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Shrine of Santa Rita in the Desert  
Name of Property  
United States Department of the Interior  
National Park Service

Pima, AZ  
County and State

Nat. Register of Historic Places  
National Park Service

# National Register of Historic Places Registration Form

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

## 1. Name of Property

Historic name: Shrine of Santa Rita in the Desert

Other names/site number: BB:14:703

Name of related multiple property listing: N/A

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

## 2. Location

Street & number: 13260 E. Colossal Cave Road

City or town: Vail State: AZ County: Pima

Not For Publication:

Vicinity:

## 3. State/Federal Agency Certification

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

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

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

\_\_\_ national \_\_\_ statewide X local

Applicable National Register Criteria:

\_\_\_ A \_\_\_ B X C \_\_\_ D

James W. Garrison

AZSHPO

26 OCTOBER 2015

Signature of certifying official/Title:

Date

State Historic Preservation Office/Arizona State Parks

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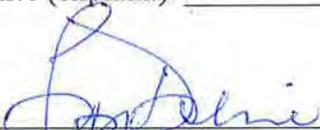
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<b>State or Federal agency/bureau or Tribal Government</b>	
In my opinion, the property ___ meets ___ does not meet the National Register criteria.	
<b>Signature of commenting official:</b>	<b>Date</b>
<b>Title :</b>	<b>State or Federal agency/bureau or Tribal Government</b>

**4. National Park Service Certification**

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:)

  
Signature of the Keeper

  
Date of Action

**5. Classification**

**Ownership of Property**

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

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**Category of Property**

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

**Number of Resources within Property**

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
3	5	buildings
		sites
		structures
1		objects
4	5	Total

Number of contributing resources previously listed in the National Register 0

**6. Function or Use**

**Historic Functions**

(Enter categories from instructions.)

RELIGION/Religious Facility  
DOMESTIC/Single Dwelling/residence – Secondary Structure/garage  
OBJECT/Wishing Well/water harvesting

**Current Functions**

(Enter categories from instructions.)

RELIGION/Religious Facility  
COMMERCE/TRADE/Office Building/Administration – Secondary Structure/storage  
OBJECT/Work of Art-Wishing Well

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## 7. Description

### Architectural Classification

(Enter categories from instructions.)

LATE 19<sup>TH</sup> AND 20<sup>TH</sup> CENTURY REVIVALS  
Mission/Spanish Colonial Revival

**Materials:** (enter categories from instructions.)

WALLS: Adobe, Stucco  
FOUNDATION: Concrete  
ROOF: Mission Red Clay Tile  
OTHER: STONE/Granite

### Narrative Description

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

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### Summary Paragraph

The Shrine of Santa Rita in the Desert is a single story, lime plastered adobe brick, Mission/Spanish Colonial Revival style building with a modified rectangular floor plan, mission style red clay tiles covering the roof, and a bell tower located on the top NW corner of the building. The windows are arched tripartite lancet style, salvaged from the Tucson 1<sup>st</sup> United Methodist Church, incorporated into the Shrine 's architectural style. A large tripartite lancet style window is set into the south wall of the Shrine with three smaller windows set in the west wall and three windows in the east wall. In addition there are three round rose windows; one is placed at the entry on the north wall, and one in each of the two side rooms off of the altar. The central nave of the shrine is 36' long x 27' wide and seats 115 people on wooden pews. The five-ton granite altar, hand hewn from Santa Rita Mountain granite, is located in the south end of the Shrine in front of the large tripartite window. The contributing Rectory and 1938 garage, echoing the Shrine in design and materials, are located east of the Shrine along with the non-contributing support buildings. The new Sanctuary/Church is set back to the southeast of the Shrine with access and parking adjacent to the new Church on the south and east sides. The Shrine is in excellent condition and has had very little alteration since its construction in 1935.

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## **Narrative Description**

### ***Setting***

The Shrine of Santa Rita in the Desert (Shrine) is located in Sonoran desert habitat on the east side of Colossal Cave Road between two active sets of railroad tracks that bound the original Vail town site on the north and south sides. A small walled contemplative garden is on the east side of the Chapel where the stone "Wishing Well" remains intact. The cistern is located about 190 feet to the southeast of the Chapel. Due east of the Chapel stands the Rectory, the 1938 Garage, the newer Garage, a storage shed, and the Activity/Fellowship Hall. Additional buildings in the southeast corner of the property include a classroom building and the new Sanctuary with parking adjacent on the south and east sides. The Shrine retains the desert landscaping originally used to help create the illusion that the Shrine grew up naturally out of the desert. All the plants used in the original landscape were native as there was a limited water supply available at the Shrine.

### ***Architects and Builder***

Architect Herman Einar Axel Figge, originally from Denmark, completed the original Shrine design in the Mission/Spanish Colonial Revival style. He planned the mission so it would carry some of the feeling of a rural Mexican church. Figge returned to Denmark and then relocated to California and was not involved with the actual construction of the Shrine. Architect D. Burr DuBois modified Figge's original design and designed the lighting fixtures and interior features of the Shrine. Construction began in October 1934 led by builder and contractor John D. Steffens, who had previously done building and construction work in Bisbee, Arizona. Walter Ross, a local workman, completed the painting and W.L. Jones did the ironwork.

### ***Exterior***

The tall one story rectangular-plan Shrine is constructed of adobe bricks, created on site. The structure has exterior adobe pilasters on the long sides and the rear portion of the structure has 6-foot high adobe buttresses. Typically the adobe walls are 21 inches thick. The Shrine has two side rooms with smaller gabled roofs that extend from the altar end of the structure. There is a chimney extending above the roofline on the east side of the building at the intersection of the small room and chapel. The lime plaster stucco covering the adobe was originally tinted a dusty rose, almost mauve tone, to blend with the desert surroundings, it is now white (photo #1).

The original wooden paneled ornate double doors face north and have a small triangular stained glass window above them. The black wrought iron sign "Shrine of Santa Rita" is above the stained glass window and a rose window is above the sign (photo #2).

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Mission style red clay tiles cover the gabled roof of the Shrine with narrow, tiled roof segments cantilevered out from a smooth lime plaster stucco wall surface.

On the northwest corner of the Shrine a mission-like bell tower frames the Chapel Bell. Eben Takamine (Caroline Takamine Beach's son) commissioned the bronze bell for the tower from New York. A metal cross sits on the top center of the bell tower. Hand dressed granite, quarried from the Santa Rita Mountains to the south; add locally sourced, rustic design details to the sanctuary exterior windowsills and stone beading ornamentation on the bell tower (photo #3).

The Spanish missions built in California as part of colonization inspired Mission Colonial Revival style. The style included adobe walls, clay tile roofs, thick arches and bell towers. The pointed arches in this Church are non-typical of the architectural style. These arches were designed to accommodate the reuse of the windows from a different Church.

### ***Interior***

The north wooden doors provide a public entrance into the Shrine. The central nave is 36' long X 27' wide and seats about 115 worshippers on wooden pews. Mulcahy Lumber in Tucson AZ built the pews in 1935. At the south end of the Shrine is the five-ton granite altar that was hand hewn from stone quarried in the Santa Rita Mountains. In addition to the windows salvaged from the 1<sup>st</sup> Methodist Church there are three round rose art glass windows; one is placed at the entry on the north wall, and one in each of the two side rooms off of the altar. According to notes written by Father Gockel these round rose art glass windows were constructed by Mulcahy Lumber along with the Prie-dieux located before the statues on either side of the altar (photo #4).

The beautiful stained glass windows are the focal point of the chapel, the centerpiece around which the Shrine was designed. The windows were purchased by Caroline Takamine Beach c1931. They had been salvaged from the 1<sup>st</sup> United Methodist Church built in 1906 on 6<sup>th</sup> Avenue in Tucson, Arizona. The Methodist congregation had relocated and built a new church on Park Avenue in 1929. Each east and west wall of the Shrine have three tall, narrow, stained glass windows. The graceful arch of the large tripartite lancet style windows set into the south wall is incorporated throughout the Shrine's design (photo #5).

The simplicity and gracefulness of Japanese design influence is felt in the symmetry and simplicity of the Shrine's overall Mission/Spanish Colonial Revival style.

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During the intervening years the windows have been re-glazed and repaired as needed. The center window of the large tripartite window in the south wall was replaced in 1967 with a more modern stained glass design embedded into concrete when one of the windows was damaged. Glass Art Studio, Inc. 47 W. Fifth Avenue Scottsdale AZ did the work. The invoice reads: "remove, repair, re-putty and replace large altar window. Substituting faceted stained glass in concrete panel for large center section. Repair broken glass in all nave and sacristy windows. \$835.00." Mrs. Beach's daughter-in-law Catherine McMahon Takamine, wife of her son Eben Takamine, paid for this repair.

