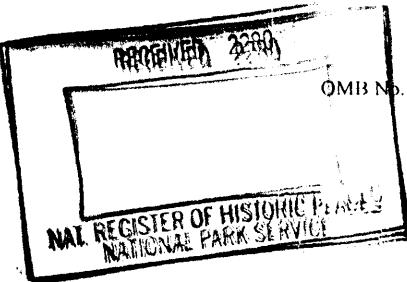


United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM**



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

1. Name of Property

historic name The DeGrazia Gallery in the Sun Historic District

other names/site number The DeGrazia Foundation, The Mission in the Sun, DeGrazia House and Little Gallery.

2. Location

street & number 6300 North Swan Road not for publication

city or town Tucson vicinity

state Arizona code AZ county Pima code 019 zip code 85718

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 W. Garrison AZSHPO
Signature of certifying official

ARIZONA STATE PARKS
State or Federal agency and bureau

28 AUGUST 2006
Date

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

4. National Park Service Certification

Signature of Keeper

Date of Action

Linda McChord

10/12/06

- I hereby certify that this property is:
- entered in the National Register See continuation sheet.
 - determined eligible for the National Register See continuation sheet.
 - determined not eligible for the National Register
 - removed from the National Register
 - other (explain): _____

5. Classification

| Ownership of Property (check as many as apply) | Category of Property (check as many as apply) | Number of Resources within Property (Do not include previously listed resources in the count.) | | |
|--|---|--|-----------------|-------------|
| <input checked="" type="checkbox"/> private | <input type="checkbox"/> building(s) | Contributing | Noncontributing | building(s) |
| <input type="checkbox"/> public-local | <input checked="" type="checkbox"/> district | 14 | 1 | site |
| <input type="checkbox"/> public-State | <input type="checkbox"/> site | 1 | | structure |
| <input type="checkbox"/> public-Federal | <input type="checkbox"/> structure | 5 | | object |
| | <input type="checkbox"/> object | 3 | | Total |
| | | 23 | 1 | |

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

N/A

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

| Historic Functions (Enter categories from instructions) | Current Functions (Enter categories from instructions) |
|---|--|
| RECREATION AND CULTURE | MUSEUM |
| | WORK OF ART |
| RELIGION | MISSION |
| DOMESTIC | RESIDENCE |
| COMMERCE/TRADE | PROFESSIONAL |
| FUNERY | GRAVE/BURIALS |
| LANDSCAPE | GARDEN |

7. Description

| Architectural Classification (Enter categories from instructions) | Materials (Enter categories from instructions) | |
|---|--|--|
| Late 19 th and 20 th Century Revivals/Pueblo | foundation | Cement block, stone |
| other | walls | Stucco, Adobe, Other: saguaro ribs, mud |
| | roof | wood |
| | other | Metal:bronze, glass, ceramic tile, sandstone walk ways, wood (mesquite) fences, wood porches and lintels; metal doors. |

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

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or 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.

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

9. Major Bibliographical References

Bibliography

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

Previous documentation on file (NPS):

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

Primary location of additional data:

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

Name of repository: The DeGrazia Foundation

10. Geographical Data

Acreage of Property 9.5

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

| | | | | | | | |
|------|---------|----------|---------|---------|----------|---------|----------|
| 1 | 12 | 510188 | 3576807 | 3 | Zone | Easting | Northing |
| Zone | Easting | Northing | Zone | Easting | Northing | | |
| 2 | 4 | | | | | | |
| Zone | Easting | Northing | Zone | Easting | Northing | | |

See continuation sheet.

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

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

11. Form Prepared By

| | | | |
|-----------------|--------------------------|-----------|----------------|
| name/title | Demon Clinco | date | August 8, 2005 |
| organization | N/A | telephone | 520 323 1843 |
| street & number | 5495 E. Fort Lowell Road | state | Arizona |
| city or town | Tucson | zip code | 85712 |

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

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

Photographs

Representative black and white photographs of the property.

Additional items

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

Property Owner

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

| | | | | |
|-----------------|-------------------------|-----------|--------------|----------|
| name/title | The DeGrazia Foundation | | | |
| street & number | 6300 North Swan Road | telephone | 520 299 9191 | |
| city or town | Tucson | state | Arizona | zip code |
| | | | | 85718 |

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

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

**United States Department of the Interior
National Park Service****NATIONAL REGISTER OF HISTORIC PLACES
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| | | | | | |
|---------|----------|------|----------|------------------|--|
| Section | <u>7</u> | Page | <u>1</u> | Name of Property | <u>The DeGrazia Gallery in the Sun Historic District</u> |
| | | | | County | <u>Pima County</u> |
| | | | | State | <u>Arizona</u> |

SUMMARY

The DeGrazia Gallery in the Sun Historic District, constructed between the years 1952 and 1984, is comprised of 23 historic resources, one non-contributing building and two non-contributing additions. Eligible under criterion B, the district derives its importance from its relationship with Ettore "Ted" DeGrazia, one of Arizona's most significant, prolific, and celebrated artists. The period of significance stretches from construction of the Mission in the Sun in 1952 until DeGrazia's death in 1982. The campus property includes 14 contributing low-lying modified Pueblo Revival style buildings which articulate DeGrazia's artistic and architectural record, including: the Mission in the Sun (1952), Original DeGrazia House (1952 – 56), Ceramics Studio (1954) and the Gallery in the Sun (1965 – 1982). In addition, other significant sites and structures on the property include a sculpture, mural, and the DeGrazia grave. The defining design principle uses "thick adobe walls, buttressed corners, and rounded building forms that evoke the architectural expression of New Mexico, but (...) done in a more of a folk tradition" (Jeffery and Nequette 226). The entire district is an important part of DeGrazia's artistic identity and a masterpiece of art in its own right.

Elements of the property including the Mission in the Sun (a religious building), the Medicine Man Mosaic (moved from its original location) and the Ettore DeGrazia Grave do not need to meet Criteria Considerations A, C and D as they are part of a broader district and not the predominant resources. The historic resources on the property constructed after 1956 are of exceptional importance both in understanding this unique artist and his place in/and the development of local and regional art, and thus meet the requirements under Criteria Consideration G.

NARRATIVE DESCRIPTION

Two parcels totaling 9.5 acres define the DeGrazia Gallery in the Sun Historic District. The property is perched on an alluvial fan south of the Santa Catalina Mountains, on the north rim of the Tucson basin in the Sonoran Desert upland. Surrounded by lush vegetation, the primary view looks north across dense desert foliage toward the towering Catalina peaks.

The landscape is a major component of the district, unifying the multiple buildings as a campus. Natural desert surface and sandstone walkways meander through the native environment, directing circulation amongst the resources. Healthy and pristine large trees, cactus, and shrubs exemplify the sensitive and distinctive biological Sonoran habitat.

Landscaping and informal gardens supplement the natural vegetation to create visual continuity between the buildings, the campus as a whole, and the desert. The relationship is enhanced by the repetitive use of a number

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| Section | <u>7</u> | Page | <u>2</u> | Name of Property | <u>The DeGrazia Gallery in the Sun</u> |
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| | | | | | <u>Pima County</u> |
| | | | | State | <u>Arizona</u> |

of common plant themes. In 2004, a partial inventory of the property by staff from the Arizona Sonoran Desert Museum documented the prevalent botanical specimens on the property. (See Additional Documentation.)

The retention of native species preserves the property's rural tranquility and sense of historic isolation despite having been enveloped by the city. The location, chosen by DeGrazia because of a natural desert wash (which is usually dry but flows during intermittent strong rains) located along the north boundary, provides a permanent vegetated buffer from development. Southern development is screened by large eucalyptus trees planted by DeGrazia in the 1970s.

A curved narrow lane up a steep hill enters the district from the east side of North Swan Road. The topography of the landscape isolates the district's resources from the main thoroughfare. The gravel drive expands into a large circular fenced parking area with a central informal cactus garden. The sloping of the property emphasizes the stark windowless 112 ft. wide façade of Gallery in the Sun (see site plan). Access from the parking area is encouraged visually through a series of decorative gates designed by DeGrazia. Their shape, consciously evoking the timbers of a mine shaft, is a repetitive design concept throughout the property. The decorative mine gates are adorned with painted tin flowers and short lengths of saguaro rib wired at one end, designed to sway in the wind.

DeGrazia wrote in a 1966 AIA publication "In my home, my studios, my little Guadalupe chapel, and my new gallery, I have tried to capture the feeling of what I am, and with reverence and respect for the land from which I came. What I find around me is what I use" (DeGrazia, 1966). Curved burnt adobe brick walls, wooden and retaque fences (made of stacked mesquite logs and posts), ramadas, patios, native gardens, pathways, and architecturally significant structures combine to create a distinct and historic sense of time and place.

To the west of the Gallery in the Sun on a downward slope is a clustering of small exposed and plastered adobe buildings representing resources over fifty years old. The bell tower of the Mission in the Sun is the focal point towering over the low-lying buildings and dense vegetation.

District resources under fifty years of age are out of sight from the entrance point and general public. Located behind the Gallery in the Sun, they are accessible only through a series of private informal courtyards or by a dirt road that curves along a burnt adobe wall from the parking area around the east edge of the property. These buildings are less formal than earlier construction and use pre-fabricated material, rather than handmade material.

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The entire campus reflects the development of DeGrazia's innovative artistic building program and the most productive and distinguished three decades of his artistic career. Each modest building has a low-lying elevation that blends with the desert. The individual buildings were "modeled after the haciendas on the ranches of Mexico" (Redl 26). They have a rambling organic quality that grew as exhibition rooms and studio space was needed. Buildings and additions were periodically constructed, their close proximity creating a "village like" setting.

The rural organic buildings blend with the natural environment by exclusively using local desert building materials in their natural colors, and by implementing a low-lying roof line to create a consciously proportioned sense of scale. The aesthetic organization creates a harmonious natural feeling. The main construction materials used for buildings and walls are mud adobe, burnt adobe, and concrete blocks. These materials provide climate control in the arid Sonoran climate. DeGrazia used regional alternative resources and quirky, unusual natural finishing materials to express his artistic sensibility. For example, the floor in the Gallery features cholla block sections and mortar. The fine detailing of door frames, texture, and exposed hand-treated wood show a high degree of craftsmanship. Most buildings feature a hand-constructed beehive fireplace and figurative or textural layered washes of paint on coarse walls which evokes the ephemeral light of the Southwest. Throughout the property and gallery, colored glass is used in small windows, doors and skylights to generate subtle spatial awareness. DeGrazia carefully considered every design element. His interest in texture led to many experiments in design with exposed adobe and angular walls. The unique, unchanged quality of the campus remains, much as it did during the period of significance. Integrity is retained.

During 30 years of design and development, DeGrazia built every historic resource on the property by hand, with the help of friends. The plastered adobe buildings with parapet roof design can be classified into two phases that represent distinct changes in architectural motif and material, yet blend seamlessly to create an integrated rustic campus. The first phase, from 1952 to 1965, with a majority of the resources over 50 years old, began with the purchase of the property and construction of the iconic Mission in the Sun. These early buildings on the northwestern part of the property include the Original DeGrazia House, The Ghost House, Ceramics Studio, the Gallery in the Sun complex and support buildings which according to a DeGrazia biographer are "listed among the architectural wonders of Arizona" (Reed, 1971).

The Gallery in the Sun complex surrounds a central courtyard featuring an informal sculpture and cactus garden. The two buildings were conceived with the exclusive purpose of housing and displaying DeGrazia's art. The conception of the space is driven by this goal. Every design element – walls, light, window, textures, floors, and so on – works harmoniously to glorify and elevate his painting. This first phase of construction created the historic core buildings.

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| | | | | State | <u>Arizona</u> |

The second phase, from 1966 to 1982, is identified by the use of burnt adobe and concrete brick (instead of the mud adobe made on site), and the addition of outlying buildings, construction additions on existing buildings, and the curved walls on the northeast of the property.

In addition to the architectural program, three contributing monumental works of art grace the property: DeGrazia's largest bronze sculpture, his most important mosaic mural, and the best and most cohesive examples of his painted murals (applied with water based tempera to the interior of the mission.)

The District is owned by the DeGrazia Foundation, a non-profit corporation created by DeGrazia and his wife Marion to exist in perpetuity, furthering their artistic and social goals. The foundation, fulfilling its primary mission to conserve the property and promote the vision of DeGrazia, has made almost no changes to the physical plant since its completion in 1982. Limited alterations to provide handicapped access, stabilization and physical upgrades (including electrical and HVAC contracting) have taken into consideration the visual impact and historic integrity of the district. Careful blending and mitigation has been promoted and historic architects consulted. Maintenance and upkeep has preserved the property and its historic resources. The result is that the artist's sense of place is undiminished and the property retains all seven qualities of National Register integrity.

