

HISTORIC BUILDING ASSESSMENT REPORT THE REBEIL BLOCK/INDIAN VILLAGE

09.01.05
CONGRESS @ SCOTT TUCSON, AZ



Congress Street East of Scott Avenue, ca.1910. Courtesy Arizona Historical Society, Buehman Collection B # 93896

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*SOURCES: Archival Research @ City of Tucson Building Dept. and the Arizona Historical Society
National Register of Historic Places nomination by Janet Parkhurst*



View of Rebeil Block/Indian Village, center left w/ deep awning in ca.1910 post card view (National Register nom.).

1. CHRONOLOGY OF DEVELOPMENT AND HISTORICAL SUMMARY

The familiar building at the southwest corner of Scott Avenue and Congress Street, known to Tucsonans since 1957 as the Indian Village Trading Post, began its life as the Rebeil Block in 1897 or 1898. It was built for Andres Rebeil, a French immigrant who married into the prominent Redondo family, becoming a successful Tucson businessman and County Supervisor. The architect and builder are unknown.

In this report the property will be referred to by its historic name, the Rebeil Block. The word "block" is used here in the turn-of-the-last-century period sense of "building," as in, "commercial block." The structure was nominated to the National Register of Historic Places in 2002, and listed in 2003. An explanation of this status is found at page **. A detailed recounting of the building's history and uses is found in the National Register Nomination prepared by Janet Parkhurst, available through the City of Tucson's Historic Preservation Office.

Over the 20th century, the ground floor of the Rebeil Block has been home to three different banks, two drugstores (with soda fountains and lunch counters), a jewelry and pawn shop, and the Indian Village curio shop. The upper floor has historically been used for offices, although it has been left vacant for many years, and is now in poor condition. There is a full basement, used for storage, heating and cooling equipment, and at one time a kitchen. There is also a mezzanine along the south wall, which appears original, and housed heating and cooling equipment and offices.

Architecturally the Rebeil Block was originally a High Victorian two-part Commercial Brick structure, with a cast-iron storefront facade that was covered with stucco in the 1930s. The foundation (basement) walls are of stone laid in lime mortar, and vary in thickness from 24 inches to 36 inches. The exterior walls are unreinforced locally produced brick in lime mortar, 20 inches thick (5 wythes) on the first floor and 12 inches thick (3 wythes) at the second floor, plus the thickness of interior plaster and exterior stucco (added in the 1930s).



*Rebeil Block, ca. 1905. Cast iron storefront visible at corner and north elevation, with deep recessed entry at the center of the three structural bays. Cast iron columns and beams may still exist beneath stucco.
Courtesy of Arizona Historical Society, A.S. Reynolds Collection #633*

The building originally had an ornate brick parapet, with decorative urns and raised geometric patterns. This was removed in the 1930s, when the building was converted into a modest expression of the Spanish Colonial Revival style.

A very significant feature of the original building was the cast iron facade at the first floor along the north wall and northeast corner. This type of construction was widely used in commercial buildings over the second half of the 19th Century, although it is rare in Tucson. One of the most significant historic districts in New York City is the Cast Iron District, south of Houston Street (SoHo), where there still exist block upon block of multi-story buildings with cast iron facades. The cast iron storefront seen in early photos of the Rebeil Block has a high clerestory section, which corresponds with a band of transoms common along Congress Street. Evidence of a cast iron facade and a zone of high clerestory windows are relevant details to bear in mind in the adaptive re-use of the Rebeil Block.

Other significant features seen in the historic photos are exposed brick walls with raised brick pilasters at regular intervals on the second floor only. On the north and at the chamfered corner, the pilasters correspond with the cast iron columns, ending in corbels which step in and bear on the cast iron capitals. The windows of the upper story were originally one-over-one light double hung type, which were still in place in 1980 (*see photo at page 6*). The openings were structured with brick arches and raised lintel surrounds. The arches and surrounds were obscured when the building was stuccoed in the early 1930s. The double-hung windows were replaced with crudely built casement windows in the 1980s.

