City of Tucson Historic Landmark Application

Benedictine Convent and Chapel of Perpetual Adoration

800 N. Country Club Rd (Parcel 125-13-068A)

Tucson, Arizona

Property Description

Physical Appearance and Characteristics

Located at 800 N. Country Club Road, the former Benedictine Convent and Chapel of Perpetual Adoration (also called Benedictine Sanctuary or Benedictine Monastery and referred hereafter as monastery) today rises prominently above surrounding buildings; clearly distinguishing itself from its neighbors. Even at the time of its construction in 1940, the building was destined to become one of Tucson's iconic landmark properties. Both local and national newspapers, lauded the new "Spanish-Renaissance" style building even before it was built, noting that the building "…will be one of the most beautiful structures ever erected in Tucson" (*Arizona Catholic Herald Annual Review* 1940 and *Arizona Daily Star* 1 December 1940*)* (Figure 1).

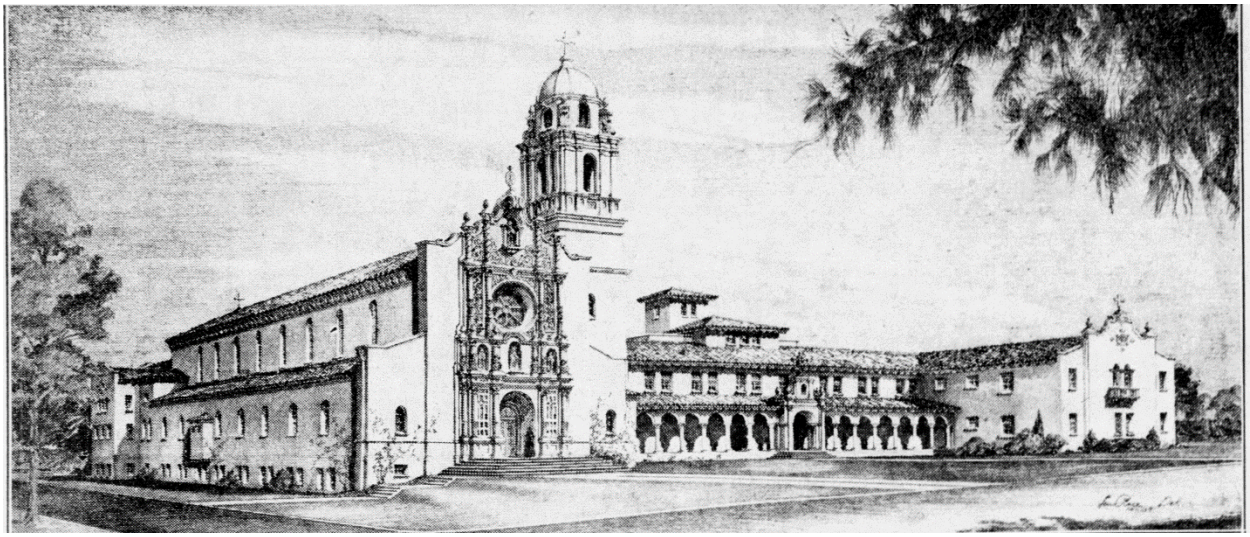

Figure 1. Architectural rendering of the Benedictine Convent and Chapel by architect Roy Place (drawn by Lew Place), as published in the *Arizona Daily Star* in December 1940.

True to the newspapers' predictions, the 73,030 sq. ft. multi-story monastery building designed by architect Roy Place for the order of the Benedictine Sisters of Perpetual Adoration, was an impressive feat of local religious architecture. The footprint of the building was designed in the form of an "E" and constructed of brick, sheathed in cement plaster, and accented with arcades, stone medallions, corbels, columns, pilasters, coping and ornamental iron gates, and a tiled-topped dome with copper finials. The north wing housed the sanctuary and chapel, the central wing housed the refectory, the south wing the living and workrooms, and the former kitchen and utility rooms were located in a second-story deck above the chapel. Interior courtyards were located between the wings and enclosed by and connected with open-air arcades. The interior courtyards and grounds were landscaped with a mix of fruit and deciduous trees, and date palms, and both native and non-native ornamental plants (*Arizona Daily Star*, 1 December 1940).

Architectural Description

Overview of materials and construction

The monastery building shares some common material and design attributes that are visible on all elevations. The walls are composed of fired-brick sheathed in a light-pink concrete stucco and the foundation is a mix of steel posts and concrete footers within a poured concrete stem wall housing a basement. There are multiple roof forms, the majority of which are hipped with terra cotta tiles and concrete mortar. The other roofs are low-pitched shed-style above arcades or entrances with both terra-cotta tiles and mortar with exposed eaves with carved rafter ends or concrete slabs sheathed in stucco. Most windows too share similar attributes. Standard windows across much of the building include vinyl windows with two casements of four-lites each, as well as arched vinyl windows with three-lite casements, three-lite sliding sash, and five-lite fixed; many of which contain a crackle glazing. Most of the arched windows are located on the north wing, and all windows rest on red tile sills with a moderately-deep recess. A single Palladian window is located on the second story of the south wing facing west and is bordered by a cast-stone balcony (Figure 2 and Appendix A). Lastly, the orientation of the building follows standard design for Christian churches. The sanctuary is sited east-to-west allowing parishioners to pray east towards Jerusalem.

West Elevation

The primary elevation of the monastery faces west onto N. Country Club Road. The façade represents the "backbone" or arm between each axis or wing of the "E", and is composed of a central, two-story rectangular arm running in a north-south direction flanked by wings protruding to the east. The two visible wing ends are the north wing housing the chapel and the south wing housing the living and work rooms. The central wing is not visible from the façade, but is located on-center and projects eastward from the east elevation of the arm (see Appendix A; Figures 1–4). The central arm is fronted by an arcade that runs the length of the arm and terminates at the intersection with each wing. The arcade is composed of rounded brick arches with cast-stone archivolts supported by stone Corinthian columns, resting on red tile pavers. Inside the arcade against the porch ceiling are a mix of supportive and decorative wood beams and small pendant lights.

Within the center of the arcade is an ornate entrance that acts as the main access to the private quarters (central and south wings) of the monastery. The entrance is framed by a rectangular cast-stone and plaster portico with an entablature inscribed with BENEDICTINE CONVENT in gold leaf lettering. Atop the cornice is a statue of St. Benedict housed in a smaller replica of the same portico capped by a brass cross. The portico frames a richly carved recessed wood-paneled arched double door with brass hardware and 20 amber glass lites. Between the arch and the horizontal head of the door is a hand-carved medallion with relief lettering spelling the Latin word PAX accompanied by the image of a cross. Roughly in the center of the roofline are

two boxy, tower-like rooms that protrude from the roof of the adjoining central wing and provide access to the roof deck. The connecting wing has a gable roof and the two rooms have hipped roofs; all with terra-cotta tile.

At the southwest end of the façade, the south wing is faced with a tiered artificial front. The front contains an elaborate scalloped parapet that rises well above the adjoining partially hipped roofline and is edged in cast-stone coping. At the apex of the parapet is a stone cross above a cast-stone shield flanked by floral motifs and bookended by geometric ornaments. Directly below and approximately on-center of the parapet is a rounded, cast-stone oxeye-style decoration with floral patterns incised into the surrounding stucco. Further down the façade (at the level of the second floor) is a Palladian window with an adjoining cast-stone balcony carved into decorative panels and supported by stone brackets.

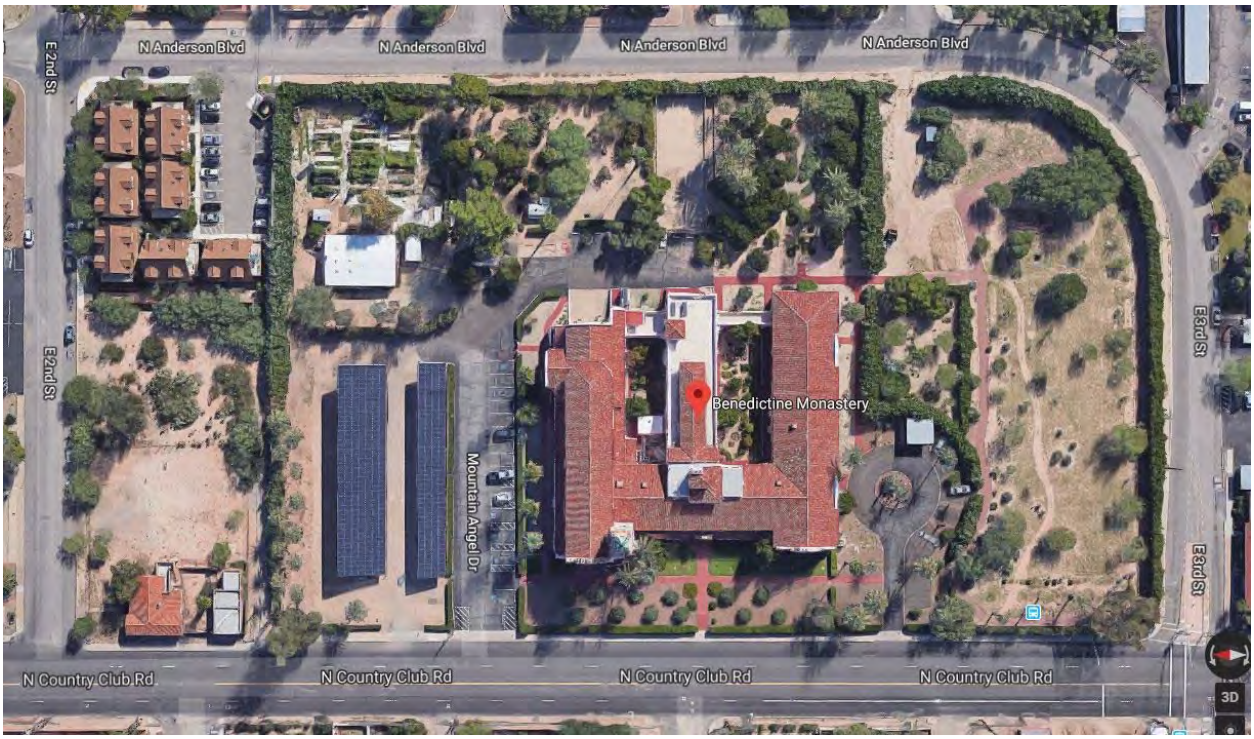

Figure 2. Google Earth image of the monastery in planview (east is up [2018]).

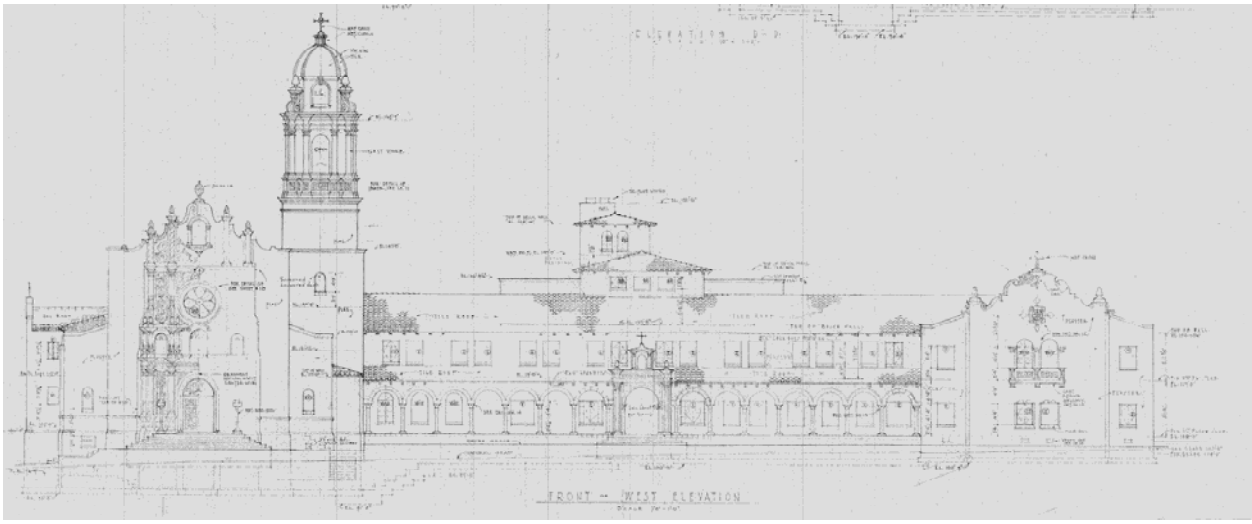

Figure 3. Reduced copy of the architectural rendering of the primary façade or west elevation of the Benedictine Convent and Chapel, 1939.

Figure 4. The west elevation or primary façade of the Benedictine Convent and Chapel, facing northeast (2019).

At the opposite end of the west elevation and fronting the north wing is the entrance to the chapel and sanctuary (see Figures 1–4). The sanctuary entry and associated bell tower are the

tallest and the most ornate portions of the entire facility. The raised entrance is composed of red tiles flanked by brass lanterns and railings (since painted) leading to an enriched door surround composed of cast-stone, framing a hand-carved wood-paneled double door. The door features wood handles, brass trim, cruciform shapes and a tympanum with BENEDICTINE SANCTUARY OF PERPETUAL ADORATION in relief. Inside the arched doorway are carved floral motifs, flanked by quasi- Corinthian-ionic pilasters, supporting an entablature housing three tabernacles for religious statuary, around which the entry surround continues to curve upwards around a central rose window, a fourth tabernacle, and culminating in an arched parapet (Figure 5).

At the southwest corner of the sanctuary entry is a square domed-tower. The tower is tiered; cresting to a multi-colored ceramic-tiled dome edged in copper ribs with a copper cupola and cross, and arched window openings. To the left of the entrance steps is an engraved cornerstone quarried from the Santa Rita Mountains. The walls are edged by hedge rows, with wall corners framed by palms and deciduous trees. Remnants of a grassy lawn also stretch across the façade.

North Elevation

The north elevation is composed entirely of the north wing, which is oriented east-to-west and houses the sanctuary, chapel, and associated rooms. The most prominent feature of the north wing is the rounded apse at the east end of the sanctuary and the clerestory that rises above the level of the aisle roofs located on either side of the sanctuary. The sanctuary has a hipped roof hidden below the parapet and aisle shed roofs; all sheathed in terra cotta. Other features include arcaded coping below the clearstory roofline, and a confessional room jutting from the wall near the northeastern half of the elevation. The confessional room is shallow, supported by concrete corbels, and topped by a hipped terra-cotta tile roof. A single raised entry is located near the northeast corner and marked by two rounded balusters located within an opening of the adjacent hedge row planted along the entire length of the north elevation. In addition, a protruding section of the north elevation mimics details of the southwest corner of the west elevation, including triptych style windows, a stone cross on the apex of the parapet, decorative wall treatments including a square cast-stone vent highlighted by incised stucco floral patterns, as well as a rounded false window, also of cast-stone (Figures 6 and 7; see Appendix A). The basement level of the building rises above grade and square windows with contemporary security bars are visible along the entire length of the north elevation.

Figure 5. Entrance to the Benedictine Convent and Chapel, facing southeast (2019).

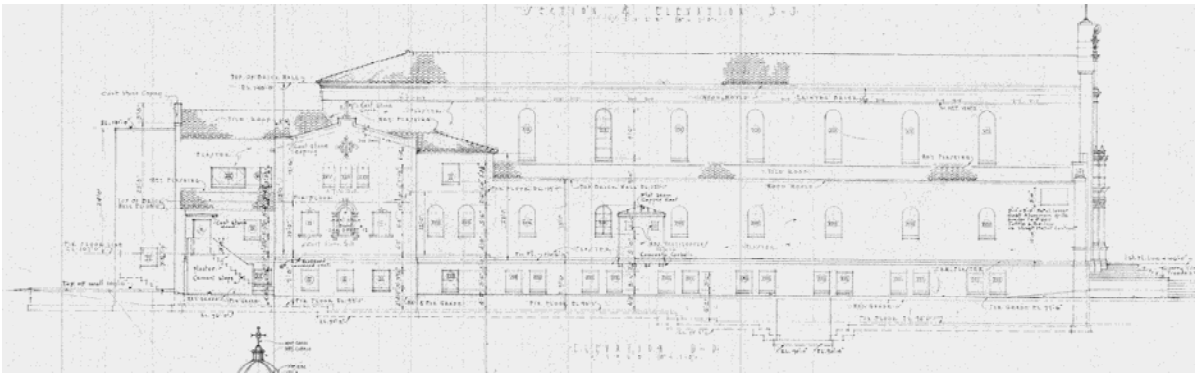

Figure 6. Reduced copy of the architectural rendering of the north elevation of the Benedictine Convent and Chapel, 1939.

Figure 7. The north elevation of the Benedictine Convent and Chapel, facing southwest (2019).

South Elevation

The south elevation is the more streamlined and less ornate of the entire building. The elevation is characterized by a long, two-story, rectangular wing (south wing) with a partially hipped roof sheathed in terra-cotta tiles with two entrances located near the east and west ends of the wing. The entrances are demarcated by a slight break (in the otherwise unbroken plane) in the wall whereby the roofline is punctuated by two gable roof forms rising about the edge of the eaves and outlined in terra-cotta tiles (Figures 8 and 9). Entrances are utilitarian in appearance and protected by stone hoods with low-sloped entries composed of poured concrete and painted red to match other elevations. The door near the southwest end of the wing is a wood-framed French door, and the other entry is a single wood panel door, with both protected by security screens. By-in-large the windows are evenly spaced across each story. Basement vents are visible across the length of the foundation and consist of breezeblock. Bougainvillea, orange trees, and date palms are also located against the building.

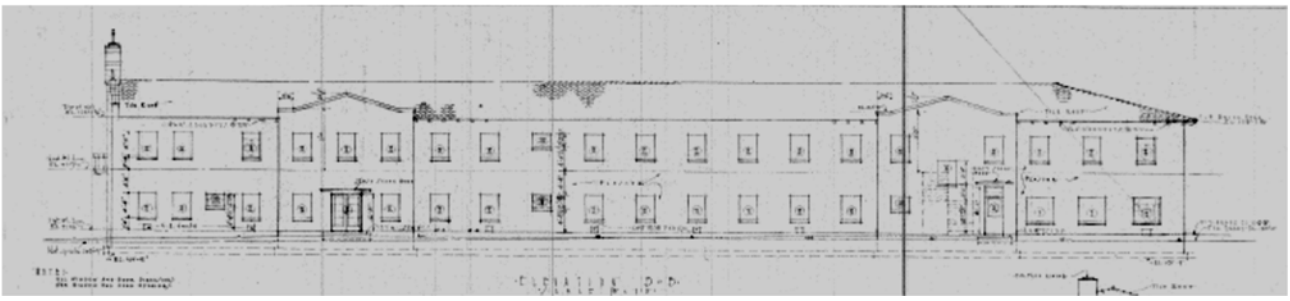

Figure 8. Reduced copy of the architectural rendering of the south elevation of the Benedictine Convent and Chapel, 1939.

Figure 9. The south elevation of the Benedictine Convent and Chapel, facing northeast (2019).

East Elevation

The primary decorative elements of the east elevation are the brick and cast-stone arcades that connect each of the projecting arms of the "E" to enclose the entire facility and soften an otherwise utilitarian appearance (Figures 10 and 11). Within the arches of the arcade are decorative iron screens that protect the courtyards from intruders. Immediately above the arcades are catwalks offering access between the second floors of each wing and are edged in chain-link fencing. The three "ends" of each wing are slightly staggered and each has a different front. The southeast or south wing has a boxy end with a hipped roof form and evenly-spaced windows, while the central wing has a low or nearly flat roof fronted by a raised loading dock with three doors protected by concrete slab overhangs, above which is a visible roof deck ramada. The face of the north wing has multiple projecting rooms and a mix of gable and shed rooflines with an uneven distribution of window and door openings. Decorative vents composed of breezeblock are located across much of the east elevation, and a sloped entry to the basement level is via roll-up garage doors. Vegetation immediately against the building is relegated to the corners, courtyard, and two small planting beds, however the remains of an orchard, a tennis court, shrine, and other outbuildings are located immediately east of the building.

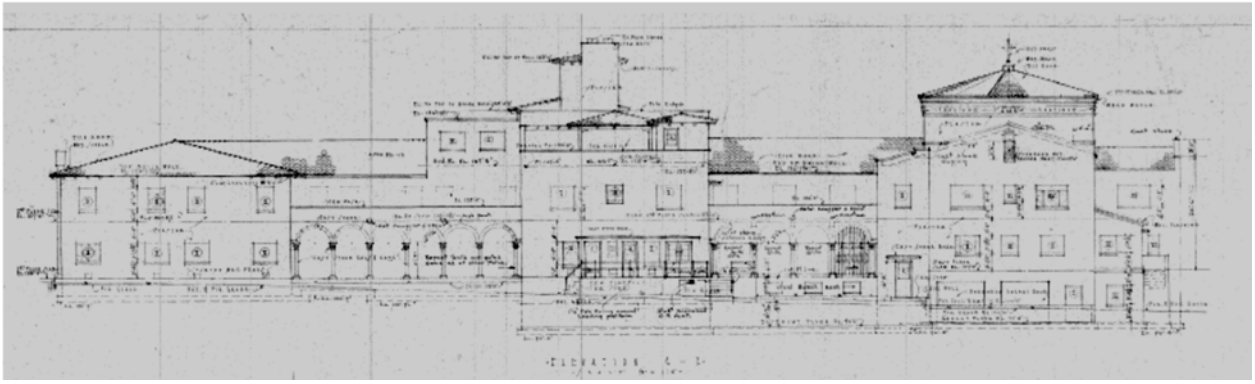

Figure 10. Reduced copy of the architectural rendering of the east elevation of the Benedictine Convent and Chapel, 1939.

Figure 11. The east elevation of the Benedictine Convent and Chapel, facing southwest (2019).

Interior Description

The monastery is composed of a basement and three stories. With the exception of the sanctuary, vestry, and receiving rooms on the first floor, the rest of the building presents a largely institutional, dormitory-style interior appearance. Starting with the third floor, the interior is composed of a laundry facility and an open-air roof deck with few distinguishing features present. The second floor is characterized by long, rectangular dormitory-style hallways housing individual rooms for each of the Sisters. Each room is square in size, contains a small corner sink and built-in shelves and wardrobe. The hallways are a white plaster with concrete and linoleum floors, and moderately low ceilings, with access to communal bathrooms with colored ceramic tiles, steel-paneled bathroom stalls, and ceramic sinks. The second floor

however, is not without decorative finishes. Finishes include rounded hallway entries with integrated corbels or brackets, and custom-made millwork including built-in wardrobes and shelves, telephone niches, and original pendant lighting.

The central and south wings of the first floor contain a similar configuration of small rooms and long unadorned hallways with original lighting, arched hallways openings, wall niches, custom millwork in each room, and communal bathrooms. On the other hand, the entirety of the north wing, the entrance, hallway, and flanking rooms to the central wing contain a number of custom-made features; features that distinguish themselves from the rest of the building.

Upon entry into the central wing is a two-roomed anti-chamber (Figure 12). The first room contains a stained concrete floor composed of an inlaid lamp motif encircled in the Latin phrase, ORARE ET LABORARE. Immediately to the east is a columned opening abutting two pony walls that look into the hallway. On both sides of the anti-chamber are small rectangular rooms with custom millwork cabinets, telephone niches, recessed shelving, and original pendant lighting. Farther down the hallway to the south is a small kitchen with a mix of steel and wood cabinets, Saltillo tile backsplashes, and a dining room with a wall-mounted and collapsible dining table hidden in the corner. Also, to the south is a receiving room with cove ceilings and original pendant lighting. The north hallway leading to the sanctuary contains decorative wall niches, hand-carved doors, and hallways with decorative brackets near the juncture between wall and ceiling.

Figure 12. Interior of anti-chamber into the central wing, facing east (2019).

The sanctuary and chapel that encompass the majority of the north wing are highly ornamental, and upon entry into the space—either from the narthex near the exterior entrance or from the interior hallway—the visitor is greeted with a soaring groined ceiling with multiple brick barrel

vaults lined with cast-stone ribs that meet at decorative medallions across the length of the ceiling. The arches are supported by boxy columns with Corinthian capitals that delineate spaces between nave and aisle (Figure 13). Directly above the columns are floral art deco inspired glass and metal lanterns, and between each vault at the clearstory level are arched windows. The south wall of the aisle is punctuated by custom wood doors and smaller arched windows near the apse. On the opposite aisle, the north wall is lined with arched windows and a small wood-framed confessional booth. The center of the nave is carpeted and lined with wood pews that face the altar. The altar is located directly in front of the apse, and is composed of a green, pink, and white marble stepped platform with a scalloped canopy trimmed in gold leaf. The altar area is highlighted in pilasters circling the apse, edged in gold leaf and pink marble with small ornamental railings. To the north and south of the altar are transepts that provide access to the sacristy where vestments are stored in custom-made flat shelving drawers.

Figure 13. Interior of sanctuary facing the altar, facing east (2019).

Landscape

The monastery grounds consist of public (N. Country Club Road frontage [Figure 14]), semi-private (north and south elevations and perimeter), and private zones (courtyards). The landscaped grounds in each of the three zones contain a number of tree species, including fruit-bearing trees as well as shade and ornamental tree species. Palm types include *Phoenix dactylifera* (Date Palm), *Brahea armata* (Mexican Blue Palm), *Phoenix roebelenii* (Pygmy Date Palm), *Washingtonia robusta* (Mexican Fan Palm), and *Phoenix canariensis* (Canary Island Date Palm). Native, fruit-bearing, desert-adapted, and non-native tree species include *Parkinsonia x 'Desert Museum'* (Desert Museum Palo Verde), *Prosopis sp.* (Mesquite varieties), *Olneya tesota*

(Ironwood), *Persea Americana* (Avocado Tree), *Citrus sinensis 'Valencia'* (Valencia Orange), *Citrus x paradise* (Grapefruit Tree), *Punica granatum* (Pomegranate), *Olea europaea* (Swan Hill Olive), *Pistacia chinensis* (Chinese Pistache), other trees include Lime, Arizona Ash, Pine, Eucalyptus, and what is thought to be a Plumeria Tree.

Cactus and accent material are used throughout much of the site, most notably within the semi-private zone to the south. Many of these species, however, were not historically associated with the site, and likely added in later years in an attempt to reduce water consumption. Cactus and accent plant species include *Carnegia gigantea* (Saguaro), *Fouqueria splendens* (Ocotillo), *Daylirion wheeleri* (Desert Spoon), *Hesperaloe parvifolia* (Red Yucca), *Nolina microcarpa* (Bear Grass), *Opuntia lindheimeri* (Cow's Tongue Prickly Pear), *Opuntia santa-rita* (Purple Prickly Pear), *Agave Americana* (Century Plant), *Opuntia acanthocarpa* (Buckhorn Cholla), *Opuntia engelmannii* (Engelmann's Prickly Pear), *Ferocactus wislizenii* (Fishook Barrel).

Figure 14. Landscape grounds along west façade, facing northeast (2019).

Within the three zones, landscape design principals have been applied to varying degrees. The public zone fronting N. Country Club Road includes the development of foreground or introduction-space. Historically, that consisted of a green lawn extending from foundation plantings outward towards N. Country Club Road. The green lawn would have allowed for gatherings or other events too large to be accommodated in the private spaces either within the monastery or elsewhere on the grounds. Typical of the time period, a manicured front lawn was not only designed to welcome visitors, but the manner in which it was cared for was a reflection of the residents within. Beyond the foreground, a traditional technique of providing trees, to bring the scale of a building down to a more pedestrian level/scale, was applied. This was accomplished by introducing date palms, fan palms, juniper, and other tree species to help bridge

the scale of the building to the level of the visitor or pedestrian. Much of the primary (west-facing) façade, from the bell tower to the south, was left open or free of excessive vegetation; and by doing so, the ornate arcade is left exposed to the roadway. This exposure, would have created a pleasing transition from outdoor space, to transitional (covered yet open) space, to interior space. Further, allowing the arcade to remain open conveys a sense of openness and welcoming, and provided the opportunity for pedestrians to observe activity within the monastery grounds, thereby adding life and personality to an otherwise closed-off and private facility.

Another traditional landscape device was employed along the façade—a low hedge—for screening the intersection between foundation and grade (Figure 15). Vegetation however, was purposefully kept away from the entrance around the sanctuary. The openness was a means to provide clear and unobstructed views of and emphasis on the sanctuary and chapel.

Figure 15. Hedge along west-facing arcade, facing northeast (2019).

The two private zones include the north and south courtyards. The north courtyard has been developed as an orchard with a variety of citrus trees. The courtyard is enclosed on the north, west, and south sides, whereas the east side is bounded by an arcade with wrought iron fence panels recessed into the open arcade. The south courtyard is similar in layout to the north courtyard and is organized with a traditional orchid layout. Tree types include a variety of citrus trees and one avocado tree. The avocado tree is the largest tree in this courtyard and acts as a focal point of the space. The south edge of this courtyard includes a formal, open air walkway

that is defined by a series of balustrade lining the north edge of this walk with a concrete slab bench (Figure 16).

The citrus orchard, located on the east side of the grounds in the semi-private zone and outside the public viewshed, was originally planted with approximately 40 orange trees (the variety is thought to be Valencia) (Mauer and Bradley 1998) Over time, some trees have been lost due to poor maintenance practices, age, and gradual decline in health. It is estimated that two-thirds of the trees currently remain in place and appear to be in fair-to-poor condition (Barrett 2018). The lower branches are painted white to protect them from sunburn and while it appears that the orchard is being regularly irrigated, the fruit is no longer being harvested (Figure 17).

Figure 16. Walkway within the south courtyard, facing east-northeast (2019).

Figure 17. Orange orchard, facing northeast (2019).

In general, standard landscape design principles have been incorporated on the monastery grounds, such as punctuating building corners with trees, utilizing a grid-pattern for the orchards in the semi-private zones, and implementing lower-story plantings to help direct foot-traffic and to line walkways. Additionally, the use of cactus or accent material has been utilized at key locations throughout the facility, both as an aesthetic feature to help define unique areas on the grounds (such as a small reflection garden or shrine), but also as a symbolic transition to a more sustainable landscape. Several years before the Sister's made the decision to sell the facility, they were actively trying to make the facility more sustainable, including the landscape.

Overall, the original landscape plant palette and associated layout is typical of mid-20th century landscape design principles practiced in the desert southwest. The presence of a front lawn, foundation plantings, hedges, and corner trees emphasize the period in which it was designed. During the 1940s, the concept of water conservation or utilizing low-water use plant material was not a major component of landscape design, and since at least 2005, non-native plants were being actively removed or replaced with drought tolerant plant materials.

Setting

At the time of construction, the monastery was located on the eastern edge of Tucson's suburban periphery. With the exception of a handful of houses immediately west and northwest, the building stood as a prominent feature on the horizon (Figures 18 and 19). Following the post-World War II housing boom, the Sam Hughes Neighborhood to the west expanded to N. Country Club Road immediately adjacent to the monastery, and growth along Speedway Boulevard and 6th Street, ringed the once vacant land around it. Today, the monastery sits among dense suburban and commercial development, and is bounded by paved

streets, parking lots, and hedgerows. The once rural feel of the property has been altered, and modern features such as solar arrays and paved parking have taken its place. In spite of these changes over time, the building continues to retain its original footprint and much of its original landscaping.

Figure 18. Overview of monastery facing east, ca. 1940. Image courtesy of Arizona Historical Society (AHS No. 75072).

Figure 19. Overview of monastery facing northeast, ca. 1940. Image courtesy of Arizona Historical Society (AHS No. 75073).

Alterations

Very few alterations to the monastery have taken place over its history, with most relegated to interior repairs, energy efficient modernizations, and exterior landscaping. Beginning in the 1990s and extending through 2012, sinks were added to each of the sister's private quarters, electrical and HVAC were upgraded, a new irrigation well was added and a new fire suppression system was installed. The chapel too has been repainted several times over the years (personal communication with Poster Frost Mirto 2019). The most noteworthy changes to the building occurred more recently. In 2008, two solar panels were installed on the roof and a solar array was located in the parking lot north of the building. Between 2002 and 2004, 200 windows, excluding the rose window, were replaced with energy efficient double-paned windows (*Arizona Daily Star,* 13 October 2008). The original windows were a mix of 19 different varieties of steel sash, fixed arched windows, and steel casement windows. The replacement windows are a brushed brown metal to mimic the original steel, and follow the original window schedule as to number of lites, mullions, and reveal.

The most significant alterations to the property are related to the landscape. Around 1960, a parking lot was paved directly north and adjacent to the north wing, an additional overflow parking lot was graded, and by 2008, the graded lot contained solar panels. Over its developmental history, the vegetation around the property has matured and leafed out, but in other areas, vegetation has been either removed or replaced. For example, the grassy lawn

located along the curb fronting N. Country Club Road was removed and replaced with decomposed granite and shrubs. Within the past 5 years others have been replaced with drought tolerant plants, most of which are currently dormant. In addition, interior courtyard spaces have been revegetated with larger shrubs, perennials, and trees, and many of the original orange trees planted when the facility opened have since been cut down due to age or disease or left in a dormant state. There is not sufficient documentation to correctly identify the ages of existing vegetation, however during field documentation, a licensed arborist confirmed that none of the native species on site were of historic age. Based on a handful of historic photographs, only the grassy lawn, date palms, orange trees, and hedgerow along the property line to the east were part of the original construction.

Statement of Significance

Chronology (1935-2018 [Period of Significance 1940)

The Tucson Benedictine Convent and Chapel of Perpetual Adoration was established to house a congregation of Sisters that came from the Benedictine Convent of Perpetual Adoration in Clyde, Missouri. The Sisters were part of a small Catholic religious order that followed the Rule of St. Benedict, and trace their roots to the 1857 Swiss monastery of Maria-Rickenbach (available at: https://benedictinesisters.org/, accessed January 2019). In 1935, Reverend Bishop Daniel Gerke sent a formal invitation to the Clyde monastery inviting the Sisters to Tucson. Between October and November of 1935, 22 Sisters moved to Tucson from Missouri. Following the death of prominent Tucson businessman Albert Steinfeld, his mansion at 300 N. Main Street (designed by renowned architect Henry Trost) was sold to the Sisters and converted into a convent. For the next five years, the Benedictine Sisters lived in the former Steinfeld Mansion, but the building was not large enough to accommodate their needs, and they requested the services of an architect to design a new residence (*Arizona Daily Star*, 7 November 1935). In 1936, they contracted architect Josias Joesler to complete a concept for an addition to the Steinfeld Mansion. His concept was never realized however, and in 1939 the Sisters acquired the N. Country Club Road site, hiring architect Roy Place to develop a new concept (available at: https://preservetucson.org/, accessed January 11, 2019).

Construction began in November 1939, and in the spring of the following year, Reverend Bishop Gerke dedicated the cornerstone as it was laid (Figures 18–20). The stone, quarried from the Santa Rita Mountains, was inscribed in Latin, translating to “To the Eucharistic King of Ages, Prince of Peace, this Temple of Perpetual Adoration is dedicated.” In early December of 1940, the Sisters began moving into their new home and held several open houses of the new facility before all but the chapel and sanctuary were closed to the public (*Arizona Daily Star*, 7 December 1940 and 8 December 1940).

Figure 18. Groundbreaking ceremony with Bishop Daniel Gerke and Mother Carmelita (far right), 1939. Image courtesy of Arizona Historical Society (AHS No. 7550).

Figure 19. Laying of the cornerstone, 1940. Image courtesy of Sister Joan to Poster Frost Mirto (2019).

Figure 20. Laying of the cornerstone by Bishop Daniel Gerke, April 23, 1940. Image courtesy of Arizona Historical Society (AHS No. 7874).

The blessing of the building was held on December 15, 1940 and the first mass was held on December 16, 1940. Following the inaugural service, the chapel was formally opened to the public. The only impediment to officially dedicating the building was the arrival of the marble altar for the chapel. It was to arrive from Italy, but with World War II raging in Europe, the dedication ceremony would wait several years. In the interim, the altar from the Steinfeld Mansion was relocated to the new monastery. On the evening of December 8th, 1940, the monastery was closed, and no one not of the Benedictine Order was permitted beyond the Chapel and Sanctuary *(Arizona Daily Star*, 8 December 1940). The public services offered to the community included an open chapel and sanctuary for "adoration and worship" between 5 am and 8:30 pm daily, except Sundays when the public facilities opened at 7 am. Holy mass was provided daily at 6 am, and later moved to 5 pm.

During their tenure at the monastery, the Sisters did not receive financial support of the local diocese, and instead supported themselves by making and selling altar bread to churches throughout the Southwest —including selling gluten-free communion wafers—harvesting and selling dates and oranges, and selling various other handy-crafts at a small gift shop on the premises. In addition to daily prayer and making of altar bread, the Sisters occupied their time with bookkeeping, kitchen supervision and meal preparation, general cleaning, groundskeeping, caring for vestments, and flower arrangements for the altar (Brown 1974). By the late 1960s, many of the previous rules assigned to the order, including vows of silence and restrictions on visitors were relaxed (Shay 1975).

In the 1990s, the Sisters no longer produced altar bread as their primary source of income, with the task taken over by the Clyde Monastery. By 2010, 26 Benedictine Sisters were residing at the monastery. In the last several years, their primary means of income came from production of vestments and other handmade items in the gift shop. The sale of dates and oranges from the orchards also dropped off, as the trees were nearing the end of their useful life, and steps were being taken to conserve energy and water, therefore new trees were not planted to replace them (*Arizona Daily Star*, 13 October 2008, and 22 November 2010; personal communication between Sister Joan and Corky Poster). On February 26, 2018 the decision was made to close the monastery. All of the Sisters relocated to the motherhouse in Clyde, Missouri. With the closing of the Tucson monastery, the Missouri order remains the only monastery of this order still in operation within the United States (available at: http://www.tucsonmonastery.com/, accessed January 14, 2019).

