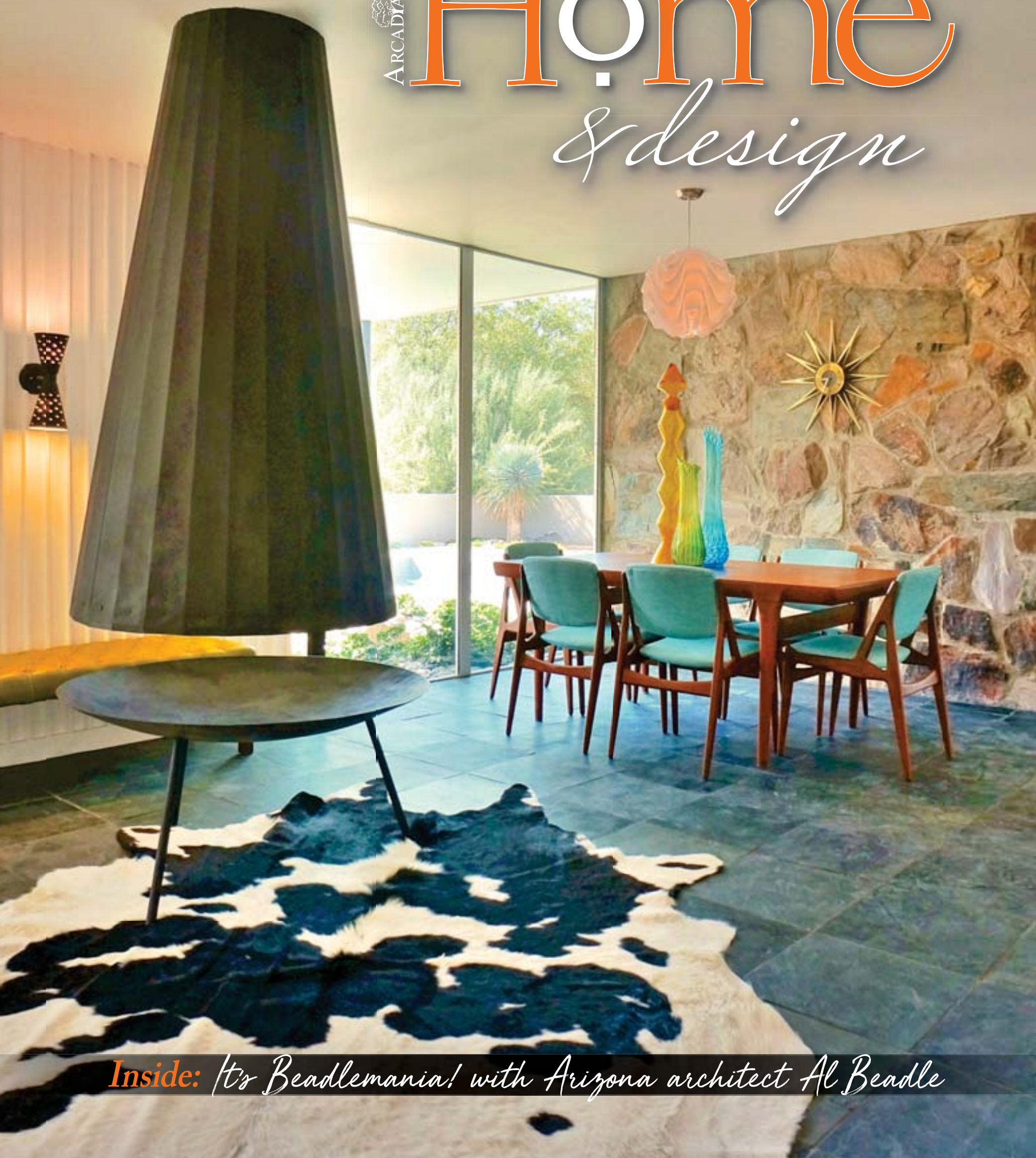


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ARCADIA Home & design



Inside: It's Beadlemania! with Arizona architect Al Beadle



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Fall 2023

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EDITOR'S NOTE

The Triad. Three Fountains. Executive Towers. Before starting this edition of Arcadia Home & Design, I had little knowledge of what those structures meant to architectural history.

Minnesota-born Alfred Beadle was the designer of the projects mentioned above. Throughout his career, he crafted over 200 builds – many of which have been lost or altered. Beadle moved to Phoenix in the early 1950s and built various commercial and residential projects, including the iconic Safari Hotel in Scottsdale. His designs were practical and modern, and his legacy lives on in the inspiration for new builds across the Valley.