The original window design was re-installed in 2010 when stabilization work was done on the stained glass windows. Don Crater and Charlie Brown, parishioners and caretakers for the Shrine, rebuilt the wooden frame in 2003. This became necessary when a routine check and cleaning process discovered damage to the wood that endangered the integrity of the window structure. Paul Walker of *Colored Vision Glass*, commission only art glass studio, in Tucson restored the window damaged in 1967 to its original design except the open Bible was replaced with the image of a cross and crown.

Paul Walker began work in 2004 after he and Don Crater located 1930s and 1940s era postcards as well as photographs of the original windows. Walker made repairs using original techniques to the remaining windows. He spent 14 months researching methods, trying to determine the original glass source (Kokomo Glass Works, Indiana) and used historic photographs to duplicate the original design of the damaged window. The duplicate window is the westernmost portion of the tripartite windows (photo #6).

### ***Landscaping***

Caroline and Charles Beach, Architect D. Burr DuBois, and Professor A.A. Nichol of the University of Arizona designed the Shrine landscaping. Their intent was to create the illusion that the Shrine grew up naturally out of the desert. Four saguaros, yuccas, ocotillo, Desert Broom, Palo Verde, and Spanish Daggers were transplanted with "nature's respect for grouping and irregularities." In 2013 the Shrine remains surrounded by native landscaping except four large Italian Cypress have replaced (date unknown) the saguaros planted in 1935. They, like the original saguaros, stand like guardians near the main entrance of the Shrine.

All of the plants used in the original landscape were native. This was especially important, as there was no well at the Shrine or other access to water at the Vail town site, except for the water brought in by the Southern Pacific Railroad in tank cars or water supplied by the cistern. The cistern was built simultaneously with the Shrine as part of the system that provided water for the Shrine and landscaping. It is located about 190 feet southeast of the Shrine. The cistern was fed by a water harvesting system until 1967 and is no longer functioning.

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### ***Wishing Well (2)***

The stone Wishing Well is in the contemplative garden on the east side of the Shrine. Originally called *Mary's Well* the Mesquite wood framing and supports that held the rope and decorative wooden bucket from Vermont have been gone since at least the 1970s per interviews with long-time parishioners and photographic evidence. The Wishing Well remains intact in the small walled garden on the east side of the Shrine (photo #11).

### **Rectory (3)**

Construction of the Rectory began in 1935 and was completed in 1937 by Father Constant Mandin and Charles Beach. The artisan is unknown, but the craftsmanship is distinctive and the light fixtures, door hardware, ornamentation, hand painted ceiling and beam details remain currently unchanged throughout the Rectory.

The Rectory reflects the Shrine's Mission/Spanish Colonial Revival style architecture featuring a single story, rectangular structure constructed from adobe bricks, made on site, and lime plastered walls. Mission style red clay tiles cover the gabled roof of the Rectory. The front porch extends about 6' beyond the roofline shading the wooden front door and one front window. The porch is constructed from hand adzed wooden beams and has supporting ground poles on opposite corners. The porch roof is covered with mission style red clay tiles (photo #7).

Hand adzed wooden beams are used in the front porch, living room, dining room, hallway, and the small front office. Saguaro ribbed ceiling treatment is used in the living room, reception room and small front office (originally an entryway). There are hand painted details around the hand adzed beams in the dining/meeting room (photo #8).

The bathroom of the Rectory retains its original yellow, white, and light green tile work and bath fixtures. The kitchen was remodeled during the 1950s and two of the original casement windows were replaced, all other windows remain original. Air conditioning was added c1995. The AC units rest on pads at ground level to the rear of the Rectory.

The Rectory floors are wood except for the concrete floors in the kitchen and basement. Wooden stairs lead to a basement with three rooms. A small room holds the heater. The space around the staircase functions as a hallway where some file cabinets are located. The two main rooms are used for storage. The walls are concrete. There are electric lights as well as natural light from small ground level windows. The basement retains original laminate flooring in one of the rooms and a band of the original green paint along the stairwell. The Rectory is currently used as Administrative Offices (photo #9).

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### **1938 Garage (4)**

Built c1938 by Charles Beach with help from Father Mandin. The actual construction crew is unknown. The first garage built adjacent to the Rectory in 1937 burned as a result of a spark from a passing train.

The 1938 Garage faces north and is rectangular in shape, measuring 22' X 26' with a concrete floor. The walls are plastered adobe brick. Concrete stucco has been applied over the original stucco probably in the 1960s. The garage doors are wooden panel overhead garage doors with an 8" x 8" wooden beam separating them. The door handles are imprinted with "Overhead Door Corp. Hartford City, Indiana". At the top of each garage door are 6 small square windows. There is a single pane double hung wooden sash window on the east side and a replacement modern metal sash window on the south side of the building. Both windows have a slightly raised stucco lintel outline above them. The roof is low pitch tin with a tin ridge cap. There are decorative roof vents in the front and rear for ventilation just below the tin roof (photo #10).

### **1990 Garage (5)**

Built in 1990, this 16' X 20' structure is a non-contributing structure. It closely matches the 1938 garage in design and construction.

### **1990 Shed (6)**

This non-contributing structure was built in 1990. It measures 16' X 20'.

### **Activity Hall (7)**

This building has contributed to the educational and cultural life of Vail and the greater Vail area. It was built c1930 as the new school for Pantano; a railroad community located eight miles east of Vail. Changes in technology and travel resulted in the population of Pantano decreasing and the need for a school disappeared. The building was relocated to Vail sometime during the mid-1950s where it was used as classroom space. In 1970 the building was sold to the Shrine of Santa Rita in the Desert for \$1.00 and moved to its current location east of the Shrine and west of the new sanctuary. A small adobe addition to the west end of the wood frame building serves as a kitchen. Aluminum siding covers the original wood plank construction. The interior is used as meeting and class space. It is non-contributing due to additions, alterations, and two physical moves; once to the Vail school from the town of Pantano and once from the Vail school to the Shrine of Santa Rita in the Desert.

### **Classroom Building (8)**

This non-contributing building was built in 2010.

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### **New Sanctuary/Church (9)**

Constructed in 2010 the new Sanctuary/Church is set back to the east of the Shrine. Access and parking are adjacent to the new Church on the south and east sides and does not affect the historic integrity of the Shrine.

### ***Inventory of Shrine of Santa Rita in the Desert***

1	Shrine of Santa Rita in the Desert	1935	Building/Contributor
2	Wishing Well	1935	Object/Contributor
3	Rectory	1937	Building/Contributor
4	Garage	c1938	Building/Contributor
5	Garage	1990	Building/Non-Contributor
6	Shed	2000	Building/Non-Contributor
7	Activity Hall	c1930	Building/Non-Contributor
8	Classroom building	2010	Building/Non-Contributor
9	New Church/Fellowship Hall	2010	Building/Non-Contributor

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### 8. Statement of Significance

#### Applicable National Register Criteria

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

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

#### Criteria Considerations

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

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

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**Areas of Significance**

(Enter categories from instructions.)

Architecture: Mission/Spanish Colonial Revival

**Period of Significance**

1934 – 1939

**Significant Dates**

1934 –1935	Construction and Dedication of Shrine
1935 –1937	Construction of Rectory
1938	Construction of 1938 Garage
1939	Shrine property deeded to Catholic Diocese of Tucson

**Period of Significance justification:**

The period of significance begins with the 1934 build date of the Shrine of Santa Rita in the Desert and ends when the Shrine property was deeded to the Catholic Diocese of Tucson in 1939.

**Significant Person**

(Complete only if Criterion B is marked above.)

**Cultural Affiliation**

**Architect/Builder**

Herman Einal Axel Figge	Architect, Shrine
D. Burr DuBois	Architect, Shrine
John D. Steffens	Builder, Shrine
Charles Beach & Father Mandin	Builders, Rectory and 1938 Garage

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

### **Summary**

The Shrine of Santa Rita in the Desert is proposed for listing in the National Register under Criterion C as a property that embodies the distinctive characteristics of a religious building constructed in an eclectic combination of Spanish Colonial Revival and Mission Revival Style. Additionally, the Shrine embodies the distinctive methods of construction—primarily adobe—that were characteristic of its period of construction during the mid-1930s, a time when there was a notable revival in the use of adobe in private and public construction in the American Southwest.

