



LANDMARK REGISTRATION FORM

PART I: PROPERTY INFORMATION

1. Name of Property

historic name: PROVIDENCE HEIGHTS COLLEGE OF SISTER FORMATION
 other names/site number: Providence Heights College, Lutheran Bible Institute, Trinity Lutheran College, City Church

2. Location

street address: 4221 228th Avenue SE, Issaquah, WA 98029

parcel no(s): 162406-9001, 162406-9031, 162406-9029

legal description(s):

- 162406-9001: POR NE 1/4 BEG NE COR SD SUBD TH S ALG E LN 534.69 FT TH N 88-16-03 W 30 FT TO WLY MGN CO RD & TPOB TH CONT N 88-16-03 W 32 FT TO POC TH WLY ALG CRV RGT RAD 328 FT ARC DIST 171.74 FT TH N 58-16-03 W 543.65 FT TH WLY ALG CRV LFT RAD 62 FT ARC DIST OF 75.21 FT TH S 52-13-57 W 714.30 FT TH S 37-46-03 E 1412.55 FT TH ELY ALG CRV LFT RAD 160 FT ARC DIST 217.04 FT TH N 64-30-40 E 90.86 FT TH ALG CRV RGT RAD 190.25 FT ARC DIST OF 87.34 FT TO WLY MGN CO RD TH NLY ALG SD MGN 537.18 FT TH S 88-16-03 E 12 FT TO W LN OF E 30 FT SD SUBD TH N ALG SD W LN 676.23 FT TO TPOB TGW THAT POR OF NE 1/4 16-24-06 DAF - COMM AT NE COR OF SD SEC 16 TH N 88-28-02 W 542.49 FT ALG THE NORTH LN THOF TH S46-34-56 W 270.08 FT TO TPOB TH FR SD TPOB S 71-15-00 W 38.60 FT TH S 52-13-57 W 547.75 FT TH S 36-30-00 W 55.32 FT TH N 52-13-57 E 591.05 FT TO BEG OF A CRV CONCAVE TO SE HAVING A RAD OF 62.00 FT TH NELY 11.43 FT ALG SD CRV THRU A C/A OF 10-33-42 TO A RADIAL LN OF SD CRV WCH BRS N 37-46-04 W TH ALG A NON-TANG LN N 46-34-56E 35.25 FT TO THE TPOB
- 162406-9031: POR OF SE 1/4 OF SE1/4 SEC 9-24-6 TGW POR NE 1/4 OF NE 1/4 SEC 16-24-6 DAF BEG E COR COMMON TO SD SUBDS TH N 88-28-02 W 30 FT TO W MGN 228TH AVE SE TH S 01-27-13 W ALG SD MGN 32.65 FT TO TPOB TH N 88-04 W 232.84 FT TH N 78-53 W 174 FT TH N 67-10-08 W 5.66 FT TO N LN SD NE 1/4 SEC 16-24-6 TH CONT N 67-10-08 W 79.27 FT TH S 46-34-56 W 40.75 FT TO SD N LN NE 1/4 SEC 16 TH CONT S 46-34-56 W 305.33 FT TAP ON CRV CTR BRS S 27-12-21 E 62 FT TH NELY ALG SD CRV RGT DIST 63.78 FT TH S 58-16-03 E 543.65 FT TAP ON CRV LFT RAD 328FT TH ALG SD CRV DIST 171.74 FT TH S88-01-03E 32 FT TO W MGN SD 228 SE TH N ALG SD MGN 501.93 FT TO TPOB AKA LOT E KC LLA #8602006
- 162406-9029: BEG NE COR OF NE 1/4 TH S ALG E LN 534.69 FT TH N 88-16-03 W 62 FT TH ALG CRV RGT RAD 328 FT ARC DIST 171.74 FT TH N 58-16-03 W 543.65 FT TH ALG CRV LFT RAD 62 FT ARC DIST 75.21 FT TH S 52-13-57 W 714.30 FT TO TPOB TH S 52-13-5 W 300 FT TH S 37-46-03 E 871 FT TH N 52-13-57 E 300 FT TH N 37-46-03 W 871 FT TO TPOB AKA LOT F KC LLA #8602006 AKA LOT A KCLLA #S91L0059 APPROVED 3-19-91

3. Classification

Ownership of Property:

- private
- public-local
- public-State
- public-Federal

Category of Property:

- building(s)
- district
- site
- structure
- object

Name of related multiple property listing:

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

4. Property Owner(s)

name: Plateau Campus LLC

street:

9051 132nd Ave NE

city: Kirkland

state: WA

zip: 98033

6. Nomination Checklist

- Site Map (REQUIRED) Continuation Sheets
- Photographs (REQUIRED): *please label or caption photographs and include an index* Other (please indicate): Floor plans, window schedule, window drawings
- Last Deed of Title: *this document can usually be obtained for little or no cost from a title company*

5. Form Prepared By

name/title: Lauren McCroskey and Jennifer Mortensen, Preservation Consultants on behalf of

organization: The Sammamish Heritage Society

date: 1/4/17

PART II: PHYSICAL DESCRIPTION

7. Alterations

Check the appropriate box if there have been changes to plan, cladding, windows, interior features or other significant elements. These changes should be described specifically in the narrative section below.

- | | | | | | |
|------------------------------|--|--|------------------------------|--|--|
| <input type="checkbox"/> Yes | <input checked="" type="checkbox"/> No | Plan (i.e. no additions to footprint, relocation of walls, or roof plan) | <input type="checkbox"/> Yes | <input checked="" type="checkbox"/> No | Interior features (woodwork, finishes, flooring, fixtures) |
| <input type="checkbox"/> Yes | <input checked="" type="checkbox"/> No | Cladding | <input type="checkbox"/> Yes | <input checked="" type="checkbox"/> No | Other elements |
| <input type="checkbox"/> Yes | <input checked="" type="checkbox"/> No | Windows | | | |

Narrative Description

Use the space below to describe the present and original (if known) physical appearance, condition, architectural characteristics, and the above-noted alterations (use continuation sheet if necessary).

SUMMARY

The Providence Heights College of Sister Formation (Providence College) consists of a complex of seven interconnected buildings, several minor auxiliary buildings, athletic fields, associated parking areas and walkways, and natural forested areas, completed in 1961. Together these elements are referred to hereafter as the campus. The campus is located approximately 20 miles east of Seattle, on a 40-acre site on the Sammamish Plateau in west central King County. The site consists of three legal parcels all of which are included in the nominated area and whose boundaries are consistent with those of the nominated area. Although technically in the city limits of Issaquah (the very most northern part of the city), the campus is close to the Sammamish city limits, and due to its location on the plateau, feels more a part of the city of Sammamish than Issaquah.

John W. Maloney designed the campus in 1959 with Arthur K. Herrington listed as the project architect. Herrington would later become Maloney's partner in the firm Maloney, Herrington, Freesz & Lund, established in 1963. Archbishop Thomas A. Connolly turned the first shovel at the groundbreaking for the project on January 21, 1959, and formally opened the college in June of 1961. The campus cornerstone was sealed by Bishop Egidio Vagnozzi on July 21, 1961. The building complex is rotated 45 degrees from the cardinal directions, but the architectural plans assume the northeast side of the campus as north, as this narrative will do. Because full access to the site was prohibited at the time of this writing the physical description of interiors is based on the architect's plans. Overall descriptive information was supplemented by interviews with individuals who have been on site in the recent past, and by photographs taken at various times over the years. The status of the grounds and building exteriors was verified in May 2016.

SITE

When it was constructed the campus complex was part of a 243-acre property, most of which has since been sold off and developed for residential purposes; however, the heart of the college remains intact, with the simple but elegant buildings at the center of the remaining grounds (Fig. 1a). Overall, this area has changed little from its original design: a large expanse of athletic fields is located immediately west of the complex with areas of lawn and simple ornamental trees and plantings hugging the immediate periphery of the buildings. A large, paved parking area is located off the primary entrance (east elevation) to the complex, and secondary parking areas are located on the north (side) and west (rear) elevations. Both paved and natural pathways circumnavigate the building and extend into the wooded areas which surround the entire site and provided areas for outdoor contemplation, as well as a visual buffer from nearby development (Fig. 1b). The surrounding development consists primarily of a mixture of single and multi-family houses. Access to the campus is provided from Providence Heights Loop Road which circumnavigates the property. The loop road intersects with 228th Avenue SE, a heavily trafficked arterial that runs between the cities of Sammamish and Issaquah. Despite the encroachment of relatively dense residential development, and significantly increased traffic on 228th Avenue, the serenity of the campus setting remains remarkably intact.

BUILDING COMPLEX

The building complex consists of seven buildings, one of which is divided into two units for a total of eight units in the architectural plans, oriented around a prominent central chapel. Because of the sloping nature of the site and the relatively complex layout of the units, entrances and “primary” elevations are on a variety of levels. Although the campus as a whole has five levels or floors (basement, ground, first, second, and third), the number of levels or floors varies from unit to unit. Additionally, the lowest floor of each unit depends on its position within the topography, so not all units “begin” on the same level.