Art One Gallery, a student-artist-focused business in Old Town, is celebrating its 30th anniversary in 2023. I spoke to manager Max Smith to get the history of the business and talk about their future plans, which include continuing to support the arts and Arizona artists.

Story ideas and feedback are always welcome – reach me at editor@arcadianews.com. Until we meet again next year, thank you for reading Arcadia News and Arcadia Home & Design!

mallory

On the cover: Beadle House #7
PHOTO COURTESY OF SCOTT JARSON



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The rosy-faced lovebird may just be one of the most cherished winged animals to grace Arcadia. Learn more about its origin – and what's happening with them now.



Standing the test of time

Al Beadle's architecture blends clean and modern with desert landscape



Executive Towers

By Mallory Gleich | PHOTOS COURTESY OF SCOTT JARSON

One of the main drivers of modern architecture in the Valley, architect Alfred Beadle, got in trouble – and it could have cost him his career if not for the mention of another well-known name.

At his start, Beadle was found to be practicing without a license and had to go to court. His attorney spoke to the judge, saying, “There’s another architect in town that’s practicing without a license – are you going to get after him like you are Mr. Beadle?” The judge asked who the other architect was. The lawyer answered, “Frank Lloyd Wright.”

According to Beadle family friend and architect Ned Sawyer, Wright wasn’t licensed but was grandfathered in. Rather than leave the industry, Beadle took the exam, got his license and continued to build the legacy we know and cherish today.

Al Beadle was born in Minneapolis, Minnesota. His father worked in kitchen design concepts, and that’s believed to be where young Alfred got his first taste of the architecture industry.

After high school, he joined the U.S. Naval Construction Battalions (Seabees) during WWII. He would tinker and build and taught himself the ropes – thanks to an influence from the International School of Architecture and the works of Ludwig Mies van der Rohe, a German-American architect whose style would help initiate the modern era of design.

Around 1960, Beadle headed back to Minnesota and started to build his portfolio – one that would stand the test of time.

“His first designs were a modern take on America’s venerable ranch house, something we might think of as a mid-century modern design today,” Valley real estate broker Scott Jarson said. “He built several small homes to a level of success that inspired him to continue.”



Alfred Newman Beadle



Interior; Beadle House #7 – the Gossick Residence, built in 1955.

Many of Beadle’s homes were “designed speculative,” according to Jarson. He would design and build the home, then sell it at, or near, completion. At the height of his career, Beadle was crafting homes and building designs that equaled the best architectural names in Los Angeles and Palm Springs.

Beadle’s earliest significant architectural contribution in Arizona was Executive Towers, a 21-story high-rise at 2nd Ave. and Clarendon. At the time (1962-63), Executive Towers was the tallest building in downtown Phoenix. The structure is still there and was converted to condominiums in 1971.

“In many ways, I feel that building put him on the map,” Jarson said. “Beadle was our true ‘Desert Modernist.’ His work brought a clean line to the desert landscape, but he also added his sense of ‘no nonsense’ architecture.”

Beadle’s designs were straightforward and practical, according to Jarson. He learned how to adapt steel and glass in a desert environment to be efficient, using well-designed overhangs and shading devices.

“The designs were undeniably modern, and they offered an integrated ‘playfulness’ that was often subtle and abstract but always interesting,” Jarson said. “To live in a Beadle-designed property, from the single-family homes, to the venerated buildings like Three Fountains was, well... simply hip.”

Beadle was responsible for the Safari Hotel in Scottsdale, which operated from 1956 to 1998 and initially offered 108 rooms. Another 80, plus a banquet room, were added in 1959. The Boston Red Sox and the Baltimore Orioles baseball teams stayed there during spring training in the 1950s. The Safari was known as a destination resort, hosting celebrities and entertainment acts like Rosemary Clooney and the Mills Brothers.



Safari Hotel



Continued on page 6



Beadle House #7 – the Gossick residence, built in 1955.

The Triad Apartments, located at 28th St., south of Camelback and also known as CSA (Case Study Apartments) #1, is an “absolute perfect example of his design ethic,” according to Jarson.

“It’s the only building in Arizona featured in the prestigious Arts and Architecture Magazine’s ‘Case-Study’ House Program,” Jarson said, “which celebrated modern architecture by the likes of Ray and Charles Eames, Richard Neutra and Eero Saarinen. Beadle played on that stage and was internationally published, cementing his chops as a modern architect.”

