

CATHEDRAL BLOCK

TUCSON | ARIZONA



HISTORIC DISTRICT NOMINATION TO THE NATIONAL REGISTER OF HISTORIC PLACES

2010

PREPARED BY
TUCSON HISTORIC PRESERVATION FOUNDATION
TUCSON • ARIZONA

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

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

1. Name of Property

historic name Cathedral Block Historic District
other names/site number Saint Augustine Cathedral, Marist College, Our Lady's Chapel, Cathedral Parish Hall, Rectory and Chancery Offices

2. Location

street & number 192 S Stone Avenue and 72 West Ochoa Street not for publication
city or town Tucson vicinity
state Arizona code AZ county Pima code 019 zip code 85701

3. State/Federal Agency Certification

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

I hereby certify that this ___ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property ___ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ national ___ statewide ___ local

Signature of certifying official

Date

Title
Government

State or Federal agency/bureau or Tribal

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

Signature of commenting official

Date

Title
Government

State or Federal agency/bureau or Tribal

4. National Park Service Certification

I, hereby, certify that this property is:

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

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

___ other (explain:) _____

Signature of the Keeper _____ Date of Action _____

5. Classification

Ownership of Property
 (Check as many boxes as apply)

- private
- public - Local
- public - State
- public - Federal

Category of Property
 (Check only **one** box)

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

Number of Resources within Property
 (Do not include previously listed resources in the count.)

Contributing	Noncontributing	
5		buildings
		district
2		site
1	2	structure
2		object
10	2	Total

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

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions
 (Enter categories from instructions)

- RELIGION: religious facility _____
- RELIGION: church school _____
- RELIGION: church-related residence _____
- _____
- _____
- _____

Current Functions
 (Enter categories from instructions)

- RELIGION: religious facility _____
- _____
- _____
- _____
- _____

7. Description

Architectural Classification

(Enter categories from instructions)

LATE 19th & 20th CENTURY REVIVALS

Italian Renaissance

Mission/Spanish Colonial Revival

Materials

(Enter categories from instructions)

foundation: Concrete

walls: Adobe, Brick and Concrete

roof: Wood, Asphalt, Tile

other: Brick Stone

Narrative Description

Summary Paragraph

Cathedral Block Historic District, constructed between c. 1860 and 1967, is comprised of five contributing historic ecclesiastical buildings: Saint Augustine Cathedral (1896), façade addition (1928), rear demolition and reconstruction (1967); Marist College (1915); Our Lady’s Chapel (1916); Cathedral Parish Hall (1916); and Rectory (c. 1860), extensive alterations, second story and chancery offices (1931). Eligible under Criterion A, Cathedral Block is both a physical expression of the influential role of the Catholic Church in shaping community development in Tucson, Arizona, and the American Southwest, and its effect on the spiritual and educational lives of Arizona’s early population; and under Criterion C as a significant and important example of regional architectural traditions related to adobe construction and Revival architecture, as represented in a masterful eclectic expression of Italian, Spanish and Spanish Colonial Revival influences.

Cathedral Block Historic District meets the requirements of Criteria Consideration A: Religious Properties, for both its architectural significance: Marist College, Our Lady’s Chapel, Cathedral Parish Hall designed in a European eclectic style by Bishop Henri Granjon and constructed by local master adobe builder Manuel Flores; the Cathedral façade, portico and towers, the work of the firm of architectural master Henry Jaastad; and the District’s importance in the history of Catholicism and parochial education in Arizona and more broadly, in the American Southwest.

Narrative Description

The District is a square city block on the southern edge of downtown Tucson’s commercial District, located directly east of the Tucson Convention Center with views of Sentinel Peak to the west. The block is one block north of the northern edge of the Barrio Viejo Historic District. The boundaries of the District are defined by West Ochoa Street to the north, the historic alignment of West Corral Street to the south (now the entrance to the Cathedral’s parking lot), South Stone Avenue to the East, and South Church Avenue to the West. The District is composed of four parcels totaling 2.64 acres. Before the 1960s – 1970s urban renewal, the Cathedral was located in the heart of Tucson’s Mexican Barrio.

Cathedral Block Historic District is comprised by five distinct buildings: St. Augustine Cathedral located mid-block with the primary facade facing east on Stone Avenue; the Marist College, Our Lady’s Chapel, and Cathedral Parish Hall located north of the Cathedral along West Ochoa Street between South Stone Avenue and South Church Avenue, and the Rectory and Chancellery office

building south of the Cathedral. There is also a contributing site wall and two contributing sculptures.

The massing and form of the five distinctive and architecturally significant buildings create a series of courtyards and open spaces that define the District's character. Palm trees, small grassy areas, walkways, site walls and iron gates direct circulation between the buildings. The open areas have been developed into informal courtyards, and formalized plazas that create a visual unification of the property.

The development of the Cathedral Block from 1896 to 1967 represents the influence and impact of the first four Bishops of the Tucson Diocese, their architectural taste, and their influence on the Tucson community.

The block had been the location of the Arizona Territorial Government in the mid 1800s; only fragments from the U.S. Quartermaster's corral have survived. That building, on the southeast corner of Stone Avenue and Corral Street, remained intact until a redesign and expansion in 1931. From the Catholic purchase in 1885, the bishops of Tucson developed the property into the architectural expression of the Church in Southern Arizona.

Retention of many large trees and the relatively unchanged character of the resources allow the persistence of a unique early-twentieth-century sense of place.

The primary front visual axis of the property is the Cathedral façade; the primary rear focal point is the Marist College. The 1928 Spanish Colonial Revival Cathedral façade with two bell towers and bas-relief cast stone dominates the view from Stone Avenue. The main entrance of the Cathedral is approached from Stone Avenue through two gates and up a series of steps flanked by palm trees. The Cathedral has east-west orientation with the sacristy at the west end. The domed towers of the Cathedral are a visual high point of the downtown segment of south Stone Avenue. During the period of significance, the Cathedral separated the administrative functions from the academic.

South of the Cathedral is the two-story Spanish Revival Rectory with the attached one-story Chancery. Between this long narrow building and the Cathedral is an informal courtyard area of walkways and trees. West of the Rectory building is the site of the Bishop's Residence (demolished c. 1960).

To the north of the Cathedral, on the corner of Stone Avenue and West Ochoa, is a large, walled, open plaza area. In 2009 the plaza was redeveloped with the addition of a non-contributing stage and large open pergola on the northern edge. The lattice shell features decorative metal flowers. The eastern elevation of the Cathedral Parish Hall facing the plaza was also modified during the 2009 redevelopment. The northern edge of the Plaza was the site of the Arizona Territorial Capitol. The redevelopment of the plaza has changed some of the original character of this District but the primary spatial characteristics have remained the same.

Along the northern edge of the Cathedral are three European Eclectic style buildings: Marist College, Our Lady's Chapel, and Cathedral Parish Hall, located along and above the grade of West Ochoa Street, between Stone Avenue and Church Avenue. A plastered adobe wall runs the length of the street, with hand-forged iron gated entrances and a series of steps punctuating the wall at each building entrance. Informal open areas paved with concrete connect the buildings.

The rear of the Cathedral features an arched arcade built in 1967. West of arcade along the rear edge of the District was an open play area for the Marist College which although now a paved parking area, retains the original spatial characteristics.

The formal orientation of buildings along the edge of the block typifies a Spanish-Mexican community design configuration. The high European Eclectic design of the buildings, interpreted through local construction materials, is unique to Arizona. The buildings are finished with white plaster that create continuity throughout the District. The Cathedral was repainted a cream color with gold leafing in 2009 but remains integrated into the plastered program of the District.

The property has been owned by the Diocese of Tucson since the block was purchased in 1885, and was the religious center of Catholicism in Arizona until the 1969 creation of the Diocese of Phoenix. The leading bishops have been responsible for all construction, additions and alterations to the property throughout the 125 years of ownership. Single institutional ownership has guaranteed continuity of property management. Limited alterations to the exterior of the buildings since 1931 include handicap access and HVAC. Stabilization and the changes to the plaza and paint of the Cathedral in 2009 have not adversely affected the historic character of the buildings. Maintenance and upkeep has preserved the property and its historic resources although the Marist College building has suffered accelerated deterioration and structural failing due to water damage. The overall result is that the sense of place is undiminished and the District retains all seven qualities of National Register integrity.

1. Location

The three Granjon – Flores buildings stand in a row along the south side of West Ochoa Street between South Stone Avenue and South Church Avenue in their original location. The Marist College, the largest of the three buildings, fronts West Ochoa Street and is situated at the southeast corner at South Church Street. Our Lady’s Chapel is adjacent to and west of the Marist College building and opens southward towards St Augustine’s Cathedral, and the Cathedral Parish Hall stands at the west end of these buildings, facing towards West Ochoa Street (Figures 1 and 2 [continuation sheets; Section 12]). The Cathedral and Rectory remain in their original locations from the period of significance.

2. Design

The original design intentions are still extant. The three Granjon – Flores buildings reflect the eclectic architecture of both Spanish and Italian influences. The Cathedral’s original façade was modified and the nave rebuilt during the period of significance. The Rectory’s original design was also altered during the period of significance. Changes to the surface finishes, textures, and colors have not compromised the original design program.

The non-contributing 2009 Cathedral Parish Hall addition and Plaza renovation altered the design of the northeast corner but do not impinge on the District’s overall design integrity.