The building complex was designed for modernity, durability and functionality. The units feature steel-reinforced concrete foundations and framing, with typical bays of the concrete frame being 12’ apart on column center. Exterior walls are primarily of concrete or concrete block and faced with unglazed blond brick stacked in a raking stretcher bond accented with yellow and turquoise glazed brick. Windows are aluminum frame throughout, with the obvious exception of the stained glass of the chapel, and feature a variety of configurations, widths, and heights. (See attached Window Schedule for details) All windows that stretch the full width between the structural columns are 11’ wide and broken into three roughly equal vertical sections that are about 3’8” wide. Many of the windows have aluminum bris solei (sunshades) installed at the top.

Floors are reinforced concrete slab construction. Most roofs are flat, and are also of reinforced concrete slab construction, and clad with built up composition tar and gravel. Two exceptions are the gym roof, which has steel-ribbed decking with concrete, and the chapel roof which is a thin, folded-plate of reinforced concrete in a gambrel form. The chapel roof also features acid-stained copper sheeting, unlike the other campus buildings.

Interior spaces are consistently divided between public or primary spaces and service spaces. The typical primary spaces, which include main corridors, meeting rooms, dining rooms, offices, classrooms, bedrooms, etc., feature terrazzo flooring and plaster wall finishes with birch doors and cabinetry. Other utilitarian spaces such as bathrooms, shower rooms, and locker rooms are typically finished in ceramic tile. The service spaces, which include storage areas, mechanical rooms, janitors’ rooms, etc., are finished with concrete flooring and generally smooth form concrete block or rough form concrete block as wall finishes.

Architectural plans break the seven-building complex into eight building units, which will guide this description. Exterior descriptions are based, in part, on a brief site visit conducted in May 2016. It was not the intent at that time to document the buildings and therefore it was not a thorough investigation. Subsequent to that visit, access to the campus was denied presumably by the property owner, and therefore the interior description herein was developed based on available photographs, architectural plans and drawings.

Unit A

Unit A is a two-story building located in the southeast corner of the complex. It connects directly to Units B and D South. It contains the primary entrance to the complex (on what reads as the first floor level of the overall complex) which is oriented to the south. This Unit is composed of three rectangular sections: the southernmost section includes a central courtyard with a short corridor leading to the central section of the building; the central section runs east/west and is connected to the third section, which is perpendicular to the central section, and runs north/south. A covered walkway with a plexi-glass roof provides access from the main parking area to the primary entrance (Figs. 10-11).

The first floor is partially below grade and contains bedrooms, offices, storage spaces, and crawl spaces. The second story features more complex spaces. In the southern most section there are bedrooms, offices, a community room, a workroom, and a machine room, all of which encircle an enclosed courtyard. The courtyard is paved in aggregate concrete stones with spaces for plantings.

The primary entrance to the building complex is located on the east end of the center section of Unit A and provides access to a lobby with an information desk and mailroom (Fig. 12). West, beyond the lobby, is a corridor leading to the entrance to Unit D South. Parlors and offices are located along the south side of the corridor while windows and entrances to the large Central Courtyard are arranged along the north wall of the corridor (Fig. 13). The Central Courtyard is a prominent element in the overall building complex (Figs. 30 & 35). According to the architectural plans, this courtyard also has exposed aggregate concrete paving stones which appear to be the same as those used in the previously described courtyard.

Physical Description (continued)

The Central Courtyard is much larger and more elaborate than the southern-most one; the paving stones are arranged in grids with cedar trim, with each grid separated by strips of concrete. Architectural plans called for various spaces to be left open for plantings: a space along the north end, four centrally located spaces, a space in the southwest corner, and a space in the southeast corner. Online satellite imagery suggests the courtyards are largely intact as designed.

The third section of Unit A, perpendicular to the central section, contains a conference room, workroom, supply room, faculty room, offices, two clusters of six small counseling offices, and an entrance to Unit B. The west rooms in this section face onto the Central Courtyard. The entrance into the courtyard is through the faculty room.

Exterior walls of Unit A consist primarily of large windows spanning the concrete frame columns, with the exception of the bedroom windows, which are smaller (Figs. 14 & 15). The entrance elevation is clad completely in glass and has glass double doors offset center to the right. There are five plate glass window panes to the left of the doors (two of which have small awning vents) and one plate glass window pane to the right of the doors. (This window configuration is referred to as J-J in the plans.) The office, parlor, and some of the bedroom spaces in the office wings typically have one window each that is classified as window type "J-1" in the plans. Each of these windows are split into three primary window sections and have three small hopper window vents along the bottom with a larger awning vent in the upper center of the window. These windows do not extend the full height of the floor, and feature turquoise glazed brick below. (Please see the attached Window Schedule for details of the various window types in the complex.)

The larger meeting rooms (such as the Community and Faculty Rooms) have windows that are classified as type "P-1" in the architectural plans. These windows are also split into three sections. The central pane has a small hopper vent at the bottom and a larger awning vent at the top. These windows, including the aluminum panes along the bottom, span the full height of the floor and typically have bris solei overhead. Most of the bedrooms in Unit A have one window each and are classified as type "D" in the plans. These windows have a small hopper vent at the bottom (Fig. 10). Many windows in Unit A have bris solei.

Elevations facing onto the courtyard feature windows that span the full height of the floor; each divided into 3.5' wide vertical panes. The north and south elevations each contain a glass door. The architectural plans indicate that the west elevation facing onto the Courtyard was revised (revision dated September 21, 1959) to have two windows "Similar to Window Type K" with yellow glazed brick below them. The windows drawn in the revised plan are split into four main vertical sections with a hopper window vent at the bottom of each. The two central sections also have an awning window vent at the top.

Unit A has terrazzo floors throughout (with the exception of bathrooms, storage rooms, and supply rooms), birch doors and cabinetry in offices and bedrooms, plaster wall finishes, and rubber baseboards. Although visibility through the windows was limited it appeared that many of the interior finishes were intact as of May 2016 (Figs. 12-13 & 15).

Unit B

Unit B is a two-story building which like Unit A is partially below grade. North of Unit A and directly connecting to Units A and D South, Unit B is oriented east/west. The building housed the library and classrooms.

The first floor features a central corridor running the length of the building with rooms on either side. Along the south side of the building is a staircase to the second story and four large rooms originally designed as stack rooms for the library. Along the north end of the building are various small storage areas along with five larger rooms originally intended to be a language classroom, an education library, a mathematics classroom, a physics classroom, and a biology classroom.

Almost half of the eastern end of the second story contains a large (approximately 3,600 square foot) library, which reportedly housed 50,000 volumes and 400 periodicals upon the opening of the college. The remaining portion of the second floor has a central corridor running along its length. The south side has a corridor to Unit A and three rooms originally intended to be an English classroom and two generic classrooms. The north side has three more rooms: a social science classroom, a philosophy classroom, and a workroom with an office space within.

Physical Description (continued)

The exterior of Unit B is composed primarily of windows (classroom windows) with glazed turquoise brick and mechanical vents below each window span (Fig. 21). The typical window is identified as type "R" in the plans; it spans the full width between columns and is split into the typical three vertical sections. The central pane of these windows features an awning vent in the upper portion and a hopper vent in the lower.

An exception to this window type is found along the east portion of the south elevation. Here there are three type "T" windows and one type "U" window. Type "T" windows are wide and split into three typical vertical sections. The windows are divided horizontally into four main portions. The central panel of the top section is an awning window vent while the outside two are stationary. The central section features a hopper window vent at the bottom with a stationary pane above, but the outside two sections feature only stationary. Window type "U" is the same configuration as type "T" except that the central section has a solid door. Immediately above the door is a stationary pane and the pane above that is stationary, not an awning vent as it is in window type "T" (Fig. 17). Past these windows, the easternmost portion of the south elevation features a yellow glazed brick panel, and the east elevation of the building is finished in unglazed brick. Bris solei are installed above all windows on the south elevation of the building.

The classroom, library, and corridor interiors have finishes consistent with the public spaces while the stack rooms and other storage areas have typical service space finishes. Limited visible inspection through windows (May 2016) into the library and classrooms suggests interior finishes are intact (Figs. 18-20 & 22-23).

Unit C

Unit C is a four-story building that was originally used as a dormitory. Its lowest story is the ground floor which is one story below the lowest stories of Units A and B. It is located north of Unit B, and connects to Unit D North (Fig. 24).

The ground floor is below grade and contains a storage area and a mechanical room along its south end. Immediately north of the storage area is a central row of rooms and circulation running the full length of the building. On each end of this central section there is a staircase that provides access to the third floor. There is an elevator shaft adjacent to the westernmost staircase. Moving from west to east along this central row of rooms there is a vestibule (with a door leading outside toward the breezeway underneath Unit D North), an elevator shaft, a staircase, a storage room, a janitor's room, toilet and shower rooms, a laundry room, another storage room, and another staircase on the east end. Just north of this central row of rooms a corridor runs the length of the building separating that central row from the 20 bedrooms that run along the north side of the building. There are also two short corridors or access points on either side of the shower and toilet area that lead from the main corridor into the large storage area on the south side of the building. Along the north end of the building there are 19 student bedrooms and one slightly larger faculty bedroom with a private bathroom. The student bedrooms have a closet and a sink (Fig. 26).

The first floor has 40 bedrooms along the parameter of the exterior walls, 20 along each side with a similar configuration of bedrooms on the ground floor. Both faculty bedrooms and private baths are on the west end of the floor. The central portion of this floor is divided into three sections with corridors encircling each section connecting them to each other and the bedrooms. The west section has a staircase, elevator, and janitors' room; the central section contains a shower room with bathrooms on either end; and the east section has a staircase and a laundry room. The west end of the second floor has a door to the exterior (that leads to the breezeway below Unit D North), between the two faculty bedrooms.

