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United States Department of the Interior  
National Park Service

National Register of Historic Places  
Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

Historic name Our Lady of the Blessed Sacrament Church

Other names / site number \_\_\_\_\_

2. Location

Street & number 914 Sullivan Street  not for publication

City or town Miami  vicinity

State Arizona Code AZ County Gila Code 007 Zip code 85539

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this  nomination  request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property  meets  does not meet the National Register Criteria. I recommend that this property be considered significant  nationally  statewide  locally. (  See continuation sheet for additional comments.)

James W. Gamari ARCHPO  
Signature of certifying official / Title

15 NOVEMBER 2007  
Date

ARIZONA STATE PARKS  
State or Federal agency and bureau

In my opinion, the property  meets  does not meet the National Register criteria. (  See continuation sheet for additional comments.)

Signature of commenting or other official / Title

Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that this property is:

entered in the National Register.  
 See continuation sheet.

determined eligible for the National Register.  
 See continuation sheet.

determined not eligible for the National Register.

removed from the National Register.

other (explain): \_\_\_\_\_

Elson H. Beall  
Signature of the Keeper

1.3.08  
Date of action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

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

Category of Property

(Check only one box.)

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

Number of Resources Within Property

(Do not include previously listed resources in the count.)

Table with 2 columns: Contributing, Noncontributing. Rows for buildings, sites, structures, objects, Total.

Number of contributing resources

previously listed in the National Register 0

Name of related multiple property listing

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

N/A

6. Function or Use

Historic Functions

(Enter categories from instructions.)

RELIGION / Religious facility

Current Functions

(Enter categories from instructions.)

RELIGION / Religious facility

7. Description

Architectural Classification

(Enter categories from instructions.)

Late 19th and 20th Century Revivals / Mission

Revival

Materials

(Enter categories from instructions.)

foundation concrete

walls stucco

roof asphalt

other clay tile, copper, concrete

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

- A. owned by a religious institution or used for religious purposes.
B. removed from its original location.
C. a birthplace or grave.
D. a cemetery.
E. a reconstructed building, object, or structure.
F. a commemorative property.
G. less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance

(Enter categories from instructions.)

Architecture

Period of Significance

1917

Significant Dates

1917

Significant Person

(Complete if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Henry O. Jaastad, architect

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

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

Primary Location of Additional Data:

- State Historic Preservation Office
Other State agency
Federal agency
Local government
University
Other

Name of repository:

Our Lady of the Blessed Sacrament Church

10. Geographical Data

Acreage of Property less than one

UTM References

(Place additional UTM references on a continuation sheet.)

Table with 7 columns: Zone, Easting, Northing, Zone, Easting, Northing. Rows 1-4.

See continuation sheet.

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

Name / Title Mark E. Pry
Organization Southwest Historical Services Date 12 November 2007
Street & number 315 E. Balboa Drive Telephone (480) 968-2339
City or town Tempe State Arizona Zip code 85282-3750

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

- A USGS map (7.5 or 15 minute series) indicating the property's location.
A sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional items

(Check with the SHPO or FPO for any additional items.)

Property Owner

(Complete this item at the request of the SHPO or FPO.)

Name Our Lady of the Blessed Sacrament Church (contact: Father Jay Luczak)
Street & number 914 Sullivan Street Telephone (928) 473-3568
City or town Miami State Arizona Zip code 85539

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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**Narrative Description**

*Summary*

Our Lady of the Blessed Sacrament Church is a Mission Revival church constructed in 1917 on the western edge of historic downtown Miami. Built of cast-in-place concrete, it has a steep gabled roof with espadañas, two bell towers on a symmetrical facade, and Roman-arched windows with wood sash and trim. The historic window glazing has been replaced with stained-glass windows, but otherwise the church retains the character-defining features of a Mission Revival building and has sufficient integrity to convey its significance under Criterion C.

*Setting*

Our Lady of the Blessed Sacrament is located on the north side of Sullivan Street, at its intersection with Davis Canyon Road on the western edge of Miami's historic downtown.<sup>1</sup> On Sullivan the buildings east of the church are commercial and institutional, while those to the west are residential. There is a residential neighborhood immediately behind the church (to the north), and behind those houses rise mountains of mine overburden built up during Miami's heyday as a copper mining center.

The church grounds include, in addition to the church building, a parking lot, a rectory, an office building (which originally was a house), a parish hall, and a courtyard.

The asphalt parking lot, whose perimeter on the east and north is defined by a partially paved alley, wraps around the rear of the church to provide access to the office, which is situated immediately west of the church, and the rectory, which is northwest of the church. In front of the office, and immediately west of the front half of the church, is the courtyard. The parish hall, a long

building whose facade looks toward Sullivan Street, is west of the courtyard.

Almost all of the vegetation on the grounds is located in the courtyard, which is situated between the church and office and includes a small garden and a tree-shaded patio. There is a covered shrine in the garden, and on the patio there is a fountain/statue and a monument bearing the Ten Commandments.

*Contributing Resources*

The nomination boundary encompasses the parking lot, the church, and most of the courtyard. The church is the only contributing building. The three structures in the courtyard—the shrine, fountain, and monument—are noncontributing. The monument is of very recent vintage and clearly is not a historic structure. The construction dates of the fountain and shrine are not known, but the two structures are believed to be significantly newer than the church and therefore also outside the period of significance.

The three remaining buildings in the church compound—rectory, office, and parish hall—have been excluded from the nomination altogether, either because they fall well outside the period of significance (the rectory and parish hall) or have lost their integrity as historic structures (the office). The parish hall was built in 1958 and the rectory dates from 1979. The office was once a historic home, but it was significantly remodeled and its facade changed, presumably around the time the rectory was built.

