice evening but I missed Ed putting his arm around me at the close and saying, 'I think everybody had a good time.'"

1952, June 8, ibid.: Elsie Toles "took data" to write up dinner, also took "fireplace pictures."
1955, April 17, ibid.: Superintendent King said "that the Park Service is very happy that Faraway is again serving meals." Note: This was after a 10-year period during which Lillian could only rent housekeeping cabins, by agreement with the owners of the Silver Spur Guest Ranch up the canyon.

April 30, ibid.: Lillian has bought paint for "D.P." (Dining Porch). Her wish list for the "outside dining room" includes replacing the windows with large plate glass windows on steel casement frames so that they will slide; reinforcing the area under the windows; repainting; and reinforcing present uprights "so as to prevent weight of fixtures [in upstairs bathroom] from making ceiling of dining room sag. Most IMPORTANT."

May 16, ibid.: "Rusty [Greenwood] painting dining porch."

1956, May 17, ibid.: "The dining room is a MESS. Our dining table stacked with all sorts of junk Silver, ice bucket -- things that should have their place. Not the table. It is dirty from where the man ate at lunch. Tables all crowded in (?) Tuesday, Cowbelles Crumbs, salt and pepper, sugar. All just the old Texas -- and poor housekeeping mess. I hate it."

1957, April 3, ibid.: Lillian had her picture taken, with Donna Cramer, the cook, "at the table," by Saturday Evening Post photographer, Mr. Gertz. This photograph has not been located.

April 7, ibid.: "Donna served noon dinner to seventeen in all."


When the cook clangs the iron triangle [outside, near the well], the guests gather in the living room.... When all are gathered, Lillian leads the way with firm steps to the dining room, where she takes a seat at the head of the table while the others assort themselves along its sides.

(27) 1957 and after. Ethel Erickson, interview, July 27, 1983: In the summer meals were served "almost exclusively" in the big dining room. In the winter, guests usually ate in the small dining room, but "if there were more guests than the small dining room could accommodate at one time, they'd open the big dining room and have a fire in the fireplace."

(28) 1957 and after. Ethel Erickson, interview, March 12, 1985: This was called the "big dining room" or "guest dining room." Usually guests and family ate in here, unless the number was small enough (in winter) to use the small dining room.

There were two dining tables, which were put together if there were more than one table could accommodate. Family ate with guests. Lillian would try to lead conversation into intellectual channels, not always successful, since guests' backgrounds so varied. She
remembers these meals as often very amusing. Between meals the tables were covered, with no settings, only a vase or bowl of flowers in middle.

China used in dining room was stored on open shelves in kitchen. Flatware was in "tiny oak sideboard" at east end of dining room, which also held vases and extra dishes.

At the west end there were only some large plants, including a large fern (Boston fern type). Andy allowed this to die. Another large plant (unidentified) was given to Pearl Riggs (Mrs. Ellerby Riggs) and she revived it, still has it.

On the south wall were a number of panoramic photos of the Monument taken by Ed Riggs.

On the mantel she remembers the clock and a toy or model of a horse, wood or metal, pretty old.

Christmas trees were in this room.

(29) 1958-61. Ruth Trask Morse, interview, June 4, 1985:

As you went in from the little dining room there was a china cabinet on the right....I think it was a sort of utilitarian one; they kept the dishes in it, I think. And the long table and lots of chairs....We ate near the kitchen -- the big rectangular....Yes, the oval table was at the other end of the room....I don't think there were any cloths on them; I think they were maybe just at mealtimes. Or did they use table mats? I don't remember. I should remember; I set the table often enough.

[Regarding window treatment, she remembered] a sort of pelmet made of sort of lace curtain...just a pelmet along the top and I don't think there were any other curtains....Pelmet [is] just the thing that covers the rail along the top. [Did not think there were any curtains by the chimney.] I seem to remember Hildegarde banishing them or saying she'd banished them because they were in rags....

[Asked if the library table from the living room was used with the dining room table, as in Illus. 32, she said:] Yes, I think it was made for that purpose.

[In regard to holidays:] I seem to remember Thanksgiving dinner there. But I don't recall how many or who was there. I seem to remember collecting leaves and decorating with pumpkins and gourds and apples and things like that [in the big dining room.]

Mrs. Morse also recalled, not on the taped interview, that flowers or leaves or dried flowers and sometimes wild flowers were always on the dining room table, usually a low arrangement in a bowl.

(30) 1960, October 1. Three photographs taken on Gay Day, when Lillian Riggs entertained the members of the local women's club (Illus. 12, 34, and 35). Illus. 12, taken in the small dining room,
shows a few elements of the big dining room furnishings, including the valances over and between the windows, as described by Ruth Morse (previous reference); a large covered table at the west end with a small floral arrangement on it; one of the electric light fixtures overhead; and an unpainted beam suggesting that the ceiling had not yet been covered with acoustical tile.

Illus. 34 shows the northwest corner of the big dining room, with Lillian and her companion, Ruth Trask, admiring the big Boston fern on its rather spindly three-legged stand (CHIR 745). On the west wall, close to the window, hangs the drawing of a donkey done by Lillian's friend Mabel Conroy (CHIR 1078). The ruffle-like valances between each pair of windows show clearly; they show no pattern in the fabric.

Illus. 35, taken on the same day as the other two, portrays Lillian Riggs posed in front of the Garfield fireplace. At either end of the mantel are matching vases filled with what appear to be dried flowers and, leaning against the chimney face, two photographs of the Garfield monument framed together. The chimney is flanked by two vertical valances.

(31) 1965. Two photographs taken by Richard Y. Murray of Tucson on his first visit to Faraway Ranch. Both show Mrs. Riggs in front of the Garfield fireplace (one is illustrated, Illus. 36; the other is not). Illus. 36 shows the windows now flanked by geometrically patterned drapes or curtains in a blue and gold fabric and a valance of the same fabric over the windows but no vertical strips between windows. On the mantel are, from left: yellow vase with flowers (CHIR 1328), double photograph of Garfield monument, small shelf clock with square face, small horizontal framed picture on ledge behind/aside clock, small glass vase with flowers, model of horse, and Mabel Conroy's drawing of a donkey. On the floor to the right of the fireplace is a metal stand with at least two matching fireplace tools. The other photograph, not illustrated, shows two tables in the center of the room, the one on the left is rounded and is covered with a light-colored cloth; the one to the right (east) is rectangular and is covered with a white, lace-edged cloth. Two chairs also are partially visible: on the left, CHIR 496 or 497, with green seat and solid panel top; on the right, CHIR 748, with open back, recurved arms, and upholstered seat.

(32) 1966, May 25, Lillian Riggs "to my dear Family" (Appendix C): Among the items Lillian wished to go to particular people after her death were the following things probably in the big dining room or used there: "my best lace tablecloth" for Evelyn Robards; "the wooden horse 'Dan Patch'" for Evelyn Robards, to be given eventually to her son Mark; "my best large lace tablecloth" for Emmajoy Barrel; "the capital R linen embroidered table cloth and napkins and the set of steak knives which they gave me years ago" for Anne Riggs; and "the large white linen table cloth and napkins to match with the monogram LE I designed and embroidered" for Lee and Hunter Stratton.
(33) 1974. Janet Ann Stewart, "Southern Territorial Styles, 1867-1900," Historical Monograph No. 2, The Arizona Historical Society (1974), p. 62: A photograph of the Garfield fireplace, taken for this article by Louis Bencze shows the same window treatment as in Illus. 35. On the mantel (possibly tidied up for this architectural photograph?) are only the square-faced clock, the double photograph of the Garfield monument, and the little horizontal picture, all present in 1965 (Illus. 35). The group of fireplace tools to the right does not appear to be a matching set.

(34) 1975-77. Ethel Erickson, interview, March 12, 1985: "After Lillian went into a nursing home, Andy set up a single bed in the big dining room and slept there until his death on Christmas Eve, 1977."

(35) 1978. Photograph by Al Gould, probably taken early in 1978 (CHIR), not illustrated. The photograph shows only the fireplace and mantel. In the fireplace are the same andirons as in other pictures. On the mantel, from the left, are the double photo of the Garfield monument, a potted plant (bulb-type), the little horizontal picture, a dark glass or ceramic vase with artificial flower, square-faced clock, donkey picture, and another potted bulb.

(36) 1978. NPS inventory and photographs (35 K, fr. 5-18) taken in the summer of 1978 reveal a room that has been considerably disturbed. Window treatment and the pictures on the walls probably are pretty much intact, but the oval dining table is missing (taken by Murray and Anne Riggs), Andy's bed stands in front of the fireplace, and a wicker table from Lillian's office stands next to the square dining table. The ceiling is tiled and the two overhead fixtures are intact; some of the ceiling tiles have been removed at the east end of the room. The mantel is almost bare of ornament; besides two dying plants, the only things visible are the Conroy donkey drawing and the double photograph of the Garfield monument; the clock is gone. Andirons and fire tools are still in place, as is the oak sideboard.

(37) 1979, May 23. "Recent disturbance of contents, Faraway Ranch," notes of interview with Paul Fugate (Appendix K): "Guest Dining Room (Enclosed Porch); Everything has been moved around except the pictures on the wall; water damage to ceiling is from bursting pipes."

(38) 1979. NPS photographs (79:79 Roll #2, fr. 27-30) and packing lists indicate little change since 1978, except for more miscellaneous objects on tables and the mantel. The oak sideboard is gone, taken by Evelyn Hutchison Robards; also missing, according to an inventory made April 23, 1979, and attached to the Bill of Sale, were a Chinese iron, a kerosene lamp with ceramic base, a wood dining table "with blue seat cover????" (presumably the one Anne Riggs now has), and the double photograph of the Garfield monument (later found in the Faraway Collection).
BACK PORCH (FR 1/9). The back porch (or "service porch," as it was sometimes called) was a utility area with many functions.

Wood was stored in a woodbox under the kitchen window; additional firewood was sometimes piled on the porch, although the main woodpile was to the east of the house, outside the gate.

A washing machine was always on the back porch, at least as far back as c.1918 (Illus. 77). It customarily stood against the house wall to the north of the kitchen door. The machines used at Faraway ran the gamut from hand-operated, through gasoline-operated, to electric.

For many years there was a refrigerator on the back porch, to the south of the kitchen door. One refrigerator was kerosene-powered; later they had a butane-powered one. This was apparently displaced when the kitchen was enlarged in 1962; the gas line is still in place. Later refrigerators were in the cellar, although the last, an electric one, which was in the kitchen when the NPS took over Faraway in 1979.

Both ice cream making (with a hand-operated freezer) and butter churning (in warm weather) were usually done on the back porch.

The water pail, filled with well water, stood by the kitchen door with a dipper above it for common use.

Opening off the back porch was a small utility room with shower, water heater and sink. This is treated separately in the next section, Shower Room.

Walls, ceiling, and floors. The ceiling, wood trim, and kitchen wall are painted white. The stucco walls are now painted yellow; where the refrigerator used to stand, south of the kitchen door, there is a large patch of a reddish color, left over from an earlier
time. A portion of this early paint is covered by a pipe closet built in 1962 when the kitchen was extended about two feet onto the porch.

The cement floor dates to the original construction of the porch, probably 1915.

**Fixtures.** At the south end of the porch, an open closet for tools was erected in 1960, with the open shelves facing south, outside the screened area of the porch.

At the north end there is a built-in shelf with a series of holes; this was used for draining milk bottles after washing.

**References.** Although there are some documentary references and a few photographs that show the porch, most of the information about its use and furnishings is derived from the recorded memories of the people who lived at or visited Faraway Ranch.

(1) 1914, May 10, Hildegarde Erickson, diary (Series 2, Folder 40): Hildegarde and a friend "sat on back-porch and talked a long time." Note: This may be a reference to the porch on the north side of the house, later converted into the "big dining room" or "dining porch." At least as late as c.1908, there was no porch on the east side of the house (see Illus. 8, in Torres-Baumler, "History").

(2) c.1918. Photograph of Hildegarde Erickson and Frank Daugherty, on the porch, with washing machine (Illus. 77). The unscreened porch seems to have a cement floor. A wooden walkway goes off to the right, toward the well. The presence of the hand-operated washing machine indicates that this is the east porch.

(3) 1923 and after. Lee Riggs Stratton, interview, March 30, 1985: ...we would wash about every three weeks. I washed all my clothes and my brother's every Saturday. ...And then every three weeks we would get the big old copper boiler outside and heat the water and then there was a -- I don't know what kind of a washer it was -- a big round tub with a handle that you pushed back and forth, so that was Murray's and my job -- we would push that handle and we would wash all day and
then, of course, we had a wringer and two tubs of water and all the water was heated outdoors over the fire.

We always used [the well water] for drinking -- it was the best water in the world and...just outside the kitchen door there was a little shelf and they had a bucket there and a dipper. Everybody drank out of the same dipper. That was our drinking water.

(4) 1923 and after. Lee Riggs Stratton, interview and additional notes, May 6, 1985:

The wood for the wood stoves...and for the fireplaces, too -- you know the window in the kitchen on the east wall...there was a big wood box under that window...outside on the porch, right under the window, where you could lift the window...in the summertime; otherwise you had to go around. But what wasn't there was out at the woodpile, outside the gate, so we had to lug it all that way in, but they usually kept that woodbox filled....

All the years that I was around [the refrigerator] was kept on the back porch. I think didn't they eventually move it into the cellar....But you know the first years, before they had the refrigerator, well even after they had...the gas refrigerator -- they'd bring ice out and keep it in the cellar....The refrigerator was always on the back porch. You had to run around like mad in that kitchen when you cooked....

[The washing machine] was still there on the back porch, at that end where the shelf was, when we were living there in the fifties, because I used it. That was there in the forties, because I remember when Lillian lost her sight, I went down and stayed for about four months....I can remember the washing machine out on the back porch then. [Looks at c.1918 photograph.] That's the same one they had when we were there; it went back and forth...it was a very hard job, and then they'd have...two rinse tubs....

[Churning was done where it was warm in winter or cool in summer,] very often, in the summer especially, out on the back porch.

In her memory, the back porch was always screened. Next to the kitchen door there was a big table with heavy legs; there was another, smaller table as well. The shelf with holes, at the north end of the porch, was used for drying milk bottles after they were washed. There was a slicing machine also.

The little room off the north end of the porch was called the "Arcola room," because it contained the Arcola water heater. It also had a sink and a shower, used by the hired men to clean up at the end of the day.
Mrs. Stratton adds (comments on draft report):
The table on the south west side was a very large, heavy one -- usually loaded with odds & ends. For many years Dad had a large (well used) meat and bacon slicer here, an old one Jesse Hutchinson gave him. I suppose that also disappeared....

(5) 1923 and after. Murray Riggs, interview, November 26, 1979: The earliest washing machine was hand-operated, with a handle that was pulled back and forth. They later bought a gas-powered washing machine. Large tubs of water were heated and they used pieces of lye soap.

(6) 1927-31. Helen Amalong Kenny, interview, August 2, 1980: Helen Amalong, a neighborhood girl, worked occasionally at Faraway, 1927-31. She remembered the porch as screened and she recalled resting many a time against the "old wood box (outside at southeast corner of house)."

(7) 1932, September 22 (Series 21, Folder 31): Stub of check to Sears Roebuck for "washer," partial payment of $89.95 principal and $9.00 interest. Note: This may be the gas-powered washing machine referred to by Murray, ref. 5.

(8) 1936, August 19, Lillian Riggs, diary: "Did a big wash. Machine quit at noon; had to wait for Ed to fix it. Then it didn't go well."

(9) 1938, July 2. Check stub (Series 21, Folder 5): The check was to Palmer, first payment on refrigerator, $52.27. On June 2, 1939, Ed and Lillian borrowed $200 for "last on refrigerator" (Series 28, Folder 42).

(10) 1939, July 12, Lillian Riggs, diary: "I washed & had 'a heck of a time' cause the washer broke down. Hunter [Stratton] to the rescue."

July 13, ibid.: "Ironed today. Then mended."

(11) 1930 and after. Stan (SH) and Cherry Hutchison (CH), interview, May 7, 1985: The shelf with holes at the north end was used to drain milk bottles after they had been washed. The woodbox was under the kitchen window.

   DW: Where was the ice cream freezer?
   CH: On the back porch.
   SH: That's where we always made it -- put that
       ice in a sack --
   CH: in a burlap sack
   SH: -- and bust it up with an old flatter, you
       know, a blacksmith's flatter tool. They had one and
       if I remember right that sucker was about 4 inches
       square and that's what they always used....
CH: Mrs. Stansberry would mix the batter, but it was real creamy cream in there -- never tasted ice cream like that ....And all the kids, guests would take a turn at turning it and then he'd...lick the dasher. Oh, boy!

SH: [Refrigerator was on the back porch.] And before they had that the ice box sat out there.... They'd haul [the ice] out from town. It'd only last a few days; those real hot days it would hardly last till you got home if you hauled it from Douglas.

CH: The [washing machine] we used was the early wringer that you wound up, nothing automatic. It had the handle; you cranked it through. [The washing machine had a motor,] must have been a gasoline motor underneath...and then we'd take it [the wash] outside, so you'd set a tub on a bench or something to rinse and we'd get well water. I think I washed in cold water, so I wouldn't have to take all that time to heat up water....

CH: [Regarding the name for this porch] That was the back porch or I think some called it -- well, I don't remember service, just back porch....

(12) 1930 and after. Emajoy Barrel, interview, April 1985:

The washing machine and, I think, the ironing board were stored down at the end of the service porch. Always as you came out to go outside to get on to the porch from the kitchen, there was the water bucket and the dipper and always from the well, brought up fresh from the well. And then as you progressed down toward the end -- and this was always a big old screened porch -- there was the washing machine which took all day to use....And we always hung clothes out on the line, clothesline, which extended forever and ever in the back yard. [Ironing done in the kitchen.] Maybe that ironing board was stored in the cellar; I kind of think it was, as a matter of fact.

[Firewood was kept] out on that service porch. As I recall, they did have a wood box with a lid to it, but often it would be just piled against the wall, abutting the kitchen wall.

(13) 1930 and after. Evelyn Hutchison Robards, interview, May 8, 1985:

[Asked what was out on the porch?] Tables. The wood box and then the [boiler/shower room.] And then this way there were tables, great big tables -- tools, for working cattle, that type of thing....The washing machine was out there, by the hot water, by the entrance to the shower, to that room there -- but that
was in later years. [Doesn't remember refrigerator out there until "later years," when it was] right around the corner, to the right,...the woodbox was to the left. You go out there and the shelf where the water was, the water pail, and then the hook, the nail that you put the dipper on....The woodpile was right under -- there was a window, wasn't there, a window by the refrigerator....so the refrigerator was on the opposite side of the door, but in later years it was always...down in the cellar.

(14) Probably 1930s. Photograph (Box 1.8.1), not illustrated. The photograph, showing the south half of the porch, is too dark to show much. The porch is screened in, with doors on the east side and south end. The only visible furnishing item is a stool or backless chair, supporting a wash tub. An unidentified man is carrying a basin toward the east door.

(15) c.1946, Undated note in Ed Riggs's notebook (Series 10, Folder 27): "Servel-Electrolux/ No. RUH-1 103/5000 77 M."
This may indicate the purchase or intended purchase of an electric refrigerator right after the introduction of electricity. There is an old Servel refrigerator out in the garage (1985) but it is a gas-powered one.

(16) 1947-55. Thomas N. and Patricia Macdonald Grigg, interview, May 15, 1985: There was a kerosene-fired refrigerator to the south of the kitchen door; it was a two-door model.
When Pat came to Faraway in 1947 there was a round, gasoline-powered washing machine, with a brass cover and a foot pedal to start it. In 1954 they got a new washing machine, possibly a Maytag, round, with attached wringer. This stood next to the boiler room.
The woodbox had a slanted lid and was unpainted.
Near the door was a stand on which stood the old white enamel water pail, with an aluminum dipper.

(17) 1950. Anne Mackay Riggs, interview, May 20, 1985: The gas refrigerator stood to the south of the kitchen door and the gas washing machine to the north.

(18) 1951, April 27, Lillian Riggs, diary: "Leo [Lady] started screen porch (back) work."
April 28, ibid.: "Ordered screen for back porch....Leo worked on back porch screens."
1953, June 17, ibid.: "Harry [Underwood] lit the fridge -- it wouldn't work."
June 18, ibid.: "Harry fixed fridge & washing machine."
August 9, ibid.: Trouble with ice cream freezer "dasher not working."
1954, March 22, ibid.: "Note from Pat [at Faraway] wanting to buy a washing machine, that is, wanting me to buy it. Guess I'll have to do so."

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June 18, ibid.: Pat showed Lillian how to run the new washing machine.

July 5, ibid.: Pat got mad because Lillian couldn't use the line she had put up for hanging freshly ironed sheets.

October 1, ibid.: "Tom [Grigg]...made a new cement doorstep and foot scraper in front of kitchen door and had filled in a bad place on porch where cement had gone."

1955, April 30, ibid.: Has bought a used butane refrigerator "for our home use."

1956, Among notes for Dell and Donna, ibid.: "Wood on porch at all times."

(19) 1958-61. Ruth Trask Morse, interview, June 4, 1985: [This was called the back porch. Washing machine was on north end of porch; refrigerator stood beside it.] It was an electric one. I think that they had had a gas one, but they had trouble with the pilot light blowing out and so they got an electric one. [The washing machine was also electrically operated.] It was an old wringer washer, a good washer. [There were no milk bottles being washed and drained on the shelf at the north end.]

(20) 1959 and after. Ethel Erickson, interview, March 12, 1985: Washing machine was on the screened porch near service porch door; refrigerator was on south side of kitchen door. This was sometimes called the back porch.

(21) 1960, May 12, J.P. Anderson to Lillian Riggs (Series 1, Folder 18): I cleaned the back porch and restacked the wood. I am afraid I broke up some of Ruth [Trask's] rat family, as I found a large rat's NEST under the wood box. The porch and around the wood pile at the back looks somewhat better.

(22) 1960, May 22, Ethel Erickson to Lillian Riggs (Series 8, Folder 27): "...how very conscientious Andy is....The back porch looks like a different place -- so neat & clear of trash."

(23) 1960, October 30, George Morse in account with Mrs. Lillian Riggs (Series 8, Folder 28): Invoice for work done at Faraway Ranch, including "rescreen the back porch with a new tool cupboard as well as a sidewalk along the east side...." The bill includes $11.00 for eleven feet of "extra sidewalk" and a credit of $2.00 for "difference between locks for tool room."

(24) 1977. Article, "Loyal ranchman is closing up and moving on," by Jeff Smith, clipped from The Citizen, Tucson, AZ, c.June 1977: The accompanying photograph of "Andy" Anderson shows him taking "one of his last cool drinks from the water
bucket" on the back porch at Faraway Ranch. Andy is drinking from a dipper and holds in his other hand a round piece of metal or cardboard, presumably the cover for the water bucket which is barely visible in the lower right corner of the picture. The only other objects in sight are a couple of cartons on the floor.

(25) 1978. Photographs (45 A, 2,3,4 and 45 B, 1), taken for the NPS survey team around June 1978, by Dodie Fugate (Illus. 78, 79). These four photographs show the back porch, inside and out, about three years after Lillian Riggs left the ranch. There are crude worktables in the northeast and southwest corners and a small stand to the north of the kitchen door. Over the latter hangs a dipper, but the water bucket is not present. There is a metal folding chair next to the shower room door; another chair like it is in a large wooden crate at the south end of the porch, outside the screened section. Two large metal trash cans may have been for the use of the caretaker, since they do not appear on the 1979 inventory.

(26) 1979. WAC/NPS, Faraway Ranch Project. When the NPS took over the ranch and packed up its furnishings for storage in Tucson, the only major pieces on the porch were two worktables (CHIR 759 and 771), the little stand (CHIR 320) for the water bucket, a folding metal chair (333), and an assortment of household supplies including a washboard and a vacuum cleaner.

**SHOWER ROOM.** This room was probably part of the original porch system, joining the back and side porches. Partitions may have been added when the dining porch was created in 1924 or, more likely, when the upstairs bathroom was added in 1927.

The functions of this tiny room off the back porch are easier to determine than what to call it. It contained an Arcola water heater (originally wood and coal fired, later gas) to heat water for the bathroom and guest rooms and washing machine; hence the names "Arcola room" (Lee Riggs Stratton), "boiler room" (Pat Macdonald Grigg), and "laundry room" (Ethel Erickson). It also contained a shower that was used mainly by male ranch hands for cleaning up after the day's work and also by the Hutchison children after swimming in the pool; hence the name "shower room" (Lillian Riggs). And it was used to store and wash milking equipment, hence the name "dairy room" (Ruth Trask Morse).
The name "shower room" is recommended since it is the one used by Lillian Riggs in Reference 8. Her later reference to "service porch towels" (reference 11) could be construed to mean this room, though it seems more likely that the term "service porch" would cover the whole back porch, including this room.

Walls, ceiling, and floors. The ceiling and walls are wood, painted white. The floor is cement.

Fixtures. Arcola Heater (American Radiator Company), gas-fired, for heating water for bathrooms, guest rooms, shower and laundry -- southwest corner.
Sink or lavatory with two faucets. Northwest corner.
Shower head -- southeast corner.
Fire extinguisher ("Riggs Ranch"), CO₂-type, non-functional.
Shaving mirror, over sink.
Shelf made from box, over sink -- north wall.

References. There is a little documentary and oral evidence on the use of this room, but no photographs before 1985. (See Illus. 80, 81.)

(1) 1927-31. Helen Amalong Kenney, interview, August 2, 1980: Northeast corner of eastern porch contained shower-wash room for male ranch employees.

(2) 1930, January 20, Lillian Riggs to Neil Erickson, November 23, 1930 (Series 1, Folder 247): In her accounting of expenditures on improvements at Faraway, Lillian included $68.75 for an Arcola Heater, purchased January 20, 1930, and $27.50 for a "Lavoratory" on March 22, 1930. The Arcola certainly was the water heater; the lavatory could have been the sink in this room or it could have been for one of the bedrooms (Illus. 80, 81).

(3) 1930-32. Lee Riggs Stratton, interview, May 6, 1985: Mrs. Stratton thought the extra plastering done in 1932 could have been in "the little Arcola room: I know they did some work in there, some plastering."
(4) 1943-46. Stan and Cherry Hutchison (CH), interview, May 7, 1985:

CH: [The water heater] heated water for the -- it was piped to the rooms, I think, and then to the bathrooms -- but we were very careful of the hot water because someone had to build a fire to get the water going... They built a pretty good fire in the morning...

(5) 1930 and after. Evelyn Hutchison Robards, interview, May 8, 1985: "There was a shower, there was also the boiler for the hot water -- they built fires there for the hot water... We would use [the shower] when we'd come in from swimming in the pool." She did not know of a special name for the room, but thought "service porch" would have included the whole back porch.

(6) 1936, September 30, Lillian Riggs, diary: "Ed and I went to Mascot to see Tout about Arcola. Saw Arcola but Tout was not home."

(7) 1947-55. Thomas N. and Patricia Macdonald Grigg, interview, May 15, 1985: Mrs. Grigg called this the "boiler room" because of the water heater in it. When she came to Faraway in 1947, it was fired with wood and coal; the gas heater came later. She remembered Hunter Stratton using the shower when he lived here, 1951-53.

(8) 1953, October 31, Lillian Riggs, diary: "Tom [Grigg] painted the woodwork in the shower room."

(9) 1958-61. Ruth Trask Morse, interview, June 4, 1985: She did not remember that the room had a special name; she thought of it as "a little dairy, sort of; the milking bucket and things were kept in there."

(10) 1959 and after. Ethel Erickson, interview, July 27, 1983, and notes of interview, March 12, 1985. 1983: "That, I think, was the laundry room. Did you notice there's a kind of furnace in there? I think that the water was heated there for laundry..."

1985: Thinks of this as a laundry room, since it contains a sink and a furnace for heating laundry water; the washing machine stood just outside. Is not sure whether "service porch" refers to this room or to the whole screened porch.

(11) 1961, August 24, Lillian Riggs to Mrs. Pat Hartloh, a prospective cook (Series 8, Folder 65): "There is no laundry, except the kitchen and service porch towels and your laundry. We have a good washing machine."
LILLIAN'S OFFICE (FR 1/10). This little room was originally part of the upper deck of the back porch. In the mid-1920s it was still open, but had been screened and partitioned to make two "sleeping porch" rooms; the eastern one (later Lillian's office) was occupied from 1924 to 1927 by Tom and Nora Stafford, and the western one (now called the "sleeping porch") was occupied by Murray Riggs (reference 1-2). Illustration No. 14 in Torres-Baumler, "History," was taken during this period, when the upper deck was protected by awnings and screening.

During the summer of 1930 Ed Riggs, assisted by Neil Erickson, enclosed the upper deck or "back portch," as Neil called it (Torres-Baumler, "History," p. 56). This gave the house three new rooms: the "sleeping porch" at the west end (FR 1/17), another small bedroom (FR 1/10), and a small hall (FR 1/11) between the latter and the bathroom (FR 1/12).

FR 1/10 continued to be used as a spare bedroom at least into the mid-1930s; Stan Hutchison slept here occasionally as a visitor or employee before 1939. According to Stan, it was during the winter of 1940/41 that Ed and Lillian turned the room into their office (reference 3).

In the office (later known as Lillian's office), Lillian and Ed discussed ranch business, paid bills, posted accounts, and handled correspondence relating to both the cattle and guest ranch operations. Even before Ed's death, Lillian was assisted in these chores by her "secretary," usually a young woman who doubled as housekeeper and ranch hand. Cherry Kline was the first of these (1943-46); "Andy" Anderson was the last (1960-77). Much of Lillian's unpublished novel, "Westward into the Sun," was dictated to a typist (Cherry Kline) in this room. Lillian also stored valuables here, in a safe that had belonged to Aunt Martha Stark.
Walls, ceiling, and floors. This room still preserves its porch roof ceiling; the inside wall is the original board-and-batten exterior wall of the 1899 box house; the east and west partitions are tongue-and-groove porch partitions; the north wall, around the windows, has been covered with wallboard of some kind. The ceiling and wood trim are painted white, the walls are green now (1985) but were blue at one time. The floor is painted brown. On the floor of the closet is a piece of linoleum.

Fixtures. The present ceiling light fixture is post-1979. There is no record of what was there before, if anything.

Furnishings. The major furnishings in the office were essentially intact when the Park Service took over in 1979: Ben's drop-front desk on the south wall, a more modern office desk on the north wall, a cot at the west end, a filing cabinet at the east end, the hanging map file, and two metal and plastic office chairs. Only the safe and Lillian's typewriter were no longer there; the safe went to Murray Riggs and is now owned by his widow; the typewriter has not been located.

References. Before 1978, the only evidence is documentary and oral.

(1) 1930. Lillian Riggs to Neil Erickson, November 23, 1930 (Series 1, Folder 247): The latest improvement at Faraway, as reported to her father in this letter, was a "closet & porch room" for which they bought lumber, windows, and paint between May 19 and September 29, 1930. The closet was probably the one between Lillian's office and the bathroom; the "porch room" was probably what came to be known as Lillian's office. Before this work was done, this upper deck of the former back porch was open to the elements. Neil Erickson's 1930 diary contains several entries relating to putting in windows and siding "on one room on back porch," again probably what became Lillian's office (quoted in Torres-Baumler, "History," p. 56).

(2) 1923-30. Lee Riggs Stratton, interview, May 6, 1985: Mrs. Stratton could not remember when the upper deck of the back porch was divided into rooms, but thought there was a partition with a door between the section Tom and Nora Stafford occupied about 1924-27 and
the section where Murray Riggs slept. "Of course, Lillian didn't use it as an office then... She didn't begin using that as an office until... after I left home" in 1935. Lillian and Ed "used to work there a lot."

(3) 1930 and after. Stan (SH) and Cherry Hutchison (CH), interview, May 7, 1985:

CH: ...in Lillian's office was a day bed....
SH: Now one time...I spent the summer down there and before that was...her office, that was my room. That would have been... between '33 and '39....That wasn't always an office....I think she used, she had a desk in her bedroom, I think, up until then.

DW: But it was used as her office before your Uncle Ed died?
SH: Oh, yes.
CH: Yes, all the years I was there [from 1943 to 1946] it was always.

DW: And it was not his office?
CH: He never had an office.

SH: Well, it was the ranch office; they just called it the office. They used to both work in there. Of course, after she went blind she couldn't do the office work unless he was with her....They made that into an office the last winter I was working down there....I remember that... '40/'41....

CH: In Lillian's office the bed was on...the west wall. And the desk was along here and we could both sit here and I'd type -- my typewriter stayed in there-- on the north wall. And there was storage here of some kind.

DW: And she didn't have the safe then, because that came from Martha Stark?

CH: No. That wasn't a very big room and with both of us working in there....There was a table in there, though, because we had to organize papers, when we were working on her book and she had her typewriter and I had my typewriter in there, although she'd take her typewriter, a portable, a good sturdy base....She had a -- oh, it was just a little one...and it had a little cover that came down...it was one of the early portables. I couldn't use it 'cause I'd jam the keys, I typed too fast.

DW: It wasn't there in 1979....
CH: It wasn't in her closet?...I don't know if someone in the family took it or not. But she had it everywhere and she took it with her different places.

DW: Why was there a cot in her office?
CH: For anybody that wanted to take a nap, I guess.

DW: Was anyone ever allowed in there?
CH: No guests, unless they were asked to be in there.

DW: She wouldn't take a nap in there, or maybe she would?

CH: Well, we sat on it once in a while, but it was always there...

[Curtains?] I think it was lace curtains of some type...well, those net type, heavy net...[They weren't stretched,] they just hung. It was too hard to starch and all that....

(4) 1930 and after. Emajoy Hutchison Barrel, interview, April 1985: I'm trying to think where Stan used to sleep....I think a couple of times he was put in...Lillian's office....Lillian's office, as I recall, was just the little narrow room and I think that that might have had a desk cluttered with things of Aunt Lillian's and Uncle Ed's but I know it had a bed in there and I think that's where Stan used to sleep....Lillian's office... was that little room that extended -- well, it was opposite the bathroom, and that room had windows all the way across it and was used, I know, as her office later, didn't have a bed in it or anything and was designated as her office. I think Cherry could tell you more about that. I think that's where she and Aunt Lillian spent many, many hours, Cherry typing and Aunt Lillian dictating her book, "Westward into the Sun."

(5) 1930 and after. Evelyn Hutchison Robards, interview, May 8, 1985:

We used to love to go to that little room that was Aunt Lillian's office. We used to kind of like to go there and type and there was a cot in there...and the typewriter was always out, and as little kids we always felt very important, I guess, and she would let us do that. I can just remember that; we were probably playing house or playing secretary or playing something. That's all I can remember about that, but it was a very important room in our minds. [She remembered a time when she was a little girl] slept there on that cot, probably because all the other bedrooms were taken.

(6) c.1946. Printed photographs of CCC camp in Bonita Canyon, dated March 27, 1939 (CHIR history files). In a picture of the Reading Room in the Bonita Canyon camp can be seen several modern chrome chairs. Two chairs of this type (CHIR 760, 761) are in the Faraway collection; one was found in Lillian's office, the other on the front
porch. They may have been brought into the house when the government turned the camp over to the Riggeses in 1941 or when they sold it to the Silver Spur developers in 1946.

(7) 1947-55. Thomas N. and Patricia Macdonald Grigg, interview, May 15, 1985: The safe stood on the left (south) as you went in. At the far end (west) of the office was a brown wicker table.

(8) 1950 and after. Anne Mackay Riggs, interview, May 20, 1985: The safe was on the left as you went into the office; it is now in her possession, left to Murray Riggs by Lillian.

(9) 1953, July 1, Lillian Riggs, diary: "I hung curtains and cleaned the office."

1954, March 8, ibid.: "...cleaned...my office."
March 9, ibid.: "Pat filed all the papers for me."
June 10, ibid.: "We did the mail tray this morning."
December 11, ibid.: "...going into the safe" before the California trip.

1955, February 7, ibid.: "...cleaned out Pat G[rigg]'s office drawer...."

1956, May 5, ibid.: "I am working in the office....Downstairs, people keep coming in for lunch or something, I have no privacy."
May 20, ibid.: Again complains of having to work upstairs because the whole downstairs is turned over to guests.

1959, November 10, ibid.: "Ruth [Trask] and I worked on mail tray and letters in a.m."
November 23, ibid.: "...took the mail up."

(10) 1958-61. Ruth Trask Morse (RM), interview with David Wallace (DW), June 4, 1985:

RM: [The safe] was under the window on the right...
DW: Next to the little closet?
RM: Yes, I think so. Because I remember trying to work the combination under her dictation and she was very impatient because...I found it very difficult until I realized what I was trying to do. [Did not remember any curtains.] We did work there sometimes. I think we did accounts up there, but most of the letter writing was done on the table in the small dining room. [Did not think Lillian ever napped on the cot in her office; didn't know why the cot was there.]

(11) 1959, May 18, Lillian Erickson, Checkbook stub (Series 28, Box 51): On this date, a check was written to Chuck Moore in the amount of $57.00 for "steel desk," presumably the one in Lillian's office.
[1983: The room opposite the bathroom on the second floor] was definitely Lillian's office; it was off limits for almost everybody. [There she kept] all her records, everything pertaining to the business, both the guest business and the cattle business.... [Lillian always had a secretary, Ruth Trask, Donna Cramer, etc.]....she would say, "We're going up to the office to work," and she would dictate letters and have them read letters to her, and she would have them read her checkbook balance, her financial affairs.... We had reason to believe that she had some financial affairs that nobody knew of, not even her confidential secretary....

1985: The desk Ben made for Lillian was on the south wall. Though left to Ethel, she did not take it.

Lillian's office was a "very special and private place" few people got to see. If Lillian was up there for several hours with her secretary, one knew better than to talk to her when she came down, as she was apt to be irritable.

(13) 1960, June 9, J.P. Anderson to Lillian Riggs (Series 1, Folder 19): Andy reports that a certain person has not been in "your office to my knowledge....Beth [Cannon] wanted me to lock the office and I told her then there was no key to it...."

(14) 1966, May 25, Lillian Riggs to "My dear Family" (Appendix C): Among the objects she wishes various people to have are the Hamilton watch and wrist band (Ed's) "in the safe upstairs in the office room":
"the safe in the upstairs office room if he [Murray] desires it (it was Aunt Martha Stark's and has the TB brand on it)";
"the writing desk in my office that Ben Erickson made for me" (for Ethel Erickson).
Note: The wrist watch and band were given to Murray's son, Edward Murray Riggs, III, as a graduation gift in 1969; the safe was picked up by Murray on May 15, 1977; and the desk was left at the ranch by Ethel Erickson.

(15) c.1972, February 5, Lillian Riggs, typed notes (Series 1, Folder 251): Lillian notes that some things have disappeared. "Also disappeared from my Office desk upstairs -- One Milk Glass Vase -- Also my 14th birthday gift in Galesburg."

(16) 1978. NPS inventory and photographs (35 E, #15-20, see Appendix I).

(17) 1979. WAS/NPS Artifact Inventory and accompanying photographs (79:79, Roll #3, 2A5A). Both inventories and sets of photographs
show about the same conditions. Except for the safe, taken away in 1977, the room seems pretty nearly intact, though obviously disordered. There are no curtains.

**BATHROOM HALL** (FR 1/11). When the upper deck of the original back porch was enclosed in 1930, the easternmost section became a hall or entry between the bathroom (FR 1/12) and what later became Lillian's office (FR 1/10). Lillian referred to this as the "bathroom hall" in 1954, when Tom Grigg put down a rubber mat on the ramp down from the main hall.

On the east side of this area there is a floor-to-ceiling closet with shelves, possibly the "closet" referred to in 1930. In 1979 this closet contained cleaning supplies, medicines, and miscellaneous household items.

**Walls, ceiling, and floors.** The wood ceiling and walls (part wood, part wallboard) are painted ivory; underneath this is a green or aqua coat. The wood trim is painted white. The floor is painted a dark color. A thin rubber mat lies on the ramp up to the main hall.

**References.**

(1) 1930, November 23, Lillian Riggs to Neil Erickson, (Series 1, Folder 247): Among the expenditures to improve the ranch are two purchases of lumber for "closet & porch room," May 19 and September 29, 1930. The "closet" could be the one in this hall or the one in Lillian's office.

(2) 1930-42. Emajoy Hutchison Barrel, interview, April 1985: [One year, when Emajoy and Evelyn Hutchison were young enough to take naps, they shared the bedroom over the kitchen.] ... there was a slight incline and then you turned abruptly right for the only bathroom upstairs, and there was a window right there and I remember that Aunt Lillian insisted that Evelyn and I take a nap every afternoon and then she would sneak up the stairs, before she lost her eyesight, and she would take a look at us through that window to make sure we were sleeping.
UPSTAIRS BATHROOM (FR 1/12). The upstairs bathroom was originally part of the upper deck of the back porch, which was enclosed and outfitted as a bathroom in 1927 at the same time the downstairs bathroom was built.

This bathroom was used by residents and guests in the second floor bedrooms, except those in the old office (FR 1/18) which had no access to the rest of the second floor.

Walls, ceiling, and floors. The wood ceiling is painted gray, over white. The wood trim is white. The walls are plaster, painted a reddish brown (same as the downstairs bathroom); under this is a green coat, under that a blue coat. The floor is covered with badly worn linoleum.

Furnishings. Fixtures in place include:
- Bathtub, probably dating from 1927
- Closet combination, of the same vintage
- Lavatory, the same
- Medicine cabinet
- Glass shelf
- Fluorescent light (with 15 W Amplex, white, 18" tube)
- Cup holder, on wall beside cabinet
- Toilet paper holder
- Scottowel holder

Besides those left in place, the following furnishings were removed to storage in Tucson in 1979: glass towel bar; ceramic toothbrush holder, metal wastebasket, pair of net curtains, small rug, plunger, mop, broom, and other articles associated with a bathroom.
References.

(1) 1927. Downstairs Bathroom (FR 1/7), references 1-6, data on construction of the two bathrooms in 1927.

(2) 1938, March 23, Victor Shaver, "General specifications for remodel job for Mrs. Riggs Faraway Ranch," with additional notes by Lillian Riggs:
   Bathroom (upstairs)
   Walls -- Prepared for paint and painted with oil paint
   walls and woodwork. [added in ink:] including ceiling.

   [Lillian's note:] Upstairs Bath Enamel & paint $15.00

(3) 1940s. Stan and Cherry Hutchison, interview, May 7, 1985: Mrs. Hutchison remembered cleaning the sinks and lavatories and tubs with coal oil, because Lillian didn't want the porcelain scratched.

(4) 1948, February 5, Pat Macdonald, diary: "Washed windows in upstairs hall and bathroom, washed and ironed bathroom curtains.

(5) 1953, July 1, Lillian Riggs, diary: "Pat made curtains for the bathrooms -- took plastic down and washed them."

   1955, April 30, ibid.: Her wish list includes remodeling the upstairs bathroom and, for the big dining room, reinforcing the present uprights "so as to prevent weight of fixtures [in upstairs bathroom] from making ceiling of dining room sag."

   1960, April 5, ibid.: "Today, he [Andy] took the bathroom upstairs fixture ...apart to clean out the drain...."

(6) 1979. WAC/NPS Artifact Inventory and two photographs (79:79, Roll #3, fr. 13-14A): These document conditions and contents of the room just after the Park Service acquired title to the property. See Illus. 46, 47.

BEN'S ROOM (FR 1/13). This was one of the two bedrooms upstairs in the first addition to the Erickson house, 1899. It was occupied by Ben Erickson as a boy and young man. When Ed Riggs married Lillian Erickson and brought his two children to live at Faraway Ranch in 1923, this little room over the kitchen became Eula Lee's and remained so until her marriage to Hunter Stratton in 1935. Thereafter, still known as Lee's room, it was used sporadically by
visitors, such as the Hutchison girls, by employees (e.g., Frances Segunda in 1944, Harry Underwood in 1953), and possibly by at least one paying guest (Mr. Slater, December 1943, if the term "spare room" refers to this one). After he lost his wife in 1955 and came to live at Faraway, Ben Erickson again occupied his old room for almost four years, until his marriage to Ethel Keller in the summer of 1959. The room, now known as "Ben's room," was again assigned to single employees, such as Andy Anderson early in 1960 and Marjorie Turlington, the cook, from October 1960 to April 1961 and from July to September 1961.

In the 1950-60 context the room could be called "Lee's room" or "Ben's room" with equal justification. "Ben's room" is recommended as being current in 1960; it also reflects Ben's earlier occupancy as a child.

Walls, ceiling, and floors. The wooden ceiling and trim are painted white. The walls are covered with sheetrock installed in 1959, painted avocado green. Some wallpaper has survived under the sheetrock, including a buffy paper with white flowers; under the paper can be seen a layer of newsprint probably dating from the turn of the century when the room was constructed. The floor is painted a dark red or maroon.

Furnishings. Fixtures include a gas heater in the room, an overhead light fixture installed by NPS after 1979 (the original is in storage at Tucson), a fire extinguisher with a manufacturer's label dated 1972-74 and a record of inspections in June 1977 and August 1979, and a shelf on south wall.

The evidence cited in the following references suggests that the bed, table, and dresser in this room have been there since the 1920s or earlier and the covered stool or hassock since before 1959. The curtains would also date from the fifties.
References. Though amply documented in documentary and oral sources, this room escaped being photographed until 1978.

(1) 1899-1915. Lillian Riggs, "Westward into the Sun," typed draft, p. 351: "Rosalind [Lillian] and Benjy [Ben] were delighted that they were to have a house 'with an upstairs' as they put it. One of the upstairs rooms would be Benjy's own....The back window opened onto a porch that ran the full length of the house."

Note: The window referred to was in Rosalind's room, but there is a comparable window in Ben/Benjy's room.

(2) 1899-1915. Lillian Riggs to Sandra Hutchison, March 14, 1971 (copy, CHIR): Lillian identifies "the three quarter bed in the room above the kitchen" as one of the pieces of furniture she bought during her first year of teaching (1906). "The white dresser...in the room above the kitchen" was bought by Ben Erickson and "mMiled Coate" [sic] "when they worked together and placed [planned?] to have a common home...."

(3) 1923-35. Lee Riggs Stratton, interview, March 30, 1985: "Then the little room behind the Blue Room [Lillian and Ed's room], over the kitchen, that little room was my room when I was growing up."

(4) 1923 and after. Lee Riggs Stratton (LS), interview with David Wallace (DW), May 6, 1985:

LS: The room that...I always had at the ranch was the little room over the kitchen; we just called it Lee's room. I think later it's referred to as Ben's room; he was there....I think it stayed pretty much the same during all the years. It was repainted and repapered a time or two....The woodwork was white, unlike most of that in the ranch house. The floor was dark. And the wallpaper was white with a little flower design in it, during most of the years that I remember....[When she came home in 1929 from her first year at Knox College] they had redecorated, put up new wallpaper and painted it, and I think that's the paper I remember best. The bed was a three-quarter bed, it wasn't a full double bed, and it was iron, painted white....All the years I remember it was white. The dresser... just an ordinary dresser with a mirror and I think it was white also. There was...never a stove in that room; supposedly it was warmer than some of the others because it was over the kitchen.

DW: Was it?
LS: No, not too. And in the wintertime I had a little kerosene heater. Remember those round kerosene [heaters] that stood up about so and about so big around?
[DW asks if the bed in 1979 photo is the same one.] I think so; yes, that looks very much like it. And that table was there, too. In fact, I think I painted that once myself, white with blue. Yes, and that's the dresser and the mirror. I painted both of them at one time....I know I made curtains. While I was in school there we had a Campfire group and one of the projects was redecorating a room...and I put some decals or something on the curtains, I can remember. [Note: See Reference 5, below.] I was probably about 14 or 15.

DW: So it was about 1925-26?

LS: Yes, '25 or '26...In fact it [Campfire troop] started the second year [1924] when Mrs. Meesher [sp?] and Scotty McGee were teachers....my room, as with most of them, had what we called a washstand, and even after the bathrooms were put in and running water, those were left in the rooms, and of course it had a long drawer at the top and then two compartments -- one with shelves and the other open -- where the you-know-what -- then a pitcher and a wash-bowl....I think it may have been taken out of my room, but the other rooms all had them....

There was some kind of a rug. I think it was just a little grass rug, as I remember....

When they lived there in 1951-53, her daughter Gaye, about 10-12, had "my old room." The Hutchison girls also had this room sometimes when they visited from California.

(5) About 1925 or 1926. Lillian Riggs to Ed Riggs, undated (Series 1, Folder 246): "Lee is busy 'beautifying' her room to win a 'birthday honor' in the Campfire.

(6) 1930 and after. Stan (SH) and Cherry Hutchison (CH), interview, May 7, 1985:

CH: [In 1943-46] what you call Pat's room was my room then and the room over the kitchen was used. The Indian girl [Frances Segunda] lived in there -- I think she worked one summer [1944]....[Looking at 1979 photographs.]...the bed looks the same, but...whatever is on the window doesn't look very good. I think that again was a net curtain on there. There was a dresser -- this looks like -- just a plain dresser. I remember when the Indian girl -- or the girl from New York, one or the other -- stayed in that room, there was wallpaper in there, because I remember all of a sudden at night one time we heard this scratch, scratch, scratch, scratch. She screamed and I ran in there to see what was the matter -- I think I had a
flashlight or something -- there was [a big centipede or something similar]... I mean it was big... so I got a jar and caught it for her and then she went to sleep again, but it seems to me there was a crack in the wallpaper and some way it got out.... But there wasn't much in that room besides the bed and the dresser and a side table. I don't think they had a commode in there. And the chair. And that's -- there's the shelf....

SH: ... the bedroom over the kitchen... that was Ben's room, Lee's room -- those are the two names that I remember it being called by....

(7) 1930 and after. Emajoy Hutchison Barrel, interview, April 1985: [At the time Herb and Evelyn Robards were married, in 1949,] the cook and her husband... slept in what you designate as Uncle Ben's room over the kitchen.... The last time I was at Faraway that's where I slept. It looked out with Sugarloaf there and you looked out over the old orchard and that was a neat room. Evelyn and I were assigned that room one year, because there's a little window [looking out into the bathroom hall] and I remember that Aunt Lillian insisted that Evelyn and I take a nap every afternoon and then she would sneak up the steps, before she lost her eyesight, and she would take a look at us through that window and make sure we were sleeping.

(8) 1930 and after. Evelyn Hutchison Robards, interview, May 8, 1985: When we were kids growing up... oftentimes we used -- Ben's room, was it? -- the one over the kitchen. We vacillated back and forth, and we always had our choice [between this room and the one across the hall, later known as Pat's room].... And then there was a window that had a cheesy curtain on it, too, that looked out into the entrance to the bathroom, and Aunt Lillian used to spy on us to see if we were sleeping. ... It was kind of a nondescript room... always white.

(9) 1943-44. Faraway Ranch, ledger, 1935-47, pp. 44-45 (Series 9, Folder 10): Mr. Slater, a paying guest, occupied the "spare room" December 29-30, 1943. Cherry Hutchison says (May 7, 1985) that this would have been the room over the kitchen. Mr. Bicknell, N.P.S., stayed in the "little room," January 24-26, 1944; this was probably the same room.

(10) 1953, November 16, Lillian Riggs, diary: Harry Underwood having left her employ, Lillian "checked over equipment and Harry's
room." Pat Grigg (interview, May 15, 1985) said that Harry slept in the room over the kitchen part of his time, but also in the Cowboy House.

1954, January 15, ibid.: "Did...Tom's [Tom Grigg, a National Park Service employee] room. That is whom the room over the kitchen seems to go to most these days."

April 28, ibid.: "We carried Pat's shower gifts upstairs [to] Lee's old room this forenoon." Note: Pat Macdonald and Tom Grigg were married on March 1, 1954.

1957, April 13, ibid.: She cleaned Ben's room, shook rug, made bed.

(11) 1957 and after. Ethel Erickson, interview, July 27, 1983, and notes of interview, March 12, 1985: When she visited the ranch as a guest in June 1957, Ben Erickson, recently widowed, was living at Faraway. His room was the one over the kitchen. It had an iron bed. The furnishings did not change significantly in later years.

(12) 1959, November 29, Lillian Riggs, diary: Got estimate "on work on Lee's room and halls. $98.00 on painting walls ceiling and floor. Also lining the room with sheet rock...."

December 1, ibid.: "Ruth, Ben, [and] I cleaned out small bedroom over kitchen, getting ready for Poppe to start work tomorrow."

December 2, ibid.: "Poppe came at nine. Put sheet rock on room and part of hall."

December 3, ibid.: "Mr. Poppe doing nicely with work on bedroom and hall. Lee's room, as we called it for years."

December 8, ibid.: "Mr. Poppe came on Wednesday the 2nd...He started work on the bedroom over the kitchen. Lee's. [Put sheet] rock on walls....Then painted walls, floors and ceilings and stairs. He finished on Saturday. He did it on contract and did a fair job. Not as careful of finishing as he should have been....Ruth [Trask] is painting the table, dresser and chair in Lee's room. Will also make a cover and skirt for the footstool. Then the room will look nice."

(13) 1959-61. Ruth Trask Morse, interview, June 4, 1985: After Andy came in February 1960, "he stayed in Ben's room, which was on the opposite side of the landing." Marjorie Turlington, a cook, occupied this room during the winter of 1960-61 and/or summer of 1961. The room was called Ben's room at the time, because Ben Erickson had been using it for several years before his marriage to Ethel Keller in 1959. In a later interview, April 12, 1986, Mrs. Morse recalled making curtains for this room.

(14) 1978. NPS inventory and photographs (35 E, fr. 2122): See Appendix I.

(15) 1979. WAC/NPS artifact inventory and photographs (79:79, Roll #3, fr. 15-18A), Illus. 48-51: These document the contents of the room just before and after the Park Service acquired the ranch. There appears to be little or no change between 1978 and 1979.
LILLIAN’S ROOM (FR 1/14). This room dates from 1915, when the ranch house was enlarged for the second time. It is directly above the cellar and slightly lower than the rest of the second floor. Who occupied this, the largest of the bedrooms with views to the south and the east, during the first years is not known, but from 1923 to 1950 it was Ed and Lillian’s bedroom and from then on Lillian’s room.

The "Blue Room," as it was sometimes called, was occasionally rented out. In 1924-25, for instance, the two lady teachers at El Dorado school had this room, while Ed and Lillian used the Ericksons' bedroom, available because Neil and Emma were living at Walnut Canyon. There are other references to paying guests in the Blue Room in 1924, 1955, and 1956.

Before the room on the porch became the ranch office about 1940, Ed and Lillian's room doubled as their office and had a desk in it.

Walls, ceiling, and floors. The wood ceiling and trim are painted white. The walls, covered with sheetrock (?), are painted blue. The floor is painted brown.

Furnishings. Fixtures in place include:
- Gas heater, unidentified maker, to right of door as you enter.
- Mirror, full-length, unframed, mounted on outside of closet door, northeast wall, east of bed.
- Medicine cabinet, metal, mirror-front, mounted on north wall between closet and east wall.
- Shoe rack (Carterite), mounted on wall inside east closet.
- Curtain rod over east window, none over south window.
- Shade or curtain rod mounts over both windows.
- Ceiling light fixture, installed by NPS after 1979; original fixture in storage at Tucson.
The furnishings in the master bedroom did not change much over the years. There was an oak dresser with mirror, originally bought by the Ericksons; a chiffonier (mahogany?) brought to Faraway by Ed at the time of his marriage; an oak chest of drawers bought by Lillian about 1938; one or two trunks; a large plain rug; a Navajo rug; and a double bed. The last was a variable, however; Lillian put her own white metal bed in storage in 1953 and brought up a brass double bed (CHIR 787) that had been in her Mother's room for years, but this was gone by 1978, replaced by a modern blond maple bed (CHIR 300) that may have been brought over from one of the cabins or the Cowboy House. The brass bed is still in the collection, but the chiffonier and Navajo rug are not.

References. Again, the oral and documentary references are numerous, but there are no photographs before 1978.

(1) Lillian Riggs to Sandra Hutchison, March 14, 1971 (Copy, CHIR): "...the large dresser in my room [was] bought by mother during the years gone by....the chest of drawers in my room [was] bought by me when the leather couch was discarded [i.e., about 1938]."

(2) 1923 and after. Lee Riggs Stratton, interview, March 30, 1985: "Dad and Lillian's room was what we called the [Blue] Room; that was the big room over the cellar....When the teachers were living there [about 1924-25], they had the blue room and Dad and Lillian moved downstairs...."

(3) 1923 and after. Lee Riggs Stratton, interview, May 6, 1985: The second year I was there, that would have been '24-'25, the teachers were Mrs. Meesher [sp?] and Scotty McGee, and they used what we called the blue room, Dad's and Lillian's room.... And then I know another time or two that [Dad and Lillian] moved down there [Ericksons' room] for some reason, I guess when they had to have someone else in that -- we called that the blue room....If you see references to the blue room that would be Dad's and Lillian's room.... [Speaking of Navajo rugs:] And then Lillian had the one in her room over the rug.... The only blue room I ever knew of was Lillian and Dad's room....[Regarding the renting of the "Blue Room" to Captain Morse's sister in 1956:...]...well, she [Lillian] did stay in Grandmother Erickson's room at times....
They had a metal bed there, too, the only one I remember, which was white. And, of course, they had a rug on the floor, a large blue rug to match the walls. The woodwork was white. Usually just net curtains, no drapes. She had a nice oak dresser and chest of drawers. And then after my great-grand-mother died they had a big clock, I think they call it a grandmother's clock -- Grandmother Riggs -- on the wall. Of course, after she lost her sight, she took the glass out. Anne [Riggs] has that....And of course she had a stove and there was a wood box....And then there was a chiffoniere -- we called it a chiffoniere, which was my Dad's which he took with him out there and... which Lillian left to Andy, but the Hutchisons gave it to Murray after....I think Anne has that. Oh, there was a big white wicker chair -- great arm chair, not a rocker -- in the room a good part of the time, and very often she had a rocker in it there too. And there were closets ... on each side of the bed.

(4) 1924. Lillian Riggs, notebook (Series 10, Folder 44): Mrs. Marks, with two children, "wants 1 room with 2 beds -- blue room." Note: Since this was about the time the teachers were in the blue room, it may be that it had two beds, rather than the double bed Ed and Lillian used. It is also possible that there was another blue room at this time, although Lee Riggs Sratton's testimony suggests otherwise.