The second and third floors of Unit C are identical in layout to the second floor with the exception of an indoor corridor to Unit D North on the west end of the building and the third floor has a wall with a window. On the roof is a small penthouse with a fan room which is accessed through the west staircase and elevator.

The exterior of this unit is clad in unglazed brick. The windows are all uniform and classified as type "A" in the architectural plans. Window openings are typically centered in each bedroom. The upper portion of each window is an awning window vent and the lower portion is a hopper window vent (Fig. 25). There is also a single type "A" window at the east end of each dormitory corridor. Bedroom and corridor interiors have typical private space finishes, bathrooms and showers are finished in ceramic tile (with plaster walls in the rooms with baths), and storage and maintenance areas have service space finishes. On visual inspection through windows (May 2016) it appears that interior finishes are intact (Fig. 26).

Physical Description (continued)

Unit D North

Unit D North is a three-story building that rises from a partial ground floor containing service tunnels that lead to Units C and D South, as well as outside. It is located west of Unit C, north of Unit D South, and east of Unit G. The main portion of Unit D North houses a large room labeled as the "Local Community Room" in the architectural plans. This room has also been referred to as the campus "Auditorium" in other historic documents.

The first floor includes an outdoor breezeway with two rows of reinforced concrete columns running north/south on a concrete slab (Fig. 27). The Community Room makes up the entirety of the second floor with a small storage area on the north end and a corridor beyond the storage area that links Unit D North to Units C and G. The Community Room is roughly 4,000 square feet with a raised platform area or stage on the south end (Fig. 29). A portion of the platform area partially overlaps or extends into the parameters of Unit D South and is located directly above the Recreation Room on the first floor of Unit D South. There is also a door in the southeast corner of the platform that provides access to a corridor on the second floor of Unit D South. The platform area was designed for chair storage underneath. According to a pamphlet published by Providence Heights College, the Community Room could accommodate seating for 400-600 people.

The exterior of Unit D North is finished in unglazed brick on the north elevation, concrete on the east and west elevations, and panels of glazed yellow brick below each window. There are six "R" type windows on the east and west elevations, each with bris solei (Fig. 27). The north elevation contains three centered window units. These windows are the typical (type "H") configuration with a single awning window vent at the bottom of the central section. A corridor extends across the north elevation of Unit D North beyond the main volume of the building to connect with Units C and G to the east and west respectively. The upper bays of the corridor are fitted with a type "H" window unit (4 in total) and the lower floor of the corridor is open to the outdoor breezeway (Fig. 26).

The interior of Unit D North has terracotta flooring throughout with plaster and acoustic plaster wall finishes.

The Auditorium stage is finished in maple; a walnut screen on each side creates a proscenium from the north edge of the stage. Two short sets of stairs flank the stage in front of the proscenium providing access to the stage.

Unit D South and Chapel

Unit D South, the central-most unit of the complex, connects Units A, B, D North, E and F, and consists of two finished stories and a partial sub-grade ground floor. The second story houses the chapel and a loft space, while much of the first floor is a large open, central storage area.

Most of Unit D South is clad in unglazed brick, including both the north and south ends of the chapel roof. A covered walkway runs along the west side of the chapel, where a partial wall on the second story is clad with glazed turquoise brick panels (Figs. 32-33). The south elevation has three type "R" window units on the second floor and type "P-1" on the first, with a variation in the central first floor window that has a door to the exterior (window type "Q-1"). The three windows on the second floor have spandrels of glazed turquoise brick (Fig. 36). All windows on both floors of the south elevation of Unit D South feature bris solei. The south end of the building also has two, two-story corridors leading to Unit E. At the northwest corner a staircase accesses the recreation and hobby rooms. Another walkway on the west side combines with the floor below to create a two-story covered walkway. There are seven "H" window units along the first floor wall on the west side, each centered below one of the chapel's stained glass windows. On the east side is an enclosed corridor with seven type "S" windows with aluminum louvers that span the full width between columns.

The interior of the first floor has a large lobby and recreation rooms in the north end, while the south end contains a dining room and pantry. Two small storage rooms on the south end have vinyl asbestos tile flooring and plaster walls. A below-grade corridor runs along the east side of the storage area to provide access between the north and south ends of the building. A partial sub-grade ground floor contains mechanical rooms, storage rooms, and a service tunnel. The northeast corner has a foyer with a staircase, bathroom, janitor's room, and an elevator. All bathroom spaces are finished in ceramic tile.

Chapel Details

The chapel comprises most of the second story of Unit D South. The nave soars above all other buildings in the complex, making a striking visual centerpiece for the campus. The thin-shell, reinforced concrete gambrel roof is unique among the

Physical Description (continued)

other buildings in both profile and cladding. Thin, planar sections of concrete were designed to enclose a voluminous space, creating a high vaulted ceiling on the interior and a significant, monumental form on the exterior. Builders and engineers specified the use of 'pneumatically-placed concrete' – a technique wherein concrete is sprayed onto the formwork with high-pressure hoses, an early use of the now-common technique 'shotcrete.' The entire concrete roof is clad in batten seam copper sheets, acid stained to give the chapel a unique texture and color. Above the altar on the north end of the chapel, an aluminum cross mounted on a raised skylight rises from the roofline.

The main entrance through the narthex is from the south, where a staircase and elevator access a partial loft that houses the organ. Beyond the narthex, two sets of walnut doors enter into the nave, between which are six confessional booths (two for the confessor, and four for the penitent which are on either side of the confessor booths). Booths are paneled with walnut on the exterior (facing the nave) and with birch on the interiors. A walnut screen covers the majority of the organ pipes; the wall above the screen is finished in plaster (Fig. 43). Also at this end – at the southeast and southwest corners – are small walnut clad vestibules for mosaic shrines: one featuring Christ, the other, Virgin with Infant Christ (Figs. 38 & 47). Flooring is terrazzo. Above the roofline, the nave ceiling along both sides and the south wall is finished in plaster. Below the roofline, three sides are finished in walnut wood paneling. Original cone-shaped metal lamps are suspended from the ceiling.

The chapel features significant works designed by renowned glass artist, Gabriel Loire, created with his signature dalle de verre (slab glass) technique. Fourteen clerestory, colored glass windows are fixed in steeply-pitched a-frame dormers, seven each on both the west and east sides of the roof (Figs. 32 & 34). On the east side, windows illustrate the Seven Sorrows of the Blessed Virgin; along the west side, the windows exhibit the corporal and spiritual works of mercy performed by the Sisters of Providence (Fig. 40, 41 & 46). Beneath each stained glass window are 14 walnut panels with overlying louvers that carry small mosaics depicting the Stations of the Cross (Fig. 37). These and the two large mosaic shrines in the narthex were also created by Loire.

The sanctuary has two-levels, with flooring and wall accents of marble, each accessed by three steps. Walnut screens are located on either side, behind which are passageways to the sacristy. The altar sits on a three-step marble predella (platform). Installed just after completion of the campus, the altar is a simple marble table set slightly away from the sanctuary wall (Figs. 39, 42, & 44). A simple Modernist style, metal sanctuary lamp symbolizing the host hung from a long chain, just west of the altar. A gently arched wooden canopy or baldachin, mounted on the north wall above the altar, features an abstract sunburst design in brass on walnut (Figs. 39 & 44-45). The north end of the sanctuary wall is finished entirely in masonry (Fig. 42).

Just beyond the sanctuary is the priest's sacristy, which contains a vault and sewing room. A corridor separates the sacristy from the sanctuary and provides access to a foyer, the northeast staircase, a pantry in the northwest corner, and both the east and west corridors along the chapel.

Original plans called for eight lines of benches, 18 rows deep with four rows of pews at the back of the nave. Historic photographs indicate there were actually six lines of slightly wider benches that extended the length of the space (Figs. 48-49). All benches were removed and sold when the property exchanged hands in 2004.

Before sale to a non-Catholic entity, all remaining sacred objects and fixtures – altar, crucifix, etc. – would have been de-consecrated. Photos taken in 2004-06 show the majority of the chapel interior intact, aside from removal of pews. No information has been obtained to suggest that further changes have been made since.

Unit E

Unit E is a three-story building with a small penthouse on the roof which houses a fan room. It is south of Unit D South and connects directly to Unit D South via two corridors which create an outdoor courtyard-like space between them (Fig. 36 & 50). Unit E is roughly square and houses the campus kitchen, dining rooms/cafeterias, and main laundry facilities. The ground floor of Unit E is partial and below grade, and includes mechanical rooms, storage, a service tunnel, and a large crawl space.

The first floor contains various small rooms along the west wall which were designed for use as trash facilities, an office, locker rooms, and laundry storage. There is also a staircase along this wall. An adjacent corridor provides access to this

Physical Description (continued)

row of rooms, and those directly east of them. Large rooms directly east of the corridor include a 1,500 square foot laundry facility; a variety of food storage rooms (originally including three walk-in refrigerators and a walk-in freezer); and a dishwashing room. A storage room and dishwashing room are adjacent to the south portion of the corridor and both lead into the 1,400 square foot main campus kitchen. Along the east end of the building on this floor, east of the main laundry facility and refrigeration rooms are three additional small rooms designed to be an office, food classroom, and laundry storage.