When built, the property was far from central Tucson, standing virtually alone. Subsequent upscale development in the now affluent northeast Tucson Foothills has caused a loss of true isolation, yet the original boundaries remain intact, and the setting and native landscape has preserved the designed insularity of the district. The building designs remain unaltered. Continual maintenance keeps resources in stable, good condition. Repairs have carefully retained the district's original artistic integrity. The quality of workmanship is intact; the sense of place deliberately cultivated by DeGrazia persists and his association with the district remains explicit.

RESOURCES

The Property consists of 23 contributing historic resources: 14 buildings, 2 sites, 5 structures and 2 objects; additionally there is 1 non-contributing building and two construction additions all completed in 1983 and 1984. All of the DeGrazia Gallery in the Sun Historic District buildings are stable, their condition ranging from good to fair. The condition remains as such due to the on-going maintenance by the DeGrazia Foundation. The buildings were developed in two distinct phases that are articulated by location, date of construction, and material. The second phase reinterpreted the original design with new construction material and massing. Together they create a unified historic district. The resources are described in chronological order of construction and phase.

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Name of Property

The DeGrazia Gallery in the Sun

County

Historic District
Pima County

State

Arizona**Contributing Historic Resources.**Buildings

| Buildings: Phase I | |
|---------------------------|----------------------------------|
| A. | Mission in the Sun |
| B. | Original DeGrazia House |
| C. | Ceramics Studio |
| D. | Brian's House |
| E. | Ghost House |
| F. | Gate House |
| G. | Gallery in the Sun (building I) |
| H. | Gallery in the Sun (building II) |

| Buildings: Phase II | |
|----------------------------|------------------------|
| I. | Garage |
| J. | Store Room |
| K. | Nun's House |
| L. | Underground House |
| M. | The Apartment |
| N. | Puzzle Room (woodshop) |

Sites

| | | |
|----|----------------|------|
| O. | Island House | 1954 |
| P. | DeGrazia Grave | 1982 |

Objects

| | | |
|----|----------------------------|------|
| Q. | Deer Dancer Sculpture | 1967 |
| R. | Desert Medicine Man Mosaic | 1964 |

Structures

| | | | |
|----|-----------------------|-----|------|
| S. | Gates | ca. | 1965 |
| T. | Seri Ramada | ca. | 1968 |
| U. | Yaqui Ramada | ca. | 1968 |
| V. | Apache Ramada | ca. | 1968 |
| W. | Tohono O'odham Ramada | ca. | 1968 |

Non Contributing ResourcesBuildings

| | | |
|----|--------------|------|
| X. | Garden House | 1983 |
|----|--------------|------|

Additions

| | | |
|----|-----------------------|------|
| Y. | Storage Room Addition | 1983 |
| Z. | Sun Room Addition | 1984 |

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Phase One: 1952-1965

This phase is defined by the primary use of hand-made mud adobe and limited burnt-adobe brick construction. The “living quality” and color of natural materials is emphasized. In 1964, Charlotte Cardon, local historian and reporter, observed of DeGrazia: “He is always building. He has a profound respect for architecture [...] He always builds with adobe because he says: It has a living quality and changes with the seasons. It is moist in the rain, cold in winter and ages gracefully with time [...] His buildings are the different earth colors. There is a red clay as well as gray found in the mountains close by. He uses both mud and straw and buys the burnt adobe which is terra cotta color.” (Cardon, 1964). The natural aging of DeGrazia’s construction material is a design feature of the property which continually expresses a feeling of historic timelessness.

A principal characteristic of the Phase One architecture is the consistency of low roof lines on the northwestern boundary, with the higher roof line of the Gallery in the Sun visible at the center of the district. This terracing emulates the natural topography of the land. The exteriors of generally exposed mud adobe or stucco create an organic unity for the entire campus.

During this period, DeGrazia railed against his architectural contemporaries, writing in 1966: “Some of the architects in Arizona work as though they are trying to fit a circle into a square. They ride against the natural laws of the Southwest. They fight the country instead of riding with it”(DeGrazia, 1966). DeGrazia’s buildings blend seamlessly into their surroundings. They indeed ride with the desert.

Buildings

A. Mission in the Sun 1952 (building)

The main façade of the Mission is massed windowless plastered adobe perforated by the entrance, a small window with an exposed lintel in the bell tower, and candle niches. The belfry dominates the east portion of the front façade (37 ft. wide) and is topped by a large cross of saguaro ribs. The remaining three façades are purely functional: stuccoed mud adobe block without significant decorative elements. The Mission’s wind bell was designed and cast by DeGrazia. The entrance is post and beam, faced with saguaro ribs and decorated with painted tin flowers. The saguaro rib facing is continued on the open fame entrance doors. The rounded parapet roof line drops at irregular intervals from the bell tower to the southwest corner which is buttressed with a large mass of plastered adobe.

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The building's foyer is stuccoed and is covered in vibrant murals. To the east and west of the vestibule are unplastered small chapel rooms. The nave features a long rectangle sky space. The eye is pulled upward through the long four-sided cut in the roof open to the mountains, sky and elements. DeGrazia's reverence for the sky was articulated in a 1969 article: "The sky of the Southwest is part of the desert ... the sky with its clouds helps the desert create its moods. The desert moods are so strong that they affect the life upon it" (Thompson 1969). The main room is sparsely furnished: a built-in adobe bench occupies the full length of the east wall, and there are a few free-standing hand-hewn mesquite benches. When originally constructed, the main altar was relatively bare with the exception of an encaustic painting of Our Lady of Guadalupe and small hand-made clay candlestick holders. Today, the small candle holders are lost, and the altar has become a shrine festooned with mementos and prayers.

The foundation of the little church is concrete block and mortar. The floor is paved in river rock and the roof is post and beam. This building is the core of the Gallery in the Sun Historic District and sets the canon of style that is reproduced in later construction. The Southern Arizona Chapter of AIA identified the building in 1960 as one of nine Tucson buildings of architectural significance (AIA Building 3). This building, the oldest on the property, is in good condition.

The exterior mud adobe walls were stuccoed in the 1960s by DeGrazia to prevent erosion and deterioration. The interior was stabilized in the early 1960s by adding roof support posts. In 1983, a new roof and exterior stucco were added by Staples Building of Tucson. The 1984 inner stucco patching was completed by Ed Spartan of Taos, New Mexico. Three buttresses along the west wall were added in 1988 by A.C. Caballero¹ of Tucson. In 1990, art restoration was completed by Ginny Moss of Tucson. In 1993 plaster stabilization and repair by Bob Vint and Lance Laber was completed; in 1995, four vigas were replaced by Lance Laber and Earth Builders of Tucson.

In addition to its unique hand-built character, the Mission in the Sun boasts the finest examples of wall murals by DeGrazia. The mural paintings are intrinsic to the Mission and transform the building into an art-historical document of irreplaceable significance. The iconography of the painting provides further insight into the themes and ideas of DeGrazia regarding art and faith.

All four walls of the narthex entrance room are painted with figurative murals including Padre Kino on a horse, a Yaqui Deer Dancer, a cock fight, musicians and children with candles and flowers.

¹ During the years prior to his death, DeGrazia worked on the property with A. C. Caballero. Caballero continued working for the DeGrazia foundation maintaining buildings and renovating them for new use. Little else is known about him.

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A recurring theme in DeGrazia art from the late 1940s and early 1950s soars in the east wall mural that dominates the chapel nave. The mural is a procession of six colorful adolescents carrying baskets of flowers in adoration of the Virgin. They wear pale colored clothing with bursts of red and baskets full of soft colored flowers and calla lilies. They process down the nave towards the main altar using the built-in adobe bench as a foreground.

The Sanctuary is separated from the nave by a low adobe wall and support posts. Within the sanctuary the mural figures are no longer laity but divine. Musical angels and instruments with wings cover the east wall paying homage to the Virgin who dominates the central altar. The west wall features three big-eyed Mexican girls on their way to their first Communion.

The west nave wall is a juxtaposition of religious iconography and non-religious humor featuring a series of six vertical windows separated in two groups by a larger horizontal windowpane. The original panes (now lost) were fired glass-on-glass. The north series possesses Navajo figures representing Joseph and Mary and the Christ child. The south series details angels, and the large central pane depicts the sacrament of marriage.

An original small encaustic altar painting (now lost) along the west wall used colored beeswax to create Christ as Santo Nino, a Mexican Christ child, wearing a sombrero and carrying a gourd of water. The image was later painted over by DeGrazia, and replaced with an image of Christ crucified.

The rest of the wall is dominated by a painting of Juan Diego, a principal figure of the Mexican folk legend of the apparition of the Virgin of Guadalupe. He is depicted youthfully in bright colors. As DeGrazia said in 1955: "... I think of him as a youngster, so that's the way I paint him" (Keatley, 1955). Additional light-hearted images of a clown and a desert roadrunner or paisano, as well as other birds more closely related to religious emblems, adorn the stucco.

Although the iconography of building possesses religious themes, the Mission was never consecrated by any religion. Its primary function on the DeGrazia Campus is to convey the aesthetic vision of DeGrazia, the artist. As such, it meets the requirements established under Criterion Consideration A.

**B. Original DeGrazia House, Little Gallery and Bernadino's Hideaway
1952 – 1956 (building)**

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The Original DeGrazia House, Little Gallery and Bernadino's Hideaway are three separately defined spaces unified under one roof totaling 1,754 total sq. ft. The house, the second building erected on the property, was the DeGrazias' primary residence from 1952 until 1965, when the DeGrazia family moved to the "new house" on the northeastern part of the property.

The initial building is the original 821 sq. ft. DeGrazia House. The foundation is composed of cement block and mortar; the floor is $\frac{1}{2}$ patio block and $\frac{1}{2}$ poured concrete. The unplastered, unfinished adobe post-and-beam house features a flat roof that extends over the walls to create a protective awning. The east half of the façade is dominated by a small wood and glass solarium protruding from the bedroom. A small window with an exposed lintel perforates the west side of the main entry. The doors have been removed, but the building retains a high level of integrity. The west façade features a small doorway opening into the kitchen and a small window with a beam lintel. The south façade (the back of the house) features three small windows with beam lintels.

The interior is composed of four informal rooms centered around a main living area which is dominated by a beehive fireplace (restored in 2001 by Lance Laber). A built-in adobe plastered bench is located in the northeast corner. The interior walls are stuccoed and painted by DeGrazia in a "desert style": a series of soft pastel overlaid colors that create a feeling of desert luminosity which softens the heaviness of the architecture. DeGrazia wrote about the process in a 1966 AIA article:

I use plaster with rough gravel – heavy on the cement and not much lime. This produces a severe texture. Then, while the plaster is still wet, I paint it with at least three colors, sometimes as many as six. Colors are used to achieve the counterpart of the structure, to soften the walls. The result is that they come alive. They sing and exude beauty (DeGrazia, 1966).

East of the living room up a small step through a doorway with exposed rock facing is the small, low-ceiling bedroom featuring large windows on three walls. The room is composed of adobe, wood paneling, and glass. Through the bedroom is a small storage room with an east-facing window originally used to house DeGrazia's art. Off the living room toward the back of the house is the kitchen and informal dining area. The spaces are separated from each other by a low, terraced red burnt adobe wall. The kitchen retains many of its original elements including the wood-burning stove and handcrafted counter tiles, but the original DeGrazia-made glazed ceramic sink has been replaced. Over the sink is a small window with a painted rooster. Saguaro ribs are used as a finishing treatment between the support beam and the ceiling above the stove to conceal the exhaust pipe. Beyond the dining room doorway is a small niche carved into the adobe wall with a DeGrazia ceramic statue. Behind the house is an informal courtyard defined by the ceramic studio, little gallery, and tall

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mesquite fence posts which screen northern development. Behind the kitchen is a covered patio/ramada structure that was rebuilt in 1985 by A.C. Caballero of Tucson. It was used in summer as a sleeping porch and year round as an outdoor dining pavilion.

The 714 sq. ft Little Gallery was built as a studio and exhibition space in 1954, an intention echoed in current use as an exhibition space for guest artists. The foundation is rock and mortar; the floor is 2/3 poured concrete and 1/3 brick. The roof is post and beam. The main exterior adobe façade faces the Mission and is treated with sand colored stucco. The wall features a series of small rectangular colored glass windows embedded into the adobe in a random pattern. The main entrance copper door with inset fused glazed glass leads directly into the long narrow north-south axis exhibition space. The door frame is constructed of three railroad ties as posts and lintel in "mine shaft" style. As noted in a 1960 issue of *Desert Magazine*, the main room is "[...] built in perfect perspective – 35 feet long, 12 feet across the front, and six feet wide at the rear wall on which is displayed but one painting at a time [...]" (Conrotto, 1960). The west wall has three thin vertical windows and one of the exposed support posts has a carved niche with a small Madonna by Marion DeGrazia (Ettore DeGrazia's wife). To the left of the entrance is a small rectangular room with a beehive fireplace, skylight, and door, which leads to the informal courtyard behind the house. The building is in good condition with some minor termite damage in the roof beams.