Architect

Roy Place was born December 17, 1887 in San Diego, California to Harry and Stella Place. Place had one sister, Irene Place Choate. In 1906, Place graduated from high school and moved to Sacramento where he held an apprenticeship in architecture. During the next decade, Place worked as an architect in California and Chicago, met and married Wynne Crowe, and became the father of two sons, Lew and Meade (AHS n.d.). During his time in California, Place worked as an architect for Shepley, Rutan & Coolidge Architects of Boston, Massachusetts and was an affiliate of the California State Engineering Department, where he was a designer and a supervisory architect on several state buildings, including acting as the architect-inspector for the State Insane Asylum in Patton, California (Cooper and Place 1989). In 1914, the California architectural firm of L.T. Bristow and John B. Lyman was awarded the architectural contract for the design of the University of Arizona's Mines and Engineering building. Lyman, a close friend and colleague of Places', invited him to come to Tucson to collaborate on the project. During the first year of the University of Arizona project Lyman and Place formed their own architectural offices in an old adobe building on the east side of Stone Avenue between Broadway Boulevard and Congress Street. By 1916, Place had made Tucson his permanent home. Between 1916 and 1924, Lyman and Place collaborated on the design of 39 buildings on the University of Arizona campus including, Mines and Engineering (1916), Mechanical Arts (1918), Pyro Metallurgy (1919), Maricopa Hall (1920), Cochise Hall (1921), Steward Observatory (1923), and the Main Library ([1927] now Arizona State Museum).

In 1924, Lyman returned to San Diego to take over as president of his father-in-law's department store. Place remained in Tucson, opening his new office on the second floor of the Steinfeld Grocery Store at the northwest corner of Pennington Street and Stone Avenue. Before Place took up residence in the building, it had once been the local post office and the former photography studio of Henry Buehman, who compiled a prolific photographic collection chronicling Tucson's history. Place hired former draftsman to Henry Trost, James McMillan, as

his chief architect, who, under Place's direction would design a number of buildings on the University of Arizona's campus (Cooper and Place 1989).

By the end of the 1920s, Place was one of the most prolific commercial architects working in Tucson. Between 1924 and 1940, Place designed some of the region's most recognizable buildings, including the Pioneer Hotel, Benedictine Sanctuary (Figure 21), Mansfeld Junior High School, Arizona School for the Deaf and Blind, Veteran's Administrative Hospital, Plaza Theater, Tucson High School, Corbett Lumber and Hardware Store, Bear Down Gym, Yuma Hall, Gila Hall, East Stadium, and Dormitory, the U.S. Post Office on Fourth Avenue, Woolworths, and portions of the Tucson Medical Center campus. Outside of Tucson he designed the Cochise County Courthouse in Bisbee and the U.S. Post Office in Yuma.

While his residential portfolio was smaller, Place had great influence over the subdivision design of Colonia Solana, acting as one of four architects overseeing the layout of the subdivision, as well as designing its first model home and creating an elegant Spanish Colonial sheathing for the El Con Water Tower (AHS n.d.).

Figure 21. Roy Place (right) and Reverence Gerke (left) at the monastery cornerstone ceremony, 1940. Image courtesy of Sister Joan to Poster Frost Mirto (2019).

In 1940, prior to joining his father's architectural firm, Lew Place had worked for his father as an inspector and clerk. He had also apprenticed under James McMillan prior to acquiring his architect's license. With the expansion of the firm, the office moved to the corner of Stone Avenue and Pennington Street; setting up shop in the very building Place designed for Montgomery Ward in 1929. The firm's name changed to Place and Place and Lew retained the name after his father's death in 1950.

In addition to his architectural portfolio, Roy Place was active in the local Tucson community, and was affiliated with numerous fraternal and philanthropic groups, including Tucson Lodge No.4, Arizona Consistory No.1, and El Zaribah Temple. He was past president of the Tucson Rotary Club and a member of the Old Pueblo Club, El Rio Golf and Country Club, past president of the Engineer Club, and the first president of the Arizona chapter of the American Institute of Architects (Cooper and Place 1989). In later years, as Lew took over more responsibility at the firm, Roy turned his interest towards ranching, and acquired the Bear Valley Ranch in Santa Cruz County and a farm in partnership with his sons in Amado. Roy Place died in Tucson on September 22, 1950. He was 62 years of age.

Landscape

As construction of the monastery was completed, the grounds were cleaned of construction debris and rough graded. On-site concrete sidewalks, curbs or other hardscape areas were completed prior to the start of landscape operations. The original plant material was purchased and installed from Reid's Rancho Palos Nurseries (Reid's). Based on historic photographs dating to the 1940s, the lawn and date palms along N. Country Club Road were the first landscape elements to be installed. The date palms (*Phoenix dactylifera*) adjacent to the main entrance, as well as the vehicular turn-around to the south, match early photographs of the monastery and appear to be of the original installation. Archival photographs indicate that the date palms were originally all planted with an 8' (+/-) diameter concrete ring around the base of each tree; most likely these were installed as a means of preventing the migration of turf grass towards the base of the trunk (Figure 22). Again, based on historical photographs, the juniper hedges, trees, and other low lying shrubs were not planted as part of the original landscape and were later, albeit historical, additions. The exact date of their installation is unknown.

It is also unknown to what extent, if any, Roy Place had in the design of the landscape. It is presumed Reid's most likely provided the landscape design and layout. Besides trees, shrubs, and vines, Reid's advertised "Landscape Services" in the early 1940's, which may have included design services (*Tucson Daily Citizen*, 30 July 1940 [Figure 23]).

Figure 22. West façade with original date palms and lawn, ca. 1940s. Image courtesy of Arizona Historical Society (AHS No.75076)

NURSERIES 72

REID'S
Rancho Palos Verdes
NURSERIES
TREES—SHRUBS—VINES
Largest Stock—Greatest Variety
Clearing—Leveling—Planting
Complete Property Development
and
Landscape Service.

BERMUDA SEED & FERTILIZERS
DESERT GARDENS

Figure 23. Advertisement for Reid's Rancho Palos Verdes Nurseries. *Tucson Citizen* 30 July 1940.

National Register of Historic Places Status

In 1994, the Sam Hughes Neighborhood Historic District was listed in the National Register of Historic Places (NRHP) and included 588 contributing resources within a period of significance dating from 1918 to 1953 (Rumsey 1994, Appendix B). In 2000, the district boundaries and resource count were amended to include additional properties increasing the district's total resource count to 615 contributing properties (Rumsey 2000). During the original nomination, the Benedictine Monastery was identified as a contributing resource to the district, although the description within the nomination document is misleading. It was identified as a non-contiguous contributing property outside the district's boundaries, which today would not be acceptable for NRHP listing as a contributing property (contributing properties must be within the district's boundaries). Further, no Arizona State Historic Property Inventory Form (HPIF) was completed at the time of designation (personal communication with Eric Vondy, Arizona State Historic Preservation Office on January 11, 2019). A newly completed HPIF and associated Pima County Assessor's information is included in this City of Tucson Historic Landmark application package (Appendixes C and D). Irrespective of whether the property was correctly identified and attributed to the district as a contributing resource, it is undoubtedly individually eligible to the NRHP. It clearly expresses individual distinction apart from the Sam Hughes Neighborhood Historic District, and readily conveys integrity of location, feeling, materials, design, workmanship, and association. Setting has changed multiple times over the years, and its integrity has been compromised.

NRHP Eligibility Criteria

The building is currently listed in the NRHP under eligibility Criterion C, based on its association with architect Roy Place and as an expression of monumental religious architecture. The Period of Significance identified in the Sam Hughes Neighborhood district nomination is 1918-1953, but for the purposes of this application, an appropriate Period of Significance is 1940 which signifies the date of construction.

Future Treatment and Design Guidelines

At the time of the monastery's construction in 1940, Spanish Colonial Revival was reaching the end of its popularity, especially highly ornate designs on a monumental scale. As a result, the monastery stands as one of the last stylistic examples of Spanish Colonial Revival in Tucson. Moreover, the building is the last of architect Roy Place's designs that readily conveys its association with him. Place's favored aesthetic medium during the height of his career was Spanish Colonial Revival, and the City's iconic and widely recognizable civic, educational, and religious buildings of this style were all designed by Place. Because of the singularity of the monastery, it is essential that the future rehabilitation of the building preserve the property and its character-defining features that give the building its historic significance. The following provides guidance for preservation of the building's characteristic features, and refers only to the preservation and protection of the designated boundaries of this historic landmark application package (Appendix E). The boundaries of the landmark include the footprint of the

monastery and a 40, 067 sq. ft. buffer around the perimeter of the building for a total of 77,762 sq. ft. (see Appendix E).

The Design Guidelines for the Benedictine Monastery are based on the *Secretary of the Interior Standards for the Treatment of Historic Properties* (Standards). These Standards outline four preferred treatment methods: (1) Preservation, (2) Rehabilitation, (3) Restoration, and (4) Reconstruction (National Park Service 2017). Each of the four treatment methods include ten standards that help guide planning and treatment of historic buildings. The Standards and their associated guidelines can be applied to all types of historic properties, and they include treatment standards for a property's exterior and interior; a property's landscape features, site, environment, and new construction. The preservation approach outlined below is one of *preservation* of the exterior and *rehabilitation* of the interior.

Using Preservation as a treatment option entails adherence to the following 8 numbered standards:

1. A property will be used as it was historically or be given a new uses that maximizes the retention of distinctive materials, features, spaces, and spatial relationships. Where a treatment and use have not been identified, a property will be protected and, if necessary, stabilized until additional work may be undertaken.
2. The historic character of a property will be retained and preserved. The replacement of intact or repairable historic materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
3. Each property will be recognized as a physical record of its time, place, and use. Work needed to stabilize, consolidate, and conserve existing historic materials and features will be physically and visually compatible, identifiable upon close inspection, and properly documented for future research.
4. Changes to a property that have acquired significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. The existing condition of historic features will be evaluated to determine the appropriate level of intervention needed. Where the severity of deterioration requires repair or limited replacement of a distinctive feature, the new material will match the old in composition, design, color, and texture.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken (United States Government 1995).

Using Rehabilitation as a treatment option entails adherence to the following 10 numbered standards:

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.

2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.

3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.

4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.

5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.

6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.

7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.

8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.

9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.

10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Specific treatment objectives for the property include:

I: Preserve the location of the building by not altering the footprint (through either additions or reductions in sq. ft.), the façade, or immediately adjacent sidewalks or plantings (see Figure 2 for site layout and Appendix E for boundaries). Retain hedgerows, date palms, and junipers immediately adjacent to the building's footprint. In the event of damage or disease of vegetative materials, replacement plants may be any of the following: like-for-like replacement or plants with similar color, texture, and shape.

II: The overall E-shaped floorplan, height, and exterior materials will be preserved. All decorative features (e.g. cast stone, copper finials, brass railings, ornamental iron, lantern and pendant lighting, brass and wood door fixtures, hardware, tiles [dome and roof], and statuary as they exist at present on the exterior of the building will be preserved and retained over time. Preserve representative samples of interior millwork, such as doors and built-in shelving, and structural wall features (Figures 24–26). In the case of repair or damage, all aforementioned features will be rehabilitated or restored as necessary.

Retain original landscaping components from early 1940s located immediately adjacent to building, and portions of the frontage grounds (includes lawn, juniper, date palms, and hedgerow). Additionally, preserve in-place representative plant species from within the two courtyards (both courtyards are extremely overgrown and unusable at present). Replace only as necessary with identical plant materials or plants that mimic the original planting in color, texture, and shape.

Plant material and trees located outside the HL boundaries will be grafted and/or transplanted to Mission Garden located at 946 W. Mission Lane (*Arizona Daily Star*, 15 August 2018).

III: Preserve and retain all exterior materials used for walls, roofing, foundation, porches, and decoration. Those exterior materials include brick, stucco plaster, paint, terra-cotta roofing tile, concrete mortar, cast stone, ceramic tile, wood (eave ends and beams inside arcades), and metal ornamentation (brass, copper, and wrought iron).

Although 200 windows have been replaced with energy-efficient contemporary windows, the replacement windows mimic the original casements in color, number of lites and mullions, and glazing. In the event that the windows are damaged or need repair or replacement, effort should be made to repair the window instead of replacement, but if not economically feasible, the replacement window should mirror the color, materials, number of lites, mullions, glazing and reveal of the existing window. The same premise holds true for any exterior wall material or treatment that may require repair or replacement.

Retain hedgerows, date palms, and junipers immediately adjacent to the building's footprint. Mitigation in areas outside of the historic landmark boundaries, will be accomplished by conducting a plant inventory to identify, record, and evaluate for salvage all remaining plants within the parcel. As noted previously, vegetation located outside the HL boundaries will be grafted (trees) and/or transplanted to Mission Garden located at 946 W. Mission Lane (*Arizona Daily Star*, 15 August 2018).

Figure 24. Example of a character-defining portico, facing northeast (2019).

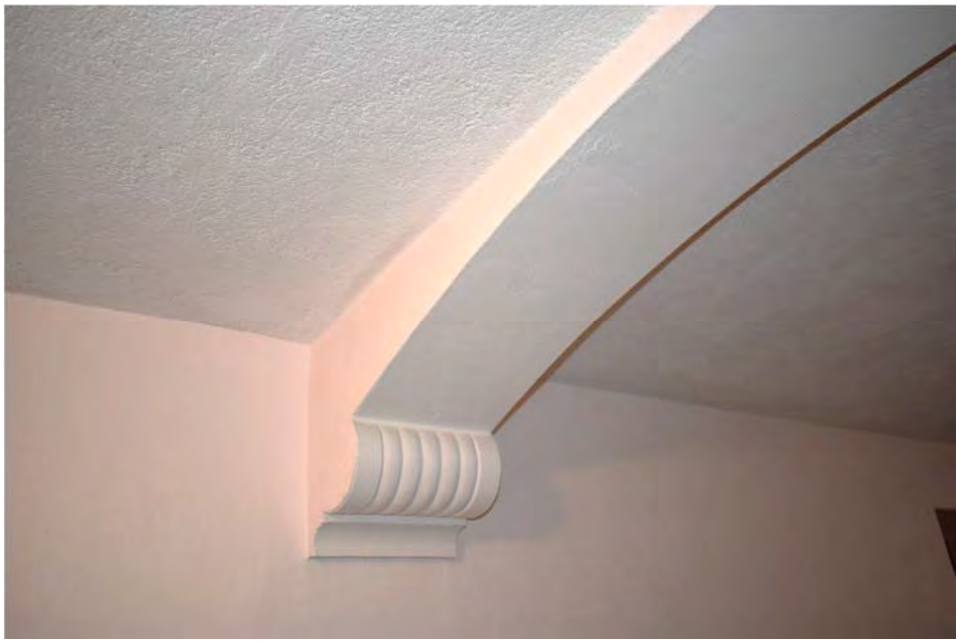

Figure 25. Example of decorative wall treatments throughout facility (2019).

Figure 26. Example of millwork within the sanctuary on the first floor, facing south (2019).

IV*:* All elements of workmanship in the monastery's exterior design and materials will be retained and preserved (Figure 27). Address any repairs or damage that would directly affect the quality of workmanship of the exterior.

V: Preserve to the extent possible those qualities that evoke a feeling of contemplative space indicative of a cloistered religious setting, namely retention of the exterior, interior courtyards, arcades, and walkways in and immediately around the building. Retain hedges and trees immediately adjacent to building, and portions of the frontage grounds to reinforce sense of place.

VI: Preserve the characteristic Spanish Colonial Revival features and appearance as designed by Roy Place to retain integrity of association. Moreover, Catholic iconography should be retained and preserved including all exterior statuary and inscriptions to maintain its religious associations.

Figure 27. Entrance to sanctuary displaying a high-level of workmanship, facing southeast (2019).

In the event that repair, rehabilitation, or other changes may be required, the design review process will follow a similar path as existing City of Tucson Historic Preservation Zone Reviews. For future projects not requiring a building permit (such as electrical upgrades, fences, gates, and window repair, etc.), an on-site review will be conducted by a member of the City of Tucson Planning and Development Services Department and a member of the Tucson-Pima County Historical Commission Plans Review Subcommittee. A full review by the Tucson-Pima County Historical Commission Plans Review Subcommittee will be required for any project involving a building permit or modification of the exterior appearance of the monastery. Demolition will require Mayor and Council approval.

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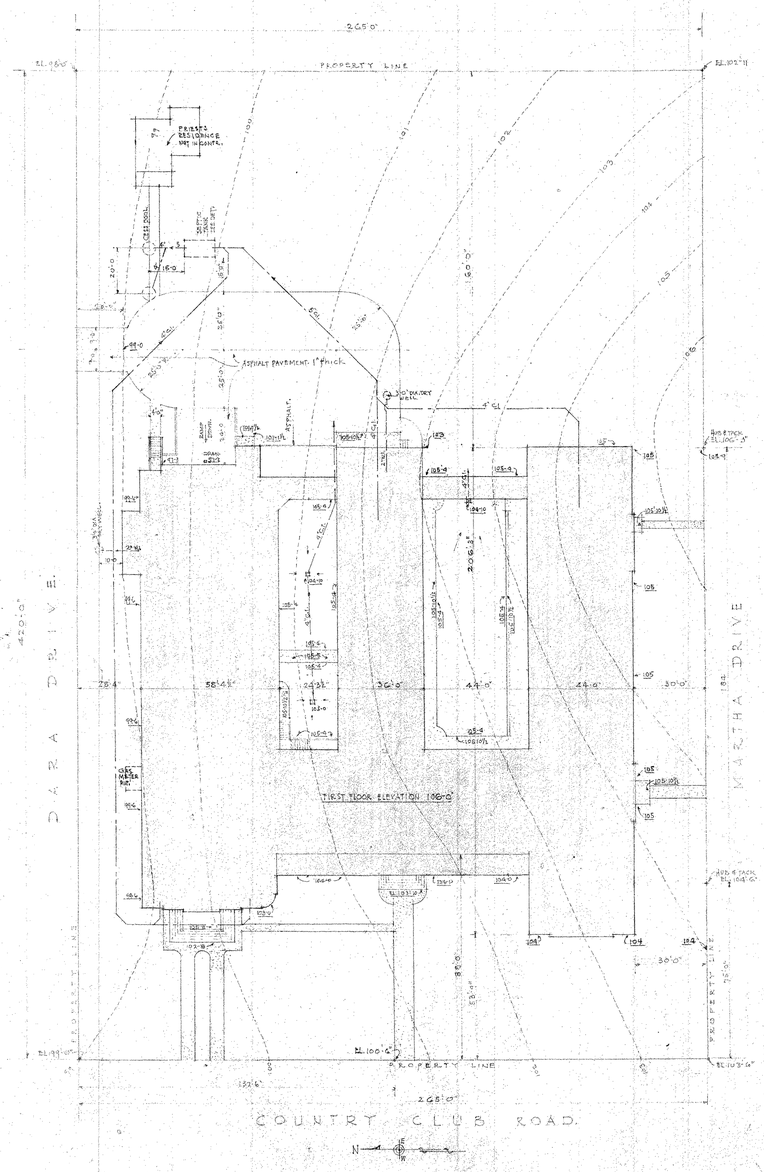
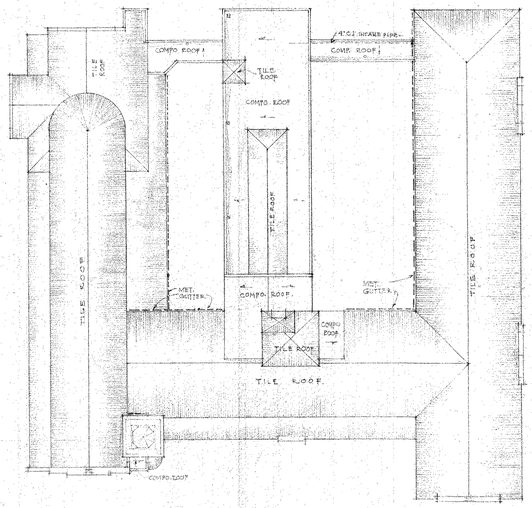


PLOT PLAN

SCALE 1" = 30'-0"

FOR GAS, ELECTRICITY & WATER SEE SPECIFICATIONS
FINISH GRADES SHOWN UNDERLINED. NATURAL GRADE OCCURS AS
FINISH UNLESS SHOWN WITH FIN. GRADE MARK. FROM LAST FIN. GRADE
MARK SLOPE GENTLY TO NAT. GRADE. MAKING UNDREEN SLOPES & FINISHES.



ROOF - PLAN

SCALE 1" = 30'-0"

FOR HEIGHTS OF PARAPET LINES SEE ARCHITECTURAL ELEVATIONS
FOR METAL VENTS ETC. SEE STRUCTURAL ROOF PLAN. SH. 2.9.
SEE PLANS FOR DIMENSIONS.

LEGEND

ABBREVIATIONS

C.I.D.S. - CAST IRON DOWNSPOUT
P.M. - PICTURE MOULD
M.C. - MEDICINE CASE
D.F. - DRINKING FOUNTAIN
S.S. - SLOP SINK
L. - LAVATORY
T. - TOILET
MET. TH. - METAL THRESHOLD
CEM. TH. - CEMENT THRESHOLD
D.W. - DUMB WAITER
C. - CHUTE
C.L. - CLEAR NET FINISH DIMENSION
F.G. - FUEL GAS
H.B. - HOSE BIBB

WIRING SYMBOLS

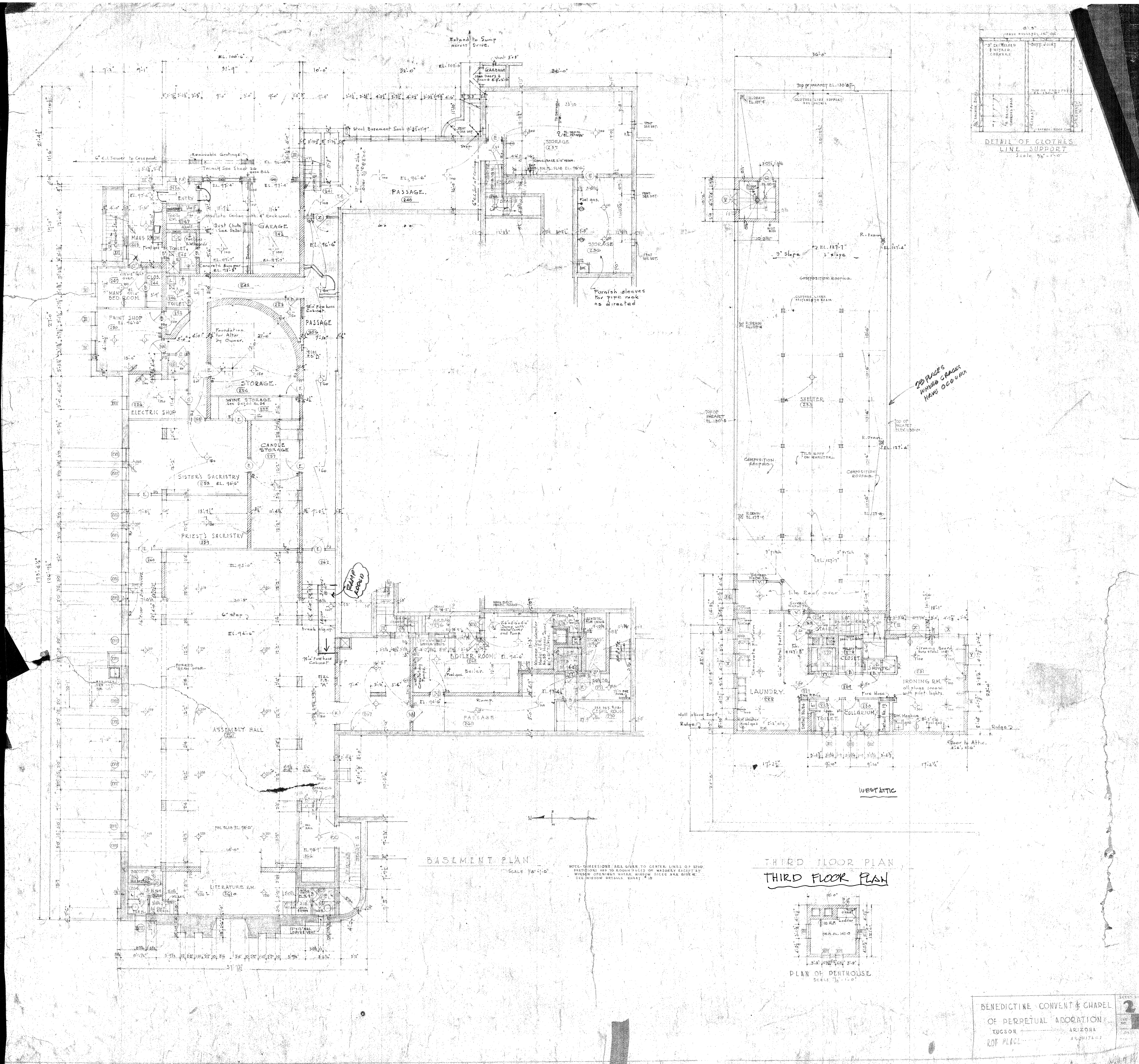
- CEILING OUTLET
- WALL BRACKET
- CONVENIENCE OUTLET
- WALL OR & CON. OUTLET (SINGLE FIXTURE)
- MASTER CLOCK
- SECONDARY CLOCK
- BELL
- PUSH BUTTON
- BUZZER
- SWITCH - SINGLE
- SWITCH - 3WAY
- SWITCH - 4 WAY
- ELECTRIC PANEL BOARD
- FAN
- P - PILOT LIGHT

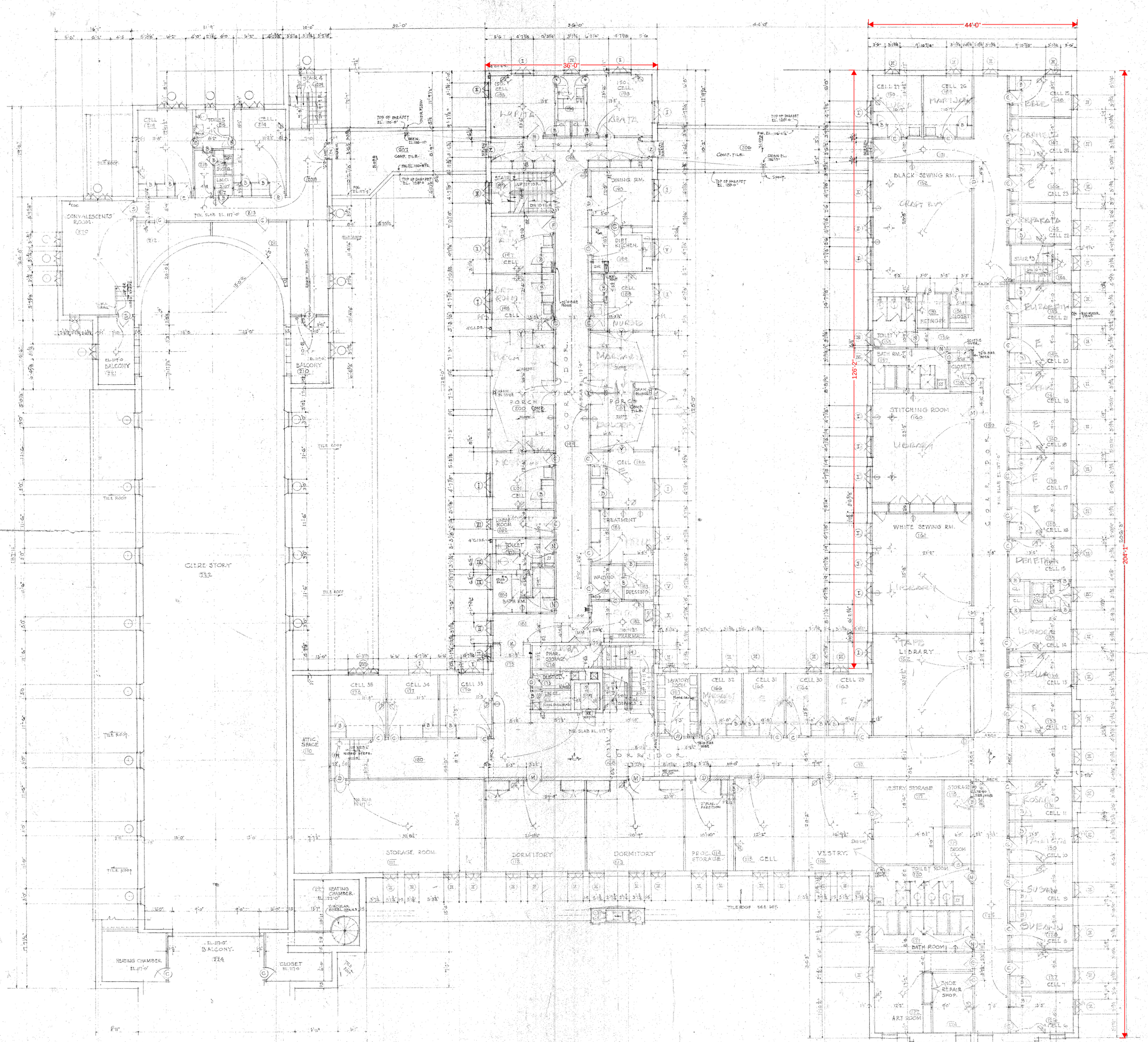
MATERIALS SCHEDULE

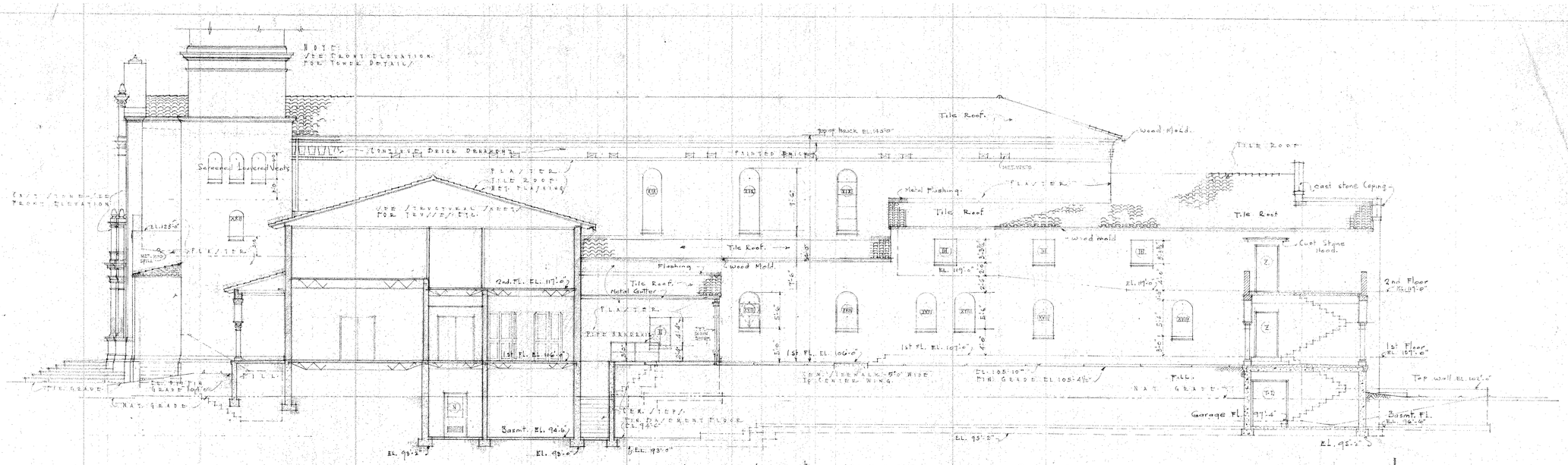
- CONCRETE
- CONCRETE
- BRICK
- STEEL
- STEEL
- TILE
- LINOLEUM OR OTHER MATERIAL
- PLASTER OR FIN. CEM.
- TERRA COTTA
- WOOD
- CAST STONE

BENEDICTINE CONVENT & CHAPEL
OF PERPETUAL ADORATION
TUCSON ARIZONA
ROY PLACE ARCHITECT

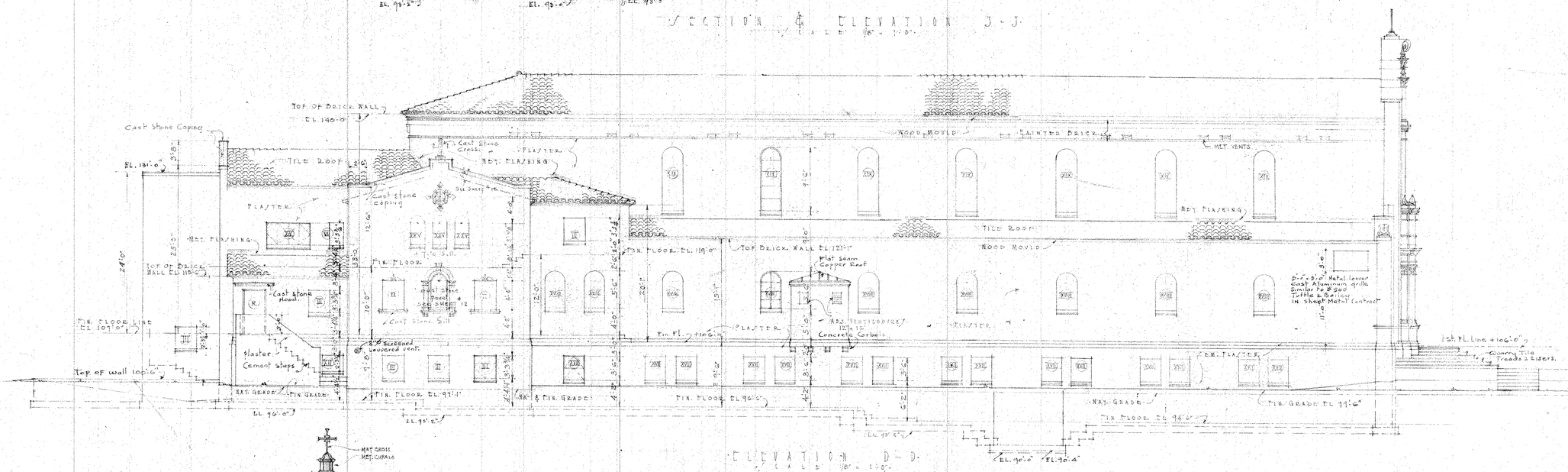
SHEET NO. I
SET NO.
DATE OCT. 1, 1959


BASEMENT PLAN
SCALE 1/8" = 1'-0"
NOTE - DIMENSIONS ARE GIVEN TO CENTER LINES OF STUD PARTITIONS AND TO ROUGH FACES OF MASONRY EXCEPT AT WINDOW OPENINGS WHERE WINDOW SIZES ARE GIVEN. SEE WINDOW DETAILS SHEET #15
Extend to Sump across Drive.
GARBAGE
Iron Doors & Frame 4'-8"x2'-6"
Steel Basement Sash 1'-3 1/2"x1'-9"
PASSAGE 240
EL. 96'-6"
STORAGE 237
STORAGE 236
Fuel gas.
Furnish sleeves for pipe rack as directed
6" C.I. Sewer to Cesspool
Removable Gratings
Trench See Sheet 26
Hose Bibb
ENTRY
Insulate Ceiling with 4" Rockwool.
Dust Chute See Detail
GARAGE 242
MANS ROOM 243
TOILET 245
Concrete Bumper EL. 98'-5"
MANS BED ROOM 249
CLOS. 244
TOILET 246
PAINT SHOP EL. 96'-6" 250
Foundation for Altar by Owner.
PASSAGE 256
15'-0" Fire hose Cabinet.
STORAGE 254
WINE STORAGE See Detail No. 54 255
ELECTRIC SHOP 256
CANDLE STORAGE 257
SISTER'S SACRISTRY 258 EL. 96'-6"
PRIEST'S SACRISTRY 259
EL. 95'-0"
6" step
EL. 94'-6"
FURRED BEAM OVER.
ASSEMBLY HALL 261
FIN. SLAB EL. 94'-6"
LITERATURE RM. 261a
BROOMS 263
12"x12" ADJ. LOUVRE VENT
51'-7 1/2"
RAMP ADDED
15'-6" Fire hose Cabinet
ELEC P.B. "A"
BOILER ROOM. EL. 94'-6" 268
Boiler.
Fuel gas.
Circulating Pumps.
2'-6"x2'-6"x4'-0" Sump with Metal Cover and Pump.
Kerner Incinerator Model J22 No. 55 Hopper Doors 21"x21" T.C. Flue.
MAIN ELECT. PANEL BOARD
TOOL RM. 274
STORAGE 272
Ramp.
PASSAGE 269
CEDAR ROOM 270
AREA 276
3'-0"x1'-0" MET. LOUVRE VENTS
DETAIL OF CLOTHES LINE SUPPORT
Scale 3/8" = 1'-0"
SASH PULLEYS 12" O.C.
3" C.S. WELDED & MITRED CORNERS
BUTT JOINT
TOP OF PARAPET EL. 130'-8"
APPROX. ROOF LINE
TOP OF PARAPET EL. 130'-8"
CLOTHES LINE SUPPORT SEE DETAIL
R. DRAIN EL. 127'-4"
3" slope
EL. 127'-7"
COMPOSITION ROOFING.
CLOTHES LINES FASTENED TO BEAM
SHELTER 233
TILE ROOF ON SHELTERS.
23 PLACES WHERE CRACKS HAVE OCCURED
Tile Roof over
Screen Metal Th.
STAIR 224
CLOSET 228
SHOWER
Concrete Platform
6'-0" Metal Partition
LAUNDRY. 222
IRONING RM. 231
all plugs 1000 W. with pilot lights.
Ironing Board Dura steel 1081
Fire Hose
TOILET 223
COLLARIUM 230
D.W. Machine
H.W. Heater Fuel gas
Wall above Roof
Ridge
Door to Attic. 2'-6"x3'-6"
WEST ATTIC
THIRD FLOOR PLAN
THIRD FLOOR PLAN
PLAN OF PENTHOUSE
SCALE 1/8" = 1'-0"
10 H.P.
FIN. FL. EL. 142'-0
BENEDICTINE CONVENT & CHAPEL OF PERPETUAL ADORATION
TUCSON ARIZONA
ROY PLACE ARCHITECT
SHEET NO. 2

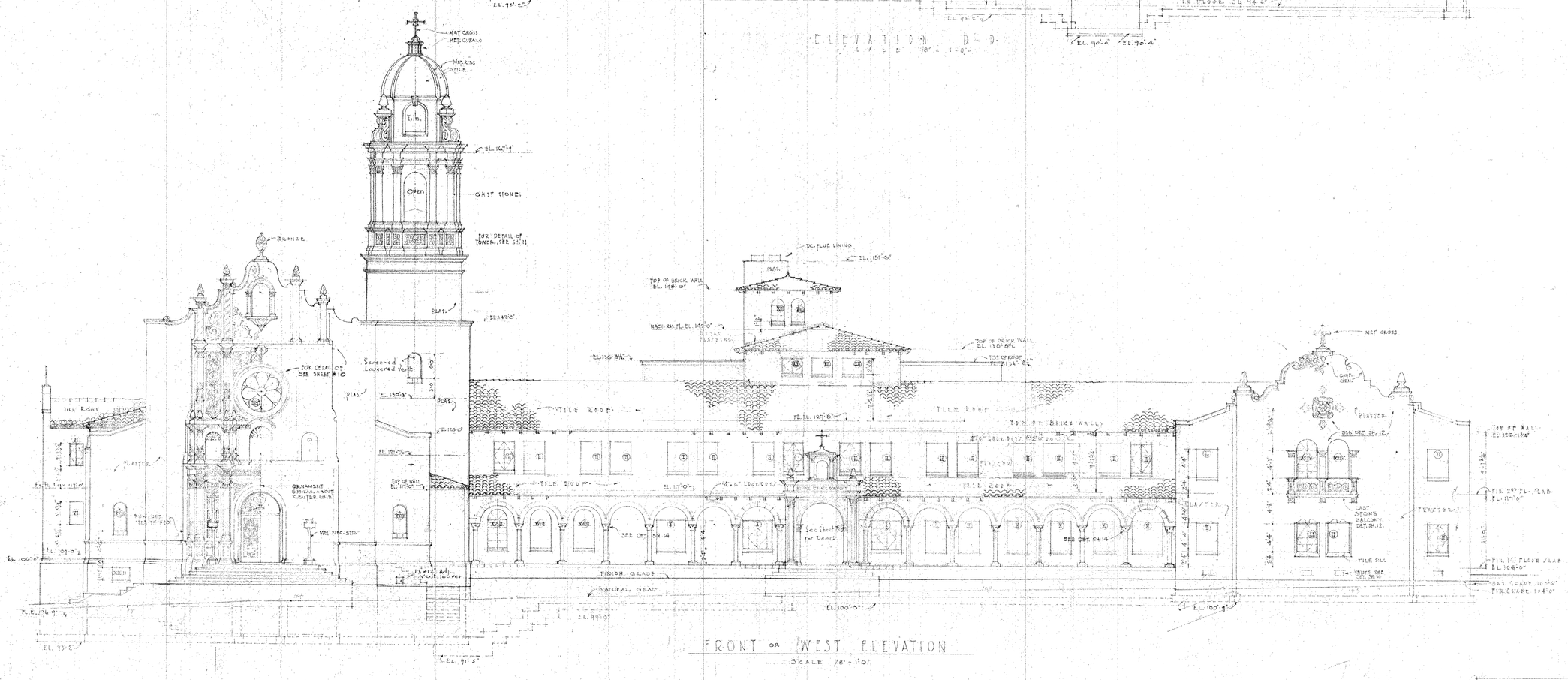

44'-0"
36'-0"
126'-2"
204'-1"
CONVALESCENTS ROOM
BALCONY
CLERE STORY
TILE ROOF
CORRIDOR
DINING RM.
DIET KITCHEN
PORCH
TREATMENT
WAITING
DRESSING
PHAR. STORAGE
BATH RM.
LINEN ROOM
TOILET
STAIR 4
STAIR 2
STAIR 3
BLACK SEWING RM.
WHITE SEWING RM.
STITCHING ROOM
FITTING RM.
CLOSET
LIBRARY
LAVATORY ROOM
ATTIC SPACE
STORAGE ROOM
DORMITORY
PROC. STORAGE
CELL
VET'N STRY.
VET'N STORAGE
STORAGE
TOILET ROOM
HEATING CHAMBER
CIRCULAR EXTERIOR STAIRS
SHOE REPAIR SHOP
ART ROOM
SECOND FLOOR PLAN.