The second floor houses a variety of dining rooms and a large, central pantry. The footprint of this floor is slightly larger than that of the floor created by cantilevered space on the south, east, and west sides of the building (Fig. 51). On the interior, east and west of the centrally located pantry are small storage rooms, bathrooms, and building circulation. To the south of the pantry is a large, dining room designed for the junior students at Providence College. This room fills the entire southern portion of this floor. The portion of the floor north of the pantry is split into three separate smaller dining rooms including the postulants' dining room, the novices' dining room, and a special dining room.

The two two-story corridors that run between Units E and Unit D South create a courtyard-like space identified as a "patio" in the architectural plans. According to the plans, concrete paving stones lined with cedar (the same as in the other two courtyards) were to be arranged into four small rectangles. These four rectangles were to be arranged in a sort of uneven rectangle with stepping stones filling the pathways between them. An historic photograph shows the Unit E Courtyard filled with grass with at least two of the concrete paving stone arrangements, but no stepping stones (Fig. 36). Subsequent tree growth in the courtyard makes it impossible to tell the current condition of the ground coverings via satellite imagery.

The exterior is largely finished in unglazed brick. Due to the slight cantilever, windows on the first floor are less prominent than those on the second. On the south elevation there are five type "F" windows with glazed turquoise brick below. They are split into three typical vertical sections with hopper window vents at the bottom of the central section. The north elevation has three type "W" windows which span the width of the concrete frame. Each is split into the typical three sections and each has a hopper window vent in the central section. The west and east elevations of the first floor each have four small type "B" windows.

The second floor features much taller, more dramatic windows (type "V" in the architectural plans). Window types "V" are divided into the typical three vertical sections. There are also three horizontal sections, the central section of which contains a hopper window vent; the lower portion of the second section is filled with aluminum louvers for ventilation. Eight concrete frame bays on south elevation are filled with window type "V" each with brisolei. The north elevation of the building features three centrally-located type "V" windows. The Postulants' Dining Room and the special dining room are illuminated by three bays of type "V" windows (Fig. 51).

The corridors between Unit D South and Unit E are three bays long and enclosed with window units: window type "H" on the first floor with glazed turquoise brick below and type "O" on the second floor. Type "O" windows are split into the typical three vertical sections and three horizontal sections also. The upper horizontal section has an awning window vent in the bottom of the central section. The lower section of the middle horizontal section is filled with aluminum panels (Fig. 50).

The interiors of the basement floor rooms are all finished in concrete. On the first floor, the main kitchen and associated food storage rooms have floors and walks finished in ceramic tile. The large laundry room on the same floor is finished in concrete with some masonry walls. The remaining spaces have terrazzo, ceramic tile, concrete, or vinyl asbestos tile flooring with plaster walls. All the dining rooms on the second floor are finished with typical public space finishes with the pantry and other storage areas finished with ceramic tile floors and plaster walls.

Unit F

Unit F is a three-story building that runs north/south, with both the ground and first floors partially below grade. It is located west of Unit D South and south of Unit G, connecting directly to Unit D South via the first floor. It contained a dormitory with a large recreation room on the south end.

The building is broken into two basic sections: a recreation room to the south and a dormitory to the north. On the south end, the two-story recreation room begins on the ground floor. It has two storage rooms on the south end of the room and

Physical Description (continued)

a raised platform area on the north end with a pantry to the east of the platform. Between the recreation room and the dormitory on the ground floor there are corridors, two parlors, and a staircase.

The dormitory side of the building has a layout similar to Unit C. Along the east end of the ground floor there is a mechanical room and storage area. Immediately adjacent to the mechanical room and storage area is a central row of rooms and circulation running the full length of the dormitory, similar to Unit C. From north to south, that central row includes a staircase, a storage area, a janitor's room, shower and toilet rooms, a laundry room, another storage room, and an elevator. A corridor running the length of the dormitory separates this central row from 20 student bedrooms along the west wall and one faculty bedroom on the south end. There are two short corridors or access points on either side of the shower and toilet area that lead from the main corridor into the large storage area along the west side of the building.

The first floor plan of Unit F is similar to the ground floor. The south portion is the upper area of the recreation room, and between the recreation room and the dormitory there are corridors, a faculty room, a study room, storage rooms and a staircase (Fig. 52). The dormitory has 40 student bedrooms that line both the east and west walls, with two faculty bedrooms with private baths on the south end, one on each side. Again mirroring Unit C, this portion of the building also features a central portion divided into three sections with corridors encircling each section connecting them to each other and the bedrooms. The north section has a staircase, storage, and a janitor's room; the central section contains a shower room with bathrooms on either side; and the south end has an elevator and a laundry room.

On the second floor, directly above the recreation room, is a space labeled "Novitiate" in the plans. It is slightly smaller than the recreation room. Above the area where the recreation platform is, there are three offices and a work room. The central area is largely taken up by a study room with a corridor and staircase. The dormitory on this floor is identical in plan to that on the first floor.

Because the east side of the ground floor of Unit F is below grade, there is no access to Unit D south from that elevation of the ground floor. Above ground there is a two-story wing leading from Unit F to Unit D South. The lower floor (first floor) of the wing is an outdoor covered walkway and the upper floor (second floor) is an elevated indoor corridor and rooms. The covered walkway on the first floor has two rows of concrete columns. On the second story there are four rooms along the south side and a corridor along the north side. The four rooms along the corridor leading into Unit D South are labeled (from west to east) lingerie, cleaning room, roberie, and parlor in the architectural plans (Fig. 33).

The exterior of the Recreation Room portion of the building is clad in unglazed brick and yellow glazed brick panels. Four type "R" windows on both the east and west sides of the novitiate room on the second floor are the prominent fenestration on this portion of the building, but there also is a row of four small type "X" windows along the east. Type "X" windows are split into three typical sections with the central panel being a hopper vent. The four windows along each side of the second floor all have aluminum bris solei. Below these window units on each side is a two-story panel of yellow glazed brick with two aluminum vents. The west elevation of the center wing of the building has two rows of windows with turquoise glazed brick below each window unit on both the first and second stories. The upper windows on the second floor are type "G-G" and the lower on the first are type "H-H". Both rows of windows are similarly configured and divided into eight sections with awning window vents at the bottom of each section. The key difference is that second floor windows (G-G) are slightly taller than the first floor windows (Fig. 52).

The portion of the center wing that leads to Unit D South is six bays long with fenestration on the second floor above the breezeway at the first floor level. All 12 window units have glazed turquoise brick below them, but the six windows on either side are different configurations. The south elevation of the wing has type "J-1" windows with bris solei. The windows on the north elevation along the corridor are type "H" and do not have bris solei. The dormitory section of the building has the same fenestration and exterior finishes as Unit C (Fig. 53).

The interior of the recreation room has a terrazzo floor, plaster walls, and a maple platform. Most of the storage space, the mechanical rooms, and other auxiliary spaces have service area finishes. Bathrooms and shower rooms are finished with ceramic tile (Fig. 54).

Unit G

Unit G is a four-story building with one full floor and three partial floors. Built on the lowest sloped portion of the campus, the building has a partial basement (one story below the ground level of the campus), a full ground floor (the main areas of which are equivalent to the height of about three regular floors), and partial first and second floors. It is located in the northwest corner of the complex and connects to Unit D North and Unit C via an enclosed corridor. The main portion of Unit G, minus the boiler room located on the west elevation houses a pool and gymnasium. A boiler room is located on the ground floor (Fig. 57).

The partial basement is below the gymnasium (north) portion of the building only, presumably because the depth of the pool occupies basement level of the southern portion of the building. A centrally placed corridor running east/west divides the area below the gymnasium; to the south of the corridor there is an area that was meant for the future development of a bowling alley as well as storage areas. On the north side of the corridor there are several rooms, running east/west and of various sizes labeled as storage room, music studio, a cluster of smaller practice rooms, and two more storage rooms.

The ground floor of the building is split roughly in half with a large pool on the south side and a gymnasium on the north. Bathrooms, storage, and a janitor's room are clustered at the east end of the pool. There is access on the west side of the pool to a staircase, an incinerator room that leads into the boiler room, and an office.

The first and second floors are partial and located above the rooms clustered on either end of the pool area. On the first floor, at the west end of the pool, there is a staircase, corridor, a novices' robing room, showers, and bathrooms. This portion of the first floor is not connected to the other portion which is on the east end of the pool and contains another staircase, pool storage, a juniors' robing room, showers, and bathrooms. The partial second story is directly above the two first floor sections; both areas are fan rooms.

The exterior of Unit G is finished in unglazed brick with panels of both turquoise and yellow glazed brick on the north elevation that correspond to the seven window units on both the basement and first floors (Fig. 55). The first floor features type "G" windows that have a configuration identical to type "H" but are tempered glass. Basement windows are type "F" and also have the same configuration as "G" and "H" except they have hopper window vents instead of awning window vents. They are not tempered glass. On the south elevation there are five large window units illuminating the pool area (Fig. 56). They are the largest in the complex second only to the stained glass in the chapel. From left to right, the first, second, third, and fifth windows are type "Y" that are split into the three typical vertical sections and four horizontal sections, with lower sections filled with aluminum panels. The fourth window from the left is type "Z" which is identical to type "Y" except there is a glass door to the exterior at the bottom of the central section.