Fabric awnings appear in many historic period photos, and are clearly part of the original design intent. It is possible that retractable awnings were incorporated in the cast iron facade, as they appear in some early photos, and not in others. Such systems are found in New York. Awnings make a great deal of sense in this climate, where shade is a precious commodity for half the year. Retractable awnings allow the winter sun to provide natural day-lighting through the clerestories.



Rebeil Block, ca.1925 photo courtesy of Arizona Historical Society AHS # 6618 The best view of the original design. Note "High Victorian" brickwork and parapet, and cast iron facade at north and northeast corner. Chamfered corner for entry is typical of the period. Historic windows were one-over-one light double-hung wood sash.

Also visible in the early photos are ventilator openings, located directly beneath each window opening. These were located at the height of the ceiling of the first level, and served to provide passive cross ventilation by convection. These original features were covered by stucco in the ca.1930 Spanish Colonial remodeling.

The east wall was originally mostly solid brick with few narrow arched windows. This expressed the importance of Congress Street as the business corridor, with Scott Avenue as a secondary side street. Later the emphasis changed, and in 1950 the building was modified by the addition of steel I-beams along the east wall to allow the creation of large windows along Scott Avenue to support the retail use of the ground floor.

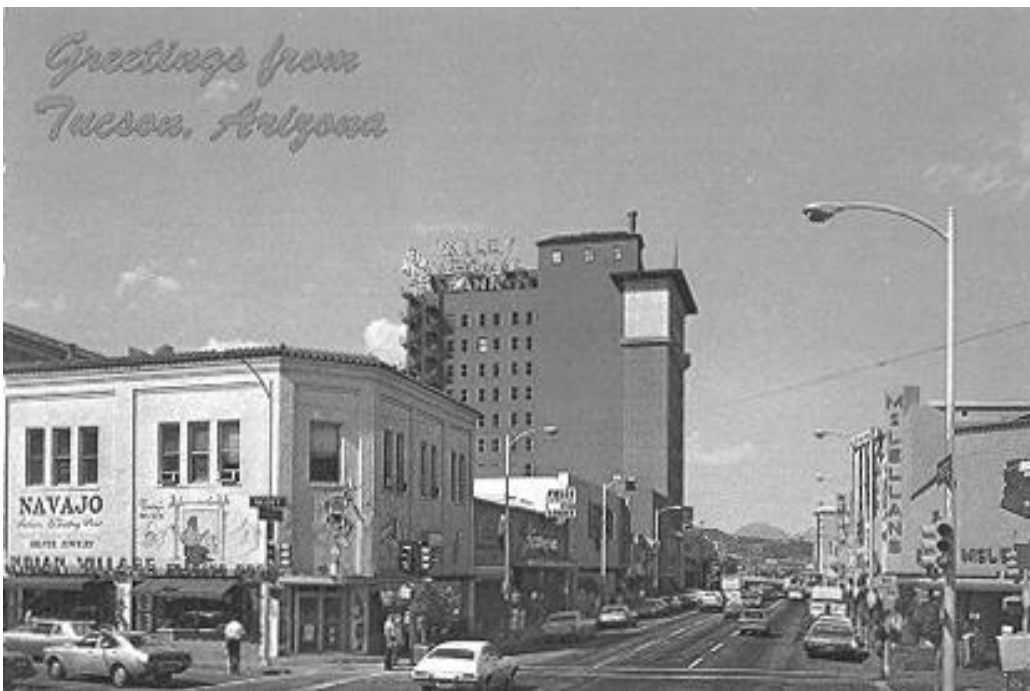
The architects for the 1950 remodeling were Place & Place, the father and son team who were without question Tucson's premier commercial architects from 1920 through 1980. 1950 was the year that the father, Roy Place, died. The drawings for the remodeling are on microfilm in the City of Tucson's archive, and bear a unique architectural seal with the names of both Roy Place and Lew Place.