3. Setting

Although the District’s setting has remained relatively untouched, the surrounding region of central downtown Tucson has experienced growth, evolution, and construction in the twentieth and twenty-first centuries. The District’s mature plantings, massive trees, and open spaces remain much as they were during the period of significance. The architectural characteristics and the choice of mud adobe for the three Granjon – Flores buildings powerfully evoke the period of early Arizona statehood. The Bishop’s Residence has been lost from the southwestern portion of the District; this area and the location of the playground are now a parking lot. Originally surrounding

the District were city-blocks of adobe vernacular architecture; in most cases they have replaced with mid-twentieth century urban-renewal era buildings and parking lots. The view of all but the West Ochoa Street buildings remains unobstructed. A multi-story parking garage (c. 1970s) was built on the north side of West Ochoa Street, obscuring any view of these buildings except directly from the street.

4. Materials

The materials used in the District are unchanged from the period of significance. The primary material used in the construction of the Granjon – Flores buildings was unfired adobe brick, finished with lime plaster. The original wood windows are extant. The exterior of these three adobe buildings has been re-surfaced with concrete stucco after the period of significance. During the mid-twentieth century, concrete and cement plaster were used to prevent deterioration of adobe walls in the Southwestern United States. The less porous cement retains moisture, and does not allow the adobe to “breathe,” resulting in cracking and spalling (Cornerstone Community Partnership 2006). This pattern of cracking and spalling is present on the three Granjon – Flores buildings, most heavily on Marist College.

The 1928 Cathedral façade, built of fired brick, finished with stucco, and decorated with applied bas-reliefs, is unaltered from the period of significance. Originally white, the building was repainted with a cream color. The original red-brick Nave was replaced in 1967; the new Nave, a contributing alteration, retains its original construction material.

The materials used in constructing the Rectory are also unchanged.

5. Workmanship

The District buildings are excellent representations of regional architectural traditions related to Mexican-American design and masonry construction. The use of unfired mud adobe bricks was being supplanted in the 1890s in favor of “modern” materials such as fired brick and stone (Scoville 2004). Adobe construction on the monumental scale of the Marist College was rare, but was not uncommon in other contemporary Manuel Flores buildings. Although Flores was not a trained architect, he was a skilled carpenter and was adept at transforming Granjon’s architectural vision into reality (Sheridan 1986). He was able to construct the impressive yet understated Marist College building and the associated Chapel and Hall, blending traditional Spanish elements like adobe, flat roof and parapet, with architectural details reminiscent of Italian villas. Prominent Italian Renaissance features at Marist College are the quoins, belt coursing, and concrete atlas figures flanking the arcade entry. These figures are unique in Arizona architecture in that they are male figures rather than the typical female caryatids common to Italian and Neoclassical architecture. Moreover, the figures appear to be symbolically holding up the building – a fitting allegorical representation for a school dedicated to helping needy students and focusing on physical education. The understated elegance of the Marist College is also apparent at the curved junctions between the windows and walls.

The Cathedral façade also exhibits exceptional craftsmanship. Designed by D. B. DuBois of the architectural firm of Henry Jaastad, the Spanish Colonial Revival design clearly and intentionally evokes the San Xavier del Bac mission south of Tucson. The bas-relief utilized Southwestern motifs combined with Christian iconography. The elegant proportions of the façade were declared an architectural triumph at the time of its construction (TDC 26 January 1928).

6. Feeling

The historical feeling and the District's distinctive aesthetic expression has been maintained since the period of significance. The large buildings reflect of the powerful influence of the Catholic Church at the turn of the XIXth century. They blend Catholic and Mexican-American architectural ideals: the grandiosity of the Catholic Church expressed through a "humble" adobe representation of local culture celebrates the Marian religious traditions of helping the underprivileged.

7. Association

The District is a direct link between Territorial-period Catholic expansion and formalization in Arizona. The District persists as the center of Catholic culture in Southern Arizona. The Cathedral is still consecrated and in daily use.

The Granjon – Flores buildings provide a physical link to the influence of the academic and religious experience of Tucson's early and minority populations.

RESOURCES

The District consists of five contributing historic buildings, two historic sites, two historic objects, and one contributing structure. In addition, there is one non-contributing structure, and one non-contributing addition, both completed in 2009.

All of the District's contributing buildings are stable in fair to good condition, with the exception of Marist College whose condition is poor due to deterioration and loss at the corners. The primary building program was developed over the course of four decades with replacement of the Cathedral Nave in 1967.

The resources are described in chronological order of construction:

Contributing Historic Resources.

Buildings

A.	Rectory and Chancery Offices	c. 1860/ alteration & additions 1931	Spanish Revival
B.	Saint Augustine Cathedral	1896 façade addition 1928, nave 1967	Spanish Colonial Revival
C.	Marist College	1915	European Eclectic
D.	Our Lady's Chapel	1916	European Eclectic
E.	Cathedral Parish Hall	1916	European Eclectic

Structures

F.	Site Wall	c. 1920	European Eclectic
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Objects

G.	Mary Sculpture	c. 1906	
H.	Jesus Sculpture	c. 1926	

Sites

I.	Territorial Capital	1860s	
J.	Bishop Residence	1901	

Non-Contributing Resources

Structure

K.	Plaza Pergola and Stage	2009	
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Addition

L.	Cathedral Parish Hall Addition	2009	
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Contributing Resources

A. Rectory and Chancery Offices (Building) (c. 1860) extensive alterations, second story and chancery offices (1931).

The interior walls of the Rectory building pre-date the purchase of the Cathedral Block by approximately 25 years (c.1960). The traditional Sonoran row buildings were extensively modified in 1931 by Daniel J. Gercke, the third bishop, in an attempt to give the block a unified and harmonious look.

The Stone Avenue façade was demolished and reconstructed with a set-back from the street creating a small front garden. The one-story walls were reinforced and a second story added; the entire building was covered with white plaster. The Spanish revival details include a cast stone Romanesque arch entry portico and balcony, hip roof with exposed rafter tails, red terracotta barrel tiles, and hand-forged iron work. The northern façade featured a sleeping porch supported by a small arcade. The old dining room and kitchen to the rear of the building were demolished (c. 1960) and a new Chancery Office constructed (Rosettie, 68). The one-story offices were designed as a simplified stuccoed building with a parapet and operable steel casement windows. The decorative Chancery Office entrance, two steps up from the ground level, has a low, pitched parapet, a recessed arch over the door with two quatrefoil details. It faces north and is approached through a courtyard created from the spaces between the Cathedral and Rectory – Chancery building. The building has remained almost entirely unaltered from the 1931 reconstruction and additions, with the exception of the enclosure of the north-facing arcade.

B. Saint Augustine Cathedral, (Building) the first ecclesiastical building erected in the District, constructed (1896) façade addition (1928), rear demolition and reconstruction (1967).

The Cathedral is the physical center and visual apex of the District. The building was commissioned in 1896 by the first bishop of Arizona Vicariate Apostolic, Peter Bourgade, designed by Quintus Monier and constructed in Romanesque Revival style. It was completed in 1897; during May of that year, Pope Leo XIII elevated the Vicariate of Arizona to the Diocese of Tucson.

The exposed fired brick square towers flanking the entrance were never completed as initially planned and the tops of the towers, above the second tier of arches, were finished in a flat form, half the height of the original conception.

In 1928, Daniel J. Gercke, the third bishop, commissioned the re-design of the Cathedral, transforming the architectural motif into a Spanish Colonial Revival concept.

... D. B. DuBois of the H.O. Jaastad architectural firm drew the plans for the Cathedral façade. The construction work was completed by John P. Steffis.

Before commencing to build extension on the old square steeple bases, it was necessary that solid foundations of concrete be laid at the apex of the two bases in order that the additional load might be safely carried the, contractor explained.

The towers under construction were made possible through the enterprise of Bishop Daniel J. Gercke, are typical of the Arizona Sonora style of missions. They follow authentically the architecture in mission towers established by Father Kino throughout northern Mexico and Arizona.

There are four arches in the open story [...] with ornamental buttresses filling in the corners of the towers, marking the transition between the present square tower and the first octagonal section. The four arches of this story is an ornamental stone balustrade. In this section of the towers will hang the bells of the Cathedral. Sculptor Watkins of Los Angeles carved the bas relief castings for the Cathedral's main façade. (ADS 8/26/1928)

The newly finished façade was plastered with white stucco and detailed with gray ornamental cast stone. The ornamental bas-relief included images of desert flora and fauna, and the coat of arms of the four prelates who oversaw Arizona and headed the Tucson Diocese.

In 1967, Green, the fourth bishop, evaluated the nave of the Cathedral for restoration, structural issues, and the need for more space. The original nave was demolished and replaced in a modernesque interpretation of Spanish Colonial Revival design by architect Terry Atkinson. The white stucco exterior of the Nave emulates the forms of San Xavier del Bac; the walls are capped with a cast gray stone that continues the cast stone façade details.

C. Marist College (Building) (1915).

Henri R. Granjon was appointed the second Bishop of Tucson in 1900. Granjon began a building program on the Cathedral block and throughout the diocese that reflected eclectic European architectural styles. The first addition to the property was the two-story Bishop's Residence in an Italianate style (demolished c. 1960). The building faced Corral Street near Church Avenue, a stylistic precursor to the more elaborate Marist College.

The largest of the Granjon – Flores buildings is the Marist College, a multi-story mud adobe building constructed on a rectangular plan, located at the far northwestern corner of the Cathedral block. Concrete foundation and wooden trusses support the building's walls. The adobe walls were originally covered in a pale green lime plaster with red-painted trim, but were later sheathed with white concrete stucco. Surrounded by a 6-foot-high parapet, the low pitched roof is supported by wood trusses and is covered by wood planking and earth.