The interior of the corridors and music rooms in the basement level have vinyl asbestos tile flooring with plaster walls while the other spaces are finished in concrete and masonry. On the ground floor, the pool is finished in ceramic tile and the gymnasium in maple flooring with smooth form concrete walls (Figs. 58-60). Bathrooms are also finished in ceramic tile with most of the auxiliary spaces being finished with either vinyl asbestos tiles or concrete flooring and either plaster or concrete walls.

Beginning in 2001, Unit G was occupied by the YMCA Sammamish and was adapted for its purposes. The basement was converted to various office and workout spaces. It is not known if the basement rooms or interior walls have been majorly reconfigured. The pool and gymnasium were verified as intact in March 2016. The YMCA moved out of the space in April 2016.

PART III: HISTORICAL / ARCHITECTURAL SIGNIFICANCE

8. Evaluation Criteria

Historical Data (if known)

Designation Criteria:

- A1 Property is associated with events that have made a significant contribution to the broad patterns of national, state, or local history.
- A2 Property is associated with the lives of persons significant in national, state, or local history.
- A3 Property embodies the distinctive characteristics of a type, period, style, or method of design or construction or represents a significant and distinguishable entity whose components lack individual distinction.
- A4 Property has yielded, or is likely to yield, information important in prehistory or history.
- A5 Property is an outstanding work of a designer or builder who has made a substantial contribution to the art.

Criteria Considerations:

Property is

- a cemetery, birthplace, or grave or property owned by a religious institution/used for religious purposes
- moved from its original location
- a reconstructed historic building
- a commemorative property
- less than 40 years old or achieving significance within the last 40 years

Date(s) of Construction: 1961	Other Date(s) of Significance:	
Architect: John Maloney	Builder:	Engineer:

Statement of Significance

Describe in detail the chronological history of the property and how it meets the landmark designation criteria. Please provide a summary in the first paragraph (use continuation sheets if necessary). If using a Multiple Property Nomination that is already on record, or another historical context narrative, please reference it by name and source.

INTRODUCTION

Providence Heights College of Sisters Formation (Providence College) is nominated under Issaquah Landmark Criterion A1 for its exceptional role in the history of women’s education in the United States, specifically a movement by the Sisters of Charity Providence Sacred Heart (Sisters) to elevate the formal instruction of *women religious*¹ to a level equivalent to the higher learning long provided for male clergy. Its quiet success was owed to a larger mid-twentieth-century pattern, when antiquated teaching methods and curricula were examined and restructured throughout the country. The Sisters advanced their ideals during a transitional moment in American Catholicism, as theological debates raged, and the Church saw the defection of many faithful during a secular revolution that would explode in the 1960s.

¹ The designation, “women religious, or men religious” is the formal term used by the Catholic Church to reference the sisterhood or clergy.

Providence College entered into this scene with an ambitious first-ever curriculum of higher education for Sisters, and was only the second institution built expressly for the collegiate instruction of women religious of the Church, and most importantly, the first one that grew directly out of the landmark and precedent setting Sisters Formation conference held in Everett. Sited on a forested knoll in Issaquah Heights, the sophisticated college was infused with high minded educational principles and contemporary ideas about design, ornamentation, communal living, and a daily relationship with the natural environment.

Providence College is also nominated under Issaquah Landmark Criterion A3 for its remarkable union of multiple educational, residential, and spiritual buildings, using the finest contemporary materials available, with deft Mid-Twentieth-Century styling and bold engineering. The campus' robust architectural statement was as forward looking as the educational reforms it housed. The chapel, in particular, was exemplary in its use of Modernist devices and architectural motifs and remains the region's only application of a gambrel roof with elongated A-frame clerestory. A surrounding landscape of open spaces, woodlands, and expansive views engaged the thoughtful architecture, and underscored the correlation of learning, spiritual development, physical exercise, and leisure that was central to the Sisters Formation. Criterion A3 is further supported by the striking chapel windows crafted just for the unique clerestory, one of only three works in the western United States designed by world renowned glass artist, Gabriel Loire.

A product of Seattle Archdiocesan architect, John W. Maloney, Providence College is distinguished among his achievements, regionally, and perhaps nationally. Throughout the campus, he skillfully blended potent symbolism and acclaimed artistic works into a powerful and cohesive design. This nomination provides some context for his career, with local examples for comparison. Further investigation is likely to prove the college significant in Maloney's body of work, as well as a distinguished example of period ecclesiastical architecture in the Pacific Northwest.

Today, principles of the Sisters Formation are revealed in the careful relationship of buildings and sacred spaces, and an inspirational setting that was once an isolated location in Puget Sound. Although the property owners prevented access to the buildings at the time of this writing, the integrity of all exterior aspects, as well as some limited interiors (viewed through windows) was confirmed in May 2016, and was sufficient to support nomination under the cited criteria.

SISTERS FORMATION MOVEMENT

When Providence College opened in June 1961, the blessing ceremony outwardly reinforced the gender based roles of the Catholic Church, as Archbishop of the Seattle Diocese, John Connolly, D.D., presided and women religious looked on in deference. The nuns' traditional wimples and veils however, belied the progressive ideas invested in the new campus, ideas nurtured since the Catholic Relief Act of 1829 (Act). That Act enabled cloistered women for the first time to move outside the contemplative life of the convent to engage more fully with society, as active leaders of charities, schools, and hospitals.²

The Sisters of Charity Providence Sacred Heart was an early Euro American presence in the Pacific Northwest. Part of a Catholic order originating in Montreal, Canada, the Sisters arrived at Fort Vancouver, Washington Territory in 1856, not long after Bishop Demers of Vancouver held the first Catholic Mass in Puget Sound near present-day Pioneer Square in 1852. The nuns extended their compassionate mission of service to the poor, elderly, and outcast, with a growing emphasis on the establishment of schools and hospitals. Consistent with the 1829 Act, their iconic leader, Mother Joseph, had full oversight in the design and construction of building projects, and by the time of her death in 1902, was credited with building 17 hospitals and eight schools throughout the northwestern states and southwest Canada.³ The Order today remains a recognized leader in non-profit health care.

As the Order's pioneering role in health care grew, the Sister's sweeping black and white habits became a fixture of many hospital halls throughout the region. As preparation for their work, the nuns received conventional religious instruction, but their secular training was confined mostly to nursing. In spite of their proven service in health care – and as teachers of

² "Nuns and Convent Buildings" discusses the role of women religious in the design of 19th and 20th century convents in England: <https://historicengland.org.uk/research/inclusive-heritage/womens-history/nuns-and-convent-building/> Retrieved 15 May 2016.

³ Providence Archives, 22 May 2016, retrieved at: <http://washington.providence.org/about/history/>

elementary and high school students – the Sisters remained frustrated by their educational deficits in the sciences, philosophy, and the arts, a stark contrast to the centuries-old heritage of higher learning provided to Catholic men religious.

Throughout the 1940s, a growing awareness of this imbalance percolated at gatherings of the National Catholic Educational Association (NCEA), and at subsequent meetings on the preparation and education of young sisters. Most impactful was a paper read at a 1949 NCEA meeting by Sister Madeleva entitled, the “Education of Sister Lucy,” which outlined in frank terms the shortfalls in professional training for the Sisterhood.⁴ In 1950, Pope Pius XII also voiced alarm about the inadequate education of women who passed quickly from religious and basic teacher instruction and were often unprepared for their roles in the parochial school system. Two years later, an analytical paper, “How do U.S. Sisters Meet the Pope’s Standards of Excellence?” was delivered at the NCEA meeting in Kansas City, sparking committee interest in the subject and dedicating future meetings of the NCEA to explore new educational goals.⁵

To support the pontiff’s concern, a group of nuns adopting the title, “Sisters Formation” helped the NCEA circulate a questionnaire to the religious community in order to gauge the spiritual and intellectual status of Sister-teachers. As expected, the queries identified serious voids in the professional training of nuns and ignited a movement to raise their educational standards to meet the high levels of instruction in nursing and social work that had been missing. In 1954, the NCEA designated future meetings to include regular sessions of the Sisters Formation Committee in order to explore the matter and develop regional conferences.

Encouraged by these strides, the Sisters planned their own formal session to legitimize the mission and pursue the vision of a four-year college degree program, including a year of religious training required by Canon law. The first national workshop of the Sisters Formation was held over three days at Everett’s Providence Hospital in 1956. Instructed by Ph.D. level sisters and attended by nuns from various orders and seventeen Catholic women’s colleges from around the country, the workshop set out to establish a college curriculum as comprehensive as any available to the male orders of the Church, with coursework in philosophy, sciences, mathematics, social work, and nursing, as well as the usual religious subjects.

Although accredited Catholic colleges for women had long been established throughout the United States, no four-year baccalaureate program was dedicated solely to the professional and spiritual education of women religious. Most nuns often had to forgo higher education, relying upon summer school coursework to supplement their rudimentary teacher training. This often meant ten years or more to achieve college degree status. The Everett Workshop was the first substantive remedy to the problem, and the results of the conference were widely publicized to major superiors, mistresses, and directresses, and became a springboard for advancing the education of Catholic women religious.