SECTION & ELEVATION J-J



ELEVATION D-D



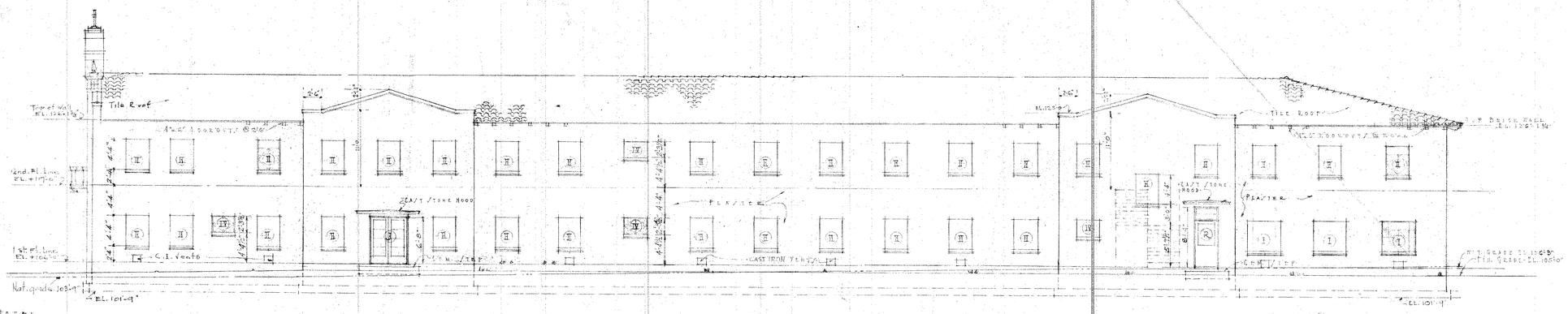
FRONT OR WEST ELEVATION

SCALE 1/8" = 1'-0"

BENEDICTINE CONVENT & CHAPEL
OF PERPETUAL ADORATION
TUCSON ARIZONA
ROY PLACE ARCHITECT

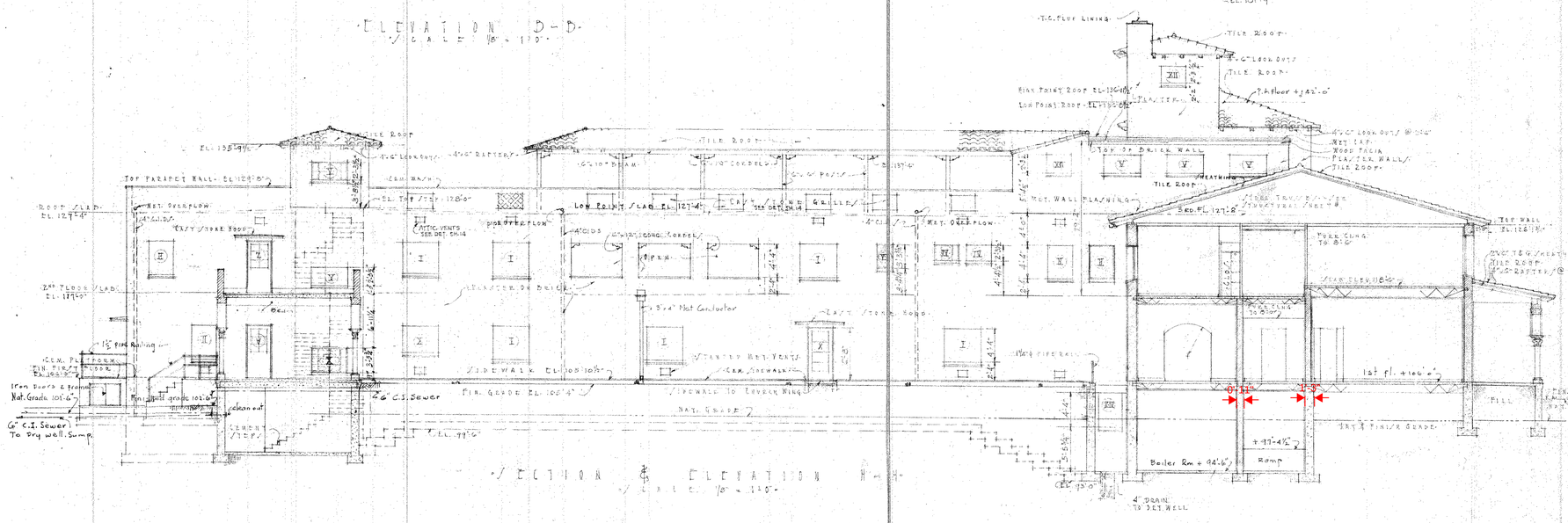
SHEET NO. 5
SET NO.
DATE OCT. 6, 1939

REVISED Nov. 7, 1939

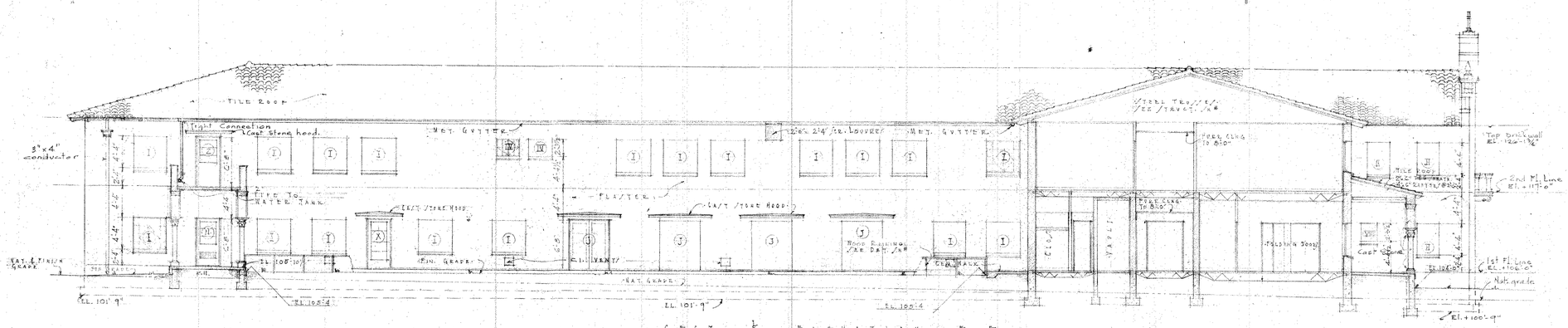


NOTE:-
ALL WINDOW AND DOOR DIMENSIONS ARE WINDOW AND DOOR OPENINGS.

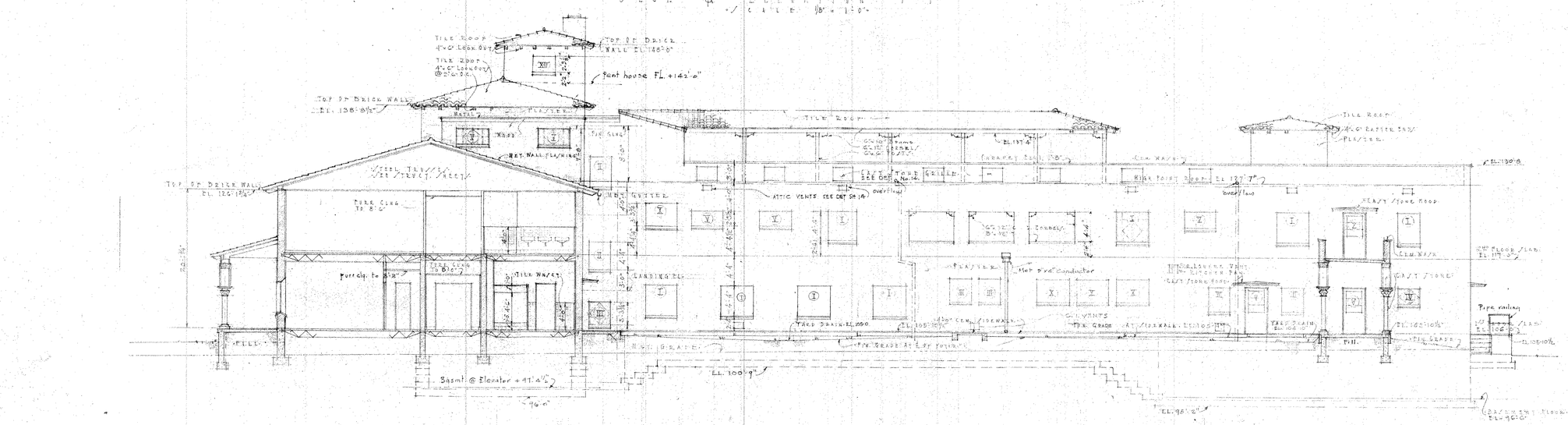
ELEVATION D-D
SCALE 1/8" = 1'-0"



SECTION & ELEVATION H-H
SCALE 1/8" = 1'-0"



SECT. & ELEVATION F-F
SCALE 1/8" = 1'-0"

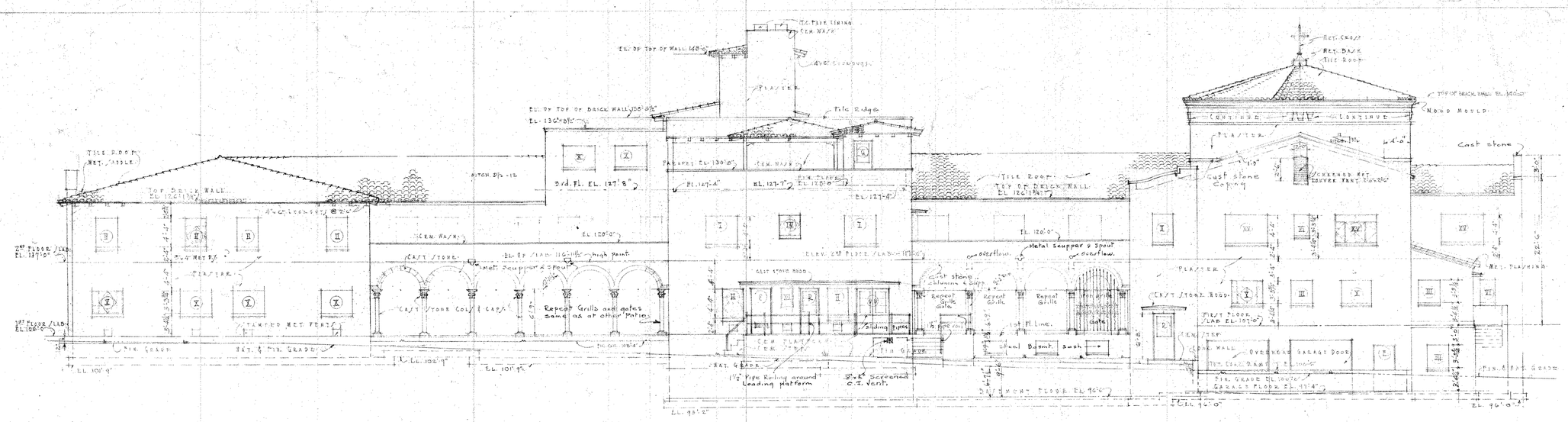


SECTION & ELEVATION G-G
SCALE 1/8" = 1'-0"

BENEDICTINE CONVENT & CHAPEL
OF PERPETUAL ADORATION
TUCSON — ARIZONA
ROY PLACE — ARCHITECT

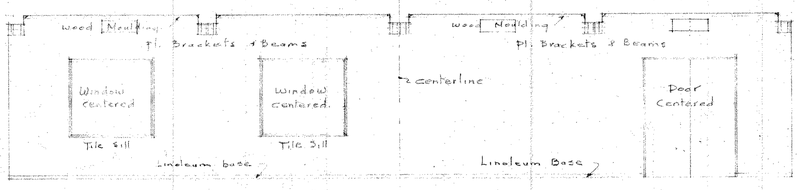
SHEET NO. 6
DATE OCT. 1, 1930

Revised Nov. 7, 1930.



ELEVATION C - D

SCALE 1/8" = 1'-0"

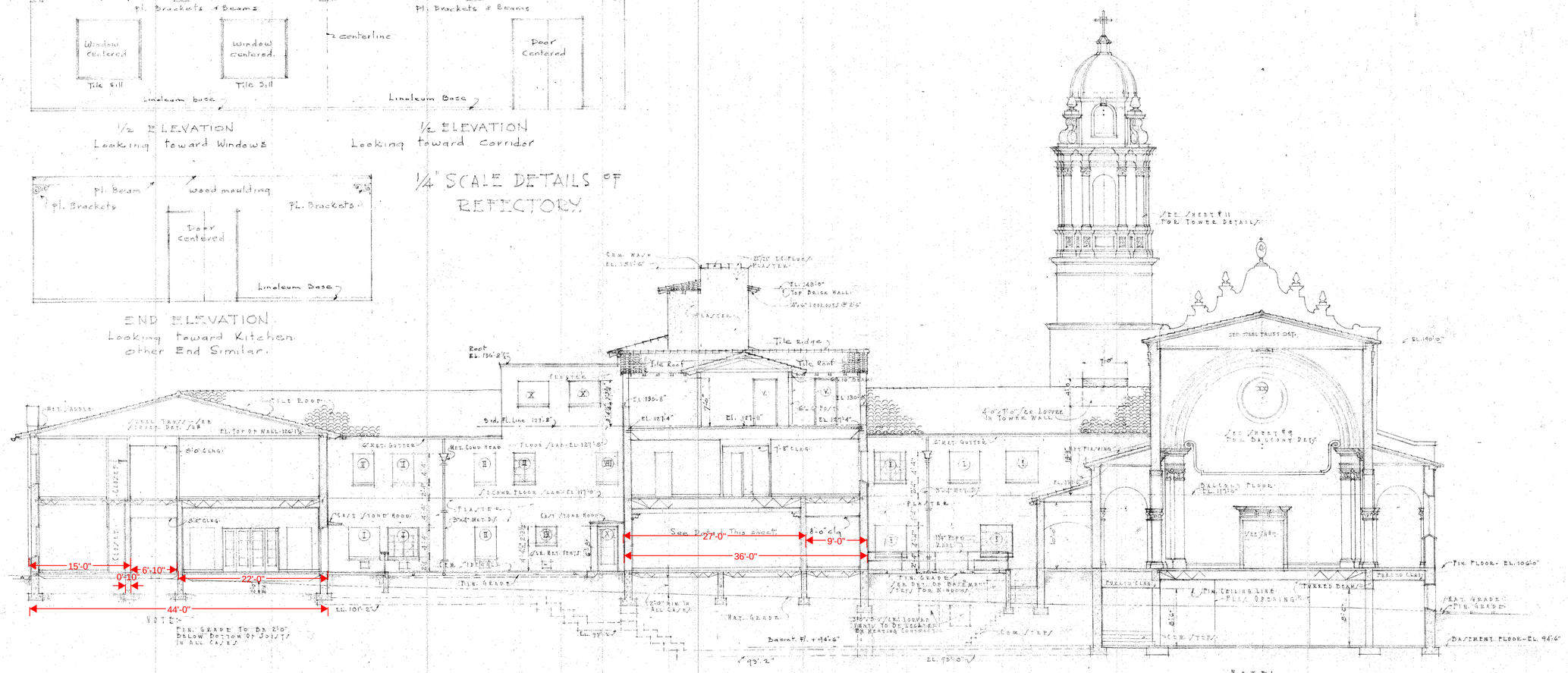


½ ELEVATION
Looking toward Windows

½ ELEVATION
Looking toward Corridor

¼" SCALE DETAILS OF REFECTORY

END ELEVATION
Looking toward Kitchen
other End Similar.

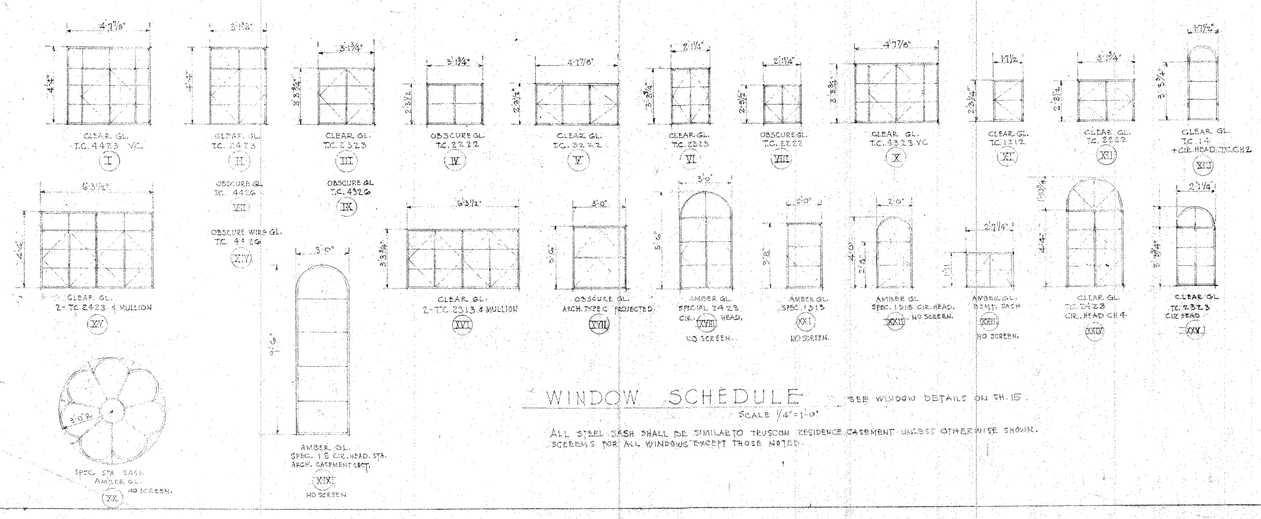


NOTE:
Fin. Grade to be 2'-0" below bottom of joist in all cases

NOTE:
See foundation plan & flat plan for all grades & footing levels
See sheet 13 for truss det.

SECTION & ELEVATION E-E

SCALE 1/8" = 1'-0"



WINDOW SCHEDULE

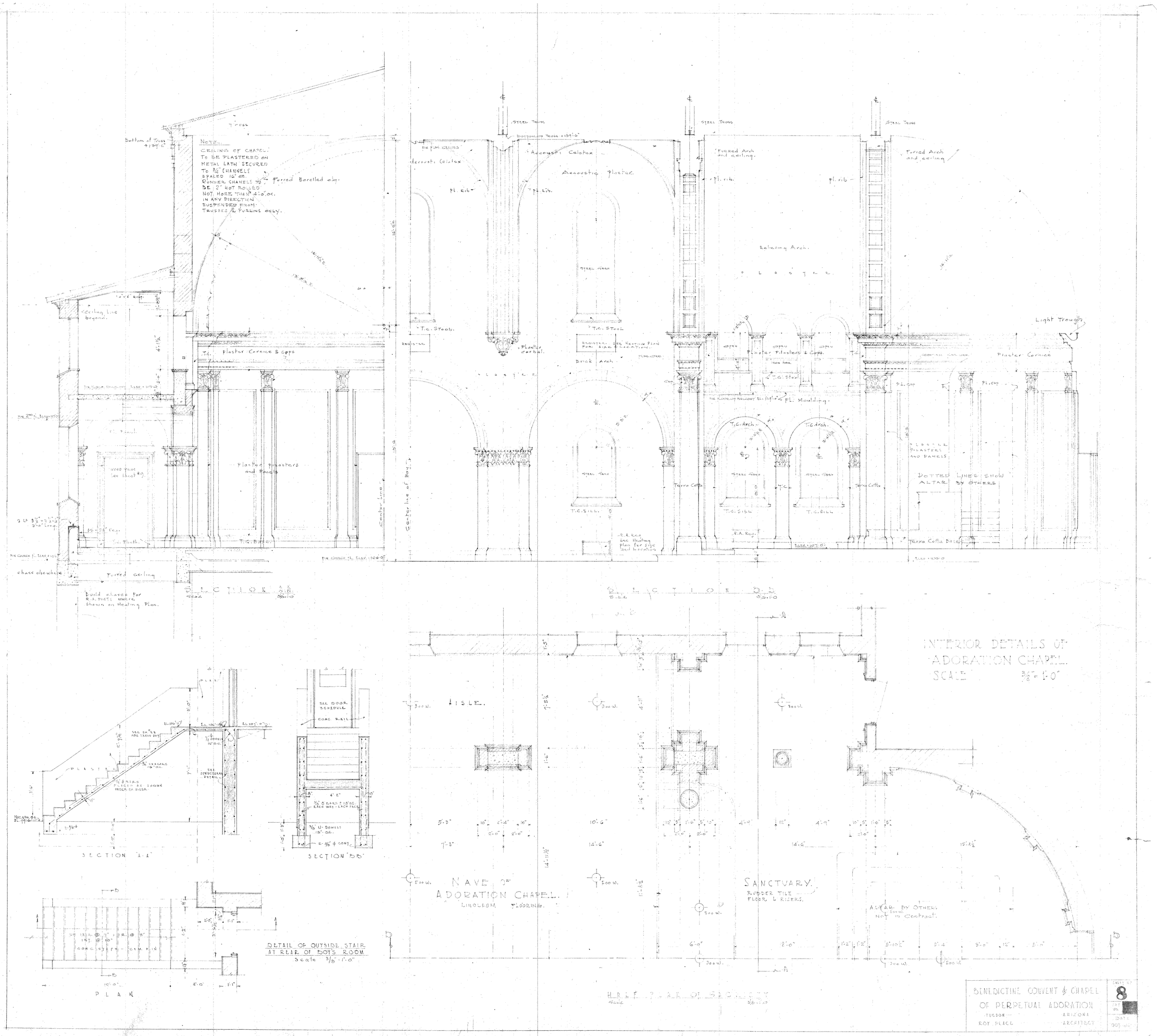
SEE WINDOW DETAILS ON SH. 15

SCALE 1/4" = 1'-0"

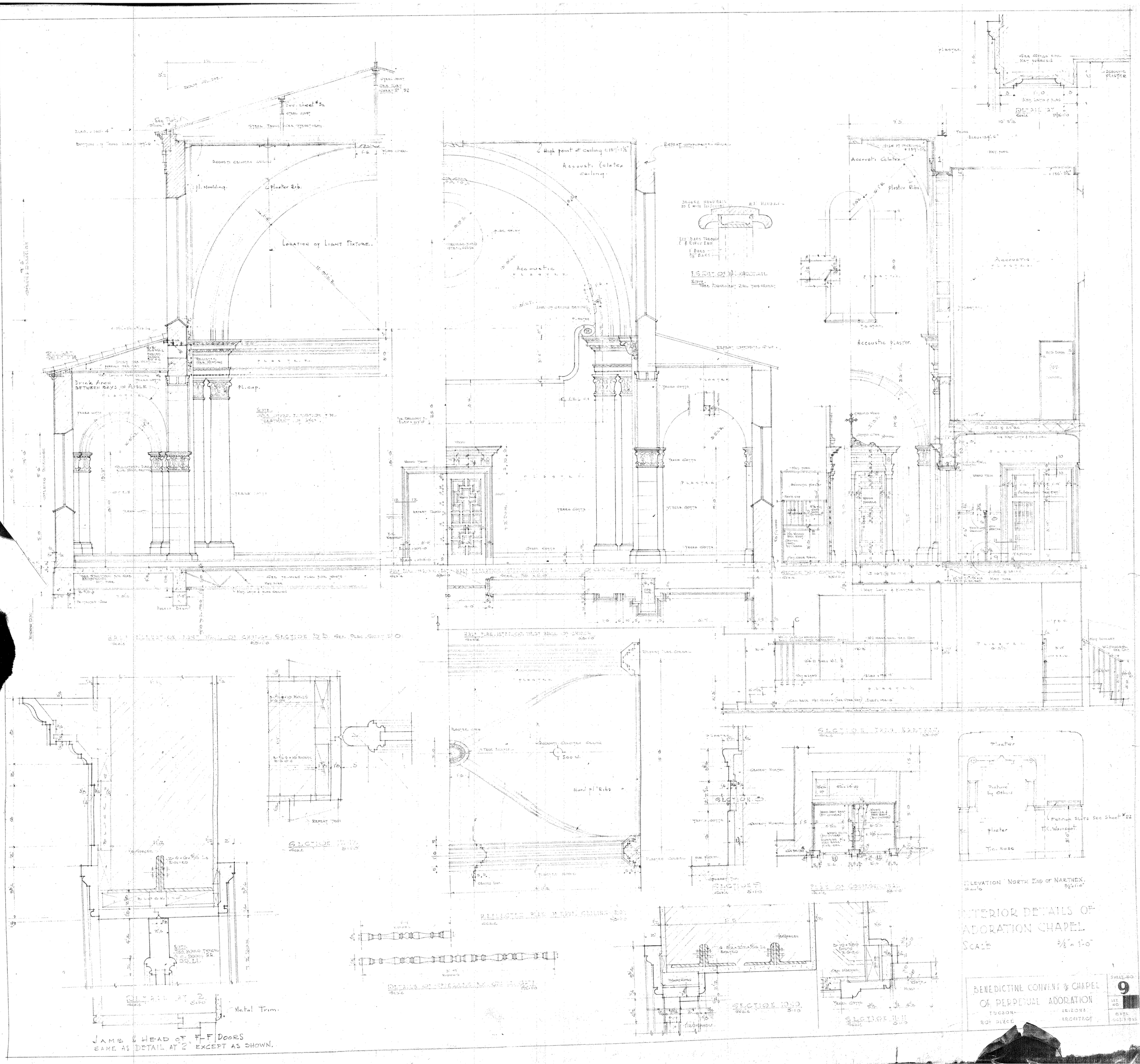
ALL STEEL SASH SHALL BE SIMILAR TO TRUSCON RESIDENCE CASEMENT UNLESS OTHERWISE SHOWN.
SCREENS FOR ALL WINDOWS EXCEPT THOSE NOTED.

BENEDICTINE CONVENT & CHAPEL OF PERPETUAL ADORATION	SHEET NO. 7
TUCSON ARIZONA	SET NO.
ROY. PLACE ARCHITECT.	DATE OCTOBER

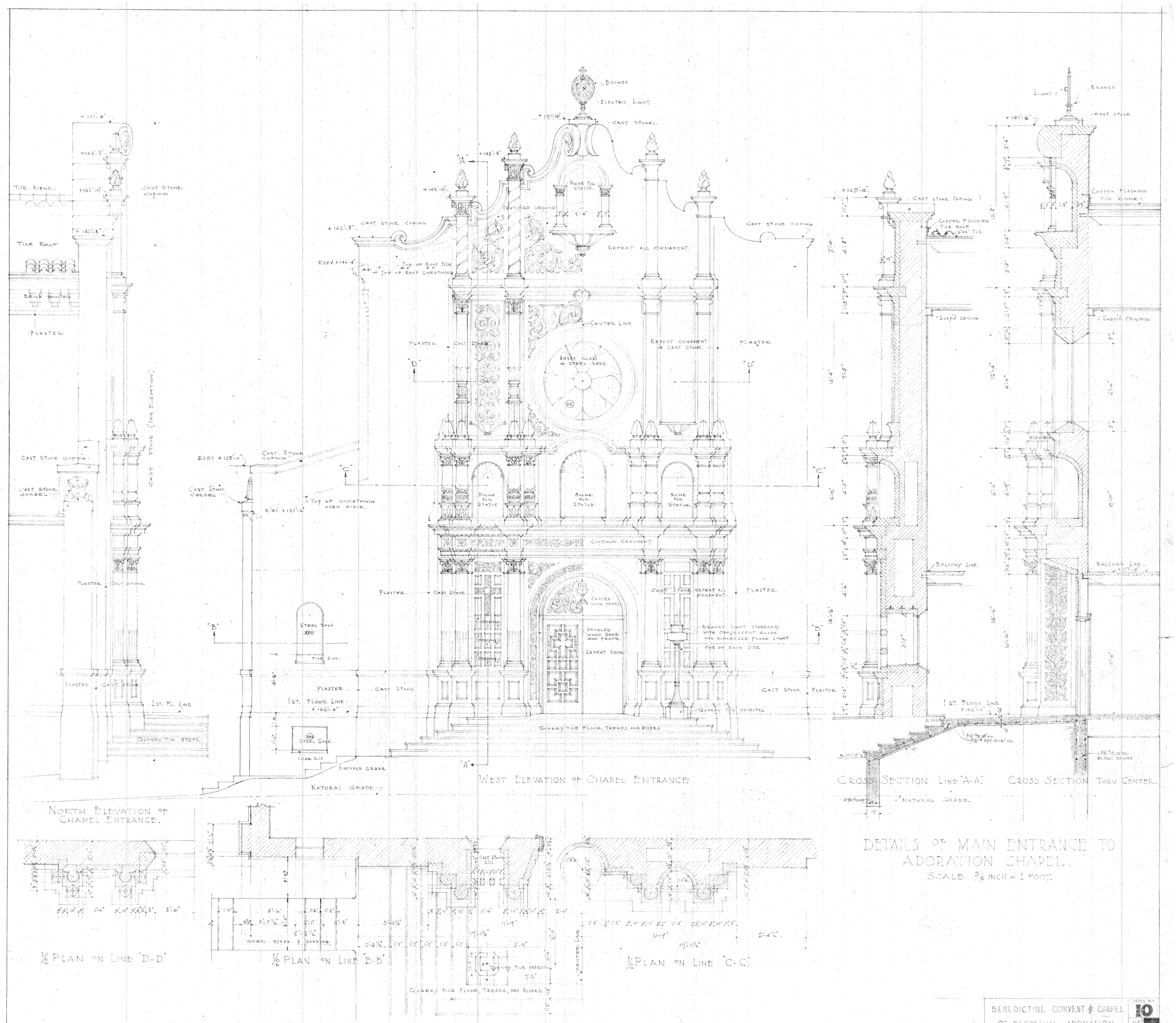
REVISED NOV. 7-1939



NOTE.
CEILING OF CHAPEL TO BE PLASTERED ON METAL LATH SECURED TO 3/4" CHANNELS SPACED 16" OC. RUNNER CHANNELS TO BE 2" HOT ROLLED NOT MORE THAN 4'-0" OC. IN ANY DIRECTION SUSPENDED FROM TRUSSES & PURLINS ONLY.
Furred Barrelled alg.
Bottom of Truss +139'-6"
Ceiling Line beyond.
Plaster Cornice & caps
Plaster Pilasters and Panels
Furred ceiling
Build chases for R.A. DUCTS WHERE Shown on Heating Plan.
SECTION A-A
Scale 3/8"=1'-0"
Accoustic Celotex
Accoustic Plaster
Steel Truss
Furred Arch and ceiling
Relieving Arch
Plaster Pilasters & Caps
Brick Arch
Plaster Cornice
Light Trough
Pl. Moulding
Terra Cotta
Terra Cotta Base
DOTTED LINES SHOW ALTAR BY OTHERS
SECTION B-B
Scale 3/8"=1'-0"
INTERIOR DETAILS OF ADORATION CHAPEL.
SCALE 3/8"=1'-0"
SECTION A-A
SECTION B-B
SEE DOOR SCHEDULE
CONC. RAIL
PLAN
DETAIL OF OUTSIDE STAIR AT REAR OF BOY'S ROOM
Scale 3/8"=1'-0"
AISLE.
NAVE OF ADORATION CHAPEL.
LINOLEUM FLOORING.
SANCTUARY.
RUBBER TILE FLOOR & RISERS.
ALTAR BY OTHERS Not in Contract.
HALF PLAN OF SANCTUARY
Scale 3/8"=1'-0"
BENEDICTINE CONVENT & CHAPEL OF PERPETUAL ADORATION
TUCSON ARIZONA
ROY PLACE ARCHITECT
SHEET NO. 8



Location of Light Fixture.
Accousti Celotex ceiling
Accoustic Plaster
Accoustic Plaster
Plaster Rib
Brick Arch between bays in Aisle
Pl. Moulding
Pl. cap.
Plaster
Terra Cotta
Elevation North End of Narthex.
Interior Details of Adoration Chapel
Scale 3/8" = 1'-0"
Benedictine Convent & Chapel of Perpetual Adoration
Tucson Arizona
Roy Place Architect
Sheet No. 9
Jamb & Head of F-F Doors same as Detail at 2" except as shown.
Metal Trim.



North Elevation of Chapel Entrance.

West Elevation of Chapel Entrance.

Cross Section Line "A-A."

Cross Section Thru Center.

½ Plan on Line "D-D."