Before his death in 1998, Beadle had over 200

design builds. One of those, possibly most familiar to Arcadians, was the Three Fountains townhouse complex on 40th St. and Campbell Ave. Three Fountains employed the principles Beadle learned from drafting The Triad Case Study Apartments. The buildings are based on a modular grid system, with large windows and homes that are two stories tall.

Ned Sawyer worked with Beadle while Three Fountains was under construction in 1962. He and Beadle received their accreditation in the early 70s, and Sawyer is still friends with the family.

“How we met is a funny story. While in school, I

got a job with an interior designer. One day, she asked me what kind of architecture I liked, and I described a house on McDowell, and The Triad,” Sawyer said. “She asked if I knew who the architect was, and I said I didn’t. I found out her boyfriend lived at the complex.”

Sawyer and the designer went over to The Triad, and while there, he found out that an associate of his also lived there – and worked with Beadle – so Sawyer asked, “Can you get me an interview?”

“I started working with Al right away. It was quite a coincidence!” Sawyer said.

Beadle left a legacy of custom homes, “tract” homes, apartments, banks and commercial office buildings, many of which are still in working order.

His name became synonymous with modernist architecture in Arizona. By 1970, almost anything modern built here using steel and glass, especially in residential design, was often attributed to him, according to Jarson.

“Beadle was imitated but inspirational for many other architects,” he said. “His involvement in so many commercial buildings helped fuel a drive to ‘keep it modern’ for developers.”

Jarson, who owns azarchitecture/Jarson & Jarson Real Estate, is a known resource and Beadle expert. He said that his firm has represented more Beadle architecture than any other firm.

“My mother made me aware of his work as a child. The designs were fresh, clean and captivating. Some work was beloved, some considered controversial for our climate, but it was undeniably modern and signature,” Jarson said. “Having a Beadle-designed home was considered very special. It still is.”

As successful as the architect was, much of his work has been lost or altered, according to Jarson.

“His designs were always rare and special and are even more so today. It was a unique place and time, the spirit of which was captured by this man in what was an architectural movement, all part and parcel of placing Phoenix on the national map,” Jarson said. “We are fortunate to have these designs still here with us.”

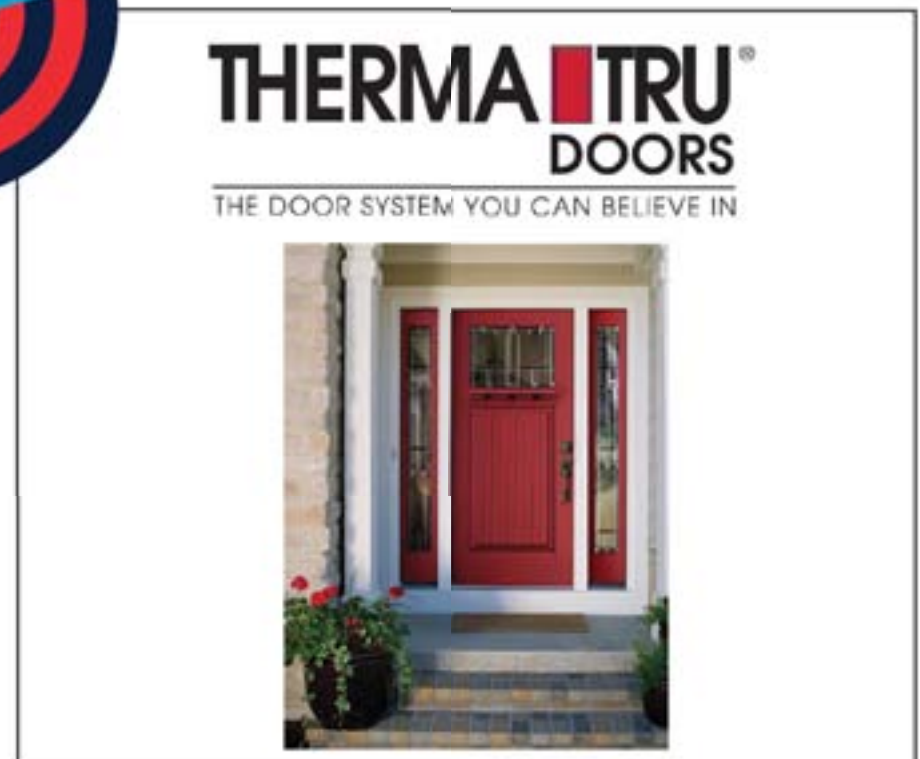
“Beadle’s work was undeniably modern and signature,” Jarson said. “Having a Beadle-designed home was considered very special. It still is.”



