

947



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 National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).

1. Name of Property

historic name Chapel of the Holy Cross
other names/site number _____

2. Location

street & number 780 Chapel Road
city or town Sedona
state Arizona code _____ county Coconino code 05 zip code 86336

<input type="checkbox"/>	not for publication
<input type="checkbox"/>	vicinity

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 at the following level(s) of significance:

national ___ statewide ___ local

James W. Gorman AZSHPO 5 OCTOBER 2010
Signature of certifying official/Title Date

AZ State Parks/State Historic Preservation Office
State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official Date

Title State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:
 entered in the National Register
 determined not eligible for the National Register
 other (explain:)
 determined eligible for the National Register
 removed from the National Register

Signature of the Keeper Date of Action

Chapel of the Holy Cross
Name of Property

Coconino AZ
County and State

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.)

Contributing	Noncontributing	
1		buildings
		sites
1	1	structures
		objects
2	1	Total

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

N/A

Number of contributing resources previously listed in the National Register

None

6. Function or Use

Historic Functions
(Enter categories from instructions.)

RELIGIOUS FACILITY: Church

Current Functions
(Enter categories from instructions.)

RELIGIOUS FACILITY: Church

7. Description

Architectural Classification
(Enter categories from instructions.)

MODERN MOVEMENT: Modernistic

Materials
(Enter categories from instructions.)

foundation: Concrete

walls: Concrete

roof: Concrete

other: Steel/Glass

Chapel of the Holy Cross
Name of Property

Coconino AZ
County and State

Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

The nominated property, the Chapel of the Holy Cross, consists of a Modern Movement church, built in 1955-56 in a Modernistic style and the serpentine ramp with integrated benches which gives pedestrian access to the chapel. The Chapel of the Holy Cross is located on 11.08 acres of land at 780 Chapel Road, within the incorporated city limits of the City of Sedona, Coconino County, Arizona. The Chapel of the Holy Cross is a freestanding steel and concrete church, rectangular in plan, 50 feet in length, 20 feet in width, and 90 feet in height. The Chapel is constructed between two sandstone pillars or bluffs. The serpentine ramp (pedestrian) and a paved road provide access to the Chapel. There are no other buildings or structures on the site other than the foundations of a 1960s home that has been demolished. The foundations are not visible from the Chapel, the road or the ramp and are not further documented in this nomination. The Chapel of the Holy Cross is recommended as eligible for listing in the National Register under Criterion C at the national level of significance for architectural design. The ramp is also included as a structure in this nomination and is also eligible for listing in the National Register under Criterion C. The period of significance for the property is the year of completion, 1956. The Chapel of the Holy Cross is in excellent condition and has had no architectural alterations since its construction. The property has historic integrity in terms of location, design, materials, workmanship, feeling and association. The broad contextual setting of the Chapel of the Holy Cross has changed substantially in 50 years due to nearby residential development. The development has altered the view sheds, however, its immediate setting has changed minimally, with changes related mainly to growth of native vegetation.

Narrative Description

The Chapel of the Holy Cross is located on a rectangular parcel, 723.7 feet by 667 feet by 718.9 feet by 671.2 feet (11.08 acres) in Section 30, T17N, R6E, Gila and Salt River Base and Meridian (G&SRBM) in southeastern Sedona. The elevation of the Chapel of the Holy Cross is approximately 4,400 feet. The land is owned by the United States Forest Service (USFS) and is part of the Coconino National Forest. The current leaseholder under a United States Department of Agriculture Special Use Permit (last renewed December 13, 2004) is the Roman Catholic Church, Diocese of Phoenix, Arizona. This is the entity that owns and operates the Chapel of the Holy Cross. Since 1969 the Chapel of the Holy Cross has been under the management and maintenance of St. John Vianney Catholic Church, located in Sedona, Arizona, and the Diocese. At this time, the Diocese and St. John Vianney Church are in the process of negotiations with the USFS to acquire the 11.08-acre site from the Coconino National Forest.

The Chapel of the Holy Cross is accessible from Highway 179 (the Red Rock Scenic Road) via Chapel Road. This area is characterized by spectacular red rock formations, native vegetation and numerous hiking trails. To the north is Chapel Spire Rock; surrounding the immediate area of the Chapel and to the east and northeast is the Coconino National Forest; also to the east is the Munds Mountain Wilderness Area. To the south are Courthouse Butte, Bell Rock, Little Horse Park, Jacks Canyon and the Village of Oak Creek. Immediately adjacent to the south is the Chapel Vista Unit I subdivision (platted 1972) and to the west is the Chapel Hill Estates Unit I subdivision (platted 1961) and Highway 179.

Chapel of the Holy Cross

Name of Property

Coconino AZ

County and State

The land the Chapel of the Holy Cross is situated on is a combination of sloping (east to west) benchland and red sandstone outcroppings. High desert native vegetation has been retained in the 11.08-acre area surrounding the Chapel of the Holy Cross. These natural and mostly undisturbed landscape features help to maintain the original setting of the Chapel of the Holy Cross. The foundations of a non-historic house remain on the property but are not visible from the Chapel of the Holy Cross and are not further documented or referred to in this nomination (non-contributing structure). (See Photos 1 & 2, and Figure 1).

The City of Sedona was incorporated in 1988 and is located in the high southwestern desert, beneath the rim of the Colorado Plateau and just below the Mogollon Rim in Central Arizona. Sedona is bisected by the Yavapai/Coconino County line and lies in both counties. The Chapel of the Holy Cross is located in Coconino County. Elevations range from 4,200 feet in the Oak Creek drainage to approximately 5,500 feet on the surrounding hilltops. The spectacular Oak Creek Canyon begins at the northeast corner of the incorporated city limits. Oak Creek runs southwest through Sedona and forms the western boundary of the southern most portion of the city. Oak Creek Canyon and Oak Creek are dominant features of the northern and eastern portions of the City of Sedona. Most of the early settlement occurred in this area due to the availability of water from Oak Creek for household use and for orchard and field irrigation. The Coconino National Forest surrounds Sedona on four sides. To the north is the Red Rock - Secret Mountain Wilderness Area, and to the east is the Munds Mountain Wilderness Area, both part of the Coconino National Forest. To the south are the unincorporated communities of the Village of Oak Creek and Big Park and to the southwest are Page Springs and Cornville.

Sedona is well known for its spectacular red rock scenery and has been featured in many movies, commercials, and print media. The scenic rocks include red sandstone and red shale along with Coconino Sandstone and Kanab Limestone. The bright red erosion-resistant sandstone is part of the Sepia Group-Hermit Shale sequence laid down in the Paleozoic Era. The red color comes from a high concentration of Hematite, or iron oxide. Sedona is part of the Great Basin Conifer Woodland with large areas of open benchland featuring bursage-ragweed, woody perennials and grasses. The predominant native shrubby vegetation consists of Mormon Tea, Hollyleaf Buckthorn, Louisiana Sagebrush, Red Barberry, Wright Silktassel, Evergreen Turbinella Oak, Gregg Ceanothus, Alderleaf Mountain-mahogany, Pointleaf Manzanita, and Cliffrose. The predominant tree is the Smoothbark Arizona Cypress, with Arizona Sycamore, Rocky Mountain Pinion, Utah One-seed, and Rocky Mountain Juniper also present. Soap tree Yucca, Beargrass, Chollas, Pricklypear, and Hedgehog Cactus are present but not common.

The area's climate is mild and semi-arid with four distinct seasons. More than three million tourists visit the red rocks of Sedona AZ each year.

Architectural Description

In her book, A Field Guide To Contemporary American Architecture, Carole Rifkind points out religious buildings comprise a high proportion of the postwar era's most advanced designs, reporting in 1958 that half of all new churches were modern in design, up from just 25% four years earlier. Rifkind cites the Chapel of the Holy Cross, in the chapter addressing Modernist religious buildings, as an example which embodies "the congregation's belief in the intimacy of the world of nature and the

Chapel of the Holy Cross

Name of Property

Coconino AZ

County and State

world of the spirit . . . it is a dramatic cliffside site in the stark desert landscape of Sedona, Arizona that holds the Chapel of the Holy Cross."

Designed by Anshen and Allen of San Francisco, California, the Chapel of the Holy Cross is a Modern Movement church built in 1955-56 directly into a pair of parallel rock buttes. Its unique and inspiring location, rising out of a 200-foot tall rock formation, emphasizes its verticality and its tower-like profile. The Chapel of the Holy Cross is generally a Modernist tower, taller than it is wide, cubic in volume, rectangular in plan and symmetrical in massing with the tallest facade to the front (west). The building follows the rectangular form of the basilica, borrowed by the early Christians from the Romans, with an axial plan 50 feet in length and 20 feet in width with tall, narrow, long proportions. It is 90 feet in height at the west façade and 30 feet in height at the east elevation with parapet walls on the 2 long sides and a shed roof. The square footage totals 1,478 with 1,398 square feet of usable interior space. (See Photos 3 & 6).

The foundation of the Chapel of the Holy Cross is concrete. Typical of Modernist design and materials, with clean lines and minimal decoration, the walls are steel frame construction enclosed in a sandblasted poured-in-place concrete shell which is windowless on the 2 long sides and almost completely glazed on the 2 short sides (front and rear elevations), creating a brightly lit space that allows a view through the building to the viewshed beyond. It is a Modern building that expresses the system of steel structural members covered in exposed aggregate concrete as a character-defining feature. The simplified planar surfaces of the exterior carry into the interior. The smoked glass structural windows of the Chapel of the Holy Cross were specially manufactured by Pittsburgh Glass Company after the original "Duscolite" (also made by Pittsburgh Glass Company) failed shortly after the building was completed. The exterior and interior walls are sandblasted concrete that clearly shows the aggregate from the nearby Verde River incorporated into the concrete. (See Photos 9 & 10 and Figure 12).

The interior is one large, open space. The sandblasted interior walls give texture and interest to the space. The interior walls taper from bottom to top, giving the illusion of enhanced height. The strong light from the window wall on the front (west) elevation of the building is enhanced by 16 small, round skylights in the roof. The sandblasted concrete cross motif at the apse end of the Chapel is applied over the main window wall. This glass wall behind the altar opens the interior to an inspiring and vast high-desert view of the wild, rocky terrain. The rear (east) façade is also a window wall and is inset under the low end of the shed roof, with the side walls forming a shaded alcove entry where the Chapel is entered through full-height (25') double metal doors opening into the interior space. The custom made sculptural door handles form the shape of a chalice when the doors are closed and the hardware is viewed as a pair. The entry vestibule is separated from the main part of the Chapel by 2 low, sandblasted concrete walls. There are 14 wooden pews arranged in 2 rows parallel to and facing the apse. Low benches, Stations of the Cross made of railroad spikes, devotional candle bases, and wrought iron fixtures line the windowless sides of the Chapel. The altar is black marble. Stairs to the left of the entry lead into the basement that contains a gift shop and office. Originally, portions of the basement included living quarters. This space was reconfigured for the current use of office and gift shop space. These alterations are not apparent on the exterior of the building and do not have any impact on the historic integrity of the Chapel of the Holy Cross. (See Photos 7 & 9 and Figure 12).

The Chapel of the Holy Cross is accessed by a serpentine, reinforced poured concrete ramp that winds around the natural rock outcroppings. This ramp and the engaging benches along the ramp

Chapel of the Holy Cross

Name of Property

Coconino AZ

County and State

were part of the original design of the Chapel and constructed at the same time as the Chapel. Below the Chapel is a parking lot that was carved out of the sandstone butte and originally served as the staging area for the construction of the Chapel. Since the 1990s, underground utility work has occurred on the site, the access road to the Chapel of the Holy Cross has been widened and additional parking has been created. None of these disturbances to the land or expansions have had any impact on the historic integrity of the Chapel or the ramp.

Historic Appearance of Building

Historic photographs of the Chapel of the Holy Cross include Figures numbered 1 -12. The earliest photographs of the Chapel (Figures 4-7 taken in 1956) fully illustrate the original appearance of the Chapel of the Holy Cross. A comparison of these photographs with current photographs clearly supports the fact that there have been virtually no changes to the building and the ramp since their completion (see Figures 1 and 8).

The Chapel of the Holy Cross was eloquently described by Roger Sturtevant, a "Life" magazine photographer who spent an entire week taking photographs at the Chapel, as follows: "[t]he essence of the Chapel is its starkness and grandeur in a site which is stark, grand and violent. It is bold and a forthright statement, clean against the sky and cliff and the sweep of the valley below. When first glimpsed from the highway, it is a tiny something; an alien speck perched on a ledge in a cliff. Coming toward it along the approach road, its changing aspects become more and more important until directly below it seems a great monumental shaft rising between twin pinnacles. And then on the winding grade up to the parking lot the Chapel becomes small again, and its form, complemented by the form of the ramp, somewhat amalgamates with the setting. The ramp, as you come closer, begins to dominate and then stands almost alone, and the final ascent up the ramp brings one almost into the cliff and then out again into the unfolding view across the plaza toward the dramatic understated entrance face of the Chapel. From the plaza, this monolithic structure remains in an inviting human scale." (Staude, Marguerite Brunswig, The Chapel of the Holy Cross, Sedona, Arizona, unpublished manuscript, no date).

Current Appearance of Building

The building is in excellent condition and is well maintained. There is only one significant change to the Chapel of the Holy Cross. When the Chapel opened, the sandblasted concrete cross motif at the apse end of the Chapel was the base for a "Cristo" sculpture by artist and sculptor Keith Munroe. (See Figure 10). Marguerite Brunswig Staude, the benefactor of the Chapel and an artist and sculptor in her own right, had commissioned the sculpture of a suffering Christ. This sculpture was quite controversial and Marguerite became concerned that it detracted from the purposes of the Chapel. In the early 1980s it was removed. (See Photo 9 and Figure 12).

Integrity

The integrity of this property is outstanding. No physical changes have been made to the building since the completion of its construction in 1956 other than the replacement of the failed glass around 1958. The property has historic integrity in terms of location, design, materials, workmanship, feeling and association. The immediate setting of the Chapel has changed minimally, with changes related mainly to growth of native vegetation on the 11.08-acre site and the widening of the access road, the addition of an entrance gate at the access road and the expansion of the parking areas. The broad

Chapel of the Holy Cross
Name of Property

Coconino AZ
County and State

contextual setting of the Chapel of the Holy Cross has changed dramatically in 50 years due to nearby residential development, which has altered the near and distant viewsheds. In 1957, when the Chapel was completed, there would have been only a few houses visible from the Chapel. Today, the area south of the Chapel is well developed. However, as stated previously, the 11.08-acre site remains essentially unchanged and buffers the Chapel from the development changes to the property outside the Chapel site. (See Additional Documentation A, Sketch Map and Photos 1 & 11).

On March 17, 2008, the City of Sedona designated the Chapel of the Holy Cross and the 11.08-acre site as a City of Sedona Historic Landmark based upon the consistency with the historic landmark evaluation criteria outlined in the Sedona Land Development Code. In so doing, the City of Sedona staff wrote: "[i]n staff's opinion, the Chapel of the Holy Cross is an extraordinary modern architectural achievement " and "[w]hile it is now over 50 years old, it would have qualified earlier because of its exceptional architectural significance and importance as a 'landmark' in Sedona since it was built".

Chapel of the Holy Cross
Name of Property

Coconino AZ
County and State

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.

Areas of Significance

(Enter categories from instructions.)

Architecture

Period of Significance

1956

Significant Dates

1956 (completion)

1957 (dedication); (AIA First Honor Award)

Significant Person

(Complete only if Criterion B is marked above.)

NA

Cultural Affiliation

NA

Architect/Builder

Lloyd Wright/Marguerite Brunswig

Staude/Anshen & Allen

William Simpson Construction Company

Criteria Considerations

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

Property is:

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

Period of Significance (justification)

The construction of the Chapel of the Holy Cross was begun in April 1955. The Chapel was completed in 1956 and was dedicated in the spring of 1957 with great fanfare. In 1957 the Chapel of the Holy Cross received a First Honor Award from the American Institute of Architects (AIA).

Chapel of the Holy Cross
Name of Property

Coconino AZ
County and State

Criteria Considerations (explanation, if necessary)

The Chapel of the Holy Cross is significant for its architectural design, use of materials, and representation of the Post-War Modern Movement. The Chapel was conceived by artist and sculptor Marguerite Brunswig Staude as a tribute to her parents. It is a work of art and conveys a universal appeal. The doors are open to one and all, regardless of creed. The Chapel is currently under the management and maintenance of St. John Vianney Catholic Church and the Arizona Diocese.

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

Completed in 1956, the Chapel of the Holy Cross is being nominated for listing in the National Register of Historic Places under Criterion C, for architectural design, as an outstanding example of the Post War Modern Movement in Arizona. It is being nominated at the national level of significance. The period of significance for the property is the year of its completion, 1956. Lauded as a spectacular example of a Post- War Modern Movement engineering and architectural achievement, the Chapel of the Holy Cross is honored not only for its architectural design and engineering achievements, but also for its spectacular setting. Described by many as evoking "extreme spirituality" the Chapel clearly fulfills Marguerite Brunswig Staude's intent of not only memorializing and honoring her parents, but of providing a "monument to faith, a spiritual fortress - so charged with God that it spurs man's spirit to infinite heights". (Staude, Marguerite Brunswig, The Chapel of the Holy Cross, Sedona, Arizona, unpublished manuscript, no date). The Chapel of the Holy Cross and its integral serpentine pedestrian access ramp are a singular example of a 1950s Modern Movement architectural and engineering project that could not have been built with such spectacular results in any other location. The ramp is included as a structure in this nomination and is also eligible for listing in the National Register. The Chapel of the Holy Cross is in excellent condition and has had no architectural alterations since its construction. The property has historic integrity in terms of location, design, materials, workmanship, feeling, and association.

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

Much has been written about the Chapel of the Holy Cross since its completion in 1956. Lauded as an example of a Post- War Modern Movement engineering and architectural achievement, the Chapel of the Holy Cross is honored for its architectural design and engineering achievements. Described by many as evoking "extreme spirituality" the Chapel clearly fulfills Marguerite Brunswig Staude's intent of not only honoring her parents, but of providing a "monument to faith, a spiritual fortress - so charged with God that it spurs man's spirit to infinite heights". (Staude, Marguerite Brunswig, The Chapel of the Holy Cross, Sedona, Arizona, unpublished manuscript, no date).

Chapel of the Holy Cross
Name of Property

Coconino AZ
County and State

In his nomination to the National Register for the Gist Residence in Tucson, Arizona, Tucson architect Chris Evans writes:

“ Another significant development in Modern Architecture in Arizona occurred in 1957 with the completion of the Chapel of the Holy Cross in Sedona. Designed by Anshen and Allen of California . . . the building is a testament to the complementary possibilities of colored concrete with the earthen landscapes of the desert. The building is strikingly modern – a bold dynamic form with clean lines and no ornamentation. But the design also sought to fit into the site and context; the exposed aggregate colored concrete reflected the deep red hues and rugged surface of the Sedona rock, and the building had been carved into the rock rather than imposed upon it. The building became a part of the site.”

In her book, A Field Guide to Contemporary American Architecture, Carole Rifkind describes the Chapel of the Holy Cross in her chapter addressing "Religious Buildings, Axial Plan, Expressionist" interpretation, as follows: "the bare reinforced concrete shell is windowless on the two long sides and almost completely glazed on the two short sides. The glass wall behind the altar opens the interior to a vast desert panorama". Rifkind further writes "[e]ngineering feats that evoke extreme spirituality had their heyday in some fifties and sixties religious buildings whose emotional quality surely rivals that of the Gothic era. As that historic epoch exploited stone ribs and buttresses to create heaven-seeking verticality, our modern times have conveyed spirituality by means of reinforced concrete, stone and metal trusses and structural glass". (Rifkind, Carol, A Field Guide to Contemporary American Architecture, Punguin Putnam, Inc. New York, NY: 1998 at p. 199).

In 1956, *Life Magazine* published a feature article on the Chapel of the Holy Cross. *Life* photographer Roger Sturtevant, who spent a week at the Chapel taking photographs, wrote later to a friend, stating, "[i]t was a dividend to me to see such a beauty, feel this happiness in the job. It was also an intellectual thrill for me to be so enthralled by a job whose basic design factors I would normally deplore. Like many visitors, I, too, wondered how on earth they ever built it. It was a job that was well nigh perfection. I feel it is one of the truly great architectural things in the world. Sturtevant further described the Chapel as "at once an architectural structure, sculpture and a monument". (Staude, Marguerite Brunswig, The Chapel of the Holy Cross, Sedona, Arizona, unpublished manuscript, no date).

At the Chapel's completion numerous professional photographers photographed the Chapel of the Holy Cross, including Sturtevant and Julius Shulman. Shulman's photographs are now in the collection of the J. Paul Getty Trust. The Chapel of the Holy Cross was featured in numerous publications during the first few years after its completion, including *Life* the *New York Times*, the *Washington Post*, *Arizona Highways*, and numerous other print media. It has continued to be featured in both print and film media since that time, including the January, 2009 issue of *Arizona Highways* magazine.

In 1957, the Chapel of the Holy Cross received a First Honor Award from the American Institute of Architects (AIA). The First Honor Award program, started by the AIA in 1949, is "intended to encourage the appreciation of excellence in architecture and to afford recognition of exceptional merit in recently completed buildings. Awards are made annually for distinguished accomplishment in

Chapel of the Holy Cross
Name of Property

Coconino AZ
County and State

architecture by an American architect for any building in the United States or abroad completed during the preceding five calendar years". The First Honor Award submission for the Chapel of the Holy Cross included a cover sheet listing the participants in the project, a site plan, a single side-view cross-section drawing and photographs. The photographs for the award submission included those by Roger Sturtevant and those by Julius Shulman. (AIA Archives, description and list of award recipients).

The Chapel of the Holy Cross draws thousands of visitors each year and many have been inspired by the architecture of this non-denominational chapel. The cruciform shape of the tall window wall of the Chapel, sitting on its lofty, red-rock perch, inspires many who see it only in photographs or from a distance to visit the Chapel and to personally experience its inspirational space. Conceived by artist and sculptor Marguerite Brunswig Staude as a tribute to her parents, the Chapel stands today as a remarkable example of Post-War Modern church architecture and engineering. As described by Mrs. Staude, ". . . as a work of art, the Chapel has a universal appeal. Its doors will ever be open to one and all, regardless of creed. That God may come to life in the souls of men and be a living reality . . . this is the silent message of the Chapel". (Staude, Marguerite Brunswig, The Chapel of the Holy Cross, Sedona, Arizona, unpublished manuscript, no date).

The Chapel is significant for its architecture and its materials that are representative of the Post-War Modern Movement, and the uses of window walls that frame and enhance its spectacular setting. The Chapel of the Holy Cross is being nominated for listing in the National Register of Historic Places under Criterion C, for architectural design as an outstanding example of the Post War Modern Movement. It is being nominated at the national level of significance.

The Chapel of the Holy Cross could not have been built with such spectacular results in any other location. Its popularity and visitorship clearly demonstrate that the building, both the exterior and the interior, although non-traditional in the eyes of the public, has an intense appeal and aesthetic that has stood the test of time. Pierluigi Serrano's description of the Chapel of the Holy Cross in his chapter for Modernity In Healing and Learning: The Architecture of Anshen + Allen entitled "Modern Beginnings", eloquently and succinctly completes the image: "A blade of concrete sits in a cleft of rocks, announcing the presence of the church to the horizon" (at p. 19).

Developmental history/additional historic context information (if appropriate)

Sedona early history

The early written history of Sedona is not extensive. Most primary written documents consist of homestead and land records and personal accounts of life in the area. Since the City was not incorporated until 1988, City records do not reflect the history of the community prior to that date. However, a basic history of the area can be gleaned from the records of Yavapai and Coconino Counties and various published materials.

Chapel of the Holy Cross
Name of Property

Coconino AZ
County and State

Historical treatments of modern Sedona's development begin in 1875, while Arizona was still a Territory. At this time, the area was known as "Red Rock Country," but did not have an official name. Located then in Yavapai County, it was far removed from any other settlement, isolated, dangerous and beautiful. At the time, the nearest stage station was Beaver Head Stage Station, located approximately 15 miles to the south along the old, and very primitive, stage road from Winslow through Prescott (the Territorial Capital and County Seat of Yavapai County) to Yuma. During that same year, other settlers also arrived. In 1885, Frank Owenby homesteaded an 80-acre site in "Camp Garden" and was subsequently the first person in the area to obtain a land patent in February 1901.

In about 1876, Jim Thompson built a "fairly tolerable" road by hand with picks, shovels and dynamite, from his home at Indian Gardens through Wilson Canyon to "Camp Garden". This road was washed away in a flood and Thompson then built another road high above the creek going south from Indian Gardens, winding around Steamboat Rock, through Wilson Canyon and entering present-day Sedona along the approximate alignment of Jordan Road. The first wagon road into Sedona came from the south approximately along the alignment of present-day Highway 179 from Beaver Head Flats by way of Big Park (now known as the Village of Oak Creek). It was known as the Beaver Creek or Big Park Road. This wagon road was developed some time in the early 1880s and joined the Beaver Head Stage Route approximately eleven miles south of Sedona, near the current junction of Interstate 17 and State Highway 179. This was part of the route from Prescott, Arizona to Santa Fe, New Mexico and represented the only road north from the Verde Valley to Sedona.

It wasn't until 1929 that Coconino County began construction of what would later be called a "highway" through Oak Creek Canyon and on to Flagstaff (then State Highway 79, now part of State Highway 89A). These hand-built roads formed the beginnings of a road system that later developed into the framework for Sedona's present-day roads, including the Upper Red Rock Loop Road, the Lower Red Rock Loop Road, Schnebly Hill Road and State Highways 179 and 89A. Both State Highways 179 and 89A qualify as contributing elements of the Historic State Highway System (HSHS), defined as the roadway network developed between 1912 and 1955 (Historic Buildings and Structures Survey for proposed Highway Improvements in the Vicinity of SR 179 Brewer Road/Ranger Road Loop in Sedona, Coconino County Arizona and a Consideration of the Historic Nature of SR 179; EcoPlan 2004). See Area Map, Additional Documentation B.

In 1902, approximately 15 families lived in the area and Theodore C. Schnebly requested a Post Office be established. The names "Oak Creek Station" and "Schnebly Station" were suggested for the name of the post office, but were too long for the cancellation stamp. T. C. Schnebly's brother suggested the community be named "Sedona" after T.C.'s wife, Sedona M. Schnebly. The post office was approved June 26, 1902, thus establishing the official name for the area as "Sedona." (Arizona Territory Post Offices and Postmasters, The Arizona Historical Foundation, John and Lillian Theobald, 1961; Sedona Magazine, Spring 2002). The primary sources of income in the area were fruit farming and ranching.

The arrival of the movie industry in the 1920s, plus the publicity generated in various print media about the scenic wonders of Sedona and Oak Creek Canyon, brought an influx of "new" people to Sedona. Zane Grey's The Call of the Canyon was only one of many published materials that extolled

Chapel of the Holy Cross

Name of Property

Coconino AZ

County and State

the beauty and scenery of Sedona and the Oak Creek Canyon. The later making of the movie, of the same name by Jesse Laski, further exposed the public to the beauty of the area. This brought a new "industry" to the area - "guest ranches". One of these "guest ranches" was owned by Marguerite and Anthony Staude of Los Angeles, California and was used by them as a "vacation retreat". This "vacation retreat" for the Staudes would have a very significant impact on the location choice for the Chapel of the Holy Cross.

Marguerite and Anthony (Tony) Staude

Marguerite Brunswig was born in New Orleans in 1899, the daughter of Marguerite and Lucien Brunswig. The Brunswigs, who moved to Los Angeles shortly after their daughter's birth, were a wealthy family who made their fortune in the wholesale drug business. As a young woman, Marguerite announced her intention to be an artist, and after much persuasion of her parents, set out to study art abroad and travel the world. In 1932 she was living in New York City. After leaving St. Patrick's Cathedral one day, she wondered "why the (Catholic) church continued to cling to its past glory while seeming to totally ignore the present." She asked herself, "[c]an there be no church built to speak in contemporary language and provide an opening into liturgical arts?" As she was walking home, she saw the Empire State Building, which was under construction. In the skeleton of the structure, where a major vertical beam crossed a horizontal beam, she saw the form of a cross. After entering her apartment, she said she was "struck by the views of this same 'church'. It was like a dream, now a vision from afar. It was an image which would haunt me until it became a reality". (Upon This Rock, Kate Ruland Thorne, Chapel of the Holy Cross, 1995).

Marguerite returned to her studio in California and created a sketch of her concept of a "Modern Gothic" church. She then met with Lloyd Wright, son of Frank Lloyd Wright, and they worked on the project for a year, searching for "a way to bring the modern back to the classic background from whence it came." (Upon This Rock, Kate Ruland Thorne, Chapel of the Holy Cross, 1995).

Eventually the design was completed: a cruciform church with a perforated double wall covered in tiny cement crosses. The entire 500 foot tall structure was to be lined with glass. Marguerite hoped the church would be built on a block in downtown Los Angeles that was owned by the Catholic Church. However, the Archbishop, although intrigued, could not understand the architecture and rejected the concept. In 1937, the plans were accepted by an order of nuns who wanted to build the church on Mount Ghelert in Budapest, Hungary. However, the intervention of World War II prevented the project from going forward and the church was never built.

In 1938, Marguerite met Anthony (Tony) Staude, an aspiring writer, in Los Angeles, and in a short time, they were married. Tony had a good business background, and was asked to go to work for Marguerite's father to help get his wholesale drug business back on track. He was very successful at this. At the same time, Marguerite was making a name for herself as a sculptor. In 1941 the Staudes purchased a "ranch" in Sedona, Arizona as a refuge from Los Angeles should the Japanese attack the West Coast. The "Doodlebug Ranch" would become their vacation retreat for the next twenty years.

Chapel of the Holy Cross
Name of Property

Coconino AZ
County and State

By 1946, both of Marguerite's parents had died. Her mother's last wish was that "she not die without fulfilling a living spiritual trust". After Marguerite's parents' deaths, a patrimony was established for a memorial in their names. This was the inspiration for Marguerite's decision to build a chapel in their memory - "a chapel dedicated to finding God through art." (Upon This Rock, Kate Ruland Thorne, Chapel of the Holy Cross, 1995).

Marguerite contacted Lloyd Wright, asking him to work with their new idea. But he refused, wanting to stay with the original plans. However, this concept was beyond the financial resources of the Staudes. Later, Marguerite saw a *House Beautiful* magazine article about the Silverstone House in Taxco, Mexico that intrigued her. It was designed by the San Francisco, California architectural firm of Anshen + Allen. She and Tony met with Robert Anshen and Steve Allen, Marguerite explained her ideas for a memorial chapel in Sedona, Arizona, and they came to an agreement. They were a design committee of 4: Bob Anshen, Steve Allen, and Marguerite and Tony Staude.

Next came the challenge of finding a suitable site. After the Staudes and the architects toured the Sedona area by Jeep, foot, and air, Marguerite found the perfect spot. She was inspired to choose this location for 3 reasons: a two hundred foot tall spire of rock dominated the site; an "RX", the apothecary emblem, was carved on one of the nearby rocks; to the northeast was a rock formation where Marguerite saw the "Madonna and Child, carved by nature into its nearly perfect form."

Unfortunately, the chosen site was owned by the United States Forest Service (USFS) and was a part of the Coconino National Forest. Only after traveling to Washington, D. C., and soliciting assistance from Arizona Senator Barry Goldwater were the Staudes able to cut the "red tape" of the Department of Interior and acquire the necessary permit for the Chapel to be built on land leased from the USFS. The original lease, to Marguerite Staude, is dated December 3, 1953 (see Lease, Additional Documentation F). The next step was to receive permission from Bishop Espelage of the Catholic Diocese of Arizona, which was then based in Gallup, New Mexico. Initially reluctant, the Bishop eventually approved the plans. The \$300,000 project was funded by the Staudes.

The Modern Movement

The organization DOCOMOMO (Documentation and Conservation of the Modern Movement) describes the Modern Movement as:

"... an artistic and architectural movement that embodied the unique early 20th century notion that artistic works must look forward to the future without overt references to historical precedents. Modern design emphasized expression of functional, technical or spatial properties rather than reliance on decoration. Modern design was conscious of being modern: it purposefully expressed the principles of modern design."

Modern design in America has its roots in the late 19th and early 20th centuries with the Industrial Revolution. It produced many new concepts in manufacturing, engineering, construction design, and materials. The availability of new products used in new ways, such as sheet glass, aluminum, steel, and concrete inspired many new concepts in architecture and design. Architects were solving design problems not by a "model", but by a rational approach based on the needs of a changing society.

Chapel of the Holy Cross
Name of Property

Coconino AZ
County and State

Classical and other styles that reflected the past were replaced by a simpler, more utilitarian aesthetic based on "form follows function" (Louis Sullivan) and "less is more" (Mies van der Rohe). Popular in Europe after World War I, the Modern Movement allowed young architects the opportunity to express their modern vision through their simple, clean designs using new construction techniques and modern materials with an emphasis on geometric forms, asymmetrical planes, functional floor plans, large expanses of glass, and an absence of ornamentation and decoration. Architecture was responding to the need for low cost housing and the needs of the American working class.

In the United States, Frank Lloyd Wright was the catalyst behind an American version of the Modern Movement. Wright tended to use more complex geometries, was less focused on function and used more traditional materials and ornamentation, particularly in the textures expressed in the materials. Wright focused on integrating the building into the landscape, often accomplishing this by using native stone and colored or textured concrete.

The greater affluence of the Post World War II 1950s and 1960s in America shifted the Modern Movement somewhat away from the "less is more" philosophy of Mies van der Rohe to a more personal expression of and experimentation with design, using a more aesthetic approach to form and function. Within the Modern Movement developed a number of sub-types, including "Brutalism", "Critical Regionalism", "Pattern Expressionist", "Planar", "Sculptural Expressionist", "Structural Expressionist", "Situated Modernism" and "Utilitarian". These sub-types developed as the result of experimentation with forms, materials and construction technologies, along with the contexts and the social and cultural changes of the times and places in which they developed. The Chapel of the Holy Cross fits well into the sub-category of "Critical Regionalism", which is described as "[a] later vision of situated modernism based on a blending of modern principles with an appropriate application to the region. This sub-style may incorporate historical precedent, but is more oriented toward climatic appropriateness and site integration."

Anshen + Allen

In BUILDING U.S.A., a 1957 collection of essays originally published in the *Architectural Forum*, it states: "[t]he names of Charles Goodman and Anshen and Allen and Quincy Jones and Fred Emmons and Carl Koch and Keyes, Satterlee and Smith may have a place in the future history as pioneers only a little less revolutionary than Frank Lloyd Wright". Quoted in Brandi, Andrea and others, Modernity In Healing and Learning: The Architecture of Anshen + Allen, Edizoini Press. New York, NY: 2007 at p. 19.

