



**SEDONA HISTORIC PRESERVATION  
DESIGNATION of LANDMARK  
APPLICATION**

City of Sedona • 102 Roadrunner Drive • Sedona, AZ 86336  
928-282-1154 • 928-204-7124 (fax)

HL No. HP-00001  
Date Received \_\_\_\_\_  
Fee Amt. \_\_\_\_\_  
Initials \_\_\_\_\_

**1. Applicant Information:**

Name TLAQ PARTNERS LLC Owner? Yes  No   
Mailing Address P.O. BOX 1868, SEDONA, AZ 86336  
Phone No. (928) 282-4838 Fax No. 282-4805 E-Mail \*  
Contact (if other than above) WENDY LIPPMAN, GENERAL MANAGER

\* wendylippman@gmail.com

**2. Identification of Proposed Landmark:**

Historic Name THE CHAPEL AT TLAQUEPAQUE  
Location PORTION 336 SR179, SEDONA, AZ  
Name of Owner TLAQ PARTNERS LLC  
Address P.O. BOX 1868, SEDONA, AZ 86336  
Phone No. (if other than above) \_\_\_\_\_

Assessor's Parcel Number 401-19-027H (PORTION)

Please check desired historic designation:

Landmark:

- Structure(s), identify THE CHAPEL AT TLAQUEPAQUE  
 Property  
 Partial Property, describe PORTION OF LARGER PARCEL  
 Other, explain \_\_\_\_\_

District

**3. Historic Information:**

Historic Use(s) PRIVATE CHAPEL

Present Use(s) PRIVATE CHAPEL

Building Type COVERED NAVE Construction Date(s) EARLY 1970s

Architect/builder ABE MILLER

Integrity REFER TO ATTACHMENT FOR HISTORY

Condition: Excellent  Good  Fair  Poor  Condemned

Explain if necessary MINOR DEFERRED MAINTENANCE

Desired Eligibility Status: Local  State  National

**4. Description of Property (attach a separate sheet if necessary):**

**Site -**

Size of Parcel ± 800 SF

Site Character SPANISH/MEXICAN COLONIAL SACRED

**Building -**

Number of Stories 1 Total Floor Area 682 SF

Foundation Material POURED CONCRETE

Structural Material(s) CMU, HEAVY TIMBER

Exterior Wall Material(s) STUCCO (WASHED) OVER CMU

Applied Ornamentation NICHE, STONE OR CAST ESCUTCHEONS

Roof Type GABLE Roof Material CLAY TILE OVER WOOD DECK

Eaves Treatment APPROX. 2' OVERHANG, EXPOSED RAFTER TAILS

Windows ARCHED STAINED GLASS, STARLIGHT STAINED GLASS

Entry WROUGHT IRON GATES, LARGE SPANISH COLONIAL WOOD DOORS

Porch(es) NONE, PATIO DE LA CAPILLA ONLY

Storefront NONE

Notable Interior EILEEN CONN MURAL

Outbuildings BELL TOWER ATTACHED

Alterations \_\_\_\_\_

NONE

**5. Areas of Historic Significance:**

Commerce  Community Planning  Economics  Exploration/settlement   
Governmental  Military  Religion  Science  Agriculture  Tourism   
Transportation  Arts & Culture  Other (explain)  \_\_\_\_\_

**6. Description of Historical Significance: (attach separate sheets if necessary)**

Prominent Occupant(s) N/A  
Historic Association RELATES TO "VILLAGE" CONCEPT OF TIAGUIRAPARIS  
W/ TRANQUILITY & CELEBRATION  
Relationship to Community Development SUPPORTS COMMERCIAL USES  
W/ CULTURE & ART  
Cultural Affiliation MEXICAN  
Architecture SPANISH / MEXICAN COLONIAL  
District/Streetscape Contribution SENSE OF PLACE  
Context: Isolated/rural  Residential street  Commercial  Central Square   
CBD  Other (explain)  \_\_\_\_\_

**7. Additional Comments: (attach separate sheet if necessary)**

REFER TO ATTACHMENT FOR ADDITIONAL DATA.

Four horizontal lines for signature or text entry, enclosed in a rectangular box.