The Healy residence, built in 1959.

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In the studio with...

Max Smith, manager of Art One Gallery

Art One Gallery • 4130 N. Marshall Way, Scottsdale • artonegalleryinc.com

Arizona native Kraig Foote opened Art One Gallery in 1993 to provide gallery space to up-and-coming students and local artists. The Art One Foundation, an offshoot of the gallery, provides art supplies and classes to those who need assistance when it comes to creating their pieces. Thirty years later, Kraig's mission hasn't changed. We sat down with manager Max Smith to learn more about the gallery and its goals.

Art One is celebrating 30 years. How does it feel?

It's crazy! I started working for Kraig when I was just going into high school, so I've been here for 16 years now. I've seen the gallery change and seen all the artists that have come through. To get to the point we are now is awesome. Time flies. The gallery turns 30 this year, I turned 30 this year, and Kraig turned 60. It's a year of 30s!

Break down the history of Art One.

Kraig is the owner. At that time (1993), Kraig was working at the Design Center of Scottsdale, helping designers and people who were renovating their homes, spending lots of money on carpets and fabrics, things like that. He was living with a roommate who was an art professor at ASU, and the teacher had the students come over and use his backyard to create art because they didn't have anywhere else to go.

Kraig found out the students were dumpster diving for supplies and didn't have money for anything art-related whatsoever – but they had the talent and passion to pursue art – so he decided to open a gallery for student artists. He leveraged his



Kraig Foote

connections with the design community and connections with the artists, merged those two and has been here ever since.

Kraig used to work on Marshall Way, at Häagen-Dazs, as a teen. So he's been here since, working on this block, and was really comfortable with this neighborhood. He knew there were other galleries around, but not any that specialized in supporting up-and-coming artists, those who are starting from scratch.

What were you doing before you joined Art One?

Nothing – this was my first job. I was born and raised in Arizona, and my dad used to do a lot of shipping of artwork for some of the galleries in the area. I was looking for a job and was put in touch with Kraig. He's had a lot of interns in the past; younger students and artists could come and get experience in the business side of things. I've been here off and on ever since!

Have any of your artists hit the "big-time"?

There are a few! Ian Davis is one; his art has been amassed by a bunch of museums and collectors, and he's done shows all over the place. Erik Gonzales got his start here in the early 90s and now does shows in Scottsdale. Brian Boner and Christina Ramirez still show here in Arizona but do mural work and things like that. Without Art One as that stepping-stone gallery, who knows where they would be?

What kind of art can we find here?

It's all original. Artists actually create a piece of artwork. It's not a print. It's not something you can order online and reproduce. It's made by local artists in town who are trying to make a career out of this, so I think that's the most special thing. You'll find something unique and support not only a local business but an artist through that process.

It's 'off-the-wall' kind of art, a little funky, not something you would see in a home goods store.



Manager Max Smith has worked at Art One for over 15 years.

Was the gallery always this size?

Ten to 15 years ago, we had to downsize into this one space, but before that, we had the two spaces that are next door to us. We're smaller, but we still represent the same amount of artists. We stack the artwork, and people can thumb through it. We've got pieces from \$5 to \$1,500 to about \$2,000. We feature all local Arizona artists or current students in high school or college.

What makes Art One different than other Scottsdale galleries?

Number one is that it's affordable. We have a strict pricing structure that our artists stay in, but we encourage them to explore and sell their pieces for more, which allows us to welcome another artist into the space. One thing that sets us apart is that we're constantly adding new pieces and artists. We change things out; we add new inventory weekly. Right now, we've got 60+ artists featured in the store.

What about the artists from Autism Academy and One Step Beyond?

We work with those two organizations along with the high schools. They work with adults and children with developmental disabilities, and Art One sells their art projects at the shop for \$30-\$50, and the students get 100 percent of the proceeds. Once they get to college, we do a gallery split so they can

get a taste of what the industry is like.

Art One is a place for developing high school artists to use that money and put it toward supplies or classes and get more experience.

What is the Art One Foundation?

Art One and the Art One Foundation work side-by-side. The foundation is specifically for high school and college students – who are enrolled in art courses – that need assistance with art supplies, tuition, materials for a project, basically anything art-related. Our foundation is here for them. We receive supply donations, too, that we allocate to different schools and organizations.