S. Robert Anshen (b.1910) and William Stephen Allen (b. 1912) met at the University of Pennsylvania School of Architecture, where they both received Bachelor of Architecture degrees in 1935 and Masters of Architecture degrees in 1936. In 1940, they formed the firm of Anshen and Allen, based in San Francisco, California. The firm still exists in San Francisco today, and employs a staff of over 300 and has an additional separate office in Los Angeles. Anshen + Allen's current emphasis is on modern architecture designed primarily for educational and medical facilities.

The roots of the architectural firm of Anshen + Allen lay in the intense friendship between Bob Anshen and Steve Allen, although their personalities certainly epitomized the adage that "opposites attract".

Chapel of the Holy Cross
Name of Property

Coconino AZ
County and State

In his chapter for Modernity In Healing and Learning: The Architecture of Anshen + Allen entitled "Modern Beginnings", Pierluigi Serrano writes about Bob Anshen and Steve Allen, stating in part: Anshen was "extroverted, flamboyant, charismatic, idiosyncratic and an assertive voice in the discourse of modern architecture in the United States in both his lectures and writings" (Serrano, Modernity In Healing and Learning: The Architecture of Anshen + Allen, at p. 11). On the opposite end of the personality spectrum was Steve Allen. He was a "reserved, level headed, master draftsman who focused on the craft of the practice. He quietly authored many groundbreaking designs that helped create the glamour of California Modernism. Despite the unlikelihood of the match, their working relationship yielded some of the most original icons of postwar architecture in the West" (Serrano, Modernity In Healing and Learning: The Architecture of Anshen + Allen, at p. 11). The turning point of Anshen + Allen's early career came when they were hired for their first significant commission: the design of a Woodside, California residence for Ralph K. Davies, then the vice-president of Standard Oil of California. The Davies house, situated on a hilltop on a 43 acre site, is "an early but important manifestation of Anshen + Allen's theoretical stance toward architecture and the modern movement. Many of the themes explored in this scheme recur in later work and the project's expressive regional modernism would become a hallmark of the firm" (Serrano, Modernity In Healing and Learning: The Architecture of Anshen + Allen, at p. 13). The Davies House appeared in *Progressive Architecture* in 1943 and put Anshen + Allen on the modern architectural map.

In 1949, Anshen + Allen were commissioned to design a house in Taxco, Mexico for Mr. and Mrs. Silverstone. Working in Mexico was a challenge, both practically (there were no general contractors available in the area) and theoretically (concrete and masonry were the primary building materials available, and the craftsmanship and labor were readily available). The architects designed a contemporary Mexican house, structuring the image of the residence around the processional rhythm of sculptural, free-form, poured-in-place concrete beams "articulated in an organic architectural expression". The concept was to "bring spatial order to a sequence of indoor-outdoor sleeping and living porches, an idea beyond anything in California modernism at the time" (Serrano, Modernity In Healing and Learning: The Architecture of Anshen + Allen, at p. 15). The house, displaying more columns than walls, was an instant success. The *San Francisco Chronicle's* Architecture section praised and featured the project in a full-page spread. That led to a feature article in *House Beautiful*, where Marguerite Brunswig Staude saw the house and instinctively knew that these were the architects she needed to put her design concepts for her Chapel onto paper and into reality.

By the late 1940s, Anshen + Allen were one of the elite design firms in California. Numerous custom, award-winning residences followed, including the Moore and Emmons Houses in Carmel and the Agee House in Berkeley. Each new project demonstrated a "progressive command of a design language still in the making" (Serrano, Modernity In Healing and Learning: The Architecture of Anshen + Allen, at p. 17).

According the AIA Directory, 2nd Edition (1962), both Mr. Anshen and Mr. Allen received numerous AIA and other awards of honor, merit and achievement, including an AIA Award of Honor in 1957 for the Chapel of the Holy Cross. The firm is probably best known for the collaboration of Anshen + Allen with Joseph Eichler, the builder of the famous "Eichler Houses", prefabricated post-war middle-class homes, approximately 3,000 of which were designed by the firm in collaboration with Joseph Eichler. Eichler had earlier hired Bob Anshen to design a home for Eichler and his family and in the process,

Chapel of the Holy Cross

Name of Property

Coconino AZ

County and State

Anshen earned the respect of Eichler, a tough-talking, headstrong "merchant builder" and businessman. The resulting collaboration (1950-1962) spawned Eichler's suburban communities founded on social and artistic ideals singularly suited to their time and place.

In his chapter entitled "Expanding Context" in Modernity In Healing and Learning: The Architecture of Anshen + Allen, Jeff Logan writes about Anshen + Allen's larger concept of the contexts of time and space, stating: "[w]hen you look at works like the Chapel of the Holy Cross in Sedona, Arizona, which is firmly rooted in its rugged desert landscape but clearly of the 20th century, or urban towers in downtown San Francisco, you see precedents for a modern expression that responds to a particular physical and cultural setting. These buildings could not be mistaken for the work of another era or region. They are of their time and place and yet endure" (at p. 71). It was, and is today, the philosophy of Anshen + Allen to design for a specific regional context, respecting the local climate and built environment, cultural environment and building traditions/environment.

In designing the Chapel of the Holy Cross, Anshen + Allen made the next major step for the firm and secured "lasting stardom" for the firm (Serraino, Modernity In Healing and Learning: The Architecture of Anshen + Allen, at p. 18). Serraino describes the project as follows: "[d]espite the simplicity of the plan, it took six months of iterations in conceptual design to distill the architectural idea and fully integrate the landscape into the overall conception of the space. A blade of concrete sits in a cleft of rocks, announcing the presence of the church to the horizon. The unadorned concrete surfaces of the walls magnify the stark silhouette of the volume against the sky and produce an epic gesture of archaic force. . . . The building's interior is a plain shell that functions as a backdrop for the contemplation of the natural scenery" (at p. 19).

Construction of the Chapel of the Holy Cross

In April 1955, the William-Simpson Construction Company of California broke ground for the Chapel of the Holy Cross. The Structural Engineer was Robert D. Dewell of San Francisco, California. Electrical and Mechanical Engineers were Earl & Gropp, also of San Francisco. The construction manager was Fred H. Coukos and the foreman was Carl Erickson. Coukos was initially quite concerned about the construction challenges and dangers of constructing a building 90 feet in height on top of a 200 foot tall rock spire, stating "[t]o tell you the truth, when I first set eyes on this site, I almost turned around and went home. It looked like too much of a challenge. But I quickly got over that. It turned out to be such an interesting job, and I felt privileged to have been chosen to do it". Coukos was a man who had proven that he could tackle difficult jobs, and the William-Simpson Construction Company believed they had chosen the right man for this harrowing and difficult task.

There was no water and no power to the site. All building supplies had to be ordered and then delivered, as there were no businesses in Sedona that could supply the necessary building materials. A generator provided limited electricity. Ready-mixed concrete was not available, so everything had to be mixed by hand and hauled. Once ground had been broken, the first project was to build retaining walls and bring up soil to create a work area for the construction crews. This area later became the parking lot just below the Chapel. A ladder was installed against the rock face so the workmen could get up to the "plaza" level to construct the Chapel. Large mounds of rock had to be broken up and removed to create the plaza and the area for the basement and foundations for the

Chapel of the Holy Cross
Name of Property

Coconino AZ
County and State

building. This was accomplished with handwork, pavement breakers and bulldozers. Great care was taken to retain the natural contours of the site. The excavation work, including the road work and culverts, was done by excavating contractor Tom Mulcaire, who Coukos referred to as a "daredevil".

At the same time, work was started to construct the ramp that winds its way up from the parking lot to the Chapel. Coukos considered this to be his biggest challenge. The serpentine ramp was designed to work its way around the existing rock formations. Coukos and one of his workmen, Silver Gaddis, worked with the architects' plans for the ramp and laid out the location. Forms for the ramp were constructed while work was beginning on the construction of the Chapel (see Photos 4 & 5 and Figures 1, 4, 5, and 8).

In order to transport material to the construction level, a tower was constructed. Lumber for forms and concrete were hoisted up to the proper level on the tower. Concrete was raised by bucket and then dumped in a hopper to be transported by "buggy" to the pour site. The Chapel is constructed on a 12" thick reinforced poured concrete foundation. It is constructed of sandblasted, poured concrete that was poured in nine lifts, with 8 to 10 feet of concrete poured in each lift. The concrete required three days to cure. During the winter, Coukos rented smudge pots from Sedona fruit farmer Walter Jordan to keep the concrete from freezing. The beautifully colored aggregate for the concrete, which was exposed by the sandblasting, came from the Verde River approximately 30 miles away near Clarkdale. Ed Starkey delivered the aggregate in approximately 100 loads in a bob-tailed truck. The sand for the sandblasting was imported from a beach in Monterey, California. The sandblasting was done as soon as the forms were removed.

Even before the Chapel was completed, it had generated a lot of national attention. A Catholic priest was holding mass outside at the foot of the Chapel's cross during warm weather. The turnout was great every Sunday. The worshipers brought their own pillows to kneel on while trying to ignore the ants. People were coming to see the Chapel, braving the unfinished road to the site and hiking up the ramp to see the building.

The Chapel of the Holy Cross was completed in October 1956 and was dedicated in the spring of 1957. It was Marguerite's dream that the Chapel would be open to one and all regardless of creed. She once wrote: "[m]ay this church come to life in the souls of men and be a living reality . . . herein lies the whole message of this Chapel" (Staude, Marguerite Brunswig, The Chapel of the Holy Cross, Sedona, Arizona, unpublished manuscript, no date). The Chapel was dedicated to the memory of Marguerite's parents, Lucien and Marguerite Brunswig.

At the dedication, the local priest, Father Driscoll, who had been conducting mass at the site while the church was under construction, presided. The architects, Bob Anshen and Steve Allen, the builders, along with artists and friends of the Staudes attended the dedication along with many local people. Tony Staude described the procession leading up to the dedication: "[c]arrying a large cross, he (Father Driscoll) led the procession from the parking lot up the ramp accompanied by a Monsignor from Phoenix. Twenty members of the Knights of Columbus followed them, each decked out in their official regalia. The Chapel was jammed, with many people standing outside. Afterwards, everyone was invited to the Doodlebug Ranch for a barbeque. It was a most memorable day for all of us". (Upon This Rock, Kate Ruland Thorne, Chapel of the Holy Cross, 1995). Marguerite Staude later

Chapel of the Holy Cross
Name of Property

Coconino AZ
County and State

described the Chapel as ". . . now a monolith with a Christian connotation of the one cross . . . organic to the structure. The message is strongly given a 'quo vadis' to the wayfarer in this material world and I believe sufficiently arresting to check him on his way, forcing him to ponder, to discover and capture eternal values and carry them away in his heart". Staude, Marguerite Brunswig, The Chapel of the Holy Cross, Sedona, Arizona, unpublished manuscript, no date).

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

Previous documentation on file (NPS):

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

Primary location of additional data:

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

Name of repository: _____

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Historic Resources Survey Number (if assigned):

Chapel of the Holy Cross
Name of Property

Coconino AZ
County and State

10. Geographical Data

Acreage of Property 11.08

(Do not include previously listed resource acreage.)

UTM References

(Place additional UTM references on a continuation sheet.)

1	12	756997	1404381	3			
	Zone	Easting	Northing		Zone	Easting	Northing
2				4			
	Zone	Easting	Northing		Zone	Easting	Northing

Verbal Boundary Description (describe the boundaries of the property)

The boundary of the Chapel of the Holy Cross property is shown on the attached Sketch Map (Additional Documentation A). The Chapel of the Holy Cross is located on an 11.08-acre rectangular parcel, 723.7 feet by 667 feet by 718.9 feet by 671.2 feet located in the NE1/4 of the NW1/4 of the NE1/4, Section 30, T17N, R6E, Gila and Salt River Base and Meridian (G&SRBM) in southeastern Sedona. The boundary is consistent with the legal description of the 11.08 acres under the 1953 USFS lease to the Roman Catholic Church, Diocese of Phoenix, and St. John Vianney Church, Sedona, Arizona.

Boundary Justification (explain why the boundaries were selected)

The boundaries were selected to be consistent with the lease currently in place with the Coconino National Forest through the USFS. The original lease was executed in December 1953 and has been renewed every two to five years since. Although there have been changes to the provisions of the lease, there have been no changes to the physical description or location of the leased land. Since there are no plans to further develop the 11.08 acres, there would be no purpose in specifying a more limited boundary within the 11.08-acre site. Therefore, the entire 11.08-acre site as described in the lease is included in this nomination. The church is currently in negotiations to acquire the leased parcel. See additional Documentation F, Lease.

Chapel of the Holy Cross
Name of Property

Coconino AZ
County and State

11. Form Prepared By

name/title Nancy Burgess
Organization Preservation Consulting date August, 2010
street & number P.O. Box 42 telephone 928.445.8765
city or town Prescott state AZ zip code 86302
e-mail badgermt@cableone.net

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.
- **Continuation Sheets – Figures**
 1. Looking south, showing the serpentine ramp, the main entrance and patio area at the top of the ramp.
 2. View looking NE showing the Chapel site prior to construction.
 3. View looking NE showing the twin buttes that form the base of the Chapel.
 4. View looking SE showing the main entrance.
 5. View looking south showing the SE wall.
 6. View looking west showing main entrance.
 7. View looking north showing the front and the setting of the Chapel immediately after completion.
 8. View looking SE showing the main entrance and a portion of the serpentine ramp.
 9. View looking SE showing the main entrance in later 1970s or early 1980s.
 10. View of the interior looking SW showing the "crucifix made of cast iron, sculpted by Keith Monroe".
 11. View looking north showing the front and the Chapel setting.
 12. View of the interior looking SW.

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

- **A. Sketch Map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **B. Area Map**
- **C. Site Map**
- **D. Anshen + Allen Drawings (used with permission)**
 1. North, South, East and West elevations and Sections BB and CC
 2. Longitudinal Section
 3. South Elevation/section
 4. Site Plan, plan and photograph
- **E. Anshen + Allen Sketches (used with permission)**
 1. Longitudinal Section
 2. 3/4 view of front
 3. Side view
- **F. United States Forest Service Lease (legal description and maps)**
- **G. Sedona Chamber of Commerce promotional material featuring the Chapel of the Holy Cross (3 fliers)**

Chapel of the Holy Cross
Name of Property

Coconino AZ
County and State

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: Chapel of the Holy Cross

City or Vicinity: Sedona

County: Coconino

State: Arizona

Photographer: Nancy Burgess

Date Photographed: October 23, 2008

Description of Photograph(s) and number:

All negatives are located at the Sedona Historical Society, 735 Jordan Road, P. O. Box 10216, Sedona, AZ 86339.

1. Front, Chapel of the Holy Cross
From the SW looking NE showing residential area surrounding the Chapel.
2. Front, Chapel of the Holy Cross
From the SW looking NE showing the red sandstone outcroppings surrounding the Chapel.
3. Front, Chapel of the Holy Cross
From the SW looking NE showing the integration of the chapel structure into the red sandstone outcroppings.
4. Main steps, close-up, Chapel of the Holy Cross is up and to the left.
5. Main steps and the beginning of the serpentine ramp, Chapel of the Holy Cross is up and to the left; upper level of the ramp can be seen in the upper left.
6. Rear and main entrance to the Chapel of the Holy Cross; edge of the serpentine ramp in the foreground showing integral benches.
7. Detail, custom door handle, main entry door; the pair of handles, when the doors are closed, form the shape of a chalice.
8. Looking SW from the patio of the Chapel of the Holy Cross; edge of the serpentine ramp in the foreground showing integral benches.
9. Interior of the Chapel of the Holy Cross, facing SW showing portion of the nave, the sanctuary and the altar.
10. Detail, exposed aggregate of exterior and interior of the Chapel of the Holy Cross.
11. View looking SW through the front windows from the interior showing the residential neighborhood below the Chapel of the Holy Cross.

Property Owner:

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

Name United States Department of Agriculture – Coconino National Forest
street & number 1824 S. Thompson Street telephone 928.527.3600
city or town Flagstaff state AZ zip code 860001

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

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

Chapel of the Holy Cross
Name of Property

Coconino AZ
County and State

NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

Additional Photographs/Figures

Figure 1. Photograph taken by George Jordan in 1960. Original photograph is used with permission and is located at the Sedona Historical Society, 735 Jordan Road, P. O. Box 10216, Sedona, AZ 86339.



Photograph looking south, showing the serpentine ramp, the main entrance and patio area at the top of the ramp, Chapel of the Holy Cross, by George Jordan, 1960.

Chapel of the Holy Cross
Name of Property

Coconino AZ
County and State

NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

Additional Photographs/Figures

Figures 2 through 7 photographs provided by Anshen & Allen Architects, Inc., project architects, and were taken in 1955 and 1956. Photographs are used with permission and were printed from scanned original photographs. Scans were provided by Anshen & Allen. Original photographs are located at Anshen & Allen Architects, Inc., 901 Market Street, San Francisco, CA 94103.



Figure 2. View looking NE showing the site of the Chapel of the Holy Cross prior to beginning construction; shows the twin buttes that form the base of the chapel. Anshen & Allen, Spring, 1955.

Chapel of the Holy Cross
Name of Property

Coconino AZ
County and State

NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

Additional Photographs/Figures

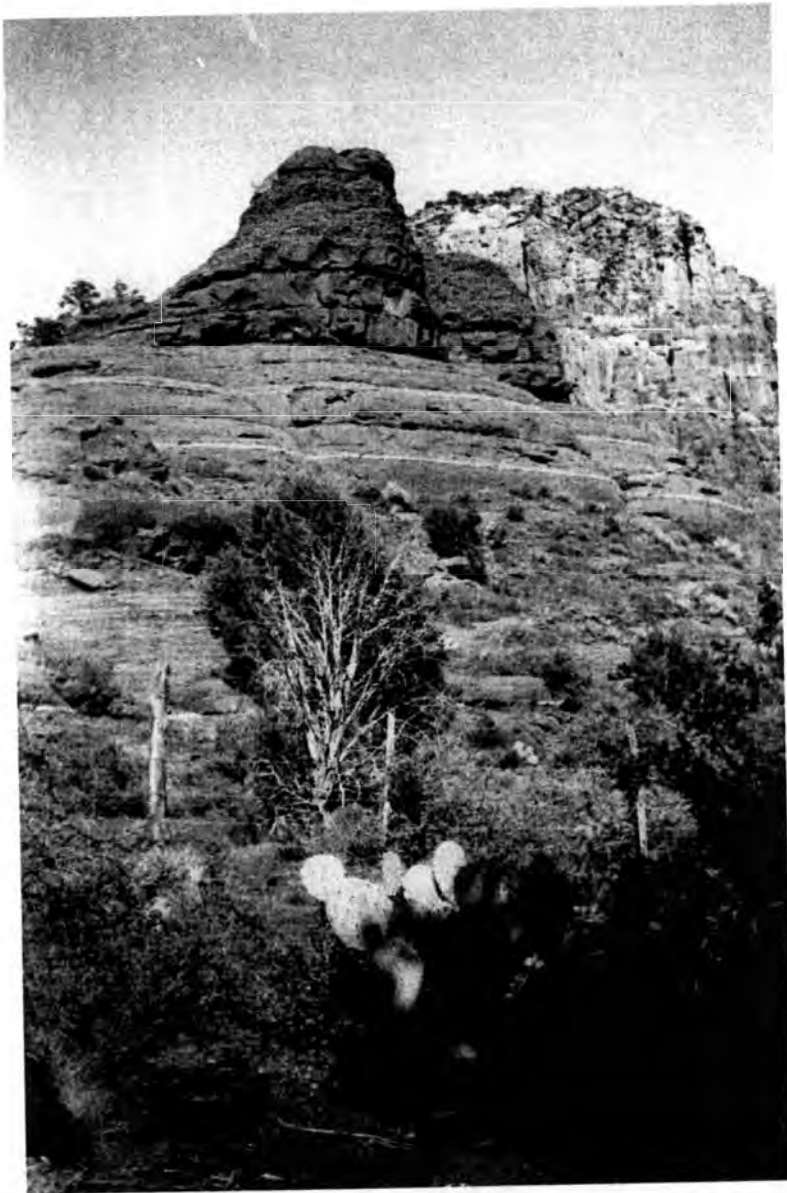


Figure 3. Close-up view looking NE showing the site of the Chapel of the Holy Cross prior to beginning construction; shows the twin buttes that form the base of the chapel. Anshen & Allen, Spring, 1955.

Chapel of the Holy Cross
Name of Property

Coconino AZ
County and State

NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

Additional Photographs/Figures

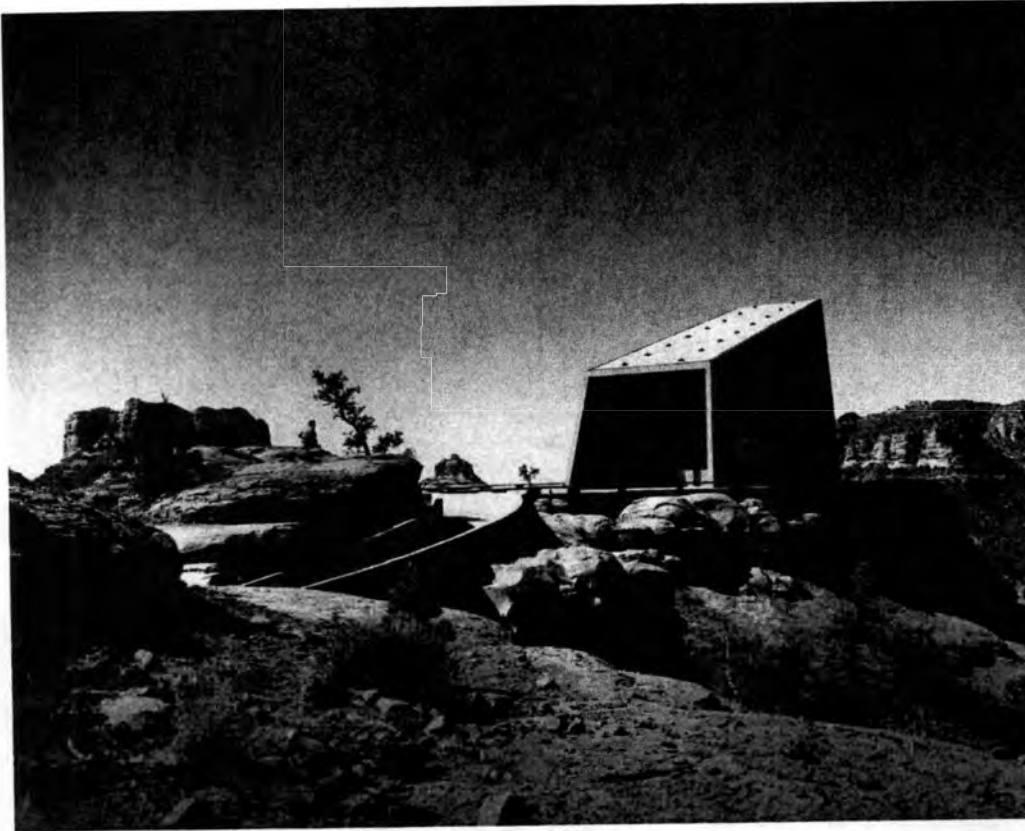


Figure 4. View looking SE showing the main entrance, a portion of the serpentine ramp, the skylights and the setting of the Chapel of the Holy Cross immediately after completion. Anshen & Allen, Fall, 1956.

Chapel of the Holy Cross
Name of Property

Coconino AZ
County and State

NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

Additional Photographs/Figures



Figure 5. View looking south showing the SE wall, serpentine ramp and the setting of the Chapel of the Holy Cross, immediately after completion. Anshen & Allen, Fall, 1956.

Chapel of the Holy Cross
Name of Property

Coconino AZ
County and State

NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

Additional Photographs/Figures

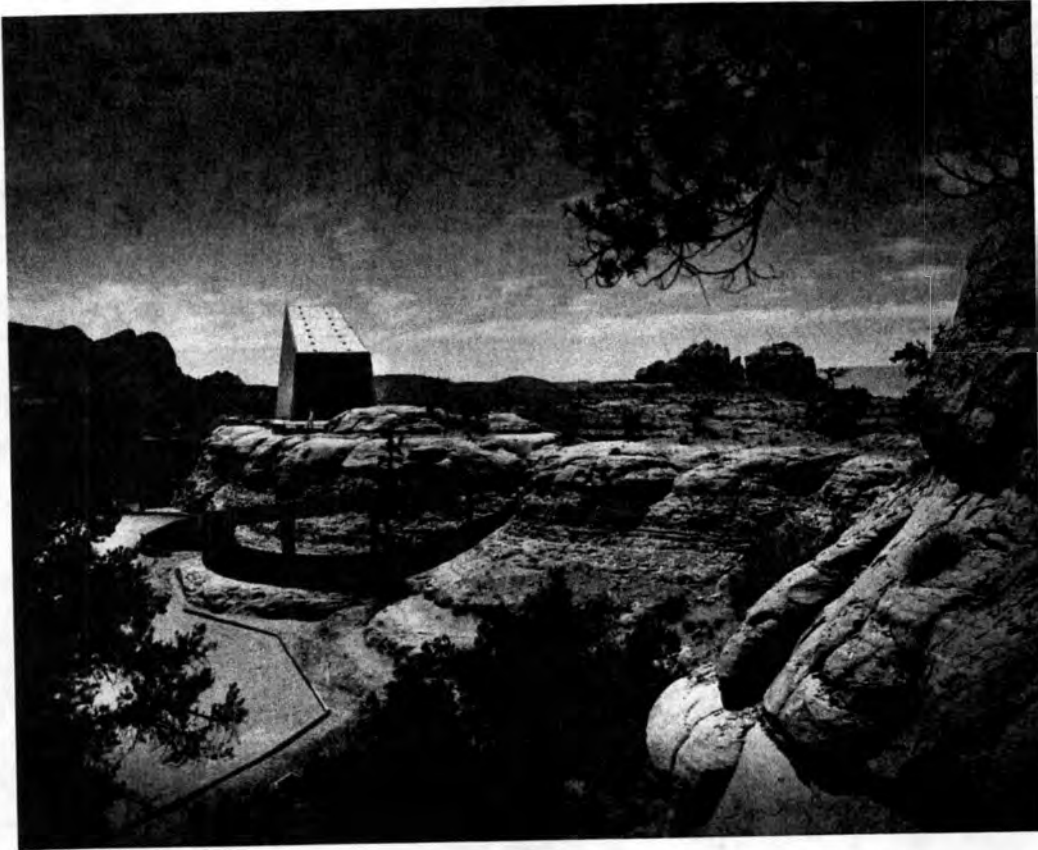


Figure 6. View looking west showing the main entrance, a portion of the serpentine ramp, the skylights and the setting of the Chapel of the Holy Cross, immediately after completion. Anshen & Allen, Fall, 1956.

Chapel of the Holy Cross
Name of Property

Coconino AZ
County and State

NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

Additional Photographs/Figures



Figure 7. View looking north showing the front and the setting of the Chapel of the Holy Cross immediately after completion. Anshen & Allen, Fall, 1956.

Chapel of the Holy Cross
Name of Property

Coconino AZ
County and State

NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

Additional Photographs/Figures

Bob Bradshaw, Bradshaw Color Studios, Sedona, Arizona took figures 8–12 photographs, over a period of many years. These photographs were produced from scans of commercially printed postcards with the permission of John Bradshaw, Sedona, AZ.

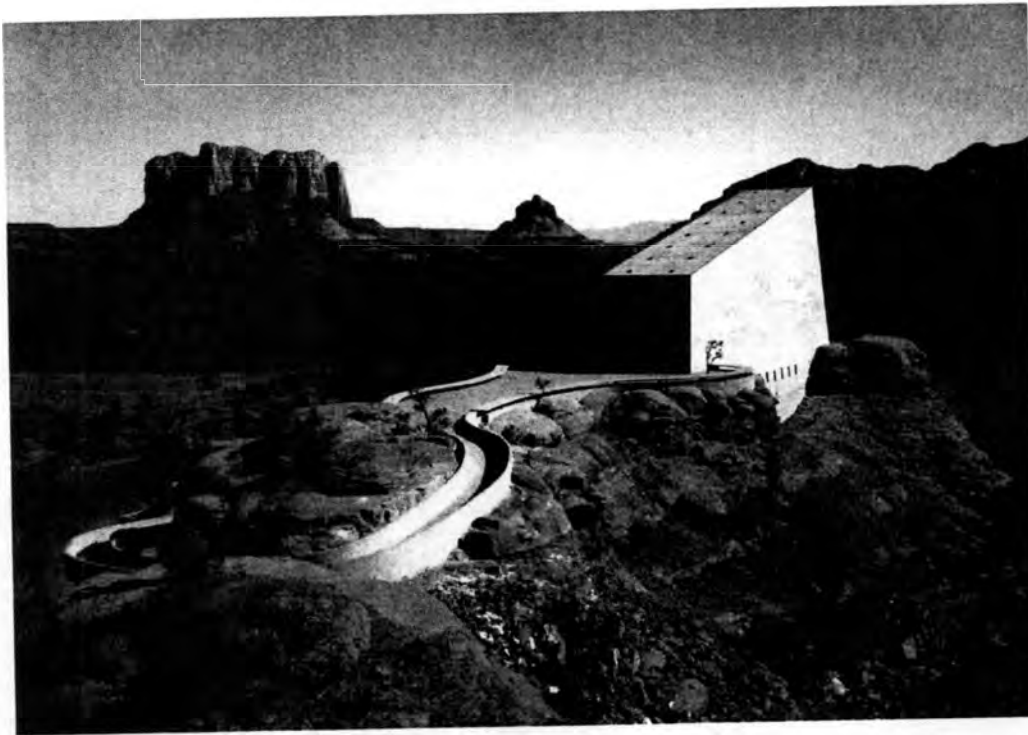


Figure 8. View looking SE showing the main entrance, a portion of the serpentine ramp, the skylights and the setting of the Chapel of the Holy Cross, 1958.

Chapel of the Holy Cross
Name of Property

Coconino AZ
County and State

NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

Additional Photographs/Figures

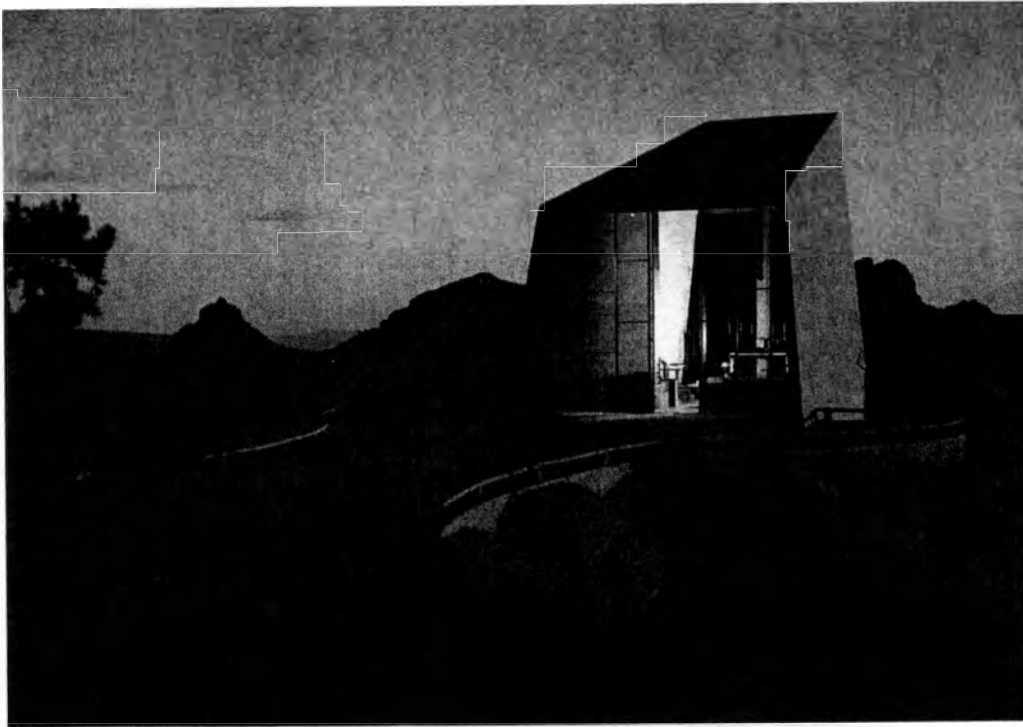


Figure 9. View looking SE showing the main entrance, a portion of the serpentine ramp, the skylights and the setting of the Chapel of the Holy Cross, late 1970s or early 1980s, prior to the removal of the "Christo" sculpture from the interior.

Chapel of the Holy Cross
Name of Property

Coconino AZ
County and State

NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

Additional Photographs/Figures



Figure 10. View of the interior looking SW showing the "huge crucifix made of cast iron, sculpted by Keith Munroe" late 1970s or early 1980s, prior to the removal of the sculpture from the interior.

Chapel of the Holy Cross
Name of Property

Coconino AZ
County and State

NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

Additional Photographs/Figures

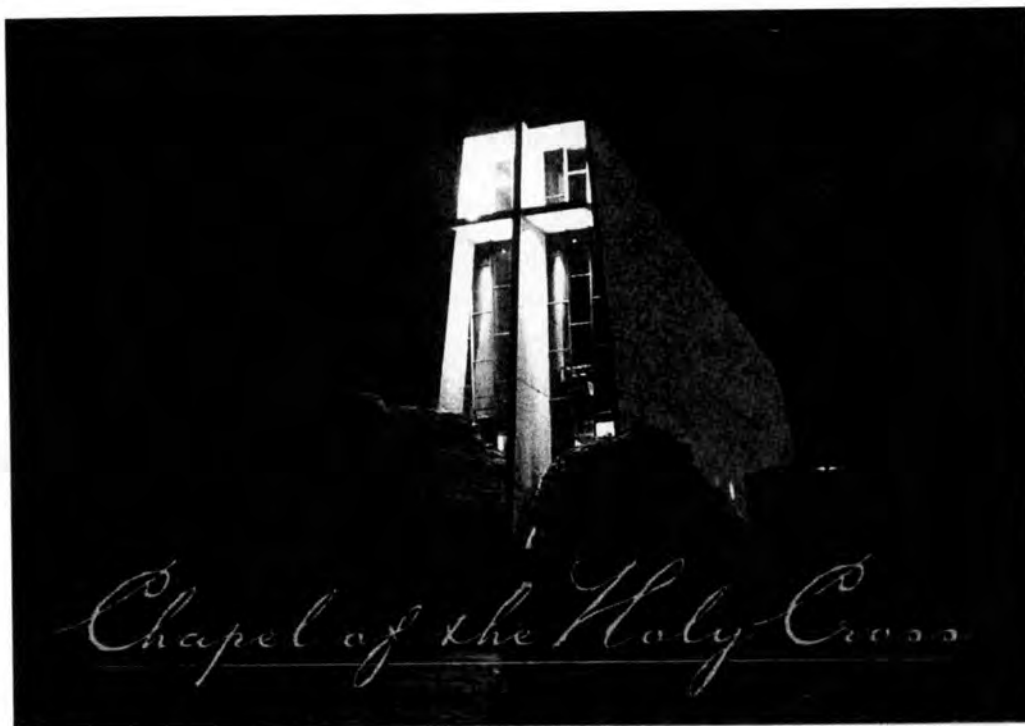


Figure 11. View looking north showing the front and the setting of the Chapel of the Holy Cross, date unknown.