The Marist College, the tallest of the three buildings, measures 44 feet by 95 feet and reaches a height of 52 feet. The building has concrete walls from the basement floor to the main level framing and adobe brick walls from the main level to the top of the parapet. This is considered to be the tallest mud adobe building in Arizona. The concrete basement walls are 21-inches thick; the adobe walls measure 18-inches thick from the main floor to the underside of the roof framing (Cannon 2007). The parapet walls were built using both adobe and red brick and the building's roof and structural framing consists of carpenter or job-built wood trusses. The roof framing also

includes wood trusses, and the space between the bottom truss member and the wood planking of the roof consists of a 2-inch layer of earth.

The exterior of Marist College has belt coursing, quoins, and an arcaded entry with telamon Atlas figures supporting a second story balcony. Entry to the front of the building is accessible via a stairway from the street to the second floor. Access to the ground floor or basement is through the back of the building (Figure 3a [continuation sheets; section 12]). The original open porch of the Marist College east elevation was enclosed at a later, unknown date. It also had a small sculpture of Mary at its northwest corner and a crucifix on its parapet; both were removed and/or damaged at some later time. (Plate 20, 22, and 23 [continuation sheets; section 13]).

The Marist College (most recently the offices of Diocese), has been unoccupied since 2002 and the vacant building has rapidly deteriorated. The deterioration is largely the result of water damage, which has caused the partial collapse of two corners of the building. Eroded solder joints of the scuppers-and-downspout drainage system have also compromised the structural integrity of the roof. In addition, the concrete stucco plaster ("Tuff-Tex™") has cracked and spalled on all three buildings, allowing water to penetrate the adobe and prevent the bricks from drying properly.

D. Our Lady's Chapel (Building) (1916)

Constructed under Granjon's direction in 1916, facing West Ochoa Street, the rectangular one-story building was intended to serve the English-speaking parishioners. The white plastered façade with decorative dentil cornice is punctuated by rectangular stained glass windows along the east and west elevations.

Our Lady's Chapel exhibits a flat roof, arched entryway, and pilasters. The high ceiling accommodates an interior choir balcony. It was originally sheathed with a cream-colored lime plaster, later covered in concrete stucco. The chapel was modified in the 1980s; the front entry along the north elevation on West Ochoa Street was re-oriented towards the south elevation to face St. Augustine's Cathedral (Garcia 1983). The original entry still remains, although it is no longer used to access the chapel. Our Lady's Chapel has been intermittently occupied by the Diocese and maintained regularly.

E. Cathedral Parish Hall (Building) (1916),

Cathedral Parish Hall is a rectangular building, the narrow side of which faces West Ochoa Street. The original main entrance on West Ochoa Street was relocated to the east façade; the original entrance survives intact. The overall exterior is a series of rectangular stepped masses. The modest building has a small ornamental cast shield over the original entrance and two cornices with pilasters supporting cast stone kraters which are no longer extant. The original clearstory windows between the cornices remain. The southern end of the building has a narrow pitched tower, which serves as the theatre fly system. The interior of the building is a grand two-story open space with a balcony mezzanine supported by a series of posts; this balcony wraps the east, north, and west sides of the interior. The focal point of the interior space is a stage delineated by a proscenium. The stage, approximately four feet above the floor level is accessed by flanking stairs. The western portion of the building is a commercial kitchen and service space.

F. Cathedral Block Wall (structure) (c.1920)

Delineating the property line is a site wall that defines the District boundary and creates a distinction between public and religious space. From the southeast corner of West Ochoa Street and South Church Avenue, the District's high adobe wall with concrete footer continues the length of West Ochoa Street. A low masonry wall located along the west side of South Stone Avenue

terminates at a point adjacent to East Corral Street. The remaining corners of the building stand open; small courtyards and gardens are scattered between and in front of the Cathedral.

G. & H. Mary and Jesus Sculptures (Objects) (1906 & 1926)

On either side of the cathedral are two large matching bronze sculptures of Jesus and Mary on carved stone pillars. Each pillar includes a plaque describing the significance of the sculpture and its date of installation. To the south, Granjon dedicated the sculpture of Mary in 1904 “on the 50th anniversary of the dogmatic definition of the immaculate conception of the blessed Mother of God.” To north, Gercke dedicated the sculpture of Jesus triumphant in 1926 “to commemorate the institution by Pope Pius XI, December 11, 1925, of the Feast of the Kingship of Christ.”

I. Territorial Capitol site (Site) (c. 1860s)

The block initially served as the capitol of the Arizona Territory. Within the District, only the interior walls of the Quartermaster’s Corral remain from this period. The modest adobe capitol buildings (demolished ca. 1910) were located along West Ochoa Street. (Sonnichsen 77) under the current site the Marist College, Our Lady’s Chapel and the Cathedral Hall. After acquisition by the church, the buildings were used by the parish as a school. (TDC 15 Aug 1931)

J. Bishop’s Residence (Site) (1901)

The Site of the Bishop’s Residence was west of the extant Chancery offices. The large two-story building was constructed in 1901 in a simple Italianate style.

The old part of the bishop’s residence, a two story building, was built by Bishop Granjon. Bishop Gercke made the north addition to the second story and also added the second story wing behind the Cathedral. [...] the first story of this wing is an old adobe house which has been there since the days of the corral. (Rosettie, 69)

The building was ultimately demolished c. 1960.

Non-Contributing Resources

K. Plaza Pergola and Stage (structure) (2009)

In 2009, the plaza on the corner of Stone Avenue and West Ochoa Street was redeveloped and included the installation of a large open metal-work band-shell decorated with metal flowers. The stage faces into the plaza with the rear backing onto West Ochoa. Although the alterations are non-contributing, they retain the massing of the original spatial configuration and sight lines of the plaza.

L. Cathedral Hall Addition (addition) (2009)

The non-contributing Cathedral Hall Addition, also constructed in 2009 as part of the plaza alternations, includes a covered arcade, bathrooms, and offices on the east façade. The addition does not compromise the West Ochoa Street historic front façade or impact the historic core of the building.

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

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

Areas of Significance

(Enter categories from instructions)

- Architecture
- Education
- Religion

Period of Significance

1885 - 1967

Significant Dates

1885	property purchased
1896/97	Cathedral constructed
1915	Marist College constructed
1916	Our Lady's Chapel and Cathedral Parish Hall constructed
1928	Cathedral Façade redesigned
1931	Rectory redesigned
1967	New Nave Constructed

Architect/Builder

Bishop Henri Granjon and Manuel Flores

Quintus Monier, Henry O. Jaastad, D. Burr DuBois

Terry Atkinson

Narrative Statement of Significance

Summary

Cathedral Block Historic District is eligible for listing on the National Register at the national level of significance under Criterion A representing a physical expression of the influential role the Catholic Church played in shaping community development in the American Southwest, Arizona and Tucson; and under Criterion C as a significant and important example of regional architectural traditions related to adobe construction and revival architecture, representing a masterful eclectic architectural

expression of Italian, Spanish and Spanish Colonial Revival influences. The Cathedral Block meets the requirements of Criteria Consideration A: Religious Properties, for both its architectural significance and the District's importance in the history of American Catholicism and parochial education.

Period of Significance 1885 to 1967: The period of significance stretches from the purchase of the Cathedral Block property by the first Tucson bishop, Peter Bourgade, in 1885, through the completed construction of the Cathedral in 1897; the construction of Bishop's Residence 1901 designed by Henri Granjon (demolished 1960s), the construction of Marist College in 1915 designed by Granjon and built by Manuel Flores; the construction of Our Lady's Chapel and Cathedral Parish Hall in 1916 by Granjon and Flores. The Cathedral façade, redesigned in 1928 by the firm of Henry Jaastad, and the remodel and addition of the Rectory building and chancellery offices in 1931 were under the direction of Daniel J. Gercke. Green's supervision concludes the period of significance with the demolition and reconstruction of the Cathedral nave by architect Terry Atkinson in 1967.

The period of significance extends from establishment of the block as the center of Catholicism and Catholic administration of the Arizona territory, southern New Mexico and west Texas, and ends with the completion of the new nave. Within two years of the Nave completion, the parochial school occupying the Marist College closed, and the Diocese of Phoenix was created, reducing of responsibilities and influence of the Diocese of Tucson.

The eclectic architectural expression of the District is a stylistic and technical masterwork. The Spanish Colonial Revival façade of the Cathedral was designed by the firm of Henry Jaastad.

The Marist College, the first parochial school for boys in Arizona and purportedly the tallest extant adobe building in the state, was built in 1915. The college was commissioned by Tucson's second bishop, Henri Granjon, and constructed by prominent local builder Manuel Flores. The school was originally built to serve as a select day and boarding school for boys who were to be taught by four Marist Brothers who had come to Tucson a year earlier upon Granjon's invitation, to escape revolutionary anti-clerical persecution in Mexico. The school remained under the Marist Brothers until Granjon's death in 1924, after which it was opened to both sexes and all races, despite school segregation in Arizona public schools. The reorganized school was operated by the Sisters of St. Joseph and later the Daughters of the Immaculate Heart. A year after Marist College was constructed, two additional buildings, Our Lady's Chapel and Cathedral Parish Hall were built to serve the expanding school and parish population. The school, chapel, and hall continued to serve the spiritual and educational needs of the St. Augustine parish and the Tucson community until 1968.

The District is representative of regional architectural traditions related to adobe construction and eclectic architecture exhibiting both Spanish Colonial Revival, Italian and Spanish influences.

The Cathedral was one of Tucson's first monumental building projects. The importation of Romanesque style celebrated the durability of the institution of the Church, providing a formal declaration of the Church's commitment to its expansion throughout and beyond Arizona. In the 1920s, the façade was redesigned to express the Cathedral's continuation and identification with a major Southwestern religious icon, the Mission of San Xavier del Bac, while simultaneously embracing regional architectural tradition.