Our 30-year anniversary celebration was a way to raise awareness and funds for the foundation's efforts. It's so important to foster these young artists who will become the next generation we'll see at Art One or in other galleries in town or all over the world. The importance of the foundation and its association with the gallery is really to create a system where we're offering supplies in hopes that they'll bring their art back to us to sell.

Speaking of the anniversary, how did you celebrate?

We had a community party at the end of October. There was an auction, a raffle, music, food, drinks – it was a thank you to our community but also a way to fundraise and let people know that we're still here, doing the work we've been doing for 30 years and are ready to move into the next era.

What's next for Art One?

Our ultimate goal is to use the foundation to open up another location where we can focus more on studio spaces and free art supplies. The students can use the new space as a free art center and produce artwork there. Attached to that facility, we'd like to have another showroom/art gallery. Students can create their piece, carry it over to the gallery and understand the process – so we'll teach the art process but also how to sell, market, and promote their work.



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Iconic homes and art studios open their doors for tours

By Mallory Gleich

Phoenixians looking to refresh their homes – and who are in need of a little inspiration – might have some luck in checking out one of the various home and art tours available in the Valley. Here are five that can help get those creative sparks flying.

Camelback Studio Art Tour

camelbackstudiotour.com

Saturday, November 11,
10 a.m.-5 p.m.

Sunday, November 12,
10 a.m.-4 p.m.

Tour varies from 54th to 60th Streets,
from Thomas to McDowell.
Admission is free

The Camelback Studio Tour and Art Sale showcases 27 local artists demonstrating various mediums for all to see. Guests can visit home art studios, meet the artists, and shop

for one-of-a-kind art pieces – hello, holiday shopping list, complete! This year's artists include Bill and Ellen Leibow, Devon Meyer, Jules Gissler and more. The map is available online.

Hidden in the Hills Artist Studio Tour

hiddeninthehills.org

Friday, November 17 –
Sunday, November 19
Friday, November 24 –
Sunday, November 26

Sponsored by the Sonoran Arts League, the 27th annual Hidden in the Hills Studio Tour is a free, self-guided outing featuring 174 artists in over 40 public and private studios throughout Cave Creek, Carefree and North Scottsdale. Each studio offers an intimate setting, allowing guests to observe artists, find a new piece of artwork, learn more about mediums, and support the Sonoran Arts League.

Phoenix Home & Garden Home Tour

phgmag.com

Saturday, November 18,
from 10 a.m.-4 p.m.

Location will be announced November 17

Tickets: \$40-\$125

During this self-guided tour, attendees will have exclusive access to a select group of luxury homes in the Valley. The homes are selected by *Phoenix Home & Garden's* editorial staff. Guests can meet the magazine editors, staff, home designers, and architects. A VIP option includes extra homes to check out, refreshments, and a holiday keepsake. A portion of the proceeds will benefit the Familial Dysautonomia Foundation.

Willo Home Tour

willophx.com

Sunday, February 18, 2024
from 10 a.m.-5 p.m.

Tour starts at Third Avenue and
W. Monte Vista Road, Phoenix

Tickets: \$20

This tour will happen in 2024, but tickets are on sale now. The 35th annual Willo Home Tour and Street Fair combines history, culture and fun for all. Guests can explore the preserved historic homes that make up the Willo neighborhood in downtown Phoenix.

After, attendees will find a street fair with vendors showcasing homemade crafts and antiques. There will be an antique car show, a beer garden and food vendors. All ages are welcome.

Midtown Urban Living Tour

midtownphx.org

Saturday, November 11
from 10 a.m.-4 p.m.

Tour starts at Park Central Mall,
3121 N. 3rd Ave., Phoenix

Tickets: \$25, \$30 on November 11

The Midtown Neighborhood Association's annual Urban Living Tour showcases a historic district with urban vibes. This event is a self-guided home tour offering exclusive access to single-family homes and condos. The tour will set off from Park Central Mall on Central and span Thomas Road to Indian School Road. This year, the tour will include homes in high-rise buildings and a garden apartment complex, the 18th Floor of the Financial Center (also known as the Punchcard Building) and the Winnie Ruth Judd trunk murder house.

A trolley will take attendees along the tour. Anytime between 10 a.m.-4 p.m., guests can also check out the street fair with local vendors at Park Central Mall.

PHOTO COURTESY OF MARGARET DIETRICH



Midtown Neighborhood Association's annual Urban Living Tour showcases a historic district with urban and neighborhood vibes.