Chapel of the Holy Cross
Name of Property

Coconino AZ
County and State

NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

Additional Photographs/Figures



Figure 12. View of the interior looking SW showing the interior exposed aggregate concrete walls and ceiling, the portion of the pews, Stations of the Cross, nave, sanctuary altar and the view beyond the altar. Date unknown.

Authorization ID: RED0277
 Contact ID: RCC
 Expiration Date: 12/31/2008
 Use Code: 322

FS-2700-4 (03/06)
 OMB 0596-0082

U.S. DEPARTMENT OF AGRICULTURE
 Forest Service
 SPECIAL USE PERMIT
 AUTHORITY:
 ORGANIC ADMINISTRATION ACT June 4, 1897

ROMAN CATHOLIC CHURCH, DIOCESE OF PHOENIX of P.O. BOX 1043, SEDONA, AZ 86339 (hereinafter called the Holder) is hereby authorized to use or occupy National Forest System lands, to use subject to the conditions set out below, on the Coconino National Forest or — unit of the National Forest System.

This permit covers 11.08 acres, and/or .02 miles and is described as: Sec. 30, T. 17 N., R. 6 E., GILA AND SALT RIVER PRINCIPAL MERIDIAN, as shown on the location map attached to and made a part of this permit, and is issued for the purpose of:

→ USE OF A PARCEL OF LAND 723.7 FEET BY 667 FEET BY 718.9 FEET BY 671.2 FEET AND AN ACCESS ROAD FOR THE PURPOSE OF OPERATING THE CHAPEL OF THE HOLY CROSS. USE INCLUDES RELIGIOUS WORSHIP, STORAGE AND SALE OF TOURIST RELATED SOUVENIRS, ARTIFACTS, GIFTS, CARDS, BOOKS, AND ITEMS OF A RELIGIOUS NATURE, AND AS A RESIDENCE FOR A CARETAKER. USE ALSO INCLUDES SITE PROTECTION SIGNS AND AN ACCESS GATE AND PARKING AREAS FOR VISITOR USE.

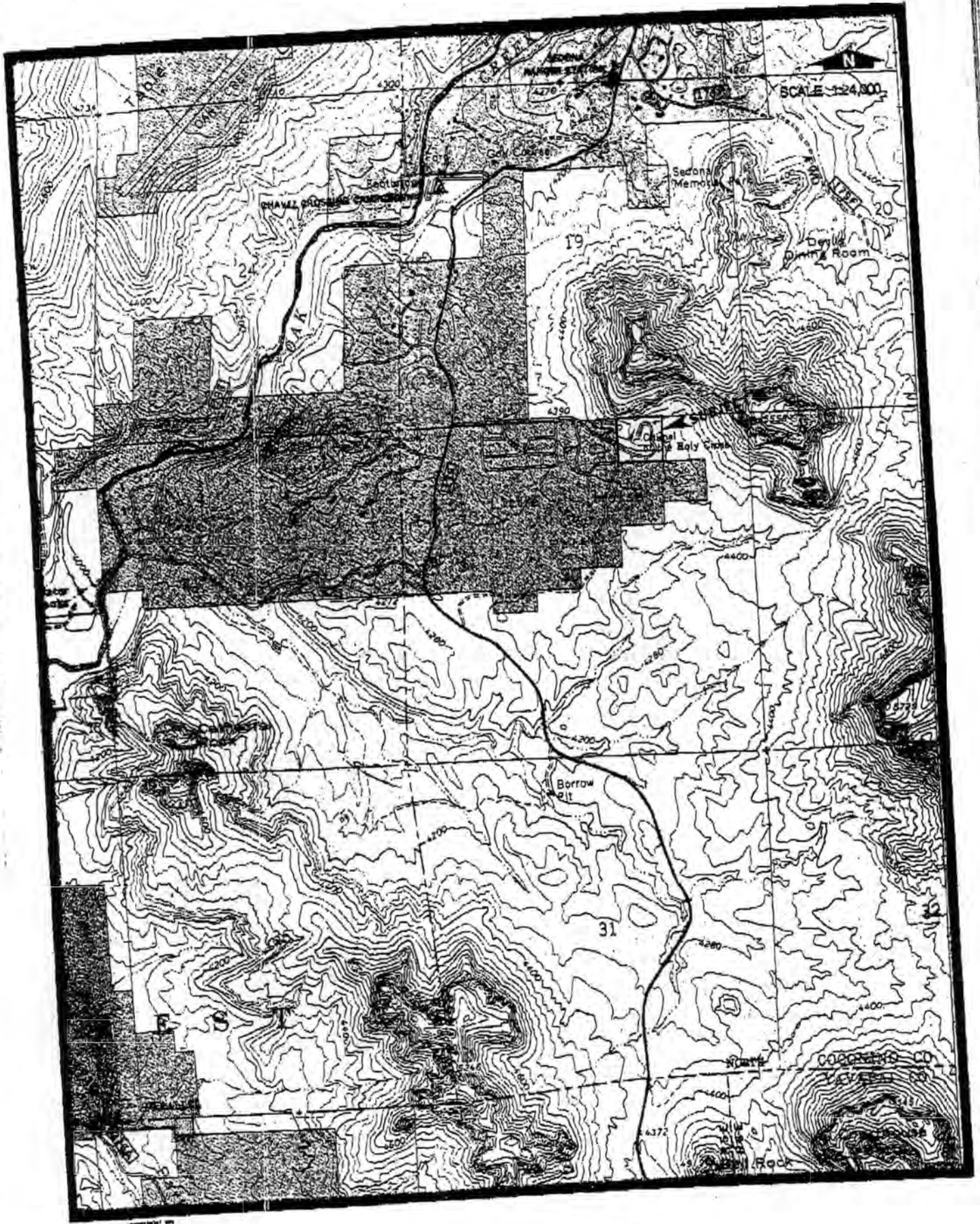
The above described or defined area shall be referred to herein as the "permit area".

TERMS AND CONDITIONS

I. AUTHORITY AND GENERAL TERMS OF THE PERMIT

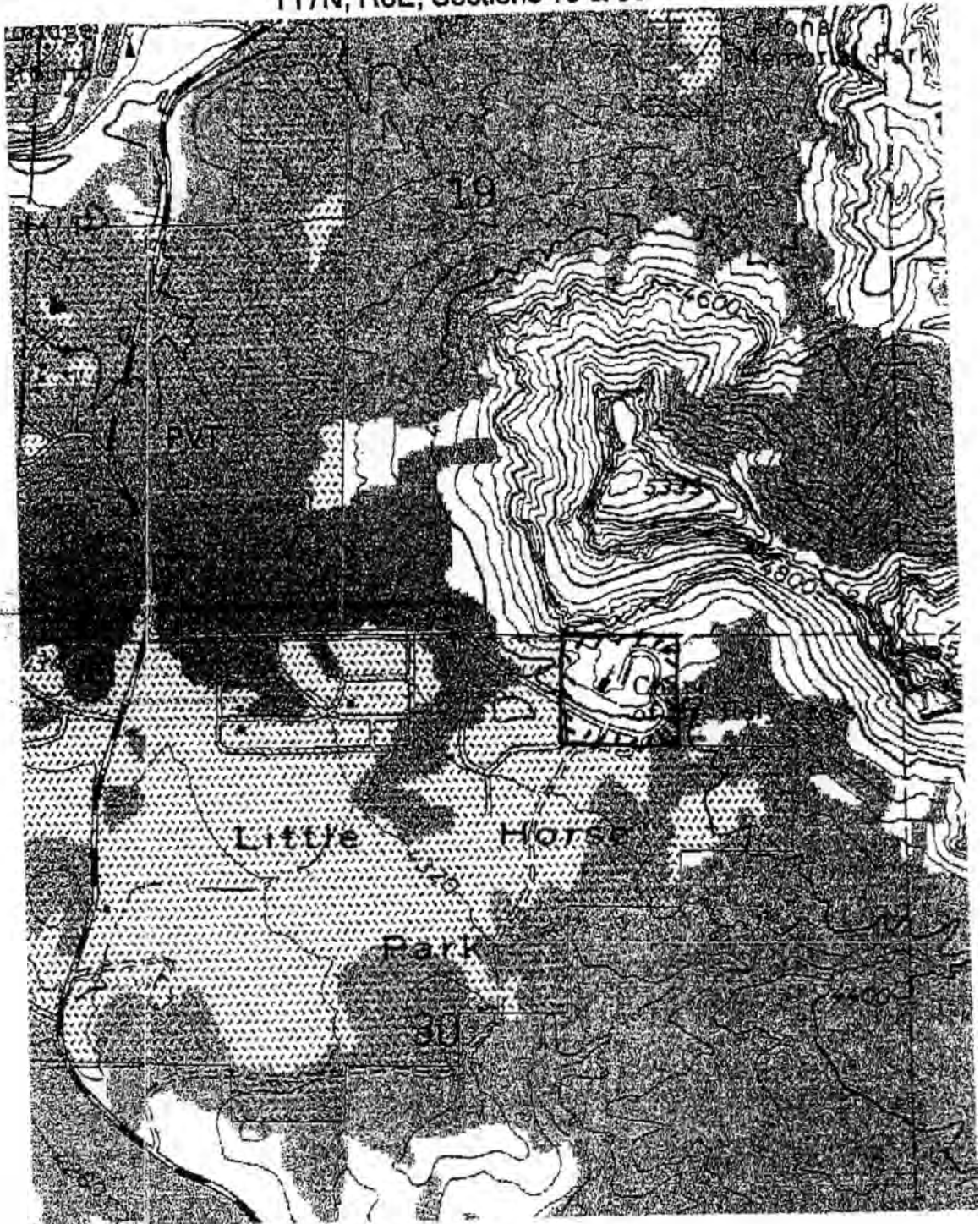
- A. Authority. This permit is issued pursuant to the authorities enumerated at Title 36, Code of Federal Regulations, Section 251 Subpart B, as amended. This permit, and the activities or use authorized, shall be subject to the terms and conditions of the Secretary's regulations and any subsequent amendment to them.
- B. Authorized Officer. The authorized officer is the Forest Supervisor or a delegated subordinate officer.
- C. License. This permit is a license for the use of federally owned land and does not grant any permanent, possessory interest in real property, nor shall this permit constitute a contract for purposes of the Contract Disputes Act of 1978 (41 U.S.C. 611). Loss of the privileges granted by this permit by revocation, termination, or suspension is not compensable to the holder.
- D. Amendment. This permit may be amended in whole or in part by the Forest Service when, at the discretion of the authorized officer, such action is deemed necessary or desirable to incorporate new terms, conditions, and stipulations as may be required by law, regulation, land management plans, or other management decisions.
- E. Existing Rights. This permit is subject to all valid rights and claims of third parties. The United States is not liable to the holder for the exercise of any such right or claim.
- F. Nonexclusive Use and Public Access. Unless expressly provided for in additional terms, use of the permit area is not exclusive. The Forest Service reserves the right to use or allow others to use any part of the permit area, including roads, for any purpose, provided, such use does not materially interfere with the holder's authorized use. A final determination of conflicting uses is reserved to the Forest Service.

Additional Documentation F
 USFS Lease (3 pages) w/
 legal description

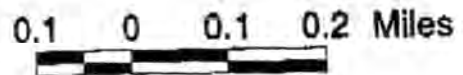


Topographical Map

Exhibit 1
Chapel of the Holy Cross
Special Use Permit
T17N, R6E, Sections 19 & 30



Coconino National Forest
S.Sandusky 12/19/2001



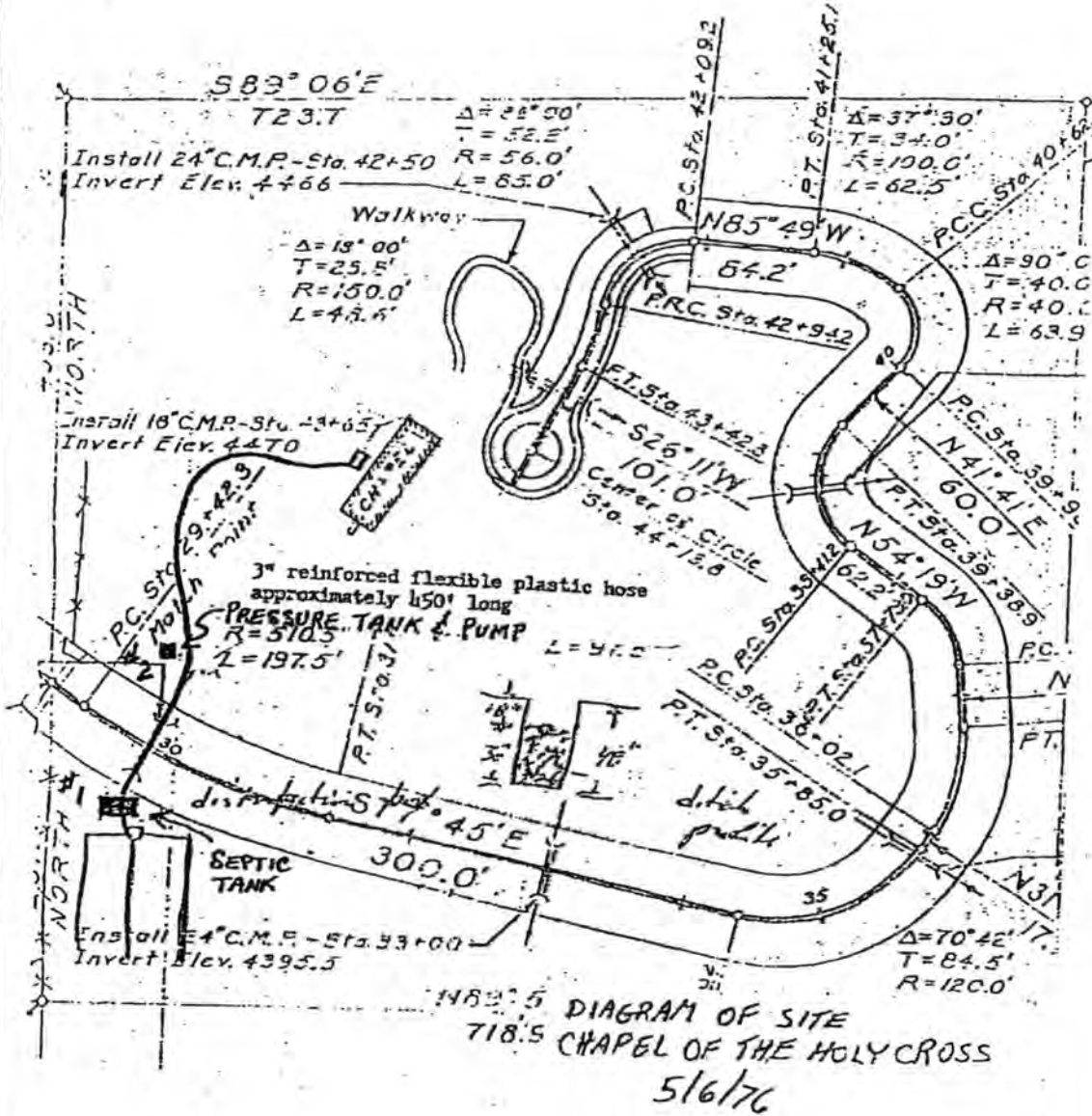


Accurate Appraisal

File No. AA-09808

Borrower/Client James W. and Cecelia C. Rappaport			
Property Address 780 Chapel Road			
City Sedona	County Coconino	State Arizona	Zip Code 86336
Lender NA			

SITE SURVEY



UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Chapel of the Holy Cross

MULTIPLE NAME:

STATE & COUNTY: ARIZONA, Coconino

DATE RECEIVED: 10/14/10

DATE OF PENDING LIST: 732

DATE OF 16TH DAY:

DATE OF 45TH DAY:

11/28/10

DATE OF WEEKLY LIST:

REFERENCE NUMBER: 10000947

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: N SAMPLE: N SLR DRAFT: Y NATIONAL: Y

COMMENT WAIVER: N

 ACCEPT RETURN REJECT DATE

ABSTRACT/SUMMARY COMMENTS:

① Nomination must have signature of FS F.P.O. (or designee) as commenting official (See NR Bull-15A p. VII:2. Letter from Forest Service forest supervisor of Coconino N. forest is not sufficient substitute. ② drop "private" from Section for ownership. ③ Describe changes to 11 acre site referring to Forest supervisor's letter. See attached comments

RECOM./CRITERIA Return

REVIEWER Linda McDillard DISCIPLINE _____

TELEPHONE 202-354-2258 DATE 11/18/10

DOCUMENTATION see attached comments (Y/N see attached SLR (Y/N))

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.

Chapel of the Holy Cross

Sedona, Cocinino County, Arizona

Comments

This is a highly significant and outstanding example of mid-Century modern ecclesiastical architecture that harmoniously blends a modern building of concrete, steel, and glass into the natural rockbound desert environment for which Sedona is known. It is the work of patrons Marguerite and Tony Staude and California architects Anshen and Allen, who also designed the Quarry Visitor Center (NHL) at Dinosaur National Monument and are known for their collaboration with merchant builder Joseph Eichler. The architects received an AIA Award of Honor in 1957 for this work. The statement of context discusses the architects' careers and addresses the interest shown in the building by the architectural profession, national media (*Life Magazine*), and illustrious photographers such as Julius Shuman. Although it does not provide a comparative context for modernistic ecclesiastical architecture, the nomination does support significance at the national level. The context and documentary literature would need to be expanded for consideration as an NHL. Although the land is owned by the U.S. Forest Service, the building and its 11.08 acre site is managed by a local church and the corresponding Catholic diocese by permit with the U.S. Forest Service. The FPO needs to sign the certification block of the nomination (as the commenting official) or provide a letter indicating his or her opinion on the property's eligibility.

Section 3. Certification

Please have the designated FPO sign the nomination or provide a letter from that individual agreeing that the resource is eligible for listing in the National Register. The current agency letter is from the Forest Supervisor; this individual is not designated to sign nominations for the FPO. As a result, the nomination is being returned for the proper signature. (Note: one or more regional officials may have authorization to sign National Register nominations).

Section 5. Classification

Please drop "private" as a category of ownership. This section refers only to the land being nominated.

Section 7. Description

Please revise the narrative description to provide information about the changes that have occurred to the site and interior (please refer to the Forest Supervisor's letter for details). Also revise any statements that indicate that there have not been any changes to the eleven-acre site since the chapel's construction. Since these alterations do not seem to affect the property's eligibility or warrant smaller boundaries, you might add a statement that these changes have had minimal impact on the property's historic integrity.

Section 10. Geographical Data and Accompanying Documentation (Maps)

Please provide at least four UTM's (preferably those corresponding to the corner points of the rectangular parcel being nominated) since the property is more than ten acres in size. Please mark in pencil on the USGS map the boundaries of the eleven-acre parcel being nominated and the four UTM coordinates that correspond to the corners of the parcel.

Please contact Linda McClelland at 202-354-2258 or linda_mcclelland@nps.gov if you have any questions.

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 National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).

1. Name of Property

historic name Chapel of the Holy Cross

other names/site number _____

2. Location

street & number 780 Chapel Road

<input type="checkbox"/>	not for publication
<input type="checkbox"/>	vicinity

city or town Sedona

state Arizona code _____ county Coconino code 05 zip code 86336

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 at the following level(s) of significance:

national ___ statewide ___ local

James W. Garrison AZSHPA 1 SEPTEMBER 2011
Signature of certifying official/Title Date

AZ State Parks/State Historic Preservation Office
State or Federal agency/bureau or Tribal Government

In my opinion, the property meets ___ does not meet the National Register criteria.

[Signature] 8/8/2011
Signature of commenting official Date

Regional Federal Preservation Officer, USDA F.S.
Title State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

entered in the National Register ___ determined eligible for the National Register

___ determined not eligible for the National Register ___ removed from the National Register

___ other (explain): _____

Juda McClelland 10-6-2011
Signature of the Keeper Date of Action

Chapel of the Holy Cross
 Name of Property

Coconino AZ
 County and State

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.)

Contributing	Noncontributing	
1		buildings
		sites
1	1	structures
		objects
2	1	Total

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

N/A

Number of contributing resources previously listed in the National Register

None

6. Function or Use

Historic Functions
 (Enter categories from instructions.)

RELIGIOUS FACILITY: Church

Current Functions
 (Enter categories from instructions.)

RELIGIOUS FACILITY: Church

7. Description

Architectural Classification
 (Enter categories from instructions.)

MODERN MOVEMENT: Modernistic

Materials
 (Enter categories from instructions.)

foundation: Concrete

walls: Concrete

roof: Concrete

other: Steel/Glass

Chapel of the Holy Cross
Name of Property

Coconino AZ
County and State

Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

The nominated property, the Chapel of the Holy Cross, consists of a Modern Movement church, built in 1955-56 in a Modernistic style and the serpentine ramp with integrated benches which gives pedestrian access to the chapel. The Chapel of the Holy Cross is located on 11.08 acres of land at 780 Chapel Road, within the incorporated city limits of the City of Sedona, Coconino County, Arizona. The Chapel of the Holy Cross is a freestanding steel and concrete church, rectangular in plan, 50 feet in length, 20 feet in width, and 90 feet in height. The Chapel is constructed between two sandstone pillars or bluffs. The serpentine ramp (pedestrian) and a paved road provide access to the Chapel. There are no other buildings or structures on the site other than the foundations of a 1960s home that has been demolished. The foundations are not visible from the Chapel, the road or the ramp and are not further documented in this nomination. The Chapel of the Holy Cross is recommended as eligible for listing in the National Register under Criterion C at the national level of significance for architectural design. The ramp is also included as a structure in this nomination and is also eligible for listing in the National Register under Criterion C. The period of significance for the property is the year of completion, 1956. The Chapel of the Holy Cross is in excellent condition with minimal alterations since its construction and any changes have had minimal impact on the property's historic integrity. The property has historic integrity in terms of location, design, materials, workmanship, feeling and association. The broad contextual setting of the Chapel of the Holy Cross has changed substantially in 50 years due to nearby residential development. The development has altered the view sheds, however, its immediate setting has changed minimally, with changes related mainly to growth of native vegetation.

Narrative Description

The Chapel of the Holy Cross is located on a rectangular parcel, 723.7 feet by 667 feet by 718.9 feet by 671.2 feet (11.08 acres) in Section 30, T17N, R6E, Gila and Salt River Base and Meridian (G&SRBM) in southeastern Sedona. The elevation of the Chapel of the Holy Cross is approximately 4,400 feet. The land is owned by the United States Forest Service (USFS) and is part of the Coconino National Forest. The current leaseholder under a United States Department of Agriculture Special Use Permit (last renewed December 13, 2004) is the Roman Catholic Church, Diocese of Phoenix, Arizona. This is the entity that owns and operates the Chapel of the Holy Cross. Since 1969 the Chapel of the Holy Cross has been under the management and maintenance of St. John Vianney Catholic Church, located in Sedona, Arizona, and the Diocese. At this time, the Diocese and St. John Vianney Church are in the process of negotiations with the USFS to acquire the 11.08-acre site from the Coconino National Forest.

The Chapel of the Holy Cross is accessible from Highway 179 (the Red Rock Scenic Road) via Chapel Road. This area is characterized by spectacular red rock formations, native vegetation and numerous hiking trails. To the north is Chapel Spire Rock; surrounding the immediate area of the Chapel and to the east and northeast is the Coconino National Forest; also to the east is the Munds Mountain Wilderness Area. To the south are Courthouse Butte, Bell Rock, Little Horse Park, Jacks Canyon and the Village of Oak Creek. Immediately adjacent to the south is the Chapel Vista Unit I

Chapel of the Holy Cross

Name of Property

Coconino AZ

County and State

subdivision (platted 1972) and to the west is the Chapel Hill Estates Unit I subdivision (platted 1961) and Highway 179.

The land the Chapel of the Holy Cross is situated on is a combination of sloping (east to west) benchland and red sandstone outcroppings. High desert native vegetation has been retained in the 11.08-acre area surrounding the Chapel of the Holy Cross. These natural and mostly undisturbed landscape features help to maintain the original setting of the Chapel of the Holy Cross. The foundations of a non-historic house remain on the property but are not visible from the Chapel of the Holy Cross and are not further documented or referred to in this nomination (non-contributing structure). (See Photos 1 & 2, and Figure 1).

The City of Sedona was incorporated in 1988 and is located in the high southwestern desert, beneath the rim of the Colorado Plateau and just below the Mogollon Rim in Central Arizona. Sedona is bisected by the Yavapai/Coconino County line and lies in both counties. The Chapel of the Holy Cross is located in Coconino County. Elevations range from 4,200 feet in the Oak Creek drainage to approximately 5,500 feet on the surrounding hilltops. The spectacular Oak Creek Canyon begins at the northeast corner of the incorporated city limits. Oak Creek runs southwest through Sedona and forms the western boundary of the southern most portion of the city. Oak Creek Canyon and Oak Creek are dominant features of the northern and eastern portions of the City of Sedona. Most of the early settlement occurred in this area due to the availability of water from Oak Creek for household use and for orchard and field irrigation. The Coconino National Forest surrounds Sedona on four sides. To the north is the Red Rock - Secret Mountain Wilderness Area, and to the east is the Munds Mountain Wilderness Area, both part of the Coconino National Forest. To the south are the unincorporated communities of the Village of Oak Creek and Big Park and to the southwest are Page Springs and Cornville.

Sedona is well known for its spectacular red rock scenery and has been featured in many movies, commercials, and print media. The scenic rocks include red sandstone and red shale along with Coconino Sandstone and Kanab Limestone. The bright red erosion-resistant sandstone is part of the Sepia Group-Hermit Shale sequence laid down in the Paleozoic Era. The red color comes from a high concentration of Hematite, or iron oxide. Sedona is part of the Great Basin Conifer Woodland with large areas of open benchland featuring bursage-ragweed, woody perennials and grasses. The predominant native shrubby vegetation consists of Mormon Tea, Hollyleaf Buckthorn, Louisiana Sagebrush, Red Barberry, Wright Silktassel, Evergreen Turbinella Oak, Gregg Ceanothus, Alderleaf Mountain-mahogany, Pointleaf Manzanita, and Cliffrose. The predominant tree is the Smoothbark Arizona Cypress, with Arizona Sycamore, Rocky Mountain Pinion, Utah One-seed, and Rocky Mountain Juniper also present. Soap-tree Yucca, Beargrass, Chollas, Pricklypear, and Hedgehog Cactus are present but not common.

The area's climate is mild and semi-arid with four distinct seasons. More than three million tourists visit the red rocks of Sedona AZ each year.

Architectural Description

In her book, [A Field Guide To Contemporary American Architecture](#), Carole Rifkind points out religious buildings comprise a high proportion of the postwar era's most advanced designs, reporting in 1958 that half of all new churches were modern in design, up from just 25% four years earlier. Rifkind cites the Chapel of the Holy Cross, in the chapter addressing Modernist religious buildings, as

Chapel of the Holy Cross

Name of Property

Coconino AZ

County and State

an example that embodies "the congregation's belief in the intimacy of the world of nature and the world of the spirit . . . it is a dramatic cliffside site in the stark desert landscape of Sedona, Arizona that holds the Chapel of the Holy Cross." Rifkind further states, "[e]ngineering feats that evoke extreme spirituality had their heyday in some fifties and sixties religious buildings whose emotional qualities surely rival that of the gothic era. As that historic epoch exploited stone ribs and buttresses to create heaven-seeking verticality, our modern times have conveyed spirituality by means of reinforced concrete, stone and metal trusses and structural glass."

Designed by Anshen and Allen of San Francisco, California, the Chapel of the Holy Cross is a Modern Movement church built in 1955-56 directly into a pair of parallel rock buttes. Its unique and inspiring location, rising out of a 200-foot tall rock formation, emphasizes its verticality and its tower-like profile. The Chapel of the Holy Cross is generally a Modernist tower, taller than it is wide, cubic in volume, rectangular in plan and symmetrical in massing with the tallest facade to the front (west). The building follows the rectangular form of the basilica, borrowed by the early Christians from the Romans, with an axial plan 50 feet in length and 20 feet in width with tall, narrow, long proportions. It is 90 feet in height at the west façade and 30 feet in height at the east elevation with parapet walls on the 2 long sides and a shed roof. The square footage totals 1,478 with 1,398 square feet of usable interior space. (See Photos 3 & 6).

The foundation of the Chapel of the Holy Cross is concrete. Typical of Modernist design and materials, with clean lines and minimal decoration, the walls are steel frame construction enclosed in a sandblasted poured-in-place concrete shell which is windowless on the 2 long sides and almost completely glazed on the 2 short sides (front and rear elevations), creating a brightly lit space that allows a view through the building to the viewshed beyond. It is a Modern building that expresses the system of steel structural members covered in exposed aggregate concrete as a character-defining feature. The simplified planar surfaces of the exterior carry into the interior. The smoked glass structural windows of the Chapel of the Holy Cross were specially manufactured by Pittsburgh Glass Company after the original "Duscolite" (also made by Pittsburgh Glass Company) failed shortly after the building was completed. The exterior and interior walls are sandblasted concrete that clearly shows the aggregate from the nearby Verde River incorporated into the concrete. (See Photos 9 & 10 and Figure 12).

The interior is one large, open space. The sandblasted interior walls give texture and interest to the space. The interior walls taper from bottom to top, giving the illusion of enhanced height. The strong light from the window wall on the front (west) elevation of the building is enhanced by 16 small, round skylights in the roof. The sandblasted concrete cross motif at the apse end of the Chapel is applied over the main window wall. This glass wall behind the altar opens the interior to an inspiring and vast high-desert view of the wild, rocky terrain. The rear (east) façade is also a window wall and is inset under the low end of the shed roof, with the side walls forming a shaded alcove entry where the Chapel is entered through full-height (25') double metal doors opening into the interior space. The custom made sculptural door handles form the shape of a chalice when the doors are closed and the hardware is viewed as a pair. The entry vestibule is separated from the main part of the Chapel by 2 low, sandblasted concrete walls. There are 14 wooden pews arranged in 2 rows parallel to and facing the apse. Low benches, Stations of the Cross made of railroad spikes, devotional candle bases, and wrought iron fixtures line the windowless sides of the Chapel. The altar is black marble. Stairs to the left of the entry lead into the basement that contains a gift shop and office. Originally, portions of the basement included living quarters. This space was reconfigured for the current use of

Chapel of the Holy Cross

Name of Property

Coconino AZ

County and State

office and gift shop space. These alterations are not apparent on the exterior of the building and do not have any impact on the historic integrity of the Chapel of the Holy Cross. (See Photos 7 & 9 and Figure 12).

The Chapel of the Holy Cross is accessed by a serpentine, reinforced poured concrete ramp that winds around the natural rock outcroppings. This ramp and the engaging benches along the ramp were part of the original design of the Chapel by Anshen + Allen and were constructed at the same time as the Chapel. Below the Chapel is a parking lot that was carved out of the sandstone butte and originally served as the staging area for the construction of the Chapel. This ramp and the parking lot are included as a structure in this nomination.

Since the early 1990s, underground utility work has occurred on the site, an entry gate feature at the beginning of the access road to the Chapel of the Holy Cross has been added, the access road has been widened and additional parking has been created. These additional features are below the elevation of the Chapel, the ramp and the original staging area (parking lot). None of these disturbances to the land or expansions of infrastructure appear to have any impact on the historic integrity of the Chapel of the Holy Cross or the ramp.

Historic Appearance of Building

Historic photographs of the Chapel of the Holy Cross include Figures numbered 1 -12. The earliest photographs of the Chapel (Figures 4-7 taken in 1956) fully illustrate the original appearance of the Chapel of the Holy Cross. A comparison of these photographs with current photographs clearly supports the fact that there have been virtually no changes to the building and the ramp since their completion (see Figures 1 and 8).

The Chapel of the Holy Cross was eloquently described by Roger Sturtevant, a "Life" magazine photographer who spent an entire week taking photographs at the Chapel, as follows: "[t]he essence of the Chapel is its starkness and grandeur in a site which is stark, grand and violent. It is bold and a forthright statement, clean against the sky and cliff and the sweep of the valley below. When first glimpsed from the highway, it is a tiny something; an alien speck perched on a ledge in a cliff. Coming toward it along the approach road, its changing aspects become more and more important until directly below it seems a great monumental shaft rising between twin pinnacles. And then on the winding grade up to the parking lot the Chapel becomes small again, and its form, complemented by the form of the ramp, somewhat amalgamates with the setting. The ramp, as you come closer, begins to dominate and then stands almost alone, and the final ascent up the ramp brings one almost into the cliff and then out again into the unfolding view across the plaza toward the dramatic understated entrance face of the Chapel. From the plaza, this monolithic structure remains in an inviting human scale." (Staude, Marguerite Brunswig, The Chapel of the Holy Cross, Sedona, Arizona, unpublished manuscript, no date).

Current Appearance of Building

The building is in excellent condition and is well maintained. There is only one significant change to the Chapel of the Holy Cross. When the Chapel opened, the sandblasted concrete cross motif at the apse end of the Chapel was the base for a "Cristo" sculpture by artist and sculptor Keith Munroe. (See Figure 10). Marguerite Brunswig Staude, the benefactor of the Chapel and an artist and sculptor in her own right, had commissioned the sculpture of a suffering Christ. This sculpture was

Chapel of the Holy Cross
Name of Property

Coconino AZ
County and State

quite controversial and Marguerite became concerned that it detracted from the purposes of the Chapel. In the early 1980s it was removed. (See Photo 9 and Figure 12).

Integrity

The integrity of this property is outstanding. Minimal changes have been made to the building since the completion of its construction in 1956 including the replacement of the failed glass around 1958 and a few minor changes that do not seem to affect the property's eligibility and have minimal impact on the property's historic integrity. The property has historic integrity in terms of location, design, materials, workmanship, feeling and association. The immediate setting of the Chapel has changed minimally, with changes related mainly to growth of native vegetation on the 11.08-acre site and the widening of the access road, the addition of an entrance gate at the access road and the expansion of the parking areas. The broad contextual setting of the Chapel of the Holy Cross has changed dramatically in 50 years due to nearby residential development, which has altered the near and distant viewsheds. In 1957, when the Chapel was completed, there would have been only a few houses visible from the Chapel. Today, the area south of the Chapel is well developed. However, as stated previously, the 11.08-acre site remains essentially unchanged and buffers the Chapel from the development changes to the property outside the Chapel site. (See Additional Documentation A, Sketch Map and Photos 1 & 11).

