

United States Department of the Interior
National Park Service

562979

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.*



1. Name of Property

Historic name: Our Lady of Perpetual Help Mission Church

Other names/site number: Old Adobe Mission

Name of related multiple property listing:
N/A

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

2. Location

Street & number: 3817 North Brown Avenue

City or town: Scottsdale State: AZ County: Maricopa

Not for Publication: Vicinity:

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this X 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 X 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 X local

Applicable National Register Criteria:

X A ___ B X C ___ D

<p><i>Karen Reese</i> <u>Arizona</u> <u>14 August 2018</u></p> <p>Signature of certifying official/Title: _____ Date</p> <p><u>Arizona State Parks and Trails</u></p> <p>State or Federal agency/bureau or Tribal Government</p>
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<p>In my opinion, the property ___ meets ___ does not meet the National Register criteria.</p>	
<p>_____ Signature of commenting official:</p>	<p>_____ Date</p>
<p>_____ Title :</p>	<p>_____ State or Federal agency/bureau or Tribal Government</p>

Our Lady of Perpetual Help Mission Church
Name of Property

Maricopa, Arizona
County and State

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): _____



Signature of the Keeper



Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

Category of Property

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

Our Lady of Perpetual Help Mission Church
Name of Property

Maricopa, Arizona
County and State

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	<u>1</u>	buildings
<u> </u>	<u> </u>	sites
<u> </u>	<u> </u>	structures
<u> </u>	<u> </u>	objects
<u> </u>	<u> </u>	buildings
<u>1</u>	<u>1</u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

RELIGION/religious facility=Church

Current Functions

(Enter categories from instructions.)

RELIGION/religious facility=church
RECREATION AND CULTURE/museum

Our Lady of Perpetual Help Mission Church
Name of Property

Maricopa, Arizona
County and State

7. Description

Architectural Classification

(Enter categories from instructions.)

LATE 19TH AND 20TH CENTURY REVIVALS/Mission Revival

Materials: (enter categories from instructions.)

Principal exterior materials of the property: Lath and stucco (exterior sheathing); asphalt shingles (exterior roof)

Narrative Description

Summary Paragraph

The Our Lady of Perpetual Help (OLPH) Mission Church is located at 3817 North Brown Avenue in the heart of downtown Scottsdale, Arizona. Constructed in 1933, it is a single-story rectangular plan building constructed of concrete, heavy timber, and adobe. The building was designed by architect/builder Robert T. Evans and constructed by parishioners. Evans designed the church in the Mission Revival style. Its front, west façade features the characteristic mission-style curvilinear parapet wall extending above the roof line and a three-story bell tower at the northwest corner topped by a simple cross on the dome (Figure 1). A four-bay arcade extends across the north side of the building. The building's exterior is sheathed with lath and stucco, another characteristic of the Mission Revival style. Stained glass windows are located throughout the building made by local Mexican tinsmith, Bernabé Herrera. Having had few changes since it was constructed, the OLPH Mission Church retains sufficient integrity to convey its architectural significance.



Figure 1: OLPH Mission Church, west façade. Source: Masinelli, 2018.

Our Lady of Perpetual Help Mission Church
Name of Property

Maricopa, Arizona
County and State

Narrative Description

LOCATION AND SETTING

The Our Lady of Perpetual Help Mission Church, popularly known as the Old Adobe Mission, is located at 3817 North Brown Avenue in Scottsdale, Arizona. The building is sited on a 75 ft. by 125 ft. lot (Maricopa County parcel no. 130-23-219) at the southeast corner of Brown Avenue and 1st Street (Figure 2).



Figure 2. Aerial photograph of OLPH Mission Church. Source: Google Earth, 2016.

Our Lady of Perpetual Help Mission Church
Name of Property

Maricopa, Arizona
County and State

Located in downtown Scottsdale, the OLPH Mission Church is set in the heart of the local arts and cultural district. The Scottsdale Museum of Contemporary Art, Historical Museum, and Museum of the West are nearby as are sports facilities, government offices, retail stores and restaurants. The urbanized environment immediately around the building includes a surface parking lot to the west, a parking garage to the east, a small park to the north, and a retail shopping complex to the northwest. A low stuccoed wall and view fence surrounds the perimeter of the lot (Figure 3). The landscaping features a gravel yard with sparse plantings and a sidewalk entrance of pavers.



Figure 3. Urban environment around the OLPH Mission Church (left), looking west along 1st Street. Source: Google, 2016.

MATERIALS

The OLPH Mission Church was constructed with a concrete structural framework. The wall material is adobe, three bricks thick (approximately 18"), which is not load bearing. The exterior finish is battered, white lath and stucco. A series of concrete and adobe buttresses support the heavy timber roof framing and iron bars that are embedded into the buttresses at approximately eight feet apart. The medium-pitch gable roof is sheathed in asphalt shingles, which replaced a corrugated metal roof in 2012. The foundation of the whole building is compacted local dirt: this includes the perimeter foundations where the adobe bricks made of local dirt stand and the interior's concrete slab floors rest. The east side wall is also composed of adobe bricks, 600 of which were recreated using the same formulation and on-site dirt as done by the original builders

Our Lady of Perpetual Help Mission Church
Name of Property

Maricopa, Arizona
County and State

by Reggie MacKay of Adobe Technologies in 2003 when restoration efforts began. This eastern wall is currently used as support for the addition completed in 2017.

DESIGN CHARACTERISTICS

Exterior

The OLPH Mission Church is a single-story rectangular plan building. The primary façade faces west and it has a medium-pitch gable roof. The building was designed in the Mission Revival style whose distinguishing characteristics include the white stuccoed exterior finish, a battered curvilinear parapet wall extending above the roofline on the west façade, and a three-story bell tower at the northwest corner topped with a dome. The bell tower rises above the sacristy room at the ground floor. Flying buttresses project from the four corners of the bell tower to provide it with structural stability. The dome is topped by a cross. A recessed round arch defines the entryway and features five-paneled, wood double doors. Also characteristic of Mission Revival are its small windows, which emphasizes the smooth white plane of the exterior surface. Windows are fixed stained glass dating to the building's construction in 1933. The original roof was cedar shake shingles, but it was updated to asphalt shingles including 12-18 inches of insulation in 2012. A wrought iron chandelier lighting fixture extends from the wall over the front entrance.

The north and south walls feature concrete buttresses that support the heavy timber roof framing. A four-bay arcade was constructed along the north wall adjoining the bell tower at the same time of original construction. There is a chimney that projects from the south wall and above the roof surface (though below the ridge line). Three HVAC electrical units and a fire prevention sprinkler system (1998) are located on the south side of the building, which is the least visible to the public.

In the late 1950s, the Knights of Columbus Chapter affiliated with Our Lady of Perpetual Help Parish, enclosed the four-bay arcade portico and turned it into a kitchen. They also cut an



Figure 4. This southeastern view emphasizes the sacristy room at the ground floor topped by the bell tower. Focus is placed on the flying buttresses projecting from the four corners of the bell tower providing the structure with stability. The curvilinear parapet is visible from this view. Source: Masinelli, 2018.

Our Lady of Perpetual Help Mission Church
Name of Property

Maricopa, Arizona
County and State

opening, ten feet by ten feet, on the eastern wall to use as stage, bar and bingo. The Knights as well as Boys Scouts Troop 446, also sponsored by the church, were the primary users of the Mission church from 1956 to 1977. In 1977, the Scottsdale Symphony, under the direction of OLPH Deacon Irving Flemming, took over the use of the Mission as their rehearsal hall. The Symphony removed the stained-glass windows, covered the walls in wood paneling and made every niche into storage closets. When the original roof began to leak water in the 1980s, the Symphony requested help from the Virginia Piper Foundation that then provided metal sheeting that was installed on top of the original shake roof to stop the leakage.

No other construction or improvement work was done to the Mission until 1999 when the City of Scottsdale requested that Our Lady of Perpetual Help Parish form a restoration committee to rescue the Mission from the dangerous disrepair it was suffering. Due to the commitment of the dedicated Old Adobe Mission Restoration Committee, the City of Scottsdale placed the Mission in its Historic Register. Restoration, preservation and construction work began in 2003, thanks in part to the State Historic Preservation Office of the Arizona State Parks, who funded two cycles of funding. These preservation efforts included the stabilization of the bell tower, reconstruction of the back altar wall (east wall), resurfacing of the interior and exterior of the Mission with fresh layers of adobe plaster, locating the removed stained glass windows, their restoration and re-installation (thanks to Ron Olson of The Glass Shop who had saved the windows for 23 years at the request of Deacon Flemming of the Scottsdale Symphony). Mr. Olson obtained permission to reset the windows in lead from the State Historic Preservation Office, because the windows were original set in tin for two reasons: Bernabé Herrera was a skilled tin smith and the economic Depression era hit the area hard so that lead (the traditional medium for stained glass windows) was unaffordable. For protection, the exterior of all stained-glass windows has been covered with quarter inch-thick transparent plexiglass.

During the 2007-8 restoration funding cycle, three HVAC electrical units on the south side of the building were installed as well as an update to the electrical panels, and the addition of six five-paneled wood doors replicating the original ones but complying with ADA laws and fire prevention building codes.

In 2016-17, an addition was constructed on the east side of the building to provide space for Mission's historical museum, bathrooms, kitchen, conference room, and storage area. This addition has white stuccoed walls compatible with the original mass of the building but is distinguishable by the variation of its roof—flat with surrounding parapet—from the gable roof covering the main body of the building.

Our Lady of Perpetual Help Mission Church
Name of Property

Maricopa, Arizona
County and State

Interior

The interior of the Mission is designed as a Catholic church prior to Vatican II (1962) specifications, meaning that it includes a reredos, high altar, tabernacle, statue of Our Lady of Perpetual Help (originally donated to the Mission in 1950 by the Dominguez family), altar table ("Last Supper" bas relief image) and two side altars that are cleated against the east wall. These features are replicas of the original altar set brought in 1949 by the Mission's first pastor, Fr. James Mulvihill, from All Saints Catholic Church (demolished around 1948) in Tucson, Arizona. David Imlay, artist from San Francisco, California, recreated the replicas in 2017 using photos from weddings held at the Mission prior to its closing in 1956 that were made available to the Restoration Committee. The two side altars statues are St. Joseph with Infant Jesus on the north side and the Sacred Heart on the south side. These statues are not based on the originals because those were not found.

The Mission contains eighteen wooden pews with kneelers, separated nine on each side of a center aisle. The pews are of the era (1930s) and were donated to the restoration efforts by the Diocese of Phoenix. These pews came from the St. Rose of Lima Chapel in 2008 when the Chapel was torn down by the Diocese to make room for a larger building on the grounds of St. Simon and St. Jude Cathedral in Glendale, Arizona. The north and south wall are graced with fifteen Ted DeGrazia "Way of the Cross" prints. A removable wood altar table rests against the north wall and is brought to the front of the "Last Supper" bas relief altar during services to comply with post-Vatican II altar specifications. The south side also features a baptismal font which was donated to the Mission by visiting priest, Fr. Dale Redwanski, collector of religious artifacts, because it matched the original altar set and was manufactured by the same company, Saint Paul Fabricating, St. Paul, Minnesota. Next to the font and Sacred Heart side altar is the door leading into our new Historical Center. Next to the door is the sound equipment, organ, kneeler and votive candles stand with the icon of Our Lady of Perpetual Help above the stand. The south wall has three of the original stained-glass windows, and a Sales Table with souvenirs.