The District was constructed during a time when regional vernacular expressions were falling out of favor throughout Arizona, particularly in Tucson. Despite the Anglo prejudice against “primitive” adobe buildings, the various European-born bishops imported continental design trends, while embracing localized building techniques and style. The District emerged as a testament to the endurance of Arizona’s Mexican-American culture and an architectural symbol expressing unity with, and continuation of, community traditions.

Developmental History and Historical Significance (Criterion A)

Development of Catholicism in Tucson, Arizona and the greater Southwest (1539- 1885)

The first introduction of Catholicism into Arizona and the Southwest came with the 1539 expedition of Franciscan missionary Marcos de Niza, in search of the Seven Cities of Cibola. On 20 August 1629 Fray Francisco de Porrás and two other Franciscan missionaries arrived from Santa Fe at the Hopi pueblo of Awatovi in northern Arizona to establish a Native American mission. On 28 June 1633 Hopi warriors killed Porrás because of his successful conversion to Christianity of more than 4000 Native Americans. (Rosettie 15)

The Pueblo Revolt, which began 10 August 1680, brought an end to the missionary activities of the Franciscans. Franciscan efforts for spreading Christianity completely failed over the next century. On 12 March 1687, Jesuit Padre Eusebio Francisco Kino arrived at Cosari and renamed the village in honor of Nuestra Señora de los Dolores. Four years later, Kino arrived in present day Arizona where he established the mission San Xavier del Bac, San Gabriel de Guevavi, and a *visita* at San Cayetano de Tumacacori. After twenty-four years devoted to the native peoples of this region, Kino died at Magdalena, Sonora. Despite his establishment of nearly twenty-four missions, many *visitas* and about nineteen Rancherías, the Spanish authorities, secular and Catholic, neglected his work, and by 25 years after his death, the Catholic endeavor in Arizona was almost forgotten. (Rosettie 15)

In 1732, German and Swiss Jesuit missionaries revived Kino’s missions in Arizona, but in 1751, a revolt of the Native Americans forced the missionaries to flee, and the missions were plundered. By the order of Charles III, king of Spain, all Jesuit missionaries were expelled from Arizona, but on 29 June 1768, the Franciscans returned, led by Francisco Garcés, who assumed responsibility for spreading Christianity in Arizona. By 1784, the Franciscans had begun construction of the extant San Xavier del Bac mission church. (Rosettie 15)

One year after Mexico gained independence from Spain (1821), Fray Narciso Gutierrez completed the extant Church of San José de Tumacacori. (Rosettie 15)

In April 1828, the Mexican government nationalized Catholic properties, forcing the Franciscans to abandon their missions in Arizona and Sonora once again. No Catholic priests resided in the Arizona region for over 30 years. (Rosettie 16)

East of Arizona, the Diocese of Santa Fe was established with John B. Lamy as bishop in 1850. The diocese included Arizona County, with the boundary of present state north of Gila River. (Rosettie 16)

With the Gadsden Purchase from the Mexican government in 1854, the United States government acquired the region south of the Gila River including the area encompassing the present-day city of Tucson. Lands acquired with the Gadsden Purchase became the southern portions of Arizona and New Mexico and were intended for the construction of a southern transcontinental railroad.

Within a few years Anglo settlers began moving to the area in anticipation of new business opportunities accompanying the construction of the railroad. In 1856, a small U.S. militia was established in Tucson and militia horses were corralled at what would become the District site of St. Augustine's Cathedral. Upon arrival in Tucson, Anglo settlers encountered a largely rural Mexican community which had settled in and around the remains of the former Tucson Presidio. At the time, Tucson had an agro-pastoral, subsistence-based economy whose social and political organization revolved around *water judges*, who saw to the equal distribution of a limited water supply to farmers and their fields (Sheridan 1986).

21 March 1858 the Catholic administration annexed the Gadsden Purchase territory into the Diocese of Santa Fe. With this development, the Catholic church began to pay greater attention to the Arizona region. In December 1858, Joseph Machebeuf, Vicar General of the Diocese of Santa Fe, visited Tucson and other towns of southern Arizona, returning multiple times over the next two years. Two years after the Gadsden Purchase, the census attests the residence of priest Manuel Chavez from New Mexico in Tucson. (Rosettie 16)

The end of the Mexican War saw all of Arizona north of the Gila River and New Mexico coming under the American flag, and the Gadsden Purchase added Southern Arizona in 1853. American Catholics, along with Congregationalists, Methodists, Baptists, Episcopalians and Mormons were confronted by providing religious services in the new territory. Mexican bishops held jurisdiction in present-day Arizona and New Mexico, but the fact was that there had been no resident priests since 1828, not even at San Xavier Mission (TDC 21 Sept. 1968).

The American Civil War of 1861 – 1865 significantly reduced the mobility of priests. In 1863, President Abraham Lincoln created the "Arizona Territory," distinct from "New Mexico." (Rosettie 17)

Donato Rogieri, a priest from Las Cruces, New Mexico, traveled to Tucson 6 October 1863. During the next five weeks, he laid the foundations of the first Cathedral of Arizona. The following year, two Jesuit priests from Santa Clara College, Santa Clara California, Aloysius M. Bosco and Carlos E. Messea, came to Arizona: Bosco settled in Tucson, while Messea remained at San Xavier del Bac. On 18 March of the same year, John B. Lamy, the bishop in Santa Fe, visited Tucson for almost a month, during which he celebrated Easter in the church begun the previous year. (Rosettie 17)

By August 1864, Bosco and Messea returned to California due to illness. Two priests from New Mexico volunteered to take their places, but no guide would take them through Apache lands, thus obstructing their plans. (Rosettie 17)

The Civil War ended, and on 7 February 1866 John Baptiste Salpointe arrived in Tucson with two other priests and a schoolteacher to claim the whole territory as his domain (STC Time). "They arrived in Tucson under military escort Feb. 7, 1966" (TDC 21 Sept. 1968).

On 25 September 1868, the pope designated Arizona Territory (with later additions from southern new Mexico and two towns from El Paso County, Texas) as Vicariate Apostolic, elevating Salpointe to

be the first Bishop of the Vicariate. In Clermont Ferrand, France, he was consecrated Bishop of Doryla and Vicar Apostolic of Arizona on 20 June 1869 (Rosettie 18).

Because there were only two priests in the Bishop's Vicariate, six members of the Clermont Seminary volunteered for Arizona. One of these was Peter Bourgade, who later succeeded Salpointe as bishop. On 22 March 1869, Bourgade laid the cornerstone of the new Cathedral of St. Augustine (Rosettie 18)

The sisters of St. Joseph of Carondelet arrived in Tucson in 1870 and took over the school which had been begun by Salpointe and the priest Francis Jouvenceau. Salpointe was rewarded on 22 April 1877 by appointment as Coadjutor Archbishop of Santa Fe, with the right of succession to John B. Lamy, who had been promoted to archbishop (Rosettie 19).

During this time, most Anglo settlers were single men and often intermarried with prominent Mexican families. As historian James Officer has pointed out (1960), between 1863 and 1880 the upper classes of both Anglo and Mexican families were indistinguishable. The arrival of the railroad in 1880 significantly altered the demographics of the historically Mexican frontier town (Parkhurst et. al. 2002). The railroad brought with it increasing numbers of Caucasian women followed by a decrease in the number of Anglo-Mexican marriages. Over time, this socioeconomic separation led to a further decrease in ethnic cooperation and the separation of ethnic populations into distinct neighborhoods. Tucson's Mexican-American population tended to migrate to areas south of present-day Broadway Boulevard and west of Stone Avenue; the location of the current Marist College Campus Historic District, while Tucson's Anglo population expanded east and north of Broadway Boulevard (Sheridan 1986; Parkhurst et. al 2002).

One response to the growing enclavement of the Mexican Community was a gradual turning inward, an instinctive as well as a conscious effort to preserve Mexican culture in the Tucson barrios. And no other aspect of that culture affected people as deeply or on as many different levels as religion.... Catholicism, of course, dominated most spheres of religious life (Sheridan 1986:151).

The majority of Tucson's Mexican-American population was Catholic and churches served as physical symbols of the dominance of Catholicism. At the onset of the Anglo Period, the local Mexican American population played a significant role in the development of orthodox Catholicism in southern Arizona (Sheridan 1986). One of their earliest efforts, the first St. Augustine's Cathedral (1868) built in the Plaza de la Mesilla, became the focus of Mexican American religious and social life. Through their enterprising efforts, the local Mexican American community raised funds and provided labor for the construction of the Cathedral, including hauling lumber from the Santa Rita and Huachuca Mountains (Sheridan 1986).

The development of the Cathedral Block and the influential role the Catholic Church played in shaping community development in the American Southwest, Arizona and Tucson (1885 – 1969)

Peter Bourgade, at the time pastor of Silver City, New Mexico, was promoted to Titular Bishop of Thaumacum and Vicar Apostolic of Arizona. By 1885 he purchased what is now the District property with the express intent of building the modern Cathedral of St. Augustine, with the surrounding ecclesiastical buildings, as the center of Catholicism in the Territory.

In 1885 the Rt. Rev. Peter Bourgade, D.D., second vicar-apostolic of Arizona and first bishop of Tucson, brought the square block bounded by Stone avenue, Corral, Covent and Ochoa Streets for \$4,000. The first parish building on the property was the old parish school at the corner of Stone avenue and Ochoa Street. This same building had been the capitol in the days when Tucson was capitol of the territory. In 1896 Bishop Bourgade began the building of the present St. Augustine cathedral (TC August 15 1931) .