On March 17, 2008, the City of Sedona designated the Chapel of the Holy Cross and the 11.08-acre site as a City of Sedona Historic Landmark based upon the consistency with the historic landmark evaluation criteria outlined in the Sedona Land Development Code. In so doing, the City of Sedona staff wrote: "[i]n staff's opinion, the Chapel of the Holy Cross is an extraordinary modern architectural achievement " and "[w]hile it is now over 50 years old, it would have qualified earlier because of its exceptional architectural significance and importance as a 'landmark' in Sedona since it was built".

Chapel of the Holy Cross
Name of Property

Coconino AZ
County and State

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.)

Property is:

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

Areas of Significance

(Enter categories from instructions.)

Architecture

Period of Significance

1956

Significant Dates

1956 (completion)

1957 (dedication); (AIA First Honor Award)

Significant Person

(Complete only if Criterion B is marked above.)

NA

Cultural Affiliation

NA

Architect/Builder

Lloyd Wright/Marguerite Brunswig

Staude/Anshen & Allen

William Simpson Construction Company

Period of Significance (justification)

The construction of the Chapel of the Holy Cross was begun in April 1955. The Chapel was completed in 1956 and was dedicated in the spring of 1957 with great fanfare. In 1957 the Chapel of the Holy Cross received a First Honor Award from the American Institute of Architects (AIA).

Chapel of the Holy Cross
Name of Property

Coconino AZ
County and State

Criteria Considerations (explanation, if necessary)

The Chapel of the Holy Cross is significant for its architectural design, use of materials, and representation of the Post-War Modern Movement. The Chapel was conceived by artist and sculptor Marguerite Brunswig Staude as a tribute to her parents. It is a work of art and conveys a universal appeal. The doors are open to one and all, regardless of creed. The Chapel is currently under the management and maintenance of St. John Vianney Catholic Church and the Arizona Diocese.

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

Completed in 1956, the Chapel of the Holy Cross is being nominated for listing in the National Register of Historic Places under Criterion C, for architectural design, as an outstanding example of the Post War Modern Movement in Arizona. It is being nominated at the national level of significance. The period of significance for the property is the year of its completion, 1956. Lauded as a spectacular example of a Post- War Modern Movement engineering and architectural achievement, the Chapel of the Holy Cross is honored not only for its architectural design and engineering achievements, but also for its spectacular setting. Described by many as evoking "extreme spirituality" the Chapel clearly fulfills Marguerite Brunswig Staude's intent of not only memorializing and honoring her parents, but of providing a "monument to faith, a spiritual fortress - so charged with God that it spurs man's spirit to infinite heights". (Staude, Marguerite Brunswig, The Chapel of the Holy Cross, Sedona, Arizona, unpublished manuscript, no date). The Chapel of the Holy Cross and its integral serpentine pedestrian access ramp are a singular example of a 1950s Modern Movement architectural and engineering project that could not have been built with such spectacular results in any other location. The ramp is included as a structure in this nomination and is also eligible for listing in the National Register. The Chapel of the Holy Cross is in excellent condition and has had minimal alterations since its construction that do not seem to affect its historic integrity. The property has historic integrity in terms of location, design, materials, workmanship, feeling, and association.

The 11.08-acre property that the Chapel of the Holy Cross is located on is owned and managed by the United States Forest Service (Coconino National Forest) who administers the permit for the Chapel and also administers any uses of the property. M. Earl Stewart, Coconino National Forest Supervisor, concurs that the Chapel of the Holy Cross meets the requirements for listing in the National Register and supports the nomination. David Johnson, Regional Archaeologist has signed the National Register of Historic Places Registration Form indicating the property meets the National Register criteria. The building and attendant structures are owned by the Roman Catholic Church, Diocese of Phoenix, Arizona. The immediate setting of the Chapel of the Holy Cross has changed minimally, with changes related mainly to growth of native vegetation and the addition of infrastructure to support the visitorship to the Chapel of the Holy Cross. These structures include underground utilities, parking areas and an access road. Further, although the broad contextual setting of the Chapel of the Holy Cross, particularly regarding the viewsheds, has changed due to nearby residential development, primarily over the last 20 years, the distant viewshed from the Chapel is virtually unchanged.

Chapel of the Holy Cross
Name of Property

Coconino AZ
County and State

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

Much has been written about the Chapel of the Holy Cross since its completion in 1956. Lauded as an example of a Post- War Modern Movement engineering and architectural achievement, the Chapel of the Holy Cross is honored for its architectural design and engineering achievements. Described by many as evoking "extreme spirituality" the Chapel clearly fulfills Marguerite Brunswig Staude's intent of not only honoring her parents, but of providing a "monument to faith, a spiritual fortress - so charged with God that it spurs man's spirit to infinite heights". (Staude, Marguerite Brunswig, The Chapel of the Holy Cross, Sedona, Arizona, unpublished manuscript, no date).

In his nomination to the National Register for the Gist Residence in Tucson, Arizona, Tucson architect Chris Evans writes:

" Another significant development in Modern Architecture in Arizona occurred in 1957 with the completion of the Chapel of the Holy Cross in Sedona. Designed by Anshen and Allen of California . . . the building is a testament to the complementary possibilities of colored concrete with the earthen landscapes of the desert. The building is strikingly modern – a bold dynamic form with clean lines and no ornamentation. But the design also sought to fit into the site and context; the exposed aggregate colored concrete reflected the deep red hues and rugged surface of the Sedona rock, and the building had been carved into the rock rather than imposed upon it. The building became a part of the site."

In her book, A Field Guide to Contemporary American Architecture, Carole Rifkind describes the Chapel of the Holy Cross in her chapter addressing "Religious Buildings, Axial Plan, Expressionist" interpretation, as follows: "the bare reinforced concrete shell is windowless on the two long sides and almost completely glazed on the two short sides. The glass wall behind the altar opens the interior to a vast desert panorama". Rifkind further writes "[e]ngineering feats that evoke extreme spirituality had their heyday in some fifties and sixties religious buildings whose emotional quality surely rivals that of the Gothic era. As that historic epoch exploited stone ribs and buttresses to create heaven-seeking verticality, our modern times have conveyed spirituality by means of reinforced concrete, stone and metal trusses and structural glass". (Rifkind, Carol, A Field Guide to Contemporary American Architecture, Punguin Putnam, Inc. New York, NY: 1998 at p. 199).

In 1956, *Life Magazine* published a feature article on the Chapel of the Holy Cross. *Life* photographer Roger Sturtevant, who spent a week at the Chapel taking photographs, wrote later to a friend, stating, "[i]t was a dividend to me to see such a beauty, feel this happiness in the job. It was also an intellectual thrill for me to be so enthralled by a job whose basic design factors I would normally deplore. Like many visitors, I, too, wondered how on earth they ever built it. It was a job that was well nigh perfection. I feel it is one of the truly great architectural things in the world. Sturtevant further described the Chapel as "at once an architectural structure, sculpture and a monument". (Staude, Marguerite Brunswig, The Chapel of the Holy Cross, Sedona, Arizona, unpublished manuscript, no date).

Chapel of the Holy Cross
Name of Property

Coconino AZ
County and State

At the Chapel's completion numerous professional photographers photographed the Chapel of the Holy Cross, including Sturtevant and Julius Shulman. Shulman's photographs are now in the collection of the J. Paul Getty Trust. The Chapel of the Holy Cross was featured in numerous publications during the first few years after its completion, including *Life*, *the New York Times*, the *Washington Post*, *Arizona Highways*, and numerous other print media. It has continued to be featured in both print and film media since that time, including the January, 2009 issue of *Arizona Highways* magazine.

In 1957, the Chapel of the Holy Cross received a First Honor Award from the American Institute of Architects (AIA). The First Honor Award program, started by the AIA in 1949, is "intended to encourage the appreciation of excellence in architecture and to afford recognition of exceptional merit in recently completed buildings. Awards are made annually for distinguished accomplishment in architecture by an American architect for any building in the United States or abroad completed during the preceding five calendar years". The First Honor Award submission for the Chapel of the Holy Cross included a cover sheet listing the participants in the project, a site plan, a single side-view cross-section drawing and photographs. The photographs for the award submission included those by Roger Sturtevant and those by Julius Shulman. (AIA Archives, description and list of award recipients).

The Chapel of the Holy Cross draws thousands of visitors each year and many have been inspired by the architecture of this non-denominational chapel. The cruciform shape of the tall window wall of the Chapel, sitting on its lofty, red-rock perch, inspires many who see it only in photographs or from a distance to visit the Chapel and to personally experience its inspirational space. Conceived by artist and sculptor Marguerite Brunswig Staude as a tribute to her parents, the Chapel stands today as a remarkable example of Post-War Modern church architecture and engineering. As described by Mrs. Staude, ". . . as a work of art, the Chapel has a universal appeal. Its doors will ever be open to one and all, regardless of creed. That God may come to life in the souls of men and be a living reality . . . this is the silent message of the Chapel". (Staude, Marguerite Brunswig, The Chapel of the Holy Cross, Sedona, Arizona, unpublished manuscript, no date).

The Chapel is significant for its architecture and its materials that are representative of the Post-War Modern Movement, and the uses of window walls that frame and enhance its spectacular setting. The Chapel of the Holy Cross is being nominated for listing in the National Register of Historic Places under Criterion C, for architectural design as an outstanding example of the Post War Modern Movement. It is being nominated at the national level of significance.

The Chapel of the Holy Cross could not have been built with such spectacular results in any other location. Its popularity and visitorship clearly demonstrate that the building, both the exterior and the interior, although non-traditional in the eyes of the public, has an intense appeal and aesthetic that has stood the test of time. Pierluigi Serrano's description of the Chapel of the Holy Cross in his chapter for Modernity In Healing and Learning: The Architecture of Anshen + Allen entitled "Modern Beginnings", eloquently and succinctly completes the image: "A blade of concrete sits in a cleft of rocks, announcing the presence of the church to the horizon" (at p. 19).

Chapel of the Holy Cross
Name of Property

Coconino AZ
County and State

Developmental history/additional historic context information (if appropriate)

Sedona early history

The early written history of Sedona is not extensive. Most primary written documents consist of homestead and land records and personal accounts of life in the area. Since the City was not incorporated until 1988, City records do not reflect the history of the community prior to that date. However, a basic history of the area can be gleaned from the records of Yavapai and Coconino Counties and various published materials.

Historical treatments of modern Sedona's development begin in 1875, while Arizona was still a Territory. At this time, the area was known as "Red Rock Country," but did not have an official name. Located then in Yavapai County, it was far removed from any other settlement, isolated, dangerous and beautiful. At the time, the nearest stage station was Beaver Head Stage Station, located approximately 15 miles to the south along the old, and very primitive, stage road from Winslow through Prescott (the Territorial Capital and County Seat of Yavapai County) to Yuma. During that same year, other settlers also arrived. In 1885, Frank Owenby homesteaded an 80-acre site in "Camp Garden" and was subsequently the first person in the area to obtain a land patent in February 1901.

In about 1876, Jim Thompson built a "fairly tolerable" road by hand with picks, shovels and dynamite, from his home at Indian Gardens through Wilson Canyon to "Camp Garden". This road was washed away in a flood and Thompson then built another road high above the creek going south from Indian Gardens, winding around Steamboat Rock, through Wilson Canyon and entering present-day Sedona along the approximate alignment of Jordan Road. The first wagon road into Sedona came from the south approximately along the alignment of present-day Highway 179 from Beaver Head Flats by way of Big Park (now known as the Village of Oak Creek). It was known as the Beaver Creek or Big Park Road. This wagon road was developed some time in the early 1880s and joined the Beaver Head Stage Route approximately eleven miles south of Sedona, near the current junction of Interstate 17 and State Highway 179. This was part of the route from Prescott, Arizona to Santa Fe, New Mexico and represented the only road north from the Verde Valley to Sedona.

It wasn't until 1929 that Coconino County began construction of what would later be called a "highway" through Oak Creek Canyon and on to Flagstaff (then State Highway 79, now part of State Highway 89A). These hand-built roads formed the beginnings of a road system that later developed into the framework for Sedona's present-day roads, including the Upper Red Rock Loop Road, the Lower Red Rock Loop Road, Schnebly Hill Road and State Highways 179 and 89A. Both State Highways 179 and 89A qualify as contributing elements of the Historic State Highway System (HSHS), defined as the roadway network developed between 1912 and 1955 (Historic Buildings and Structures Survey for proposed Highway Improvements in the Vicinity of SR 179 Brewer Road/Ranger Road Loop in Sedona, Coconino County Arizona and a Consideration of the Historic Nature of SR 179; EcoPlan 2004). See Area Map, Additional Documentation B.

In 1902, approximately 15 families lived in the area and Theodore C. Schnebly requested a Post Office be established. The names "Oak Creek Station" and "Schnebly Station" were suggested for

Chapel of the Holy Cross
Name of Property

Coconino AZ
County and State

the name of the post office, but were too long for the cancellation stamp. T. C. Schnebly's brother suggested the community be named "Sedona" after T.C.'s wife, Sedona M. Schnebly. The post office was approved June 26, 1902, thus establishing the official name for the area as "Sedona." (Arizona Territory Post Offices and Postmasters, The Arizona Historical Foundation, John and Lillian Theobald, 1961; Sedona Magazine, Spring 2002). The primary sources of income in the area were fruit farming and ranching.

The arrival of the movie industry in the 1920s, plus the publicity generated in various print media about the scenic wonders of Sedona and Oak Creek Canyon, brought an influx of "new" people to Sedona. Zane Grey's The Call of the Canyon was only one of many published materials that extolled the beauty and scenery of Sedona and the Oak Creek Canyon. The later making of the movie, of the same name by Jesse Laski, further exposed the public to the beauty of the area. This brought a new "industry" to the area - "guest ranches". One of these "guest ranches" was owned by Marguerite and Anthony Staude of Los Angeles, California and was used by them as a "vacation retreat". This "vacation retreat" for the Staudes would have a very significant impact on the location choice for the Chapel of the Holy Cross.

Marguerite and Anthony (Tony) Staude

Marguerite Brunswig was born in New Orleans in 1899, the daughter of Marguerite and Lucien Brunswig. The Brunswigs, who moved to Los Angeles shortly after their daughter's birth, were a wealthy family who made their fortune in the wholesale drug business. As a young woman, Marguerite announced her intention to be an artist, and after much persuasion of her parents, set out to study art abroad and travel the world. In 1932 she was living in New York City. After leaving St. Patrick's Cathedral one day, she wondered "why the (Catholic) church continued to cling to its past glory while seeming to totally ignore the present." She asked herself, "[c]an there be no church built to speak in contemporary language and provide an opening into liturgical arts?" As she was walking home, she saw the Empire State Building, which was under construction. In the skeleton of the structure, where a major vertical beam crossed a horizontal beam, she saw the form of a cross. After entering her apartment, she said she was "struck by the views of this same 'church'. It was like a dream, now a vision from afar. It was an image which would haunt me until it became a reality". (Upon This Rock, Kate Ruland Thorne, Chapel of the Holy Cross, 1995).

Marguerite returned to her studio in California and created a sketch of her concept of a "Modern Gothic" church. She then met with Lloyd Wright, son of Frank Lloyd Wright, and they worked on the project for a year, searching for "a way to bring the modern back to the classic background from whence it came." (Upon This Rock, Kate Ruland Thorne, Chapel of the Holy Cross, 1995).

Eventually the design was completed: a cruciform church with a perforated double wall covered in tiny cement crosses. The entire 500 foot tall structure was to be lined with glass. Marguerite hoped the church would be built on a block in downtown Los Angeles that was owned by the Catholic Church. However, the Archbishop, although intrigued, could not understand the architecture and rejected the concept. In 1937, the plans were accepted by an order of nuns who wanted to build the church on Mount Ghelert in Budapest, Hungary. However, the intervention of World War II prevented the project from going forward and the church was never built.

Chapel of the Holy Cross

Name of Property

Coconino AZ

County and State

In 1938, Marguerite met Anthony (Tony) Staude, an aspiring writer, in Los Angeles, and in a short time, they were married. Tony had a good business background, and was asked to go to work for Marguerite's father to help get his wholesale drug business back on track. He was very successful at this. At the same time, Marguerite was making a name for herself as a sculptor. In 1941 the Staudes purchased a "ranch" in Sedona, Arizona as a refuge from Los Angeles should the Japanese attack the West Coast. The "Doodlebug Ranch" would become their vacation retreat for the next twenty years.

By 1946, both of Marguerite's parents had died. Her mother's last wish was that "she not die without fulfilling a living spiritual trust". After Marguerite's parents' deaths, a patrimony was established for a memorial in their names. This was the inspiration for Marguerite's decision to build a chapel in their memory - "a chapel dedicated to finding God through art." (Upon This Rock, Kate Ruland Thorne, Chapel of the Holy Cross, 1995).

Marguerite contacted Lloyd Wright, asking him to work with their new idea. But he refused, wanting to stay with the original plans. However, this concept was beyond the financial resources of the Staudes. Later, Marguerite saw a *House Beautiful* magazine article about the Silverstone House in Taxco, Mexico that intrigued her. It was designed by the San Francisco, California architectural firm of Anshen + Allen. She and Tony met with Robert Anshen and Steve Allen, Marguerite explained her ideas for a memorial chapel in Sedona, Arizona, and they came to an agreement. They were a design committee of 4: Bob Anshen, Steve Allen, and Marguerite and Tony Staude.

Next came the challenge of finding a suitable site. After the Staudes and the architects toured the Sedona area by Jeep, foot, and air, Marguerite found the perfect spot. She was inspired to choose this location for 3 reasons: a two hundred foot tall spire of rock dominated the site; an "RX", the apothecary emblem, was carved on one of the nearby rocks; to the northeast was a rock formation where Marguerite saw the "Madonna and Child, carved by nature into its nearly perfect form."

Unfortunately, the chosen site was owned by the United States Forest Service (USFS) and was a part of the Coconino National Forest. Only after traveling to Washington, D. C., and soliciting assistance from Arizona Senator Barry Goldwater were the Staudes able to cut the "red tape" of the Department of Interior and acquire the necessary permit for the Chapel to be built on land leased from the USFS. The original lease, to Marguerite Staude, is dated December 3, 1953 (see Lease, Additional Documentation F). The next step was to receive permission from Bishop Espelage of the Catholic Diocese of Arizona, which was then based in Gallup, New Mexico. Initially reluctant, the Bishop eventually approved the plans. The \$300,000 project was funded by the Staudes.

The Modern Movement

The organization DOCOMOMO (Documentation and Conservation of the Modern Movement) describes the Modern Movement as:

"... an artistic and architectural movement that embodied the unique early 20th century notion that artistic works must look forward to the future without overt references to historical precedents. Modern design emphasized expression of functional, technical or spatial

Chapel of the Holy Cross
Name of Property

Coconino AZ
County and State

properties rather than reliance on decoration. Modern design was conscious of being modern: it purposefully expressed the principles of modern design.”

Modern design in America has its roots in the late 19th and early 20th centuries with the Industrial Revolution. It produced many new concepts in manufacturing, engineering, construction design, and materials. The availability of new products used in new ways, such as sheet glass, aluminum, steel, and concrete inspired many new concepts in architecture and design. Architects were solving design problems not by a “model”, but by a rational approach based on the needs of a changing society. Classical and other styles that reflected the past were replaced by a simpler, more utilitarian aesthetic based on “form follows function” (Louis Sullivan) and “less is more” (Mies van der Rhoë). Popular in Europe after World War I, the Modern Movement allowed young architects the opportunity to express their modern vision through their simple, clean designs using new construction techniques and modern materials with an emphasis on geometric forms, asymmetrical planes, functional floor plans, large expanses of glass, and an absence of ornamentation and decoration. Architecture was responding to the need for low cost housing and the needs of the American working class.

In the United States, Frank Lloyd Wright was the catalyst behind an American version of the Modern Movement. Wright tended to use more complex geometries, was less focused on function and used more traditional materials and ornamentation, particularly in the textures expressed in the materials. Wright focused on integrating the building into the landscape, often accomplishing this by using native stone and colored or textured concrete.

The greater affluence of the Post World War II 1950s and 1960s in America shifted the Modern Movement somewhat away from the “less is more” philosophy of Mies van der Rhoë to a more personal expression of and experimentation with design, using a more aesthetic approach to form and function. Within the Modern Movement developed a number of sub-types, including “Brutalism”, “Critical Regionalism”, “Pattern Expressionist”, “Planar”, “Sculptural Expressionist”, “Structural Expressionist”, “Situated Modernism” and “Utilitarian”. These sub-types developed as the result of experimentation with forms, materials and construction technologies, along with the contexts and the social and cultural changes of the times and places in which they developed. The Chapel of the Holy Cross fits well into the sub-category of “Critical Regionalism”, which is described as “[a] later vision of situated modernism based on a blending of modern principles with an appropriate application to the region. This sub-style may incorporate historical precedent, but is more oriented toward climatic appropriateness and site integration.”

Anshen + Allen

In BUILDING U.S.A., a 1957 collection of essays originally published in the *Architectural Forum*, it states: “[t]he names of Charles Goodman and Anshen and Allen and Quincy Jones and Fred Emmons and Carl Koch and Keyes, Satterlee and Smith may have a place in the future history as pioneers only a little less revolutionary than Frank Lloyd Wright”. Quoted in Brandi, Andrea and others, Modernity In Healing and Learning: The Architecture of Anshen + Allen, Edizoini Press. New York, NY: 2007 at p. 19.

Chapel of the Holy Cross
Name of Property

Coconino AZ
County and State

S. Robert Anshen (b.1910) and William Stephen Allen (b. 1912) met at the University of Pennsylvania School of Architecture, where they both received Bachelor of Architecture degrees in 1935 and Masters of Architecture degrees in 1936. In 1940, they formed the firm of Anshen and Allen, based in San Francisco, California. The firm still exists in San Francisco today, and employs a staff of over 300 and has an additional separate office in Los Angeles. Anshen + Allen's current emphasis is on modern architecture designed primarily for educational and medical facilities.

The roots of the architectural firm of Anshen + Allen lay in the intense friendship between Bob Anshen and Steve Allen, although their personalities certainly epitomized the adage that "opposites attract". In his chapter for Modernity In Healing and Learning: The Architecture of Anshen + Allen entitled "Modern Beginnings", Pierluigi Serrano writes about Bob Anshen and Steve Allen, stating in part: Anshen was "extroverted, flamboyant, charismatic, idiosyncratic and an assertive voice in the discourse of modern architecture in the United States in both his lectures and writings" (Serrano, Modernity In Healing and Learning: The Architecture of Anshen + Allen, at p. 11). On the opposite end of the personality spectrum was Steve Allen. He was a "reserved, level headed, master draftsman who focused on the craft of the practice. He quietly authored many groundbreaking designs that helped create the glamour of California Modernism. Despite the unlikelihood of the match, their working relationship yielded some of the most original icons of postwar architecture in the West" (Serrano, Modernity In Healing and Learning: The Architecture of Anshen + Allen, at p. 11). The turning point of Anshen + Allen's early career came when they were hired for their first significant commission: the design of a Woodside, California residence for Ralph K. Davies, then the vice-president of Standard Oil of California. The Davies house, situated on a hilltop on a 43 acre site, is "an early but important manifestation of Anshen + Allen's theoretical stance toward architecture and the modern movement. Many of the themes explored in this scheme recur in later work and the project's expressive regional modernism would become a hallmark of the firm" (Serrano, Modernity In Healing and Learning: The Architecture of Anshen + Allen, at p. 13). The Davies House appeared in *Progressive Architecture* in 1943 and put Anshen + Allen on the modern architectural map.

In 1949, Anshen + Allen were commissioned to design a house in Taxco, Mexico for Mr. and Mrs. Silverstone. Working in Mexico was a challenge, both practically (there were no general contractors available in the area) and theoretically (concrete and masonry were the primary building materials available, and the craftsmanship and labor were readily available). The architects designed a contemporary Mexican house, structuring the image of the residence around the processional rhythm of sculptural, free-form, poured-in-place concrete beams "articulated in an organic architectural expression". The concept was to "bring spatial order to a sequence of indoor-outdoor sleeping and living porches, an idea beyond anything in California modernism at the time" (Serrano, Modernity In Healing and Learning: The Architecture of Anshen + Allen, at p. 15). The house, displaying more columns than walls, was an instant success. The *San Francisco Chronicle's* Architecture section praised and featured the project in a full-page spread. That led to a feature article in *House Beautiful*, where Marguerite Brunswig Staude saw the house and instinctively knew that these were the architects she needed to put her design concepts for her Chapel onto paper and into reality.

By the late 1940s, Anshen + Allen were one of the elite design firms in California. Numerous custom, award-winning residences followed, including the Moore and Emmons Houses in Carmel and the Agee House in Berkeley. Each new project demonstrated a "progressive command of a design

Chapel of the Holy Cross
Name of Property

Coconino AZ
County and State

language still in the making" (Serraino, Modernity In Healing and Learning: The Architecture of Anshen + Allen, at p. 17).

According the AIA Directory, 2nd Edition (1962), both Mr. Anshen and Mr. Allen received numerous AIA and other awards of honor, merit and achievement, including an AIA Award of Honor in 1957 for the Chapel of the Holy Cross. The firm is probably best known for the collaboration of Anshen + Allen with Joseph Eichler, the builder of the famous "Eichler Houses", prefabricated post-war middle-class homes, approximately 3,000 of which were designed by the firm in collaboration with Joseph Eichler. Eichler had earlier hired Bob Anshen to design a home for Eichler and his family and in the process, Anshen earned the respect of Eichler, a tough-talking, headstrong "merchant builder" and businessman. The resulting collaboration (1950-1962) spawned Eichler's suburban communities founded on social and artistic ideals singularly suited to their time and place.

In his chapter entitled "Expanding Context" in Modernity In Healing and Learning: The Architecture of Anshen + Allen, Jeff Logan writes about Anshen + Allen's larger concept of the contexts of time and space, stating: "[w]hen you look at works like the Chapel of the Holy Cross in Sedona, Arizona, which is firmly rooted in its rugged desert landscape but clearly of the 20th century, or urban towers in downtown San Francisco, you see precedents for a modern expression that responds to a particular physical and cultural setting. These buildings could not be mistaken for the work of another era or region. They are of their time and place and yet endure" (at p. 71). It was, and is today, the philosophy of Anshen + Allen to design for a specific regional context, respecting the local climate and built environment, cultural environment and building traditions/environment.

In designing the Chapel of the Holy Cross, Anshen + Allen made the next major step for the firm and secured "lasting stardom" for the firm (Serraino, Modernity In Healing and Learning: The Architecture of Anshen + Allen, at p. 18). Serraino describes the project as follows: "[d]espite the simplicity of the plan, it took six months of iterations in conceptual design to distill the architectural idea and fully integrate the landscape into the overall conception of the space. A blade of concrete sits in a cleft of rocks, announcing the presence of the church to the horizon. The unadorned concrete surfaces of the walls magnify the stark silhouette of the volume against the sky and produce an epic gesture of archaic force. . . . The building's interior is a plain shell that functions as a backdrop for the contemplation of the natural scenery" (at p. 19).

Construction of the Chapel of the Holy Cross

In April 1955, the William-Simpson Construction Company of California broke ground for the Chapel of the Holy Cross. The Structural Engineer was Robert D. Dewell of San Francisco, California. Electrical and Mechanical Engineers were Earl & Gropp, also of San Francisco. The construction manager was Fred H. Coukos and the foreman was Carl Erickson. Coukos was initially quite concerned about the construction challenges and dangers of constructing a building 90 feet in height on top of a 200 foot tall rock spire, stating "[t]o tell you the truth, when I first set eyes on this site, I almost turned around and went home. It looked like too much of a challenge. But I quickly got over that. It turned out to be such an interesting job, and I felt privileged to have been chosen to do it". Coukos was a man who had proven that he could tackle difficult jobs, and the William-Simpson Construction Company believed they had chosen the right man for this harrowing and difficult task.

Chapel of the Holy Cross

Name of Property

Coconino AZ

County and State

There was no water and no power to the site. All building supplies had to be ordered and then delivered, as there were no businesses in Sedona that could supply the necessary building materials. A generator provided limited electricity. Ready-mixed concrete was not available, so everything had to be mixed by hand and hauled. Once ground had been broken, the first project was to build retaining walls and bring up soil to create a work area for the construction crews. This area later became the parking lot just below the Chapel. A ladder was installed against the rock face so the workmen could get up to the "plaza" level to construct the Chapel. Large mounds of rock had to be broken up and removed to create the plaza and the area for the basement and foundations for the building. This was accomplished with handwork, pavement breakers and bulldozers. Great care was taken to retain the natural contours of the site. The excavation work, including the road work and culverts, was done by excavating contractor Tom Mulcaire, who Coukos referred to as a "daredevil".

At the same time, work was started to construct the ramp that winds its way up from the parking lot to the Chapel. Coukos considered this to be his biggest challenge. The serpentine ramp was designed to work its way around the existing rock formations. Coukos and one of his workmen, Silver Gaddis, worked with the architects' plans for the ramp and laid out the location. Forms for the ramp were constructed while work was beginning on the construction of the Chapel (see Photos 4 & 5 and Figures 1, 4, 5, and 8).

In order to transport material to the construction level, a tower was constructed. Lumber for forms and concrete were hoisted up to the proper level on the tower. Concrete was raised by bucket and then dumped in a hopper to be transported by "buggy" to the pour site. The Chapel is constructed on a 12" thick reinforced poured concrete foundation. It is constructed of sandblasted, poured concrete that was poured in nine lifts, with 8 to 10 feet of concrete poured in each lift. The concrete required three days to cure. During the winter, Coukos rented smudge pots from Sedona fruit farmer Walter Jordan to keep the concrete from freezing. The beautifully colored aggregate for the concrete, which was exposed by the sandblasting, came from the Verde River approximately 30 miles away near Clarkdale. Ed Starkey delivered the aggregate in approximately 100 loads in a bob-tailed truck. The sand for the sandblasting was imported from a beach in Monterey, California. The sandblasting was done as soon as the forms were removed.

Even before the Chapel was completed, it had generated a lot of national attention. A Catholic priest was holding mass outside at the foot of the Chapel's cross during warm weather. The turnout was great every Sunday. The worshipers brought their own pillows to kneel on while trying to ignore the ants. People were coming to see the Chapel, braving the unfinished road to the site and hiking up the ramp to see the building.

The Chapel of the Holy Cross was completed in October 1956 and dedicated in the spring of 1957. It was Marguerite's dream that the Chapel would be open to one and all regardless of creed. She once wrote: "[m]ay this church come to life in the souls of men and be a living reality . . . herein lies the whole message of this Chapel" (Staudé, Marguerite Brunswig, The Chapel of the Holy Cross, Sedona, Arizona, unpublished manuscript, no date). The Chapel was dedicated to the memory of Marguerite's parents, Lucien and Marguerite Brunswig.

Chapel of the Holy Cross
Name of Property

Coconino AZ
County and State

At the Chapel of the Holy Cross dedication, the local priest, Father Driscoll, who had been conducting mass at the site while the church was under construction, presided. The architects, Bob Anshen and Steve Allen, the builders, along with artists and friends of the Staude attended the dedication along with many local people. Tony Staude described the procession leading up to the dedication: "[c]arrying a large cross, he (Father Driscoll) led the procession from the parking lot up the ramp accompanied by a Monsignor from Phoenix. Twenty members of the Knights of Columbus followed them, each decked out in their official regalia. The Chapel was jammed, with many people standing outside. Afterwards, everyone was invited to the Doodlebug Ranch for a barbeque. It was a most memorable day for all of us". (Upon This Rock, Kate Ruland Thorne, Chapel of the Holy Cross, 1995). Marguerite Staude later described the Chapel as ". . . now a monolith with a Christian connotation of the one cross . . . organic to the structure. The message is strongly given a 'quo vadis' to the wayfarer in this material world and I believe sufficiently arresting to check him on his way, forcing him to ponder, to discover and capture eternal values and carry them away in his heart". Staude, Marguerite Brunswig, The Chapel of the Holy Cross, Sedona, Arizona, unpublished manuscript, no date).

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

Previous documentation on file (NPS):

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

Primary location of additional data:

- State Historic Preservation Office
 - Other State agency
 - Federal agency
 - Local government
 - University
 - Other
- Name of repository: _____

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Name of Property

Coconino AZ
County and State

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Name of Property

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Historic Resources Survey Number (if assigned):

Chapel of the Holy Cross
 Name of Property

Coconino AZ
 County and State

10. Geographical Data

Acreage of Property 11.08
 (Do not include previously listed resource acreage.)

UTM References

(Place additional UTM references on a continuation sheet.)

		<u>428836</u>				<u>3845447</u>			
1	12	<u>756097</u>	<u>1404381</u>	3	12	<u>430042</u>	<u>3854560</u>		
	Zone	Easting	Northing		Zone	Easting	Northing		
2	12	<u>430043</u>	<u>38544761</u>	4	12	<u>429818</u>	<u>3854563</u>		
	Zone	Easting	Northing		Zone	Easting	Northing		

Verbal Boundary Description (describe the boundaries of the property)

The boundary of the Chapel of the Holy Cross property is shown on the attached Sketch Map (Additional Documentation A). The Chapel of the Holy Cross is located on an 11.08-acre rectangular parcel, 723.7 feet by 667 feet by 718.9 feet by 671.2 feet located in the NE1/4 of the NW1/4 of the NE1/4, Section 30, T17N, R6E, Gila and Salt River Base and Meridian (G&SRBM) in southeastern Sedona. The boundary is consistent with the legal description of the 11.08 acres under the 1953 USFS lease to the Roman Catholic Church, Diocese of Phoenix, and St. John Vianney Church, Sedona, Arizona.

Boundary Justification (explain why the boundaries were selected)

The boundaries were selected to be consistent with the lease currently in place with the Coconino National Forest through the USFS. The original lease was executed in December 1953 and has been renewed every two to five years since. Although there have been changes to the provisions of the lease, there have been no changes to the physical description or location of the leased land. Since there are no plans to further develop the 11.08 acres, there would be no purpose in specifying a more limited boundary within the 11.08-acre site. Therefore, the entire 11.08-acre site as described in the lease is included in this nomination. The church is currently in negotiations to acquire the leased parcel. See additional Documentation F, Lease.

Chapel of the Holy Cross
Name of Property

Coconino AZ
County and State

11. Form Prepared By

name/title Nancy Burgess
Organization Preservation Consulting date August, 2010
street & number P.O. Box 42 telephone 928.445.8765
city or town Prescott state AZ zip code 86302
e-mail badgermt@cableone.net

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.
- **Continuation Sheets – Figures**
 1. Looking south, showing the serpentine ramp, the main entrance and patio area at the top of the ramp.
 2. View looking NE showing the Chapel site prior to construction.
 3. View looking NE showing the twin buttes that form the base of the Chapel.
 4. View looking SE showing the main entrance.
 5. View looking south showing the SE wall.
 6. View looking west showing main entrance.
 7. View looking north showing the front and the setting of the Chapel immediately after completion.
 8. View looking SE showing the main entrance and a portion of the serpentine ramp.
 9. View looking SE showing the main entrance in later 1970s or early 1980s.
 10. View of the interior looking SW showing the "crucifix made of cast iron, sculpted by Keith Monroe".
 11. View looking north showing the front and the Chapel setting.
 12. View of the interior looking SW.