PHOTO COURTESY OF CITIES WEST MEDIA TEAM



During the self-guided Phoenix Home & Garden Tour, attendees will have exclusive access to a group of luxury homes in the Valley.

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Time to Wine Down

Tips on collecting and creating a wine cellar at home

By Mallory Gleich

One of the many pleasures of collecting wine is displaying your collection for friends and family – and yourself – to admire. Building a wine room or cellar adds a new design element to your home.

Sure, wine collecting is a hobby, but it's also an investment. Like any investment, it should be cared for. To learn more about crafting the perfect wine storage area, we contacted Chef Mark Tarbell, owner of The Wine Store at 32nd St. and Camelback Road. Tarbell started collecting wine in 1982 – and his reasoning?

"I was thirsty!" He laughed. "No, when I was an apprentice chef in Amsterdam, Holland, I rented a room from a member of the Bordeaux Society. He gave me my first



Mark Tarbell

understanding that I had no clue about wine."

While attending culinary school in Paris, Tarbell attended l'Academie du Vin Steven

Spurrier Wine School, where he became lifelong friends with his instructor. It's been an adventure ever since and now, he knows a thing or two!

The first step to creating your wine cellar is to decide where you'd like it to be in the house. Tarbell says the room should be well-engineered and insulated, with no direct sunlight or UV light – this matters most. Your best bet



is an internal cellar, not on an east or west wall.

The size of the cellar depends on what you are using it for: are you entertaining or collecting?

For entertaining, Tarbell recommends keeping 200-500 bottles in the cellar, around the size of a large closet.

"For collecting, the sky is the limit! This is like collecting art, but you can drink this art. Wine bottles or a wine cellar can also be a major part of the home's look and feel. It's enjoyable and impressive," he said.

Next, choose a material to build your cellar out of. This is a personal decision – it can be all wood, metal or concrete...the most important thing is keeping it in good condition:

- Temperature: 55 degrees is ideal. If you only have a refrigerator, it should remain at 38 degrees. It won't hurt the wine if it's cooler, only if it's warmer.

- Zero UV light: Wines will live longer in the dark.

- No vibration: Vibrations will prematurely shake some pigment out of reds.

- Consistent humidity: This keeps the corks full and happy so the wines won't leak and oxygen can't get in.

- Lay the bottles on their side: Wines like to rest, and if they are standing up, then the corks will shrink and dry up.

When storing wine, the temperature should stay the same for every bottle. For drinking, it's better to have whites in the 38 to 45-degree range and reds in the 60 to 65-degree range. The

temperature at which you serve wine is critical to how it's perceived and enjoyed, according to Tarbell.

If it suits you, you can add art or a table and chairs in your cellar – but this might be more for looks. Since it's 55 degrees inside, being in for more than a few minutes is uncomfortable. Tarbell said he keeps smaller tasting tables in his cellar for fun, quick, casual tastings.

Once you decide where to build and what to build your cellar out of, the next step is to hire a professional.

"Make sure to find a cellar builder or contractor that is highly recommended and has done this many times before," Tarbell said. "Find a cellar you like, find out who built it, and use them."

The final step? Fill your wine cellar!

"Because of my orientation, I like European wines, drier and lower alcohol. I am typically drawn to wines from France, Italy, Portugal, Spain, Germany, and Austria. But there are amazing wines in California, Oregon and Washington," Tarbell said.

Though he's found delicious grapes worldwide, Tarbell recommends finding what you love and proudly enjoying it – whether it's five or 500 dollars. And be curious. Find a wine professional who knows the style you like and try other wines similar to it.

"It's most important to enjoy wine; that's the fun!" he said. "Sharing something really cool with a friend or loved one is memorable and magical."

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Keeping that lawn beautiful

How to treat your yard during the seasonal “cool down”

By Molly Delgado

Unlike many other parts of the country, Phoenix welcomes the cooler temperatures that head our way in November and into the new year. While lawns, trees, shrubs and flowers have found ways to thrive in the desert landscape, folks still need to treat their yards to ensure that greenery stays healthy during the cold – however long that may be.

We reached out to A to Z Tree and Turf to find out what homeowners can do to keep the green green:

“First, you need to decide if you want a winter lawn or to keep your Bermuda grass,” Owner Dustin Moss said. “If you do a winter lawn, when the nighttime temps are in the 60s, you should lower the height of the blade on your mower to the lowest height and scalp the turf.”

After scalping, homeowners should add #15 seed (a grass seed that grows fine-textured) per 1000 square feet of area, and then use a thin layer of mulch. According to Moss, mulch is not always recommended, but won’t necessarily harm your lawn. After seeding, you should water the grass five times daily to keep the seed moist.