In 1956, DeGrazia added Bernadino's Hideaway, a 160 sq. ft. addition unifying the original DeGrazia House and the Little Gallery as one building. DeGrazia named this addition after his good friend Bernadino Valencia, a Yaqui tribe member who worked for the artist and also served as the model for the Deer Dancer Sculpture (Resource Q) located in the Gallery courtyard. Bernadino would retreat from the heat of the summer to the then unused studio located behind the DeGrazia house, thus giving it its name.

The foundation of the addition is concrete block and mortar. This small studio has a bathroom, small skylight, and a long horizontal window along the north wall. The exterior walls are mud adobe with mud plaster; the floor is patio block on sand; the roof is beam and board. The overall condition is good.

The original adobe of the front, back, northwest walls was repaired and restored in 2003 by Means Designs & Construction of Tucson

C. Ceramics Studio 1954 (building)

The 453 sq. ft. Ceramics Studio was built in 1954 as the first art workshop on the property, used to produce ceramic pottery and enamels. Situated behind the Original House, it connects to a mesquite post fence, and is a

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component in creating the external informal courtyard. The foundation is constructed from concrete block, rail road ties, and mortar. The original packed earth floor was replaced in 1986 by Lance Laber with 10% poured concrete, 10% brick, and 80% flagstone. The building is characterized by the used of recycled materials; leaded, colored glass windows and corrugated painted plastic create defused light along the south facing wall. The exterior walls are frame and panel, brick, burnt adobe and rail road ties, without finish. The roof is post and beam. The curved flat roof building is one large room set into the side of a hill. The north-facing open air window frames reveal the dry wash that runs along the boundary of the property and upwards to the Catalina Mountain range. This building, although continuously maintained, is no longer in use.

O. Island House 1954 (site)

The Island House was designed and built by DeGrazia in 1954 for his good friend and fellow artist Ross Santee. Unfortunately, the building deteriorated beyond repair and was declared an "attractive nuisance" in March 1992, and razed. Today, only the foundation, wall support beams, and remnants of its fireplace exist.

The 702 sq. ft four room Island House was described by Maggie Wilson, an *Arizona Highways* writer, in *Elite* magazine (Wilson, 1982): "That cottage wasn't just an adobe cottage, it was a work of art. Some of the windows were decorated with DeGrazia's early stained glass; the dishes were DeGrazia creations of brown with an inside glaze of turquoise blue; the shower stall was painted all around with larger than life angels and windbells he had made chimes an on-going welcome. It was a little house so imbued with artistic creativity, it could raise one's spirits just to be there" (Wilson, 1982).

The Island House sat across the wash to the north of the DeGrazia home, Ceramic Studio, and Mission. The name, "Island House" evolved in reference to the building's location on the "island" created by the split and confluence of the wash. The foundation was constructed of concrete block and mortar; floors were composed of 1/4 poured concrete and 3/4 patio block. The exterior walls, including the gently curved main wall, were built with stuccoed mud adobe, and the roof with post and beam construction. The building had three main rooms including a beehive fireplace and a small kitchen.

The current site represents both the location of an important structure in the first phase of development and preserves the physical remains of a critical artistic exchange between DeGrazia and Santee; thus, it is considered to be an important contributing historic resource.

A model of the house was constructed by Melvin Slanina and a complete photographic record was taken prior to demolition; both are housed at the DeGrazia Foundation.

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Name of Property

The DeGrazia Gallery in the Sun

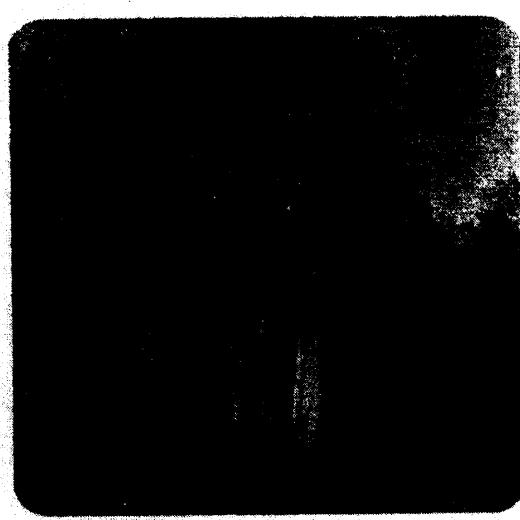
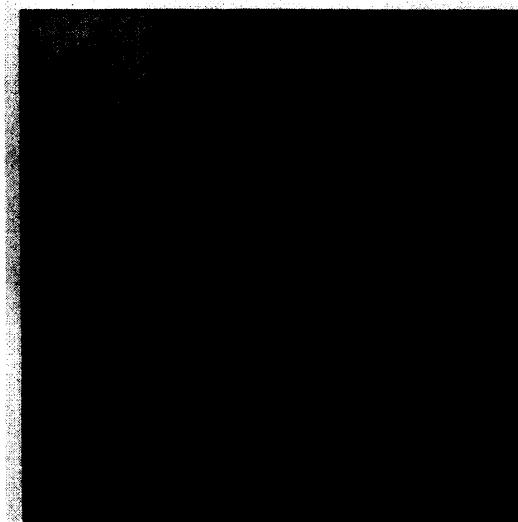
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photographs of the original Island House by Melvin Slanina ca. 1980.
The vantage point of these two photographs is unknown

D. Brian's House 1955 (building)

The 422 sq. ft. two room, flat roof, rectangular shaped house was built in 1955 as a workshop. DeGrazia referred to the building as "Brian's House," as it became the home of his good friend Brian Domino, who lived and worked on the property in the late 1960s and early 1970s.

The building's foundation is composed of concrete block and mortar with poured concrete floors. The main façade faces east and is characterized by a plank wood door flanked by two large plate glass windows. The exterior walls are burnt adobe brick; the roof is post and beam. The two main rooms are separated by a burnt adobe partition and a beehive fireplace. The overall condition is good. The building was remodeled into an apartment in the 1960s with the addition of a kitchen and bathroom while preserving the original character and integrity of its exterior. The building is currently used as an educational facility for visiting primary school classes.

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E. Ghost House 1956 (building)

The 753 sq. ft. two room 1956 building, originally used for producing wax sculpture, is "L" shaped with the main studio space to the north. The foundation is composed of concrete block and mortar with poured concrete floors. The exterior walls are a combination of 80% burnt adobe, 10% concrete block, 10% frame and board without a finish. The studio's main feature is a large protruding wood frame picture window that dominates the east façade. Adjacent to the south edge of this large window is a small wood-framed window. The low-lying slightly sloped flat roof is similar to the other buildings clustered in the area. The main door of plank wood construction faces the north and leads into a large room. The south façade is the foot of the "L". The west side features a plank door and high window with a shared wood beam lintel. The east portion appears to be a separate construction with a plank framed window and slightly different burnt adobe block usage.

The space is narrow and long; the interior window niche is painted with a decorative pink semi-circular motif. The post and beam ceiling is hand-painted sky blue with white Mexican primitive flowers decorating every third beam. The room features a beehive fireplace at the north east corner. The second room is square with windows facing the east and south.

The building is in good condition. The building was remodeled from a work area into a guest house during the late 1960s; it is currently used for storage.

The building is commonly referred to as the "ghost house" because of the intermittent creaking sounds that result from the foundation's gradual settling.

F. Gate House 1960 (building)

The building is used as a private residence by DeGrazia's son, Nick. In 1982, two rooms (448 sq. ft. total) were added to the building and a carport was added to the west side by A.C. Cabellero.

Built in 1960, the 480 sq. ft. four room house features a beehive fireplace. It was originally referred to as the "gate house" because of its proximity to the front entrance gate. The building is situated on the Southwest corner of the property next to the main entrance driveway. The foundation of the small house is cement block and mortar; the floors are a combination of $\frac{1}{2}$ burnt adobe, $\frac{1}{2}$ poured concrete. The exterior walls are $\frac{1}{2}$ mud adobe and $\frac{1}{2}$ burnt adobe with stucco; the roof is post and beam. The flat roof reiterates the common design of all the district buildings. The overall condition is good.

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Gallery in the Sun 1965-1991

The 16,015 sq. ft. 39-room complex is composed of two separate buildings connected by a wall enclosing a 60 ft. by 144 ft. vegetated courtyard. Five DeGrazia-designed additions expanded the original primary building. The external architecture is characterized by an austere, windowless, buttressed, and stuccoed mud and burnt adobe with a parapet roof line. The lack of windows and "prison like" quality is a design feature to accommodate the interior exhibition space. The secondary building is composed of seven successive DeGrazia-designed additions. Although additions were undertaken in the Second Phase of district construction, for purposes of this building's discussion, the gallery and its additions are described together.

G. Gallery in the Sun building I (building) constructed 1965/ additions 1966-1991

This primary building features 32 rooms.

In 1966, DeGrazia noted, "the Gallery was designed by me and I wanted to get the feeling of the Southwest. I wanted to build it so that my paintings would feel good inside of it. So as you come to it, the entrance, there's the Yuma prison gate. And it's built like mine tunnel entrance. I like tunnels. Then I tried to have the feeling around the gallery, no windows, because my business is pictures and if you have windows, you can't have pictures, so all the lighting in the galleries is from the roof. And then, I try to control that by achieving, through color, different effects" (DeGrazia, 1966).

The geometrically-structured, windowless, buttressed building is massed into three sections that form the main southeast façade: a symmetrical set of east and west wings stuccoed in pink plaster with low buttressing that runs along the length of the walls, and a low central entrance section which is the front façade's focus. The entrance is set back into the building and dominated by an "Iron Gate" designed by DeGrazia and fabricated by C.C. Wilhelm. It is "[...] a replica of the old prison walls in Yuma" (Cardon, 1966). This gate is framed with three railroad ties in "mine shaft" style. Exposed vigas perforate the inset portion of the front wall. Through the gate into a "mine shaft tunnel" hall is the irregular iron entrance door with inset colored glass marbles, a visual reference to the Mine with the Iron Door and the road DeGrazia had blazed to the property in 1951 (which would subsequently be absorbed by encroaching development). The entrance features a ceiling with exposed vigas and very small windows filled with colored glass. The entry is a dark, low-beamed space with a small antechamber to the left. The entry opens to a tiled lobby foyer featuring a sitting area with a beehive fireplace and built in adobe benches. The light is diffused through filtered skylights and three small narrow vertical windows facing north into the courtyard.

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To the east of the foyer, up a step, is a gift shop with a north door leading to a courtyard and an irregular "mine like" open doorway to the south leading to office and storage space. The office area is comprised of a series of small rooms connected by an east – west open corridor. Three-quarter walls and "mine-like" doorways continue the entrance motifs throughout this area. West of the main lobby, the original formal gallery space is composed of three rooms on a north-south axis, stepped down in a series of three landings. Numerous niches and alcoves feature pottery and sculpture along the landings. At the bottom is another beehive fireplace. The walls were painted in the "desert style" or left natural with a plastering of mud and straw. DeGrazia described the quality the texture produced: "A wall out of mud is beautiful and satisfying, but a wall of mud and straw is a union of materials that are in complete harmony and produce an aesthetic feeling, long to be remembered. To me this is the great Southwest. The mud wall is masculine – physically strong and durable. The straw is feminine – delicate as a thread. Its color is sun and gold" (DeGrazia, 1966).

The interior doorways continue the "mine-like" style. The foundation is a combination of concrete block, mortar and poured concrete. The floor is poured concrete, red tile, burnt adobe, and flagstone, and features cholla block. DeGrazia described the process of producing the cholla floor: "On some of the Gallery floors I use mud; on others, jumping cholla cactus. The cholla, cut about four inches long by an Indian, is sanded and sealed with wax. The tops of some of the cholla I dye in color. Then I bed them in cement. The finished floor produces a feeling of walking in a strange magic place. You see it; you feel it in your feet – texture on your toes, so to speak a magic rug" (DeGrazia, 1966).

The ceiling of the Gallery is exposed wood. DeGrazia wrote: "On my Gallery ceilings I have used re-sawed lumber, with teeth to grab. I used all pastel colors to paint them with; and dry brush with very little color on it. You feel the color rather than see it. Lightly applied, like a breath of air, it produces a delicately colored atmosphere that's there, yet you know it only by feeling it" (DeGrazia, 1966)

The exterior walls are mud adobe with stucco on the outside and stucco and mud plaster on the interior. The roof is beam and post. In 1980 the gallery was extended north towards the New DeGrazia Home. Additional rooms were constructed by A.C. Caballero using burnt adobe stuccoed inside and out. The floors are burnt adobe and mortar on sand. Linking these rooms is an open-roofed atrium.