(5) 1930 and after. Stan (SH) and Cherry Hutchison (CH), interview with David Wallace (DW), May 7, 1985:

[Neither Stan nor Cherry remembered Lillian's renting out her own room.]

CH: [Before Lillian made the porch room into her office,] I think she...had a desk in her bedroom up until then....Now I know they [Ed and Lillian] talked business in their own bedroom, for privacy. Then they'd call me [Cherry] in if there were any notes or anything to be made, but they did all their planning, more or less in their room. Because I know they were working on their wills one time and they called me in to read.... [Looking at 1979 photographs:] Gosh, it looks so bare....They had an iron bed -- not iron -- brass bed. They had a chiffonier on the east wall by the closet and it had a mantel clock -- told the phases of the moon.

DW: Grandma Riggs' clock?

CH: Right, and that went to the Riggses. And then she had a table under the window. Then she had a dresser with mirror in that corner. And they had chairs. And they had a wood stove as you came into the room, on the right....And there was more furniture in there.
DW: A chest or trunk?
CH: Yes, probably....I think that's the same
dresser she had, and that rocking chair, that cane
rocking chair, and the regular chair. There was
another chest in there, I think.
SH: I wasn't in that room ten times in my life.
CH: Oh, I was in there all the time.
SH: I didn't have any business in there.
CH: Where this heater was where the wood stove
was. And they had a commode in there. We'd sit
there -- they had the cane chair and another chair and
the table and the dresser, I guess. In that other
corner? There was never an empty wall anywhere. I
can't remember....

(6) 1930 and after. Emajoy Hutchison Barrel, interview, April 1985:
After Uncle Ed died there were no changes. Aunt
Lillian stayed in her, slept in her room, right up
until the day she...was put into the nursing home....
[The room was] always the same, even after she died
and we were all down there looking at things, checking
over things. It always had a distinctive smell, a
good smell.

(7) 1930 and after. Evelyn Hutchison Robards, interview, May 8,
1985:
It was always different as a child. It was so weird
to step -- the two things that separated it from any
house was that you stepped down into it and then the
two windows looking into the back of the house, the
well side of the house, went almost all the way down
to the floor, and as a child that was always amazing
to me because our windows always started about four
feet up and those two windows went all the way down.
That's about the only thing I remember....

(8) 1936-39. Phyllis Brown to Lee Stratton, April 27, 1985 (copy,
CHIR):
Lillian and Ed's bedroom I really do not remember very
well. I seldom ever went inside. Seem to remember a
dresser with mirror attached placed antigoglin in the
SE corner, catecorner the door as you entered. The
head of the bed of course was against inside closet
wall. Cannot remember the bed except that it seemed
to me the mattress was awfully lumpy! Perhaps the way
Lillian made it! Closet door was on other side of the
bed as I recall it. Whether there was a piece of
furniture in the SW corner or not puzzles me. It
seems to me that corner was sort of a catchall and
that possibly there was a cedar chest or similar under
the front window....I sort of think they had a full size rug in there. She was always cold so they probably had a rug on a rug as their room was over the cellar!

(9) 1938, March 23, Victor Shaver, "General specifications for remodel job for Mrs. Riggs Faraway Ranch" (Appendix B):
Your Room

Ceiling -- Oil painted two coats, color to be selected [written in: "white"]
Walls -- Prepared and Vello'd [written in: "Blue"]
Woodwork -- Oil paint [written in: "white"]
Floors -- Two coats Floor Enamel
A plaster recess to be provided for wall clock

In her notes on Shaver's and another estimate, Lillian wrote:

Our room

Recess for clock [Shaver] None [Sowell]
No mirror door Mirror door $10.00

A hand-written note at the bottom of Shaver's specifications indicates that the clock recess was not done.

(10) 1947-55. Thomas N. and Patricia Macdonald Grigg, interview, May 15, 1985: Pat recalled that Lillian had a brown radio, with earphone attachment, beside her bed.

(11) 1950 and after. Anne Mackay Riggs, interview, May 20, 1985: Lillian had probably twenty pocketbooks in her closet; she used to hide things in them.

(12) 1953, January 12, Lillian Riggs, diary: Used her new electric blanket for the first time.

February 16, ibid.: "Bed-moving day -- set up the bed to Mother's suite that I had redone....Moved the bed that was in Mother's room into my room and put my bed in Dad's garage as I needed the springs & slats from my bed to put in that bed. Ben & Hildegarde were both born on this bed....Not a very good bed now, the mattress needs a new [...]." Note: The bed Lillian moved up from her mother's room to her own is thought to be the brass bed (CHIR 787) donated by Evelyn Robards in 1981. It is not clear whether she was speaking of this brass bed or of the one belonging to the curly maple suite as the one on which Ben and Hildegarde were born.

June 30, ibid.: "I washed and Pat ironed curtains for my room."

November 2, ibid.: "The Butane Gas people came out and put up stoves in Pat's and my rooms."

November 21, ibid.: "The Bu. gas man installed a smaller heater & took out the big one at my request. Been freezing ever since. Small one wouldn't heat a good-size beehive, but I am surely enjoying my electric blanket."
November 27, ibid.: "Tom...changed my stove. Brought the one from Cowboy house."

November 28, ibid.: "My stove heating OK."

December 3, ibid.: "We turned in the one candle power heater at House Gas Co. [in Willcox]."

1954, May 13, ibid.: "Put the cord and thermostat [to electric blanket] into the bottom drawer of my chifferobe -- the one on which stands Grandmother Riggs' clock."

(13) 1955-56. Faraway Ranch, ledger, 1947-73 (Series 9, Folder 11): There are references to renting out the "blue room" for July 3-4, 1955, and to Mrs. Stevenson, Captain Morse's sister, from March 14 to 17, 1956.

(14) 1957, March 29, Lillian Riggs, diary: "Made [Ben's] bed and my own and then did my room...starched dresser scarves."

April 13, ibid.: "...cleaned...my room and Ben's, shook all rugs, made beds...."  

May 4, ibid.: "...a fire...in my room for a few minutes to take off the chill."

1959, October 5, ibid.: "I went to bed warm and without the heating pad. Woke up cold. Looked to see the time. Thought I would turn on the stove. It was between three and four. So I got the heating pad and got warm...."

November 21, ibid.: "Put out my electric blanket on line to air preparatory to putting it on my bed....Ruth helped me turn my mattress....At about a quarter to three, I went up to make my bed with electric blanket. A short in the heating pad puts out all radios in house."

November 29, ibid.: Because of a leak in her bedroom closet, Lillian took her clothes out. "Found the trouble. Someone, sometime in the past had removed the plug from the waste pipe that comes from the office and pink room. Then 'dobe dirt had gotten into the pipe and clogged it. When the pink room lavatory was used the waste water could not get past the dirt and ran out in my closet. [Fixed with wooden plug.]"  

(15) 1959-61. Ruth Trask Morse (RM), interview with David Wallace (DW), June 4, 1985:

RM: I think that was a fairly ornate iron bed, a double bed.

DW: White or dark or brass?

RM: Brass bed. I think maybe it was a mixture of brass and iron.

DW: You say there was a cedar chest in that room?

RM: Yes, a cedar chest was on the front wall to the right of the window.

DW: And to the left was the chiffonier?

RM: Yes. And there was another chiffonier or something --
DW: A dresser with a mirror?
RM: A dresser, yes. And there was another one I think on the left, beside the bed, or was there a cupboard?
DW: There is a closet there.
RM: But there was definitely one on the front wall.
DW: Was there a trunk in the room?
RM: Maybe what I'm calling a cedar chest was a trunk. I remember it was a large -- I don't really remember the appearance of the thing, but I remember opening it and finding all these clothes inside.... Just linoleum [on the floor], I think. I cleaned that room and swept the floor, and yet I don't remember.

Her greatest innovation when I was there was an electric blanket which somebody had given her which she didn't think she'd like, but when she got it she found it was absolutely wonderful.

(16) 1959 and after. Ethel Erickson, interview, July 27, 1983: States that the "Blue Room" was Lillian's room.

(17) 1959 and after. Ethel Erickson, interview, March 12, 1985: There was a dresser in the northeast corner, a chifferobe on the north wall, and a wardrobe on the east wall, as well as Ed Riggs' trunk, which Anne Riggs now has.

(18) 1966, December 28, Lillian Riggs to J.P. Anderson (Series 1, Folder 151): "Thanks so very much for the lovely jewel box...also for the lovely pin."

(20) c.1967. Lillian Riggs "to whom it may concern" (Series 1, Folder 153): The key to her trunk in the attic "is in the ivory box, one of the round ones -- on my dresser...."

(21) 1969, September 4, Lillian Riggs to W.S. Richey, her attorney (Series 1, Folder 252):
[Lillian wishes to leave to Andy] the one Indian blanket now on the floor of my room...[and] the mahogany chifferobe now in my room and holding my clothes....[Several keys are in] the ivory boxes on my Dresser....The key to my trunk is in the small chiffonier secret compartment.

(22) 1972, December 17, Lillian Riggs to J.P. Anderson, (FR MSS, Series 1, Folder 253):
I wish to be buried in my wedding dress. It is in a cardboard box in the trunk of my room, the keys to which are now in the chiffonier [chifferobe in the pencilled draft] which is to go to Andy upon my death.
(23) 1978. Photographs 3-13 from a set believed to have been taken by Paul Fugate, Chief Ranger, Chiricahua National Monument, shortly before the NPS inventory was made in July 1978 (FR MSS, Rough Carton 1), Illus. 52-55: These photographs are believed to be the earliest taken of Lillian Riggs's bedroom. They were taken after the chiffonier and Ed Riggs's trunk and Grandmother Riggs's clock had been removed but before the Navajo rug was taken out.

(24) 1978. NPS inventory and photographs (35 B, fr. 1-18; 35 C, fr. 34-44, 35 D, fr. 30-38), see Appendix I: By the time the photographs were taken, early summer of 1978, the Navajo rug at the foot of the bed in reference 23 had been taken away. Between the time the photographs were taken and the inventory made, the striped throw rug beside the bed was gone.

(25) 1979, May 23, "Recent Disturbance of Contents, Faraway Ranch," as reported by Paul Fugate, Chiricahua National Monument (Appendix K): "Lillian's Bedroom: Things on bed moved there; furniture is as it was; left closet disturbed."

(26) 1979. WAC/NPS artifact inventory and photographs (79:79, Roll 3, fr. 22-25A): The inventory and photographs show only slight changes since the previous summer.

PINK ROOM (FR 1/15). There is no indication how this 1915 bedroom, with access both to the second floor of the house and to the upper porch, was used at first, but from the 1920s on it was clearly the favored guest room for visiting relatives, particularly Hildegarde and Jess Hutchison and a little later Lee and Hunter Stratton.

Although it almost certainly was available to paying guests earlier, the first specific reference to renting the "pink room" is dated April 1-2, 1942 (Faraway Ranch, record book). It continued to be rented occasionally, sometimes for as long as a month, until 1945, when an arrangement with the Silver Spur barred Lillian from serving meals or renting rooms in the house for ten years. From 1955 to 1962, the Pink Room was again available though apparently not much in demand. The lack of a private bathroom undoubtedly made it less desirable than Mother Erickson's old room and the housekeeping cabins.

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The room was called the Pink Room through the years, even after the pink walls became more peachy than pink in 1938. The name Guest Room "B", used in the 1978 NPS inventory, has no historic basis.

Walls, ceiling, and floors. The wood ceiling and trim are finished with a dark stain and varnish. The walls (partly wood, partly plaster) are now a peach tint; under this can be seen a light pink coat (over the inner door). The floor is painted brown.

Furnishings. Fixtures in place include:

- Lavatory, installed sometime in the 1930s.
- Medicine cabinet with mirror front.
- Fluorescent light (over cabinet).
- Oil heater, Duo-Therm.
- Overhead light fixture, NPS-installed after 1979; original in storage at Tucson.

Except for the maple twin beds and the oval braided rugs, the furnishings match descriptions from the 1930s through 1950s. Until sometime in the late 1960s or early 1970s, the beds were dark brown metal, probably the tubular steel twin bed frames now (1985) stored in Neil's garage. The braided rug is a post-1955 replacement (see reference 15) of a Navajo rug.

References. There is good oral and documentary evidence from about 1923 on; the earliest photographs date from 1978.

(1) 1923 and after. Lee Riggs Stratton, interview, March 30, 1985:
Then across from [the Blue Room] was the Pink Room; it was pink most of the years. That was the guest room. It ended up with double beds in it and guests or visitors -- I know when Hunter and I visited we stayed there a lot.

(2) 1923 and after. Lee Riggs Stratton, interview, May 6, 1985:
[In 1951-53] we had what we called the Pink Room, over the living room....Usually I think Hildegarde and Jess would stay in the Pink Room....
What we called the Pink Room... As long as I can remember it was pretty much the same and we stayed there many times, when we visited and when we were living there in the early fifties. It had twin beds, kind of dark brown metal, and the beds were against each wall and between -- in front of the window was a table, square table about 2 feet square, probably mahogany, a dark wood, and it had the usual washstand. Of course, the three bedrooms -- the office, the little spare room, and the Pink Room -- all had lavatories; they all had the washstand in addition. Then there was a low, very nice-looking dresser in dark wood, fairly low and not too large, and there was a rocker, a low -- almost like a Boston rocker. And then, of course, there were carpets on the floor. In the early years there was a wood stove; in later years it was oil, and then finally gas.

[Looking at 1978 photographs:] That's the little table that was between the beds. And this is almost kind of an Indian design, the drapes there.... Oh, this shows the wooden beds, though. Is this the Pink Room? This is more like the ones that were in Alcor, the stone cabin, later. Because when we were there and most of the time I remember they had these brown metal [beds].... But I'm sure those are the ones that were in Alcor.

(3) 1923 and after. Murray Riggs, interview, August 18, 1980: In the 1920s Murray was responsible for bringing firewood to each of the guest rooms and Lee's job was to empty the "slop jars" under the guests' beds.

(4) 1930 and after. Stan (SH) and Cherry Hutchison (CH), interview, May 7, 1985:

SH: We used to sleep in the Pink Room, that upstairs porch. Most of the time when I was a kid, when we were just visiting down there, us kids slept on that porch... the upstairs porch, off the old office.... We used to generally stay in the Pink Room, my folks did.... Well, that was the biggest bedroom.... The Pink Room seemed to me like it was a huge room.

CH: Now, there was a commode on this wall. There's the closet.... Two single beds.... It was plain iron beds; they were painted brown.... All the guest beds, except for the office, I think, were singles, because that's what they had as our laundry, was small single sheets. I had a terrible time tucking them in. They were short.... Yes, that looks like the commode. That's where it sat and the wood stove was right beside the hall door.... And there was just a plain
chair. This looks like an upholstered chair. I don't remember that being in there....Everything was wood.... [She also remembered the guest rooms as having Navajo rugs.]

(5) 1930 and after. Emajoy Hutchison Barrel, interview, April 1985: ...if Mother and Daddy were in the Pink Room, which they often were, Evelyn and I were probably in the room that I think you describe as Pat's room and sleeping porch....However, I can remember sleeping in the Pink Room when we were probably teenagers and we thought it was really neat that we had twin beds and we didn't have to share a bed....[Her chief memory was of a] marvelous picture that disappeared. It was of a horse standing out in an empty field with snow on the ground and the frame was pieces of wood that overlapped and I just loved it. And it was right by the door that opened out onto that big porch, and last time we were there, because I liked it so much, I looked for it and it was gone.

(6) 1930 and after. Evelyn Hutchison Robards, interview, May 8, 1985:

I remember having to take [Navajo rugs] out and shake them, because we'd take them out of the Pink Room out on the outdoor porch and shake them gently.... This was where Herb and I stayed all the time, and Emajoy and I....You couldn't use the water in there....The metal beds are what I remember. The last time I was down there the wall right here [to the left of the south window -- 1979 photo], the adobe, was caving in...from some kind of a leak.

(7) 1932, November 21, Neil Erickson, "Daily Doings," p. 66: Brought from Willcox "fixtures for Stove in Pink-Room."

(8) Mid-1930s. Phyllis Brown to Lee Stratton, April 27, 1985 (copy, CHIR):

Pink Bedroom (over living room) had twin beds (steel tubing) placed with heads of the beds against the south wall with an old square table between in front of front window. There was a sort of vanity dresser against the back wall by the closet door. Both table and vanity were a very dark color. By the door on your right as you went into the hall there was a stove, originally it was one of those little old pot bellied ones but think it was in '36 she put in a better looking stove which might have burned oil. It was about 40" high, on an approximately 3" high platform, probably about 24" square. I should remember
whether or not it was oil because I had to light it each morning when we had guests in that room. Lights of course were coal oil lamps. We never used the carbide overhead lights.

Note: There is a Duo-Term oil heater in the room (1985).

(9) 1938, March 23, Victor Shaver, "General Specifications for Remodel Job for Mrs. Riggs Faraway Ranch" (Appendix B):

Pink Room
Ceiling -- Clean up and varnish
Wall Prepared and Vello [written in: "Peach"]
Floors -- Refinished

Note: The estimate for this was $30.00.

(10) 1942-45. Faraway Ranch, ledger, 1934-46 (Series 9, Folder 10): There are a number of references to renting the Pink Room to guests for stays of two nights to a month. Miss Marjorie Trask was there January 26-31, 1944; her niece, Ruth Trask, came to work at Faraway in 1958-61.

(11) 1947-55. Thomas N. and Patricia Macdonald Grigg, interview, May 15, 1985: Since there were no paying guests in the house during this period, because of the arrangement with the Silver Spur, the Pink Room was used by visiting family members only, including the Strattons and Hutchisons. Pat recalled a Navajo rug. She thought the maple twin beds came from Lillian's friend, Frances Stark.

(12) 1951, May 16, Lillian Riggs, diary: "New bedspreads came for pink room."
1953, July 28, ibid.: "Tom Grigg came off Sugarloaf. Had dinner & spent the night in the pink room."
August 15, ibid.: "I made beds -- pink room. Ben & Belle came about 5:30." Note: They stayed until August 20.
1954, June 12, ibid.: "...checked up Pink Room for Mrs. S. [Mrs. Stansberry, a former employee and friend]."

(13) 1955. Lillian Riggs, undated note (Series 9, Folder 11): "Mrs. Stansberry began serving meals April 1st....I will rent 'pink room' and 'office' at 6.00 ea. for two...." List of guests shows the Pink Room was first rented April 20-22, 1955.

(14) 1955-62. Faraway Ranch, ledger, 1947-73, (Series 9, Folder 11), and receipt books (Series 25): There are references to renting the Pink Room every year from 1955 to 1960 and in 1962.

(15) 1955, August 13, Lillian Riggs, diary: Lillian thinks someone has taken "the mattress protectors off the beds in the pink room."
1956, March 26, ibid.: "Rusty [Greenwood] has been trying to
get the pink room redecorated...He did the walls last week and
finished the woodwork and floors this morning. The curtains are at
the laundry and when the windows are washed and the furniture put
back that room will be in pretty good order. I do need a rug for it
and do not know just what to get. There I need my Eyes again."

(16) 1957 and after. Ethel Erickson, interview, July 27, 1983:
...what they always called the Pink Room and that was
used less than any other room. If there was an over­
flow of guests they put them in the Pink Room....It
had twin beds in it and it's possible that most guests
were alone, I mean singletons, but when they had a
couple they would put them in the Pink Room.

(17) 1957 and after. Ethel Erickson, interview, March 12, 1985:
She remembered the Pink Room as having an interesting dresser and a
little rocker. It was a room not often used by guests in her day.

(18) 1958-61. Ruth Trask Morse, interview, June 4, 1985:
[The Pink Room was not used regularly.] I remember
when my cousin John came from England, he stayed
there. [The room had twin beds that she thought were
metal. The ones in the 1979 photographs she thought
were from Alcor or Mizer.] They weren't that type of
bed; they were higher beds than that, I think...metal.

Mrs. Morse, in an interview April 12, 1986, recalled a braided
rug and thought the walls were a lighter pink in her day.

(19) 1959. Myrtle Westbrook Kraft, interview, May 19, 1985: When
she came to Faraway to work in the summer of 1959 she stayed first in
the Pink Room.

(20) 1971. Lillian Riggs to Sandra Hutchison, March 14 (See Appendix
N):
With the first money made by my teaching I bought
other pieces...the mahogany dresser, washstand and
small table now in the pink room...are among those
which I bought with my first years teaching....

31-33, 35I, fr. 26-36), see Appendix I: The inventory and photo­
graphs of "Guest Room B," as it was called in the inventory, show the
room in good order. The metal beds, however, have been replaced with
maple beds as noted in references above and there is a large oval
braided rug instead of a Navajo rug.
Recent Disturbance of Contents, Faraway Ranch, as reported by Paul Fugate, Chiricahua National Monument, see Appendix K: "Guest Room 'B': Furniture not disturbed; water damage to wall."

1979. WAC/NPS Artifact Inventory and photographs (79:79, Roll #4, fr. 2-5), Illus. 56-59: The only significant change since 1978 seems to have been the removal of the bentwood chair that was beside the dresser on the north wall.

PAT'S ROOM (FR 1/16). One of the two upstairs bedrooms in the 1899 addition to the house, this room was at first shared by Lillian and Hildegarde. There is a reference in 1908 to papering "Lillian's room," as if she had her own by that time, but in 1914 Hildegarde wrote of putting Lillian, just back from college, "into our room with me," which suggests that they still shared a room whenever Lillian was home. At first papered with pages from magazines, "Lillian's room" was properly papered in 1908; it was repapered in 1937. Fragments of the original magazine paper were discovered on the walls, under later paper, in 1954.

After the house was again enlarged in 1915, the "little room" became a guest or spare room. In the 1930s-1950s it was generally occupied by a succession of women employees, including Phyllis Brown (1935-39), Ada-Marie Bowers (1939-40), Cherry Kline (1943-46), Pat Macdonald (1947-54), Pat and Tom Grigg (1954-55), Pat Sapp (1958), Ruth Trask (1958, 1959-61). It was also rented out to ranch guests, among them Nan Albert in 1937 and Ethel Keller, a birding enthusiast from Pennsylvania, in June 1957; the latter returned two years later to marry Ben Erickson.

One of the attractive features of the rather dark room was the little "sleeping porch" (FR 1/17) opening off it. As late as 1969 Lillian offered a "room with a sleeping porch and extra bed there" as an inducement to a prospective cook who had a young son.
Although the room has been known by various names over the years since 1915 -- little room, teachers' room, Cherry's room, Pat's room -- during the 1950s it was generally called "Pat's room," because Pat Macdonald had occupied it from 1947 to 1955. Guest Room "A," used in the 1978 inventory, has no historical basis. For interpretation based on a 1950-60 baseline, "Pat's room" is recommended.

Walls, ceiling, and floors. The ceiling and other woodwork are white; the walls (sheet rock, 1954) are green (over yellow); and the floor is gray.

Furnishings. Fixtures in place include:
- Gas heater, Dearborn (west wall).
- Overhead light fixture, NPS-installed after 1979; the original fixture is in storage at Tucson.
- Pipes (in closet) for lavatory removed in 1954.
- Shelf (west wall).

Of the furnishings in the room in 1978-79, the oldest is probably the varnished crate (Inv. #38), which may well be the dresser or washstand that Krispin/Neil made for Rosalind/Lillian, as related in "Westward into the Sun," p. 358 (reference 1). The dresser was there in the 1940s (reference 6) and the rocker in 1957 (reference 16). The present Hollywood-style double bed was made by Tom Grigg in 1954; it replaced an iron double bed (references 9 and 12). The wood stove (references 1, 6, 9, 12, and 13) was replaced by a gas stove in 1953 (references 12 and 14). A table under the window (reference 9) had given place by 1978 to a small chest of drawers (Illus. 60).

References. Abundant documentary and oral evidence; no photographs before 1978.
[1] 1899-1904. Lillian Riggs, "Westward into the Sun," typed draft:

pp. 286-87: [In the new house, Rosalind would like a room of her own, with big windows and] pretty paper on the walls, with flowers all over it, not just old newspapers pasted on.

p. 351: [The new house will have an upstairs; one room will belong to Rosalind and Baby Sister, when she's a little older.] Delightful twin windows looked out upon the mountains from the front of Rosalind's room. The back window opened onto a porch that ran the full length of the house.

pp. 357-58: During the Christmas vacation, May and Rosalind worked happily on Rosalind's room. They studied the pictures in The Ladies' Home Journal and tried to make this room as much like those in the pictures as they could.

Victoria offered to paper the walls with newspapers as she had done in their old house. But Rosalind decided she'd rather have the golden pine boards with the dark knot-holes in them, until they could have the pretty flowered wallpaper upon which she had set her heart.

From the big chest in the cellar, Victoria brought out some lace curtains for the twin windows, a pretty spread for the bed, and scarfs for the dresser and washstand that Krispin had made from some packing boxes. There seemed no end to the things that chest could produce. From it also came a lovely blue washbowl and pitcher, a soap dish and toothbrush holder to match, and a mug besides.

From somewhere else Victoria brought out some white dotted swiss and told the girls how they might make it into full, graceful drapes for the dresser and washstand.

Rosalind took out her small brush and comb and mirror that had been her last Christmas present from Miss Emerson. She laid these upon the little dresser along with her favorite book of the moment. A picture of her beautiful mother in her lovely white wedding dress, and an army picture of her father, completed the top of the dressing table. But there was something lacking. There was no looking glass! In all the house there wasn't even a small glass that wasn't in use somewhere else.

Suddenly May jumped up from the small rocker where she had been gazing in contemplative dissatisfaction upon the dresser. "I know what!" she cried, "Come on, Rosalind, let's go and ask your mother."

The girls rushed downstairs. May talked earnestly to Mrs. Christianson while Rosalind listened with doubt registered plainly on her freckled little
face. It didn't sound like such a good idea, after all. Mrs. Christianson laughed a little at May's eager request, but she gave her consent.

May rummaged in the drawer for a can opener and Rosalind followed her to the saddle room. In a case in the corner stood two shiny, new five-gallon kerosene cans—Pearl oil cans. May pulled one out and set to work with the can opener. Cutting one side loose from the bottom was quite easy, but the sides were difficult. The can opener slipped and a smear of blood darkened her hand, but she wouldn't give up. Finally, after many trials and cuts, May produced a shining side of the oil can. It smelled of kerosene and the edges were jagged and sharp.

"There's our looking glass," she said proudly, as she held it up to Rosalind. Rosalind could see herself very plainly; her face was crinkled where it should have been straight; one eye slanted funnily; her face looked too long, but it was at least a mirror.

The girls washed it with soap suds and rubbed it till it shone. Then they carried it upstairs and set it upon the dresser.

"There now!" May announced, "You have a regular dresser with a looking glass and everything!"

"Anyway, I can see to comb my hair in it, and tie my bows," Rosalind admitted.

A small table that had come from the Fort, a straight-backed chair, and a sewing rocker that her mother had given her for her very own, completed the furnishings of the room.

Krispin, coming home from town one day, shortly after Rosalind had taken her first ride on Sage, had given her a black and white Navajo blanket. He told her that it was a new saddle blanket for her new horse, but she had stoutly maintained that it was not a saddle blanket, but a rug for her room. She loved the soft feel of it on her bare feet on cold winter mornings. But best of all she loved her little stove.

It had been Mamma's stove in the little bedroom of the old house. Upon coming home late on cold winter nights, her mother often put chips into it, and in no time at all the room was warm and bright. And by the time her father came in from unharnessing the horses, a pot of hot cocoa would be ready for them. It was such a little stove. It had wide doors that opened outward, and windows that could be pushed far to either side. With a stock of black oak wood blazing inside, the doors opened wide and the little windows pushed back, it looked like a miniature fireplace and threw lovely flickering shadows over the
walls of the room. It had been a part of their lives together and of the love Rosalind felt for Mamma and Papa and Benjy and Baby Sister.

Sometimes, when the chill winter wind whistled outside, while Papa was reading to Mamma in the kitchen and Benjy played by himself in the front room, Rosalind took Baby Sister and went upstairs. She would build a big fire, open the doors and windows of the little stove and draw the small rocker up before it. Then, taking her sister on her lap, she would begin reciting all the poetry she had learned in Miss Emerson's school--The Barefoot Boy, the Old Clock on the Stairs, "Grave Alice and laughing Allegra and Edith with golden hair," Snowbound, "The stag at eve had drunk his fill where danced the moon on Monan's Rill."

(2) 1908, July 5, Neil Erickson, field notes: "Hung Paper on Lillian's room."

(3) 1914, May 11, Hildegarde Erickson, diary: "Put Lill into our room with me." Lillian was just home from Knox College.

(4) 1923 and after. Lee Riggs Stratton, interview, March 30, 1985: Across the hall from Lee's room "was another smaller room, with the porch behind it, and that was a guest room."

(5) 1923 and after. Lee Riggs Stratton, interview, May 6, 1985: We called it the little room, usually...because the other was always Lee's room....I don't remember that [little room] ever being blue....Of course, the three bedrooms -- the office, the little spare room, and the pink room -- all had lavatories; they all had the washstands in addition....That room did have a woodbox when it had a wood stove. It was taken out later.

(6) 1930 and after. Stan (SH) and Cherry Hutchison (CH), interview with David Wallace (DW), May 7, 1985:

CH: [In the mid-1940s this was Cherry's room, which she thought was painted white at the time. Phyllis Brown had had the room earlier and possibly Murray Riggs even earlier,] because it seems to me I used his buffalo robe as a cover because it was so cold in there in the wintertime....There was a double bed in there, iron....I never had any wood in there to build a fire. If I got a fire I built it myself. I wasn't a guest.

DW: What color was it? Was it papered?

CH: Not that I remember. The ceiling was white painted wood. ...No. It was a light room; it wasn't dark.
SH: No, it was pretty dark...something in that room was dark. It was either the ceiling or the walls.

CH: Well, maybe it was that mustardy color; I don't remember.

SH: I remember every time I went in there I thought how dark it was.

CH: Well, I only used it to sleep in. I was out on the porch...I didn't have any curtain on the door either. There was a shade. I kept that window locked, between it and the office. There was a shade there, a regular dark green roller shade. [Looks at 1979 photograph:] Yes, there's the old dresser. ...There was a sink right next, on that wall with the closet, and the dresser was angled. That was what was dark, the old dresser; the drawers didn't shut too well....The heater was on the wall next to the office ...and the dresser...was angled with the closet and the wood stove was right next to it....So the bed was here and the dresser was here and there was a table here....

(7) 1930 and after. Emajoy Hutchison Barrel, interview, April 1985: She recalled sleeping in this room with Evelyn when her parents were in the adjoining "office" and once, when a friend came with them from Sanger on a visit, "the three of us slept in the same bed" in this room, which she described as "always a dark room."

(8) 1930 and after. Evelyn Hutchison Robards, interview, May 8, 1985:

When we were growing up...Emajoy and I used what might have been referred to as Pat's room, which is over the small dining room. ...It has a little alcove off of it. [She did not recall that the room had a special name.] It seems to me like it did have paper. I remember the wood in it, and when Emajoy and I used to stay in it, it was when we had the [carbide lights]...that you had to light the little -- that really dated that -- we were little people then. [She thought there was a sink behind the door.]


The bedroom I had -- opposite yours -- had an ordinary iron double bed, a bedside table in front of [the] window onto the porch, a chest of drawers with a mirror attached (I think) along the closet wall and a little pot bellied wood stove and wood box in corner on your left going out onto the porch. The porch had a cot, no other furniture. I slept out there most of the time although it was freezing cold!
(10) 1937, April 22, Lillian Riggs, diary: Nan Albert, a badly crippled guest "tried the little upstairs room and couldn't stand the stairs." She was moved to Space, the room between Alcor and Mizer cabins. On March 20, 1937, Lillian wrote a $2.21 check to Montgomery Ward for "Wallpaper Nan's room" (check stub). A "lavatory" purchased March 15 from Sears, Roebuck & Co. was probably for this room also.

(11) 1939-40. Ada-Marie Bowers, taped recollections, 1983:

[In 1939, when she came to work for room and board,] I did move into the upstairs room...I guess it would be the west side of the house. It was a fairly small room...don't remember whether it had a little porch out there or not....It was a perfectly comfortable but quite small room which I do not believe they rented....

(12) 1947-55. Thomas N. and Patricia Macdonald Grigg, interview, May 15, 1985: When Pat arrived in 1947, this room had a wood stove; the gas stove was installed before she left in 1955. At first the room was papered and rather dark. Tom painted the floor gray and the walls a light color (probably light yellow) to lighten the room, which they occupied after their marriage in March 1954. Tom also built the wooden bedstead, which has no headboard or footboard. Pat thought the rug then was a cut-down Oriental. Tom took out the sink in 1954.

(13) 1948, January 27, Patricia Macdonald, diary: "Pa [Ed Riggs] made a fire in my room."

January 30, ibid.: "Went to bed with radio on and to sleep --stayed on all night. Battery isn't going to last long at that rate."

1949, April 28, ibid.: "...did my hair up in lamp light."

(14) 1951, July 26, Lillian Riggs, diary: "Pipe in Pat's closet sprung a leak -- almost flooded living room & small dining room."

1953, November 2, ibid.: "The Butane Gas people came out and put up stoves in Pat's and my rooms."

1954, February 13, ibid.: "...saw about getting paint and sheet rock for finishing Pat's room. Tom will do the work."

February 15, ibid.: "Tom...worked on 'the bridal bower' or what will be 'honeymoon suite.' In taking off the old paper to put on the sheet rock, he found a Ladies Home Journal page on [sic] 1899. Our first paper consisted of magazine pictures put on to the rough boards. That part of the house must have been completed in 1897 or [98]."

February 23, ibid.: "[Tom] worked on the room all day and is doing good job."

March 1, ibid.: Tom Grigg and Pat Macdonald married.

March 8, ibid.: "I cleaned the room and fixed it for the honeymooners."

1956, April 16, ibid.: "Mr. Sandoval came on Apr. 16 and took Pat's room @ $3.50 per day."
(15) 1956-58. Faraway Ranch, receipt books (Series 25): There are receipts for renting "Pat's room" in 1956, 1957, and 1958. On a form filled out for the Rock Island Line, Lillian indicated she had three rooms in the house without private bath, two of them with hot and cold water (Pink Room and Office) and one without (presumably Pat's old room.)

(16) 1957. Ethel Keller Erickson, interview, July 27, 1983, and notes of interview, March 12, 1985: During her first visit to Faraway in June 1957, as a paying guest, she occupied the room to the west of the stairs, formerly Pat's room. She did not remember the color; furnishings included a bed, dresser and rocker, as in 1979 photograph. The room was briefly occupied in the summer of 1958 by Patricia Sapp, an employee.

(17) 1958-61. Ruth Trask Morse, interview, June 4, 1985: [She stayed in this room in 1958 and again from 1959 to 1961.] It had not very much in it. It had a double bed which was on the right against the wall in which the door was....I don't believe it had any head on it. There was a dressing table on the opposite wall, I think, or was the dressing table on the left? And there was a stove, a heater of some sort, which I rarely used even in winter. And there was the porch outside [which she used for writing letters and other things, as much as possible, since] it was rather a dark interior room....My impression is that [the walls] were green, but I may be mistaken about that. [Thought there was still a lavatory in the room.]

(18) 1969. Lillian Riggs to Mrs. Campbell, draft (Series 8, Folder 26): Lillian offered Mrs. Campbell, a prospective cook with a 13-year-old son, a choice of rooms in the main house temporarily. "You could have either two rooms or one with a sleeping porch and extra bed there."

(19) 1971, March 14, Lillian Riggs to Sandra Hutchison, (Appendix N): "The dresser in the Teacher's room above the small dining room [was] bought by mother during the years gone by...."

(20) 1978. NPS inventory and photographs (35I, fr. 8-10, 35L, fr. 11-13): See Appendix I.

(21) 1979, May 23, "Recent Disturbance of Contents, Faraway Ranch". (Appendix K).

(22) 1979. WAC/NPS artifact inventory and photographs (79:79, Roll #4, fr. 6-9). Illus. 60-63.
The last three sources indicate that only slight changes occurred in this room after 1977. One side chair (CHIR 766) was beside the dresser on the south wall in 1978, not in 1979; about 30 books catalogued by Ethel Erickson, possibly from the hall shelves, were in this room in 1979, but not the previous year. The name Guest Room "A," applied to this room in 1978, has no historical basis.

SLEEPING PORCH (FR 1/17). The west section of the upperdeck of the original back porch was Murray Riggs's bedroom from 1923 until he went away to school about 1930. Unheated and protected from the elements only by screening and awnings, it was, in winter at least, a "cold and miserable" place, as remembered by Murray's sister (Ref. 1, 2). It was separated from the rest of the porch by a partition with a door; another door led into the main house through the little bedroom (later known as Pat's room).

The "sleeping porch," as this space was referred to, was enclosed with siding and windows in 1930. Thereafter it seems to have been treated as an adjunct to the little bedroom, which was generally occupied by the visiting Hutchison girls or by a succession of employees, who used it as a sort of sitting room for leisure time use (reading, writing letters, listening to a radio or phonograph) and in the warmer months, for sleeping.

Since Lillian Riggs and others regularly referred to this room as "sleeping porch" that name is recommended for interpretive use.

Walls, ceiling, and floors. The walls (sheet rock, probably installed when the adjoining room was done in 1954) are green; the ceiling and wood trim are white; and the floor is gray -- all matching the colors in Pat's room.

Furnishings. The overhead light fixture is one installed by NPS after 1979, replacing a similar naked bulb fixture of the 1920s-1930s era.
Neither the bed (CHIR 308) nor the green table (CHIR 777) matches those remembered by earlier occupants as late as 1961 (Ref. 12). The bed was apparently a cot and the table was white. A home-made cabinet on the east wall, with drop-front for use as a writing surface, was present in the 1940s (Ref. 9) but is no longer there, possibly removed to make room for the present bed. It has not been identified in the Faraway Ranch collection.

References. The evidence is mostly oral; there are no photographs before 1978 except for an exterior view taken in the late twenties when the porch was still screened and partially covered with striped awnings (Torres-Baumler, "History," Illus. 14).

(1) 1923 and after. Lee Riggs Stratton, interview, March 30, 1985: This was Murray's room when he was a little boy; he had lived in one section of that screened-in porch with awnings on it... and that was where his room was and awful cold and then Tom and Nora Stafford who were working there had another section [now Lillian's office]... Then, of course, the upstairs part... the room above the dining room, that was all glassed in [later]....

(2) 1923 and after. Lee Riggs Stratton, interview, May 6, 1985: My brother, when we first went out to the ranch, just had the sleeping porch over the dining room. It was not even enclosed; they just had awnings over the windows. Tom and Nora Stafford, who were working there at the time, also had that room. I think there must have been a door or separation of some kind for Murray, but it was pretty cold and miserable, no heat there, and Murray just had a little cot and a chest. ...He continued to have that porch after it was closed in, they put the windows in; he stayed there in fact until he went away to school.... I can't remember when it [porch] was divided. Of course, Lillian didn't use it as an office then. There was a door there. I think when Murray stayed in that room there was a door between the two... and I guess he was in the far end of it.... See, there's a wall across this way dividing what was Lillian's office from this sleeping porch and I think there was a door in there.... But I'm very vague about when all that was changed.... Anyway, that was Murray's room, the only room he ever had at the
ranch....[Originally,] it was all one porch and it wasn't used as part of the little room [FR 1/16] for a long time. [Looking at 1979 photograph:] Yes, it was that way for a good many years.

(3) 1930. Lillian Riggs to Neil Erickson, November 23 (Series 1, Folder 247): Among the improvements at the ranch reported in this letter was work on "porch room," in May-September 1930. This could refer to the enclosing of either or both of the rooms on the upper deck of the old back porch, i.e., Lillian's office or the sleeping porch.

(4) 1930, October 7, Neil Erickson, diary: "Helped Ed, put Siding and Windows on one room on back porch."

October 8, ibid.: "Fitted Windows and Casing on back porch." Note: This could refer to either Lillian's office-to-be or to the sleeping porch.

(5) c.1928-31. Undated note in Faraway Ranch ledger, 1924-34 (Series 9, Folder 9):

<table>
<thead>
<tr>
<th>After arranging</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>6 in log cabin</td>
<td>6</td>
</tr>
<tr>
<td>2 in Dad's cabin + 1 cot</td>
<td>3</td>
</tr>
<tr>
<td>2 in other cabin (1 cot)</td>
<td>2</td>
</tr>
<tr>
<td>13 in house</td>
<td>13</td>
</tr>
<tr>
<td>6 in Brown's cabin</td>
<td>6</td>
</tr>
<tr>
<td>30</td>
<td></td>
</tr>
<tr>
<td>1 or 2 on upper porch</td>
<td>1</td>
</tr>
</tbody>
</table>

Note: This may have been prompted by the impending arrival of the men who surveyed the monument in 1931-32, preparatory to road-building. It could also date from the time in 1928 when about 40 people from Fox Film Studios stayed at Faraway Ranch while filming Wild West Romance (Lee Riggs Stratton, interview, March 30, 1985, and May 6, 1985). They occupied every room and cabin available.
(6) 1930 and after. Emajoy Hutchison Barrel, interview, April 1985: "Then if Evelyn and I were in Pat's room it had that little sleeping porch and then it had a window that we would crawl back and forth to gain access to Mother and Daddy's bedroom and that was sort of exciting and fun."

(7) 1930 and after. Evelyn Hutchison Robards, interview, May 8, 1985: "There was a little cot or something out there. It was only used -- well, we never used it for anything else but that."

(8) 1935-39. Phyllis Brown to Lee Stratton, April 27, 1985. (Copy, CHIR): She occupied the little bedroom and sleeping porch. "The porch had a cot, no other furniture. I slept out there most of the time although it was freezing cold!"

(9) 1943-46. Stan (SH) and Cherry Hutchison (CH), interview with David Wallace (DW), May 7, 1985:

CH: And then the porch had a table, a hand-made table, and then sort of a bookcase, a shelf for books, and then a board...about 6 feet long? -- and it pulled down and I stored stuff in it. It was painted yellow, as I remember....And there was a window from that room [old office] into the sleeping porch -- my little reading room....

...and that built -- big cabinet, because I had a portable phonograph and I had my own records that I played in there...on the sleeping porch and it was a long -- the hinges were at the bottom and you pulled it open and it dropped down and then I had all my books and records on the shelf and I could use the top for the [tube?] and it was open, that part was open, and the bottom part was closed; that was handy. And then the table was on this [west] wall with a chair. I did some typing there.

DW: And the dropped shelf was on the east wall?

CH: Yes.

DW: I wonder why they took that out.

CH: I don't know, because that was handy. Well, they put that bed in there...

(10) 1947-55. Thomas N. and Patricia Macdonald Grigg, interview, May 15, 1985: There was only a bed or cot out there in the early 1950s; also a radio.

(11) 1957 and after. Ethel Keller Erickson, interview, July 27, 1983: "That is what I was referring to as a little closed porch and that was accessible only from that west bedroom. Well, that was just a little sleeping porch....During the time of my knowledge, I don't remember anyone ever sleeping out there."
1958-61. Ruth Trask Morse (RM), interview with David Wallace (DW), June 4, 1985:

RM: [When she had the little bedroom] I spent my time out on the porch whenever it was possible...and I used to write letters out there, too. There was a table there, or maybe I put the table out there. But my memory is of spending time out there on the porch, being an outside sort of person, and having the porch. ...it was rather a dark interior room....[The bed was not the one in the 1979 photograph.] I remember just a little cot, not a proper bed like that. The bed was there, and the table was across this way, not along that wall; the bed was against the east wall and the table was against the west wall.

DW: And not as crude a table as that?

RM: No, I don't think so....I think it was a white painted table.

1969. Undated draft of letter, Lillian Riggs to Mrs. Campbell (Series 8, Folder 26): Mrs. Campbell, a prospective cook with a 13-year-old son, is offered her choice of two separate rooms or "one with a sleeping porch and extra bed there."


1979. WAC/NPS artifact inventory and photograph (79:79, Roll #4, fr. 12), Illus. 64: Both inventories and accompanying photographs show the same furnishings arrangement: a single metal bed with a striped cotton spread; a crude table painted green, with masonite top; a simulated leather wastebasket; and a small braided rug; no curtains; a naked bulb overhead.

GREEN ROOM (FR 1/18). This was one of the rooms added in the 1915 enlargement of the ranch house, designed specifically to be Neil Erickson's office as Forest Service Ranger for the Chiricahua District. Ever since his initial appointment in 1903, Erickson had kept his files and equipment in a closet in the old house or, after 1909, in his "office tent" under the oak tree in the front yard. In his new office, which was accessible only from the upper porch, he could store most of his official equipment and carry out the varied office routines his job entailed, such as drawing maps, preparing
reports, reading Forest Service publications, writing letters, and filing, filing, filing—his field notes record his efforts to master three different filing systems in the space of six years (1908-14).

With Neil's transfer in 1917 to the Cochise Stronghold Ranger Station and a few years later to Walnut Canyon, near Flagstaff, his office in Bonita Canyon became redundant, though no other use is recorded until 1930. In January of that year, Neil and Ed Riggs put in a lavatory, a shelf and towel rack, and the base for a stove, in preparation for renting the room out to guests. By this time, of course, Neil had retired and had built his "Den" and garage beside the creek, so he no longer needed the big office in the main house.

The Green Room, as it was often called, was rented to guests or used by visiting family or friends from 1930 to 1960. Hildegarde and Jess Hutchison sometimes occupied this room when they visited from California; the girls were in the adjoining spare room and could visit their parents through the connecting window on the sleeping porch. Phyllis Brown, a visitor and employee in the 1930s, remembers it as "the captains' room," because both a Captain McClure and Captain Bill Morse rented this room more than once. From 1960 on, this was "Andy's room," where Lillian's ranch foreman slept. Andy and probably the other occupants of this room used the downstairs bathroom, which was accessible from the lower porch.

Over the years this room has been known as "the office," "Dad's den," "the Green Room," "the captains' room," "Andy's room," "outside bedroom," and "hidden bedroom." Since it will be shown as a guest bedroom of the 1950s, I recommend calling it the Green Room rather than the Office, to avoid confusion with Lillian's office.

Walls, ceiling, and floors. The plaster walls are painted green (over an earlier green coat). The wood ceiling and trim have been stained and varnished and the floor stained.
Furnishings. Fixtures in place include:

- Lavatory, metal towel bar, and wooden shelf, installed by Ed Riggs and Neil Erickson in 1930.
- Fluorescent light fixture, mounted vertically above sink.
- Metal towel rack (three rods), mounted on door.
- Stove pipe collar.
- Double bookcase on base, built by Neil Erickson, c.1916.
- Shade mounts (on doors and windows) and curtain rods (on windows).

From 1915 to about 1917, this was Neil Erickson's office as Chiricahua District Ranger. The furnishings, besides the built-in desk/bookcase (still there), included (1915) three bentwood chairs, a typewriter chair, a steel folding cot, three tents and two tent flys, two canvas mailbags, one filing case, typewriter stand, Oliver typewriter, one wall telephone and one desk telephone, surveyor's tripod, and assorted tools (which may not have been kept in the office). Some of this equipment was removed undoubtedly when Neil moved to Cochise Stronghold in 1917.

After about 1930, the room was furnished as a guest bedroom, with a double bed and a single bed. Although Lillian in 1971 referred to a "white bedstead" in this room, both Cherry Hutchison and Ethel Erickson felt the metal beds there in 1979 were the ones there in the 1940s and 1950s. Cherry Hutchison and Phyllis Brown think the double bed was on the north wall between the closet and bookcase. A commode, dresser, and chair were also in the room. There was a wood stove in the 1930s and 1940s, later perhaps an oil heater (Reference 11). The Navajo rug present in the forties may have been there in the fifties as well.

The contents of the locked bookcase were inventoried in 1937 after Neil Erickson's death (Reference 12), again in 1955 and 1978. Most
of the books there in 1937 were still there 40 years later. Thanks to the locks on these cases, they are a sort of time capsule, revealing much about Neil's interests, particularly his socialist/agnostic bent.

References. From the time he went to work for the Forest Service in 1903 until he moved into his new office in the 1915 addition to the ranch house, Neil Erickson had a makeshift office somewhere in the house or in his "office tent" under the oak tree in the front yard. Evidence on furnishings in these is included here, since some of them undoubtedly were moved into his new office in 1915-16. There are no photographs earlier than 1979.

(1) 1907, September 28, Neil Erickson, field notes: "Worked in office copying Map."
1908, April 21, ibid.: "...received Stationery and other supplies [at Douglas] to carry on the work with and started for home."
April 23, ibid.: "Fixed Shelves in a closet for Books & Stationery for Forest Service."
June 24, ibid.: "Assorted and straightened up blanks and Paper File."
July 28, ibid.: "Read 1st copy of American Lumber-Man and Bulletin No. 7."
September 21, ibid.: "Perused last mail and "Forest Quarterly" No. 2."
September 23, ibid.: "Done up samples of ore and other packages for mailing."
December 19, ibid.: "Returned from Dos Cabezas with filing case and rain gage. Assembled filing case in the evening."
1909, January 22, ibid.: "Planed of [sic] a board and fastened filing case to same and other work pertaining to the office."
May 15, ibid.: "Tom Riggs put telephone in House." Note: This was the Riggs line.
May 23, ibid.: "Put up Office tent."
November 5, ibid.: "Worked at miscellaneous [sic] things around Hdqrs. all day such as cutting wood and straightening [sic] out the Office Tent, Stationary &ct."
November 13, ibid.: "Worked on Case for Forms and Cloth Posters."
December 7, ibid.: "Worked on Hdqr's putting Fly over the tent."
1910, March 10, ibid.: "Hung sash door on Office tent."
March 23, ibid.: "Put new leaves in Filing cases with new labels."
March 31, ibid.: "...perused instructions...in regard to the new system of filing away correspondence."

April 4, ibid.: "Stamped all Forest Service tools U.S.F.S. Dist. 1 and painted handles red, one coat."

April 5, ibid.: "Painted tool handles a 2nd coat, built shelves in the Office, and painted them."

April 6, ibid.: "Put pigeon holes in the Shelving and worked on the latest system of filing."

April 7, ibid.: "Worked on late system of filing, with paste pot and shears."

1910, June 17, ibid.: Neil and others laying Forest Service telephone wire "reached the house in Bonita Canyon. Rec'd telephone message of fire at 4:45."

June 22, ibid.: "Put in three Poles and Hung and stretched line, connected up and called the Supervisors office at high noon."

June 29, ibid.: "Put in telephone switch in the morning. Went to Star Ranch...in quest of information pertaining to properly connect the switch to the old line and Box."

August 10, ibid.: "Put in the extension-Bell and changed switch and rewired the whole institution."

August 24, ibid.: "Worked in the Office all day over hauling filing case, received instruction in person from Mr. Rose."

October 26, ibid.: "To Willcox "for freight Filing Cabinet and chairs."

October 27, ibid.: "...loaded lumber for floor in the Tent...."

October 29, ibid.: "...Set joist and layed floor in the Office tent and assembled Filing Cabinet."

October 31, ibid.: "Refitted door on the Office tent, put in Sill and carpet-strip and nailed tin battens on one side."

November 1, ibid.: "...put new batterys in telephone and other miscellaneous work about the Office."

November 9, ibid.: "Labeling new folders and changing papers from old to new filing case, and set up the 7 x 9 tent."

1911, May 25, ibid.: "Made out and copied on the typewriter Fire Plans for the Season of 1911."

June 5, ibid.: "...fiddled around the Office all day reading the Forest Manual on Special Uses...."

June 17, ibid.: "Down from Portal to Bonita Canyon via Paradise, with cots and camp-outfit."

August 30, ibid.: "...gathered specimens of the Loco-weed and Lark-Spur, put in Press...."

October 28, ibid.: "Opened and perused mail and endeavored to straiten [sic] up the filing case...."

October 31, ibid.: "Mr. Pooler examined the filing case in the morning...."

December 26, ibid.: "Move Office into the House...."

December 30, ibid.: "Worked on Forest Atlas...in the Office."

1912, October 11, ibid.: "...typewrote answer" to some inquiry.
1913, January 6, ibid.: "Hauled and cut wood for office use."
January 7, ibid.: "Fitted Stove and pipe into the Office Tent, and moved from the House out into the tent with all Office fixtures."
March 24, ibid.: "Take out old Telephone Box and installed the new Forest Service Instrument, and put in good repair, by changing from the old Riggs line to the New Cooperative line."
1914, August 12, ibid.: "Worked on filing case labeling Guides and Folders in accordance with another new system...."

(2) 1915. Hildegarde Erickson, "Reminiscences:" "Dad needed an office as he had used a tent pitched under the oak tree. So --Mother's bedroom with the 'office' over it and an outside stairway ...were added."

(3) 1915, June 25, "List of Non-Expendable Property charged to Neil Erickson/Forest Ranger," dated at the head January 1, 1914, but submitted by Erickson on June 25, 1915: See Appendix O.

(4) 1915, October 6, Neil Erickson, field notes: "The Carpenter work having been completed in my new Office, I cleaned it out, scrubbed up the floor, and windows & door frames and gave it one coat of oil."

October 27, ibid.: "Put a coat of oil on floor in my new office."

1916, January 25, Neil Erickson field notes and diary: "Repaired the Cooperative line to the House and the Forest Service line from the House to top of the hill south...."
March 4, ibid.: "Carried back into the Office furniture that was taken out for the finishing of the Office in my absence to the Dragoon Dist. Endeavored to set papers, Books and files in some order in the forenoon."
March 8, ibid.: "...conference with Supervisor in the Office 'till noon."
April 7, ibid.: "Rec'd the little extention bell by mail yesterday. Installed it and got it in good working order, also changed ground wire and installed in the Office a little triplet set, but failed to get it in working order."
April 8, ibid.: "Having had the Office fixtures and Stationeries scattered from the Old Tent to the new Office I concluded to make shelving to hold things. Worked on redwood shelves all day."
April 13, ibid.: "Putting in more shelving in the Office. July 16, ibid.: "Rebuilt box for Oliver Typewriter No. 274792 prepared it for shipment to Ogden, Utah...."
September 28, ibid.: "Old Style F.S. Compass. Packed the compass and wrote letter transmitting it with Form 874-16."
December 11, ibid.: "Transfer of Property two lamps, Rayo-form 874-16."

December 21, ibid.: "Chopped and hauled home wood for Office-use."
1917, February 21, Neil Erickson field notes: "Form 874-16 for Oliver typewriter supposed to have been shipped to Ranger Schonberg at Pearce."

March 8-10, ibid.: Picked up new Oliver typewriter, dismantled it and sent number to supervisor, "set up, oiled and put in general working order the new Oliver No. 9."

March 22, ibid.: Packed up 8" pliers and "old mail-bags" to be shipped.

May 1, ibid.: Received notice of Supervisor's visit. "Accordingly loose papers were properly filed away, and a general straightening up of the Office took place in the afternoon."

May 3-4, ibid.: Supervisor "waded through" a couple of files, checked Neil's diaries from July 1916 to April 1917.

May 5, ibid.: Neil offered transfer to Cochise Stronghold Hdqrs. with responsibility for the Whetstone and Dragoon districts; he accepted and left for Stronghold on May 23.

1918, March 4, ibid.: At home. "Made a box for Oliver Type­writer No. 274781. Loaded the car with anvil, scale, ruler, tents old and unserviceable and good ones. Being good and ready to leave for Cochise Stronghold."

(5) 1923 and after. Lee Riggs Stratton (LS), interview with David Wallace (DW), May 6, 1985:

LS: It was just used as a bedroom, a guest bedroom for the most part....He had the shelves along one end and I think he still kept some of his files; I seem to remember National Geographics there, back in the end near that window....We always called it "the office." I've seen references to it as "the green room" because it usually was green, painted green, but we always called it the office....We called it "the captain's room," too, because a couple of captains were there for some time when Phyllis Brown and her mother were there in the early thirties....Phyllis Brown refers to it....[Note: See Reference 11.] The office had a double bed and a three-quarter bed....The three bedrooms -- the office, the little spare room, and the pink room -- all had lavatories; they all had the washstands in addition....I thought he [Captain Morse] had that room when he was still on crutches.

DW: So when he rented "the Green Room" it was the Office.

LS: Yes, as I remember it was mostly green, the only color I remember.

(6) 1930, January 28, Neil Erickson, diary: "Ed. put Lavatory in Office."

January 29, ibid.: "I made a Shelf & Towel rack for Office."

January 30, ibid.: "Today I made a base for a Stove in the Office. Ed. working with Lavatory."
(7) 1930 and after. Stan (SH) and Cherry Hutchison (CH), interview with David Wallace (DW), May 7, 1985:

SH: It was always used as a bedroom in my memory...nearly always rented out. There may have been times that some hired help stayed there or something, but most of the time it was a guest room.

DW: And you referred to it as the Green Room?

CH: Right, to differentiate between Lillian's office....

SH: It didn't have access to a bathroom.

CH: That's why we put nonpaying guests -- Mr. Muench would come out -- well, different ones would come out and stay there....[Looks at 1979 photographs.] The curtains weren't like that. There was a double bed up there and there was a commode...along next to the sink. And I thought most of the rooms had dressers, so there'd be a mirror....Yes, there's the commode. And there was a window from that room into the sleeping porch, my little reading room. That dresser was in some room but I don't remember it as being in that office....This is the bed that was in there, that's the double bed....But that double bed was up here when I was there, where the single is now. It was a big room and not a lot of furniture in it. There had to be a chair....Every room had a chair of some kind, usually just a kitchen-type....[In the forties each guest room had a woodstove and a Navajo rug.]

Mrs. Hutchison added some details on the "green room" in a letter to the author, November 25, 1985:

As I remember, the curtains in the office were curtains and not drapes. All the windows had green pull down shades on them. I don't remember exactly what the material was but it was a softer effect than what is in the picture. I always called the room the green room as everything in it was green in the way of curtains, bedspreads, walls, etc. That kept it separate from the office where we did business for the ranch.

(8) 1930 and after. Emajoy Hutchison Barrel, interview, April 1985:

I can remember times when Daddy and Mother were in the...office, the one that opened off the upstairs porch. Then if Evelyn and I were in Pat's room, it had that little sleeping porch and then it had a window that we could crawl back and forth to gain access to Mother and Daddy's bedroom and that was sort of exciting and sort of fun....I don't recall that it was used as an office then, because people slept in
it, and then it was where...Aunt Lillian's hired man [Andy] slept after he came to the ranch....I don't recall that it was ever called or used as an office.