The west wall has the following features: entrance wood double doors in the center; to the south of the entrance are the three confessional niches restored to their original design after the Symphony had converted them into storage closets in 1977; to the north of the entrance are: a storage closet that features the original stained glass window that bears the name of Bernabé Herrera, who made the windows for the Mission in 1933; a "truth" window showing the original exposed adobe wall and remnants of the blue slate floor that originally covered the perimeter and the center aisle of the church; stairwell to the bell tower and choir loft (not in use because it does not meet current building code); and an entrance door to the Sacristy and bell tower.

The north side wall includes openings for two doors. Openings are historic in origin. These door openings were enlarged to meet ADA requirements in 2003 during the first phase of the restoration. There are also two stained glass windows and a door that leads to the foyer of the new addition completed in 2017. This door opening was added by the Knights of Columbus in the late 1950s, nevertheless all doors are new construction (2008), replicating the original five panel doors that existed at the Mission.

Our Lady of Perpetual Help Mission Church
 Name of Property

Maricopa, Arizona
 County and State

The iron bars hanging from the center support beam, eight feet apart, are the supports embedded through the wood cross beams and into the outside buttresses that enable the gabled pitched roof (Figure 5).



Figure 5. View looking east inside the church towards the altar, baptismal font, door to the Mission’s Historical Museum on the right and door into the foyer/kitchen area to the left. Source: Masinelli, 2018.

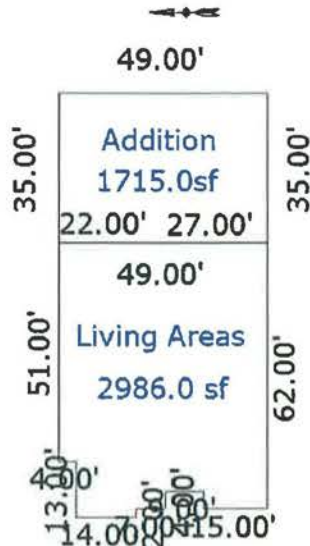


Figure 6. Building and Site Plan of the OLPH Mission including the recently completed (2017) addition. Image is from the Maricopa Assessor’s Office.

Our Lady of Perpetual Help Mission Church
Name of Property

Maricopa, Arizona
County and State

MODIFICATIONS AND ADDITIONS

The most substantial alteration to the building's exterior was the addition of the east side addition completed in 2017.

When originally constructed, the church's interior had packed dirt floors. Only the perimeter and central aisle were covered by blue slate stones taken from the nearby Mummy Mountain. Each family made their own pew or provided their own form of seating. The altar was a rustic wooden box and above the box was an image of the icon of Our Lady of Perpetual Help. In the 1950s, a two-inch polished concrete slab was poured over the dirt floor after the blue slate was removed.



Figure 7. View facing southwest of the OLPH Mission Church during construction of the rear (east) addition showing its structural materials and connection to the original building. Source: Google, 2017.

Other changes to the building include the installation of a fire-suppression sprinkler system in 1998 and the replacement of the corrugated metal sheeting roof with asphalt shingles in 2012. For further modification information, please refer to the above explanations of the restoration efforts.



Figure 8. View of the completed addition to the rear of the OLPH Mission Church, 2017.

Our Lady of Perpetual Help Mission Church
Name of Property

Maricopa, Arizona
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.)

- 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

Our Lady of Perpetual Help Mission Church
Name of Property

Maricopa, Arizona
County and State

Areas of Significance

(Enter categories from instructions.)

Architecture

Period of Significance

1933

Significant Dates

1933

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Robert T. Evans, P.E.
Grandvell Shumaker, Architect/Builder

Our Lady of Perpetual Help Mission Church
Name of Property

Maricopa, Arizona
County and State

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

Our Lady of Perpetual Help (OLPH) Mission Church is recommended eligible for listing in the National Register of Historic Places under Criterion C in the area of significance of architecture. The building was designed by Robert T. Evans, an important Arizona architect acknowledged for his leadership in the revival of adobe as a building material in the period 1924-1941. Works by Evans have been recognized by the National Register of Historic Places for their architectural merit (Eisendrath House) and for their association with important events in local history (Phoenix Homesteads Historic District). OLPH Mission Church is also architecturally significant as an excellent example of the Mission Revival style and for its method of construction, a concrete frame infilled with adobe bricks made by the local Mexican laborers for whom the mission was constructed. The recommended level of significance is local with the period of significance as the date of the completion of the building's construction in 1933. The building meets Criteria Consideration A because though it is owned by a religious organization and used for religious purposes, it is recommended eligible for its architectural significance.

Our Lady of Perpetual Help Mission Church
Name of Property

Maricopa, Arizona
County and State

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

Scottsdale, Arizona is a city of approximately 240,000 residents located adjacent to the east side of Phoenix (Figure 9). Initially an agricultural community based on cotton, citrus, and ranching, the community diversified in the early 20th century with the development of several winter resorts near scenic Camelback Mountain. One of these was the Jokake Inn, opened in 1920 on property owned by Jessie Benton Evans and designed by her son, Robert T. Evans. The Evans were part of the early colony of writers, artists, and craftspeople who settled in the emerging town of Scottsdale prior to World War II. The community would incorporate as the City of Scottsdale in 1951 with an initial population of about 2,000.

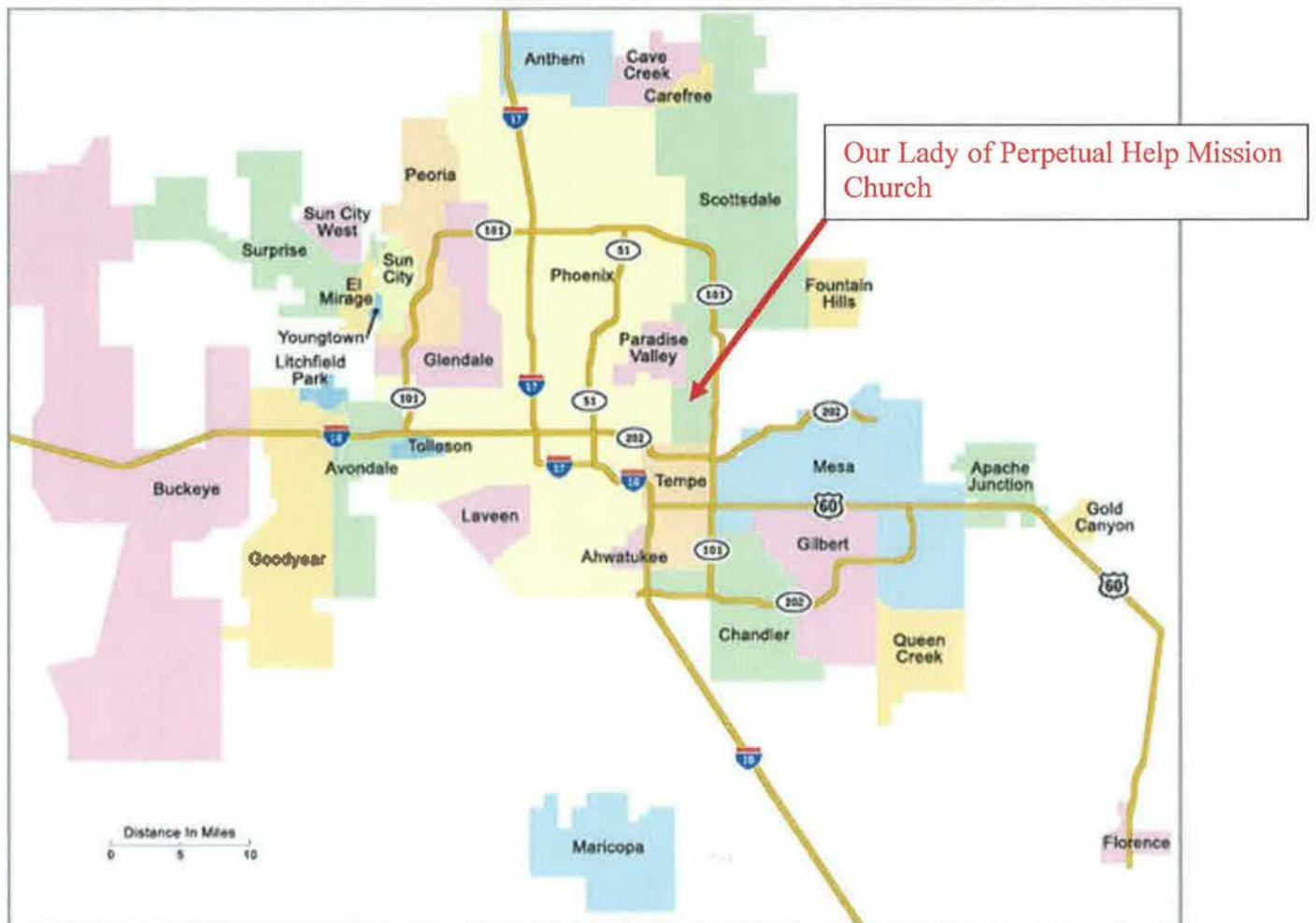


Figure 9. Outline map of the Phoenix metropolitan area showing location of OLPH Mission Church in Scottsdale. Source: <http://www.donarbricks.com/phoenix-neighborhoods-map.html>.

Our Lady of Perpetual Help Mission Church
Name of Property

Maricopa, Arizona
County and State

HISTORICAL BACKGROUND OF OUR LADY OF PERPETUAL HELP MISSION CHURCH¹

While OLPH Mission Church is nominated to the National Register of Historic Places under Criterion C in the area of significance of architecture, it was built for and by Scottsdale's local Mexican and Mexican-American community. Part of the building's architectural significance is associated with the adobe craftsmanship embodied in its construction. This section provides the historic background for the OLPH Mission Church and is followed by an evaluation of the building's style and the significance of its designer, Robert T. Evans.

The damming of the Salt River (Roosevelt Dam) and the re-excavation of the prehistoric Hohokam irrigation canals between 1903 and 1913, facilitated the agricultural development of Scottsdale. In 1919, local rancher and entrepreneur E.O. Brown wanted to grow and harvest the very profitable at the time Pima Cotton. Labor was scarce in the area, so after obtaining permission from the U.S. State Department, Mr. Brown went to the mining town of Cananea, Sonora, Mexico and recruited around 15 – 18 families to work at his ranch and cotton farms. These families settled in rustic tent camps at the outskirts of Scottsdale. The Mexican neighborhood was in what is now the area south of First Street on the north, Second Street on the south, Brown Avenue on the west and 72nd Street on the east.