In 1966 DeGrazia built a 1653 sq. ft. "New" House. The building was originally detached from the main gallery. DeGrazia resided there until his death in 1982. The home is centered around a informal zaguán with a kitchen and living room to the east; bedroom, storage space and tower to the west. As a result of additions conceived by DeGrazia, the house is now part of the larger complex. The foundation is concrete and mortar. The floor is a composition of $\frac{1}{2}$ flagstone, $\frac{1}{4}$ ceramic tile and $\frac{1}{4}$ red tile. The exterior walls are mud adobe

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stuccoed inside and out; the roof is post and beam. The north face has a flat roof line with parapet to the south. In 1991, a non-contributing second story 12x15' room was added by Gregg Barry. The condition is good.

In 1966 a 308 sq. ft. storeroom was built. The storeroom is connected to the New DeGrazia House although it is only accessible from the courtyard. The foundation is concrete block and mortar. The floor is red tile and the roof is post and beam. The exterior walls are mud adobe, half of which are stuccoed. A relief carving by Marion DeGrazia of the Virgin Mary decorates the otherwise plain exterior adobe wall. The condition of this portion of the building is excellent. Used originally for storage, this space now houses a frame shop.

By late 1965 and continuing through the late 60s, gallery exhibition space was added with the intent of housing DeGrazia's permanent collection of paintings. Eight exhibition rooms were completed including the Papago, Spider, Retrospective, Projection, Atrium, Yaqui, Bullfight and Gold Rooms. The addition was constructed with a foundation of concrete block and mortar. A floor built out of tile, flagstone, brick and river rock. The walls are stuccoed mud adobe and the roof is beam and board. The addition was connected to the new DeGrazia House but remained separate from the Gallery in the Sun.

In 1966, an addition accommodating the need for additional office space and storage space was completed east of the existing office. The foundation and floor is poured concrete. The exterior walls are burnt adobe stuccoed in and out. The roof is beam and board. The condition is excellent.

The 1980 the New House and the Gallery in the Sun were united as one building with the addition of 3 exhibition rooms: the Kino, Cabeza de Vaca and the Enchanted Gallery rooms. The project was completed by A.C. Caballero. The foundation is poured concrete with burnt adobe and mortar floors. The walls are burnt adobe and the roof is post and beam.

This massive space is still used as originally intended, displaying the artwork of Ettore DeGrazia.

A non-contributing 420 sq. ft. storage space addition by A.C Caballero, completed in 1984, connects to the gallery offices. The foundation and floor is poured concrete with concrete block and stucco exterior walls replicating earlier construction. The roof is post and beam; the condition is good.

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H. Gallery in the Sun building II (building) constructed 1965/ additions 1972-1983

The building was completed in six stages and completes the formal courtyard.

The initial four rooms constructed in 1965 consisted of the book room (now the research library) and the pump room (now storage) and two restrooms. This 821 sq. ft. four-room project completed the internal courtyard. The foundation is concrete block and mortar. The floor is red tile (except the restroom floors which are poured concrete). Evoking row house design, the walls are exposed adobe with numerous doors that lead onto the courtyard. The roof is post and beam. The overall condition is good.

Built in 1972, the 242 sq. ft. storeroom was remodeled in 1983 by A.C. Caballero of Tucson into an office to meet the growing need for administrative space. The foundation is concrete block and mortar with a floor of poured concrete. The walls are painted in yellow DeGrazia style. The exterior walls are concrete block stuccoed to match the rest of the property. The roof is post and beam. The condition is good.

Also built in 1972, the 930 sq. ft. warehouse and workshop adjoins the secondary complex to the east. The foundation is concrete block and mortar; the floor is poured concrete. The façade replicates the row house motif with large casement windows and wood doors facing an undefined breezeway. The exterior walls are concrete block and burnt adobe without a finish. The roof is post and beam. The overall condition is good. The buildings continue their original use.

The Plant Room was added in 1973. This 532 sq. ft. addition is used as a workshop. The foundation is concrete block and mortar and the floor is patio block on sand. The exterior walls are 2/3 mud adobe and 1/3 burnt adobe with exterior stucco and an unfinished interior. The roof is post and beam. The condition is good.

The 1976, 96 sq. ft. Coke Room (now used for storage) was built in 1976 on a foundation of railroad ties, with floors of red tile on sand. The exterior walls are frame, sheathed with board and batten. The roof is post and beam the condition is fair, mostly because of termite damage to this portion of the building.

At the north end of the Gallery In The Sun Building II is a non-contributing 600 sq. ft. storage room, constructed in 1983. The foundation and floor is poured concrete with asphalt. The exterior walls are concrete block with stucco. The roof is poured concrete. The condition is good and the room continues to be used as originally intended.

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Phase Two: 1966-1982

The second phase of construction is identified by the use of burnt adobe and concrete block to build additional buildings on the northeast corner of the property. Stucco is limited in use, and the introduction of casement windows is seen. The buildings are intended for private use and are not featured for public display or attraction. They are more functional, yet have many of the same design characteristics as the first phase. A number of additions to the Gallery in the Sun were completed during this phase but are included in the prior phase as they are considered to be parts of the older buildings.

I. Garage 1966 (building)

This 324 sq. ft. garage was built in 1966. It was remodeled from a workroom to a garage in 1983 by A.C. Caballero of Tucson. The garage, storeroom, and walls make up an informal walled courtyard. The foundation is concrete block and mortar. The floor is poured concrete; the roof is post and beam. The Garage is comprised of a massed windowless burnt adobe square; the informal courtyard side is plastered and decorated with DeGrazia ceramics and metal work. The east façade is exposed burnt adobe. The condition is good.

J. Store Room – New DeGrazia Home 1967 (building)

This modest 114 sq. ft. storeroom was built in 1967. The foundation is concrete block and mortar. The floor is red tile and the roof is post and beam, the non-descript exterior walls are burnt adobe with stucco. The interior is unfinished. The condition is good. The building continues its original function as a residence.

K. Nun's House 1968 (building)

The 910 sq. ft. four room house with a covered patio was constructed in 1968 and used as a guest house. The foundation is poured concrete with a floor made of burnt adobe on sand. The roof is post and beam. The exterior walls are traditional rammed earth rather than adobe and are capped by a single course of burnt adobe brick. The packed mud is clad in pink stucco, with the south and west façades faced in randomly spaced sections with saguaro ribs. The building is named for the Benedictine nuns who frequently visited the mission and often signed the informal mural on the interior walls and the now-lost door. The small bathroom shower features a DeGrazia mural of birds and flowers. The living room features a beehive fireplace and small paintings of flowers decorate the door frames. It should be noted that DeGrazia spent his final days, and ultimately died, in this house. The building is currently used as an office. Its overall condition is good.

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L. Underground House 1969 (building)

The 288 sq. ft. storage building was constructed in 1969. It is dug into the side of a little hill with a stone walkway leading to the entrance. The foundation is concrete block and mortar with a floor composed of patio blocks on sand. The two-room building has the "mine shaft" irregularly shaped doorway and is painted in the traditional "desert style." The long narrow room has a window near the ceiling at the far northern end. Built-in wood shelves line the walls. The exterior walls are concrete block and stucco. The roof is post and beam covered with dirt. The overall condition is good. The building is unused and empty.

M. The Apartment 1972 (building)

Built originally in 1972 as a storage building and remodeled in 1983 by A.C. Caballero into a three room guest house, the 532 sq. ft. building has a concrete block and mortar foundation with red tile floors. The exterior walls are unfinished burnt adobe. The building curves in a crescent shape around a cement patio and informal garden with citrus trees following the primary exterior east wall and access road. Three casement windows and two doors open into the front wall. Internal wall surfaces are stucco. The roof is a combination of drywall, and post and beam. The overall condition is good.

N. Puzzle Room (Wood Shop) 1980 (building)

This 420 sq. ft. one-room building and small greenhouse has a foundation of burnt adobe and mortar, with a floor of poured concrete. Although it is commonly referred to as the "Puzzle Room," the origin of this name is not known. The exterior walls are burnt adobe and concrete block, and are unfinished on both the interior and exterior; casement windows face the north. The roof is post and beam. The building repeats the crescent design of the apartment building, combining to create an informal courtyard. The condition is good.

P. Ettore DeGrazia Grave 1982 (site)

Ettore DeGrazia's grave is located next to the Little Mission in the Sun, and is marked by a cairn of blue crissicola copper rocks with a cast bronze decorative wreath. The grave does not need to meet the requirements under Criteria Consideration C, as it is located on the grounds of the house where he spent his productive years.

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Q. The Yaqui Deer Dancer Sculpture and Fountain by Ettore DeGrazia 1967 (object)

The monumental bronze sculpture, cast by "Noggle Bronze Works" of Prescott Arizona in 1967, has remained in its current location since its installation. The 7' tall figure of a Yaqui Deer Dancer crouches in a tense state of movement on a small stone and concrete base in the middle of a pool within the Gallery Complex courtyard. DeGrazia's friend Bernadino Valencia modeled for the statue. It is a significant art historical document and the only DeGrazia bronze cast of this size.

R. Desert Medicine Man Mosaic Mural by Ettore DeGrazia 1964 (object)

Commissioned by developers of Sherwood Medical Terrace, 8230 E. Broadway, in 1964, the glass and tile mosaic mural depicts an Indian Medicine Man. By 1991, the climate and exposure had so adversely affected this work that the DeGrazia Foundation moved it to the campus and where it was restored. Although it is less than fifty years of age and has been moved from its original location, the work is considered a major historic resource as well as a significant art historical document. Although it has been moved after the district's period of significance, its relocation has preserved the original design, materials, workmanship, and feeling of the piece; indeed, it is the best extant example of a DeGrazia mural. As such, it is believed to meet the requirements of Criterion Consideration B.

Structures.

The five structures in front of the Gallery complex were designed as entrances and covered ramadas with unspecified functions. They are decorated with tin flowers and saguaro ribs that sway in the wind.

S. Gates 1965 (structure)

Although they are treated as a single resource, the gates represent a series of four decorative formal entrances archways on the property which lead from the parking area, directing pedestrians to the gallery complex and the historic core. They are constructed from wood railroad ties and mesquite posts. Visually connected and in close proximity to each other, these constructions can be considered a single resource. They are decorated with hand-cut painted tin flowers and are a reference to the "mine shaft" style. These motifs are used on many building entrances to create additional visual continuity on the property.

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|--------------------------|----------------------|
| T. Seri Ramada | ca. 1968 (structure) |
| U. Yaqui Ramada | ca. 1968 (structure) |
| V. Apache Ramada | ca. 1968 (structure) |
| W. Tohono O'odham Ramada | ca. 1968 (structure) |

The four raw mesquite post and beam ramadas are named after different Native American tribes in southern Arizona and are identical in construction with the exception of a painted tribe name on wood board. They are from east to west: Seri, Yaqui, Apache, Tohono O'odham. Based on photographic research, they were constructed in the late 1960s and served as locations for these specific Native American tribes to market their crafts during the large public events often held on the property. Today they are used by school classes, for educational instruction, by food vendors during events, and as resting places for visitors. They are distinct elements and are therefore considered as separate historic resources. They help generate the village aesthetic by connecting the historic core of the campus with the Gallery in the Sun.

Non-contributing Resources

- X. Garden House 1983 (building)

The 1318 sq. ft. house, built in 1983 by A.C. Caballero of Tucson, is used as a guest house. As the building was originally surrounded by a garden, it became known as the "Garden House." The foundation and floor is poured concrete. The exterior walls are concrete block with stucco on the exterior. The roof is post and beam. The main entrance of the building faces east and looks onto the end of the access road. Built into a slope, the living area is separated into two levels. The main level includes the kitchen, dining area, master bedroom, and living room with large picture windows facing the north. A second bedroom is accessed down three steps and includes a small bathroom. The condition is good. The building combined with the New DeGrazia Home and walls make another courtyard. Designed and constructed after DeGrazia's 1982 death, this building is not considered to be a contributor to the historic district, as it does not reflect the artist's personal vision.

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NARRATIVE STATEMENT OF SIGNIFICANCE

SUMMARY

The property is eligible for listing in the National Register at the local level under Criterion B through association with the life and artistic production of Ettore "Ted" DeGrazia. The entire district is the unique physical manifestation of his personality, extraordinary art, and concepts of design. On the 17th of September, 1982 DeGrazia, 73, died of prostate cancer. He left the legacy of a highly influential rogue artist which is uniquely manifested in the architecture of the district's mission, houses, studios and galleries. As the historic resources on the property constructed after 1956 are of exceptional importance both in understanding this unique artist and his place in the development of local and regional art, they are considered to meet the requirements of Criteria Consideration G. The period of significance for the DeGrazia Gallery in the Sun Historic District spans from 1952, the year in which the first building on the property was constructed until 1982, the year of the artist's death.