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

### **Architects Herman Einar Axel Figge and D. Burr DuBois**

Beginning in 1931 the Shrine of Santa Rita in the Desert was planned by Caroline Takamine Beach. She had stained glass windows salvaged from the First United Methodist Church in Tucson before it was demolished. Although she hired architect H. E. A. Figge to design the chapel her personal influence over the design was substantial. Architect Figge was able to combine the regional vision of “a rural Mexican church” (i.e. Mission/Spanish Colonial Revival style) with Gothic arched openings compatible with the recycled stained glass windows. Herman Figge returned to Denmark, his homeland, before the chapel was constructed and D. Burr DuBois, another Tucson architect, finalized the design and oversaw the construction. John D. Steffens was the contractor. Caroline and Charles Beach and University of Arizona professor A. A. Nichols were responsible for the landscaping of the property giving “the church a feeling of having grown up out in the desert....”

### **HISTORIC SPANISH COLONIAL REVIVAL ARCHITECTURE**

The Spanish Colonial Revival Style was a historic stylistic trend in architecture that arose in California during the late nineteenth century and spread across the American Southwest, those areas of the country influenced by the period of Spanish colonialism and Mexican sovereignty prior to the Mexican-American War (1846-1848). The four American border states of California, Arizona, New Mexico, and Texas contain numerous examples of historic architecture associated with Catholic missions established during the Spanish era. By the late nineteenth century many of these had been abandoned and several had been reduced to ruins. Even those that remained in religious use often suffered from years of neglected maintenance.

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Interest in the preservation of surviving Spanish and Mexican era missions arose first in California. Two important influences in the movement were the publication in 1884 of Helen Hunt Jackson's *Ramona*, a very popular novel set in historic Southern California. Jackson had previously published the notable historical work, *A Century of Dishonor* (1881), one of the first histories published detailing the injustices served upon Native Americans during the American period of expansion during the eighteenth and nineteenth centuries. This sentimental depiction of the Spanish missions and missionaries and their native acolytes exerted an outsized influence on subsequent California culture. The story was adapted into a major pageant and the name *Ramona* was applied to schools, streets, a town, and later a freeway (now the San Bernardino Freeway).

The romanticism of *Ramona* also inspired a greater appreciation of the historic Spanish era in California history and contributed to a movement to preserve the remaining mission buildings. Important contributors to this movement included the writers George Wharton James and Charles Fletcher Lummis. At this time, California was being promoted to potential immigrants as possessing a "Mediterranean" climate and a unique historic heritage. James and Lummis promoted the adoption of iconic Spanish mission style to define the emerging California image.

One of the first and most influential buildings associated with the rise of a new architectural style reflective of the mission heritage was the Mission Inn, constructed beginning in 1876 in Riverside, California. The Panama-California Exposition, held in San Diego in 1915-16, provided a major boost to the style's popularity. Architects Bertram Goodhue and Carleton Winslow created a festival architecture for the exposition that built upon the relative simplicity of the historic Mission Style with the exuberance of Spanish Baroque and Churrigueresque decoration. Following the exposition, Mission Revival and Spanish Colonial Style became popular in residential, commercial, and public architecture. Their influence spread across the Southwestern states in part due to the efforts of the Santa Fe and Southern Pacific Railroad, which designed several depots in the styles and used it to promote tourism. Spanish romanticism was so influential that following a major earthquake in Santa Barbara in 1926, that city adopted the Spanish flavor as its official architectural style during the reconstruction process. This occurred roughly simultaneous with the Spanish-influenced design guidelines adopted by Santa Fe, New Mexico.

Tucson, Arizona's origin dates to the Spanish Colonial era, being founded as a presidio (military outpost) of the royal Spanish government. Southern Arizona was also the location of important missions such as Tumacacori and San Xavier del Bac, the latter still in use as a Catholic church on the Tonono O'odham San Xavier Indian Reservation.

During the 1920s Tucson was interested in establishing an image and promoting its growth and Spanish Colonial Revival and Mission Revival became very popular. Although Tucson did not impose strict architectural guidelines along the lines of Santa

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Barbara or Santa Fe, the private construction sector soon was building homes, business, and public buildings that eventually accumulated into a character-defining feature of the community's urban landscape. Spanish-influenced styling, suitably updated with modern touches, remains a significant part of contemporary Tucson.

## CHARACTERISTICS OF SPANISH COLONIAL REVIVAL STYLES

Spanish Colonial Revival and more varied Spanish Eclectic styles are similar in their use of stuccoed walls and tile roofs. However, most of these lack the curvilinear parapet and bell tower associated with the Mission Style. The arch is also common in this style for window and door openings. Decoration can vary from relatively plain, stuccoed walls to more elaborate decorative schemes drawing from Spanish, Moorish, Italian, and other Mediterranean themes.

American architects quickly adapted historic Spanish and Mexican styling into an eclectic regional style quite distinct from its historic antecedents. Purity of style quickly gave way to regional variations and gave individual architects an opportunity to develop distinctive design signature. However, because the Catholic Church adopted Mission Revival for much of its construction of new churches in the twentieth century, there remained a relatively pure strain of Mission Style across the decades. Mission Revival proved popular from churches ranging from major cathedrals (St. Mary's Church, Phoenix, NRHP 1978) to small regional chapels, such as the San Pedro Chapel (NRHP 1993).

The historic missions of California, Arizona, New Mexico and Texas were vernacular expressions of Catholic Church architecture derived from more elaborate Mexican and Spanish examples. The missionary *padres* carried little with them to the Spanish colonial frontier in the late eighteenth century beyond simple tools, a small supply of nails and other hardware, iconic art such as *bultos* (sculpted figures of saints) and *santos* (painted figures of saints), and their memory of the model buildings and decorative forms they left behind. Their chief resource was the labor—sometimes forced—of local Native Americans who worked the mud into adobe bricks, cut wood, and the carried stones during construction. Some of these workers became highly skilled craftsmen capable of contributing artistically to the mission's decorative features.

Each mission was designed individually and displayed important variations in style. Architects created the Mission Revival style by drawing on features of these missions to recombine into a romantic expression evocative of, through rarely historically accurate representation of, a mission ideal.

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### **Mission Revival Style Influences in Arizona, 1900-1930**

The area of Spanish colonial and Mexican settlement in Arizona prior to 1846 was largely limited to the southern desert region and its major settlements, presidios and pueblos were at Tubac and Tucson. Arizona has two major historic Spanish missions. Mission San José de Tumacácori is a stabilized ruin under the care of the National Park Service. Mission San Xavier del Bac remains a Catholic mission church on the Tohono O'odham San Xavier Indian Reservation. San Xavier del Bac, one of the most beautiful examples of the mission type in the United States, is perhaps Arizona's most iconic building. Arizonans proved amenable to the Mission Revival style and between 1900 and 1930, Mission Revival motifs found their way to a greater or lesser degree in a number of important buildings. While a few residential examples exist, such as the Stoddard House in Phoenix (1915), their mission references were generally limited to an expression of the Mission Order gable and, perhaps, an exterior arcade, other characteristics drawing from Italianate and, increasingly, Spanish Colonial Revival.

The Santa Fe, Southern Pacific, and Arizona's El Paso and Southwestern railroads adopted Mission Revival motifs during these years and Arizona examples include Phoenix's Union Station (1923), the El Paso and Southwestern YMCA building in Douglas (1905), Prescott's Santa Fe depot (1907), and Kingman's Santa Fe Depot (1907). A few public buildings, such as Nogales City Hall (1915), are quite respectable examples of the type. It was perhaps natural that the Catholic Church would find the style appealing and several churches were designed to evoke the feeling of the church's historic roots in the region. These included St. Mary's Church (now Basilica) in Phoenix (1914) and Our Lady of the Blessed Sacrament Church (1915) in the mining town of Miami. The style was so naturally associated with the Catholic Church in the Southwest that it continued to employ Mission Revival through the twentieth century, well past the style's popularity elsewhere. Remarkably, Mission Revival also appealed to some non-Catholic denominations and while few were deep expressions of the style, the Mission Order gable appears in Protestant churches such as Methodist Episcopal Church in Yuma (1905) and the Garfield Methodist Church in Phoenix (1926).

The following list describes many of the characteristic features of Spanish Colonial Revival. Not every element will be a part of every example since as a revival style it tended to combine features eclectically to evoke an historical or exotic foreign sentiment. High style examples are more likely to include interior features and compatible furnishings as well as outdoor gardens. Tract subdivision examples are likely to include only the most defining features without elaborate details.

- Extensive plastered (stuccoed) exterior wall surfaces. Broad plain, typically white walls provide either simple contrast of surfaces and colors between building and landscaping or a blank canvas on which to apply other decorative elements.