*Exterior*

The Blessed Sacrament church building is rectangular, measures forty-three feet by ninety-six feet, and is constructed of cast-in-place concrete plastered with rough-textured stucco. The steeply pitched gabled roof is clad with composition shingles. All of the windows in the building, which are Roman arched, have wood sash, frames, and trim.

The building's most prominent exterior features are its domed bell towers and espadañas, or Mission Revival-style gable parapets. The two bell towers are

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<sup>1</sup> The sanctuary is oriented on a southeast-northwest axis, but for convenience's sake, all descriptions of the building in this section of the nomination assume that the facade is the south elevation, the rear is the north elevation, and the two sides are the west and east elevations.

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capped by copper-clad steel domes, with copper-clad crosses mounted on the top. The facade is ornamented with a secondary roof clad with red clay tiles, and by cast concrete pilasters and pediment surrounding the front entry. The upper edges of the bell tower walls, as well as the top edges of the espadañas, are ornamented with concrete coping.

The facade is symmetrical in construction, with a single entry in the center. The double panel-and-frame doors are bracketed by concrete pilasters with Corinthian capitals; above the doors is a fixed, stained-glass transom window framed by an arched concrete pediment. The entry is reached by a three-sided concrete stair that extends well out onto the sidewalk.

Above the entry is a row of small arched windows, one of which is an original window and the remainder of which are replacement stained-glass windows. Above these is the tiled secondary roof (which covers part of the choir loft), and above that are two louvered vents and a niche holding a statue of the Virgin Mary.

The windows on the upper levels of the bell towers were originally open to the air but are now covered with Plexiglas shields (to prevent the infiltration of rainwater into the towers). The west bell tower houses speakers for the church's sound system; the east tower houses speakers and a cast metal bell.

The east and west elevations are nearly identical. Each has five pairs of tall arched windows and six square pilasters that serve as buttresses for the walls. There are two entries on each side, one located in the rear bay and one located in the second bay from the rear. The rear side doors are reached by concrete steps with low concrete railings, while the forward side doors are accessed by concrete ramps with metal handrails. Owing to a slope in the grade, the ramp on the west side is quite low while that on the east side is taller and longer. Adjacent to the east-side ramp is a cellar door that provides access to a crawl space underneath the building.

The rear wall is the least ornamented on the building. Other than the rear espadaña and two pilasters, the only ornament on this elevation is a niche that matches in size and shape the louvered vents on the

facade. There are two tall arched windows on this wall, but they have been covered with plywood and now serve only as entry points for conduit running from two freestanding heat pump compressors.

The front entry has two wood panel-and-frame doors of relatively recent vintage; they are not the original church doors. The remaining entries all have modern steel insulated doors.

Some of the windows are original but most have replacement windows. In all of the window openings, which are Roman arched, the original wood frames and trim remain; what has been replaced are the glazing and sash.

The original windows are of two types: 1/1, which appear to be single-hung, and 1/1/1, in which the bottom two lights are movable. Four of the 1/1 windows remain on the bell tower and one remains on the left end of the row of small windows above the main entry. There also are four remaining 1/1/1 windows; these are located in the rear bays on each side.

The stained-glass windows, which are all replacements, are of two types. Most have two lights: a large upper light, which is fixed and contains the stained-glass image, and a small lower light, which is hinged on its upper edge, opens toward the interior, and is inscribed in stained glass with a dedication by the person(s) who paid to have the window installed. Four of the stained glass windows have only a single fixed light; these are located on each side of the front entry and above the forward side doors. With the exception of the hinged lower lights, which are uncovered, the stained-glass windows are protected on the exterior by a pane of safety glass.

***Interior***

The interior plan of the single-story building is a simple one. Almost all of the building's floor space is taken up by worship space—the nave and chancel. There are two small rooms behind the chancel, in the northwest and northeast corners of the building, and a small room at the rear of the nave, in the southwest corner. There is

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a choir loft above the rear of the nave that is reached by a stairway located in the southeast corner of the building.

The nave and chancel's high ceiling, which is barrel-vaulted, is plastered and painted, as are the interior walls. All of the trim for the windows and doors is painted wood. In the nave, there is painted wainscoting and a wood chair rail on each of the side walls and part of the south wall. Lighting is provided by rows of fluorescent tubes mounted at the top of the side walls; these run the length of the nave and are concealed by stained wood valances.

The pews in the nave are stained wood and date from the time of the building's construction. The floor is now carpeted, but underneath the carpet is the original wood flooring. A single door is situated on each side wall just in front of the chancel.

The rear walls of the chancel are clad with blonde wood paneling, with a single door on the left wall of the large arched recess. The panels at the rear are anchored a few feet in front of the rear wall of the building, creating a narrow passageway behind the chancel that connects the two corner rooms. The chancel floor is a raised wood platform covered with carpet.

The room in the northwest corner of the building is accessible from the exterior by the rear side door or from the chancel by a door on the left wall of the large arched recess. A third door in this corner room opens onto the passageway behind the chancel. The room in the northeast corner, which contains a sink and built-in cabinets of recent vintage, can also be reached from the exterior by the rear side door on the east elevation.

The narthex, or entry foyer, is a small, square room centered on the rear of the nave. Along the wall to the left, or east, of the narthex are an arched recess and confessional booths with modern hollow-core doors. Also along the rear wall, to the right or west of the narthex, is a second recess, as well as a small room in the southwest corner that holds the baptismal font. This room is accessed from the nave through a single wood-frame, divided-light door.

The choir loft, which runs the full width of the building, is reached by a carpeted stairway located at the

southeast corner of the building, immediately to the east of the narthex. There are pews in the loft, which has an open wood railing.