(9) 1930 and after. Evelyn Hutchison Robards, interview, May 8, 1985:

That was Andy's room in later years....I can remember one time, as teenagers, we had taken somebody down and we used it as just a bedroom...and we would slip through the window, going back and forth. [Did not remember it having a particular name and "never heard of the Green Room."] He [John Ball] had his favorite room. I think he was probably out in Andy's room; yes, I think he was.

(10) 1935, July 15, Neil Erickson, diary: "Borrowed clamp from [Victor] Shaver & glued the Stationary-Cabinet, left it to dry." July 16, ibid.: "I put corner metal on, and made base to set it on. I mean the cabinet."

Note: There is no indication where this cabinet (CHIR 368) was in 1935. It was in Neil's Den in 1978 and moved over to the Living Room to preserve its contents from mice. This was probably the "Case for Forms and Cloth Posters" Neil made for his office in November 1909.


The large room upstairs on the west side of the house, (always called it the Captain's room) had I believe a double and a single bed, perhaps two doubles. Along the inside wall was a stove similar to that in the Pink Room although it seems as though it was another color. Also I believe along inside wall was a chest of drawers. Seems to me there was a built-in chest of some sort on the north wall next to the head of the double bed. The head of the other bed was against the south wall to your left as you entered the room. (Both Alice Sorauf's Captain McClure and Captain Morse used that room. Hence the name!)

(12) 1937. "Contents of Cabinet in Office, listed by Sally Lovejoy" (Series 11, Folder 10); See Appendix D: This list almost certainly was prepared shortly after Neil Erickson's death in October 1937. Sally Lovejoy had come to work at the ranch on October 2, 1937; her date of departure is not recorded.

(13) 1938, March 23, Victor Shaver, "General Specifications for Remodel Job for Mrs. Riggs Faraway Ranch" (Appendix B):
Green Room
Ceiling--As is
Walls--No preparation 1 coat Vello [written in: "green"]
Moulding around ceiling
Floors Refinished

Mrs. Riggs' notes on Shaver's estimate: "Office kalsomine, varnish [?] & floors $11.00"

(14) 1938, May 20, Emma Erickson to Lillian Riggs, (Series 1, Folder 77): "The sofa we did have in the living room, I would like to have fixed and put in Dad's den." Note: This could mean the old office or it could mean the little building near the creek; both were called Dad's den at times.

September 8, ibid.: "I wish you would please box up the geographical magazines that were in Dad's den. We had them for a number of years and I like to keep them as some day we are going to have a museum as a monument for Dad. In that museum I want all of Dad's books that he had locked up upstairs in the den. The books he thought so much of, also all the old magazines that were of great value to Dad...."

(15) 1943-45, 1955-58, Faraway Ranch, ledger, 1934-47, p. 42 (Series 9, Folder 10): There are references to renting "Office" to parties of two or three in 1943 (August 28-September 6) and in 1945.

(16) 1950, May 19, Pat Macdonald, diary: "Howards arrived about 10 -- located them in office." These were friends of Lillian's from California.

(17) 1957 and after. Ethel Erickson, interviews:
July 27, 1983: "For some years it wasn't occupied. Then when Mr. Anderson came to work there, that was his room."
March 12, 1985: "Ben called this 'Dad's old office.' It was occupied by Andy from 1960 on. It had the same bed and dresser as in the 1979 photographs. Andy used the downstairs bathroom, since there was no access to the upstairs from this room. Andy moved down to the big dining room after Lillian went into a nursing home."

(18) 1958-61. Ruth Trask Morse, interview, June 4, 1985: "I guess it was called the green room. It was hardly used at all when I was there."

(19) 1959, November 29. Lillian Riggs, diary: Lillian refers to it as the "office".

(20) 1960. Lillian Riggs, check stubs (Series 28, Box 51): On March 17, she bought from Montgomery Ward some drapes and rugs for the "office" and on July 14, from Victor Shaver, "paint for Office Room."
(21) 1966, May 25, Lillian Riggs to "My dear Family" (Appendix C): Refers to books and other things "in the locked cabinet in Andy's room."

(22) 1969, September 4, Lillian Riggs to W.S. Richey (Series 1, Folder 252): "The two keys to the locked bookcases in Andy's room are in the ivory boxes (one or the other) on my Dresser, small keys fastened together."

(23) 1971, March 14, Lillian Riggs to Sandra Hutchison (Appendix N): "...the white bedstead...in Dad's office so called in the main house [was] bought by Mr. Miles C oate [sic] and Ben when they worked together and placed [planned?] to have a common home.... [Two dressers in other rooms] were bought by Mother during the years gone by as was the dresser in the room now called Andy's."

(24) 1972, July 26, Lillian Riggs "to whom it may concern" (Series 1, Folder 253): "...the line carrying waste water from the pink room lavatory and the old office room, now Andy's room."

(25) 1979, May 23, "Recent Disturbance of Contents, Faraway Ranch" (Appendix K): "Hidden Bedroom: Little, if any, furniture moved around."

(26) 1979. WAC/NPS artifact inventory and photographs (79:79, Roll #4, fr. 13-17), Illus 65-69: The room still retains the book cabinets and the shelf and towel rack over the sink, put in by Neil Erickson (References 4 and 6).

STAIRWAY AND HALLS (FR 1/19). Constructed by Neil Erickson himself about 1899, the spiral staircase has ever since provided the only internal access to the second floor of the ranch house. It is notable for its steepness and the narrowness of the treads. The stairs make a 180° turn, opening onto a spacious landing, known to Lillian Riggs as the "first hall." Pat's room and Ben's room open directly off this hall, also the stairs to the attic, and there is a ramp down to the old porch area on the north side (now Lillian's office and bathroom). A southward extension of the hall provides access to Lillian's room and the Pink Room; this also contains the linen closet and some built-in shelves. There is additional storage space in the closet under the attic stairs, which date from the Shaver "remodel job" of 1938.
Walls, ceiling, and floors. The wood ceiling and the walls (partly wood, partly brick, partly sheet rock) are painted an ivory or cream color. Wood trim is stained dark and varnished in the south hall, painted white in the landing area. The floors and stairs are stained and varnished.

Furnishings. Fixtures in place include:
Ceiling light fixtures (2), a naked bulb screwed into a reticulated brass collar, appear to be original.
Hanging bookshelves, with quatrefoil cut-outs, made by Neil Erickson, on west wall to right of Pink Room door.
Shelving unit, with slanting front and graduated shelves (4), painted black, mounted against west wall, south end. The two legs and two nailing strips that support this are unfinished, suggesting that this was moved from somewhere else (Green Room?) relatively recently, probably after 1960.
Linen closet, with shelves, built into east wall south end, next to chimney.
Curtain rod, brass, south window.

Aside from the built-in linen closet and hanging bookshelves, the only furnishings mentioned in the historic period are the desk/bookcase which stood on the south side of the landing, three or four Navajo rugs on the floor, and books in the bookcase and on hanging shelves.

References. Only oral and documentary evidence is available before 1978-79.

(1) 1888. Lillian Riggs, "Westward into the Sun," typed draft, p. 7: In fictionalized form, Lillian tells the story of the day of her birth at Fort Bowie, February 9, 1888, and describes the small cupboard or wardrobe her father made for her layette, which later was in the south end of the hall in the Faraway Ranch house.
"Krispin [Neil] made this," she [Victoria/Emma] said; "he just finished it yesterday and I packed it last
night." It was a small cupboard of solid walnut. It stood about four feet high and was about a foot deep and eighteen inches wide. A door, exquisitely fashioned and fitted, kept the contents secure from dust and loss. The four shelves were filled with dainty white and blue garments. [Krispin placed it in the spring wagon, wrapped an old army blanket around it, and tied it to the seat for the dash to Fort Bowie, where Rosalind/Lillian was born the same day.]

See also references 3, 13, 16, 17, 19.

(2) 1899 and after. Ibid., p. 351: In the addition to the house erected in 1899, "a funny winding stairway led up to the hall that separated the two bedrooms."

(3) 1923 and after. Lee Riggs Stratton, interview, May 6, 1958:
The length of the narrow hall and then the wider hall that led down to the stairs, there must have been four Navajo [rugs] in that hall, and I think those belonged to my Dad, he brought them....But there were quite a number of Navajos and they all disappeared before Lillian died. But I thought there were one or two left in the hall, older ones, and I thought maybe the [family] had taken those....
[The linen closet] was between the chimney and the window, the hall window....it backed up to Lillian's room, it was on the east side. And also there was a little cabinet there, too.... It was a little separate cabinet. It was dark wood and it had a drawer in it and it was about so high and about 18 inches wide, but quite small. It had a shelf...it had one little shelf and then a deeper one beneath it, just kind of junk things in there, small pieces of linen and towels, because it wasn't very deep. But that was there for years....And then there was a bookcase. And of course there were at least four Navajo rugs in the two halls....

(4) 1930 and after. Stan and Cherry Hutchison, interview, May 7, 1985: "...in all the hallways there were Navajo rugs." Stan and Cherry thought the rugs may have been taken up after they got electric power and could use a vacuum cleaner. In the forties the secretary stood on the west wall of the landing and a glass-fronted bookcase on the south wall. The latter was not locked, as it contained no valuable books, so Cherry used to get books out of it to read.

(5) 1930 and after. Emajoy Hutchison Barrel, interview, April 1985: The stairs I loved. Oh, just thought those stairs were wonderful. As little kids we found many excuses...
to go up and down that staircase. The hall, you know, was just a hall to me. In helping to change beds and all, I can remember opposite the pink room and right by Aunt Lillian's door to her bedroom, was where the sheets and towels and stuff were stored.

(6) 1930 and after. Evelyn Hutchison Robards, interview, May 8, 1985: [Regarding rugs in halls:] "Seems like they were runners, kind of -- somebody said at one time that there were some Navajo rugs on the floor, but I don't recall. I remember having to take them out and shake them, because we'd take them out of the Pink Room out on the outdoor porch and shake them...gently."

She confirmed that the secretary stood on the west wall of the landing and another bookcase on the south wall; was not sure whether the latter was built-in or not. She now has the secretary.

(7) 1935-39. Phyllis Brown to Lee Stratton, April 27, 1985 (Copy, CHIR): "There was a bookcase in the upstairs hall north of the linen closet and I believe one in the hall against my bedroom [Pat's room], opposite door of yours. She had Indian throw rugs on hall floor."

(8) 1936-40. Ada-Marie Bowers, taped reminiscences, 1983: The most fascinating and unique thing about that house was the stairway up to the second floor, which was not only a circular staircase but the steps were so narrow that it's just a wonder that people didn't break their -- have falls....The lights were always turned off by at least nine o'clock in the evening and if for any reason you had to go up and down that circular staircase when there was no light it was really a challenge.

(9) 1938, March 23, Victor Shaver, "General Specifications for Remodel Job for Mrs. Riggs Faraway Ranch" (Appendix B): "Upper landing -- Floors only with stairs same as living room floors [varnished]."

(10) 1938, September 8, Emma Erickson to Lillian Riggs (Series 1, Folder 77): "In that old bookcase up in the hall were old books of great value. But you said you put them in the attic, so I guess they are safe."


(12) 1951, October 13, Lillian Riggs, diary: "I worked over linen closet to give Lee [Stratton] room."

(13) 1957 and after. Ethel Erickson, interview, March 12, 1985: The linen closet was in the south end of the hall, next to Lillian's room. The walnut baby wardrobe was set in the wall next to the linen
closet. Though left to her by Lillian, she did not take it. On the stair landing was the secretary, which Evelyn Robards has; it was full of books.

(14) 1958-61. Ruth Trask Morse, interview, June 4, 1985: Confirmed the presence of Navajo rugs on the hall floors.

(15) 1959, November 29-December 8, Lillian Riggs, diary: Mr. Poppe worked on Lee's room and the halls. In the "first hall" he lined the walls with sheet rock; in both halls and stairwell he painted walls, ceilings, floors, and stairs. Lillian refers to "first hall," "other hall," and "stairwell." In preparation, she "took books out of the hall bookcase and will have to put them back after cleaning."

(16) 1966, May 25, Lillian Riggs to "My dear Family" (Appendix C): Refers to her parents' books "in the upstairs bookcase." Leaves to Ethel Erickson "the walnut wardrobe cabinet that Dad built for my baby things now in upstairs hall."

(17) 1971, March 14, Lillian Riggs to Sandra Hutchison (Appendix N): The book case now in the upstairs hall...[was] among those which I bought with my first year's teaching. Dad always loved books so he built the...five foot long book shelf in the upstairs hall....The small walnut wardrobe in the upstairs hall was built for my layette and also for Ben's and is an example of Dad's careful workmanship. It also is to go to Ethel if she wants it.

(18) 1971, September 28/29, Lillian Riggs, undated note, c.February 6, 1972 (Series 1, Folder 251): Lillian notes that on September 28 or 29 she gave Ethel "one down quilt from the upstairs closet."

(19) 1972, June 8, Lillian Riggs to Richard Y. Murray (Series 1, Folder 253):

[Describes Neil and Emma's arrival at Fort Bowie and day Lillian was born, February 9, 1888:] Neil left the two women together and went out to his team. First he untied the rope that held the small upright wardrobe close to the back of the front seat, and then he carried it into the room where his wife lay upon the bed.

Neil knew what that small wardrobe contained. It was their first baby's layette. Emma had worked night after night on the small garments by the light of a coal oil lamp while Neil had worked tirelessly on the walnut wardrobe, fitting the shelves into it and putting a small catch on the door. Placing it against the wall, he hurried back to his team....
(20) 1978. Photographs taken by Paul Fugate, Chiricahua National Monument, before or during the visit of the NPS survey team: Illus. 55, taken in Lillian’s bedroom, looking west, shows an Oriental design throw rug on the floor of the south hall; Illus. 70 shows the stairwell from the upper landing.

(21) 1979. WAC/NPS photographs (79:79, Roll #4, fr. 29, 21, 23, 24), Illus. 71, 72: These photographs reveal little about furnishings other than the contents of closets (south wall of first hall and linen closet in south hall) and Lillian’s childhood wardrobe, which stood between the linen closet and the south window. In Illus. 72 can be seen an odd set of shelves, painted black, set on unpainted legs and fastened to the west wall, opposite the linen closet. Its date and function are not known.

(22) Not pictured in the 1979 photographs is the hanging shelf made by Neil Erickson, mounted on the west wall of the hall, to the right of the Pink Room door (Illus. 73).

(23) The oak desk with bookcase mentioned in earlier references was removed in 1977 or 1978; it is owned by Evelyn Hutchison Robards (Illus. 74).

ATTIC (FR 1/20). The attic was part of the 1915 additions to the house and was never finished off, so there has never been a proper floor, making it a hazardous area to walk about. Originally access was probably by ladder through a hatchway in the hall ceiling. In 1938 Vic Shaver built an enclosed stairway with a closet underneath, in the south side of the hall opposite the stairs from the first floor.

The attic was used almost exclusively for storage of trunks (family and employees’), and boxes, pictures, clothes, and other odds and ends. It also housed a radio antenna, part of which is still in place.

Furnishings. Fixtures in place include:

Ceiling light fixture. The present one was put in by NPS since 1979. Earlier there was a naked bulb in a porcelain fixture probably dating from the 1940s or 1950s.
Wallpaper. The enclosed stairway (1938) is papered with old wallpaper mounted on muslin, probably used earlier in one of the other rooms.

References. There is not much information on the attic and its contents and no photographs before 1979.

(1) c.1919. Photograph of Lillian Erickson with her dog Pat and horse Billie (Rough Carton 1, Folder 7): In the attic windows (south side) can be seen a pair of curtains or shades with a bold pattern of light stars or circles in rows, on a dark ground.

(2) 1923 and after. Lee Riggs Stratton (LS), interview with David Wallace (DW), May 6, 1985:

LS: There were trunks up there, just junk mostly. You didn't go up there unless you had to, because...without floors it was pretty chancy.

DW: Any curtains?

LS: They all had curtains in the early years. ...Nothing fancy, just a net effect.

(3) 1930 and after. Emajoy Hutchison Barrel, interview, April 1985:

The attic. I think I was up there only after Aunt Lillian died. It was there, though, that she scared the whole family to death. She went up there to do something when she was blind and fell through the floor and got herself oriented somehow, so she dared to drop, and dropped onto the upstairs porch, which, you know, when you think about the consequences, it was terrifying. I don't recall much about the attic. I don't think we ever had any reason to go up there when we were young kids.

(4) 1938, March 23, Victor Shaver, "General Specifications for Remodel Job for Mrs. Riggs Faraway Ranch" and notes by Lillian Riggs on estimates (Appendix B):

[Specifications]

Stairway for third story
Construct in designated place a closed side stairway approx. 30 in. in width with closed tread and riser type stairway Provide shelving and a door underneath for storage.

Add to contract price for this separate item.
[written in: "$19.60"] For a door add $3.75 or $23.35 Deduct $6.00 if no shelving and door is included [written in: "$17.35"]
Shaver  
Stairway to attic  17.30  
add 6 for door & shelves  
Sowell  
$24.00

[on another sheet]  
Total as contracted...stairway complete 21.00  17.30  

3.75
21.05

(5) 1943-46. Cherry Hutchison, interview, May 7, 1985:  
They had several of those victrolas -- the tall one and the horn, and they kept the one that we used to play in the evening -- or Ed would play it; no one would touch that -- it was about 20 by 20, 18 by 20 by 18 high, cylinder, with the big horn. It wasn't as big as the one with the big victrola. They had several different horns. And they were up there [in the attic]. I kept a trunk up there and there were lots of trunks. But... they were always afraid of fire, so there -- mostly there were some trunks....

(6) 1952, April 17, Lillian Riggs, diary:  "Started attic cleaning -- hauled a lot of magazines & junk down."
April 22, ibid.: "Pat vacuumed in the attic and later we went into Ed's trunk -- took some things out and put in more."
1954, October 31, ibid.: "Frame that held Bob Larson's picture [is missing from the attic]."

(7) 1959, September 29, Lillian Riggs, diary:
Spent the morning going through my trunk and other things in attic. Must say that it was with grave misgivings that I went into that trunk. But that was one place where the various Paul Prys had not ventured. Thank the good Lord. Things were there as I left them and none missing. Every other box I had put into the attic and had tied tight and labelled to tell what they contained had been opened. Then they were not closed. Just left open for the dust to collect and the mice to tear. Boxes of pictures and books. Some pictures of Murray's spread all over the floor. Picture frames taken apart and the finest one of all taken. I had had a secret hope that I might find it. No such luck. I'll know it if I ever come across it. But I suppose I never will. Also found a box of old, old clothes. Mostly mine. Not all. Gathered them together and had some burned. Myrtle [Westbrook] offered to wash the rest. They will go quite a ways toward another Olsen rug. When Ruth [Trask] comes we will do a better job of that attic. May even have a room made up there. It is a mess now.
(8) c.1972. Lillian Riggs "to whom it may concern" (Series 1, Folder 253): She states her wish to be married in her wedding dress. "It is in my trunk in the attic."

(9) 1979. WAC/NPS artifact inventory and photographs (79:79, Roll #4, fr. 27-31): Almost everything was removed from the attic and placed in storage in Tucson in the summer of 1979. The photographs, not illustrated in this report, document the appearance of the attic before removal of its contents, which undoubtedly were disturbed during the period following Lillian Riggs's death in 1977.

FRONT PORCH (FR 1/21). The front porch consists of a cement walkway across the front of the house and the area under the upper porch and outside stairs, at the west end of the house. This was part of the 1915 construction; the area under the stairs was enclosed by Neil in 1917. The only other changes were the addition of a cement-and-minerals window box outside the living room window (1939) and a metal jalousie over the same window (about c.1965-70).

The front porch or terrace was used mainly as a walkway and, when the weather was not too hot, a place to sit in the sun or to be photographed on the bench out front. After Hildegarde's wedding in 1920, "the younger set enjoyed dancing on the cement porches."

Furnishings. Fixtures in place include:

- Lantern hanging over front door. This has been in its present position since the adobe addition was built in 1915.
- Jalousie, metal, over living room window. Installed after January 1965, to protect window and window box from water running off the roof in heavy storms.
- Window box, cement decorated with colorful minerals and shells; constructed in 1939 by Murray Riggs.

Photographs taken from the 1920s to 1960 usually show a long, plain bench in front, either under the living room window or between the two doors; in later years it was covered with canvas. Early photo-
graphs show canvas deck chairs; by 1939 there were also a couple of wooden porch or lawn chairs. In 1960 there was an "old couch" and in 1979 a very worn overstuffed armchair, both under the upper porch.

References. There is more photographic than documentary information on the front porch, since visitors tended to be snapped in front of the house.

(1) c.1915. Photograph of Mrs. Collins and Mrs. Erickson standing on the outside stairway of the just-completed adobe addition to the ranch house (Illustration No. 9, Torres-Baumler, "History," p. 133): The photograph shows the ground floor porch area cluttered with building materials and the stairway unenclosed.

(2) 1915, September 20-21, Neil Erickson, field notes: "Was compelled to assist the Mexicans to put down concrete in Porch floor." This could refer to front, back or side porch, all of which had concrete floors. 1917, November 26, ibid.: "Boxed up Stair-case on the outside."

(3) c.1917. Photograph (FR MSS, Album 13): This view of the house shows a white metal bed [CHIR 310] against the living room wall, under the upper porch.

(4) c.1917-20. Photograph of a group of women, including Mother Erickson, Lillian and Hildegarde, Nora Stafford, et al, in front of the house (Rough Carton 1, F. 15): The only piece of furniture visible is a kitchen-type chair, possibly CHIR 766.

1920, September 1, Unidentified clipping, account of Hildegarde Erickson's wedding, at Faraway Ranch (Series 38, Folder 8): "Later the younger set enjoyed dancing on the cement porches."

(5) 1923 and after. Lee Riggs Stratton, interview, May 6, 1985: "There were usually chairs out there."

(6) 1930 and after. Stan (SH) and Cherry Hutchison (CH), interview, May 7, 1985:

CH: [The window box] was there when I came [in 1943]. [Neither Stan nor Cherry remembered when the jalousie over the window was put up.] I know one day we had a lot of rain...we opened the front door and there was a rattlesnake right on the mat....It was one of those oblong brushy type things.... I think they still make them. [Bench?] Yes, that's where we sat everybody to take pictures....It was weathered.
SH: It was weathered terrible. Been there for years....Used to be a lot of chairs right there in that area under the steps.

(7) 1930 and after. Emajoy Hutchison Barrel, interview, April 1985: "It was just sort of, as little kids, a place to hide under the stairwell, under the steps that went upstairs."

(8) 1933, Spring. Photograph of the Geer girls and Billy Cowan, with Shiva (deer) in front of Faraway Ranch main house (Rough Carton 1, Folder "Animals"): Porch furnishings include a bench under the window, two deck chairs under the upper porch.

(9) 1933-39. Photograph of Evelyn Hutchison (Box 1, Folder 5.20) playing in front of the house: The stuccoed wall and absence of window box provide terminal dates. The bench (without canvas cover) is under the window; the girl is kneeling on a plain kitchen chair, playing with a small basin.

(10) c.1933-37. Photograph of Emma and Neil Erickson and unidentified friends (FR MSS, Rough Carton 1, Folder 8): Emma is seated in and Neil on the arm of a wooden lawn chair; behind it is a deck chair. The bench is between the doors to the living room and cellar. Under the upper porch are a couple of rolled mats or rugs.

(11) 1939, May 25, Lillian Riggs, diary: "...started Murray on the window box."

(12) 1939. Photograph of Ed Riggs, Ada-Marie Bowers, and Lillian Riggs (CHIR history files): The photograph (Illus. 75) shows the bench, with a tacked-on cover, under the living room window (with window box); around the corner are a wooden lawn chair and a deck chair.

(13) 1945. Photograph of Hunter Stratton, Ed Riggs, Murray Riggs, and two friends, on the bench, which appears to be covered with a lengthwise-striped piece of canvas.

(14) 1948. Photograph of Emma Erickson and her brother, Charles Peterson of Galesburg, Illinois: Besides the canvas-covered bench, the photograph shows a doormat of the rubber-link type.

(15) 1948, January 24, Pat Macdonald, diary: "...too windy for the 'terrace.'"

(16) 1949. Photograph of Emma Erickson, taken a few days before her 95th birthday, May 1949 (FR MSS, Rough Carton 1, Folder 15): The photograph shows Mrs. Erickson sitting in the sun on the corner of the porch, in her wheelchair; behind her is a striped canvas deck chair.
Before July 1950. Color photograph of Ed and Lillian Riggs, Jess and Hildegarde Hutchison, Emma Erickson and unidentified girl, and a birthday cake (Photo 129B): The bench out front appears to be covered. The stucco is a sandy color and the screen door is painted green.

1957 and after. Ethel Erickson, interview, March 12, 1985: Mrs. Erickson thought the jalousie was added after her first visit in 1957, possibly when George Morse did some rehab work on the house in 1959-60. Remembered getting wet from overloaded gutter when you stepped out the front door when she was first there. She also remembered sitting on the bench between the living room and cellar doors.

1958-61. Ruth Trask Morse, interview, June 4, 1985: [There were a few plants indoors] but most of the plants were out on the porch, outside...under the balcony...I don't recall sitting out there much at all. I think we sat inside mostly, because it wasn't a screened porch. [Recalled a bench for sitting out front, but not that it was covered. She thought the jalousie was installed after she was there, not put up by George Morse.] Yes, perhaps I do remember a couch there. Yes, it was against the wall of the house, I think, the west wall of the house. [Horsehair?] I think something like that.

1960, May 26, Captain Bill Morse to Lillian Riggs, written at Faraway Ranch while Lillian was in Hawaii (Series 1, Folder M-general): "Now I shall have a bit of a nap on the old couch out front."

Note: Captain Morse, in a wheelchair by this time, was sleeping in the ground floor bedroom.

1960, May 24, Letters from "Andy" Anderson to Lillian Riggs in Hawaii (Series 1, Folder 19): Helped Captain Morse get settled. "It was about 3:30 when I had him basking in the sun on his cot on the porch."

May 30, ibid.: Recalls Mrs. Erickson in 1947 "on the porch sitting in her chair."

1965, January. A photograph taken by Historian Gordon Chappell, Western Region, National Park Service, during a visit to the ranch, shows a striped fabric awning over the living room window.

c.1965-70. Color photograph of the front of the house (FR MSS, Rough Carton 1, F. "Negatives of Faraway"): This is the earliest photograph showing the metal jalousie over the front window.

1979. WAC/NPS artifact inventory: Objects underneath the upper porch included two metal folding chairs, an upholstered arm-
chair, an old kitchen chair, a tubular steel chair, a crude bench, and outdoor grill. The canvas-covered bench was not there; it has since been found in Neil's garage (Wallace and Milliken, May 1985).

UPSTAIRS PORCH. This was part of the 1915 construction. It provided access to the office and the Pink Room. From it Hildegarde Erickson Hutchison tossed her wedding bouquet on September 1, 1920. It was used sometimes in hot weather as an auxiliary sleeping porch, but was normally unfurnished except for a few odd chairs.

References. There is better evidence for the early years than for the 1950s.

(1) c.1915. Photograph of Mrs. Collins and Mrs. Erickson on the outside stairs (See Illustration No. 9, Torres-Baumler, "History").

(2) 1920, September 1, Account of Hildegarde Erickson-Jesse Hutchison wedding at Faraway Ranch, clipping from unidentified newspaper (Series 38, Folder 8): Hildegarde tossed her bouquet "from an upper balcony."

(3) c.1920. Photograph of unidentified man (Rough Carton 1, Folder "Visitors at Faraway"): Through the balustrade of the upstairs porch can be seen what appears to be a cot and possibly a chair.

(4) c.1930. Photograph of Ed Riggs and four other men in the yard (Rough Carton 1, Folder 14): In the background can be seen a metal bed (CHIR 307).

(5) 1930 and after. Stan (SH) and Cherry Hutchison (CH), interview, May 7, 1985:

SH: Most of the time when I was a kid, when we were just visiting down there, us kids slept on that porch...the upstairs porch, off the old office...that's where, when we were kids, that's where we used to sleep in the summertime.

CH: No one ever slept there when I was there [1943-46]. They were afraid of someone falling down the stairs. [It was not called a balcony,] just the upstairs porch [because a balcony would not have a stairway to it.]

(6) 1930 and after. Evelyn Hutchison Robards, interview, May 8, 1985: She remembered taking the Navajo rugs "out on the outdoor porch" to shake them out. She did not recall that there was anything out there or that anyone ever slept out there.
(7) 1953, June 25, Lillian Riggs, diary: "Came home to find big wooden porch ablaze due to Harry's [Harry Underwood, Ben's stepson] carelessness with cigaret -- had gone to bed -- house would have burnt down if we hadn't got home when we did."

(8) 1957 and after. Ethel Erickson, interview, July 27, 1983: "I remember very rarely someone would put a chair up there on a very hot day or hot night -- it was a little cooler up there -- and would sit up on that porch, but very rarely as I recall."

(9) 1958-61. Ruth Trask Morse, interview, June 4, 1985: "I think there may have been a couple of little chairs, but there wasn't much." She didn't sit out there in the evening, because it wasn't screened.

TACK ROOM (FR 6/1). The present barn, which includes the tack room, dates from around 1928. An earlier tack room was in the old garage that stood northwest of the main house (Reference 1).

In the tack room were kept saddles, bridles, and other riding gear, as well as horsekeeping equipment such as a horseshoeing outfit, curry combs, brushes, and implements for dehorning, castrating, and mastilating cattle. There are racks for 15 saddles; several of these were associated with particular horses whose names appear on cans mounted on the east wall. Some of the tack belonged to residents of the ranch (Lillian, Ben, and Andy, in later years), but most went with the horses rented to guests.

In 1959 there were three privately owned saddles in the tack room (Reference 8) and 10 for use with rental horses (9 Western, 1 English). In 1978 there were still 10 saddles there, the privately owned ones having been removed. Bridles had dropped from eight to five. Just what is missing is not known at this writing, but it appears that by 1959, when there were only seven horses to rent out, the tack room was already less full than the family remembers from earlier years.
References. Most of the evidence on the tack room is from personal reminiscences. The earliest photographs, taken in 1978-79, show it after it had been partially stripped of its contents following Lillian Riggs's death in 1977.

(1) 1923 and after. Lee Riggs Stratton, interview, May 6, 1985: They must have got them on sale somewhere from the army, but we must have had about six or eight McClellan saddles when they were filled, taking people up into the Monument, as well as all the western saddles. My little saddle -- I never did have a saddle of my own, it was one that they got for Murray when we first went to the ranch, and after the Coopers gave him a saddle, Christmas 1927 when they were there, I inherited his little saddle which I liked because it was smaller...and that one was still there and I gave that to Murray's girls....It must have been [hanging in the tack room.] My chaps were still there. It mentions that there was one pair of chaps. The Coopers had given those to me and Lillian took those over and wore them most of the time, but they were up there in her closet at the time we went through the house....They had many saddles and bridles. We could put out as many as 20-something horses. You know, the first tack room in the garage was right next to the house....For years it was there. It was just a little, kind of a two-stall place, open place, where you put the cars.

(2) 1929, February 8, Neil Erickson, "Daily Doings," p.35: "Cleaned up the grain and saddle room, put it in good shape."

(3) 1931, February 13, Neil Erickson to Emma Erickson (Series 1, Folder 106): He has given Lillian "a good Saddle blanket...a good Navajo" he bought cheap ($4.00) from a man who stayed overnight. He bought four, one each for Lillian, Ed, Jack Shoemaker, and possibly Ben. They were worth $6.00.

(4) 1930 and after. Stan (SH) and Cherry Hutchison (CH), interview with David Wallace (DW), May 7, 1985:

SH: When we were down there right after Aunt Lillian died there wasn't -- I think there was only about four saddles left there then....
CH: We used to saddle up 15 people, or more.
SH: Yes, we could put out at least 15.
CH: She had her English saddle.
DW: That's the one Stark Riggs has?
SH: No, she had a regular Western saddle. I don't see it here [1979 photos]. A form fitter.
CH: I had my saddle, but I don't know just where it was.

DW: And you did have [Granddad's] at one time? That's what you sent back?

SH: Yes...[Regarding 1979 photos:] Boy, there's nothing in here. See, and they had -- at one time when they first got into -- no doubt probably they went over to Fort Huachuca or some cavalry post when cavalry was going out of style and they must have bought 20 old McClellan saddles and I don't see any of them here.

Well, Murray's first saddle was an old McClellan saddle that some hired man, I think, had stuck a horn on. And then when I come along that was my first saddle too, till Grandad gave me his. And then Uncle Ed made pack saddles out of two or three of those McClellan saddles, 'cause they used to pack meat, pack stuff into the mountains, up in Pinery Canyon and into the high mountains for construction crews and I don't know what all; that was before -- I was just a kid stumbling around in the road down there.

CH: They still had some when I was there. They didn't really like to ride those but they had to.

SH: We climbed up in this loft when we were down there, Murray and I did, and we found an old McClellan saddle that was pitched back up there and there was a horn on it -- brought back memories to both of us -- and two or three other McClellan saddles. I wouldn't have any idea -- now Murray had a saddle there; I imagine he took it; it was gone; it was his old saddle, he should've. Well, yes, one of the saddles that was there was William Riggs's saddle he had back in the late 1930s or maybe early forties, he'd gone in and bought himself a new saddle and traded his old one in. Well, Uncle Ed and Aunt Lillian went and bought it, you know, for -- just as a dude saddle. It was an old slick-fork center-fire and then when we were down there talking to Murray I asked, "Whatever happened to William Riggs's saddle?" and he says, "I took that and give it back to William's -- Billy, which is William's only son" -- and he said, "He built that new house and he's got it setting right up in the living room,..." so that saddle came to a good end anyway.... It would have been on one of them racks....

CH: There was every type of saddle there, but they were western.

DW: Except for the one English saddle.

CH: I rode that once in a while. I learned to ride on that.

SH: See, Aunt Martha's side saddle was even there and I think Stark...
1930 and after. Evelyn Hutchison Robards, interview, May 8, 1985:

I don't know whether Aunt Lillian or Uncle Ed or what, but there was always a saddle and it always had to go in one particular place. Now whether or not they had it marked on the particular rack to go on and it was just methodical that you did this, you know, and they always were full, and then in later years saddles disappeared, the bridles disappeared, everything became stolen...[It was like Uncle Ed's tool room where] he had everything categorized,... everything was in its place and then in later years all the tools disappeared.

(6) c.1939. Deed of gift, Stan and Cherry Hutchison to NPS, October 29, 1980 (Golden Gate NRA Acc. 206): The saddle used by Neil Erickson was given to Stan Hutchison, his grandson about 1939 and was used by him for about five years.

(7) 1954, February 23, Lillian Riggs, diary: "Went down to the saddle room early with Tom [Grigg] to put a new latic on one saddle and check the others...."

(8) 1959, August 1, Lease agreement between Lillian E. Riggs and Myrtle Westbrook for operating the guest cabins and horse rental business at Faraway Ranch (Series 18, Folder 7):

[Among other things Lillian leased to Myrtle Westbrook]

(f) Seven saddle horses named and commonly known as High Pockets, Nixie, Bonita, Pebbles, Traveler, Tip and Red together with saddles, bridles and equipment presently located in the tack room, an inventory of the same being hereto attached and made a part hereof.

There are two inventories. The first (?) is handwritten and seems to include only items covered by the lease:

- Aug. 20 -- 59 Inventory
- Saddles -- 9 -- 1 English
- Bridles -- 8
- Shoeing outfit -- Rasps -- Hammer
- 2 Hoof cutters -- 2 pinchers,
- 1 Nail clincher, Nails 2#
- 2 curry combs -- 2 brushes
- Shoes # 3-3, #2-9, #1-11, #0-6
- 2 DeHorners -- 1 mastilator -- 1 castrator
- 15 100# Sks Salt
- 28 50# " Salt
- 22 Bales Hay
The second, typed inventory is more comprehensive, including some barn items not in the other inventory as well as saddles, etc. belonging to Lillian, Ben and Larry:

TACK ROOM AND BARN

19 bales prairie hay  
15 100# bags salt  
28 50# bags salt  
3 horse collars  
1 harness  
1 wooden feed box  
2 round metal feed boxes  
1 1-ton food bin  

Ben's saddle, saddle pad, bridle, chaps  
Lillian's saddle, saddle pad, bridle, 2prs. chaps (1 goatskin)  
Larry's saddle, saddle pads, bridle  
9 Western saddles  
1 English saddle  
8 Bridles  
3 metal curry combs  
2 scrub brushes  
2 de-horners  
1 mastilator  
1 castrator  

Horseshoeing outfit consisting of hammer, 2 worn out hoof parers, 2 worn out pinchers, 1 worn out clincher, 2 rasps, farrier's knife and chisel, clinching block  
2 # shoeing nails  

Horseshoes:  
#3 -- 3  
#2 -- 9  
#1 -- 11  
#0 -- 6

This inventory was checked by Ben on October 25, 1961, when the lease was terminated, and no changes were noted except in numbers of bags of salt and horseshoes.

(9) 1959, July-August. Myrtle Westbrook to Lillian Riggs, September 9, 1961 (Series 8, Folder 62): In her letter announcing that she wished to terminate their lease agreement, Myrtle Westbrook listed her expenditures for equipment at Faraway. Among them were a number relating to the tack room.

[July 1959] 1 Farrier's Nippers 6.82  
1 Body brush, 1 curry, 1 Pr. stirrups 11.43  
1 Hoof Parer 3.61

[August 1959] Tack room equipment 156.24
1959-61. Myrtle Westbrook Kraft, interview, May 19, 1985: Mrs. Kraft thought she was the one responsible for putting up the cans with the names of the horses, used for hanging up some of the tack. Things were "very messy" before that. She remembered that there were about a half dozen McClellan saddles, one or two very uncomfortable Western saddles, a couple of English saddles, and one side saddle. The room behind the tack room was where the cow was milked.

1962, October 1, Tack Room Inventory (Series 8, Folder 10):
- 8 Western Saddles
- 1 English Saddle
- 1 Side Saddle
- 8 Bridles
- 6 Saddle Blankets
- 2 Horse Blankets
- 10 #0 Horse Shoes
- 9 #1 Horse Shoes
- 11 #2 Horse Shoes
- 9 #3 Horse Shoes
- 1 Horse Shoeing Kit of 11 Items
- 1 # Shoe Nails
- 2 Curry Combs
- 3 Brushes

1963-66. Lease agreement between Lillian E. Riggs and Frank and Lee Sullivan, March 1, 1966 (Series 8, Folder 54): Under this agreement Lillian Riggs leased to the Sullivans seven horses and "the equipment in the tack room," except for the "saddles and equipment of all persons living on the ranch."

1969, September 4, Lillian Riggs, to W.S. Richey (Series 1, Folder 252): Lillian states that Andy is to receive, after her death, "my saddle, bridle and blankets,...lead rope in my purse,..." and her three horses, Flicka, Laddie and Tip.

Mid-1970s. Dodie Fugate, interview, May 22, 1985: Mrs. Fugate, who lived at Monument headquarters and boarded her horses at Faraway Ranch, remembers some of the saddles and bridles in the tack room then. Lillian had a "nicely done" Western saddle and a "Beautiful Western bridle with big concho broken cheek curb bit and short shank, all worked with silver and blued," probably Mexican. There was a bone or ivory saddle with quilted red seat with fleur de lis stamped in gold; this hung above and to the left of the cowshed window; above it was a plain, well-made side saddle. There was a Mexican saddle with a heavy swell and some old slick-fork saddles, tending to be single-rigged, center-fire. Under and above the outside window facing the corral were some worn-out McClellan saddles. A set of heavy work harness was kept in the hay storage area.
1977. Ethel K. Erickson, interview, March 12, 1985: Lillian's saddle, bridle and blanket were left by her to Andy, who left them in turn to Stark Riggs.

1978. NPS inventory (July 18) and two sets of photographs (35A, fr. 15-21, taken by Dodie Fugate, and 25-30A, probably taken by Paul Fugate): See Appendix I; also Illus. 82. The inventory and photographs record in excellent detail what was in the tack room a year after Lillian Riggs's death. Some things were gone by then, however, including Lillian's saddle, bridle and blanket.

1978. National Register of Historic Places, Inventory, Nomination Form for Faraway Ranch, prepared by Gordon S. Chappell, July 1979: The tack room is thus described, based on the survey made in 1978:

The barn at Faraway Ranch is a rectangular structure with a gable roof whose ridge runs generally east-west. It is actually oriented so that it faces 32° east of magnetic south. It consists basically of three rooms, two in front and one in the back. On the west end of the front is a rectangular room with a door on the south, and a six-lite casement window on both the west and north walls. This room is the "tack room" for storage of the horse gear, such as saddles, bridles, harness, and stirrups, currycombs, bits, etc. On its east wall are wooden racks for nine saddles each labeled with the name of a horse, north to south: "Red," "Nixie," "China," "Pebbles," "Doggie," "Tip," "Calico," "Andy's," and "Lil's." On the north wall, beneath and to each side of the window, are racks for three more saddles: on the west wall are racks for four more saddles. A wooden cabinet for stable tools fills the southwest corner of the building. At the time of this survey there were ten saddles, five bridles and bits, several piles of horse blankets, a nice pair of chaps, and a full complement of tools in the Tack Room. Overhead, there is a flat storage area containing locally manufactured horse canteens. The room has a plank floor.

1979. WAC/NPS artifact inventory and photographs (79:79, Roll #8, pp. 215-219): The photographs (Illus. 83-86) show few changes since 1978, notably the absence in 1979 of a pair of chaps that hung on the side of the cabinet in the southwest corner and a saddle on #3 saddle rack.

NEIL'S DEN AND GARAGE (FR 2). Neil's "cabin," as it was first called, was erected after his retirement in December 1927 and before February 1931, when it was first rented out. Reference 1 may indicate that it was built in 1929.
The north section was Neil's garage; the south room served as his "den" or "office" -- the names seem to have been used interchangeably. Here Neil kept some of his books and magazines, particularly his National Geographics (Reference 3) as well as some of his official and personal papers (Reference 7, 14, and 20), a cot, and his bottle of scotch. Although he did some writing here, the word "den" seems to catch its nature better than "office."

When Neil was away in California, as in much of 1931-32, his "cabin" was rented out to employees of the Bureau of Public Roads, who were surveying the monument. The rental went to Neil, not to Ed and Lillian. The cabin, like the Ericksons' bedroom, was explicitly excluded from the lease under which Ed and Lillian operated the ranch in the early thirties and even visiting grandchildren entered the cabin only with Granddaddy Erickson's permission, to listen to old records on the old wind-up gramophone.

After Neil's death in 1937, the den was used occasionally as employees' quarters, although it had no bath, toilet, or even lavatory. Stan Hutchison stayed in it the winter of 1940/41 and another employee in 1945/46.

In the mid-fifties, when the recently-widowed Ben Erickson was sometimes "in the doghouse" because of drinking too much, the cabin where he did his drinking came to be known as "the Dog House."

In 1960 Lillian went so far as to get an estimate on remodeling the Den, with a built-on kitchen and bathroom, but this came to naught and the building remained unchanged, gradually filling up with stored household articles like stoves, beds, and chairs that might be used again sometime.

Furnishings. Little is known of the furnishings in Neil's day, since few people ever saw inside his private den. We know he had a cot, a workbench, a lot of National Geographic magazines, and an old gramophone and records.
There is an inventory of furnishings from about 1945 to 1946, when the Den was quarters for one of the ranch hands (Reference 12) and some of those furnishings may be among those that were in the Den or the attached garage in 1978-79.

References. The evidence is exclusively documentary and oral before 1978.

(1) 1929, February 11, Neil Erickson, "Daily Doings," p. 37: Got someone to go in to Willcox "and haul out material for Cabin and alcove to our room & bath." Note: This might refer to what was known first as "Dad's cabin," which was built between 1928 and 1931, or it might refer to one of the other cabins on the ranch.


(3) c.1930-37. Lee Riggs Stratton, interview, March 30, 1985: Neil did "a lot of reading and writing" in his office. "I know he had quite a collection of National Geographics; I can remember that in that little cabin of his, shelves and shelves of them."

(4) c.1930-37. Lee Riggs Stratton, interview, May 6, 1985: [It was built about 1930, while she was away at college.] It was just an office. He had stacks and stacks of National Geographics there....He liked to have his privacy. And then the other part of it was used for his car. But he didn't sleep there. [Agreed with Ada-Marie Bowers' statement that he used to go there for a little nip now and then, adding:] Quite a few little nips....He spent a lot of time there and I think he slept there, snoozed a lot, but he didn't sleep at night....I remember it just as "the office"...I used to have to clean it....He had a cot in there and a workbench and, of course, lots of shelves...no bath facilities at all.

(5) 1931-34. Faraway Ranch, ledger, 1924-34 (Series 9, Folder 9): Undated, c.1931?: "2 in Dad's cabin + 1 cot 3." 1931: "Dad's cabin to Surveyors Pd to Dad." The ledger indicates that the cabin was rented at $30.00 a month from February 18 through July 12; there was an extra charge of $5.00 for damage. 1932: Dad's cabin was rented to Bureau of Public Roads men in March and April. 1934: Dad's cabin rented to two people, September 29-30.
(6) 1932-33. Lease agreement between Neil and Emma Erickson and Ed and Lillian Riggs, draft dated July 1, 1932, final agreement dated January 1, 1933 (Series 18, Folder 1-2): In the draft, Neil's cabin is referred to as the "Iron cabin west of house"; in the final agreement it is described as "the cabin and garage" of Neil Erickson. The cabin was excluded from the property leased to the Riggeses.

(7) 1934, December 26, Neil Erickson, diary: "...moved some books into the Den."

1935, February 20, ibid.: "Sorted out old papers from filing case and carried over to the den for further work to file or Burn."

(8) 1930-41. Stan (SH) and Cherry Hutchison (CH), interview, May 7, 1985:

SH: That was his den, his hideout. He kept a bottle out there. I don't remember him spending a lot of time out there but that was his -- no one else went in that when he was alive, no one -- that was his private -- I don't even know what he had in there... [He did not sleep out there.] And then, of course, the garage part was for his own personal car....[In the winter of 1940-41] the last winter I worked down there, that was my room out there.

(9) 1930-37. Emajoy Hutchison Barrel, interview, April 1985:

We always called it Grandfather's office. And I guess I don't recall that Grandfather Erickson used it for anything other than an office -- writing and reading and this sort of thing. He was a great carpenter but I don't recall that he ever used it as a shop. I can remember when my sister and I were pretty young, there were some marvelous old, old records out there and an old phonograph, the kind you had to wind, and we got Granddaddy's permission to play those old records. Oh, there's one I still remember: "Oh, by gee, by gosh, by --, by jingo" ...and we would commit most of those to memory and just thought that was the most exciting thing ever. I don't know what's happened to that old phonograph or any of those records. Evelyn and I looked when we were down there after Aunt Lillian died and there was no sign of those anywhere.

(10) 1930-37. Evelyn Hutchison Robards, interview, May 8, 1985:

That's where Emajoy and I would spend our afternoons, after we had come home from long rides, wrangling horses for the guests, and taking them up, we would come back -- Dad's office is what I recall, Dad's office....Anyhow, we'd get cleaned up and then Emajoy and I would go out to Dad's -- Granddaddy's office and we'd play the victrola....There were two of them and
they were the flat records. But they were marvelous and we'd go out there and play and dance. [She wasn't sure if this was before or after Granddaddy Erickson's death.]

(11) 1936. Ada-Marie Bowers, taped reminiscences, 1983: [Neil] lived in a little cottage which he had built outside of the main house....I had the feeling that Mr. Erickson built this little place outside in order for him to have the privacy of doing what he wanted to do, which might be take a nip before dinner or something of that sort, and that would have been disallowed in the ranch house.

(12) c.1945-46. Undated inventory of furnishings in the "Employee's Quarters" (Series 8, Folder 10): This inventory covers a bedroom, hallway, living room, bathroom and kitchen (presumably in the Cowboy House) and "Dad's Den." The furnishings in Dad's den included:

- 4-drawer Dresser
- 1 Day Bed
- 1 Wardrobe
- Green Table
- 2 pr. Double Curtains
- 1 old Mirror
- 1 straight Chair
- 1 Desk
- Day Bed Mattress
- 1 Bedspread like Curtains
- 1 pr. Bed Springs

Rittenhouse's
- 1 Heater
- 1 old Rocker
- 1 Table

This is interpreted to indicate that the occupant of Dad's den was an employee named Rittenhouse, who is known to have worked at Faraway in 1945-46. The last three items, "Rittenhouse's," may have been his personal property.

(13) 1947-55. Patricia Macdonald Grigg, interview, May 15, 1985: She remembered this as "Dad's den," a place where the men of the family could "sneak a drink."

(14) 1953, February 16, Lillian Riggs, diary: "Moved the bed that was in Mother's room into my room & put my bed in Dad's garage as I needed the springs & slats from my bed to put on that bed."

1954, September 14, ibid.: Can't find "locked little cabinet" that held her mother's and dad's letters. "It should have been in that garage room."
October 31, ibid.: The "little chest" with letters still missing. "It was in Dad's den."

(15) 1958-61. Ruth Trask Morse (RM), interview with David Wallace (DW), June 4, 1985:

RM: [Regarding the Bunkhouse:] I think they were probably referring to what is sometimes called the Doghouse, where Ben had his office or his whereabouts.

DW: Was that the little iron-covered building with a little garage?

RM: Yes, sort of southwest of the house, standing by itself.

DW: Why was it called the Doghouse?

RM: Because when — it originated with Neil Erickson, I think — when he and old Mrs. Erickson would have rows, he would go out there and drink Scotch, and when Ben and Lillian had rows he would go out there and drink bourbon or rum and Ben would go on benders sometimes and he was usually in there.

DW: So he was in "the doghouse."

RM: He was in the doghouse, and they referred to it themselves as that, I think; I think it was Neil and Ben themselves that called it the Doghouse.

(16) 1959. Lease agreement between Lillian Riggs and Myrtle Westbrook for the operation of the Faraway guest ranch, dated August 1, 1959 (Series 18, Folder 7): The agreement included provision of a room in the main house for Myrtle "until such time as the Log Cabin is vacated...or the building now known as the Dog House can be remodeled for occupancy by the lessee."

(17) 1960. Estimate by Bill Baldridge for "Den Remodeling," with notes and comments by Lillian Riggs (Series 8, Folder 69): The estimate, broken down in detail, came to a total of $1643.00; it included both a bathroom and a kitchen. The work was never carried out.

(18) 1960, June 12, Lillian Riggs (in Hawaii) to Myrtle Westbrook (Series 8, Folder 65): In response to Myrtle's complaint that the Dog House has not been remodeled for her use, Lillian states that she cannot "under the present circumstances...remodel the Den or Dog House, as you insist upon calling it." Under an amendment to the lease, July 12, 1960, Myrtle agreed to occupy part of the Cowboy House. In another letter, she pointed out that it was Lillian who had used the term Dog House in the original lease.

(19) 1978. NPS inventory (Appendix I) and photographs (35L, fr. 4-14, and 18A-24A): By the time this inventory was taken, in the summer of 1978, Neil's den had obviously been used only as a storeroom for a long time and was a meaningless jumble of old stoves, beds, chairs and other household furnishings. The most significant
piece there was a three-drawer wooden case with metal-reinforced corners, filled with old letters and diaries; to save it from rodent attack, this was taken over to the house by Regional Historian Gordon Chappell in 1978 (See Reference 20).

(20) 1978. Gordon Chappell, Regional Historian, Western Region, NPS, to Keith Anderson, Regional Research Archeologist, Western Archeological Center, July 5, 1979:
The box in question came from the "office" building southwest of the main house. I don't see it clearly described in the listing [1978 inventory], but suspect it may have been garbled in description, and may be listed as Item 519, "Brown Metal Trunk" etc., although it is actually a brown wooden box with drawers which has metal-reinforced corners. It shows up in the earlier photographic documentation of interiors in a negative (35mm) numbered "13-13A" among the photos of stoves, beds, and other items in the interior of that office. Anyway, it was moved from that "office" to the main house because of active rodent damage to other material in that building, especially the stereopticon card photos....To get the rare letters and diaries in that box away from the rodents in the office, I moved them to the living room also. That box, incidentally, was allegedly an example of Neil Erickson's carpentry, and Edith [sic, for Ethel Erickson] described it as a "portable desk" though it appeared to me to be simply a little wooden cabinet. As the photograph shows, the box was sitting on the floor near an 1865 stove, but it may have been moved before that because [Ethel] had clearly been through it.

Note: This is CHIR 368, the "letter cabinet" Lillian looked for unsuccessfully in 1954; see Reference 14 and GREEN ROOM, reference 10, p. 241.

(21) 1979, April 23: "Items Missing from the Faraway," inventoried by Hollis Marriot and Holly Scott (Appendix J): Items listed as missing from the "Office Building and Storage," with numbers from the 1978 NPS inventory, are "477 Brass bed (will be returned by Hutchison)," ["Ethel" Erickson written in] "497 Pet No. 8 cast iron stove," "504 Stereopticon cards (undamaged)," and ["Ethel" Erickson written in] "514 Red and black trunk."

(22) 1979. WAC/NPS artifact inventory, Building 2: Most of the objects in the den were removed to WAC in Tucson for cataloging and temporary storage; most of those in the garage section were left in place. Objects left in the building were inventoried by Chiricahua National Monument personnel on March 10, 1980 (See Appendix L, under
Note that Building 2 on the WAC inventory is the same as Building 8 on the 1980 inventory and in the Historic Structure Report.

OTHER BUILDINGS. There is quite a bit of information in the Faraway Ranch Papers on the furnishings of the buildings occupied by employees and paying guests. Since this material may be helpful in identifying artifacts in the Monument collection, especially those lying about in various storage areas (1985), the most useful documents are included in the Appendixes, as follows:

- Stafford Log Cabin: Appendix Q
- Alcor, Mizar, and Space: Appendix R
- Martha Stark Cottage: Appendix S
- Employee Quarters: Appendix T

Furnishings in the several buildings of "Camp Faraway," formerly the CCC camp, were inventoried about 1941. This inventory is found in Box D, Accession 1490, Chiricahua National Monument collection.
FURNISHING PLAN

The rooms to be furnished are presented in the order they will be seen by visitors. The room numbers correspond with those assigned in the 1979 WAC/HFC inventory.

LIVING ROOM  (Room 1) c.1958-1965

Photographs and other evidence make it possible to restore the living room approximately to its 1958-65 appearance, after the walls had been painted white, the rose-colored rug installed, and the lounge and easy chair reupholstered.

At least six major items of furnishing that were in the room during these years are no longer in the Faraway collection; if the originals are not available, similar pieces or reproductions will be substituted. These pieces are the two-section glass-fronted oak bookcase, the corner display cabinet, the two C.C. Cooper paintings of the Superstition Mountains and the Faraway almond tree, the mantel clock, and the printed curtains.

To reflect the changing seasons, artificial plants and flowers will be used as appropriate; the couch will be moved from the west wall to the east wall (in front of the fireplace) in early May and back to the west wall in late October; and logs for a fire will be kept in the fireplace during the cold months, even though the fireplace is no longer usable.

North Wall

1.1  PAINTING of an unidentified mountain, with mailboxes in foreground, by Robert Atwood. This first appears in a 1965 photograph, hanging above the piano.
   Evidence: Living Room references 35 and 39; Illus. 8.
   Source: CHIR 3797
LIVING ROOM, North Wall, cont.

1.2 PAINTING, "Superstition Mountains," by C.C. Cooper, Sr., given to Emma Erickson by the artist about 1939.
Evidence: Living Room references 4, 8, 35, and 36; Illus. 8.
Source: Original owned by Mrs. Hunter Stratton; photocopy and frame like original.

1.3-4 UPRIGHT PIANO and PIANO STOOL. The piano, made by Behr Brothers & Co., New York, about 1915, was acquired by the Ericksons before 1918. It stood in the northeast or northwest corner of the room, depending on where the display cabinet happened to be. When the cabinet was in the southwest corner (Illus. 3), the piano was in the northeast corner; when the cabinet occupied the northeast corner, the piano was in the northwest corner. Since the 1957 photograph (Illus. 4) shows the latter arrangement, the piano and stool will be placed in the northwest corner.
Evidence: Living Room references 2, 4, 6-8, 10, 14, 21-23, 28, 30, 31, 34, 35, 39, and 42; Illus. 3, 4, and 8.
Source: CHIR 750, 751

1.5 SHEET MUSIC. Since Pat Macdonald and Ethel Erickson both played the piano while living in the ranch house in the 1950s, a piece of music either played then is appropriate for placement on the music rack.
Evidence: Living Room references 6 and 10.
Source: CHIR ad lib; others owned by Ethel Erickson.

1.6-10 FRAMED PHOTOGRAPHS. The family photographs lined up across the piano changed over the years. There were six in 1965 and 1979; of these, four were the same: Neil and Emma Erickson in the middle, Ben Erickson at one end and Emajoy and Bob Barrel's wedding picture at the other, and a snapshot of Robby and Susan Barrel taken in 1963. The other two changed between 1965 and 1979. Of the two in place in 1979, a c.1950 family group will be used; the other, dated 1969, will not be used.
Evidence: Living Room references 15, 21, 35, 39, and 42; Illus. 8.
Source: CHIR 4204-4208

1.11-12 PLATFORMocker, upholstered in rose velour, and SOFA PILLOW. In 1978, this 1920-ish rocker was beside the piano, with its back to the column on the left side of the archway. It was moved around, but this was probably its regular place.
Evidence: Living Room references 30, 39, and 42; Illus. 5 and 9.
Source: CHIR 488, 1338

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LIVING ROOM, North Wall, cont.

1.13 DOOR CHIMES, consisting of two metal tubes in a plastic housing, mounted on the right side of the opening between living room and small dining room, in place by 1955.

   Evidence: Living Room references 21, 39, and 42; Illus. 10.
   Source: CHIR 961, 962, 1269

1.14 RETOUCHEO PHOTOGRAPH, forest trees silhouetted against the sky at dusk, hanging to the right of the archway as early as January 1955.