Applicant Signature \_\_\_\_\_ date \_\_\_\_\_

Approved by Owner/Agent \_\_\_\_\_ date \_\_\_\_\_

Approved by HPC Chairman \_\_\_\_\_ date \_\_\_\_\_

**Sedona Historic Property Inventory Form**

**PROPERTY INFORMATION**

Address:	336 SR179 (PORTION)	Survey Site #:	
Historic Name:	CHAPEL AT TLAQUEPAQUE	Zoning:	CO - COMMERCIAL
APN #:	PT. 101-19-027H	Acres:	
County:	COCONINO	Subdivision:	PT. HARTS VILLAGE, BLOCK 11 + LONG & LEGAL DESCRIPTION
Owner name:	TIAQ PARTNERS LLC	Owner Address:	PO BOX 1868, SEDONA 86336

**BUILDING INFORMATION**

Construction Date:	EARLY 1970s	Estimated:		Known:		Source:	DISCOVER TLAQUEPAQUE SPRING 2023, PAGES 14-19
Architect:	ABE MILLER	Not determined:		Known:		Source:	ABOVE
Builder:	ABE MILLER	Not determined:		Known:		Source:	ABOVE

**Structural Condition (Describe the current structural condition of the property)**

Good (well maintained, no serious problems apparent):	X	Poor (major problems; imminent threat):	
Fair (some problems apparent):		Ruin/Uninhabitable:	
Describe: WATER STAINING FROM THE ROOF ALONG TWO SIDES OF BELL TOWER. RED SOIL STAINS APPROX. 2-3 FEET ON EXTERIOR WALL SURFACES			

**USES/FUNCTION**

Current Use:	PRIVATE CHAPEL, BUT AVAILABLE TO PUBLIC FOR SPECIAL EVENTS
Historic Use:	PRIVATE CHAPEL
Sources:	DISCOVER TLAQUEPAQUE, SPRING 2023, PP 14-19

**SIGNIFICANCE**

**A. Historic Events/Trends** (Describe how the property is associated either with a significant historic event, or with a trend or pattern of events important to the history of the nation, the state, or a local community.)

PROPERTY IS WITHIN THE COMMERCIAL CENTER OF SEDONA. PROXIMITY TO OTHER HISTORIC LANDMARKS.

**B. Person** (Describe how the property is associated with the life of a person significant in the past.)

FOCUS WITHIN IS MURAL PAINTED BY EINEEN CONN & STAINED GLASS WINDOWS CREATED BY DEANNE SAGECK.

**C. Architecture** (Describe how the property embodies the distinctive characteristics of a type, period, or method of construction, or that represents the work of a master, or possesses high artistic values.)

SPANISH/MEXICAN STYLE AS TYPICALLY FOUND ON LARGE ESTATES/HACIENDAS; REFLECTION OF MEXICAN CULTURE

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

ATTACHED BELL TOWER, ADJACENT PATIO DE LA CAPILLA (PATIO OF THE CHAPEL)

**Sedona Historic Property Inventory Form**

**INTEGRITY** (To be eligible, a property must have integrity-it must be able to visually convey its importance.)

**1. Location**

Original site: <input checked="" type="checkbox"/>	Moved: <input type="checkbox"/>	Date: <input type="text"/>	Original Site: <input type="text"/>
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**2. Design**

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

NO ALTERATIONS

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

INTIMATE PLACE FOR PRAYER, WORSHIP, CELEBRATION & PERSONAL CONTEMPLATION. LOCATION IN SOUTH-CENTER PORTION OF "VILLAGE" GIVES IT SENSE OF PLACE.

Describe how the setting has changed since the property's period of significance:

SURROUNDING LANDSCAPING HAS BECOME LUSH, GIVING SENSE OF LETTING EXTERIOR SETTING WITHIN THE CHAPEL.

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

Walls (structure):	CMU	Foundation:	POURED CONCRETE	Roof:	CLAY TILE / WOOD DECK
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Wall Sheathing:	WASHED STUCCO, EXTERIOR & INTERIOR
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If the sheathing has been altered, what was it originally?

Windows:	FLUSH-MOUNTED STAINED GLASS ARCHES (EXTERIOR VIEW); RECESSED (INTERIOR VIEW) W/ PLASTER FINISH
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If the windows have been altered, what were they originally?