At the time of the Place & Place remodeling, the Rebeil Block was known as the T. Ed Litt Building. Mr. Litt was long-time Tucson pharmacist, who purchased the building in 1938 for \$70,100. Previously the building has been known as the United Bank Building, from 1929 to 1933. From 1957 to the present, the building has been known as the Indian Village Trading Post, a family business which has rented the property throughout this period.

The Atkinson family, which owns and operates the Indian Village chain, has twelve outlets around Tucson, including shops in both the Tucson Mall and Park Place Mall. They currently rent the space from the City of Tucson, which has assumed ownership of the property from the Federal Government. The Feds had owned the entire city block for decades, contemplating its complete demolition to make way for a new Federal courthouse -- which thankfully was built on vacant land on the west side of downtown. Thus the historic 1897 Rebeil Block has been spared the wrecking ball, and is poised for adaptive re-use as part of a revitalized downtown Tucson.



Rebeil Block ca. 1934 postcard view. The building has been stuccoed and re-styled in the Spanish Colonial Revival mode popular in the 1930s, as the city tried to re-make itself in the image of the "Old Pueblo." The brick parapet has been removed. Fabric awnings of a different form are still in use at both levels. The sign in the foreground reading "Martin Drug Co." is in fact across the street on the east side of Scott Ave.



Rebeil Block, ca. 1968 postcard view. That the Rebeil Block/Indian Village has been pictured on numerous post cards through the decades indicates its status as a community landmark, likely due to its prominent corner location. Note awnings at east windows of 1st floor and murals of Native American figures. The chamfered corner featured a neon Hopi Hoop Dancer, whose multi-colored hoops would light up in succession. The sign itself was a local landmark, and reportedly still exists. It was taken down because it didn't meet the City's more recent sign code.

2. STATEMENT OF SIGNIFICANCE AND INTEGRITY

Of the four National Register criteria for historic recognition, the Rebeil Block is listed under two: Criteria (A) and (C). Listing under Criterion (A) signifies that the "Property is associated with events that have made a significant contribution to the broad patterns of our history." In the words of Janet Parkhurst, author of the National Register nomination:

"...the building is an intact representation of the commerce that flourished during the third (1896-1935) and fourth (1935-1970) periods of Tucson's central business district development."

Criterion (C) is a much broader category, recognizing that the "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." Again, from the nomination:

"The Rebeil Block is a two-part commercial block which occupies a prominent location on the southwest corner of Congress and Scott. In many respects a typical "Main Street" downtown building, the original, styled turn-of-the-century structure with textured brick façades was later stuccoed and otherwise modernized sometime between 1925 and the late 1930s, giving it a modest Spanish Colonial Revival look. The integrity is good since alterations are more than fifty years old. Therefore the building is also significant under Criterion (C) as a vernacular, 'Main Street' two-part commercial block that has worn two skins during its evolution."



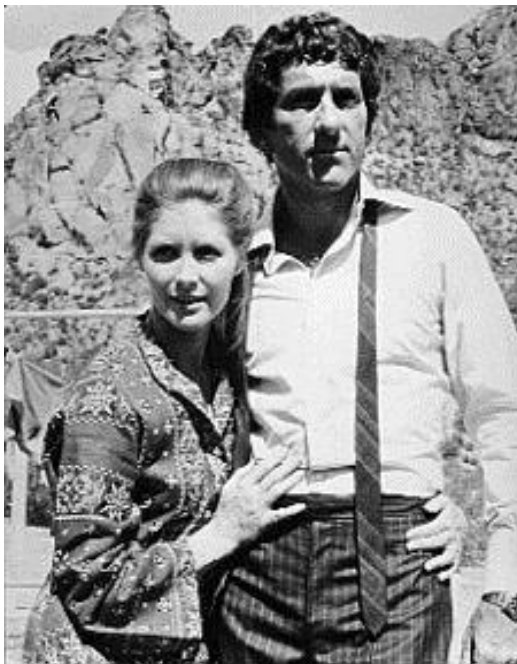
Photo 1980, by James Brett, courtesy of James Gresham, FAIA; Note 1950s era re-modeling of store front and murals of Native American dancers, kachinas and weavers. In the 1950s, Native American artists would weave rugs in the windows, while dancers performed on a platform on the sidewalk.