ETTORE "Ted" DEGRAZIA (1909 – 1982)

Ettore "Ted" DeGrazia was born to poor Italian immigrants on June 14th, 1909 in the southeastern Arizona territory mining town of Morenci. DeGrazia's paternal grandparents Roseanna and Gregorio DeGrazia left their farmland in the Mediterranean city of Amantez, Provincia de Cosenza, Calabria in southern Italy at the end of the nineteenth century to seek their fortune in the copper rich Gila Mountains of the Arizona territory. To reach Morenci, they traveled from New York by train to New Mexico and then by stagecoach, accompanied by their son Domenico DeGrazia, who was subsequently sent home to Italy for his future wife Lucia Gagliardi shortly after his arrival. Domenico and Lucia were married in 1903. Ettore was the third of their seven children, born into a milieu of hard labor and scarcity. Domenico was a miner, who had started as a mucker in the Detroit Copper Company, but soon was promoted to foreman, working underground in treacherous conditions (DeGrazia, Frenck, n.d.).

Three major artistic themes emerged in DeGrazia's austere upbringing which would shape his creative vision: religion, music and most importantly his adoration of the desert. These three themes persisted throughout his life, emerging in his art and his architecture.

In an interview for the University of Arizona's daily newspaper, *The Arizona Wildcat*, DeGrazia remarked that his "interest in art did not begin under the tutelage of an educated art instructor, but rather as a boy's fascination with mud." He mused, "sometimes we found clay, which I modeled and baked in the kitchen oven...." (Adams 1962). His childhood exposure to the mines of Morenci, and their associated tailings, also influenced his future

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artistic palette. In a 1949 interview for *Arizona Highways*, DeGrazia noted, “from childhood I have been interested in color. Often I went on long hikes with my father. We always came home with our pockets filled with colored minerals. These rocks I crushed with a hammer for color. Color fascinated [and] made a deep impression on me” (Carlson 1949). These impressions ultimately developed into paintings, glazes and buildings. Early physical connections with the earth set the groundwork for experiments in mud adobe and painted plaster, and the human-scale environments he would create later in life. His early artistic endeavors developed from the natural world around him. Throughout his life, he would return to and rely on this native idiom.

DeGrazia attended Morenci public school. Unable to pronounce “Ettore,” one of his teachers renamed him “Theodore,” later shortened to “Ted.” At the time, the few minor art works that existed in Morenci were religious in nature. DeGrazia spoke of his early exposure: “[The] little that could be called art … was found in the church. At home we had a medieval Christ, which my mother brought from Italy. It was a striking elongated El Greco-like Christ which impressed me so much because it was the spirit of sadness” (Carlson 1949). This “spirit of sadness” would be expressed again and again in his future artistic productions of Christ and religious ceremony.

In 1920 at the age of eleven, DeGrazia’s family returned to Italy. DeGrazia’s early exposure to music was family oriented; his mother “played guitar and (his father) enjoyed opera.” DeGrazia learned to play the trumpet in Italy (Elliott 1988). The five years in his ancestral homeland were spent primarily in seminary preparation. He showed little vocation for the priesthood, preferring to paint. His Italian memories were marked by artistic religious church iconography and the colors of the Italian landscape. He “spent more time painting the Italian scene from the convent garden than he did in the studying of church law” (Elliott 1988). In 1925, the DeGrazia family returned to the Arizona desert and sixteen year old DeGrazia, with little English skills, enrolled back into the first grade and took up painting in earnest. His emotive flat paintings were individual reactions to his immediate surroundings, their feelings more important than the esoteric manipulations of an artistic style or problem.

DeGrazia’s brother Gregory attended the Chicago Musical College for a semester, and after returning to Morenci, he organized an orchestra called “Blue Derby.” His brother Frenck DeGrazia played the saxophone and DeGrazia played the trumpet (Elliott 1998). It was in this context that he began his first commercial venture: selling his art. Frenck recalled in an interview: “Ted had pieces of silk that were cut into handkerchief size pieces [that he would] paint colorful flowers on … During intermission, whenever we played at some of the small towns in New Mexico and Arizona, he would push me to go out and sell them (for) 50 cents apiece” (Elliott 1988).

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In 1929, the Great Depression hit Arizona like the rest of the country, but it would be three years until the full effect of the economic recession would be felt in Morenci. DeGrazia's life during this period was full of self-created art. In 1931, encouraged by local musical success, he recorded and self-published a musical score, "I'm So Lonely and So Blue."

In 1932, at the age of 23, he graduated high school and returned to the mines. Design elements throughout the Gallery in the Sun Historic District including the gates, doorways and main entrance reference this early period of his life. Later that year, fiscal pressure from the ongoing depression forced the Phelps Dodge Company in Morenci to cease copper mining operations, creating a diaspora that scattered the once-thriving boom town citizens back into Mexico and the greater southwest. Unlike many miners, the DeGrazia family owned their own home in Morenci, and the prospect of starting over was undesirable. As such, they elected to stay on (Elliott 1988).

DeGrazia's witty optimism is captured in his remembrance of 1932 for a 1982 issue of *Elite* magazine: "So what does any red-blooded American boy do when he can't find a job? He goes to college. So I bummed a ride on the back of a truck and went to Tucson to enter the University of Arizona" (Wilson 1982). With fifteen dollars in his pocket, he remembered, "I was motivated to work hard, I knew I'd be back underground again if I didn't succeed at something else" (Elliott 1988).

During the fall of 1932, DeGrazia matriculated into the University of Arizona, studying music as the first of many attempts to achieve a college degree. He began a formal study of art under Katherine Kitt, an important pioneer in the historical development of Tucson's arts community. Their relationship as teacher-student, and later as colleagues, bound DeGrazia to the emerging Tucson art scene.

Since the early 1920s, Tucson had been a stop for painters traveling to art colonies throughout the Southwest and California. The first fine-arts collective was formalized in Tucson in 1924. The Fine Arts Association of Tucson grew out of the interest shown in the Art Exhibits of the Tucson Woman's Club. On the 20th of March 1924, the arts committee of the club (including Katherine Kitt) called a meeting of artists and friends of art "for the purpose of organization." In 1927, the association secured the gallery and exhibition space in the new "Temple of Music and Art." The organization was considered of great cultural importance to the state of Arizona. Kitt became an instructor in Art and Design in 1925, and in 1932 she was appointed Associate Professor of Art and head of the Art Department of the University of Arizona (source, University of Arizona Special Collections).

In Kitt's obituary, DeGrazia and important local architect Lew Place were acknowledged as her most significant students. DeGrazia was quoted: "She was a definite influence on my career...we fought over what she

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considered my shiftlessness, and she never complimented me verbally, but she confirmed her trust in me by buying many of my first postcard reproductions. The tacit approval of my work was reason for her having me paint on many occasions in her studio" (Haynes 1968).

Kitt's studio and house, still standing on south 4th Avenue in Tucson's Amory Park Historic District, was a salon of sorts, where artists met and exchanged ideas. Cele Peterson, Tucson matriarch, business entrepreneur, and good friend of Kitt, recalled in an 1996 interview: "I saw lots of [DeGrazia's] early work in her studio ... He was really a shining example of what the University of Arizona was producing in art ... His paintings brought him fame – maybe not the same kind of fame that Katherine Kitt would have liked to have seen, and maybe he would have died a poor man had he continued on that score ... [Rich or poor,] he would have lived the same way. He was Ted DeGrazia" (Peterson 1996).

Still trying to define himself as an artist, DeGrazia looked to famous artists for inspiration. As a consequence of financial pressure, he periodically dropped out and re-enrolled in the university (Woodward 1991). Working odd jobs and surviving on his own, he played music in various Tucson clubs. When his brother French moved to Tucson to live with DeGrazia and finish high school, he helped support the two by playing saxophone at local establishments.

In 1934, DeGrazia met Aleksandra Diamos while conducting his orchestra at a college event. Aleksandra was from the prominent Diamos family who owned and operated movie theaters throughout Arizona, including the Tucson Plaza, Bisbee Lyric, and Douglas Grand, as well as the recently restored Tucson Fox Theater. Aleksandra's father gave DeGrazia a job as the assistant manager of the Plaza Theater while he continued his schooling. On June 19th, 1936 Ted and Aleksandra were married at St. Augustine Cathedral in Tucson.

In January 1935, the University of Arizona hosted a Chicago exhibition of modern Mexican art featuring works by Rivera and Orozco. It is unlikely that DeGrazia missed the showing, which would have been his first in-person exposure to the work of the Mexican masters. The *Arizona Daily Star* newspaper stated: "Probably no other exhibit in the history of the Tucson Fine Arts Association has occasioned so much comment and so many controversial opinions" (February 17, 1935).

The artistic themes and political messages of the Mexican painters resonated with DeGrazia. Tucson's proximity to Mexico allowed for an easy exchange of ideas and stylistic influence. DeGrazia became enamored with the work of the Mexican modernists and in the following years began to depict the plight and daily life of the Mexican people in his own art.

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By the end of 1936, DeGrazia and his wife moved to Bisbee, and for the next six years, Ettore managed the Lyric Theater. The DeGrazias lived in a five-room frame house at 404 Roberts Avenue in Bisbee. During the spring of 1938, DeGrazia almost died of uremia. During his recovery, Lucia Anita, the first of three children, was born on the 15th of May 1938. Nicholas Domenic was born seventeen months later, and their third child Kathleen Louise was born in 1942.

As the mining town of Bisbee was located only a few minutes from the Mexican border, DeGrazia frequently visited the small border towns and villages in the northern Mexican state of Sonora. Remarking on her husband's need to balance his creative work with his gainful employment, Aleksandra Diamos subsequently wrote in her memoirs, "between Ted's office and the operators' booth there was a large, almost empty room where the boxes of films were placed ... Ted re-arranged this room and it afforded him ample space in which to paint" (Diamos 1985). DeGrazia's paintings from this period are primitive figures colorfully painted with broad brush strokes, their thick forms derived directly from the style of the Mexican masters.

In the 1930s, the center of Expressionism in the Americas was Mexico rather than the United States. The Mexican Revolution, which began in 1911 and continued for almost two decades, had inspired the young painters of that country to create art "of the people", expressing the spirit of the Revolution in vast mural cycles in public buildings. Although each artist developed his own distinctive style, they all shared a common point of departure: The Symbolist art of Post-Impressionist, Paul Gauguin. The flat, decorative quality of this art with its simplified shapes outlined heavily in black, was particularly suited to murals. After the revolution, mural painting flourished in Mexico under their new leader, Lazaro Cardenas, and it was in this passionate environment DeGrazia found himself immersed during the early 1940s. The influence of Gauguin and the Mexican muralists, although most obvious in DeGrazia's early works done in Mexico, is evident throughout all of his works in his use of color, simplified shapes, and spatial flatness (discussion taken from Woodward 1991).

Blanca Garduno Pulido, Director of the Diego Rivera Museum in Mexico City, wrote about DeGrazia for an exhibition held at the Museum in 1992: "The social vocation, which he displayed since he was a young man, identified him with the Mexican painters, who in the '40s had separated themselves through their political and ideological position; those that excelled were Jose Clemente Orozco and Diego Rivera, who deeply left an imprint on his soul as a painter" (Pulido, 1992).

1941 was an important year for DeGrazia's commercial success as an artist. He was given an exhibition at the Arizona Inn which was owned and operated by Isabella Greenway. The show was called "Dust of Mexico." The exhibit was seen by Raymond Carlson, editor of *Arizona Highways* magazine. Intrigued and excited by the paintings, he featured DeGrazia for the first time in his magazine with a positive review, the artist's first popular recognition.

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In August of 1942, DeGrazia and his wife embarked on a vacation to Mexico City, with the express intention of making contact with the great Mexican muralists. In an interview for his biography, DeGrazia noted, "If you want to learn to paint, you better spend some time with great painters. Since El Greco and Gauguin were dead, I had to go to Mexico City to see Diego Rivera and Jose Orozco" (Redl 1981). Within a day of arriving in Mexico City, DeGrazia and Aleksandra bribed a guard from the Palacio Municipal with five dollars and the reassurance that "somos buena gente" ("We're good folks"). They were admitted, late at night, to watch Diego Rivera at work. The young couple waited for hours watching Rivera, before interrupting him. Aleksandra called out, "*Maestro, somos norteamericanos de Arizona. Llegamos aquí en la Capitál hoy. Pudiera mi esposo enseñarle algunos de sus dibujos cuando abaje usted?*" ("Master, we're Americans from Arizona. We arrived here in the Capitol today. May my husband show you some of his sketches when you come down?") Rivera answered: "*Sí, cuando acabé.*" ("Yes, when I'm done.") After showing Rivera and his wife Frieda Kahlo five of his sketches, Rivera responded with "*Bién, bién*" and asked DeGrazia to see him at his house at ten o'clock the next morning.