   Evidence: Living Room references 21, 39, and 42; Illus. 10.
   Source: CHIR 3798

1.15 WALL PLAQUE, plaster or composition relief of an Indian prayer. There is no evidence before 1978.

   Evidence: Living Room references 39 and 42; Illus. 10.
   Source: CHIR 1243

1.16 DISPLAY CABINET, mahogany frame, glass sides and top. Given to Lillian Riggs by a Bowie friend, May Killough, this cabinet housed Ed Riggs's marksmanship cup and ribbons, Murray Riggs's gymnkhana cup, plus some Indian artifacts and mineral or cave specimens collected by family members. Most informants remembered the cabinet as being in the southwest corner of the living room and it appears there in a 1948 photograph. Other photographs of that corner do not show it, probably indicating that it was then in the northeast corner. The latter location is proposed as conforming with the evidence of the 1957-65 period.

   Evidence: Living Room references 3, 6-8, 17, 22, 23, 28, 30, 34, 36, and 38; Illus. 3.
   Source: Original owned by Mrs. Ben Erickson; if not available, acquire a similar piece.

1.17 CONTENTS OF DISPLAY CABINET. The following would be appropriate for display in the cabinet, if available: Ed and Murray Riggs's trophies, Indian artifacts collected by the family, and cave and mineral specimens.

   Evidence: Living Room references as listed under 1.17, ABOVE.
   Source: The original trophies were supposed to go to Murray Riggs, but apparently did not (Mrs. Riggs); if not available, medals and other personal items may be substituted. Use Indian artifacts (such as CHIR 1046, Papago basket), mineral specimens in the CHIR collection, and artifacts donated by family members.
LIVING ROOM, East Wall, north of fireplace

1.18 PHOTOGRAPH, "Punch and Judy" rock formation, hanging from the wood ceiling cornice. Although the earliest evidence of its placement dates from 1978, the photograph probably dates from the 1920s.

   Evidence: Living Room references 39 and 42; Illus. 10.
   Source: Reproduce CHIR 4214; display in original frame.

1.19 DESERT LANDSCAPE DIORAMA, distributed by Landscape View Company, Tucson; probably the "cactus landscape" given to Neil and Emma on their 50th wedding anniversary in 1937.

   Evidence: Living Room references 39 and 42; Furnishings reference "Cactus Landscape" (p. 72).
   Source: CHIR 4213

1.20 ROCKING CHAIR, oak, with red seat and back. This mission-style rocker was in the living room as far back as the early 1920s, then covered in black leather or leatherette. The present synthetic upholstery may date from the 1938 redec- orating or later. Photographs from 1955 and 1957 show it on the east side of the room toward the north end, although it was on the west side in October 1960, perhaps because the sofa was on the fireplace side for the summer.

   Evidence: Living Room references 4, 6, 7, 21, 25, 28, 30, 32, 39, and 42; Illus. 4, 5, and 9.
   Source: CHIR 489

1.21 RECORD CABINET, home-made, probably made when Lillian began getting the Talking Book records in the 1950s. The record player sat on top, the records were stored on the two shelves.

   Evidence: Living Room references 30, 39, and 42; Illus. 9.
   Source: CHIR 335

1.22 RECORD PLAYER, Warwick, Model AE (5A) Reproducer 13047, in blue and black case. Lillian was listening to Talking Books as early as 1951.

   Evidence: Living Room references 28, 30, 33, 39, and 42; Illus. 9; 1980 inventory (Appendix L).
   Source: CHIR 358

1.23 RECORDS. The Talking Book records found in the room after Lillian's death included a New Testament, a set of instructions for the record player, an introduction to Talking Books, and about 20 records, mostly poetry and religious readings. Some date from as late as 1975-77.
LIVING ROOM, East Wall, north of fireplace, cont.


Source: Display records from 1950s and early 1960s in CHIR collection; retire later recordings to storage.

East Wall, over mantel

1.24 PAINTING, blossoming almond tree in front of Faraway Ranch house, by C. C. Cooper, Sr., probably a replica by the artist of a painting owned by a Dr. Crudurds in 1945, which Emma Erickson wanted copied for herself.

Evidence: Living Room references 4 and 28; Illus. 9; Furnishings reference "Pictures" (pp. 78-80).


East Wall, on mantel, left to right

1.25 RECORD CLEANER and PLASTIC CASE, present on the mantel in 1978.

Evidence: Living Room references 39 and 42.

Source: CHIR 4174, 1250

1.26 LAMP, laminated wood, with SHADE of laced parchment-like paper on which are tinted photographs of three Arizona landscapes. Lillian ordered this or a similar shade from the Eby Ruth Studio in Douglas, c.1949.

Evidence: Living Room references 28, 35, 39, and 42; Illus. 9; Furnishings references "Lamp Shade," p. 77.

Source: CHIR 1327, 4235

1.27-28 MATCH HOLDER made from a piece of volcanic rock; ASHTRAY in the shape of a dachshund, pewter. Both of these were on the mantel in 1978.

Evidence: Living Room references 15, 39, and 42; Illus. 9.

Source: CHIR 1241, 1238

1.29 MANTEL CLOCK, black and gilt, with marbleized columns, c.1890-1910. Lee Stratton remembered such a clock from her early days at Faraway and it may have been the one Lillian referred to in 1933 as "the old clock on the mantel" that her father had brought home as a surprise in the 1890s. It was still on the mantel in the spring of 1978 but was gone before the house was inventoried in July of that year.

Evidence: Living Room references 4, 13, and 15; Illus. 9.

Source: If the original cannot be located and acquired, purchase a similar period clock.
LIVING ROOM, East Wall, on mantel, left to right, cont.

1.30 BIBLE, cover inscribed Lillian Riggs, in cardboard box.
   Source: CHIR 1297, 4256

1.31 PHOTOGRAPH and FRAME. Illus. 9 shows two small framed pictures on the ledge above the mantel shelf; a few months later there was only one. One family snapshot from the 1950s, in the frame found there in 1959, is appropriate.
   Evidence: Living Room references 15, 39, and 42; Illus. 9.
   Source: Select photograph from Faraway Collection, reproduce and frame in original frame (CHIR 1267).

1.32 BOOKS and MAGAZINES (about 10). Ethel Erickson recalled that when she first visited in 1957 there were some "coffee table books" at the south end of the mantel, including Arizona Place Names.
   Evidence: Living Room references 7, 28, and 42; Appendices E and F.
   Source: CHIR books listed as being on the mantel in 1955 (Appendix F); two issues of National Geographic, c.1960-65.

East Wall, fireplace and hearth

1.33 ANDIRONS, made of train rail and angle irons. In use as early as 1938-42, in the big dining room (Illus. 33); shown in 1978 in the living room.
   Evidence: Living Room references 39 and 42; Illus. 9 and 33.
   Source: CHIR 518

1.34 FIREWOOD. From late October to early May there should be some partly burned oak logs on the andirons and ashes in the fireplace. In summer the fireplace should be empty of wood and ashes.
   Evidence: Living Room references 7, 14, 26, and 31; Illus. 9.
   Source: CHIR ad lib

1.35 FIRESCREEN, three-fold, brass-trimmed. This screen was in place as early as about 1939 (Illus. 2) and probably earlier. Remove screen in summer, when the couch is in front of the fireplace.
   Evidence: Living Room references 13, 39, and 42; Illus. 2 and 9.
   Source: CHIR 756
LIVING ROOM, East Wall, fireplace and hearth, cont.

1.36-40 FIREPLACE TOOLS AND STAND. In Illus. 2 (c.1939), the tools and stand match; they are steel, with cigar-shaped finials. In 1965 they were in the big dining room (Illus. 35). In Illus. 9 (1978), the stand has brass finials and the tools are a mixture of steel-topped and brass-topped. The brass-topped stand and tools were most probably acquired after 1939 for the living room, and the steel ones were moved to the dining room. However, since only one brass-topped tool appears to have survived, the steel ones will be used in the living room.

Evidence: Living Room references 13, 39, and 42; Illus. 2, 9, and 35.

Source: CHIR 479, 509, 516, 542, 1086

East Wall, south of fireplace


Evidence: Living Room references 35, 39, and 42; Illus. 8 and 9.

Source: CHIR 1313

1.42 STONE CARVING, mounted on wood, signed Zarebski, Cuernavaca, Mexico. No information earlier than 1978 is available; the carving is not shown there in c.1939.

Evidence: Living Room references 39 and 42; Illus. 2, 9.

Source: CHIR 1240

1.43 CERAMIC VASE, yellow, marked "Tudor 117." In 1939 and 1965 this vase was in the big dining room; in 1978 it was on top of the bookcase next to the living room fireplace, filled with plastic flowers. Since other vases are documented for use in the dining room, keep this one here; fill with seasonal artificial FLOWERS or dried arrangements of plant material.

Evidence: Living Room references 39 and 42, Illus. 9, 32, and 35.

Source: CHIR 1328

1.44 Built-in BOOKCASE, southeast corner. Three shelves, 30" x 9½", glass-front. In place.

Evidence: Illus. 2.

1.45 BOOKS (about 150) in the built-in BOOKCASE were inventoried by Ethel Erickson in 1977. Some books should sit on top of the bookcase.

Evidence: Living Room reference 42; Illus. 2 and 9; Appendixes F and H.
LIVING ROOM, East Wall, south of fireplace, cont.

Source: Return pre-1960 books to bookcase shelves; supplement as necessary with books from other parts of the house; CHIR ad lib, 150 volumes

South Wall, east of door

A photograph of Natural Bridge, Chiricahua National Monument, shared this corner with a mounted deer head, about 1938, but was on the other side of the door in 1957. (See 1.241.)

Evidence: Living Room references 13, 39, and 42; Illus. 9.

Source: The space will be left blank.

South Wall, door and window

1.46-49 CURTAINS and CURTAIN HARDWARE. In the 1920s and early 1930s only lace or net curtains were used, sometimes hung straight, sometimes looped. By about 1938 figured drapes were also used. After 1941, photographs show only figured drapes or curtains hanging straight. In a photograph (late 1948 or early 1949) of Grandmother Erickson and her brother, Uncle Charley Peterson, can be seen curtains of a geometric Indian or Mexican pattern, which were later used in the Pink Room to hide a hole in the plaster. From about 1954 to 1965 a set of blue curtains with a floral design in beige was in use. No window shades were in this room.

Evidence: Living Room references 1, 4, 5, 6, 9, 13, 16, 17, 20, 25, 30, 32, 35, 39, and 42; Illus. 3-7, 9, 58, 76, and frontispiece.

Source: Use 1954-65 curtains; use original curtain rods.

South Wall, west of door

1.50 PHOTOGRAPH OF FARAWAY RANCH, inscribed on the back: "J.J.P. Armstrong, July 1st, 1923. First visit to the Wonderland of Rocks. Christmas 1923." In the mid-thirties this hung beneath a mounted deer head. In 1957 it was hanging higher, above another photograph, and it remained in that position until 1978.

Evidence: Living Room references 13, 17, 25, 39, and 42; Illus. 4 and 9.

Source: CHIR 3799 (reproduction)

1.51 PHOTOGRAPH OF NATURAL BRIDGE, Chiricahua National Monument. Although this hung on the other side of the door in the mid-thirties and in 1978, it was hanging under the Faraway Ranch photograph in 1957.
LIVING ROOM, South Wall, west of door, cont.

1.52 WALL PLAQUE, repoussé copper relief of "sleeping Mexican," mounted on wood. Graffiti on back of mount. This was on top of the sectional bookcase, leaning against the wall, in 1957 and 1978.

Evidence: Living Room references 25, 39, and 42; Illus. 4 and 9.
Source: CHIR 1315

1.53 BOOKCASE, two glass-fronted sections, with base, Globe-Wernicke or similar type. Although it does not appear in a photograph before 1978, Lee Stratton and others remembered this bookcase by the door in the 1920s and later.

Evidence: Living Room references 4, 6, 7, 13, 25, 28, 29, 40, and 41; Illus. 4 and 9.
Source: Owned by Lillian Riggs's niece, Evelyn Robards; if the original cannot be acquired, purchase one similar.

1.54 BOOKS in the bookcase were listed by Lillian Riggs in 1955 (48 volumes) and again by Ethel Erickson in 1977 (49 volumes).

Evidence: Appendix F and H.
Source: CHIR ad lib, 48 volumes, from 1955 booklist.

1.55-56 POTTED PLANT, artificial. Photographs from about 1918 to 1957 show one or more potted plants of various kinds on the window sill. A coleus in a redware pot was there in 1959.

Evidence: Living Room references 1, 5, 16, 17, 30, and 31; Illus. 4.
Source: Purchase plant (artificial coleus) and a redware pot.

South Wall, west of window

1.57 COLOR PRINT of unidentified rock formation. This vertical picture, visible in photographs in 1948, 1957, and 1965, was removed before the 1978 inventory was taken.

Evidence: Illus. 3, 4, and 7.
Source: If original cannot be located, substitute a copy of another picture of the Wonderland of Rocks.

1.58 ARMCHAIR, wood, upholstered in a rough fabric, dark brown flecked with blue. This large chair and the matching couch were bought by Lillian Riggs about the time of the
LIVING ROOM, South Wall, west of window, cont.

1938 redecorating project. Originally upholstered in a leather-like material, they were reupholstered and the frames repainted in 1954.

Evidence: Living Room references 3, 4, 6, 7, 12, 17, 20, 25, 26, 30, 35, 38, 39, and 42; Illus. 3, 4, and 7.

Source: CHIR 746

West Wall, south of window

1.59 PHOTOSTAT OF GENERAL GEORGE CROOK. This always hung in the southwest corner.

Evidence: Living Room references 6, 17, 25, 28, 35, 39, and 42; Illus. 3, 4, and 7.

Source: CHIR 4201

1.60 PHOTOGRAPH OF CAMP RICHMOND. This hung to the right of General Crook. The two photographs were mementos of Neil Erickson's service in the Apache campaigns of the mid-1880s.

Evidence: Living Room references 17, 25, 35, 39, and 42; Illus. 3, 4, and 7.

Source: Copy CHIR 4200

1.61 FLOOR LAMP, brass-plated, with white glass reflector, visible in photographs from 1948 on. The shade in 1948 and 1957 was angular, slightly flared; in 1965 it was round and flared; both shades were white or off-white, undecorated.

Evidence: Living Room references 17, 25, 39, and 42; Illus. 3, 4, and 7.

Source: CHIR 332, 1247

West Wall, window

1.62-63 CURTAIN RODS and CURTAINS. See South wall, door and window for remarks on curtains and rods in this room.

1.64-67 POTTED PLANTS (2). There were plants in this window in 1948 and 1965 and presumably in between. Ruth Morse said they were taken out and placed under the upstairs porch in hot weather.

Evidence: Living Room reference 30; Illus. 36.

Source: Purchase redware pots and artificial house-plants.
LIVING ROOM, West Wall, in front of window

1.68 LIBRARY TABLE, oak, stained dark, with one shelf. This was in the living room in the 1920s and after, sometimes in front of the couch, sometimes behind it. At least occasionally it was used in the big dining room at the end of the rectangular dining table (1939 photo). In the 1950s it was generally in front of the window in the living room.

Evidence: Living Room references 4, 7, 28, 29, 32, 35, 39, 41, and 42; Illus. 46 and 32.
Source: CHIR 755

OBJECTS ON THE TABLE

1.69 CERAMIC BOWL, Mexican, modern, in pre-Columbian style. In this location in 1957; earlier it was in the big dining room (Illus. 30).

Evidence: Living Room references 28, 39, and 42; Illus. 4 and 30.
Source: CHIR 1268

1.70 ASHTRAY, metal. In this location in 1978.

Evidence: Living Room references 39 and 42.
Source: CHIR 1239


Evidence: Furnishings references "Radios" (pp. 80-81); Illus. 5 and 6; Living Room references 30-32, 39, and 42.
Source: CHIR 402

1.72 MAGAZINES (4-6), from c.1958-63, such as Arizona Highways, Saturday Evening Post, etc.

Evidence: CHIR collection, uncataloged.
Source: Purchase or CHIR

1.73 COUCH, wood painted white, upholstered in rough fabric, dark brown flecked with green (seat and back cushions missing). Lillian acquired this Monterey-style couch or "davenport" and matching chair in 1938, when she got rid of the old leather or horsehair sofa. The present upholstery dates from 1954. The blood-soaked cushions were destroyed after Andy hemorrhaged to death on the couch on Christmas eve, 1977.

Place the couch in front of the library table from late October to early May, in front of the fireplace from May to October, following Lillian's practice.
LIVING ROOM, West Wall, in front of window, cont.

Evidence: Living Room references 3, 4, 6-8, 12, 17, 20, 25, 26, 28, 30-31, 34, 35, 38, 39, and 42; Illus. 3, 4, 6, and 7.
Source: CHIR 744, reupholstered

1.74 SOFA PILLOW. Sofa pillows on the arms of the couch can be seen in 1948 and 1965 photographs.
Evidence: Living Room references 42; Illus. 3 and 6.
Source: CHIR ad lib.

West Wall, north of window

1.75 BOBCAT PELT, on wall between window and north wall. The pelt's history is not recorded, but it was hanging in this corner as early as 1948.
Evidence: Living Room references 4, 8, 17, 28, 32, 35, 39, and 42; Illus. 3, 5, and 6.
Source: CHIR 2096

Floor

1.76 RUG, room-size, rose-colored, undecorated. This is probably the new Olson rug Lillian bought in 1958, replacing a blue one, which may have dated back to 1938.
Evidence: Living Room references 4, 6, 12, 18, 20, 23, 25, 29, 30, and 42; Illus. 4, 9, and 10.
Source: CHIR 1009, from small dining room, can be used without visitors walking across it.

1.77 THROW RUG, oval, floral design. Two were in the room in 1978, one in front of the couch, the other in the doorway to the small dining room. In 1957 the throw rug in front of the couch was square, possibly the one being used as a hearth rug in 1978. Since Lillian bought the rose rug in 1958, the oval throw rugs may date from about the same time. Only the one oval rug in front of the couch will be used.
Evidence: Living Room references 39 and 42; Illus. 10.
Source: CHIR 1264. No throw rug will be used between the living room and small dining room, where visitors might trip over it.

Ceiling

1.78 ELECTRIC LIGHT FIXTURE. The original (c.1946) light fixture of milk glass with fluted sides was removed in 1979.
Evidence: Illus. 4 and 9; see also pp. 52-54.
Source: Use original (c.1946) light fixture.
Seasonal Changes. As previously indicated, the changing seasons will be reflected in this room by the rearrangement of furniture (couch in front of fireplace in summer, in front of west window in winter), artificial flowers appropriate to the seasons, and wood in the fireplace in winter. There is no evidence for Christmas decorations other than a little greenery (Illus. 2), but a selection of Christmas cards from the 1950s might be placed on the mantel and bookcase during December and early January.

**SMALL DINING ROOM** *(Room 2)* c.1960

Although it was only occasionally used as a dining room after 1925, this room retained the appearance of a dining room, with the best china and glassware displayed in the glass-fronted china cabinet. Its primary use as a game room will be reflected by the half-made puzzle on the center table.

The only original furnishings of significance that are missing are two mounted deer heads over the French doors.

**North Wall, over French doors**

2.1-2 MOUNTED DEER HEADS (2). Originally in the living room (Illus. 2), these were moved to the small dining room about 1938. Trophies of Ed Riggs's marksmanship, they were left by Lillian to Murray Riggs and removed by him in 1977.

*Evidence:* Small Dining Room references 5, 10, and 31; Illus. 11-13.

*Source:* Originals owned by Mrs. Anne Riggs; if not available, purchase similar mounted heads.

**North Wall, east of French doors**

2.3 FRAMED PRINT. Since the Japanese print, visible in c.1939 photograph, is not in the collection, another small print, "The Ray of Hope," will be substituted.

*Evidence:* Illus. 11 and 13.

*Source:* CHIR 4387

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SMALL DINING ROOM, North Wall, east of French doors, cont.

2.4-7  END TABLE, black, with vase-shaped ends, with a shelf for books underneath. Ethel Erickson remembered this from the late 1950s, and it was in the northeast corner in 1978, though gone by 1979. On it may be placed an ENVELOPE addressed to Lillian Riggs and a BOOK and MAGAZINE (National Geographic, Reader's Digest Reader) from the late fifties.
   Evidence: Small Dining Room references 24, 31 (fr. 32), and 32.
   Source: CHIR 1489

Northeast Corner, stairway wall

2.8  FRAMED PRINT. Since the Japanese print in the c.1939 photograph is not in the collection, use the "Golden Hour" print, after Hintermeister, which was there in 1978.
   Evidence: Small Dining Room reference 34; Illus. 11 and 14; Appendix I.
   Source: CHIR 4216

East Wall, south of kitchen door

2.9-11  STRAW HAT, CANE used by Lillian Riggs, and COURUDROY JACKET worn by Lillian Riggs. These were hanging from hooks on a wooden strip next to the kitchen door in 1978. The cane may be the one that was hanging in the closet of Lillian's mother's room in 1979.
   Evidence: Small Dining Room references 31 and 34; Illus. 14.
   Source: Cane, CHIR 988; jacket, reproduce CHIR 1337; straw hat, CHIR ad lib.

2.12  WHEELED CART with metal shelves. This stood to the south of the kitchen door during Ethel Erickson's time (1957 and after). It was sold after Lillian's death. There was one in the Cowboy House that can be substituted.
   Evidence: Small Dining Room reference 24. The basket visible in Illus. 14 was moved from the cellar after Lillian's death.
   Source: CHIR 4058

South Wall, east of archway

2.13  CARD TABLE, folded, leaning against wall, as in 1978 photograph. There are references to a card table being used for Lillian's supper in front of the living room fire; it may have been stored here when not in use.
   Evidence: Living Room reference 20; Small Dining Room reference 31; Illus. 14.
   Source: CHIR 1339

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SMALL DINING ROOM, West Wall

CUPBOARDS, built by Neil Erickson about 1899. These were used for the storage of Fostoria glassware, vases, games, and other "newer possessions" of less sentimental value to Lillian than those in the glass-fronted china cabinet. The cupboards will be left empty, and the doors shut.

Evidence: Small Dining Room references 8, 13-15, 18, and 34.

2.14 BARREL CHAIR, Mexican, wood and painted leather. This was a gift from Hildegarde and Jess Hutchison. In Ruth Trask's time (1958-61) it was in this room, in front of the cupboard; Lillian sat in it while dictating to Ruth.

Evidence: Small Dining Room references 12, 21, and 31; Illus. 14. A similar chair in the collection was found in Neil's den. Others of the same type were in the lounge of the Silver Spur Ranch in 1946 (postcard).

Source: CHIR 490

2.15-16 HEATER, oil-fired, Superfex, installed before 1952. It sits on a metal STOVE PAD.

Evidence: Small Dining Room references 14, 24, and 31; Illus. 13.

Source: In place, but will need to be lifted to place rug under it.

2.17 Built-in CHINA CABINET, upper part glass-fronted, lower part with open shelf and drawers. Built by Neil Erickson about 1899, this cabinet was used by Lillian to display her "treasured old china and glass" and other objects of sentimental value.

Evidence: Small Dining Room references 8, 15, 18, 28, 30, 31, and 34; Illus. 13.

2.18-37 CONTENTS OF CHINA CABINET, upper section. In this cabinet will be displayed china, glassware, and souvenirs. Some of these are still in the Faraway collection; others are owned by family members.

Evidence: Small Dining Room references 15, 18, and 30.

Source: CHIR ad lib.

Center of Room

2.38 TABLE, pine, stained dark and varnished. This very plain table was in the small dining room as early as the 1940s. It served as an occasional dining table (with cloth) and as a game table (without cloth). When not in use, it was generally bare, except for a tray or bowl in the center on a doily.
SMALL DINING ROOM, Center of Room, cont.

Evidence: Small Dining Room references 5, 7, 11, 12, 16, 17, 21, 24, 27, 31, and 34; Illus. 11 (different table), 12, 13, 14.

Source: Use the decorated wooden TRAY (CHIR 1044) that was on the table in 1978 and a DOILY and a half-made JIGSAW PUZZLE.

2.42 TYPEWRITER. Since Ruth Trask typed letters for Lillian Riggs at this table in 1958-61, a portable typewriter (Smith-Corona, c.1955) will sit at the west end of the table with a typed letter in it or beside it.

Evidence: Small Dining Room reference 21; Furnishings "Typewriters" pp. 86-87.

Source: If the original typewriter is not available, procure one of the proper make and vintage.

2.43-46 CHAIRS (4). Photographs from 1939, 1960, and 1978/79 show four different styles of chair in use in this room, never a matched set. Bentwood chairs were present in all three years, so the two bentwoods in the collection are recommended. The others recommended are two chairs with slip seats, one of which was in the room about 1939.

Evidence: Small Dining Room references 25, 31, 33, and 34; Illus. 11-14.

Source: CHIR 493, 495-497

Floor

2.47 RUG. At least two Navajo rugs were on the floor in the 1930s and early 1940s, but by 1954 there was a roomsize rug, possibly an Olson. A new Olson was put down in 1958, probably the rose one there in 1978.

Evidence: Small Dining Room references 5, 12, 16, 20, 21, 31, and 34; Illus. 11 and 13.

Source: Purchase durable rug of same size and color as CHIR 1009, or leave the floor bare to facilitate wheelchair use.

Ceiling

2.48 LIGHT FIXTURE. Originally this room appears to have been lighted by a hanging coal oil lamp. One photograph from the late thirties (Illus. 11) and one diary entry (1948) reveal the use of candles at dinner. In 1978 there was a naked bulb in the center of the ceiling and a coal oil lamp on the table, but the latter may have been put there by the resident caretaker for his own use.

Evidence: Small Dining Room references 1, 11, and 31; Illus. 11.

Source: Install original type of overhead fixture.
MOTHER'S ROOM (Room 5) 1950

From 1915 to 1937 this room was shared by Neil and Emma Erickson; from 1937 to December 1950, Emma Erickson continued to occupy it alone. After her death, it was always referred to by Lillian as "Mother's room," even when it was being rented out to ranch guests.

Its furnishings will reflect Emma Erickson's last years when she was over 90 and confined to a wheelchair most of the time. The room contains the oldest pieces of furniture in the house, including part of the ash and birdseye maple bedroom suite she and her husband brought to their first home in Bonita Canyon in 1888.

The bed from this set was broken before 1938 and was not repaired and returned to the room until 1953. The brass bed Mrs. Erickson used during the last years of her life clashes with the ash and maple set but accurately reflects the 1938-50 scene.

North Wall

5.1 FRAMED BABY PICTURE of Stan Hutchison, 1921. This was replaced after 1950 by a framed poem by Ella Wheeler Willcox (CHIR 1157).

Evidence: Mother's Room references 35, 37, and 38; Illus. 24.

Source: CHIR 788, donated by Stanley and Cherry Hutchison.

5.2 CHIFFONIER. This tall chest of drawers was part of the ash and birdseye maple bedroom suite Neil and Emma Erickson bought soon after they were married and brought to their three-room cabin in Bonita Canyon in 1888. After her mother's death, Lillian stored cottage linens in it. There is a secret compartment in which keys were hidden.

Evidence: Mother's Room references 1, 2, 5, 6, 14, 16, 23, 32, 34, 35, 37, and 38; Illus. 24.

Source: CHIR 353

5.3 CLOCK. Lee Stratton remembered a seven-day clock on top of the chiffonier; it was still there as late as 1969 but not in 1978. If it can be located, this clock should be placed on the chiffonier.
MOTHER'S ROOM, North Wall, cont.

Evidence: Mother's Room references 6 and 34.

5.4 "PRAYING HANDS" SCULPTURE. This three-dimensional interpretation of Durer's drawing was on the chiffonier in 1978. It probably had been given to Emma Erickson; she had Pat Macdonald looking for her "clasped hands" in 1949.
Evidence: Mother's Room references 19, 35, and 37;
ILLus. 24.
Source: CHIR 1156

5.6-7 TOWEL and WASHCLOTH on towel rack, on outer wall of closet.
Evidence: Mother's Room reference 37
Source: CHIR ad lib.

East Wall

5.8-9 CURTAIN and WINDOW SHADE on door to big dining room. This ground floor bedroom probably had both shades and curtains from 1915 on. The ones in 1978 are of unknown date but suitable for the 1950s. The sheer curtain hangs from a brass rod; the shade is ivory, with a typical circular pull.
Evidence: Mother's Room references 25, 35, and 37;
ILLus. 25.
Source: Reproduce curtain, CHIR 1148; purchase similar shade.

5.10 DOORBELL. The Edwards doorbell affixed to the door frame is of unknown date, but probably dates back at least to the 1930s, when Neil and Emma Erickson were in residence but semi-detached from Lillian and Ed's guest ranch.
Evidence: Mother's Room reference 35; Illus. 25.
Source: In place.

5.11 PICTURE. A picture of a blossoming cherry tree was hanging to right of big dining room door, 1978-79. Identified as "in oil" in the 1978 inventory (#3), although it looks like a matted print in the 1979 photograph. If found, this should be hung here; if not, one of the framed poems associated with this room, such as "The Second Coming," by Ella Wheeler Willcox.
Evidence: Mother's Room references: 35, 37, and 38;
ILLus. 24.
Source: If the picture cannot be located, use framed poem, CHIR 1157.
MOTHER'S ROOM, East Wall, cont.

5.12 GAS HEATER, Ray-Glo; in place. The room was heated by wood stove in the 1920s. The present gas heater was probably installed in the 1930s or 1940s.

Evidence: Mother's Room references 6, 7, and 35; Illus. 25.

South Wall

5.13-15 CURTAIN and WINDOW SHADE, on door to entry. These appear to have been similar to the curtain and shade on the door to the big dining room (see above). In Illus. 26 the curtain is on the outer side; the shade may have been on the inner side.

Evidence: Mother's Room references 25, 35, and 37; Illus. 26.

Source: CHIR 4368 (reproduce); purchase shade.

5.16 ARMCHAIR. In the early years there was a low rocker here, but at some point it was replaced by this upholstered armchair. The chair should be reupholstered, without slipcover, which was probably a late addition.

Evidence: Mother's Room references 4, 6, 35, and 37; Illus. 26.

Source: CHIR 485

5.17 BOOK, on chair, one that was read to Emma Erickson in 1950, Ayn Rand's The Fountainhead.


Source: CHIR 1286

5.18 ELECTRIC LIGHT FIXTURE, mounted on wall, with cord draped behind dresser to wall socket on west wall. This fixture has a white glass globe, probably dating from the late forties or early fifties, when electricity was introduced.


Source: CHIR 1153

5.19 DRESSER with attached MIRROR. The dresser and mirror are part of the ash and birdseye maple bedroom suite Neil and Emma Erickson brought here in 1888.

Evidence: Mother's Room references 1, 2, 5, 6, 14, 32, 35, and 37; Illus. 26.

Source: CHIR 339

5.20-26 DRESSER SCARF, linen, and TRAY, papier-mâché. Found on the dresser in 1978, these could have been in use in 1950. Other accessories could be added, such as a PITCHER, a few
MOTHER'S ROOM, South Wall, cont.

patent medicine and prescription drug BOTTLES (empty), a large COMB and BRUSH, to help give the impression that this was a semi-invalid's room.

Evidence: Mother's Room references 35 and 37; Illus. 26.

Source: CHIR 1151, 1154, and CHIR ad lib.

West Wall

5.27 TABLE, with grained finish. Made by Neil Erickson, this single-drawer table had a secret compartment in which trunk keys were kept. The drawer contained things of Neil's, some of which were removed by Lillian and Hilda-garde in 1953; others were still in it in 1986.

Evidence: Mother's Room references 6, 14, 23, 34, 35, and 37; Illus. 26.

Source: CHIR 350

5.28 CHAIR. An old side chair, painted white, with a repaired seat, sits at the table. The bentwood chair (CHIR 495) in Illus. 26 will be used in the small dining room.

Evidence: Mother's Room references 35 and 37; Illus. 26.

Source: CHIR 492

5.29-32 CURTAINS and SHADES. The curtains on these two windows in 1978 were sheer, decorated only with ruffles on inner edges, with a matching valance, mounted on a brass rod. The wide shade was of white vinyl, more recent than the door shades.

Evidence: Mother's Room references 35 and 37; Illus. 26.

Source: Reproduce CHIR 1147 (curtains), 692 (shade).

5.33-34 TABLE RUNNER. On this table in 1978-79 was a cotton runner, which could well have been used in the fifties. The clock and television set in Illus. 26 were later additions. More appropriate would be a MAGAZINE, Redbook or The Ladies Home Journal, from which Pat read stories to Emma in 1947-50, some BOOKS and BOOKRACK, and a SEWING BOX made by Lillian for her mother.

Evidence: Mother's Room references 19, 35, and 37; Illus. 26.

Source: CHIR 1150 (runner) and ad lib; purchase magazine.

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MOTHER'S ROOM, West Wall, cont.

5.35 WASTEBASKET, metal with floral design. Present in 1978; no earlier information.
   Evidence: Mother's Room references 35 and 37; Illus. 27.
   Source: CHIR 1155

5.36-46 BED, brass, and BED LINEN (sheets, pillows and spread, plus folded blanket in winter). The double bed of oak and birdseye maple veneer is part of the bedroom suite brought to Bonita Canyon by the Ericksons in 1888. At some point, one of the side rails broke and the bed was taken out of the room, replaced by a brass bed (CHIR 787). In 1938, Emma asked Lillian to have the old bed fixed so that she could "have the whole suite looking alike." It was not until 1953, however, over two years after her death, that this was done. The brass bed was then taken up to Lillian's bedroom, and the old birdseye maple bed was restored to "Mother's room."
   Evidence: Mother's Room references 1, 2, 5, 6, 8, 12, 16, 18, 22, 32, 35, and 37; Illus. 24 and 27.
   Source: CHIR 787, 302 (rails and mattress), 4335 (spring).

5.47-51 BEDSIDE TABLE. A pedestal parlor table dating from the 1880s or 1850s, this was painted white and was being used as a bedside table in 1978 and possibly much earlier. The books, etc., on it in Illus. 27 belonged to the current room occupant. On the table there should be only a TABLE MAT and a pretty CUP and SAUCER, such as Emma Erickson used for her morning tea, a COAL OIL LAMP, and a CLOCK.
   Evidence: Mother's Room references 35 and 37; Small Dining Room references 18 and 28; Illus. 27.
   Source: CHIR 351, 1149; select lamp, cup and saucer, and clock (CHIR).

5.52 PICTURE, over bed. Lee Stratton remembers a large picture of Lillian and Hildegarde hanging over Grandmother Erickson's bed. This will hang from the picture rail; the hanger is visible in Illus. 24 (1978).
   Evidence: Mother's Room references: comments of Lee Stratton on draft of this report; Illus. 24.

Center of Room

5.53 FLOOR COVERING. Emma's room has been described as having in the 1940s "a sort of cream or tannish colored woven rug
MOTHER'S ROOM, Center of Room, cont.

...pretty well wall-to-wall so she wouldn't catch her crutches or wheelchair," or a "rosy-beige" Olson rug with a pattern. In 1958, Lillian got a new "Olson rug" for Mother's room, no color indicated. Ruth Morse remembered from 1958-61 "linoleum with rugs...maybe they were handmade rugs," which were taken up when Captain Morse came, because of his wheelchair. In 1978, the room had two rugs: a large oval braided rug under and south of the bed and a smaller oval rug with a floral design.

Evidence: Mother's Room references 12, 30-32, 35, and 37; Illus. 24.
Source: Use CHIR 687, which may be the one used in this room in the 1940s.

5.55-56 CRUTCHES, used by Emma Erickson, leaning against closet wall, near the bed.
Evidence: Illus. 75.
Source: CHIR 969

Ceiling

5.54 LIGHT FIXTURE. The ceiling light installed in the late forties or early fifties had a drum-shaped globe with white glass sides and a clear glass bottom.
Evidence: Illus. 24
Source: Reinstall CHIR 1152.

ENTRY TO MOTHER'S ROOM (Room 6), c.1950

The door will be partially open, allowing visitors a glimpse of the entry and bathroom.

6.1 WHEELCHAIR. In her last years, Emma Erickson spent many hours of the day in a wheelchair. When not in use it was parked in the entry.
Evidence: Mother's Room reference 18.
Source: CHIR

6.2-3 CURTAIN ROD, café type, brass or enamelled and CURTAIN, net.
Evidence: Surviving curtain and physical evidence.
Source: CHIR (reproduction); purchase rod and brackets.
BIG DINING ROOM (Room 8) c.1955-60

This room, where meals were served to the ranch family and paying guests, will be shown as it normally looked between meals in the late 1950s -- the tables covered but not set, with seasonal cut or dried flowers on each. On special occasions the tables might be set, as in Illus. 32.

North Wall

8.1 WINDOW HANGING. From the late thirties to the early sixties the windows were dressed very simply with a valance across the top and on the vertical partitions between each pair of windows. In the late fifties this was of a plain white net material with ruffled edges, probably the "D.R. curtain material" Pat Macdonald bought in Douglas in May 1949 and "took to Singers for hemstitching." The upper valance appears to have been tacked to the wall just below the ceiling; the vertical panels may also have been tacked (Illus. 12).

Evidence: Big Dining Room reference 22; Illus. 12, 30-32, 34-35.

Source: Reproduce.

8.2-4 PLANT STAND AND PLANT. For many years, including the late fifties, the northwest corner of the room was occupied by a large Boston fern, sitting on a tall, spindly stand.

Evidence: Big Dining Room references 21 and 28; Illus. 34 and 40.

Source: Plant stand, CHIR 745; purchase pot and artificial fern.

MANTEL OBJECTS. Every photograph shows a different arrangement of objects on the mantel. The following are recommended:

8.5 Small framed PHOTOGRAPH OF FARAWAY RANCH set on the right side of the ledge over the mantel.

Evidence: Illus. 30, 33, and 36.

Source: Reproduce CHIR 3615.

8.6 FIGURE OF A HORSE, on right end of mantel. This was "the wooden horse Dan Patch" that Lillian Riggs intended to leave to Evelyn Robards.

Evidence: Big Dining Room reference 32; Illus. 33 and 36.


8.7 JARS, Chinese, glazed stoneware, either end of mantel. Artificial flowers should be placed in them as appropriate.
BIG DINING ROOM, North Wall, cont.

Evidence: Illus. 33 and 35.
Source: CHIR

8.8 MANTEL CLOCK. Two clocks appear in photographs. In the late thirties there was a round-faced clock on a scrolled base. By 1965 this had been replaced by a square-faced clock in a rectangular frame, possibly with columns.
Evidence: Illus. 33 and 36.
Source: Original clocks donated by Emajoy Barrel and Evelyn Robards, 1987. The scrolled base one will be used here, the rectangular one in Mother's Room.

8.9 TWO PHOTOGRAPHS OF GARFIELD MONUMENT, framed together, on the mantel to left of clock.
Evidence: Big Dining Room references 31 and 33; Illus. 35.
Source: Reproduce CHIR 3380

8.10 ANDIRONS. Photographs from the late thirties to early forties show two different sets of ANDIRONS in the Garfield fireplace. One pair (Illus. 33) is to be used in the living room. The other pair (Illus. 30), is no longer in the collection. There should be logs on the andirons in winter, cedar boughs (artificial) in summer (interview with Mrs. Annie Stansberry, 1986).
Evidence: Illus. 30 and 33.
Source: CHIR 1085; replace back legs.

8.11-12 FIRE TOOLS. The steel-topped stand and tools that were in the living room before 1940 (Illus. 2) were in the big dining room in 1965 (Illus. 36). Since they are to be returned to the living room, it is recommended that the brass-topped stand and unmatched tools be used in the dining room. They should be placed to the right of the fireplace. No firescreen was used here apparently, perhaps because of the concrete floor.
Evidence: Big Dining Room reference 33; Illus. 2 and 36.
Source: CHIR 480, 1270; other tools, as available in CHIR collection.

8.13 SEWING MACHINE, 1887 model, foot-powered Singer machine, with four-drawer half-case and ornate wrought iron base. Lee Stratton remembered it as having been at the east end of the dining room. In 1978, it was in Mother's Room.
Evidence: Big Dining Room reference 24; Mother's Room references 6, 35, and 37; Illus. 25.
Source: CHIR 338
BIG DINING ROOM, East Wall

8.14 CURTAINS. The door to the outside was dressed in the same way as the windows, with a narrow valance along the top and down each side. The north window valance was also continued around the northeast corner above the door. The door valances appear to have been attached to the door itself, rather than to the casing (Illus. 30, showing door open).

   Evidence: Illus. 30 and 32.
   Source: Reproduce

8.15-19 SIDEBOARD. When Ethel Erickson first visited Faraway in 1957, the sideboard was still at the east end of the room, as it was in 1939. The original oak sideboard is now owned by Evelyn Robards. It should have on it a TABLE RUNNER, a VASE of some sort, and two large round PLATES or BOWLS leaning against the wall.

   Evidence: Big Dining Room reference 28; Illus. 32.
   Source: Acquire original sideboard or similar piece; use salad bowl and servers, CHIR 1041, 1043, 4316; tray, 1087; select vase and table runner (CHIR ad
lib).

8.20 MIRROR, hanging above the sideboard.

   Evidence: Illus. 32.
   Source: The original is owned by Evelyn Robards; if not available, acquire similar mirror.

8.21-24 PICTURES. Two of the three pictures shown in Illus. 32 were still in the dining room in 1978, though in a different location. These are the Maxfield Parrish landscape print, to the left of the mirror and photograph of a mushroom-like rock formation. The panoramic photograph of Bonita Canyon is not in the CHIR collection.

   Evidence: Big Dining Room reference 36; Illus. 32.
   Source: Reproduce CHIR 1075, 1179; select and reproduce panoramic photograph (CHIR); acquire frame.

South Wall

ELECTRIC HEATER, in place. This is a permanent fixture dating from 1962, set into the wall between the dining room and kitchen, just to the east of the kitchen door.

DOOR CURTAINS. The swinging door to the kitchen is probably a 1962 feature. Although the door in the 1939 photograph (Illus. 32) was dressed like the outside door and windows, the next photographs (1978 and 1979, Illus. 38) show only a net curtain and cotton valance on the
kitchen side. In the absence of information from the fifties, the latter precedent will be followed, with no curtain on the dining room side.

8.25 BRASS BELLS, (3), probably made in India, strung on a piece of cord, hanging on the wall to the west of the kitchen door, above light switch, as found in 1978. Their history is not known.  
Evidence: Illus. 38.  
Source: CHIR 1017

8.26 FRAMED COLLAGE OF 14 POSTCARDS of Faraway Ranch and Chiricahua National Monument, centered on the wall between the exposed beam supports, east of center.  
Evidence: Illus. 38.  
Source: CHIR 1074

FRAMED PICTURES AND DOCUMENTS, on wall to west of center beam support. Like the previously mentioned picture, these were probably hung after 1939, because at that time the wall was still unfinished, i.e., exposed board-and-batten siding dating from the construction of the "box house" in 1899. When the wall was covered is not known, though it was presumably before Lillian began her diary in 1951. The following pictures will be hung as in 1978:  

8.27 Top left: VIEW OF THE GRAND CANYON, color print.  
Source: CHIR 1077, 4321

8.28 Top center: ARIZONA CONSTITUTIONAL CONVENTION, 1910 (reproduction 1960 distributed by Senator Barry Goldwater).  
Source: CHIR 1081, 3384

8.29 Top right: NEIL ERICKSON'S CERTIFICATE OF MEMBERSHIP in the Arizona Pioneers' Historical Society, dated May 15, 1928.  
Source: CHIR 1080, 3377

8.30 Bottom right: EMMA ERICKSON'S CERTIFICATE OF MEMBERSHIP in Arizona Pioneers' Historical Society, dated December 30, 1929.  
Source: CHIR 3378, 3379

8.31 Bottom center: SCROLL OF HONOR from Knox College, issued to Lillian Riggs in 1966 (optional).  
Source: 1079, 3376 (optional)
BIG DINING ROOM, South Wall, cont.

8.32 Bottom left: OIL PAINTING OF THE "AUNT JEMIMA" formation in the Wonderland of Rocks, unsigned, with Tucson framer's label.
Source: 1082, 3383

8.33 HEAD OF AN INDIAN, pastels, by Wendell Hopkins, centered on wall to west of French doors, as in 1979 photograph.
Evidence: Illus. 39.
Source: 1073, 3382

West wall

8.34 MIRROR, to right of door. This diamond-shaped mirror was hung here sometime between the 1940s and 1977.
Evidence: Illus. 31 and 40.
Source: CHIR 1071

8.35 DRAWING OF A DONKEY'S HEAD, signed M. Conroy. This was a present from the artist, Mabel Conroy, to Emma Erickson on her 96th birthday, May 1950. It will hang on the wall next to the window as it did in October 1960. By 1965 it had been displaced by a grape-cluster plaque (CHIR 1070); it ended its days on the dining room mantel.
Evidence: Big Dining Room reference 23; Illus. 34, 36, 37, and 40.
Source: CHIR 1078

8.36 DOOR CURTAIN, sheer, west door.
Evidence: In place, 1979.
Source: CHIR 1064. Optional, since the door will be uncharacteristically open and the curtain would hide the etched glass of the window.

Center of room

8.37-38 EXTENSION DINING TABLES (2). From the time the "dining porch" was fitted out in 1924-25 until it ceased to function as a dining room in the mid-seventies, there were two extension tables in the room. One, still in the collection (CHIR 774), was rectangular and when fully extended (88" x 48") could seat about 12 people. In Illus. 32 it has been supplemented by use of the library table from the living room. The dining table will be set up, fully extended, toward the east end of the room, centered under the overhead light.

The other table had rounded ends and could seat 10 people when extended (Illus. 30). After Lillian's death this
BIG DINING ROOM, Center of room, cont.

Table was removed by Murray and Anne Riggs. It is still in use in Mrs. Riggs's home near Kansas Settlement, Arizona, but is no longer extendable. Since this table is no longer usable, one similar to it (CHIR 782) will placed at the west end of the big dining room; it measures 62" x 42".

Evidence: Big Dining Room reference 24; Illus. 30 and 32.

Source: CHIR 774, 782

8.39-44

TABLE ACCESSORIES. The normal procedure at Faraway, after the tables were cleared following each meal, was to leave only a TABLE CLOTH with a CENTERPIECE of cut or dried flowers, leaves, or artificial fruit in a low VASE or BOWL. In Illus. 31 it seems to be a potted plant; Illus. 30 shows only a Mexican bowl; a bunch of columbine is recognizable in another photograph of about 1940 (not illustrated). Three different tablecloths are shown in Illus. 30-32.

If on occasion it is desired to show one or both tables set for a meal, Illus. 30 can be used as a guide to a breakfast setting and Illus. 32 as a guide to a holiday (Christmas, in this case) dinner setting. China, glass and flatware are available in the Faraway collection for this purpose and Mrs. Stratton has offered as a donation a large linen tablecloth and 11 napkins, monogrammed LE, which were used on special occasions only.

Evidence: Illus. 30, 31, and 32.

Source: CHIR ad lib.

8.45-63

CHAIRS. The chairs first used in the big dining room were high-backed oak dining chairs of the pre-World War I era (Illus. 30). Later, probably in the 1920s, Ed and Lillian were given a number of bentwood chairs "made in Czecho­lovakia" by Mundus, of which two survive. In Illus. 32 (1939) both kinds of chairs are in use, nine of the bent­wood and five or six of the oak chairs. Still later, probably after World War II, Lillian acquired some Italian-made chairs with raffia seats, one of which was in the big dining room in 1979 and two others in the small dining room (Illus. 40). For the 1955-60 period, there will be 10 bentwood chairs in the room (similar to CHIR 493 and 495), a half a dozen oak chairs, and the three Italian raffia-seated chairs (CHIR 783-785), placed under the mirror on the west wall. Seven of the bentwood and one of the oak chairs will be at the larger table, the oak chair (Lillian's) at the east end. At the smaller table will be three bentwoods and three of the oak chairs. The other two oak chairs will be against the west wall. This will
BIG DINING ROOM, Center of room, cont.

leave a clear passage along the south side of the room for visitors passing from the Mother's room to the kitchen.
Evidence: Big Dining Room references 5 and 36; Illus. 30, 32, and 40.
Source: Oak chairs, CHIR 767, 779, 780, and purchase three; purchase 10 bentwood chairs (like CHIR 493); raffia-seat chairs, CHIR 783-785.

8.64 ARTIFICIAL FLOWERS for use in vases on mantel and table.
Evidence: 
Source: Acquire

BIG DINING ROOM, Ceiling

8.65-66 The two overhead LIGHTING FIXTURES, probably dating from the introduction of electricity in the late 1940s or early 1950s, will be retained.
Source: Restore the one toward the west end; the bowl portion (CHIR 1087) is in the stored collection at WACC.

KITCHEN (Room 3) c.1963

The kitchen will reflect conditions about 1963, after the the kitchen had been enlarged to its present size, with the new double sink and extra cabinets. The electric refrigerator and the Rheem water heater were probably acquired at this time.

In order to give the room some life, there will be pots on the stove and serving dishes and appropriate utensils on the table to suggest that dinner is in preparation, to be served in the big dining room.

North Wall, west side

3.1-46 SPICES, CONDIMENT, and FOOD CONTAINERS will be on the three open shelves under the stairs, as in Illus. 15 (1979). The shelves will be covered with SHELF PAPER, duplicating the original.
Evidence: Kitchen references 29 and 31; Illus. 15.
Source: Select items from CHIR collection; reproduce shelf paper.
KITCHEN, North Wall, door to dining room

3.47-49 CURTAIN and VALANCE. There was a sheer curtain on this door as early as 1939 and in 1978/79. In 1978/79 there was also a cotton valance matching the valances on the other door and window.

Evidence: Kitchen references 19, 21, 29, and 31; Illus. 15, 32.
Source: Reproduce CHIR 1090, 1091.

North Wall, east side

3.50 GAS RANGE, Magic Chef, in place, probably the one bought by Lillian Riggs in 1956 to replace "old Woodie," the wood stove she loved and her cooks did not. This should be centered on the space between the electric wall heater and the water heater.

Evidence: Kitchen references 5, 8, 9, 13-16, 18, 20-23, 25, 26 and 29; Illus. 16.

3.51 WATER HEATER, Standard Rheemglass, model C86h500, electric, in place. This was a late addition to the kitchen, purchased in December 1962, after the kitchen was enlarged.

Evidence: Kitchen references 18 and 29; Illus. 16.

3.161-162 WOODEN BOWLS, sitting on water heater.

Source: CHIR ad lib.

East Wall, north side

3.52 TOWEL RACK, three wooden arms (not swinging) mounted on wood strip nailed to wall beside window; in place.

Evidence: Kitchen reference 29; Illus. 16.

3.53-57 TOWELS. Five dish towels hanging on towel rack.


Source: CHIR ad lib.

3.58-61 VALANCES on window and porch door, cotton.

Evidence: Kitchen references 19, 21, 29, and 31; Illus. 16.

Source: Reproduce CHIR 1088, 1089; rods at WACC.

South Wall, east side

3.62 SINK, COUNTER, CABINETS, and SHELVES, in place since 1962. The evidence suggests that the sink was originally an enamelled one with exposed pipes below, a pair of cabinets under the counter to the right, and open shelves above. In 1938, Vic Shaver enclosed the plumbing and installed
KITCHEN, South Wall, east side, cont.

Four panel doors below and imitation tiling on the backboard behind the sink. In 1962 the kitchen was lengthened by moving the east wall about two feet out on the porch. The counter was lengthened, a pair of cabinets added below and one above, a stainless double sink installed, and a blue formica counter top and backboard.

Evidence: Kitchen references 16 and 26; Illus. 17.
Source: Keep cabinet doors closed and do not replace their 1979 contents; reproduce shelf paper.

KITCHEN THINGS such as a mixing bowl, eggbeater, and large spoon, will be placed on the left side, as if in use, and a box of Tide on the right.

Evidence: Kitchen references 13, 14, and 21.
Source: CHIR ad lib; reproduce shelf paper.

DISHES and other things on open shelves. The dishes used in the big dining room (particularly the Syracuse China) were stored on these shelves, along with a variety of serving dishes, pitchers, and kitchen wares. What was on these shelves in 1979 may as well be put back, since there is no way to tell how the arrangement differed in 1960. Conform arrangement to that in Illus. 17.

Evidence: Kitchen references 7, 13, 25, 29, and 31; Illus. 17.
Source: CHIR ad lib

MATCH SAFE, hanging on door frame, left side, in 1978.
Evidence: Kitchen reference 29; Illus. 17.
Source: CHIR 1130

FLYSWATTER, hanging on door frame, left side, 1978.
Source: Gift or purchase.

ELECTRIC CLOCK, mounted on top of door frame, 1978. This may be the "used but good" one given to Lillian in February 1954.
Evidence: Kitchen references 21, 29, and 31; Illus. 17.
Source: CHIR 1133

South Wall, west side

STAND, three drawers, wood with blue formica top. Present in 1978; history not known. The drawers held dish towels, aprons, pot holders, rags, and cookbooks; these will not be replaced in the drawers.
Evidence: Kitchen reference 31; Illus. 18.
Source: CHIR 341

301
KITCHEN, South Wall, west side, cont.

3.110-113 COOKBOOKS (4). These were found in the top drawer of the stand (CHIR 341). Place them on top of the stand, upright if condition permits; otherwise, lay them flat.
   Source: CHIR 1135, 1137, 1138; purchase duplicate of CHIR 1136.

3.114-115 TABLE and SHELVES, in place. A simple work table, with two shallow drawers, later blue formica top edged with chrome. Sitting on the table, against the wall, is a makeshift set of shelves, the two shelves and top covered with shelf paper.
   Evidence: Kitchen references 29 and 31; Illus. 18.
   Source: Reproduce shelf paper.

3.116-117 PAPER TOWEL HOLDER, "ZEE" brand, mounted on east end of shelf unit, holding a plain white PAPER TOWEL roll.
   Evidence: Illus. 18.
   Source: Purchase roll of Zee brand paper towel.

3.118 BILL SPINDLE, mounted on east end of shelf unit.
   Evidence: Illus. 18.
   Source: CHIR 1129

3.119-139 DISHES and GLASSWARE on table top and shelves, as in Illus. 18. Table silver will not be displayed.
   Evidence: Kitchen references 7, 13, 25, 29, and 31; Illus. 18.
   Source: CHIR ad lib.

West Wall

3.140-143 CLIPBOARD, with notes and pencil, hanging from a nail, left side of door frame.
   Evidence: Illus. 19.
   Source: CHIR 1128, 2199; reproduce notes (CHIR 2211)

3.144 TELEPHONE, early model, with hand-crank, mounted on wall to right of door. This was not replaced until after 1961.
   Evidence: Kitchen references 17, 20, 29, and 31; Illus. 19.
   Source: CHIR 4390

3.145 CALENDAR. A 1963 calendar should hang above the telephone. If there is none in the collection, one can be purchased. It should bear local (Tuscon, Douglas, or Willcox) advertising.
   Evidence: Illus. 19.
   Source: Select from CHIR or purchase.
KITCHEN, West Wall, cont.

3.146 STOOL. A high wooden stool was in the kitchen in 1979, perhaps the one Lillian referred to in March 1954, although she also bought a "combination stepladder and stool" in October 1959. Either would do, under the telephone.

Evidence: Kitchen references 21, 25, and 31.
Source: CHIR 749

3.147 PANTRY. The little closet or pantry under the stairs held the pots and pans for cooking and other kitchen articles. It can be left empty and closed or furnished as it was in 1979 and the door left open.

Evidence: Kitchen reference 31; Illus. 19.
Source: Select from CHIR (optional)

Center of Room

3.148 KITCHEN TABLE. The large table made by Neil Erickson, with its two drawers on the side and metal bins at the east end for flour and sugar, served as both a work table and as a dining table for hired help or for informal family meals. Its present blue formica top with chrome edging replaced (or covered) in 1962 an earlier linoleum top.

Evidence: Kitchen references 13-15, 21, 22, 25, 29, and 31; Illus. 15.
Source: CHIR 757

3.149 CHAIR. Although the number of chairs undoubtedly varied depending on how many people were eating in the kitchen, one will do, a high-backed dining chair of the early 1900s, relegated to the kitchen in later years.

Evidence: Kitchen references 13 and 31; Illus. 15.
Source: CHIR 781

3.150-158 TABLE and STOVE ACCESSORIES. In order to give the appearance of a working kitchen, a SAUCEPAN, a COFFEE POT and a TEAKETTLE will be on the stove. On the table should be a CAN OF PIE CHERRIES, a PIE PLATE, MIXING BOWL, ROLLING PIN, FLOUR SIFTER, and whatever else would be on hand for making a pie.

Source: CHIR ad lib.
KITCHEN, Ceiling

3.159 LIGHTING. There is no evidence on how the kitchen was lighted after the introduction of electricity. A naked bulb overhead, in a plain porcelain socket, is recommended, pending further information.

Source: Purchase.

3.160 There is a small FLUORESCENT LIGHT over the sink (under bottom shelf).

Evidence: Illus. 15.

Source: Purchase 17½" fluorescent tube.

Seasonal Changes. To enhance the feeling that there is life in the house it would be helpful to have on hand in the kitchen a few pieces of imitation fruit or vegetables appropriate to the season; in winter, jars of simulated canned fruits and vegetables could serve the same purpose. Aroma-producing activities like brewing coffee periodically would also help.

CELLAR (Room 4) c.1960

Since the cellar was primarily a storage area, its contents varied over the years. The placement of some objects (e.g., trunk under table, chest freezers to west of kitchen door, apple barrels in southwest corner, separator and milk pan table in southeast sector), is determined by information from the 1950s. The crowded shelves and south end and the objects hanging overhead duplicate conditions recorded in 1978/79, but probably comparable to those 20 years earlier.

CELLAR, North Wall, west side

4.1 REFRIGERATOR, International Harvester, Model G85 3-11-52. Ruth Morse recalled that the chest-type freezer to the right of the kitchen door had been acquired between the time she left Faraway in the fall of 1958 and her return in October 1959. It is no longer in the Faraway collection; the refrigerator will be placed here instead, since it also was in the cellar.

Evidence: Cellar references 13, 15, 23, and 25-27.

Source: CHIR

304
CELLAR, North Wall, west side, cont.

4.2 HANGING SHELF. There was nothing on this in 1978-79 except what looks like a catalog. The shelf can be left empty.

Evidence: Illus. 20 and 23.

North Wall, east side

4.3-4 VACUUM SWEEPER, CARPET SWEEPER. Both appear in a 1979 photograph (WAC 79:79, roll 2, fr. 5), but not in Illus. 20 (1978), when they may have been in use in the house.

Evidence: Cellar references 15, 25, and 31; Illus. 20.