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

DECORATIVE 16-FOOT KEYSTONE AT ENTRANCE W/ WROUGHT IRON GATES & LARGE ARCHED SPANISH COLONIAL WOOD DOORS, EXCELLENT FINISHES AT WINDOWS AND BELL ENCLOSURE

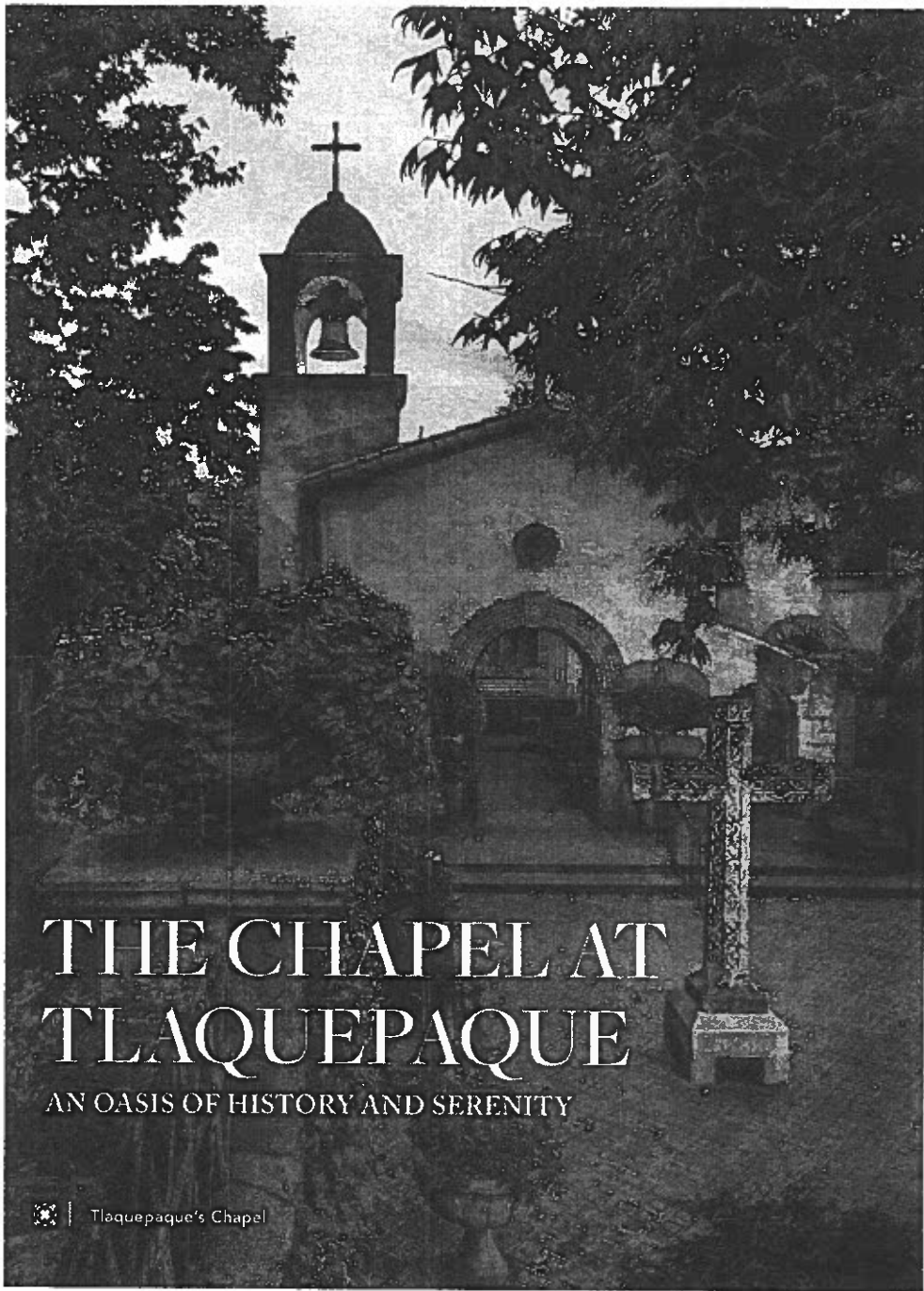
**RECOMMENDATIONS OF ELIGIBILITY** (opinion of surveyor)

Individually, the Property <u>is</u> eligible:	<input checked="" type="checkbox"/>	Individually, the Property <u>is not</u> eligible:	<input type="checkbox"/>
Property <u>is</u> eligible as a contributor to a potential historic district:	<input type="checkbox"/>	Property <u>is not</u> eligible as a contributor to a potential historic district:	<input type="checkbox"/>
More information needed to evaluate:	<input type="checkbox"/>		

If not considered eligible, state reason:


**FORM COMPLETED BY:**

Name:	JOHN F. "JACK" FIENE	Date:	JULY 10, 2023
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# THE CHAPEL AT TLAQUEPAQUE

AN OASIS OF HISTORY AND SERENITY

 Tlaquepaque's Chapel

◉ HIGHLIGHT ◉



A visit to Tlaquepaque Arts & Shopping Village is an integrative experience wrapped in art, nature, architecture, and peace. Abe Miller, its creator, was a traveler who loved to observe artisans at work in small villages. Artists that immersed themselves in ritual and beauty of every form. Communities that inspired human potential in a brilliant manner as they honored the past and brought it forward in celebration.