The next day Rivera offered to take DeGrazia on as a student and assistant from October through December. The DeGrazias cut short their trip, returning to Arizona. Since the United States was at war, it was necessary to appeal to the draft board for international employment. Diego Rivera wrote to the American Embassy in Mexico to endorse DeGrazia's application for travel to Mexico, exhorting that "DeGrazia (was) a young artist of promising future...Because his work interests me I am willing to take him to work under me...this favor may be a contribution to the culture of our United Nations" (Rivera letter, September 2, 1942).

DeGrazia returned to Mexico six weeks later to begin his formal apprenticeship under Diego Rivera and Jose Clemente Orozco, assisting with major mural projects at the *Palacio Nacional* and the *Hospital de Jesús*. Rivera and Orozco sponsored a critically acclaimed exhibit of his paintings at *Palacio de Belles Artes* in Mexico City.

On the 13th of November 1942, DeGrazia wrote to Aleksandra: "I'm writing you from the *Palacio*. The show is on. Have had good and bad comments, mostly good. Three magazines want to do write-ups. Rivera was here yesterday and stormed around. Had all the paintings- 18- hung differently because of the light. He is a grand fellow...." (Diamos 1985). DeGrazia was featured in Mexico City's popular *Hoy Magazine* and received glowing acclaim from his icons. Rivera wrote: "The paintings greatly interested me because of his brilliant artistic gift and his personal sentiment ... DeGrazia will become one prominent personality in American art. Because of this, anything that may be done to extend him assistance will be for the benefit of the culture of the United States" (Rivera letter, November 17, 1942). Orozco wrote "DeGrazia's painting has all the freshness, simplicity and power of youth...He will be one of the best American painters some day" (Orozco letter, November 9, 1942).

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Orozco's and Rivera's guidance and sponsorship provided DeGrazia with the critical affirmation that he was indeed an artist. He later reflected, "they treated me like an equal. They made me feel – for the first time in my life – that maybe I was somebody after all" (Reed 1971).

The Director of the University of Arizona Museum of Art, Peter Bermingham, wrote of DeGrazia in a 1998 exhibition catalog *Tucson's Early Moderns*: "Most of his paintings for about the next decade and a half show an expressionist's flair and, from his mentors Rivera and Orozco, a poignant way of conveying the toil and poverty of Mexico's traditional underdogs... Much of Tucson's art history owes a great deal to its traditional artists, many whom kept an open mind about new forms of expression" (Bermingham 1998).

DeGrazia returned to Tucson full of excitement and ambition. In early 1943 he approached the University of Arizona Museum of Art and offered them the show he had displayed at the *Palacio de Bellas Artes*. The Museum rejected his offer. Discouraged, he re-enrolled in the University. He would paint until 3 or 4 o'clock in the morning in the small basement of the house he and Aleksandra had purchased, and attend classes at the University every morning. During this period, he also worked for Consolidated Aircraft and taught art for the Fenster Ranch School in Tucson. He also began experimenting with ceramics in the basement with a small kiln.

Still unable to find gallery representation and driven by a need to show his work, DeGrazia embarked on his first architectural experiment in 1944. He borrowed the \$25 down payment from his brother to purchase a piece of land on the corner of Prince and Campbell Roads, then located on the outskirts of the city, and began building. By 1945 he had completed the first building of his new gallery. The same year DeGrazia graduated from the University of Arizona with two Bachelor of Arts degrees in Art and Music, and a Master of Arts in Arts Education. The title of his Master's thesis was *Art and its Relation to Music in Music Education*.

During this time, Tucson was experiencing a renaissance as an urban hub for the production of art. In his discussion of this early influence of modern art in Tucson, Bermingham writes,

Tucson's population by 1949 was 127,000, nearly four times its pre-WWII high of 36,000. Its winter visitor population, estimated around 150,000, was serviced by sixty guest ranches and ninety-six motels. Its specialty art shops for desert mementos, crafts, jewelry, etc., increased concurrently with a rapid rise in the number of organizations formed to promote and display the efforts of serious painters, sculptors, watercolorists, and graphic artists. The Tucson Water Color Society was founded in 1947; the Independent Artists Association in 1948, Tucson's first totally open exhibition group, the Tucson Fine Arts Association...(Bermingham 1998).

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The Gallery was a unique artistic endeavor. “DeGrazia rejected confinement in in-town surroundings and wanted to be nearer to areas where he could hike and prospect” (author unknown, 1970). As described in a 1948 issue of *The Magazine Tucson*, it was “kaleidoscopic ramble of low, stuccoed adobe houses. Individual walls are painted different colors and many are covered with murals of flowers and Mexican peasants. A rustic fence of mesquite branches surrounds the lot ... ” (author unknown, 1948). The compound was built entirely with local indigenous resources and handmade adobe bricks. The Campbell-Prince studio was a financially viable venture, as Tucson continued to grow and winter visitors continued to purchase his ceramics and art.

In the summer of 1946, Ted and Aleksandra divorced; later that year he married Marion Sheret. DeGrazia and his new wife spent the next few years traveling throughout Mexico and what DeGrazia called “Indian Country.” During these post-WWII years, DeGrazia prolifically produced art, continuing his fascination with the desert as an artistic subject. He later wrote in a journal: “the desert is spiritual, mysterious and religious. It is a big dream around a dream. Walk away from people into the desert, and soon you will feel a deadly silence, loneliness, a vast emptiness. It is almost frightening. Then suddenly, like magic, you are not alone. Around you is felt a stirring of life, you have a feeling of a living desert, a very old desert” (Conrotto 1960).

1950 marked an important milestone in DeGrazia’s artistic career. In this year he met, signed with, and began a life long partnership with Scottsdale gallery owner Buck Saunders. That year, Saunders held an incredibly successful one-man show of DeGrazia’s work. It was not long before he was also represented in New Mexico, another burgeoning center of American Southwest art.

The first annual Tucson Festival of the Arts was inaugurated in 1951. The city-sponsored event produced a small catalog. In the introduction it stated: “Nowhere in this country does the past walk arm in arm with the present in greater rhythm than is done in the southwest. Here at once are the oldest and the newest ... Here is history fading and history bursting into view.” The Festival of the Arts further bolstered Tucson’s role as the cultural and arts center of Arizona and the work of DeGrazia contributed to its advertising and fame.

In 1951 DeGrazia purchased ten acres of desert at Swan Road and Skyline Road, and began planning and building what he considered to be his most durable and important piece of art, the “Mission in the Sun” complex. The new property became DeGrazia’s primary residence in 1952; he lived there until his death in 1982. The DeGrazia Gallery in the Sun campus was recognized locally as a monumental construction from its beginning. Regional publications like *Desert Magazine*, *Western Ways*, and *Arizona Highways*, along with well-known Tucson photographers like Bill Sears, celebrated and documented the significance of the project as an art form from the start.

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Throughout the 1950s DeGrazia prolifically painted the land he loved, and the social fabric of the Southwest. Through art, he articulated Native American culture, particularly that of the Yaqui, O'odham, Seri and Cocopah. He frequently called this period the year of the "ings": "prospecting" and "painting." He began a successful business collaboration with a New York textile producer in 1952, reproducing his paintings on skirts and dresses.

DeGrazia's maverick role in Tucson as an artist, philanthropist, and local celebrity helped shape the urban cultural landscape. His influence and personality attracted artists from around the country to his Gallery in the Sun, including Thomas Hart Benton, Ross Santee, Olaf Wieghorst, Jack Van Ryder and Pete Martinez, making the DeGrazia campus a cultural and artistic center of both Tucson and Arizona. Similar to Georgia O'Keefe's New Mexico Ghost Ranch and Donald Judd's Marfa, Texas compound, DeGrazia created an environment that drew intellectuals, scholars, writers, and artists. They documented the Southwestern landscape and through publication, exhibition and lecture, defined and shaped the cultural identity of the American Southwest

The growing compound of buildings contributed to both the DeGrazia legend and his success. Soon after relocating his studio to the compound at Swan and Skyline Roads, he began mass-producing his art in note cards and prints. As he became financially secure, his color palette and themes shifted from social issues of class and identity, expressed in bold primary colors, to pastel fantasies of fiestas, children, burros and flowers. During the 1960s, DeGrazia developed the iconic beloved faceless children which made him an American household name.

DeGrazia's mass production of art was not unlike that of pop artist Andy Warhol. "Pop Art" as described by British art critic Richard Tansey, was deeply rooted in images from everyday experience and evoked "the popular mass culture and vernacular imagery of the contemporary urban environment" (Tansey 1996). However, unlike the New York pop artists who found their subjects in commercial design, DeGrazia turned to the vernacular of the Southwest. DeGrazia's writings and interviews belie his distaste for the "art world;" in his opinion "success" was not determined by museum and gallery showings, but rather by the visibility, through mass reproduction, of art in the public sphere.

DeGrazia worked hard to replicate his ideas and perceptions of the desert for mass culture. By the time of his death in 1982, over 100 million reproductions of his images had been executed. His trademark style was reinterpreted on candles, figurines and collector plates. Hallmark cards began reproducing his art in the late 1950s and in 1960 UNICEF selected his painting "Los Niños" to be their Christmas card image. Over five million boxes sold internationally. This mass reproduction of DeGrazia's art created not only his personal artistic fame, but also served to define a national concept of southwestern art. He was interviewed on "The

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Today Show", airing on March 23, 1967. In Tucson, he developed a guild of artisans and craftsman to produce "authorized" DeGrazia work.

His commercial success was harshly criticized by the art world and his work was not taken seriously by critics. Ironically, the reproductions of big-eyed children that ruined his credibility as a serious artist redefined the notion of southwestern art for a generation and provided the financial means to preserve his more "serious" paintings and architectural program in perpetuity.

The negative aspect of his tremendous exposure was that far too many people equated his lifetime of artistic works with those of inexpensive curios. At the same time DeGrazia was making a living at his more commercial ventures, he was continually working on a series of collections meant to be shown and not sold. He eventually completed ten of such collections, including "Padre Kino" in 1961, "The Way of the Cross" in 1964 and "Bullfighting" in 1967.

In his 1991 evaluation of the National Register of Historic Places eligibility of the DeGrazia Galley in the Sun Historic District, historical architect Jim Woodward noted the important role DeGrazia's non-commercial art played in the development of the district's architecture. He writes,

Each of those collections precipitated the building of a specific gallery room for their permanent exhibition. In 1965, a new main gallery was constructed to the Gallery in the Sun Compound. The new adobe building contained offices, a large storage room, galleries for rotating exhibits, and a gallery for each of his collections. That building was the culmination of his building efforts at the site. "This will be my last, large building project" explained DeGrazia. This new gallery, designed like the others to blend respectfully into its desert surroundings, allowed DeGrazia to fulfill what was ultimately the purpose of his collections. "...I try to show the world my version of some person or some topic which is important to me. If they are kept intact and shown to the public, then I hope that my fans and the art critics will get some idea as to what I was about as a mature artist. Those canvases reflect me ... I hope at my best" (Woodward 1991).

During the 1970s, DeGrazia authored and illustrated numerous books on the Southwest and built another gallery in Apache Junction, Arizona. The new gallery would last less than a decade, closing soon after his death. In 1973, the University of Arizona Museum of Art held a retrospective exhibition of his work. The event represented somewhat of a vindication for DeGrazia, as the museum that had rejected him the early 1940s was now proudly exhibiting a full selection of his work.

In 1976, DeGrazia again drew national attention with his highly visible protest of federal inheritance tax law in which he theatrically processed into the Superstition mountains and burned a million dollars worth of his

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paintings. Popular magazines like *People* featured the story and countless newspapers and editorials including the *New York Post* and *Wall Street Journal* covered the media event.

On September 17th, 1982, Ettore “Ted” DeGrazia died of prostate cancer at the age of 73. A cairn of distinctive blue stones marks his grave beside The Mission in the Sun. DeGrazia personified the American Dream and lived his life as a tribute to the ideals and myths of American Southwest.

Shortly after his death, the first gallery at the intersection of Campbell Road and Prince Road was demolished. In 1983, the Apache Junction gallery was sold and converted into a private residence. As such, the DeGrazia Foundation Campus is the only extant property that reflects the productive life and architectural accomplishment of Ettore “Ted” DeGrazia. The DeGrazia Gallery in the Sun Historic District is a unique physical manifestation of the artistic and folkloric themes that interested DeGrazia throughout his life and his understanding and interpretation of the Southwest. The buildings provide insight into his unique character and the emotive qualities of his art, its commercial success, and most importantly, the profound effect DeGrazia had on southwest regional art and its perception throughout the country.