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- Low-pitched, flat, or shed roofs. Often combined in the same building giving it a feeling as if added on to over time.
- Clay tile roof material. Clay tile roofing is a feature common to architecture of the Mediterranean littoral and helps to make many of the stylistic influences—Italian, Moorish, Greek, etc.—compatible.
- Porches. Sometimes arcaded, the porch creates an intermediary space between indoors and outdoors. Porches are often part of the private interior courtyard or garden space.
- Balconies. Either supported on posts or cantilevered, extending across the width of a façade or merely a small projection from a second-story door.
- Decorative ironwork. Often custom made wrought iron in early examples, decorative iron grilles often enhances the appearance of exterior window openings.
- Cast concrete ornaments. Derived from stone grilles from Islamic tradition concrete ornaments can be used to define spaces while filtering air and sunlight.
- *Vigas*. The end of a roof beam projecting from the exterior wall surface, this feature is commonly associated with the Pueblo Revival variant.
- Craft details. Wealthy clients and their architects sometimes integrated craftwork imported from Mexico and Europe—doors, windows, decorations—into the design.
- Polychrome tile work. Adds color to surfaces contrasting with the typically white-stuccoed walls. Often evocative of Moorish influences.

## ADOBE REVIVAL

In the nineteenth century, during the Spanish, Mexican, and early American periods, adobe was a major building material, suitable for the arid climate characteristic of Southern Arizona and the American Southwest in general. The arrival of the railroads across Arizona in the 1880s transformed the construction field by making industrial products like brick, glass, and factory-built building materials readily available. During the later nineteenth and early twentieth centuries, adobe fell out of favor until the Great Depression of the 1930s provided the impetus for a revival. With proper construction and care, adobe can be both affordable and durable, important considerations during the Depression. Several New Deal agencies used adobe for the construction of public projects, such as the urban homesteads under the Resettlement Administration and farm rehabilitation projects by the Farm Security Administration. Adobe bricks could often be made with materials at the site and using readily available local labor.

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## THE ARCHITECTURE OF THE SHRINE OF SANTA RITA IN THE DESERT

The Shrine of Santa Rita displays the architectural stylistic characteristics described previously, and are referred to as a Spanish Colonial Revival because it is an eclectic combination of the two stylistic modes. These characteristics include:

- Adobe bricks
- Rectangular structure
- Simple, smooth stucco siding
- Low-pitched gable roof
- Mission-like Bell Tower
- Detailed stonework
- Square pillars
- Arched entry and windows (see comment below)
- Round windows
- Restrained decorative elements of tile, iron, and wood
- Exposed rafters

The bell tower is one of the building's more prominent Mission elements. The tiled gable roof without a surrounding curvilinear parapet is more characteristic of Spanish Colonial Revival. While the arched entryway and windows are characteristic of the style, the Shrine is unique in its use of the recycled gothic arched windows from the former Methodist church in Tucson. The contributing Rectory Building is of straightforward Spanish Colonial Revival style, with stuccoed exterior and a tile, side-gabled roof.

### ***Social Role of the Shrine of Santa Rita in the Desert***

In the early days of the Vail area the population was predominately Hispanic. Generally speaking, interdependence is a value in the Hispanic culture. The family structure is that of the extended family and includes grandparents, aunts, uncles, grandchildren, cousins and even neighbors and close friends. People are expected to be involved with the rest of the extended family, neighbors and friends and be there for one another. The local church was the heart of the community and provided emotional and spiritual support on a daily basis. It is very much the center of a Hispanic community. For the most part in Hispanic culture, people and relationships are highly valued and people are expected to be involved with one another.

Prior to the Shrine being built the Priests at San Xavier del Bac mission (located 25 miles to the west) serviced the predominately Hispanic Catholic rural population of the Vail area, or the people waited for the intermittent services held by a traveling priest.

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Caroline Takamine Beach, a devout Catholic, wanted to provide a way for the people living in and around the small railroad/ranching community of Vail, Arizona to be able to worship. Caroline began at least as early as 1927 to facilitate Sunday Mass in the Vail Schoolhouse. She began to formulate a plan for a church that would serve the spiritual needs of residents of the Vail area as well as be a memorial to her first husband, Dr. Jokichi Takamine.

From 1934 until the present, the Shrine of Santa Rita in the Desert has played a central role in the community life of Vail and surrounding area. The Shrine began service as a mission under the Catholic Diocese of Tucson. In 1935, the population it served was too small to justify having it own priest. The Shrine began service as a mission under the Catholic Diocese of Tucson. It is called a Shrine because it is dedicated to a saint, Saint Rita, patroness of the impossible causes. From 1935 to 1937 Franciscan priests assigned to San Xavier del Bac came to Vail to officiate. In 1937 Father Constant Mandin was assigned to Vail and, after he and Charles Beach completed the building, lived in the Rectory located just east of the Shrine.

The Shrine of Santa Rita in the Desert was one of the area's leading cultural institutions from 1934 to the present when it not only housed one of the area's largest Catholic congregations but also served as a community meeting/gathering place and social service center.

As the only religious building serving an approximately 550 square mile area, the Shrine contributed significantly to the development of the greater Vail area by providing a gathering place for the commemoration of local and religious events as well as a pilgrimage destination for those interested in its simple, dignified beauty.

***Demographic information from Santa Rita Shrine in the Desert parish records:  
Baptism Register 1935-1963***

92	Hispanic
27	Anglo
1	Indian

**First Communion Register 1944-1963**

52	Hispanic
18	Anglo

**Marriage Register 1936-1963**

44 Couples (88 individuals):

61	Hispanic
27	Anglo

**Death Register 1938 – 1963**

8 deaths total	Hispanic
----------------	----------

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### ***History of Vail, Caroline Takamine Beach and Shrine of Santa Rita in the Desert***

In the late 1870s the Vail Brothers, Edward and Walter, arrived in southern Arizona where they purchased the Empire Ranch and became cattle ranchers. In 1880, train tracks were laid down east of Tucson. Walter Vail donated the land for the tracks and in recognition of that donation the stop was named Vail. Although Vail was christened as a town, it was never incorporated and the "town" of Vail has no official boundaries or legal status, it is only an area.

Vail had its heyday in the early 1900s. In addition to being a cattle-shipping center, Vail served as the storage and loading facility for ore from the Helvetia Copper Mine. However, Vail never experienced the type of economic boom that resulted in a business district with buildings that would later serve as landmarks.

Caroline Takamine (Figure #1) was widowed in 1922 when her husband Dr. Jokichi Takamine (Figure #2) passed away. She met and married Charles Beach, a Vail rancher, in 1926 while visiting her son Eben Takamine. Eben was living in the Santa Rita Mountains on a ranch for his health at the time.

Caroline Takamine Beach wanted a place of worship for the people living in and around Vail and went forward with her plans independently from the Catholic Diocese leadership. She was a strong, independent woman, so this is not surprising. Caroline and her second husband, Charles Beach, began purchasing land in the area in addition to their homesteaded land south of Vail at the base of Mt. Fagan in the Santa Rita Mountains. One of these purchases was a cash entry for land at the Vail town site, the NE ¼ of Section 16 of Township 16, Range 16. It would become the site for the Shrine of Santa Rita in the Desert (Figure #3).

The Shrine was financed and built 1934 -1935 by Caroline Takamine Beach in memory of her first husband Dr. Jokichi Takamine (1854-1922), a Japanese biochemist and medical researcher. During his life Dr. Takamine isolated and patented adrenaline, significant enzyme processes, was instrumental in bringing cherry trees to Washington D.C. from Japan and founded the Nippon Club to promote Japanese American friendship. He never set foot in Vail, but his life and accomplishments add to a legacy that contributes daily to the sense of place in Vail, Arizona.

In a letter from Father William Gockel to Monsignor Don Hughes it is written; "Enclosed picture of St. Rita's in Vail which Mrs. Beach built without Bishop Gercke (RIP) permit[ion]." Charles and Caroline Beach transferred ownership of the land the Shrine is located on to the Tucson Catholic Diocese in 1939.