Inspired by earlier progress at the NCEA meetings – and only a year before the Everett Workshop produced a landmark curricula – the Sisters Formation established Marillac College in St. Louis, Missouri in 1959. The \$5.5 million dollar campus, sited within the 180-estate of the former St. Louis Province at DePaul University, represented a major investment in liberal arts and religious Sister education. Housed in a Modern complex designed by Edo Belli, Marillac College was the first higher degree program exclusively for nuns, but did not become accredited until the Sisters Formation curricula was adopted at Everett in 1960.

Marillac College was as short lived a venture as Providence College. Marillac closed in 1974 and the buildings were absorbed by DePaul University. Today, the only remaining college for Sisters in the United States is Assumption College for Sisters in Mendham, New Jersey, which offers a two-year associate degree program.

PROVIDENCE COLLEGE

Though outwardly compliant with Church authority, Sisters Formation challenged much of the teaching and structure of the higher religious authority. Its bold assertions about the educational needs of the Sisterhood aligned easily with Catholic introspection about the Church’s place in the world after World War II, which created a welcome environment for such experiments. This context was part of a larger pattern of national education reforms. As a burgeoning post-war population stressed the conventions of the one-room school house students were gathered into large buildings that housed multiple

⁴ Cary, Ann. *Sisters in Crisis: The Tragic Unraveling of Women’s Religious Communities*, p. 135.

⁵ *Ibid.*

grades. New federal mandates emphasized deeper learning in math and science subjects after the U.S. was embarrassed by the Soviet Union's launch of the Sputnik satellite. And the Brown versus Board of Education's ruling that schools integrate their classrooms spread the expectation that every citizen was entitled to a full and equal education.⁶ With similar goals in mind, Sisters Formation sought equal footing for the college level education of the sisterhood.

The movement believed a curriculum grounded in philosophy and theology would define their moral purpose, and hoped not to merely repeat theological teachings, but to graduate women who could move the laity toward social action.⁷ Following the Everett Workshop, the Sisters spent three months finalizing courses for a four-year baccalaureate program to include one year of Canon law training. Financial support for the Everett Curriculum was championed by Mother Mary Philothea, former Mother Superior of the Sister of Charity Providence, who reconfigured the congregation-based funding of Sisters' education that had relied upon fluctuating hospital revenues.⁸ Under her leadership as first president of the new college, the standardized curriculum was installed at Seattle University, a four-year Jesuit institution founded in 1891.⁹ Ambitions were high for the College of Sisters Formation, which emphasized studies embedded in social justice to move the Sisters beyond their traditional roles of charitable works.¹⁰

The college project was supported by The Dominican Sisters from Edmonds, the Dominican Sisters from Tacoma, and the Sisters of St. Joseph of Newark, New Jersey. In the first year of operation, eight nuns participated as faculty, while other Sisters planned to join the teaching staff as they obtained graduate and doctoral degrees from programs around the country. Initial enrollment was 60 Sisters, with the first class graduating in June, 1960 to strong reviews about the challenging coursework in clinical nursing, humanities, and the sciences. Nuns in traditional habits attended classes alongside other students and became part of the Seattle University landscape, but the venue was temporary, and construction of a separate institution for women religious at Issaquah Heights remained on track.

In 1961, the Sisters Formation College at Providence Heights became reality as new enrollees poured into the halls of the nation's only Catholic institution conceived, planned and executed according to the goals of the Everett Curricula. The inclusive 243-acre campus provided administrative functions, as well as classrooms, a library wing, dining room, hardwood floored gymnasium, pool, and centrally placed chapel. Several residential halls were provided for Sisters and faculty, enabling the communal living of students and teachers that had not been possible at Seattle University.¹¹

Sixteen Sister instructors offered diverse courses including Christian art and music, sociology, world literature, plant biology, and subjects of a national and international scope. An all-Sister-taught doctoral program was planned for 1965. The *postulate*, or first year of traditional spiritual instruction corresponded with the freshmen year of college; followed by two years in the *novitiate*,¹² which included both spiritual reflection in Canon law and sophomore years. After the novitiate, the Sisters took their vows of poverty, chastity, and obedience, and extended their education as juniors and seniors for a total of five years of schooling.¹³

Fine arts were considered an essential part of their intellectual and spiritual development. In the college's opening year, Sister Mary Trinitas led a group of Sisters in a summer art course during which the young students crafted outdoor Stations of the Cross¹⁴ and a large mural for the novitiate community room.¹⁵ Building hallways soon became a backdrop for artistic

⁶ A summary of educational reforms following World War II is found in, "Section II - American Education, Part 8 - The Second Half of the 20th Century: Post-World War II and Beyond," retrieved 7 November 2016 at: <http://oregonstate.edu/instruct/ed416/ae8.html>

⁷ Thomas E. Woods, Jr. *The Church Confronts Modernity: Catholic Intellectuals and the Progressive Era*. New York: Columbia University Press, 2004. p. 160-61. "What Human Goodness Entails" - An Intellectual History of United States Catholic Sisters, 1930-1980. A dissertation presented to the Faculty of the Graduate School of Brandeis University, Department of history by Darra Mulderry, August 2006. p. 185.

⁸ "What Human Goodness Entails." p. 145

⁹ Another demonstration center was created at St. Theresa's in Winona, Minnesota, a Catholic women's college.

¹⁰ *Ibid.* p. 199.

¹¹ "Sisters Formation College," on file at the Providence Archives, Seattle.

¹² In the Catholic Church, the novitiate is a spiritual "trial period" for a prospective Sister, prior to taking formal vows.

¹³ *Ibid.*

¹⁴ "Stations of the Cross" refers to the symbolic rendering of various stages in Christ's journey from condemnation to crucifixion, often depicted in paintings or panels that are affixed to interior nave walls.

display, as Providence College continued the centuries-old pattern of art patronage. Through the support of donations and benefactors, the campus eventually housed one of the finest collections of paintings, sculpture, and furniture on the West Coast, and offered gallery-style viewing for visitors.¹⁶ For a short period of 13 years, Providence College was an artistic and educational marvel in an architectural package that echoed the contemporary ideas of the Sisters Formation movement.

ARCHITECTURE AND CONSTRUCTION

John W. Maloney drafted his first designs for the Sisters Formation College at Providence Heights in 1957, at the peak of his Modernist work for the Catholic Archdiocese. Actual drawings were executed by Arthur K. Herrington, and the engineering firm of Worthington Skilling Helle and Jackson were responsible for construction. Maloney, born in California in 1896, moved with his family to Puget Sound in 1920 and attended the University Washington and Stanford University, before establishing an architectural practice in Yakima in 1922. Maloney's first works in Yakima were both revivalist and contemporary, his most highly regarded work being the Art Deco Larsen Building. After moving to the Seattle area, Maloney established a near exclusive relationship with the Catholic Church and received the bulk of its commissions throughout the 1950 and 60s, though his secular designs were used in numerous schools and public projects of the era.

Although Maloney was the designer of record, Mother Philothea directed much of the layout and designation of functional spaces, just as Mother Joseph had done for hospitals and schools almost a century earlier. Rectangular flat-roofed structures of reinforced concrete were arranged in H and I-plan configurations, allocating separate buildings for classroom and administrative spaces, recreational areas, and a library housing 50,000 books. Separate student quarters were provided for the *provincialate*, *novitiate*, and *juniorate*.¹⁷

Progressive ideals about the education of the Sisterhood were reinforced in the contemporary architecture of Providence College, but the layout of sleek Modern buildings was not new, recalling Roman Catholic antecedents of medieval life and worship. Like the monastic communities and convents of Europe, separate volumes for living quarters, classrooms, administrative areas, library, and dining areas were arranged in quadrangles around open spaces or courtyards, all converging toward the worship building. Consistent with monasteries and convents, the west side of the Providence College chapel featured a covered "loggia," and buildings were linked by a series of walkways recalling the old circulation pattern of gothic cloisters.

Maloney's Modernist styling of the college buildings was spare but elegant. Exterior surfaces were clad with blonde glazed and unglazed brick accented with turquoise and light yellow tiles. Broad bands of aluminum framed windows lit the classroom spaces, and outlying volumes were connected by a series of flat roofed walkways and underground tunnels, all surrounding the iconic chapel. Other Modern devices included metal *bris solei* (perforated hood) to shield windows from sun glare. Interior finishing and appointments featured the highest quality of materials then available, including hardwoods such as walnut, marble, and terrazzo flooring.

Although Maloney designed individual buildings on campuses in the region and elsewhere in the country, Providence is his only college ensemble of integrated multi-functional buildings, and his centerpiece chapel claimed a number of distinctions for architectural style, materials application, and artistic expression. The project was his last Church commission as a sole practitioner, and also records a pivotal time in Catholic Church design, just before Modernism was fused with liturgical change.

LITURGY, MODERNISM, AND CATHOLIC CHURCH DESIGN

The Providence College chapel was a capsule of contemporary style and tradition, built on the eve of reforms that would steer Catholic Church architecture in an entirely different direction. After the Second Vatican Council of 1962-65 (Vatican II), many Catholic churches were irreversibly altered to comply with liturgical changes. As a relatively intact interior built just prior, the Providence chapel has important design integrity for a period when startling shifts were made in the conduct of the mass and the assembly of the congregants.

¹⁵ "Summer Art Course at Providence College," in The Providence Sister, a publication of the Providence Heights College, Vol. 1, Fall 1963.