### *Changes Made to the Church*

A number of changes have been made to the church, both on the exterior and interior.

The first exterior change was replacement of the glazing in some but not all of the windows. The original glazing was plain obscure glass. The nave windows were either painted or decaled to mimic stained glass, while the other windows apparently were left unadorned. At some unknown date, the glazing in the side windows, and possibly others, was replaced with textured, blue obscure glass.

Starting in 1998, the congregation began replacing the blue window glazing with the stained-glass windows. This has been an ongoing project, with new windows installed one or two at a time, and now all but a handful of the windows have been so altered. The original wood frames and trim remain, and the tracks for the original movable sash are still visible. The older sash and glazing (both white and blue) can still be seen on the upper bell tower windows and on the rear pair of windows on each side of the building.

The front doors have also been changed. The original doors, as shown in historical photographs, were simple six-panel doors. In 1960 they were covered with hammered copper plate. Then, sometime in 1970s, they were replaced with the current doors.

In 1990, when the roof was re-shingled, fascia boards were added, covering what had previously been exposed rafter tails, and rain gutters were installed. It was also at this time that the masonry sign currently in front of the church was erected.

In 1993 the original bell tower domes and crosses were removed and replaced with new ones, which were fabricated out of steel and plated with copper.

On the interior, the most significant change was the construction of a new ceiling. Originally the roof trusses were exposed, giving the interior of the church an appearance more typical of Gothic churches than

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Mission Revival churches.<sup>2</sup> At some relatively early date, almost certainly before the Second World War, additional rafters were added and the barrel-vaulted plaster ceiling was installed.

It was probably at this time that the three arched recesses at the rear of the chancel were built. Whatever their exact timing, these changes together produced the interior seen in the oldest existing historical photographs: a barrel-vaulted plaster ceiling over the nave and chancel, with a large arched recess for the altar and a smaller arched recesses on each side of the altar area. Engaged square pillars with simple fluted capitals framed each of these arched recesses. The altar and other pieces of chancel furniture were freestanding, and there was a carved communion rail that, according to one source, was made of marble.

At some later time, possibly the 1960s, the chancel was significantly remodeled. The two smaller arched recesses were filled in and the engaged pillars were removed. The freestanding altar and furniture were also removed, as was the communion rail. The rear walls of the chancel were then covered with the wood paneling currently in place, and a door was cut between the chancel and the room at the northwest corner of the building. (Judging from historical photographs, there originally was no door or passage leading directly from the altar to the rear of the building.) Finally, a wrought iron communion rail was installed.

Other than the metal rail, which has been removed, this is how the chancel appears today.

The next changes to the interior were made in 1990, when the steel reinforcing rods now visible in the nave were installed. They were placed there after engineers discovered that the vaulted ceiling was placing too much weight on the walls (which had not been designed to support such weight), forcing the walls to move outward.

It was also at this time that the original wood floor was covered with carpet.

As one would expect with a church that has remained in continuous use for ninety years, there have been changes to the mechanical services of the building. When the barrel-vaulted ceiling was constructed, new electric lights were suspended on chains from the ceiling. These were removed in 1990, when the reinforcing rods were installed, and replaced by the current fluorescent light fixtures and wood valances.

Judging from historical photographs, which show a brick chimney rising from the roof just above the east wall, there once was a furnace of some kind in the crawl space. This is believed to have supplied heat to the interior through a large metal register that is still mounted in the floor of the central aisle in the nave. The chimney has been removed, and the furnace has been replaced by heat pumps. Two of the heat pump compressors are located behind the building and two are situated in the courtyard, near the southwest corner of the building. The registers for the heat pumps serving the rear of the nave are located below the choir loft railing. The registers for the heat pumps serving the chancel are located on the rear wall of the chancel, where the two smaller arched recesses were once located.

### *Integrity*

The church has been extremely well maintained throughout its ninety-year history. On the exterior, the stucco cladding and painted wood show no signs of significant wear, and there are no pieces missing from any of the ornamentation or from the tile and shingle roofs. The interior is in equally good condition.

As the home of a large and active congregation, the church not surprisingly has undergone several changes over the years. The most consequential, from the perspective of integrity, has been the replacement of the historic window sash. Otherwise the changes made to the exterior of the building have been minor.

Of the changes made to the interior, the addition of the barrel-vaulted ceiling is the most important; the plaster ceiling, whose date of installation is unknown,

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<sup>2</sup> The exposed-truss ceiling was described in a newspaper article published in 1990, when the interior was being renovated, and it also was described in the report of the structural engineer hired at that time to evaluate the integrity of the ceiling and walls.

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appears to have been constructed relatively early in the lifetime of the building and therefore could be considered a historic feature. The remodeling of the chancel, while more recent, may be partly reversible.

Despite these changes, Our Lady of the Blessed Sacrament Church retains sufficient integrity to justify listing on the National Register. Its character as a Mission Revival building remains unblemished by the changes, and the building today would be easily recognizable to anyone living in Miami at the time of its construction.

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**Narrative Statement of Significance**

***Summary***

Our Lady of the Blessed Sacrament Church is nominated under Criterion C, at the local level of significance, as an example of Mission Revival architecture in the Globe-Miami area and for its association with the work of a master architect, Henry O. Jaastad.

The church is the most prominent Mission Revival building in the Globe-Miami area and one of only two known designs by Jaastad in Miami (the other being the Neoclassical Revival YMCA building on Miami Street). Jaastad was a noted Tucson architect who designed hundreds of buildings throughout the state, including at least thirty-five churches. His career, which spanned nearly five decades, also included a fourteen-year stint as mayor of Tucson.

The church meets Criteria Consideration A, as its primary significance is architectural and not derived from its religious function.