Miller hired workers to build Tlaquepaque who displayed heart and enthusiasm for the project — as opposed to licensed artisans. The completed project became the town center of Sedona. It's a place where nature and man have harmonized in natural artistry. This intimate village offers a plethora of experiences to delight the traveler — including a sanctuary of peace within its small chapel.

Constructed in the early 1970s, Tlaquepaque's Chapel looks like it's been there a hundred years or more. It stands approximately three stories high with its bell tower.

Miller designed this building to be a private chapel — similar to those on large estates or haciendas in Old Mexico. The hand-carved Spanish doors, its elaborate wrought-iron gates, the bell tower, and the interior furnishings in the chapel reflect a rich Spanish history. Like millennium churches in Europe; entering it can elicit a feeling of being transported into another time and space.

By nature, a chapel is an intimate place. A refuge for prayer, worship, celebration, and personal contemplation. Miller built it because he felt it was important for the community to have a chapel.

Faith and ritual play a huge part in the culture and lives of the Mexican people. As well as in the workers he commissioned to build Tlaquepaque's

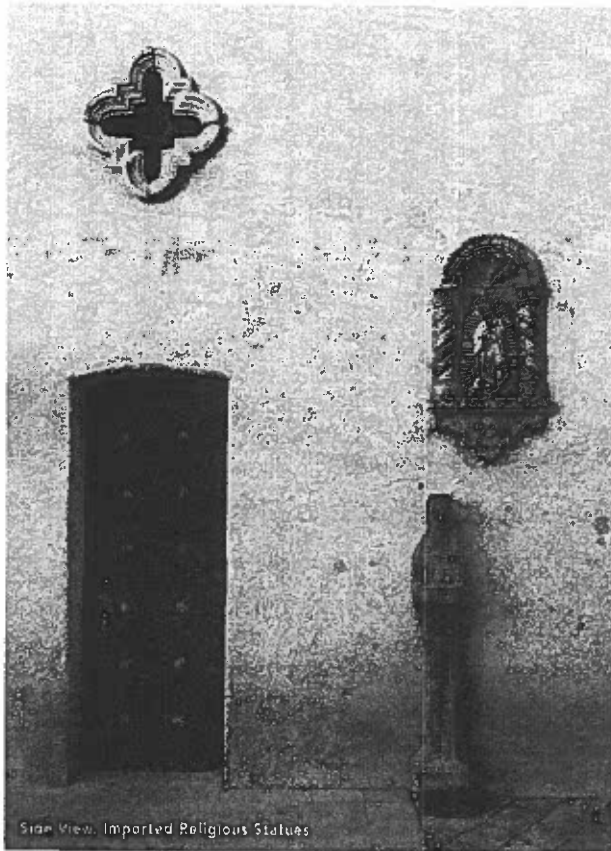
chapel. Its simplicity and beauty are a testament to the reverence they held for the sacred art their hands created. Perhaps Miller's inspiration came from his gratitude for the opportunity to create a dream from his vision. What Miller accomplished in design, aesthetics, symbolism, and a reflection of the Mexican culture is visible in every detail of Tlaquepaque's chapel.

The chapel's entrance features two giant, arched Spanish colonial doors. A tall elaborate wrought-iron gate encloses them, creating an appearance like the entrance to a castle. Above the doors is a 16-foot keystone arch accented by a floral stained glass window. This small window provides the only light from the front of the building.

As seen on the opposite page, the chapel courtyard, Patio La Capilla (patio of the chapel) features a six-foot antique cross in its center. Miller got it to prepare for building Tlaquepaque. The giant sycamores in the courtyard lean into

one another, as if adding an element of nature's quiet observance to this corner of the village. Patio La Capilla also hosts a life-size version of Our Lady of Guadalupe. She is standing in an ivy-covered grotto with a trickling fountain. Passing visitors may say prayers to her. Others make wishes as they toss coins into the grotto where she stands.