½ Plan on Line "B-B"

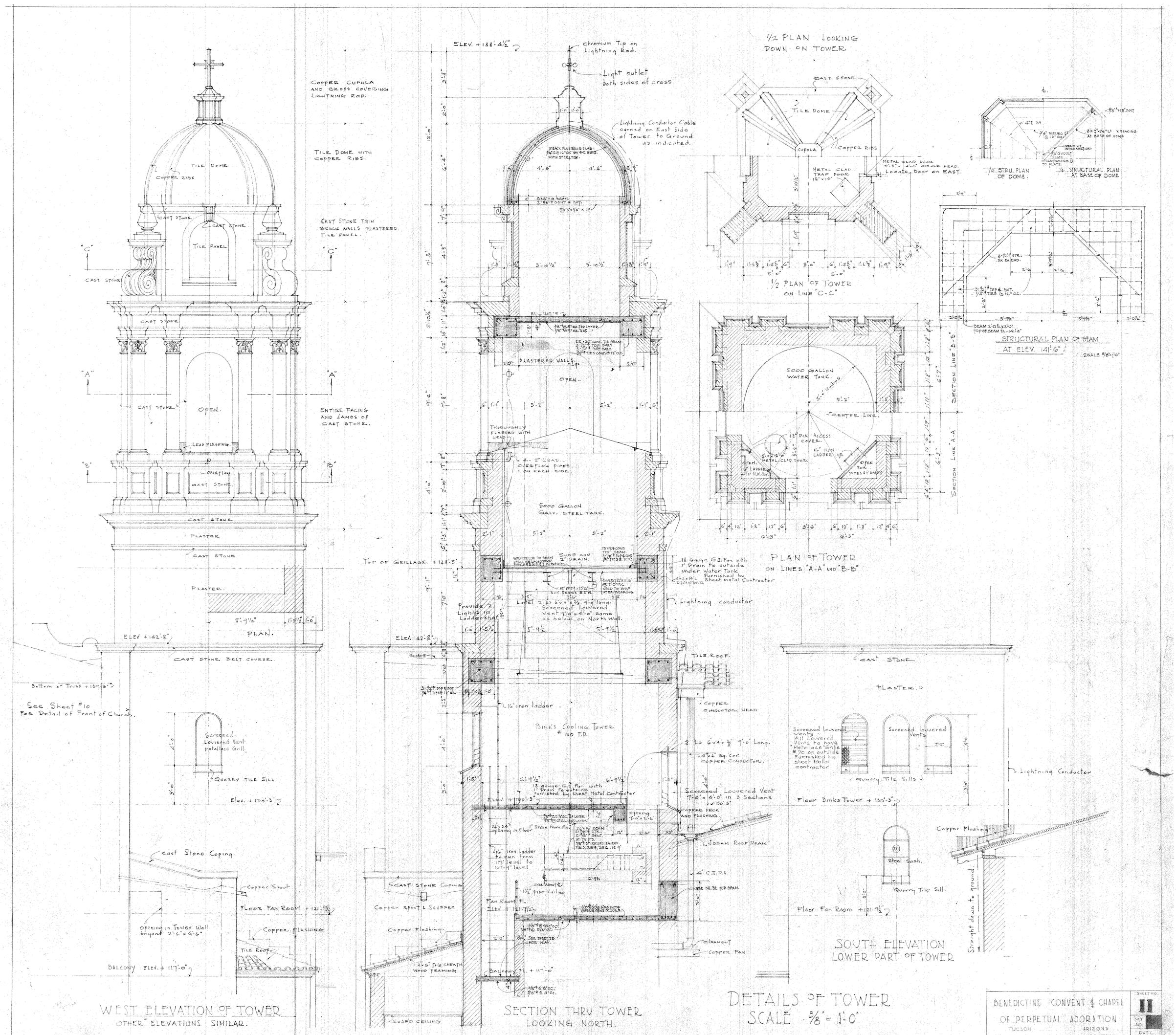
½ Plan on Line "C-C."

Details of Main Entrance to Adoration Chapel.

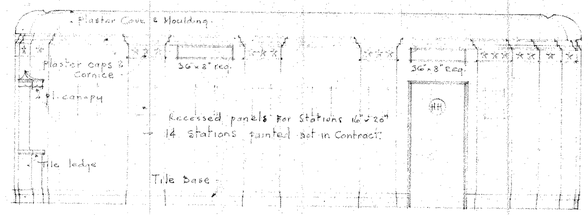
Scale 3/8 inch = 1 foot.

Benedictine Convent & Chapel of Perpetual Adoration
Tucson — Arizona
Roy Place — Architect

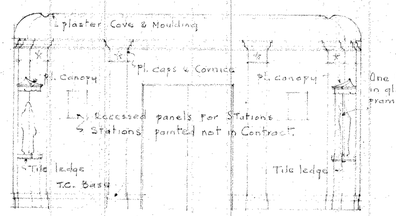
Sheet No. 10
Sht. No.
Date Oct. 1, 1931



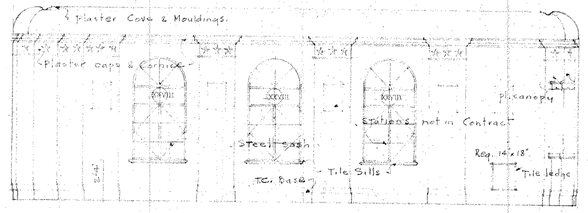
COPPER CUPOLA AND CROSS COVERING LIGHTNING ROD.
TILE DOME WITH COPPER RIBS.
CAST STONE TRIM BRICK WALLS PLASTERED. TILE PANEL.
ENTIRE FACING AND JAMBS OF CAST STONE.
PLAN.
CAST STONE BELT COURSE.
See Sheet #10 For Detail of Front of Church.
Screened Louvered Vent Metallace Grill.
QUARRY TILE SILL
Elev. + 130'-3"
Cast Stone Coping.
Copper Spout
FLOOR FAN ROOM + 121'-7½"
Opening in Tower Wall beyond 2'-6" x 6'-6"
COPPER FLASHING
TILE ROOF
BALCONY ELEV. + 117'-0"
WEST ELEVATION OF TOWER
OTHER ELEVATIONS SIMILAR.
ELEV. + 188'-4½"
Chromium Tip on Lightning Rod.
Light outlet both sides of cross
Lightning Conductor Cable carried on East Side of Tower to Ground as indicated.
PLASTERED WALLS
OPEN.
THOROUGHLY FLASHED WITH LEAD
5000 GALLON GALV. STEEL TANK.
TOP OF GRILLAGE + 148'-5"
Provide 2 Lights in Ladder shaft.
Lightning conductor
TILE ROOF.
16" iron ladder
BINKS COOLING TOWER #150 F.D.
COPPER CONDUCTOR HEAD
Screened Louvered Vent 7'-0" x 4'-0" in 3 Sections
JOSAM ROOF DRAIN
4" C.I.D.S.
CAST STONE COPING
Copper Spout & Scupper
Copper Flashing
2"x6" T&G SHEATH WOOD FRAMING
BALCONY FL. + 117'-0"
SUSP'D CEILING
SECTION THRU TOWER
LOOKING NORTH.
1/2 PLAN LOOKING DOWN ON TOWER
CAST STONE
TILE DOME
CUPOLA
COPPER RIBS
METAL CLAD TRAP DOOR
METAL CLAD DOOR 2'-3" x 4'-0" CIRCLE HEAD. Locate Door on EAST.
1/2 PLAN OF TOWER ON LINE "C-C"
5000 GALLON WATER TANK.
CENTER LINE.
18" DIA. ACCESS COVER.
16" IRON LADDER UP.
OPEN FOR PIPES & CABLES
SECTION LINE "B-B"
SECTION LINE "A-A"
PLAN OF TOWER ON LINES "A-A" AND "B-B"
1/4 STRU. PLAN OF DOME.
1/4 STRUCTURAL PLAN AT BASE OF DOME
STRUCTURAL PLAN OF BEAM AT ELEV. 141'-6"
SCALE 3/8" = 1'-0"
CAST STONE
PLASTER.
Screened Louvered Vents
Quarry Tile Sills
Lightning Conductor
Floor Binks Tower + 130'-3"
Copper Flashing
Steel Sash.
Quarry Tile Sill.
Floor Fan Room + 121'-7½"
Straight down to ground.
SOUTH ELEVATION
LOWER PART OF TOWER
DETAILS OF TOWER
SCALE 3/8" = 1'-0"
BENEDICTINE CONVENT & CHAPEL OF PERPETUAL ADORATION
TUCSON ARIZONA
ROY PLACE ARCHITECT
SHEET NO. 11



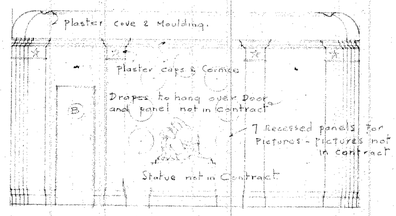
EAST WALL



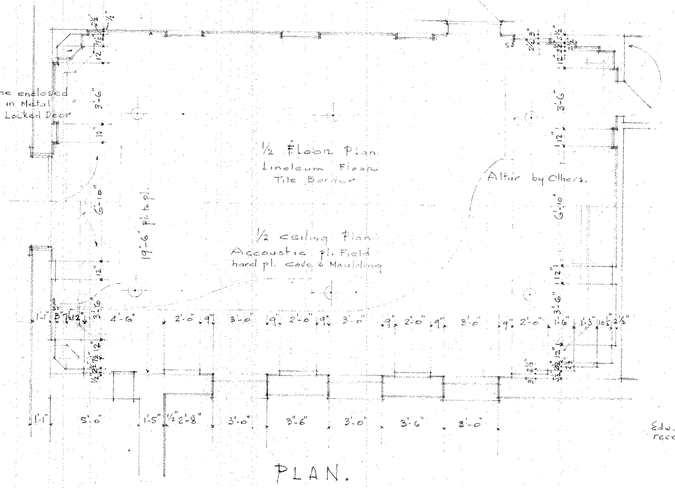
NORTH WALL



WEST WALL



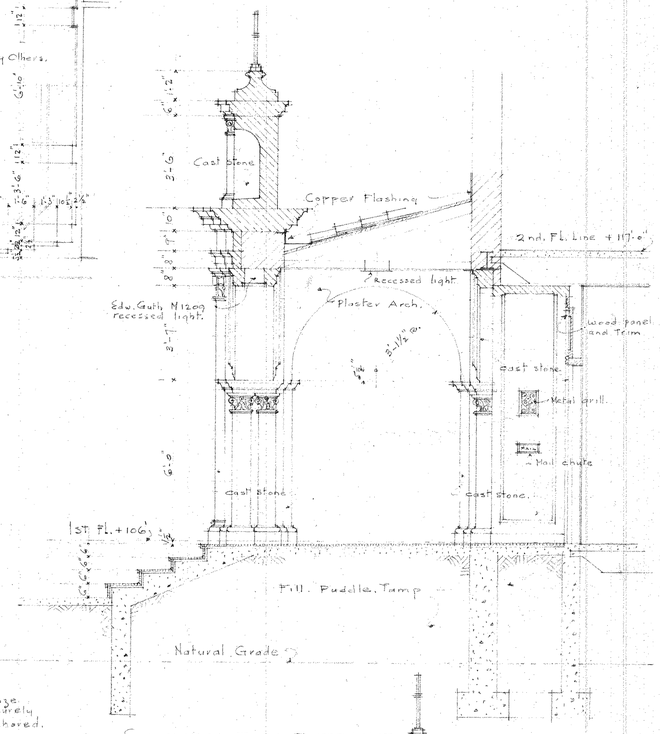
SOUTH WALL.



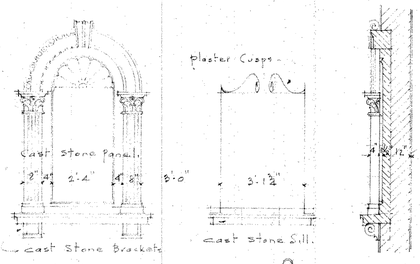
PLAN.

DETAILS OF DOLORES CHAPEL

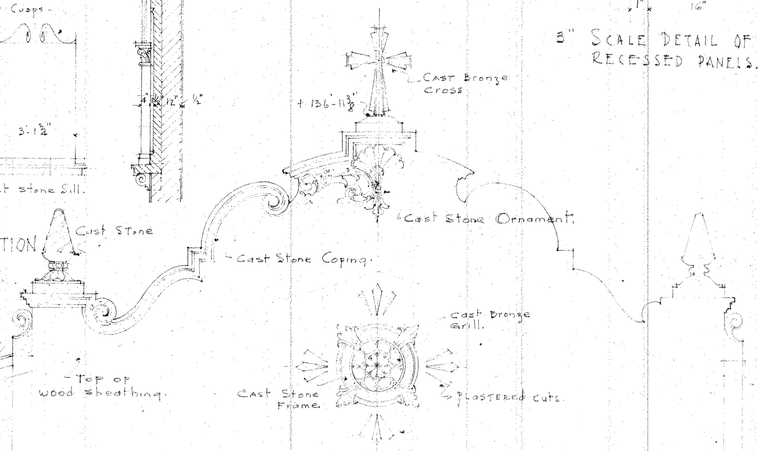
SCALE 1/4"=1'-0"

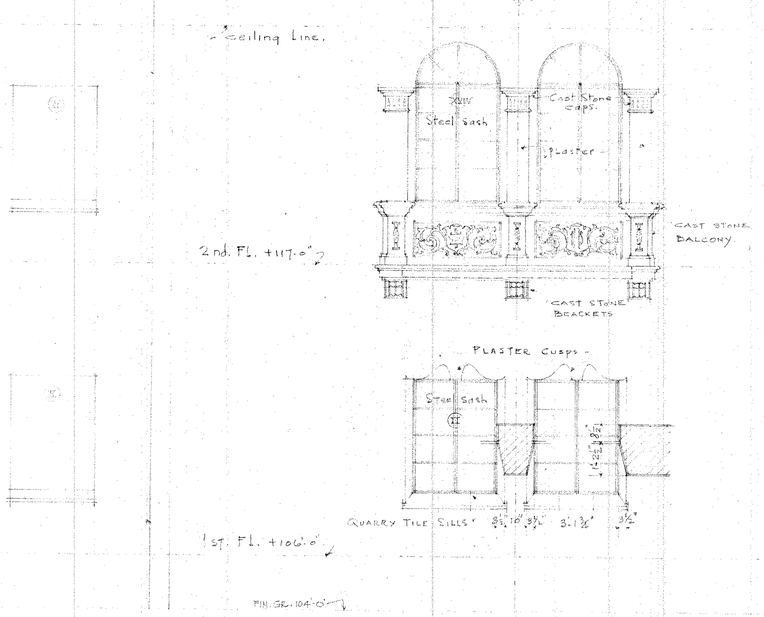


SECTION THRU ENTRANCE

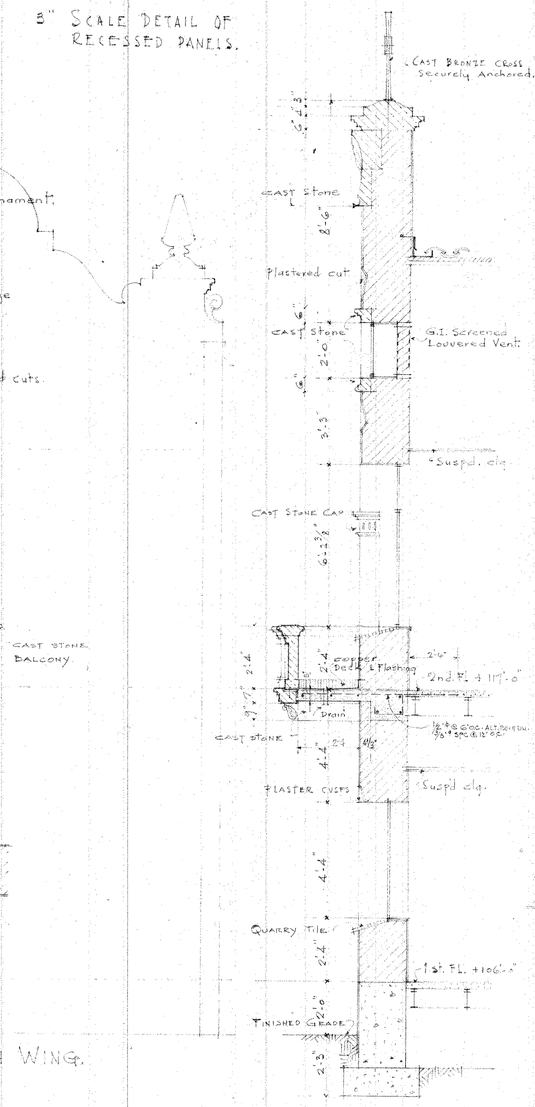


PANEL & WINDOWS
GABLE END NORTH ELEVATION
Scale 3/8"=1'-0"

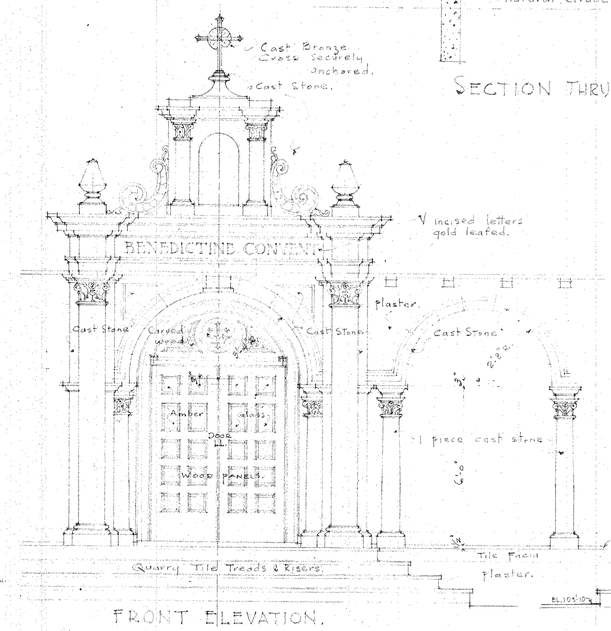




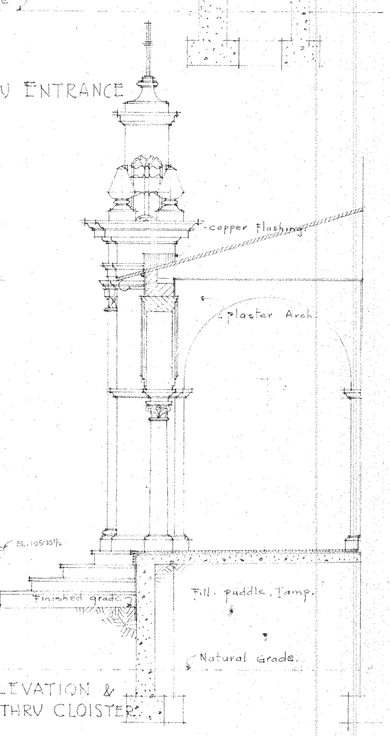
ELEVATION WEST END OF SOUTH WING.



CROSS SECTION.



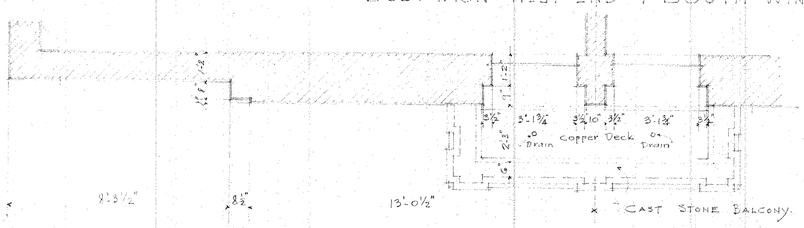
FRONT ELEVATION.



SIDE ELEVATION & SECTION THRU CLOISTER.

DETAILS OF MAIN ENTRANCE TO CONVENT ON WEST ELEVATION

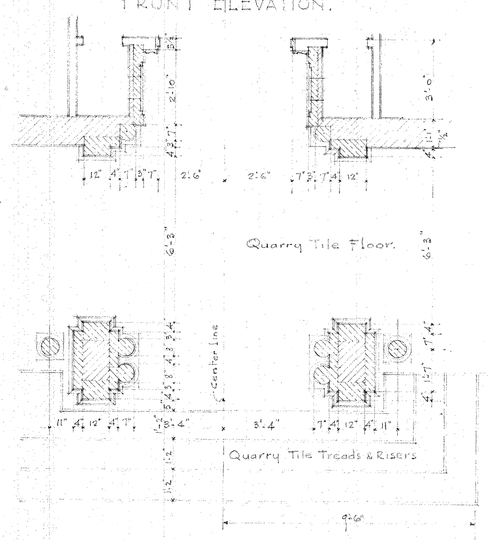
SCALE 3/8"=1'-0"



PLAN AT 2ND. FLOOR.

DETAILS OF WEST END OF SOUTH WING.

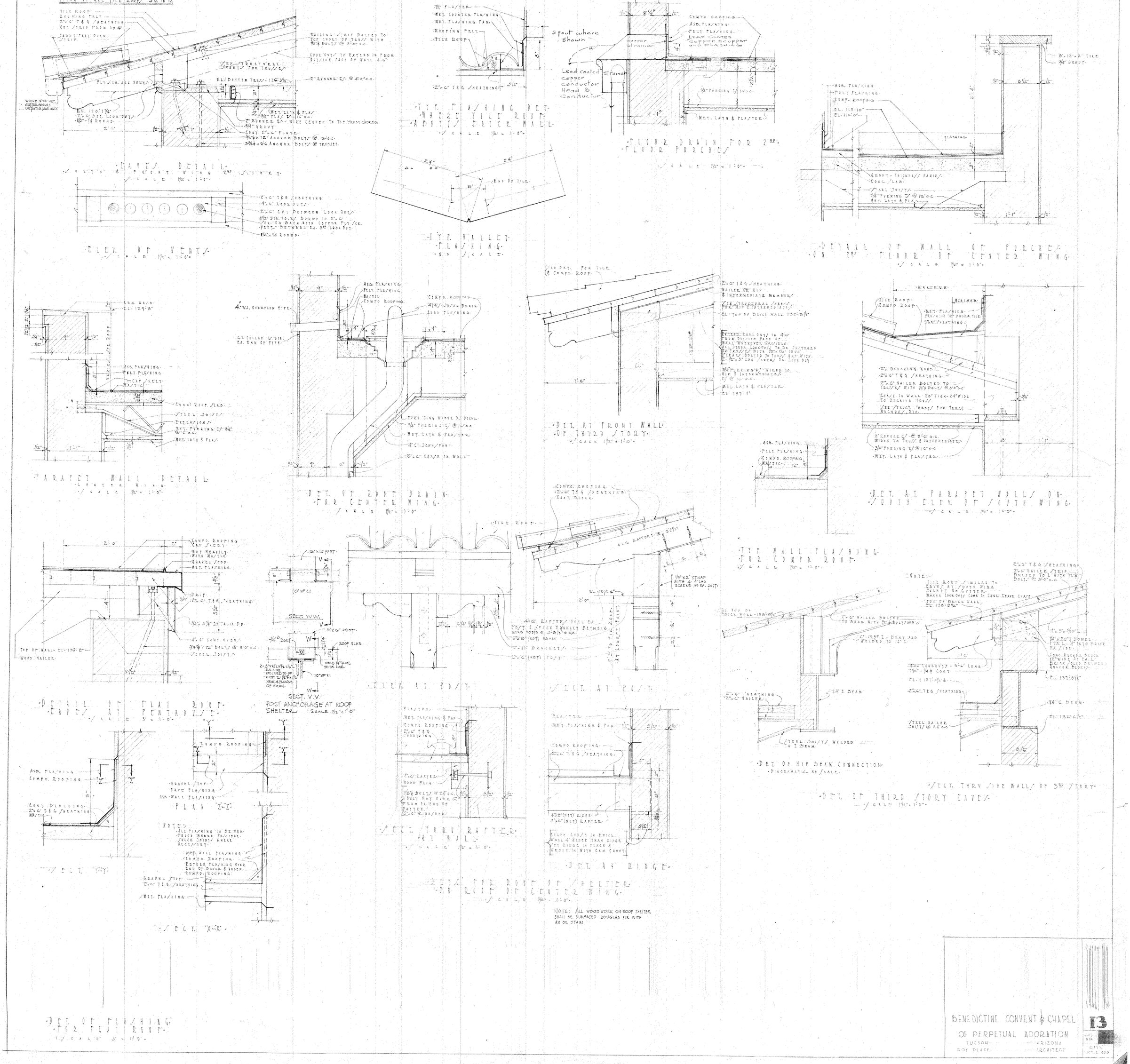
SCALE 3/8"=1'-0"

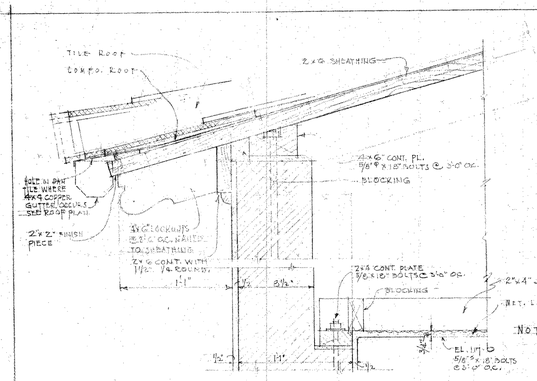


PLAN.

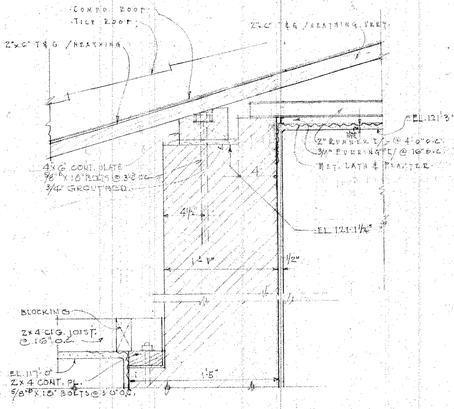
BENEDICTINE CONVENT & CHAPEL OF PERPETUAL ADORATION
TUCSON ARIZONA
ROY PLACE ARCHITECT

SHEET NO. 12
SET NO.
DATE

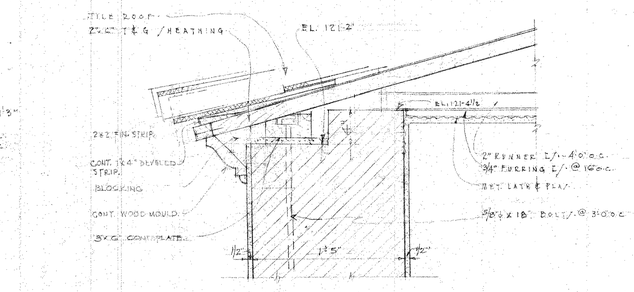

EAVES DETAIL
TYP. FLASHING DET. WHERE TILE ROOF ABUTS BRICK WALL
FLOOR DRAIN FOR 2ND FLOOR PORCHES
DETAIL OF WALL OF PORCHES ON 2ND FLOOR OF CENTER WING
ELEV. OF VENTS
TYP. VALLEY FLASHING
PARAPET WALL DETAIL CENTER WING
DET. OF ROOF DRAIN FOR CENTER WING
DET. AT FRONT WALL OF THIRD STORY
DET. AT PARAPET WALLS ON SOUTH ELEV. OF SOUTH WING
TYP. WALL FLASHING FOR COMPO. ROOF
DETAIL OF FLAT ROOF EAVES AT PENTHOUSE
POST ANCHORAGE AT ROOF SHELTER
ELEV. AT POST
SECT. AT POST
SECT. THRU RAFTER AT WALL
DET. AT RIDGE
DETS. FOR ROOF OF SHELTER ON ROOF OF CENTER WING
DET. OF HIP BEAM CONNECTION
SECT. THRU SIDE WALL OF 3RD STORY
DET. OF THIRD STORY EAVES
PLAN "Z-Z"
SECT. "Y-Y"
SECT. "X-X"
DET. OF FLASHING FOR FLAT ROOF
NOTE: ALL WOOD WORK ON ROOF SHELTER SHALL BE SURFACED DOUGLAS FIR WITH AN OIL STAIN.
BENEDICTINE CONVENT & CHAPEL OF PERPETUAL ADORATION
TUCSON ARIZONA
ROY PLACE ARCHITECT
13



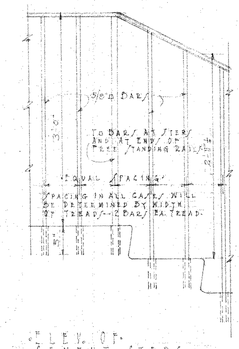
EAVE SECT. CLOISTER WALK
SCALE 1½" = 1'-0"
ON SOUTH SIDE OF CHURCH

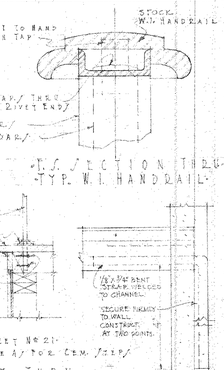


DET. AT WALL BETWEEN CHURCH AND CLOISTER WALK
SCALE 1½" = 1'-0"

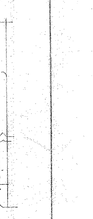


DET. OF EAVE AT NORTH WALL OF CHURCH AISLE
SCALE 1½" = 1'-0"

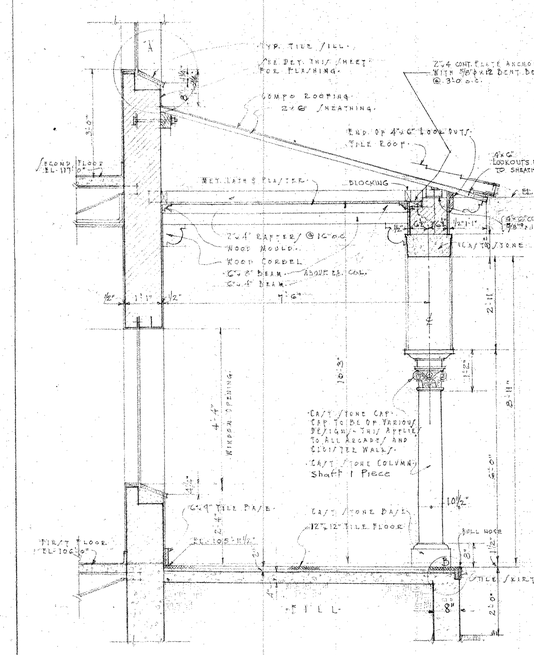




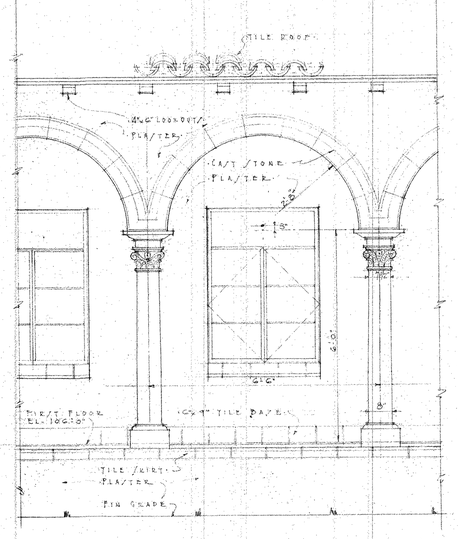
DET'S FOR W.I. HANDRAIL
SCALE 1" = 1'-0"



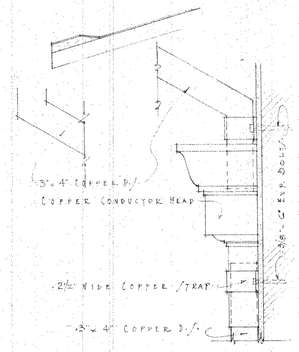
DET. ANCHORAGE AT WALL. S.

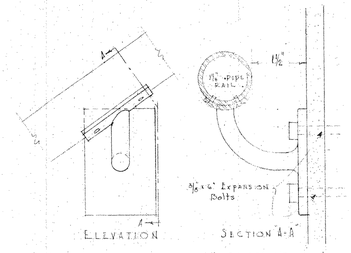


SECTION
SCALE 1½" = 1'-0"

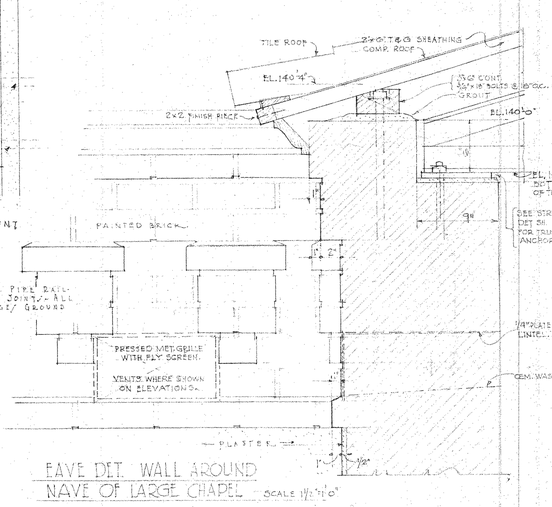


PART ELEVATION

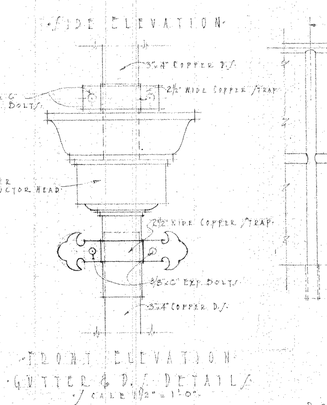




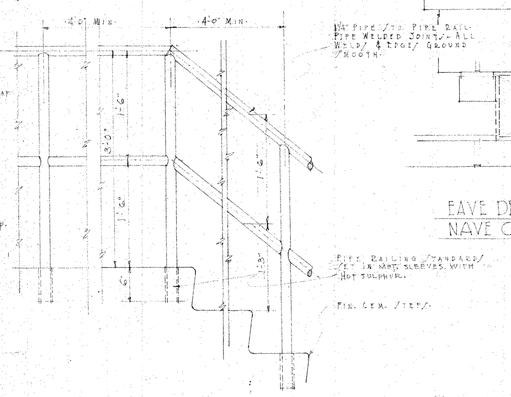
DETAIL OF HANDRAIL & BRACKET OUTSIDE STAIRS TO BASEMENT
½ Full Size



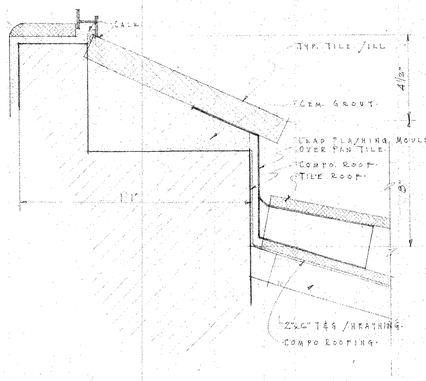
EAVE DET. WALL AROUND NAVE OF LARGE CHAPEL
SCALE 1½" = 1'-0"



FRONT ELEVATION
GUTTER & D.S. DETAILS
SCALE 1½" = 1'-0"

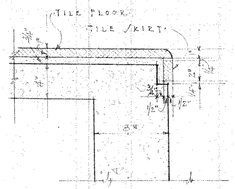


DET. OF TYP. TYD. PIPE RAIL
SCALE 1" = 1'-0"

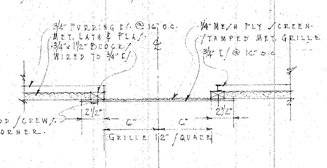


SECT. (A)
SCALE 3" = 1'-0"

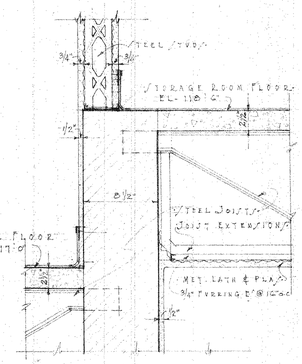
DET. OF CLOISTER WALL ON WEST SIDE OF BUILDING



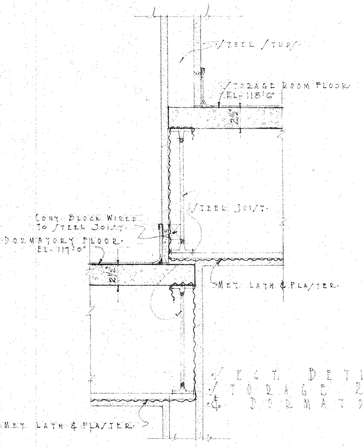
SECT. B
SCALE 1½" = 1'-0"



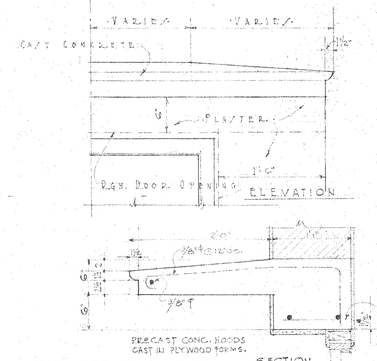
TOILET CEILING VENT
SCALE 1½" = 1'-0"



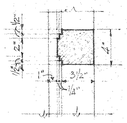
SECTION AT CORRIDOR WALL
DET. FOR ELEVATED FLOOR STORAGE FLOOR RM 111



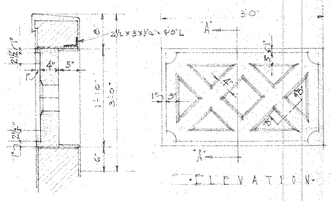
SECT. BETWEEN STORAGE ROOM DORMITORY



DET. OF CAST CONC. HOOD OVER EXT. DOOR WHERE SHOWN.
SCALE 1" = 1'-0"

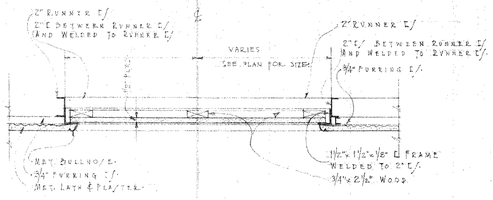


SECT. "B-B"

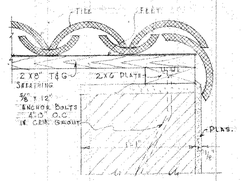


SECT. "A-A"

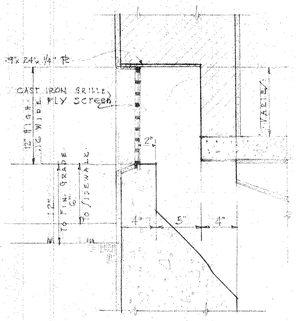
DET. OF CAST STONE GRILLE IN CENTER WING PARAPET
SCALE 3/4" & 1½" = 1'-0"



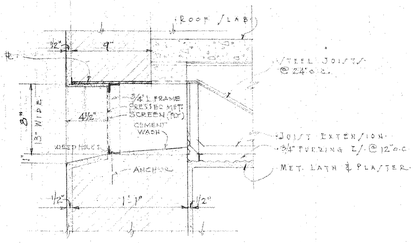
DET. OF CEILING CUTTER TYPICAL
SCALE 1½" = 1'-0"



DET. OF RAKE AT FRONT SOUTH WING
SCALE 1½" = 1'-0"