***Construction of Our Lady of the Blessed Sacrament***

The parish served by Our Lady of the Blessed Sacrament Church was established in October 1915. Prior to that time, the Catholic community in Miami had been served by Sacred Heart Church in Globe. The priest at Sacred Heart, Father Joseph O. Barrette, had been visiting Miami since 1908 to conduct services and minister to local Catholics. After 1911 services were held in a small frame church erected at a location popularly known as Church Hill.

Following establishment of a separate Miami parish, Father Barrette was named the priest at Blessed Sacrament, and it was he who initiated the campaign to fund and construct a new church building, which began almost immediately after Barrette's transfer from Globe to Miami.

By early 1917 sufficient funds had been raised to begin work. In January 1917 a construction contract was signed with Briggs and Daniels, a Globe contracting firm that was at the time erecting a new YMCA building in

downtown Miami. The firm's winning bid for the church project was \$9,661.80. The land for the church was donated to the parish by Inspiration Consolidated Copper Co., and the plans for the building were drawn by the firm of Henry O. Jaastad, a Tucson architect who also had been selected to design the YMCA building.

Construction work was underway by 26 January 1917 and the church was formally dedicated on 31 June 1917, with the Bishop of Tucson, the Right Rev. Granjon, presiding at the service. The total cost of the new church, including construction and furnishings, was estimated at \$14,000.

As noted in the "Narrative Description" in this nomination, changes were made to the church building in subsequent years, with some of them coming fairly soon after construction. The original interior ceiling, which was steeply pitched and had exposed redwood trusses, was replaced by a plastered, barrel-vaulted ceiling; the arched recesses at the back of the chancel were probably constructed at this time as well. These changes were certainly made before the Second World War, and they could have been made as early as the 1920s.

After that, no significant work was done to the church until around the 1960s, when two of the recessed arches were filled in and the wood paneling was installed in the chancel. In 1990 the roof was repaired and new fascia installed, and the steel reinforcing rods were installed inside. In 1993 the bell tower domes and crosses were replaced. Starting in 1998 and continuing to the present, the original window sash were gradually replaced with new sash containing stained-glass glazing.

***Blessed Sacrament and Mission Revival Architecture***

Our Lady of the Blessed Sacrament Church is a modest example of Mission Revival architecture, but it is important locally because it is one of the best-preserved examples of that style in the Globe-Miami area.

The building's most prominent Mission Revival features are its domed bell towers and espadañas, or curvilinear gable parapets. The small secondary roof on the facade is clad with red clay tiles, another Mission

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Revival feature, and the cast concrete pilasters and pediment surrounding the front entry are Mission Revival features as well. Other typical Mission Revival features found on the building are the Roman-arched windows, the stucco plaster on the exterior walls, and the arched niche on the facade espadaña.

On the interior, the plaster walls and barrel-vaulted ceiling are also typical Mission Revival features, as is the arched recess behind the chancel. Although the ceiling and recess are not original to the building, they are old enough to be considered contributing features.

One feature of the church that is not typical of Mission Revival buildings is the steeply pitched shingled roof. Also, the arched windows on the sides of the buildings are much taller than the typical Mission Revival-style arched opening. Together these two characteristics are somewhat suggestive of vernacular Gothic churches.

Whether this blending of two rather different styles—Mission Revival and Gothic—was typical of Henry Jaastad's work at this time is not clear (there is no comprehensive historical survey of his work). That Jaastad would incorporate Gothic elements in his designs is hardly surprising, for he was originally from Norway and was a self-taught architect. Our Lady of the Blessed Sacrament may have been a transitional building for Jaastad, whose firm (as noted below) began to design more Mission Revival and Spanish Colonial Revival buildings during the decade in which the church was built.

**Henry O. Jaastad**

Heinrik Olsen Jaastad was born in Norway in 1872 and emigrated to the United States in 1886, at the age of fourteen. In 1902 he moved to Tucson, Arizona, where he worked as a carpenter and then as a contractor. He became an American citizen in 1904—by then his name had been changed to Henry—and in 1908 he completed a correspondence course in architecture with the International Correspondence School. He then opened his own architectural practice, and fourteen years later,

in 1922, he became a registered Arizona architect, holding license number 39.

Most of his early work as a contractor was residential, but as an architect he quickly expanded his portfolio to include church, commercial, and institutional commissions; according to one source, he designed thirty-five churches in the Southwest. He maintained a thriving architectural practice until 1957, when he retired. From 1924 to 1933 he served on the Tucson city council, and from 1933 to 1947 he was mayor of Tucson. He died in Tucson in 1965.

Jaastad's firm, which employed other designers besides himself, designed more than five hundred buildings in Arizona and the Southwest. Starting in the 1910s, many of them were in the Spanish Colonial Revival and Mission Revival styles.

Among his firm's most noteworthy designs were the remodeling of St. Augustine Cathedral in Tucson in 1929 (a project done in collaboration with three other architects); the Safford School in Tucson, a Spanish Colonial Revival building erected in 1918; the El Conquistador Hotel in Tucson, which blended the Mission Revival and Spanish Colonial Revival styles and was completed in 1928 (and demolished in 1968); and Grace Lutheran Church in Tucson, a Gothic church built in 1949. Jaastad's firm also designed the YMCA Building in Miami, a Neoclassical Revival structure completed in 1917.

**Anne Graham Rockfellow**

As noted by other historians, Jaastad "relied on the skills of many unrecognized associates," the most important of whom was Anne Graham (Annie) Rockfellow, who joined Jaastad's firm in 1916 and brought "a dramatic shift in design competence from plain, utilitarian expressions to those representing current academic styles, including the many period revival styles popular in the country."<sup>3</sup>

<sup>3</sup> Anne M. Nequette and R. Brooks Jeffery, *A Guide to Tucson Architecture* (Tucson: University of Arizona Press, 2002), 255.