¹⁶ The Providence Sister, Vol. 1, Spring 1964.

¹⁷ In this context, the term provincialate refers to the administrative sector of the college. The juniorate class followed the postulate and two year novitiate, and culminated in the senior year, for a total of five years of coursework.

By the middle of the twentieth century, American Catholics had become frustrated by their limited participation in rituals such as the Mass, and by the exclusive relationship between the clergy and papal authority. In part due to the growing independence of the American Church, Rome reexamined the manner in which religious life and worship were conducted.¹⁸ Vatican II was convened to bring the Catholic Church up to date and mandate reforms in the spiritual work of priests and sisters. Along with normal charitable duties, women and men religious were called to challenge the secular world with social and economic justice, and to have a stronger presence outside the walls of their convents and monasteries. Outreach in the urban setting, and the training of lay clergy were strongly encouraged. Mass would no longer be said in Latin but in English, and minority communities were served in their native language. The Council also decreed a number of liturgical changes that would affect the traditional layout of the worship space, especially the relationship between the communion table, host, and congregants.

Sancrosanctum Concilium or "active participation" resulted in a set of architectural guidelines to aid designers in new church construction.¹⁹ To achieve the objectives, the communion table was moved out from the sanctuary wall toward the nave, enabling the priest to face the parishioners as the sacrament was blessed; communion rails were eliminated, providing congregants a less deferential posture as they walked directly to the priest to receive the sacrament. Pews were no longer arranged in straight aisles but fanned outward to foster visual connections and a greater sense of community among parishioners. This design standard, known as the "church in the round" had a striking impact on Catholic Church architecture in the 1960s and 70s and is easily recognizable in buildings that have a round footprint, with soaring central towers or steeples.²⁰ Existing churches with long narrow sanctuaries found it difficult to adapt to the new configuration.

The implementation of Vatican II changes was alarming for Catholics who found comfort in traditional liturgy and architecture. Like any revolution, some interpretations of Vatican II were viewed as abrupt, severe, and alienating. As parishes were encouraged to remodel their existing church interiors to the new format, ornament and statuary deemed distracting from the mass were stripped away, and either sold or discarded, and dark or multi-colored walls and surfaces were often painted in a light monochrome scheme. In time, the rush to meet Vatican II design guidelines caused some regret. Many of the Church's most celebrated older buildings experienced irreversible change and loss of historic fabric as furnishings and artwork were cast away.

PROVIDENCE COLLEGE CHAPEL

In many respects Maloney's Providence College chapel anticipated much of the contemporary world of the post Vatican II era, but without the liturgical reforms. Only the simple marble altar, installed slightly after the college opening, conformed to the architectural mandates, though this aspect is barely detectable and seems entirely harmonious with the Modernist character of the sanctuary. Partly due to its short lived Catholic service, the chapel interior overall escaped a severe conversion, and was one of the few Catholic sacred spaces in the area to retain most of its original plan and appointments. Church pews remained in their original alignment until 2004 when they were removed. The stylized *baldachin* (canopy) survives, and the liturgical Stations, and narthex shrines were left in place. Through the years, the clerestory has continued to cast dramatic color onto original unpainted dark walnut and other hardwood surfaces.

In the inventory of churches in Puget Sound, Maloney's design was as Modern as any secular project of the period, melding some of the Church's traditional attitudes toward worship with contemporary aesthetics. His chapel fulfilled much of the Modernism he had entertained in other regional church projects built in the preceding five years. Two Seattle examples, Holy Family Church and the Church of St. Benedict (both 1956), were mostly devoid of historical ornament, and included square bell towers at the corners, but retained some older architectural references such as arched clerestories and stylized rose windows. But these compositions had come far from his 1927 Baroque styled St. Paul's Cathedral in Yakima.

Fully Modern in all respects, Sacred Heart Church, Seattle (1956) featured a simple gabled roof, with a nave of laminated beams extending to the floor, a rectangular stained glass clerestory, and corner *campanile* or bell tower. In his design for

¹⁸ Jenna Victoria Fara, "The Implications of the Second Vatican Council on Historic American Catholic Architecture," a Thesis Presented to the Faculties of the University of Pennsylvania Graduate Program in Historic Preservation in Partial Fulfillment of the Requirements of the Degree of Master of Science in Historic Preservation, 2009.

¹⁹ Ibid.

²⁰ Randall B. Smith, "Don't Blame Vatican II – Modernism and Modern Catholic Church Architecture," in The Institute for Sacred Architecture, Volume 13.

St. Anne's Catholic Church in Seattle, completed one year before the Providence chapel, Maloney shed all historical vestiges. St. Anne's featured a flat but gently rippling roofline, and deep concrete ribs along the nave exterior that contain stained glass windows in rectangular frames. A free standing Modern campanile complimented the site. The interior received a Vatican II remodeling in the 1960s and lacks full integrity to Maloney's original design. In 1958 Maloney, along with Ralph Lund, was also engaged for the design of St. Thomas of the Apostle Seminary (Shoreline), a Modernist complex that included a dramatic entrance arcade of tall concrete piers, and a gabled chapel featuring world-renown acoustics.²¹

Some of Maloney's churches built after Vatican II, such as St. Alphonsus, Ballard (1962), did not respond to all of the architectural reforms and guidelines, and often relied upon a standard rectangular nave. The balance of St. Alphonsus however, exhibits Modern styling in the full height entrance canopy on tapered legs, detached bell tower, and stained glass clerestory. Providence College chapel represents one of Maloney's last Church commissions as a sole practitioner. In 1963, he partnered with other architects to form a new firm - Maloney, Herrington, Friesz and Lund.

The body of Modernist church architecture in the Pacific Northwest includes the work of another renowned architect, Paul Thiry, who like Maloney, produced imaginative designs for the Catholic Archdiocese of Seattle. Two of Thiry's surviving church commissions are relevant to a discussion of the Providence Heights chapel. The first, The Church of Christ the King in Seattle's Greenwood neighborhood (1948), was designed in an unusual semicircular plan that seemed to anticipate the tenets of Vatican II. The placement of pews in an arcing configuration around the altar created a close relationship between priest and worshippers, a quality prescribed in the Church's later architectural guidelines. Other aspects of his design included a low flat ceiling, with outer walls featuring a simple clerestory band of colored glass. Aside from its Modernist program, Thiry's Christ the King has lost some affinity with Providence Chapel due to a remodeling of the sanctuary and ceiling in 2012.

Twelve years later, just prior to the Second Vatican Council, Thiry designed Seattle's Sacred Heart of Jesus Catholic Church (1960), a gabled volume with plain vertical windows, a square corner campanile, and a nave of exposed glu-lam beams that rise from floor to gable ridge. Though elegant, the interior is perhaps less innovative than Maloney's striking gambrel volume and A-frame clerestory. In 2008, Sacred Heart of Jesus also experienced a re-design of its sanctuary, and no longer retains Thiry's full Modernist concept. Christ the King and Sacred Heart Jesus are examples of the recent pattern within the archdiocese of remodeling sanctuaries less for liturgical reasons, than for contemporary aesthetic ones.

Other period Catholic churches in the region not products of Maloney's career included Holy Family Parish Church in Kirkland (1955). As with many churches of the following decade, Holy Family Parish was updated to Vatican II standards, but having burned in 1988 is no longer part of the Modernist inventory. Catholic churches built after Vatican II reforms included St. Mary's Parish-St. Anne Mission in Marysville (1967), a high Modernist design with covered walkways and a stylized metal campanile. In Seattle, Vatican II architectural guidelines were on full display in James M. Klontz' Our Lady of Fatima, a "church-in-the-round" built in 1968.

In spite of strong Modernist lines and aesthetic principles, the Providence College chapel honored the conventions of centuries-old Catholic worship spaces with an elongated nave and high altar engaged near the head of the sanctuary. But where earlier American churches drew from revival themes – often academic interpretations of classical or Baroque architecture – Maloney sketched the chapel's appointments with abstract simplicity. For example, the gently-arched, baldachin that sheltered the altar was a vestige of the Baroque canopy often placed over a central altar or lectern in European churches built centuries before. A skylight placed high above the altar invited light through the baldachin's colorful walnut and brass starburst. Other conventions such as Stations of the Cross were affixed in the expected locations, but rendered as Modernist mosaic panels. Metal, cone-shaped "lantern" fixtures common to secular mid-twentieth-century buildings were suspended from the inclined ceiling, "fenced" wood screens adorned the sanctuary, and walnut and birch confessionals were situated inside the chapel narthex.

By using a popular mid-twentieth-century, A-frame roofline, Maloney gave the nave a soaring profile. First popularized in 1936 when Rudolph Schindler designed a home for Gisela Bennati on the hills above Lake Arrowhead, California, the A-

²¹ In 1996, after leasing the 51 acres of St. Thomas the Apostle Seminary property, Bastyr University purchased the property from the Catholic Archdiocese.

frame became a signature of much vacation architecture and found some use in residential settings during the 1950s.²² Although the inclined walls were disparaged as useless space, the A-frame was adapted successfully for a number of Catholic and Protestant churches during this period and into the 1960s, perhaps because the high angled walls voided the problem of wasted space. Variations on the type included a shallow break in the gable, resulting in the gambrel roof of the Providence College chapel. The soaring roof was achieved with thin shell concrete construction, a medium well adapted in the post-World War II era and used prominently by Felix Candela in Mexico. The thin shell method required close collaboration between architects and engineers, and its use by engineers, Worthington Skilling Helle and Jackson speaks to the engineering sophistication of the project.