Source: CHIR 758, 963

CELLAR, East Wall

4.5 SHELVING, in place. On September 12, 1909, Neil Erickson noted in his diary that he had "worked on shelves in the cellar." This could refer to any or all of the three sections of rough shelving on the east and west walls. There is no other evidence on this. These shelves and those on the west wall were covered in 1979 with miscellaneous pieces of brown grocery bag paper, gray paper, blue paper, pages from magazines and from the New York Times (1960).


4.6 SHELF CONTENTS. Since there is no specific information on what was stored on these shelves in the 1950s, restock with the items found on them in 1979, arranged as in Illus. 21.

Evidence: Cellar references 20, 22, 23, 29, and 31; Illus. 20 and 21.

Source: Select from CHIR.

4.7 BOX. Immediately south of the shelves in 1979, there was an open orange crate or box, standing on end, the open side facing out, with a piece of wood across it. This contained an enamel bed pan and a round metal tray, and on top sat a table lamp (no shade), a paper (?) cup, a can of copper cleaner, and a few other unidentifiable items; reassemble, if possible.

Evidence: Illus. 21.

Source: Select from CHIR.

4.8-13 TABLE. A large work table stood under the window in 1979. As late as 1960, milk for butter and cheese was set out in pans on this table. To indicate this function, set three MILK PANS on the table, along with one of the DAZEY CHURNS. Underneath the table or beside it, place an ICE CREAM FREEZER.
CELLAR, East Wall, cont.

Evidence: Cellar References 2, 5, 8, 12, 13, 21-23, 25, and 31; Illus. 21 (table).
Source: CHIR 773 (table); 1428, 1431, 1693 (ice cream freezer); milk pans and Daisy churn, CHIR or purchase.

4.14 CHEST. A trunk full of things of "sentimental value" was under the table in 1954, possibly the wooden chest that was under the separator in 1979. Place under the table, empty and closed.
   Evidence: Cellar references 22 and 31; Illus. 22.
   Source: CHIR 737

4.15 SEPARATOR. The Rigges spent $90.00 in 1929 for the Melotte Cream Separator, Model 66, capacity 625 lbs., which is still in place in the southeast sector of the cellar. It was still in use in 1958-61.
   Evidence: Cellar references 10, 11, 13, 15, 21-23, 29, and 31; Illus. 22.

South Wall, east side

4.16-17 BARREL. Found in this location (southeast corner) in 1979. This could have held apples or potatoes, both stored in the cellar. This one will have a layer of potatoes (on a false bottom).
   Evidence: Cellar references 13, 15, and 31.
   Source: CHIR 327; purchase artificial potatoes.

4.18 IRONING BOARD. The ironing boards were kept in the cellar as far back as anyone can remember. In 1979 one was leaning against the south wall next to the outside door.
   Evidence: Cellar references 1, 13, 14, and 31; Illus. 22.
   Source: CHIR 919

4.19-25 BROOMS and MOPS (2). Cherry Hutchison said that these were "behind the door" (northwest corner) in the mid-forties. Later they were crowded out by the deep freeze and wound up in the southeast corner, along with a CARPET SWEEPER and TABLE TOP.
   Evidence: Cellar references 13 and 31; Illus. 22.
   Source: CHIR 965, 760, 982-984, 964, 941

4.26 Miscellaneous cellar artifacts will be placed in the south end of the room to replicate the jumbled appearance in Illus. 22.
   Evidence: Illus. 22.
   Source: Select from CHIR
CELLAR, South Wall, west side

4.27-28 TRUNKS (2). There are several references to trunks in the cellar, including more than one west of the outside door. One was still there in 1979. It should be displayed empty and shut. Another in the collection will be set beside it, backing on west wall.

   Evidence: Cellar references 13, 21, 25, and 31; Illus. 22.
   Source: CHIR 738, 739

4.29-30 BARREL. Cherry Hutchison recalls apples being stored in 50-gallon barrels in the southwest corner, in front of the trunks. The one in the collection will be so placed, with a false bottom supporting a layer of APPLES (in cold season).

   Evidence: Cellar references 13, 15, and 31.
   Source: CHIR 340; purchase artificial apples.


   Evidence: Illus. 22.
   Source: If not in CHIR collection, purchase similar chart.

West Wall

TRUNK. See South Wall, west side.

4.32 IRONING BOARD. Found leaning against end of shelving, 1979.

   Evidence: Cellar reference 31; Illus. 23.
   Source: CHIR 925


   Evidence: Cellar reference 31; Illus. 23.
   Source: CHIR 346

4.34 ELECTRIC HEATER. Found in front of bench, 1979.

   Evidence: Cellar reference 31; Illus. 23.
   Source: CHIR 735

4.35 SHELVING. See East Wall.

4.36 SHELVING CONTENTS. Although not associated with a specific section of shelving in the historical record, preserved foods seem to have been concentrated, in 1979 at least, in the south section, west wall. The other section, like the shelves on the east wall, held a motley array of household articles. Restore the look of these shelves by replacing what was removed in 1979. Since they
CELLAR, West Wall, cont.

were still canning fruit and making piccalilli in the early 1950s, some jars should contain preserves, pickles, and relishes.

Evidence: Cellar references 2, 6, 9, 13, 17, 19, 22, 29, and 31; Illus. 23.

Source: Select from CHIR

LAUNDRY BASKETS (2), Mexican. At least one of these colorful, round, woven baskets has survived. Both baskets contain HOUSEHOLD LINENS.

Evidence: Cellar references 13 and 15; Illus. 14.

Source: CHIR 334; purchase another basket; select sheets and towels from CHIR collection.

Center of floor

The floor should be pretty well covered, as in 1979 and earlier, with a miscellaneous collection of things stored for future use or repair.

Evidence: Illus. 20-23.

Source: Select from CHIR

Overhead

In 1979 and earlier, there were some ARTIFACTS hanging from nails in the joists. Whatever was so hanging in 1979 should be replaced.

Evidence: Cellar reference 31; Illus. 20-23.

Source: Select from CHIR

CEILING LIGHT. The room was lit by a single naked bulb in a porcelain receptacle c.1946-53, which should be replaced.

Evidence: Illus. 20.

Source: CHIR or purchase.

Seasonal Changes. About the only seasonal changes that could be introduced in the cellar would be to have artificial produce on display, particularly apples and potatoes in barrels with false bottoms, allowing one layer of fruit to give the appearance of a full barrel.
BACK PORCH (Room 9) c.1950-60

Since visitors will leave the first floor of the ranch house by way of the back porch, it is appropriate to include at least a few of the original furnishings that were there during the 1950s. These will help to explain how the household operated.

North end, against west wall

9.1-3 STAND, WATER BUCKET, AND DIPPER. Immediately to the left, as one leaves the kitchen, stood a small wooden stand on which there was a metal bucket or pail with drinking water from the well. The dipper hung from a nail above the pail (Illus. 79).

Evidence: Back porch references 3, 13, 16, and 24-26; Illus. 79.
Source: Stand, CHIR 320; dipper and pail, CHIR or purchase.

9.4 WASHING MACHINE. The washing machine apparently always stood next to the shower room door. At the beginning of the decade the machine was gasoline-powered; this was replaced in 1954 by an electric washing machine with attached wringer, probably the one now (1985) stored in Neil's garage. This machine should be restored to the porch.

Evidence: Back Porch references 2-5, 7, 8, 10-13, and 16-20; Illus. 77.
Source: CHIR. The door to the shower room can be left open or closed.

North End, northeast corner

9.5-10 BOTTLES and MILK BOTTLES. In order to show the function of the home-made bottle-drying shelf, reproductions of several glass milk bottles of forties or fifties vintage will be placed upside down in the holes, as if they were drying.

Evidence: Back Porch references 4, 11, and 19.
Source: CHIR ad lib.

North End, east side

9.11 WORK TABLE. Between the northeast corner and the outer porch door stands the crude work table found there in
BACK PORCH, North End, east side, cont.

1978, complete with its weather beaten top. There will be nothing on it.

Evidence: Illus. 78.
Source: CHIR 771

South End, east side will be empty (Illus. 79)

South End, west side

9.12 REFRIGERATOR. The ice box, later a gas refrigerator, stood against the wall to the south of the kitchen door. The gas pipe still in place and the unpainted area on the wall reveal its approximate original position, in the angle created by the kitchen extension.

Evidence: Back Porch references 4, 9, 11, 13, and 15-20.

9.13 WORK TABLE. In the southwest corner of the porch stands a crude work table.

Evidence: Back Porch references 4 and 13; Illus. 79.
Source: CHIR 759

BACK PORCH, South End, west side, cont.

9.14-18 TABLE ACCESSORIES. When the ranch artifacts were packed for storage in 1979 there were a number of objects on this table (FR 1/9/S.W./7/1). Some of these are of little value and could be placed there to give some feeling of life; the corner is relatively protected from weather. These might include a metal milk crate, metal pots and pans, a metal rod, etc.

Evidence: Back Porch references 13 and 26.
Source: Select from CHIR

9.19 THERMOMETER. There appears to have been a metal thermometer hanging on the south wall over the work table.

Evidence: Illus. 79.
Source: If not in the CHIR collection, purchase one similar.

PINK ROOM (Room 15) c.1960

The pink room, regularly so called by the Faraway family, was always a guest room, used by visiting friends and relatives or rented to
paying guests. Its furnishings will reflect conditions about 1960 when it was still being rented out. Visitors will view the room from the upstairs porch.

North Wall

15.1-8 LAVATORY, MEDICINE CABINET, FLUORESCENT LIGHT, and TOWEL BAR. The lavatory and towel bar date from about 1930; the medicine cabinet and fluorescent light probably date from the forties or fifties. There should be two HAND TOWELS on the towel bar and a piece of SOAP (Camay suggested) on the lavatory SOAP DISH.

   Evidence: Pink Room references 2, 6, and 23; Illus. 56; Green Room reference 6.
   Source: CHIR 1182, 2077, and select from CHIR.

15.9-15 DRESSER, mahogany, with attached MIRROR. This low, two-drawer dresser was bought by Lillian Erickson with her earnings as a teacher; on the back of the mirror is a shipping label dated Chicago, 3/10/08. It has been in this room since the twenties, always on the north wall. The top of the dresser is protected by a piece of PLATE GLASS, presumably one of the "2 glass dresser tops" Lillian bought from Arizona Glass and Mirror Co. on May 2, 1938 (FR MSS, S. 28, F. 42). On top of the glass, place a DRESSER SCARF from the CHIR collection. Hanging from the left mirror support in 1978-79 was a small DOLL of unknown origin and date; this can be put back as a sign of life in the room, along with a few TOILETRY CONTAINERS.

   Evidence: Pink Room references 2, 8, 17, 20, 21, and 23; Illus. 56.
   Source: CHIR 336, 2078, 2083; select toiletries (cel- tar).

15.16 WASTEBASKET, metal, Oriental bird design, next to dresser in 1978-79.

   Evidence: Pink Room references 21 and 23; Illus. 56.
   Source: CHIR 2086

East Wall

15.17 OIL HEATER, DuoTherm, with 4" stove pipe; in place. The room was originally heated by wood stove. A new stove installed in 1932 may have been this oil heater.

   Evidence: Pink Room references 2-4 and 6-8; Illus. 57.
PINK ROOM, South Wall

15.18-23  BEDS (2), single, tubular steel, brown finish. All sources agree that the beds in this room were of this type at least until the early sixties. The maple twin beds that were in the room in 1978 are believed to have been moved over from one of the housekeeping cabins, probably Alcor.

Evidence: Pink Room references 1, 2, 4-6, 8, 11, 16, 18, 21, and 23; Illus. 58.
Source: CHIR, uncataloged.

15.24-35  BED LINENS. The beds will be made up with sheets, pillows and cases, and pink chenille spreads, as in 1978. In winter, place a folded blanket on the foot of each bed.

Evidence: Pink Room references 12, 15, 21, and 23; Illus. 58.
Source: CHIR, ad lib; purchase similar bedspreads.

15.36  TABLE. Between the two beds, as far back as anyone remembers, stood this parlor table which Lillian purchased when she was first teaching in 1904.

Evidence: Pink Room references 2, 8, 20, 21, and 23; Illus. 58.
Source: CHIR 769

PINK ROOM, South Wall, cont.

15.37-38  TABLE ACCESSORIES. A square TABLE RUNNER and the small electric TABLE LAMP were there in 1978. A PEN and pair of BINOCULARS will suggest that the visitor was a bird-watcher.

Evidence: Pink Room references 21 and 23; Illus. 58.
Source: CHIR 2074-2076; select table runner from CHIR

15.39-42  CURTAINS and SHADE. The sheer muslin curtains had ruffled edges and valance; the curtains were loosely tied back near the floor. The WINDOW SHADE was light in color, with circular pull.

Evidence: Pink Room references 15, 21, and 23; Illus. 58
Source: Reproduce sheer curtains, CHIR 1069; purchase shade like CHIR 931. The drapes (CHIR 2067) to left of window were probably put up to cover the disintegrating plaster wall behind one of the beds. Their reuse is not recommended.

West Wall

15.43-45  CURTAIN, sheer, and SHADE, white, without pull, on porch door. If visitors are only to look through the door, the
PINK ROOM, West Wall, cont.

curtain may need to be removed; the shade will be rolled up in any case.

Evidence: Pink Roof references 21 and 23; Illus. 59.
Source: Reproduce CHIR 2070; purchase shade like 933.

15.46-52 WASHSTAND. This is one of the pieces Lillian Erickson bought during her first year of teaching, 1904-05; still attached is an undated Santa Fe Railroad freight label addressed to Miss Lillian Erickson. In 1978, it had a PLATE GLASS TOP, probably one of two "glass dresser tops" bought by Lillian Riggs, May 2, 1938. Over this, there is a DRESSER SCARF. A glass PITCHER and two TUMBLERS are on the washtand, along with a COAL OIL LAMP.

Evidence: Pink Room references 20, 21 and 23; Illus. 59.
Source: CHIR 324, 1014, 2082, 2071, 2072

15.53 PICTURE. On a wall by the porch door hung a picture "of a horse standing out in an empty field with snow," framed with overlapping pieces of wood. If this can be found, it should be hung wherever physical evidence on the wall suggests.

Evidence: Pink Room reference 5.
Source: Use original, if found.

Center of Room

15.54 ROCKING CHAIR. Lee Stratton and the Hutchisons recall a plain, Boston-type rocker in this room in the 1920s-1940s.

Evidence: Pink Room references 2, 4, 17, 21, and 23; Illus. 56.

15.55-56 FLOOR COVERING. Until the mid-fifties and possibly later, this room had Navajo rugs on the floor. Lillian spoke in 1956 of needing a rug for the room. In 1978, it had a large oval braided rug.

Evidence: Pink Room references 2, 4, 6, 11, 21, and 23; Illus. 56.
Source: Use two Navajo rugs in the CHIR collection.

15.57 LIGHT FIXTURE. The original dish-like glass globe should be reinstalled.

Evidence: Pink Room reference 23; Illus. 57.
Source: CHIR 2073

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GREEN ROOM (Room 18) c.1960

This room was at various times Neil Erickson's office (1915-30), a guest bedroom (1930-60), and Andy's room (1960-75). It will be furnished as it was when it was rented out to ranch guests. Visitors will view it from the upstairs porch. No seasonal changes, other than putting blankets on the ends of the beds, will be needed.

North Wall

18.1-11 BED and BED LINENS. According to Lee Stratton, Cherry Hutchison and Phyllis Brown (1920s-1940s), the double bed was on the north wall. When Lillian referred in 1971 to "the white bedstead" in this room (reference 23), she may have meant CHIR 304, which was there in 1978 with its original white finish crudely overpainted an orangey brown. This bed will be used, but the later finish will be retained. The bed will be made up with full linens.

Evidence: Green Room references 5, 7, 11, 23, and 26; Illus. 66 and 68.

Source: CHIR 304; select linens from CHIR.

18.12 BUILT-IN CABINET ON STAND. Essentially a desk with a lockable cabinet above, filled with shelves for books, papers and small objects, built by Neil Erickson probably in April 1916.

Evidence: Green Room references 4, 5, and 11; Illus. 66.

18.13-29 BOOKS and PAPERS. The contents of this cabinet were inventoried shortly after Neil's death in 1937 and again in 1955 and 1979; there was relatively little change. In spite of the room's 40 years of use as a bedroom since Neil's death, this cabinet still contained his most treasured books and many of his personal and official papers. Display the cabinet open, with a selection of the BOOKS and MAGAZINES Neil Erickson placed there.

Evidence: Green Room references 4, 11, 12, 14, 21, 22, and 26; Appendix D; Illus. 65 and 66.

Source: Select from CHIR collection.

East Wall

18.30-34 CURTAINS and SHADE. The curtains in place in 1979 may well be the "drapes" purchased for the "office" in 1960. The dark green window shade matched those on the other window.
GREEN ROOM, East Wall, cont.

Evidence: Green Room references 7, 20, and 26; Illus. 66.
Source: Buy curtains similar to CHIR 2121; reproduce shade, CHIR 927.

18.35 DRESSER. There was a dresser on the east wall but, according to Cherry Hutchison, not the low one with oval mirror (CHIR 337) that was there in 1979. Since there is no other information, the latter will be retained.
Evidence: Green Room references 7, 11, 17, and 23; Illus. 67.
Source: CHIR 337

18.36-37 DRESSER SCARF and LAMP on dresser as in 1979 photograph.
Evidence: Green Room references 7, 11, 23, and 26; Illus. 67.
Source: CHIR 405, 481

18.38 CHAIR. An old side chair sat in front of the window, near the lamp.
Evidence: Green Room reference 7.
Source: CHIR 765

18.39 GAS HEATER; in place. Originally heated by a wood stove, this room may have had an oil stove in the thirties (ref. 11). The heater now in the room is a gas heater of unknown date, made by Auto Stove Works, New Athens, Illinois. It will remain, as will the thimble and paper stuffed in the hole where the stovepipe entered the flue.
Evidence: Green Room references 6, 7, and 11; Illus. 67.

18.40-48 WASHSTAND, next to lavatory. On it, a DRESSER SCARF, ASH TRAY, TUMBLER, ELECTRIC RAZOR, HAIR BRUSH, SHOEHORN, and TOILETRIES. These accessories were Andy's but would be suitable for a male guest of about 1960.
Evidence: Green Room references 7 and 26; Illus. 67.
Source: CHIR 325, 427, 429, 625, 1223-24, 1708, 4243.

18.49 WASTEBASKET, metal, right of washstand.
Evidence: Illus. 67.
Source: CHIR 520

18.50-56 LAVATORY installed in 1930 by Ed Riggs; TOWEL RACK and shelf installed by Neil Erickson in 1930; two HAND TOWELS; FLUORESCENT LIGHT mounted vertically on nailing strip above lavatory, probably 1940s; MIRROR above lavatory shelf; and TUMBLER on shelf.
GREEN ROOM, East Wall, cont.

Evidence: Green Room references 5-7, 24, and 26; Illus. 68.
Source: Select from CHIR

South Wall

18.57 TOWEL RACK, metal, three rods, mounted on left side of door framing.
Evidence: Illus. 68.
Source: In place; leave empty, since it will be invisible to visitors.

18.58-60 CURTAIN and SHADE on door. The 1979 curtain was of a coarse net fabric. The shade, rolled up, is the dark green type, without pull.
Evidence: Green Room reference 26; Illus. 68.
Source: Reproduce CHIR 2120; purchase shade like CHIR 927.

18.61-63 BED, single, brown metal, with spring and mattress. This bed was against the north wall in 1979, but seems to have been against the south wall earlier.
Evidence: Green Room references 5, 7, 11, and 26; Illus. 66.
Source: CHIR 309

18.64-69 BED LINENS. The bed will be fully made with a green and white SPREAD, like the one in use in 1979, and a BLANKET at the foot in winter.
Evidence: Green Room references 5, 7, 11, 23, and 26; Illus. 66 and 68.
Source: CHIR 2104 and ad lib.

18.70-75 WHATNOT. Next to the bed, door side, a five-shelf whatnot that was in the room in 1979.
Evidence: Green Room reference 26; Illus. 67.
Source: CHIR 355, and ad lib. If the door is open, place the whatnot on the other side of the bed for security.

West Wall

18.76-82 CURTAINS and SHADES. Dark green shades (CHIR 928, 930) without pulls were on the windows in 1979 (CHIR 928, 930). The curtains appear to date from 1960.
Evidence: Green Room references 7, 20, and 27; Illus. 69.
Source: Buy curtains similar to CHIR 4381; purchase shades like CHIR 928, 930.
GREEN ROOM, West Wall, cont.

18.83 CHAIR. The chair by the windows in 1979 will be retained.
   Evidence: Green Room reference 26; Illus. 69.
   Source: CHIR 767

18.84-85 DRESSER. This dresser, painted white over green, without a mirror, is of an earlier style than the one on the east wall and may be the one Lillian mentioned in 1971 as having been bought by her mother. The DRESSER SCARF (CHIR 883) was on it in 1979.
   Evidence: Green Room references 23 and 26; illus. 66, 69.
   Source: CHIR 348; reproduce CHIR 883.

Center of Room

18.86 RUG. This room is said to have had a Navajo rug in the 1940s. In 1979 the rug was a plain brown one, covering only the area between the two beds.
   Evidence: Green Room references 7, 20, and 26; Illus. 69.
   Source: Select two small rugs from CHIR collection.

Ceiling

18.87 LIGHT FIXTURE. The 1979 photograph shows a bare, opaque bulb in a long-necked metal fixture. This should be replaced, with its original glass reflector.
   Evidence: Illus. 69.
   Source: CHIR 1561

WINDOWS, UNFURNISHED ROOMS

To restore the external appearance of the house, curtains and shades will be provided for the rooms on the second floor that are not to be refurnished. In each case the curtains will be new, but similar to the ones that were in place in 1978.

6.1-2 DOWNSTAIRS BATHROOM and ENTRY. One net curtain in each.
7.1-2
12.1-2 UPSTAIRS BATHROOM. One net curtain.
13.1-3 BEN'S ROOM. Original curtain or reproduction of 4402, white shades.

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14.1-8  LILLIAN'S ROOM. Two pairs of lacy curtains (like 4370, 4401), white shades (926, 929).

19.1-4  HALL, South End. One pair of plain net curtains (4403), dark green shade.

TACK ROOM (1959-61)

The tack room will be furnished approximately as it was in 1959-61, when the horse rental operation was leased out to Myrtle Westbrook.

There are two inventories for this period, one dated August 20, 1959, the other undated but rechecked by Ben Erickson on October 25, 1961 (see Tack Room, ref. 8). Photographs taken in 1978-79 are helpful in interpreting this information, although some of the riding gear was gone by then.

The furnishing recommendations are necessarily rather general at this point. When it comes time to implement the recommendations, it is suggested that someone familiar with the Faraway tack room about that time be brought in to identify specific needs and possible sources. Myrtle Westbrook, now Mrs. Ted Kraft, of Portal, Arizona, would be a logical resource if she is available; another possible consultant would be Mrs. Dodie Fugate, Tucson, who used the tack room in the 1970s.

The tack room is to be furnished only long enough to take photographs of it because the risk of theft and vandalism in a structure so hard to secure makes a permanent installation undesirable. Gaps in the Faraway tack room collection will, therefore, be filled by short-term loans rather than by permanent acquisition. As far as possible, original Faraway Ranch saddles should be used, especially Lillian's, now owned by Stark Riggs.
TACK ROOM, cont.

SADDLES (13). According to the 1959 and 1961 inventories, there should be a total of 13 saddles: Lillian's, Ben's, and Larry's, plus one English saddle and nine other western saddles. From the photographs (Illus. 77-80), it appears that Lillian's was on the last rack on the right of the east side of the tack room. It is suggested that Ben's and Larry's be placed on the racks on the west side and the rest of the saddles along the north and east sides.

BRIDLES (11). There were 11 bridles on the inventories. These should be hung from cans on the west (2) and east walls (9) (Illus. 83, 85).

SADDLE PADS (13). Two should be on an empty rack on the west side, the others on two empty racks on the east and north sides (Illus. 82, 85).

CHAPS (3). These should hang from the side of the cabinet in the northwest corner, as in 1978 photograph (Illus. 85).

OTHER GEAR should duplicate what appears in the 1978 photographs, including one denim jacket hanging on east wall.

The HORSESHOEING OUTFIT, as listed in 1959 and 1961 inventories, should be placed in the open cabinet, along with the dehorners (2), mastilator and castrator, curry combs (3), and scrub brushes (2). The horseshoes, as listed in the inventories, will hang on the south wall as in 1979 photograph (Illus. 84, 86).
A BIG DINING ROOM
This section contains instructions on maintaining a safe environment for the museum objects in the Faraway Ranch House, performing necessary collection maintenance, and maintaining adequate security. See page 348 for potential sources of assistance in implementing this section.

The Environment

Exhibiting the museum objects in a safe, stable environment will reduce the rate of deterioration to a minimum, prolong the life of an object, and minimize conservation treatment. Prevention is always better than treatment. Measuring environmental conditions over a period of time (at least one year) is essential when determining how to adapt a building to create a better environment for museum objects. These monitoring records provide an environmental baseline from which recommendations should be made for improvement. This environmental monitoring program, a part of an ongoing improvement program, assesses the effectiveness of various environmental control measures (dehumidifiers, air conditioning, light filters) and reveals where and how additional controls may be needed until the optimum conditions are achieved. Monitoring also ensures that the optimum conditions are actually being maintained.

Temperature/Humidity. Temperature and relative humidity readings were taken in several locations in the ranch house in early July 1985. The readings were taken between 2:00 and 3:30 p.m. on a clear, sunny day.

<table>
<thead>
<tr>
<th>Location</th>
<th>Temperature</th>
<th>Relative Humidity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Back Porch</td>
<td>29°C (84°F)</td>
<td>24%</td>
</tr>
<tr>
<td>Kitchen</td>
<td>29°C (84°F)</td>
<td>24%</td>
</tr>
<tr>
<td>Front Room</td>
<td>29°C (84°F)</td>
<td>26%</td>
</tr>
<tr>
<td>Guest Room</td>
<td>31°C (88°F)</td>
<td>29%</td>
</tr>
</tbody>
</table>
Rapid changes in relative humidity and temperature are the most damaging to objects because they cause physical stress and chemical deterioration of objects. Wide, slow variations over the period of a year are preferable. The change of relative humidity levels from winter to summer should not exceed 3% per month. Avoid extremes in temperature that could result in objects freezing or softening. Above 21°C, good ventilation is necessary to minimize pockets of stagnant humid air.

Maintain hygrothermograph records in the rooms that will be furnished on a regular, long-term basis. Keep a log of daily observations that records conditions (such as rain, snow, large group of visitors) affecting the climate and that will make it easier to interpret the temperature and relative humidity records. Examine the records and log on a monthly basis to determine temperature and relative humidity highs, lows, and means; the frequency and degree of fluctuations; and if the existing climate is acceptable. This information assists in the identification of potential problem areas and the justification of any need for the climate control equipment.

Hygrothermographs and psychrometers must be calibrated each month to sustain accuracy. Calibration is done using a sling psychrometer to compare readings. Adjust the hygrothermograph or psychrometer so that their readings match the reading of the sling psychrometer. Hygrothermograph charts and ink can be obtained from the Curatorial Services Branch, WASO.

Light. Light has the potential to be the most damaging agent to sensitive organic materials, causing a chemical breakdown of molecular bonds in materials, which results in embrittlement. It also fades many pigments and dyes. To achieve minimum exposure and reduce deterioration the ideal maximum intensity of light should not exceed 200 lux. The proportion of ultraviolet light to the total light should not exceed 75uW/lumen (microwatts per lumen). This is important because ultraviolet light is the most chemically damaging segment of the light spectrum.
At the present time, light levels are very high in the ranch house. Light filters are not on the windows, and shades or curtains are not used to block direct sunlight. Existing light levels taken on a sunny day in July are:

<table>
<thead>
<tr>
<th>Location</th>
<th>Visible Light</th>
</tr>
</thead>
<tbody>
<tr>
<td>Northeast Bedroom</td>
<td>2500 lux</td>
</tr>
<tr>
<td>Kitchen</td>
<td>300 lux</td>
</tr>
<tr>
<td>Front Room</td>
<td>400 lux</td>
</tr>
<tr>
<td>Guestroom (south)</td>
<td>1500 lux</td>
</tr>
</tbody>
</table>

Ultraviolet light readings were not taken at this time, but the combination of high lux readings and the fact that no ultraviolet filters are on any of the windows, indicates excessive ultraviolet levels.

Window shades and curtains will block some of the direct sunlight from entering the rooms containing furnishings. The staff can develop a schedule of raising and lowering the shades as they take visitors through the house to limit the amount of sunlight in the rooms. Ultraviolet filters, placed on all of the windows in the furnished rooms, will also filter out some visible light. Where storm windows of Margard Lexan are present, ultraviolet light will be effectively filtered. Place ultraviolet film on other window and door glass.

Light readings (both lux and ultraviolet) need to be taken by the staff on a yearly basis to make sure the levels are within the recommended range. These readings can be taken with a lux light meter and an ultraviolet light monitor. These instruments can be loaned to the staff by the regional curator or the Curatorial Services Division, WASO.

Use lighting fixtures in these rooms only when necessary, and turn them off when visitors are not present. Primarily incandescent
lighting with low watt bulbs (under 50 watts) should be used. When fluorescent lights are called for, cover the fluorescent tubes with ultraviolet filters or use Phillips 27 series fluorescent tubes, which have very low ultraviolet and infrared emissions.

Dust and Air Pollution. Dust particles are a microscopic abrasive that can wear away surface detail; they also act as a catalyst promoting damage caused by pollutants. This occurs when dust attracts moisture and gaseous pollutants, such as sulfur dioxide and hydrogen sulfide (found in nearly all ambient air), and forms acidic solutions that attack most materials. There are no acceptable levels of pollution and dust, and they should be eliminated as far as practically possible.

Dust is definitely a problem at the ranch house. It is easily brought in from the semiarid landscape. Prevention is better than treatment; good housekeeping should keep dust off objects. Low humidity will prevent the destructive reaction that results in acidic solutions. Door mats, placed at the entrance of the ranch house, will pick up dirt from people's shoes. Weather stripping will prevent additional dust from entering through the doors and windows. Regularly cleaning any vents from the climate control system will prevent dust from blowing into the rooms.

No smoking is to be allowed in the house. Ashes from smoking add to the dust already present in the rooms; the tars and gases caused by smoking is a type of air pollution that can harm objects.

Should additional measures be necessary to control dust, source information will be provided on high efficiency air purifiers. This device will remove particulate pollutants and dust from the air and, when used with optional activated charcoal filters, will remove the reactive gaseous pollutants.
Insects/Rodents. Insects and rodents can cause extensive damage to organic materials. Dermestid beetles, powder-post beetles, and silverfish are a few of the pests that actively devour wool, wood, and cellulose materials. Rodents can destroy paper and wood objects in the process of nest building.

The best ways to prevent an infestation are to keep the exhibit areas clean and keep out the source of attraction (food, water, and nesting materials). Food and drinks should not be allowed in the ranch house since they tend to attract these pests. Monitor all areas on a regular basis with insect and rodent traps placed in corners, near vents and doors, and on the tops of shelves. Cleaning all areas on a regular basis using a housekeeping schedule is also important because cleaning removes most food and nesting sources. Any trash cans in the house should be emptied at the end of each day so that the trash does not sit in the collection areas overnight when insects and rodents are most likely to be around.

Conducting a monitoring program, using insect and rodent traps, in the exhibit rooms determines if insects and rodents are present, their quantities, and possible entry points. Initiate this program immediately before the house is refurnished and identify and correct or mitigate problems before furnishings are installed. Sticky traps and rodent spring traps can be used. Inspect traps on a weekly basis. The captured insects should be identified so as to determine whether they are hazardous to the collection and what methods should be taken to eliminate the pests. The Regional Integrated Pest Management (IPM) Coordinator can assist the park with establishing a monitoring program, interpreting the results, and prescribing pesticides if necessary.

If an infestation should occur, the regional curator and the Regional IPM Coordinator should be contacted immediately. Any pesticide will have to receive approval through the Regional IPM Coordinator before use. Conserve 0 Gram 3/10 describes what actions to take when an insect infestation occurs.
Security. Protection of museum objects from fire, theft, vandalism, and general human abuse is also crucial to achieving long-term preservation. A security system should be used in the ranch house to detect illegal entry and fire. These systems are useful in extending the eyes and ears of the park staff, particularly in the Faraway Ranch complex that will probably be closed unless a ranger is conducting a guided tour.

The responsible person in the regional office should advise the park on the types of equipment to use and where it should be placed. A fire prevention plan should be prepared in conjunction with the regional office. The plan should identify the fire risks and recommend appropriate detection and suppression equipment room by room, as well as for the surrounding yard and outbuildings. The park should invite the responsible fire department to visit and inspect the house to become aware of particular problems that should be considered regarding the furnishings and the historic structure. This visit should take place once a year.

An emergency action plan should be prepared for implementation in the event of natural disasters (earthquakes, flooding, fire) and other destructive threats. It should delineate responsibilities of park employees to minimize danger to life and property. The staff must be made aware in advance of actions designed to save the more valuable museum objects. A plan for the safe evacuation of visitors and staff must be posted.

Drills held on a regular basis are one of the best ways to ensure the proper response to an emergency. Thinking out responses ahead of time makes dealing with the real emergency much easier.

The security system should be tested periodically. Local authorities should be made aware of the existence and value of the furnishings, as well as whom to notify in an after-hour's emergency. Walk-through
examinations and visual inventories by the park staff should occur daily. Missing or damaged objects should be reported immediately to the superintendent, and incident reports completed.

Park employees must insist that visitors do not touch the exhibited objects. Only park employees with curatorial duties handle museum objects and then as little as possible and only with clean hands. Metal objects are handled with clean cotton gloves only.

Objects can be protected from unnecessary handling or theft by placing them out of reach of visitors and by placing exhibit barriers at least an arm's length away from the exhibit objects. Reproduction objects can be used in place of historic objects if proper protection cannot be provided and displayed objects are necessary. Reproduction objects, however, are not to be regarded as expendable to the extent that they are given absolutely no protection or care.

The catalog records system, kept up to date including object locations and good physical descriptions as well as record photographs per Appendix L, Museum Handbook, Part II, is an additional security device. Establish location files as part of the records system. See the revised Museum Handbook, Part II, page 4-4, for more details on setting up this system. These cards should be kept in the house and organized by room, type of object (chair, table, painting, etc.), and numerical sequence by catalog number.

Photographs showing object placement should be available for each exhibit room. One or more photographs can be taken of each exhibit, showing object placement and clear pictures of the objects. These photographs can be kept on Print File Cards (Form 10-30).

Collection Maintenance and Housekeeping Schedule

The superintendent is ultimately responsible for the collection; all collection maintenance, as well as cleaning materials, must be ap-
proved by the superintendent who should seek the advice of the re-
gional curator. The staff person who has curatorial responsibilities
should perform the collection maintenance and should receive the ap-
propriate curatorial training.

General Rules for Handling Objects

1. Be aware that all objects should be treated respectfully. Hasten makes for bumped, scratched, and broken objects; always sched-
ule enough time to complete the task. Be thorough, but remember that
over cleaning may be as harmful as no cleaning. Be gentle rather
than enthusiastic.

2. Fingerprints leave deposits of dust, water, and oils where
pockets of corrosion develop on metal objects. Always wear clean
white gloves when handling metal (silver, brass, copper, steel, iron)
and leather objects. When the gloves become soiled, rinse them in
Ivory—do not use any bleach. Always have clean, dry hands when
handling other types of materials.

3. When moving any object, support that piece. Carry only
items that can rest securely in both hands, and carry only one thing
at a time. Never lift anything by its handle, spout, ears, rim, or
any other protruding part. Support it from below at the base and at
the side. Moving large pieces of furniture requires two people so
that mishandling by tugging, pulling, and sliding is avoided. When
several objects are moved that are small enough to fit in a container
(box, basket), pad each object (along with the container). Do not
stack objects on top of each other. Do not allow parts of objects to
protrude from the container while in transport. The loaded container
must be light enough to be carried easily.

4. Moving objects displayed above fireplaces, on high
shelves, or over tables requires two people, using a ladder. One
person should ascend the ladder, and using both hands, carefully
transfer the object to the person on the ground. Lids or any remov-
able parts should be firmly affixed or removed before moving.
5. Carry chairs by their seat rails; large upholstered chairs should be carried by two people. In most cases, tables should be supported by the skirt.

6. Plan ahead. Know where you are taking an object and what obstacles are in the way and have the pathway cleared and padded if necessary.

7. If something breaks, report it to the superintendent. Save all fragments and keep them together.

Specific Conservation Considerations. Objects should never be placed directly next to or on top of air vents; direct heat can dry out wood, textiles, leather and paper objects. Relocating objects is the best solution; occasionally the vent can be closed. Any relocation of objects should conform to the Historic Furnishings Report.

When placing objects such as lamps, books, and other small objects on other materials (textiles, finished wood surfaces, paper, or leather), protective barriers should be placed between the objects to prevent the transfer of corrosion or chemicals, and to evenly distribute weight. Suitable protective barriers are: acid-free cardboard; museum mat board (100% rag); or polyethylene foam.

Pages of open books should be turned weekly to avoid excess damage to any two pages or to the spine of the book.

Objects that are to be hung on the wall or furniture (such as clothing) should be hung on padded pegs or other padding. Polyethylene foam or cotton batting, covered with cotton muslin, forms good padding. This padding should be designed to hold the shape of the object and, where possible, the object should be alternated with like objects for display. Only very strong materials in good condition can bear the strain of hanging.
All framed paper materials (such as the prints and photographs) should be matted with 100% rag board and framed according to Conserve 0 Gram 13/1. Photographs should be matted with 100% rag board that has not been buffered.

Rugs or other carpeting should not be placed directly on the floor. An inert, closed cell polyethylene foam rug pad should be used as a barrier between the rug and the floor.

Some of the exhibit objects may need conservation treatment. Collection condition surveys should be done through the Western Archeological and Conservation Center to determine which objects need conservation treatment. The staff should then use the survey recommendations to develop a conservation schedule.

Objects should never be stored in drawers, cabinets, and closets in the exhibit or elsewhere in the house; instead they should be stored correctly in the park's museum storage area near the visitor center.

Live plants should not be used in the house. They attract insects, and water used in their maintenance often damages artifacts. Instead, use realistic silk plants and flowers appropriate to the season.

General Recommendations for Developing a Housekeeping Program. A suggested housekeeping schedule is included at the end of this section as well as recommendations on how to dust and clean different types of materials. This information should be useful to the park staff as a beginning point from which a more specific housekeeping program can be developed by the park staff. The suggested Housekeeping Program outline and Analysis of Space Checklist can be used by the park staff to develop the housekeeping program for the exhibits. This program should take into consideration local object needs and cleaning frequencies as well as any seasonal variations that
occur. Information needs to be gathered over the period of a year (to include the seasonal variations) as to the types and quantities of materials in the furnished rooms, what objects need dusting/cleaning, and how often. This information can then be used to determine how many work years are needed for specific housekeeping tasks, what supplies and equipment are needed on a yearly basis, and the costs.

One method of accomplishing this task is to use an inspection schedule and log book. The type of information to record would include any particular observations concerning dust, dirt, or insect/rodent infestations, time of day, the date, and any extenuating circumstances such as weather, larger than normal visitation or construction in the area.

Discretion and sensitivity must be used in creating and following any housekeeping program. Dusting and cleaning objects should be based on the need and the condition of the object. The frequency of dusting and cleaning can vary from room to room within the building. Factors to consider when determining frequency are the location of the object in the house and within the room (is it close to an exterior door?), the seasons of the year, and level of visitation. Judgment on frequency of dusting/cleaning should rest with the staff working closely with the regional curator.

When dusting, the dust should be removed—not just pushed around. When some objects are dusted with a dry cloth or artist's brush, use a vacuum cleaner to pick up the dust that is removed from the object into the air. Vacuuming is the best method of dusting, but a variety of suctions should be used, depending on the stability and age of the object or surface. Some vacuum cleaners are made so that their suction can be lowered. A voltage regulator can also be used to lower the suction. Portable hand vacuums are useful because they
have a lower suction than regular vacuum cleaners. A plastic mesh screen should also be used on fragile surfaces to relieve strain. Metal, glass, and ceramic objects on mantels, high shelves, or tables should be dusted in an area removed from the exhibit area. When clean, they can be returned to their exhibit location. Be very careful when handling these objects—moving can require two people.

During seasons with low visitation levels, the daily, weekly, and monthly tasks can be done with less frequency. Semi-annual tasks should be done in the early spring and at the beginning of winter. Annual and biennial tasks should be done during winter months.

Specific Recommendations.

**Ceramics and Glass.** Once a year, ceramic and glass objects should be examined to see if additional cleaning is needed. Clean these objects according to the directions in Conserve O Gram 8/2. Do not immerse unglazed portions of earthenware in liquid. Instead, wipe these sections with a damp cloth or artist's brush.

**Textiles.** VACUUMING: Fibers should be tested initially for stability. Turn the suction down to the lowest level. Carefully vacuum a small unnoticeable section of the textile, holding a plastic mesh screen over the textile to eliminate strain. Then check the area vacuumed for loose fiber ends. If none are visible, continue vacuuming the textile using the brush attachment. Use the plastic mesh screen on all fragile areas to eliminate strain.

Vacuum upholstered furniture using the upholstery attachment and a plastic mesh screen. Place the screen against the upholstery and vacuum over it. Work dust out of corners, pleats, and tufts with a clean brush attachment.

CLEANING: Reproduction textiles can be dry-cleaned by a dependable dry cleaner, once a year or as needed. Historic textiles should be
cleaned by a professional textile conservator. If there is a question as to whether a textile can be cleaned by the curatorial staff, consult with the regional curator or the conservator at the Western Archeological and Conservation Center.

RUGS: Rugs used for visitor access or new rugs can be vacuumed and cleaned more frequently than historic rugs. When vacuuming historic rugs that are well-worn, the plastic mesh screen should be used as well as a low suction to relieve strain.

Metals. Brass, copper, and silver objects should be polished and lacquered to avoid polishing every year. A coat of lacquer should last a long time (around 10 years); inspect objects yearly for tarnished spots, indicating that the lacquer needs replacing. Lacquering should be done only by a conservator. Contact the conservator at the Western Archeological and Conservation Center for assistance with this project.

Iron objects can develop rust and corrosion. If this occurs, the room environment should be monitored (using a hygrothermograph) to see if the humidity is too high. Adjustments should be made to lower the humidity to acceptable levels, possibly by using dehumidifiers. Contact the Western Archeological and Conservation Center for advice on controlling humidity for specific objects.

Excessively dirty metal objects, other than iron, can be washed. Do not wash objects with sections made of other materials, such as bone or wood. If dusting is done regularly, washing should not be necessary. Washing should never occur on a regular basis.

WASHING PROCEDURE: Wash in warm water and non-ionic detergent; rinse in clear water and dry completely with a soft clean cloth.
Natural History Specimens. Mounted specimens (deer heads) should be dusted only as necessary. An artist's brush should be used, along with a hand vacuum to pick up the dust that is loosened by brushing. Brush only in the direction of hair growth.

Windows. SEMI-ANNUAL CLEANING: The windows should be washed inside and out. No liquid should run onto the wooden framework. Care must be taken to not damage any ultraviolet filtering materials that are on the interior of the glass.

CLEANING PROCEDURE:
Equipment: Two people, ladder, chamois, pail, sponge, cleaning solution (Conserve 0 Gram 8/2).
Procedure: Dust window panes and surrounding framework. Dampen sponge in cleaning solution and use overlapping strokes to wash each pane. Remove dirty water from the panel with chamois. Change water when it becomes dirty.

For more detailed information on cleaning windows, see Manual for Museums, pp. 238-239.

Housekeeping Schedule

Daily:
1. Vacuum floors and baseboards.
2. Damp wipe surfaces extensively handled by visitors (room barriers, entrance and exit door handles).

Weekly:
1. Dust wood furniture with a clean cotton cloth sprayed with Endust. Dust all parts of the piece including the out-of-the-way places. Use a soft cotton swab if necessary (Conserve 0 Gram 7/8).
2. Dust ceramic, glass, paper, and other small objects on open display, using a clean dry cotton cloth. Use an artist's brush on intricately decorated objects and art objects.
3. Vacuum leather materials, baskets, books, and parchment-type lamp shades, using a gentle suction and a plastic screen held securely against the objects to protect them from the suction. Wear clean cotton gloves. Examine fur materials to see if vacuuming is needed. Vacuum, using a plastic mesh screen, only when necessary.

4. Dust metal objects, using a clean, dry cotton cloth. Always wear clean cotton gloves.

5. Clean soiled gloves in Ivory; rinse and dry.


Monthly:

1. Vacuum window frames, shades, curtains, and lighting fixtures.

2. Clean any plexiglas, using a non-static cleanser and a clean, dry cotton cloth.

3. Vacuum upholstery on historic furniture, using gentle suction and a clean upholstery attachment. Fragile areas should be vacuumed through a plastic mesh screen to decrease strain. Always vacuum in the direction of the nap if the material has a nap.

4. Vacuum historic carpets and rugs, using the upholstery attachment in the direction of the nap and a plastic screen where necessary.

5. Dust picture frames (including the tops), using a lens brush; with the carved gilt frames, blow off dust using a small ear syringe (do not touch the frame).

6. Glass on mirrors, pictures and in cabinets may be damp wiped (if needed), using a sponge dipped in glass cleaner (Conserve O Gram 8/2) and squeezed almost dry. Do not let the moisture get on the frame or under the glass.

7. Refold folded textiles along different lines to reduce stress.

8. Vacuum walls; spot clean by rolling (not rubbing) a vinyl kneaded eraser on wallpapered walls or wiping with water-damp cloth on wooden walls. Do not attempt to spot clean the graffiti wall areas.
9. Vacuum tops of doors, bookcases, and other ledges in reach of the floor.
10. Examine furnishings to determine if any active deterioration is occurring and if specialized conservation treatment is needed.
11. Calibrate the hygrothermographs using a sling or aspirated psychrometer.

Semi-Annual:
1. Vacuum ceiling, tops of cabinets, and other high wall areas requiring ladders.
2. Wash and dry windows.
3. Vacuum vents from the heating system.

Annual:
1. Inspect metal objects for corrosion, rust, or tarnish; treat if necessary. The large metal objects such as the refrigerator, heaters, and chest freezer should be inspected and cleaned if needed.
2. Inspect ceramic and glass objects to determine if washing is necessary (Conserve O Gram 8/2).
3. Clean woodwork by wiping with a clean, damp cloth and dry immediately.
4. Take light readings (both visible and ultraviolet) of objects on exhibit to see if light is within the acceptable range.
5. Inspect curtains and dry clean as necessary.

Biennial:
1. Clean and wax finished wood furniture (Conserve O Gram 7/2, 7/3).
2. Damp wipe and dry painted wood and raw wood objects, using a clean cloth with water (Conserve O Gram 7/2).
3. Clean exposed wood floors by stripping wax, rewaxing, and buffing (Conserve O Gram 7/4).
4. Those areas of woodwork that get the most contact, e.g. door jambs, and that are not painted but are finished wood, should be
cleaned with Stoddard Solvent and then waxed with Staples or Butchers Wax (available from Curatorial Services Division, WASO).

Outline for a Housekeeping Program. Use the following outline as a way of organizing and presenting the information for a housekeeping program for your area. This is meant to be a guide only. While most of the items in the outline should be pertinent to every area, feel free to modify or improvise in order to produce a format that will work better for the specific situation you are working on.

Housekeeping Program

I. Introduction
   A. Purpose and Scope of Interpretive Program
   B. Collection History
   C. Staffing Responsibilities (who cleans, who supervises, training needs, etc.)

II. Analysis of Exhibit Area
   A. Description of Area (exhibit cases, open exhibits, furnished room)
   B. Environmental Impacts, Including Light
   C. Types of Materials, Quantity of Each
   D. Desired Level of Cleaning

III. Procedures
   A. Cleaning
      1. Methods and Materials
      2. Frequencies (daily, weekly, etc.)
   B. Environmental Monitoring (temperature, relative humidity, dust/pollution, light)
      1. Methods and Equipment
      2. Frequencies (daily, weekly, etc.)

IV. Supplies and Equipment (acceptable materials, sources, and quantities)

V. Personnel (position, grade, series, total work hours for each task for one year)
ANALYSIS OF SPACE (by room)  
Curatorial Housekeeping

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| 1. | Floor Area (sq. ft.) __________
    | Wall Area (sq. ft.) __________
| 2. | Number of Windows
    | Type of Window Treatment (shades, curtains, shutters, etc.)
| 3. | Wall Surfaces (describe material)
| 4. | Floor and Stair Surfaces (describe material covering)
| 5. | Textiles (describe and quantify)
| 6. | Wooden Objects (describe and quantify)
| 7. | Stone and Ceramic Objects (describe and quantify)
| 8. | Metal Objects (describe and quantify)
| 9. | Skin Products (describe and quantify)
| 10. | Feathers, Ivory, other organics (describe and quantify)
| 11. | Plastics, other modern, inorganic materials (describe and quantify) |
12. Paper Materials (describe and quantify)

13. Glass Surfaces and Objects (describe and quantify)

14. Paintings (describe and quantify)

15. Type of Lighting (natural and mechanical, quantify)

16. Air Handling Systems (describe type, quantity, filters, and controls)

17. Security/Fire Systems (describe type and quantity of each)

18. Temperature Readings (location, date, time, weather conditions)

19. Relative Humidity Readings (location, date, time, weather conditions)

20. Visible Light Readings (location, date, time, weather conditions)

21. Ultraviolet Light Readings (location, date, time, weather conditions)

22. Housekeeping Supplies and Equipment, currently in use (describe and quantify where appropriate)

23. Staff Time for Housekeeping (position, grades, work years)
Sources of Assistance

Persons responsible for the care and protection of museum objects should be familiar with Ralph Lewis' *Manual for Museums* (National Park Service, Government Printing Office, 1976), the Conserve O Gram series, the National Park Service *Museum Handbook*, and Special Directive 80-1, "Guidance for Meeting NPS Preservation and Protection Standards for Museum Collections." Sections in the *Manual for Museums* that are particularly useful for implementing these recommendations are Chapter 4, "Caring for a Collection," pp. 61-112; Chapter 11, "Housekeeping," pp. 204-259; and Chapter 12, "Protection," pp. 260-298. Other useful publications are:


Useful audiovisual programs are:

"Housekeeping Techniques for the Historic House," "Museum Fire Security," and "Site Security." These programs are produced by the American Association for State and Local History.

Additionally, the Regional Curator and the Curatorial Services Division, WASO, can provide assistance and further information for managing the museum collection.
Manuscript Material

Faraway Ranch Papers, Chiricahua National Monument, currently stored at Western Archeological and Conservation Center (WACC), National Park Service, Tucson, Arizona. This extensive collection of manuscript and other documentary material consists mainly of documents found at Faraway Ranch after Lillian Riggs's death in 1977 and conveyed to the National Park Service by her heirs in 1979. Additional manuscripts incorporated in the collection came from Mrs. Evelyn H. Robards and Mr. and Mrs. Stan Hutchison in 1980. Under the direction of Roger Myers, the entire collection was sorted and filed in archival document boxes in 1983 and an excellent guide to the collection is available: "Manuscript Record, The Faraway Ranch Papers, 1873-1976."

For this historic furnishings report, the following portions of the collection were examined:

Series One, Correspondence, 1881-1977 (letters of family members and close friends).


Series Three, Typed manuscript of Lillian Riggs's autobiographical novel, "Westward into the Sun."


Series Five, Essays and Articles, folders 24, 26, 30, 31, 37.

Series Six, Poems, folder 12.


Series Eight, Subseries 2, Office Files, Faraway Ranch, 1909-77, folders 2, 4-5, 7-10, 23-26, 28, 29, 34, 44, 54, 55, 57-69, 71-79, 82, 84, 90, 98.


Series Ten, Notebooks, folders 4, 7-17, 19-27, 34, 35, 44, 50, 53, 54.

Series Eleven, Notes, folders 2, 4-12.

Series Fourteen, Contracts, folder 7.

Series Sixteen, Estate Papers.
Series Eighteen, Leases, folders 1, 2, 6, 7.

Series Twenty-four, Receipts, 1892-1975.


Series Twenty-eight, Banking Records (only check stubs for 1932, 1934, and 1938 examined; worth examining the rest for occasional records of major appliance purchases.)


Series Thirty-three, Drawings.

Series Thirty-five, Books.

Series Thirty-six, Pamphlets, folders 3-5, 8.

Series Thirty-seven, Periodicals, folders 42-51, 70; mainly issues of Hoofs and Horns, 1932-1936, containing chatty news notes on Faraway Ranch.

Series Thirty-eight, Newspaper Clippings, folders 5-8, 13, 15.

History files and museum collection, Chiricahua National Monument headquarters. Besides machine copies of many of the Faraway Ranch Papers at Tucson, the Monument possesses some recently acquired manuscript materials relating to Faraway Ranch:


Gift of Mrs. George C. Brown, 1986. Letters written from Faraway Ranch, November 1945-March 1946 and xeroxed extracts from her diary, November 1945-September 1946. Mr. and Mrs. Brown were guests, then employees at the ranch during this period; they were the first occupants of the newly-built Cowboy House.

Administrative documents and files relating to the acquisition of Faraway Ranch and its contents, National Park Service, 1978-80, Chiricahua National Monument and Western Archeological and Conservation Center. There are a number of key documents that reveal what the National Park Service got (or did not get) when it purchased the contents of the ranch in 1979. Those in the Monument's files include the following:

"Agreement to sell to the National Park Service...the contents of the Faraway Ranch House and outbuildings...." and attached list of "Items Missing from the Faraway Inventory, April 23, 1979." See Appendix J, this report.


"Faraway Inventory, March 10, 1980," a typed inventory of artifacts in Building #2, Bunkhouse (i.e., Cowboy House); Building #7, Shed; and Building #8, Neil's Office/Garage. These were artifacts not taken to Tucson in 1979.

The prime document in the WACC files is the "WAC/NPS Artifact Inventory, Faraway Ranch Project, Chiricahua N.M.," June-July 1979, which is a detailed packing list of the artifacts removed from the ranch house and outbuildings for temporary storage at the Western Archeological Center in Tucson. This provides a brief description of each object or lot, with provenience and storage location; it is accompanied by a set of record photographs on which the provenience designations are recorded.

Photographs

The largest group of historic photographs is Chiricahua's Faraway Ranch collection currently stored at WACC. Most of the photographs came out of the buildings at the ranch, but there are quite a few that were from the 1980 donations of Evelyn H. Robards and Mr. and Mrs. Stan Hutchison. The collection at WACC also includes 1978 record shots of certain rooms and outbuildings taken by Paul Fugate, as well as the 1979 record shots taken in conjunction with the removal of the artifacts.

At Chiricahua National Monument headquarters there are some other historic photographs donated recently by Thomas and Patricia Grigg, Lee Riggs Stratton, and Ada-Marie Bowers. The Monument also has most of the 1978 record shots (both color slides and black and white contact prints) taken for the NPS by Dodie Fugate and a few taken by Al Gould. Efforts to find the 1978 negatives have so far proved fruitless; they may have been lost several years ago in a flash flood which destroyed Mrs. Fugate's home and studio in Tucson.

Family members have snapshots taken at Faraway from the 1920s on but most seem to have been made available for copying. Mr. Richard Y. Murray, of Tucson, has also made available his Faraway photographs from 1965 and later.
Interviews

There are two tapes extant featuring interviews with Lillian Riggs, but neither deals with the history of Faraway Ranch. Other members of the family have been interviewed, however, along with a few former employees and ranch guests. The tapes, or notes of interviews not taped, are in the history files at Chiricahua National Monument.


Bowers, Ada-Marie, taped reminiscences of Faraway Ranch in the late 1930s, 1983.

Erickson, Ethel Keller, taped interview with Louis Torres, April 29, 1983.


Erickson, Ethel Keller, taped interview with Betty Leavengood, July 17, 1984.


Kenney, Helen and Ray, notes of interview with Bill Hoy, August 2, 1980.

Kenney, Helen, taped interview with Louis Torres and Jim Glass, July 13, 1983.


Morse, Ruth Trask, taped interview with David Wallace, June 4, 1985.


Riggs, Edward Murray, Jr., and Anne M., notes of interview with Bill Hoy, August 9, 1980.


Articles (primary)


Smith, Jeff, "Loyal ranch man is closing up and moving on," from The [Tucson] Citizen, June 25, 1977.


Articles and reports (secondary)


ILLUSTRATIONS
Illus. 1. The Erickson family, c.1912, left to right seated: Emma (58) and Neil (53); standing: Lillian (24), Ben (21), and Hildegarde (17).

Photo: WACC, FR, R.C. 1, F. 16. See 2.5.1 and 2.14.2 for two other pictures taken at the same time.
Illus. 2. Living room, southeast corner, before 1938. Note mounted deer head, moved to small dining room c.1938.

Photo: WACC, FR, 2.14.3.
Illus. 3. Lillian Riggs (60), southwest corner of Faraway living room, 1954. This is the only photograph showing the trophy cabinet and the original couch upholstery.

Illus. 4. Lillian Riggs (69) and Donna Cramer, her housekeeper/secretary, in the living room.

Illus. 5. Lillian Riggs (72) and friend, Mabel Conroy, in the living room on "Gay Day," October 1, 1960.

Photo: WACC, FR, R.C. 1, F.9
Illus. 6. Lillian Riggs (77) in her living room. Photograph by Richard Y. Murray, April 25, 1965, showing northwest corner.

Photo: WACC, FR, R.C. 1, F.9.
Illus. 7. Lillian Riggs (77) in her living room. Photograph by Richard Y. Murray, April 25, 1965, showing southwest corner.

Photo: WACC, FR, R.C. 1, F. 9.
Illus. 8. Living room, northwest corner. Photograph by Richard Y. Murray, April 25, 1965, the day the Andrews painting of Cochise Head was presented to Mrs. Riggs by Norman Audas. The paintings over the piano were by Robert Atwood and C. C. Cooper.

Photo: WACC, FR, R.C. 1, F. 9.

Photo: CHIR files.
Illus. 10. Living room, north end, photographed in 1979, just prior to removal of furnishings.

Photo: WAC/NPS 79:79, roll #1, fr. 3.
Illus. 11. A dinner party in the small dining room about 1939. Emma Erickson, left, and Ed Riggs, right, with guests Mrs. Stroem and Mrs. Weaver, wife of the St. Louis Cardinals' physician. In the background is Leagatha Martin, one of the Faraway employees. The French doors were installed in May-June 1938. Note the Navajo rugs.