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Although all extant sources describe Our Lady of the Blessed Sacrament as the work of Henry Jaastad—no original plans are known to survive—it is quite possible that Rockfellow played a role in designing the building, for she has been credited with being Jaastad’s “chief designer.”

Rockfellow was trained in architecture at the Massachusetts Institute of Technology; when she was graduated in 1887, she was only the second woman to complete the school’s architectural program. She first visited Tucson in 1895, when she took a temporary teaching position at the University of Arizona. She returned in 1909 for another visit, and then in 1915 she closed her architectural practice in Rochester, New York, and moved permanently to Tucson, joining Jaastad’s firm the next year.

The first woman to be registered as an architect in Arizona, Rockfellow worked for Jaastad for twenty-two years. She helped design the Safford School and El Conquistador Hotel, and she was especially important to Jaastad’s firm as a designer of Mission Revival and Spanish Colonial Revival buildings. In 1938 she retired and moved to Santa Barbara, California, where she died in 1954.

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**Verbal Boundary Description**

The nomination boundary begins at the corner of Sullivan Street and an unpaved alley situated immediately west of Davis Canyon Road, extends approximately 161 feet southwestward along the curb of Sullivan Street, then runs northwest from the curb to the alley behind the rectory (which lies just outside the boundary), and then follows the alley back to the point of origin.

**Boundary Justification**

The boundary includes the 1917 church, the courtyard and its structures (which are not contributing resources), and the parking lot. The courtyard is included to protect the church from encroachment by other buildings, and the parking lot is included to protect the historic view of the church as seen from Sullivan Street and the surrounding neighborhood.

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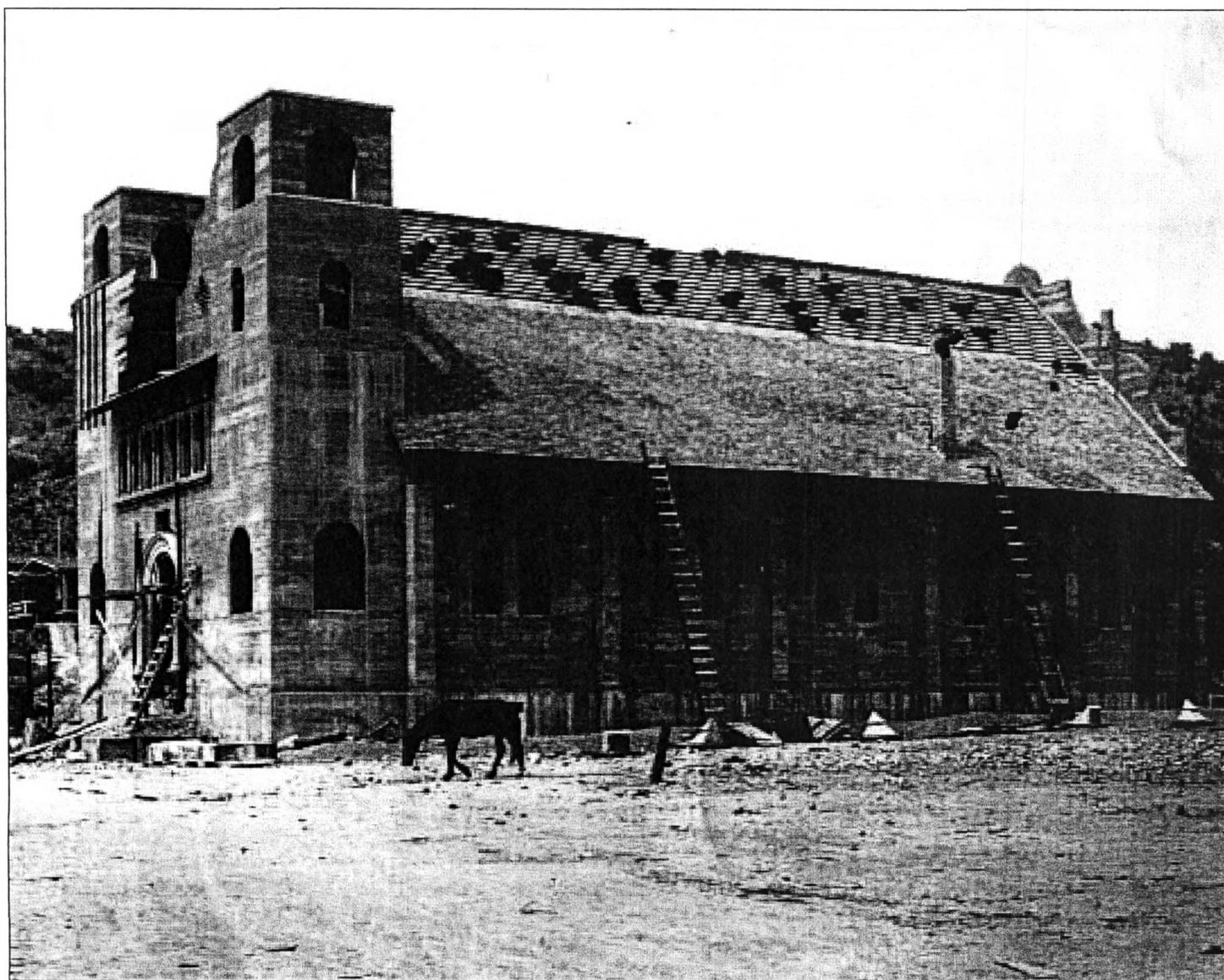
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Historical Photographs

*Church under construction in 1917*



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*Chancel and altar*

This undated photograph shows the chancel and altar sometime after construction of the barrel-vaulted ceiling and prior to remodeling of the chancel in the 1960s.