In 1924, Bishop Daniel P. Gercke of the Diocese of Tucson realized that the growing Mexican community of Scottsdale needed spiritual guidance. He directed the Spanish born, Spanish-speaking priests from the Immaculate Heart of Mary Church in Phoenix to bring Mass to those citizens. Fr. Anthimus Nebreda celebrated the first Mass later in 1924 at the Scottsdale Grammar School (commonly known as the Little Red Schoolhouse/Scottsdale Historical Center). In 1926, Fr. Nebreda, acting on behalf of Bishop Gercke, purchased the three lots on the southeast corner of Brown Avenue and First Street. In an interview with Msgr. Maguire, long time pastor of Our Lady of Perpetual Help, he specifies that the \$600 used by Bishop Gercke (as per deed) to purchase the plats was due to "the generosity of two men, A. F. Mahoney and Frank Brophy." Fr. Emmanuel Almuedo, also from Immaculate Heart of Mary, assumed the missionary responsibilities in 1928 and moved the Mass site to the home of Mr. Joe Morales where services were performed until 1931. It was early during this period, that the women of the community organized The Catholic Society of Scottsdale, led by Mrs. Dolores Rivera de Ochoa, and started a serious fundraising campaign to build their church. Fr. James Davis, in 1932, was assigned as the first pastor of Our Lady of Mount Carmel Catholic Church in Tempe, with the additional title of Overseer of Scottsdale Missions. He quickly infused the fledgling building program with new vigor and under his supervision, work on the Mission progressed rapidly. The Mass was

¹ An active History Committee has been instrumental in gathering historical information, artifacts and photographs on Our Lady of Perpetual Help Mission Church. This information, when added to research conducted by Ryden Architects when they assessed the building for the City of Scottsdale Historic Preservation Commission, enabled the creation of the following "A Short History." It appears in the educational brochure provided to visitors to the Mission. The historical information brochure first appeared in print in 2006 and is reviewed and revised yearly by the History Committee for accuracy. It was first written by Dr. Karen Spahn (deceased) and currently, by Ernie Kallen, Staff Historian.

Our Lady of Perpetual Help Mission Church
Name of Property

Maricopa, Arizona
County and State

continued to be brought to Scottsdale by various priests assigned to Our Lady of Mount Carmel, included among those were Rev. Francis Joseph Green who became Bishop of the Diocese of Tucson, and Monsignor Arthur F. Gramer who retired as pastor of SS. Peter and Paul Parish in Tucson.



Figure 10. Aerial view of the City of Scottsdale in 1933 showing the Mission and the Mexican neighborhood. Source: Scottsdale Historical Museum

Our Lady of Perpetual Help Mission Church
Name of Property

Maricopa, Arizona
County and State



Figure 11. View of the Mission and Cavalliere Hardware and Plumbing c. 1940's. Photo courtesy of Scottsdale Public Library.

Emilio and Jesus Corral, members of the first Mexican families arriving into Scottsdale, along with their uncle Aldana were employed by Robert T. Evans, son of Jessie Benton Evans, and owner of Evans Construction Company that specialized in adobe and Pueblo style construction. Jessie's villa on the south side of Camelback Mountain (currently on the grounds of The Phoenician Hotel) provided a pleasant location for visitors to Arizona. Jessie also encouraged local artisans to improve their craft, among these were sculptor Jesus Corral and tin artist and stain-glass windows maker Bernabé Herrera. Jessie Benton Evans also deeded land from her property to Robert T. and his wife Sylvia where they built a home. They expanded the home and eventually converted it into the Jokake Inn, of which its adobe bell towers still stand at the entrance of The Phoenician Hotel. After hearing of the desires of his Mexican employees, Mr. Evans designed their church in the Spanish Colonial Revival architectural style, like those found in the American Southwest, representing the pride the community members had in their religion. He drafted plans for the church. Church members built the structure over the course of several years, using equipment donated by the Evans Construction Company, and completed the building in 1933. Two men, Ramón López and Pasquale Pacheco, members of the Mexican community and employed by Mr. Evans, made over 4,000 adobe bricks for the church. Mr. López resided four houses east of Los Olivos Mexican Restaurant in what is now the City of Scottsdale's Civic Center Mall.

The construction of the OLPH Mission Church, now known as the Old Adobe Mission represents a story of a religious and cultural commitment that transformed a community. The Old Adobe Mission originated as Our Lady of Perpetual Help Catholic Mission Church, built by hand by the Mexicans who settled in Scottsdale in the late 1910s. It was designed by Robert T.

Our Lady of Perpetual Help Mission Church
Name of Property

Maricopa, Arizona
County and State

Evans in a Spanish Colonial Revival architectural style similar to others he had seen in Sonora and New Mexico. More than 14,000 adobe bricks were used for the construction, each made from a blend of native clay, silt, sand, straw, dung and water, and weighing 50 pounds, carried and placed by hand. Grandvill Shumaker, an employee of Mr. Evans, drew up the blueprints and helped the men read them as construction began, and Bernabé Herrera, a tinsmith and OLPH's first catechist, handcrafted all the Mission's 15 stained-glass panes using discarded stained-glass from St. Augustine's Cathedral in Tucson.

The women from the community also assisted, organizing the advertising and fundraising, and providing on-site workers with food, water and most of all, encouragement. Doña Dolores Rivera de Ochoa, treasurer of the Catholic Society, collected donations to help build the church, which was completed in the fall of 1933. In 1949, it became a parish, and it served its community until 1956 when the parish outgrew the building and moved into a larger church at Miller Road and 2nd Street, Scottsdale, Arizona.

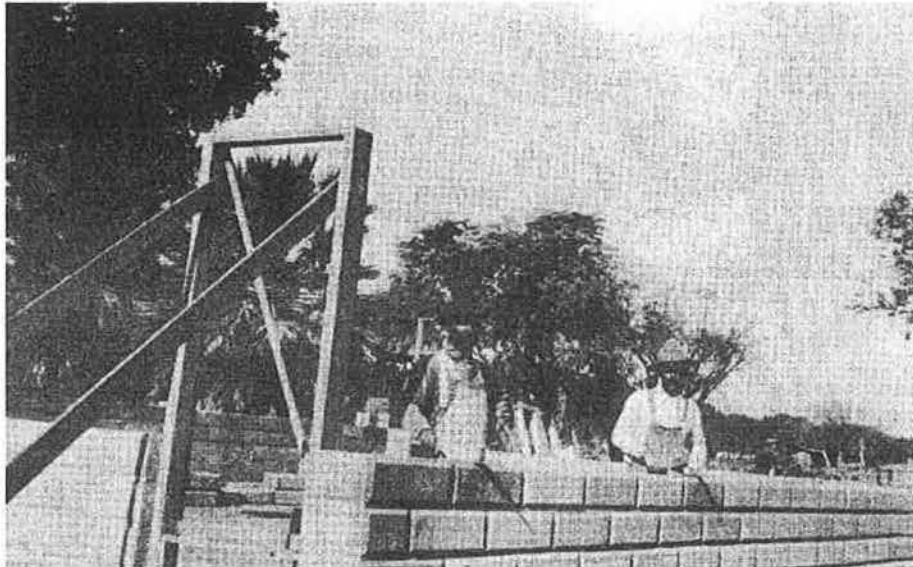


Figure 12. Ramón López and Pasquale Pacheco at a construction site. Photo courtesy of Scottsdale Historical Museum.

Our Lady of Perpetual Help Mission Church
Name of Property

Maricopa, Arizona
County and State



Figure 13. Southern view of the Mission on Brown Avenue from Main Street, circa 1955. Photo courtesy of Scottsdale Public Library.

In 2000, the City of Scottsdale's Historic Preservation Commission contacted OLPH regarding placement of the Mission on its Historic Register. Rev. Thomas Hever, pastor of OLPH, made the decision to preserve the old church, and in 2001, the City of Scottsdale officially placed the Mission on its Register of Historic Buildings. Restoration efforts began in 2002 with a grant obtained from the Arizona State Park's Historic Preservation Heritage Fund.

In 2013, the Mission celebrated its 80th Anniversary. In 2014, with restorations 75% complete, the Mission kicked off a capital campaign to complete the remaining renovations. Today the Old Adobe Mission continues to represent a true, historic monument to faith. Its splendor is forever captured in the simplicity of its design, and its quiet, majestic beauty continues to call out to anyone seeking a peaceful place for prayer, contemplation, meditation and serenity.

Timeline of OLPH Mission Church/Old Adobe Mission History

1932 – The church is named “Our Lady of Perpetual Help Mission” by the community and the missionaries serving them. [*Disputed information. Another version says that the Catholic Extension Society of Chicago upon the donation of funds, required that the church be named Our Lady of Perpetual Help. Yet another documented source explains how the ladies of the community asked Fr. James Davis to request approval from the Diocese for the name of Our Lady of Perpetual Help due to a miracle performed by Our Lady to one of their family members in Mexico.*]

Our Lady of Perpetual Help Mission Church
Name of Property

Maricopa, Arizona
County and State

1933 – The church’s construction is completed, and its first Mass is celebrated by Rev. James Davis on October 15th.

1949 – The church becomes a parish on November 25th with Rev. James Mulvihill as its first pastor and is renamed Our Lady of Perpetual Help Catholic Church.

1950 – Guadalupe and Miguel Dominguez donate a hand-carved statue of Our Lady of Perpetual Help in thanksgiving for the safe return of their soon to be son-in-law, Raul Noriega, from a POW camp in Germany after WWII.

1952 – Rev. Eugene Maguire is named second pastor.

1953 – The community celebrates the Miracle of the Roses pageant, with a parade and a play recreating the apparition of the Virgin of Guadalupe to Juan Diego in Mexico on Dec. 12, 1531. Over 7,00 people, including governors and ambassadors attended the annual festivities.

1956-57 – To accommodate a growing parish, a larger church and school are opened three blocks east of the Mission on 2nd Street and Miller Road. The original church is then used by Knights of Columbus, Boys Scouts and catechism classes.

1977 – The original church is leased to the Scottsdale Symphony when OLPH’s Deacon, Irving Fleming, becomes the Symphony’s director. The Symphony converts the interior and arched portico into its rehearsal hall and remains in the building until 2002.

1978 – The third and current OLPH Church opens at Miller Road and Main Street, at the north end of the school’s property.

2003 – The Mission church is renamed the Old Adobe Mission. The Mission receives a grant from the Arizona State Parks’ Arizona Heritage Fund which enables the stabilization of the bell tower, adobe brick repair, stained-glass windows repair and reinstallation, interior and exterior stucco repair and painting, and restoration of the arcade to its original design. A Mass is held in honor of the original parishioners and their families, the first one since 1956.

2006 – A second grant from the Arizona Heritage Fund provides for updated electrical and HVAC systems. This enables the formation of the Mission’s Volunteer Docent Program whose docents open the Mission daily to visitors.

2007, 2010, 2011 – Mark the years when three Boys Scouts complete restoration/rehabilitation projects that will earn them their Eagle Scout standing: Nick Valentine updates the landscape and installs new irrigation; Kevin Donaldson restores the confessionals to their 1933 version; Aiden Leaser builds a museum quality display case for Msgr. Maguire’s vestments and religious artifacts.

Our Lady of Perpetual Help Mission Church
Name of Property

Maricopa, Arizona
County and State

2012 – A new asphalt shingles roof is installed that adds insulation and protection.

2017 - Construction of a 1,200 square foot addition, housing a Historical Museum, ADA bathrooms, kitchen, and foyer is added to the east of the Mission. Also, a replica altar and side altars are constructed to reflect the one brought by Rev. Mulvihill in 1949 when he became the Mission's first pastor. On September 10th, the hand carved statue of Our Lady of Perpetual Help is returned in an old-world style procession from the current church. The Noriega and Dominguez family travel from California and Arizona to re-install the statue onto the replica altar.

OLPH MISSION CHURCH AND THE MISSION REVIVAL STYLE

The Mission Revival style was a genre of the Period Revival movement developed initially by California architects in the late 19th century, which became popular across the states bordering Mexico. The style proved especially popular in southern Arizona, an area with historic Spanish/Mexican associations. Mission Revival was applied to a variety of buildings, including churches, schools, railroad depots, and houses. Though Period Revival styles faded from popularity with the advent of the Great Depression, its vocabulary of Mission Revival features remains in use to this day. In the case of OLPH Mission Church, the choice of style and materials merged the vernacular of the local Mexican laborers—recent immigrants familiar with the authentic borderlands mission architecture and capable of working with adobe—with the technical skill of a modern architect who combined the differing advantages of adobe and concrete.