The Shrine's first full time priest was Father Constant Mandin. Father Mandin was born in Vendee, France in 1878. He served 10 months in the French army before studying at

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the seminary in Lucon, France. Bishop Granjon of the Diocese of Tucso visited the seminary. He regaled the seminarians with tales of untamed Arizona and the need for priests. Constant, eager to answer the call to serve and probably looking for adventure, sailed to America in 1903. He carried a letter of permission from his Order to head off to the "wilds of Arizona". He kept it to himself until his arrival in the United States, just in case. His journey from France had been filled with tales of the Wild West contained within the pages of the book "*Bandits of Arizona*". He completed his studies in San Antonio where he was ordained. By 1904 he was ready to help fill the need for priests in Arizona. Father Mandin was assigned to the Shrine in 1935 and died in Vail on February 3, 1943. He is buried in the special priest's section of Holy Hope Cemetery in Tucson where he rests next to Bishop Granjon who first inspired him to travel to the wilds of Arizona Territory to serve God. A framed photo of Father Mandin in the Rectory has the following inscription: "In loving memory to Father Constant Mandin who built this rectory as a haven of rest and peace."

The Rectory was home to the Catholic clergy who served the parishioners of the Shrine of Santa Rita in the Desert from 1937 to 2005. The building is currently used as administrative offices and meeting space.

In 1968 Santa Rita was established as a parish with an assigned priest under the Salvatorian order. The parish continues to be administered by Salvatorians. The parish has grown along with the rest of the area and a new church sanctuary was built in 2010 to the east of the original Shrine chapel. The new building is set back and does not change the setting and view scape of the Shrine looking east from Colossal Cave Road. The Shrine of Santa Rita in the Desert remains in use as a chapel.

Travelers often come to the Shrine of Santa Rita in the Desert because of the connections to Japanese scientist Dr. Jokichi Takamine in whose honor it was built as a symbol of Japanese and American friendship. It is the only Catholic Church in the United States built in memory of a Japanese citizen. A bronze plaque installed near the entrance to the Shrine of Santa Rita in the Desert reads: *Memorial to the Takamine Family 1935*. Bishop Gercke dedicated the Shrine on March 31, 1935.

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**1935 Gifts for the Dedication of the Shrine of Santa Rita in the Desert**

Caroline and Jokichi Takamine were a part of the highest circles of society, at one time even hosting a visit in their New York home in 1907 by Prince and Princess Kuni of Japan when the royal couple was visiting the United States. When the Shrine was dedicated by Bishop Daniel J. Gercke on May 31, 1935 gifts arrived from around the world. Many of these gifts are still a part of the Shrine and remain in use:

Gift	Location in 2013
1. Hand-carved crucifix from Oberammergau, Bavaria, Germany	Hanging in front of main stained glass windows behind the altar
2. Japanese Lantern in garden – given by Caroline Beach to Father Gercke	Unknown
3. Green Marble Baptismal Font – designed in Italy - gift of John Moody, financial analyst, New York	At front of Church near Altar
4. Statuary Madonna and child, Saint Rita – crafted in Italy - donated by Mr. Cleveland Putnam (owner of Cleveland Indian baseball team)	In arched niches at front (south side) of interior of Shrine
5. Altar and tabernacle	Stone altar remains in place at the front of the sanctuary. Hand hewn from Santa Rita Mountains (5 tons)
6. Stations of the Cross – made in California	Mounted along the east and west side Chapel walls
7. Art Glass & Millwork – donated by Southwestern Sash & Door Company	Rose art glass near entrance and inside rooms off Altar
8. Chapel Bell, cast bronze made in New York - gift from Eben Takamine	Located in Shrine Bell Tower
9. Crucifixion group behind altar – gift from Fr. Gockel c1948	Unknown
10. Altar linens – given by Mother Teresa and the Sisters of the Convent of Our Lady of Lourdes in New York	Unknown
11. Laces – given by Miss Enid Joy of New York	Unknown
12. Missal from Belgium	Unknown
13. Wrought-iron lamps	Stand near the Altar
14. Chasuble – green and gold made in Japan	Unknown
15. Prie-dieux before the statues – made by Mulcahy Lumber Co.	Remains in place in front of Madonna and Child and Saint
16. Wooden pews – made by Mulcahy Lumber Co.	Remains in place in Shrine sanctuary
17. Sanctuary lamp – given by W.L. Jones of Tucson AZ	Remains at front of sanctuary, mounted on the west wall. Original location was over the Altar hanging from the center of ceiling.
18. Missal stands - given by Mr. & Mrs. Michlo of New York	Unknown
19. Missal printed in Belgium on Indian paper and bound in fine red Morocco leather	Unknown
20. Chalice, censor	Unknown
21. Monstrance from France	Remains in place in Shrine sanctuary

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The Shrine has become the icon that represents the community of Vail, contributing to the identity of the community since its construction in 1935. The Shrine is a place where the Hispanic-Catholic cultural legacy of Vail continues to be expressed. It is a place where people come to remember, to pray, visit, rest, unite to serve others, grieve, celebrate holy days and attend annual festivals.

Vail serves as a place in time to all of the people who lived in the local tiny railroad communities (now vanished) that dotted the Arizona landscape from 1880 to the present between Tucson to the west and Benson to the east, and now only Vail remains.

Ann M. Grigsby, in her book *Whispered Prayers in the Arizona Desert* said it best, "It was the church that finally brought a form of unity and identification to the community, serving, as it does as the only place of worship for the more that 200 souls who inhabited the surrounding desert, as well as the 25-odd Vail residents. Since it's opening on March 31, 1935, when it was dedicated, Santa Rita has been the focal point for the community, and the ringing of the big bronze bell is the main link tying the far-ranging residents together. When the bell is silent only the wind can be heard in Vail, for the town that history briefly touched rests quietly behind its Benson Highway marker." (Figure #4).

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Name of Property

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**Previous documentation on file (NPS):**

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # \_\_\_\_\_
- recorded by Historic American Engineering Record # \_\_\_\_\_
- recorded by Historic American Landscape Survey # \_\_\_\_\_

**Primary location of additional data:**

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other  
Name of repository: Archives of Tucson Diocese

**Historic Resources Survey Number (if assigned):** \_\_\_\_\_

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### 10. Geographical Data

**Acreage of Property** 12.91

Use either the UTM system or latitude/longitude coordinates

#### Latitude/Longitude Coordinates

Datum if other than WGS84: \_\_\_\_\_  
(enter coordinates to 6 decimal places)

Or

#### UTM References

Datum (indicated on USGS map):

NAD 1927 or  NAD 1983

- o **UTM (NW corner, point 1)**  
12S0527175.16mE 3545747.52mN
- o **UTM (SW corner, point 2)**  
12S0527107.43mE 3545663.56mN
- o **UTM (SE corner, point 3)**  
12S0527338.65mE 3545461.19mN
- o **UTM (NE corner, point 4)**  
12S0527418.12mE 3545566.55mN

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

Township 16S Range: 16E. Section 16 Quarter Section NE ¼  
Tax Parcel 305-13-053A

#### Boundary Justification (Explain why the boundaries were selected.)

The boundaries match the legal description of the land owned by the Tucson Diocese that the Shrine of Santa Rita in the Desert is located on.

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### 11. Form Prepared By

name/title: J.J. Lamb, Director and Vivia Strang, National Register Coordinator  
organization: Vail Preservation Society  
street & number: 2954 E. Cardenas Dr.  
city or town: Vail state: AZ zip code: 85641  
e-mail: vailpreservationsociety@gmail.com  
telephone: 520-419-4428  
date: September 2015

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### Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

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### Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

### Photo Log

Name of Property: Shrine of Santa Rita in the Desert  
City or Vicinity: Vail  
State: AZ  
Photographer: J.J. Lamb (0036-Pima County Natural Resources, Parks & Recreation)  
Date of Photographs: September 2013, June 2012  
Location of Original Digital Files: 2954 E. Cardenas Dr., Vail, AZ 85641

**Number of Photographs** 1-11

AZ\_Pima County\_Shrine of Santa Rita in the Desert\_0001  
North façade (left), and west elevation (right), camera facing southeast.  
September 2013

AZ\_Pima County\_Shrine of Santa Rita in the Desert\_0002  
North façade (front), camera facing south. June 2012

AZ\_Pima County\_Shrine of Santa Rita in the Desert\_0003  
North façade bell tower on northwest corner, camera facing southeast.  
September 2013

AZ\_Pima County\_Shrine of Santa Rita in the Desert\_0004  
Interior of Shrine chapel looking from rear of chapel towards the altar at front of chapel. Camera facing south. September 2013

AZ\_Pima County\_Shrine of Santa Rita in the Desert\_0005  
Interior of Shrine chapel, stained glass window, statuary detail. Camera facing south. September 2013

AZ\_Pima County\_Shrine of Santa Rita in the Desert\_0006  
Stained glass window, lancet style, stone sill, east elevation, and exterior. Camera facing west. September 2013

AZ\_Pima County\_Shrine of Santa Rita in the Desert\_0007  
Rectory, front porch. Detail of hand adzed lumber. Camera pointed east.  
September 2013