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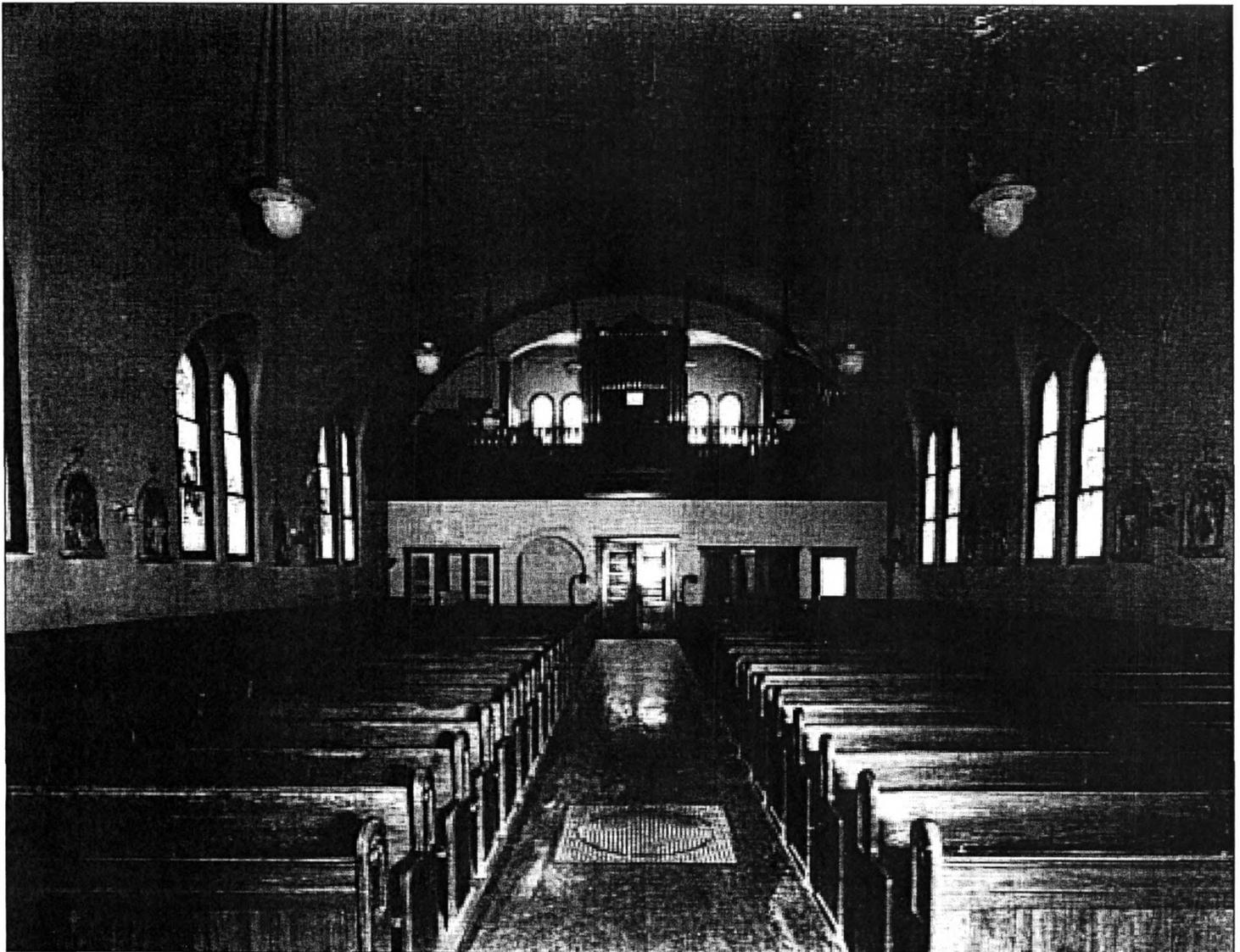
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*Nave and choir loft*

This undated photograph shows the nave and choir loft as they appeared after construction of the barrel-vaulted ceiling.