Two years after the property purchase, he traveled to Europe to enlist volunteers for Arizona. Among the enlistees was Henri R. Granjon, who was eventually appointed Tucson's third bishop in 1900. Born in 1863, Granjon studied for the priesthood at the seminary of St. Sulpice in Paris, later graduating at the Pontifical Universities in Rome. Upon ordination as a priest in Lyons, France, in 1887, he volunteered for the American missions and came to Arizona in 1890 (*The Tucson Citizen*, 29 September 1917). The second bishop of Tucson, Peter Bourgade, assigned Granjon to the town of Tombstone as his first parish (Rosettie 19).

On 7 February 1897, The New Cathedral was dedicated; later than year he was chosen to organize the Society for the Propagation of the Faith, headquartered in Baltimore, Maryland – a role he took seriously and which later influenced his decision to build a school in Tucson. Pope Leo XIII elevated the Vicariate of Arizona to the Diocese of Tucson on 8 May 1897, appointing Bourgade as the first Bishop.

Bishop Bourgade assigned him to Tombstone, then a prosperous center. [...] Bisbee and Nogales in those days were small out-missions, visited once in a while from Tombstone. Later [he] served as pastor of Flagstaff and Prescott successively (TC 1917).

Three years later, Bourgade was transferred to the See of Santa Fe; during March 1900, Henri R. Granjon was appointed second bishop of Tucson (Rosettie 19)

Granjon's travels through Europe and his personal interest in architecture led him to sponsor some of the largest building projects in downtown Tucson; Granjon himself drew many of these plans for the Catholic Diocese. In addition to the sponsorship of religious architecture, Granjon took a personal interest in restoration of the San Xavier Mission, devoting most of his free time to the task (Vint 1994).

As the Roman church influenced the immigration of Europeans to the Southwest, it was inevitable that in 1898 the Holy See would make the newly completed Church of San Agustin, built that same year, the seat of the new "Diocese of Tucson" [May 1897] overseeing the Arizona Territory (St. Augustine's First 100 Years).

Granjon brought a continental architectural palette with strong Italian and Spanish influences. He would infuse this sensibility into all of the buildings constructed during his tenure as bishop.

In 1897 he was chosen to organize in the United States the "Society for the Propagation of the Faith" a large foreign mission organization with headquarters at St. Mary's seminary, Baltimore. On July 4, 1900 he returned to Tucson, having received the Episcopal consecration and immediately entered upon the duties of his office

Granjon began his term with the construction of the Bishop's Residence in 1901 and renovated the Cathedral interior in 1911.

Not only did Tucson's Mexican-American community play an influential role in religious organizations, it also helped shape Tucson's built environment. The patronage of the Diocese and Henri Granjon meant that Mexican-American builders and architects were able to create some of Tucson's earliest public architecture (Sheridan 1986). One of these builders was Manuel Flores, a self-taught carpenter who immigrated from Guaymas, Mexico. Through his talent and tireless work ethic, he earned a job as a construction supervisor for the Southern Pacific Railroad in Mexico and later worked as a private contractor. Upon his return from Mexico to Arizona, Granjon provided his first major commission, to finish the construction of the Holy Family Church. Granjon was so impressed with Flores' work that he commissioned him to construct the Diocese Marist College and Santa Cruz Church (Vint 1994).

Granjon, a native of France, was influenced by the works of the Marist Brothers, a Catholic religious order. This French order was founded in 1817 by a priest, Marcellin Champagnat. In 1914, Granjon invited four Marist brothers, Gosbertus, Gregorius, Louis Casimir, and Henri Fumeaux, from Mexico and Texas to Tucson to learn English and study the American educational system (Marist College 2004). Pope Benedict XIII had issued a Bull in 1725, founding a precursor to the Marist Colleges, the Institute for the Brothers of the Christian Schools as a society of lay religious men engaged exclusively in teaching. These schools were required to be built in the immediate vicinity of the church (Institute for the Brothers of the Christian Schools n.d.), a traditional obligation fulfilled with the construction of the Marist College Campus Historic District along West Ochoa Street. At its inception, the purpose of the Brothers of the Christian Schools and later the Marist Brothers was to provide education for disadvantaged populations (Institute for the Brothers of the Christian Schools n.d.). In Tucson, the most sought "disadvantaged" population was the Mexican-American community.

In 1915 Flores met the group of Marist brothers who, along with Granjon, wanted to build a boys school. Flores was able to make Granjon's architectural ideas a reality. That same year Flores completed work on another adobe building, Teatro Carmen, considered Tucson's most elegant Spanish-language theater (Sheridan 1986). After construction of the Marist College, Flores was again commissioned by Granjon to complete Our Lady's Chapel, and the Cathedral Parish Hall.

Prior to Granjon's invitation to start a Marist College, Tucson had few schools and those that did exist were largely parochial schools for girls or mission schools for the local Tohono O'odham (29 September 1917, *The Tucson Citizen*). When Marist College was built in 1915, it became Tucson's first boys' school. Boys' ages 5-12 years attended the grammar school and boys 13 years and older went to the high school. According to a 29 June 1917 article in *The Tucson Citizen*, Marist College was considered the most modern and well-equipped school in the city and enrollment had increased substantially since its initial opening in 1915. Although the school largely supported a Tucson-based student population, low-income families throughout the state were eligible to send their sons to the school. Tucson's Marist College became one of 65 similar colleges built throughout the world conducted by Marist order. The school offered day classes and boarding for students who were accepted based on need and availability. According to the 1917 *Tucson Citizen* article:

The Marist Brothers feel justified in tendering their services to those parents who desire for their sons a training in sound scholarship and in sturdy manliness based on Christian

principles.... The college aims to encourage such physical exercises as will conduce to the best development of the student's strength and energy indispensable to good school work and success in after life (29 June 1917).

Between 1916 and 1917, 120 students were enrolled at the Marist College. During that time, and until Granjon's death in 1924, Marist brother Louis Gosberts ran the college. In 1924, the Marist Brothers returned to Mexico to continue their work there, and the school was taken over by the Sisters of St. Joseph, who three years previously, had started the St. Augustine's Parish School. Under the directorship of the nuns, the two schools merged and the school's doors were opened to both sexes. In 1936, the Daughters of the Immaculate Heart took over the school, offering a new kindergarten in addition to its regular grammar and high school programs. At that time, over 300 pupils were enrolled (Rosettie 1964). In 1916 the growing student population and increasing numbers of Anglo Catholics living in Tucson led to the construction of Our Lady's Chapel and Cathedral Parish Hall. Our Lady's Chapel was originally built to accommodate the English-speaking Catholic population of Tucson. Eventually All Saints Church was built to provide services to the English-speaking community (Garcia 1983).

Despite the fact that the public and private schools in Tucson were largely established by the efforts of the Mexican-American community, when Arizona achieved statehood in 1912 public schools in the city and Arizona in general were almost entirely run by the Anglo population. Further, the Anglo community never fully developed a public school system that provided equal education for Mexican-Americans, African-Americans, Native Americans, and Anglo-Americans (Sheridan 1986). Part of the problem was related to poverty, but racial and ethnic disparities that played out on a daily basis outside of the school spilled into the schools as well. The public school board, its administrators, and teachers were rarely Latino and few had any cultural understanding of Tucson's minority populations. Clear ethnic and racial barriers were drawn in the local schools. While discrimination against African-Americans was state law, discrimination against Mexican-Americans, Chinese-Americans, and others was based on individual school board policies (Sheridan 1986).

Most of the Marist College student population was comprised of Mexican-American students from surrounding barrios. However, these were not the only students in attendance at the school. The student body was relatively diverse for Tucson during the early 20th century. Because the school sought to provide education to the children of the poor, all students, regardless of race or ethnicity or location were allowed to attend. This differed markedly from Tucson's public schools where after 1909 all schools were segregated by race. Although segregation of Mexican-American populations was not legally sanctioned, public schools were clearly divided along ethnic lines. Only one public school in Tucson, the Dunbar School, was available to African-Americans. One African American former student, Marie Scott Bills stated, "This school gave us faith and dignity. It was our foundation for life" (Portillio Jr. 2005).

From its inception in 1915 to its closure in 1968, Marist College provided educational opportunities for minority students who otherwise faced legal discrimination in Arizona. According to a 1964 study compiled by the Executive Board, Confraternity of Christian Doctrine of St. Augustine's Cathedral Parish, between 1949 and 1963, the student population came from lower- to middle-income families, primarily from Mexican-American and African-American households (St Augustine's Cathedral Parish 1964). While Anglo-American students were allowed to attend the school and children from families with a higher income bracket were also allowed, few such students attended the school. Instead, the

school drew children from the surrounding barrios and even further afield. Marie Scott Bills, for instance, attended when her father was stationed at Ft. Huachuca with the 10th Calvary (Buffalo Soldiers). The students were admitted based on parental preference and space availability. Moreover, while few non-Catholics attended the school, student admission was not based on the students' chosen religion (St Augustine's Cathedral Parish 1964). Even after Tucson's public schools were desegregated in 1951, the Marist College remained one of the few places where minority children could receive a quality education in Tucson and Southern Arizona. In 1953, Phoenix-area public schools also desegregated public schools. The concept of "separate but equal" was no longer a legal means of separating students along ethnic and racial lines in either city. Finally on 17 May 1954, the United States Supreme Court rendered its decision on *Brown v. Board of Education*, striking down "separate but equal" institutions across the nation. While Arizona was not the earliest state to outlaw school segregation, it preceded the Supreme Court mandate (Goddard 2005). In the preceding years, however, Marist College, Cathedral Parish Hall, and later, Our Lady's Chapel, exemplified educational equality during a time when both public and private schools across the nation were excluding, separating, or denying educational opportunities to minority students.

Between 1914 – 1916 Granjon built Cathedral Hall, Our Lady's Chapel, and the Marist College. He also restored the Mission San Xavier del Bac, often personally participating in the manual work (Rosettie 20). During the development of the Cathedral Block, the Tucson Diocese's resources expanded. The return on this massive investment was a rapid and large growth of the Catholic population.