Architects created the Mission Revival style by drawing on features of the historic missions to recombine into a romantic expression evocative of, though rarely a historically accurate representation of a mission ideal. The following are distinguishing characteristics of the historic missions, although not all missions contained all features. Revivalists selectively incorporated different elements into their work, often combining them eclectically with characteristics drawn from other traditions.

- Curvilinear gable. The Mission Order gable, a term coined in the 1960s, is a curvilinear gable or pediment located over the building's primary entrance. The archetype is the mission gable at the Alamo in San Antonio, Texas. The Mission Order gable was adopted as the quintessential element of the Mission Revival.
- Arcades. Open air corridor fronted by an arcade or colonnade provided protection against sun and weather. These could face an interior courtyard or be faced outward. Second only to the Mission Order gable, the arcade is a major element of Mission Revival.
- Classical entrance. Entrances to many missions were decorated with Classical references of arch and pilasters. The entrance at Mission San José de Tumacácori in Arizona under a semicircular gable is a fine example.
- Churrigueresco entrance. Churrigueresco (often Anglicized to Churrigueresque) was a highly elaborate sculptural treatment of a church's primary entrance, often containing

Our Lady of Perpetual Help Mission Church
Name of Property

Maricopa, Arizona
County and State

figures representing biblical allegories and saints. The entrance to Mission San Xavier del Bac has a fine example of such artistry, although more simplified than Spanish archetypes.

- Unadorned stuccoed exterior walls. Historically, the bare white walls of a mission stood apart from its natural surroundings and blue sky. Common also to Spanish Colonial Revival, the simplicity of bare white walls appealed to revivalists as if a canvas on which to relate key decorative features and to contrast with related landscaping.
- Very thick walls and buttressing. A necessity of construction historically, revivalists working with modern materials would occasionally mimic the effect through such devices as double framing. The missions of California were typically built of sun-dried adobe, while stone masonry was common in Texas.
- Bell structure. Bells communicated the time of religious observance. A bell tower integrated into the front façade was only one possibility. Mission San Juan Capistrano and Mission San Diego de Alcalá in California used a campanaria, or bell wall.
- Clay tile roof. A distinguishing feature of most Spanish and Mediterranean-derived buildings both historically and in revival form.
- Exposed ceiling beams and vigas. The size of a mission was in part determined by the size of available roof timbers. Large rounded, or occasionally square-milled timbers resting on the walls provided support with the exterior ends called vigas if they projected beyond the outer wall. Vigas became especially associated with Pueblo Revival style.
- Relatively few window openings. Limiting the number of unglazed window openings protected the integrity of the walls and shielded the interior from the weather. During the revivalist era, architects could easily build in a larger number of windows although often they preferred to retain broad expanses of bare exterior stucco for aesthetic purposes.

The OLPH Mission Church is an excellent example of Mission Revival featuring nearly all of the primary characteristics distinguishing the style. The front façade is defined by its Mission Order gable and bell tower. OLPH lacks elaborate Churrigueresco decoration such as were included in its near contemporary, St. Mary's, the primary Catholic church in Phoenix, but this reflects that OLPH was actually a mission church in a small community with limited resources. Additional characteristic features include the simplified classical arched entryway and the small surface space given to window openings. Its walls are stuccoed and include buttressing on the north and south walls. Part of the original construction, the north side arcade is characteristic of the style. The OLPH Mission Church is not only Scottsdale's only example of Mission Revival architecture from the late Period Revival era, it is an excellent representation of the style's most distinguishing characteristics.

ROBERT T. EVANS AND THE REVIVAL OF ADOBE ARCHITECTURE, 1924-1947

The OLPH Mission Church was designed by Robert T. Evans, an important Arizona architect remembered for his leadership in the revival of adobe as a building material from the mid-twenties to the advent of World War II. This building was one of his first projects after becoming a permanent Arizona resident. Its concrete structural system with adobe infilled walls illustrates Evans' combination of a traditional building material, adobe bricks which local laborers could

Our Lady of Perpetual Help Mission Church
Name of Property

Maricopa, Arizona
County and State

produce, with modern construction techniques. The OLPH Mission Church was Evans only known design for a religious property² and perhaps because it was a mission church, his design was relatively pure example of the Mission Revival style.

There are four Arizona properties associated with Evans listed in the National Register of Historic Places, La Casa Vieja in Tempe, the Eisendrath House also in Tempe, the Phoenix Homesteads Historic District in Phoenix, and the Gates House of Phoenix, which Evans constructed though did not design. The Phoenix Homesteads was constructed as a New Deal resettlement project for which Evans designed modest adobe homes. The historic narrative below is derived from the context statements in the documentation of these National Register properties. The most well-developed of these contexts was prepared for the Eisendrath House (Graham and Kupel, 2010), which covered the broad scope of Evans' career.

Robert Thomas Evans was born on June 24, 1888 in Chicago, Illinois. His father was a wealthy businessman so Evans was raised with the privilege of extensive travel in Europe, which inspired and informed his later career as an architect. His mother, Jessie Benton Evans, was an internationally known artist who exerted an even more profound influence on the direction of Evans' life, not the least being that it was she who first moved westward to Arizona. Arriving in 1911, she found Arizona congenial to her artistic endeavors and in 1915 she purchased forty acres at the base of Camelback Mountain, an area then at the periphery of Phoenix's urban growth. This location, on which Evans would later design and build an adobe house for he and his wife, was closer to the nascent community of Scottsdale. The presence of the Evans, mother and son, contributed to the early establishment of an artist colony that would eventually blossom into an important artistic community in Scottsdale. Jessie Evans helped support local craftsmen by providing space at her property, which was evolving into an artistic villa. These craftsmen included sculptor Jesus Corral, wrought iron craftsman George Cavalliere, and tin artist Barnabé Herrera, all of whom later worked with Evans on his architectural projects. Herrera would be the maker of the stained glass windows for OLPH Mission Church.

Robert Evans' education was both practical and advanced. He graduated from high school at the Chicago Manual Training School and received from Chicago's Armour Institute of Technology a bachelor's degree in 1909 and a Master of Engineering degree in 1917. After the war, he returned to Europe and studied architecture at the University of Freiburg in Germany. This education, supplemented by his earlier European travels with his mother, gave Evans as rich an architectural education as any aspiring architect of the period. When he settled in Arizona and discovered his interest in adobe, once the most common building material in southern Arizona, not by then superseded by masonry, wood frame, and concrete construction, except among the poorest.

Perhaps reflecting his father's influence, Evans worked in business until he first began designing buildings in Arizona in the mid-twenties, and even then he operated his own construction firm. In Chicago, he was chief engineer in charge of building, construction, and architecture for the

² A list of known buildings designed, constructed or renovated by Robert Evans is included in the Eisendrath House National Register of Historic Places Registration Form (Graham and Kupel, 2010, 10-11).

Our Lady of Perpetual Help Mission Church
Name of Property

Maricopa, Arizona
County and State

American Terra Cotta and Ceramic Company, a successful manufacturer of architectural materials founded by his father-in-law. He went into business for himself with the Evans Manufacturing Company, designing and building farm tools, which he leveraged into a position as executive engineer in charge of motor truck production for International Harvester. His professional memberships at this point included the American Society of Mechanical Engineers and the Society of Automotive Engineers.

In 1922, Evans was diagnosed with tuberculosis. At the time it was commonly believed that the Southwestern climate helped if not cured tuberculosis and so in 1923, Evans relocated from Chicago to Arizona. He arrived with his second wife, their two children and a third child from his first marriage and eventually settled on a five-acre parcel subdivided from his mother's acreage in 1925. Evans' health did improve and in 1924, he undertook his first architectural project. This was the rehabilitation into a restaurant of the old Charles Hayden house in Tempe, one of the oldest adobe buildings in the valley. The year 1926 marked the start of Evans' career as an architect/builder specializing in adobe construction. He began with the design and construction of an adobe home for his own family, but it was the establishment of the Evans Construction Company that same year that marked that this as a significant turn in the direction of his life's work, setting him on the career path for which he now remembered.

By the twenties, adobe was no longer a common building material having been replaced by lumber, brick, and concrete. The poor still might build in adobe, particularly the Hispanic poor who were more likely to retain adobe craftsmanship as a cultural heritage, but it was becoming more common even in the poorest areas to build with other materials. The increasing popularity of the Spanish Colonial Revival style across the Southwest after 1915 encouraged a renewed look at the material. The revival of adobe in designs by architects began in southern Arizona in the early 1920s and expanded to Phoenix in 1924 with the design of "Rancho Joaquina" in Phoenix by the architectural firm of Fitzhugh & Byron. Evans joined this emerging movement early and by 1926 had the good fortune to receive the commission to design several buildings for the Jokake Inn, including its signature Bell Towers. The Jokake project led to more commissions, largely for houses, including the impressive Eisendrath House in 1930. Records indicate Evans had thirteen commissions from 1931 to 1933, including OLPH Mission Church.

With his extensive engineering background, Evans experimented with means to improve upon traditional methods of adobe construction. To avoid moisture infiltration from the ground, he built adobe walls on concrete foundations, and at the Eisendrath House added an asphalt compound to the foundation to further repel moisture. His design for the OLPH Mission Church advanced upon this by using concrete as the main structural support for the building while using adobe bricks as non-load bearing wall infill. During the 1930s the Evans Construction Company published the monthly *Adobe: A Magazine of Arizona Architecture*, which promoted interest in adobe (Weisiger, 1987).

In 1934, Evans undertook his only multi-family housing project when he was hired to design the New Deal-sponsored subsistence homesteads that would become the Phoenix Homesteads Historic District. Intended to provide small homes with sufficient land to enable the

Our Lady of Perpetual Help Mission Church
Name of Property

Maricopa, Arizona
County and State

underemployed to plant subsistence gardens, Evans built small but sturdy houses of adobe, which as a grouping are perhaps the best single representation of the adobe revival movement in Phoenix before World War II (Woodward, 1987).

Evans' career as an architect effectively ended by the late 1930s. In part because of the divorce from his second wife, he disposed of his stake in the Jokake Inn and the Evans Construction Company, though the latter proved temporary. Starting in 1945, Evans embarked on a new career as a resort developer by building the Paradise Inn on a portion of his mother's estate adjacent to Camelback Mountain. The Paradise Inn was the last known Evans designed and constructed building. That he built it of standard construction materials rather than adobe indicated that his old enthusiasm, indeed the entire adobe revival movement in Phoenix had passed. He sold the Paradise Inn in 1949 and retired from the Evans Construction Company in 1958. He died in October 9, 1962.

SUMMARY

Our Lady of Perpetual Help Mission Church/Old Adobe Mission, is significant as an excellent example of Mission Revival style architecture and as a design by Robert T. Evans, a master architect noted for his leadership in the adobe revival movement in the Phoenix area from 1924 to 1941. The property's period of significance is 1933, the year construction was completed. It is recommended eligible at the local level of significance. The OLPH Mission Church meets Criteria Consideration A as a building used for religious purposes because it is significant for its architectural/design values.

Our Lady of Perpetual Help Mission Church
Name of Property

Maricopa, Arizona
County and State

9. Major Bibliographical References

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

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"Historic Building Condition Assessment Report for OUR LADY OF PERPETUAL HELP MISSION CHURCH, Scottsdale, Arizona." Ryden Architects, Final Report, November 27, 2002.

Our Lady of Perpetual Help Mission Church
Name of Property

Maricopa, Arizona
County and State

"Historic Significance and Integrity Assessment Report for Listing Our Lady of Perpetual Help Mission Church on the Scottsdale Historic Register." City of Scottsdale Historic Preservation Commission, Final Report Issued November 27, 2002.

<http://eservices.scottsdaleaz.gov/maps/parcel-information>

<https://mcaessor.maricopa.gov/mcs.php?q=130-23-219>

Maricopa County Recorder, deed:

Warranty Deed, Bishop J. D. Gercke paid Henry George Trustee the sum of \$600 for lots 5, 6, and 7 of Block 11 in Scottsdale according to a model of plat, on 22nd day of March, 1926.

Weisiger, Marsha L. Neil H. Gates House National Register of Historic Places Inventory-Nomination Form.

Woodward, James. Phoenix Homesteads Historic District National Register of Historic Places Registration Form. (Phoenix: Janus Associates, 1987).

Our Lady of Perpetual Help Mission Church
Name of Property

Maricopa, Arizona
County and State

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: City of Scottsdale Historic Preservation Office

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property Less than 1

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates (decimal degrees)

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

1. Latitude: 33.492006

Longitude: -111.924222

Verbal Boundary Description (Describe the boundaries of the property.)

Our Lady of Perpetual Help Mission Church is located at 3817 North Brown Avenue, Scottsdale, Arizona, at the southeast corner of Brown Avenue and First Street. The boundary of the nominated property is Maricopa County Parcel No. 130-23-219 (Figure 13).

Our Lady of Perpetual Help Mission Church
 Name of Property

Maricopa, Arizona
 County and State

Boundary Justification (Explain why the boundaries were selected.)

Maricopa County Parcel #130-23-219 is the lot historically associated with the OLPH Mission Church.

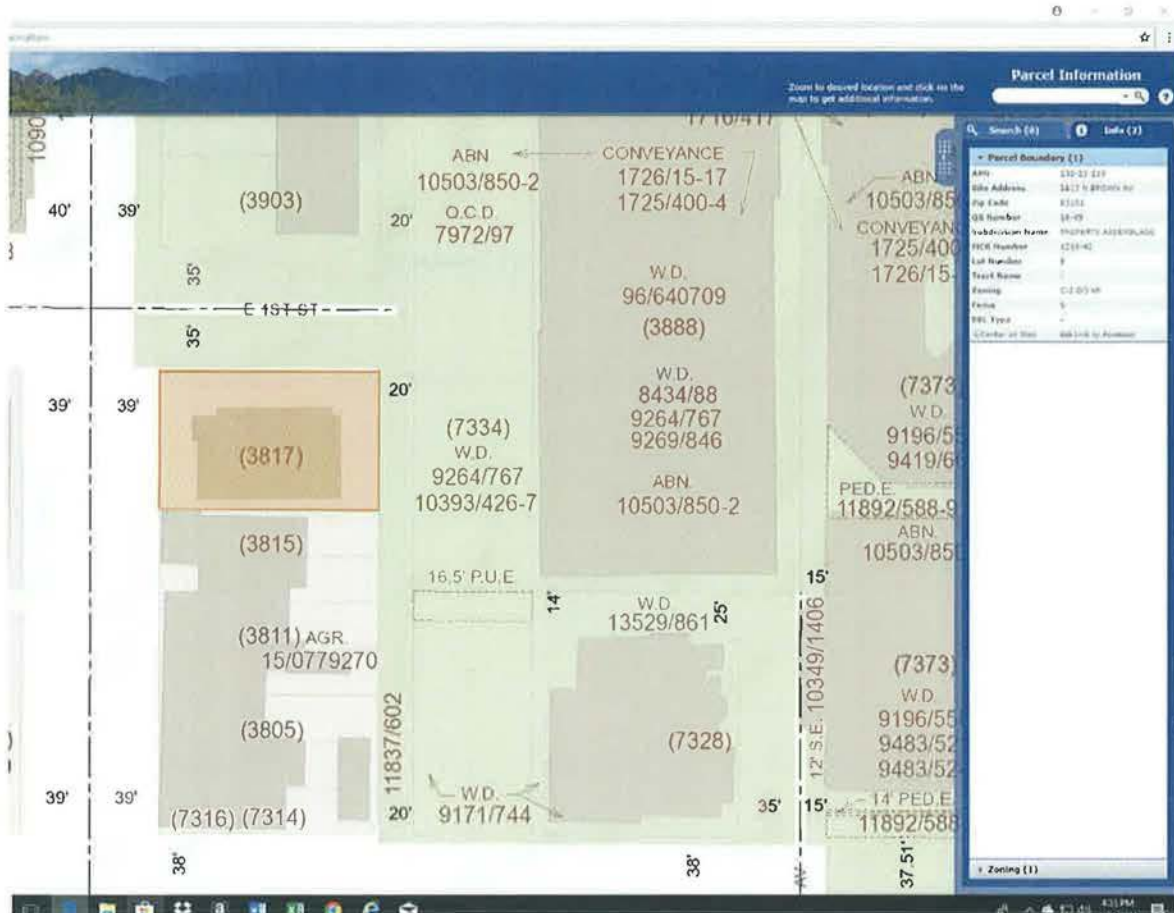


Figure 14. Screenshot of City of Scottsdale parcel information of parcel #130-23-219.

11. Form Prepared By

name/title: Gloria P. Argueso, Ernie Kallen
 organization: Old Adobe Mission Executive Board
 street & number: 7655 East Main Street
 city or town: Scottsdale state: AZ zip code: 85251
 e-mail: rad.masinelli@gmail.com
 telephone: (480) 980-3628
 date: April 23, 2018

Our Lady of Perpetual Help Mission Church
Name of Property

Maricopa, Arizona
County and State

Additional Documentation

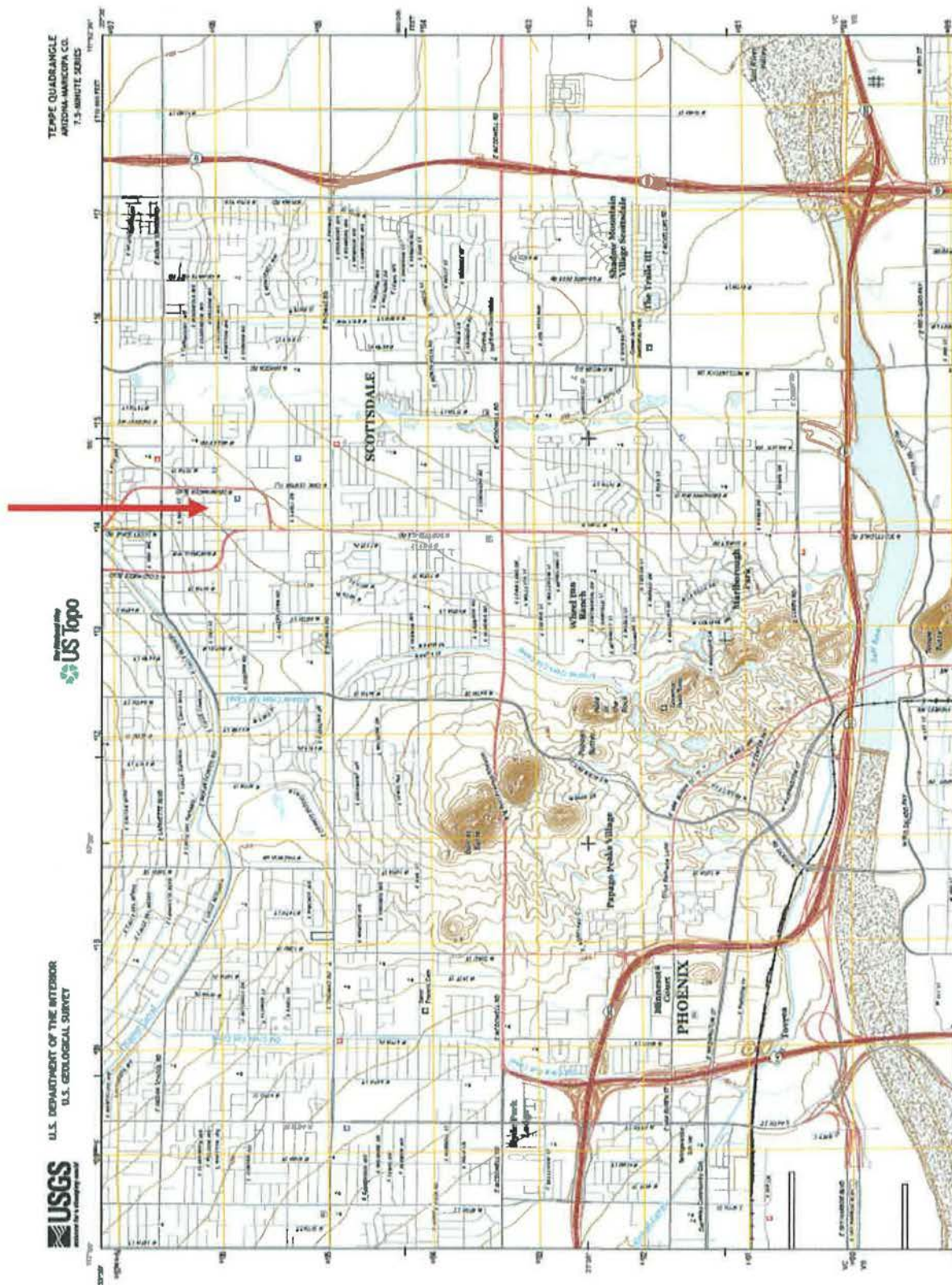
Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Our Lady of Perpetual Help Mission Church
Name of Property

Maricopa, Arizona
County and State

Our Lady of Perpetual Help Mission Church
Scottsdale, Maricopa County, Arizona
Lat: 33.492006 Long: -111.924222



Our Lady of Perpetual Help Mission Church
Name of Property

Maricopa, Arizona
County and State

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Our Lady of Perpetual Help Mission Church

City or Vicinity: Scottsdale

County: Maricopa

State: AZ

Photographer: Rad Masinelli

Date Photographed: February 21, 2018, and April 16, 2018

Description of Photograph(s) and number, include description of view indicating direction of camera:

1 of 17. Front façade of the church featuring its battered curvilinear parapet wall extending above the roofline. The view is looking east.

2 of 17. Original stained-glass windows: this the signature window of Bernabé Herrera, the original maker of the stained-glass windows.

3 of 17. Original stained-glass window.

4 of 17. Original stained-glass window.

5 of 17. The bell tower, which houses the sacristy room at the ground floor topped by the bell tower. The view is looking southeast.

6 of 17. View of the curvilinear parapet, wrought iron chandelier lighting feature, and original stained-glass window, all above the entrance's recessed round arch. The view is looking east.

7 of 17. The bell tower with its simple wooden cross above. The view is looking southwest.

8 of 17. View of the east and north sides showing the curvilinear parapet extending above the roofline. The view is looking southwest.

Our Lady of Perpetual Help Mission Church
Name of Property

Maricopa, Arizona
County and State

9 of 17. Closer view of the church showing the curvilinear parapet extending above the roofline with the city buildings surrounding the Mission. Featured are the two levels of renovated shingled roofs; taller one belonging to the nave and the lower one covering the arched exterior opened portico to the north of the church's nave. The view is looking southwest.

10 of 17. Close-up of the church's arched exterior opened portico to the north of the church's nave. Visible are the adobe and stucco buttresses supporting the medium pitched gabled roof of the nave. The view is looking southwest.

11 of 17. Close-up of the south wall of the church featuring the buttresses that, together with the north wall buttresses support the pitched roof. One of the original stained-glass windows is visible, as well as two HVAC units. The view is looking west-northwest.

12 of 17. Close-up of the south wall of the church featuring the buttresses, as well as two HVAC electrical units housing, the chimney (not in use), and FEMA installed and sponsored interior fire prevention sprinkler system (1998). The view is northwest.

13 of 17. View of the south wall of the church featuring the buttresses, as well as two HVAC electrical units housing, the chimney (not in use), and FEMA installed and sponsored interior fire prevention sprinkler system (1998). The view is west-northwest.

14 of 17. View inside the church towards the altar, baptismal font, door to the Mission's Historical Museum on the right. The view is looking east.

15 of 17. Interior view from the altar towards the entrance. From left to right are: Sales table, restored confessionals, the staircase towards the unused Choir Loft. The opened door to the Sacristy with the Clare Booth Luce gift mosaic is to the right of the staircase. View is westerly.

16 of 17. Interior view of the north side wall with its two ADA doors exiting to the portico. The third door is the access to the new addition's foyer/kitchen area.

17 of 17. Interior view of the south side wall featuring three stained glass windows and Sales Table.

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 100 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.

Our Lady of Perpetual Help Mission Church
Name of Property

Maricopa, Arizona
County and State

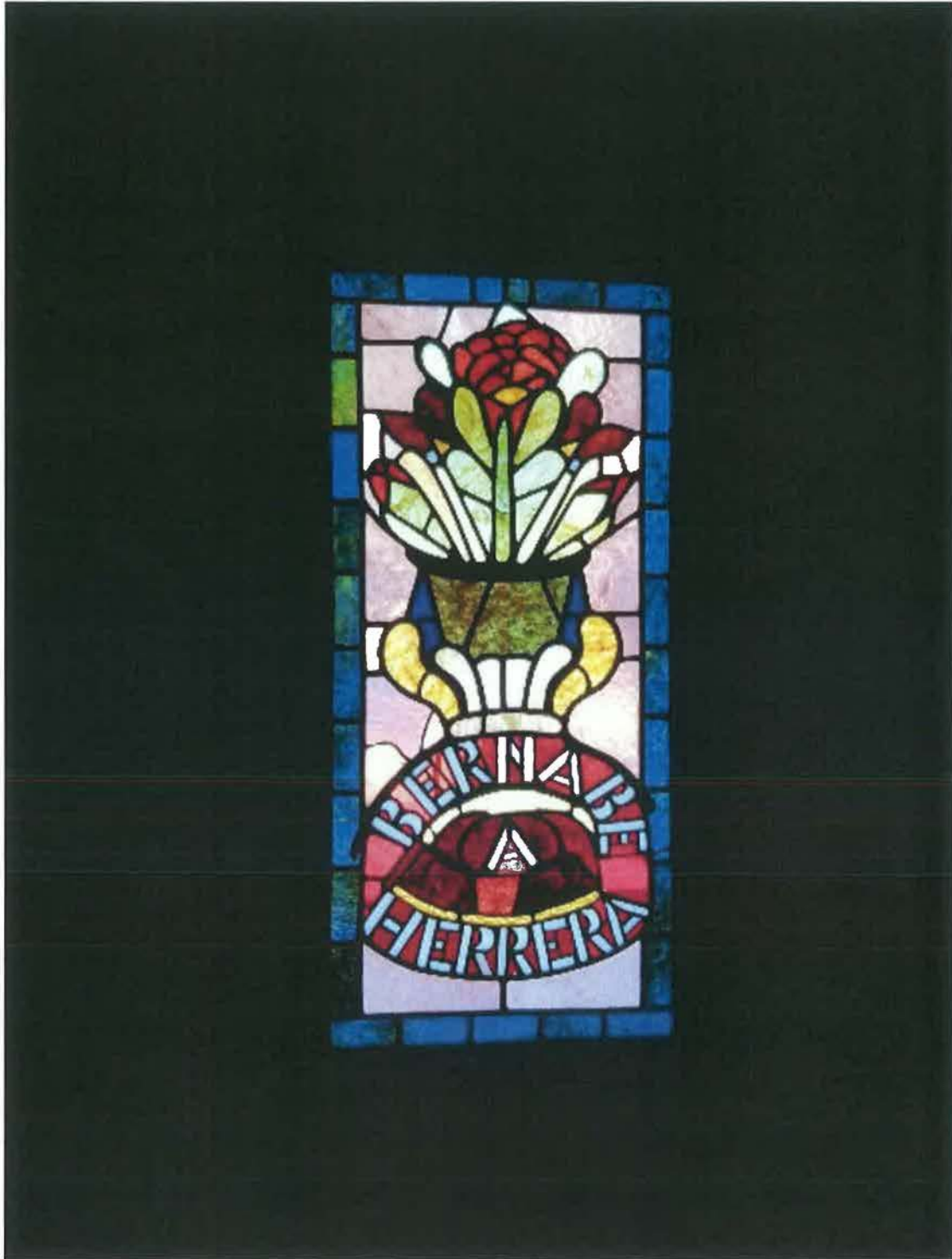
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Our Lady of Perpetual Help Mission Church
Name of Property

Maricopa, Arizona
County and State

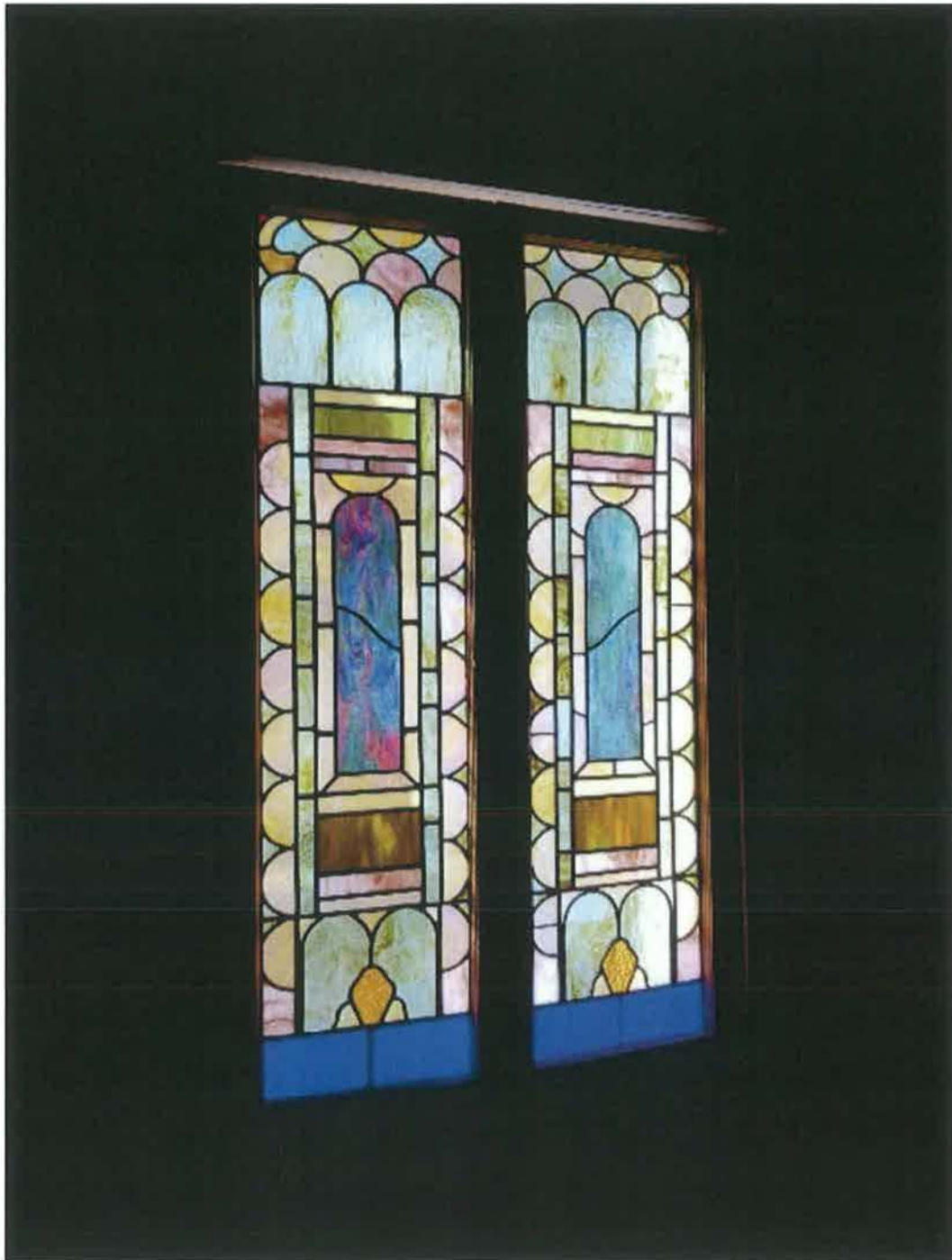
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Our Lady of Perpetual Help Mission Church
Name of Property

Maricopa, Arizona
County and State

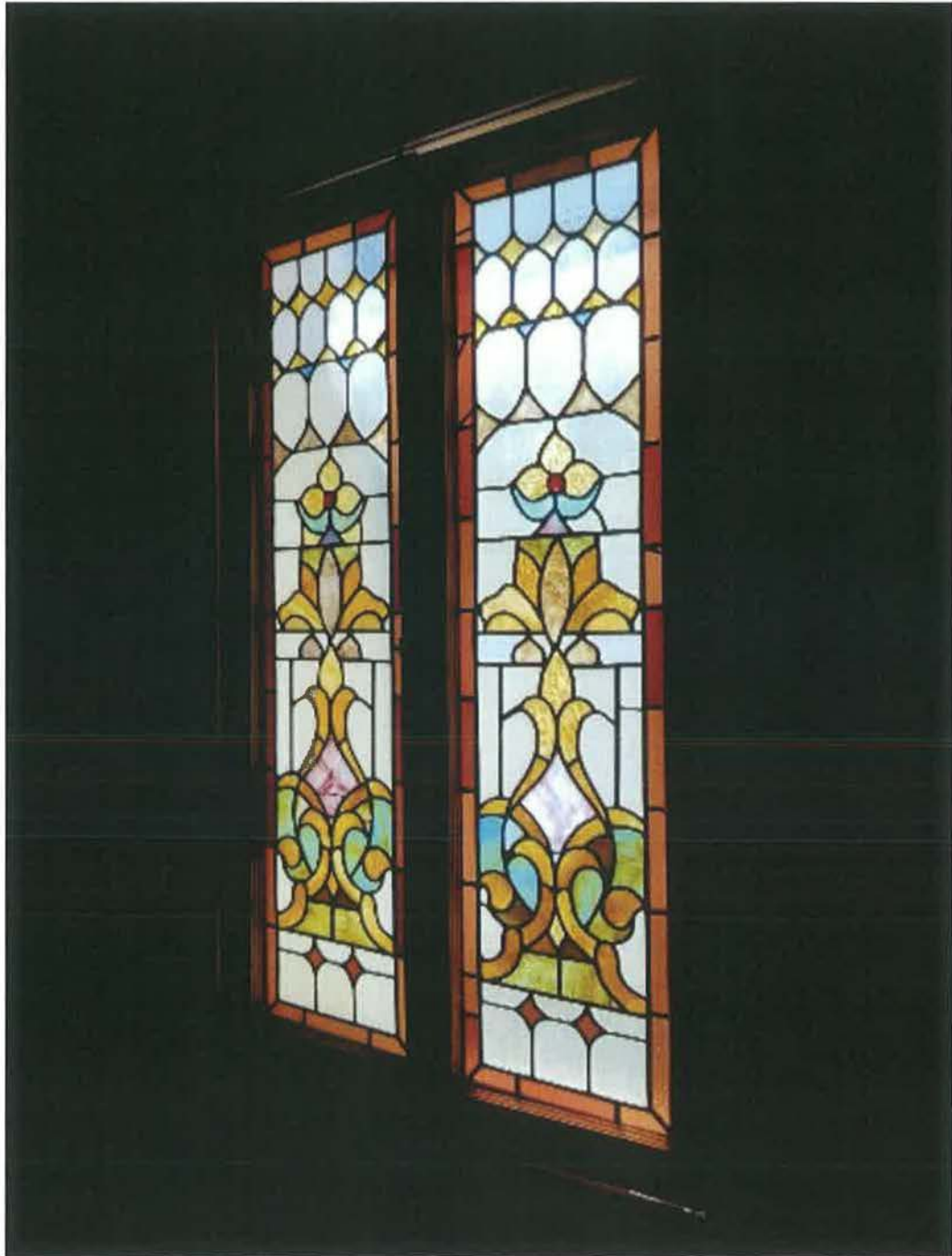
Photograph 3 of 17



Our Lady of Perpetual Help Mission Church
Name of Property

Maricopa, Arizona
County and State

Photograph 4 of 17



Our Lady of Perpetual Help Mission Church
Name of Property

Maricopa, Arizona
County and State

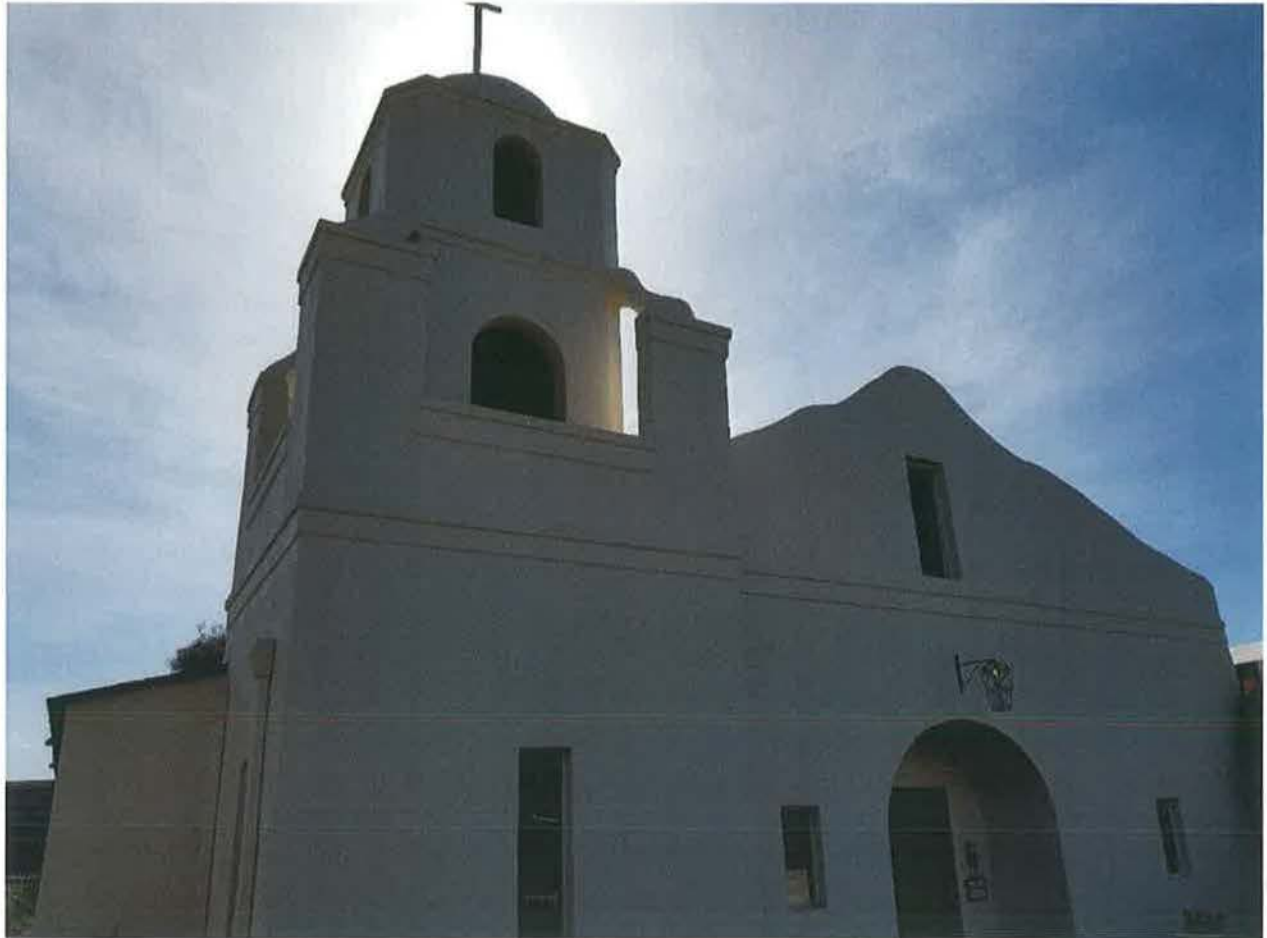
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Our Lady of Perpetual Help Mission Church
Name of Property

Maricopa, Arizona
County and State

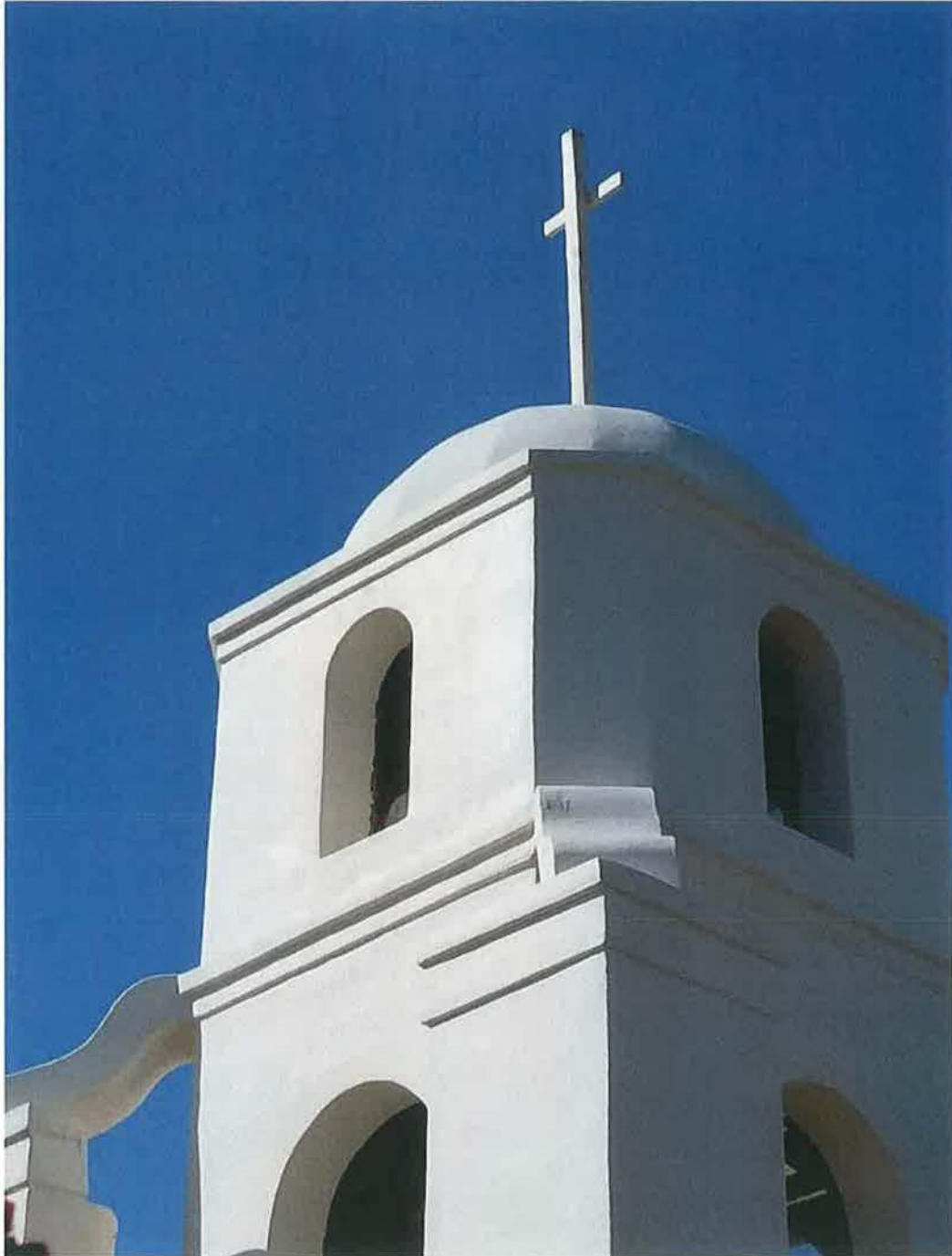
Photograph 6 of 17



Our Lady of Perpetual Help Mission Church
Name of Property

Maricopa, Arizona
County and State

Photograph 7 of 17



Our Lady of Perpetual Help Mission Church
Name of Property

Maricopa, Arizona
County and State

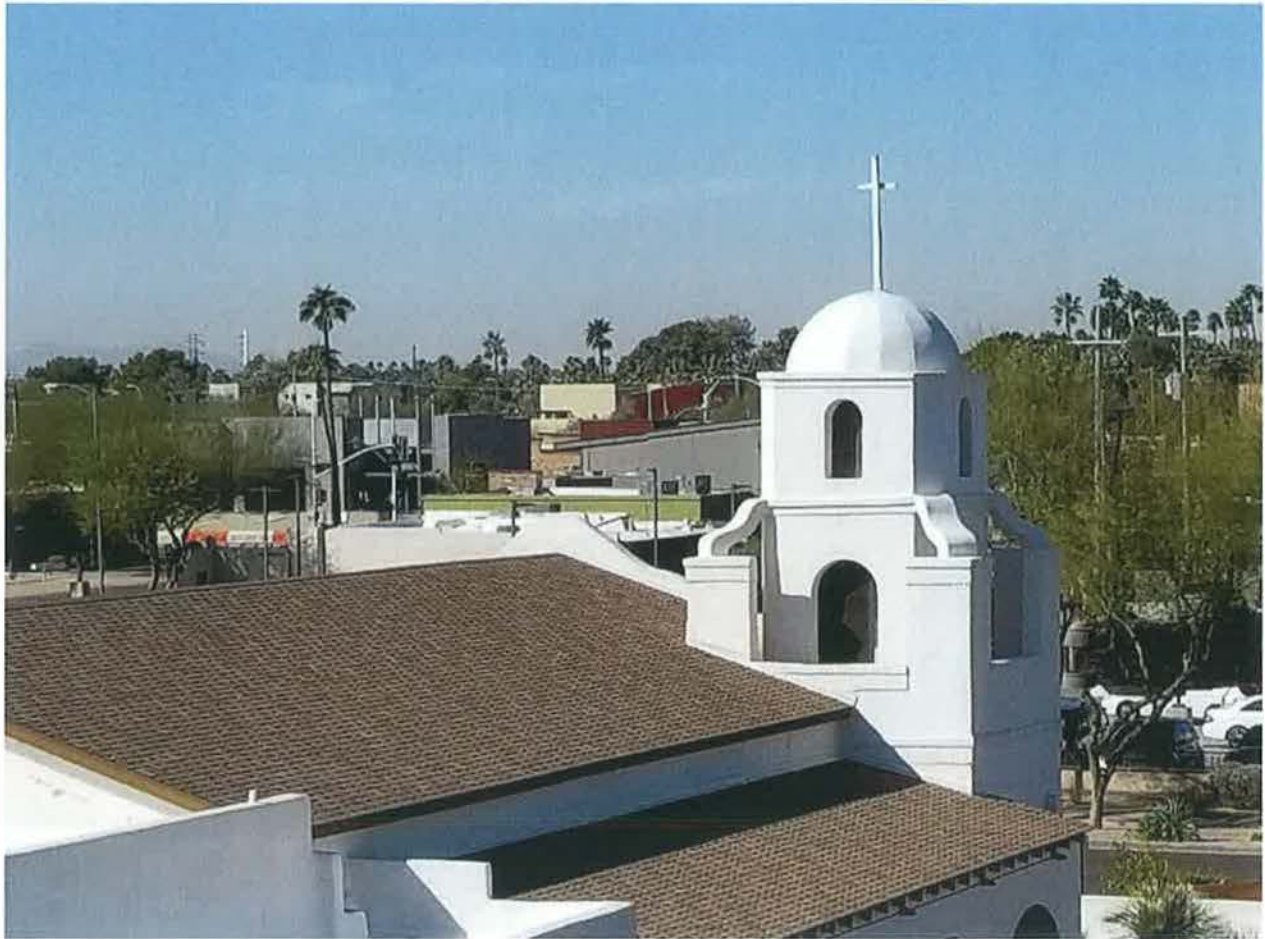
Photograph 8 of 17



Our Lady of Perpetual Help Mission Church
Name of Property

Maricopa, Arizona
County and State

Photograph 9 of 17



Our Lady of Perpetual Help Mission Church
Name of Property

Maricopa, Arizona
County and State

Photograph 10 of 17



Our Lady of Perpetual Help Mission Church
Name of Property

Maricopa, Arizona
County and State

Photograph 11 of 15



Our Lady of Perpetual Help Mission Church
Name of Property

Maricopa, Arizona
County and State

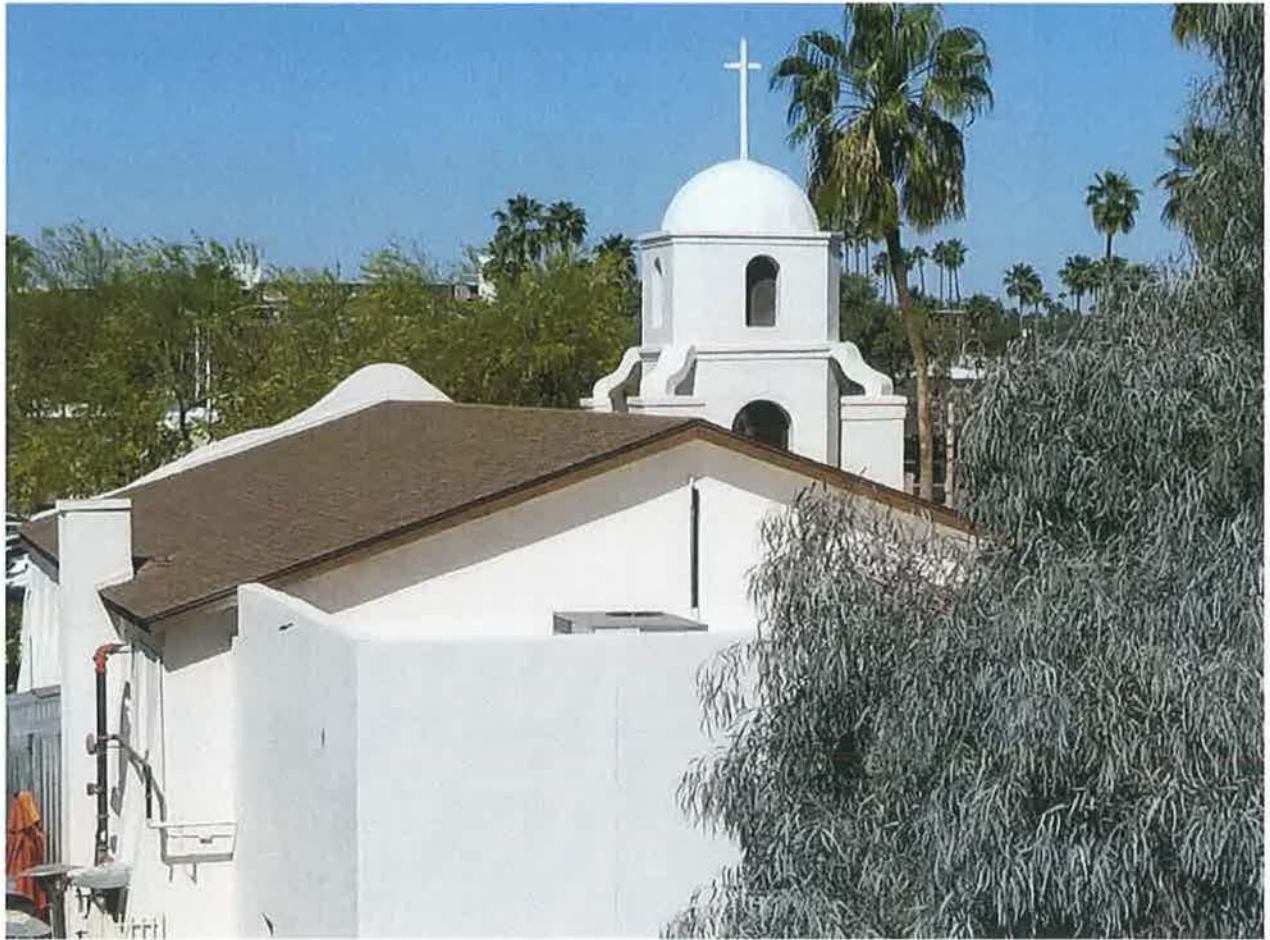
Photograph 12 of 17



Our Lady of Perpetual Help Mission Church
Name of Property

Maricopa, Arizona
County and State

Photograph 13 of 17



Our Lady of Perpetual Help Mission Church
Name of Property

Maricopa, Arizona
County and State

Photograph 14 of 17



Our Lady of Perpetual Help Mission Church
Name of Property

Maricopa, Arizona
County and State

Photograph 15 of 17



Our Lady of Perpetual Help Mission Church
Name of Property

Maricopa, Arizona
County and State

Photograph 16 of 17



Our Lady of Perpetual Help Mission Church
Name of Property

Maricopa, Arizona
County and State

Photograph 17 of 17

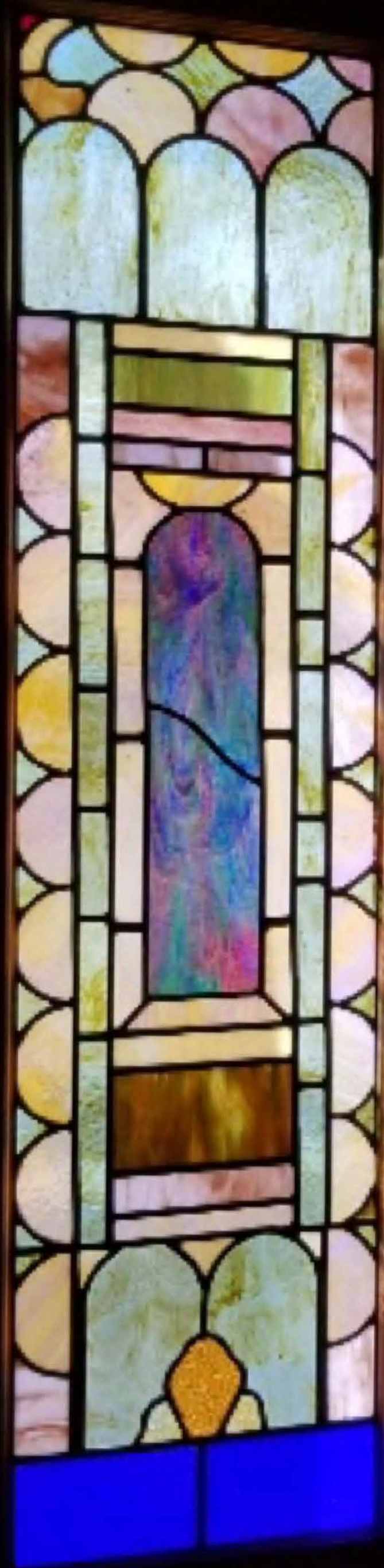




TO THE LORD OF THE MOUNTAINS, SAINT JEROME, MARCH 18, 1817
THE FIRST MASS WAS CELEBRATED BY FATHER JEROME
AND THE CHURCH WAS BUILT BY THE ADOBES
AND THE MOUNTAINS, MARCH 18, 1817
THE MOUNTAINS, MARCH 18, 1817
THE MOUNTAINS, MARCH 18, 1817

Old Adobe Mission
The first Catholic parish and
oldest standing church in Southern
California









Old Adobe Mission
The first Catholic mission in the San Joaquin Valley
founded in 1791























EXIT

EXIT





Evaluation/Return Sheet For Single/Multi Nomination

1 of 1

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action:

Property Name:

Multiple Name:

State & County:

Date Received: 8/17/2018 Date of Pending List: 8/31/2018 Date of 16th Day: 9/17/2018 Date of 45th Day: 10/1/2018 Date of Weekly List:

Reference number:

Nominator:

Reason For Review:

Accept Return Reject 9/24/2018 Date

Abstract/Summary Comments:

Recommendation/ Criteria:

Reviewer Roger Reed  Discipline Historian

Telephone (202)354-2278 Date _____

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.

Back

**ARIZONA STATE HISTORIC PRESERVATION OFFICE (SHPO)
NATIONAL REGISTER NOMINATION
TRANSMITTAL FORM
FEDERAL EXPRESS**

DATE: August 14, 2018

TO:

**Joy Beasley
National Register of Historic Places
1849 C Street NW, Mail Stop 7228
Washington, D.C. 20240**



FROM:

**William Collins
National Register Coordinator
State Historic Preservation Office
1100 West Washington Street
Phoenix AZ 85007**

Three National Register Nomination Submittals:

**Our Lady of Perpetual Help Mission Church
Scottsdale, Maricopa County**

**Stout's Hotel
Gila Bend, Maricopa County**

**West University Historic District (Boundary Expansion)
Tucson, Pima County**

**Should you have any questions or concerns, please contact me at
wcollins@azstateparks.gov or 602.542.7159.**