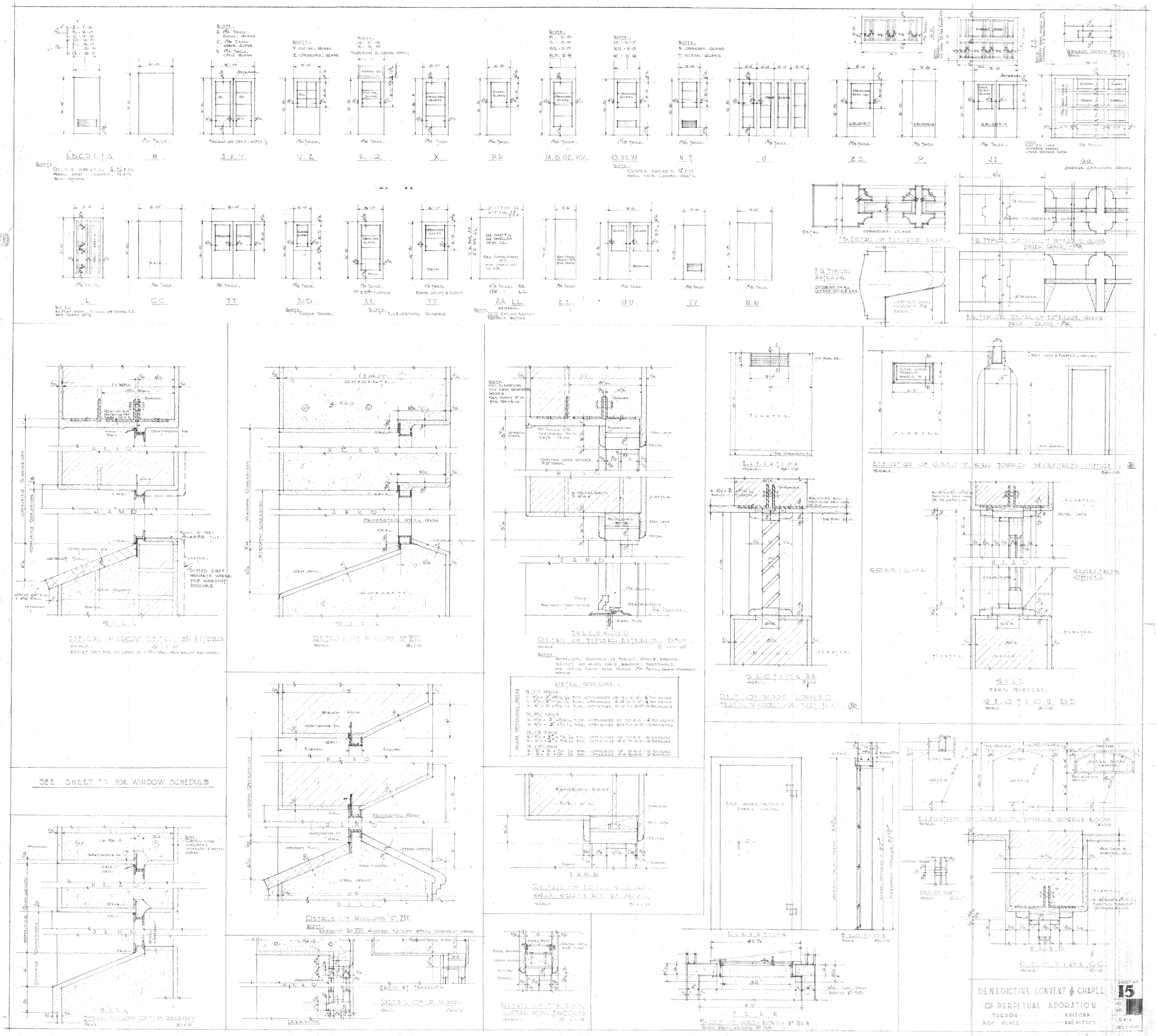
TYP. UNDERFLOOR VENT
SCALE 1" = 1½" = 1'-0"



DET. OF LOUVRE VENT IN ATTIC SPACE
CENTER WING
SCALE 1½" = 1'-0"

BENEDICTINE CONVENT & CHAPEL OF PERPETUAL ADORATION
TUCSON — ARIZONA
ROY PLACE — ARCHITECT

SHEET NO. 14
JOB NO.
DATE OCT. 1, 1959



A.B.C.D.E.F.G.
H
J.K.Y.
V.Z.
R.Q.
X
P.P.
M.S.SS.MM.
O.NN.W
N.T.
U
Z.Z.
P
JJ
GG
L
CC
TT
BB
XX
YY
AA. LL.
EE
UU
VV
W.W
F.S. DETAIL OF ELEVATOR DOORS
F.S. TYPICAL DETAIL OF INTERIOR GLASS PANEL DOOR
F.S. TYPICAL ASTRAGAL
F.S. TYPICAL DETAIL OF EXTERIOR GLASS PANEL DOOR
TYPICAL WINDOW DETAIL
DETAILS OF WINDOW No XVII
DETAIL OF TYPICAL EXTERIOR DOOR
LINTEL SCHEDULE
ELEVATION
SECTION AA
DET. OF WOOD LOUVRED TRANSOM-CORRIDOR FIRST FLOOR
ELEVATION OF CORRIDOR WALL TOWARDS SECRETARY'S OFFICE
SILL
SECTION BB
SEE SHEET #7 FOR WINDOW SCHEDULE
DETAILS OF WINDOWS No XIX
DETAIL OF R. DOOR
ELEVATION
SECTION
PLAN
ELEVATION OF CORRIDOR TOWARDS COCULLA ROOM
SECTION CC
DENEDICTINE CONVENT & CHAPEL OF PERPETUAL ADORATION
TUCSON ARIZONA
ROY PLACE ARCHITECT
SHEET NO. 15

FINISH SCHEDULE

NAME OF ROOM	NO. OF ROOM	FLOORS: WOOD	CEMENT NATURAL	CEM. COLORED & WAXED	COMP. ROOFING	LINOLEUM	QUARRY TILE	CERAMIC TILE	RUBBER TILE	WALLS: UNFINISHED CONCRETE	UNFINISHED BRICK	PLASTER PUTTY	PLASTER H.W. SAND	PLAS. H.W. TEXTURE	PLASTER ACOUSTIC	TILE WAINSCOT HEIGHT	TILE BASE	LINOLEUM BASE	CEMENT BASE	PICTURE MOULD	PAINTED	WOODWORK STAINED	WOODWORK PAINTED	CEMENT PLASTER	METAL BASE	CEILING: CEILING HEIGHT	PLASTER ACOUSTIC	PLASTER H.W. SAND	PLAS. H.W. TEXTURE	PLASTER PUTTY	PAINTED	WOOD BEAMS STAINED	WOOD BEAMS PAINTED	FURRED BEAMS	CEMENT PLASTER	BROWN FINISH	REMARKS
FIRST FLOOR																																					
DOLORES CHAPEL	1					X								X			*				X	X				11'-0"	X							X			*T.C. BASE-TREADLITE LINOLEM
PORTRESS ROOM	2					X								X				X				X				9'-6"			X								
RECEPTION ROOM #3	3					X								X				X			X	X				9'-6"			X		X						
ENTRY	6					X								X				X				X				9'-6"	X										CLOSETS OFF ENTRY
CLOSETS OFF ENTRY						X						X										X			X	7'-6"			X								
PASSAGE	4					X								X				X				X				SEE DET.	X										
VESTIBULE	5						X					X					X				X	X				SEE DET.				X	X						
RECEPTION ROOM #1	7					X								X				X			X	X				9'-6"			X		X						
RECEPTION ROOM #2	8					X								X				X				X				9'-6"			X								
VISITORS DINING RM.	9					X								X				X				X				9'-6"			X								
CHAPLAINS DINETTE	10					X								X				X				X				9'-6"			X								
KITCHEN	11					X						X						X					X			9'-6"				X							
BROOM CLOSET	12		X																			X			X	9'-6"										X	
STORAGE ROOM	13		X																			X			X	9'-6"										X	
FRONT-CLOISTER WALK							X										X							X		SEE DET.									X		CAST STONE COLUMNS
PASSAGE	14					X								X				X				X				8'-0"			X								
PASSAGE	15					X								X				X				X				8'-0"			X								
TOILET (MEN)	16							X				X				4'-0"	X						X			8'-0"				X							
TOILET (WOMEN)	17							X				X				4'-0"	X						X			8'-0"				X							
CELLS	18-19					X								X				X				X				9'-6"			X								CEILING 6'-10" AT ENTRANCE
PRIORESS GEN. OFFICE	20					X								X				X				X				9'-10"	X										
PRIORESS BED ROOM	21					X								X				X				X				9'-10"			X								
BATH ROOM	22							X				X				4'-0"	X						X			8'-0"				X							SOUNDPROOF PARTITION, MET. BASE IN CLOS.
SUPERIORS BED ROOM	23					X								X				X				X				9'-10"	X										
CORRIDOR ENTRY	24					X								X				X				X				8'-0"	X										
WRITING ROOM	25					X								X				X				X				9'-10"	X										
CELL	26					X								X				X				X				9'-10"			X								METAL BASE IN CLOSET OF 26
BATH ROOM	27							X				X				4'-0"	X						X			8'-0"				X							SOUNDPROOF PARTITION
CELLS - 2 to 5 INCL.	28-31 INCL.					X								X				X				X				9'-10"			X								METAL BASE IN CLOSET OF 28
SUB-PRIORESS OFFICE	32					X								X				X				X				9'-10"			X								
TOILET	33							X				X				4'-0"	X						X			9'-10"				X							
STAIRS #3	34								X					X					X							—			X								
STORAGE CLOSET	35		X							X	X											X			X	—										X	
ALTER BR. FLOUR RM.	36							X				X					X						X			8'-0"				X							
STORAGE ROOM	37		X									X											X		X	10'-0"				X							
CHANGE ROOM	38					X						X											X		X	9'-6"				X							
HUMIDITY ROOM	39							X								8'-0"										8'-0"											TILE CEILING
RECORD ROOM	40					X								X				X				X				9'-6"			X								
ALTER BREAD RM.	41					X								X		*		X					X			9'-6"			X								CEILING IN ENTRY 8'-8" HIGH *4'-0" MARLITE WAINSCOT, SOUTH WALL ONLY
PASSAGE	42					X								X				X				X				8'-0"	X										
MENDING ROOM	43					X								X				X				X				9'-6"			X								
COMMUNITY ROOM	44					X								X				X				X				9'-6"			X								
CORRIDOR	45					X								X				X				X				8'-0"	X										
ORGAN ROOM	46					X								X				X				X				9'-6"			X								
SECRETARYS OFFICE	47					X								X				X				X				9'-10"			X								
ENTRY PASSAGE	47a					X								X				X				X				8'-0"			X								
BOX STORAGE	48				X							X										X			X	9'-6"				X							
STORAGE	49				X							X										X			X	9'-6"				X							
CORRIDOR	50					X								X				X				X				8'-0"	X										
ENTRY PASSAGE	51					X								X				X				X				8'-0"	X										
SUPERIORS OFFICE	52					X								X				X				X				9'-6"	X										CONNECTING PASSAGE SIMILAR. 8'-0" CEILING MET. BASE IN CLOSET.
VAULT	52a			X								X													X	8'-0"				X							
BOOKKEEPERS OFFICE	53					X								X				X				X				9'-6"	X										CONNECTING PASSAGE SIMILAR-8'-0" CEILING MET. BASE IN CLOSET.
TOILET	54							X							X	4'-0"	X						X			8'-0"	X										SOUNDPROOF PARTITION
CORRIDOR	55					X								X				X				X				8'-0"	X										
STAIR ENTRY	56					X								X				X				X				8'-6"	X										
STAIRS #1	57								X					X												—			X								
ELEVATOR LOBBY	58					X								X				X				X				8'-6"	X										
STORAGE ROOM	59		X								X											X			X	8'-0"										X	
DUST CLOSET	60		X									X										X			X	8'-0"				X							
BROOM CLOSET	61		X								X											X			X	8'-0"										X	
CORRIDOR	62					X								X				X				X				8'-0"	X										
CORRIDOR	62a					X								X				X				X				8'-0"	X										TREADLITE LINOLEUM
CORRIDOR	63					X								X				X				X				8'-6"	X										
REFECTORY	64					X								X		*							X			9'-3½"	X							X			*4'-0" MARLITE WAINSCOT
DISH ROOM	65					X						X											X			9'-2"				X							4'-0" MARLITE WAINSCOT, NO WAINSCOT OCCURS WHERE CABINETS FURN. BY OWNER.
KITCHEN	66					X						X						X					X			9'-2"				X	X						
REFRIGERATION RM.	67					X						X						X					X		X	9'-2"				X							
CHANGE ROOM	68					X						X											X		X	9'-2"				X							
PREPARATION RM.	69					X						X						X					X		X	10'-0"				X							
BAKERY	70					X						X						X					X		X	10'-0"				X							
WATER TANK CLOS.	71		X																							8'-6"											NO FINISH
STAIRS #2	72			X										X								X				—			X								
PASSAGE	73					X								X				X				X				8'-6"			X								
TOILET	74							X				X				4'-0"							X			8'-0"				X							
WORKMENS DINETTE	75					X								X								X			X	8'-6"			X								
POORMENS ROOM	76					X								X								X			X	8'-6"			X								
ENTRY POORMENS RM.	77					X								X				X					X			8'-6"		X									
RECEIVING ROOM	78			X									X									X			X	9'-8"		X									
TERRACE	79					*											X									—			X								MASONITE 12"x12" TILE SET IN MASTIC
CLOISTER WALK	82		X																				X	X		10'-6½"									X		CAST STONE COLUMNS
CLOISTER WALK	83		X																				X	X		10'-6½"									X		CAST STONE COLUMNS
SEE 84 & 85 BELOW.																										VARIES											
CLOISTER WALK	86		X																				X	X		11'-0"									X		CAST STONE COLUMNS
CUCULLA ROOM	87					X								X				X				X				10'-0"			X								
STAIR #4 VESTIBULE	88					X								X				X				X				8'-8"			X								
STAIR #4	89			X										X												—			X								
PASSAGE	90					X								X				X				X				8'-8"			X								
INCENSE CLOSET	91		X									X										X			X	8'-8"				X							
CLOSET	92		X									X										X			X	8'-8"				X							
PASSAGE	93					X								X				X				X				8'-8"			X								
SISTERS SACRISTY	94					X								X				X				X				8'-8"			X								
FLOWER RM. HALL	95					X								X				X				X				8'-8"			X								
FLOWER ROOM	96					X								X				X				X				8'-8"			X								
FLOWER STORAGE	97					X								X								X			X	8'-8"			X								
VAULT	98			X								X													X	8'-0"				X							
ENTRY (BOYS RM.)	99					X								X				X				X				8'-0"			X								
BOYS ROOM	100					X								X				X				X				8'-9"			X								
PRIESTS SACRISTY	101					X								X				X				X				8'-9"			X								
CLOSET	102		X									X										X			X	7'-0"				X							
SACRARIUM ROOM	103							X				X				4'-0"	X						X			7'-0"				X							
SACRISTY LAVATORY	104							X				X				4'-0"	X						X			7'-0"				X							
NARTHEX	105						*							X		*						X				10'-0"	X										*3'-0" T.C. WAINSCOT *FAIENCE MOSAIC TILE FLOOR.
BROOM CLOSET	106		X											X								X			X	8'-0"			X								
PICTURE ALCOVE	107						*							X		*						X			X	8'-0"				X							* SAME AS ROOM 105
STAIRS #5 DOWN	108			X										X			X					X				SEE DET.			X								
STAIRS UP	109		X							X												X				VARIES										X	
ATTIC SPACE	110																									"											UNFINISHED
NAVE & SIDE AISLES	84					X								X°	X†		*						X			15'-3¾" VARIES	‡		X°					X			*T.C. BASE † IN NAVE ONLY. ° IN AISLES ONLY. ‡ACC. CELOTEX see specifications
SANCTUARY	85								*			X					*						X			VARIES				X				X			*RUBBER TILE FLOOR & T.C. BASE.
SECOND FLOOR																																					
STORAGE ROOM	111		X										X									X			X	7'-6"		X									
DORMITORY	112					X								X				X*				X				9'-0"			X								* METAL BASE IN CLOSET
DORMITORY	113					X								X				X*				X				9'-0"			X								" " " "
PROC. STORAGE	114					X						X										X			X	9'-0"				X							
CELL	115					X								X				X*				X				9'-0"			X								* METAL BASE IN CLOSET
VESTRY	116					X						X										X			X	9'-0"				X							
VESTRY STORAGE	117		X									X										X			X	9'-0"				X							
STORAGE	118		X								X											X			X	9'-0"										X	
BROOM STORAGE	119		X								X											X			X	9'-0"										X	
TOILET	120							X				X				4'-0"	X						X			9'-0"				X							METAL PARTITIONS
BATH ROOM	121							X				X				4'-0"	X						X			9'-0"				X							" "
ART ROOM	122					X								X				X				X				9'-0"			X								ENTRY HALL CEILING 7'-6" HIGH
SHOE REPAIR SHOP	124					X									X			X				X				9'-0"	X										
CORRIDOR	125					X								X				X				X				9'-0"			X								
CELLS 6 to 11 INCL.	126-131					X								X				X*				X				9'-0"			X								*METAL BASE IN CLOSET. FURR. CEILING AT DOOR TO 6'-10"
CORRIDOR	132					X								X				X				X				8'-0"			X								
CELLS 12 & 13	133-134					X								X				X*				X				9'-0"			X								*METAL BASE IN CLOSET FURR. CEILING AT DOOR TO 6'-10"
CELL 14	135					X								X				X*				X				9'-0"			X								*METAL BASE IN CLOSET.
TOILET	136							X				X				4'-0"	X						X			8'-0"				X							
CELL 15	137					X								X				X*				X				9'-0"			X								* METAL BASE IN CLOSET
CELLS 16 to 19 INCL.	138-141					X								X				X*				X				9'-0"			X								* METAL BASE IN CLOSET FURR. CEILING AT DOOR TO 6'-10"
CELLS 20 & 21	142-143					X								X				X*				X				9'-0"			X								* METAL BASE IN CLOSET FURR. CEILING AT DOOR TO 6'-10"
STAIRS #3	144								X					X												—			X								
CELLS 22 to 27 INCL.	145-150					X								X				X*				X				9'-0"			X								*METAL BASE IN CLOSET FURR. CEILING AT DOOR TO 6'-10"
CORRIDOR	151					X								X				X				X				8'-0"			X								
BLACK SEWING RM	152					X								X				X				X				9'-0"			X								
FITTING ROOM	153					X						X										X			X	9'-0"				X							

FINISH SCHEDULE

NAME OF ROOM	NO. OF ROOM	FLOORS: WOOD	CEMENT NATURAL	CEM. COLORED & WAXED	COMP. ROOFING	LINOLEUM	QUARRY TILE	CERAMIC TILE	RUBBER	WALLS: UNFINISHED CONCRETE	UNFINISHED BRICK	PLASTER PUTTY	PLASTER H.W. SAND	PLAS. H.W. TEXTURE	PLASTER ACOUSTIC	TILE WAINSCOT HEIGHT	TILE BASE	LINOLEUM BASE	CEMENT BASE	PICTURE MOULD	PAINTED	WOODWORK STAINED	WOODWORK PAINTED	CEMENT PLASTER	METAL BASE	BROWN COAT FIN.	CEILING: CEILING HEIGHT	PLASTER ACOUSTIC	PLASTER H.W. SAND	PLAS. H.W. TEXTURE	PLASTER PUTTY	PAINTED	WOOD BEAMS STAINED	WOOD BEAMS PAINTED	FURRED BEAMS	CEMENT PLASTER	BROWN COAT FIN.	REMARKS
CLOSET	154					X						X										X			X		9'-0"				X							
TOILET	155							X				X				4'-0"	X						X				8'-0"				X							METAL PARTITIONS
PASSAGE	156					X								X				X				X					8'-0"			X								
BATH ROOM	157							X				X				4'-0"	X						X				8'-0"				X							
CLOSET	158		X										X									X			X		8'-0"		X									
CORRIDOR	159					X								X				X				X					8'-0"			X								
STITCHING ROOM	160					X								X				X				X					9'-0"			X								
WHITE SEWING RM.	161					X								X				X				X					9'-0"			X								
LIBRARY	162					X								X				X				X					9'-0"			X								
CELLS 29 to 32 INCL.	163-166					X								X				X*				X					9'-0"			X								*METAL BASE IN CLOSET. FURR. CEILING AT DOOR TO 6'-11"
LAVATORY ROOM	167							X				X				4'-0"							X				9'-0"				X							
ELEVATOR LOBBY	168					X								X				X				X					8'-6"			X								
STAIRS #1	169								X					X					X			X					—			X								
ELEVATOR	170												X														—											
LINEN CLOSET	171		X								X											X			X		8'-0"										X	
DUST CLOSET	173			X								X										X			X		8'-0"				X							
PHARMACY STORAGE	174					X						X										X			X		8'-0"				X							
PASSAGE, CORRIDOR	175					X								X				X				X					8'-6"			X								
CELLS, 33, 34, 35	176-178					X								X				X*				X					9'-0"			X								*METAL BASE IN CLOSET FURR. CEILING AT DOOR TO 6'-11"
LANDING	179	X												X								X					7'-6"			X								WROT IRON RAILING
CORRIDOR	180					X								X				X				X					9'-0"			X								
CORRIDOR	181					X								X				X				X					8'-0"	X										
PHARMACY	182					X						X						X				X					9'-8"				X							
DRESSING ROOM	183					X						X										X			X		9'-5"				X							
WAITING ROOM	184					X						X										X			X		9'-5"				X							
TREATMENT ROOM	185					X						X										X			X		9'-3"				X							
CELL	186					X								X				X*				X					9'-3"			X								*METAL BASE IN CLOSET FURR. CEILING AT DOOR TO 6'-11"
PORCH	187				X												X					X		X			7'-3"									X		
CELL	188					X								X				X*				X					9'-3"			X								*METAL BASE IN CLOSET FURR. CEILING AT DOOR TO 6'-11"
DIET KITCHEN	189							X				X				*	X						X				9'-3"				X							* 4'-0" MARLITE WAINSCOT
DINING ROOM	190					X								X				X				X					9'-3"			X								
CROSS PASSAGE	192					X								X				X				X					8'-0"	X										
CELL	193					X								X				X									8'-11"			X								METAL BASE IN CLOSET.
BATH ROOM	194							X				X				4'-0"	X						X				8'-0"				X							
CELL	195					X								X				X					X				8'-8"			X								METAL BASE IN CLOSET
STAIRS #2	196			X										X					X				X				—								X			
CELLS	197-198					X								X				X					X				9'-0"			X								
CORRIDOR	199					X								X				X				X					8'-0"	X										
PORCH	200				X																	X		X	*		9'-2"									X		*TYPICAL FLASHING AS BASE
CELL	201					X								X				X				X					9'-2"			X								
LINEN ROOM	202					X						X										X			X		9'-2"				X							
TOILET	203							X				X				4'-0"	X						X				8'-0"				X							
BATH	204							X				X				4'-0"	X						X				8'-0"				X							
DECK PASSAGE	206				X																		X	X	*		—											*TYP. FLASHING AS BASE CEM. WASH ON PARAPET TOPS.
DECK PASSAGE	207				X																		X	X	*		—											DO.
PASSAGE	208					X								X				X				X					9'-0"			X								
STAIRS #4	209			X										X								X					—			X								
BALCONY	210					X								X				X				X					8'-0"			X								TERRA COTTA COLS.
CLOSET	211			X							X											X			X		9'-0"										X	
CLOSET	212			X							X											X			X		9'-0"										X	
PASSAGE	213					X								X				X				X					9'-0"			X							X	
CELL	214					X								X				X					X				10'-0"	X										FURR CEILING AT DOOR TO 6'-11"
BATH ROOM	215							X				X				4'-0"	X						X				8'-0"	X										
DUST CLOSET	216			X								X										X					8'-0"				X							
LINEN CLOSET	217			X								X										X					8'-0"				X							
PASSAGE	218					X								X				X				X					8'-0"			X								
CELL	219					X								X				X					X				10'-0"	X										FURR CEILING AT DOOR TO 6'-11"
CONVALESCENT ROOM	220					X								X				X				X					9'-2"			X								
BALCONY	221					X								X				X				X					8'-0"	X										
HEATING CHAMBER	278		X										X												X		VARIES		X									
BALCONY	279		X												X							X			X		"	X										
UNFINISHED SPACE	280																										—											
PASSAGE	281		X										X												X		*		X									* VARIES 8'-0" MIN.
HEATING CHAMBER	282		X								X																8'-2"											* CEILING UNFINISHED CONC.
THIRD FLOOR																																						
LAUNDRY	222					X						X										X			X		8'-0"				X							
TOILET ROOM	223							X				X				4'-0"	X						X				8'-0"				X							
STAIR LANDING	224			X										X					X								8'-0"			X								
CLOSET (DUST CHUTE)	226			X								X										X			X		7'-0"				X							
CLOSET	228			X								X										X			X		8'-0"				X							
PASSAGE TO LAUNDRY	229					X						X										X			X		8'-0"				X							
COLLARIUM	230					X						X										X			X		8'-0"				X							
IRONING ROOM	231					X						X										X			X		8'-0"				X							
STORAGE	232		X										X									X			X		8'-0"		X									
SHELTER	233																					X																OPEN CONSTRUCTION, NO PLASTER.
BASEMENT																																						
STORAGE	236		X							X	X											X					8'-6"										X	
STORAGE	237		X							X	X											X					8'-2"										X	
STAIRS #2	238			X									X						X				X				—										X	
PASSAGE	240		X							X												X					9'-0"											H.W. PLASTER - STUD PARTITION
STAIRS #4 VESTIBULE	241		X										X						X			X					9'-0"											
GARAGE	242		X							X	X		X*									X					8'-4"										X	H.W. PLASTER - STUD PARTITION
MAN'S ROOM	243			X									X									X			X		8'-4"		X									
MAN'S ROOM CLOS.	244		X										X									X			X		7'-0"		X									
MAN'S RM. TOILET	245							X				X							X				X				8'-0"				X							4'-0" TILE WAINSCOT IN SHOWER.
TOILET	246			X								X							X				X				8'-0"				X							
TOOL ROOM	247		X							X	X											X			X	X	8'-4"										X	
PASSAGE	248		X							X	X											X			X	X	8'-0"										X	
MAN'S BED ROOM	249			X									X									X			X		8'-4"		X									
PAINT SHOP	250		X							X	X											X			X	X	9'-2"										X	
CLOSET	251		X								X											X			X	X	9'-2"										X	
CLOSET	252		X								X											X			X	X	9'-2"										X	
CLOSET STORAGE	253		X								X											X			X	X	9'-2"										X	
STORAGE	254		X								X											X			X	X	9'-2"										X	
WINE STORAGE	255		X								X											X			X	X	9'-2"										X	
ELECTRIC SHOP	256		X								X											X			X	X	9'-2"										X	
CANDLE STORAGE	257			X							X											X			X	X	9'-2" 8'-2"										X	
SISTERS SACRISTY	258			X									X									X			X		8'-2"		X									
PRIESTS SACRISTY	259		X										X									X			X		8'-2"		X									
LANDING	260			X										X					X			X					VARIES			X					X			
ASSEMBLY	261			X										X					X			X			X		8'-6" 9'-10" *			X					X			*ACC. PLAS. AT HIGH CENTER SECTION OF HALL ONLY. ° WOOD MOULD AROUND HIGH CEILING.
LITERATURE RM.	261a			X										X					X			X			X		9'-10"	X							X			
LANDING	262			X										X					X			X					VARIES			X					X			
BROOM CLOSET	263		X										X						X			X					7'-8"		X									
LADIES TOILET	264							X				X				4'-0"	X				X		X				7'-8"				X	X						
VESTIBULE L. TOILET	264a			X										X					X			X					7'-8"			X								
MENS TOILET	265							X				X				4'-0"	X				X		X				7'-8"				X	X						
VESTIBULE M. TOILET	265a			X										X					X								7'-8"			X								
LANDING	266			X										X					X								7'-8"			X								
REFRESHMENT ROOM	267		X										X						X			X					10'-4"		X									
BOILER ROOM	268		X							X	X		X										X				10'-0" 10'-6"		X									
PASSAGE	269		X										X						X								10'-6"		X									
CEDAR STORAGE RM.	270		X										X												X		10'-4"		X									
PASSAGE	271		X										X						X								10'-4"		X									
STORAGE	272		X																						X		VARIES											
ELEVATOR PIT	273		X										X														—		X									
TOOL ROOM	274		X							X	X														X	X	10'-6"										X	

SEE PLANS MARKED P.M. FOR LOCATION OF PICTURE MOULD

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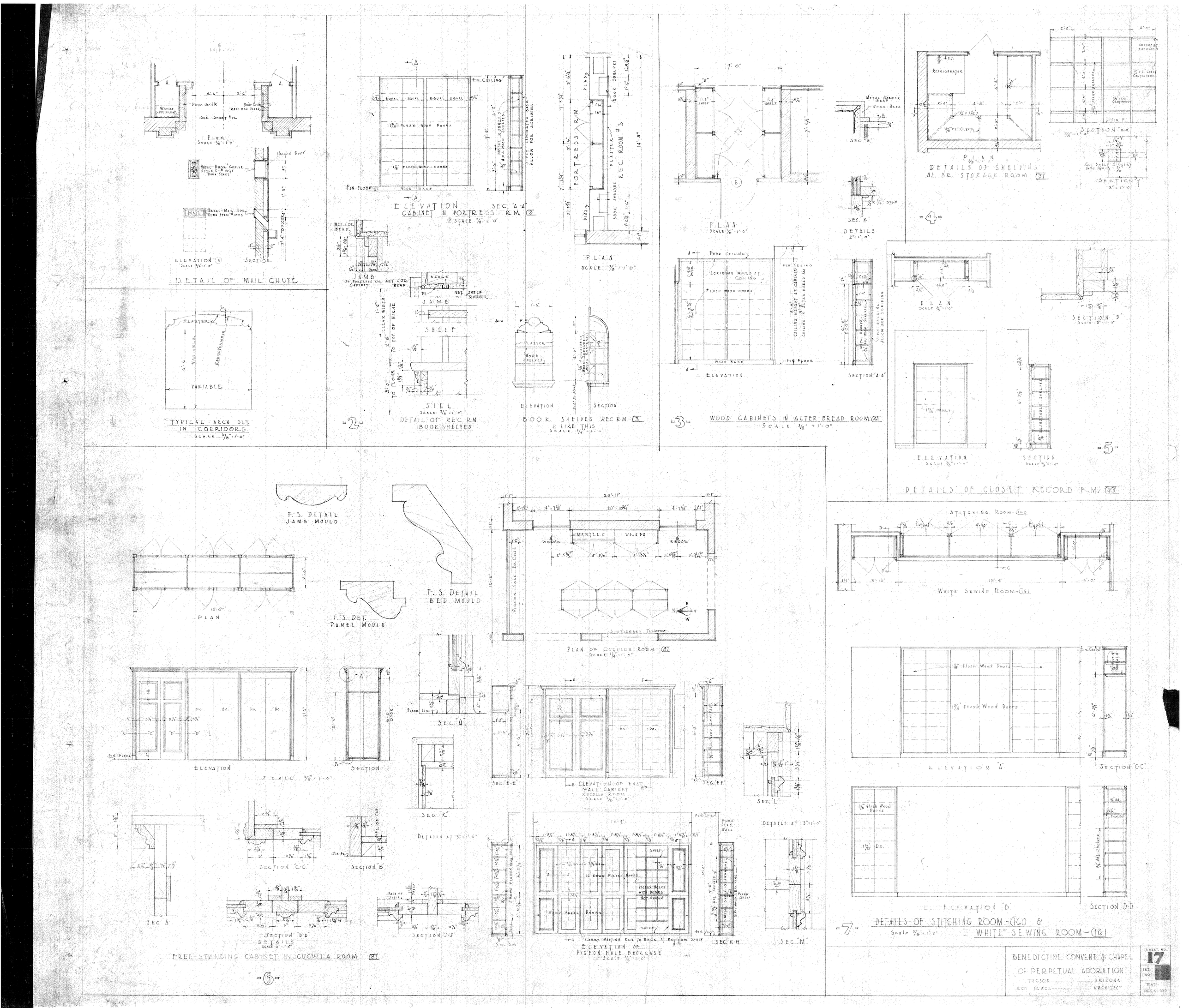
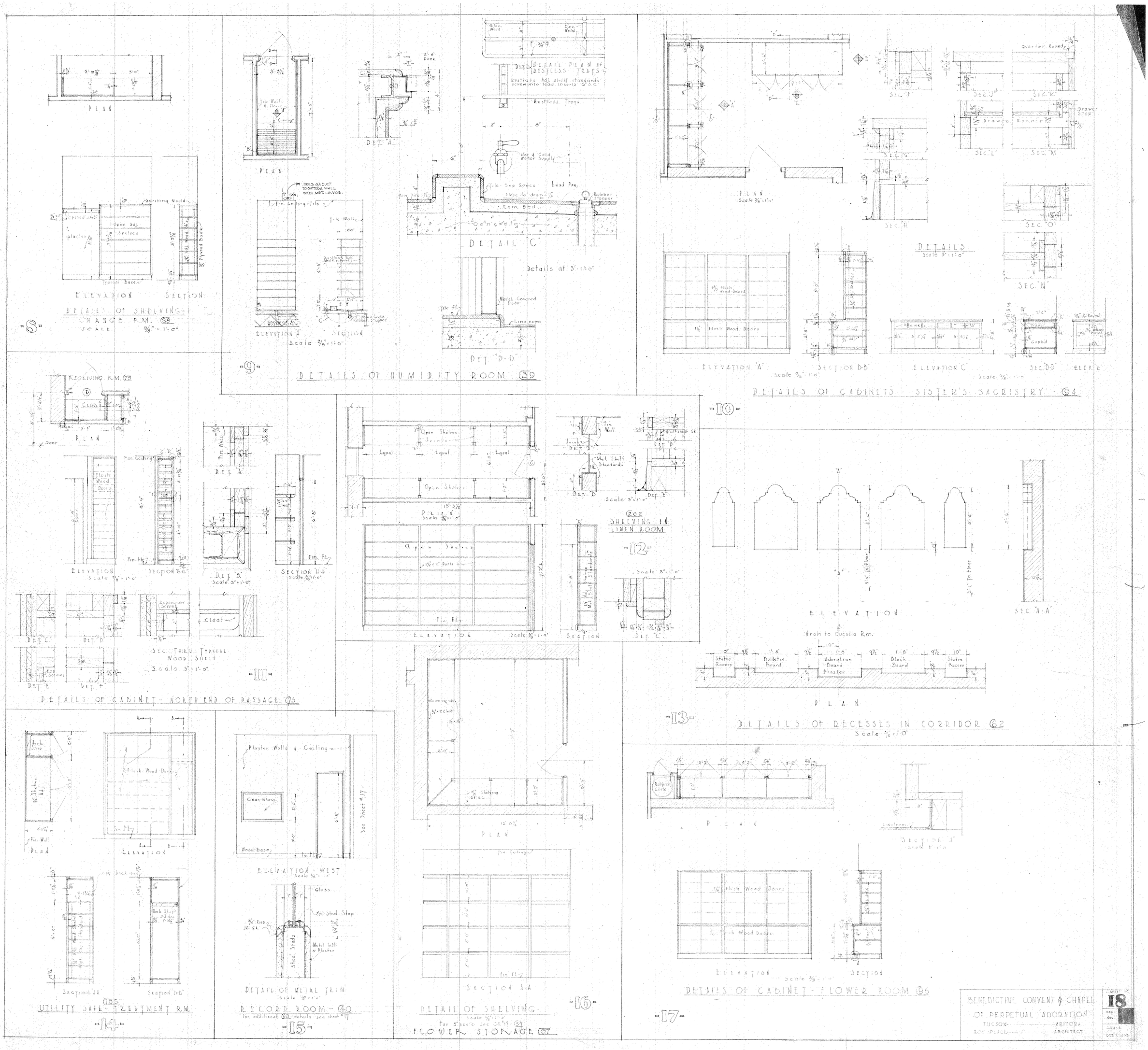

DETAIL OF MAIL CHUTE
PLAN
ELEVATION (4)
SECTION
TYPICAL ARCH DET. IN CORRIDORS
ELEVATION
SEC. "A-A"
CABINET IN PORTRESS RM. (2)
PLAN
DETAILS
DETAIL OF REC. RM. BOOK SHELVES
SILL
SHELF
JAMB
BOOK SHELVES REC. RM. (3)
2 LIKE THIS
WOOD CABINETS IN ALTER BREAD ROOM (4)
DETAILS OF SHELVING AL. BR. STORAGE ROOM (37)
SECTION "X-X"
SECTION "Y"
DETAILS OF CLOSET RECORD R.M. (40)
SECTION "D"
ELEVATION
SECTION
F.S. DETAIL JAMB MOULD
F.S. DETAIL BED MOULD
F.S. DET. PANEL MOULD
PLAN
PLAN OF CUCULLA ROOM (37)
ELEVATION
SECTION
SEC. "N"
SEC. "K"
SEC. "E-E"
SEC. "F-F"
SEC. "L"
SEC. "M"
SEC. "H-H"
SEC. "G-G"
SEC. A
SECTION "C-C"
SECTION "B"
SECTION "D-D"
DETAILS
FREE STANDING CABINET IN CUCULLA ROOM (37)
ELEVATION OF EAST WALL CABINET CUCULLA ROOM
ELEVATION OF PIGEON HOLE BOOKCASE
STITCHING ROOM-(160)
WHITE SEWING ROOM-(161)
ELEVATION "A"
SECTION "C-C"
ELEVATION "B"
SECTION D-D
DETAILS OF STITCHING ROOM-(160) & WHITE SEWING ROOM-(161)
BENEDICTINE CONVENT & CHAPEL OF PERPETUAL ADORATION
TUCSON ARIZONA
ROY PLACE ARCHITECT
SHEET NO. 17