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

- **A. Sketch Map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **B. Area Map**
- **C. Site Map**
- **D. Anshen + Allen Drawings (used with permission)**
 1. **North, South, East and West elevations and Sections BB and CC**
 2. **Longitudinal Section**
 3. **South Elevation/section**
 4. **Site Plan, plan and photograph**
- **E. Anshen + Allen Sketches (used with permission)**
 1. **Longitudinal Section**
 2. **3/4 view of front**
 3. **Side view**
- **F. United States Forest Service Lease (legal description and maps)**
- **G. Sedona Chamber of Commerce promotional material featuring the Chapel of the Holy Cross (3 fliers)**

Chapel of the Holy Cross
Name of Property

Coconino AZ
County and State

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: Chapel of the Holy Cross

City or Vicinity: Sedona

County: Coconino

State: Arizona

Photographer: Nancy Burgess

Date Photographed: October 23, 2008

Description of Photograph(s) and number:

All negatives are located at the Sedona Historical Society, 735 Jordan Road, P. O. Box 10216, Sedona, AZ 86339.

1. Front, Chapel of the Holy Cross
From the SW looking NE showing residential area surrounding the Chapel.
2. Front, Chapel of the Holy Cross
From the SW looking NE showing the red sandstone outcroppings surrounding the Chapel.
3. Front, Chapel of the Holy Cross
From the SW looking NE showing the integration of the chapel structure into the red sandstone outcroppings.
4. Main steps, close-up, Chapel of the Holy Cross is up and to the left.
5. Main steps and the beginning of the serpentine ramp, Chapel of the Holy Cross is up and to the left; upper level of the ramp can be seen in the upper left.
6. Rear and main entrance to the Chapel of the Holy Cross; edge of the serpentine ramp in the foreground showing integral benches.
7. Detail, custom door handle, main entry door; the pair of handles, when the doors are closed, form the shape of a chalice.
8. Looking SW from the patio of the Chapel of the Holy Cross; edge of the serpentine ramp in the foreground showing integral benches.
9. Interior of the Chapel of the Holy Cross, facing SW showing portion of the nave, the sanctuary and the altar.
10. Detail, exposed aggregate of exterior and interior of the Chapel of the Holy Cross.
11. View looking SW through the front windows from the interior showing the residential neighborhood below the Chapel of the Holy Cross.

Property Owner:

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

Name United States Department of Agriculture – Coconino National Forest
street & number 1824 S. Thompson Street telephone 928.527.3600
city or town Flagstaff state AZ zip code 860001

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

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

Chapel of the Holy Cross
Name of Property

Coconino AZ
County and State

NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

Additional Photographs/Figures

Figure 1. Photograph taken by George Jordan in 1960. Original photograph is used with permission and is located at the Sedona Historical Society, 735 Jordan Road, P. O. Box 10216, Sedona, AZ 86339.



Photograph looking south, showing the serpentine ramp, the main entrance and patio area at the top of the ramp, Chapel of the Holy Cross, by George Jordan, 1960.

Chapel of the Holy Cross
Name of Property

Coconino AZ
County and State

NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

Additional Photographs/Figures

Figures 2 through 7 photographs provided by Anshen & Allen Architects, Inc., project architects, and were taken in 1955 and 1956. Photographs are used with permission and were printed from scanned original photographs. Scans were provided by Anshen & Allen. Original photographs are located at Anshen & Allen Architects, Inc., 901 Market Street, San Francisco, CA 94103.



Figure 2. View looking NE showing the site of the Chapel of the Holy Cross prior to beginning construction; shows the twin buttes that form the base of the chapel. Anshen & Allen, Spring, 1955.

Chapel of the Holy Cross
Name of Property

Coconino AZ
County and State

NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

Additional Photographs/Figures

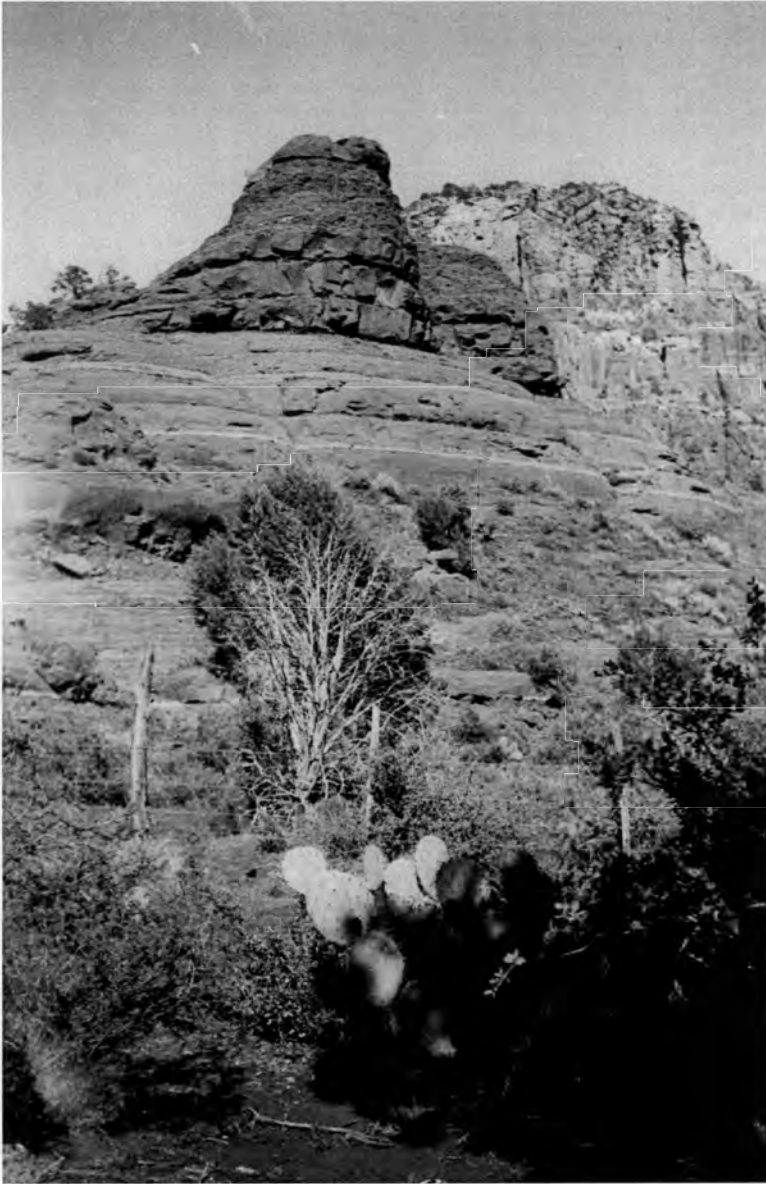


Figure 3. Close-up view looking NE showing the site of the Chapel of the Holy Cross prior to beginning construction; shows the twin buttes that form the base of the chapel. Anshen & Allen, Spring, 1955.

Chapel of the Holy Cross
Name of Property

Coconino AZ
County and State

NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

Additional Photographs/Figures



Figure 4. View looking SE showing the main entrance, a portion of the serpentine ramp, the skylights and the setting of the Chapel of the Holy Cross immediately after completion. Anshen & Allen, Fall, 1956.

Chapel of the Holy Cross
Name of Property

Coconino AZ
County and State

NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

Additional Photographs/Figures

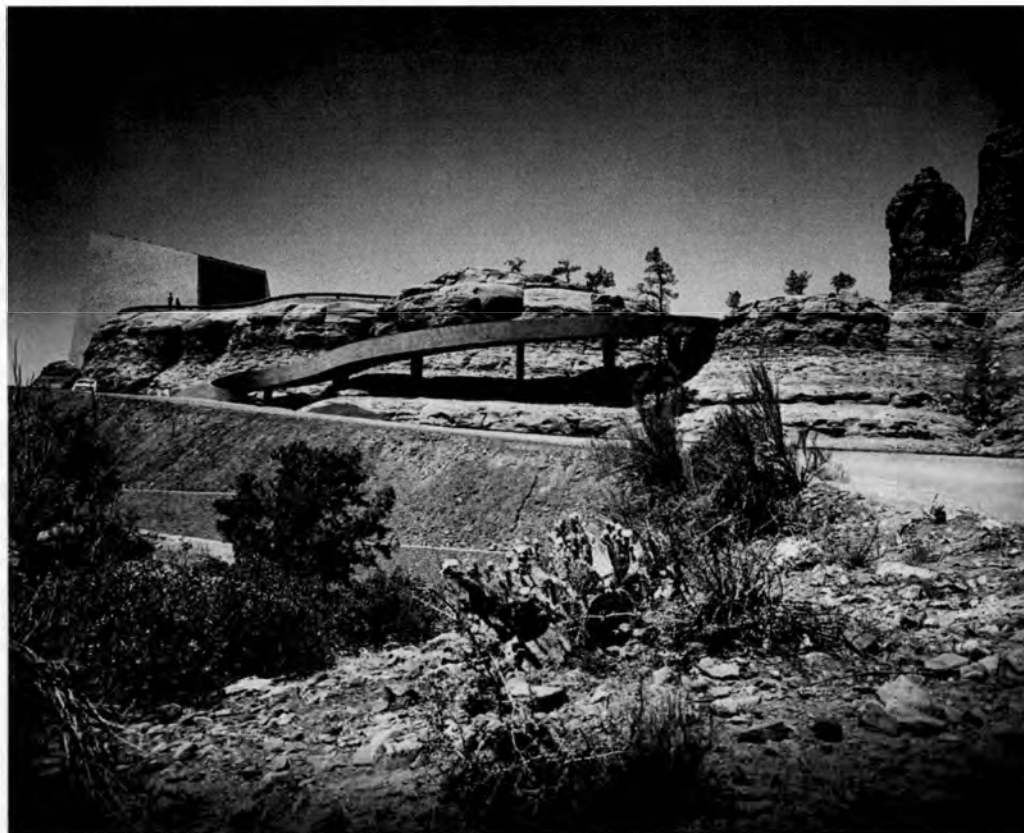


Figure 5. View looking south showing the SE wall, serpentine ramp and the setting of the Chapel of the Holy Cross, immediately after completion. Anshen & Allen, Fall, 1956.

Chapel of the Holy Cross
Name of Property

Coconino AZ
County and State

NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

Additional Photographs/Figures



Figure 6. View looking west showing the main entrance, a portion of the serpentine ramp, the skylights and the setting of the Chapel of the Holy Cross, immediately after completion. Anshen & Allen, Fall, 1956.

Chapel of the Holy Cross
Name of Property

Coconino AZ
County and State

NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

Additional Photographs/Figures



Figure 7. View looking north showing the front and the setting of the Chapel of the Holy Cross immediately after completion. Anshen & Allen, Fall, 1956.

Chapel of the Holy Cross
Name of Property

Coconino AZ
County and State

NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

Additional Photographs/Figures

Bob Bradshaw, Bradshaw Color Studios, Sedona, Arizona took figures 8–12 photographs, over a period of many years. These photographs were produced from scans of commercially printed postcards with the permission of John Bradshaw, Sedona, AZ.



Figure 8. View looking SE showing the main entrance, a portion of the serpentine ramp, the skylights and the setting of the Chapel of the Holy Cross, 1958.

Chapel of the Holy Cross
Name of Property

Coconino AZ
County and State

NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

Additional Photographs/Figures

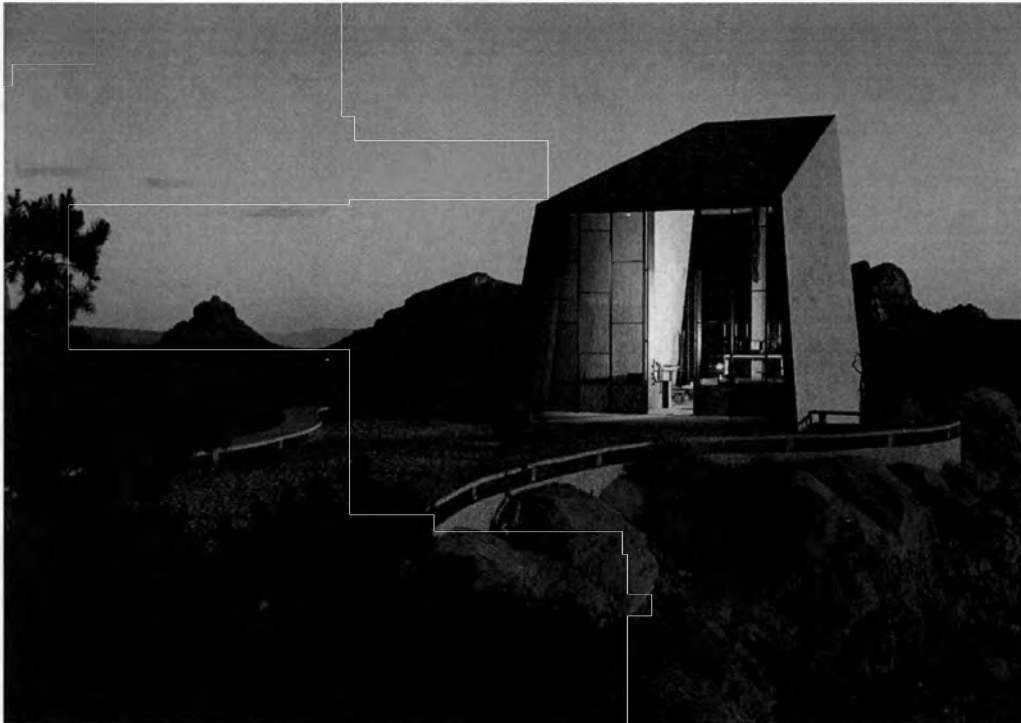


Figure 9. View looking SE showing the main entrance, a portion of the serpentine ramp, the skylights and the setting of the Chapel of the Holy Cross, late 1970s or early 1980s, prior to the removal of the "Christo" sculpture from the interior.

Chapel of the Holy Cross
Name of Property

Coconino AZ
County and State

NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

Additional Photographs/Figures

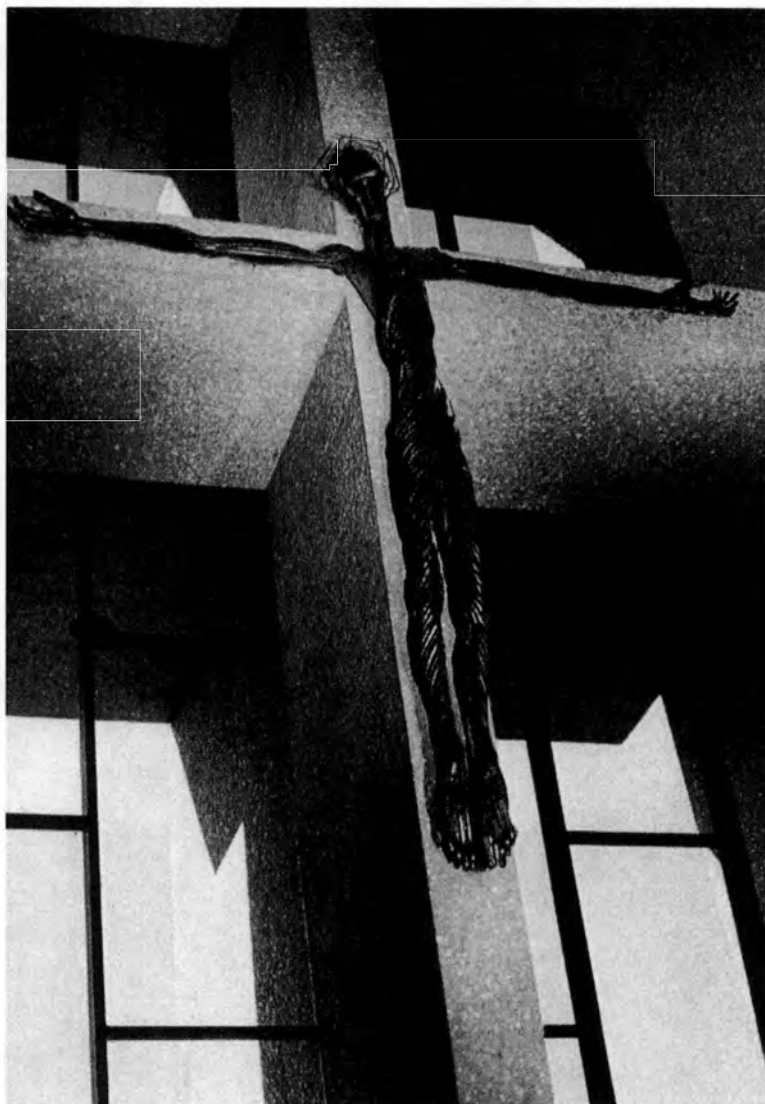


Figure 10. View of the interior looking SW showing the "huge crucifix made of cast iron, sculpted by Keith Munroe" late 1970s or early 1980s, prior to the removal of the sculpture from the interior.

Chapel of the Holy Cross
Name of Property

Coconino AZ
County and State

NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

Additional Photographs/Figures

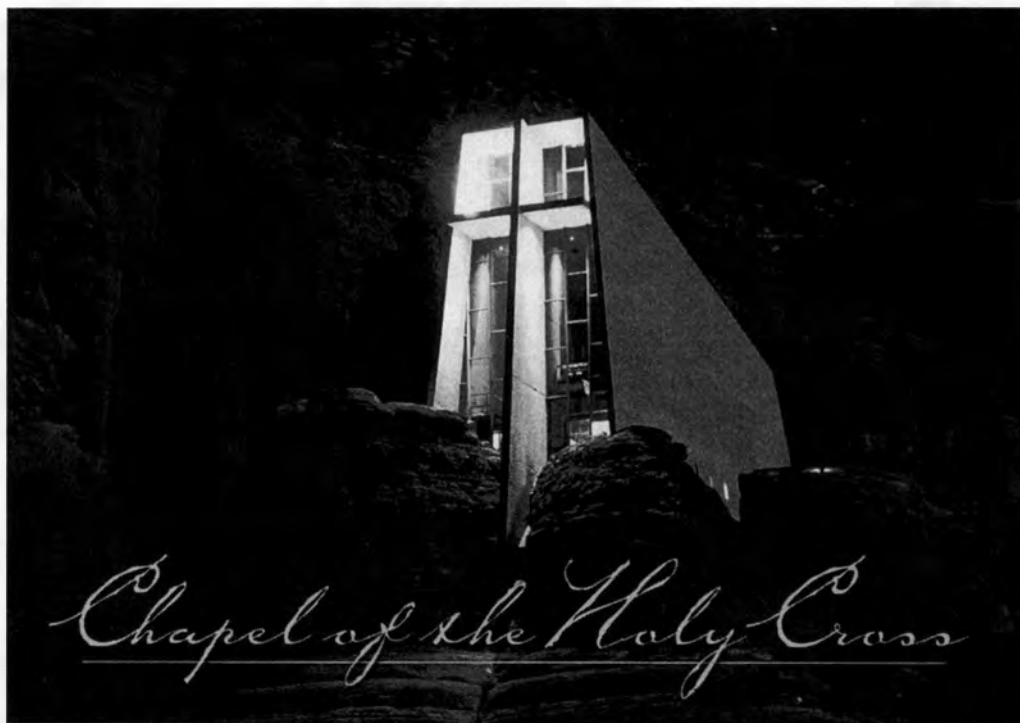


Figure 11. View looking north showing the front and the setting of the Chapel of the Holy Cross, date unknown.

Chapel of the Holy Cross
Name of Property

Coconino AZ
County and State

NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET









Additional Photographs/Figures



Figure 12. View of the interior looking SW showing the interior exposed aggregate concrete walls and ceiling, the portion of the pews, Stations of the Cross, nave, sanctuary altar and the view beyond the altar. Date unknown.

Chapel of the Holy Cross
 Sedona, Coconino County
 Arizona

Sketch and Photo Key Map

-  Chapel 11 ac Area
-  Chapel Building Footprint
-  Ramp / Plaza
-  Parking
-  Chapel Hill Estates Unit 1
-  Chapel Vista Unit 1
-  Parcel Boundary
-  Street Centerline
-  Photos (direction of camera)


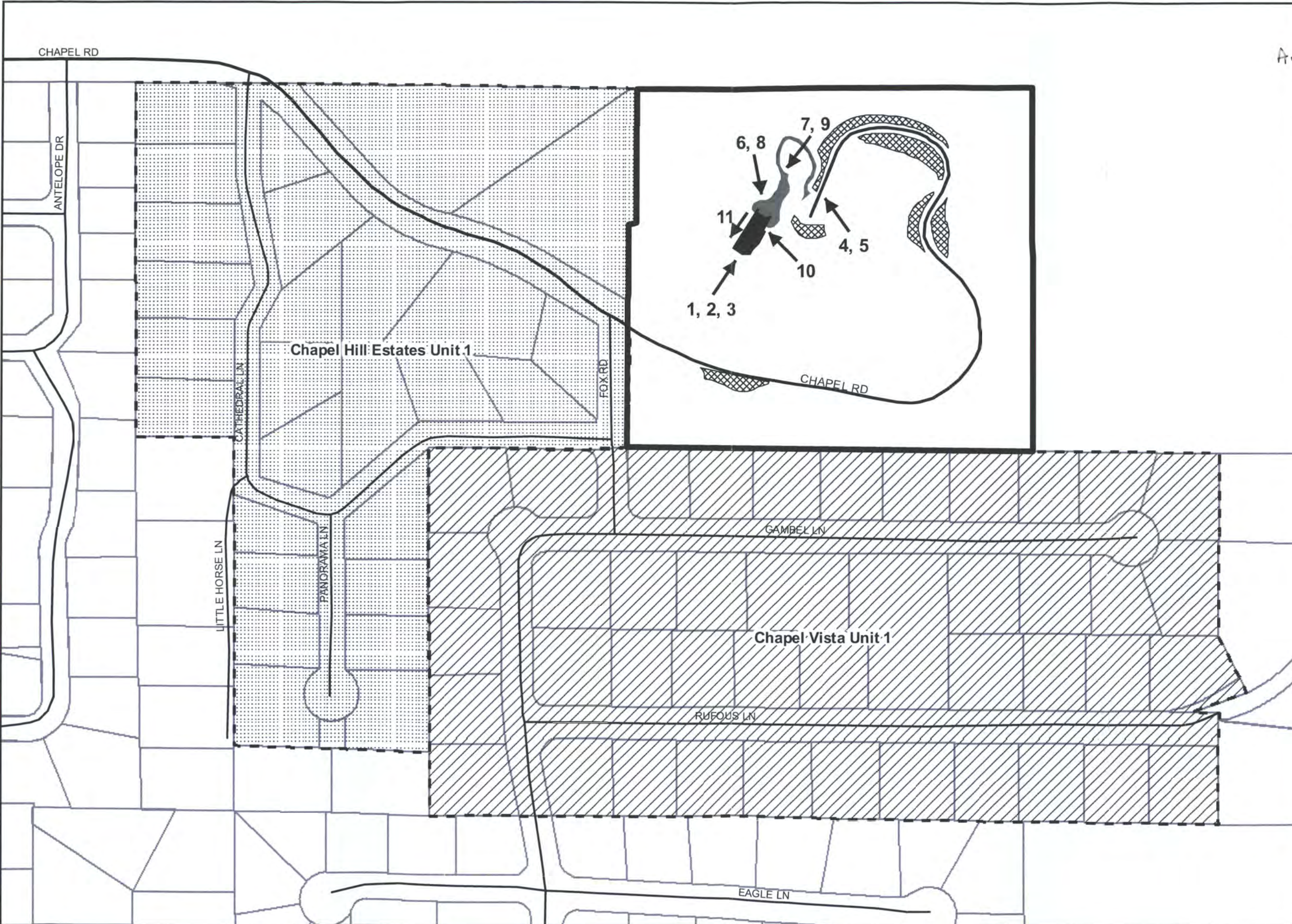
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 Northing: 3845447

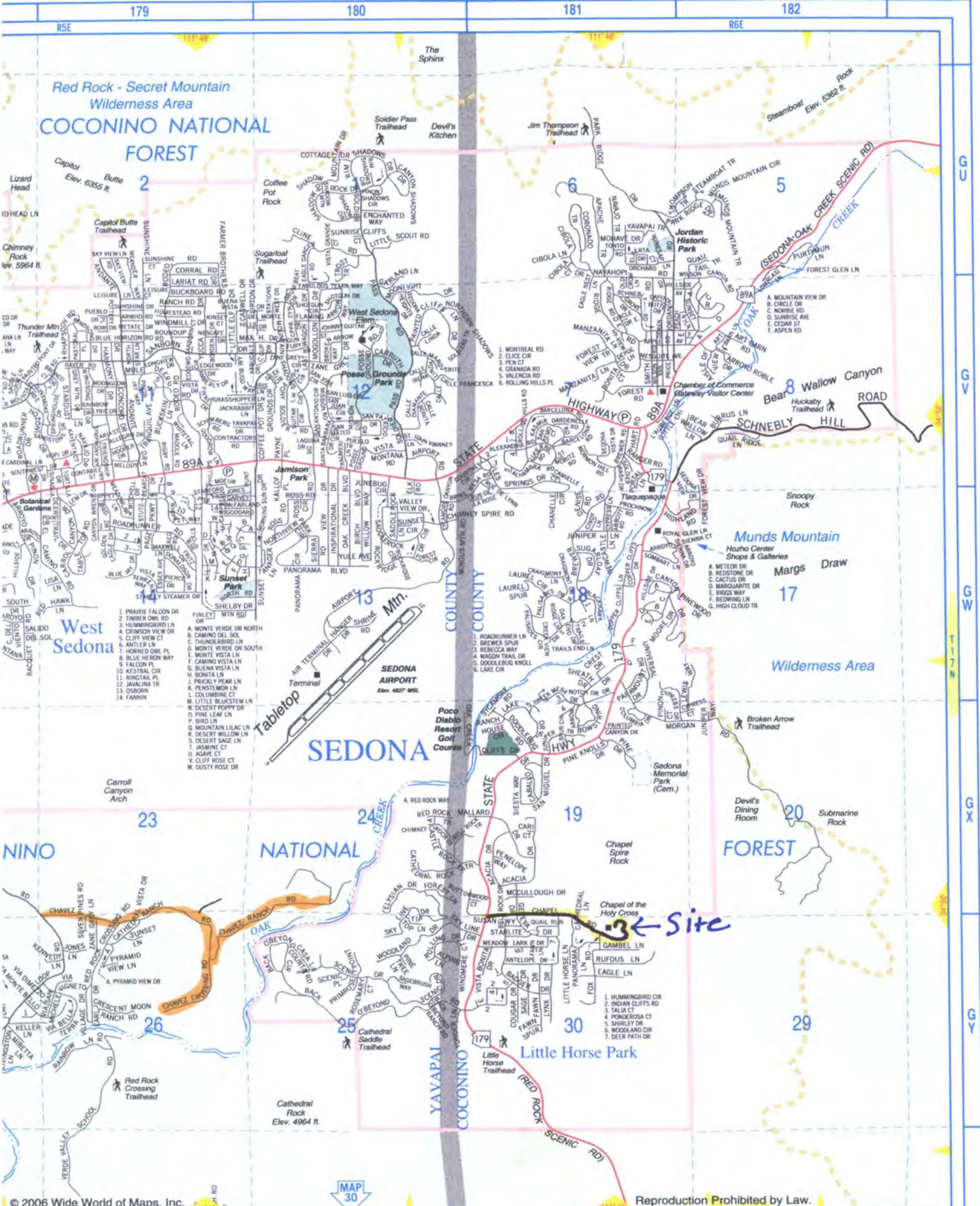


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GIS, IT Division
 04/21/2009
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The map is designed to provide information about Sedona, and has been prepared for general planning and informational purposes only. It is not necessarily accurate to engineering or surveying standards. Every effort has been made to make this map as complete and as accurate as possible, however, no warranty or fitness is implied. The information is provided on an "as-is" basis. The City of Sedona shall have neither liability nor responsibility to any person or entity with respect to any loss or damages in connection with or arising from the information contained on this map.



Red Rock - Secret Mountain
Wilderness Area
**COCONINO NATIONAL
FOREST**

SEDONA

← Site

- 1. PRAIRIE FALCON DR
- 2. TIMBER OWL RD
- 3. HUMMINGBIRD LN
- 4. COMMISSION VIEW DR
- 5. ANTLER LN
- 6. HORNE OWL PL
- 7. HORNE OWL WAY
- 8. BLUE HERON WAY
- 9. FALCON PL
- 10. KESTRAL CIR
- 11. KINGFISH LN
- 12. AVA LN
- 13. OSBORN
- 14. FANNIN
- 15. FINLEY (MTR SD) DR
- 16. MONTE VERDE DR NORTH
- 17. CAMINO DEL SOL
- 18. THUNDERBIRD LN
- 19. MONTE VERDE DR SOUTH
- 20. CAMINO VISTA LN
- 21. BUENA VISTA LN
- 22. HORTON LN
- 23. PRICKLY PEAR LN
- 24. PENSTEMON LN
- 25. LITTLE BLUESTEM LN
- 26. DESERT POPPY DR
- 27. PINE LEAF LN
- 28. MOUNTAIN LILAC LN
- 29. DESERT WILLOW LN
- 30. DESERT SAGE LN
- 31. JASMINE CT
- 32. AGAVE CT
- 33. CLIFF ROSE CT
- 34. GUSTY ROSE DR