As background, the remaining two National Register Criteria are: "(B) Property is associated with the lives of persons significant in our past" (i.e. Abe Lincoln slept here or the like) and "(D) Property has yielded, or is likely to yield information in prehistory or history" (i.e. an archeological site). Neither of these pertain here.

What is important to note from the forgoing is that the structure was listed under Criteria (A) and (C) in its current condition, as a circa-1930 Spanish Colonial Revival style building, further modified in 1950 by Place & Place Architects. It was found that the physical integrity of the existing structure is sufficient to convey the historic significance of the property. Therefore, there is no cause to attempt to recapture the original brick appearance of the building, as it has achieved significance in its second incarnation as the Indian Village Trading Post.

An anecdote about the building which escaped mention in the National Register nomination is that for three years in the mid-1970s (1974 through 1976), the Rebeil Block/Indian Village Trading Post was used as a set for a nationally syndicated network TV crime-drama series called "Petrocelli." A description of the series from "The Official Petrocelli Website" is as follows:

"Tony Petrocelli is an Italian-American Harvard-educated lawyer who gave up the big money and frenetic pace of major-metropolitan life to practice in a sleepy city in the American Southwest. He and wife Maggie live in a trailer in the country while waiting for their new house to be built, and travel around in a beat-up old pickup truck. For a quiet rural area, Petrocelli seems to have no trouble running into his share of (accused) murderers to defend."



Barry Newman as the heroic Anthony J. Petrocelli, a defense attorney known for "always getting his man... acquitted" (Dudley Do-right in reverse). Susan Howard portrayed Tony's wife, Maggie. Photo: The Official Petrocelli Website



Tony Petrocelli in the courtyard of the Pima County Courthouse, ca. 1975. Note the cowboy boots and three-piece suit. In the series, Tucson was called "San Remo" - a fictitious city in an ambiguous state. Photo: The Official Petrocelli Website

The unique angle in the Petrocelli series was that in each episode, the crime was acted out in flashback from the viewpoint of each protagonist, so that viewers saw each person's version of events. Petrocelli, of course, had to prove which version was true, absolve the falsely accused and convict the guilty -- which he managed to do every week for three years. Tony's office, was (supposedly) on the second floor of the Rebeil Block/Indian Village Trading Post. Several times during each program the camera would zoom in on the exterior of

the building, and focus on an elaborate sign painted on the glass of an upper story window, reading: "*Anthony J. Petrocelli, Attorney at Law.*" This painted sign remained for many years after the series ended, and was lost when the original double-hung windows were removed in the 1980s.

Another architectural anecdote from the Petrocelli series that at some point in each episode, Tony would be filmed laying a few adobe bricks on the walls of the house he was building out in the desert near Gates Pass. He might then jump in his sports car, and go zooming of the Golden Gate Bridge in the next frame. The series wasn't really set in Tucson (although it used shots of our streets and the 1928 Roy Place-designed County Courthouse as backdrops). They called the town "San Remo," and it was never clear whether it was supposed to be in California, Nevada or Arizona, or maybe some unknown western state.

Although the show wasn't a huge hit in the US, the series was dubbed in Spanish and shown on South American TV stations as far away as Paraguay. In research for this report the author tried to track down a video of a Petrocelli episode, but without success. They do exist out there somewhere in TV land, where the 1897 Rebeil Block is still a star on the small screen.

This is related because it forms part of the history of the building, and part of the history of Tucson.



View of north and east facades, August 2005. Photo: A. Calahorro. The structure appears stable despite the fact that it is built of unreinforced brick and is over 100 years old.