PLAN
ELEVATION
SECTION
DETAILS OF SHELVING - CHANGE R.M. 38
SCALE 3/8" = 1'-0"
8
PLAN
DET. "A"
DETAIL PLAN OF RUSTLESS TRAYS
Rustless Trays
Hot & Cold Water Supply
Tile - See Specs
Lead Pan
Rubber Stopper
Concrete
DETAIL "C"
Details at 3" = 1'-0"
Metal Covered Door
Linoleum
DET. "D-D"
ELEVATION "A"
SECTION
Scale 3/8" = 1'-0"
9
DETAILS OF HUMIDITY ROOM 39
PLAN
Scale 3/8" = 1'-0"
DETAILS
Scale 3" = 1'-0"
SEC. "F"
SEC. "J"
SEC. "K"
SEC. "L"
SEC. "M"
SEC. "G"
SEC. "H"
SEC. "O"
SEC. "N"
Quarter Round
Drawer Stop
Drawer Runner
Flush Wood Doors
ELEVATION "A"
SECTION "B-B"
ELEVATION "C"
SEC. "D-D"
ELEV. "E"
DETAILS OF CABINETS - SISTER'S SACRISTRY 94
10
RECEIVING R.M. 73
PLAN
ELEVATION
SECTION "G-G"
DET. "A"
DET. "B"
SECTION "H-H"
Scale 3/8" = 1'-0"
Expansion Screws
Cleat
DET. "C"
DET. "D"
DET. "E"
DET. "F"
SEC. THRU TYPICAL WOOD SHELF
Scale 3" = 1'-0"
11
DETAILS OF CABINET - NORTH END OF PASSAGE 73
Open Shelves
Equal
Open Shelves
PLAN
Scale 3/8" = 1'-0"
Fin. Wall
Met. Shelf Standards
DET. "B"
DET. "D"
DET. "E"
Scale 3" = 1'-0"
202
SHELVING IN LINEN ROOM
12
ELEVATION
SECTION
DET. "E"
Scale 3" = 1'-0"
ELEVATION
SEC. "A-A"
Arch to Cuculla Rm.
Statue Recess
Bulletin Board
Adoration Board
Plaster
Black Board
Statue Recess
PLAN
13
DETAILS OF RECESSES IN CORRIDOR 62
Scale 3/4" = 1'-0"
Hook Strip
Flush Wood Doors
PLAN
ELEVATION
Section "A-A"
Section "B-B"
UTILITY SAFE - TREATMENT R.M.
14
Plaster Walls & Ceiling
Clear Glass
Wood Base
See Sheet #17
ELEVATION - WEST
Glass
Steel Stop
Steel Studs
Metal lath & Plaster
DETAIL OF METAL TRIM
RECORD ROOM - 40
For additional 40 details see sheet #17
15
PLAN
SECTION A-A
DETAIL OF SHELVING
For 3" scale see Sh. #17 - 37
FLOWER STORAGE 97
16
PLAN
SECTION "A"
Linoleum
Flush Wood Doors
ELEVATION
SECTION
DETAILS OF CABINET - FLOWER ROOM 96
17
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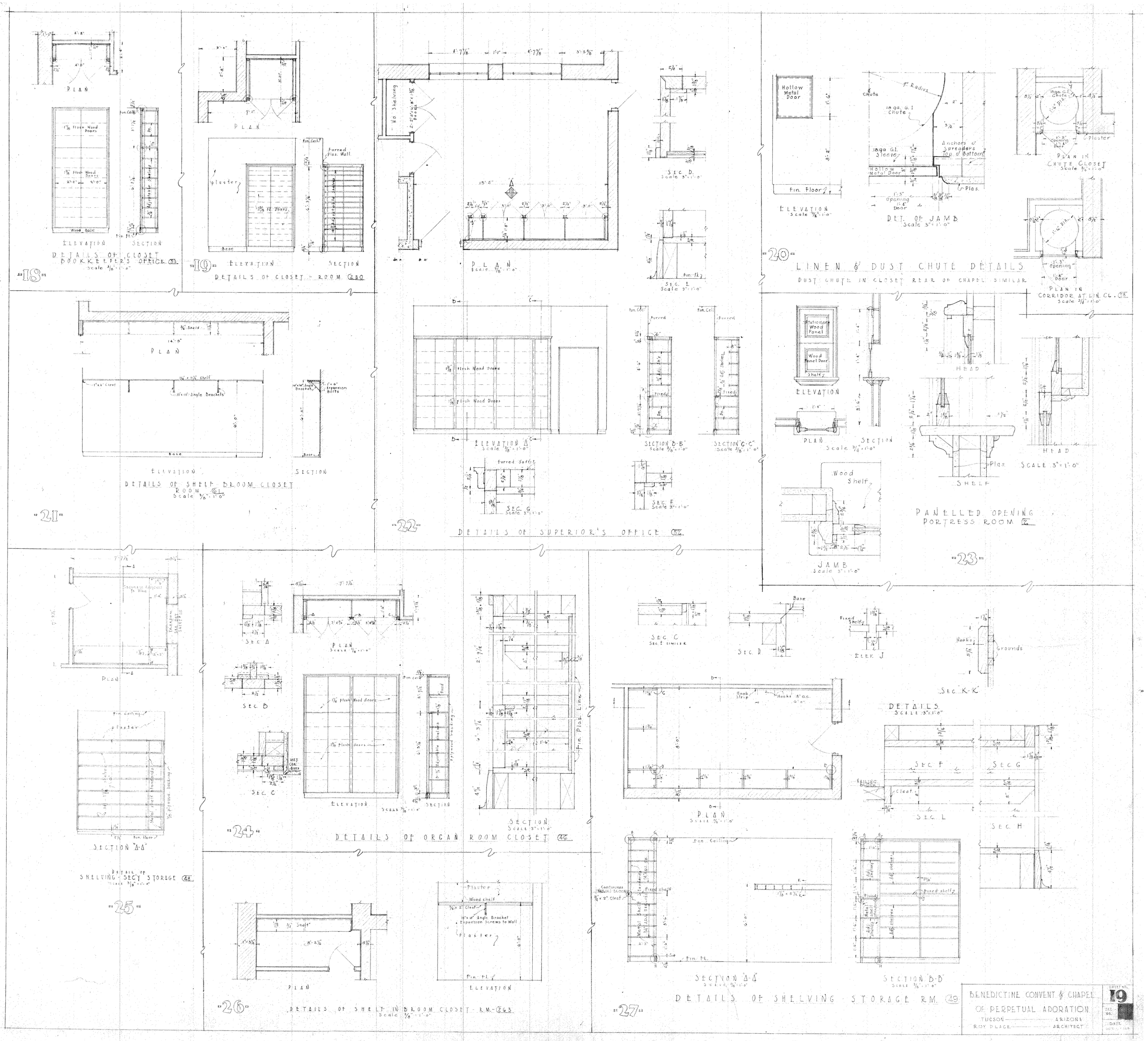
PLAN
ELEVATION
SECTION
DETAILS OF CLOSET BOOKKEEPERS OFFICE
Scale 3/8" = 1'-0"
18
PLAN
ELEVATION
SECTION
DETAILS OF CLOSET - ROOM 230
19
PLAN
Scale 3/8" = 1'-0"
SEC. D.
Scale 3" = 1'-0"
SEC. E
Scale 3" = 1'-0"
ELEVATION
Scale 3/8" = 1'-0"
ELEVATION "A"
Scale 3/8" = 1'-0"
SECTION "B-B"
Scale 3/8" = 1'-0"
SECTION "C-C"
Scale 3/8" = 1'-0"
SEC. G
Scale 3" = 1'-0"
SEC. F
Scale 3" = 1'-0"
DETAILS OF SUPERIOR'S OFFICE
22
Hollow Metal Door
fin. Floor
ELEVATION
Scale 3/8" = 1'-0"
Chute
18 ga. G.I. Chute
4" Radius
18 ga. G.I. Sleeve
Anchors & Spreaders Top & Bottom
Hollow Metal Door
Plas.
DET. OF JAMB
Scale 3" = 1'-0"
PLAN IN CHUTE CLOSET
Scale 3/4" = 1'-0"
PLAN IN CORRIDOR AT LIN. CL.
Scale 3/4" = 1'-0"
LINEN & DUST CHUTE DETAILS
DUST CHUTE IN CLOSET REAR OF CHAPEL SIMILAR
20
Stationary Wood Panel
Wood Panel Door
Shelf
ELEVATION
PLAN
SECTION
Scale 3/4" = 1'-0"
HEAD
SHELF
HEAD
SCALE 3" = 1'-0"
Wood Shelf
JAMB
Scale 3" = 1'-0"
PANELLED OPENING PORTRESS ROOM
23
PLAN
SEC. A
PLAN
Scale 3/8" = 1'-0"
SEC. B
SEC. C
ELEVATION
Scale 3/8" = 1'-0"
SECTION
Scale 3/8" = 1'-0"
SECTION
Scale 3" = 1'-0"
Fin. Plas. Line
24
DETAILS OF ORGAN ROOM CLOSET
SEC. C
SEC. D
ELEV. J
SEC. K-K
DETAILS
Scale 3" = 1'-0"
PLAN
Scale 3/8" = 1'-0"
SEC. F
SEC. G
SEC. L
SEC. H
SECTION "A-A"
DETAIL OF SHELVING SEC'Y STORAGE
Scale 3/8" = 1'-0"
25
PLAN
ELEVATION
26
DETAILS OF SHELF IN BROOM CLOSET - RM. 263
Scale 3/8" = 1'-0"
SECTION "A-A"
Scale 3/8" = 1'-0"
SECTION "B-B"
Scale 3/8" = 1'-0"
27
DETAILS OF SHELVING STORAGE RM. 29
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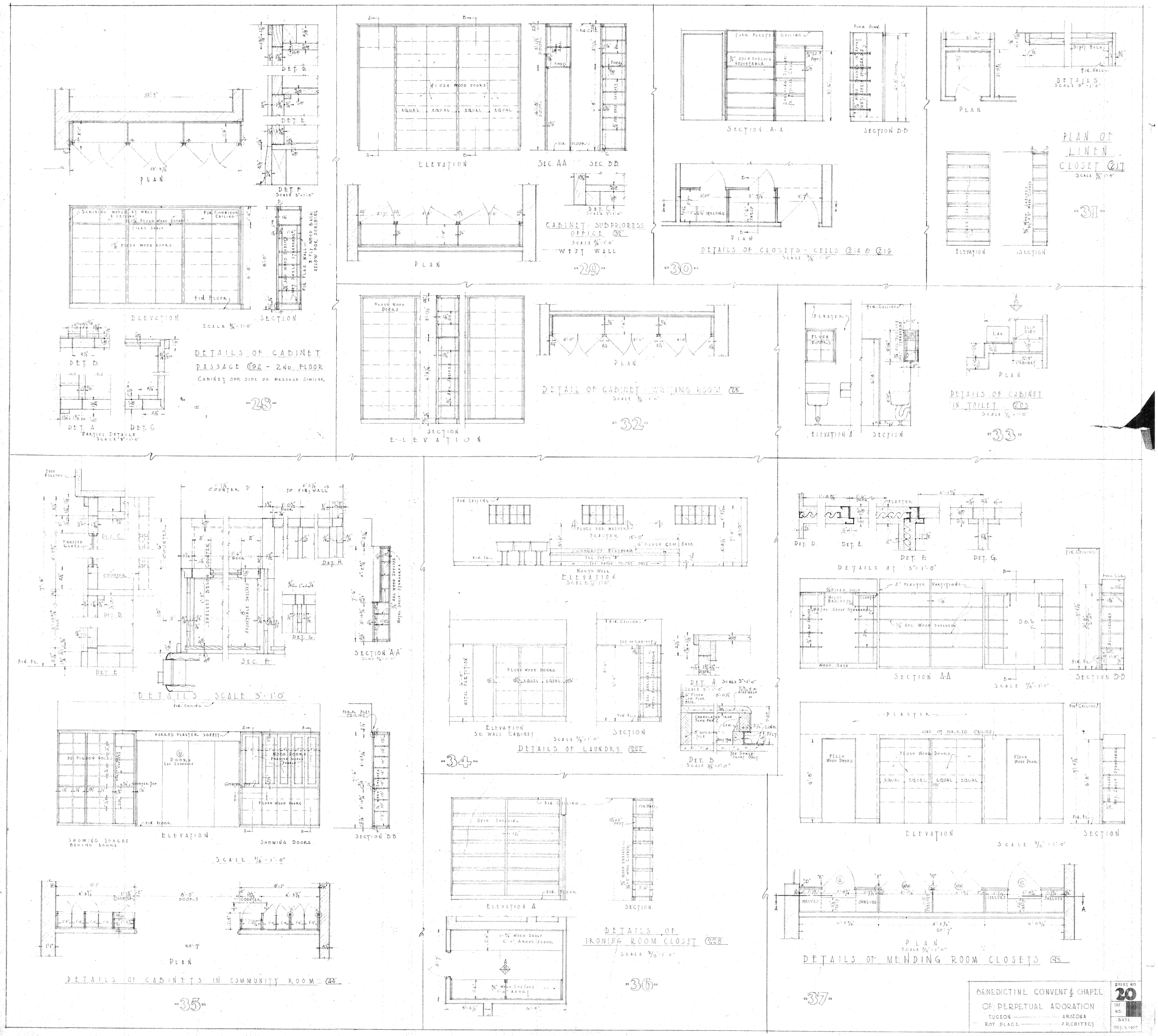
TUCSON ARIZONA
ROY PLACE ARCHITECT
SHEET NO. 19
SEC. NO.
DATE



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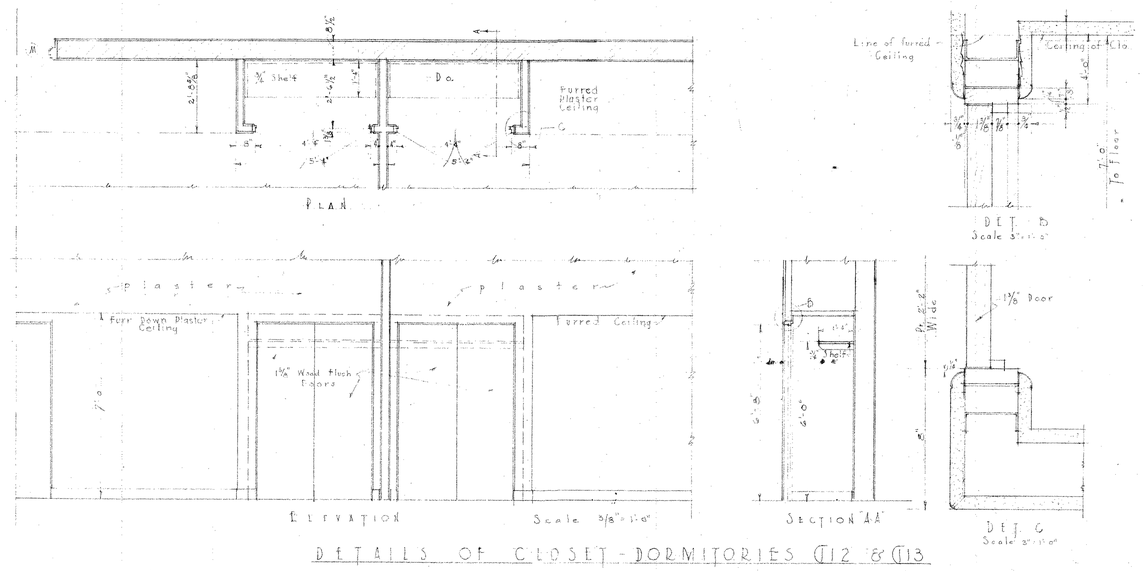
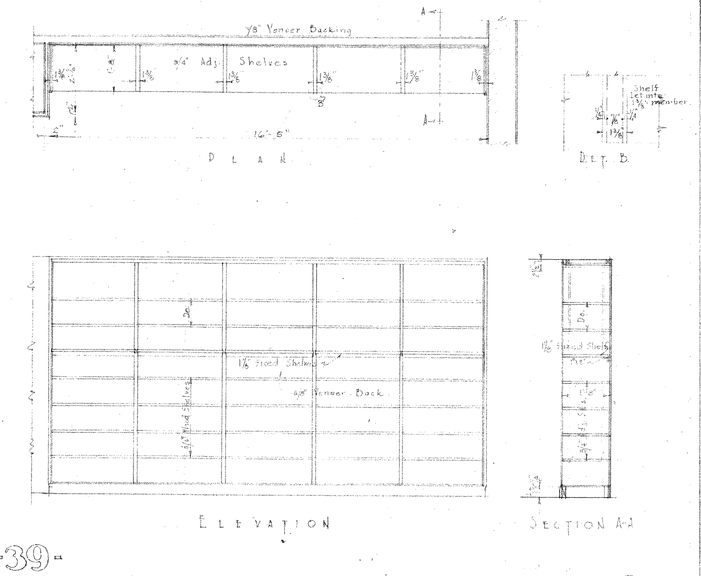
SET NO.
DATE OCT. 1, 1935



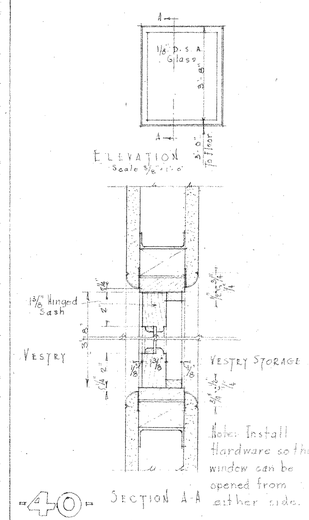
38

DETAILS OF CLOSET - DORMITORIES (112 & (113



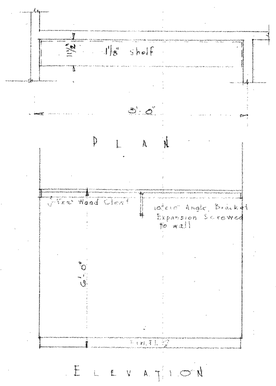
39

DETAILS OF SHELVING - PROC. STORAGE - (114



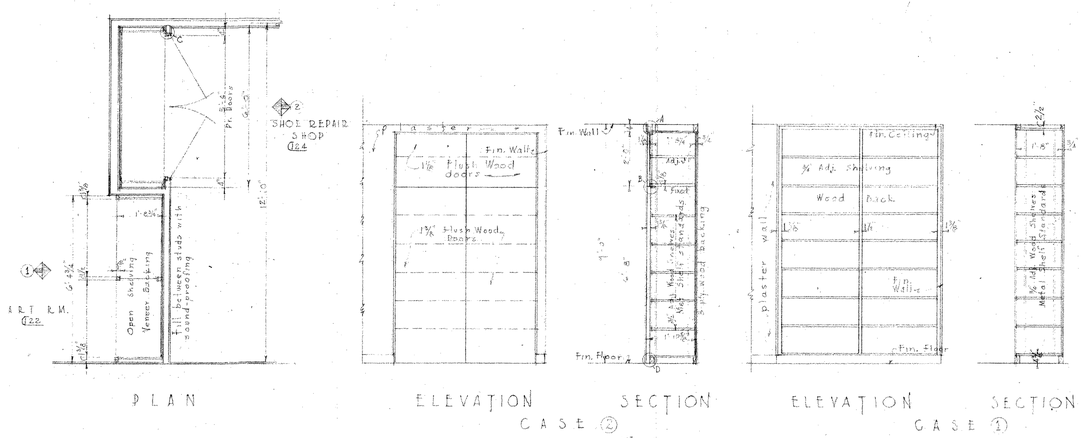
40

VESTRY STORAGE WINDOW - (116



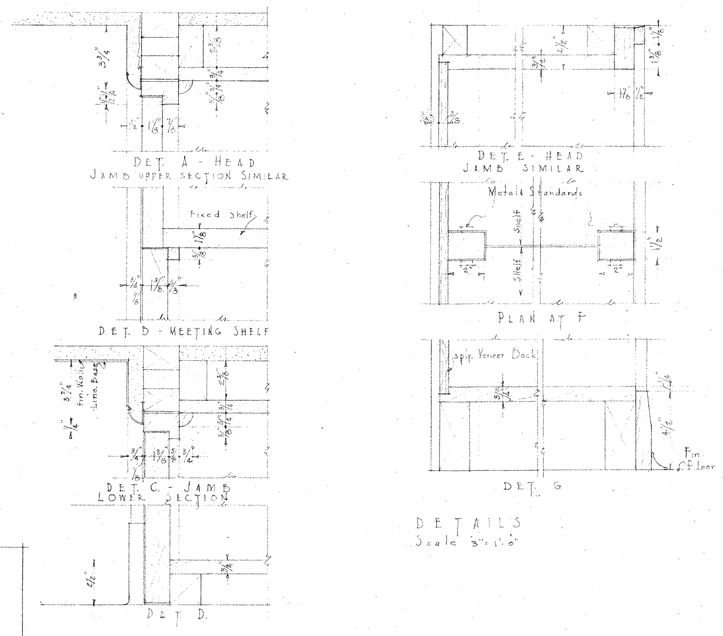
41

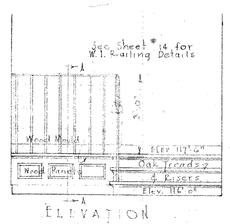
DETAILS OF SHELF BROOM CLOSET - (119

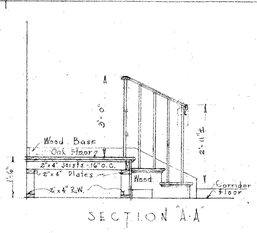


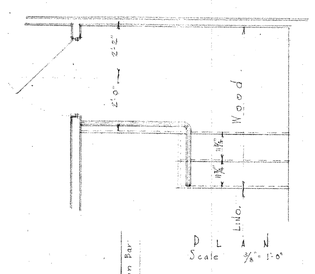
42

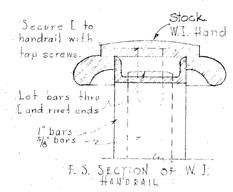
DETAILS OF CABINET - SHOE SHOP - (124 & SHELVING - ART ROOM - (122

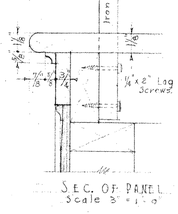








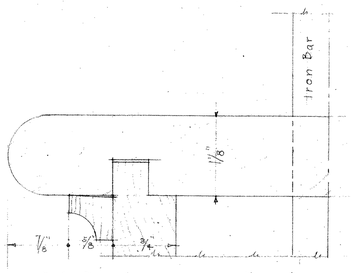




(179

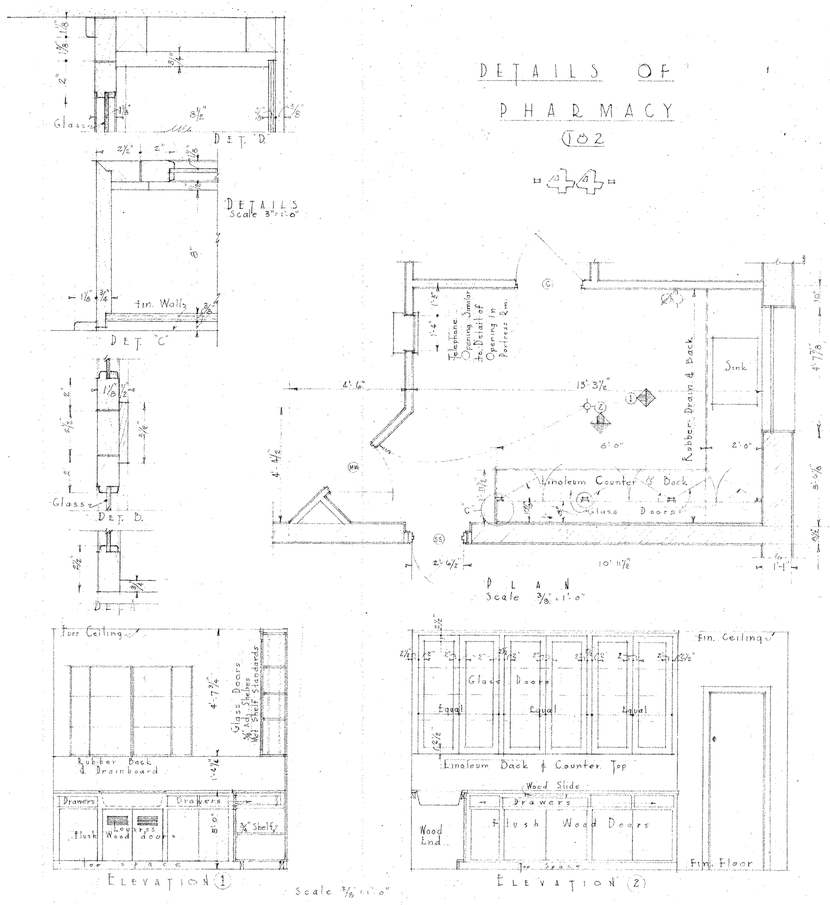
STAIR PLATFORM NORTH END OF WEST CORRIDOR - 2ND FL

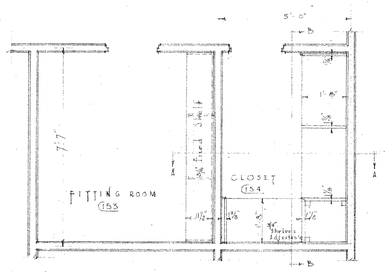
43

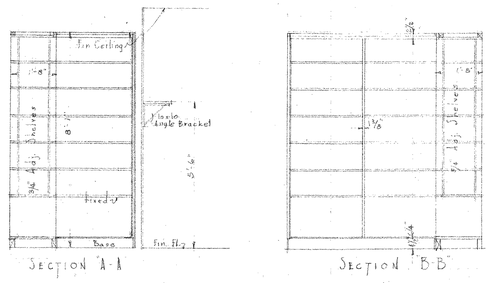


DETAILS OF PHARMACY (102

44







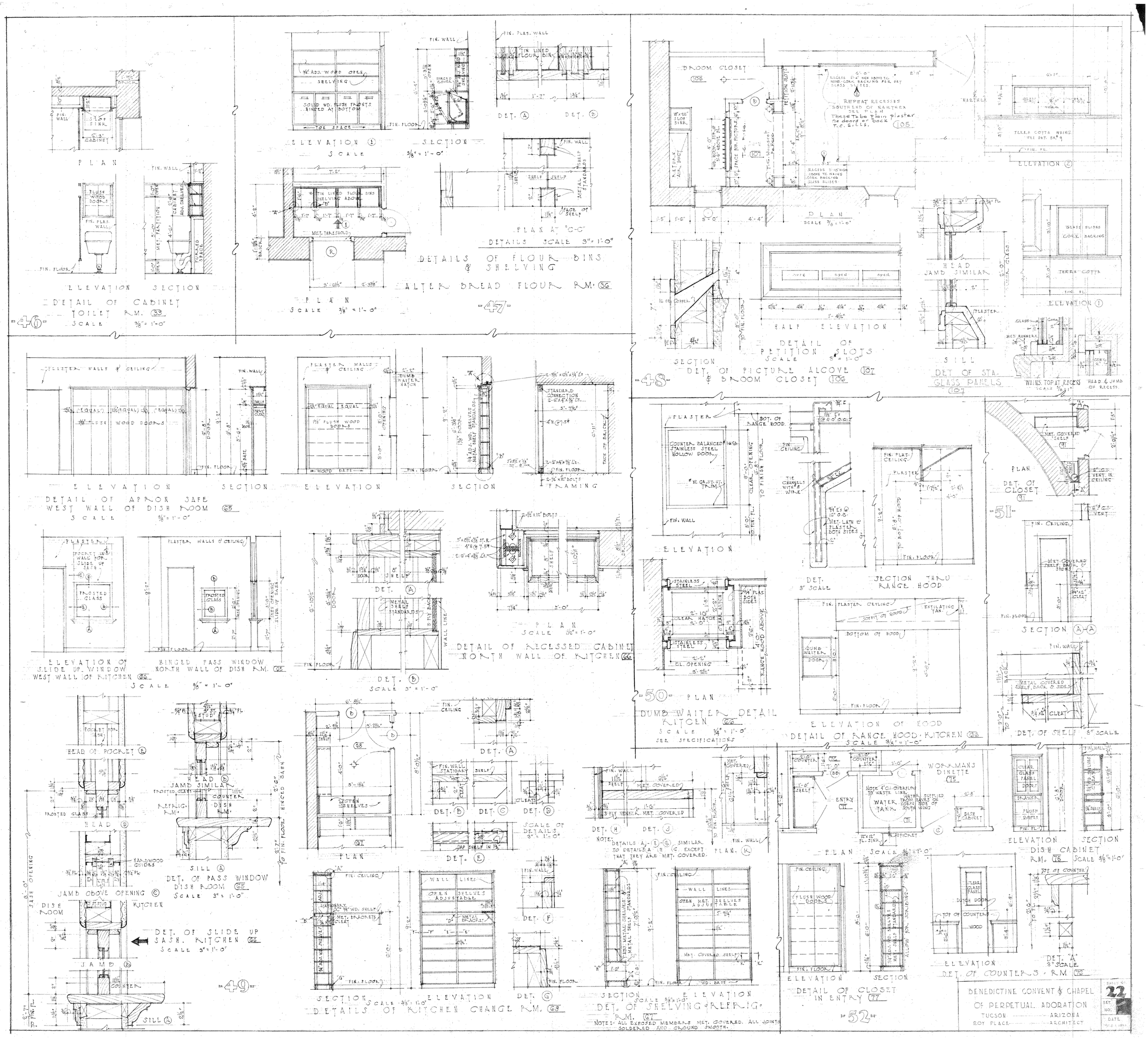
45

DETAILS OF SHELVING FITTING ROOM - (153 & CLOSET - (154

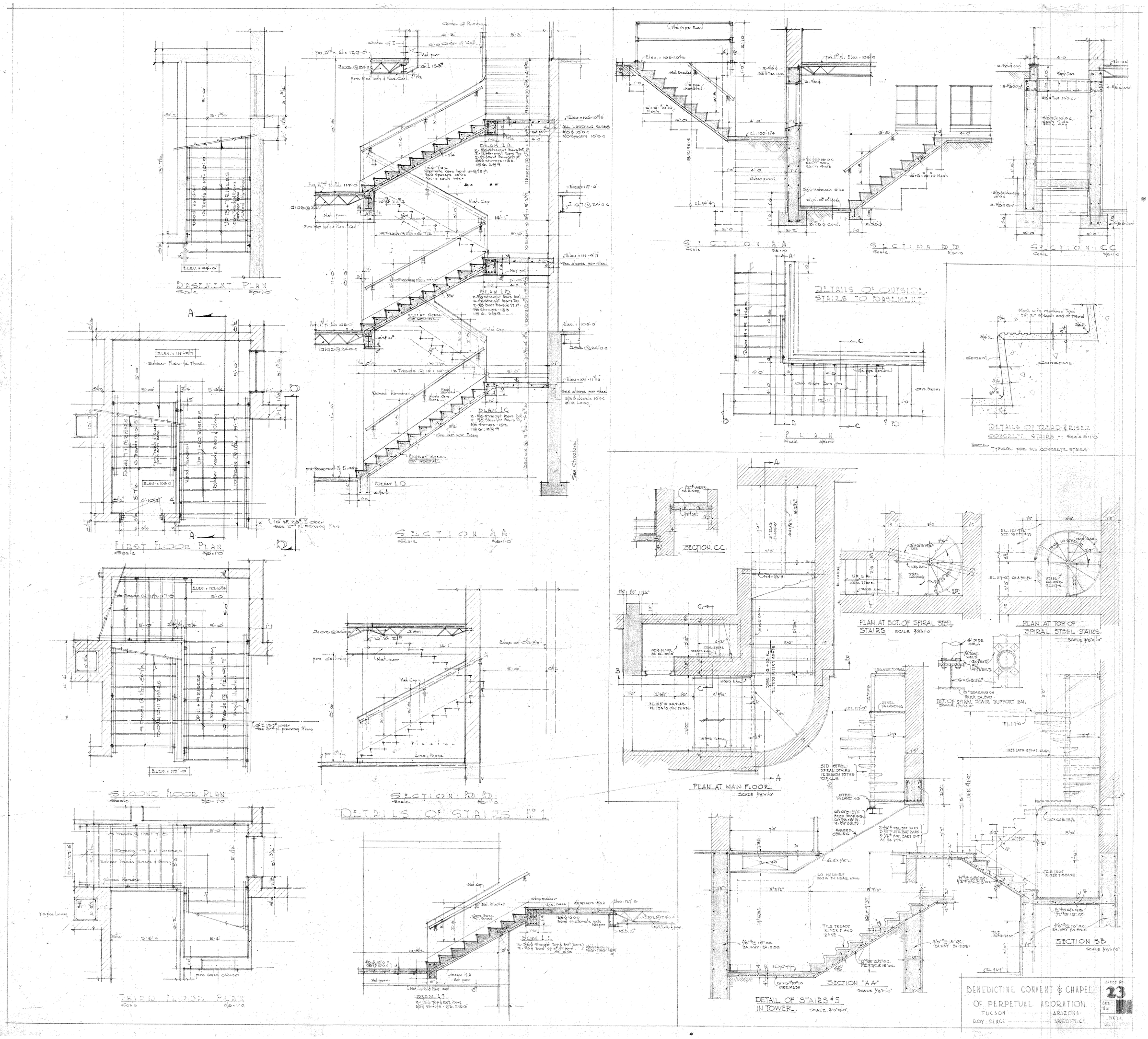
Scale 3/8"=1'-0"

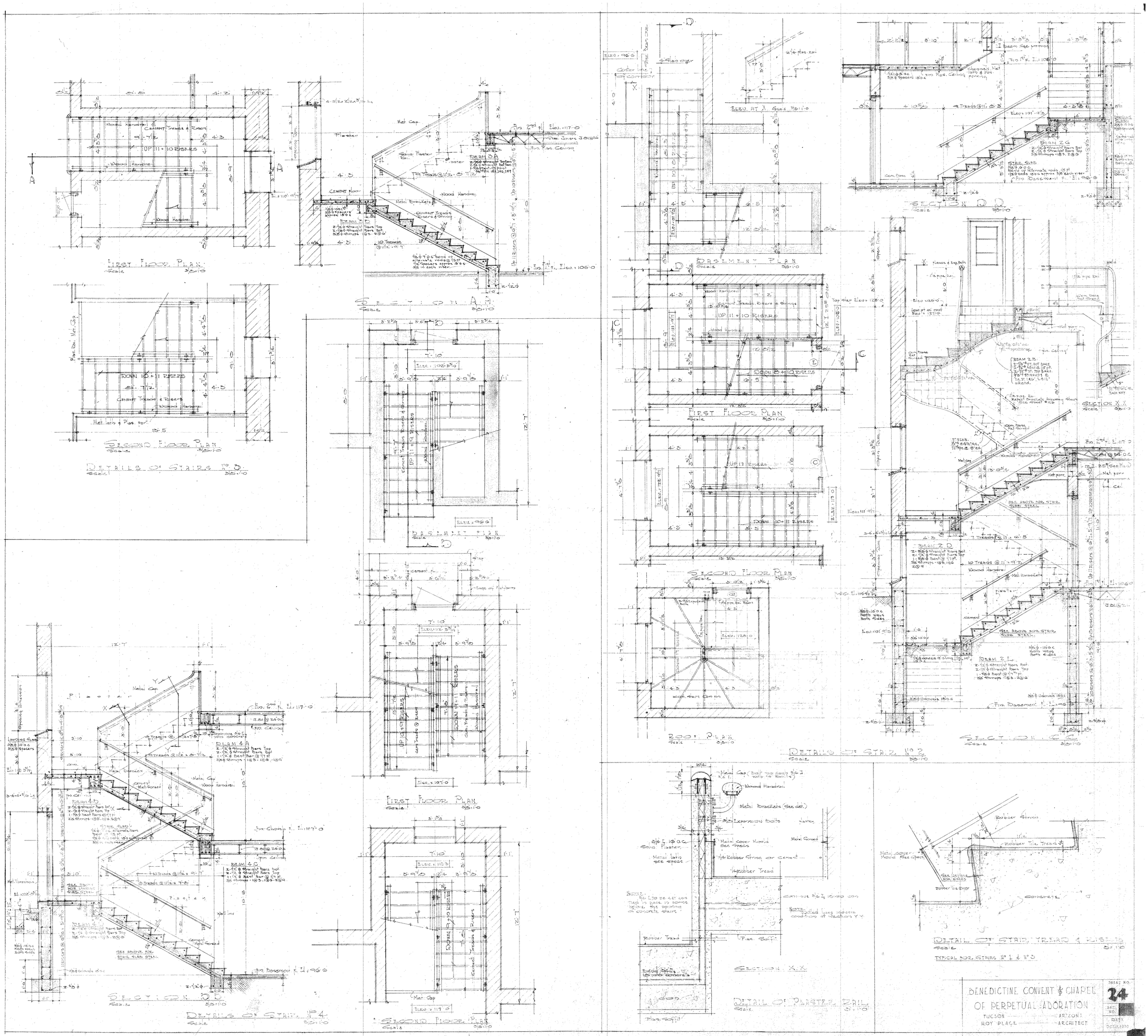
BENEDICTINE CONVENT & CHAPEL OF PERPETUAL ADORATION
TUCSON — ARIZONA
ROY PLACE — ARCHITECT