Carroll Canyon Arch

23

NINO

NATIONAL

CREEK

19

FOREST

20

- 1. THUNDER MTR TRAILHEAD
- 2. CHIMNEY ROCK TRAILHEAD
- 3. SUGARLOAF TRAILHEAD
- 4. WEST SEDONA TRAILHEAD
- 5. JAMISON PARK TRAILHEAD
- 6. SUNSET PARK TRAILHEAD
- 7. SHELBY DR
- 8. PANORAMA BLVD
- 9. AIRPORT RD
- 10. VALLEY VIEW DR
- 11. SADDLEROCK
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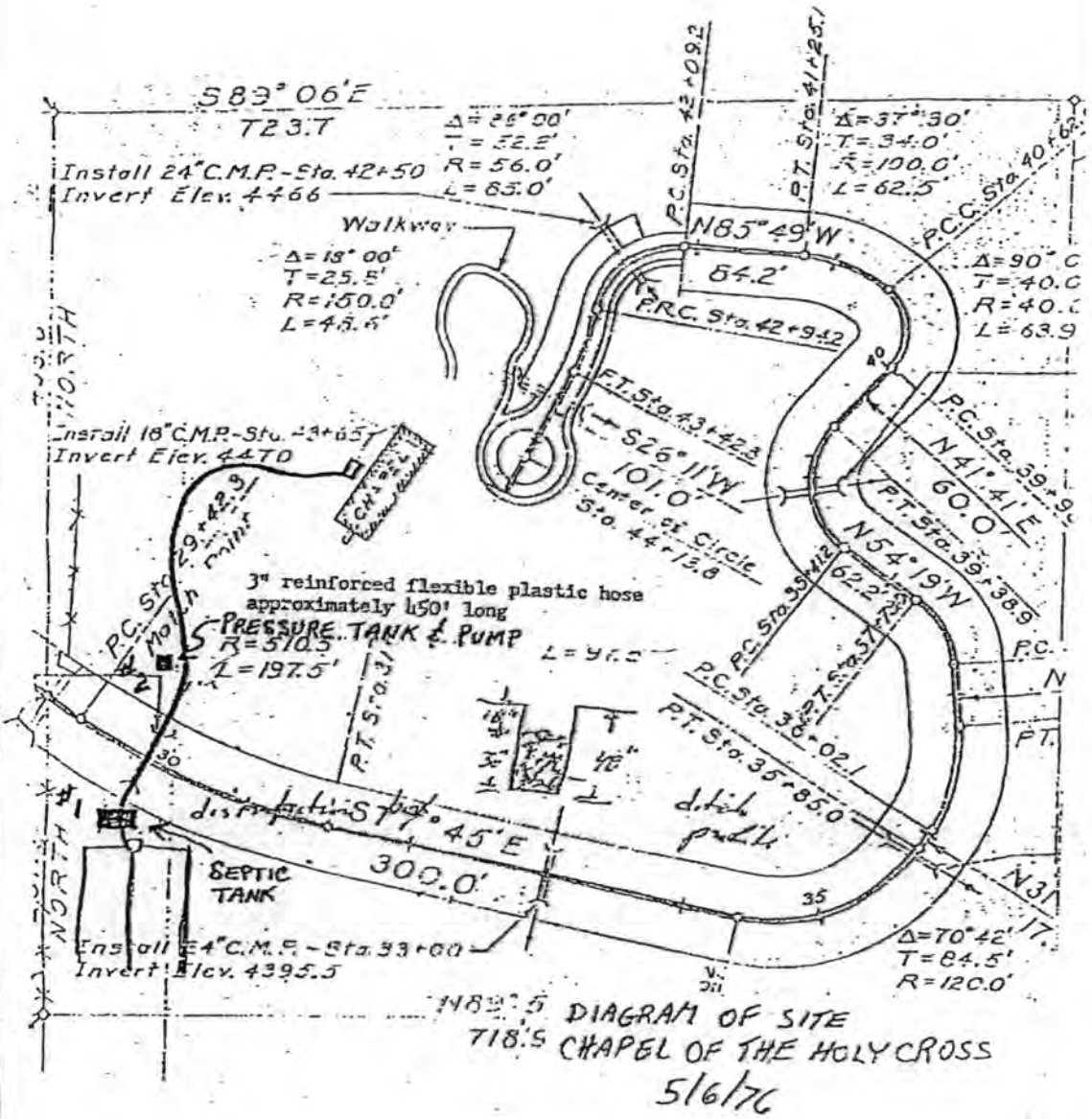
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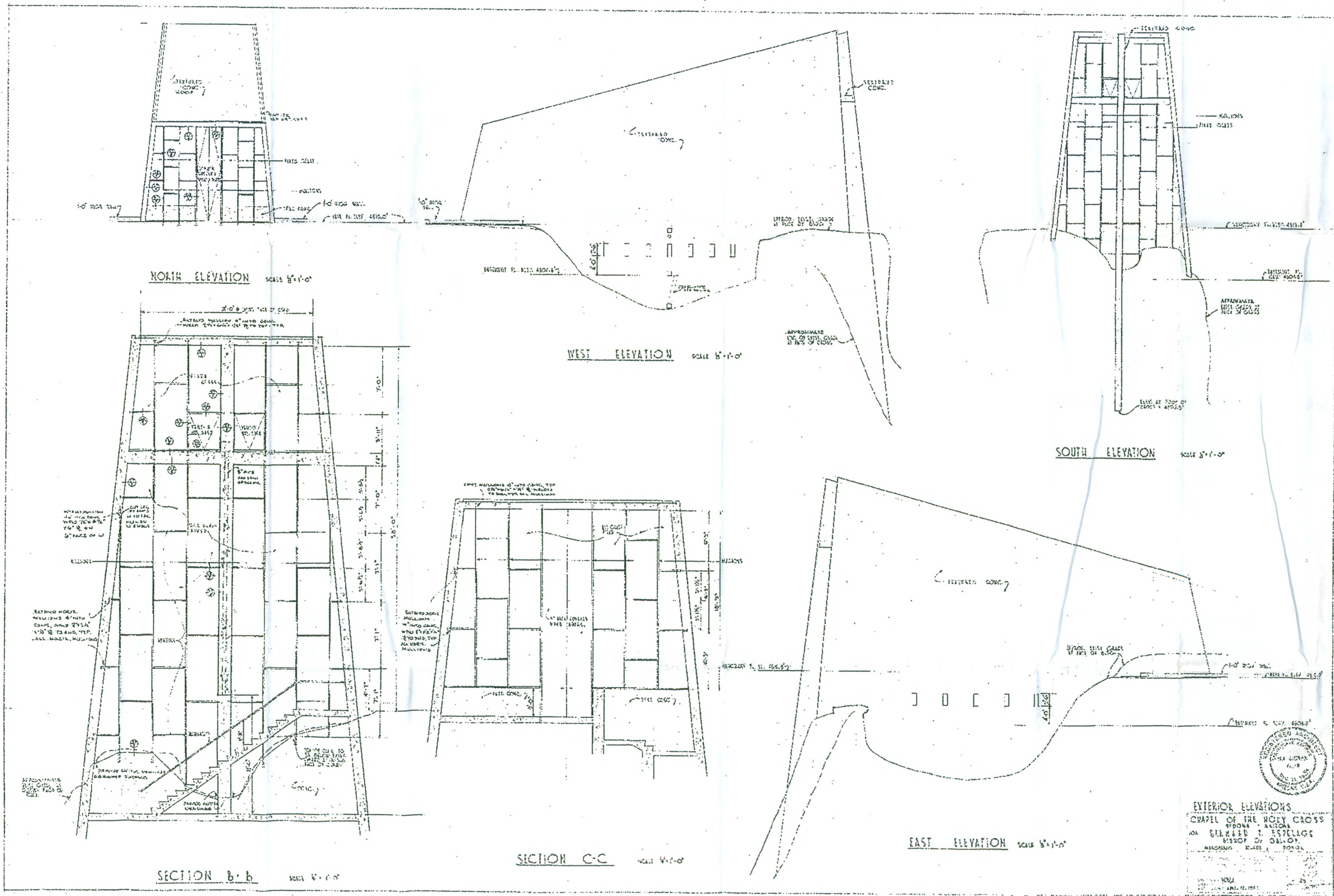
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- 599. PONDEROSA CT
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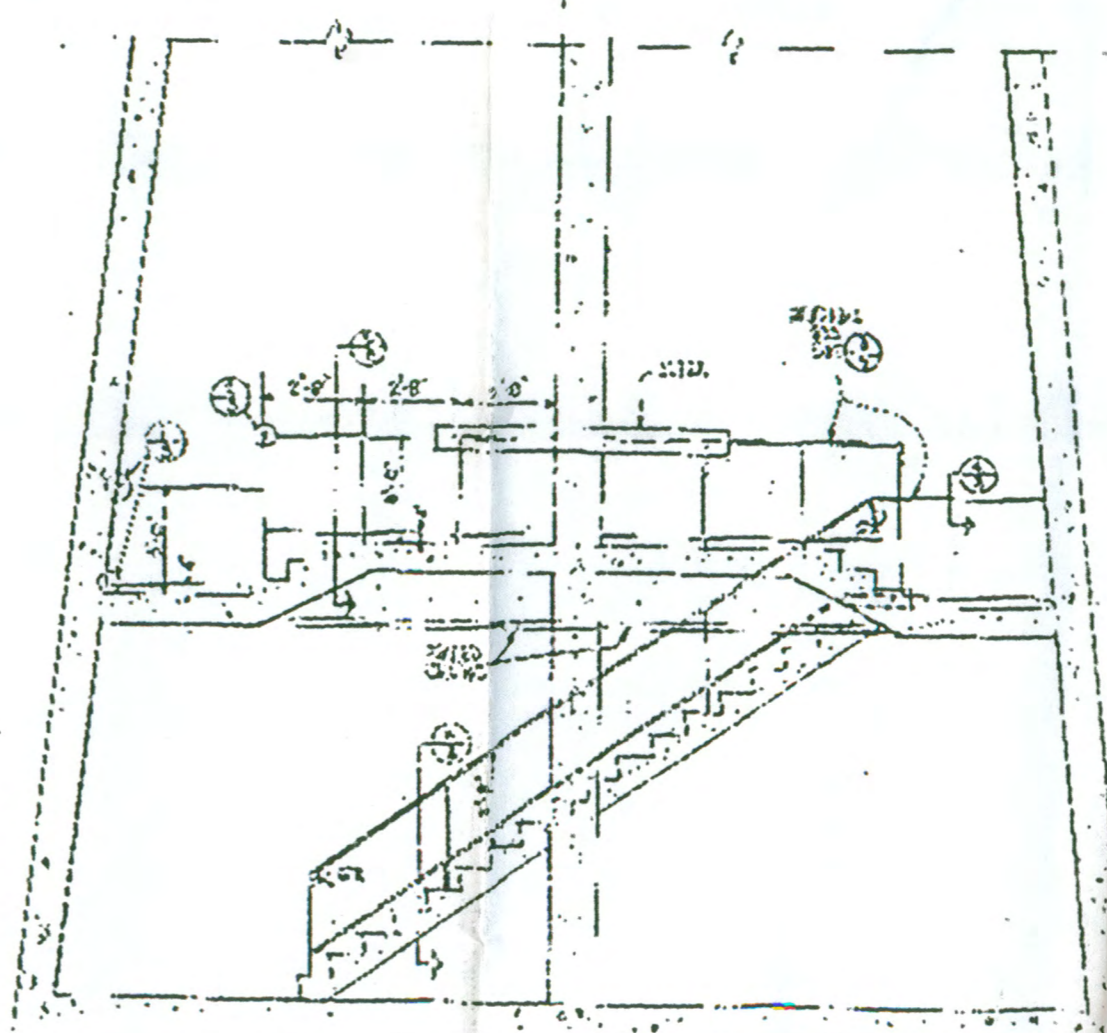
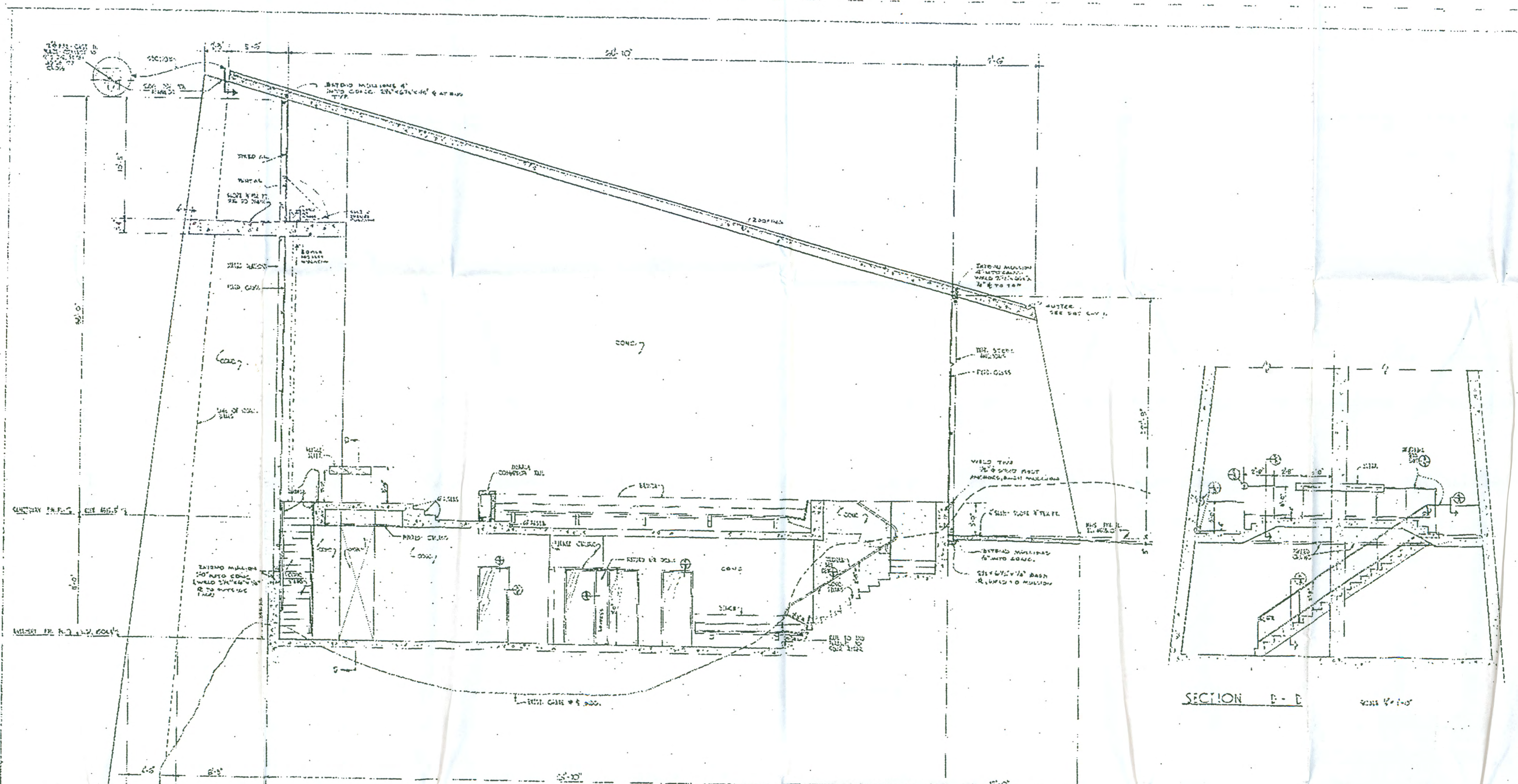
Borrower/Client James W. and Cecelia C. Rappaport			
Property Address 780 Chapel Road			
City Sedona	County Coconino	State Arizona	Zip Code 86336
Lender NA			

SITE SURVEY

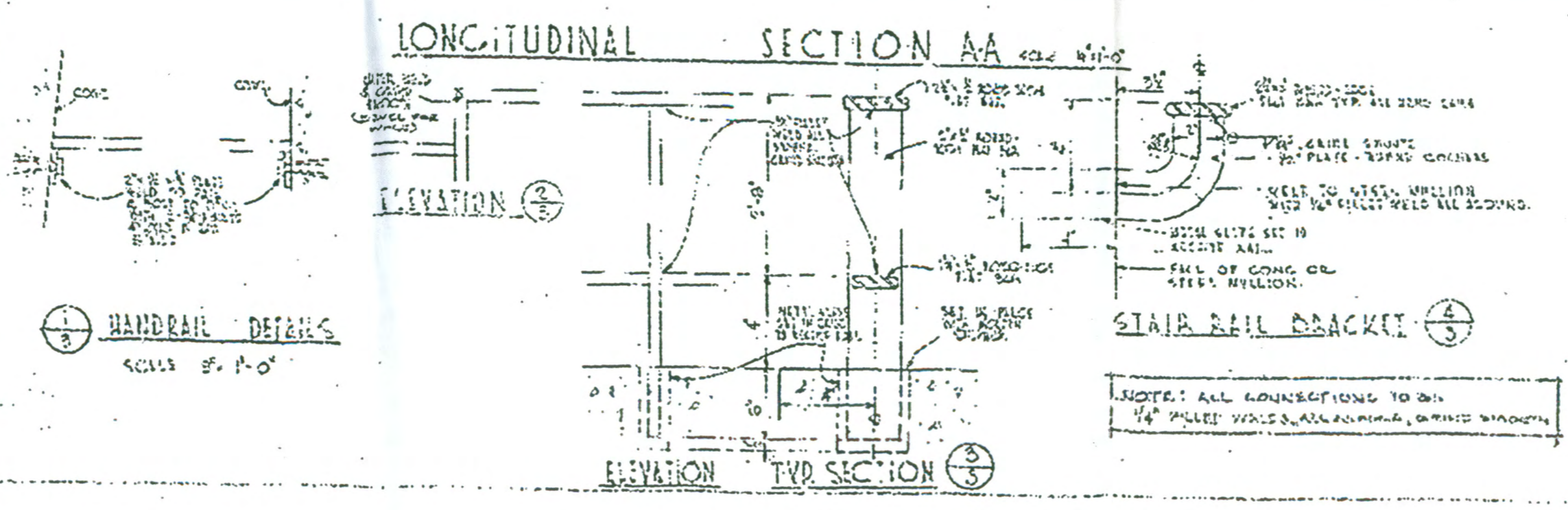




Additional Documentation
 D.I. Anshen & Allen
 Elevations and Sections BB+CC

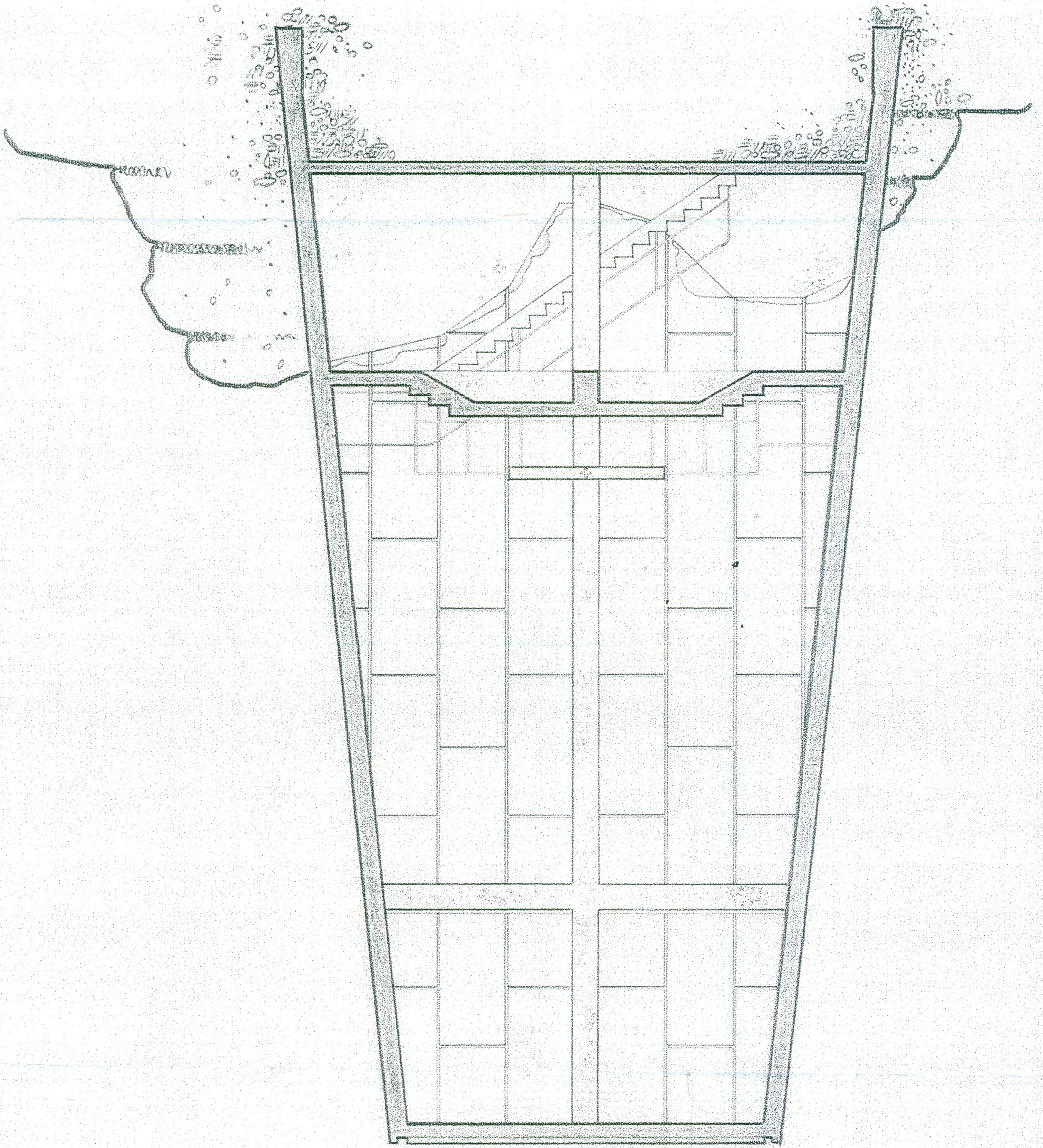


SECTION B-D
SCALE 1/2" = 1'-0"

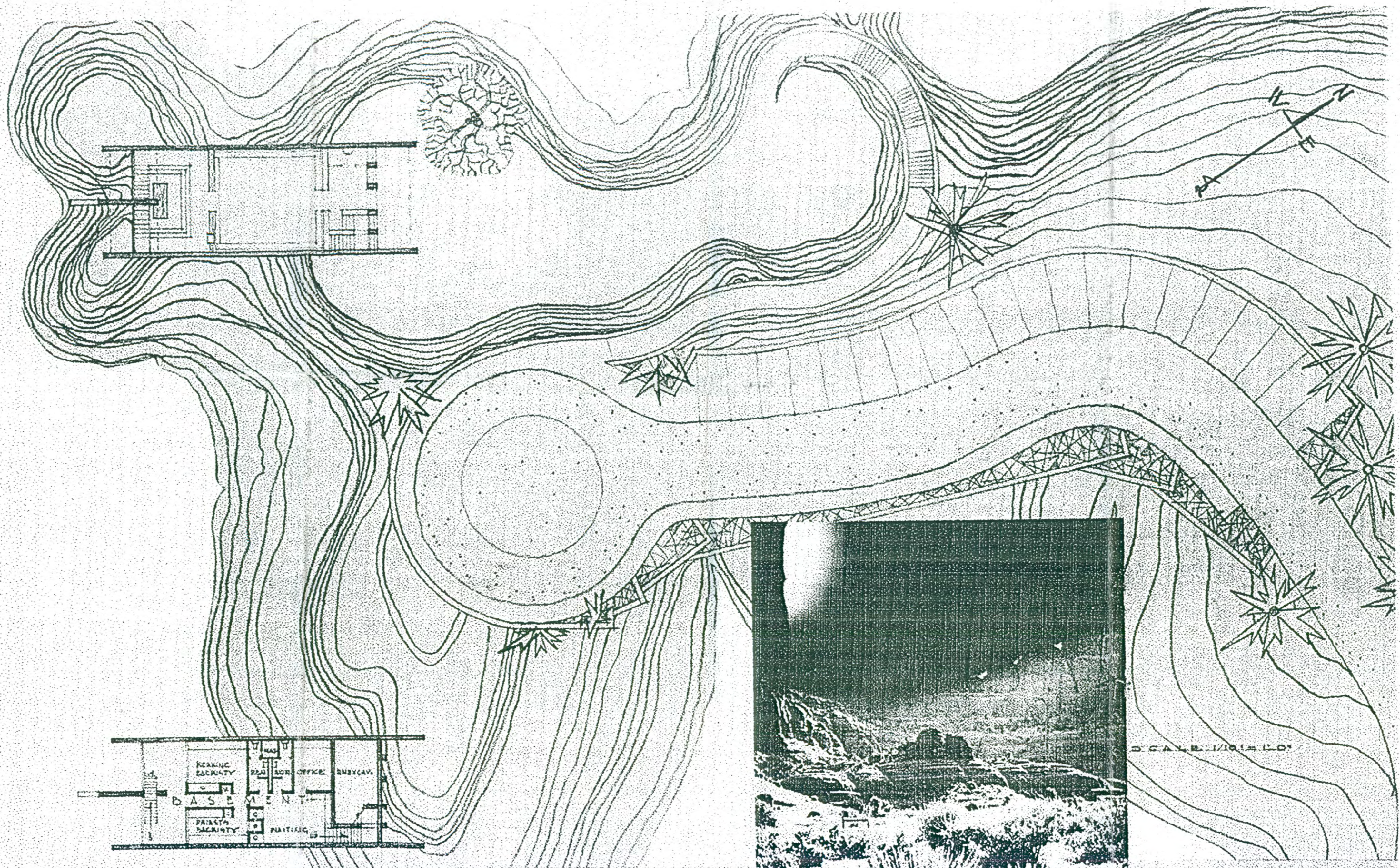


LONGITUDINAL SECTION
CHAPEL OF THE HOLY CROSS
DESIGNED BY
FOR BERNARD J. ESPINOSA
BISHOP OF OREGON
MAY 1954
ARCHITECTS
63

Additional Documentation
D. Zanshen + Allen
Longitudinal section

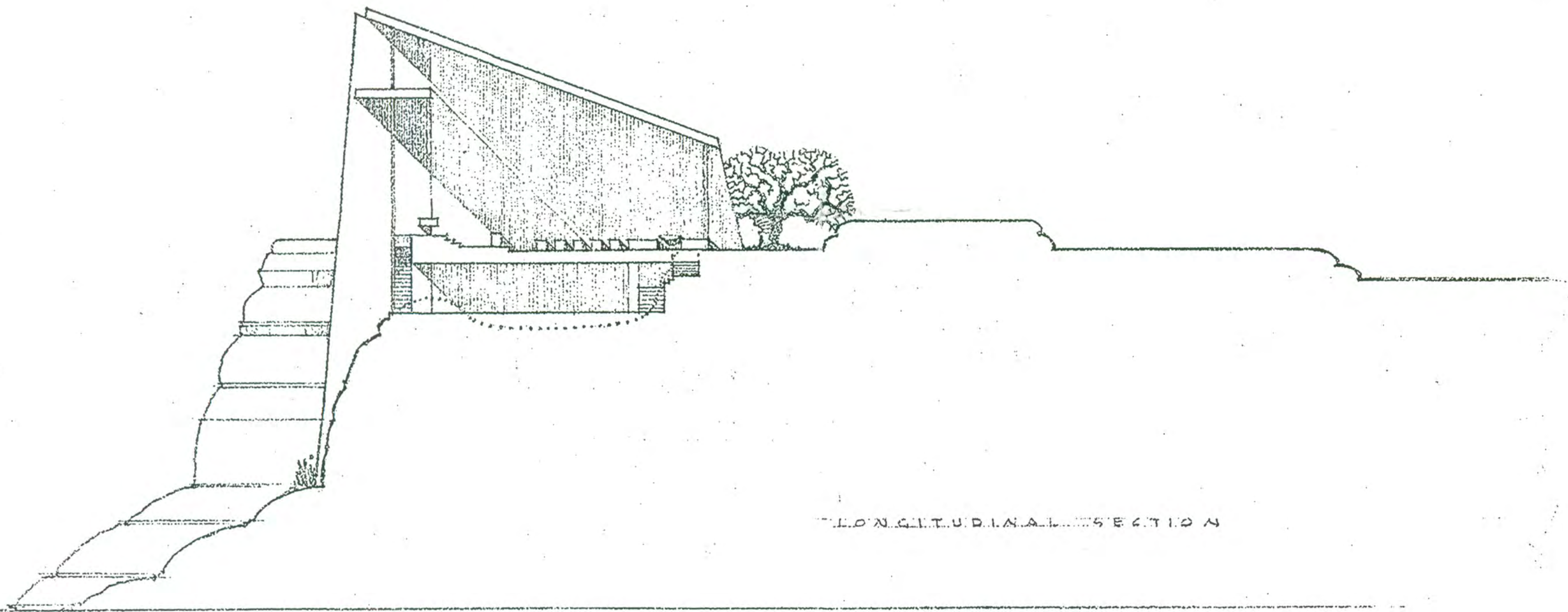


Additional Documentation
D. Sanshen & Allen
South elevation/section



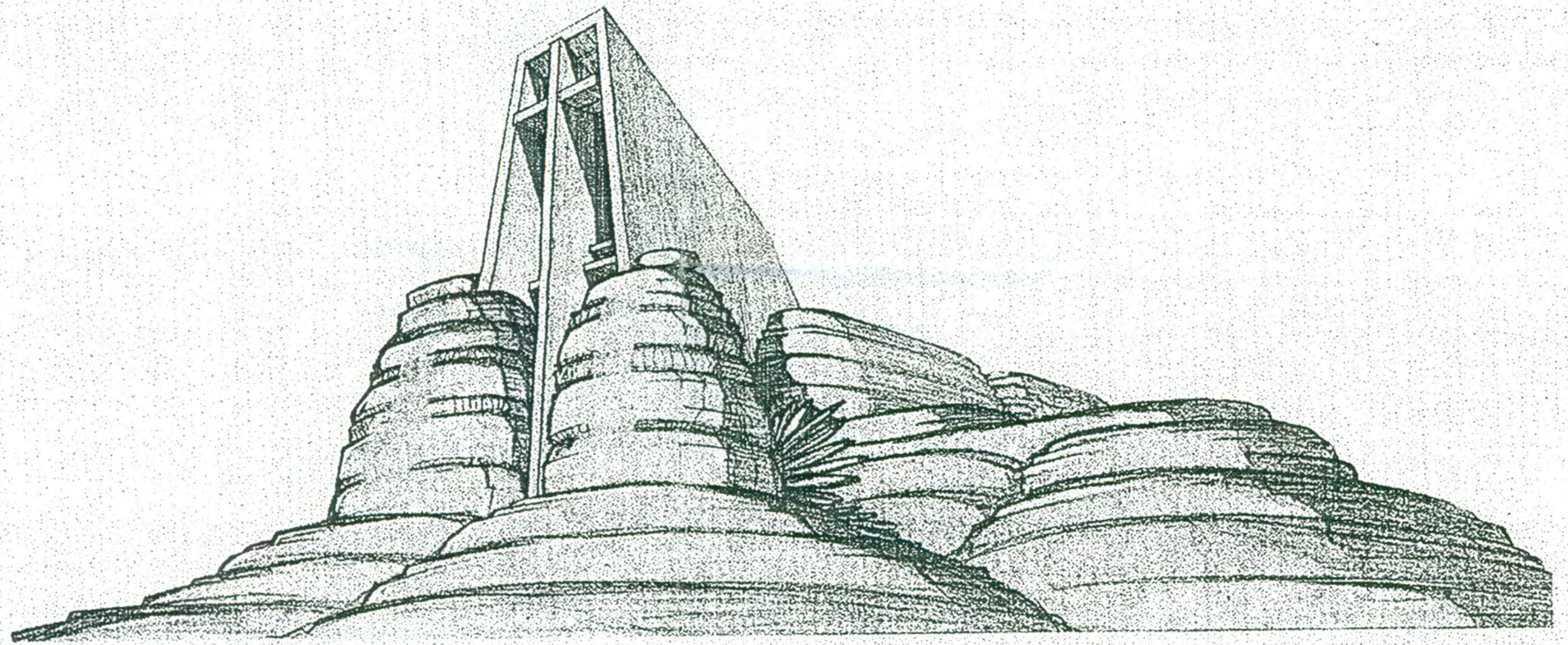
CHAPEL OF THE HOLY CROSS • SEDONA, ARIZONA
 CONCEIVED AND DONATED BY MARGUERITE STAUDE
 IN MEMORY OF HER FATHER AND MOTHER, MR. & MRS. LUCIAN N. BRUNSWIG
 APPROVED BY BERNARD T. ESPELAGE, O.F.M., BISHOP OF GALLOP
 ANSHEN & ALLEN ARCHITECTS

Additional Documentation
 D.4 Anshen & Allen
 Site plan, plan + photograph



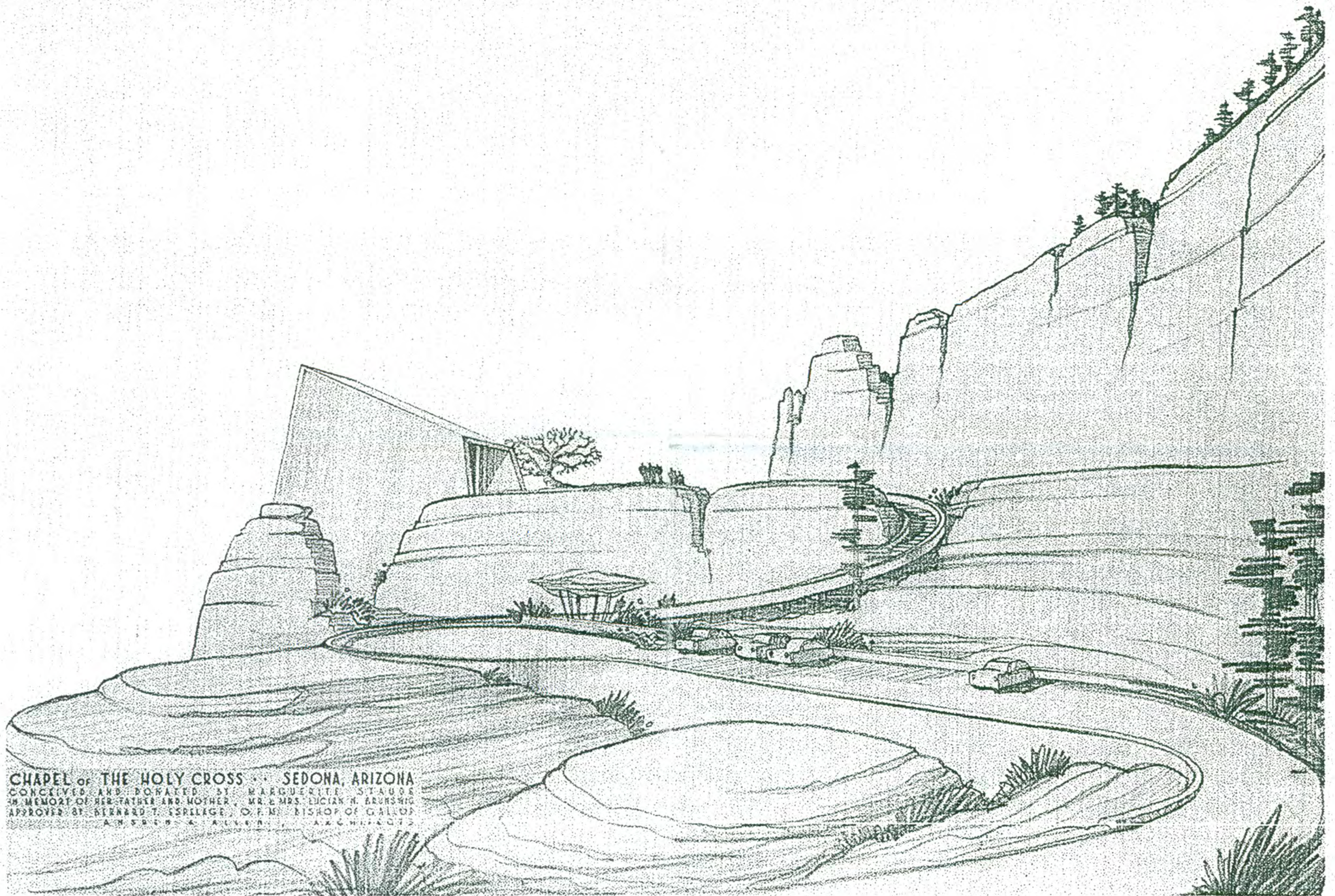
LONGITUDINAL SECTION

Additional Documentation
E.I. Anshen & Allen Sketches
Longitudinal Section



CHAPEL OF THE HOLY CROSS • SEDONA, ARIZONA
CONCEIVED AND DONATED BY MARGUERITE STAUDS
IN MEMORY OF HER FATHER AND MOTHER, MR. & MRS. LUCIAN H. BRUNSWIG
APPROVED BY BERNARD T. ESPELAGE, O.F.M., BISHOP OF GALLOP
A. W. SMITH & ALLEN ARCHITECTS

Additional Documentation
E. Zanshen & Allen Sketches
3/4 view front



CHAPEL OF THE HOLY CROSS • SEDONA, ARIZONA
CONCEIVED AND DONATED BY MARGUERITE STAUBE
IN MEMORY OF HER FATHER AND MOTHER, MR. & MRS. LUCIAN H. BRUSHWIG
APPROVED BY BERNARD T. CRELLEGE, O.F.M., BISHOP OF GALLUP
ANDREW S. ALLEN, ARCHITECTS

Additional Documentation E.3 Archen & Allen Sketches Side View

Authorization ID: RED0277
 Contact ID: RCC
 Expiration Date: 12/31/2008
 Use Code: 322

FS-2700-4 (03/06)
 OMB 0596-0082

U.S. DEPARTMENT OF AGRICULTURE
 Forest Service
 SPECIAL USE PERMIT
 AUTHORITY:
 ORGANIC ADMINISTRATION ACT June 4, 1897

ROMAN CATHOLIC CHURCH, DIOCESE OF PHOENIX of P.O. BOX 1043, SEDONA, AZ 86339 (hereinafter called the Holder) is hereby authorized to use or occupy National Forest System lands, to use subject to the conditions set out below, on the Coconino National Forest or — unit of the National Forest System.

This permit covers 11.08 acres, and/or .02 miles and is described as: Sec. 30, T. 17 N., R. 6 E., GILA AND SALT RIVER PRINCIPAL MERIDIAN, as shown on the location map attached to and made a part of this permit, and is issued for the purpose of:

→ USE OF A PARCEL OF LAND 723.7 FEET BY 667 FEET BY 718.9 FEET BY 671.2 FEET AND AN ACCESS ROAD FOR THE PURPOSE OF OPERATING THE CHAPEL OF THE HOLY CROSS. USE INCLUDES RELIGIOUS WORSHIP, STORAGE AND SALE OF TOURIST RELATED SOUVENIRS, ARTIFACTS, GIFTS, CARDS, BOOKS, AND ITEMS OF A RELIGIOUS NATURE, AND AS A RESIDENCE FOR A CARETAKER. USE ALSO INCLUDES SITE PROTECTION SIGNS AND AN ACCESS GATE AND PARKING AREAS FOR VISITOR USE.

The above described or defined area shall be referred to herein as the "permit area".

TERMS AND CONDITIONS

I. AUTHORITY AND GENERAL TERMS OF THE PERMIT

A. Authority. This permit is issued pursuant to the authorities enumerated at Title 36, Code of Federal Regulations, Section 251 Subpart B, as amended. This permit, and the activities or use authorized, shall be subject to the terms and conditions of the Secretary's regulations and any subsequent amendment to them.