3. REVIEW OF EXISTING CONDITIONS

The exterior of the subject property appears to be in reasonably good condition, considering the buildings age and construction type. There is not evidence of structural failure or serious cracking which would indicate settlement or unstable conditions. This is likely due to the fact that the building has a deep foundation, resulting from the construction of a basement. In general, a deeper foundation yields higher bearing capacities for sub-

soils, because the excavations reach into undisturbed stable layers. The foundations walls are well-laid of stone in lime mortar, and are relatively thick in proportion to their height. Although not steel-reinforced, they have performed well over the past century. This said, however, great caution must be taken in new construction adjacent to the old building to see that the equilibrium is not disturbed. This will be treated in greater detail in Part 6 of this report (Relationship of new building to old).

The multi-wythe exterior brick bearing walls are also well built, transitioning from 20 inches in thickness at the ground floor to 12 inches at the upper floor. This makes good sense structurally. It is reasonable to conceive that in 1930 or so, the original high brick parapets were removed because they needed repair, and it was deemed safer (and less expensive) to remove them rather than repair them. This is logical speculation, not a certainty. The lowered parapets were capped with sloped clay roof tiles, which protects the tops of the walls while adding a visual element of the Spanish Colonial Revival style.

The north and east walls are fully stuccoed, while the south wall is stuccoed only at the upper floor. Areas of unstuccoed brick were exposed within the last year by the demolition of an adjacent one story building (sadly, the "Little Poca Cosa"). The lower story is exposed, partially painted brick, revealing historic signs and bricked-in arched openings in the original brick wall. The building is built to the property line.



View of south and east facades, August 2005. Photo: A. Calahorro. The windows on the south wall retain their arched tops. These windows would not be permitted under today's building code, because they're on the property line. They should be preserved if possible because of the historic nature of the structure.

In the 1950 remodeling, horizontally proportioned windows were cut into the first story at the east wall. As shown on the Place & Place drawings (Part 9 of Report), steel lintels were installed to carry the brick wall above. A moderately projecting ledge was built to afford some protection to the windows, and a clay tiled wainscot was run beneath the storefront. This is in moderately deteriorated state. The storefront glazing is held in aluminum frames. Current paint colors are recent and do not reflect historic precedent.

The west wall is painted brick at the upper level, and exposed brick below this. The historic brick was exposed when the adjacent "Thrifty Block" was demolished in the past year, to make way for the new "Post" development. The brick and mortar are in surprisingly good condition for a building of this age. A four-foot door opening at the ground floor once connected to the adjacent Fields Jewelers and Pawn Brokers (now demolished).



View of west wall, August 2005. Photo: A. Calahorro The windows on the west wall are boarded up with one exception. Vacant lot is site of "The Post"



Detail of west wall, August 2005. Photo: A. Calahorro. Windows on the west wall are 4-over-2 double-hung. Original windows are in place, although boarded up except at upper landing of stair.

The roof was viewed only from a distance, and is a moderately pitched hipped roof concealed behind a low parapet. It appears to have built-up asphaltic roofing, freshly maintained with aluminum roof paint. The author was informed by City officials that the roof is in good condition. The interior of the Rebeil Block has not fared so well as the exterior. The eastern two-thirds of the ground floor remain in use by the Indian Village Trading Post.

This portion has been heavily used for nearly fifty years, and is in need of new flooring, new ceilings, new lighting etc. The original 17 foot-high ceilings were dropped to 9 feet in the 1950s, cutting off the interior windows of the mezzanine level offices and rendering these spaces useful only for storage.

The reason the high ceilings were lowered is a direct result of the advent of air conditioning. In the early days of Tucson, high ceilings were a means of tempering the extreme heat. Allowing the air to stratify meant that the relatively cooler air settled closer to the floor, where the inhabitants were. Early historic photos also reveal the presence of venting grills through the exterior walls to allow hot air to rise and escape at the ceiling level. Once mechanical cooling became available, high ceilings became a disadvantage, creating a larger volume of air to condition. Hence the ceilings of many older buildings were lowered over the 20th century, as air conditioning was installed.

The interior of the western section of the ground floor (formerly Fields) is in very poor condition, partially torn up and in need of complete gutting and refinishing. The basement likewise is run-down and uninhabitable, useful only for storage. It needs proper lighting and ventilation. The entire building is in need of upgrading to a current code-conforming electrical, lighting, mechanical heating, ventilating, and air conditioning (HVAC) systems.