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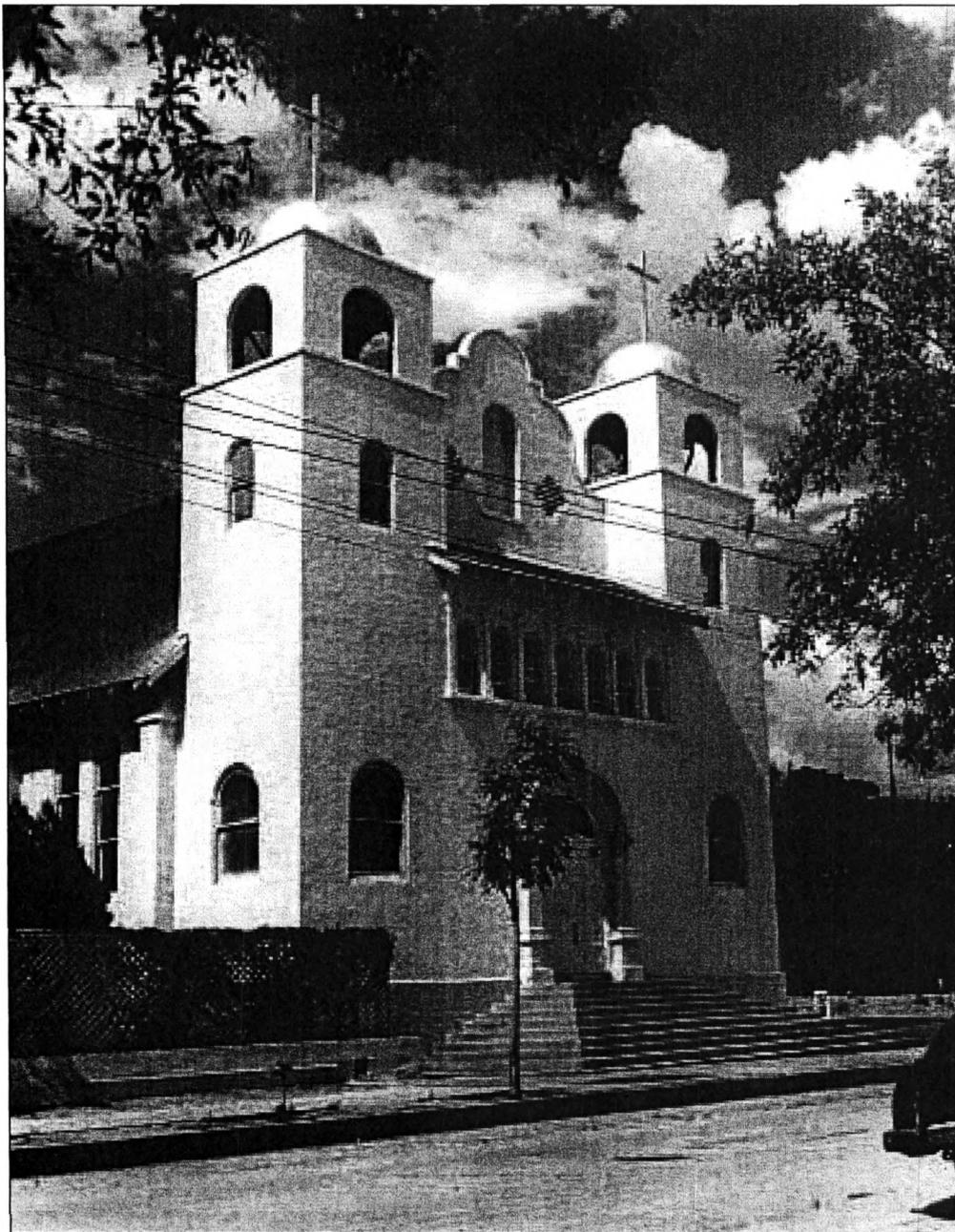
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*Exterior of the church*

This undated photograph was probably taken in the 1940s or early 1950s.



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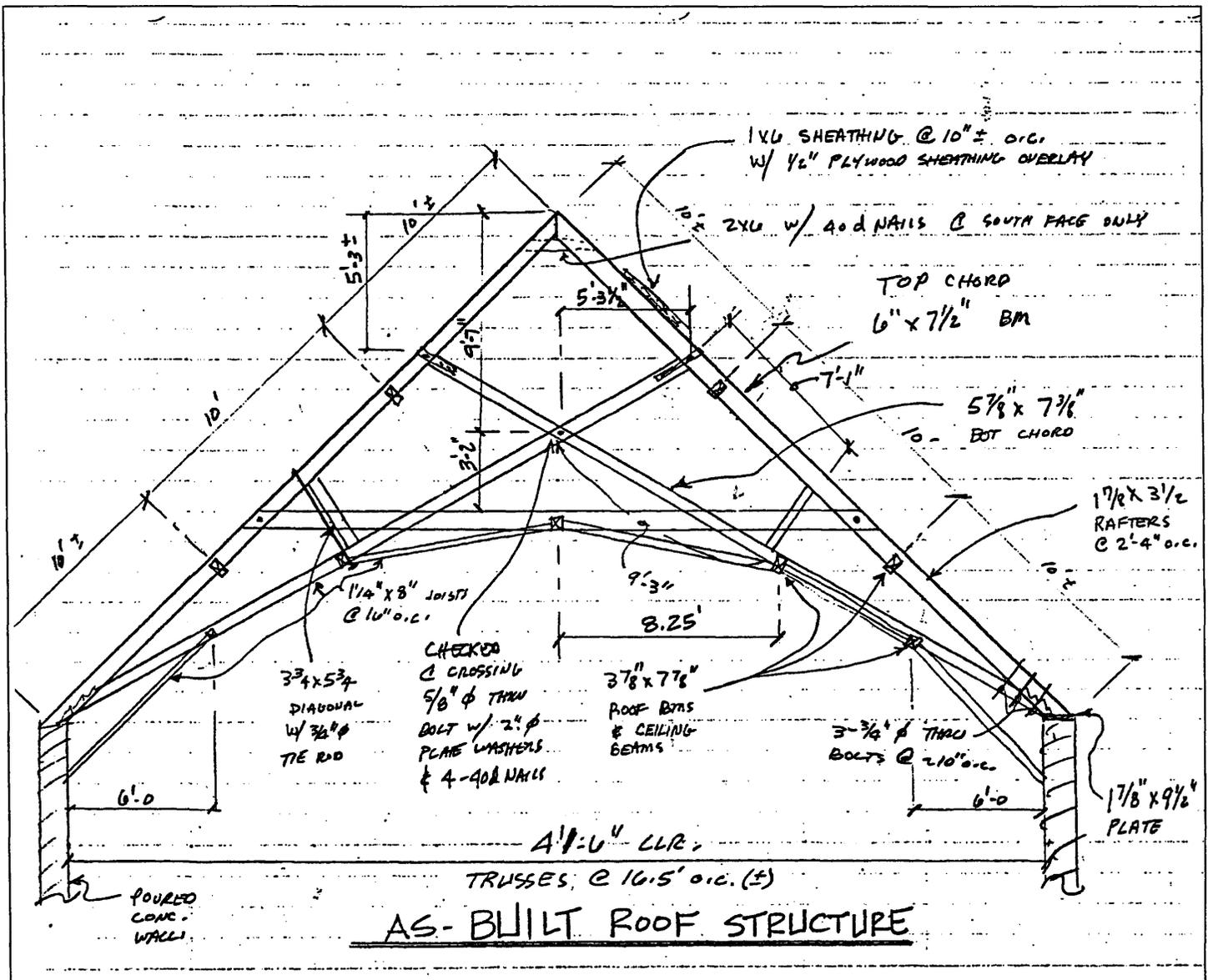
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**Current roof structure**

This diagram of the church's roof trusses and rafters was prepared in 1988 by a consulting engineer in preparation for the installation of the steel reinforcing rods. The lowest rafters were probably added when the barrel-vaulted ceiling was built.