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AZ\_Pima County\_Shrine of Santa Rita in the desert\_0008  
Rectory, north elevation. Camera pointed south. September 2013

AZ\_Pima County\_Shrine of Santa Rita in the Desert\_0009  
Rectory, dining room, currently used as meeting space. Hand adzed ceiling  
beams, hand painted ceiling. Camera pointed east. June 2012

AZ\_Pima County\_Shrine of Santa Rita in the Desert\_0010  
North elevation garage. Camera pointed south. September 2013

AZ\_Pima County\_Shrine of Santa Rita in the Desert\_0011  
East elevation, east courtyard, with Wishing Well-part of original water  
harvesting system. Camera facing south. September 2013

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**FIGURE LOG**

Name of Property:	Shrine of Santa Rita in the Desert
City or Vicinity:	Vail
State:	AZ
Photographers:	Unknown
Date of Figures:	1915 - c1960
Location of Original figures:	Historic photographs location- Tucson Catholic Diocese Archive Arizona Historical Society

**Number of Figures: 1-4**

AZ\_Pima County\_Shrine of Santa Rita in the Desert\_0001  
Portrait of Caroline Takamine Beach. C1915

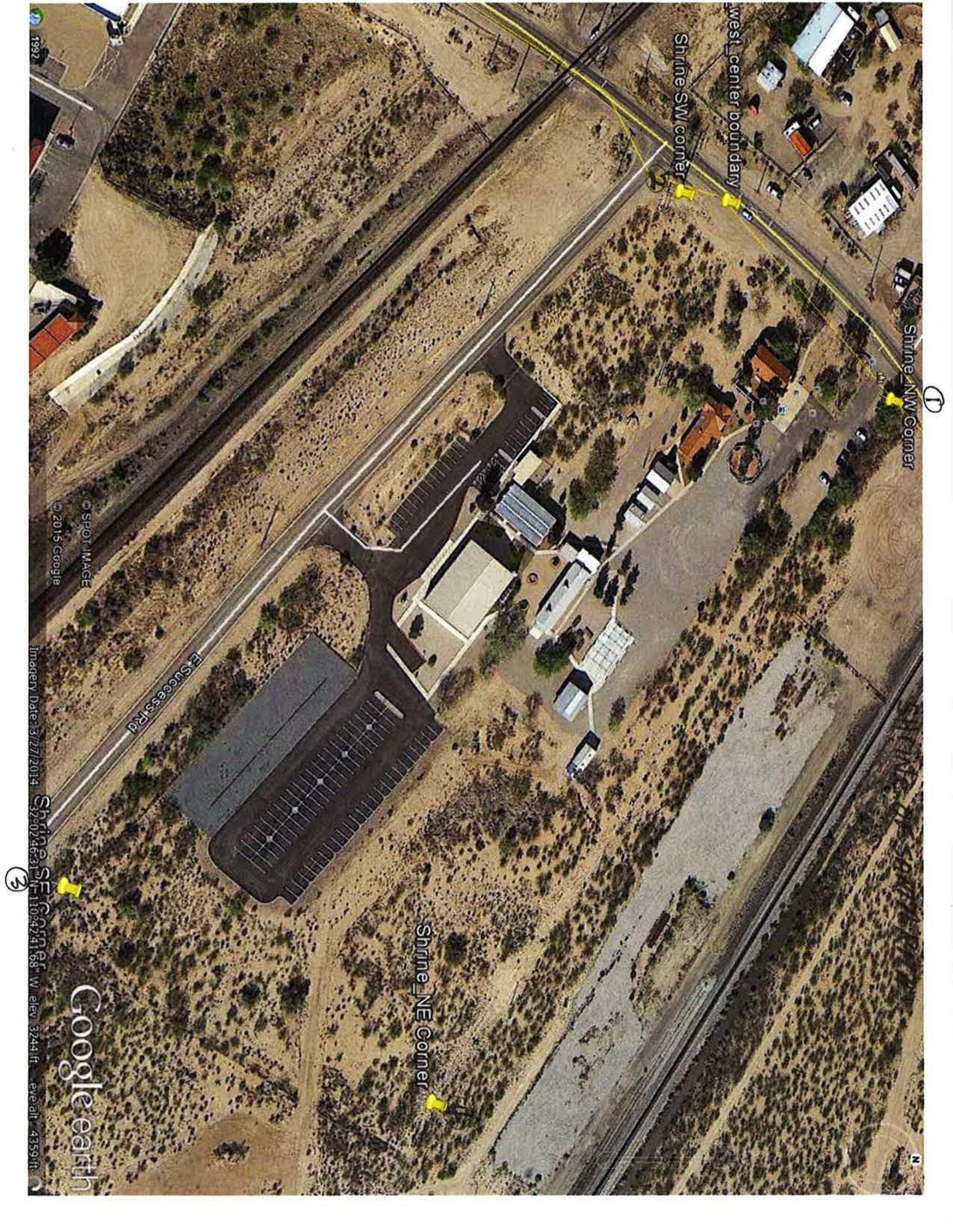
AZ\_Pima County\_Shrine of Santa Rita in the Desert\_0002  
Portrait of Jokichi Takamine for whom the Shrine was built as a memorial.  
C1920

AZ\_Pima County\_Shrine of Santa Rita in the Desert\_0003  
East courtyard, east elevation, wishing well that is part of the 1935 water  
harvesting system (left). Camera facing southwest. C1935

AZ\_Pima County\_Shrine of Santa Rita in the Desert\_0004  
North and west elevation (left), Vail Road- named Colossal Cave Road at date  
of writing (center), 1908 Old Vail Store and Post Office (right), camera  
facing south, southeast. Empire Mountain range in background. March 31, 1935