Illus. 12. In the small dining room, October 1, 1960, left to right: Ruth Trask (secretary), Lillian Riggs, Captain Bill Morse (visitor), Mrs. Annie Stansberry (cook), J.P. "Andy" Anderson (ranch hand), unidentified young woman.

Photo: WACC, FR, R.C. 1, F. 9.

Photo: WAC/NPS 79:79, roll #1, fr. 13.
Illus. 14. Small dining room, east end, 1979. The basket by kitchen door was a recent introduction, filled with papers found around the ranch.


Photo: WAC/NPS 79:79, roll #1, fr. 25.
Illus. 16. Kitchen, northeast corner, 1979, showing late refrigerator, 1956 gas stove, and electric water heater.

Illus. 17. Kitchen, southeast corner, 1979. Originally, the kitchen extended only as far as the end of the shelving; the hanging cabinet is in the extension.

Photo: WAC/NPS 79:79, roll #1, fr. 28.

Photo: WAC/NPS 79:79, roll #1, fr. 27.
Illus. 19. Kitchen, west end, looking into small dining room.

Illus. 20. Cellar, looking north, July 1978. In the foreground, members of the NPS survey team take notes while Ben and Ethel Erickson and a Monument employee look on from the kitchen door. Photograph probably by Paul Fugate.

Photo: WACC, FR, R.C. 1, 135 negs.

Photo: WAC/NPS 79:79, roll #2, fr. 2.
Illus. 22. Cellar, south end, 1979.

Photo: WAC/NPS 79:79, roll #2, fr. ?

Photo: WAC/NPS 79:79, roll #2, fr. ?
Illus. 24. Mother's room, north end, 1978. Photograph probably by Paul Fugate. The room was at that time being used by a resident caretaker.

Photo: WACC, FR, R.C. 1, 135 negs. fr. 17.

Photo: WACC, FR, R.C. 1, 135 negs, fr. 24.

Photo: WACC, FR, R.C. 1, 135 negs. fr. 21.
Illus. 27. Mother's room, northwest corner, 1978.
Photo: WACC, FR, R.C. 1, 135 negs, fr. 12.

Photo: WAC/NPS 79:79, roll #2, fr. 22.

Photo: WACC, FR, R.C. 1, 135 negs, fr. 13.
Illus. 30. Big dining room, northeast corner. The photograph dates from the 1930s, before the concrete floor was resurfaced in May-June 1938. The oval table, clock, a carbide light fixture, and most of the chairs are no longer in the collection. Note what appears to be a window in the east wall.

Photo: WACC, FR, R.C. 1, F. 5.
Illus. 31. Big dining room, west end, seen from small dining room, c.1938-46. The floor had been laid out in neat squares in 1938; the carbide lights were replaced with electric lights in 1946.

Photo: WACC, FR, R.C. 1, "Faraway."
Illus. 32. Christmas dinner in the big dining room, 1939. Among other interesting features, this photograph seems to indicate that the south wall still had its board-and-batten siding from the days when this was a porch. The dining table has been lengthened by the addition of the library table from the living room. Note Christmas decorations and changed east wall.

Photo: WACC, FR, R.C. 1, F. (?).
Illus. 33. Garfield fireplace and mantel, after the 1938 alteration (neatly blocked concrete floor). A note on the back, in Lillian Riggs's hand, speaks of the fireplace's origin and helps date the photograph to before 1942, when Lillian became totally blind.

Photo: WACC, FR, R.C.1, F. 5.
Illus. 34. Lillian Riggs and Ruth Trask admiring the Boston fern in the northwest corner of the big dining room, October 1, 1960.

Photo: WACC, FR, R.C. 1, F. 9.
Illus. 35. Lillian Riggs (72) in front of the Garfield fireplace, big dining room, October 1, 1960.

Photo: WACC, FR, R.C. 1, F. 9.

Photo: WACC, FR, R.C. 1, F. 9.
Illus. 37. Big dining room, west end, looking north, 1979. After Mrs. Riggs went into a nursing home in 1975, "Andy" Anderson used the dining room as his bedroom, hence the bed. Note remains of Boston fern and dismantled mantel.

Illus. 38. Big dining room, east end, looking south, 1979. The sideboard is gone. The dark wicker table, brought down from Lillian's office, is covered with vases and other objects of uncertain provenience, placed here for convenience during the sorting process after Lillian Riggs's death. Note tiled ceiling. When this and the wallboard were installed is not known.

Photo: WAC/NPS 79:79, roll #2, fr. 28.
Illus. 39. Big dining room, west end, looking south through small dining room into living room. As in the previous view, the scene reflects the effects of rummaging and continued occupancy during the two years since Lillian's death.

Photo: WAC/NPS 79:79, roll #2, fr. 29.
Illus. 40. Big dining room, west end, looking west, 1979. The Italian side chair, diamond-shaped mirror, and grape-cluster wall plaque are late additions of unknown date. Andy's bed appears to the right.


Photo: WAC/NPS 79:79, roll #3, fr. 4A.
Illus. 42. Lillian's office, east end, 1979.

Photo: WAC/NPS 79:79, roll #3, fr. 4A.
Illus. 43. Lillian's office, south side, 1979.

Photo: WAC/NPS 79:79, roll #3, fr. 3A.
Illus. 44. Lillian's office, west end, 1979.

Photo: WAC/NPS 79:79, roll #3, fr. 2A.
Photo: WAC/NPS 79:79, roll #3, fr. 11A.
Illus. 46. Upstairs bathroom, east end, 1979.

Photo: WAC/NPS 79:79, roll #3, fr. 13A.
Illus. 47. Upstairs bathroom, west end, with Paul Fugate.

Photo: WAC/NPS 79:79, roll #3, fr. 14A.

Photo: WAC/NPS 79:79, roll #3, fr. 18A.
Illus. 49. Ben's bedroom, east side, 1979.

Photo: WAC/NPS 79:79, roll #3, fr. 15A.

Photo: WAC/NPS 79:79, roll #3, fr. 16A.

Photo: WAC/NPS 79:79, roll #3, fr. 17A.

Photo: WACC, FR, R.C. 1, 135 negs, fr. 3.
Illus. 53. Lillian's bedroom, east side, 1978. Note Navajo rug and chiffonier, both subsequently removed.

Photo: WACC, FR, R.C. 1, 135 negs. fr. 8.
Illus. 54. Lillian's bedroom, south side, 1978.

Photo: WACC, FR, R.C. 1, 135, negs. fr. 12.

Photo: WACC, FR, R.C. 1, 135 negs, fr. 9.

Photo: WAC/NPS 79:79, roll #4, fr. 3.

Photo: WAC/NPS 79:79, roll #4, fr. 2.

Photo: WAC/NPS 79:79, roll #4, fr. 5.

Photo: WAC/NPS 79:79, roll #4, fr. 4.
Illus. 60. Pat's room, north side, 1979.


Photo: WAC/NPS 79:79, roll #4, fr. 7.

Illus. 64. Sleeping porch, 1979, 1979.

Illus. 65. Green room, 1979, bookcase built by Neil Erickson in 1916, when this room was his Forest Ranger office.

Photo: WAC/NPS 79:79, roll #4, fr. 17.
Illus. 66. Green room (Andy's room), 1979, north side.

Photo: WAC/NPS 79:79, roll #4, fr. 16.

Photo: WAC/NPS 79:79, roll #4, fr. 15.
Illus. 68. Green room, south side, 1979.

Illus. 69. Green room, west side, 1979.


Photo: WACC, FR, R.C. 1, 135 negs., fr. 15.
Illus. 71. Hall, east and south sides of stair landing, 1979, showing closet under attic stairs.

Photo: WAC/NPS 79:79, roll #4, fr. 20.
Illus. 72. Hall, south end, 1979. Note cased shelving (right) and door of linen closet (left).

Illus. 73. Hanging bookshelves in hall, second floor, made by Neil Erickson.


Illus. 74. Oak bookcase/desk from hall, second floor. Photographed in the home of Evelyn Hutchison Robards, Santa Clara, California. The contents of the bookcase are also from Faraway Ranch.


Photo: CHIR files, courtesy Mrs. Lee Riggs Stratton.
Illus. 76. Emma Erickson (93) and her brother Charles Peterson, in front of Faraway Ranch house, January 1948. Note bench and door mat.

Photo: CHIR files, Stratton donation (1985).
Illus. 77. Hildegarde Erickson and Frank Daugherty on the back porch, c.1918. Note the hand-operated washing machine.

Photo: WACC, FR, R.C. 1, F. "Faraway."

Photo: CHIR files, 45-A, fr. 2.

Photo: CHIR files, 45-C, fr. 3.
Illus. 80. Shower room, Arcola water heater.

Illus. 81. Shower room, sink area.

Photo: WACC, FR, R.C. 1, 135 negs., fr. 30.

Illus. 84. Tack room, south wall, 1979.

Illus. 85. Tack room, west wall, 1978. Probably Paul Fugate photograph. The foreground figure is Tom White, Southern Arizona Group Office, NPS.

Photo: WACC, FR, R.C. 1, 135 negs., fr. 29.

APPENDIXES

A. "Statement of moneys actually spent in improvement and upkeep of the Erickson Ranch in Bonita Canyon...," from letter of Lillian Riggs to Neil Erickson, November 23, 1930 (Faraway Ranch Papers, series 1, folder 247)

B. Specifications and estimate for remodelling work in Faraway Ranch house, submitted by Victor Shaver, March 23, 1938; with additional notes by Lillian Riggs (series 8, folder 75).

C. Lillian Riggs's letter to "My dear family," May 25, 1966, regarding division of her "treasures" after her death, with an earlier undated letter "To whom it may concern in event of my death."

D. "Contents of Filing Case in Mother's Bedroom" and "Contents of Cabinet in Office," listed by Sally Lovejoy soon after Neil Erickson's death in October 1937 (Series 11, folder 10).

E. List of "Books on Mantle [and] in Small Bookcase," undated but before 1952 since it is in Lillian Riggs's hand (series 11, folder 10).


I. "Faraway Ranch Inventory, July 18-19, 1978," compiled by NPS team consisting of Gordon Chappell, John Demer, David Forgang, Paul Fugate, Walter Henderson, and Thomas White. This inventory covered all the buildings except the guest cabins Alcor-Space-Mizar and the Stafford Log Cabin.

J. Agreement to sell the contents of the Faraway Ranch House and out buildings, April 23, 1979, with attached list of items missing from the 1978 inventory.


L. Inventory of artifacts at Faraway Ranch, in Buildings #2, (Bunkhouse, i.e., Cowboy House), #7 (Shed), and #8 (Neil's Office/Garage), March 10, 1980.
APPENDIXES 2

M. Menus for April 4 - 10, 1943, Faraway Ranch, as reported to Office of Price Administration, April 20, 1943 (series 8, folder 55).

N. Lillian Riggs to her grandniece, Sandra Hutchison, March 14, 1971, writing of the songs and stories of the old West and of the furnishings in the Faraway ranch house.

O. List of Non-Expendable Property charged to Neil Erickson, Forest Ranger, submitted June 25, 1915 (series 8, folder 135).

P. List of Erickson memorabilia and how they were disposed of, c.194863.
   1. "List and Disposal of things from Grandmother's Chest," c.1948 (series 11, folder 10)
   2. "Ben's things that were in the Trunk," probably October 29, 1953 (series 11, folder 10)
   3. "List of things in Mother's Trunk," c.1960 (series 11, folder 10)
   4. "Belongings of Neil and Emma Erickson that might be used in Museum," c.1953-63 (series 11, folder 11)
   5. "Stored by Lillian June 14, 1956" (series 11, folder 11)
   7. Untitled notes of things turned over to Hildegarde and Ben, 1963 (series 24, folder 7)

Q. List of Furnishings in the Stafford Log Cabin, 1946-62
   1. "Furnishings in Log Cabin March 17, 1946" (series 8, folder 98)
   2. "Log Cabin Furnishings June 23, 1947" (series 8, folder 10)
   3. "Furniture taken from Log Cabin May 10, 1950 and placed in storeroom" (series 8, folder 10)
   4. "Log Cabin Inventory October 1, 1962" (series 8, folder 10)

R. Lists of Furnishings in Alcor, Space and Mizar, 1959-62
APPENDIXES

2. "The Mizar, Alcor, Space Cottage Inventory October 1, 1962," (series 8, folder 10)

S. List of Furnishings in Martha Stark Cottage, 1950-62

1. "Martha Stark Cottage, February 9, 1950" (series 8, folder 10)

2. "Martha Stark Inventory Aug. 18, 1959" (series 18, folder 7)

3. "Martha Stark Cottage Inventory Oct. 1, 1962" (series 8, folder 10)

T. Lists of Furniture in Employees' Quarters, c.1946-78

1. "Inventory Browns House," undated (series 8, folder 10)

2. "Took to Brown's cabin March 17, 1946" (series 8, folder 98)

3. "Employee's Quarters" and "Dad's Den", c.1947 (series 8, folder 10)

The 1978 inventory of the Cowboy House (also known as the Bunkhouse) is in Appendix I.
Appendix A

"Statement of moneys...spent in improvement and upkeep of the Erickson Ranch..." from letter of Lillian Riggs to Neil Erickson, November 23, 1930. Faraway Ranch papers, series 1, folder 247.

Statement of moneys actually spent in improvement and upkeep of the Erickson Ranch in Bonita Canyon. Given in defense of the accusation that we have spent no money on such improvements.

<table>
<thead>
<tr>
<th>Date</th>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>1922 to 1924</td>
<td>Colt Lighting Plant</td>
<td>$475.00</td>
</tr>
<tr>
<td>June 7, 1924</td>
<td>Lewis lumber</td>
<td>$136.61</td>
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<tr>
<td>March 31, 1924</td>
<td>Small pruning (all orchards)</td>
<td>$120.00</td>
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<tr>
<td>Nov. 13, 1924</td>
<td>Lewis lumber</td>
<td>$42.00</td>
</tr>
<tr>
<td>Apr. 22, 1924</td>
<td>Lewis lumber</td>
<td>$30.00</td>
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<tr>
<td>&quot; 27 &quot;</td>
<td>&quot; alabastine</td>
<td>$19.00</td>
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<tr>
<td>July 23</td>
<td>Webb lumber for porch</td>
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<td>&quot; 28 &quot;</td>
<td>&quot; Hardware</td>
<td>$3.40</td>
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<tr>
<td>&quot; 29 &quot;</td>
<td>&quot; Lewis lumber</td>
<td>$11.61</td>
</tr>
<tr>
<td>Sept 5</td>
<td>&quot;</td>
<td>$45.00</td>
</tr>
<tr>
<td>Oct. 28</td>
<td>&quot; Bassett</td>
<td>$1.00</td>
</tr>
<tr>
<td>&quot; 24 &quot;</td>
<td>&quot; Dave Ingle (carpenter)</td>
<td>$105.00</td>
</tr>
<tr>
<td>&quot; 30 &quot;</td>
<td>&quot; Bassett windows</td>
<td>$25.40</td>
</tr>
<tr>
<td>May 23, 1925</td>
<td>&quot; Forest Watkins on water system</td>
<td>$7.50</td>
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<tr>
<td>&quot; 26 &quot;</td>
<td>&quot; Nicolai piping</td>
<td>$453.75</td>
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<td>June 6</td>
<td>&quot; Freight on pipe</td>
<td>$67.25</td>
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<td>&quot; 27 &quot;</td>
<td>&quot; Forest Watkins</td>
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<td>&quot; 17 &quot;</td>
<td>&quot;</td>
<td>$20.00</td>
</tr>
<tr>
<td>&quot; 18 &quot;</td>
<td>&quot; Nicolai pipe fittings</td>
<td>$25.20</td>
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<tr>
<td>July 1</td>
<td>&quot; Walter Riggs</td>
<td>$68.50</td>
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<td></td>
<td></td>
<td>$1,923.42</td>
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<tr>
<td>Aug. 1, 1925</td>
<td>Freight on pipe water system</td>
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<td>&quot; 2 &quot;</td>
<td>&quot; Walter Riggs</td>
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<td>Sept. 8</td>
<td>&quot; Lewis cement &amp; hardware</td>
<td>$25.00</td>
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<tr>
<td>Mar. 5, 1926</td>
<td>&quot; Franklin Paint Co. Paint</td>
<td>$107.00</td>
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<td>&quot; 24 &quot;</td>
<td>&quot; Interest on note on water system</td>
<td>$67.50</td>
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<td>Apr. 13, 1927</td>
<td>&quot; Douglas Lumber Chicken wire</td>
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<tr>
<td>May 18, 1927</td>
<td>Flick (carpenter)</td>
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<td>&quot; 24 &quot;</td>
<td>&quot; Norling painting and tank work</td>
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<tr>
<td>June 8</td>
<td>&quot; Bathroom supplies</td>
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</tr>
<tr>
<td>&quot; 20 &quot;</td>
<td>&quot; Norling painting and tank work</td>
<td>$60.00</td>
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<tr>
<td></td>
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Spent on Upkeep (Listed for same reason as other)

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<th>Description</th>
<th>Amount</th>
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<tr>
<td>Sept. 11, 1924</td>
<td>Mattress</td>
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<td>Nov. 5</td>
<td>&quot; Linoleum</td>
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<td>&quot; 21 &quot;</td>
<td>&quot; Mattress</td>
<td>$11.30</td>
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<tr>
<td>May 28, 1925</td>
<td>&quot; Paper</td>
<td>$4.50</td>
</tr>
<tr>
<td>July 1</td>
<td>&quot; Cots</td>
<td>$16.00</td>
</tr>
<tr>
<td>May 18, 1926</td>
<td>&quot; Mattresses</td>
<td>$15.00</td>
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<tr>
<td>Nov. 30</td>
<td>&quot; Rugs</td>
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<tr>
<td>May 26, 1927</td>
<td>&quot; Paper</td>
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<td>Dec 2, 1927</td>
<td>&quot; Rugs</td>
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</tr>
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<td>Feb. 27, 1928</td>
<td>&quot; Freight on rugs</td>
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<td>Apr. 9</td>
<td>&quot; Freight on rugs</td>
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<td>&quot; 11 &quot;</td>
<td>&quot; Linens</td>
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<td>Sept. 7</td>
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<td>&quot; 8 &quot;</td>
<td>&quot; Kalsomine</td>
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<td>Jan 30, 1929</td>
<td>&quot; Paint</td>
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<td>Apr. 17</td>
<td>&quot; Blankets</td>
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<td>May 4</td>
<td>&quot; Rugs</td>
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<td>&quot; Ram repairs</td>
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<td>&quot; 28 &quot;</td>
<td>&quot; Freight on rugs</td>
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<td>&quot; 2 &quot;</td>
<td>&quot; Separator</td>
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<td>&quot; Linens</td>
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<td>&quot; 4 &quot;</td>
<td>&quot; Towels</td>
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<td>Mar. 19</td>
<td>&quot; Mattress</td>
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<td>1926 &amp; 1930</td>
<td>&quot; Paint etc.</td>
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<td>$3,403.21</td>
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<tr>
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<td>$3,403.21</td>
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$550.86
Below is a partial list of the advertising we have done to put Faraway on the map.

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<th>Date</th>
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<td>May 4 1925</td>
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<td>12.30</td>
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<td>Sept. 8</td>
<td>17.36</td>
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<td>Oct. 12</td>
<td>8.00</td>
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<tr>
<td>Sept. 26 1926</td>
<td>54.00</td>
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<tr>
<td>Oct. 12.&quot;</td>
<td>15.00</td>
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<td>Feb. 11 1927</td>
<td>40.00</td>
</tr>
<tr>
<td>&quot; 18 &quot;</td>
<td>10.00</td>
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<tr>
<td>Nov. 27</td>
<td>8.00</td>
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<tr>
<td>Feb. 1 1929</td>
<td>100.00</td>
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<tr>
<td>&quot; 21 &quot;</td>
<td>100.00</td>
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<tr>
<td>May 26</td>
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Total $583.77

The following amounts were paid by the people listed:

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<th>Year</th>
<th>By whom</th>
<th>Amount</th>
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<tr>
<td>1924</td>
<td>By Dad out of cattle money</td>
<td>$100.40 on porch</td>
</tr>
<tr>
<td>1922</td>
<td>By Mamma on lighting plant</td>
<td>75.00</td>
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<tr>
<td>1922</td>
<td>By Ben &amp; Hildegarde on lights</td>
<td>75.00</td>
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<tr>
<td>1925</td>
<td>By Dad on water system</td>
<td>290.37</td>
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<tr>
<td>1927</td>
<td>By Dad on cattle expense</td>
<td>78.11</td>
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</tbody>
</table>

Total $618.86
Appendix B


Victor C. Shaver
General Building and Repair
No. 100988 - 601 S. 1st St.
State Contractors License No. 33777
Willcox, Arizona

Mrs. Ed. Riggs
Faraway Ranch

Enclosed you will find the specification that I have tried to get up to cover everything that you plan to have done. I trust that you will read them over and see if they cover everything that you wanted done and the way you would have it done. Of course you will understand that in contracting a remodel job of this kind it is hard to arrive at an intelligent bid without a full knowledge of the work. I have tried to work this out pretty carefully as to material costs and amount of labor involved and believe that at this price I can come out but the margin is pretty close so will expect some give and take throughout the job if I am the lucky party in the bidding.

Of course I expect to turn out a good job as far as possible and perhaps the specifications are insufficient and I will have to do more than is set down. My past experience with working for you leads me to believe that there will be few hitches but what can be adjusted very easily.

If you wish to make any changes or talk the matters over further I will be at the Strawberry in the day time and at home after five thirty in the evening.

I have taken into consideration the fact that you are offering me board and room and have made an allowance for it in the contract price.

If everything is satisfactory and that we are able to do business, I remain yours truly.

Victor Shaver

P.S. Please overlook the mistakes if you can as I have been working on this all day today and sat up with it until eleven last night. It's hard to see little calcimined breakfast rooms with my eyes closed. V.S.

Contract price complete as specified

$6,813.00

Mrs. Ed. Riggs.

Faraway Ranch

To over shingle present roof with #2 cedar shingles laid 5 in to the weather and nailed with 5d galv. nails. All portions except east dormer and the 1x1x1 lean-to roof on north side of house over dining room to be covered. Top deck to be covered with 90 lb. roll roofing securely nailed and cemented down. The portion of roof over dining room may be covered with roofing felt and covered.
6- Dining Room
  Floor- Place a base coat of 1:6 cement over present floor and
  top with Red Oxide topping blocked on 3 ft. sqrs. Trowled
  smooth and level and graded from present door to
  living room or approximately 2/ inch at thinnest part.

7- Kitchen
  Prepare wall for plaster with smoothing paper and stucco wire
  Apply two coats plaster sand to smooth even finish
  Remodel sink arrangements by new panel doors on present
  cabinets below sink and closing open space between with doors.
  Place a new 12 X 20 W.P. drain board in place of present one
  and plug drains and putty to enameled surfaces of sink top
  Place backing and apply an imitation tile back board approx.
  18 in. high around above drain board and made as neat and
  sanitary joints to back board and drain board as possible.
  Remodel water pipes and provide and install a single stream
  swing-spout water faucets over sink at a convenient location
  Place a sheet metal hood over stove and provide proper draft
  to exterior of building
  Paint all woodwork and ceiling with oil paint New plaster
  walls to be calcined with Vello

8- Bathroom (upstairs)
  Walls- Prepared for paint and painted with oil paint walls
  and woodwork, including ceiling.

9- Upper landing
  Floors only with stairs same as living room floors

10- Your Room
  Ceiling- Oil painted two coats, color to be selected white
  Walls- Prepared and Vello'd white
  Woodwork- Oil paint white
  Floors- Two coats floor Enamel
  A plaster recess to be provided for wall clock

11- Pink Room
  Ceiling- Clean up and varnish
  Walls Prepared and Vello white
  Floors- Refinished

12- Green Room-
  Ceiling- As is
  Walls- No preparation I coat Vello green
  Moulding around ceiling
  Floors Refinished

13- All exterior exposed woodwork to receive two coats of exterior
    house paint. Screens that are nailed in place not to be remove
    Color to be selected by owner

  Contracted and must done
  1. Refinishing in kitchen
  2. Plow drains and drainboard.
  3. Recess for wall clock.

SUPPLEMENTARY LIST OF SPECIFICATIONS

I- Doorway from living room to dining room
  Place two rigid two movable sections of doors and an opening
  approx. 36"x60". Door style 402
  Opening to be properly supported and casied.
  Add to contract price for this separate item
  $47.00

II- Stairway for third story
  Construct in designated place a closed side stairway approx.
  30 in. in width with closed tread and riser type stairway
  Provide snelving and a door underneath for storage.
  Add to contract price for this separate item
  $47.00

III- Breakfast Nook
  See sketch
  Add for this separate item
  $170.00

I have written in for mill work prices
and it is only an estimate. However if you decide to
have this done I will be able to do it for this price or
less according to what price I can get on windows and
ironing board.
Exterior walls to be finished to match inside woodwork to be painted to white color.

Interior walls to be finished to match inside woodwork to be painted to white color.

All cabinet work of front, rear and side walls to be painted.

Refrigerator to be vented for proper ventilation.

Windows on North side to be stippled plastered to make more opaque on inside.

All trim to be placed at wall level to minimize obstructions over benches.

Plan and locations of dimensions only approximate. Definite sizes and locations to be determined as work progresses, but no major changes to be made without additional instructions.

WRITE IT DOWN
WRITE IT DOWN

Kitchen 75 sq
Bathrooms [2] 30 sq
Rink room 30 sq
Office 11 sq
Wthrs room 30 sq
Our room 20 sq
Cement floor space 80 sq
Roof - 300 sq

Our figures show not less than 30 square, without the kitchen. Need - 3 square.

Maurice E. Hill
Representing The McMath Co.

WRITE IT DOWN

Shower
Roof shing #240 - 360
1st Camp #220

Long Room -

Maurice E. Hill
Representing The McMath Co.

PRINING - LITHOGRAPHING - RULING AND BINDING
GLOBE-WERNICKE OFFICE EQUIPMENT - SAFES

Printing - Lithographing - Ruling and Binding

Globe-Wernicke Office Equipment - Safes
WRITE IT DOWN

Differential Work

Drain -

Upper landing +
home removed

7. Our reason

6. Mirror door

5. Green room

4. Siding treatment

3. Trench doors, fix new during rooms

2. Stair to attic

1. Breakfast nook

1. Stairway to attic

17.30 -

24.00

17.0

144.0

Lowell

$346.80

170. - B. R.

40. of rooms

17.30 stairs

914.10

175.00

139.10

Lowell

$775.00

10. Install floors

10. Install panels

5. Upper landing

3. Cloth cover

$83

REPRESENTING THE McMATH CO.

PRINTING - LITHOGRAPHING - RULING AND BINDING

GLOBE - WERNICKE OFFICE EQUIPMENT - SAFES

PRINTING - LITHOGRAPHING - RULING AND BINDING

MAURICE E. HILL

256
6/28
40.00
75.7/80
17.0
9/27.80

Total wo
6/29.80
40.00
73.2/80

3.50
1.75
4.70
1.50
17.00

Table:

5/8.5
40.00
78.8/80
Appendix C-1


Douglas, Arizona
May 25, 1966

My dear family:

The following are my wishes for the disposal, after my death, of some of the things I have long treasured; time and events may change some of these items following the writing of this letter; however, I beg that no quarreling or bitterness be evidenced in the disposal of any of my personal property.

Sunset and evening star,
And one clear call for me!
And may there be no moaning of the bar,
When I put out to sea.

But such a tide as moving seems asleep,
Too full for sound and foam,
When that which drew from out the boundless deep
Turns again home.

Twilight and evening bell,
And after that the dark!
And may there be no sadness of farewell
When I embark;

For tho' from out our bourne of time and place
The flood may bear me far,
I hope to see my Pilot face to face
When I have crost the bar.

I give to each of you the following items with the hope that you too will treasure them and hold them dear as I have these many years:

To Stanley and Cherry Hutchison my Cameo Broach, oval with gold twisted rim, a gift from Mother to me, in my safety deposit box.

To Sandra and Kathleen Hutchison all of my Fostoria crystal glassware and matching pieces and the cut glass compote with stem in glass front china closet to be divided as they see fit.

To Barbara Hutchison my cutglass water pitcher and glasses with matching mirror tray.

To Evelyn Robards all of my Sterling souvenir spoons and all other silver pieces in my trunk; my alphabet plate with the request that she in turn give the same to Christine when Christine is old enough to appreciate and care for the same; the gold sugar and creamer in Mother's trunk; my best lace tablecloth; the handpainted bowl with violets, painted by my sister Hildegarde, and having a tiny lazy VPL brand beside one handle; the Westerners Brand Book with Dad's story and the wooden horse "Dan Patch" which I request in turn that she give to Mark when she feels he is old enough to appreciate and care for the same.

To Emmajoy Barcel the framed enlargement picture of Hildegarde and me; the Majelico plate which I request she give to Sue when she is old enough to appreciate and care for the same; my King James version of the Bible which contains the family records which I request that she give to Robbie when he is old enough to appreciate and care for the same; my small after dinner cups and saucers on the top shelf of the glass front china closet; my best large lace tablecloth; the manuscript for my book "Westward With the Sun" and I hope that it will be revised and offered for publication.

To Carol and Susan Riggs my hundred piece set of imported china and my stemware crystal goblets in the glass front china closet to be divided between them as they wish.

To Edward Murray Riggs (Murray's son) his grandfather's Hamilton watch and wrist band in the safe upstairs in the office room.

To Murray Riggs the safe in the upstairs office room if he desires it (it was Aunt Martha Riggs Starks and has the TB brand on it); Ed's rifle match cup in the cabinet which are already his; the projector and screen for the 35 MM slides and all of the slides other than those of the Erickson family, the Eula Lee Stratton family and 10 to 15 slides of the monument, the Erickson family slides and monument slides going to Hildegarde Hutchison or her heirs and the slides of the Eula Lee Stratton family going to Lee; also, Murray is to have the Grandmother Riggs clock in my room, which is now more than 80 years old.

To Anne Riggs The Capital R linen embroidered tablecloth and napkins and the set of steak knives which they gave me years ago.

To Lee and Hunter Stratton the large white linen tablecloth and napkins to match with the monogram LE I designed and embroidered; the Cooper painting of the Superstition mountains and the slides which I previously mentioned.
To Gaye Strickland, my wedding ring and the keepsake doll (reminder of a romantic evening) in my trunk to add to her collection.

To Patricia M. Grigg, Mother's last cup and saucer and milk toast dish; the Canadian cups and saucers from Capt. Morse; the large cut glass sugar and creamer; the silver cake plate; the hand painted pink flowered salad plates, and the five Johnson English ware dinner plates.

To Ethel Erickson, two-thirds of Mother's and Dad's Golden Wedding gifts in my Mother's trunk (these are mine as they have already been divided); the mahogany and glass cabinet in the Farway living room for her home; the walnut wardrobe that Dad built for my baby things now in the upstairs hall; and the writing desk in my office room that Ben Erickson made for me.

To Hildegarde Hutchison, one-third of Mother's and Dad's Golden Wedding gifts that are in Mother's trunk.

I ask that Ethel and Hildegarde divide the wedding gifts in a chosen manner.

My jewelry is to be returned to those who gave it to me where possible; the balance not so distributed is to be divided between Hildegarde Hutchison (or her girls should she fail to survive), Lee Stratton, Anne Riggs and Cherry Hutchison; however, before distributing such balance, give Patricia Grigg her first choice of two sets.

My books are my very prized possessions, and I wish them to go to those who will really appreciate them and cherish them. Selections are to be made in the following manner: Two to Ben and Ethel Erickson, two to Hildegarde Hutchison, two to Bob and Emma Joy Barrels, two to Herb and Evelyn Roberts, two to Stanely and Cherry Hutchison, two to Murray and Anne Riggs, two to Lee and Hunter Stratton, with the understanding that after such first distribution the same is to be repeated until all books have been disposed of. Any books not desired are to go to the Sunizona Library. However, the books and items in the locked cabinet in Andy's room and some in the upstairs book case are Dad's and Mother's; Ben Erickson and Hildegarde Hutchison shall have charge of the disposal of these specific books and items.

Mother's Grandmother's black silk shawl given me by mother, Emma Peterson Erickson, and now in Mother's trunk is to be given to one of Mother's granddaughters who will cherish it; it will have belonged to that girl's great, great, and great grandmother.

[signed]

LILIAN E. RIGGS

Appendix C-2

Lillian Riggs's letter "to whom it may concern in event of my death," written before May 1963, when the dresses mentioned were given to the Arizona Pioneers Historical Society. Farway Ranch Papers

To whom it may concern in event of my death,

I wish to be buried in my wedding dress. It is in my trunk in the attic. The key is in the ivory box, one of those round ones--on my dresser. It is in a safety pin with another key.

My lilac meiji loco plate and my alphabet plate are also there. I wish Ethel and Emma Joy to have those plates for their daughters. They may choose the one I would prefer to Chrisie have the alphabet breast.

I want Gaye to have my imported set of dishes.

I wish Cherry and have, Emma Joy and Evelyn, Lee or Gaye and Anna, Murray's wife, to share my linens jewelry, and other items ad glassware.

I would like Cherry to have Mother's cameo pin with the gold twisted frame. It would go to one of her girls. I also want Ben and Ethel to have a share with the others in whatever coins or linens they want.

My great-grandmothers black silk shawl, my gift from my Mother, I want to go to the grandniece who will most treasure it. For that grandniece to shawl will have belonged to her great, great, great grandmother. Correction: It would be her great, great, great, grandmother. Three greats.

I should like to have money taken from my estate to have Mother's wedding dress and my blue lace dress which I wore to Aunt Helena's wedding, put in a case and placed in the Pioneer Historical Museum.

When my horses have lived past their usefulness, I DO NOT want them sold but put away painlessly and quickly. Until that time they may be divided as seems best but they must never be used.

And never off the ranch.

My books to go to those who will most appreciate them. Some are valuable and others precious to me.

Give Pat Grigg at thing of real value to remember me by. Please let there be no bitterness in the distribution. Only fairness and love.

I misspelled epitaph in my Lillian's note. I called it epitaph. Something entirely different. Sorry.

Good bye and love to all.

[Signature]

Lillian
Appendix D


CONTENTS OF FILING CASE IN MOTHER'S BEDROOM LISTED BY SALLY LOVEJOY

<table>
<thead>
<tr>
<th>Lower drawer of filing case</th>
<th>Books in lower drawer</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Science of the Millenium</td>
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<tr>
<td></td>
<td>Arizona Sunshine</td>
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<tr>
<td></td>
<td>The Handbook to Arizona</td>
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<tr>
<td></td>
<td>Accepting the Universe</td>
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<td></td>
<td>Christian Science</td>
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<tr>
<td></td>
<td>An Unofficial Patriot</td>
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<tr>
<td></td>
<td>Geology and Water Resources</td>
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<tr>
<td></td>
<td>of Sulphur Spring Valley, Ariz.</td>
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<tr>
<td></td>
<td>The Broncho Book</td>
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<tr>
<td></td>
<td>The Rubaiyat of Omar Khayyam</td>
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<tr>
<td></td>
<td>The Moolto Book</td>
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<tr>
<td></td>
<td>Frithjof's Saga—in Swedish</td>
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<td></td>
<td>The Wisdom of Abraham Lincoln</td>
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<tr>
<td></td>
<td>The Silver Arrow</td>
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<tr>
<td></td>
<td>Frithjof's Saga (translation)</td>
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<tr>
<td></td>
<td>Pemmishment Made Easy</td>
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<td></td>
<td>Roughing It</td>
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<td></td>
<td>The Greatest Thing Ever Known</td>
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<tr>
<td></td>
<td>Eve's Diary</td>
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<td></td>
<td>West of Powder River</td>
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<tr>
<td></td>
<td>The Mastery of Being</td>
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<tr>
<td></td>
<td>The Myth in Marriage</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Upper drawer of filing case</th>
<th>Books in top drawer</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>All papers, letters, and corres. left by Dad in his files</td>
</tr>
<tr>
<td></td>
<td>Dad's old scrapbook</td>
</tr>
<tr>
<td></td>
<td>Pictures of Dad and Indian Scouts</td>
</tr>
<tr>
<td></td>
<td>Pictures of friends and Indians belonging to Dad (36) of which 12 are copies from original Indian pictures</td>
</tr>
<tr>
<td></td>
<td>&quot;Our Army&quot; August, 1931</td>
</tr>
<tr>
<td></td>
<td>Last letters and bills of Dad's non-important</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Left Cabinet</th>
<th>Books</th>
</tr>
</thead>
<tbody>
<tr>
<td>Top shelf—Dad's field notes and diaries (7)</td>
<td></td>
</tr>
<tr>
<td>2nd shelf—Various Forest Service papers and circulars</td>
<td></td>
</tr>
<tr>
<td>3rd shelf—old bank statements (56)</td>
<td></td>
</tr>
<tr>
<td>4th shelf—2 sets of bookends</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Right Cabinet</th>
<th>Books</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bottom shelf—Forest Service records, correps., and files.</td>
<td></td>
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<tr>
<td>Books in top drawer</td>
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<tr>
<td>Human Documents</td>
<td></td>
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<tr>
<td>The Titanic</td>
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<tr>
<td>Viva Mexico</td>
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<tr>
<td>Albert Hubbard's scrap book</td>
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<tr>
<td>U.S. Army Cavalry Tactics</td>
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<tr>
<td>The Bible (by John Ransburg)</td>
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<tr>
<td>Doctor Chase's Works</td>
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<tr>
<td>Prose, Poems, and Selections Ingersoll-1884</td>
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<tr>
<td>Western Bird Guide</td>
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<tr>
<td>Geronimo's Story of His Life</td>
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<tr>
<td>Personal Reminiscences of Col. John Sobieski</td>
<td></td>
</tr>
<tr>
<td>Windows that Shine</td>
<td></td>
</tr>
</tbody>
</table>

| Bottom shelf—The Philistine, (7), Little Journeys (23), and various other literature and pamphlets, paper bound, and of no special value. |
|---|---|
| Yearbook of Agriculture-1926 |
| The Book of the Roycrofters |
| The Truth about Geronimo |
| Yearbook of the Department of Agriculture (thirteen volumes—'01, '04, '06, '07, '11, '12, '13, '14, '15, '17 (two copies), '18, '19) |
| Agriculture Yearbook-1924 |
| U.S. Department of Agriculture 1920 |
| Life and Heroic Deeds of Admiral Dewey |
| Report of the Secretary of Agriculture |
| David Harum |
| Proceedings of the American Forest Congress-1905 |
| The World Almanac ('30, '32, '34) |
Narke
Men, Women and Gods
Sun and Saddle Leather
Practical Up To Date, Plumbing
The Bible Unmasked
Bible Romances
Tales of Theology
The Cry For Justice
Holy Bible
Moore's Universal Assistant
and
Complete Mechanic
The Works of H. Rider Haggard-J Skane
The World's Sixteen Crucified Saviors
The Spell of the Yukon
The Old Army Memories
Candide
Short Stories
The Shephard of the Hills
Ten Days that Shook the World
The Profits of Religion
Mammonart
King Coal
A Man for the Ages
An American Bible
Christina of Sweden
Never the Twain Shall Meet
The Apache Kid
Snake Doctor
Damaged Goods
Cortes
The Kreutzer Sonata
The Philosophy of Elbert Hubbard
Log of an Arizona Trail
Blazer
Addresses and Messages

Appendix E


Books on Mantle

World's Classics -- 10 vols
Anne of Avonlea
Pollyanna Grows Up
Chip of Flying V
Twelve Centuries of Eng Poet & Prose
Outline of History
Babbit
Scientific Amer. Ref. Book
Value of Cheerfulness
Idle Days in Patagonia
Ardath
The New Spirit
Miniature Library 16 vols.
Masterpieces of Lit. 1 vol.
Treasure Island
2 Dictionaries
Ivanhoe
Winter Sports
At the Foot of the Rainbow
Girl Scouts & open Road
Men of Inner Jungle
Valley of Silent Men
Ruth Fielding in the Saddle
Tarzan of the Apes
Boy Scouts at Liege
Arizona Nights
Tennyson
With Fire & Sword

In Small Bookcase

Charles Dickens Vol 1-24 inc. -- No. 20
Mine with Iron Door
Wright
Eyes of World
Recreation of Brian Kent
Winning of Barbara Worth
When a Man's a Man
Their Yesterdays
Helen of Old House

Stepsons of Light
Conquest of Canaan
The Harvester
Melting of Molly
Robert Elsmere
Scaramouche
Lavender & Rosemary
The Long Roll
Victor Serenus
Blennerhassett
Quo Vadis
Pan Michael
The Long Dim Trail
Light of Western Stars
When Wilderness was King
The River's End
Seeing Europe with Famous Authors
Appendix F


[Books on the Living Room mantel, c.1955; ones crossed out sent to Evelyn Robards]

1. Chicken Every Sunday by Rosemary Taylor
2. The Cairo Carter Murders - Van Wick Mason
3. A Lantern In Her Hand - Bess Streeter Aldrich
4. Kissing Kin - Elswhyn Thane
5. Green Murder Case - S.S. van Dine
6. Until the Day Break Bell - [crossed out]
7. Throw Me a Bone - Eleanor Lothrop
8. Secret Mission - Ellis M. Zacharias - [crossed out]
9. The Bishop Murder Case - Van Dine
10. Twelve Centuries of English Newcomer & Andrews
11. Thunder God Storm
12. South Moon Under - Majorie Rawlings
13. Giant - Edna Ferber
14. Kid Galahad - Wallace
15. The Fountain Head - Rand
16. Proceed Without Delay - Sergeant St. George - [crossed out]
17. The Link - MacDonald
18. All My Enemies - Stanley Baron
19. The Wrath & the Wind - Alexander Key - [crossed out]
20. Getting the Most Out of Life - Readers Digest
21. The Power of Positive Thinking - Peale
22. The Early Far West - Ghent
23. The Bubbling Spring - Ross Santee
24. The Peaceable Kingdom - Kennelly
25. The Silver Chalice - Costain
26. First Family - Scowcroft
27. The Dark Horse - James
28. The Golden House - From lending Library San Antonio
29. The Track of the Cat by Clark

Appendix G


BOOKS SENT EVELYN FROM FARAWAY LIBRARY, CHRISTMAS, 1955

Tides of Mont St. Michel
Until the Day Break
History of the Borgios
Topper
My Days in the North Land
The Dancer of Shamakha
African Adventure
Revelry
Treasure Island
How to Turn Your Desires and Ideals Into Realities
Gospel Hymn and Tune Book, Dec. 15, 1882
Anthony Adverse
2 Books Dickens Works
A Subtreasury of American Humor
The Thorne Smith, Three Bagger
Anne Boleyn
A Soldier of the Sky
Lummo
Dead Lovers are Faithful Lovers
Murder for Christmas
Mr. Adams
The Desert of Wheat
Papita
Secret Mission
Proceed Without Delay
The Wrath and The Wind
The White Ladies of Worcester
Scouting on Two Continents
Appendix H-1


CABINET IN THE OUTSIDE SECOND FLOOR BEDROOM [GREEN ROOM]

LEFT SIDE, TOP SHELF
- Forest Service Diaries and Accounts
- A booklet advertising Disston Saws
- Smith, Mrs. "White Mountain", I Married a Ranger, (Stanford University Press, 1930), A National Park Publication
- An Elbert Hubbard booklet

NEXT TO THE TOP SHELF
- Department of Agriculture books and bulletins
  - Disease and Care of the Sick (1918)
  - Field Programs (1908) [U.S. Forest Service]
  - National Forest Manuals (1911-13) [U.S. Forest Service]
  - Fiscal Regulations (December 1, 1917) [U.S. Forest Service]
  - Service Directories (1921-25) [U.S. Forest Service]
- Progressive Arizona (Shelby Ward Publications, April & June 1926).
- Envelope of newspaper clippings
- The Nautilus, A Quarterly for Conchologists (April 1922)
- The Story World and Photodramatist (Published in Hollywood, California, 1923)
- The Searchlight on Congress (1924-25, 14 Issues)
- Common Sense (A Mundus Publication, Arkansas, 1922)
- Lumber Newspaper (Chicago 1924)
- National Geographic Map of Africa

SECOND SHELF
- Parker, James, The Old Army Memories 1872-1918 (Dorrance Publications, Philadelphia)
- Haggard, H. Rider, Eric Brighteyes (McKinley, Stone & Mackenzie, New York)
- Haggard, H. Rider, King Solomon's Mines (McKinley, Stone & Mackenzie, New York)
- Haggard, H. Rider, Cleopatra (McKinley, Stone & Mackenzie, New York)
- Graves, The World's 16 Crucified Saviors (New York, 1875-1919)
- Swedish books (1921)
- Service, Robert The Spell of the Yukon (Barse & Hopkins, New York, 1907)
- Addresses and Messages of Woodrow Wilson (1918)
- Voltaire, Candide (1918)

An Elbert Hubbard booklet
- Arizona Brand Book Supplement (1908-1912)
- Coronado Almanac 1917
- Letters and copies

THIRD SHELF
- Four small dictionaries (Funk and Wagnalls, 1915)
- Gardener, Helen, Men, Women and Gods (Truth Seeker, New York, 1885)
- Lewis, Sinclair, Babbitt (Harcourt, Brace, 1922 2nd printing)
- Gordy, History of the United States, (Scribner's 1922-27)
- Guntherle, John D. The Forest Ranger, (Gorham Press, Boston, 1919)
- Hodgson, F.T. Builders Architectural Drawing: Self Taught (Fred Drake Publishing, Chicago, 1903-17)

SECOND SHELF
- Parker, James, The Old Army Memories 1872-1918 (Dorrance Publications, Philadelphia)
- Haggard, H. Rider, Eric Brighteyes (McKinley, Stone & Mackenzie, New York)
- Haggard, H. Rider, King Solomon's Mines (McKinley, Stone & Mackenzie, New York)
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- Service, Robert The Spell of the Yukon (Barse & Hopkins, New York, 1907)
- Addresses and Messages of Woodrow Wilson (1918)
- Voltaire, Candide (1918)
<table>
<thead>
<tr>
<th>Shelf</th>
<th>Books</th>
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<tbody>
<tr>
<td>FIRST SHELF</td>
<td>Sinclair, Upton, <em>An Anthology of Literature</em> (John Winston Co., 1915)</td>
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<tr>
<td></td>
<td>Bible (American Bible Society, 1881)</td>
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<tr>
<td></td>
<td>Tichenor, <em>Tales of Theology</em> (St. Louis, 1918)</td>
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<tr>
<td></td>
<td>Footes, <em>Bible Romances</em> (Pioneer Press, 1922)</td>
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<tr>
<td></td>
<td>Clow, George, <em>Practical Up-to-date Plumbing</em> (Fred Drake Pub., 1906-14)</td>
</tr>
<tr>
<td></td>
<td><em>The Debunker</em> (Girard, Kansas, 1930)</td>
</tr>
<tr>
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<td><em>Tony's Scrap Book</em> (Reilly &amp; Lee Co., 1930)</td>
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<tr>
<td>RIGHT SIDE--TOP SHELF</td>
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<td></td>
<td>(in boxes)</td>
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<tr>
<td></td>
<td>Ruins of Old Fort Lowell</td>
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<td>Robert Burns Segars (<em>Straiton &amp; Storm</em>, 1863)</td>
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<tr>
<td></td>
<td>Photos (old cars)</td>
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<tr>
<td></td>
<td>Letters and cancelled checks</td>
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<td>NEXT TO THE TOP</td>
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<tr>
<td></td>
<td><em>Yearbook of Agriculture</em> (1911, '12, '17, '18, '19, '20, '24, '26)</td>
</tr>
<tr>
<td>THIRD SHELF</td>
<td>Sinclair, Britton, <em>The Truth About Geronimo</em> (Yale University Press, 1929)</td>
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<td>Life and Herocic Deeds of Ado, <em>Dewey and Battles in the Philippines</em> (North American Publishing Co., 1899)</td>
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<th>SHELF</th>
<th>Books</th>
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<td>Chase, Stuart, <em>Mexico</em> (MacMillan, 1932)</td>
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<td>Warrow and Rice, <em>Infidels &amp; Heretics</em> (Stratford, Co., Boston, 1929)</td>
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<td>FIRST SHELF</td>
<td><em>An American Bible</em> (ed. by Alice Hubbard)</td>
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<td><em>The Rovercsters</em> (1911)</td>
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<td>Wright, H.B. Shepherd of the Hills (1916, 1st ed.)</td>
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<td>Sinclair, Upton, <em>King Coal</em> (1921)</td>
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<td>Tolstoi, <em>Kreutzer Sonata</em> (Boston, 1890, 6th ed.)</td>
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<td><em>Damaged Goods</em> (play)</td>
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<td><em>Sinclair, Upton, &quot;Les Avaries&quot; of Brieux</em> (Winston, Philadelphia, 1913)</td>
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<td>Goldsmith, <em>Christina of Sweden</em> (Doubleday, Garden City, 1935)</td>
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Kyne, Peter, Never the Twain Shall Meet (Cosmop. Book Corp., New York, 1923)
Bacheller, Irving, A Man for the Ages (Grosset, Ridgeway Co., 1919)
The Philosophy of Elbert Hubbard (1916)
Sinclair, The Profits of Religion (1910)
Rockfellow, Joy of an Arizona Trailblazer (Acme, Tucson, 1933)
Reed, John, Ten Days That Shook the World (Ron & Liveright 1919, 5th ed.)
Cobb, Irvin, Snake Doctor (Doran, 1923, 1st ed.)
Sparks, William, The Apache Kid (Skelton, Los Angeles, 1926, 1st ed.)
Cubitt, George, Cortes -- Discovery & Conquest of Mexico (Carlton & Porter, New York)
M.B. Eddy's book [Science and Health]
World Almanac (1918 & 1925)
Haldeman-Julius Monthly

UPSTAIRS HALL - WALL SHELVES

TOP
Ryocroft (Aug. '24 and Apr. '25)
Winslow, Let God Do It (Dodd & Mead, 1937-42)
Keeler, X-Jones of Scotland Yard (Dutton & Co. 1936, 3rd printing)
Christian Science Hymnal
Maughan, The Moon & Sixpence (1919)
MacFadden, Womanhood and Marriage (1918)
Beard, Rise of American Civilization (MacMillan, 1927-30)
Gallishaw, The Only Two Ways to Write a Story (Putnam's, 1928-29)
Montgomery, Leading Facts of American History 1890-98 (Ginn Co.)
McMaster, School History of U.S. (American Book Co., 1897)
Mencken, The American Language (Knopf, 1919-37)

Foulks, Effectual Prayer (London, Holyoke, Mass., 1928)
Tegner, Frithjofs Saga (Scott & Foresman, 6th ed.)
Palgrave, Golden Treasury (Dodge Publications)
McFadyen, Messages of Prophets and Priestly Historians (Scribners, 1906)
Dickens, Tale of Two Cities (R.O. Condensed Books)
Twelve Centuries of English Poetry and Prose (Scott, Foresman, 1910)

TOP SHELF
Gluck, The Blind Fury (Dodd, Mead, 1930)
Van Dine, S.S., Bishop Murder Case (Grosset, 1928-29)
Sir Roger de Coverly (Scott, Foresman 1904)
Atkinson, Thought Force (Chicago, 1901, 10th ed.)
Thurston, The Masquerade (Grosset 1904, Special Ltd. Ed.)
Tarr & McMurray, Advanced Geology (1900-07)
Hazen & Dunwoody, Weather Proverbs (Gov't. Printing Office, 1883)
Smith, Modern Music Series (Silver Burdett, 1898-1903)
Boyle, Kay, Monday Night (Harcourt Brace, 1938, 1st ed.)
Shanklin, What Are You (University, 1943)
Lynch, Know Thyself (University, 1944)
Grose, Specimens of English Composition (Scott, Foresman, 1909)
Appleton's 5th Reader (American Book Co., 1878-99)
Gibbo, Soundings (Little & Brown Co., 1924-25)
Ellis, Havelock, The New Spirit (Modern Library)
Merrick, While Paris Laughed (Dutton, 1918-19)
Fish, History of America (American Book Co., 1925)
Tarzan the Untamed (Grosset, 1920)
Wright, H.B., Mene with the Iron Door (Appleton, 1923)

New World Transcriptions of Scriptures (Watch Tower, 1950)

Oppenheim, The Box with the Broken Seals (Burt Co., 1919-20)

Towne, The Life Power (1906)

Manual of Composition and Rhetoric (1907)

Damon and Pythias (play)

Newcomer, American Literature (Scott, Foresman, 1901-04)

Tarkington, Conquest of Canaan (Harper Bros., 1908) 1st ed.

Van Dine, Greene Murder Case (Scribners, 1927-28)

D'Annunzio, Flame of Life (Page Co., Boston, 1900)

Cannon, Red Rust (Little, Brown, Boston, 1928-29)

Songs of Hope

A souvenir booklet of Indian Industrial School (May 1907)

Sabatini, The Snare (Grosset & Dunlap, 1917)

Wattles, Science of Being Well (Towne, 1910)

Oppenheim, Treasure House of Martin Hew (Little & Brown, Boston, 1928-29)

White, Wm. Allen, In the Heart of a Fool (MacMillan 1918, 1st ed.)

Purina Poultry Book (1939)

Bronson, Colloquial German (Holt, 1903, 3rd ed.)

War Birds - Diary of an Unknown Aviator (Grosset & D., 1926)

Diseases of the Horse - (1923)

Essentials of Geology (American Book Co. 1916-20)

Life World Library - Germany (Time, Inc. 1961)

Tait, Heralds of the Morning (Pacific Press, 1899)

A book in Swedish (Sidney Miller, 1890)

Diseases of Cattle

MIDDLE SHELF

MacFadden, Strengthening the Eyes

Ferber, Nobody's in Town (Doubleday, 1937-39)

Welles, Sunner, The Time for Decision (Harper, 1944, 6th ed.)

Free, The Pocket Guide to Science (2nd ed.)

Scientific American Reference Book (1920)

Patty's Perversities (Ashogood, Boston, 1881)

Whitney, Mightier than Circumstance (Unity, 1939)

Bramfield, Mrs. Parkington (Harper, Peoples Book Club ed.)

Flynn, System of Health Culture (1911)

Kingsley, Charles, Westward, Ho! (Mershon Co., 1855)

Sidgewick, Salt of the Earth (N.Y., 1917)

Macauley, Rose, Potterism (Boni & Liveright, N.Y., 1920)

Bullfinch, Age of Fable (Tilton, Boston, 1855)

Porter, G.S., The Harvester (Grosset, 1911-16)

Porter, Michael O'Halloran (Doubleday)

Richmond, Grace, Under A Country Sky (Doubleday, 1915-16)

Holmes, The Science of Mind

Taylor, Chicken Every Sunday (1945, reprint ed.)

Burroughs, Tarzan of the Apes (Burt, New York, 1914)

Burnett, Frances Hodgson, The Little Hunchback Zia (Stokes, 1916)

Rutherford, The Harp of God (International Bible Students Ass'n., 1921)

Hope, Anthony, Simon Dale (New York, 1897-1901)

Lorimer, Letters from a Self-Made Merchant to His Son (Small & Maynard, 1901-1904)

Grey, Mysterious Rider (Grosset, 1921)
Kouns, Dorcas, The Daughter of Fantasia (Our Continent Library, N.Y., 1884)
Methodist Hymnal-(1878)
Grey, Heritage of Desert (Grosset, 1910)
Curwood, Valley of Silent Men (Cosmop. Book Co. New York, 1920)
Vitor, The Boy Scouts on the Yukon (Chatterton, 1912)
Keer, The Blue Envelope (A.L. Burt, 1917)
Conner, Ralph, Corporation of Corpus Christi (Grosset, 1912)
Tarkington, Women (Doubleday, 1924-25)
Curwood, Plains of Abraham (Doubleday, 1927-28)
Saunders, Beautiful Joe (Banes, 1893-98)
Curwood, River's End (Cosmop. Book Co. 1919, 1st ed.)
Morrison, Anna, Earlier Poems (Bancroft, San Francisco, 1880)

BOTTOM SHELF
Cottrell, In the Land of Extremes (Cochrane, New York, 1909)
Swedish, En Realist (1884)
Robinson, History of Western Europe (Ginn, 1902-03)
A First Course in Physics (Ginn, 1906)
Gabeihi, Conflict of the Ages (1933)
Porter, Eleanor, Pollyanna Grows Up (Boston, 1915, 1st impression)
Alcott, Little Men (A.L. Burt, 1897-1901)
James, Will, Sand (Scribner's, 1929, 1st ed.)
Sinclair, Upton, Sylvia's Marriage (Pasadena, 1914)

London, Jack Burning Daylight (Grosset, 1910-16)
Cather, Willa, One of Ours (Knopf, 1922, 3rd printing)
Wodehouse, Mostly Sally (Doran, 1923)
Blindloss, Winston of the Prairie (Grosset, 1907)
Conner, Ralph, The Gaspards of Pine (Doran, 1923)
Grey, Mysterious Rider (Harper, 1921, 1st ed.)
Grey, Light of Western Star
Voynne, Pamela, Mademoiselle Dahlia (Doubleday, 1928)
Wright, H.B., When A Man's a Man (Book Supply Co., 1916)
Henty, With Clive in India (Hurst Co.)
Gray, Under the Tonto R. (1st ed.)
Keyes, Joy Street (Messner, New York, 1950)
London, Jack, Before Adam (MacMillan, 1906-07)
Sedgewick, Anne Douglas, Tante (Century Co., 1911-12)
Grey, The Young Lion Hunter (Grosset, 1911)
Rives, Amelie, World's End (Grosset, 1913-14)
James, G.P.R., The Bitterblood (Harper Bros.)