Interior of room at southwest room second story. Note boarded-up window, damaged plaster ceiling, condition of floor. Photo: B. Vint



Anatomy of a bio-hazard: dead pigeons amid droppings on asbestos floor tiles.

The second floor is in even worse condition. The floor area is subdivided into a rabbits warren of small offices, hall ways and toilet rooms. It has been abandoned for several years, judging from the dates of old newspapers lying around amidst the accumulated pigeon droppings. The upper floor is at this point a bio-hazard site, requiring remediation as soon as possible.

Beyond heavy pigeon infestation it is likely that asbestos is present in the building (material testing is outside the scope of this Report). The nine-inch-square floor tiles are likely VAT (vinyl asbestos tiles), and there may be asbestos fibers in the black adhesive used to adhere the tiles to the original wood floor beneath. ***A high priority, and first step to be taken in the rehabilitation of this historic building, is a hazardous materials assessment and remediation.***

The low-quality wood casements installed in the 1980s are not secure against weather or birds, and as a result the interior is a mess. Crumbling plaster-on-wood-lath ceilings are evidence that the roof has leaked chronically for an extended period of time, although reportedly this has been remedied in recent months. The lath-and-plaster ceiling installed at ten feet above the second floor level is not original to the 1897 building. The author was able to view the attic space above the plaster ceiling (which has in places a perforated Masonite acoustic tile) and found that there is a finished bead-board ceiling continuous above. The second floor partitions do not appear to be structural, as they stop at the lower ceiling. This suggests that the roof is free-spanned by deep trusses, from east to west. This is consistent with the roof form.



View of lath & plaster ceiling on wood joist framing. Photo: B. Vint



View of attic space, looking west. Bead-board ceiling above spans north-to-south, indicating that the roof trusses to which the ceiling boards are nailed run east-to-west. This is logical, given that east-west is the narrow span for the building. Photo: B. Vint

The ceiling boards and joists look to be in generally good condition. The leaking roof seems to have affected the non-original plaster ceilings worse than the wood structure where visible. This must be verified by a structural review, which is outside the scope of this historical assessment.

An important original building element is the stairway at the northwest corner, leading from the street to the second floor in a single straight run of 31 risers at 7 inches in height, with one intermediate landing. The floor-to-floor height is 18 feet. The stair needs a new handrail and flooring, but is otherwise in good condition. It is a significant character-defining element worthy of preservation.



View of stair leading up to the second floor in a straight run. Photo: B. Vint



Railing and banister are intact. Note original window boarded up. Photo: B. Vint

4. RECOMMENDATIONS FOR PRESERVATION TREATMENTS PER THE SECRETARY'S STANDARDS FOR REHABILITATION

The Secretary of the Interior's Standards for Rehabilitation are ten basic principles created to help preserve the distinctive character of a historic building and its site, while allowing for reasonable change to meet new needs. The Standards (**36 CFR Part 67**) apply to historic buildings of all periods, styles, types, materials, and sizes. They apply to both the exterior and the interior of historic buildings. The Standards also encompass related landscape features and the building's site and environment as well as attached, adjacent, or related new construction. Rehabilitation projects must meet the following Standards, as interpreted by the National Park Service, to qualify as “certified rehabilitations” eligible for the 20% rehabilitation tax credit.

The Standards are applied to projects in a reasonable manner, taking into consideration economic and technical feasibility.

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 historic 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.

The preservation treatment recommended for the Rebeil Block is adaptive re-use and rehabilitation. In this approach, an historic building is given a new use, and physically adapted in sympathetic ways to give it a viable new economic life for today's needs. In the adaptation of the building, preservation norms must be followed so that the building is not so altered that it loses its historic integrity. Federal Historic Preservation Tax Credits may be available to help offset the cost of the rehabilitation.

Compatible materials must be used in repairs to the original fabric. The historic walls are clay brick laid in lime and sand mortar: any repairs made to the walls should use like-materials (similar strength and porosity, etc.). Stronger, harder materials will damage the older, softer materials. The structural engineer will develop a suitable seismic joint between the new and old, to prevent the buildings from banging into one another in the next earthquake.