The church membership has grown from about 1000 in the early days to about 65,000. When Bishop Granjon arrived in Tucson in July 1900 following his ordination by Cardinal Gibbons in the Cathedral of Baltimore on June 17, he found the territory of Arizona divided into eleven parishes, administered by 18 priests. There are now 32 Catholic parishes and the number of priests is 61. In addition to the 32 parishes the resident pastors, there are 53 mission chapels scattered all over the state and visited at regular intervals (TC 1917).

Bishop Granjon is now engaged in erecting a church and a monastery with a school annexed, at Sixth Avenue and Twenty-Second Street. Tucson, to be known as the Santa Cruz parish. It will be put in charge of the Carmelite Fathers. The general outlines of aerial campanile 88 feet, inner patio, surrounded by a colonnade are reminiscent of the florid architecture of Spain (TC 1917).

Religious institutional expansion included multiple educational facilities. The academic portfolio included:

...a number of educational institutions, including St. Joseph's Academy, a day and boarding school for girls, conducted by Sisters of St. Joseph, St. Augustine's parochial School, a free day school for younger children, the Marist College, a day and boarding school for boys, conducted by the Marist Brothers, also known as the "Little Brothers of Mary," a religious order of teachers (TC 1917) .

The Diocese also oversaw Catholic hospitals and:

[...] the orphanage for the state, St. Joseph's, conducted by the Sisters of St. Joseph and assisted financially by the Knights of Columbus, is located a few miles south of the city. St.

Mary's hospital and St. Mary's training school are conducted by the Sisters of St. Joseph (TC 1917).

Granjon died 22 November 1922 in France, where he had gone to improve his health (Rosettie 20).

Daniel J. Gercke, pastor of SS. Peter and Paul Cathedral, Philadelphia, was promoted from monsignor to bishop and appointed third bishop of Tucson, the first American to be so named (Rosettie 20).

When Bishop Gercke came, the space between the church and the rectory was full of debris, accumulated there as a result of the years of struggle of the infant diocese. Bishop Granjon had, very fortunately, given much of his time to a precious heritage of the Southwest – San Xavier Mission – saving it from becoming debris itself. (Rosettie, 68.)

Gercke oversaw the construction of a new Cathedral façade and towers in 1928. He continued to develop the site, constructing the redesigned Rectory and Chancery offices (STC Time). In 1928 the new façade of the cathedral was designed in the southwestern Spanish Colonial Revival style:

just enough to lend the charm of the old mission o the new cathedral. The façade featured bas-relief, two Moorish towers of dazzling white finish, [...] above massive wood doors stands a life-size bronze statue of St. Augustine, principle patron of the cathedral church and of the diocese. The chief attraction of the façade is the new stained glass rose window. The design for the window is copied from the old mission San Jose in San Antonio and the glass of the medieval jewel type. (TC August 15 1931)

Gercke oversaw the Cathedral's intentional resemblance to San Xavier del Bac. In addition to the overall design, the relationship to the Mission is made explicit with images of San Xavier in the Cathedral bas-reliefs.

Ten years later, on 26 December 1939, the northern counties of Arizona were separated from the Diocese of Tucson and formed into the new Diocese of Gallup with the addition of territory from New Mexico (Rosettie 20).

Gercke retired in October 1960 because of failing health and named Titular Archbishop of Cotyaem. During his 37 year tenure, the Diocese of Tucson had grown from the status of a missionary diocese with 82,000 Catholics, 33 parishes and 62 priests to a major See with 419,000 Catholics, 82 parishes, and 278 priests. During these years Gercke has formed the Diocesan Curia, established catechetical centers and advanced primary and secondary education. He was succeeded by Green, who became the fourth Bishop of the Tucson Diocese on 26 October 1960 (Rosettie 20).

The Nave of the Cathedral was demolished and replaced in 1967; the following year saw the closure of the parochial school occupying the Marist college (Rosettie 20).

In 1969, the Catholic church established the Diocese of Phoenix in the north half of Arizona as the center of church administration. The Tucson Diocese continues as the center of the Catholic church in southern Arizona, with reduced overall responsibilities (Rosettie 20).

Architectural History and Significance (Criterion C)

Adobe Architecture in the Southwest: Santa Fe, New Mexico and Southern Arizona

Santa Fe, New Mexico has long been synonymous with adobe architecture, its rich architectural history drawing tourists to the city. With one of the oldest building histories in the United States, Santa Fe's prehistoric and historic styles still influence modern architecture and local design (Cornerstone Community Partnership 2006). Tucson and Southern Arizona share this tradition, and the influence of American Indians, Spanish missionaries, and Mexican-Americans is still evidenced by adobe architecture dotting the landscape from Tucson, Arizona to Nogales, Mexico. These two cities differ, however, in the local response to adobe architecture. Although Southern Arizona features religious and fortified adobe architecture from the days of Spanish colonization (e.g. San Xavier del Bac and Tumacacori), adobe architecture is largely a regional expression; buildings were constructed out of necessity with local materials and in response to environmental factors. Santa Fe architecture, on the other hand, deliberately pays homage to its Puebloan history, not only through preservation, but also in the form of pseudo-pueblos. Further, Santa Fe seeks to preserve and romanticize a period in time. As Wilson (1997) suggests, it is a historicized version of a pre-1860s city. By the 1920s, Santa Fe locals had fully embraced their architectural heritage and were stuccoing over brick Territorial-era buildings in an effort to present a unified adobe-like appearance (Wilson 1997). In contrast, Anglo Tucsonans were less enamored with Indian and Mexican cultural heritage and generally expressed little interest in protecting or preserving what some described as "mud houses" (Scoville 2004).

Rather than embrace this architectural heritage, as in the case with Santa Fe, the arrival of the railroad and the arrival of Anglo settlers in Tucson and Southern Arizona obliterated much local and regional architectural expressions. Much of this unique architectural heritage has been lost in the name of progress, including 1960s Urban Renewal projects which featured extensive poured concrete massing, and Arizonans' desire to distance themselves from "primitive" architecture. While adobe architecture can be found throughout Arizona, it is largely associated with the architectural heritage of Tucson and Southern Arizona. Tucson's adobe architecture can be found in, but not limited to, the ruins of Fort Lowell, rowhouses throughout the downtown area, and in the numerous buildings of Manuel Flores (Marist College, Our Lady's Chapel, Cathedral Parish Hall, Santa Cruz Church, and Teatro Carmen).

Adobe Architectural Tradition in Tucson, Gadsden Purchase to Establishment of Marist College Campus (1854-1916)

Prior to the influx of Anglo settlers and the arrival of the Southern Pacific Railroad in 1880, most of Tucson's buildings were constructed of adobe (Nequette and Jeffery 2002). Adobe was readily available, inexpensive, and offered excellent insulation properties; buildings were cool in the summer and warm in the winter. When Anglo settlers began arriving in greater numbers in 1854, the new settlers encountered a town clustered around the original 1775 presidio walls (San Agustín del Tucson) and along the banks of the Santa Cruz River. Tucson's urban layout resembled the Spanish city model, based on the 1573 Spanish royal building ordinances, "Law of the Indies," for settling the Americas. These ordinances reflected the Roman model of town planning: the use of a plaza as a centering device for the town. Public and religious buildings would then flank the edges of the plaza with private residences and streets radiating out from it (Nequette and Jeffery 2002). Private residences reflected this Spanish design as well; thick adobe-walled rowhouses would encircle a

courtyard or central plaza, protecting interior communal space. This differed from the American model of detached houses surrounded by large yards without enclosed communal space.

Early generations of Anglo settlers adopted local architectural styles and expressions and continued to occupy an area centered around the presidio, which afforded the best protection from Apache attacks. Tucson expanded beyond its presidial boundaries despite continued Apache depredations and in 1871, became an incorporated town encompassing two square miles. In 1872, S. W. Foreman surveyed and patented the town, creating an orthogonal grid made up of north-south running avenues and east-west running streets. Foreman's town plan contrasted from the Spanish model that utilized a central plaza to create a sense of community; instead Foreman's plan was based on the American model of William Penn where land was organized to reflect an imagined democratic division of land and to allow for future expansion and speculation (Nequette and Jeffery 2002). Into modern times, Foreman's grid continues as the model for further growth in Tucson.

Although the use of adobe continued to be prevalent in Arizona, the increasing Anglo settler population, steeped in Victorian ideals, brought calls to eliminate "Mud Towns" of adobe buildings and replace them with more pleasing "progressive" buildings styles (Sheridan 1986). In 1882, the *Arizona Citizen* noted that "newcomers preferred to freeze in winter and stew in summer rather than live in one of those ugly mud houses " (Sonnichsen 1982:107). The idea of stepping through one's front door into the street was also repugnant to many Anglo residents; therefore the newly platted Districts featured a front yard to provide a greater interval between residence and road (Vergegge 1993). By the 1890s, more and more Anglo residents demanded construction using modern materials such as fired brick and stone, rather than the more "primitive" adobe. In the words of the *Arizona Daily Star*, "The adobe must go, likewise the mud roof. They belong to the past and with the past they must go" (Scoville 2004). The emergence of brick as a dominant building material not only relegated Indian and Mexican/Spanish architecture to the margins of "modern" Tucson, but

... seal[ed] the economic and cultural division between the *old* adobe-built Sonoran buildings and the *modern* brick-built American buildings (Nequette and Jeffery 2002:23).