Even greater innovation was captured in the 14 elongated A-frames that rise 33 feet through the gambrel to form a clerestory, a quality that would not have been possible with an unbroken A-frame roof. More drama was achieved by finishing the roof in copper sheet panels, stained with acid for visual texture.

As with all other architectural and artistic appointments at Providence College, no expense was spared for the colored windows that would flood the interior of Maloney's chapel. Chosen master glass artist, Gabriel Loire was born in Pouance, France in 1904, and educated at Chartres, France where he immersed himself in the city's long heritage of glass artistry, eventually founding his own studio there in 1936. His skill using faceted glass drew the attention of the New York art world, and by 1950 he began receiving high profile commissions throughout the United States.²³ He eventually became one of the most prolific glass artists in the world, counting hundreds of installations in churches, and public and private buildings. Unlike Maloney, Loire did not have single patronage for church projects and claimed customers in both Protestant and Catholic sectors. One of his most celebrated glass works was a series of impressionistic windows in the First Presbyterian Church in Stamford, Connecticut. There are only two of his contributions on the West Coast, one at The Episcopal Church of the Good Samaritan in Corvallis, Oregon; the other at Grace Episcopal Cathedral in San Francisco.

During the mid-twentieth-century, Loire also perfected the use of "slab glass" or *dalle de verre*, first developed by Jean Gaudin in Paris in 1930. The technique utilized colored chipped glass pieces, faceted to enhance refraction, that were set in concrete comes far thicker than the delicate stained glass of medieval times. For the Providence College chapel, Loire crafted the dalle de verre components in his Chartres studio, shipping them to Washington where they were laid in a bed of sand and framed with concrete, before fitting into Maloney's A-frame windows. Loire was also responsible for the two walnut framed shrine mosaics in the south corners that featured Christ in one, and the Virgin with infant Christ in the other. In the gothic mode of story-telling, the deeply hued west nave windows depicted the works of mercy performed by the Sister of Charity Providence, while the east windows portrayed the Seven Sorrows of the Blessed Virgin. Loire's celebrated craft, set in Maloney's special clerestory were essential to the chapel's interior drama of light and color, and burnished the relatively simple composition of Providence's other college buildings.

The 1960 Providence Heights Progress Report described the chapel as follows: "Simplicity of line, intensity of color, beauty in symbolism, and integrity of craftsmanship combine the somber dignity of walnut paneling with the richness of brass and marble to create an atmosphere of prayer, peace, and inspiration for the spiritual growth of the young sisters who will call Providence Heights College their home."

Further acclaim by reporter, Mary Karabaich, perfectly summarized the union of architecture with the spiritual objectives of Providence College, noting that the ". . . contrast between the splendorous chapel windows and the raw materials of construction below them only seems to emphasize the boldness and utter faith of those who conceived this idea of a complete new college for Sisters."²⁴

THE ROLE OF LANDSCAPE AND SETTING

²² Chad Garret Randl, Old House Journal, "The Mania for A-Frames - Postwar affluence spawned second homes for hiding out and showing off." Retrieved 14 June 2016 from: http://www.oldhousejournal.com/The_Mania_for_A-Frames/magazine/1426

²³ Loire (Gabriel) Studios is profiled in: <http://www.michiganstainedglass.org/collections/studiosartist.php?id=17-82-28>, retrieved 14 June 2016.

²⁴ "Sisters Providence Heights – New Plan for Education of Nuns Required Keen Faith, Boldness," Catholic Northwest Progress, December 16, 1960, p. 10.

Situated well away from Seattle on a hill of second growth Douglas-fir, Providence College engaged the surrounding landscape to compliment the structured curricula applied inside its buildings. Altogether, the campus occupied only 20 acres of the 243-acre site, with the remaining grounds left as natural woods. Much of the immediate area around the buildings was framed by grass, and landscaped in the “Japanese tradition” with flowering ornamental trees, and clusters of huge rhododendrons, calla lilies, and pansies lining the campus' paths.²⁵

Outdoor athletic activities were well provided, including an expansive grass playfield to the west of the campus buildings. Contemplative retreat in the trees along the property margins was encouraged by several trails for the Sisters to walk, and a traditional *grotto*²⁶ anchored the southwest lawn. Stations of the Cross were placed along the way to enrich outdoor worship, and an amphitheater located at the southwest corner of the hill enabled mass to be celebrated in a natural setting. Other outdoor provisions included cleared areas for barbecues and camp fires and a cabin in the woods appointed with a kitchen, bath, and sleeping cots.²⁷ Today, the survival of this wooded buffer defines the important relationship between the college walls and the native environment. Remnants of these features can be observed among the mature vegetation.

As the college was rising at Issaquah Heights in 1960, Puget Sound was a very different place, with abundant choices to site a campus for the intellectual and spiritual development of the sisterhood. The Roman Catholic Church had a long history of selecting higher ground for its sacred buildings and religious communities, often naming these promontories, “heights” and “mounts” in symbolic reference to a higher connection with the divine. The practice continued in the siting of many Catholic institutions and hospitals in the region. Abbeys and convents such as Mt. Angel, a Benedictine Abbey, established in 1882, and contemporary, Our Lady of Guadalupe Trappist Monastery, were situated atop knolls in Oregon’s Willamette Valley.

The location of Providence College removed the Sisters from Seattle’s noise and urban distractions. Academic training could be offered along with the restorative value of isolation in a part of Puget Sound that was little developed. The distant views of logging clear-cuts in the Olympic Mountains were the few visible alterations of the natural environment that surrounded them. Publications at the time described the architecture as in “harmony with the beautiful wooded areas which can be seen from almost any window in the building.”²⁸ Dean of Providence College, Mother Mary Philothea described the campus as a place where “young women . . . will find an atmosphere that is permeated with a supernatural spirit but with proper emphasis on the natural – on the whole person.”²⁹ One student, Sister Thomasine gushed over the campus setting, likening it to Ireland, “. . . from our front windows, and the green, snow-capped mountains of the Pacific Northwest . . . the building itself bright clean, convenient and simple.”³⁰ In spite of encroaching development below the hill that has consumed much of the original acreage, the knoll’s natural setting and view sheds remain much as they were during her enrollment.

CONCLUSION

Providence College defines an important juncture in the life of the Catholic Church, recalling a time when its leaders reconfigured the traditional service of religious men and woman, and wrestled with expanding roles and expectations of an enlightened sisterhood. The college championed new attitudes about the educational needs of Sisters, and was a bold venture within a male dominated institution. The Sisters’ willingness to create new programs and dabble in religious instruction soon drew resistance from their women superiors, who maintained that such activities and the teachings of Canon law should take place within the congregations. Sisters Formation inspired a brief but impactful growth in the status of women religious, but its progressive tendencies were a casualty of the turbulent decade that followed.

²⁵ “Providence Heights, Issaquah, Washington,” a descriptive document on file at Providence Archives, Seattle.

²⁶ A grotto is a free standing niche containing statuary of Mary the Virgin.

²⁷ Ibid.

²⁸ “Providence Heights Progress Report, 1960,” on file at the Providence Archives, Seattle.

²⁹ “College Nearing Completion,” Catholic Northwest Programs, December 16, 1960.

³⁰ “What Human Goodness Entails” - An Intellectual History of United States Catholic Sisters, 1930--1980. A dissertation presented to the Faculty of the Graduate School of Brandeis University, Department of history by Darra Mulderry, August 2006. p. 144.

Historical/Architectural Significance (continued)

The independent spirit of the Sisters Formation movement was eventually tamed by the highest Church authority. In the 1960s and 70s, nuns were moved into greater service in secular society, and away from the institutional life that had been provided by convents and resident colleges such as Providence.

The Sisters of Providence closed Providence College in 1969. They continued to use it as a conference center (Providence Heights Education and Conference Center), renting it out to a variety of groups, until 1978 when it was sold to the Lutheran Bible Institute (LBI) for use as an educational facility.

In order for the purchase to be feasible LBI sold 180 acres of the original acreage which were subsequently developed as a retirement community, construction of which began in 1983. LBI eventually became Trinity Lutheran College and maintained ownership of the 46-acre campus until selling it to City Church in 2004. City Church used the campus for various services and events, and also rented out portions of it to other organizations. The campus is still owned by City Church (as Campus Plateau, LLC).

Much of what remains of the deeply influential Sisters Formation movement is memorialized in the Providence College buildings and grounds, where the ideals of Sisters Formation persist in John Maloney's thoughtful Modernism, and in the natural retreat that fostered higher learning and spiritual development in the relative isolation of mid-twentieth-century Puget Sound.

PART IV: MAJOR BIBLIOGRAPHICAL REFERENCES

9. Previous Documentation

Use the space below to cite the books, articles, and other sources used in preparing this form (use continuation sheet if necessary).

Previous documentation on file:

- included in King County Historic Resource Inventory #
- previously designated an Issaquah Landmark
- previously designated a Community Landmark
- listed in Washington State Register of Historic Places
- 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, Rec. #:

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- King County Historic Preservation Program
- Local government
- University
- Other (specify repository)

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