“It is important to note that you should not water to the point that you have run off. It’s also important to use a starter fertilizer,” Moss said. “The goal is to get #2 nitrogen into your winter lawn before the first frost. That will keep it nice and green through the winter. We do recommend still fertilizing in December using calcium nitrate.”

If you’re maintaining a summer lawn, using a high-potassium fertilizer in the fall before it goes dormant is recommended, which will help it wake up stronger in the spring. Water once every ten days.

“We feel that most plants – especially roses and winter flowers – thrive through the cool down, but we do a small cutback in the third week of September to remove summer burn,” Moss said. “This will allow the new growth and new green to come through. The weather can be tricky,

though. If it cools and warms up again, it could affect the Bermuda and make it ‘wake up.’”

Regarding chemicals, A to Z applies a plant growth regulator before seeding for about 3-5 days to keep the Bermuda from growing and allow the seed to thrive.

“We apply a starter fertilization then high nitrogen fertilizer once a month through the growing season,” Moss said.

When it comes to tips and tricks to keep plants alive in between treatments from companies, Moss had this to say:

“This is tricky. Because we want to say water, but there is a fine line between over and under-watering. If you can, consult a professional. They will probe the ground for soil moisture and help you determine your best watering schedule. Lately, we’ve come across many people planting plants and trees too deep. You want to make sure to plant correctly so that the plant can thrive.”

atoztreetandturf.com

More winter landscape tips:

- Before freezing temperatures occur, make sure the soil around your plants has plenty of residual moisture. Since rainfall was minimal this year, you’ll want to deeply water landscape plants every week or 10 days until the first hard freeze.
- Try to prevent lots of foot traffic on your winter lawn. Grass is resilient, but it will have a difficult time recovering if a path becomes well-worn. Your soil is also most vulnerable to compaction during the winter months.
- Don’t prune trees or evergreen shrubs in the fall, since this act encourages new growth.
- While not every plant needs to be protected from low winter temperatures, perennials or newly planted shrubs and trees can use the added layer of protection. Winter mulch protects plants’ root systems and insulates soil.



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Deck out those floors...

Area rugs are an elegant way to spruce up your space

By Cody Kennedy

Folks usually wait until spring to clean out the storage closets and polish up the home – but who said that’s the rule? If you’re looking to give your home a new look for the winter, there are plenty of ideas. One is fairly simple – add an area rug!

First things first: Where should you buy the rug? You could check out any home goods store in the Valley, but Phoenix and Scottsdale also have specialty stores – including a couple near Arcadia.

Ismail Momeni has owned Baluchi Rug Gallery in Old Town since 2016, but he’s been in the rug business for over 40 years. Baluchi has over 6,000 rugs in stock with various designs: tribal, modern, oriental, and transitional.

The rugs at Baluchi are all handmade

and imported from countries around the world, but mostly from Afghanistan and Pakistan. Materials include wool, cotton and silk, with wool taking precedence due to its durability.

“People who purchase rugs are doing so as an investment. They’re durable, money-saving and made with natural products. They’re used for generations,” Baluchi associate Shafi Assadullah said.

Shafi explained that rugs start at a standard size of 2x3 feet and go up by two feet – the biggest is 10x14, but folks can customize the design and size to fit their need.

Handmade rugs are more expensive because they are hand-knotted and take around seven months to complete, depending on the size. Cost ranges from \$950-\$1,500, determined by how many knots per square inch, which country the rug came from, materials, etc. Silk rugs



are the most expensive.

“Wool is the most popular material. It’s got strong fibers and is durable, so people can walk on it, drop stuff on it, kids can play on it, and the rug will still look new for a long time,” Shafi said.

When purchasing, consider the origin and quality of the rug.

“Remember that when you buy handmade, you’re supporting people, supporting the art, and owning something special that can last generations,” he said. “Plus, you’ll get a lot of compliments!”

Another luxury rug business in Old Town, David E. Adler Fine Rugs, has been in the industry for over 40 years. Lindsay Bowman and her husband, John-David, own the business and help clients and interior designers choose the best rugs for their homes and offices.

“The biggest mistake people make is selecting a rug that is too small for the space. Ideally, living room rugs should go fully or partially under the main upholstery pieces to unify the space and give it an overall comfortable, more spacious feel,” Bowman said.

The size of the rug is key, as it should relate to the proportions of the space, architectural elements, ceiling height, and scale of the furniture.