Mexican-American use of adobe clashed with Victorian notions of progress. Over the first two decades of the 20th century, fewer and fewer buildings in Tucson were constructed of adobe (Nequette and Jeffery 2002). The Marist College, Our Lady's Chapel, and Cathedral Parish Hall were built during a time when adobe was falling out of local favor. Despite the Anglo prejudice against adobe architecture, these three buildings were built on a monumental scale, featuring a mix of eclectic European styles and rising above the typical one- and two-story varieties commonly seen in downtown Tucson. The three Granjon – Flores buildings were constructed adjacent to the Amory Park neighborhood populated with Victorian Queen Anne style homes built of brick and wood.

Cathedral Block Historic District, while a milestone in Tucson's adobe tradition of architecture, also reflects Granjon's Italian and Spanish influences. All three buildings exhibit the personal tastes and traditions of its Mexican builder, Manuel Flores and French designer, Henri Ganjon. The use of adobe as the main building material, the street-level entry and protective wall, the flat roof and parapets on the Cathedral hall, chapel, and college, speak to the builder's Mexican heritage and the tradition of adobe architecture in Tucson, while the belt coursing, arcaded entry, telamon figures, quoins and second story porch on Marist College expresses the personal tastes of its European designer and the influence of Anglo-American architecture. Marist College, Our Lady's Chapel, and Cathedral Parish Hall are tangible examples of the architectural discourse occurring across the

western United States during the late 19th and early 20th centuries. In Tucson, this discourse revolved around the poles Victorian notions of modernity and progress versus local cultural traditions and environmental adaptability. Cathedral Block Historic District blends these disparate ideas by incorporating local traditions and materials with monumental European-influenced architecture.

Eclectic Movement in Architecture, 1880-1940

As noted above, Cathedral Block Historic District is representative of the eclectic movement in architecture. The Eclectic movement draws on a number of architectural traditions and inspirations from Ancient Classical to Modern (McAlester and McAlester 2005). The Eclectic movement focused on replicating architectural traditions seen in buildings throughout Europe and the New World Colonies. Most importantly and as is the case with the three buildings under review, Eclecticism is a commingling of different styles that, in the words of Virginia and Lee McAlester,

... vie with one another in a sort of friendly competition within which the sharpest lines are drawn between historical or “period” styles and “modern” styles that eschew earlier precedents (2005).

Eclecticism began in the late 19th century as European-trained architects began to build homes for wealthy clients, typically in Renaissance, Beaux Arts or Colonial Revival styles. Eclectic buildings which borrowed heavily from European period styles were typically constructed of solid masonry with elaborate stone or brickwork on their façades. This style contrasted with many American homes built during the first two decades of the 20th century, which were typically built with wood frames. Masonry tended to be confined to more expensive buildings. With the onset of World War I, American architecture shifted towards more European period styles, reflecting architect-designed landmark buildings (McAlester and McAlester 2005). Eclecticism became a dominant during the 1920s and 1930s, during which time even domestic architecture took on aspects of Old-World landmarks.

Within the eclectic movement, Italian Renaissance and Spanish Colonial Revival styles were popular. Italian Renaissance styles borrow heavily from Italian originals and this style was especially popular in the early 20th century, although less so than Craftsman, Tudor, or Colonial Revival styles. The Italian Renaissance style was largely used for landmarks or public architecture in major metropolitan areas prior to World War I and is characterized by arcaded and/or colonnaded entryways, second story porches, a rusticated first story, belt coursing and quoins. Many of the high-style varieties of Italian Renaissance buildings have flat or slightly pitched roofs and all have stucco, masonry or masonry-veneered walls.

Many of the key features of Italian Renaissance architecture can be seen on the buildings under review for this nomination, most notably on the Marist College which exhibit a flat roof with attic windows, belt coursing, second story entry, arcaded entry with telamon figures, and quoins. Our Lady’s Chapel also exhibits Italian influences with its flat roof, window moldings, belt coursing, and pilasters.

Under the auspices of father Peter Bourgade, Bishop of Tucson, the second Catholic church in Tucson with this same name (but now Anglicized) was built in the Romanesque Revival style usually favored by French priests. (Nequette & Jeffries 85)

The architects and designers of the Cathedral were: Quintus Monier, Architect (1896); façade remodel Henry O. Jaastad, E.D. Herreras, FAIA, and D. Burr DuBois with John P. Steffes contractor (1928/29); remodeling by Terry Atkinson/M.J. Lang contractor (1968).

In the interior, the high vaulted nave and side aisles were supported by Roman arches on brick-clad iron columns. Even though the columns had 900-pound iron pipes inside, two of them collapsed during construction. This “French style” was later considered inappropriate for Spanish and Mexican parishes by Bishop Daniel J Gercke, D.D., who began to remodel the church by having the pair of truncated towers rebuilt of reinforced concrete and plastering the stone walls inside and out. The façade was then remodeled in the popular Spanish Colonial revival style based on a design by Jaastad, Herreras and DuBois, who “made the designs” which were then cast in Los Angeles by J.S. Watkins. In a variation on Catholic church tradition, the façade reveals not only the bronze figure of Saint Augustine but also saguaro, yucca, horned toad, and various local cacti. In addition, there are the symbols of the four evangelists – Matthew, Mark, Luke and John – and the coat of arms of the Tucson bishops. Ironwork was created by Raul Vasquez and Ramon Zubiarte. The 1968 remodeling reinforced the roof, added a ceiling, and removed the columns separating the nave from the side aisles, which increased the seating capacity from 600 to 982 and completely changed the character of the space. (Nequette & Jeffries 85)

The Spanish Eclectic style is characterized by a low-pitched or flat roof, little or no eave overhang, one or more prominent arches over the door or principal window, stuccoed walls, and asymmetrical façade. Flat roof varieties of Spanish Colonial Revival architecture are typically seen in one- to two-story buildings with parapet walls around the roof. Three-story varieties are rare (McAlester and McAlester 2005). Spanish Colonial Revival is most common in the southwestern United States, and Spanish styles prior to 1920 are generally adaptations of the Mission style. It was not until the Panama-California Exposition in 1915 that precise imitations of elaborate Spanish types became popular (McAlester and McAlester 2005). Spanish Colonial Revival designers were influenced by a number of Spanish colonial adobe buildings as well as Moorish architecture, medieval Spanish and Italian religious architecture, Spanish and Portuguese Baroque, and Italian Renaissance Revival architecture. In the southwestern United States, Spanish Colonial Revival architecture was seen as an appropriate response to the area’s Mexican-American and Spanish heritage, and likewise the use of adobe as a primary building material (Parkhurst et. al. 2002).

The buildings under review all exhibit Spanish Colonial Revival stylistic influences, most notably the use of adobe as the primary building material. These buildings also have flat roofs with parapets and arched doorways commonly associated with Spanish Colonial Revival architecture.

Summary

While Henri Granjon left no written record of his architectural influences, his travels across Europe surely left their mark on his aesthetic ideals (Vint 1994). Moreover, despite the fact that he was a native of France and raised in Europe, he presided over a largely Mexican-American Catholic population during his time as Tucson’s second bishop. The buildings he designed drew upon his European travels and experience, but also his experiences as a resident of Tucson. Without the collaborations of Manuel Flores, he would not have been able to make his designs a reality. Flores, a native of Mexico, was steeped in Mexican building traditions and skilled in the use of adobe construction. While it has been suggested that Granjon and

Flores collaborated evenly on their building projects, it is likely that Flores chose to use adobe as his building material, and that Spanish elements like the parapets and arched entries were of his design. The Italian influences of atlas figures at the Marist College entry, belt coursing, quoins, and the monumental scale of these buildings were likely influenced by Granjon. The Marist College, Our Lady's Chapel, and Cathedral Parish Hall were all built during a time of great change for Tucson's population – a time when Mexican architectural traditions and culture were being replaced by Victorian ideals of progress. These buildings speak not only to the influence of the Catholic church, but also to the endurance of its Mexican-American aesthetic sensibilities. As a hybrid of architectural sensibilities, the monumental architecture of the Cathedral Block Historic District is emblematic of the on-going discourse throughout the Southwestern United States regarding modernity and ethnicity. The original Romanesque Cathedral expressed the continental values of Tucson's first bishop, who came from France. The stylistic development of the façade by the third bishop celebrated local architectural and cultural traditions, becoming part of the visual canon of the Southwest. Not only did the elegant architecture fuse elements of Old and New Worlds, but by mixing different races, ethnicities, and backgrounds in its ecclesiastical spaces, dormitories, and classrooms, the Cathedral Block Campus Historic District offered a positive example of cultural contact in a borderlands often marked by prejudice and separation.

Criteria Consideration A

Cathedral Block Historic District's buildings, structure, and objects are all over fifty years old. The Nave reconstruction post-dates the 50-year mark but was constructed by the Diocese of Tucson as part of a parish expansion and integral to the function of the property and its continual roll and impact on the community by the Catholic Church.

The Cathedral Block District meets the requirements of Criteria Consideration for both its architectural significance: the European eclectic style of Bishop Henri Granjon and the Spanish Revival concepts of local master adobe builder Manuel Flores; the Cathedral façade, portico and towers reveal architectural mastery of Henry Jaastad; and the District's importance in the history of Catholicism and parochial education in the Arizona and the American southwest.

Cathedral Block Historic District's architectural masterpieces comprise a cultural landmark and have extreme importance to the history of Catholicism in Southwest and Arizona, and the development of downtown Tucson. Images of Districts buildings have been featured on postcards, visitor guides, tourist maps and to promote the region from their construction onward.

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Name of Property

County and State

Previous documentation on file (NPS):

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

Primary location of additional data:

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

Historic Resources Survey Number (if assigned): _____

10. Geographical Data**Acreeage of Property** 2.64

The three buildings lie within a four-acre, one city block of the St. Augustine's Cathedral complex, bounded by Stone Avenue, Ochoa Street, Church Street, and McCormick Avenue.