5. RECOMMENDATIONS FOR ADAPTIVE REUSE

- A. Remove stucco above existing windows on north wall and at northeast corner to see if original cast iron store front is still there. If cast iron is intact, it should be restored; if it's missing, it should be recalled through the construction of a contemporary interpretation of the same principle. The insertion of steel frames to re-open the north window may also be used to strengthen the building against lateral forces.
- B. Open the bays in the storefront with glazed doors to permit the use of the building as a restaurant or café. Install retractable fabric awnings at street level, integrated with the cast iron store front, to provide shade for the glazed areas and for sidewalk dining tables. The storefront can be deeply recessed (by four feet +/-) to create additional depth to permit sidewalk tables.
- C. Adaptively re-use the ground floor as a restaurant, café, or retail space. Kitchen and services should be located at the south side. The ceiling should be raised to its original 17 ft. height. The central space may become dining, or sales area. Raising the ceiling would allow rehabilitation of the mezzanine level for offices associated with managing the retail or restaurant operation. The basement can be used for storage.
- D. Adaptively re-use the upper floor for housing: partitions are to be removed, opening up the space (it may originally have been a large open-office); evaluate with structural engineer to determine any column lines or bearing points. A second stairway must be created at the southeast corner. A limitation on the housing use is that the windows at the west will be covered by the new building, and the windows at the south may have to be bricked-in (if the Federal Government insists). Preferably the south windows would remain as "grandfathered." Service spaces (kitchens, bathrooms and mechanical rooms) should be grouped
- E. The housing must be designed to meet the International Building Code (IBC) rather than the International Residential Code (IRC), because this is a mixed-use project. The net area of the upper floor plate is approximately 3400 square feet net, less the area for stairs. Option "A" is for two condominiums, one accessed from Scott Avenue via a new stair (built above the existing stair to the basement), and one accessed from 68 E. Congress. Option "B" is for three loft-style apartments, accessed from a hallway that runs along the west and south, connecting the two stairs. This would give two means of egress to each dwelling unit. Fire sprinklers should be installed.
- F. Replace non-original casement windows with wood sash one-over-one light double hung windows per historic period photos. Consider re-painting the "Petrocelli" sign.
- G. Perform color analysis to determine 1930s era color scheme.

6. RELATIONSHIP OF PROPOSED NEW BUILDING ADJACENT TO THE HISTORIC REBEIL BLOCK

In relating new to old there are three sets of concerns: (A) urban design factors affecting placement and scale; (B) historic preservation issues to be addressed; and (C) physical concerns of a structural nature that will influence how and where the new building is built,

(A) URBAN DESIGN FACTORS

1. **THE STREET WALL.** The historic alignment of Congress Street should be honored. The new building should align with the existing buildings adjacent on either side. The building mass may step back from the street once it is past the height of the Rebeil Block (approximately 36 feet).
2. **SCALE AT THE STREET.** At the pedestrian level the use of awnings for the new building would help relate to the scale of the street, as well as providing needed shade to help make the building "pedestrian friendly." Other scalar devices should be used, including material and textural treatments of the facade and windows and door openings which relate to human scale. *Scale is not the same thing as size: large buildings can be humanely scaled.*
3. **STEP MASS OF NEW BUILDING @ HISTORIC BUILDINGS:** This is consistent with the structural recommendation to keep the higher portion of the new building away from the old (ref Item C.2, following). Fortunately, as seen in the photo below, the urban context of this building is such that it will support a taller building adjacent. It is within one block of the tallest structures in Tucson, and the overall massing of the building in the city will be in context.



View looking northwest from Broadway @ 6th Avenue. Photo: B. Vint From this vantage point it is clear that the site will accommodate a large building in context. The Rebeil Block /Indian Village is visible at the center of the photo, with the red tile band at the parapet.