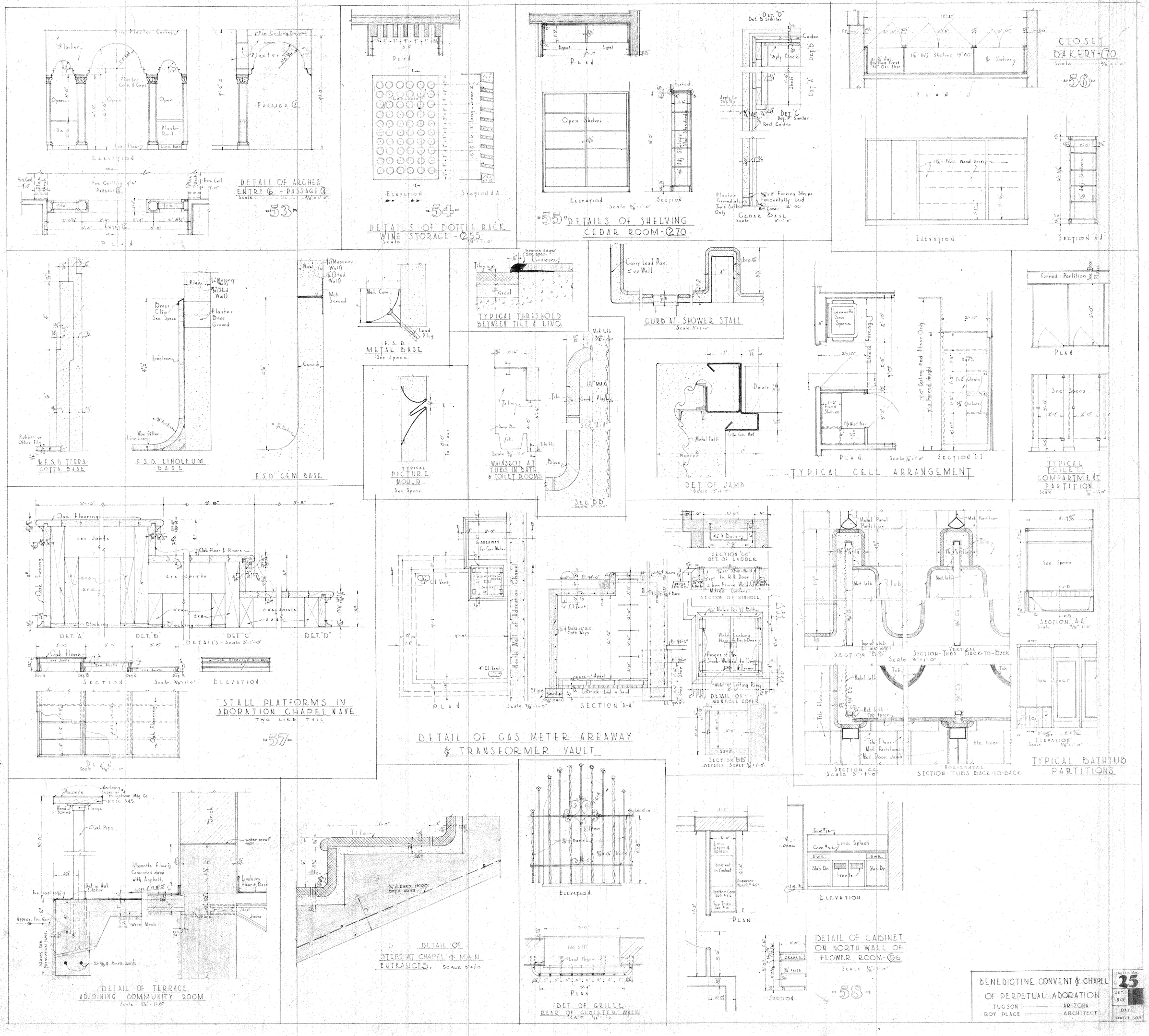
SHEET NO. 21
SEC. NO.
DATE OCT. 1, 1956

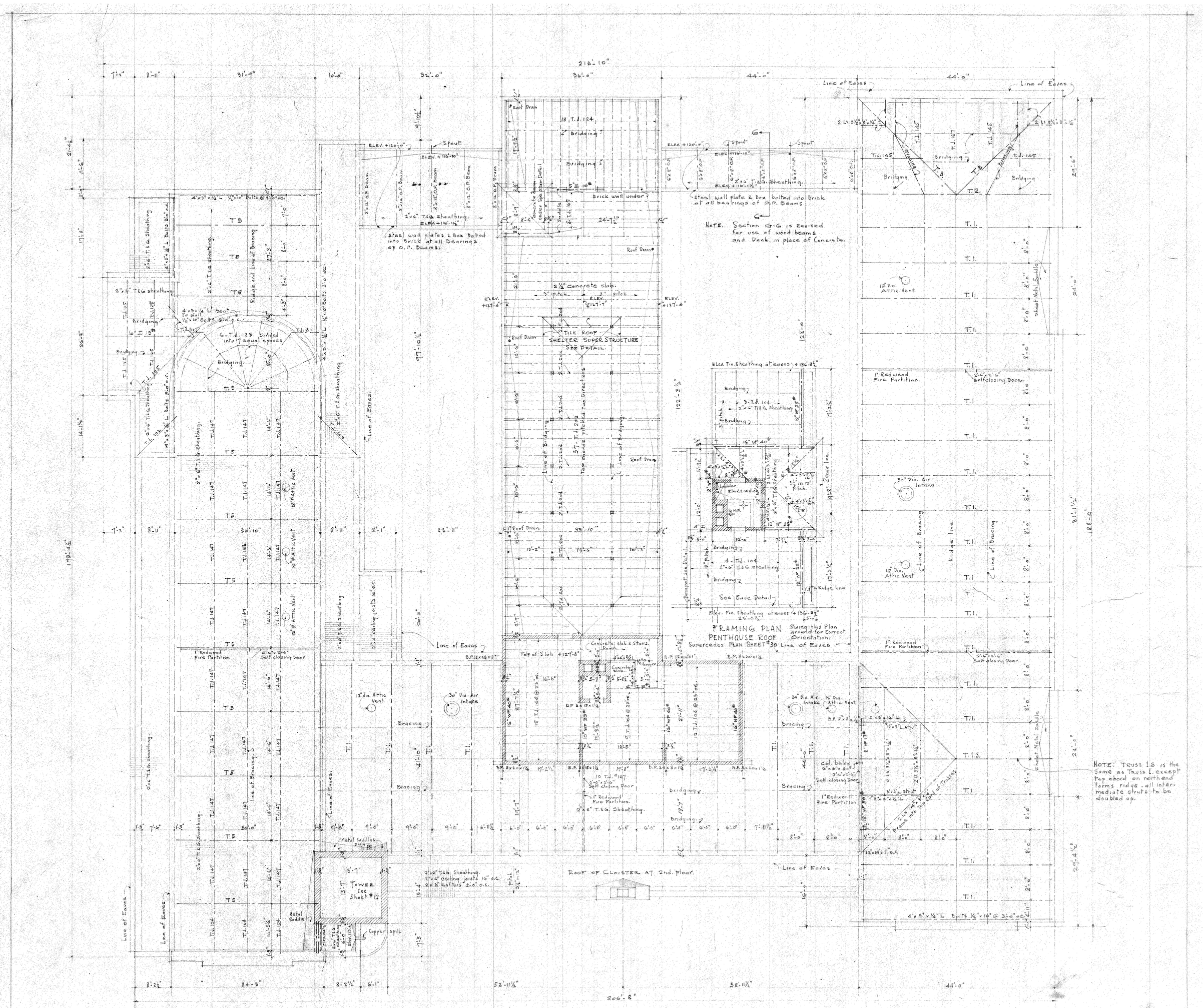


PLAN
ELEVATION
SECTION
DETAIL OF CABINET TOILET RM. 33
SCALE 3/8" = 1'-0"
46
ELEVATION 1
SCALE 3/8" = 1'-0"
SECTION
DETAILS OF FLOUR BINS & SHELVING
ALTER BREAD FLOUR RM. 36
PLAN AT "C-C"
DETAILS SCALE 3" = 1'-0"
PLAN
SCALE 3/8" = 1'-0"
47
BROOM CLOSET 106
PLAN
SCALE 3/8" = 1'-0"
HALF ELEVATION
DETAIL OF PETITION SLOTS
SCALE 3" = 1'-0"
SECTION
DET. OF PICTURE ALCOVE 107 & BROOM CLOSET 106
48
HEAD
JAMB SIMILAR
SILL
DET. OF STA. GLASS PANELS 107
ELEVATION 2
ELEVATION 1
WAINS. TOP AT RECESS
HEAD & JAMB OF RECESS
ELEVATION
SECTION
DETAIL OF APRON SAFE WEST WALL OF DISH ROOM 65
SCALE 3/8" = 1'-0"
ELEVATION
SECTION
FRAMING
ELEVATION OF SLIDE UP WINDOW WEST WALL OF KITCHEN 66
HINGED PASS WINDOW NORTH WALL OF DISH RM. 65
SCALE 3/8" = 1'-0"
DET. A
DET. B
SCALE 3" = 1'-0"
PLAN
SCALE 1 1/2" = 1'-0"
DETAIL OF RECESSED CABINET NORTH WALL OF KITCHEN 66
ELEVATION
PLAN
DUMB WAITER DETAIL KITCHEN 66
SCALE 3/4" = 1'-0"
SEE SPECIFICATIONS
50
DET. 3" SCALE
SECTION THRU RANGE HOOD
ELEVATION OF HOOD
DETAIL OF RANGE HOOD KITCHEN 66
SCALE 3/8" = 1'-0"
PLAN
DET. OF CLOSET 91
51
SECTION A-A
DET. OF SHELF 3" SCALE
HEAD OF POCKET E
HEAD B
JAMB SIMILAR
SILL A
DET. OF PASS WINDOW DISH ROOM 65
SCALE 3" = 1'-0"
JAMB OBOVE OPENING C
DET. OF SLIDE UP SASH. KITCHEN 66
SCALE 3" = 1'-0"
JAMB B
SILL A
49
PLAN
DET. A
DET. B
DET. C
DET. D
DET. E
DET. F
DET. G
SCALE OF DETAILS 3" = 1'-0"
SECTION
ELEVATION
DETAILS OF KITCHEN CHANGE RM. 68
SCALE 3/8" = 1'-0"
DET. H
DET. J
NOTE: DETAILS A-E-G SIMILAR TO DETAILS A-E-G EXCEPT THAT THEY ARE MET. COVERED.
PLAN K
SECTION
ELEVATION
DET. OF SHELVING & REFRIG. RM. 67
NOTE:- ALL EXPOSED MEMBERS MET. COVERED. ALL JOINTS SOLDERED AND GROUND SMOOTH.
WORKMANS DINETTE 75
PLAN
SCALE 3/8" = 1'-0"
ELEVATION
SECTION
DISH CABINET RM. 75
SCALE 3/8" = 1'-0"
ELEVATION
SECTION
DETAIL OF CLOSET IN ENTRY 77
52
ELEVATION
DET. OF COUNTERS RM. 76
DET. "A" 3" SCALE
BENEDICTINE CONVENT & CHAPEL OF PERPETUAL ADORATION
TUCSON ARIZONA
ROY PLACE ARCHITECT
SHEET NO. 22


BASEMENT PLAN
Scale 3/8"=1'0"
FIRST FLOOR PLAN
Scale 3/8"=1'0"
SECOND FLOOR PLAN
Scale 3/8"=1'0"
THIRD FLOOR PLAN
Scale 3/8"=1'0"
SECTION A A
Scale 3/8"=1'0"
SECTION B B
Scale 3/8"=1'0"
DETAILS OF STAIRS No 1
DETAILS OF OUTSIDE STAIRS TO BASEMENT
PLAN
Scale 3/8"=1'0"
SECTION A A
Scale 3/8"=1'0"
SECTION B B
Scale 3/8"=1'0"
SECTION C C
Scale 3/8"=1'0"
DETAILS OF TREAD & RISER CONCRETE STAIRS - Scale 3"=1'0"
NOTE: TYPICAL FOR ALL CONCRETE STAIRS
SECTION C.C.
PLAN AT MAIN FLOOR
Scale 3/8"=1'0"
PLAN AT BOT. OF SPIRAL STEEL STAIRS
SCALE 3/8"=1'0"
PLAN AT TOP OF SPIRAL STEEL STAIRS.
SCALE 3/8"=1'0"
DET. OF SPIRAL STAIR SUPPORT BM.
SECTION BB
SCALE 3/8"=1'0"
SECTION "A A"
SCALE 3/8"=1'0"
DETAIL OF STAIRS #5 IN TOWER.
SCALE 3/8"=1'0"
BENEDICTINE CONVENT & CHAPEL OF PERPETUAL ADORATION
TUCSON ARIZONA
ROY PLACE ARCHITECT
SHEET NO. 23


First Floor Plan
Scale 3/8=1'-0
Second Floor Plan
Scale 3/8=1'-0
Details of Stairs No 3
Scale 3/8=1'-0
Section A A
Scale 3/8=1'-0
Basement Plan
Scale 3/8=1'-0
First Floor Plan
Scale 3/8=1'-0
Second Floor Plan
Scale 3/8=1'-0
Roof Plan
Scale 3/8=1'-0
Details of Stairs No 2
Scale 3/8=1'-0
Section D D
Scale 3/8=1'-0
Section X X
Scale 3/8=1'-0
Section C C
Scale 3/8=1'-0
Section B B
Scale 3/8=1'-0
Details of Stairs No 4
Scale 3/8=1'-0
First Floor Plan
Scale 3/8=1'-0
Second Floor Plan
Scale 3/8=1'-0
Section X X
Scale 3/8=1'-0
Detail of Plaster Rail
Scale 3/8=1'-0
Detail of Stair Tread & Riser
Scale 3/8=1'-0
TYPICAL FOR STAIRS No 1 & No 3
BENEDICTINE CONVENT & CHAPEL
OF PERPETUAL ADORATION
TUCSON ARIZONA
ROY PLACE ARCHITECT
SHEET NO. 24
DATE OCT. 21, 1930

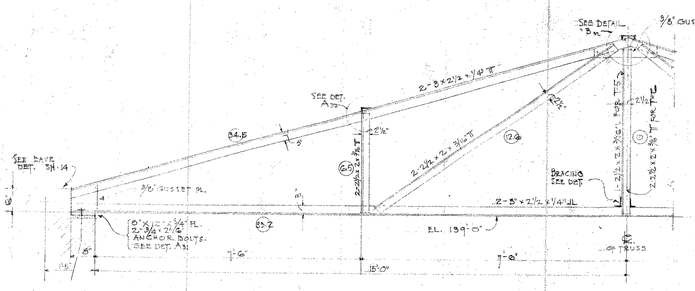

DETAIL OF ARCHES
ENTRY 6 - PASSAGE 4
53
DETAILS OF BOTTLE RACK
WINE STORAGE - 255
54
DETAILS OF SHELVING
CEDAR ROOM - 270
55
CLOSET
BAKERY - 170
56
F.S.D. TERRA-COTTA BASE
F.S.D. LINOLEUM BASE
F.S.D. CEM. BASE
F.S.D. METAL BASE
See Specs.
TYPICAL THRESHOLD BETWEEN TILE & LINO.
CURB AT SHOWER STALL
TYPICAL PICTURE MOULD
See Specs.
WAINSCOT AT TUBS IN BATH & TOILET ROOMS
DET. OF JAMB
TYPICAL CELL ARRANGEMENT
TYPICAL TOILET COMPARTMENT PARTITION
STALL PLATFORMS IN ADORATION CHAPEL NAVE
TWO LIKE THIS
57
DETAIL OF GAS METER AREAWAY & TRANSFORMER VAULT
TYPICAL BATHTUB PARTITIONS
DETAIL OF TERRACE ADJOINING COMMUNITY ROOM
DETAIL OF STEPS AT CHAPEL & MAIN ENTRANCES.
DET. OF GRILLE REAR OF CLOISTER WALK
DETAIL OF CABINET ON NORTH WALL OF FLOWER ROOM - 66
58
BENEDICTINE CONVENT & CHAPEL OF PERPETUAL ADORATION
TUCSON — ARIZONA
ROY PLACE — ARCHITECT
SHEET NO. 25
SET NO.
DATE OCT. 11, 1939



BENEDICTINE CONVENT & CHAPEL OF PERPETUAL ADORATION.
TUCSON ARIZONA.
ROY PLACE ARCHITECT.

SHEET No. 29

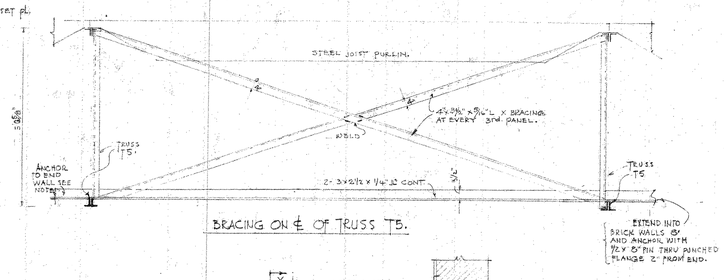
DATE OCT. 11, 1939
REVISED NOV. 7, 1939



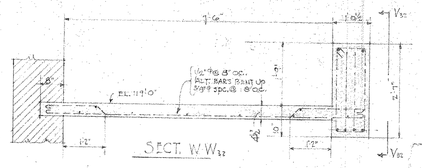
DETAIL OF TRUSS T-5

SCALE 1/2"=1'-0"

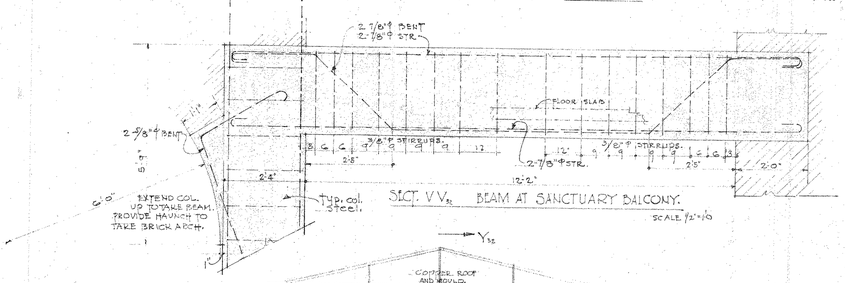
FOR NOTES ON STEEL CONSTRUCTION SEE SH. 30



BRACING ON ℄ OF TRUSS T5.

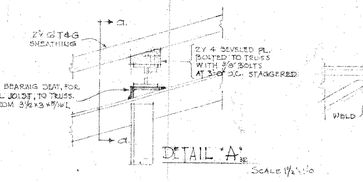


SECT. W W32



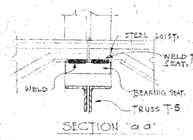
SECT. V V32 BEAM AT SANCTUARY BALCONY.

SCALE 1/2"=1'-0"

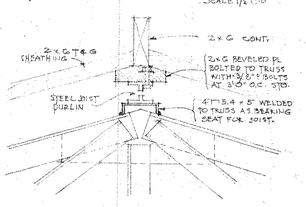


DETAIL "A"32

SCALE 1½"=1'-0"

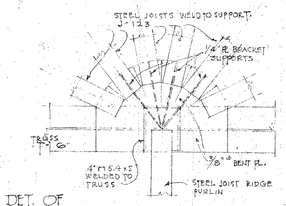


SECTION "a a"



DETAIL "B"32

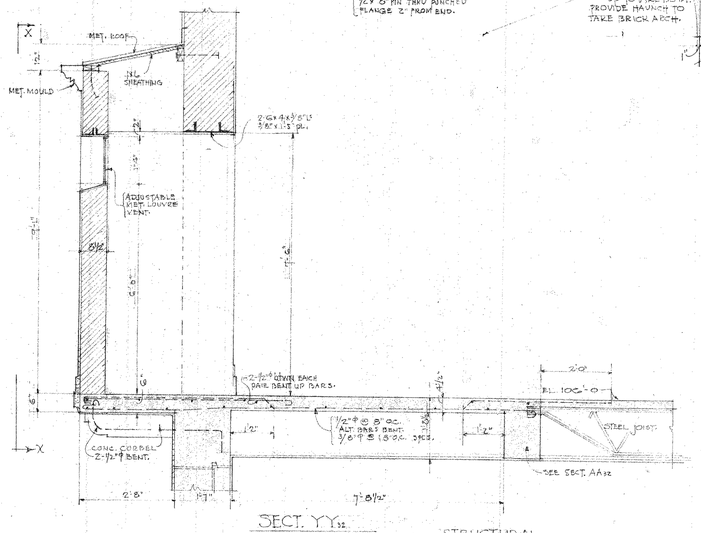
SCALE 1½"=1'-0"



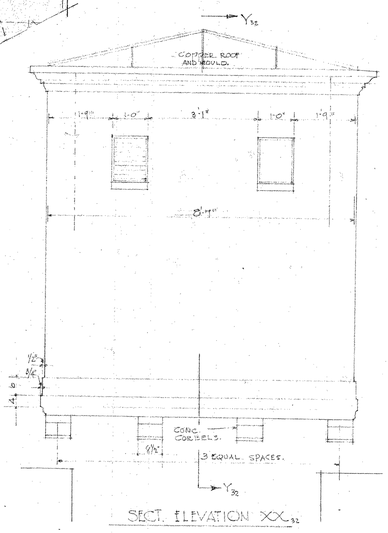
PLAN DET. OF RIDGE CONNECTION AT T-6

NOTE: TRUSS T-6 SIMILAR TO TRUSS T-5 EXCEPT AT RIDGE CONNECTION AS SHOWN.

SCALE 1½"=1'-0"



SECT. Y Y32



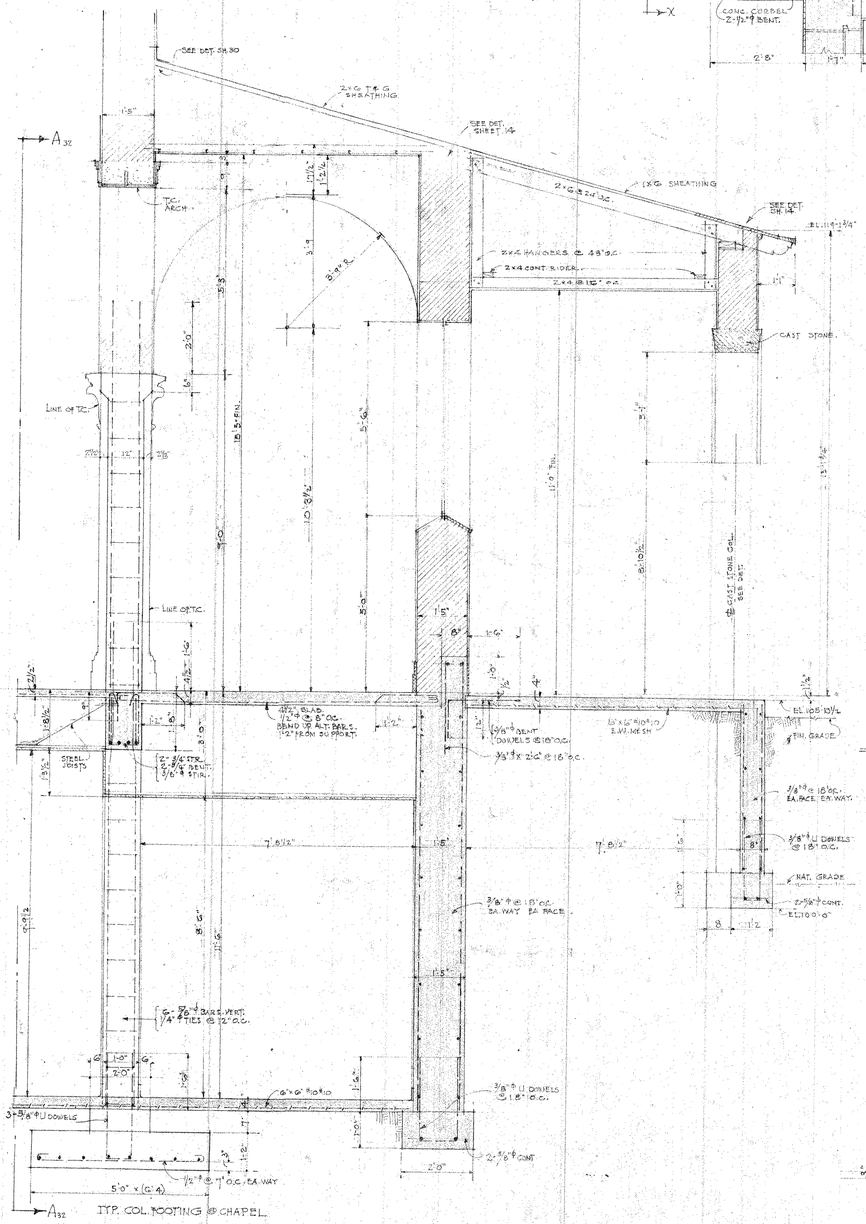
SECT. ELEVATION XX32

STRUCTURAL DETAIL OF CONFESSIONAL BOOTH

SCALE 1/2"=1'-0"

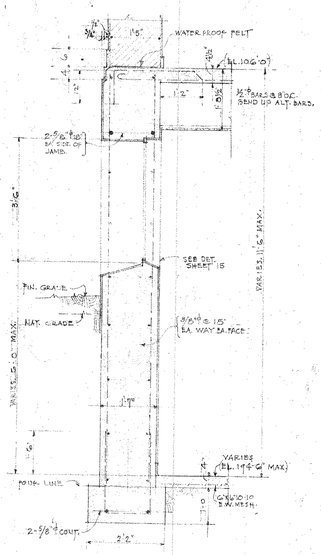
SCHEDULE OF BEARING PLATES AND BLOCKS.			
BEAM SIZE	STEEL PL. SIZE	BEARING	CONCRETE BLOCK.
30 WF 108	8½" x 1 1/16" x 14½" 2-5/8" x 1½" BOLTS.	8½"	12½" x 12" x 3'-0" 2-½" ϕ TOP & BOT. ¼" ϕ TIES @ 4" OC.
21 WF 96 21 WF 108	—	8½"	12½" x 12" x 2'-6" 2-½" ϕ TOP & BOT. ¼" ϕ TIES @ 4" OC.
10 B 15	8½" x 3/8" x 8"	8½"	ON BRICK.
10 WF 26 10 B 17	8½" x 5/8" x 10"	8½"	DO
6 M 10 8 x 6 x 5/16" L 8 B 15 9 B 13 2-3½" x 3½" x 5/16" L 12 B 12	—	8½"	DO
21 WF 59	—	8½"	8½" x 12" x 2'-6" 2-½" ϕ TOP and BOT. ¼" ϕ TIES @ 4" OC.
16 WF 40	8½" x 3/4" x 1'-2"	8½"	
14 WF 43 12 WF 40 14 WF 30	—	8½"	8½" x 12" x 2'-6" 2-½" ϕ TOP & BOT. ¼" ϕ TIES @ 4" OC.

2-5/8" ϕ BOLTS x 12" AT EACH END OF BEAM, INTO CONC.
2-5/8" ϕ BOLTS x 18" AT " " " " BRICK.



SECT. "B B'"32 SOUTH AISLE OF CHAPEL & CLOISTER WALK.

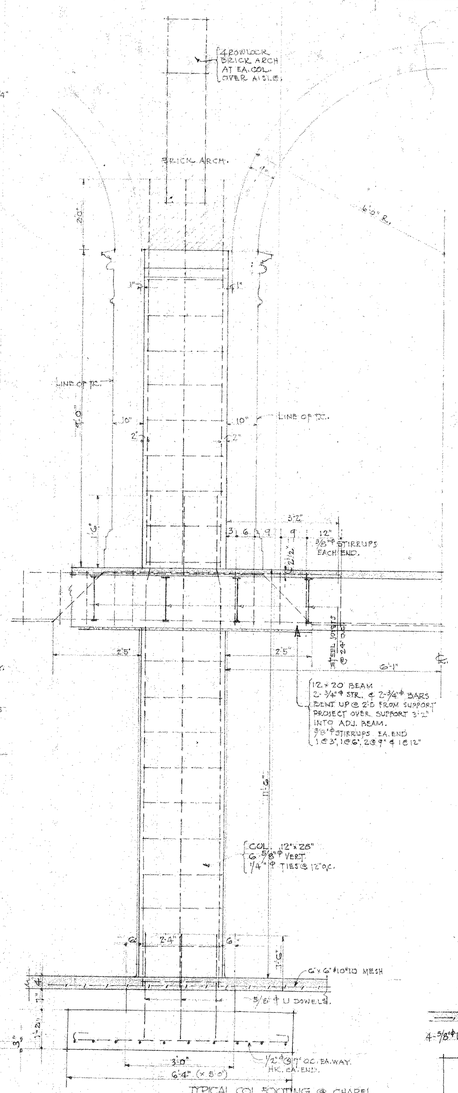
SCALE 1/2"=1'-0"



SECT. "C C'"32

NORTH WALL OF ASSEMBLY HALL.

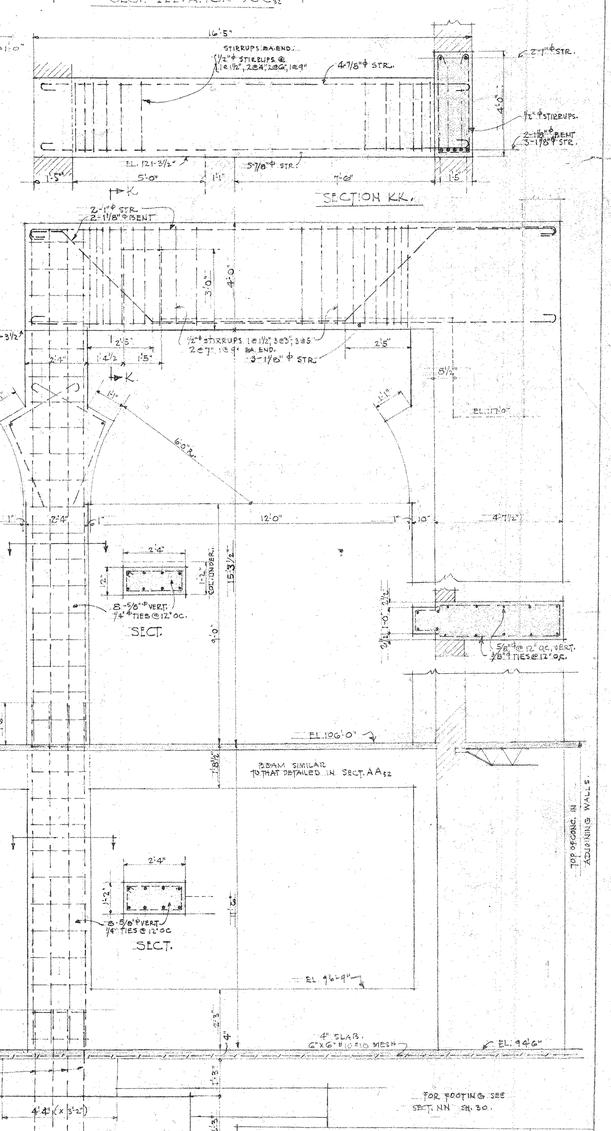
SCALE 1/2"=1'-0"



TYPICAL COL. FOOTING @ CHAPEL.

SECT. AA32 TYP. CHAPEL COL. & BEAM.

SCALE 1/2"=1'-0"



ELEVATION OF CONCRETE IN NORTH WALL OF TOWER SCALE 3/8"=1'-0"

BENEDICTINE CONVENT & CHAPEL OF PERPETUAL ADORATION

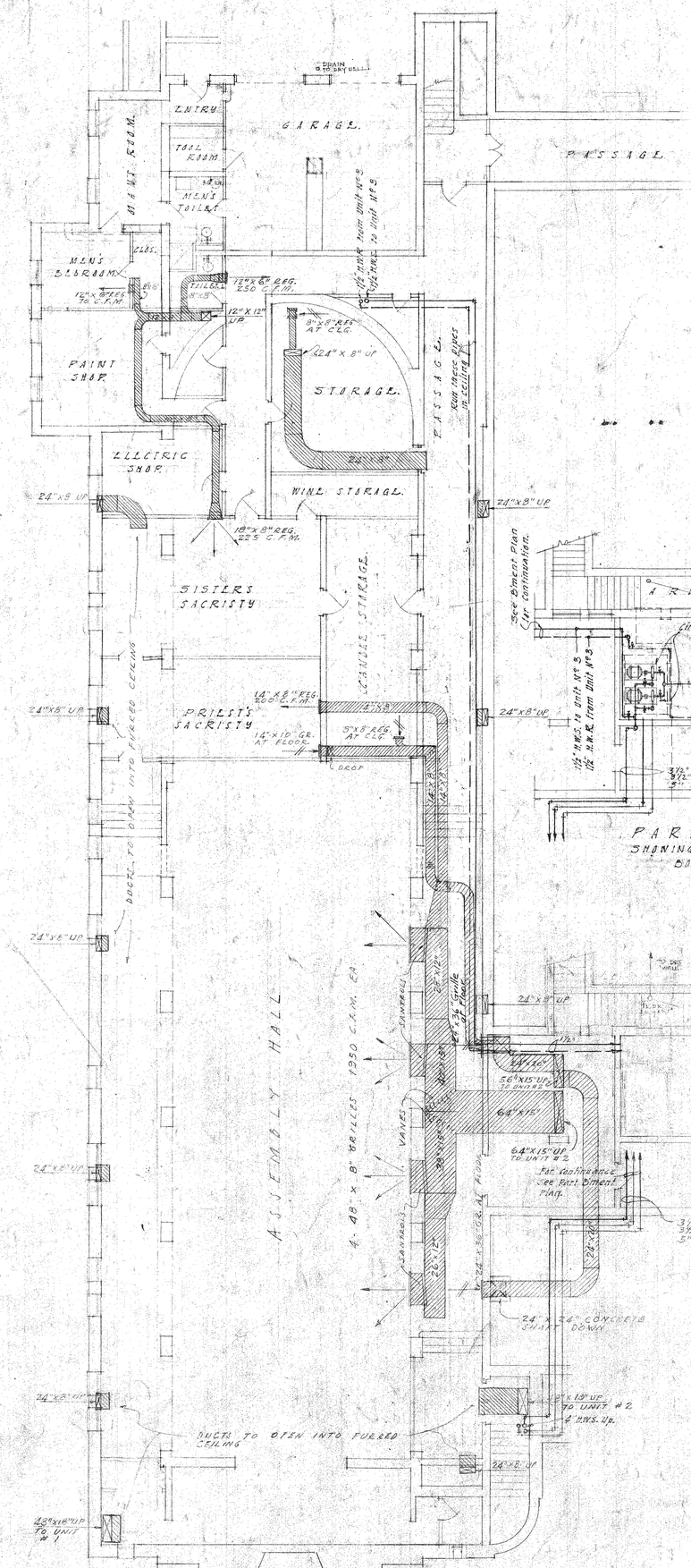
TUCSON — ARIZONA

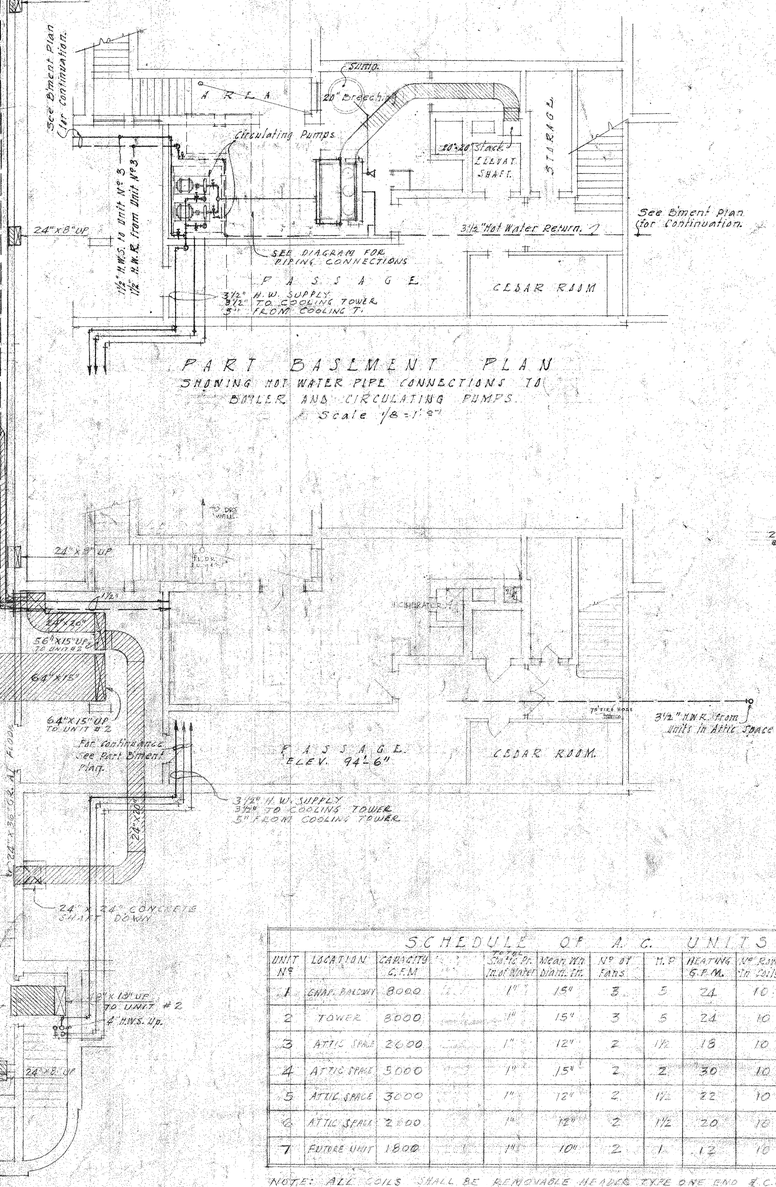
ROY PLACE — ARCHITECT

SHEET NO. 32

SET NO.