**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.



Shrine\_NW\_Corner

Shrine\_SW\_Corner

west\_center boundary

E Success Rd

Shrine\_NE\_Corner

Shrine\_SE\_Corner

Google earth

© SPOT IMAGE  
© 2015 Google

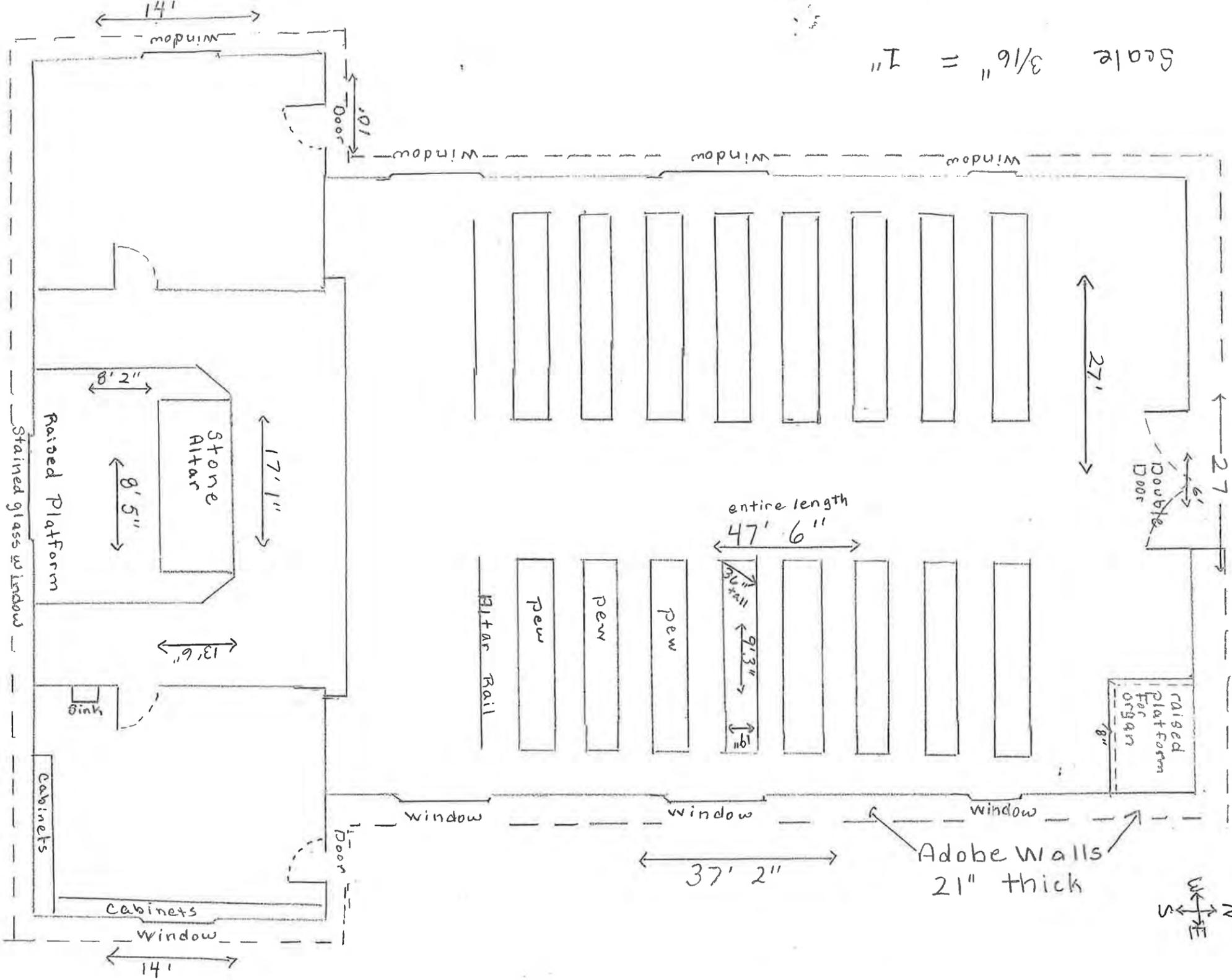
Imagery Date: 3/27/2014

32°02'46.31" N 110°24'68" W elev 3244 ft evel: 4359 ft

3

1992

Scale 3/16" = 1"



AZ - Pima County - Shrine of Santa Rita in the Desert

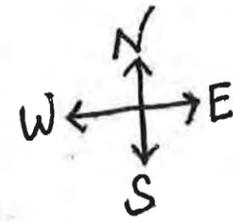
CHAPLE

← 50' →

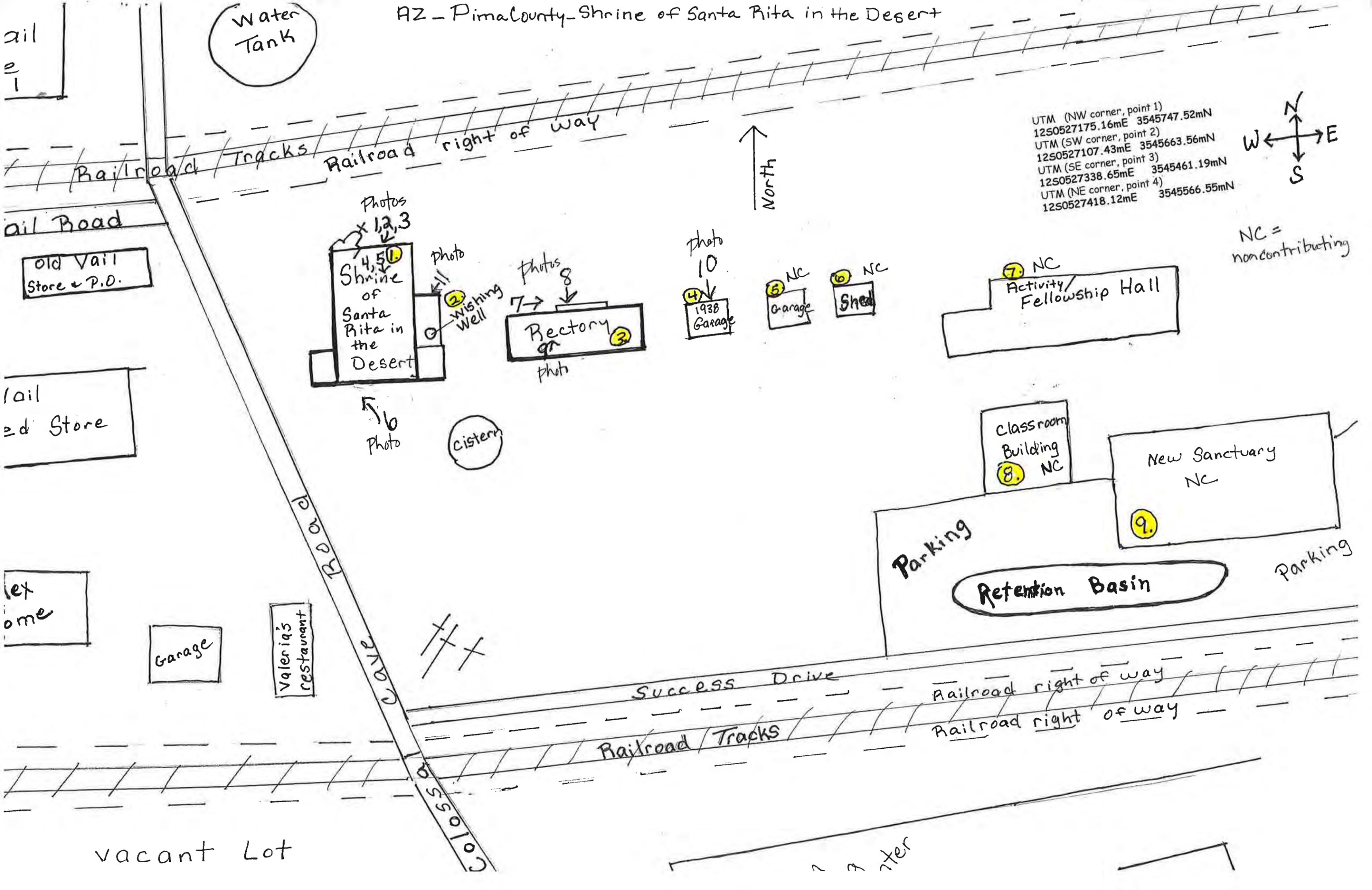
AZ - Pima County - Shrine of Santa Rita in the Desert

Water Tank

UTM (NW corner, point 1)  
 1250527175.16mE 3545747.52mN  
 UTM (SW corner, point 2)  
 1250527107.43mE 3545663.56mN  
 UTM (SE corner, point 3)  
 1250527338.65mE 3545461.19mN  
 UTM (NE corner, point 4)  
 1250527418.12mE 3545566.55mN



North ↑



NC = noncontributing

ail e 1

Railroad Tracks Railroad right of way

ail Road

old Vail Store + P.O.

Photos 1, 2, 3  
 4, 5  
 Shrine of Santa Rita in the Desert

photo 2 Wishing Well

photos 7, 8  
 Rectory or photo

photo 10 1938 Garage

6 NC Garage

6 NC Shed

7 NC Activity/Fellowship Hall

ail ed Store

Photo 6

Cistern

Classroom Building 8 NC

New Sanctuary NC 9

Parking Retention Basin Parking

lex ome

Garage

Valeria's restaurant

Success Drive

Railroad right of way Railroad right of way

Railroad Tracks

vacant Lot



CALLE Success Drive

water

Rectory Notes

Walls-plastered adobe brick, concrete stucco-probably 1960s. Decorative vents as in garage.

Floor-wood except for concrete floor in kitchen

Roof-Low pitch, mission tile

Windows-wood sash double hung single pane (windows in the kitchen have been replaced with modern metal sash single pane)

Hand adzed wooden beams used throughout. Front porch, beams in living room, dining room, hallway, small front office.

Saguaro ribbed ceiling treatment in living room/reception room and small front office (originally an entryway?).

Hand painted details around hand adzed beams in dining/meeting room.