(B) HISTORIC PRESERVATION ISSUES

1. "LET THE NEW BE NEW, AND THE OLD BE OLD." A contemporary building, appropriately scaled and reflecting its historic context, is consistent with the Secretary's Standards #9 & #10.
2. COMPOSITIONAL RELATIONSHIP: There are two recognizable bands, or zones, on the facade which are defined by: (1) the level of the clerestories and awnings above the storefront glazing, and (2) the band of the cornice and tile cap at the top of the parapet. These two zones should be referenced in the composition of the new building's facade.
3. AWNINGS: The use of awnings at street level for the new building would help relate to the scale of the street, and further reflect both historic precedent and the climatic need for awnings in Tucson.
4. STEP BACK: The higher tower portion of the new building should be held back from the west wall of the Rebeil Block, for both visual and structural reasons (see Item C.1 below). An advantage of preserving the historic building on the corner is that it forms a foreground to the larger buildings to the west, setting a pedestrian scale and creating a sense of the history of downtown.
5. SEPARATION OF STRUCTURES: We recommend that a clear separation be made between new and old, and that a deep channel or reveal be installed at the joint between the two buildings. This separates the new building from the old visually as well as physically. (ref. C.4 below).

(C) PHYSICAL CONCERNS:

1. MAINTAIN STABILITY: Great caution must be exercised during and after construction of the new building so as not to destabilize the unreinforced masonry of the historic building. New foundations must not undermine the unreinforced stone foundations of the historic structure. Damage to the building through construction operations (such as backing into it with a truck) must be prevented. Deep excavations should be kept away from the historic building, as advised by the geotechnical and structural engineers. Shoring or lateral bracing may be required to maintain physical integrity.
2. VIBRATIONS: Excessive vibrations from construction must be avoided, as they may cause cracking and settling of the historic building. For this reason, pile-driven foundations should not be used.
3. STEP BACK: Holding the higher portion of the new building sufficiently away from the old building will minimize the disturbance from the digging and pouring new foundations, as the higher portions require larger footings and have greater settlement potential.
4. SEPARATION OF STRUCTURES: The separating joint described above at B.4 can also serve for seismic separation, as advised by the structural engineer.

CONCLUSIONS

With thoughtful design and construction, the 1897 Rebeil Block can be given a new lease on life as part of a rehabilitated downtown Tucson. This modest historic structure can also help integrate the proposed new development with the historic fabric of Congress Street.

7. MEASURED DRAWINGS of EXISTING CONDITIONS
(following this page)

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- 7.1 BASEMENT FLOOR PLAN**
- 7.2 FIRST FLOOR PLAN**
- 7.3 SECOND FLOOR PLAN**
- 7.4 EAST ELEVATION**
- 7.5 NORTH ELEVATION**
- 7.6 WEST ELEVATION**
- 7.7 SOUTH ELEVATION**

8. PRELIMINARY ADAPTIVE RE-USE DESIGN STUDIES
(following this page)

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8.1 PROPOSED RESTORATION OF NORTH ELEVATION w/CAST IRON STOREFRONT

8.2 PROPOSED RESTORATION OF NORTH ELEVATION w/ AWNINGS EXTENDED

NOTES RE. DRAWINGS:

The elevation drawings on the following pages illustrate the adaptive re-use of the historic building with a ground-floor restaurant or café, and the upper floor renovated for 2 to 3 dwelling units.

The cast iron facade is here restored or recalled. In the first view (8.1) the proposed operable awnings are shown retracted. In the second view (8.2) they are extended.

Elevation 8.2 also illustrates possibilities for relating new to old, through the recognition of the cornice and the clerestory/awning zones.

9. ARCHIVAL DRAWINGS 1950 by PLACE & PLACE ARCHITECTS
(following this page)

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- 9.1** BASEMENT FLOOR PLAN
- 9.2** FIRST FLOOR PLAN
- 9.3** BUILDING ELEVATIONS
- 9.4** STAIR PLANS & SECTIONS
- 9.5** STRUCTURAL DETAILS & SECTIONS

Source: Drawings on Microfilm at the City of Tucson Development Services Center Archive.