Miller also imported religious statues from Mexico for the chapel's small side patio. Ornate stone frames inset into the chapel wall — hold two smaller statues of Our Lady of Guadalupe and The Virgin Mother Mary. Often portrayed together, because they both represent the Virgin Mary. Our Lady of Guadalupe



Side View, Imported Religious Statues

is a core element of Mexico's Catholic identity. She's associated with a series of five apparitions of the Virgin Mary's appearance in a vision before St. Juan Diego in 1531.

Standing approximately five feet tall is a statue of St. Vincent De Paul (patron saint of charities and volunteers). He was renowned for his compassion, humility, and generosity. He's cupping his hands, holding coins or donations from people passing by. A stone bench beside him, resembling Mayan architecture serves as a place to sit and contemplate. A smaller door with decorative metal art and a stained glass cross above it suggests a clergy's entrance.

Tlaquepaque's chapel is approximately 800 square feet, with nine leather pews that seat about 36 people.

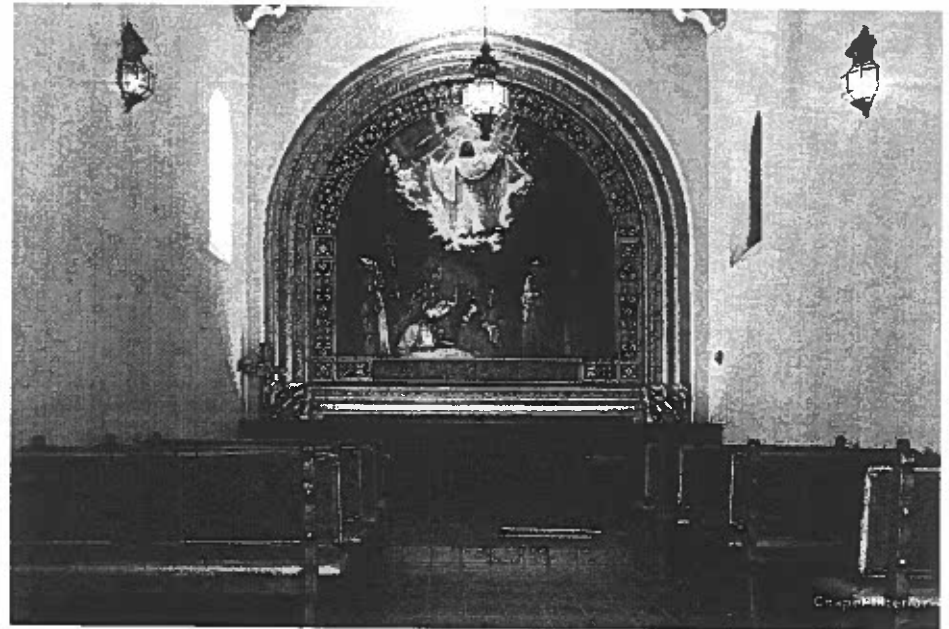
The floor is a beautiful gold-bronze tile with yellow hues. It gives a glow to the room. Although each piece was hand laid by unlicensed artisans; they are perfectly level and aligned.

Upon entering the chapel, a spectacular 11-foot by 12-foot painted mural fills the front wall. Its visual impact creates a silent reverence. There's a quiet, embracing energy for prayer and meditation that feels like it's transmitted by the serenity of the building itself.

This stunning mural covering is the work of artist Eileen Conn. Abe Miller commissioned her to paint it. The story is — a dream led Eileen to Sedona. Her husband Ted also had a dream around the same time that he was to look for a greenhouse. Arriving in Sedona, Ted developed a close friendship with Abe. He approached Miller and offered to barter the groundskeeping of Tlaquepaque — in exchange for a greenhouse on the property and the Japanese building, (currently The Secret Garden Cafe). The Japanese building would become Eileen's studio; making her one of Miller's first tenants.

Most prominent artists are multi-talented. Eileen Conn was no exception. She carved birds out of basswood and became a petit point artist. Petit point is a canvas embroidery similar to cross-stitch embroidery but even finer on a smaller scale. In addition, she made canvas drawings of beautiful Navajo rugs and relief carvings.