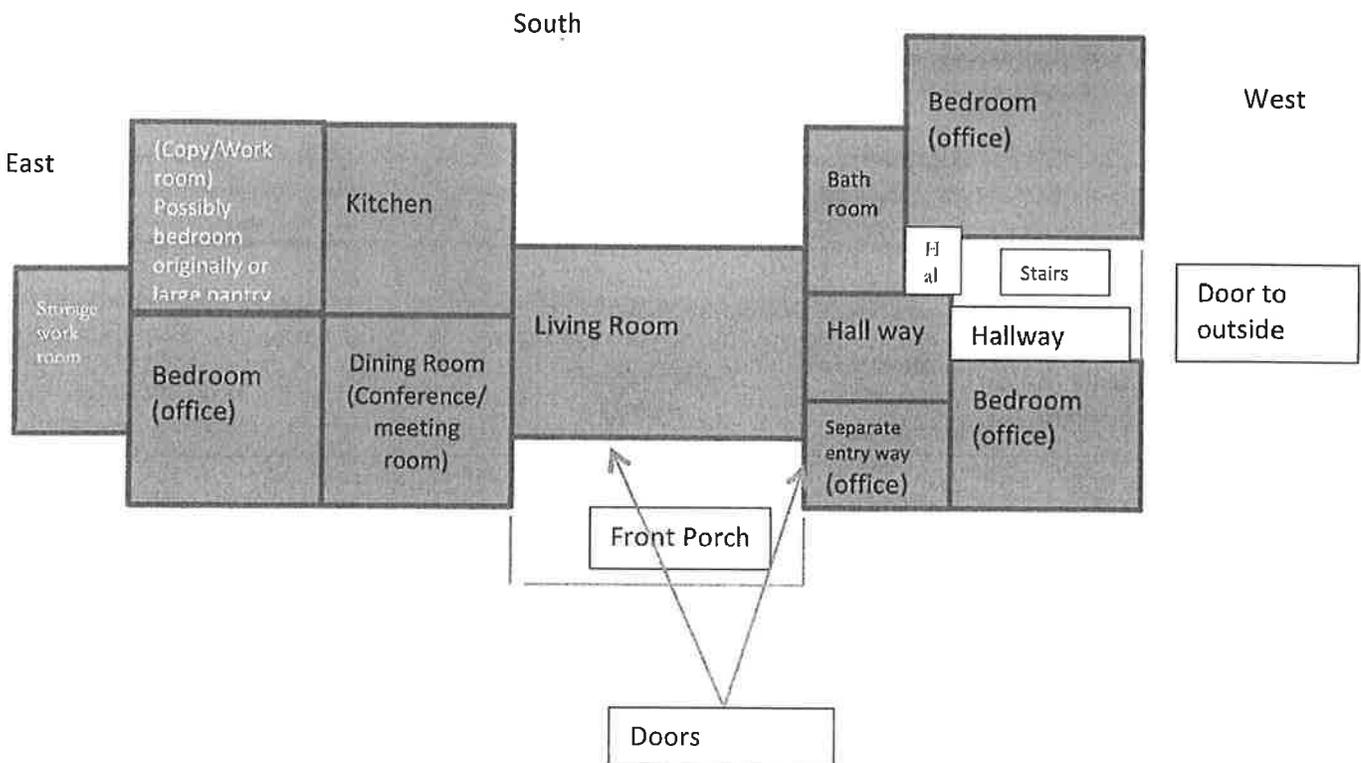
Basement-Wooden stairs lead to a basement with a concrete floor. There are three rooms. The small room holds the heater. The space around the stair case functions as a hallway where some file cabinets are located. The two main rooms are used for storage. The walls are concrete. There are some places with linoleum probably dating to the 1940s. There are electric lights as well as natural light from small ground level windows.

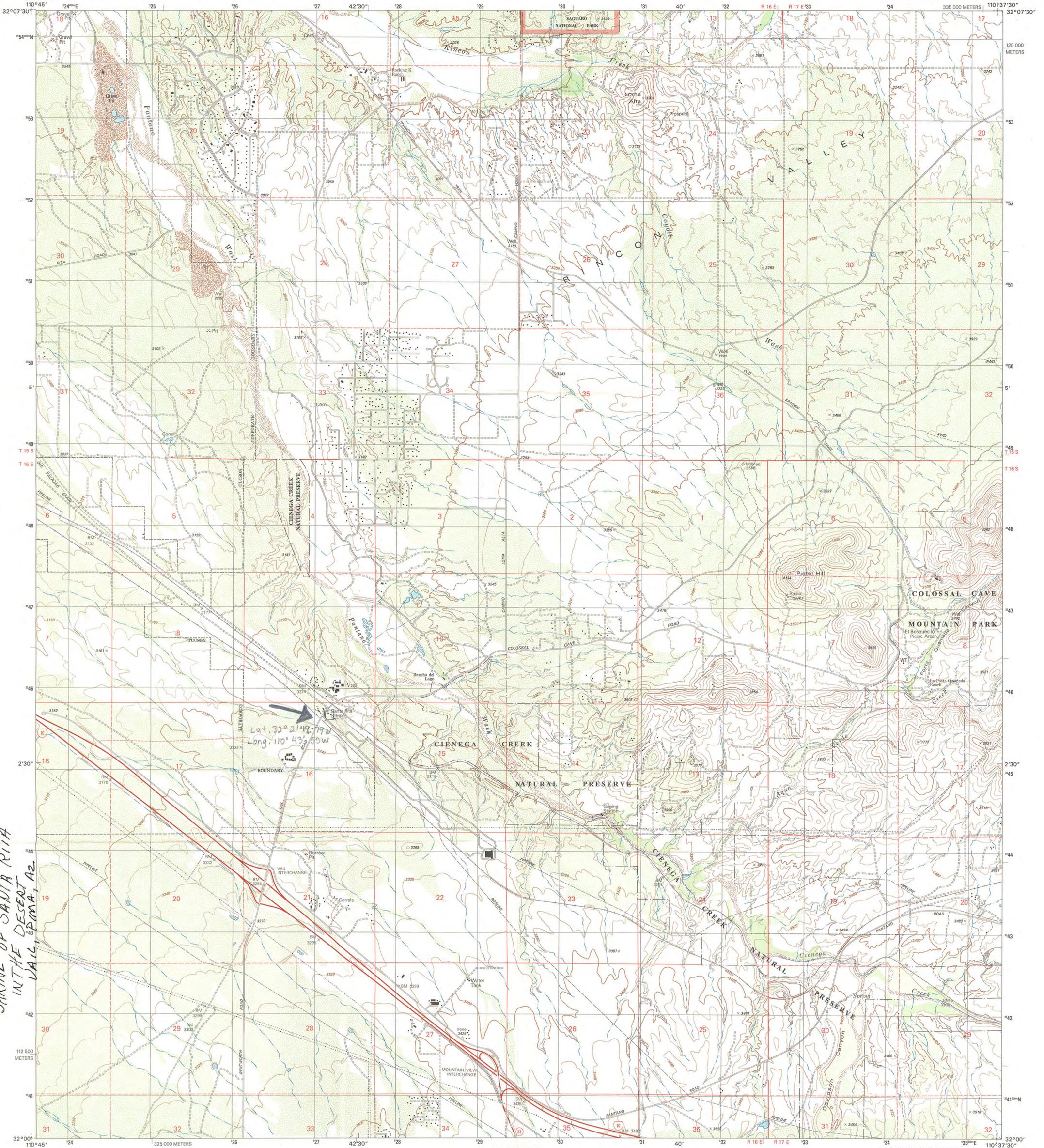
Original door knobs and light fixtures throughout.

Bathroom-one, original yellow and green tile.

Bedrooms- three-4 (currently used as offices)

Kitchen and two workrooms, one of them juts out, centered, on the east side of the house.

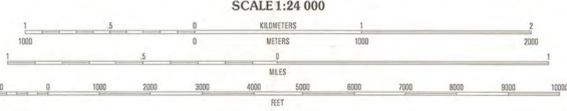
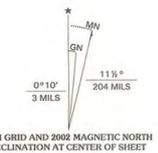




SHRINE OF SANTA RITA IN THE DESERT VAIL, AZ

Lat. 32° 21' 49.79" N Long. 110° 43' 09.5" W

Produced by the United States Geological Survey Topography compiled 1975. Planimetry derived from imagery taken 1996 and other sources. Public Land Survey System and survey control current as of 1976. Boundaries current as of 2001 North American Datum of 1983 (NAD 83). Projection and 1 000-meter grid: Universal Transverse Mercator, zone 12 2 500-meter ticks. Arizona Coordinate System of 1983 (central zone) North American Datum of 1927 (NAD 27) is shown by dashed corner ticks. The values of the shift between NAD 83 and NAD 27 for 7.5-minute intersections are obtainable from National Geodetic Survey NADCON software There may be private inholdings within the boundaries of the National or State reservations shown on this map Houses of worship, schools, and other labeled buildings verified 1976



CONTOUR INTERVAL 40 FEET SUPPLEMENTARY CONTOUR INTERVAL 20 FEET NATIONAL GEODETIC VERTICAL DATUM OF 1929 (TO CONVERT ELEVATIONS TO THE NORTH AMERICAN VERTICAL DATUM OF 1988, ADD 3 FEET) TO CONVERT FROM FEET TO METERS, MULTIPLY BY 0.3048



QUADRANGLE LOCATION table with 8 cells and corresponding map grid numbers.

ROAD CLASSIFICATION Primary highway, Secondary highway, Interstate Route, U.S. Route, State Route, Light-duty road, hard or improved surface, Unimproved road

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS FOR SALE BY U.S. GEOLOGICAL SURVEY, P.O. BOX 25286, DENVER, COLORADO 80225 A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

VAIL, AZ 1996 NIMA 3848 II SW-SERIES V898







SHRINE OF  
SANTA RITA

GIFTS







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OFF  
ROOM

