DeGrazia’s influence left an indelible mark on the identity of Tucson, and Arizona. His colors and themes dealt directly with the cultural fabric and tonal qualities of the desert. DeGrazia’s many accolades before and after his death demonstrated widespread recognition of his place as an important cultural icon. In 1983, Arizona Governor Bruce Babbitt posthumously conferred the title of *An Arizona Angel* on DeGrazia, and Tucson Mayor George Miller proclaimed February 4th, 1994 “DeGrazia Day.” His fame bolstered Tucson tourism, as his home and gallery became an important visitor destination. Dr. Harold McCracken, Director of the Whitney Gallery of Western Art wrote:

Metamorphosis is an artist’s life. That is when he develops his full fledged style. A painter is then no longer a part of all painters – he stands alone. If being alone he survives imitating those who have inspired him, then he will influence others. DeGrazia has reached that distinction, which is so precious to every artist ... I should know the man fairly well; and as one who has been deeply associated primarily with the field of Western art for a full half century, I feel there is a single definition that quite aptly fits both the man and his art. This is to use the classic Latin phrase *sui generis*, literally translated “*in a class entirely alone*” (McCracken 1973).

Ettore DeGrazia’s work and biographical information is featured in at least eleven national art and biographical indexes. In addition, there are at least five DeGrazia-specific monographs and scholarly books printed by university presses and national publishing firms.

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STATEMENT OF SIGNIFICANCE: THE DEGRAZIA GALLERY IN THE SUN HISTORIC DISTRICT AS THE ARCHITECTURAL MANIFESTATION OF THE ARTISTIC WORK OF ETTORE "TED" DEGRAZIA

Site Selection, Design and Construction (1952-1982)

Searching two years for an idyllic spot to build a “ruined” mission, in 1952 DeGrazia settled on a ten-acre parcel located north of Tucson, in the foothills of the Santa Catalina Mountains. As the site had no current vehicular access, DeGrazia engineered his own road through the desert, which he named “Iron Door Mine Road,” a reference to a local treasure myth. In 1951 DeGrazia produced a limited edition book entitled, *Mission in the Santa Catalina*, in which he reflected upon the importance of the mission’s location in terms of its isolation and proximity to the mountains. This small illustrated publication chronicles DeGrazia’s fictionalized conversation with “Trinidad,” an elderly Mexican prospector “who speaks no English.” He explains to the prospector, the significance of this area as the chosen site for the erection of his mission:

For almost twenty years I have known the Santa Catalina Mountains. These mountains take their name from a holy woman of Mexico. The early Spaniards called them La Iglesia – the church – because of their cathedral-like formation.

I have watched these mountains almost every day, fascinated by their changing moods. At times they are sharp and definite with every fold and crevice starkly shown in sunlight. At other times, with changing cloud shadows they take on a flat cardboard look, a temporary background for a desert stage scene...From time to time through the darkened sky shines one dazzling sun ray which surrounds La Iglesia with mysterious light... (DeGrazia 1951)

He continues with a recounting of a folklore legend entitled *El Cuento*, in which the displaced Sopori escape Apache raiders by fleeing to the Catalinas and build a stone mission “rocky like the mountains”. Then the children of the community adorned the newly constructed mission with “huge flowers.” Trinidad recalls one of the principal festivals of the village:

The people loved the mission. They had many celebrations there. One of the ones they liked the best was at Christmas time. They called it Las Posadas. All of the children took part in it. Carrying candles, they walked from house to house all through the village, singing as they walked...” (DeGrazia 1951).

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Concluding the story, DeGrazia wakes up from the half-dream and asks, "Where is this village – and what happened to the people and their mission?" "Trinidad" replies: "It was over there" ... pointing vaguely into the night. "I can not tell exactly..." (DeGrazia 1951).

DeGrazia built the Mission in the Sun "over there" at the base of the mountains known as "La Iglesia," implicitly evoking the legend of *El Cuento*. In a subsequent interview with *National Geographic Magazine* in September of 1953, DeGrazia extolled the folkloric quality of his architectural program, exhorting, "In my mission I intend to dream of what the country used to look like. The mission will have no functional purpose. It will be a place of beauty where I can go and hide. It will be built to look like a ruin because I love ruins" (author unknown, *National Geographic* 1953).

The Mission was steeped as deeply in faith as in local folklore. Although no longer a practicing Catholic, DeGrazia was absorbed in the celebration of ecclesiastic traditions as they were manifested in rural Mexico and the desert southwest. He formally united his desert mission with Mexican Catholicism by declaring it constructed in honor of the Virgin of Guadalupe. Inside, he painted mural iconography to convey the elements of the divine story, and in 1980, he inscribed on the back wall the "Story of Roses."¹ "DeGrazia wanted his mission for the Virgin to grow out of the earth as roses do – and to center around a painting of Our Lady of Guadalupe. His affection and understanding of Mexicans and Indians have dominated all of his painting – and so it was only natural for their patroness to dominate his plans for a mission" (Keatley 1955).

In the 1950s, DeGrazia publicly credited visits to the Altar Valley and the missions of Father Kino as a major inspiration. According to a 1954 *Arizona Daily Star* article, he built the chapel with the notion of "a mission that might have been built by Father Kino and his people with materials taken from the desert" (King 1954). The formal plaque of loyalty dated December 12, 1953, the feast day of Our Lady of Guadalupe, located just inside of the main door reads "This Mission is dedicated to Father Kino in honor of Our Lady of Guadalupe for the Indians."

¹ In 1953 DeGrazia illustrated and published two small pamphlets: *The Miracle of the Roses* written by Patricia Benton and *Our Lady of Guadalupe*, with no credited author. Both publications illuminate the 16th century story of Juan Diego, an Aztec Mexican Indian who leaves his home of Totpetlac, crossing Tepeyac hill in winter to the mission of Ttaltelolc. On the path, a celestial Virgin Mother appears to him and implores him to travel to Mexico City to find the Bishop, Fray Juan de Zumarraga, and build a church on the hill in her honor. Juan Diego is rebuffed by the Bishop of Mexico City but returns again and on his third attempt returns with roses from the Virgin wrapped in his tilma. He drops the rose at the feet of the Bishop and a glowing portrait of the Virgin has miraculously appeared in his cloak. The Lady of Guadalupe has been canonized as the patron saint of Mexico.

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The construction of DeGrazia's Mission became a local legend. Shortly after its dedication, he instituted the annual winter tradition of a La Posada liturgy. This annual festival symbolically tied the Mission in the Sun to the legend of *El Cuento*. This ritual continues to be actively celebrated by the DeGrazia Foundation.

From its inception, there was no question that the compound was a personal reflection of the artist, DeGrazia. Vivien Keatley wrote in a feature article for *Arizona Highways Magazine* in November 1955, "the chapel with the open door is an escape from the crowd, a return to individualism. It is DeGrazia" (Keatley 1955).

From the start, interest in the building as an important monument drew attention from artists and reporters. Tucson newspaper photographer Bill Sears was with DeGrazia the day he raised a saguaro cross on the Mission site and moved the first shovel-full of earth. During its phases of development Sears took over 500 documentary photographs. A small selection of these historical photographs are included as an appendix to the nomination. DeGrazia understood the need for photodocumenting his buildings for their aesthetic and architectural qualities. He said: "You see? That's why we need pictures. This mission must be a picture as well as a chapel" (Keatley 1955).

With no formal drafted plans, only simple line sketches and watercolors, DeGrazia began building. The perception that the Mission in the Sun was like a work of art, naturally occurring and organic, was referenced in the contemporary press, including a 1955 issue of *Arizona Highways*: "His chapel was to grow, as a painting grows [...] not a single saguaro, palo verde, ocotillo, cholla or mesquite was to be moved unless it was absolutely necessary [...] as the mission grew, [he] determined its proportions in height, width and length" (Keatley 1955).

The 953 sq. ft. Mission in the Sun, built of plastered adobe, exposed hand hewn massive Mt. Lemmon² log beams, and saguaro ribs, is beautifully situated in its surroundings. With the help of Yaqui Native Americans Don Jose Miranda, Chief Loretto and Juan Nunez-Opata, DeGrazia transported all the water and straw for making adobe bricks in his 1930 Model-A Ford Roadster (Keatley 1955).

DeGrazia's Mission project was a labor of love. With no outside funding, he worked hard to raise the necessary resources. The wife of Maynard Dixon, Edith Hamlin Dixon Dale, a well known Tucson artist in her own right, asked DeGrazia to help her on the large-scale friezes she was doing for the new Jácome department store in downtown Tucson. *Arizona Highways* writer Vivien Keatley reported, "DeGrazia helped her – just long

² 25 miles northeast of Tucson, located in The Coronado National Forest Mount at the top of the Catalina mountains, Mt. Lemmon served as a logging source for Tucson construction from the turn of the century.

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enough to earn as many of the giant beams Mrs. Dale had available as he needed for his future mission" (Keatley 1955).

In 1952, DeGrazia built his home next to the Mission in the Sun and shortly thereafter built a studio. With extensive press and large visitorship to the Mission in the Sun, DeGrazia- not one to miss a commercial opportunity- constructed the Little Gallery in 1954, separated from the original house. The gallery was used as an early studio, exhibition space and showroom for DeGrazia's work. The success of the little gallery venture foreshadowed the future commercial achievement of the Gallery in the Sun.

In 1954, DeGrazia built the Island House as a part-time lodging for his friend and fellow artist Ross Santee. Santee was born in Thornburg, Iowa, on August 16, 1889. After studying at the Chicago Art Institute and a sojourn in New York in search of an artistic sensibility, he moved to Arizona at age 30 to develop an honest artistic approach to drawing and painting (Ainsworth 1969). He became a celebrated artist, and is a central member of the artistic canon of the American Southwest. DeGrazia and Santee met in New York and became very close. Santee spent two consecutive winters in the Island House with his wife. The two artists remained very close for the rest of their lives. (DeGrazia, M. pers. com. 1996).

As DeGrazia gained commercial and financial success, he built numerous buildings to facilitate and support his artistic production and eclectic lifestyle, including workshops, storage spaces, guest accommodations for friends and other artists, and the lucrative gallery that would become a museum to showcase his work. The Mission and the property became an emblematic representation of Tucson and its architectural heritage.

DeGrazia wrote of his Gallery in the Sun:

On this hill that I love,
we will build a real gallery.
It will be my creation,
just like I do a painting or form a ceramic.
But we will not move one tree or kill one cactus.
We are here to create, not destroy. (DeGrazia 1964).

DeGrazia's Artistic Legacy

An artist first and foremost, DeGrazia's conception of the built environment of the American Southwest was initially articulated in his somber paintings of lost Indian villages and forgotten history. The form of his buildings, their color and their texture, are analogous to his painted world. The Gallery of the Sun Historic

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District's building program is a physical expression of DeGrazia's artistic vision, particularly his conceptualization of the aesthetic qualities imbued in the southwestern vernacular landscape.

DeGrazia's style exemplifies a building vanguard in Tucson. While mainstream development during the 1950s and 1960s embraced modern design and red brick construction with little thought to visual, environmental and energy ramifications, DeGrazia driven by his artistic and expressionistic sensibility focused on time-honored southwestern vernacular building traditions, materials and local design, mastering historic forms and indigenous aesthetics. According to historical architect Jim Woodward, "the use of materials and craftsmanship" embodied in the Gallery of the Sun "mirror the values of the designer" (Woodward 1990).

DeGrazia wrote about the nature of his buildings: "I have tried to capture the feeling of what I am, and with a reverence and respect for the land from which I came. What I find around me is what I use. All of my buildings trumpet one little powerful, masculine word, '*texture*'" (DeGrazia 1966). Texture is deliberately applied in all his buildings: raw beams, floors composed of textured materials, and the exposed or plastered adobe and hand-painted uneven walls which create a sense of depth. This aesthetic feeling was innate in the construction ritual; scale and proportion are sophisticated and balanced, yet produced instinctively. As with his paintings, smooth lines and the glorification of the irregularity prevail. The use of natural and diffused light exemplifies a masterful artistic expression and understanding of architecture. DeGrazia, without formal training, was a regional master of architectural composition and natural material.

DeGrazia wrote: "An artist is an architect who works in two dimensions. An architect is an artist who works in three dimensions. When a man is creating a building or a painting it must be – first and last – a thing of beauty, with good proportions and harmony. These qualifications are things of the spirit, of the soul, and of the mind" (DeGrazia 1966).

DeGrazia's near complete harmonious architectural record contains an inclusive view of his plans and vision, as well as his life and art. The District houses over 15,000 DeGrazia original works of art, a library of his personal books and ephemera as well as an extensive historic photo and document archive pertaining to all aspects of DeGrazia's life.