Many artists wanted to paint the chapel mural. Miller asked if Eileen would consider it after seeing something in her. "He first tested me before he gave me the challenge, to see how I worked. He was so cool — I loved that" she said. Referring to Miller as a "Down to earth, hands-on, CEO."



He paid her five thousand dollars, which she used in exchange for the rent of her Tlaquepaque studio. Before beginning the mural, Miller sat down with her and shared all that the chapel meant to him. He said he didn't see the building as a revenue space. He wanted the Tlaquepaque community to have a place to go to. His words were an inspiration for Eileen.

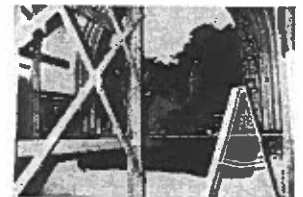
Eileen started out with a sense of trepidation and concern it might not be good enough. However, she remembered a passage she had read from the Edgar Cayce readings that said, "Before anything comes into the earth plane — it's already done on a higher level." She believed that and prayed for God's guidance to create it.

Her research of San Pedro Tlaquepaque, showed that the predominant religion of Mexico is Catholicism. As were the stone statues Miller was getting for the chapel. This led her to design a theme with portraits of St. Augustine, Pope Pius X, Bonaventure, Samuel, Peter, and John the Baptist as seen in the photo above. She painted the men having religious discussions in a progression through the

history of Christianity. Painted around 1973, the colors are still vibrant and the detail in it is exceptional.

Above these religious leaders, the mural depicts Jesus Christ standing on clouds in a deep blue sky. There is an aura of brilliant light and a white dove flying above him. Some interpretations suggest he's releasing the dove for peace. It also feels like a resurrection. Or, as Eileen commented, "Christ's ascension." Eileen revealed that "Except for his face," she had copied the figure of Jesus Christ from a Rembrandt painting. "I know what Christ looks like and Rembrandt didn't capture his face," she shared. "I didn't completely capture him either," she admitted — "but I did my best."

She wanted to include a verse from the Bible at the bottom of the painting. Contemplating which verse to use, she received a divine message. "There is one passage in the bible that summarizes the entire book. Look in the four gospels," was her direction. The verse she used is John 8:12 which reads, "I am the light of the world. He that followeth me shall not walk in darkness but shall have the light of life."



#### EILEEN CONN AT WORK

Eileen began her work by first painting the geometrical border. In the bottom two corners, she used web plaster to create the large gold squares with the Boy Scout symbol for the Trinity.

"The mural took three months to complete. One month for the base and border of the frame. And two months to paint. Billy Moon created the plaster base for Eileen to paint the mural. They crowned it in a gold leaf frame. Miller had his private pilot, Percy Horkney, fly him to Las Vegas and bring it back. He then installed it himself and he and his wife, Carolyn, painted the frame gold.



When Eileen completed the painting, Miller asked her to sign it. Knowing it was not all her original inspiration, Eileen signed the mural E. Conn in Bonaventure's book. She felt the message of the mural was the most important element and that people wouldn't really care who painted it. Miller was not happy with her signature. He insisted she sign it in red in the lower right-hand corner of the mural. He told her she would not get paid if she didn't.

Years earlier, when Eileen was living in Albuquerque, she carved the cross that's displayed on the wooden altar in the chapel. It represents the Lord's Prayer and the body's seven chakras according to Edgar Cayce. Cayce channeled a reading that explained the entire Lord's Prayer and what it means in more metaphysical terms. Eileen designed a corresponding symbol and color for each chakra, then added seven colored gemstones. She describes the cross as "The Lord's Prayer put into visual terms." She gifted it to Miller for the chapel upon completing the mural. Candles lining the entire altar during weddings, memorials, and special events illuminate Eileen's cross.

Eileen Conn's mural in the chapel is perhaps her best-known work to date. It's definitely worth a visit to see it in Taquapaque's chapel. However, all of her art, from an award-winning petit point Navajo portrait to her hand-carved birds — captures a depth of realism known only to a master artist.

There is a quote from Abe Miller on the outside wall of the chapel. It reads, "Some men only dream. Others make dreams come true." Miller created more than an artisan village with Sedona's Taquapaque. He created a harmonic resonance between nature, artists, and the community. The building lends a beautiful spiritual experience to those who enter it. An exchange of energy that lightens the heart and feeds the soul.