DATE OCT. 1, 1960





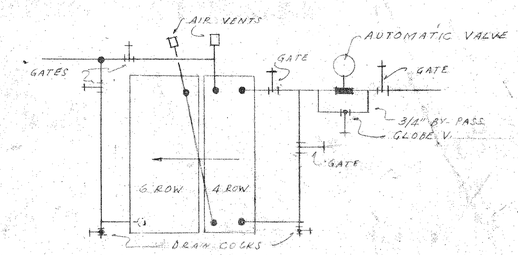


DIAGRAM OF TYPICAL COIL CONNECTIONS
NO SCALE

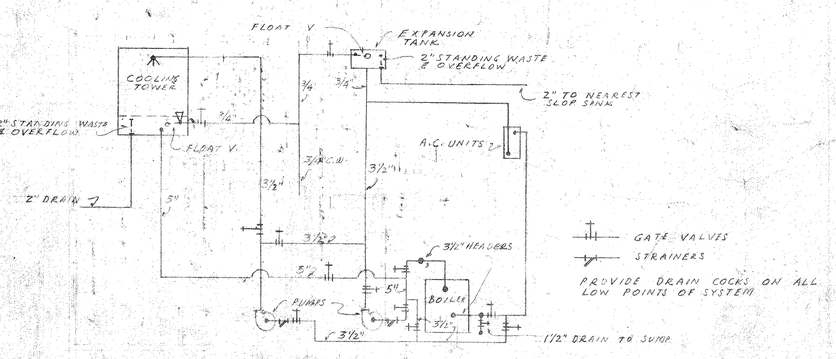


DIAGRAM OF WATER PIPING
NO SCALE

SCHEDULE OF A.C. UNITS

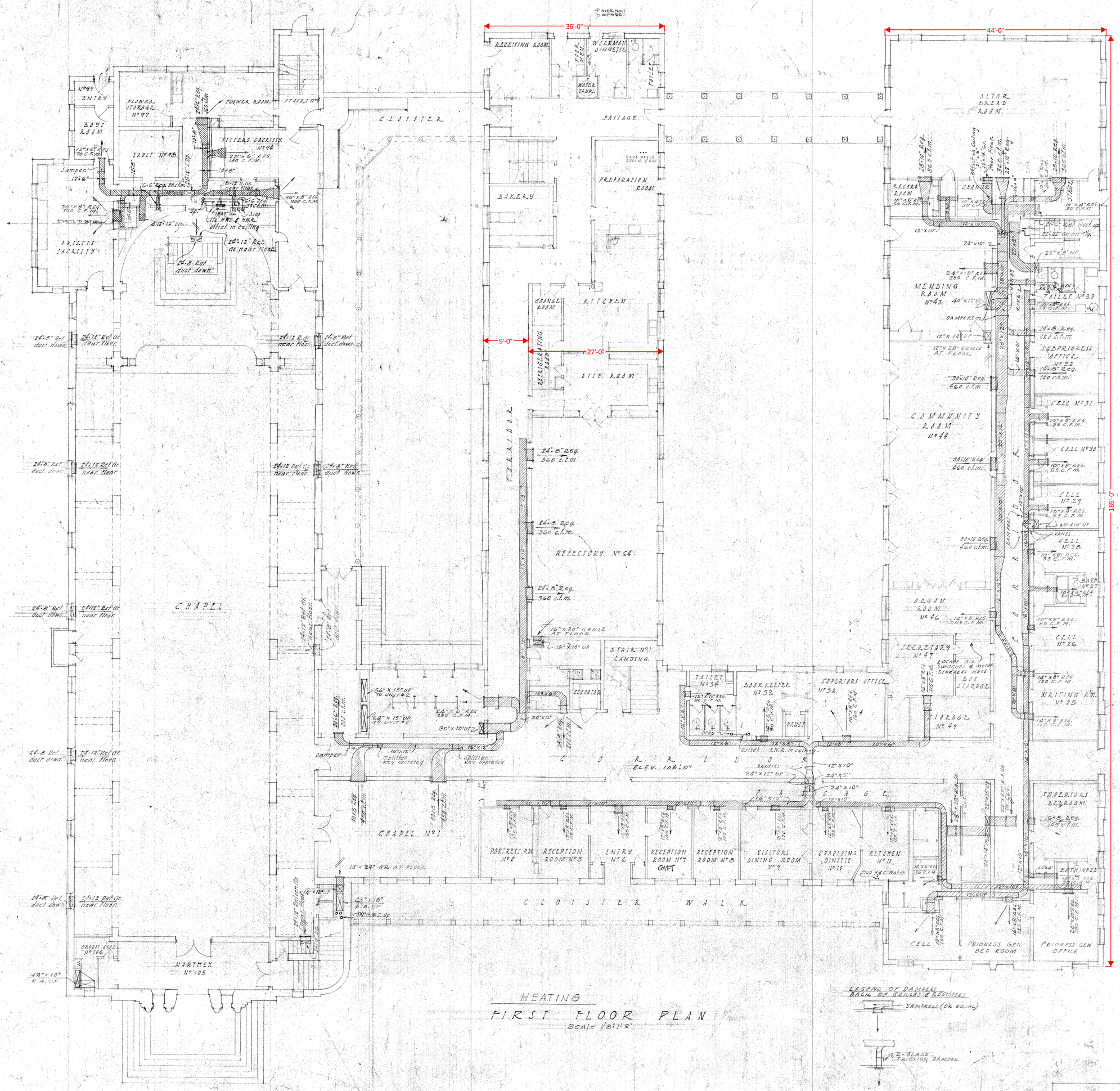
UNIT No.	LOCATION	CAPACITY C.F.M.	Static Pr. in Inches	Mean Wh. Diam. In.	No. of Fans	H.P.	Heating G.P.M.	No. Rows Fin Coils	Heating Coil Load B.T.U.
1	Chap. Balcony	8000	1"	15"	3	5	24	10	170,000
2	Tower	8000	1"	15"	3	5	24	10	170,000
3	Attic Space	2600	1"	12"	2	1½	18	10	126,000
4	Attic Space	5000	1"	15"	2	2	30	10	220,000
5	Attic Space	3000	1"	12"	2	1½	22	10	150,000
6	Attic Space	2600	1"	12"	2	1½	20	10	140,000
7	Future Unit	1800	1"	10"	2	1	12	10	86,000

NOTE: ALL COILS SHALL BE REMOVABLE HEADER TYPE ONE END & CO. PLUGS OTHER END SIMILAR TO TRANE STANDARD TYPE "R". MAXIMUM FACE VELOCITY FINED COIL SHALL BE 500 FT. PER MINUTE. COILS SHALL BE DIVIDED 1-4 ROW SECTION & 1-6 ROW SECTION TOTAL OF 10 ROWS DEEP.

BENEDICTINE CONVENT & CHAPEL OF PERPETUAL ADORATION
TUCSON — ARIZONA
ROY PEACE — ARCHITECT

SHEET NO. 33
SET NO.
DATE OCT. 1, 19[illegible]

REVISED 9-1-37



HEATING

FIRST FLOOR PLAN

Scale 1/8"=1'-0"

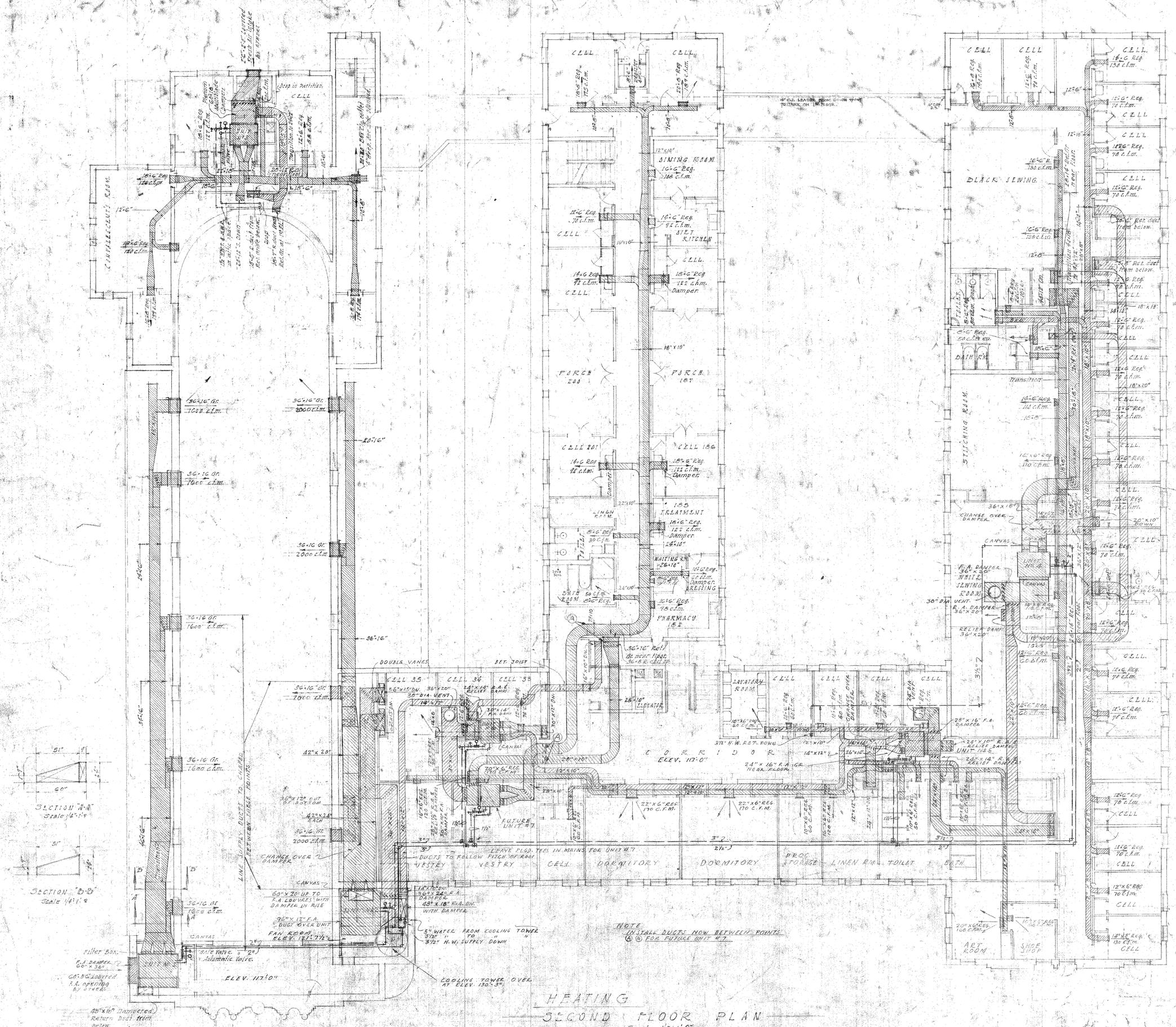
BENEDICTINE CONVENT & CHAPEL OF PERPETUAL ADORATION

TUCSON ARIZONA

ROY PLACE ARCHITECT

SHEET NO. 34

REVISED 11-7-19



HEATING
SECOND FLOOR PLAN
Scale 1/8"=1'-0"

DENEDICTINE CONVENT & CHAPEL
OF PERPETUAL ADORATION
TUCSON ... ARIZONA
ROY PLACE ... ARCHITECT
SHEET NO. 35
REVISED 11-7-1...

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The achievements of Sam Hughes were memorialized by the opening of an elementary school in 1927 which bears his name. It is from this school, which lies at the heart of this neighborhood, that the SAM HUGHES HISTORIC DISTRICT takes its name"

The preceding three paragraphs are quoted directly and in their entirety from the prologue of the Sam Hughes Historic Neighborhood Historic Resource Survey Report authored by Don W. Ryden, A.I.A. Architects, Inc, Phoenix, Arizona, 1988.

HISTORIC DISTRICT GENERAL DESCRIPTION:

The Sam Hughes Historic District comprises a portion of 61 blocks in Tucson, Arizona developed during the period of 1921 through the 1950's and located immediately east of the University of Arizona campus. The total area within district boundaries measures 218 acres. Blocks are mostly square and are confined to a grid measuring approximately 450' x 450'.

The District is residential in character. Six public buildings are located within district boundaries: a bathhouse and swimming pool, a library, two pump houses belonging to the Water Department, one Church and the Sam Hughes Elementary School. There are 718 houses located within district boundaries. Accessory buildings such as guest houses, garages and storage sheds number approximately 418.

Major landmarks include a boulevard lined by palm trees and citrus trees (East Third Street), a public school (Sam Hughes Elementary School) and a 23.6 acre public park (Himmel Park) with recreational facilities and a library. An historic steam locomotive is on display at the center of the park. It is listed on the National Register of Historic Places.

Landmark buildings located near district boundaries and contributing to the district include a chapel and convent (the Benedictine Convent of Perpetual Adoration) and a neighborhood grocery (the Rincon Market).

The land is flat to gently sloping. Many times slopes are corrected by the use of low retaining walls next to the sidewalks. Streets within the district are laid out in a rectangular grid and carry mostly local traffic with major arterials located outside and at the periphery of the district boundaries. Curbs and gutters are present at all streets which are paved with asphalt. The curbs are stamped with 3" high letters listing the block and name for all street corners.

Architectural styles represented within district boundaries include 16 styles detailed in discussion below. The majority of the buildings are constructed in the Spanish Eclectic style. Other styles popular at the time of development are represented in lesser numbers which corresponds to their relative popularity and the date of construction. Street setbacks are generally uniform and there is a continuity of scale and proportion of structures in each area of the neighborhood.

Predominant wall finishes in the district are stuccoed masonry (brick and adobe) and both painted and unpainted brick. White stucco is the most common wall material due to the dominance of the Spanish Eclectic style present in abundance. For similar reasons, red clay mission tile is the dominant roofing material. Other materials and variations are discussed in more detail below in description of streets and individual important properties.

Landscaping is established and mostly maintained in the original manner. Some unique planning features are exhibited within district boundaries but the overall 450' x 450' ± grid is maintained. A system of "H" shaped blocks was designed that led to homes facing outward from all sides of the rectangular block. See Section 8, "Planning Features" for additional discussion.

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THE MODERN / CONTEMPORARY STYLES (18 Properties Total):

There are few Modern / Contemporary houses within district boundaries and some of these are earlier houses which have been transformed through remodeling. Although the recognized modern and contemporary styles utilize a wide variety of forms and materials, the most common material used within district boundaries is stucco. Where possible district boundaries were selected to minimize the later constructions that are obtrusive to the overall quality of the neighborhood.

2830 East Third Street - Constructed 1939 - PHOTO #79

This Contemporary Style house was built in 1939, a very early date for this style of design. This is a result of the experimental nature of the Architect, Art Brown.

THE NEO-MEDITERRANEAN STYLE (1 Property Total):

The Neo-Mediterranean style completes a circular pattern of stylistic development in Tucson. The Sam Hughes neighborhood was initially developed at a time when many were rediscovering Tucson's Hispanic roots as exemplified by the efforts of the local boosters of that time. In the 1970's the Spanish/Mediterranean/Pueblo styles began a very strong revival. Newer forms often have elements that reflect changes in modern lifestyle, such as the 3-car garage, but materials and details are often quite historical.

730 North Forgeus Avenue - Constructed 1985 - PHOTO #80

It is unclear if this house was built in this style because of fashion or because of the desire to produce a design sympathetic to the historical character of the neighborhood. It is similar to the earlier Spanish Eclectic houses seen in Sam Hughes in terms of material and detail. The primary differences occur in the siting of the building and its relationship to the street. This house presents a blank wall to the street and focuses attention to a court at the side yard where a covered hip roofed porch, a tower form, and an arched feature window are present. The overall effect is of benefit to the neighborhood. Landscape trees, planted in front of the blank wall will embellish the house and the side entry in the years to come.

LANDMARK BUILDINGS LOCATED OUTSIDE OF DISTRICT BOUNDARIES:

800 N. Country Club Road - Constructed 1939-1940 - PHOTO #81

The chapel and convent of the Benedictine Order of Perpetual Adoration occupy the northeast corner of North Country Club Road and East Third Street. The complex is a large edifice of Spanish Eclectic design and is one of many landmark buildings designed by Architect Roy O. Place. It also the result of the team of Bishop Daniel James Gercke, his builder brother Mr. Sam Gercke, and Sister Mary Carmalita Quinn who chaired the design/building committee.

As described in preceding paragraphs, E. Third St. is a central axis and landmark to the Sam Hughes Historic District. Whereas the mall of the University of Arizona anchors and terminates the west end of Third St., the Benedictine Chapel anchors the east end of the district. Its siting also marks a noticeable transition from the nearby historic neighborhoods of the Sam Hughes area to more modern, less historic neighborhoods "behind" the chapel to the east.

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The Architects of the Sam Hughes Historic Neighborhood:

The Sam Hughes Neighborhood is mostly a neighborhood designed and built by builder / developers without the assistance of architects. The architects who did work in the district are not represented by their landmark buildings.

Roy O. Place is responsible for more landmark historical buildings in Tucson than any other architect. His largest clients were the local school district, the University of Arizona, Pima County, and the Veterans Administration. He designed a large number of new buildings during Tucson's growth period. Many of his designs were highly ornamented Spanish Colonial Revival designs.

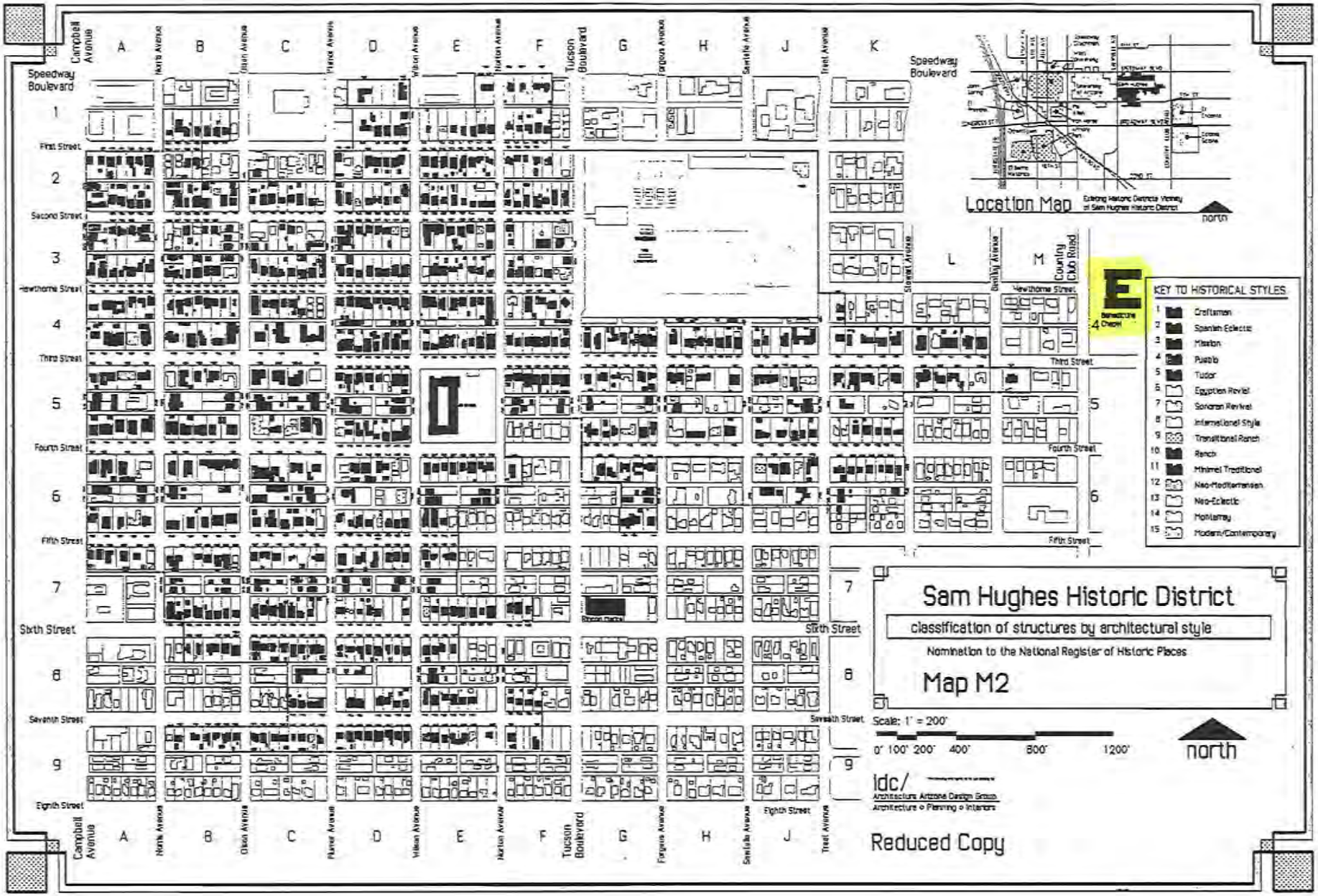
Henry O. Jaastad was the Mayor of Tucson and a practicing architect. His earlier work, from 1908 into the 1920's was typical of the time - simplified Victorian houses and bungalow designs. Later work followed the trend illustrated by the Sam Hughes neighborhood, shifting to the Spanish styles. His work within the district is from this later period.

Josias Th. Joesler began his practice in Tucson in 1927 working as the architect for most of the John W. Murphey Building Company projects (Continuation Page 10). His earlier works were nearly all Spanish Eclectic with his later shift also matching popular trends, although he worked in a Mexican Ranch Style more than any other Tucson architect. His houses in Tucson (over 200) are well regarded by the local community. His work in International Style and Modern styles were not artistically successful in general. His work within district boundaries includes his best two efforts at International Style.

Arthur T. Brown opened an architectural office just outside district boundaries in 1936. His style of design was progressive for its time. Brown missed the period of the high popularity of the Spanish Eclectic and Mission Revivals - his early work included some Spanish work but also early modern work. His homes were known for dynamic lines, brick mixed with large expanses of glass, and innovative solutions to climate control.

The following table summarizes the work of professional architects in the Sam Hughes Historic District.

Architect	Project Address	Date	Style	Photo
Roy W. Place	Sam Hughes School	1927	Spanish Ecelctic	45
	800 N. Third St, Benedictine	1940	Spanish Ecelctic	81
Henry O. Jaastad	2003 E. Fourth St.	1928	Mission Revival	15
	720 N. Treat Ave.	1930	Cottage Revival	64
Josias Th. Joesler	1903 E. Third St.	1931	Spanish Eclectic	3
	2803 E. Fourth St.	1936	International Style / Art Moderne	18
	2809 E. Fourth St.	1936	International Style / Art Moderne	67
	2950 E. Third St.	1938	Sonoran Revival / Spanish Ecelctic	–
Arthur T. Brown	2830 E. Third St.	1939	Contemporary	79
	2917 E. Third St.	1939	International Style	68
	2621 E. Fourth St.	1940	Spanish Eclectic	–
	2625 E. Fourth St.	1941	Transitional Ranch	77


Sam Hughes Historic District
classification of structures by architectural style
Nomination to the National Register of Historic Places
Map M2
Scale: 1" = 200'
0' 100' 200' 400' 800' 1200'
north
Location Map
Existing Historic Districts Vicinity of Sam Hughes Historic District
KEY TO HISTORICAL STYLES
1 Craftsman
2 Spanish Eclectic
3 Mission
4 Pueblo
5 Tudor
6 Egyptian Revival
7 Sonoran Revival
8 International Style
9 Transitional Ranch
10 Ranch
11 Minimal Traditional
12 Neo-Mediterranean
13 Neo-Eclectic
14 Monterey
15 Modern/Contemporary
Speedway Boulevard
First Street
Second Street
Hawthorne Street
Third Street
Fourth Street
Fifth Street
Sixth Street
Seventh Street
Eighth Street
Campbell Avenue
Norris Avenue
Olsen Avenue
Plumer Avenue
Wilson Avenue
Norton Avenue
Tucson Boulevard
Ferguson Avenue
Santa Fe Avenue
Trent Avenue
Stewart Avenue
Bentley Avenue
Country Club Road
A
B
C
D
E
F
G
H
J
K
L
M
1
2
3
4
5
6
7
8
9
Benedictine Church
Reduced Copy

STATE OF ARIZONA **HISTORIC PROPERTY INVENTORY FORM**

Please type or print clearly. Fill out each applicable space accurately and with as much information as is known about the property. ***Use continuation sheets where necessary****. Send completed form to: State Historic Preservation Office, 1300 W. Washington, Phoenix, AZ 85007*

PROPERTY IDENTIFICATION

For properties identified through survey: Site No: N/A Survey Area: N/A

Historic Name(s): Benedictine Sanctuary, Benedictine Convent and Chapel of Perpetual Adoration, and Benedictine Monastery (*Enter the name(s), if any, that best reflects the property's historic importance.*)

Address: 800 and 930 N. Country Club Rd

City or Town: Tucson ☐ vicinity County: Pima Tax Parcel No. : 125-13-068A

Township: 14S Range: 14E Section: 9 Quarter Section: ____ Acreage: 6.85 acres for whole site (1.7 acres for HL boundaries).

Block: 6 and 7 Lot(s): 12 and 4 Plat (Addition): Speedway Place Year of plat (addition): 1924

UTM reference: Zone ___ Easting ____ Northing ____ USGS 7.5' quad map: Tucson

Architect: Roy Place ☐ not determined ☒ known (source: Architectural Drawings)

Builder: E. Samuel Gerke ☐ not determined ☒ known (source: *Arizona Daily Star* newspaper)

Construction Date: 1940 ☒ known ☐ estimated (source: *Arizona Daily Star* newspaper)

STRUCTURAL CONDITION

☒ Good (*well maintained, no serious problems apparent*)

☐ Fair (*some problems apparent*) Describe: ____

☐ Poor (*major problems; imminent threat*) Describe: ____

☐ Ruin/Uninhabitable

USES/FUNCTIONS

Describe how the property has been used over time, beginning with the original use.

Religion: Church-related residence (1940-2018)

Sources: *Arizona Daily Star* Newspaper

PHOTO INFORMATION

Date of photo: 1/16/19

View Direction (*looking towards*) NE

Negative No.: LS 94405

SIGNIFICANCE

To be eligible for the National Register of Historic Places, a property must represent an important part of the history or architecture of an area. Note: a property need only be significant under one of the areas below to be eligible for the National Register.

A. HISTORIC EVENTS/TRENDS (*On a continuation sheet describe how the property is associated either with a significant historic event, or with a trend or pattern of events important to the history of the nation, the state, or a local community.*):

C. ARCHITECTURE (*On a continuation sheet describe how the property embodies the distinctive characteristics of a type, period, or method of construction, or that represents the work or a master, or possesses high artistic values.*): See Continuation Sheet No. 1

Outbuildings/Auxiliary Features: (*Describe any other buildings or structures on the property and whether they may be considered historic.*)

Small residence (not historic-age), tennis court (not historic-age), gardens (historic-age), orchard (historic-age), shrine (not historic-age), and parking lots (not historic-age).

Architectural Style: Spanish Colonial Revival

INTEGRITY

To be eligible for the National Register, a property must have integrity, that is, it must be able to visually convey its importance. Provide detailed information below about the property's integrity. Use continuation sheets if necessary.

1. LOCATION [X] Original Site [ ] Moved (date_____) Original Site:_____

2. DESIGN (*Describe alterations from the original design, including dates—known or estimated—when alterations were made*)

. See Continuation Sheet No. 1

3. SETTING (*Describe the natural and/or built environment around the property*)

Located on the edge of Sam Hughes Historic District, fronting Country Club Road and bounded on all sides by residential suburban development.

4. MATERIALS (*Describe the materials used in the following elements of the property)*

Walls (structure): Fired Brick Foundation: Concrete and Steel Roof: Ceramic Tile

Windows: Steel

If the windows have been altered, what were they originally? Vinyl (only a handful are replaced)

Wall Sheathing: Stucco

If the sheathing has been altered, what was it originally? N/A

5. WORKMANSHIP (*Describe the distinctive elements, if any, of craftsmanship or method of construction*)

Ornate, multi-story E-shaped building with arcades, a dome, Christina imagery, arched windows, Corinthian columns, corbels, balconies, cast stone relief, bronze finials, and a rose window over main entry.

NATIONAL REGISTER STATUS (if listed, check the appropriate box)

[ ] Individually listed [X] Contributor [ ] Noncontributor to Sam Hughes Neighborhood Historic District

Date Listed: 08/10/94 [ ] Determined eligible by Keeper of National Register (date:_____)

RECOMMENDATIONS OF ELIGIBILITY (opinion of SHPO staff or survey consultant)

Property [X] is [ ] is not eligible individually.

Property [X] is [ ] is not eligible as a contributor to a potential historic district.

[ ] More information needed to evaluate.

If not considered eligible, state reason:_____

FORM COMPLETED BY:

Name and Affiliation: Logan Simpson, Inc. Date: January 2019

Mailing Address: 177 N. Church Ave, Suite 607, 85701 Phone No.: 520-884-5500

HISTORIC PROPERTY INVENTORY FORM
CONTINUATION SHEET

Name of Property: Benedictine Monastery (800 & 930 N. Country Club Rd) Continuation Sheet Page: 1

Design

The footprint of the building was designed in the form of an "E" and constructed of brick, sheathed in cement plaster, and accented with stone medallions, corbels, columns and coping, ornamental iron gates, and a tiled topped-dome and copper finials. The north wing housed the chapel; the central wing housed the refectory, the south wing the living and workrooms, and the kitchen and utility rooms were located in a second-story deck above the chapel. Interior courtyards were located between the wings and enclosed by and connected with open-air arcades. The interior courtyards and grounds were landscaped with a mix of fruit, palm and deciduous trees, and ornamental non-native plants.

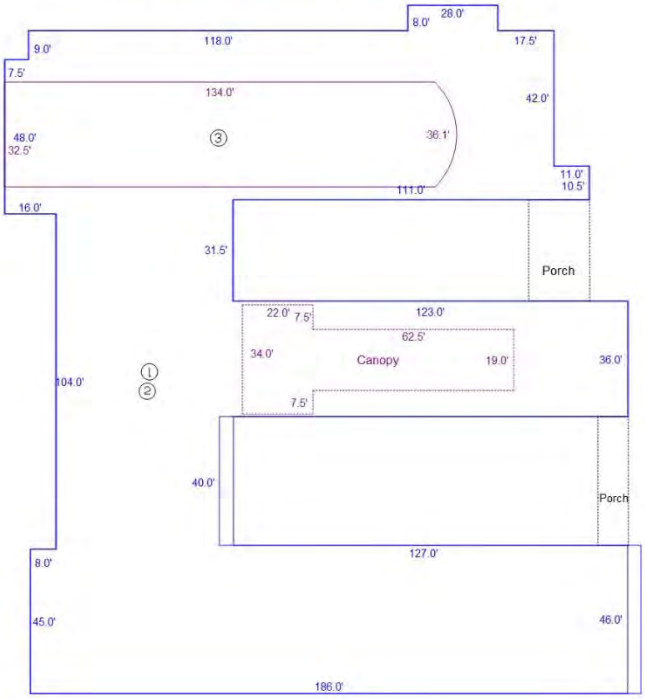
Very few alterations to the monastery have taken place over its history. The most significant changes to the building occurred more recently. In 2008, two solar panels were installed on the roof and a solar array was located in the parking lot north of the building, as well as replacement of the majority of windows with energy efficient double-paned windows. The most significant alterations to the property are related to the landscape. In the 1960s, a parking lot was paved directly north and adjacent to the north wing, an additional overflow parking lot was graded, and by 2008, the graded lot contained solar panels. Certainly over its developmental history, the vegetation around the property has matured and leafed out, but in other areas, vegetation has been either removed or replaced. For example the grassy lawn located along the curb fronting N. Country Club Rd was removed around 2005, and within the past 5 years been replaced with drought tolerant plants. In addition, interior courtyard spaces have been revegetated with larger shrubs and trees.

NRHP Eligibility Criteria

The building is currently listed in the NRHP under eligibility Criterion C as a contributing property to the Sam Hughes Neighborhood Historic District, based on its association with architect Roy Place and as an expression of monumental religious architecture.

125-13-~~072~~ 068A

930 N COUNTRY CLUB RD

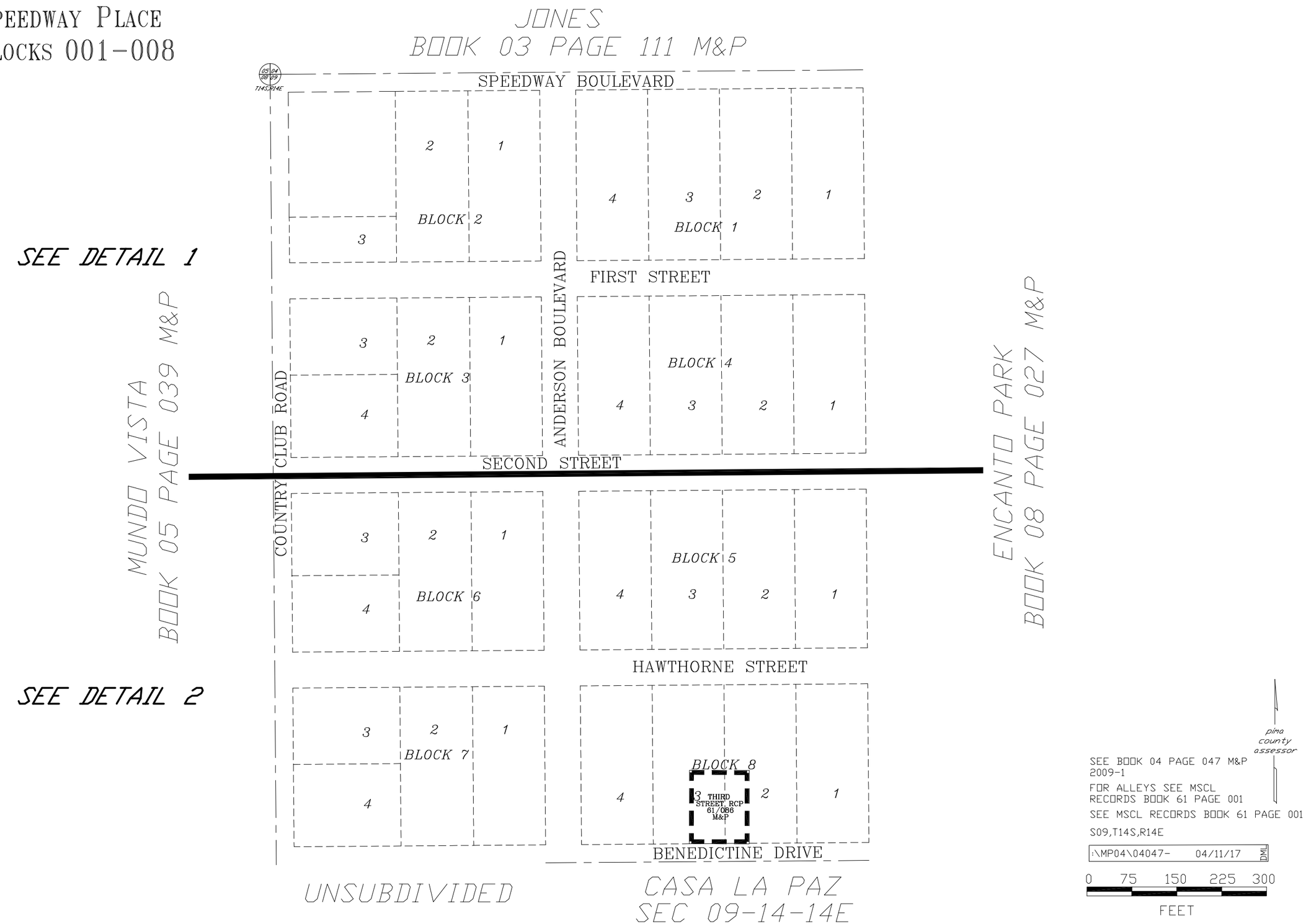


Sketch by Apex Sketch

ASSESSOR'S RECORD MAP
125-13

SPEEDWAY PLACE
BLOCKS 001-008

LAYOUT



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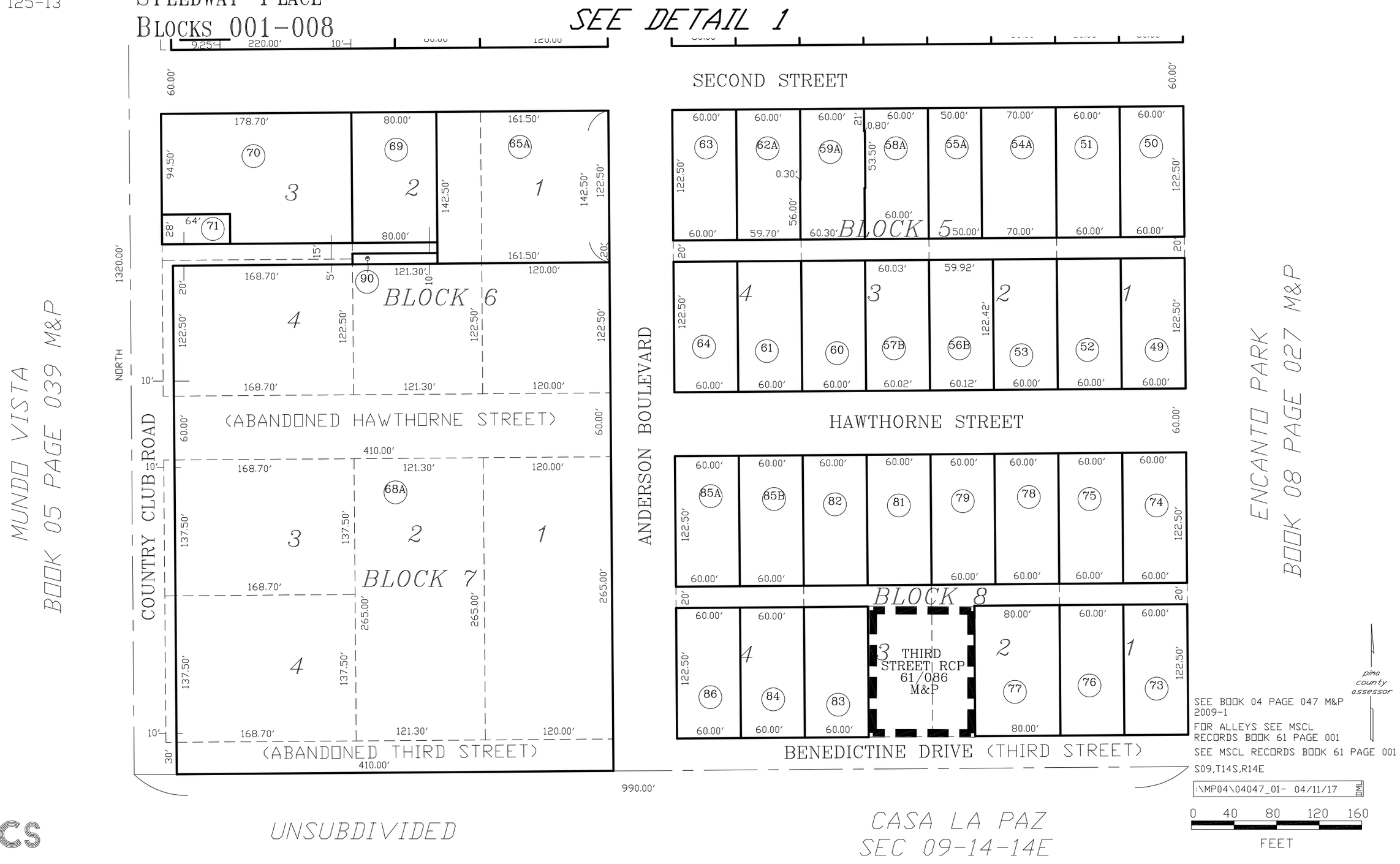
ASSESSOR'S RECORD MAP

125-13

SPEEDWAY PLACE
BLOCKS 001-008

DETAIL 2



BENEDICTINE MONASTERY HISTORIC PROTECTION LIMITS – AUGUST 21, 2018