UPSTAIRS HALL: SECRETARY

LEFT SIDE, TOP
Wilson, Anne May, The Days of Mohammed (David C. Cook, Elgin & Chicago, 1897)
Mechanics' Pocket Memoranda (Colliery Engineer Co., 1897, 3rd ed.)
Colbertson, Contract Bridge-Blue Book of 1933 (The Bridge World, New York, 1933, 2nd printing)
Lavender & Rosemary selected by Edith Stevens (Platt & Peck, New York, 1910)
Longfellow, *The Golden Legend* (Conkey, Chicago)

Schubel, George, *How to Make Our Own Mental Pictures Come True* (Elizabeth Towne, Mass., 1922)

Gladden, Washington, *Being a Christian* (Boston & Chicago, 1876)

Bower, B.M., *Chip of the Flying U*

Peck, George, *Peck's Sunshine* (Chicago & St. Louis, 1882)

Scott, Sir Walter, *Marmion* (Conkey, Chicago, 1908)

Walter H. Page's *Christmas Letters to His Grandson* (Doubleday, 1924)

Forget-Me-Nots (Fine Arts Publ., New York, 1909)


Bradish, Old Norse Stories (American Book Co., 1900)

Hawthorne, Twice-Told Tales (Henry Altemus, Philadelphia)

Arabian Nights (Donohue, Chicago)

SECOND SHELF FROM TOP

Fernald, *Expressive English* (Funk & Wagnalls, 1919, 2nd ed.)

World Almanac (1964)


Thackeray, Henry Esmond (Everyman's Library, 1906-07)


Baldwin, James, *Stories of the King* (American Book Co., 1901)

Hamsun, Knut, *Benoni* (Knopf, 1925)

Baker, Carpenter, Owen, *Second Year Language Reader* (MacMillan, 1908)

Cutter, Calvin, *Treatise on Anatomy, Physiology, & Hygiene* (Lippincott, Philadelphia, 1880)

Wilkins, Lawrence, *New Second Spanish Book* (Henry Holt, 1926-29)

Lamb, Charles, *Essays of Elia* (Conkey, Chicago)


Irish, Marie, *Tableaux & Scenic Readings* (Denison & Co., Chicago, 1906)


THIRD SHELF FROM TOP

Halsey, *With Malice Toward Some* (Simon & Schuster, 1938)

James, Will, *The Dark Horse* (Grosset, 1939)

Bronte, C., *Jane Eyre* (Historical Publication Co., Dayton Ohio)


Santee, Ross, *The Bubbling Spring* (Scribner's 1949)

Parrish, Randall, *Love Under Fire* (McClure, Chicago, 1911)

Benton, Caroline French, *Easy Entertaining* (Page Co., Boston, 1911)

Gibbons, Floyd, *The Red Knight of Germany* (Garden City, 1927)


Burroughs, Edgar Rice, *The Bandit of Hell's Bend* (Grosset, 1925)

Jungle Tales of Tarzan (Grosset, 1919)

Johnson, Gaylord, *Nature's Program* (Doubleday, 1926)

Wettmer, The Mystery Revealed (Kansas City, 1901)
FOURTH SHELF FROM TOP

Segrio, The Law of Mentalism (Los Angeles, 1902)

Yearbook of Agriculture (1916 & 1920)

Wells, H.G., Outline of History (MacMillan, 1921, 3rd ed.)


Haines & Yaggy, The Royal Path of Life (Chicago, 1887, revised ed.)

Willcox, Ella W., Maurine & Other Poems (Conkey, Chicago, 1888)

BOTTOM SHELF

A Memorial of Joseph Henry (Washington, Gov't Printing Office, 1880)

University of Arizona Bulletins of Mining (1933-'34-'35)

Morier, James, Adventures of Hajii Baba (Random House, 1937)

Davis, Andrew Jackson, Nature's Divine Revelations (Colby & Rich, Boston)

A German book (Chicago, 1878)

Congressional Directory (72 Congress, 1st Session Dec., 1931)

American Additions to the Library of Universal Knowledge (American Book Exchange, 1880)

UNDER DESK

Moley, Ray, After Seven Years (Harper & Bros., 4th ed.)

Curry & Rubert, Business Arithmetic (South-Western Pub. Co. 1922-26 2nd ed.)

Newcomer & Andrews, 12 Centuries of English Poetry & Prose (Scott & Foresman, 1910)

International Correspondence Schools, I.C.S. Reference Library (Scranton, International Textbook Co. 1899-1904)

Lin Yutang, Moment in Peking (John Day, New York, 1932)


Tin box containing many photos.

BEN'S ROOM

Porter, G. Stratton, Foot of the Rainbow (Grosset, 1916)

Haldeman-Julius, Dust (Brentano's, New York, 1921)

LIVING ROOM

TOP OF BOOKCASE

Montgomery, Ruth, Here and Hereafter (Coward-McCann, New York, 1968)

Dixon, Jeanne, My Life and Prophecies (Morrow, New York, 1969)

Marshall, Catherine, A Man Called Peter (McGraw-Hill, New York, 1951)

Montgomery, Ruth, A Search For Truth (M. Morrow, 1966-67)

Webster's Dictionary

Marshall, Peter, The Ever-Present Christmas (Hallmark, reprint)

The Truth that Leads to Eternal Life (Jehovah's Witness)

Scott, Walter, Ivanhoe (MacMillan, 1924)

Marshall, Peter, New & Inspiring Messages (1951-69)

The Gordon Lindsay Story

Revivaltime Pulpit (Assemblies of God Nat'l Radio Dept.)

New World Transcriptions of the Holy Scriptures

Allen, All Things Are Possible Through Prayer (Guideposts Associates Inc., New York)

Willson, Roscoe, Pioneer Cattlemen of Arizona (Phoenix, AZ, 1951)

Caldwell, Taylor, Great Lion of God (Garden City, N.Y., 1970)

Allen, Charles, God's Psychiatry (Guideposts Associates Inc., Carmel, N.Y.)

Marshall, Peter, Prayers (U.S. Printing Office, 1949)

Flandreau, Charles, Viva Mexico (D. Appleton, New York, 1927)
Hubbard, Elbert, *White Hyacinths* (1907)

Emerson, *Self-Reliance* (1905)

Hubbard, Elbert, *Justinian & Theodora* (1906)

Doyle, A. Conan, *The White Company*

Sinclair, Upton, *Sylvia*

Fox, John Jr., *The Little Shepherd of Kingdom Come* (1903)

Holme, Meg Lang, *Mrs. Molesworthy* (Lippincott, 1900)

Faxon, Grace, *Poems Worth Knowing*

Arizona Catalogs (2)

Classics for Vocal Expression (Curry, Boston, 1888, 10th ed.)

Ferber, *So Big* (Doubleday)

King, Basil, *The Conquest of Fear* (1922)

Joyce of the Jasmines (1911)

*Arizona, A State Guide* (Hastings, New York, 1940)

Morrow, Honore, *With Malice Toward None* (Quinn & Boden, 1928)


Bechdolt, F.R., *When the West Was Young* (Century, New York, 1922)


Johnson, Fletcher, *Life of Sherman* (Edgewood Pub., 1891)

Hugo, *Les Miserables* (Donohue)

Lockwood, *Pioneer Days in Arizona* (MacMillan, 1932)

Saunders, *Wings* (Grosset & Dunlap, 1927)

Balch, *Life of Garfield* (Hubbard Bros., 1881)

Sabatini, *Scaramouche* (Houghton-Mifflin, 1922)

Dowdon, *Shelley's Works* (Gladstone Ed., 1922)

Tennyson, *Works* (Houghton-Mifflin, 1899)

Miller, Elizabeth, *Sand of Tarsus* (Bobbs-Merrill, 1906)


Barret & Brown, *Life of Abe Lincoln* (Donohue, 1902)

Munk, *Arizona Sketches* (Grafton Press, 1905)

Breakwridge, *Helldorado* (Riverside Press, 1928)

Riley, *An Old Sweetheart of Mine* (Bobbs-Merrill, 1902)

Burns, Walter, *Tombstone* (Garden City, 1927-29)

Feast, *Goethe* (Burt Co.)

Thomber & Bonker, *Fantastic Clan: The Cactus Family* (MacMillan, 1932)

Lockwood, *Spanish Missions of the Southwest* (Fine Arts Press, 1934)

A Dream of Fair Women* (Grosset & Dunlap, 1907)

VanDyke, *Poetry of Nature* (Doubleday, 1905)

Photo album of Flagstaff & Coconino

Sheperd, *Historical Atlas* (Holt Co., 1911)

Love Songs Old and New (Bobbs, 1907)

Johnston, *Principles of Farm Management* (Lippincott, 1953)

Bellamy, Edward, *Equality* (Appleton, 1897)

Johnston, Mary, *The Long Roll* (Houghton-Mifflin, 1911)

Nicholson, Meredith, *Lord of High Decision* (Doubleday, 1909)

Parrish, Randall, *When Wilderness Was King* (Burt Co., 1904-05)

Milton's Mulberry Tree (Werner, 1899)
Rinehart, M.R., *Lost Ecstasy* (Doran, 1927)
Struther, Mrs. Miniver (Harcourt-Brace, 1940)
Fitch, At *Good Old Siwash* (Little-Brown, 1924)
Complete Life Building (Ralston Health Club, Hopewell, N.J.)
Bristow, Gwenn, *Jubilee Trail* (Crowell, 1950)
Rhodes, Eugene, *Stepsons of Light* (Houghton, 1920-21)
Gordy, Wilbur, *Stories of American History* (Scribners, 1913-26)
Irving, *Alhambra* (Ginn, 1900)
Young, S. Hall, *Adventures in Alaska* (Revell Co., 1919)

**RIGHT MIDDLE SHELF**
Wilcox, Ella W., *Poems of Passion* (Conkey, Chicago, 1883)
Gladden, *Seven Puzzling Bible Books* (Gladden, 1897)
Sanders & Kent, *Messages of the Bible* (Scribners 1907)
Van Dyke, *Days Off* (Scribners, 1907-10)
Skraeling (Bobbs-Merrill, 1934)
Rak, *Border Patrol* (1936)
Dickens, *Tale of Two Cities* (Hurst Co.)
Rak, *Mountain Cattle* (Houghton-Mifflin, 1936)
Kellogg, *Manual of Hygiene & Temperance* (Good Health Pub. Co. 1884)
Herdman, Marie Louise, *Story of the United States* (Grosset, 1916)

Smith, *First Latin Lessons* (1904)

**First Year Algebra**

**School Hymnal**
Shallow & Cullen, *Nature Study Made Easy* (MacMillan, 1908-09)
Tarr & McMurry, *Advanced Geography* (MacMillan, 1900-07)
Thomas, Calvin, *Practical German Grammar* (Henry Holt, 1905)
Ward, Robert Eslmere
Matthews, Francis A., *My Lady Peggy Goes To Town* (1901)
Gilman, Charlotte, *The Home* (McClure & Phillips, 1903)
Fulton & Trueblood, *Practical Elocution* (Ginn & Co., 1893)
Hale, *Man Without a Country*
Shakespeare, *The Tempest*
Stevenson, *Dr. Jekyll and Mr. Hyde*
Wilde, *Salome*
Kipling, *Barrack Room Ballads*
Stowe, *Uncle Tom's Cabin* (Grosset)
Women of All Nations (Cassell & Co.)
Debs, Eugene, *Life Writings* (The Appeal to Reason, Kansas, 1908)
MacFadden's *Encyclopedia of Physical Culture* (1911-1920)

**SECTIONAL BOOKCASE, TOP**
Costain, *Silver Chalice* (Doubleday, 1952)
Ferber, *Giant* (Doubleday, 1952)
Ben-Hur (Harper Bros. 1908)

Reader’s Digest Condensed Books

Wright, Harold Bell, The Winning of Barbara Worth (Book Supply Co., Chicago 1911)

Wood, Henry, Victor Serenus (Lee & Shepard, Boston, 1904)

Berkley, Anthony, The Piccadilly Murders (The Crime Club, Garden City, 1930)

Wright, H.B., Their Yesterdays (Book Supply Co., 1912)

Wallace, The Fair God (Grosset, 1901)

Raynolds, Robert, Far Flight of Love (Pageant Press Inc., 1957)

Dixon, Gift of Prophecy (10th printing)

Sienkiewicz, Henryk, Pan Michael (Little, Brown, Boston, 1906)

Short Stories Old & New (Ginn & Co., 1916)

Foundations of Botany (Ginn & Co., 1904)

Emerson’s Essays (Worthington Co., New York)

Wright, H.B., Eyes of the World (Book Supply Co., 1914)

Empey, Arthur Guy, Over the Top (Putnam’s Sons, New York, 1917)

LOWER SHELF

Bartlett’s Quotations (1938)

New English Bible (1961)

Lothrop, Eleanor, Throw Me a Bone (McGraw-Hill, 1948)

Rawlings, Marjorie, South Moon Under (Grosset, 1933)


Tillberg, Track of the Cat (Random House, 1949)

Arizona Year Book

Stone, Immortal Wife (Doubleday, 1944-45)

Stuart, Jesse, The Thread That Runs So True (Scribners, 1949)

Scowcroft, First Family (Houghton-Mifflin, 1950)

Wright, H.B. Re-creation of Brian Kent (Book Supply Co., 1919)

Thane, Kissing Kin (Duell, Sloan & Pearce, N.Y., 1948)

Piggin, Charles, Blennerhassett (Clark & Grossett, Boston, 1901)

McFee, Sailors of Fortune (Doubleday, 1929)

Rand, The Fountainhead (Bobbs-Merrill, 1943)

DuMaurier, Hungry Hill (Doubleday, 1943)

Neff, Little Miss Calle (Longmans, Green Co., New York, 1955)

Dodge, 100 Desert Wildflowers

Dodge, Flowers of Southwest Mountains

Dodge, Flowers of Southwest Deserts

Dodge, Flowers of Southwest Mesas

LIVING ROOM

TABLE, SHELF

Burroughs, Edgar R., The War Chief (Grossett & Dunlap, New York, 1927)

Fish, Carl Russell, History of America (American Book Co., 1925)

Knight, Clayton, War Birds (Grossett & Dunlap, 1926)

Burroughs, Edgar, Tarzan, the Untamed (Grossett & Dunlap, 1920)

Gordy, Wilbur Fiske, Stories of Early American History (Scribners, 1913-26)

Riley, James Whitcomb, An Old Sweetheart of Mine

Herdman, Marie Louise, Story of the United States (Grossett & Dunlap, 1916)

Burroughs, Tarzan of the Apes (A.L. Burt Co., 1914)
Beard, Rise of American Civilization (MacMillan, 1927-30)

DOWNSTAIRS BEDROOM [MOTHER'S ROOM]

Lindbergh, Anne M., The Wave of the Future (Harcourt, Brace, New York, 1940)

Rutherford, J.F., Deliverance (International Bible Students)

Reader's Digest Condensed Books (1962)


Funk and Wagnall's Encyclopedia (3 vol.) (Unicorn Press, 1931-43)

Montgomery, Carrie Judd, The Prayer of Faith (Oakland, Calif., 1900)
Appendix H-2


Old Norse Stories
The Witness of the Wilderness
The Expositor's Bible (Vol. I & II)
The Conquest of Canaan
The Thread that Runs so True
Purina Poultry Book
Little Era in Old Russia
Anatomy, Physiology, and Hygiene
The Constitution of Arizona
Joyce of the Jaspines
Seven Puzzling Bible Books
The Messages of the Bible
Accepting the Universe
Pigs is Pigs
After Seven Years
Report of the Secretary of Agriculture 1898
Yearbook of the Department of Agriculture 1901
The Majestic Atlas of the World
The Law of Mentalism
With Malice Toward Some
Betrekelse for Hvar Dag I Aret (Swedish)
With Clive in India
Burning Daylight
Snake Doctor
In the Heart of a Fool
Cleopatra
Stories of the King
By Land and Sea Through Five Continents
The Insect World
The New Testament and Psalms (Swedish)--1882
The Pathway of Life
The Story of the United States
Poems Worth Knowing
Tony's Scrap Book
Before Adam
How to Make our Mental Pictures Come True
Thought = Force
The Mine With the Iron Door
Mrs. Minter
Webster's Academic Dictionary
The Path of Life (with embroidered Centennial bookmark--1876)
Dr. Chase's Last Complete Work -- 1887 (with newspaper clippings of recipes etc.)
Souvenirs of San Francisco
A Man Called Peter

Boy Scouts of the Yukon
Western Bird Guide
Easy Entertaining
With Fire & Sword
The Book of Winter Sports
Blennerhassett
Great Lion of God
Insect Workers
The Conflict of the Ages
Webster's Handy Dictionary

The Fast Way to Health
Michael O'Halloran
The Time for Decision
Just Folks
Poise and Symmetry of Figure
Complete Life Building
Corporal Cameron
At the Foot of the Rainbow
David Harum
Under the Country Sky
Sailors of Fortune
The White Co.
King Solomon's Mines
Pollyanna Grows Up
Contract Bridge Blue Book--1933
Potterism
Monday Night
Mrs. Parkington
The Silver Chalice
Joy Street
The Track of the Cat

The American Language
Hajji Baba of Isphahan
Gaspards of Pine Croft
Mostly Sally
Poems of Passion
Never the Twain Shall Meet
The Link
Practical Manual of Hygiene and Temperance
The Messages of the Prophetic and Priestly Historians
Hair Culture
Womanhood and Marriage
Before Adam

Holy Bible (given to Nels Erickson by Emma Peterson, Feb. 20, 1884) (with needlepoint bookmark and several cards)
Charles Tyrrell or the Bitter Blood, Vol. I (property of Company A, 8th Infantry Literary Association)
Appendix I

"Faraway Ranch Inventory, July 1819, 1978," compiled by NPS team consisting of Gordon Chappell, John Demer, David Forgang, Paul Fugate, Walter Henderson, and Thomas White. This inventory covered all the buildings except the guest cabins Alcor-Space-Mizer and the Stafford Log Cabin.

FARAWAY RANCH
INVENTORY
July 18-19, 1978

Team members:
G. Chappell
J. Demer
D. Forgang
P. Fugate
W. Henderson
T. White

FARAWAY RANCH
APPROXIMATE BUILDING LOCATIONS

- Hand cultivator
- Disc harrow
- Wagon bed
- Workshop/tool room
- Power generator building
- Storage building
- Garage/storage
- Office/storage
- Ranch house
- Ruins of pool
- Dist. road
- Part of bunkhouse - Now NPS quarters
- Corral
- Stable
- Workshop
- Power generator building
- Storage unit
- Workshop
- Office/storage
- Ranch house
- Ruins of pool
- Dist. road
- Part of bunkhouse - Now NPS quarters
FARAWAY RANCH HOUSE

First Floor Bedroom

East Wall:
1. Door with pull shade, sheer curtain on brass rod
2. Black bell stamped "Edwards -55"
3. Framed picture of cherry bush, in oil
4. Singer sewing machine, treadle, oak cabinet
5. Gas space heater
6. Doorstop (stone covered with macramé)

South Wall:
7. Door with pull shade, sheer curtain
8. Upholstered easy chair
9. Lamp fixture on wall, white shade, pull chain
10. Dresser and mirror, oak and maple veneer, three-drawer
11. Dresser scarf, white
12. Paper machine tray in black and white

West Wall:
13. Window with sheer curtain, vinyl shade
14. One-drawer table, grained; with:
   15. Cotton scarf
   16. Sylvania 12" television set
17. Bentwood side chair
18. Wastebasket
19. Double bed in oak and bird’s-eye maple veneer covered with burgundy
20. Pedestal stand, painted green
21. Linen table scarf
22. Oak, one-piece bookcase
23. Framed, hand-lettered poem, "The Second Coming" by Ella Wheeler Wilcox, hanging from picture moulding.
24. Seven-tier chest of drawers, oak and bird’s-eye maple
25. Plaster and gilt praying hands
26. Metal flower basket filled with yellow, blue and white plastic flowers
FARAWAY RANCH HOUSE

Small Room over Porch

North Wall:
27. Wooden table, painted green with masonite top

28. Oval wastebasket, simulated leather with gold Greek-key border

East Wall:
29. Single bed, metal, with brown acorn finials

30. Striped cotton spread

South Wall:

West Wall:
31. Oval rug on floor

FARAWAY RANCH HOUSE

Guest Room "A"

North Wall:
32. Double bed, Hollywood frame covered with cotton spread in red Greek-key pattern

East Wall:
33. Four-drawer chest with mirror

34. Dresser scarf in cotton

35. Green candle holder (brandy snifter shape) with white nylon net cover

South Wall:
36. Dearborn model gas heater

37. White pressed tin wastebasket

38. Varnished packing crate marked "glass"

39. Scarf on box

40. Shelf supported with common shelf brackets

41. Curved arm rocking chair, white, with red upholstery

West Wall:
42. Sheer curtains on door

43. Sheer curtains on window

44. Three-drawer nightstand, white with blue knobs

45. Dresser scarf, white with red, yellow, blue, border; cotton (on night stand)

46. Ashtray from Golden Nugget, Las Vegas, NV (on nightstand)
47. Shot glass on nightstand
48. Belgian oriental carpet, 5' x 3', on floor

FARAWAY RANCH HOUSE

Guest Room "B"

North Wall:
49. Gas stove: Duotherm with 4" stove pipe

East Wall:
50. Single bed, maple, with white and pink counterpane spread
51. Earthen-colored curtains behind bed
52. Four-legged Victorian table with:
53. Kerosene lamp, clear glass globe and base, and
54. Brass pedestal lamp with leaf printed shade
55. Single bed, maple with:
56. White and pink counterpane spread
57. Shade and sheer curtains on window

South Wall:
58. Shade and sheer curtain on door
59. Dressing cabinet with glass top and floral fabric beneath
60. Inverted glass water pitcher and three glasses on cabinet

West Wall:
61. Fluorescent light fixture over:
62. Metal medicine chest
63. Ceramic white towel bar on door
64. Two drawer chest with mirror; glass top with floral fabric beneath
65. Kewpie doll tied to left pillar of chest
66. Oval braided rug on floor, 6' x 8'
67. Side chair, rocking chair (no arms) in green damask

FARAWAY RANCH HOUSE
Lillian's Bedroom

North Wall:
68. One-drawer table, white with blue stripes with:
69. Plastic tissue box on top, and
70. Wood box with horse on cover, and
71. Assorted medicines from Austin Drug, Willcox, AZ
72. Double bed, blonde wood, covered with:
73. White cotton spread
74. Hanging medicine cabinet with mirror door.

East Wall:
75. Four-bank, five-drawer chest in oak covered with:
76. Toiletries
77. Wicker rocker in rattan and willow; white and blue
78. Oak-veneered dresser and mirror, covered with:
79. Toiletries

South Wall:
80. Framed poem: To My Daughter
81. Window with shade and sheer curtains with floral pattern

West Wall:
82. Shelf attached to wall
83. Shelf scarf
84. Ceramic cow on shelf
85. Small glass vase (like a tall shot glass)
86. Pastel scene of black child in front of Christmas tree
87. Trunk with reinforced straps
88. Gas space heater

FARAWAY RANCH HOUSE
Ben's Bedroom

South Wall:
90. Striped curtains on round rod
91. Oval turquoise wastebasket
92. Chest of drawers with mirror attached, white, four-drawer, three-bank
93. Dresser scarf on dresser
94. Miniature white cabinet with shelf and gallery

West Wall:
97. Oval turquoise wastebasket
98. Chest of drawers with mirror attached, white, four-drawer, three-bank
99. Dresser scarf on dresser
100. Miniature white cabinet with shelf and gallery

North Wall:
95. Wall calendar dated 1963 "Arizona Dry Company, Douglas, AZ"

East Wall:
96. Hassock covered with green material, floor length
97. Two-drawer stand, white, probably cherry
98. Bed, iron and brass with curved footboard
99. Damask bed spread (cotton)

On Floor:
100. Electric heater near north wall
101. Wooden boxes with books marked Paradise Apples
102. Cardboard box with wall telephone, oak case, Montgomery Ward model
103. Philco radio model 42-053, portable
104. Sonotone radio - Elmsford, NY
105. Box, marked "Lillian's scribblings"

FARAWAY RANCH HOUSE

Kitchen

North Wall:
106. Three shelves of spices on green oil cloth shelf paper
107. Sheer curtain covering door to porch
108. Refrigerator; International Harvester Model 12-F289A1
109. Kitchen table with linoleum top, six legs, two-drawer, with flour bin on east end.
110. Magic Chef six-burner gas range (American stove Company)
    Four ovens, one warming oven
111. Standard Rheemglas water heater, model C86b-500

East Wall:
112. Three-dowel towel rack
113. Valances, cotton, herringbone

South Wall:
114. Set, Syracuse China, Econolin pattern
115. Three shelves with:
    116. Top shelf: Inverted lemonade pitcher
    117. Inverted plastic picture
    118. Earthenware bowl
    119. Serving Tray
    120. Plastic measuring cup
    121. Baking dish
122. Baking dishes (3), decorated Mexican earthenware
123. Middle Shelf: Three earthenware platters
124. Three earthenware baking dishes
125. One yellow Pyrex mixing bowl - 4-quart
126. Three earthenware, floral border
127. Bottom Shelf: Seasonal's dishes

FARAWAY RANCH HOUSE
Living Room

North Wall:
128. Oil painting by Robert Atwood

129. Six photos on piano: A. Ben Erickson
B. Group family, in front of ranchhouse
C. Neil E. and wife (7)
D. Baby portrait with color inset
E. Portrait of boy and girl
F. Wedding portrait of (?)

130. Piano; Behr Brothers and Co.; N.Y.
131. Piano stool
132. Platform rocker with velvet brown upholstery
133. Oval floor rug with flower (rose) motif and fringe
134. Wall chimes (electric, for door bell)
135. Framed black and white photo of forest at dusk - large
136. Clay relief of Indiana Prayer (Brown) 5"x7"

South Wall (Door)
137. Framed photo of Natural Bridge, over bookcase.
138. Framed photo of Faraway Ranch, Armstrong
   J. J. P. Armstrong, July 1st, 1923
   Final visit to the Wonderland of Rocks
   Xmas 1923
   Framed by Earl V. Lewis Co., Los Angeles
139. Bookcase, oak, two shelves and glass front with:
Mounted copper repousse piece with sleeping-Mexican motif, signed ‘Buzzy’

Plastic flower arrangement

Plastic flower arrangement on windowsill

**West Wall:**
- Framed Gen. Crook photo
- Framed Camp Richmond picture
- Large cushioned chair with exposed wood arms
- Matching couch
- Oak library table with:
  - Ash tray
  - Radio, Zenith Royal 710, transcel six transistor
  - Mexican decorative motif ceramic vessel
- Steelyard
- Brass plated floor lamp
- Ten books on bottom of table, Tarzan, Red Chief, History of America
- Bob cat on wall
- Oval rug in front of couch
- Black painted iron drapery rods with cast decorative ends
- Floral printed draperies, gold on white, attached with:
  - Iron rings
  - Ash tray
  - Radio, Zenith Royal 710, transcel six transistor
  - Mexican decorative motif ceramic vessel

**Fireplace Wall:**
- Relief painting, 3-dimensional, by Landscape View Co., Tucson AZ
- Photo in frame, twin rock towers, walnut frame
- Wood box with papers, inscribed ‘Fileing Cash Contents’
- Cardboard box, blue and tan, Westinghouse Model AHOE marked ‘Forest Service’
- Allied Van Lines box with photographs
- Rocking chair in red vinyl
- Record player on table, Model AE(5A) Reproducer 13047, Warwick
- Record albums on table
- Table, solid sides, two shelves
- On mantel, left to right: lamp, laminated wood, turned, with laced-on colored shade with Chiracahua scene
  - Dachshund ash tray, pewter
  - Two-bladed ax
  - Ash tray, volcanic rock with small hole
  - Color photo in frame, 5”x7”, three children outside Faraway with a lady
  - Brown whiskey bottle, 1 quart
  - Yellow stoneware vase, ‘Tudor 117’, with red plastic roses, yellow plastic forsythia, one white plastic rose
  - Clear whiskey bottle
  - Framed family crest, “Erickson”
176. Red, clear plastic case, flat, with dust cloth for records
177. Brown whiskey bottle
178. Framed photos in color, card marked, Hub, Ev, Mark & Chris
179. Leather ash tray with embossed horses head
181. Linen napkin with yellow, red and blue stripes under bible
182. Fireplace screen, three section
183. Angle iron andirons
184. Fireplace tools: brass stand, iron poker, iron ladle, iron two-tine fork, iron shovel, iron spatula
185. Framed oil painting of mountain scene; on reverse: H. L. Andrews
       Box 56
       Flushing, 50, NY
       presented by Norman Andas, Woodhuff Ave., Syracuse, NY on 4-25-65
186. Hanging stone figure on mahogany base:
       Original Zarebiki, Made in Mexico

Living Room:
FARAWAY RANCH HOUSE
Big Dining Room
West Wall:
187. Transparent white curtain on door window
188. Diamond shaped mirror
189. Wooden rocking chair with seat cushion with flower motif
190. Framed collage of grapes and leaves
191. Brown and Blue window curtains

East Wall:
192. Transparent curtain for door window

South Wall:
193. Space heater, gas, with metal frame
194. Three brass bells hanging from wall
195. Framed photo of mushroom and rock, 8"x12"
196. Set of 14 black and white local photos in one frame, about 20"x24"
197. Framed black and white photo of ranch area, 4"x6"
198. Wooden chest for dining items
199. Black caned table with:
200. A. 6 vases
201. B. Chinese iron
202. C. Set of wooden fruit
203. D. Framed color print of pastoral scene
204. Framed color photo of Grand Canyon
205. Color oil painting of 'Aunt Jemima' formation
206. Black wood and caned dining chair
207. Framed black and white group photo (members of Arizona Construction convention)
208. Framed, Scroll of Honor, Knox College
209. Framed Arizona pioneers Historical Society Certificate
210. " " " " " " " "
211. Large dining table with:
212. White lace table cover
213. Kerosene lamp with ceramic base (on dining table)
214. Gas space heater with wooden frame
215. Wooden dining table with blue seat cover
216. Large framed pastel of Indian warrior

North Wall:
217. Trim curtains on windows
218. Plant stand with large dead fern
219. White painted bed frame and spring
220. Blue and Brown print curtains
221. Items on Mantel:
A. Ceramic planter with bulbs
222. B. Two black and white photos, framed ensemble, Garfield Mon.
223. C. Framed sketch of donkey
224. D. Planter
225. Set of andirons
226. Set of five fireplace tools and holder
227. Wooden rocker
228. Continued blue and brown print curtains

FARAWAY RANCH HOUSE
Little dining room

West Wall:
229. Tall brown space heater
230. Black caned chair
231. Black caned chair

North Wall:
232. Framed color photo of Saguaro (on door sill)
233. Framed color photo of Cholla (on door sill)
234. Leather and wood chair with Mexican motif
235. Two pillows with woven covers (in chair)
236. Wooden dish (flower motif on black) about 12" diameter (on dining table)
237. Kerosene lantern and mantle (clear glass; in bowl, #236)
238. Small black end table

East Wall:
239. Framed sailing picture (copy) by Hintermeister, about 8"x12"
240. Wooden dining chair with green seat cover
241. Small red floor carpet
242. Large jute basket with cover (filled with papers, letters, etc)
243. Cane hanging from wall hook
244. Old sweater vest hanging from wall hook
245. Corduroy jacket hanging from wall hook
South Wall:
246. Card table
247. Large dining room table
248. Wooden dining chair with green seat cover
249. Large floor carpet (faded red, covers almost whole floor)

FARAWAY RANCH HOUSE
Lillian's Office

East Wall:
250. Hanging mirror arrangement, plaster and pebbles
251. Metal candle(?) device
252. Match holder
253. Cardboard box with miscellaneous items on shelves
254. 23 books (on shelves??)

South Wall:
255. Japanese woodblock print, on shelf
256. Baby picture on shelf
257. Metal and vinyl chair
258. Rolling file cabinet
259. Ben's desk with files on top
260. T-square
261. two baskets
262. Glove and hanging map file

West Wall:
263. Religious scene, framed
264. Narrow metal frame bed
FARAWAY RANCH STABLES

Tack Room

Inventory taken from left to right, around room starting from door:

South Wall:
271. Shelves in Southwest corner with:
272. 2 old canteens
273. Crossbar, below shelves with:
274. Six used horseshoes, and
275. Approximately 2 dozen new horseshoes.
276. Small anvil on floor - Peter Wright, Patent
277. Hand-made pinch bar (crowbar)

West Wall:
278. Free-standing, hand-made cabinet with four shelves
(Between SW corner and West window) with miscellaneous grooming tools and supplies including:
279. Hanging on right side: Pair of leather chaps
280. 4 cinch belts
281. hacksaw
282. Top Shelf: Used stirrups,
283. Chemical preparations
284. Curry combs
285. Second Shelf: Canteen
286. Nail box with miscellaneous nails
287. Third shelf: Box of miscellaneous small tack, including bits, bridles and reins

North Wall:
265. Framed embroidery
266. Wood cabinet
267. Metal desk unit
268. 1968 calendar
269. Pencil sharpener
270. Boxes and bags of correspondence
288. Bottom shelf: One spur

289. Home-made tool box

290. 2-pair nippers (1 for castrating and one, use unknown) (hoof nippers?)

Saddle stands under west window. White-painted 1 lb. coffee can above some stands with horse name in caps with red paint to hold headstalls and bridles:

291. Modified McClellan saddle with saddle bags, no stirrups or other latigo leather: "FRANK" marked on can.

292. Standard riding saddle (directly under window, no can above.)

293. Ben Erickson's personal riding saddle, complete latigo leather plus coiled rope; headstall, bit and braided reins on coffee can holder marked "BEN'S"

294. Free-standing stand just to right of west window: two saddle pads, no can holder above

North Wall:

295. On floor in NE corner: two "running" branding irons

Saddle stands under "boarded-up" north window, no can holders above any of them:

296. Youth or pony saddle, complete (belly band hanging on wall) Navajo rug for saddle blanket - this was removed 7/16/78 for cleaning and evaluation.

297. Mountain saddle: (high cantle and wide swell) complete latigo except belly band

298. 8 saddle pads on stand: seven western, 1 English

299. Hanging near NE corner: two standard lightweight saddles: with stirrups, but no cinch belts or belly bands.

300. Hanging on wall near NE corner: miscellaneous tack

East Wall:

301. Coffee-can holder on wall with no name

302. Coffee-can holder on wall with no name

303. Coffee-can holder on wall with name "RED"

304. Coffee-can holder on wall with name "NIXIE" and an old jean jacket on a hanger

305. Coffee-can holder on wall with name "CHINA"

306. Coffee-can holder on wall with name "PEBBLES"

307. Coffee-can holder on wall with name "Doggie" written in pencil, not in red paint

308. Coffee-can holder on wall with name "TIP" and headstall bit and reins on hanger.

309. Coffee-can holder on wall with name "CALICO" and headstall, and bit

310. Coffee-can holder on wall with name "PAINT H.P." lettered in grey, not red paint

311. Coffee-can holder on wall with name "ANDY'S" and carved headstall, bit and reins

312. Coffee-can holder on wall with name "LIL' S".

313. Saddle stand with wide belly band for lifting horse (for horseshoeing and/or foot work)

314. Saddle stand with light pleasure or riding saddle with full rigging latigo except for rear cinch

315. Saddle stand without any rigging on it.

316. Saddle stand with light pleasure saddle with well-worn padded seat, full rigging latigo except for rear cinch
Faraway Ranch Stables

Feed Room

Dirt floor covered with straw

West Wall:

326. Galvanized feed barrel, bent and battered, originally 24" diameter.

327. Old four-tine pitch fork between barrel and feed box.

328. Wooden feed box, handmade with hinged lid; 30"x40"

North Wall:

329. Shovel, garden spade; well-used

330. Iron bed frame (head, foot, side rails) and springs, leaning against wall

331. Part of multiple-horse harness, hanging on wall peg behind bed frame, including head stalls with blinders.

332. Three leather horse collars hanging on wall

East Wall:

333. Galvanized trash can, heavy, with green paint chipping off

334. Part of a multiple-horse harness, hanging on the wall; including wooden harness trees and reins

South Wall:

335. Part of a multiple horse harness, hanging on a nail, including wooden harness trees and reins.

NOTE: We suspect all of harness components hanging on the walls of this feed room comprise one complete harness rigging for a multi-horse team; perhaps a four-horse team.
FARAWAY RANCH STABLES

Stable area

Consists of five stalls, 4'x 5'6" deep, see diagram

Far West Wall:
336. Galvanized feeder tank; 40" diameter, 64" high, with sliding door at bottom - probably adapted from an old water tank

North Wall:
337. Galvanized nursing bucket, hanging on nail on wall, with rubber 'teat' cracking
338. Homemade, 3-legged wooden milking stool

East end; Middle stall; west wall:
339. Tin of "Bag balm"; used (on shelf??)

Tool storage room - 6'x15'3" with dirt floor

East Wall:
340. Metal tool chest on floor, filled with tools
341. Room generally contains miscellaneous tools, tool fragments and parts.

Outside Work area, Along East side of Stable building

At East Wall of building:
342. Work bench, made of single slab of wood; 8"x22"x106" (7')
342A. Large combination vise mounted on bench, made by "G. Parker Meriden, Ct. 888. Patented-Jan. 2, 1906-Nov. 22, 1910"
343. Free-standing: Large anvil mounted on stump; stamped, "ANG ARM & MOUSE HOLD FORGE, SHEFFIELD, ENGLAND, ARM & HOLE, 106"
FARAWAY RANCH STORAGE BUILDING

9'x9-1/2' frame construction building with wooden floor and
15" step up to floor level from outside

East Wall:
344. Fence stretcher just inside door to right

West Wall:
345. Sheathed, cross-cut saw, 5", double-handled, above
west window

On Floor:
346. Ben's Homelite chain saw
347. Miscellaneous concrete Products materials

FARAWAY RANCH WORKSHOP/TOOL ROOM

9'3"x14' with dirt floor, corrugated steel/iron siding

West Wall:
348. Compartmentalized or pigeon-hole, shelving hung on wall,
natural finish with approximately 5" holes. Handmade,
compartments contain miscellaneous plumbing parts and
supplies: shower heads, assorted galvanized pipe in
short length, pipe fittings. This is to the left of
doors as you enter.

349. Compartmentalized or pigeon-hole, shelving hung on wall.
This is to the right as you enter double doors. Holes
in this section are about 4" and contain miscellaneous
small plumbing supplies.

North Wall:
350. Handmade, free standing wooden cabinet with doors, painted
red. 1'6" deep, 4'2" wide, 4'10" high. Contains miscel-
naneous plumbing and electric supplies.

East Wall:
351. Workbench. Built-in, 34" wide, with miscellaneous tools and
supplies on the bench; medium-size vise bolted to front
center of bench.

352. Green-painted wood cabinet with doors, sitting on work bench
contains miscellaneous plumbing and electrical parts.

South Wall:
353. Natural wood, pigeon-hole shelving with 1' square bins.
Built-in. Containing miscellaneous longer lengths of
galvanized pipe, etc.

354. 2" diameter auger hanging from ceiling above shelving

Outside wall, SW corner:
355. Steel sheetmetal cabinet mounted on outside of wall; use
unknown
FARAWAY RANCH POWER GENERATOR BUILDING

7'x8' concrete floor and 1' thick walls of concrete and stone. Raised concrete pedestal in center of floor 12" high, 20"x36" for base of generator.

On floor:
356. Two curved wooden handled scythes
357. Five galvanized buckets
358. One coal scuttle (bucket)
359. Miscellaneous old tires and rims; one 5-lug rim
FARAWAY RANCH COWBOY CABIN

Building is frame with wooden floors

Sitting Room
14'x16'

North Wall:
360. Telephone stand, three-legged, white, 18" high, 20"x30" top; formica top and modern desk telephone on top.
361. Convertible sofa (Hide-a-bed type) with faded upholstery, in poor condition

East Wall:
362. Kitchen chair, painted white
363. Home-made table; 29" high, 20"x24" top, painted white, previously painted tan, then green
364. Arm chair, maroon upholstery, matches item #370
365. Desk, homemade, white, 30" high, 17"x33" top; one drawer with:
366. End-table lamp, modern with ceramic base and white shade; on desk
367. Mirror hanging above desk; 20"x32"; matching homemade frame, white

South Wall:
368. Fireplace screen
369. Pair andirons, fireplace shovel and handmade poker on builtin shelves to right of fireplace.

NOTE: Fireplace measures 4' high, 6'6" wide with 20"x42" opening and a stone hearth 20"x72"

370. Arm chair, maroon upholstery, matches item #364.

West Wall:
371. Maple dining table with leaf; 32"x58" top with leaf in.
372. Arm chair; faded purple and white stripe upholstery, seat damaged by fire, springs showing; 1/3 of seat gone.

Closet in West Wall of Sitting Room: (4' x 4')
373. Several rugs
374. Three chairs which match dining room table in Sitting Room
375. Modern wicker bucket-shaped chair in poor condition
FARAWAY RANCH COWBOY CABIN

Kitchen, approximately 12' x 14'

East Wall:
376. Kitchen table, leaf-type, white with no leaves; 30" x 42" top; with:
377. Three white chairs (two matching with sculptured back; 1 square back)
378. Four-burner gas range; Gaffers and Sattler, with grill on top, oven/broiler, storage cupboard

West Wall:
379. Built-in kitchen cabinets; one long base unit the width of west wall with sink in center, cabinet top to left of sink is missing; two wall-hung cabinets flanking window

North Wall:
380. Refrigerator - Norge Deluxe, Model #A6115, Serial #N577903; 29" wide, 61" high, small freezer unit inside with door
381. Refrigerator - Sears, Roebuck & Co., Coldspot with tiny freezer unit inside; Model #1088751, Serial #8268210, 29" wide, 55" high

Freestanding near table:
382. Kitchen cart on casters, white, two-shelf, metal; 29" high, 16" x 20" top

FARAWAY RANCH COWBOY CABIN

Pantry: 4'6" x 11'

South Wall:
383. Built-in shelves with broken Laurel & Hardy-in-auto ceramic figurine on shelf

West Wall:
384. Built-in Pantry cupboard with four drawers below
FARAWAY RANCH COWBOY CABIN

Hall: 3'4"x7'

East Wall:
385. Round mirror 17-1/2" diameter; on wall opposite bath

Bath: 7'0"x7'8"

South Wall:
386. Built-in or installed: Hot water heater,
387. Wash bowl,
388. Metal medicine cabinet with mirror above wash bowl
389. Toilet

North Wall:
390. Tub

FARAWAY RANCH COWBOY CABIN

Interior Bedroom: 11'6"x11'

South Wall:
391. Wall-hung mirror, wood-framed, 17"x39", above dresser
392. Dresser; oak-veneer, painted tan; four-drawer, curved front; 35" high, 22"x42" top, in poor condition with;
393. Desk lamp, double-gooseneck, 'bullet-type' shades, modern.

North Wall:
394. Double bed, metal bedstead, painted white with spring, mattress and bed lamp attached to headboard

East Wall:
395. Installed Martin gas space heater
396. Platform rocker with green upholstery
397. Throw rug on floor, between rocker and bed

Closet between two bedrooms; opening into above interior bedroom; backing on west wall; closet is empty.
FARAWAY RANCH COWBOY CABIN

End Bedroom; 11'x13' approximately

West Wall:
398. Single-width bed, metal bedstead with head and foot board; springs & mattress with:
399. Throw rug on floor by bed
400. Bamboo shelf unit; three shelves, 30" high; 14"x14" top
401. Arm chair, dining room type with upholstered seat
402. High-back oak rocking chair with steam-bent arms, ca. 1890 in poor condition

North Wall:
403. Gas space heater, installed
404. Oak dresser, three-drawer, painted white, with 24"x42" mirror; top drawer has curved front and bottom two drawers have straight front; in poor condition
405. Single-width bed, duplicate of #398 with:
406. Throw rug on floor by bed.

Closet on East Wall which opens into end bedroom; closet is empty.

FARAWAY RANCH COWBOY CABIN

Covered porch

407. Deer skull with antlers; hanging on outside of sitting room
408. Triangle dinner gong; home-made from 3/4" rebar; 16" sides of equilateral triangle; hanging from porch eves near post
409. Table, homemade, white, 25"x32" top, 31" high; outside windows of Interior Bedroom
410. Folding lawn chair with rotted webbing; modern, stacked on homemade table
411. Folding lawn chaise lounge with rotted webbing; modern, stacked on homemade table
FARAWAY RANCH GARAGE/STORAGE

Garage area; dirt floor, 17'x41'6"

South End:
412. Wringer washer (could not locate manufacturers name)
413. Kerosene flare pot, 9" diameter, hanging on west wall
414. Overhead on rack: miscellaneous, doors, etc.
   NOTE: Dave Foryang says this area was filled not too long ago with numerous items, large and small

North End:
414. Rocking chair, poplar, dark wood stain; on stringers overhead
415. Shovel, with worn blade
416. Work bench, painted blue, homemade
417. Canteen, with arched-top
418. Hot water heater, 30-gallon
419. Push lawnower "Buckeye Beauty, Ball-Bearing, Mast, Foos & Co., Springfield, O." in fair condition
420. Pipe wrench, 36" Stilson
421. Mechanics wrench, 14" long
422. Servel Gas refrigerator
423. Firestone electric refrigerator
424. Westinghouse electric refrigerator
425. Gas range, 24" wide
426. Two homemade tables

427. Beveled mirror in frame
428. International Oil burner stove
429. Enamed bowl
430. Steelyard scale with 2 weights
431. Two kerosene cans
432. Two GI gas cans
433. Galvanized wash tub, round
434. Desk, homemade
435. Chest of drawers, homemade
436. Miscellaneous other small items

Outside, on south wall of garage:
437. Propane 'Salamander'

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[Diagram of garage layout]
FARAWAY RANCH GARAGE/STORAGE

Storage area: 14'x14' with wood floor

438. Servel gas refrigerator
439. Wood-burning stove
440. Arch-top trunk filled with miscellaneous books, magazines etc. (Nautilus, Roycrofters, American Forestry, Fra, National Geographic, and others) and business papers. NOTE: All business papers (some rodent knawed) and a representative sampling of magazines were removed to the main house.

441. Stock saddle in poor shape
442. Wooden box, approximately 4" high, "Montgomery Ward & Co." stamped markers, in good condition
443. Gladstone bag - overhead on stringers
444. Oak chair and other furniture fragments
445. Wash stand, back frame for towels
446. Igloo Water Cooler, 5 gallon, galvanized outer shell, new
447. Miscellaneous paints, electrical and plumbing supplies
448. Two unstrung tennis rackets
449. Numerous thin-wood fruit and berry baskets, approximately 8" square
450. Ice tongs
451. Porcelain enameled cup
452. Two fragments of carpenters molding planes
453. 1/2 gallon aquarium

454. Large Zenith radio dial and circuitry; separate from, but fits into dark wood cabinet with set of ear phones (both pieces are in this room)
455. Two lounge chairs
456. Two folding beach chairs
457. Well frame and pulley
458. Three branding irons: "W" "E" "C"
459. Various rolls of wire
FARAWAY RANCH ERICKSON OFFICE BUILDING/STORAGE

Storage Area; dirt floor, 12'x15'

Outside: North End of building:
460. Galvanized chicken brooder

Inside:
461. Library of Congress "Talking Book" Phonograph
462. 8 Metal bed frame rails
463. 4 oak cross boards or rails for beds
464. Collection of National Geographic Magazines
465. Commode pot, porcelain (Thunder mug); porcelain bed pan
466. Folding card table, fair to poor condition
467. Bunk bed headboards and ladder
468. Porcelainized metal bowl
469. Highlegged gas stove
471. Two ironing boards
472. Oak headboard, foot board, side rails - very old, in fair condition
473. Two to three dozen milk bottles; most range from 1932 to mid-1950s, from Tucson or Douglas Dairy
474. Leather suitcase, belonging to Ben L. Erickson (from markings)
475. Five sets of springs
476. Two sets of steel bed boards (foot and head); painted white
477. Brass bedstead set with head and foot sections
478. Iron bedstead with cast decorations
479. Common steel bedstead, painted black
480. Brass plated steel bedstead
481. Two iron legs from heater
482. Empty packing box
483. Miscellaneous stove pipes, flues
484. Old water heater; on outside, holding sliding door shut
FARAWAY RANCH ERICKSON OFFICE BUILDING/STORAGE

Office; yellow tin exterior, wood floor

485. Double bed; head and footboard, iron rods with iron castings; painted white; ca. 19th century, 2 iron side rails

486. Single bed; wooden headboard, footboard, 2 sideboards; painted cream, ca. 1940s

487. Double bed; metal headboard and footboard, brown metal, ca. 1930s

488. Lid to unidentified container, made of the pressed sheet metal (imitation bricks) used on building exterior, over wood frame, homemade.

489. Bed Springs - green painted metal for single bed

490. Bed Springs - box springs for single bed

491. Green cot with springs; probably Army, ca. WWII, single

492. Green cot frame with no legs; single

493. Bed Springs; green metal, double

494. Bedroom or parlor heater, "Buck's Gem No. 22" "Buck's Stove and Range Co., St. Louis, Mo." Ornate cast iron with one side broken

495. "Ward's Sunburst" oil burning stove, No. 506597, Heater No. 128-2

496. "Lightning" stove, cast iron

497. "Pet" "No. 8" cast iron stove

498. "Onward, No. 4, Pat.D. 1865" cast iron stove, doors broken; Fuller, Warren & Co., Troy, N.Y.

499. Russet McClellan saddle, 11 1/2" seat

500. Brown leather saddle

501. Cane or wicker chair, painted black

502. Leather chair with Mexican man and woman dancer on back; 42"x42" top; 29" high

503. Dark stained dining room table, oak; 2 leaves

504. 124 undamaged Stereoptican cards

18 chewed Stereoptican cards

505. Two aluminum lawn chairs

506. Two metal white folding auditorium-type chairs

507. Blue wooden desk - made possibly by Neil Erickson, empty

508. Wooden, white, straight-backed kitchen chair

509. Screen for large window - 2 segments

510. Rusted child's metal bed headboard and footboard (metal tube)

511. Empty leather suitcase

512. Empty old wooden bow-roofed trunk

513. Empty rectangular blue-green trunk; large; riveted edges

514. Red and black trunk with wooden reinforcements, rectangular; containing:

515. Two wall light fixtures, ceiling and wall

516. Pitcher

517. Three cups; porcelain, matched set; not impt.
518. Pair small Dutch wooden shoes

519. Brown metal trunk with miscellaneous publications; USFS publications and correspondence; moved to house

520. Box of pipe fittings, grease gun, part of blowtorch

521. Dark blue pitcher and four matching glasses; clear glass

522. Ceiling light shade, white enamel interior, dark green enameled exterior - nice!

523. Molded (possibly cut) glass liqueur bottle and four matching glasses on black ceramic tray

524. Rotating metal lawn sprinkler

525. Metal saw with tube frame

526. Two V'est V-belts 4L720 (fan belts for vehicle)

527. Box of Kem plastic patch spackling compound - 5 lbs.

528. Iron horse bit - not military

529. Plastic imitation leather bucket and top; rope handle

530. Old tin 1/2-gallon coffee pot or pitcher of some kind

531. Wooden box containing:

532. Five tubes of various glues and sealants

533. Miscellaneous window sash and door latch fittings, etc.

534. Can of powdered alum, 4 oz.

535. Can of blue ribbon cream metal polish, 1 pint

536. Quart can of Kem-Glow, white interior-exterior Sherwin Williams enamel

537. Quart can of Sherwin Williams Red-brown paint; label obscured

538. Box, Esquire scuff-kote for shoes; super white

539. Gallon can, Sherwin Williams concrete floor primer and sealer, green

540. Gallon can, Fuller paints; full-pruf interior latex, Colorado Beige

541. Gallon can, Regal Roof coating, top yard "C", Johns Manville

542. Western Auto supply Co., Gallon can of interior enamel, white

543. Bench with cushion, 8' long

544. Miscellaneous wood including fancy chair leg

545. Wood, metal top, stove base

546. Box, with miscellaneous kitchen glass, enameled metal

547. Large "V" belt

548. Large hook and eye

549. Cupboard in northeast corner with:

550. Roll of polyfoam

551. Doane's (looseleaf) Agricultural Report - 1965

552. Modern plastic silverware tray with miscellaneous items

553. Porcelain dishes, tableware, and plated tableware

554. Fifteen carpenter's molding planes

555. Broad ax head, rusted; 12" to 15" handle fragment (Ben says he broke this handle)

556. Two wooden nail boxes with one wooden shoe
557. Telephone headset - incomplete
558. Coffee can (Folgers) full of staples
559. Coffee can (Folgers) containing nails
560. Coffee can (Hills Bros) containing coral (ocean)
561. Two books on Veterinary First Aid:
   W. P. Lyon, *First Aid Hints for the Horse Owner*,
   Collins: London, 1963
562. M. Horace Hayes, *Veterinary notes for Horse Owners*,
   New York: Arco, 1964
563. Carpenter's homemade mitre box
564. 2 gallon acid jar
565. Two Indian Clubs
566. Three ceramic figures
567. Funnel, for kitchen
568. Textiles in white cardboard box
569. Telegraph insulator, green glass
570. Two striped cushions
571. Homemade leather-working vise
572. One crowbar
573. Spring-tine grass rake
574. Grass cutter - no blade
575. Grain shovel
576. 6" drill, steel
577. Broom
578. Mattox head
579. Meat cleaver with natural wood handle

FARAWAY RANCH
Miscellaneous items laying in field
Between Bonita Creek and Corrals:
580. Wagon bed, wood; in poor shape, containing:
   581. Metal bedstead
   582. Disc harrow

Opposite side of Bonita Creek:
583. Hand cultivator with four tines
Appendix J

Agreement to sell the contents of the Faraway Ranch house and outbuildings, and list of items missing from 1978 inventory, both dated April 23, 1979. Chiricahua National Monument Files

United States Department of the Interior
NATIONAL PARK SERVICE
Chiricahua National Monument
Don Caberaz Star Route
Willow, Arizona 85643

AGREEMENT TO SELL

TO THE NATIONAL PARK SERVICE:
The heirs to the Faraway Ranch property do agree to sell the contents of the Faraway Ranch House and outbuildings, as well as the items specifically listed on the National Park Service Inventory dated July 18 and 19, 1978, for the sum of $16,200.

The exceptions to this sale are:
1. Items listed on the inventory but taken by the heirs, approximately $800, in value.
3. One Indian rug
4. The contents of the storage building, behind the cow boy house, belonging to Ben Erickson.

Signning for the Faraway heirs

[Signature]

Date

[Date]

Superintendent, Chiricahua National Monument

ITEMS MISSING FROM THE FARAIIAY
APRIL 23, 1979

RANCH HOUSE

BEN'S ROOM

105 BOX MARKED LILLIAN'S SCRIBBLINGS

LIVING ROOM

HEIRS - 138 BOOK CASE, OAK WITH GLASS FRONT

164 & 165 ON LOAN AND TO BE RETURNED

BIG DINING ROOM

EVELYN - 198 WOOD CHEST FOR DINING ITEMS

201 CHINESE IRON (STOLEN)

213 KEROSENE LAMP WITH CERAMIC BASE (STOLEN)

? - 215 WOOD DINING TABLE WITH BLUE SEAT COVER ????

222 TWO B&W PHOTOS FRAMED ENSEMBLE. GARFIELD MON.

LITTLE DINING ROOM

(?) 238 SMALL BLACK END TABLE

LILLIAN'S OFFICE

251 METAL CANDLE DEVICE

ETHEL - 255 JAPANESE BLOCK PRINT

STABLES

276 SMALL ANVIL ON FLOOR

279 LEATHER CHAPS

293 BEN'S SADDLE (GIVEN TO HUTCHISON)-WILL RETURN FOR R'S SADDLE

ETHEL - 342 LARGE COMBO VISE

ETHEL - 343 LARGE ANVIL FREE STANDING ON STUMP

STACK RIGGS - LILLIAN'S SADDLE
STORAGE BUILDING

344 FENCE STRITCHER
345 CROSS CUT SAW
346 CHAIN SAW, HOMELITE (SOLD)
347 MISC. CONCRETE PRODUCTS

COWBOY HOUSE

371 MAPLE DINING TABLE
374 CHAIRS, 3, MATCHING TABLE IN SITTING ROOM

OFFICE BUILDING AND STORAGE

477 BRASS BED (WILL BE RETURNED BY HUTCHISON)

ETHEL

497 PET NO. 8 CAST IRON STOVE
504 STEREOPICAN CARDS (UNDAMAGED)

ETHEL

514 RED AND BLACK TRUNK

MISC. ITEMS NOT INVENTORIED

EVELYN H. - SECRETARY (FROM VINTAGE PAUL

Recent Disturbance of Contents, Faraway Ranch house, as reported by Paul Fugate, May 23, 1979, Chiricahua National Monument files

RECENT DISTURBANCE OF CONTENTS, FARAWAY RANCH
(23 May 1979, Interviewing Paul Fugate of CHIR)

FIRST FLOOR OF HOUSE

Living Room: Wood chest w/drawers, brass trim is from an outbuilding. [Written in: Nell's office per Chappell 7/5/79 also N garage shed --see Inventory of 7/16-19/78 #440] The boxes of things in the NE corner were brought in by Chappell. The velvet chair was in the NE corner; table was in SW corner; couch against window; red plastic-covered chair was 77

Family Dining Room: Cane chairs were original, bentwood and hardback chairs not.

Kitchen

Fire extinguisher, pop bottles, flashlight are recent additions.

Storeroom (Original Room): No real disturbance.

Bedroom: About same, including hall and bath.

Guest Dining Room (Enclosed Porch): Everything has been moved around except the pictures on the wall; water damage to ceiling is from bursting pipes.

SECOND FLOOR OF HOUSE

Fire extinguisher is recent.

Bathroom: About same.

Lillian's Office: Some rummaging around; boxes were on bed.

Ben's Bedroom: "Arranged" as it had been.

Small Room Over Porch: Not disturbed.

Guest Room "A": Not disturbed; Ethel "catalogued" books.

Lillian's Bedroom: Things on bed moved there; furniture is as it was; left closet disturbed.

Guest Room "A": Furniture not disturbed; water damage to wall.

Hidden Bedroom: Little, if any, furniture moved around.

Seasonal lived in the house through December, 1978.

Little, if any, disturbance in outbuildings.