For bedrooms, people often want their feet to touch a cozy surface first

thing in the morning. Bowman likes to say that for a king size bed, a minimum size for the rug should be a 9x12. This way the rug can be fully or three-fourths of the way under the bed, and you will still have a soft rug to step on when you begin or end your day.

“Also, if the rug is too small, it might look like a postage stamp in the middle of a room with high ceilings and a monumental fireplace,” Bowman said.

Style wise, rug selection is based on personal preferences. Hand knotted rugs are pieces of art, each unique in character and design. Styles range from bold and colorful, to understated and tonal.

“For a seamless look, selecting a solid hand knotted rug with a beautiful texture can be the perfect companion to a space featuring sleek, clean-lined upholstery items in plain fabrics,” Bowman said.

She continued: “If you want to bring your love of color and art to the floor, selecting a rug with movement, contrast, and color would draw your eye’s interest and make a statement. For interiors with more cultural references, consider a vintage Oushak or a tribal inspired Moroccan rug to complete the look.”

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Rosy-faced (also known as peach-faced) Lovebirds are native to Africa, but have made Phoenix their home since the mid-1980s.

Rosy-faced Lovebirds

Little fliers from abroad have settled in the Valley

By Mallory Gleich

The Rosy-faced Lovebird (*Agapornis roseicollis*) is a small, colorful species of parrot that Phoenixians and Arcadians have long become familiar with. Arcadia News received an email from a concerned reader who wanted to know more about the birds and what to do to bring flocks closer to the neighborhood. Here's what we found out.

If you don't see them, you'll definitely hear them: Rosy-faced lovebirds are loud, constant chirpers and very social animals. They eat throughout the day and take frequent baths.

Lovebirds are notorious for their sleep position, sitting side-by-side and turning their faces toward each other.

"They are fun to see and to hear with their raucous squawks as they fly overhead. They're like our own colorful 'parrots'!" Tice Supplee, Director of Bird Conservation at the National Audubon Society, said.

These friendly (for the most part – they are territorial!) birds are native to Angola, Namibia and along the Northern Cape Province in South Africa. They gather in arid regions but flock to areas near water. They are highly adaptable and nest in palm trees, artificial structures and power poles.

Their population in Phoenix is the only known wild population in the United States, though there are also established populations in the Hawaiian Islands. Small groups have been seen in Tucson, but there isn't much evidence that these areas have settled colonies.

Lovebirds are plentiful in established neighborhoods

with tall shade trees and palms. They regularly feed on fruit and seeds of native plants, like cactus fruit, apples, palm fruit, and various seed pods, including those from Mesquite and Palo Verde trees.

Many people have lovebird species as pets – and since they are not native birds, that is legal. If you didn't see many during the summer months, don't worry. Supplee said that flocks roam around a lot, so the "Arcadia flock" may have dispersed in search of food resources.

"They like to use palm trees for nesting, so an aggressive palm tree pruning in the neighborhood could also cause a flock to disperse. Or the loss of a saguaro cactus that was a colony nesting site could be an issue, too," she said.

Potential stresses for lovebirds include loss of reliable food supplies, loss of nesting sites and insufficient water sources.

Arizona Field Ornithologists say lovebirds have bred in the Phoenix area since the 1980s. During the past 25 years, their population has increased, and they can be seen in many backyards in Phoenix.

Rosy-faced lovebirds are also known as peach-faced. The name change happened to conform with the designation for the bird in Namibia and to more accurately reflect the Latin name for the species.

"The Rosy-faced lovebird seems to do best where there is irrigated ground, such as golf courses and parks. It is possible that as Arcadia residents go away from flood irrigation, the area may become less favored by lovebirds," Supplee said.

Did you know?

- Lovebirds mate for life. They mature when they're about ten months old. Mating begins with courtship behavior and can continue through their roughly 15-year lifespans.
- If a mate dies or gets separated from the flock, its companion exhibits erratic behavior that some have compared to depression.
- The nine species classified as lovebirds come from the genus *Agapornis*. Most lovebirds have a green body and different head feather coloration. Their closest relatives are hanging parrots found in Asia.
- Lovebirds are territorial and are known to not get along with birds of another species. They can also become jealous or hormonal during mating season.
- Scholars typically cite a poem by Geoffrey Chaucer as the first evidence of the connection between the religious celebration of Saint Valentine's Day and romantic love. The poem features two birds that exhibit all the markings of human love – lovebirds, perhaps?



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