TAQUAPAUQUE CHAPEL IS NOT OPEN TO THE PUBLIC DAILY. HOWEVER, IT IS AVAILABLE TO BOOK FOR SMALL INTIMATE WEDDINGS AND MEMORIALS. IT IS A NON-DENOMINATIONAL CHAPEL OPEN TO ALL FAITHS. DURING THESE OCCASIONS, THEY RING THE CHAPEL BELL IN CELEBRATION AFTERWARD. THEY ALSO OPEN IT TO CONCERTS DURING TAQUAPAUQUE'S SPECIAL EVENTS. FOR MORE INFORMATION CONTACT LIZ MILLER, EVENTS MANAGER, AT LIZ@TAQ.COM OR (928) 282-4834.



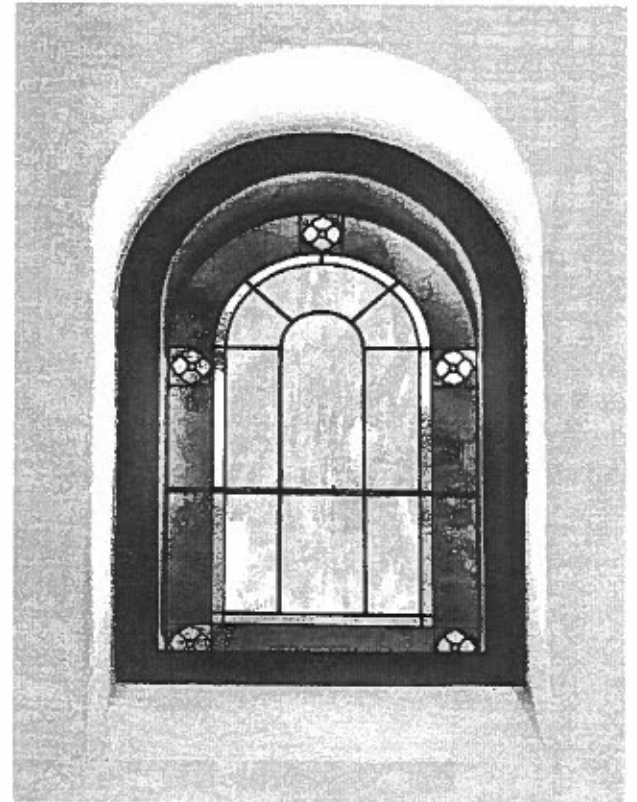
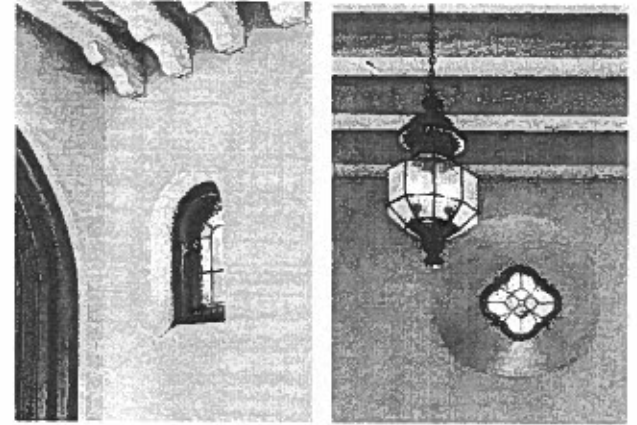
Chapel Mural Details, Eileen Conn

## BEAUTY, SOULFULNESS AND SPIRITUALITY IN THE DETAILS

Abe Miller and his wife, Carolyn, commissioned Deanne Sabeck to create the stained glass windows for the chapel. Sabeck was one of Taquapaque's first three tenants with her glass gallery Kuivatu. Like Eileen Conn, Miller gave Sabeck absolute control of the project from design to completion.

In keeping with the pure architectural design of Taquapaque, Sabeck researched stained glass in Spanish architecture. She wanted to bring the spiritual feeling of being outside into the chapel and chose a color palette inspired by the natural surroundings of Sedona. The earthy tones of yellow-gold, orange, brown, and bronze also correspond to the colors used throughout the building's interior furnishings. Sabeck selected hand-blown glass from Germany and kept her designs simple for the viewer's interpretation.

In-set high on the white-washed stucco walls of the chapel, her two large rectangular stained glass windows create a soft, and reflective lighting. This natural light streams in through the daylight hours and feels like Spirit illuminating the mural. The floral stained glass crosses of the smaller windows balance the natural interior light from all four directions.



ARTICLE WRITTEN BY  
RIVERAHH POLINARD