B. Authorized Officer. The authorized officer is the Forest Supervisor or a delegated subordinate officer.

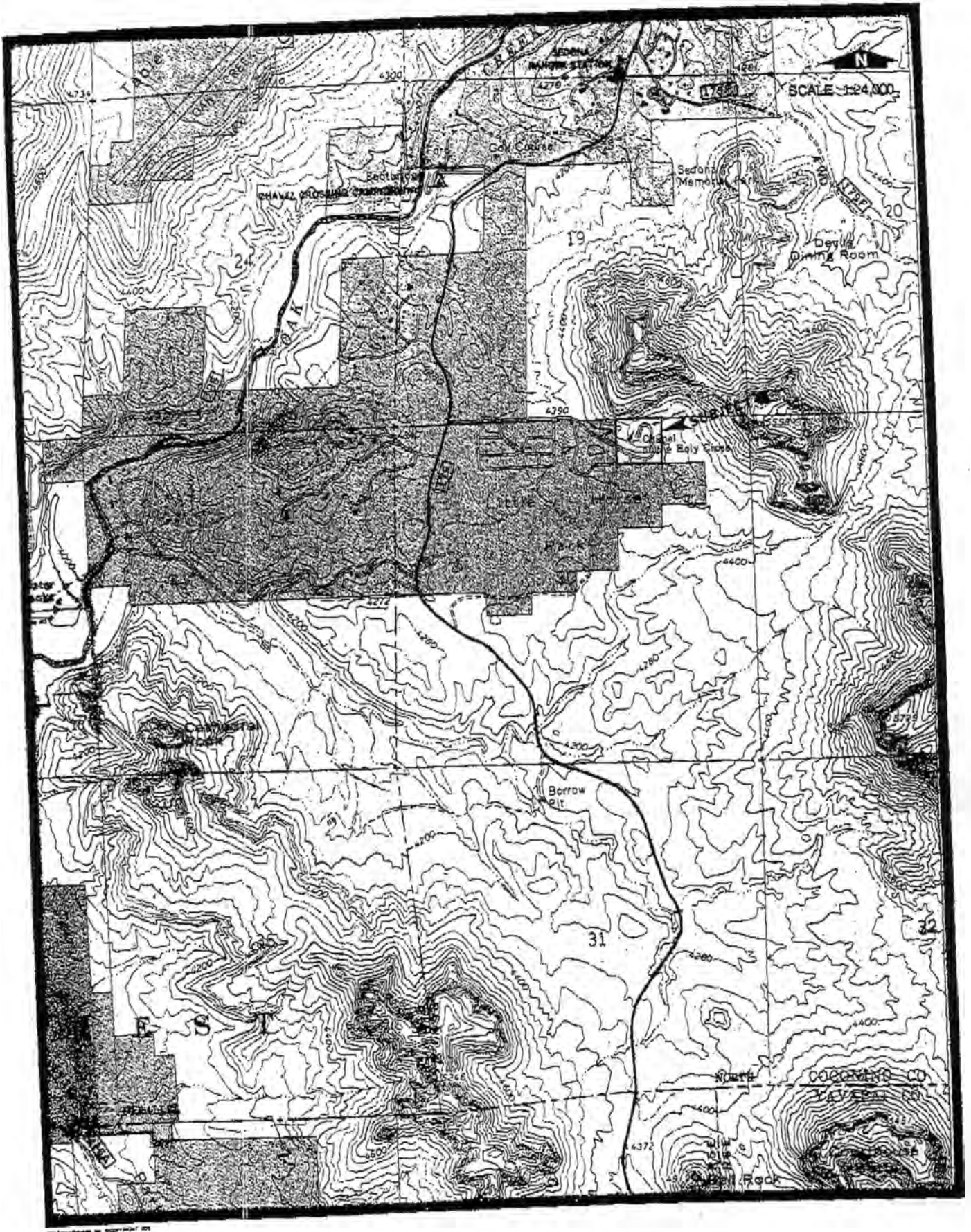
C. License. This permit is a license for the use of federally owned land and does not grant any permanent, possessory interest in real property, nor shall this permit constitute a contract for purposes of the Contract Disputes Act of 1978 (41 U.S.C. 611). Loss of the privileges granted by this permit by revocation, termination, or suspension is not compensable to the holder.

D. Amendment. This permit may be amended in whole or in part by the Forest Service when, at the discretion of the authorized officer, such action is deemed necessary or desirable to incorporate new terms, conditions, and stipulations as may be required by law, regulation, land management plans, or other management decisions.

E. Existing Rights. This permit is subject to all valid rights and claims of third parties. The United States is not liable to the holder for the exercise of any such right or claim.

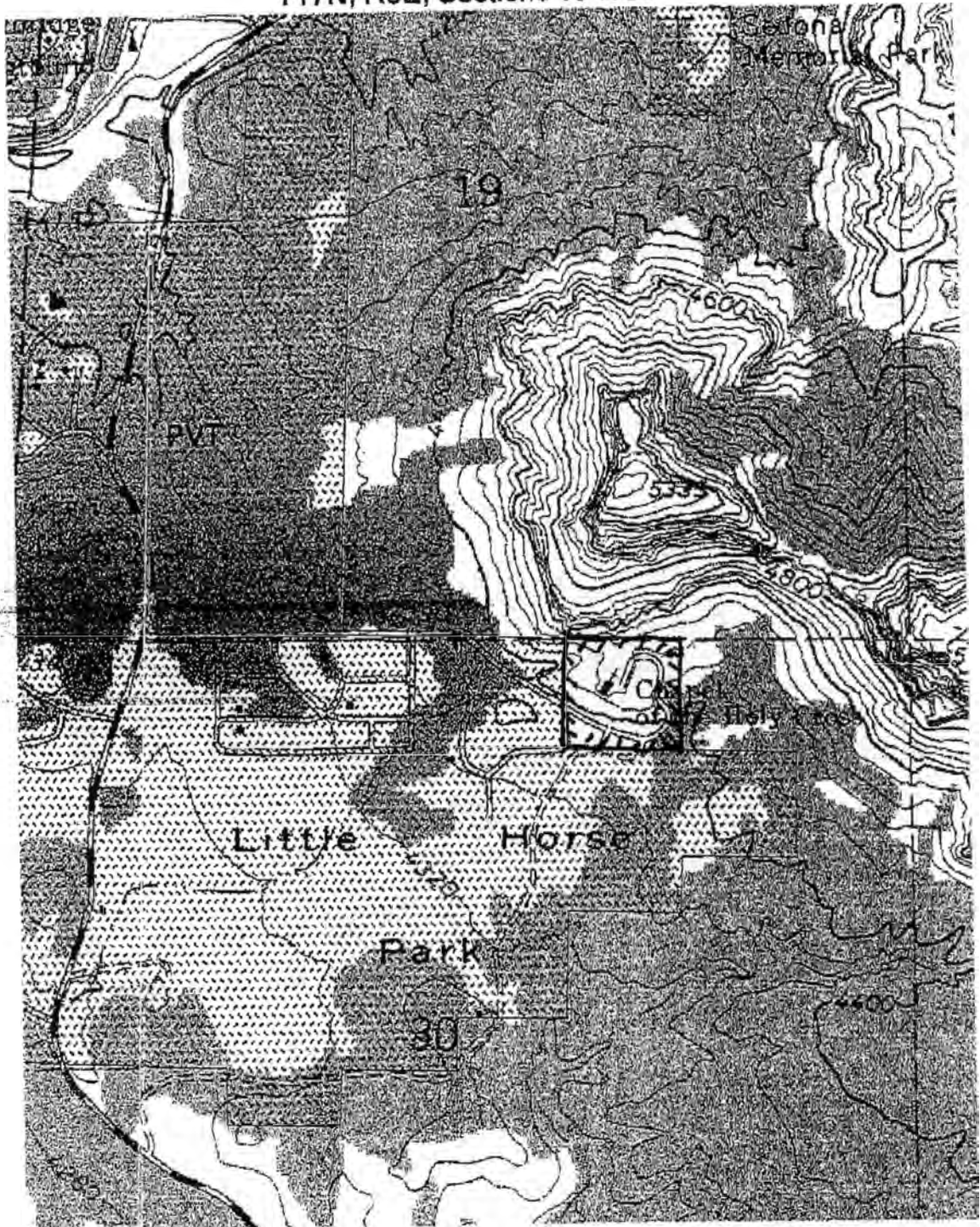
F. Nonexclusive Use and Public Access. Unless expressly provided for in additional terms, use of the permit area is not exclusive. The Forest Service reserves the right to use or allow others to use any part of the permit area, including roads, for any purpose, provided, such use does not materially interfere with the holder's authorized use. A final determination of conflicting uses is reserved to the Forest Service.

Additional Documentation F
 USFS Lease (3 pages) w/
 Legal description

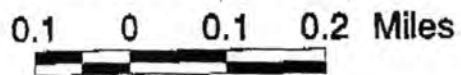


Topographical Map

Exhibit 1
Chapel of the Holy Cross
Special Use Permit
T17N, R6E, Sections 19 & 30



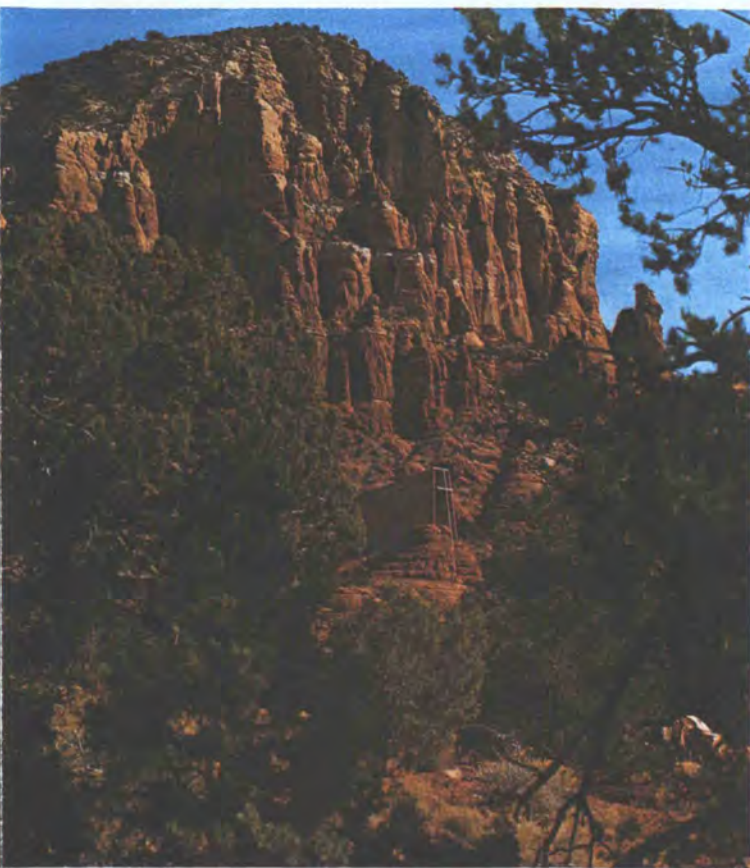
Coconino National Forest
S.Sandusky 12/19/2001



SEDONA

ARIZONA

Oak Creek Canyon



CHAPEL OF THE HOLY CROSS

Sedona, located at the entrance to beautiful and spectacular Oak Creek Canyon, is dramatically set amid red rock cliffs with a lush lining of evergreen trees. Oak Creek adds yet another view as it meanders through a multi-colored ribbon of Sycamore trees and wild blackberries. At 4300 feet above sea level, Sedona is well above the extreme heat of the desert and below the heavy snows of the mountains. Four mild seasons can be enjoyed with year-round low humidity.

Additional Documentation 9.1



OAK CREEK

Sedona is a cultural community of over 5,000 population. Famous artists practice and show their skills in indian, western and contemporary art. Many studio galleries such as Tlaquepaque, a Spanish colonial styled art center, feature their crafts. The area also boasts a national shrine, the Chapel of the Holy Cross; two golf courses; many fine restaurants; theaters; motels with million dollar views; a community airport with a 5000' runway; jeep tours into the rugged back country; riding stables; tennis courts; fishing and swimming. In addition to RV parks, Coconino National Forest has five camp grounds and two picnic areas within minutes of Sedona.

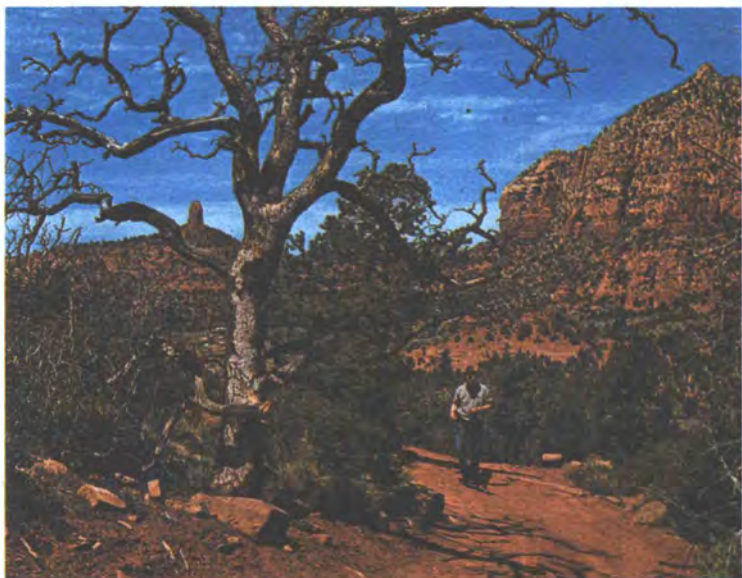
RED ROCK COUNTRY





Here is a friendly community where you will find active people engaged in community affairs such as "Keep Sedona Beautiful" and national service clubs.

Once experienced, the magnetic charm of Sedona will draw you back again and again - - maybe to stay.

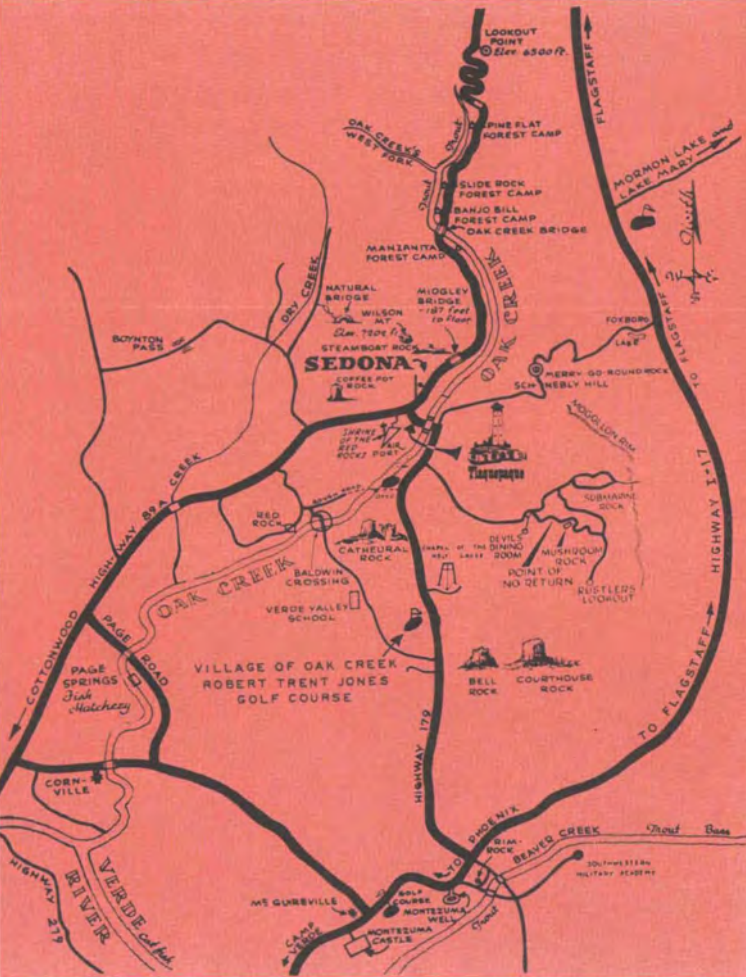


Points of interest and approximate mileages from Sedona:

Flagstaff	27	Prescott	60
Glen Canyon Dam	165	Sunset Crater	40
Grand Canyon	136	Tuzigoot National	
Jerome	27	Monument	22
Montezuma Castle		Walnut Canyon	27
and Well	25	Wupatki National	
Phoenix	115	Monument	47

PUBLISHED BY:

**SEDONA • OAK CREEK CANYON
CHAMBER OF COMMERCE, INC.
BOX 478, SEDONA, ARIZONA 86336
PHONE (602) 282-7722**

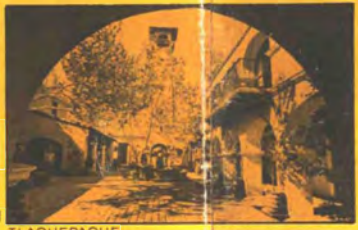
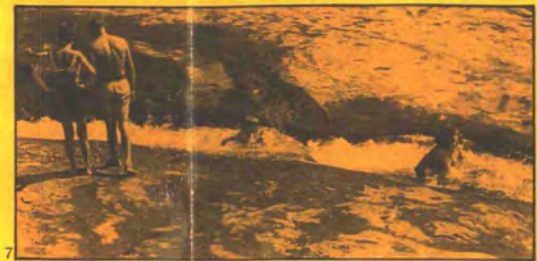
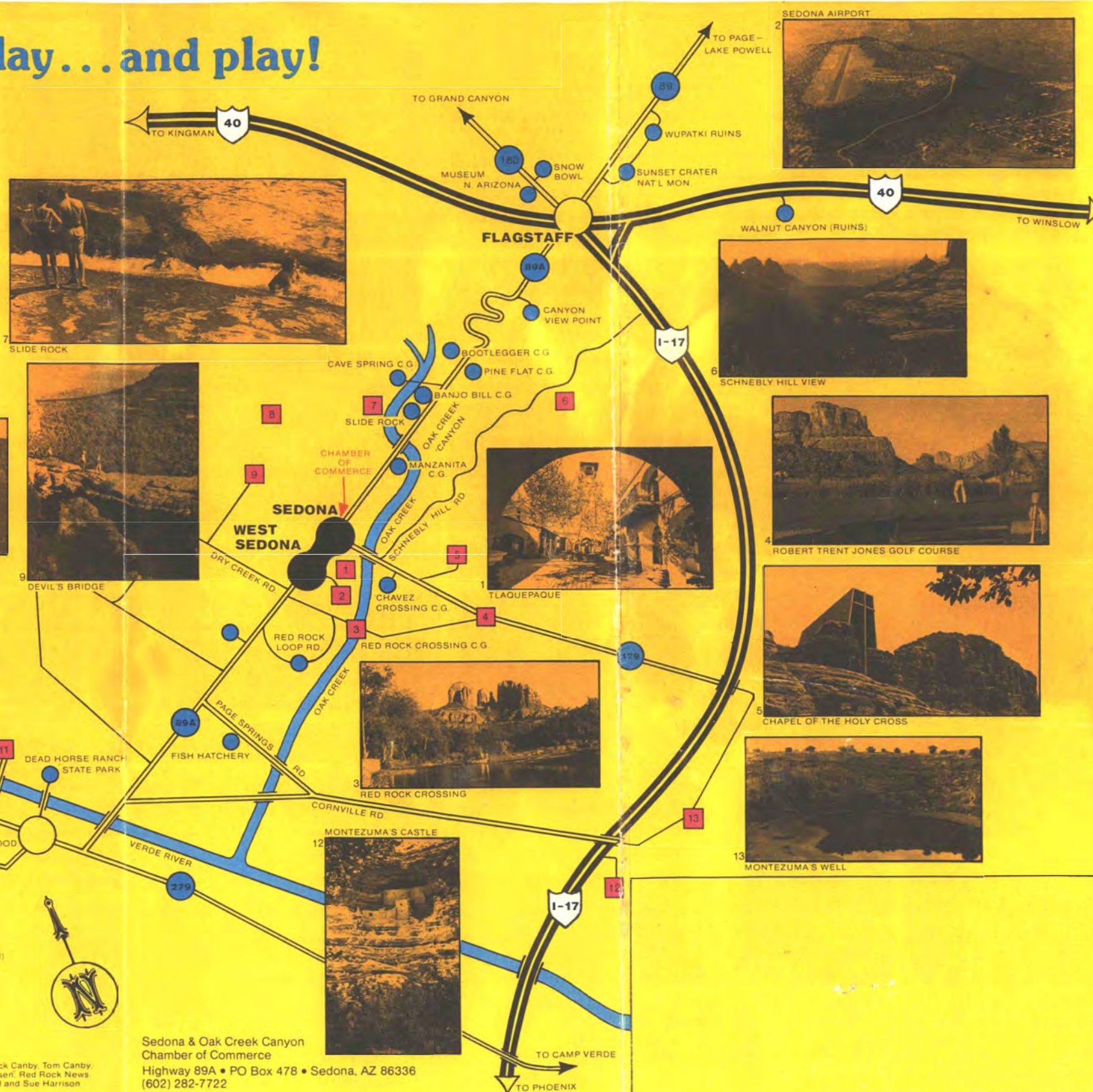


Stay another day... and play!

NEARBY POINTS OF INTEREST

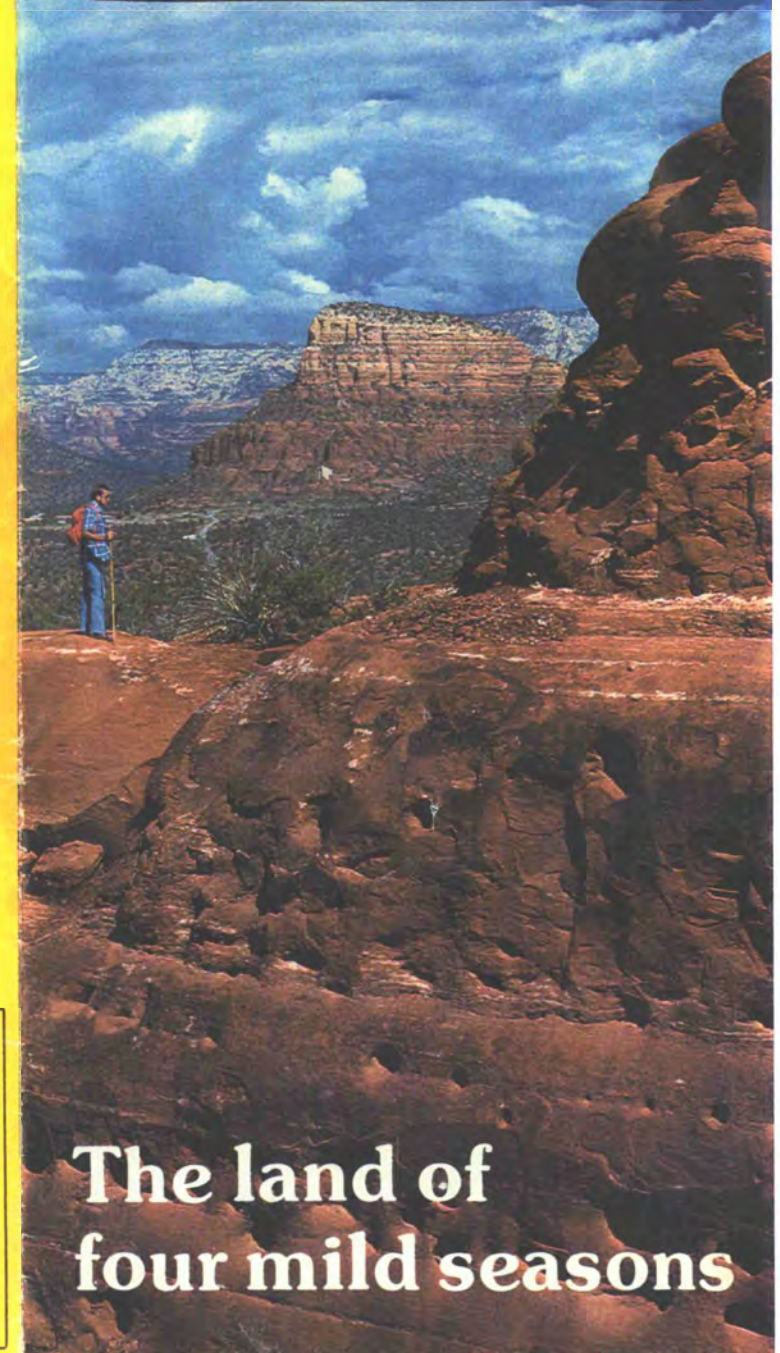
- Museum of Northern Arizona
- Sunset Crater National Monument
- Wupatki National Monument
- Walnut Canyon National Monument
- Oak Creek Canyon campgrounds
- Tlaquepaque Arts & Crafts Village
- Sedona Chamber of Commerce
- Chapel of the Holy Cross
- Red Rock Loop Road
- Vultee Arch and other hiking trails
- Dead Horse Ranch State Park

Many local groups, such as the square and round dancing clubs, welcome you to join them while you are in town.



Sedona & Oak Creek Canyon
Chamber of Commerce
Highway 89A • PO Box 478 • Sedona, AZ 86336
(602) 282-7722

Photos courtesy of: Dick Canby, Tom Canby, Sue Harrison, Bill Jensen, Red Rock News. Design and Text by Bill and Sue Harrison.



The land of
four mild seasons

Additional Documentation 6.2

SEDONA, the heart of Arizona,

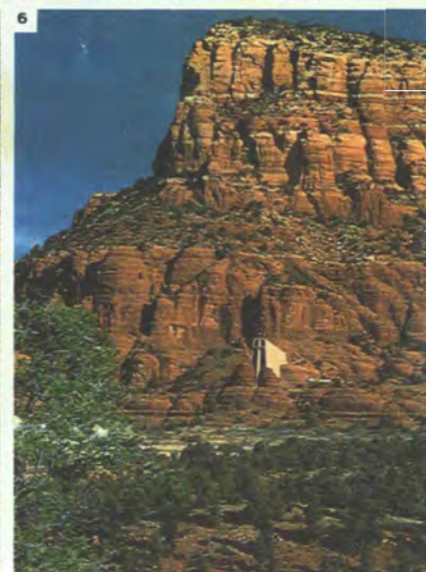
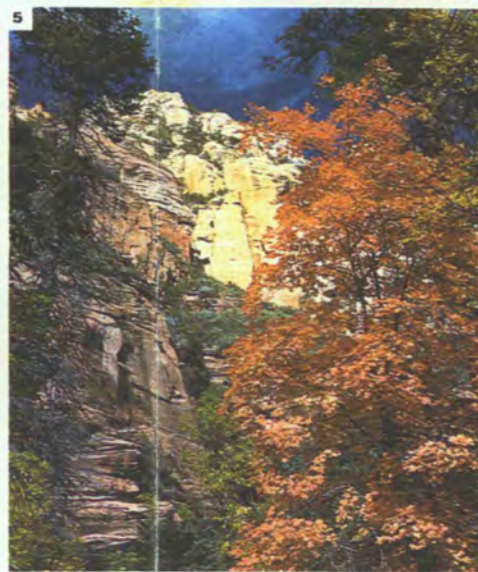
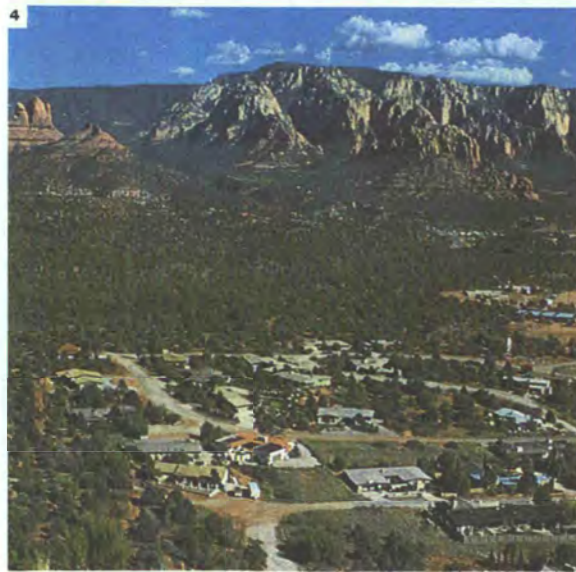
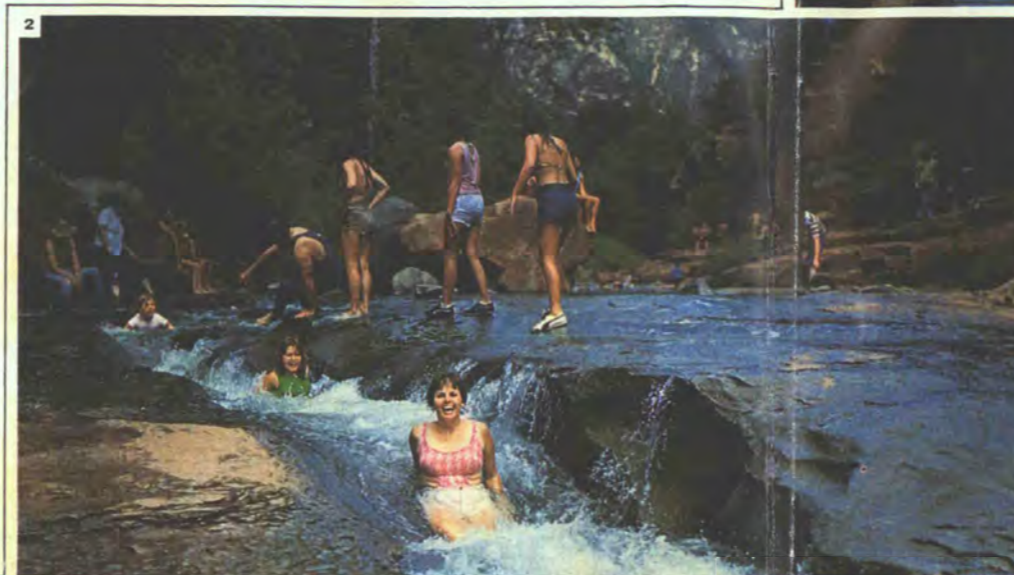
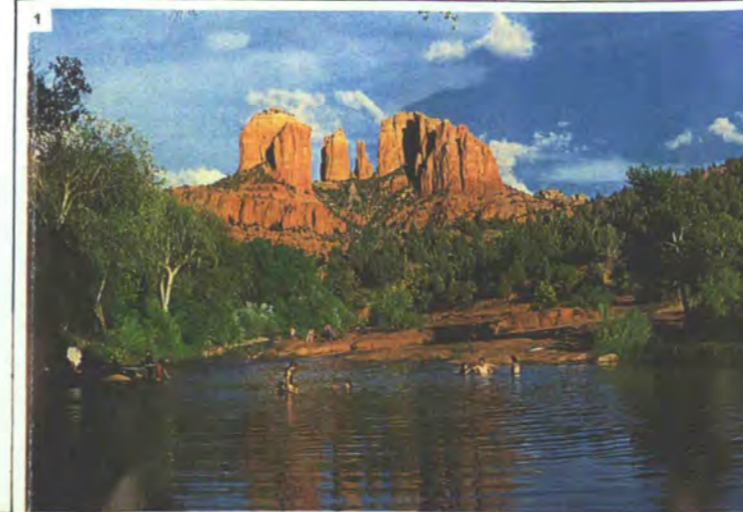
reposes beneath the towering red sandstone cliffs and spires of Oak Creek Canyon. The majestic beauty of the area permeates the lives of residents and visitors alike, making Sedona a mecca for arts, crafts, photography, sports and nature lovers. Each time of day and each season of the year has its own special delights — kaleidoscopic sunsets, star-spangled nights, spectacular autumn foliage, spring's iridescent cactus blossoms, and the splashing laughter of summer visitors to the Canyon's natural waterchute, Slide Rock.

- 1 The triple turrets of Cathedral Rock have graced the skyline of many Western movies filmed at Red Rock Crossing.
- 2 The moods of Oak Creek change with every bend. There are crimson canyon gorges, deep, clear pools for swimming and fishing, and popular Slide Rock, where the rushing waters push you down a natural chute.
- 3 Tlaquepaque is a world in itself. Captivating shops, galleries, and restaurants are nestled beneath giant Sycamores in a Mexican village setting.
- 4 Sugarloaf Mountain affords panoramic views of the redrock cliffs surrounding Sedona's residential and business districts.
- 5 Oak Creek Canyon is famed for its golden display of autumn leaves against the towering canyon walls.
- 6 Imposing redrock cliffs form the backdrop for the elegant, understated lines of the Chapel of the Holy Cross, a national shrine.
- 7 With luck, in the winter you may catch a fleeting snowfall which shimmers in the sun against the redrocks, and melts all too quickly into a myriad silvery rivulets.

(Front cover) The backcountry surrounding Sedona offers year-round opportunities for exploration by foot, on horseback, or with 4-wheel drive.

Attractions and accommodations

Sedona abounds with attractions for visitors and residents alike. Choose to stay in charming motels, lodges, cottages, RV parks, and campgrounds, all with inspiring views. Take a drive through the many beautiful residential areas — with equally memorable vistas. Dine in Sedona's excellent restaurants, or pack your basket and head for the picnic grounds. Enjoy golf, tennis, art galleries, riding stables, hiking trails, swimming, fishing, hunting, 4-wheeling. Visit beautiful Tlaquepaque Arts and Crafts Village, the Chapel of the Holy Cross, imposing Red Rock Crossing, archeological sites, and Sedona's mesa-top airport. Make Sedona the "hub" of your visit to Arizona...you may never want to leave!



SEDONA STATISTICS

Sedona was founded in 1902 and has an estimated population of 6,000.

LOCATION

Sedona is in the heart of central Arizona. It is 125 miles north of Phoenix and 27 miles south of Flagstaff. An unincorporated community, Sedona is located in both Coconino County to the north and Yavapai County to the west. It is situated at the southern entrance to beautiful Oak Creek Canyon, with its many scenic and recreational attractions. The Canyon extends 16 miles north of Sedona, and its highway climbs to 6,000 feet elevation—to the edge of the Colorado Plateau known as the Mogollon Rim.

CLIMATE

At 4,300 feet elevation, Sedona is above the extreme heat of the desert and below the heavy snowfalls of the plateau and mountains. Average temperatures and precipitation:

	MAX	MIN.	PRECIP.
Spring	72.0	43.4	3.26"
Summer	92.6	63.1	4.82"
Fall	77.1	49.1	3.48"
Winter	56.6	31.7	5.05"

TAXES (Per assessed \$100 value)

	1974	1975	1976
Yavapai County	10.99	11.34	11.26
Coconino County	7.62	8.49	8.97

ECONOMIC DATA

With some 2 million visitors a year, tourism is the primary economic force in Sedona and Oak Creek Canyon. Businesses are owned and operated by local proprietors, and a full range of retail services is available. There is a heavy emphasis on the arts and crafts, and real estate sales and housing construction are other major economic contributors. There is a large percentage of active retirees in the area, and many vital services are provided by excellent volunteer organizations.