The entire campus shares the sensitive visual continuity of detail and design. It is difficult to distinguish between early buildings and later construction. The Gallery in the Sun, although less than 50 years old, is an integral part of the entire district. Similar to Frank Lloyd Wright's Taliesin West, the significance of the Gallery in the Sun derives not only from its unique form and relationship with its surroundings but also its relationship with its creator. Although the Mission in the Sun was the first and primary building on the property, the Gallery in the Sun, support buildings and additions were conceived and constructed by DeGrazia as an

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integral part of his larger building plan. W. K. Stars, curator of the Duke University Museum of Art, noted in the 1972 exhibition catalogue *DeGrazia of Arizona*:

DeGrazia used that [rare ability to work mind and hand in full accord] to create from a mind-picture an adobe mission ensconced in the foothills of the Santa Catalina Mountains just north of Tucson. The mind-picture grew, and an architectural complex of meritorious design developed. It was a mission, a gallery, a museum, an office and a home. It was an achievement of true beauty created of the simplest materials. It was from the earth, to become a part of the earth (Stars 1972).

The Gallery in the Sun achieves its relevance and historic importance as a concept of DeGrazia's artistic ideology: to produce a gallery space to exclusively showcase his primitive expressionistic modernist art. Every element and texture was designed to bolster the subtle qualities of the painting. As an artist's studio and exhibition space, the Gallery in the Sun is unique and irreplaceable. The Gallery in the Sun retains its original use, today operating exclusively as a museum, for the display and celebration of DeGrazia's art.

Criteria Consideration G

The historic core structures, including the Mission in the Sun, Original DeGrazia House, Ghost House, Brian's House and the Ceramic Studio, are all over fifty years in age. The Gallery in the Sun and several other of the district's resources post-date the 50-year mark, but were constructed by DeGrazia and are considered integral to the intended design and function of the artist's architectural plan; the district's exceptional significance rests on DeGrazia's decades of architectural experimentation and its relationship to the important period of his artistic production, which not only influenced a generation of artists and local architects but shaped the national perception of "Southwest Art." As noted in the Wall Street Journal (spring of 1976): "For the past 30 or more years he has become one of the best known and best [financially] rewarded painters in the American Southwest" (McDowell, 1976). DeGrazia's 1982 *New York Times* obituary acknowledged him as having received countrywide recognition as a prominent artist. "Mr. DeGrazia's paintings of Indians and Western subjects, featuring soft pastel-like colors, won national acclaim" (September 18, 1982).

With over fifty thousand visitors a year, the DeGrazia Gallery in the Sun Historic District is a cultural landmark and tourist destination of extreme importance to the City of Tucson. Images of its buildings, landscape, and statuary appear on numerous postcards, visitor guides and tourist maps.

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| | | | | State | <u>Arizona</u> |

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GEOGRAPHICAL DATA

VERBAL BOUNDARY DESCRIPTION

The boundaries of the nominated property correspond with the boundaries of Pima County tax parcel numbers 109-07-007C and 109-07-007D.

BOUNDARY JUSTIFICATION

The DeGrazia Gallery in the Sun Historic District boundaries reflect the original property boundaries as purchased by Ettore DeGrazia in 1951. The 9.5 acres have remained intact and contain all historic resources associated with the district.

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For All Photographs:

1. DeGrazia Gallery in the Sun Historic District
2. Pima County, Arizona
3. Photographer: Blake Hines
4. Date of Photograph: April 15, 2005
5. All of Photographs are Digital Images, Files held at the DeGrazia Foundation Archives, Tucson AZ

Photo 1

Main property entrance from Swan road, northeast view.

Photo 2

General view of vegetation and buildings, northeast view.

Photo 3

Mission in the Sun, façade, north view.

Photo 4

Mission in the Sun, detail of interior mural, east wall.

Photo 5

Original DeGrazia House, façade, northeast view.

Photo 6

Original DeGrazia House, interior living area, fireplace and east wall.

Photo 7

Little Gallery, façade; west view.

Photo 8

Little Gallery, interior exhibition room south wall.

Photo 9

Ceramic Studio, main façade; west view.

Photo 10

Ceramics Studio, south east leaded window detail, north view.

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Photo 11
Brian's House, general façade, southwest view.

Photo 12
Ghost House, front façade, southwest view.

Photo 13
Ghost House, rear façade, northeast view.

Photo 14
Gate House, front façade, northwest view.

Photo 15
Gallery in the Sun, main façade; north view.

Photo 16
Gallery in the Sun, detail of main entrance gate; north view.

Photo 17
Gallery in the Sun, interior detail of main door frame and entrance; north view.

Photo 18
Gallery in the Sun, early lower gallery exhibition space; south wall.

Photo 19
Gallery in the Sun, courtyard wall and door to storeroom; northwest view.

Photo 20
Gallery in the Sun, courtyard wall and door to New DeGrazia Home; north view.

Photo 21
Gallery in the Sun, courtyard wall and library façade; southeast view.

Photo 22
Gallery in the Sun, courtyard office façade; northeast view.

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Photo 23
Gallery in the Sun, book room, storage and work shop; northwest view.

Photo 24
Gallery in the Sun, Plant Room detail of south window and barn door; north view.

Photo 25
Nun's House, Main entrance façade with detail of traditional construction mud and saguaro ribs; northeast view.

Photo 26
Nun's House, interior detail of fireplace in great room northwest corner.

Photo 27
Underground House, main entrance detail; northwest view.

Photo 28
The Apartment, main façade with covered porch, northeast view.

Photo 29
The Garden House, front façade and door; north view.

Photo 30
Garden House, garage rear entrance; northeast view.

Photo 31
Island House Site, overview view of foundation and wall remnants; west view.

Photo 32
Yaqui Dear Dancer Bronze courtyard sculpture, southeast view.

Photo 33
Desert Medicine Man Mosaic, main view; west view.

Photo 34
Ettore DeGrazia Grave, general view; northeast view.

Photo 35
Gates, detail of entrance from the parking area to the main buildings; north view.

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Photo 36
Yaqui Ramada, general view; west view.

Digital files are in the photographic archive of the DeGrazia Foundation.

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Summary of Supplementary Historic Photographs:
The DeGrazia Gallery in the Sun Historic District, Tucson AZ
National Register of Historic Places Nomination

Photo 1
photographer unknown
March 2 1972
DeGrazia Foundation photographic archive 6300 North Swan Road; Tucson, Arizona.
Arial view of property looking North

Photo 2
photographer unknown
ca. 1953
DeGrazia Foundation photographic archive 6300 North Swan Road; Tucson, Arizona.
North view of the property and desert with Mission in the Sun and Original DeGrazia House

Photo 3
Bill Sears
ca. 1953
DeGrazia Foundation photographic archive 6300 North Swan Road; Tucson, Arizona.
South façade of the unplastered adobe Mission in the Sun

Photo 4
Bill Sears
ca. 1955
DeGrazia Foundation photographic archive 6300 North Swan Road; Tucson, Arizona.
Ettore DeGrazia painting the altar of the Mission in the Sun, East wall mural and detail of open roof design

Photo 5
photographer unknown
ca. 1950
DeGrazia Foundation photographic archive 6300 North Swan Road; Tucson, Arizona.
Original DeGrazia House, interior detail of fireplace, furniture and exposed stone door way

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Photo 6
photographer unknown
ca. 1950

DeGrazia Foundation photographic archive 6300 North Swan Road; Tucson, Arizona.
Original DeGrazia House, interior detail of kitchen, stove and dividing wall

Photo 7
photographer unknown
ca. 1950

DeGrazia Foundation photographic archive 6300 North Swan Road; Tucson, Arizona.
Original DeGrazia House, exterior kitchen wall, gate and ceramics studio façade

Photo 8
Peter E. Huth M.D.
late 1960s

DeGrazia Foundation photographic archive 6300 North Swan Road; Tucson, Arizona.
Gallery in the Sun, main façade pre-stucco with Catalina mountains in the rear

Photo 9
Bill Sears
1965

DeGrazia Foundation photographic archive 6300 North Swan Road; Tucson, Arizona.
Gallery in the Sun, main façade detail photo of west wing and adobe buttresses

Photo 10
Bill Sears
October 1965

DeGrazia Foundation photographic archive 6300 North Swan Road; Tucson, Arizona.
Gallery in the Sun, interior detail of main lobby with fireplace, tile floor and decorative room divider

Photo 11
photographer unknown
ca 1970

DeGrazia Foundation photographic archive 6300 North Swan Road; Tucson, Arizona
Portrait of Ettore DeGrazia standing at Gallery in the Sun main entrance gate

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**Summary of 2004 Partial Inventory of Common Plants within the Boundaries of the
DeGrazia in the Sun Historic District, Tucson AZ
Compiled by Staff of the Arizona Sonoran Desert Museum**

Trees

Prosopis velutina (Velvet Mesquite)
Prosopis chilensis (Chilean Mesquite)
Parkinsonia florida (Blue Paloverde)
Parkinsonia microphylla (Foothill Paloverde)
Olea europaea (Olive Tree)
Sophora secundiflora (Texas Mountain Laurel)
Jacaranda mimosifolia (Jacaranda)
Acacia constricta (Whitethorn Acacia)
Fouquieria splendens (Ocotillo)
Fouquieria columnaris (Boojum)

Cactus

Carnegiea gigantea (Saguaro)
Stenocereus thurberi (Organ Pipe)
Lophocereus schottii (Totem Pole)
Pachycereus marginatus (Mexican Fencepost)
Opuntia engelmannii (Engelman's Prickly Pear)
Opuntia santarita (Santa Rita Prickly Pear)
Opuntia chlorotica (Pancake Prickly Pear)
Opuntia basilaris (Beavertail Prickly Pear)
Opuntia ficus-indica (Indian Fig Prickly Pear)
Ferocactus wislizenii (Fishhook Barrel Cactus)
Echinocactus grusonii (Golden Barrel Cactus)
Opuntia fulgida mammillata (Smooth Chainfruit Cholla)
Opuntia versicolor (Staghorn Cholla)
Opuntia acanthocarpa (Buckhorn Cholla)
Opuntia leptocaulis (Christmas Cholla)
Opuntia arborescens (Pencil Cholla)
Echinocereus fasciculatus (Hedgehog cactus)
Cereus peruvianus (Giant Cereus)
Cereus greggii (Night Blooming Cereus)
Hildmanianus monstrosa (Cerrus)
Opuntia linguaformas (Cow's Tongue)

Shrubs

Stapelia hirsuta (Carrión Plant)
Beaucarnea recurvata (Ponytail Palm)
Agave americana (Variegated Agave)
Dasyliion wheeleri (Desert Spoon)
Nerium oleander (Oleander)
Agave vilmoriniana (Octopus Agave)
Rosmarinus officinalis (Rosemary)
Agave americana (Century Plant)
Agave marginata (Century Plant)
Caesalpinia gilliesii (Mexican Yellow Bird of Paradise)
Acacia greggii (Cat-claw Acacia)
Agave univittata (Agave)
Yucca elata (Soaptree Yucca)
Baccharis sarothroides (Desert Broom)
Encelia farinosa (Brittle brush)
Celtis pallida (Desert Hackberry)
Leucophyllum frutescens (Texas Ranger)
Macfadyena unguis-cati (Catclaw Vine)
Zizyphus obtusifolia (Greythorn Squawbush)
Arundo donax (Bamboo)
Nandina domestica (Heavenly Bamboo)
Phorodendron californica (Desert Mistletoe)
Trixis californicus (Trixis)
Ambrosia deltoidia (Triangle Leaf Bursage)
Hymenoclea salsola (Cheesebush)
Jatropha cardiophylla (Limberbush)
Francinus (Ash)
Isocoma tenuisecta (Turpentine Bush)
Pyracantha xoidzumii (Pyracantha)
Lycium brevicalyx (Wolberry)
Sophora secundiflora (Texas Mtn Laurel aka: Mescal Bean)
Lantana montevidensis (Trailing Lantana)
Pinus (Aleppo Pine)
Ruellia californica
Euphorbia ingens, foreign, introduced from South Africa
Hesperaloe parviflora

DeGrazia Gallery in the Sun Historic District

KEY:

Contributing

Buildings

- A. Mission in the Sun 1952
- B. Original DeGrazia House 1952
- C. Ceramics Studio 1954
- D. Brian's House 1955
- E. Ghost House 1956
- F. Gate House 1960
- G. Gallery in the Sun Building I 1965
- H. Gallery in the Sun Building II 1965
- I. Garage 1966
- J. Stone Room 1967
- K. Nun's House 1968
- L. Underground House 1969
- M. The Apartment 1972
- N. Puzzle Room (woodshop) 1980

Sites

- O. Island House 1954
- P. DeGrazia Grave 1982
- Q. Deer Dancer Sculpture 1964
- R. Desert Med Man Mosaic 1964

Non Contributing

- Buildings & Additions**
- X. Garden House 1983
- Y. Storage Room Addition 1983
- Z. Sun Room Addition 1984

Site Plan

6300 N. Swan Road

Tucson, AZ 85718

GRAPHIC LEGEND:

□ = Contributing Resource

■ = Non Contributing Resource

◎ = Photograph Number & Direction