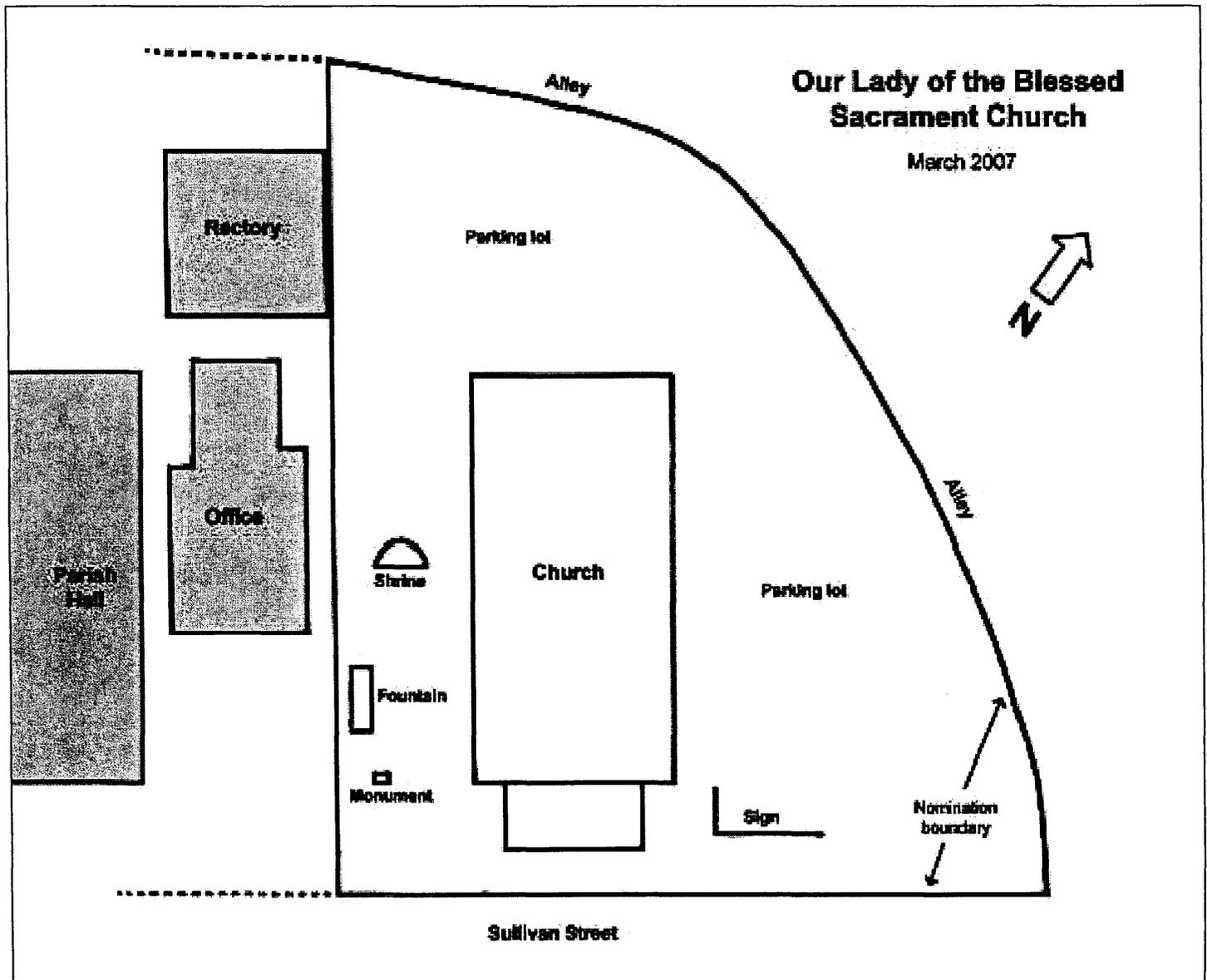
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Site Plan



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**List of Photographs**

*For all images*

Property:                      Our Lady of the Blessed Sacrament Church  
Photographer:                Mark E. Pry  
Date taken:                    29 March 2007  
Location of negatives:      Our Lady of the Blessed Sacrament Church; Miami, Arizona

- No. 1 (AZ\_GilaCounty\_BlessedSacrament\_1.tif): Exterior of the sanctuary looking west from across Sullivan Street. The parking lot can be seen on the right and the courtyard can be glimpsed to the left of the building.
- No. 2 (AZ\_GilaCounty\_BlessedSacrament\_2.tif) : Facade of the sanctuary looking northwest from across Sullivan Street.
- No. 3 (AZ\_GilaCounty\_BlessedSacrament\_3.tif) : Interior of the sanctuary looking toward the altar from the rear of the nave.
- No. 4 (AZ\_GilaCounty\_BlessedSacrament\_4.tif) : Interior of the sanctuary looking toward the choir loft from the altar.