Inventoried by:

Holly Scott
**Appendix L**

Inventory of artifacts at Faraway Ranch, Buildings 2, 7, and 8 (1980)

Chiricahua National Monument files

**FARAWAY INVENTORY**

March 10, 1980

**BUILDING #2**

**BUNKHOUSE [COWBOY HOUSE]**

**BEDROOM #1**

| #1-10 | 2 - Brown single beds and frames and springs |
| #11 | 1 - Rocking chair (white) |
| #12 | 1 - Straight chair with arms |
| #13 | 1 - Gas stove |
| #14 | 1 - Pink dresser |
| #15 | 1 - Mat rug |
| #16 | 1 - Embroidered bedspread |
| #17 | 1 - Long mirror |
| #18 | 1 - Light fixture (fixed) |

**BEDROOM #2**

| #19-24 | 1 - (Cream) double bed, spring and frame |
| #27 | 1 - (Cream clrd.) dresser |
| #28 | 1 - Rocking chair (green) |
| #29 | 1 - Desk lamp |
| #30 | 1 - Vanity shelf |
| #31 | 1 - Gas heater B-2 |
| #32 | 1 - Light fixture |
| #33 | 1 - Bedlight |
| #34 | 1 - Dresser doile (mulicolored) |
| #35 | 1 - Mirror |

Asst. curtain rods

| #63 | Ceramic fix (broken) .... Mud Room [between kitchen and bathroom] |

**KITCHEN**

| #36 | 1 - Sink curtain and spring |
| #37 | 1 - Steel table |
| #38-40 | 3 - White wooden kitchen chairs |
| #41 | 1 - White wooden kitchen table |
| #42 | 1 - Coldspot refrigerator |
| #43 | 1 - Norge refrigerator |
| #44 | 1 - Gas stove (Gaffers & Sattler) |
| #45 | 1 - Light fixture (fixed) |

**LIVING ROOM**

| #46 | Beige sofa |
| #47-48 | 2 - Arm chairs (rose) |
| #49 | 1 - Arm chair (burnt) |
| #50 | 1 - Wicker chair |
| #51 | 1 - Chest of drawers (Cream) with mirror |
| #52 | 1 - Lamp & shade |
| #53 | Glass (white flower pattern) |
| #54-55 | 2 - wooden table, small (White) |
| #56 | Wooden chair (white) |
| #57 | 1 - Fireplace screen and irons, shovel, poker |
| #58 | 1 - Light fixture (fixed) |
| #59 | 1 - White wooden table-outside porch |
| #60 | 2 - Alum. chairs outside porch |
| #61 | 3 - Mattresses |
| #62 | 1 - Double - B-2 |
| #63 | 2 - Single |

Asst. rugs, pillow, bed pads, toilet seat cover

| #61 | 1 - Round mirror -- hall |
| #62 | 1 - Light fixture-bathroom |
| #63 | Ceramic fix- .... Mud Room |

**BUILDING #8 [NEIL'S DEN]**

| #64 | 52 - Ass. mason jars in wooden box |
| #65 | 1 - Wooden box-Building 8, Strm. |
| #66 | 1 - Cast iron frying pan-Building 8, Sr. |
| #67 | 1 - Wash pans |
| #68 | 1 - Thunder mug |
| #69 | 1 - Bed pan |
| #70 | 6 - Ass. chain, horseshoe file |
| #71 | 4 - Axe heads |
| #72 | 1 - Clark jewel Mfg. gas stove |
| #73 | 1 - Record player Warwick Mfg. Co. WAC# FR 2/2/N/7/1 |
| #75-80 | 6 - Bed springs |
| #80 | 1 - Leather suitcase (bad condition) |
| #81 | 1 - Card table NG |
| #82 | 1 - Sign-Pears for sale |
| #84 | 1 - 4 PCS wooden bed set WAC# FR-2/2/5N/0/0 |
| #85 | 1 - (SPCS) bunk bed and ladder |
| #86 | 2 - Lawn chairs WAC# FR-2/2/SNF/0/0, WAC# FR-2/1/5/0/0 |
| #87 | 1 - Wooden stool |
| #88 | 1 - Tin can (square) |
BUILDING #8 STOREROOM [NEIL'S GARAGE]

#88  1 - Pioneer scale
     1 - Fulgrum bar
     2 - Weights
     2 - Springs
      Found in Bldg. #7 Stored in Bldg. #8 SE #89

Milk can

Found near Bldg. #7 Stored in Bldg. #8 SR

#90  Milk can
#91  Bed pan
#92  Misc. pans-4 pcs. cake pan, kettle top, 2 wash pans
#93  Woman's velvet dress-black Found in Bldg. #7
#94  Gas water Htr
#95  Metal bed-front 95A-end-PC-WH B8 SR
#96  Metal bed front 96A End PC Black B8 SR
#97  Metal bed (childs) 97A End PC Brown B8 SR WAC# FR 2/1/FS/0/0
#98  Brass bed-front 98A End PC B8 SR
#99  Metal bed front 99A End PC B8 SR

#100  Push broom-no handle
#101  Broken chair
#102  14 PCS of stove pipe
#103  Window frame B8 SR
#104  Light reflector B8 SR
#105  Brooder B8 SR
#106  Wooden bench B8 off
#107  Canvas 2 PCS B8 SR
#108  Scythe Found in Bldg. #6
#109  Scythe Found in Bldg. #6
#110  Lamp Found in Bldg. #7

BUILDING #7 [SHED]

-Material-

1. Sheep herder jack
2. Bar
3. Sledge
4. Nails (16P, roof)
5. 2x4x2' (6 PCS)
Appendix M

Sample Menus, 1943
Faraway Ranch Papers, Series 8, folder 55

Office of Price Administration,
WP&R Board 01.2.3.,
Willcox, Arizona

Faraway Guest Ranch,
Dos Cabezas, Arizona.

April 20th 1943

Faraway Guest Ranch,
Dos Cabezas, Arizona. 

Dear Sirs:-

In accordance with your request of April 13th for menus and prices during period of April 4 to 10, 1943, I submit the following:

We serve all meals family style at the following prices: B. 50¢, L. 60¢, Dinner 85¢, special and Sunday dinners $1.00.

The menus were as follows:

April 4th, Breakfast:
G. Fruit, Cereal with cream, Bacon and eggs, Toast, Coffee.

Sunday Dinner:
Chicken and Dumplings, Baked Beans, Mashed Pot., Buttered Carrots, Fruit Salad, Ice Cream and Cookies, Tea or Milk.

Sunday Night Lunch:
Sandwiches, Cottage Cheese, Ice Cream, Cocoa or Milk.

April 5th, Breakfast:
Ham and Eggs, Hot Biscuits, Preserves, Coffee or Milk.

Lunch:
Cold Meats, Potato Cakes, Cottage Cheese, Combination Salad, Bread Pudding, with Raisins, Tea, Milk or Butter Milk.

Dinner:
Chicken Pie, with Hot Biscuits, Baked Potatoes, Creamed Carrots, Cabbage Slaw, Butterscotch Pudding with Cream, Tea or Milk.

April 6th, Breakfast:
Orange Juice, Bran Muffins, Bacon and Eggs, Coffee or Milk.

Lunch:
Sandwiches, two kinds, Hard Boiled Eggs, Pickles, Apples, Coffee or Milk. (Trail Lunch).

Dinner:
Pork Chops with Country Gravy, Mashed Potatoes, Spinach, Celery, Green Onions and Radishes, Rhubarb Pie, Tea or Milk.

April 7, Breakfast:
G. Fruit, Sausage and Eggs, Hot Biscuits, Honey, Coffee or Milk.

Lunch:
Macaroni and Cheese, Comb. Salad, Stewed Apricots and Cookies, Tea or Milk.

Dinner:
Roast beef with Gravy, Scalloped Potatoes, Buttered Beets, Broccoli, Ice cream, Tea or Milk.

April 8, Breakfast:
Stewed Prunes, Cereal with Cream, Bacon and Eggs, Toast, Coffee or Milk.

Lunch:
Assorted Cold Meats, Hashed Brown Potatoes, Cottage Cheese, Pickles, Butterscotch Pudding, Tea or Milk.

Dinner:
Lettuce with French Dressing Meat Pie, Baked Beans, Turnips, Buttered Carrots, Baked Apple with Cream, Tea or Milk.

April 9, Breakfast:
G. Fruit, Hot Muffins, Honey, Ham and Eggs, Coffee or Milk.

Lunch:
Steamed Rice with Tomato Sauce and Cheese, Corn Muffins, Comb. Salad, Cottage Cheese, Tea, Milk or Butter Milk.

Dinner:
Salmon Croquettes, Mashed Potatoes, Buttered Peas, Fruit Salad, Lemon Merangue Pie, Tea or Milk.

April 10, Breakfast:
Sliced Oranges, Cereal with Cream, Bacon and Eggs, Toast, Coffee or Milk.

Lunch:
Bean Soup, Crackers, Potato Cakes, Buttered Beets, Fresh Radishes, Cakes, Tea or Milk.

Dinner:
Steak with Country Gravy, Baked Potatoes, Asparagus, Beans, Grapefruit and Avocado Salad, Apricots with Whipped Cream, Cookies, Tea or Milk.

All meals served with Bread and Butter.

Faraway Guest Ranch
Willcox, Arizona.

Ed. M. Riggs, Mgr.
Letter of Lillian Riggs to her grand-niece, Sandra Hutchison, March 14, 1971. (Facsimile; courtesy Mrs. Stanley Hutchison, Sanger, CA)

Appendix N

Dear Sandra:

I promised you a letter, but have been too busy to write. Well, I was singing songs I sang in evenings at home or stories that were told, folkslore we were told. We were told those stories that were part of the folklore passed down from generation to generation. Some of them were historically correct or not.

When you visited Germany and Sweden, the people there probably heard of folklore as probably the most interesting.

Your hands when you visited into other countries, they were very old. The stories of different lands are far more recent. Some countries were under the reign of a czar or autocrat in folklore, while in others, a king was already told. The stories were old for many generations. Some were true, some not.

The conflicts were between animals and people, at least between humans, were less interesting and not as exciting as people were.

It is true that in the cowboy songs and stories, the songs are best presented in the voice of Charles Belden Clark in the South and Sidney Leslie in the West. The cowboys were the ones that sang of the life and the work of the cowboy. Some were written and others were mouth-to-mouth.

I forget the songs. Your parents did a song in not as exciting as all.

I remember that the songs we sang in the cowboy stories were full of the old West and a song was written by a poet to finish the narrative. The songs of the cowboy were virtually not of the era in which we lived.

The stories told were not only the current tales of conflicts, but also the stories of the animals and Indians. Some of the songs were written by the cowboys. The stories of the Indians were full of the life and culture of the Indians.

Very few seem to want to hear of violence or the life of those who were living individual lives as we all have the history of our land.

I am not a good story teller, so it was difficult for me. I always write better than I can talk.

To continue a written history of the furniture of Farraway, practically whenever there is a story and a place in memory, the tables were finished off to the table pieces.

The large bedroom suite that was the only one in the room. It was made by matching to the other pieces. The oak case in the upstair room, the mahogany dresser, the sideboard, the table in the room above the kitchen was among those that were bought with my first year's salary, and always loved books. The bulge on the foot of the five foot long book in the upstair hall.

The white dresser and the white bedstead in the room over the kitchen had a common room. The white bed and the dresser were added to the room.

The living room couch and the big country trolley were brought by me when I moved to the house. The furniture was added to the room and the windows were added. The windows were added to the room.

The dining room table and the chairs that belonged to the house were built for the house. The small walnut table was built for the house. The large dining room was built for the house. The small walnut table was built for the house. The large dining room was built for the house.
The history of the fireplace is this.

During the years of Euroam's occupation in the Boulou Springs Valley the Churchill Monument was a favorite route for the Indians. The soldiers attempted to maintain the area's occupancy by leaving messages on rocks to signify their presence. However, the warriors often removed these messages for their own amusement.

One stone gives the date as April 10, 1896, and another that was cut by the Shoshone Indians and erected. The monument would have been 3 feet square in size, with the base 1 foot offset and the top 2 feet high. The faces were cut on all sides and the base was 2 feet thick. The monument was erected by the members of the Indian reservation.

One stone gives the date as April 10, 1896, and another that was cut by the Shoshone Indians and erected. The monument would have been 3 feet square in size, with the base 1 foot offset and the top 2 feet high. The faces were cut on all sides and the base was 2 feet thick. The monument was erected by the members of the Indian reservation.

In 1917, the Griffield family asked to restore the monument. They did not want to leave the monument as it was, but instead wanted to replace it with a larger monument. The monument was placed on the ground, which was then covered with a small flat stone. The monument was then covered with a large flat stone.

A few weeks later, the Griffield family asked to restore the monument as it was, but the阿拉斯加人拒绝了。最后,他们决定留下这个纪念碑作为历史的见证。
**Appendix D**


List of Non-Expendable Property charged to Neil Erickson, Forest Ranger.

<table>
<thead>
<tr>
<th>Item</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alliances, sight</td>
</tr>
<tr>
<td>Andirons, pr.</td>
</tr>
<tr>
<td>Anvil, Volcan</td>
</tr>
<tr>
<td>Axes, Marble, Safety</td>
</tr>
<tr>
<td>Axes, Marking</td>
</tr>
<tr>
<td>Augers, Long, Ting</td>
</tr>
<tr>
<td>Baggens,</td>
</tr>
<tr>
<td>Bars, crow</td>
</tr>
<tr>
<td>Barometers, aneroid, 000</td>
</tr>
<tr>
<td>Barometers, aneroid, 12,000</td>
</tr>
<tr>
<td>Barometers, aneroid, 16,000</td>
</tr>
<tr>
<td>Bells, Extension</td>
</tr>
<tr>
<td>Belts, Lineman, and safety strap</td>
</tr>
<tr>
<td>Binoculars, with cases</td>
</tr>
<tr>
<td>Bits, Braces</td>
</tr>
<tr>
<td>Bits, Grill</td>
</tr>
<tr>
<td>Blankets, Pink saddle</td>
</tr>
<tr>
<td>Blocks, Tackle</td>
</tr>
<tr>
<td>Calipers, 24''</td>
</tr>
<tr>
<td>Calipers, 34'' or 36''</td>
</tr>
<tr>
<td>Calipers, 50'' or 60''</td>
</tr>
<tr>
<td>Cantines, pr.</td>
</tr>
<tr>
<td>Cases, Compass, F &amp; L</td>
</tr>
<tr>
<td>Cases, Compass, Old Style</td>
</tr>
<tr>
<td>Cases, Rangers' Metal</td>
</tr>
<tr>
<td>Chairs, Log</td>
</tr>
<tr>
<td>Chains, Surveyors, 66'</td>
</tr>
<tr>
<td>Chests, Beechwood</td>
</tr>
<tr>
<td>Chests, Sycamore</td>
</tr>
<tr>
<td>Chests, Wood</td>
</tr>
<tr>
<td>Climbers, lineman's, pr.</td>
</tr>
<tr>
<td>Clamps, with straps</td>
</tr>
<tr>
<td>Clinometers, Brunton</td>
</tr>
<tr>
<td>Compasses, F &amp; S Stunt</td>
</tr>
<tr>
<td>Compasses, Pocket (without)</td>
</tr>
<tr>
<td>Compasses, Pocket, Sight</td>
</tr>
<tr>
<td>Compasses, Surveyors, G.S.</td>
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<tr>
<td>Connectors, C.C.</td>
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<td>Connectors, C.T.</td>
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<tr>
<td>Cots, Steel folding</td>
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<td>Cowlers, Sanitary</td>
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<td>Cylinders, Draftsman</td>
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<td>Dies, &quot;en&quot;</td>
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<td>Dividers, Bow</td>
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<td>Dividers, Proportional</td>
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<tr>
<td>Fire Setts</td>
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<tr>
<td>Fixtures, Grindstones 1/2 Perfectly</td>
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<tr>
<td>Flyes tent, 14 x 14</td>
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<tr>
<td>Forge, portable 1/2 Perfectly</td>
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<tr>
<td>Glasses, Magn. Barrel</td>
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<tr>
<td>Grippers, Aluminum 1/2 Perfectly</td>
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<td>Hammers, Assorted 1/2</td>
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<td>Hammers, Farris, Handle, coming tool</td>
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<td>Hatchets, marking 1/2</td>
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<td>Joints, ball &amp; socket</td>
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<td>Keys, F &amp; S Locks, 2</td>
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<tr>
<td>Lathes, for steel folding oots d'Assac, Evans 2</td>
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<tr>
<td>Lathes, for steel folding oots d'Assac, Engadine 2</td>
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<td>Monocullers</td>
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<tr>
<td>Owen, Dutch</td>
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<tr>
<td>Pens, draftsman,Double Curve</td>
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<td>Pens, ruling 1/2 Perfectly</td>
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<td>Pens, Single curve contour</td>
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<td>Pins, and pickers, Farris</td>
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<td>Pipes, carpenters</td>
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<td>Pliers, Wire</td>
</tr>
<tr>
<td>Pliers, 6' long nose</td>
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<tr>
<td>Pliers, 8' lineman's 1</td>
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<tr>
<td>Pliers, mobobs</td>
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<tr>
<td>Protractors, xylonite</td>
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<tr>
<td>Pruners, telephone</td>
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<td>Pruners, tree f</td>
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<tr>
<td>Poles, Ranger</td>
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<tr>
<td>Plumber, Rovelda</td>
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<tr>
<td>Rulers, Tally</td>
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<tr>
<td>Ropes, Leveling</td>
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<tr>
<td>Rules, metal 12''</td>
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<tr>
<td>Rules, parallel 12''</td>
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<td>Rules, socket, 30''</td>
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<td>Rules, socket, 48''</td>
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<td>Rules, triangular 18''</td>
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<td>Saddles, Pack, Gov.Trees</td>
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<td>Saddles, Pack, Burro</td>
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<td>Saddles, Pack, Horse</td>
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<td>Saws, Carpenters</td>
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<td>Saws, pruning</td>
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<td>Saws, Crosscut 1/2 Perfectly</td>
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<td>Saws, Crosscut 1 man</td>
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<td>Screen, fire</td>
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<td>Scribes, Timber</td>
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<td>Sectional Units (Ranger's filling equipment)</td>
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<td>Shears, pruning</td>
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<td>Sheaths, tomahawk</td>
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<td>Sheaths, Ax</td>
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<td>Sheaths, Hatchet</td>
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<td>Snips, tinners</td>
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<td>Squares, carpenters</td>
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<tr>
<td>Squares, &quot;T&quot; 24''</td>
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<tr>
<td>Squares, &quot;T&quot; 40''</td>
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<tr>
<td>Straightedge, 32''</td>
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<tr>
<td>Straightedge, 40''</td>
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<tr>
<td>Straightedge, 50''</td>
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<tr>
<td>Tapers, metallic 50''</td>
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<tr>
<td>Tapers, steel, 16''</td>
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<tr>
<td>Tapers, Steel 50''</td>
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<td>Telephones, desk</td>
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<td>Telephones, Wall</td>
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<tr>
<td>Telephones, Nine-sets</td>
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<tr>
<td>Tents, 5 x 7 Burch</td>
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<td>Tents, 7 x 9</td>
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<td>Tents, 10 x 12</td>
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<td>Tents, 14 x 14</td>
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<tr>
<td>Tongs, Blacksmith</td>
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<td>Traverseboards</td>
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<td>Tripods, metal legs,</td>
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<tr>
<td>Tripods, Surveyors</td>
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<tr>
<td>Tripods, traverse-board</td>
</tr>
<tr>
<td>Typewriters, Oliver 41 M. 274481</td>
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</tbody>
</table>

(Give make and number)

---

*Signed*: Neil Erickson, Forest Ranger.

The list was submitted on June 25, 1915.

---
### List and Disposal of things from Grandmother's Chest, c.1948.

Faraway Ranch Papers, Series 11, folder 11

<table>
<thead>
<tr>
<th>NUMBER</th>
<th>ARTICLE</th>
<th>TO WHOM</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>dish towels</td>
<td>two to each</td>
</tr>
<tr>
<td>2.</td>
<td>log cabin quilt (1948 Dec. 3d-taken)</td>
<td>Evelyn H.</td>
</tr>
<tr>
<td>3.</td>
<td>hand-made lace</td>
<td>chest</td>
</tr>
<tr>
<td>4.</td>
<td>sofa pillow and top (cigars)</td>
<td>Ben</td>
</tr>
<tr>
<td>5.</td>
<td>hand-painted, velvet</td>
<td>Emajoy H.</td>
</tr>
<tr>
<td>6.</td>
<td>beaded purse</td>
<td>Museum</td>
</tr>
<tr>
<td>7.</td>
<td>knife</td>
<td>Stan and Cherry</td>
</tr>
<tr>
<td>8.</td>
<td>basket quilt</td>
<td>Stan</td>
</tr>
<tr>
<td>9.</td>
<td>cheap spoons</td>
<td>Evelyn</td>
</tr>
<tr>
<td>10.</td>
<td>black, seal-skin cape</td>
<td>chest</td>
</tr>
<tr>
<td>11.</td>
<td>silk scarf</td>
<td>Emajoy</td>
</tr>
<tr>
<td>12.</td>
<td>old-fashioned fruit basket</td>
<td>Belle and Ben</td>
</tr>
<tr>
<td>13.</td>
<td>plate [pewter, crossed out] with castle</td>
<td>Chest</td>
</tr>
<tr>
<td>14.</td>
<td>Apache beaded purse with lead chimes</td>
<td>Museum</td>
</tr>
<tr>
<td>15.</td>
<td>cut-glass syrup picture [sic]</td>
<td>Belle and Ben</td>
</tr>
<tr>
<td>16.</td>
<td>brass, carved fruit bowl and stand</td>
<td>Lillian</td>
</tr>
<tr>
<td>17.</td>
<td>white blouse</td>
<td>Chest</td>
</tr>
<tr>
<td>18.</td>
<td>embroidered apron</td>
<td>Lillian</td>
</tr>
<tr>
<td>19.</td>
<td>purse</td>
<td>Chest</td>
</tr>
<tr>
<td>20.</td>
<td>embroidered pillow top</td>
<td>Belle and Ben</td>
</tr>
<tr>
<td>21.</td>
<td>pottery pieces</td>
<td>Museum</td>
</tr>
<tr>
<td>22.</td>
<td>caserole</td>
<td>Belle and Ben</td>
</tr>
<tr>
<td>23.</td>
<td>picture cards</td>
<td>Chest</td>
</tr>
<tr>
<td>24.</td>
<td>pin cushion</td>
<td>Chest</td>
</tr>
<tr>
<td>Group</td>
<td>combs and copper belt</td>
<td>Museum</td>
</tr>
<tr>
<td>25.</td>
<td>service star</td>
<td>Belle and Ben</td>
</tr>
<tr>
<td>26.</td>
<td>scarf (net)</td>
<td>Stan and Cherry</td>
</tr>
<tr>
<td>27.</td>
<td>pillow scarf trimmed in yellow</td>
<td>Belle</td>
</tr>
<tr>
<td>28.</td>
<td>stenciled scarf</td>
<td>Hildegard</td>
</tr>
</tbody>
</table>

31. Group fancy work (Aunt Sophia) | Lillian
32. 1 table scarf | Museum
33. 1 piece, fan | Belle
34. 1 pillow top | Lillian
35. 1 dresser scarf | Evelyn
36. 1 table runner | Emajoy
37. 1 net dresser scarf | Lillian
38. 1 plaid shawl | Lillian
39. 1 linen, white scarf | Grandmother
40. 1 blue linen cloth and napkins | Ben
41. 1 horse blanket | Hildegard
42. 1 gold hair set | Emajoy and Evelyn
43. 1 lace piano scarf | Belle and Ben
44. 1 hand-painted spoon tray | Hildegard
45. 1 lace curtain | Belle and Ben
46. 1 doilies | Grandmother
47. 1 saddle blanket | Murray
48. 1 hot mats | Cherry
49. 1 Indian blanket | Ben and Belle
50. 1 white and pink bedspread | Hildegarde
51. 1 pink handkerchief case | Grandmother
52. 1 petrified wood | Emajoy
53. 1 yellow pin cushion | Belle and Ben
54. 1 Indian arrow heads | Ed
55. 3 group 3 night gown tops | Hildegarde
56. 1 pink doilly | Emajoy, Evelyn, & Lillian
57. 1 lace | Emajoy
58. 2 towels | Belle
59. 1 towel | Lee
60. 1 pillow cases | 2 to Emajoy
61. [?] sets pillow cases | 2 to Evelyn
62. 1 pair pillow cases | Cherry
63. 1 set pillow cases | Lee
64. 1 set pillow cases | Hildegard
65. 1 set pillow cases | [Lillian crossed out] Hildegarde
66. 6 grapefruit spoons | Bella and Ben
67. 1 bread knife | Cherry
68. 1 group souvenir spoons | Hildegarde
69. 1 jelly spoon | Lillian
70. 1 Mexican souvenir spoon | Lee
71. 2 Grandmother Peterson's hair | Museum

Murray's Saddle Blanket and quilt taken out and sent to Him Dec. 7th, 1949 by Ed.M.R.
Ben's things that were in the Trunk

1. Box of pictures
2. Kimono of Mother's
3. 1 pitcher and two steins with horse heads on them.
4. Mirror Plateau
5. Ivory jewel box full of costume jewelry
6. Brown zippered toilet case
7. Two handkerchiefs
8. Three novelty china plates
9. One bowl
10. Six fern pattern salad plates
11. Mayonnaise jar and ladle
12. Glass dish, rectangle shape
13. Hobnail powder bowl and two perfume bottles (matching)
14. Large stemmed cut glass compote
15. Yellow teapot and two mugs to match (left in Faraway cupboard)
16. Unbleached cotton bedspread with red border and applique.

I am not sure of it but I seem to remember a pillow made of cigar silk wrappers, very different. Also a Navajo blanket these are not listed. I hope most of it is there.
Appendix P-4


Belongings of Neil and Emma Erickson that might be used in Museum

1. - L long Tom rifle (45-70)
2. - 1 Muzzle loading gun, found by a skeleton near Douglas, Ariz.
3. - Telescope carried by Neil Erickson in Indian Campaign of 1881 to 1886.
4. - Indian Basket and bell found by Emma Erickson, in a cave above her ranch.
5. - Navajo Bowl and ladle taken from grave near Flagstaff, property of Lillian R.
6. - Badge from Indian Wars, also first Forest Service Badge.
7. - Pictures of Old Fort Craig or Fort Bayard. Also pictures of a Col. and his wife.
8. - Pictures of Indians of Geronimo's Band.
9. - Bits of iron, oxen shoes, etc. found around the old forts.
10. - Bell put in trunk Oct. 1953 Division

Mother's wedding dress and the dress worn by LER at Aunt Helen's wedding at the Prue Ranch taken out for Pioneers' Historical Soc. Museum in Tucson. May 1, 1963. Everything listed as above still in trunk plus all other items, checked in 1953.

Appendix P-5

List of things "stored by Lillian, June 14, 1956." Faraway Ranch Papers, Series 11, folder 11.

Stored by Lillian June 14, 1956

One quilt - made by Hildegarde.

Three wool blankets.

One picture and frame.

One old lamp with landscape on base. Mother's.

Sofa pillow and odds and ends.

Appendix P-6


Suggested Museum Pieces

1. - Forest Rangers badges
2. - Swedish pocket knife
3. - Square spike
4. - Candle snuffer
5. - Apothecary's bowl for grinding drugs

Appendix P-7


Note signed by Lillian

"Watch with the key winder removed April 18, 1963 ... and sent to Hildegarde. Also locket and chain sent with the watch.

5/7/63 "Bill fold with $5 bill

Coat bill fold

Gold fountain given
to Dad by C. C. Cooper
given to Ben May 7,
1963."

Signed by Lillian, Ben & Andy
Appendix Q-1

"Furnishings in Log Cabin, March 17, 1946." Faraway Ranch Papers, series 8, folder 98.

Furnishings in Log Cabin March 17, 1946

1 double bed complete
1 double day bed - no covering or upholstery
2 straight chairs
1 round chair
1 dresser
1 long mirror
curtains in room (bedroom)
shower curtain
medicine cabinet
fireplace screen
1 magazine rack
table and two benches
1 small table
2 small rugs

Appendix Q-2


LOG CABIN FURNISHINGS
June 23, 1947

LIVING ROOM
1 rug
2 rockers
2 straight chairs
1 table & cover
1 bookrack & cover
1 lamp
1 pr. window drapes
1 pr. door curtains
1 single bed & its: mattress cover
2 sheets
1 pillow & case
1 bed spread

DINETTE
1 dining table
1 straight chair
1 bench
door curtain
1 single window curtain
1 double window curtain
1 tasklight
1 refrigerator
1 dust mop
1 dust pan
1 double boiler -1 coffee pot
1 juicer - 1 sifter - 1 dish
1 cook spoon -1 potato masher
2 pie pans -1 small pan
1 beater - sea ball - ice pick - bottle opener -1 potter
1 flint candle - 1 metal candle
2 pr. salt shooters - cream - sugar set
1 flat iron
10 glasses -1 pitcher -1 mint leaf
20 tsp.
dinner fork -1 meat knife -1 table knives
1 table knife -1 tea spoon -1 soup spoon -1 table spoon -1 soup spoon
1 bread knife -1 plastic fork -5 silver forks -1 dinner plate
7 small plates -1 soups - 1 sauce - 1 cup - 1 vegetable dish
1 platter - 1 bars dish - 1 nest of bowls -1 skillet -1 bowl -1 sugar bowl
TOILET FURNISHINGS: 6 tea towels - 1 bath towel - 1 dish cloth - 1 bath towel; 4 hand towels
Renters to take care of laundry. Change of linen to be supplied by owner.

Items are to be left in good condition. Any damage or breakage of above items is to be paid for, or item replaced.

Lillian Rice
### Appendix Q-3


<table>
<thead>
<tr>
<th>Furniture</th>
<th>taken</th>
<th>from</th>
<th>Log</th>
<th>Cabin</th>
<th>May</th>
<th>10,</th>
<th>1950,</th>
<th>and</th>
<th>placed</th>
<th>in</th>
<th>Storeroom.</th>
</tr>
</thead>
</table>

1. Tan Wooden Table  
2. Tan Wooden Chair to match above table  
3. Tan High Back Rocker  
4. White Kitchen Chairs  
5. Wooden Commode - Brown  
6. Metal Ironing Bed, Spring and Mattress  
7. Pillows  

### Appendix Q-4

"Log Cabin Inventory, October 1, 1962. Faraway Ranch Papers, series 8, folder 10.

<table>
<thead>
<tr>
<th>Item Description</th>
<th>Quantity</th>
<th>Item Description</th>
<th>Quantity</th>
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<tbody>
<tr>
<td>Single Day Bed with Mattress &amp; Cover</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Throw Rugs</td>
<td>1</td>
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<td></td>
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<tr>
<td>Book Case</td>
<td>1</td>
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<tr>
<td>Bamboo Chairs</td>
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</tr>
<tr>
<td>Wooden Cupboards Chair</td>
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<tr>
<td>Pin-up Lamp</td>
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<tr>
<td>Table Lamp</td>
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<td>Bed</td>
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<tr>
<td>Fireplace Screen</td>
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<td>Dresser with Mirror</td>
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<tr>
<td>Chest of Drawers</td>
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<td>Straight Chairs</td>
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<tr>
<td>Throw Rugs</td>
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<tr>
<td>Double Bed with Springs, Mattress &amp; Cover</td>
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<tr>
<td>Pillows</td>
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<td>Twin Blanket</td>
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<tr>
<td>Dust Pan</td>
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<td>Broom</td>
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<tr>
<td>Dust Mop</td>
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<td>Table with 2 Benches</td>
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<tr>
<td>Ironing Board</td>
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<td>Bread &amp; Butter Plates</td>
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<td>Sugar Bowl</td>
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<td>Oats</td>
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<td>Egg Beater</td>
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<td>Small Strainer</td>
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<tr>
<td>Tablespoons</td>
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<td>Water Heater</td>
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<td></td>
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</tr>
<tr>
<td>Water Pitcher</td>
<td>1</td>
<td></td>
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7 Forks  
4 Knives  
2 Faring Knives  
1 Coffee Pot  
2 Pie Pans  
1 Teakettle  
4 Sauce Pans  
1 Long Cake Pan  
1 Dish Pan  
1 Bed Lamp  
4 Knives  
7 Forks  
3 Table Spoons  
4 Teaspoons  
1 Faring Knife  
1 Can Opener  
1 Potato Masher  
1 Pan Cake Turner
Faraway Ranch Papers, series 18, folder 7.

INVENTORIES OF ALCORE, MIZAR, AND SPACE

Left meter: 2165 Right meter: 6830

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<td>2 x 4</td>
</tr>
<tr>
<td>21</td>
<td>Salt &amp; pepper</td>
<td>Assorted</td>
</tr>
<tr>
<td>22</td>
<td>Creamer &amp; sugar bowl</td>
<td>Assorted</td>
</tr>
<tr>
<td>23</td>
<td>Hot mats</td>
<td>Assorted</td>
</tr>
<tr>
<td>24</td>
<td>Pitcher</td>
<td>Assorted</td>
</tr>
<tr>
<td>25</td>
<td>Serving bowls</td>
<td>Assorted</td>
</tr>
<tr>
<td>26</td>
<td>Cereal dishes</td>
<td>Assorted</td>
</tr>
<tr>
<td>27</td>
<td>Dinner plates</td>
<td>Assorted</td>
</tr>
<tr>
<td>28</td>
<td>Dessert plates</td>
<td>Assorted</td>
</tr>
<tr>
<td>29</td>
<td>Sauces</td>
<td>Assorted</td>
</tr>
<tr>
<td>30</td>
<td>Cups</td>
<td>Assorted</td>
</tr>
<tr>
<td>31</td>
<td>Dish pan</td>
<td>Assorted</td>
</tr>
<tr>
<td>32</td>
<td>Garbage tray</td>
<td>Assorted</td>
</tr>
<tr>
<td>33</td>
<td>Iron skillet</td>
<td>Assorted</td>
</tr>
<tr>
<td>34</td>
<td>Frying pan</td>
<td>Assorted</td>
</tr>
<tr>
<td>35</td>
<td>Flour sifter</td>
<td>Assorted</td>
</tr>
<tr>
<td>36</td>
<td>Grater</td>
<td>Assorted</td>
</tr>
<tr>
<td>37</td>
<td>Percolator</td>
<td>Assorted</td>
</tr>
<tr>
<td>38</td>
<td>Pancake turner</td>
<td>Assorted</td>
</tr>
<tr>
<td>39</td>
<td>Roaster</td>
<td>Assorted</td>
</tr>
<tr>
<td>40</td>
<td>Egg Beater</td>
<td>Assorted</td>
</tr>
<tr>
<td>41</td>
<td>Rolling pin</td>
<td>Assorted</td>
</tr>
<tr>
<td>42</td>
<td>Potato masher</td>
<td>Assorted</td>
</tr>
<tr>
<td>43</td>
<td>Pan</td>
<td>Assorted</td>
</tr>
<tr>
<td>44</td>
<td>Sauce pan</td>
<td>Assorted</td>
</tr>
<tr>
<td>45</td>
<td>Pan</td>
<td>Assorted</td>
</tr>
<tr>
<td>46</td>
<td>Enamel</td>
<td>Assorted</td>
</tr>
<tr>
<td>47</td>
<td>Double boiler</td>
<td>Assorted</td>
</tr>
<tr>
<td>48</td>
<td>Pie tin</td>
<td>Assorted</td>
</tr>
<tr>
<td>49</td>
<td>Bread pan</td>
<td>Assorted</td>
</tr>
<tr>
<td>50</td>
<td>Enamel pans with handles</td>
<td>Assorted</td>
</tr>
<tr>
<td>51</td>
<td>Lids</td>
<td>Assorted</td>
</tr>
</tbody>
</table>
INVENTORIES OF A., M., S.

<table>
<thead>
<tr>
<th>No.</th>
<th>Class</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Chest drawers</td>
<td>4-drawer</td>
</tr>
<tr>
<td>2</td>
<td>Bedside table</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Dressing table</td>
<td>with bench and separate mirror</td>
</tr>
<tr>
<td>4</td>
<td>Twin beds</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Coil springs</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Innerspring mattresses</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Mattress pads</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Pillows</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Bedspreads</td>
<td>Tan, with fringe</td>
</tr>
<tr>
<td>10</td>
<td>Blankets</td>
<td>Wool, assorted</td>
</tr>
<tr>
<td>11</td>
<td>Wool blankets</td>
<td>Orange, one mouse chewed, Large</td>
</tr>
<tr>
<td>12</td>
<td>Upholstered rocker</td>
<td>Small.</td>
</tr>
<tr>
<td>13</td>
<td>Wooden rocker with cushion</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>Rug</td>
<td>3 x 5</td>
</tr>
<tr>
<td>15</td>
<td>Rugs</td>
<td>2 x 4</td>
</tr>
<tr>
<td>16</td>
<td>2 window drapes, 1 door drape, Brownish</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>Ash tray</td>
<td>Glass</td>
</tr>
<tr>
<td>18</td>
<td>Wall lamp</td>
<td>Adjustable</td>
</tr>
<tr>
<td>19</td>
<td>Round-backed kitchen chair</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>Dinette chairs, 1 table</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>4-burner gas stove</td>
<td>Old, black with white enamel, high oven.</td>
</tr>
<tr>
<td>22</td>
<td>Sink with 2 lower cabinets</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>Cupboards above</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>Towel rack</td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>Nested 2-shelf corner shelves, open</td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>Kitchen curtains</td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>Ash tray</td>
<td>Metal</td>
</tr>
<tr>
<td>28</td>
<td>Ironing board</td>
<td>Small</td>
</tr>
<tr>
<td>29</td>
<td>Gas heater</td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>Towel rack</td>
<td></td>
</tr>
<tr>
<td>31</td>
<td>Medicine cabinet, hand bowl, toilet, bathtub</td>
<td></td>
</tr>
</tbody>
</table>

SILVERWARE INVENTORY August 25, 1959

<table>
<thead>
<tr>
<th>Piece</th>
<th>M. Stark</th>
<th>Misra</th>
<th>Alcor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Knives</td>
<td>6</td>
<td>8</td>
<td>6 (SS)</td>
</tr>
<tr>
<td>Forks</td>
<td>8</td>
<td>8</td>
<td>7 (SS)</td>
</tr>
<tr>
<td>Teaspoons</td>
<td>6</td>
<td>8 (SS)</td>
<td>6 (SS)</td>
</tr>
<tr>
<td>Dessert spoons</td>
<td>2</td>
<td>4 (SS)</td>
<td>6 (SS)</td>
</tr>
<tr>
<td>Table spoons</td>
<td>2</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Soup spoon</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Butcher knife</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pot spoon</td>
<td>1</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>Can openers</td>
<td>1</td>
<td></td>
<td>2</td>
</tr>
</tbody>
</table>

APPENDIX A-5


THE MIZAR, ALCOR, SPACE COTTAGE INVENTORY OCTOBER 1, 1962

2 Double Beds with Springs, Mattresses & Mattress Covers
2 Twin Bed with Springs, Mattresses & Mattress Covers
1 Chest of Drawers
1 White Dresser with Mirror
1 White Medium Dresser with Mirror
1 Small Table
2 Dinette Tables
1 Bamboo Magazine Rack
1 Rocking Chair
1 Stroll Away Chair
1 Gas Cook Stove
1 Comb. Gas Stove & Electric Refrigerator
1 Drip Pan
1 Hot Water Heater
7 Dinette Chairs
2 Dinette Tables
6 Throw Rugs
3 Gas Heaters
Complete Bathroom Fixtures for 2 Bathrooms
Fixtures for 1 Half Bath
Complete Fixtures for 1 Shower Bath Room
1 Blue Chenille Bed Spread
2 Wool Blankets
1 Indian Blanket
1 Thin Comfort
2 Fringed Bed Spreads
4 Wool Blankets
1 Bed Side Stand
2 Fair Drapes
2 Cotton & Wool Blankets
2 Log Cabin Quilts
1 Wool Blanket

CHIN EQUIPMENT:}

**APPENDIX S-I**

<table>
<thead>
<tr>
<th>LIVING ROOM</th>
<th>LIVING ROOM</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 table with oilcloth cover</td>
<td>1 chest of drawers</td>
</tr>
<tr>
<td>4 chairs</td>
<td>3 large enamel bowls</td>
</tr>
<tr>
<td>2 rockers with cushions</td>
<td>1 coffeepot</td>
</tr>
<tr>
<td>1 platform rocker</td>
<td>1 muffin pan</td>
</tr>
<tr>
<td>1 adjustable easy chair</td>
<td>1 flat iron and handle</td>
</tr>
<tr>
<td>a book shelf</td>
<td>1 pot and cover</td>
</tr>
<tr>
<td>1 oil stove</td>
<td>1 aluminum pot</td>
</tr>
<tr>
<td>1 cot and cover</td>
<td>1 fire pan</td>
</tr>
<tr>
<td>2 pillows (lime green)</td>
<td>1 deep pan</td>
</tr>
<tr>
<td>1 shell and 3 rugs</td>
<td>3 aluminum pans (nest)</td>
</tr>
</tbody>
</table>

**BEDROOMS:**

<table>
<thead>
<tr>
<th>LIVING ROOM</th>
<th>LIVING ROOM</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 bed and mattress with</td>
<td>1 red plastic qt. pitcher</td>
</tr>
<tr>
<td>1 single flannel sheet</td>
<td>1 spatula - wood handle</td>
</tr>
<tr>
<td>2 wool blankets (tan)</td>
<td>1 red plastic lb. pitch</td>
</tr>
<tr>
<td>1 cotton quilt (new)</td>
<td>1 tea kettle</td>
</tr>
<tr>
<td>1 bedspread (new)</td>
<td>1 potato lifter</td>
</tr>
<tr>
<td>2 pillows (new)</td>
<td>1 can opener</td>
</tr>
<tr>
<td>1 green rug</td>
<td>1 rice spoon</td>
</tr>
<tr>
<td>2 pair of curtains &amp; blinds</td>
<td>1 five-prong fork</td>
</tr>
<tr>
<td>1 end table (bead &amp; cover)</td>
<td>2 ice tongs</td>
</tr>
<tr>
<td>1 dressing table and scarf</td>
<td>1 large ice scraper</td>
</tr>
<tr>
<td>1 white rocker</td>
<td>1 chafing dish</td>
</tr>
</tbody>
</table>

**LIVING ROOM:**

<table>
<thead>
<tr>
<th>LIVING ROOM</th>
<th>LIVING ROOM</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 mattress cover and protector</td>
<td>1 ladle</td>
</tr>
</tbody>
</table>
| 1 double flannel sheet | 2 nervous spoons *
| 2 new wool blankets (tan) | 1 large serving fork |
| 1 new cotton quilt | 1 large serving spoon * |
| 1 bedspread | 2 large serving spoons * |
| 2 new pillows | 1 large serving fork |
| 1 rose rug | 1 large serving spoon * |
| 2 pair of curtains and blinds | 1 large serving fork |

**EXTRA:**

<table>
<thead>
<tr>
<th>LIVING ROOM</th>
<th>LIVING ROOM</th>
</tr>
</thead>
<tbody>
<tr>
<td>4 cups only</td>
<td>1 large vegetable dish</td>
</tr>
<tr>
<td>1 oval vegetable dish</td>
<td>6 large plates</td>
</tr>
<tr>
<td>6 large plates</td>
<td>4 crockery bowls</td>
</tr>
<tr>
<td>4 crockery bowls</td>
<td>1 glass bowl</td>
</tr>
</tbody>
</table>

**LINEN HALL CUPBOARD -**

- All linens to be returned

- 3 large yellow bowls

- 3 large yellow bowls
**Martha Stark Inventory, August 18, 1959.** Faraway Ranch papers, series 18, folder 7.

**MARTHA STARK INVENTORY**  
Aug. 18, 1959

<table>
<thead>
<tr>
<th>No.</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Dining room extension table</td>
</tr>
<tr>
<td>2</td>
<td>Dining room chairs</td>
</tr>
<tr>
<td>3</td>
<td>Willow rocker with pillow</td>
</tr>
<tr>
<td>4</td>
<td>Metal extension daybed with pad &amp; cover &amp; 2 pillows</td>
</tr>
<tr>
<td>5</td>
<td>Book case</td>
</tr>
<tr>
<td>6</td>
<td>Kerosene lamp with chimney</td>
</tr>
<tr>
<td>7</td>
<td>Platform rocker</td>
</tr>
<tr>
<td>8</td>
<td>Reclining, upholstered chair</td>
</tr>
<tr>
<td>9</td>
<td>Navajo rug</td>
</tr>
<tr>
<td>10</td>
<td>Dining room table with magazine rack</td>
</tr>
<tr>
<td>11</td>
<td>Coleman space heater</td>
</tr>
<tr>
<td>12</td>
<td>Linoleum, rose, good</td>
</tr>
<tr>
<td>13</td>
<td>Telephone</td>
</tr>
</tbody>
</table>

Bathroom fixtures all in fairly new condition:
- Tub, toilet, lavatory, medicine cabinet, 2 towel racks, 1 bute gas wall heater, 1 cupboard, 1 waste basket (old), 1 set curtains

2 2 Beds, double 1 metal, 1 wood

**MARTHA STARK INVENTORY**  
2

<table>
<thead>
<tr>
<th>No.</th>
<th>Class</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Gas tank</td>
<td>55%</td>
</tr>
<tr>
<td>2</td>
<td>Fuel oil</td>
<td>3/5 of a tank</td>
</tr>
<tr>
<td>3</td>
<td>Water pitcher</td>
<td>Glass</td>
</tr>
<tr>
<td>4</td>
<td>Orange juicer</td>
<td>Assorted</td>
</tr>
<tr>
<td>5</td>
<td>Water glasses</td>
<td>&quot;</td>
</tr>
<tr>
<td>6</td>
<td>Juice glasses</td>
<td>&quot;</td>
</tr>
<tr>
<td>7</td>
<td>Sugar bowl</td>
<td>Turquoise</td>
</tr>
<tr>
<td>8</td>
<td>Cream pitcher</td>
<td>Blue glass (from house)</td>
</tr>
<tr>
<td>9</td>
<td>Sauerkraut</td>
<td>Assorted</td>
</tr>
<tr>
<td>10</td>
<td>Bread &amp; butter plates</td>
<td>Glass</td>
</tr>
<tr>
<td>11</td>
<td>Cereal bowl</td>
<td>Assorted (1 without handle)</td>
</tr>
<tr>
<td>12</td>
<td>Coffee mug</td>
<td>China</td>
</tr>
<tr>
<td>13</td>
<td>Bowl</td>
<td>China (minus cork)</td>
</tr>
<tr>
<td>14</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>15</td>
<td>Sauce dishes</td>
<td>Assorted</td>
</tr>
<tr>
<td>16</td>
<td>Cereal dishes</td>
<td>&quot;</td>
</tr>
<tr>
<td>17</td>
<td>Plates</td>
<td>&quot;</td>
</tr>
<tr>
<td>18</td>
<td>Dipper</td>
<td>Aluminum</td>
</tr>
<tr>
<td>19</td>
<td>Ice cube tray</td>
<td>Plastic</td>
</tr>
<tr>
<td>20</td>
<td>Hand basin</td>
<td>Enamel</td>
</tr>
<tr>
<td>21</td>
<td>Ash trays</td>
<td>Glass</td>
</tr>
<tr>
<td>22</td>
<td>Bread box</td>
<td>Enamel</td>
</tr>
<tr>
<td>23</td>
<td>Teakettle</td>
<td>Enamel</td>
</tr>
<tr>
<td>24</td>
<td>Flat colander</td>
<td>Aluminum</td>
</tr>
<tr>
<td>25</td>
<td>Muffin tin</td>
<td>Enamel</td>
</tr>
<tr>
<td>26</td>
<td>Flour sifter</td>
<td>Plastic</td>
</tr>
<tr>
<td>27</td>
<td>Percolator</td>
<td>Enamel</td>
</tr>
<tr>
<td>28</td>
<td>Flat irons with one removable handle</td>
<td>Plastic</td>
</tr>
<tr>
<td>29</td>
<td>Warmer</td>
<td>Enamel</td>
</tr>
<tr>
<td>30</td>
<td>Bake pan</td>
<td>Enamel</td>
</tr>
<tr>
<td>31</td>
<td>Steel frying pan</td>
<td>Plastic</td>
</tr>
<tr>
<td>32</td>
<td>Aluminum pans without handles</td>
<td>Plastic</td>
</tr>
<tr>
<td>33</td>
<td>Enamel pans with handles</td>
<td>Enamel</td>
</tr>
<tr>
<td>34</td>
<td>Lids</td>
<td>Assorted</td>
</tr>
<tr>
<td>35</td>
<td>Potatoe masher</td>
<td>Enamel</td>
</tr>
<tr>
<td>36</td>
<td>Egg beater</td>
<td>Plastic</td>
</tr>
<tr>
<td>37</td>
<td>Long tined fork</td>
<td>Enamel</td>
</tr>
<tr>
<td>38</td>
<td>Can opener</td>
<td>Enamel</td>
</tr>
<tr>
<td>39</td>
<td>Cooking spoon</td>
<td>Perforated</td>
</tr>
<tr>
<td>40</td>
<td>Pancake turner</td>
<td>Enamel</td>
</tr>
<tr>
<td>41</td>
<td>Cleaners, sponges, garbage tray, etc.</td>
<td>Plastic</td>
</tr>
<tr>
<td>42</td>
<td>Waste basket</td>
<td>Enamel</td>
</tr>
<tr>
<td>43</td>
<td>Small wooden table</td>
<td>No drawers</td>
</tr>
<tr>
<td>44</td>
<td>Roper gas stove</td>
<td>1 burner</td>
</tr>
<tr>
<td>45</td>
<td>A.O. Smith &amp; water heater, Bute gas</td>
<td>&quot;</td>
</tr>
<tr>
<td>46</td>
<td>Kitchen sink, no cracks or chips</td>
<td>&quot;</td>
</tr>
<tr>
<td>47</td>
<td>Serve refrigerator with 1 enamel vegetable tray, 3 wire shelves, 3 ice trays</td>
<td>&quot;</td>
</tr>
<tr>
<td>48</td>
<td>Last four items practically new as is are also</td>
<td>&quot;</td>
</tr>
<tr>
<td>49</td>
<td>Cupboards</td>
<td>Counter tops</td>
</tr>
</tbody>
</table>

**MARTHA STARK INVENTORY**  
2

2 | Description |
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>tow rack</td>
</tr>
<tr>
<td>2</td>
<td>Dust pan</td>
</tr>
<tr>
<td>3</td>
<td>Curtains</td>
</tr>
</tbody>
</table>

Electric fixtures in good condition
Need for M. Stark:
- Paper for dresser drawers
- 3 Blankets
- 3 bed spreads, 1 big double
- 1 mirror, 35" x 18"
- Full cloth sheet
- Day bed cover

2 Small wireless flannels from:
- 1 large blanket
- 2 new ton blankets
- 1 Reach large wool blanket
- 2 Reach spreads, white with red sky
- 2 mattress covers

- 1 reach spread
- 2 pillows, 18" x 20"
- 1 mattress cover, cream, red spread
- 1 Reachy with cream back ground
- 1 green cover, bright green
- Cover, "fancy"

- Rayon bedspread
- 1 throw for Ray in office
- W/ Cord pillow from alcove
- Ray Rod, 1 mattress
Appendix S-3


MARTHA STARK COTTAGE
INVENTORY OCT. 1, 1962

2 Twin Beds with Springs, Mattresses & Mattress Covers
1 Double Bed with Springs, Mattress & Mattress Cover
1 Roll-away Bed with Mattress
1 Day Bed with Mattress
1 Dresser with Mirror
1 Chest of Drawers
1 Dining Table with 3 Matching Chairs & 1 odd Chair
2 Bed Room Chairs -- 1 Rocker -- 1 Straight Chair
3 Easy Chairs -- 1 Platform Rocker -- 1 Cane Rocker -- 1 Stuffe
1 Water Heater
1 Oil Burning Heating Stove
1 Gas Burning Cook Stove
1 Electric Refrigerator
Complete Bathroom Fixtures
6 Bed Pillows
1 Couch Pillow
2 Twin Aqua Chenille Bed Spreads
1 Rose Beige Ribbed Chenille Bed Spread
1 Casperelli Comforter
1 Log Cabin Quilt
3 Ten Decron Blankets (New)
1 Single Cotton Blankets
1 Wool & Cotton Blue & White Double Bed Blanket
2 Port Wool Blankets
4 Sets of Bedroom Curtains
1 Pair Dropes in Living Room
1 Throw Rug
1 Magazine Stand Table
1 Shelf Bookcase

KITCHEN EQUIPMENT:
1 Small Coffee Pot
1 Flour Sifter
1 Bread Toaster
1 Crock Pot
1 9" Skillet & Lid
1 Aluminia Boiler
1 1/2. Sauce Pan
1 1/2. Sauce Pan
1 6" Skillet
1 Cake Fan
1 Dish Strainer
1 Dough Fan
1 Pan Cake "Grace"
1 Long
1 Juice
1 Dry Goods
7 Table Spoons
1 Potatoes Baker
1 Egg Beater
1 Large Work Spoon
1 Small Funnel
1 Small Strainer
2 Sauce Bowls
12 Glasses
1 Sugar Bowl
1 Dessert Dish
1 Butter Dish & Cover
1 Crock Plate
4 Cups
3 Mixing Bowls
7 Plates
3 Cereal Bowls
4 Dessert Bowls
1 7/8 Shaker
1 1/8 Shaker
3/4 Butter Plates
Curtain
Appenix T-1


**Living Room**
- 1 Day Bed
- Mattress
- 1 Table (LC)
- 2 Rocking Chairs (LC)
- 1 Mirror (LC)
- 1 Tiffany (KR)
- 1 Straight Chair
- 1 Rug (KR)
- 1 oil lamp

**Kitchen**
- 3 Chairs
- 5 Dinner Plates (KC)
- 10 Bread & Butter Plates (KC)
- 1 cream pitcher (NC)
- 1 sugar bowl (GK)
- 8 cocktail glasses - dipped (KR)
- 5 sauce dishes (KR)
- 6 saucers (KR)
- 8 Porcelain Glasses
- 2 Laces (KR)
- 1 Yen, china (LC)
- 1 trays, porcelain (LC)
- 1 Hostess - porcelain (K)
- 1 Round (K)
- 1 Porringer - porcelain (K)
- 1 Fruit / Juice Glass - porcelain (K)
- 1 Bowl, corny dishes (K)

**Garage**
- 6 Bricks
- 2 Tires on rims
- 1 cement spreader
- 1 Plow

**Broom Closet**
- 1 Bulb
- 1 dust mop
- 1 broom
- 1 ironing board cloth
- 1 iron (K)

**Bed Room**
- 1 double bed
- 1 mattress
- 1 box spring
- 1 table, bedroom
- 1 chair
- 1 bureau, mirror
- 1 oil lamp

**Unfinished Cellar**
- 1 double bed
- 1 mattress
- 1 box spring
- 1 single mattress
- 1
**Appendix T-2**

List of things taken "to Brown's Cabin, March 17, 1946." Faraway Ranch Papers, series 8, folder 98.

- Took to Brown's cabin March 17, 1946
- 2 pads for single cot
- 1 table
- 2 rocking chairs

**Appendix T-3**


**EMPLOYEE'S QUARTERS**

<table>
<thead>
<tr>
<th>ROOM</th>
<th>ITEMS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>BEDROOM</strong></td>
<td></td>
</tr>
<tr>
<td>Green &amp; White Iron Bedstead</td>
<td></td>
</tr>
<tr>
<td>Mattress</td>
<td></td>
</tr>
<tr>
<td>Cream Colored 3 drawer Dresser</td>
<td></td>
</tr>
<tr>
<td>1 small stool</td>
<td></td>
</tr>
<tr>
<td>2 ply Orange crate Stand</td>
<td></td>
</tr>
<tr>
<td>1 Butane stove</td>
<td></td>
</tr>
<tr>
<td>3 Pairs Yellow Curtains</td>
<td></td>
</tr>
<tr>
<td>Blue Lin. Floor Covering</td>
<td></td>
</tr>
<tr>
<td><strong>BATHROOM</strong></td>
<td></td>
</tr>
<tr>
<td>Chest of Drawers, Cream</td>
<td></td>
</tr>
<tr>
<td>1 Lamp</td>
<td></td>
</tr>
<tr>
<td>Pr Curtains</td>
<td></td>
</tr>
<tr>
<td>&amp; Orange crate</td>
<td></td>
</tr>
<tr>
<td>1 Shower Curtain</td>
<td></td>
</tr>
<tr>
<td><strong>HALLWAY</strong></td>
<td></td>
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<tr>
<td>1 Orange crate</td>
<td></td>
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<tr>
<td>1 Open cupboard, 3 shelves</td>
<td></td>
</tr>
<tr>
<td><strong>LIVING ROOM</strong></td>
<td></td>
</tr>
<tr>
<td>Bed, Iron, 2 mattresses</td>
<td></td>
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<tr>
<td>1 Table</td>
<td></td>
</tr>
<tr>
<td>1 Chair</td>
<td></td>
</tr>
<tr>
<td>2 Vases</td>
<td></td>
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<tr>
<td>2 Pictures</td>
<td></td>
</tr>
<tr>
<td><strong>KITCHEN</strong></td>
<td></td>
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<tr>
<td>1 Built-in table</td>
<td></td>
</tr>
<tr>
<td>2 Cupboard double curtains</td>
<td></td>
</tr>
<tr>
<td>Sink window &amp; door curtains</td>
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<tr>
<td><strong>DAD'S DEN</strong></td>
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<tr>
<td>4-drawer dresser</td>
<td></td>
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<tr>
<td>1 Day bed</td>
<td></td>
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<tr>
<td>1 Wardrobe</td>
<td></td>
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<tr>
<td>Green Table</td>
<td></td>
</tr>
<tr>
<td>2 pr. Double curtains</td>
<td></td>
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<tr>
<td>1 Old mirror</td>
<td></td>
</tr>
<tr>
<td>1 Straight chair</td>
<td></td>
</tr>
<tr>
<td>1 Rocker</td>
<td></td>
</tr>
<tr>
<td>Day bed mattress</td>
<td></td>
</tr>
<tr>
<td>1 Bedspread like curtains</td>
<td></td>
</tr>
<tr>
<td>1 pr. Bed Springs</td>
<td></td>
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<tr>
<td>Rittenhouse's</td>
<td></td>
</tr>
<tr>
<td>1 Heater</td>
<td></td>
</tr>
<tr>
<td>1 Old rocker</td>
<td></td>
</tr>
<tr>
<td>1 Table</td>
<td></td>
</tr>
</tbody>
</table>
As the nation's principal conservation agency, the Department of the Interior has basic responsibilities to protect and conserve our land and water, energy and minerals, fish and wildlife, parks and recreation areas, and to ensure the wise use of all these resources. The department also has major responsibility for American Indian reservation communities and for people who live in island territories under U.S. administration.

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