PROFILE

Sedona residents enjoy many refinements not usually found in small communities. The town's citizenry includes many former executives and professionals in business, science, and the fine arts. Sedonans also enjoy: Public library • 17 churches • Hospital (19 miles away) • Sedona Healthcare Clinic and local physicians • Volunteer ambulance and fire organizations • National service and local clubs • Two elementary schools • One private school (grades 1-12) • High schools in Cottonwood & Flagstaff (by bus) • University and junior college nearby • All utility services (except sewers) • Bus depot (Continental Trailways) • Airport with 5,100' paved, lighted runway • Cable TV — all networks, FM radio • KAZM Radio — 1470 AM • Weekly newspaper, Red Rock News • Movie theater/live theater • Verde Valley Concert Association • Public swimming pool • 18-hole Robert Trent Jones golf course • Public and private tennis courts.

MILEAGES

Albuquerque	359	Montezuma Castle & Well	25
Chicago	1779	Page/Lake Powell	163
Dallas	1548	Phoenix	125
Denver	780	Prescott	61
Flagstaff	27	San Francisco	840
Grand Canyon	136	Salt Lake City	552
Jerome	27	Tuzigoot Nat'l. Mon.	22
Las Vegas	291	Tucson	246
Los Angeles	517	Yuma	279



Many of those visitors return to live in this spectacular garden of red rock sculpture, building art galleries and resorts, fine restaurants and shops. Craftsmen of all callings—jewelers, weavers, carvers, clothing designers—fill Sedona's shops with their exquisitely wrought work, just as the painters and sculptors fill the galleries.

Sedona brings forth the best from its visitors and residents, challenging fine chefs to greater heights, artisans to new inspirations, and luring talented performers out of retirement.

Sedona is in the center of Arizona, south of Flagstaff off east-west Interstate Highway 40 via State Highway 89A and west off the north-south Interstate Highway 17, via State Route 179.

Mileages	
Denver	684
Flagstaff	27
Grand Canyon	106
Kingman	173
Las Vegas	267
Los Angeles	457
Montezuma Castle	30
Page/Lake Powell	167
Phoenix	116
Salt Lake City	538
San Francisco	819
Tucson	210
Yuma	284



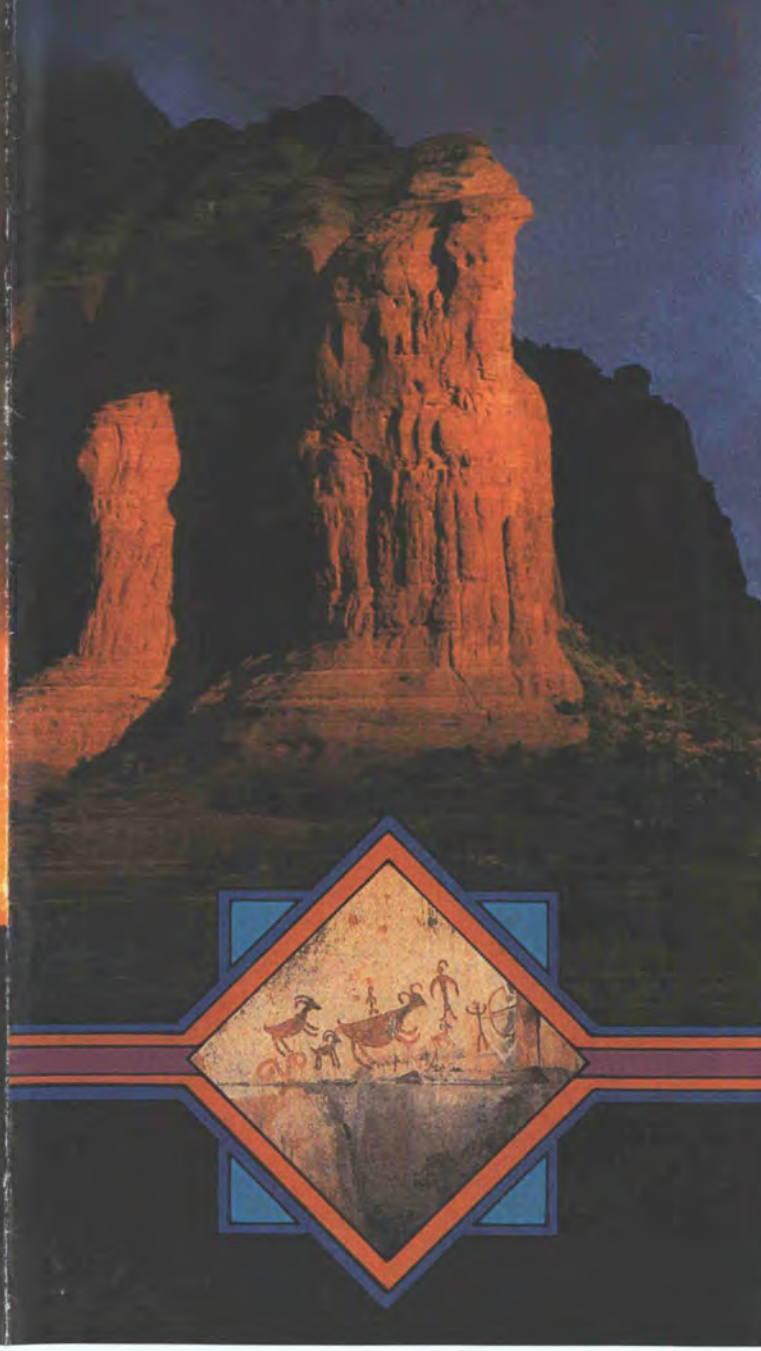
ARIZONA
If you knew it, you'd do it.

Sooner or Later
We'll See You in

Sedona
OAK CREEK CANYON
CHAMBER OF COMMERCE, INC.
P.O. Box 478, Sedona, Arizona 86336
For Information Call: (602) 282-7722

Printed in the U.S.A.

SEDONA ARIZONA



SEDONA'S special welcome

The legend of The People says that the Grandmother Spirit of the world still lives in Sedona, welcoming her family home. For centuries, Sedona's beautiful canyons have attracted The People: the Ancient Ones, the Nizhoni, the Anasazi, the Hopi, the Apache and the Yavapai.

The rosy-hued rocks of Sedona drew the early settlers a hundred years ago. Among

those who tended their orchards and farmlands along the banks of rippling Oak Creek was a lovely young mother named Sedona.

Today, the cool mountain nights in the summer, the soft autumn gold drifting down the oasis of Oak Creek, the occasional frosting of snow on the majestic red rocks, and the soft blooms of spring draws visitors from all over the world.



Additional Documentation 9.3

SEDONA'S special beauty

Whatever the season, Sedona has a special beauty to share, from its canyons to the creeks, from its sculptured red rocks to the many well-designed homes that nestle along the roadways that wind through sandstone spires.

The towering rocks of Sedona inspired the designers of The Chapel of the Holy Cross and the shopping village of Tlaquepaque, showing us how outstanding architectural design can enhance its surroundings.

The magic of Sedona is so special, they say, that the many couples who choose to retire here become only



younger and are soon busy again with second careers.

The cool, tree-lined beauty of Oak Creek Canyon, soaring 3,000 feet to the Mogollon Rim, conceals its delights of fishing, camping and playing in the waters at Slide Rock State Park, where an old homestead recreates days gone by.

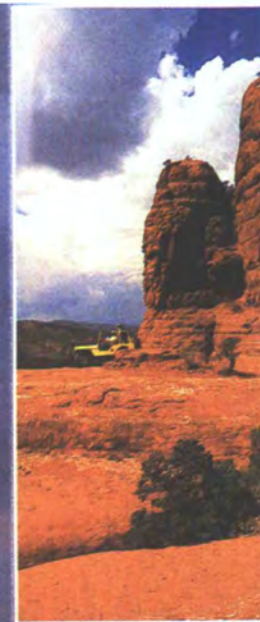


Throughout Oak Creek Canyon and in each of the rock canyons are the ruins left by an earlier people, some still with blackened corn cobs in the firepit, many with messages left in petroglyphs. Guides in jeeps or on horseback help visitors explore these hidden ways into the past, tracing history through their tales.

Helicopter tours provide a breathtaking view into the wilderness surrounding Sedona. Many residents and visitors trace older paths to self-knowledge as they meditate at Sedona's major energy points.

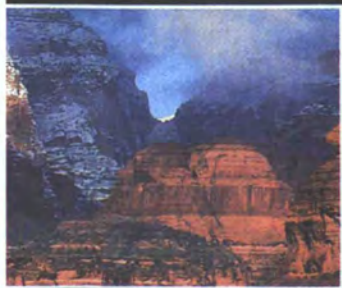
Everyone finds time for play, whether it is swimming or fishing in the creek, golfing on shaded courses, playing tennis on championship courts, hiking into the backwoods, or attending Sedona's many cultural events.

Sedona is easy to find. From the air, its beauty is truly revealed and many visitors choose to fly into its airport, built on a 500-foot high mesa in the midst of town. Those traveling by car find many opportunities for pictures as the



curving highways reveal new and delightful vistas.

By air or by car, Sedona's guests are always welcome and many a weekend visit turns into a longer stay or a series of visits. Easy to find and hard to leave, Sedona will always welcome you.



Design: Ron Henry Advertising Design
Copy: Sandra Dudley
Photography: Bob Bradshaw / Dick Canby
Bob and Sue Clemenz / Lou DeSerio
Gene Falk / Tom Johnson / Paul Loven

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: RESUBMISSION

PROPERTY NAME: Chapel of the Holy Cross

MULTIPLE NAME:

STATE & COUNTY: ARIZONA, Coconino

DATE RECEIVED: 9/09/11
DATE OF 16TH DAY:
DATE OF WEEKLY LIST:

DATE OF PENDING LIST:
DATE OF 45TH DAY: 10/25/11

REFERENCE NUMBER: 10000947

DETAILED EVALUATION:

 ACCEPT RETURN REJECT DATE

ABSTRACT/SUMMARY COMMENTS:

Highly significant and outstanding example of mid-century modern ecclesiastical architecture set in a highly scenic rockbound desert environment that Sedona is known for. The work of Anshen & Allen (California architects) built in 1959 and received an AIA Award of Honor the next year. More contextual information will be needed if this nationally significant property is proposed for BTH & considerations.

RECOM./CRITERIA Accept

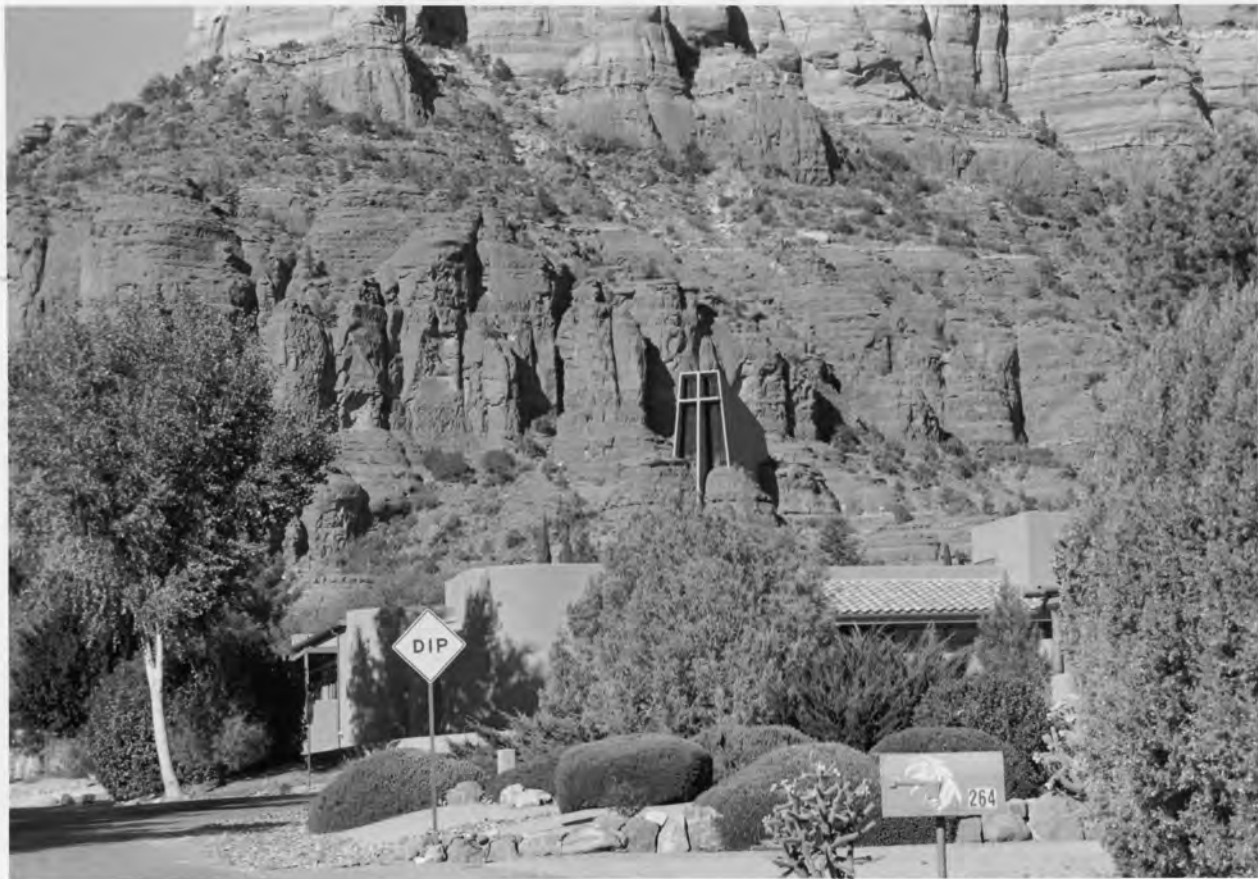
REVIEWER Linda McClellan

DISCIPLINE _____

TELEPHONE _____

DATE 10-6-2011

DOCUMENTATION see attached comments Y N see attached SLR Y N



1. Chapel of the Holy Cross
780 Chapel Road
2. Sedona, Coconino County, Arizona
3. Nancy Burgess
4. 10/23/08
5. Sedona Historical Society
6. NE
7. #1



1. Chapel of the Holy Cross
780 Chapel Road
2. Sedona, Coconino County, Arizona
3. Nancy Burgess
4. 10/23/08
5. Sedona Historical Society
6. NE
7. # 2



1. Chapel of the Holy Cross
780 Chapel Road
2. Sedona, Coconino County
Arizona
3. Nancy Burgess
4. 10/23/08
5. Sedona Historical Society
6. NE
7. #3



1. Chapel of the Holy Cross
780 Chapel Road
2. Sedona, Coconino County, Arizona
3. Nancy Burgess
4. 10/23/08
5. Sedona Historical Society
6. N
7. #4



1. Chapel of the Holy Cross

- 780 Chapel Road

2. Sedona, Coconino County, Arizona

3. Nancy Burgess

4. 10/23/08

5. Sedona Historical Society

6. NE

7. # 5



1. Chapel of the Holy Cross
780 Chapel Road
2. Sedona, Coconino County, Arizona
3. Nancy Burgess
4. 10/23/08
5. Sedona Historical Society
6. SW
7. # 6



1. Chapel of the Holy Cross
780 Chapel Road
2. Sedona, Coconino County, Arizona
3. Nancy Burgess
4. 10/23/08
5. Sedona Historical Society
6. Detail - main door
7. # 7



1. Chapel of the Holy Cross
780 Chapel Road

2. Sedona, Coconino County, Arizona

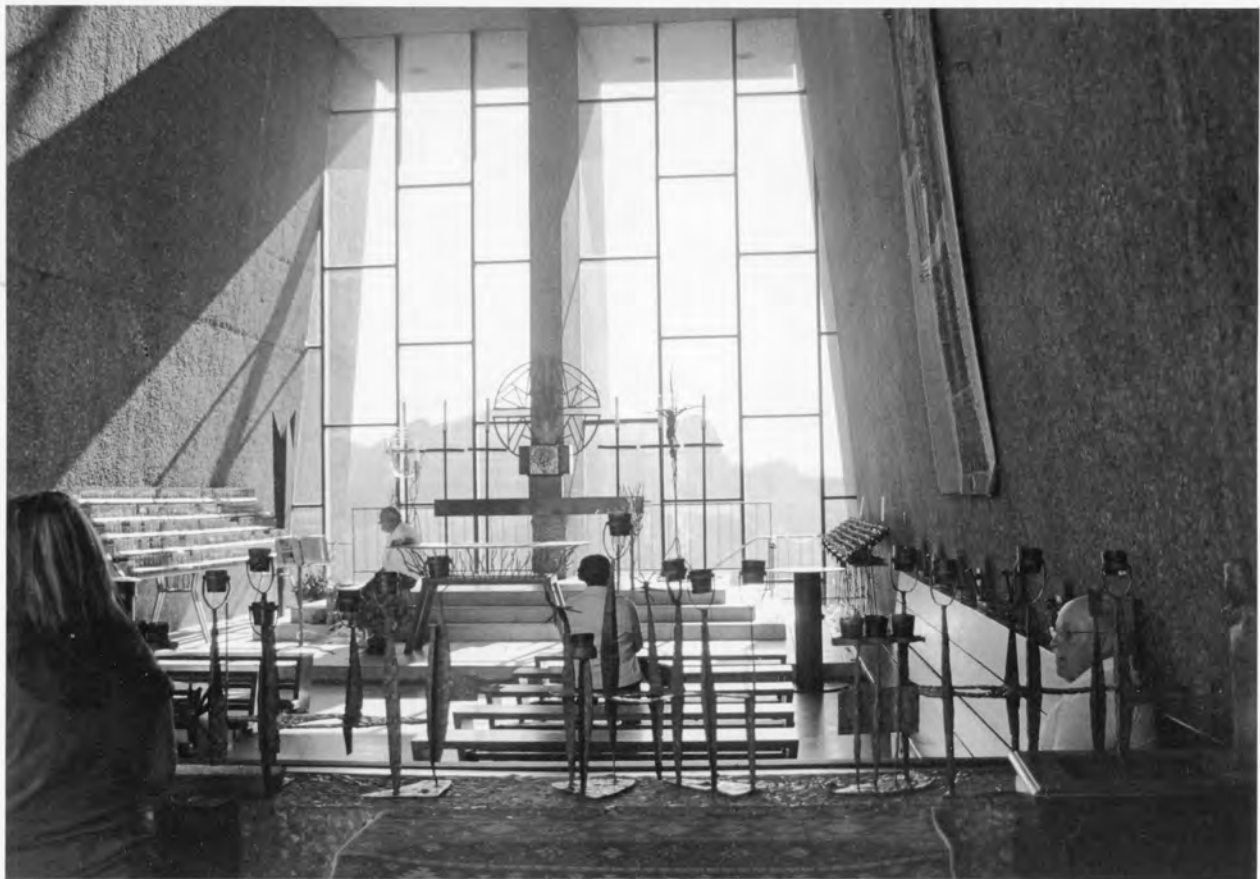
3. Nancy Burgess

4. 10/23/08

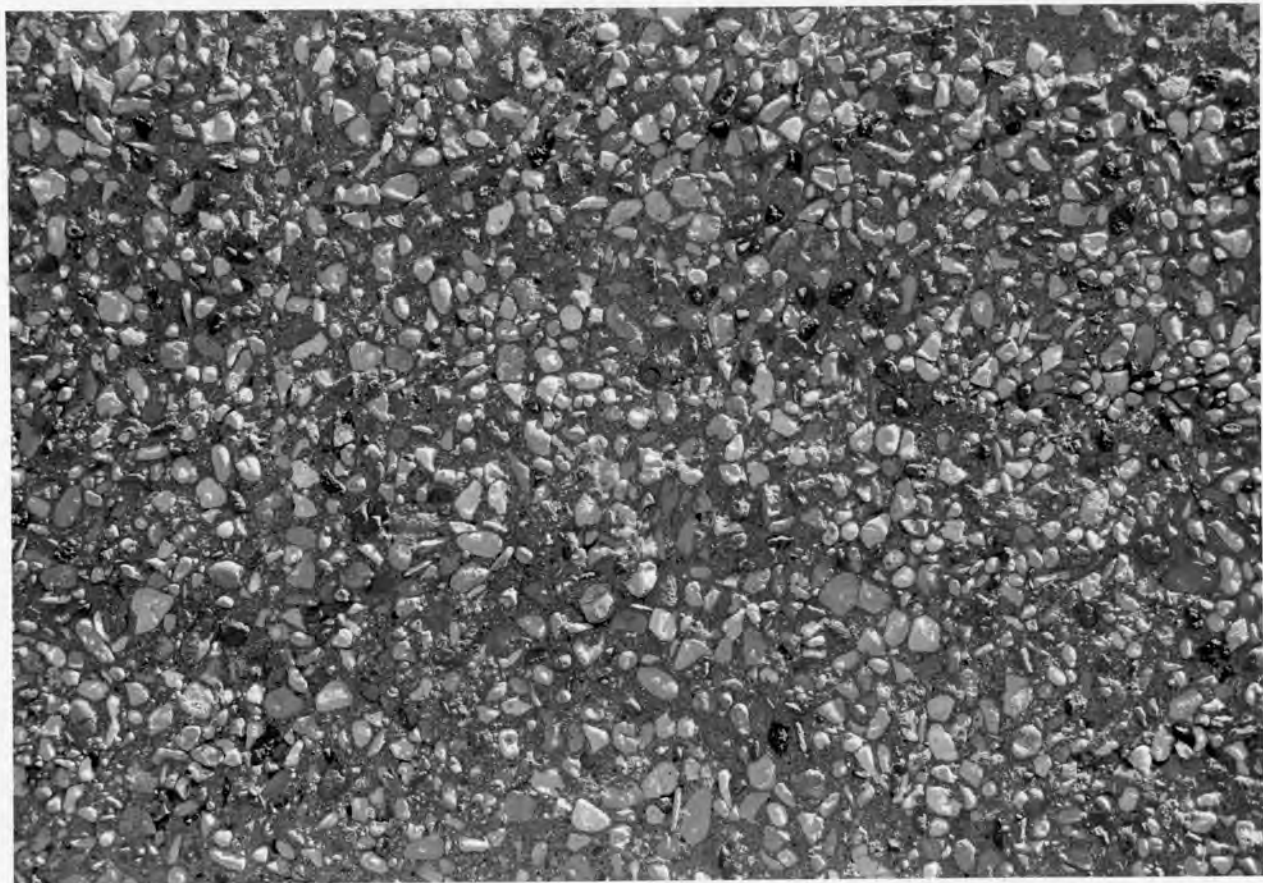
5. Sedona Historical Society

6. W

7. # 8



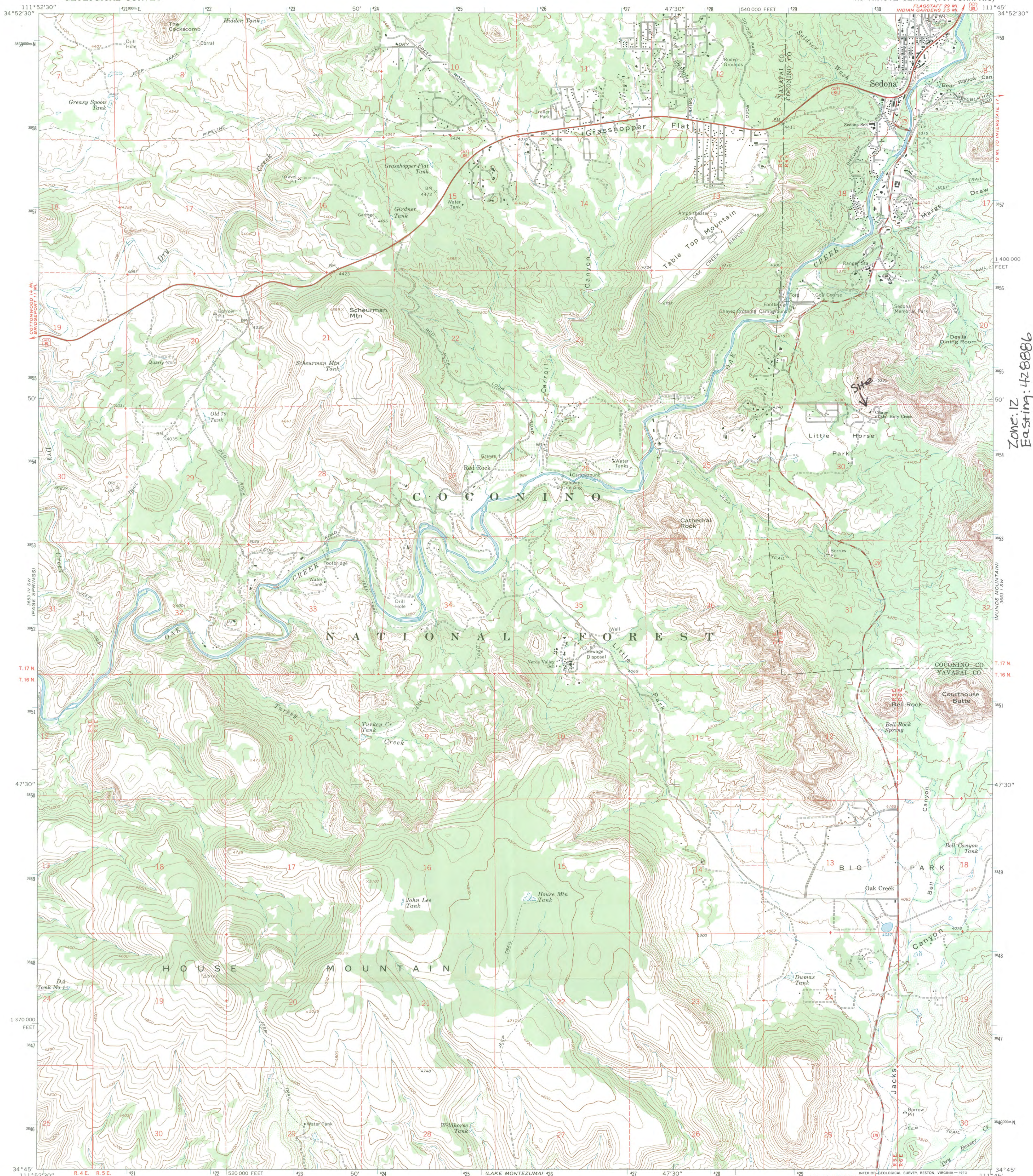
1. Chapel of the Holy Cross
780 Chapel Road
2. Sedona, Coconino County, Arizona
3. Nancy Burgess
4. 10/23/08
5. Sedona Historical Society
6. Interior facing SW
7. #9



1. Chapel of the Holy Cross
780 Chapel Road
2. Sedona, Coconino County, Arizona
3. Nancy Burgess
4. 10/23/08
5. Sedona Historical Society
6. Detail. exterior wall finish
7. # 10

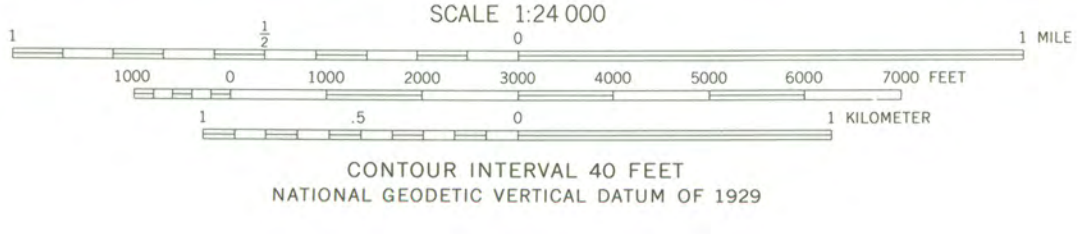


1. Chapel of the Holy Cross
780 Chapel Road
2. Sedona, Coconino County,
Arizona
3. Nancy Burgess
4. 10/23/08
5. Sedona Historical Society
6. view from interior → exterior
7. #11 facing SW



Zone: 12
Easting: 428886
Northing: 3845447

Maped by the U. S. Forest Service
Edited and published by the Geological Survey
Control by USGS, USC&GS, and USFS
Topography by photogrammetric methods from aerial
photographs taken 1962. Field checked by USGS 1969
Polyconic projection. 1927 North American datum
10,000-foot grid based on Arizona coordinate system, central zone
1000-meter Universal Transverse Mercator grid ticks,
zone 12, shown in blue
Fine red dashed lines indicate selected fence lines



CONTOUR INTERVAL 40 FEET
NATIONAL GEODETIC VERTICAL DATUM OF 1929



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

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

SEDONA, ARIZ.
N3445-W11145/7.5

1969
AMS 3653 IV SE—SERIES V898





File Code: 2360

Date: June 14, 2010

Bill Collins
Deputy State Historic Preservation Officer
State Historic Preservation Office
1300 W. Washington St.
Phoenix, AZ 85007

RECEIVED
JUN 18 2010

Dear Ms. Shull,

This letter is to convey our support for the listing of the Chapel of the Holy Cross on the National Register of Historic Places (NHRP). The Chapel, which is situated on federal land managed by the Coconino National Forest under a special use permit, is an excellent example of the Post-war Modern Movement. The architecture is an impressive design, and the logistics of constructing the Chapel at that site are a marvel. This stunning structure has been a popular tourist destination since its completion. The building is largely unchanged since its completion in 1956 and retains its architectural integrity. We believe that this building and the associated ramp embody the distinctive characteristics of the Post-war Modern Movement and are worthy of being listed under Criterion C.

We would, however, like to emphasize a few key points from the registration form for the record. When the Chapel was originally constructed, the viewshed was nearly devoid of human impacts. The only constructed features visible would have been State Route 179, an abandoned ranch cabin, and perhaps a few houses in the distance. Several subdivisions now stretch for more than a mile to the south and west from the Chapel. As stated in the *Statement of Significance Summary Paragraph* on page 7, "[t]he broad contextual setting of the Chapel of the Holy Cross, particularly regarding the viewsheds, has changed due to nearby residential development, primarily over the last 20 years." The *Property Summary Paragraph* on page 3 further states that "[t]he broad contextual setting of the Chapel of the Holy Cross has changed substantially in 50 years due to nearby residential development, which has altered the viewsheds." We agree that the overall character of the viewshed has been substantially altered, even though the distant views of the red rock cliffs and buttes beyond the houses are still stunning.

The registration form, however, goes on to say "its immediate setting has changed minimally, with changes related mainly to growth of native vegetation" (page 3). It also says "[t]he eleven acre immediate setting of the Chapel of the Holy Cross has changed minimally, with changes related mainly to growth of native vegetation" (page 7). This is true in general but not in the strictest terms. The access road was widened and additional parking created in the early 1990s, an entrance gate was added, and underground utility work has also taken place on the site during the past 20 years. The undeveloped area and native vegetation surrounding the Chapel are an important part of the setting, but it is important to recognize that the site has been subject to alterations in the recent past.



The registration form also states on page 3 that the "natural and mostly undisturbed landscape features help to maintain the original setting of the Chapel of the Holy Cross. The foundations of a non-historic house remain on the property but are not visible from the Chapel of the Holy Cross and are not further documented or referred to in this nomination." The nomination is referring to the foundation of a small residence that was built in the mid 1960s and torn down in 1975. We presume that this is the noncontributing structure that is noted under *Classification* on page 2. Again, this highlights that the 11.08 parcel as defined in the permit may be a useful boundary description for the purposes of this nomination, but the parcel includes acreage that has seen changes over time. Future operations of the Chapel and other infrastructure needs will likely necessitate additional site improvements. Any proposed improvements will have to be evaluated as to their effect on this historic property, but we want to recognize that such improvements have been made in the past that did not detract from eligibility of the Chapel.

In order to avoid confusion in any further research on the property, we would also like to enter into the record that the basement of the Chapel has been subject to significant remodeling in the past. At least a portion of the basement, which is currently used a gift shop, was once residential living quarters. These changes did not affect the exterior or the main level of the church, and the remodeling is not evident to visitors in the gift shop. We do not believe that these changes in any way diminish the integrity of the structure or the eligibility of the property. We simply want to acknowledge the changes for the benefit of any future preservation or restoration work that may take place in the future.

The Forest Service does not own the structures being nominated, but the United States does own the land where the structures are located. The Forest Service is the land management agency responsible for the permit administration of this facility and any other uses of the site. We believe that the Chapel of the Holy Cross meets the requirements to be included on the National Register of Historic Places. We support this nomination and appreciate your consideration of it.

Sincerely,

A handwritten signature in cursive script that reads "Heather Francisco".

for M. EARL STEWART
Forest Supervisor

October 7, 2010

Carol Shull
Keeper of the National Register
National Park Service
1201 Eye Street, NW 8th Floor (MS2280)
Washington, D.C. 2005-5905



**RE: Chapel of The Holy Cross
Sedona, Coconino, AZ**

Dear Ms. Shull:

I am pleased to submit the National Register of Historic Places nomination form for the property referenced above.

The Chapel of The Holy Cross nomination has 1 contributing building, 1 contributing structure, and 1 noncontributing structure.

Accompanying documentation is enclosed, as required. Should you have any questions or concerns please contact me at vstrang@azstateparks.gov or at 602.542.4662.

Sincerely,

Vivia Strang, CPM
National Register Coordinator
State Historic Preservation Office

VS:vs

Enclosures



Janice K. Brewer
Governor

**State Parks
Board Members**

**Chair
Reese Woodling**
Tucson

Tracey Westerhausen
Phoenix

Larry Landry
Phoenix

Walter D. Armer, Jr.
Vail

Alan Everett
Sedona

William C. Scalzo
Phoenix

Maria Baier
State Land
Commissioner

Renée E. Bahl
Executive Director

Arizona State Parks
1300 W. Washington
Phoenix, AZ 85007

Tel & TTY: 602.542.4174
AZStateParks.com

800.285.3703 from
(520 & 928) area codes

General Fax:
602.542.4180

Director's Office Fax:
602.542.4188



August 30, 2011

Carol Shull
Keeper of the National Register
National Park Service
1201 Eye Street, NW 8th Floor (MS2280)
Washington, D.C. 2005-5905

**RE: CHAPEL OF THE HOLY CROSS
Sedona, Coconino, AZ**

Dear Ms. Shull:

I am pleased to submit the revised National Register of Historic Places Registration Form for the property referenced above. As recommended by Linda McClelland revisions are:

- Signature of David M. Johnson as designated regional FPO for the US Forest Service
- Drop "private" from Section for ownership
- Revision to narrative description to provide information about the changes that have occurred to the site and interior and revision of statements that indicate there have not been any changes.

Accompanying documentation is enclosed, as required. Should you have any questions or concerns please contact me at vstrang@azstateparks.gov or at 602.542.4662.

Sincerely,

Vivia Strang, CPM
National Register Coordinator
State Historic Preservation Office

Enclosures

VS:vs



Janice K. Brewer
Governor

**State Parks
Board Members**

Chair
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General Fax:
602.542.4180

Director's Office Fax:
602.542.4188



Recommendation: SLR Return

Action: SLR Return None

Documentation Issues-Discussion Sheet

State Name: AZ County Name Cochise Resource Name Chapel of the Holy Cross

Reference No. 10000947 Multiple Name _____

Solution:

Problem:

- EAB
- 1) National Significance
 - 2) Needs more UTM codes
- USDA owned ...
concerned about altered
setting? see letter.

Resolution:

SLR: Yes No

Database Change: