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United States Department of the Interior
National Park Service

INTERAGENCY RESOURCES DIVISION
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM

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

1. Name of Property

historic name SANTA CRUZ CATHOLIC CHURCH

other names/site number - - -

2. Location

street & number 1220 South Sixth Avenue not for publication ---
city or town Tucson vicinity ---
state Arizona code AZ county Pima code 019 zip code 85/13

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

James Samuel A. ASSTPO 8/10/94
Signature of certifying official Date

ARIZONA STATE PARKS
State or Federal agency and bureau

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

Signature of commenting or other official Date

State or Federal agency and bureau

Current Functions (Enter categories from instructions)

Cat: Religion

Sub: Roman Catholic Church and adjoining convento

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7. Description
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Architectural Classification (Enter categories from instructions)

Spanish Colonial Revival

Materials (Enter categories from instructions)

foundation concrete and stone (plastered)

roof wood trusses and planks (low slope w/parapet)

walls mud adobe typically throughout church and convento

fired brick at bell tower (all walls plastered)

other _____

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

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8. Statement of Significance
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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 a grave.
- D. a cemetery.
- E. a reconstructed building, object, or structure.
- F. a commemorative property.
- G. less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance (Enter categories from instructions)

- Architecture (design)
- Architecture (construction - mud adobe)
- Ethnic Heritage - Hispanic
- Social History - U. S./Mexico Relations
- Social History - Tucson/South Tucson
- Religion - Carmelite Fathers

Period of Significance 1916--1919 Design and construction by Bishop Granjon
1919--1944 Carmelite Fathers in Southern Arizona;
El Centro Club and South Tucson

Significant Dates
November 1918 - bell first rung at WWI Armistice
February 1919 - first services held
November 1924 - church bombed by striking miners

Significant Person (Complete only if Criterion B is marked above)
Bishop Henri Granjon of Tucson

Cultural Affiliation Hispanic: Spanish Carmelite priests
Mexican-American residents of South Tucson

Architect/Builder Bishop Henri Granjon (designer)
Manuel Flores (contractor)

Narrative Statement of Significance (Explain the significance of the property on one or more continuation sheets.) SEE ATTACHED.

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9. Major Bibliographical References

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

Previous documentation on file (NPS)

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

Primary Location of Additional Data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government City of Tucson
- University University of Arizona
- Other

Name of repository: Arizona Historical Society, Tucson
Archives of Santa Cruz Church, Tucson

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10. Geographical Data

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Acreage of Property .57 acre

UTM References (Place additional UTM references on a continuation sheet)

Zone Easting Northing		Zone Easting Northing	
1	<u>12 502990 3563120</u>	3	_____
2	_____	4	_____

_____ See continuation sheet.

NOTE: UTM reference given to center of courtyard at the convento.

Verbal Boundary Description (Describe the boundaries of the property on a continuation sheet.)
SEE ATTACHED.

Boundary Justification (Explain why the boundaries were selected on a continuation sheet.)
SEE ATTACHED.

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11. Form Prepared By

=====

name/title Robert Vint, Architect

organization Robert Vint, Architect date March 12, 1994

street & number 160 South Scott Avenue telephone 602 882-5232

city or town Tucson, state AZ zip code 85701

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Additional Documentation

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Submit the following items with the completed form:

Continuation Sheets

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

- X **Photographs**
 - Representative **black and white photographs** of the property.

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

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Property Owner

=====

(Complete this item at the request of the SHPO or FPO.)
name Diocese of Tucson (Rev. John Lyons, Chancellor)

street & number 192 South Stone Ave. [P.O.Box 31 85702] telephone 602 792-3410

city or town Tucson, state AZ zip code 85701

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CONTINUATION SHEET**



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SECTION 7. NARRATIVE DESCRIPTION -- SANTA CRUZ CHURCH, TUCSON

Santa Cruz Catholic Church is a prominent landmark on the south side of Tucson, located at the intersection of South 6th Avenue and East 22nd Street. At the time construction began in 1916, Santa Cruz was on the edge of town -- an area of desert favored by the Bishop of Tucson for rabbit hunting (see *Narrative of Significance -- Part 8*). Twenty-second Street was at that time the southern city limit; since then Tucson has sprawled far away and around the old church, which is now an inner-city island of tranquility at a heavily-trafficked crossroad.

Despite the intense urban sprawl, Santa Cruz Church retains its original character and integrity -- integrity being the ability of a property to convey its significance. There follows a review of the seven aspects considered in determining whether historic integrity has been retained:

1. Location:

Santa Cruz Church is located at the intersection of a major East-West arterial (22nd Street) and a historic North-South highway (South 6th Avenue, originally U.S. Route 89 -- the "Old Nogales Highway"). The urban location of this monument is near the border of Tucson proper and the separate municipality of South Tucson, which begins three and one half blocks to the south, midway between 25th and 26th Street. South Tucson is a predominately Mexican-American enclave measuring one square mile in area, and which is now completely surrounded by the sprawling city of Tucson.

2. Design:

Santa Cruz is built in the Spanish Colonial Revival style with Islamic nuances, including a minaret-like bell tower. The overall plan is that of a long rectangular basilica (the church itself) adjoined by the Convento surrounding a courtyard. Both the church and Convento were originally built as one-story structures, although for a period in the '30s and '40s a second story existed at the Convento. Presently the building exists in its original single story configuration, the second floor having been removed in the '50s or '60s (please refer to the continuation sheet for Part 8, for a description of this evolution).

The building has mud-adobe bearing walls, with burned brick used at the more vulnerable parapets and bell tower. All masonry is uniformly plastered and painted white. The roof structure is framed with built-up trusses of light framing lumber, spaced at close intervals (24" on center). The roof slopes moderately north and south from a central ridge line. Roof decking is 1"x 8" wood planks, and water proofing is accomplished with built-up composition roofing. The roofs are surrounded by flat parapets featuring decorative perforations and piers with baroque finials at regular

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intervals; the roof itself is not visible from the ground. A small dome was added above the altar when the latter was expanded ca. 1940, the spherical shape of which is not expressed at the interior. A rectangular skylight at the west end of the nave lets in light at the altar. At the east, a continuous choir loft above the entryway creates a sequence of compression at the entrance, then opening into the tall space of the nave.

Entry-ways to both the church and Convento are accentuated by arched masonry openings with cast plaster trim of classical detailing. The original entrance doors survive, which are of paneled wood construction with a Spanish-Colonial feeling. Presently the doors are painted white, but in early photos the doors appear to be dark stained wood. At the Convento, the original double-hung wood windows remain -- although they are somewhat obscured by the addition of wrought iron security bars at the exterior.

Significant interior features include the large, high-ceilinged basilica space of the church, with wood-trimmed stained glass windows which are original to the church. The narrow bell tower is accessed by means of a spiral stair built of wood.

Santa Cruz has received basic maintenance and re-painting through the 75 years of its existence, and is generally stable and intact. Weathering has unavoidably affected some areas, most notably in the exposed details of the garden wall and parapet; there is some evidence of moisture damage at the interior of the choir loft. Areas of cracked plaster and ornament would benefit from stabilization work to prevent further deterioration.

As mentioned above, a second story was added and then removed at the Convento; the parapet finials of the Convento (which appear in the earliest known photograph dating to 1919, found at the Arizona Historical Society in Tucson) were lost in the process. Other than this detail, however, the original building exists as first built.

Through the years a number of additions were made to the complex. The Site Map accompanying the photographs identifies each addition and the year in which it was built. The first was the *Centro Parroquial* (Parish Center), built in 1930 of adobe and in a sympathetic Mission Revival style (photo # 14). In 1940 the Nave was extended to the west, with the addition of a new High Altar area and Priest's Sacristy (photo # 4). This addition features the small cupola mentioned above, and is consistent with the original in its design and construction.

In 1944 the *Convento* was extended westward so that it entirely enclosed the original arcade, leaving an entrance at the southwest corner. Stylistically this addition blends seamlessly with the original. The roofs of the 1930 *Centro Parroquial*, the 1940 Nave and Sacristy, and the 1944 *Convento* are all joined, forming a contiguous structure.

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Other structures on the site include the Parish Hall (built ca. 1940), a freestanding Convent added in 1955, and a classroom building built in 1957. The Parish Hall, like the church, is built of mud adobe and displays some Spanish Colonial trappings; but it is physically isolated, ill-proportioned and ungainly in its composition. Lacking the graceful design of the church, it is not proposed for inclusion in the Register. Likewise the 1955 Convent and 1957 Classroom buildings are not only too recent for inclusion at present, but are furthermore built in a non-descript provincial modernist style that is unrelated to the 1919 original.

Landscaping is mature and well-established at the central courtyard and in the public forecourt. Plants include California pepper trees, Italian cyprus, juniper and date palm, being a mix of drought-tolerant vegetation. Decorative plants include Queen's wreath vines and rose bushes.

The site is surrounded by an adobe compound wall, approximately 6 feet in height. This is composed of piers capped with baroque finials, and spaced at regular intervals. Between the piers are wall panels, the upper part of which is pierced with decorative openings related to the parapets of the church itself (photos # 2, 6 & 11). The eastern section of this wall shows up in the earliest photo of Santa Cruz (dating from 1919 -- see attached), and the remainder is visible in aerial photos from the late '30s and early '40s (taken by the electrical engineer Gene Magee -- see attached). At the inside (south) face of the north garden wall is found an out-door shrine to Christ Crucified (see accompanying photo # 12). The north or exterior side of this shrine, being a higher and sculptural section of the compound wall, provides a surface for a painted mural of the cross (also giving the name of the church) which is visible from the busy street corner. The wall is very important to both the church and the street. It creates a quiet fore-court to the church by shielding it from traffic, and it also gives a sense of spatial definition to the street. The wall is here proposed for inclusion in the Register.

Although it is known that the design for Santa Cruz Church originated with Bishop Henri Granjon of Tucson, Mr. Larry McGrath, Property Manager for the Diocese of Tucson, searched the archives at 192 S. Stone and was unable to find the original drawings for the building. Brooks Jeffrey of the UA Architecture Archives likewise found nothing on the original Santa Cruz Church, nor any of the additions. Thus at present no record of the building exists in drawing form.

3. Setting:

The immediate setting for Santa Cruz is a busy intersection near the heart of downtown Tucson, but there is of course much more to it than that. At the time of its construction, the church was on the edge of the official Anglo town of Tucson, yet adjacent to a growing southside Mexican-American neighborhood which became the separate

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city of South Tucson. Both the Barrio Historico and Armory Park National Register Historic Districts begin just three blocks to the north, at 19th Street (see location map, following). It is very likely that in the near future these two Historic Districts will be extended south to 22nd Street, as both of the respective Neighborhood Advisory Committees are seeking such an extension. Santa Cruz then would be adjacent to two National Historic Districts -- one reflecting the Hispanic period, the other the Anglo period of Tucson's early growth.

The eastern garden wall fronting S. 6th Ave. creates a courtyard outside the main church entrance, a space frequently used by parishioners. The north-side wall on 22nd defines a long narrow corridor space which is not used by the church except as a buffer to traffic.

Architecturally, the bell tower is a prominent landmark and a major feature of the urban landscape. As noted above, the church itself is adjoined by a cloistered *Convento* or monastery wing, built around a private courtyard. The entire complex is surrounded by a high masonry wall punctuated by decorative piers, which gives a sheltered sense of "compound" to the church setting. It is altogether unique in urban Tucson.

The growth of Tucson as an automobile-dominated suburban city has led to increased traffic at the intersection of South 6th Avenue and East 22nd Street, and the inevitable widening of these streets, which have encroached within ten feet of the church's garden wall. The immediate environs of the church remain sheltered by this compound wall. Santa Cruz remains an island of tranquility for the inner-city.

4. Materials:

Mud adobe was used for the bearing exterior walls of the church and *Convento*, while the bell tower is burned brick. The plastered masonry construction is painted white in the Spanish Mission style.

Santa Cruz Church is the largest building utilizing unstabilized adobe as the primary construction material in Arizona; the great basilica of the nave measures 120 feet in length, 55 feet in width, and 30 feet in height. The author of the present document, after consulting with regional Park Service officials, was unable to find any extant adobe structure(s) of comparable size in the surrounding region. The closest competitor is Tumacacori Mission, the National Historic Site 60 miles south of Tucson. Tumacacori, an 18th century Franciscan Mission, is a structure of modest proportions in comparison.

The stained glass windows of the nave are an interesting mix of steel sash at the exterior holding the glass panels, with wood trim at the interior. Recently the interior trim (which was painted at some point in the past) has been re-finished to the original condition by a member of the parish.

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5. Workmanship:

The Hispanic architectural tradition, which this building so well expresses, is primarily a tradition of masonry construction -- in contrast to the Anglo-American carpentry tradition. Santa Cruz is a very well-built, large-scale adobe and brick masonry building. Both the exterior and interior of the masonry walls are smooth-plastered. Perforated screens featuring an arch and a cross-shape are inset at the parapet; this decorative treatment is evidence of the Islamic influence in Spanish architecture. Detailed moldings and surrounds of cast cement plaster are integrated in the garden compound wall, as well as in the church and convent itself. The courtyard at the south of the nave is surrounded by an arcaded cloister.

6. Feeling:

From a distance, the 90-foot-tall bell tower (easily the tallest structure anywhere outside "downtown" a mile to the north) dominates the street-scape. Santa Cruz Church is the only work of monumental "capital - A" Architecture in the vicinity of South Tucson, and as such plays a vital role in creating the urban character of the district. Once inside the compound wall, the visitor experiences a typically Mexican or Spanish Colonial sense of enclosure and spatial definition. The cloister of the *Convento*, with its trickling fountain, manages to create a feeling of calm and tranquility just yards away from a major traffic arterial.

7. Association:

At the urban scale, Santa Cruz is a cultural signal of the transition from the Anglo-Victorian railroad community of Armory Park to the Hispanic tradition of South Tucson. By virtue of its Spanish-Colonial imagery, it recalls the early period of Tucson's settlement, when the "Old Pueblo" was part of New Spain.

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SECTION 8. NARRATIVE STATEMENT OF SIGNIFICANCE SANTA CRUZ CHURCH, TUCSON

This building is significant at the local level under criteria A, B and C, with the following analyses:

CRITERION A: Santa Cruz is expressive of the broad pattern of our nation's history in being a product of the Hispanic tradition, which preceded Anglo-American presence in the southwest by 150 years. From the arrival of the explorer-priest Fr. Eusebio Francisco Kino in 1693 until Mexican Independence in 1821, Southern Arizona was part of New Spain; from 1821 until the Gadsden Purchase of 1854, Tucson was part of Mexico. Santa Cruz Church is built in the Spanish Colonial style, of authentic mud adobe, by and for a parish of Mexican-American Catholics. It is not only an expression of the Hispanic tradition, it is intrinsically *in* and *of* that tradition. This building also reflects the history of neighboring Mexico, for Santa Cruz Church was founded by Spanish Carmelite priests who had been expelled from Mexico by that country's revolution of 1910 -1920. The edifice is also the site of historic events marking peace-time (the Armistice ending the first World War) and armed conflict (as explained below, Santa Cruz was the target of a politically motivated bombing in 1924 -- being the only site in Arizona so distinguished).

CRITERION B: This church is intimately related to the activities of Tucson's Bishop Henri Granjon (Tucson's second Bishop, after Peter Bourgade). Originally of Lyon, France, Granjon actually *designed* Santa Cruz Church himself. As the Bishop of a largely Mexican and Catholic town, Granjon was the pre-eminent civic leader - in religious, political and economic terms. He was the first restorer, in 1906, of San Xavier Mission. (*Note: located nine miles south of Tucson, San Xavier del Bac was founded in 1693 by the Jesuit, Fr. Kino; the present edifice was begun by the Franciscans in 1783, making it Arizona's oldest existing structure. For a full discussion of Bishop Granjon's involvement in it's restoration, see Dr. Bernard Fontana's Biography of a Desert Church, 1961, Tucson Corral of the Westerners*). Henri Granjon was one of many French Bishops sent to the southwestern United States by the Catholic Church (*including Bishop Lamy of Santa Fe, subject of Willa Cather's novel Death Comes to the Archbishop*). Tucson was for many years a "Vicariate Apostolic" under the jurisdiction of the Archdiocese of Santa Fe -- until 1898, when Bishop Lamy sent *Peter Bourgade* (a protegé of Lamy) to become Tucson's first Bishop. Bourgade, in turn, had been preceded by *J. P. Salpointe*, who served in Tucson as the representative of the Archdiocese of Santa Fe prior to Tucson's designation as a Diocese.

CRITERION C: Santa Cruz Church is significant for its construction using unstabilized mud-adobe bricks. It is the largest (known and extant) mud-adobe building in Arizona, and the only surviving example of adobe used in the construction of a major public building. As mentioned above, the building was designed by Tucson's Bishop, Henri Granjon, and it is an outstanding example of the Spanish-Colonial revival style in Tucson.

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HISTORICAL BACKGROUND:

Documents in the ephemera file at the Arizona Historical Society (AHS) under "Tucson - Churches - Catholic" give 1919 as the completion date for the construction of Santa Cruz Church. The architect is listed as Manuel Flores. Further investigation has yielded another interpretation; according to a Catalonian priest who wrote a history of his order in Arizona, Santa Cruz church was designed by the Bishop of Tucson, Henri Granjon. To quote from this account:

"His Excellency ... had just finished Holy Family church at the north part of Tucson when he decided to build another one at the south side to serve the Mexican people. The place selected was still away from the city, a place well known to the Bishop because he liked to go there in his free time to hunt rabbits. ...

"And so on November 13, 1916, the work began on the Church, Rectory and School of Santa Cruz under the direction of the well-known contractor, Don Manuel G. Flores. Bishop Granjon started gathering materials and paying \$10 for each load of 2,000 adobe bricks to two Indians from Mision San Xavier. ... It was Bishop Granjon himself who made a drawing of how he wanted the buildings. He copied the interior patio from the ones he had seen in Spain, especially in Avila, in his trips through that country. He [designed] a central patio where all the rooms would open so that there would be solitude and peace. He also wanted the property to have a big orchard."

This quote is revealing in that it indicates that South Tucson was already predominately Mexican-American (and Catholic), even at a time when it was remote enough to make rabbit hunting a viable sport for the Bishop. Bishop Granjon achieved his goals of a tranquil courtyard (which survives to this day) and an orchard, which appears in an aerial photo taken by the electrical engineer Arthur "Gene" Magee ca. 1938-40.

The building is designed in an eclectic Spanish Colonial Revival style. Islamic elements also appear, as in the proportioning and detailing of the tower. These details are further discussed under "Character Defining Elements" below. Parishioner and historian Richard Salvatierra reports, in his unpublished Historical Background of Santa Cruz, that the Bishop had received some architectural training in his youth:

"Granjon, of French birth, had travelled in Spain and was inspired in the drawings he produced for Santa Cruz by the architecture of churches in that country. Thus Santa Cruz is a blend of Spanish and Arabic elements, including a dramatic 90-foot minaret-like bell tower ... "

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This enduring landmark building for Tucson was built at the time when Woodrow Wilson was President of the United States, and World War I was drawing to a close in Europe. The Rev. Victor R. Stoner, writing on the history of the Catholic Church in Tucson (a story which begins in 1693 at San Xavier) for Tucson magazine, March, 1938, reports:

"As Tucson grew, it became necessary to build additional churches on the north and south sides of the city. Bishop Granjon invited the Carmelite Fathers from Spain to take up work among the Spanish-speaking people of the Diocese... Santa Cruz Church on South Sixth Avenue was completed in 1919, and given to the Carmelite Fathers. This church was almost completed at the time of the Armistice which ended the World War."

Santa Cruz Church became a major site of celebrations of peace. The church also was the subject of a politically-motivated bombing in 1924. This surprising and little-known fact is reported in Fr. Anastasio Font's publication, Carmelites Among Miners. In the fall of that year, a contentious strike by Mexican-American miners was in progress at copper mines in Morenci, Arizona, where the Carmelite Fathers also presided. Among the strikers was a militant group sympathetic to the Mexican Revolution, recently concluded. The Carmelite Order was conservative and openly critical of the Revolution. As a result the largely Spanish Carmelite Priests were forced out of Mexico, many of them coming to the southwestern United States. The early twenties saw a period of anti-clericalism on the part of Mexico's new revolutionary government; the Catholic church, meantime, opposed the "new order."

The conflict of Church and State in Mexico spilled across the border in November of 1924, as radical striking miners (with access to dynamite) made attacks on Carmelites in Tucson and Morenci. Fr. Font's narrative quotes from a contemporary account appear at page 72:

"At one and some minutes early yesterday morning, a muted sound with great volume was heard throughout the city, producing some alarm. Santa Cruz Church had been the target of a dynamite attempt. According to Fr. Justino, the wretches who placed the dynamite bomb placed ... (it) in the jam (sic) on the left hand side of the door. The explosion blew the door down ... (it) was so strong that all the glass in the Rectory wings on both sides were (sic) shattered completely. Fr. Justino, who was sleeping in the third room to the right, escaped serious injury from the thick pieces of glass flying from the windows ... After various architects and experts had gone over the building it has been discovered that ... the greater part of the roofing of the church had given way and will require extensive repairs."

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Fr. Justino (Esquileta) mentioned above was the first Pastor of Santa Cruz Church. He was born in 1866, at Durango in Spain, and had been a professor of theology at the Carmelite Monastery in Segovia. In 1899 he was sent to Mexico, where for 20 years he preached in Mazatlán. In September 1918 he came to Tucson fleeing religious persecution. He stayed with Santa Cruz for 20 years, until his death in 1939.

The first Discalced Carmelite priests arrived in Tucson as early as 1911. Although originally dispatched from Spain to do Missionary work in Mexico, their work became very precarious at the time of the Mexican Revolution and, hence, they began to make their way to Southern Arizona cities seeking political asylum.

Carmelites in those days carried out their work not only in Tucson but in numerous mining towns, such as Clifton/Morenci and Hayden. Santa Cruz Church came to be considered the mother house of the Carmelites in Arizona, where they gathered usually on a monthly basis to rest and make plans for the future.

From the very beginning, Santa Cruz had a parish school. Originally it was called the "Academia de la Santa Cruz," and was directed by the Sisters of the Immaculate Heart of Mary. In the early days all instruction was in Spanish.

As mentioned, the first Pastor of Santa Cruz was Father Justino Esquileta. He was followed by Father Estanislao Caralt, who also came from Spain, in 1921, and remained at the church until his death in May, 1988. Fr. Stan was responsible for enlarging the church in 1947 by adding the apse and high altar, featuring a cupola (or, in Spanish, *media naranja*). He was also the editor of a monthly magazine, *La Revista Carmelitana*, which for years circulated in parts of the United States as well as in a number of Latin American countries.

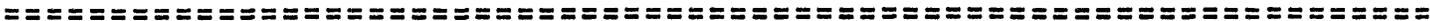
A religious person worthy of mention is Brother Angel Fort, who under the direction of Fr. Justino organized a club for young men in the years just before World War II. It was called the *El Centro Club*. A great many young Hispanic men who had belonged to the club later served their country with great distinction in WW II. Many subsequently gained prominence in Tucson, or otherwise simply stayed on as good contributing citizens of the Community. (Brother Angel returned to Tarragona Spain in 1934, where he became the doorkeeper of a monastery. Two years later he was killed in the Spanish Civil War.)

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In brief, throughout its 75 year history Santa Cruz has figured prominently in the religious life of Roman Catholics, both within and outside of the immediate parish, always impacting in a very positive way upon the community as a whole. Santa Cruz Church has symbolic and architectural significance on a city-wide level, being a prominent landmark for the south-side of town, and also through association with important local figures such as Bishop Granjon, the first restorer of San Xavier Mission.

This church is the oldest on Tucson's south side, and (after San Xavier) the second oldest Catholic church in the vicinity. From the very beginning, as indicated, it has served the religious, cultural, and social aspirations of Hispanics in Tucson - - and particularly in those times when Hispanics tended to be marginalized from the larger, predominately Anglo community.

Santa Cruz Church now operates a parochial day school for elementary grades, and a number of community out-reach programs are conducted using Santa Cruz as a base. It is thus not only a landmark building, but a living presence in the community of South Tucson. The church and its history exemplify a special period of Tucson's past, and it remains an active, positive moral force both within and without the Santa Cruz parish itself.

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ARCHITECTURAL HISTORY:

A strange architectural story is told by comparison of the earliest photo (1919) and a 1938 photo from Rev. Stoner's article, which shows that a *second floor was at some time built on top of the original one-story rectory* south of the church. Today this building is again only one story. A possible explanation for this anomaly is that the second floor may have had to be removed, due to foundation settlement resulting from the fact that the original foundation would have been designed for one story construction only, and a second floor should never have been built. Conversations with the present parish priest, Fr. Steven Watson, confirms the recollection of some aging priests that the second floor was indeed removed when deemed structurally unsound in the '50s or '60s.

There follows a summary of the Character Defining Elements (CDEs) of Santa Cruz Church, which combine to create the Spanish Colonial Revival style of the building. At the present time a high degree of integrity is retained by the principal CDEs. This is true of the garden wall as well as of the building.

Character Defining Elements: Santa Cruz Church

- 1) **Bell tower:** for 75 years a Tucson landmark, the tower is unusually tall and slender compared with other Spanish Colonial Revival structures in Tucson, and also considering its unreinforced masonry construction. The elongated arches at the top of the tower are Spanish-Islamic in origin (*arcos peraltados*), and are related to the towers of the Alhambra. The proportioning of the tower recalls a Minaret. There are numerous details of classical origin -- for example, panels bordered by egg-and-dart moldings and dentillated brackets at the tower roof -- which make this in the end an eclectic building.
- 2) **Large simple rectangular building volumes:** divided by engaged pilasters, and with elaborate arched entry doorways and regularly-spaced rectangular window openings. The volume of the basilica is rather like an over-sized version of the classic Sonoran Adobe house-block typified in the Barrio Historico District to the north.
- 3) **Construction of masonry:** mud adobe and fired brick bearing walls, smooth plastered inside and out, and painted white. As mentioned, this is the largest construction of unstabilized mud-adobe in Arizona.
- 4) **Parapet roof form:** structured with low-slope wood trusses, water proofed with built-up roofing. Roof construction is fairly conventional for the time of construction, and resulted in a flat ceiling at the interior. A simple planar lath & plaster ceiling was installed at the bottom chords of the trusses.

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5) **Decorative perforated parapet with baroque finials:** the finials are reminiscent of those at Mission San Xavier del Bac south of Tucson (a true Spanish Colonial building, and the source of many attempted revivals). The decorative motifs are repeated at the surrounding garden wall.

6) **Stained glass windows:** set in steel sash with wood trim at the interior. The proportions of the openings are tall and narrow. A complete iconography of the images represented in the series of windows in the archives of Santa Cruz Church.

7) **Pressed tin cornice at interior:** continuous at juncture of wall and ceiling at nave. This element is generally intact, although detached in areas of the choir loft due to a leaking roof.

8) **Garden wall:** an exemplary structure in Tucson, with the green of the garden growing beyond the sheltering wall. The wall is important to the internal environment of the church as well as to the space of the street. The wall is ornately decorated and includes a shrine with an elaborate crucifix at its interior.

END NOTES TO SECTION 8:

1. Font, Carmelites Among Miners p. 67
2. Ibid. p. 73
3. Salvatierra, Background p. 2

(Note: refer to Bibliography, Continuation Sheet 13, Section 9 following)

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SECTION 9. BIBLIOGRAPHY & SUMMARY OF RESEARCH SOURCES

A. Bibliography

Caralt, Fr. Estanislao O.C.D.;

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(unpublished manuscript in archive of Santa Cruz Church)

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Shepherds in the Desert
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The University of Arizona Press, Tucson 1986

Periodicals:

Tucson Magazine; Special Collections, University of Arizona Main Library
August, 1937 -- "Our Churches"
March, 1938 -- "Catholic Churches in Tucson"

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B. Arthur Gene Magee Photo Collection, Tucson Main Public Library
Photo #97 (ca. 1940) Looking North by West at 22nd St. and South 6th Ave.

C. RESEARCH AT ARIZONA HISTORICAL SOCIETY
Tucson - Places - Churches, Catholic - Santa Cruz:
Photos: #27,466
#27,504

NOTE: Also refer to Parish Archive, Santa Cruz Church, for historic documents and photos.

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National Park Service

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SECTION 10. BOUNDARY JUSTIFICATION

NOTE: Significant constructions proposed for inclusion in the National Register are all contiguous structures attached to the 1919 Church proper, and the wall surrounding it. As such it is considered a single contributing structure, and includes the following elements:

- a) 1919 Santa Cruz Church
- b) 1919 Convento & Cloister
- c) 1930 *Centro Parroquial*
- d) ca. 1940 Nave & Sacristy addition
- e) ca. 1944 Convento addition
(enclosing end of Cloister)
- f) 1919 compound wall bordering E. 22nd St. & S. 6th Ave. and surrounding the Church & Convento.

The area of the site proposed is that bounded by the historic compound wall surrounding the significant historic structures listed above, and totals 24,900 square feet.

$$\frac{24,900}{43,560} = .57 \text{ acres}$$

VERBAL BOUNDARY DESCRIPTION

(4/9/1904) All of Lots 1, 2, 3 in Block 6, South Park Addition to the City of Tucson, Pima County; Book 2, page 7 of Maps & Plats

(11-10-1975)

North boundary: Beginning at Park Avenue and 18th Street, west along south side of 18th Street and its extension to LaCholla Blvd.;

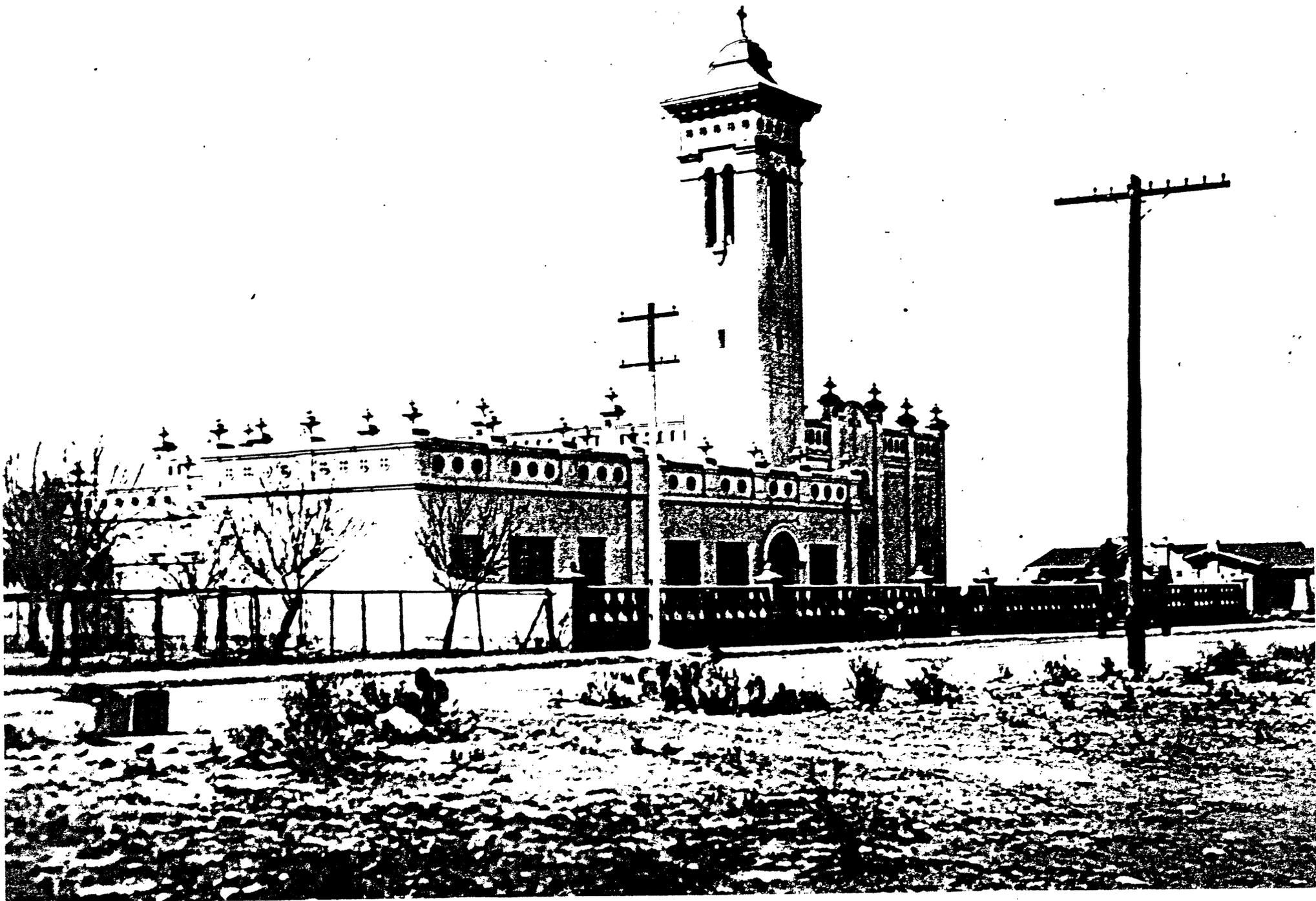
West boundary: Beginning at juncture of the extension of LaCholla and 18th Street, south along east side of extension of LaCholla Blvd. and LaCholla itself to its juncture with West 36th Street;

South boundary: Beginning at juncture of LaCholla and west 36th Street, east along north side of 36th Street and its extension to Santa Cruz River, then south along east bank of Santa Cruz River to juncture with 40th Street, thence east along north side of 40th Street and its extension to Park Avenue;

East boundary: Beginning at juncture of Park Avenue and extension of 40th Street, north along west side of Park Avenue to 18th Street and point of origin.

**SUMMARY OF SUPPLEMENTARY HISTORIC PHOTOGRAPHS & PERIOD ARTICLES:
SANTA CRUZ CATHOLIC CHURCH, TUCSON AZ
National Register of Historic Places Nomination**

1. Historic photo found in Arizona Historical Society; ca. 1920, view from south east (camera pointing north west). Shows original one story Convento.
2. Aerial photo from the Arthur Gene Magee collection at the Tucson Public Library Main Branch - Photo # 97, ca. 1940 looking north west. Shows two story convento, Centro Parroquial, Parish Hall to west, and cupola added at nave.
3. Article SC1, U of A Special Collections: from Tucson Magazine, August 1937 "Our Churches"
4. Article SC2, U of A Special Collections: from Tucson Magazine, March 1938 "Catholic Churches in Tucson"



Santa Cruz Catholic Church, constructed 1919;
Bishop Henri Granjon, designer; Manuel Flores, builder

Note original 1 story Convento



#97

(1938-1940)

Looking North by West at 22nd St. and South 6th Ave.

Our Churches

Tucson and the Southwest have frequently been thought of in terms of the rough and ready plainsmen, who were quick on the trigger and have often been associated with the "wild and wooly." Modern Tucson must be visioned as a progressive, cultured, Christian city.

From any angle one views the religious activities of our city, he must feel that religion has made gigantic strides within the past 10 years. Its contribution has been cultural, educational, and social, as well as spiritual. Thousands of little children are receiving religious instruction every week and thousands of older people worship in one of the many churches.

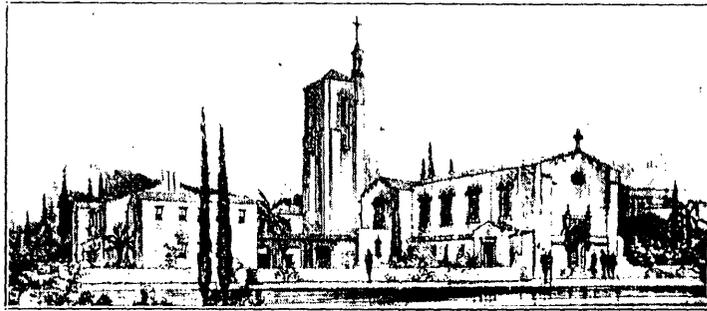
Tucson, unlike many cities of its size, is not overchurched. The Sunday morning worshiper finds his church well filled and in several instances overflowing. One denomination has found it necessary to have two morning services, one at 8 and one at 11, in order to care for the large attendance.

The current expense budget of our religious organizations mounts into thousands every year, and the benevolent gifts and charity contributions mount into totals not realized by the average citizen. The property valuations run over the million mark.

Tucson ranks among the first in the development of her spiritual resources and her churches are the source of considerable pride.

Churches

- Adams St. Mission—Rev. O. E. Comstock, Pastor, 1030 E. Adams St.
- All Saints Catholic Church — Rev. Thos. Connelly, Pastor, 400 S. 6th Ave.
- Ansha Israel Church—Baruch Lebovits, Rabbi, 526 S. Stone Ave.
- Bethel Mission—Rev. Johnson, Pastor, X. Park Ave. and E. 10th St.
- Chinese Evangelical Church—192 South Main St.
- Church of Christ—Rev. Ira Winterrowd, Pastor, E. Mabel, cor. Santa Rita.
- Church of God—Rev. B. E. Boyer, Pastor, West 36th St., cor. 10th Ave.
- Church of Jesus Christ of Latter Day Saints—A. B. Ballantyne, Pastor, 1103 E. 9th St.
- Church of the Nazarene—Rev. P. J. Dodds, Pastor, E. 10th, cor. N. Highland.
- Coronado Heights Mission — Marion Smyth, Pastor, 2601 N. Stone Ave.
- First Baptist Church—Rev. R. S. Beal, Pastor, N. 6th Ave., cor. E. 5th St.
- First Christian Church—Rev. J. P. Pack, Pastor, N. 2nd Ave., cor. E. 5th St.
- First Church of Christ Scientist—904 N. Stone Ave., cor. 2nd St.
- First Congregational Church—Rev. F. W. Niedringhaus, Pastor, 826 N. 2nd Ave.
- First M. E. Church—Rev. C. R. Montague, Pastor, N. Park, cor., E. 4th St.
- First Southern Baptist Church—Rev. C. W. Stumph, Pastor, Y. W. C. A. Bldg.
- Full Gospel Church—Rev. R. P. Rothgeb, Pastor, 140 S. Warren Ave.

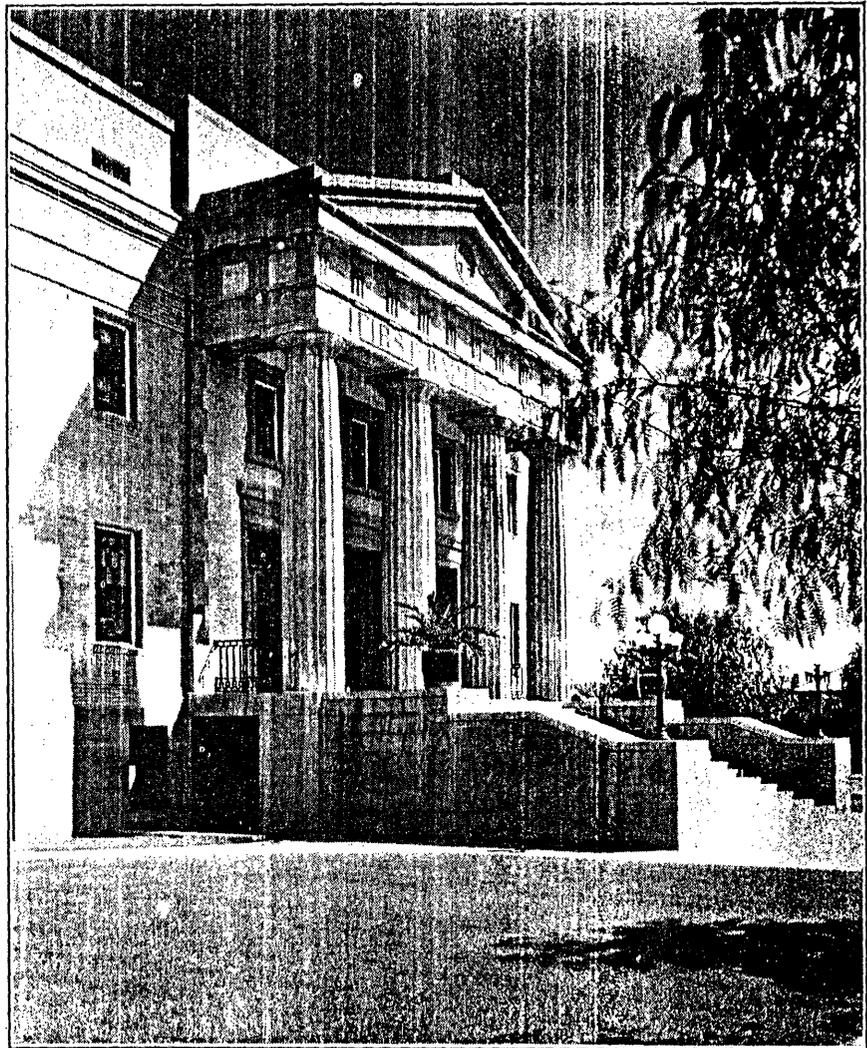


FIRST METHODIST EPISCOPAL CHURCH

- Grace Episcopal Church—Rev. E. C. Tut-hill, Pastor, N. Stone, cor., W. 3rd St.
- Grace Evangelical Lutheran Church—Rev. E. A. Sitz, Pastor, 721 N. 2nd Ave.
- Holy Family Church—Rev. Carmelo Cor-bella, Pastor, W. 3rd St., cor., N. 12th Ave.
- Iglesia Bautista Mexicana—Rev. Alberto Morales, Pastor, 464 S. Stone Ave.
- Iglesia Methodist Episcopal—Rev. Evaristo Picazo, Pastor, W. 5th & N. 9th.
- M. E. Church South (Menlo Park)—Rev. L. P. Bloodworth, Pastor, 116 N. West-morland Ave.
- Mount Calvary Baptist Church—Rev. A. C. Dones, Pastor, 635 N. 10th.
- Papago Indian Church—W. 23rd between 9th & 19th Aves.

- Phillips Chapel M. E. Church—Rev. M. Thompson, Pastor, 110 W. 4th St.
- Prince Chapel A. M. E. Church—Rev. C. M. Knight, Pastor, W. 17th, cor., Con-vent.
- San Augustin Cathedral—Rev. Peter Tim-mermans, Pastor, 178 S. Stone Ave.
- San Cosme Chapel—450 Mission Road.
- San Jose Church—Rev. Nicolas Parshal, Pastor, S. 6th Ave., cor., 29th.
- Santa Cruz Catholic Church—Rev. Edu-ardo Parre, Pastor, S. 6th Ave., & 22nd. *
- Seventh Day Adventist Church—Rev. B. R. Spear, Pastor, 619 E. 9th St.
- St. Andrew's Episcopal Church—Rev. O. J. Rainey, Pastor, E. 16th & S. 5th Ave.

(Continued on page 8)



FIRST BAPTIST CHURCH

TUCSON

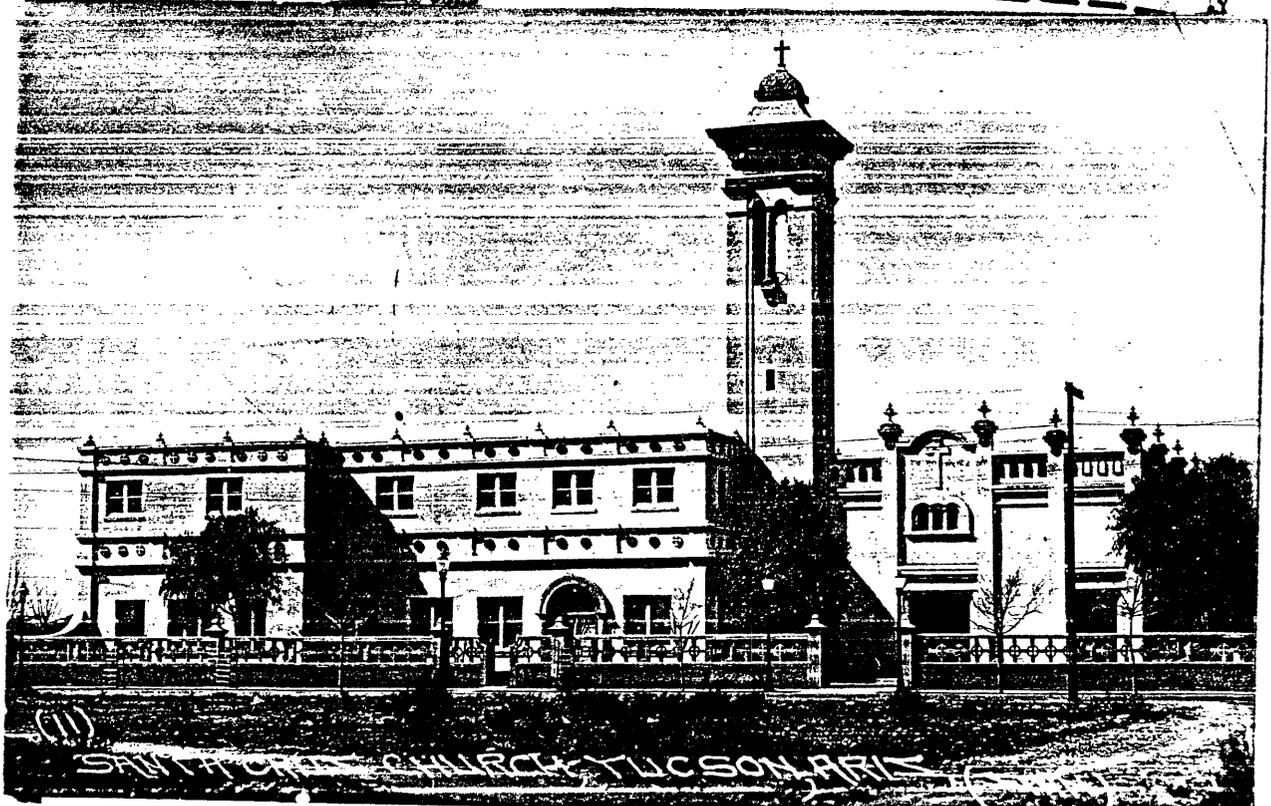
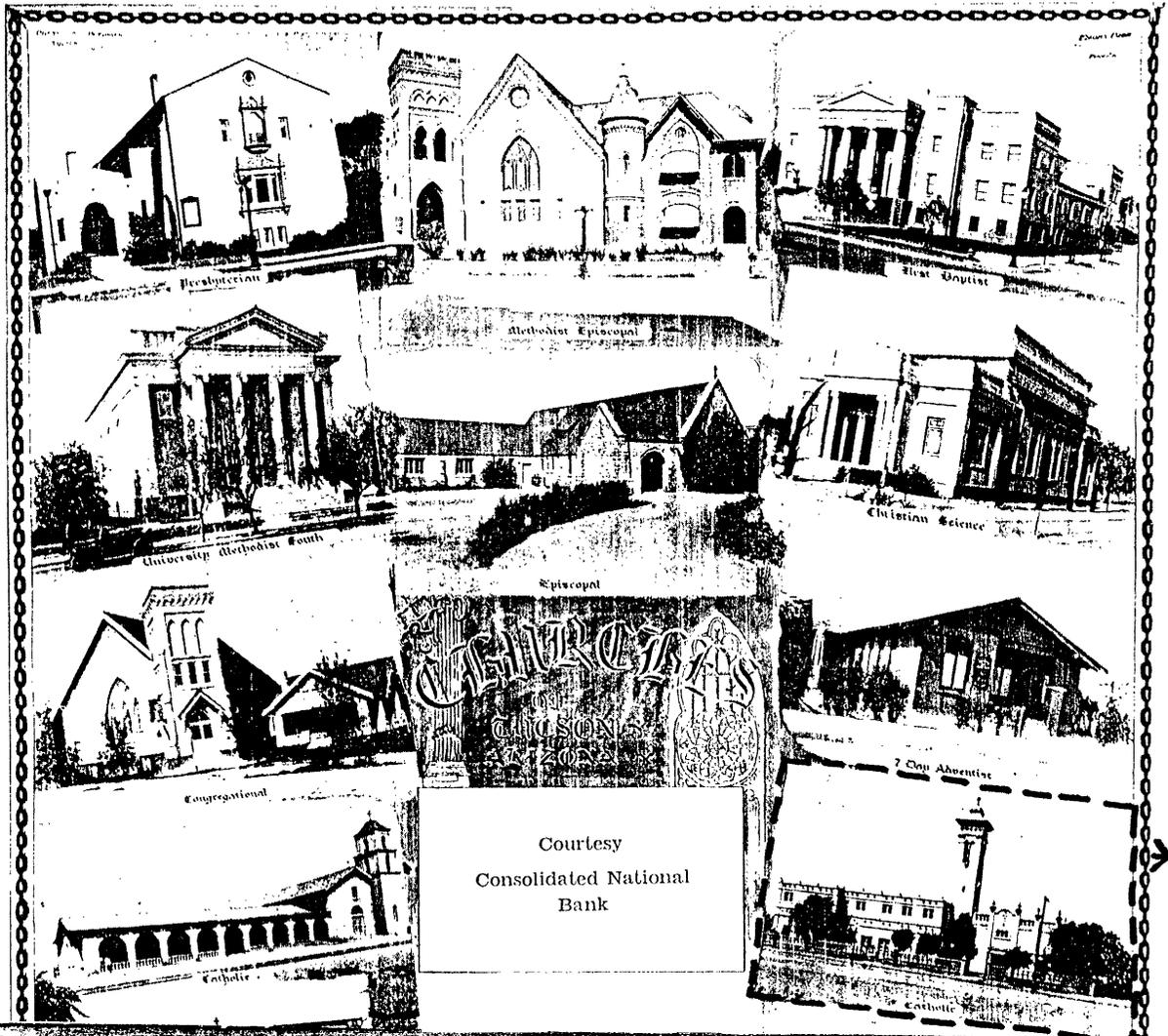


Photo - UA Special Collections - Tucson (Ariz.) - Churches (misc.) - Santa Cruz
Note addition of 2nd story to Convento



SAINT AUGUSTINE CATHEDRAL

Catholic Churches in Tucson

By REV. VICTOR R. STONER

FRAY MARCOS DE NIZA, a Franciscan friar, brought a knowledge of the Catholic Church into Arizona in 1539, only forty-seven years after the discovery of the Western Hemisphere by Christopher Columbus. Although it is probable that Fray Marcos traversed the Santa Cruz valley, and thus passed through Tucson, this has not been proved with historical certainty.

Archaeological investigations have shown that there was a prehistoric Indian village at the foot of the mountain near the hill upon which the Carnegie Desert Laboratory is now located. This village the Papago Indians called Stjukshon, "at the foot of the black mountain." This name first appeared in written history when Father Eusebio Francisco Kino, the Jesuit missionary and explorer, wrote in his diary under the date of November 1, 1699: "... we passed on to San Agustin del Oyaut, four leagues' journey; and leaving on the left the rancheria of San Cosme

del Tucson, we passed by its splendid fields, similar to those of San Xavier del Bac." Kino, however, had made at least two trips along the Santa Cruz before 1699, although he did not mention of the village of Tucson. The following year, on April 30, he was again in Tucson, where "they gave me six children to baptize, and one adult, a sick woman; and at San Agustin I baptized three more little ones."

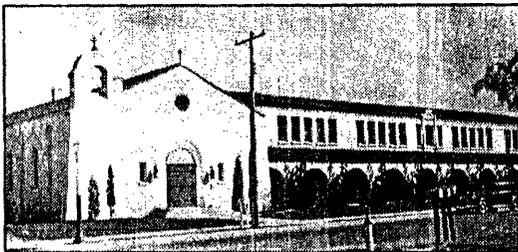
There does not seem to have been erected any kind of church building in Tucson during Kino's time. It remained a visita of San Xavier del Bac. It was still a fair-sized Indian village, however, under the Jesuit successors of the great Italian padre. This is indicated by the fact that in the old church register of Guevavi Mission, frequent record is made of baptisms of Indians from Tucson. After the Pima Revolt of 1751, the missionary from Guevavi, Padre Francisco Pauer, made an entry of a trip to "Tucson." On the third of January, 1754, he baptized

twenty-nine children "in el pueblo de Tucson." The pueblo continued to grow in importance until in 1762, when Padre Juan Nentwig wrote his "Rudo Ensayo," he could state that a mission ought to be established in Tucson. A few years later, however, the Jesuits were expelled from all Spanish territory and the Franciscan friars took over the work of the missions in Pimeria Alta. Fray Francisco Hermingeldo Tomas Garces was the first Franciscan to be assigned to San Xavier del Bac, arriving there on June 30, 1768. In many ways an even more indefatigable missionary and explorer than Padre Kino, Fray Garces continued the work begun by Kino, pushing back the frontiers past Yuma, and northward into the Hopi country in northern Arizona. San Jose church, a visita of San Xavier del Bac, seems to have been built by Garces in about 1776. To the eternal shame of Tucson, this first church in Tucson has been permitted to fall into ruin, until today it is but a shapeless mass of adobe on the west bank of the Santa Cruz river near A-Mountain.

Tucson continued to grow in size and importance until in 1776 the Spanish presidio was moved from Tubac to Tucson, and called El Presidio de San Agustin del Pueblito de Tucson. The presidio chapel, built within the stockade, was dedicated to Saint Augustine. Shortly after this another small church was built and called Nuestra Senora de Guadalupe. The approximate location of San Agustin church is about at the intersection of the streets at the northeast corner of the present Pima County courthouse. It was at this presidio chapel that Padre Pedro Arriquirbar, chaplain of the presidio, died and in which he was buried at his own request in September, 1820.

When Mexico gained her independence from Spain in 1822, the Franciscans were withdrawn and the church fell into decay during the following years. At the time of Father Machebeuf's visit from Santa Fe in 1859, the old church was beyond repair. Don Cirilo Leon gave Father Machebeuf a two-room house for a church, but this proved too small, and the good Padre Vaillant of Willa Catha's "Death comes for the Archbishop," put his enthusiastic parishoners to work building a large ramada attached to the house.

About this time Bishop Lamy of Santa Fe, under whose jurisdiction Arizona had been placed, secured the services of Father Donato Rogieri as missionary to Tucson. He began the foundations of San Agustin church on Church Plaza, just off the present Broadway. Shortly after this, Padre Rogieri was killed by Apache Indians in Chihuahua, Mexico. The United States Census Report for 1860 mention Father Manuel Chavez as being in Tucson, but nothing further is known of him. In 1861 two Jesuit fathers were called to Tucson. Father Carlos Messea was sent to San Xavier del Bac and Father Aloysius Bosco was assigned to Tucson. These priests remained here at least four years.



TOP—ALL SAINTS CHURCH
LEFT—SS. PETER AND PAUL
CHURCH

On the Feast of the Epiphany, January 6, 1866, Bishop Lamy and three priests, Fathers John B. Salpointe, Francis Boucard, and Patrick Birmingham, set out from Santa Fe for Tucson. They were escorted by a detachment of soldiers for protection against the Apaches. On January 24, they reached Fort Bowle, near the present town of Bowie. There they remained three days while another escort was being prepared. On February 7 they arrived in Tucson. Father Salpointe was assigned to Tucson with Father Boucard as his assistant. Father Birmingham was sent to Gila City, now called Yuma.

At that time there was no other church in Tucson than the small house and ramada which Father Machebeuf had used as a church in 1859. The incomplete walls of Father Rogler's church stood only about eight feet high. Father Salpointe set about with the zeal that later merited for him the promotion to the office of first vicar apostolic of Tucson. Securing volunteer workmen, he completed the walls of the church. An expedition was formed to bring timbers from the Santa Rita mountains to support the roof of the church. However, it proved impossible to transport large trees from the high elevations of the Santa Ritas to the point where the wagons had to be left, and the expedition ended in failure. Temporary roof was constructed over the sanctuary, but the roofless have housed the worshippers. A few years

later Father Salpointe was able to secure suitable timbers from the Huachuca mountains, and the old San Agustin church was completed. This served as a parish church, and later became the first cathedral of the city when Father Salpointe was made vicar apostolic of Arizona in 1868.

For twelve years this church served as the cathedral under Bishop Peter Bourgade, Bishop Salpointe's successor. Then the present San Agustin Cathedral on South Stone Avenue was built. A great part of the money for it was collected personally by Bishop Bourgade in Mexico. The original San Agustin was sold, and became in turn a hotel, a gambling resort, and a garage. It was only two or three years ago that modern Tucson, so bent upon becoming a neat little mid-western city, permitted this last landmark of Old Tucson to be razed and its site to be marked by a used car market.

In 1883, Bishop Salpointe laid the corner stone of another church, the Church of the Immaculate Conception, on South Sixth Avenue. But then, as now, banks failed, and the loss of eight hundred dollars made it impossible to complete the building. Bishop Bourgade also tried to complete the church but lack of funds prevented. The third bishop of Tucson, Bishop Henry Granjon, was finally successful in securing funds, and on December 1, 1912, the church was dedicated under the title of All Saints Church. The

following year the Rev. Thomas M. Connolly became pastor of All Saints. On June 15, 1917, the church burned, and the English-speaking congregation took up their place of worship in the Lady Chapel adjoining the Cathedral Hall. After several years of unceasing labors, the pastor and congregation were able to gather together sufficient funds to build a new church, and on October 16, 1921, the corner stone of the present All Saints Church was laid by the Right Reverend Monsignor Peter Timmermanns, Vicar General of the Diocese of Tucson. The church was completed during the next few months and dedicated by Bishop Granjon on Palm Sunday, April 14, 1922. Bishop Granjon left Tucson for a visit to his former home in France the next day, and died in France in November of that year.

As Tucson grew, it became necessary to build additional churches on the north and south sides of the city. Holy Family Church was built in 1914. Bishop Granjon invited the Carmelite Fathers from Spain to take up work among the Spanish-speaking people of the Diocese. The Holy Family Church was given to their charge. Father Lucas Tristany, recently murdered by the Reds in Spain, was the first pastor. Santa Cruz Church on South Sixth Avenue was completed in 1919 and given to the Carmelite Fathers. This church was almost completed at the time of the Armistice which ended the World War. When the news of the end of the war reached Tucson, Bishop Granjon, an ardent patriot, rushed to Santa Cruz Church, climbed the ladder which had been used in hanging the bell, and in celebration of the Armistice, personally rang the bell for the first time.

When Bishop Daniel J. Gercke, fourth bishop of Tucson, was installed in 1923, his cathedral was little different from the original building as dedicated by Bishop Bourgade in 1897. Three years after Bishop Gercke's arrival, he began the complete renovation of the building which has resulted in one of the finest examples of Spanish mission architecture in the entire United States.

Soon after the installation of Bishop Gercke as bishop of Tucson, it became evident that All Saints Parish, the only English-speaking parish in the city, was too large to be administered satisfactorily. In 1925 Bishop Gercke purchased a residence at 1620 East Speedway and opened up a chapel-of-ease under the patronage of Saint Peter and Saint Paul, with the Rev. Victor R. Stoner in charge. This establishment grew into Saints Peter and Paul Parish. Under the administration of the Rev. J. N. Patterson, a church and parochial school were built on North Campbell Avenue, the church being dedicated on February 22, 1931, and the school being opened during the following September.

Four out of the five parishes in Tucson have one or more chapels under their ad-

ministration. In 1916, Bishop Granjon built the beautiful little French Renaissance chapel adjoining the Cathedral School and dedicated it to the Immaculate Conception. It is popularly known as the Lady Chapel. In 1931, not far from Padre Kino's old Indian village of San Cosme de Tucson, Bishop Gercke built a chapel and dedicated it to San Cosme. It is administered from the Cathedral.

In 1931, the Rev. Carmelo Corbella, O. C. D., of the Holy Family Church, wishing to assist the Yaqui Indians living in Pascua Village in his parish, built a substantial mission style chapel in the village, calling the chapel Santa Rita. As his parish increased, it became evident that the spiritual care of the people of Menlo Park demanded a church in their midst. On January 30, 1938, Santa Margarita Chapel was dedicated in the Rio Vista section of Menlo Park.

After the opening of the United States Veterans Hospital on South Sixth Avenue, a village began to grow up about it. Although this village was in All Saints Parish, it was about three miles from the parish church. It was determined therefore to erect a chapel-of-ease on South Seventh Avenue across the street from the Hospital. The Rev. Victor R. Stoner, chaplain of the Hospital, was placed in charge of the project. This chapel, named St. John the Evangelist, is a replica of Father Garces' first church in Tucson, San Jose de Tucson, originally near A-Mountain. The only picture of Father Garces' church now known to be in existence is a small drawing of Tucson made by John R. Bartlett in 1851. By means of a magnifying glass, the architect, M. H. Starkweather, was able to determine the style of the building. Archaeological and historical research revealed the dim outlines of the foundations and the plan of the church. Through the kindness of Mrs. Courtney De Kalb, the only two beams from Father Garces' church extant were given to Father Stoner and incorporated in the structure of St. John the Evangelist chapel. One of the three mission style bells is dedicated to the memory of Father Garces. The first Mass was said in this chapel on September 2, 1934, although the building was not completed at that time. Construction was continued and the chapel was dedicated by Bishop Gercke on the Feast of St. John the Evangelist, December 27, 1935.

San Jose Mission on South Sixth Avenue is a visita of San Xavier del Bac Mission. It consists of a beautiful little chapel and a mission school for the Papago Indians of South Tucson.

In accordance with the Catholic teaching that intellectual education without religious training is only half an education, schools have grown up apace with the churches. The first school in Tucson was conducted at Father Garces' San Jose Mission. Here spinning and weaving and other manual arts were taught the Indians along with Christian Doctrine.

When Bishop Lamy brought the three priests to Tucson early in 1866, Mr. Vincent, a school teacher, was the fifth member of the party. After an attempt to establish a school at San Xavier Mission failed, Mr. Vincent was transferred to Tucson and placed in charge of the first school to be opened since the secularization of the missions after Mexican Independence.

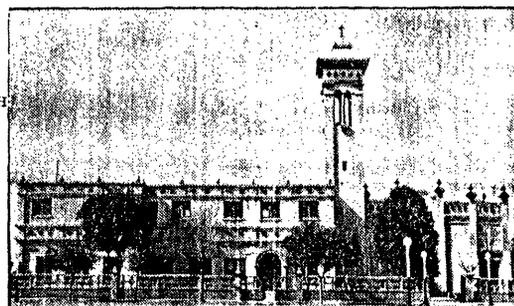
In 1870, the Sisters of St. Joseph were brought to Tucson by Bishop Salpointe, arriving by stage coach. This was about ten years before the railroad was built into Tucson. The Sisters immediately opened a school which for many years was the only school in the territory of Arizona. After outgrowing various buildings and sites, the Sisters' school, St. Joseph's Academy, is now located north of Tucson on Wilmot Road. It offers a complete high school course, and is affiliated with the University of Arizona.

From this humble beginning of Catholic education under Father Garces and Mr. Vincent, there has grown up an excellent school system in Tucson. The Sisters of St. Joseph, the first of the sisterhoods to arrive in Tucson, have St. Joseph's Opportunity School, St. Joseph's Academy, and St. Mary's Hospital School of Nursing. The Sisters of the Immaculate Heart of Mary conduct the Catholic Parochial School, Holy Cross School, San Jose Pa-

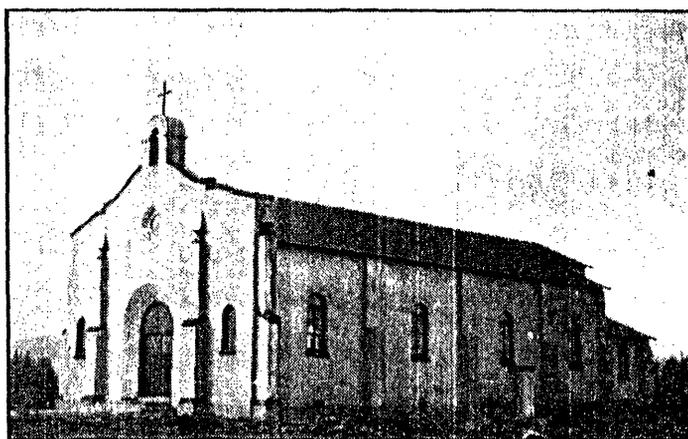
pago Indian School, and the Immaculate Heart Academy, a high school for girls. SS. Peter and Paul Parochial and Junior High School is taught by a faculty composed of Sisters of Charity.

What pride Padre Kino and Father Garces and Bishop Salpointe must feel in the fruition of their labors! And how fitting is it that here in Tucson where the old Spanish atmosphere is so little appreciated, we are still able to find the successors of each of the original churches: Father Kino's San Cosme de Tucson in San Cosme Chapel and his San Agustin de Oyaut in the Cathedral Parish; and Father Garces' San Jose in name in San Jose Papago Mission and in form in St. John the Evangelist Chapel. Although Kino's village of Oyaut has long since been ploughed under, phoenix-like the "San Agustin" has survived from San Agustin Chapel within the presidio of Father Rogler's San Agustin which later became Bishop Salpointe's San Agustin Cathedral, and thence to Bishop Bourgade's red brick San Agustin Cathedral on South Stone Avenue, and now is to be found in Bishop Gercke's splendid Saint Augustine Cathedral which holds aloft twin iron crosses, not emblems of valor in earthly wars, but a labarum of a continual spiritual warfare carried on by these Soldiers of the Cross since first Fray Marcos de Niza entered Arizona in 1539.

RIGHT—SANTA CRUZ CHURCH
BELOW—ST. MARGARETS
CHURCH



APG
1938



NOTE: THE CONTIGUOUS STRUCTURES ENCLOSED WITHIN THE DASHED BOUNDARY BELOW ARE PROPOSED FOR INCLUSION IN THE NATIONAL REGISTER OF HISTORIC PLACES; ELEMENTS INCLUDED ARE: THE 1919 CHURCH, CONVENT AND GARDEN WALL; THE 1930 CENTRO PARROQUIAL; AND THE 1940 NAVE & SACRISTY ADD'L

← ADJACENT COMMERCIAL

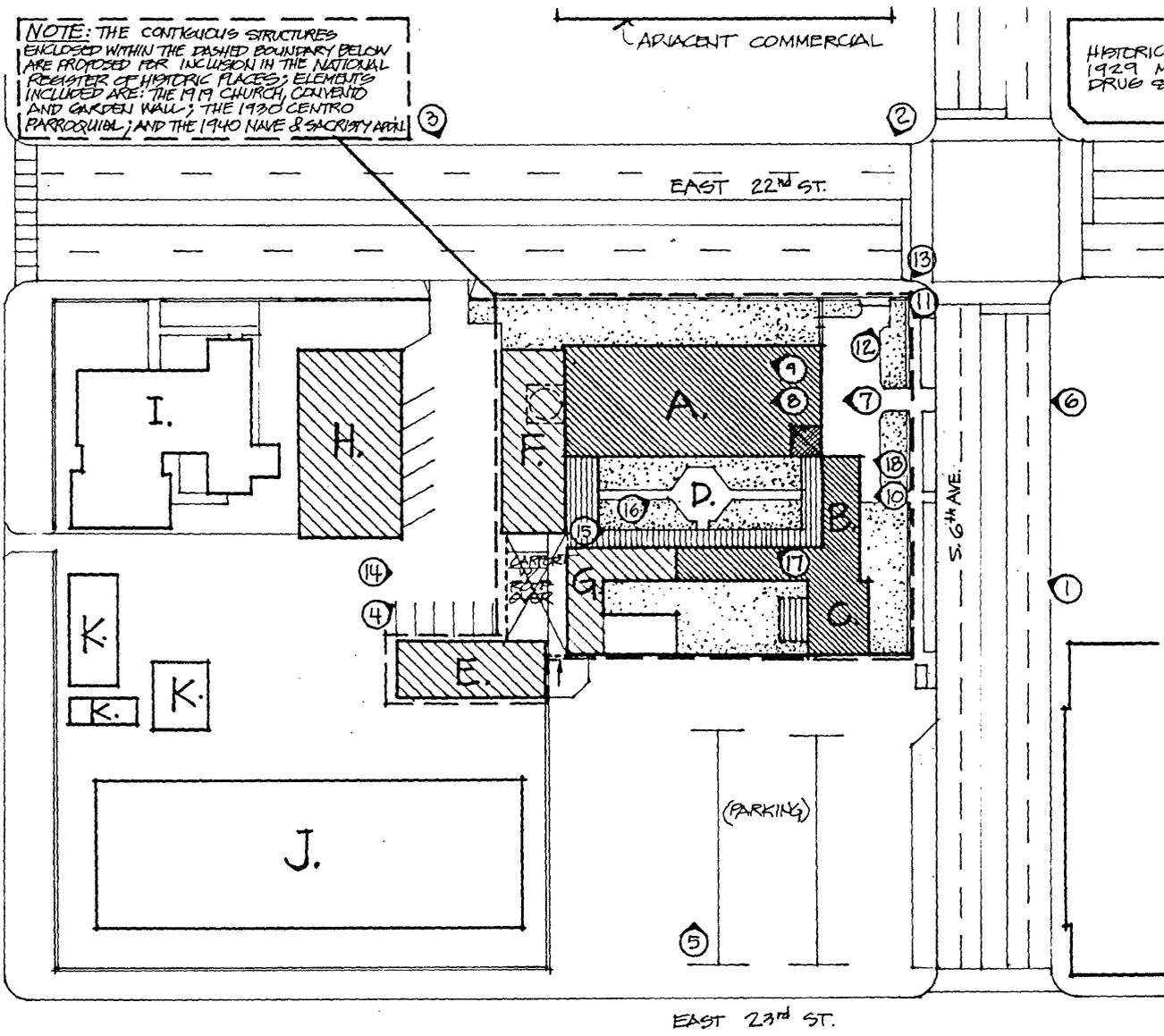
HISTORIC 1929 MARTIN'S DRUG STORE

GRAPHIC LEGEND:

-  = ORIGINAL 1919 CONSTRUCTION
-  = EXPANSION OLDER THAN 50YRS.
-  = LANDSCAPE GARDEN AREA
-  = PHOTOGRAPH NUMBER AND DIRECTION

KEY:

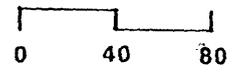
- A. CHURCH /1919
- B. CONVENTO /1919
- C. LIBRARY /1919
- D. COURTYARD & ARCADE /1919
- E. CENTRO PARROQUIAL /1930
- F. NAVE & SACRISTY ADD'L /1940
- G. CONVENTO ADD'L /1944
- H. PARISH HALL /CA. 1939
- I. CONVENT /1955
- J. CLASSROOMS /1957
- K. TEMPORARY PORTABLES /1990



(PLAYING FIELDS ADJACENT)

SITE PLAN

Santa Cruz Catholic Church
Tucson, Arizona



(ADJACENT COMMERCIAL)

SUMMARY OF DOCUMENTATION PHOTOGRAPHS: SANTA CRUZ CATHOLIC CHURCH, TUCSON AZ
National Register of Historic Places Nomination

- ① Overall east facade of Church and Convento (fronting S. 6th Ave.).
- ② Overall north facade viewed obliquely from northeast (fronting E. 22nd. St.).
3. 3/4 view of north facade; west facade seen obliquely (fronting E. 22nd. St.).
4. Overall west facade.
5. Overall south facade.
6. East facade of church and bell tower.
7. Detail of east facade showing Church entrance.
8. Interior of nave seen from choir loft.
- ⑨ Interior detail of stained glass window, wood trim and pressed metal cornice as seen from choir loft.
10. Detail of entry to Convento at east facade (fronting S. 6th Ave.).
- ⑪ Detail of east courtyard wall with bell tower beyond.
- ⑫ Detail of exterior shrine and crucifix at north end of east courtyard.
13. North wall of exterior shrine (fronting 22nd. St.).
14. View of west extent of original courtyard, showing north facade of the 1930 *Centro Parroquial* obliquely, and the connecting roof to the original structure.
- ⑮ View inside arcade at Convento.
16. View of courtyard south of the Church and north of the Convento.
17. Detail view of parapet at south wall of Church, with cupola beyond.
18. Detail view of bell tower.

Note: All photos by Bob Vint, taken in December of 1993; negatives are in the files of the photographer. Further descriptions of camera angles are found on back of each photograph.