UTM References**North American Datum 1983**

1	<u>12</u> Zone	<u>502607</u> Easting	<u>3564791</u> Northing	3	<u>12</u> Zone	<u>502743</u> Easting	<u>3564723</u> Northing
2	<u>12</u> Zone	<u>502728</u> Easting	<u>3564807</u> Northing	4	<u>12</u> Zone	<u>502618</u> Easting	<u>3564706</u> Northing

Verbal Boundary Description

The boundaries of the District correspond with the boundaries of Pima County tax parcel numbers: 117-13-1560, 117-13-1590, 117-13-157A and 117-13-158A; and is delineated by Ochoa Street to the North, the Historic alignment of West Corral Street (now a driveway to the Cathedral parking area), South Stone Avenue to the East and South Church Avenue to the West. (see Figure 1 [continuation sheets]).

Boundary Justification

The Cathedral Block Historic District boundaries reflect the original property boundaries as purchased by the first bishop of the Diocese of Tucson, in 1885. The 2.64-acre block has remained intact and contains all historic resources associated with the District.

11. Form Prepared By

name/title Jennifer Levstik and Demion Clinco (prepared), and Tyler Theriot (mapped)
 organization Tucson Historic Preservation Foundation date 8/31/09
 street & number P.O. Box 40008 telephone 520-398-4933
 city or town Tucson state AZ zip code 85717
 e-mail info@preservetucson.org

Additional Documentation

Maps:

- **Figure 1:** District location (Tucson, 7.5' topographic quadrangle)
- **Figure 2.** Site Map
- **Figures 3a, 3b, and 3c.** Engineering plan drawings of Marist College taken from TranSystem (Cannon 2007).

Photographs: Continuation Sheets

Name of Property: Cathedral Block Historic District

City or Vicinity: Tucson

County: Pima County

State: Arizona

Photographer: Jennifer Levstik / Demion Clinco

Date Photographed: August 7, 2009 (0001-0019) / September 10, 2010 (0020-0035)

Location of Original Digital Files: PO Box 40007, Tucson, Arizona 85717

Description of Photograph(s) and number:

AZ_Pima County_Cathedral Block Historic District_0001
Marist College, north façade, camera facing south.

AZ_Pima County_Cathedral Block Historic District_0002
Marist College, east façade (left) and north façade (right), camera facing southwest.

AZ_Pima County_Cathedral Block Historic District_0003
Marist College detail, north façade, camera facing southwest.

AZ_Pima County_Cathedral Block Historic District_0004
Marist College detail, north façade, camera facing south.

AZ_Pima County_Cathedral Block Historic District_0005
Marist College detail, north façade, camera facing south.

AZ_Pima County_Cathedral Block Historic District_0006
Marist College, south elevation, camera facing north.

AZ_Pima County_Cathedral Block Historic District_0007
Marist College, corner detail, camera facing north.

AZ_Pima County_Cathedral Block Historic District_0008
West Ochoa Street, Marist College, Our Lady's Chapel, Cathedral Parish Hall, camera facing southeast.

AZ_Pima County_Cathedral Block Historic District_0009
Our Lady's Chapel, north façade (left) and west façade (right), camera facing southeast.

AZ_Pima County_Cathedral Block Historic District_0010
Our Lady's Chapel, east façade (left) and north façade (right), camera facing southwest.

AZ_Pima County_Cathedral Block Historic District_0011
Our Lady's Chapel detail, camera facing southwest.

AZ_Pima County_Cathedral Block Historic District_0012

Our Lady's Chapel, south elevation, camera facing north.

AZ_Pima County_Cathedral Block Historic District_0013
Our Lady's Chapel, window detail, camera facing southeast.

AZ_Pima County_Cathedral Block Historic District_0014
Cathedral Parish Hall, north façade (left) and west façade (right), camera facing southeast.

AZ_Pima County_Cathedral Block Historic District_0015
Cathedral Parish Hall, north façade, camera facing south.

AZ_Pima County_Cathedral Block Historic District_0016
Cathedral Parish Hall, north façade entrance detail, camera facing south.

AZ_Pima County_Cathedral Block Historic District_0017
Cathedral Parish Hall detail, camera facing south.

AZ_Pima County_Cathedral Block Historic District_0018
Our Lady's Chapel (left) and Cathedral Parish Hall (right), camera facing north.

AZ_Pima County_Cathedral Block Historic District_0019
Cathedral Parish Hall (left) and Cathedral (right), camera facing east.

AZ_Pima County_Cathedral Block Historic District_0020
Cathedral, east façade, camera facing west.

AZ_Pima County_Cathedral Block Historic District_0021
Cathedral, east façade, camera facing northwest.

AZ_Pima County_Cathedral Block Historic District_0022
Cathedral, east façade detail, camera facing west.

AZ_Pima County_Cathedral Block Historic District_0023
Cathedral, east façade detail, camera facing west.

AZ_Pima County_Cathedral Block Historic District_0024
Cathedral, east façade detail, camera facing west.

AZ_Pima County_Cathedral Block Historic District_0025
Rectory, east façade, camera facing west.

AZ_Pima County_Cathedral Block Historic District_0026
Rectory, south façade (left) and east façade (right), camera facing northwest.

AZ_Pima County_Cathedral Block Historic District_0027
Rectory, east façade (left) and north façade (right), camera facing southwest.

AZ_Pima County_Cathedral Block Historic District_0028
Rectory, east façade detail, camera facing west.

AZ_Pima County_Cathedral Block Historic District_0029
Rectory, east façade detail, camera facing southwest.

AZ_Pima County_Cathedral Block Historic District_0030
Chancery Offices, north façade, camera facing south.

AZ_Pima County_Cathedral Block Historic District_0031
Cathedral, rear arcade, camera facing northwest.

AZ_Pima County_Cathedral Block Historic District_0032

Statue, camera facing west.

AZ_Pima County_Cathedral Block Historic District_0033

Statue, camera facing west.

AZ_Pima County_Cathedral Block Historic District_0034

Plaza, Cathedral north façade (left) and Cathedral Parish Hall east façade, camera facing west.

AZ_Pima County_Cathedral Block Historic District_0035

Plaza, Cathedral Parish Hall east façade and stage, camera facing west.

AZ_Pima County_Cathedral Block Historic District_0036

Historical photograph of Marist College, view facing east-southeast, n.d. (Photo No. 100.407). (Courtesy of the Roman Catholic Diocese of Tucson.)

AZ_Pima County_Cathedral Block Historic District_0037

Historical photograph of Marist College; Our lady's Chapel to left, view facing east-southeast, n.d. (Photo No. 101.407). (Courtesy of the Roman Catholic Diocese of Tucson.)

AZ_Pima County_Cathedral Block Historic District_0038

Historical photograph of Marist College; Our Lady's Chapel and Cathedral Parish Hall to left, view facing east, circa. 1919 (Photo No. 102.407). (Courtesy of the Roman Catholic Diocese of Tucson.)

AZ_Pima County_Cathedral Block Historic District_0039

Historical photograph of Marist College; Our Lady's Chapel and Cathedral Parish Hall to left, view facing east, circa. 1920 (Photo No. 468.307). (Courtesy of the Roman Catholic Diocese of Tucson.)

AZ_Pima County_Cathedral Block Historic District_0040

Historical photograph of south elevation (rear) of Marist College with students, view facing north, circa. 1950 (Photo No. 245.507). (Courtesy of the Roman Catholic Diocese of Tucson.)

AZ_Pima County_Cathedral Block Historic District_0041

Historical photograph of St. Augustine's Cathedral during renovation; Cathedral Parish Hall to right, view facing west-southwest, circa. 1968 (Photo No. 480.307). (Courtesy of the Roman Catholic Diocese of Tucson.)

AZ_Pima County_Cathedral Block Historic District_0042

Rendering of proposed St. Augustine's Cathedral façade; circa 1927. (Places-Tucson-St. Augustine 538.307) (Courtesy of the Roman Catholic Diocese of Tucson.)

AZ_Pima County_Cathedral Block Historic District_0043

Historic photograph of St. Augustine's Cathedral towers under construction; circa 1928. (Places Tucson Marist College 466.307) (Courtesy of the Roman Catholic Diocese of Tucson.)

AZ_Pima County_Cathedral Block Historic District_0044

Historic photograph of rectory and St. Augustine's Cathedral façade, circa 1940. (Places-Tucson-St. Augustine 418.307) (Courtesy of the Roman Catholic Diocese of Tucson.)

AZ_Pima County_Cathedral Block Historic District_0045

Historic photograph Chancery Offices, circa 1940. (Places-Tucson-St. Augustine 418.307) (Courtesy of the Roman Catholic Diocese of Tucson.)

Property Owner:

name The Roman Catholic Diocese of Tucson

Name of Property

County and State

street & number 111 South Church Avenue

telephone 520-792-3410

city or town Tucson

state AZ

zip code 85701

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

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

CATHEDRAL BLOCK



HISTORIC DISTRICT SITE PLAN
NOVEMBER 2010

192 S. STONE AVENUE
TUCSON • ARIZONA 85701

- PHOTOGRAPHIC NUMBER & DIRECTION
- ◇ CONTRIBUTING RESOURCES
- ◆ NON-CONTRIBUTING RESOURCES

CONTRIBUTING HISTORIC RESOURCES

- A. Rectory & Chancery Offices
- B. St. Augustine's Cathedral
- C. Marist College
- D. Our Lady's Chapel
- E. Cathedral Parish Hall
- F. Site Wall
- G. Mary Sculpture
- H. Jesus Sculpture
- I. Territorial Capital (site)
- J. Bishop Residence (site)

NON-CONTRIBUTING RESOURCES

- K. Plaza Pergola and Stage
- L. Cathedral Parish Hall Addition

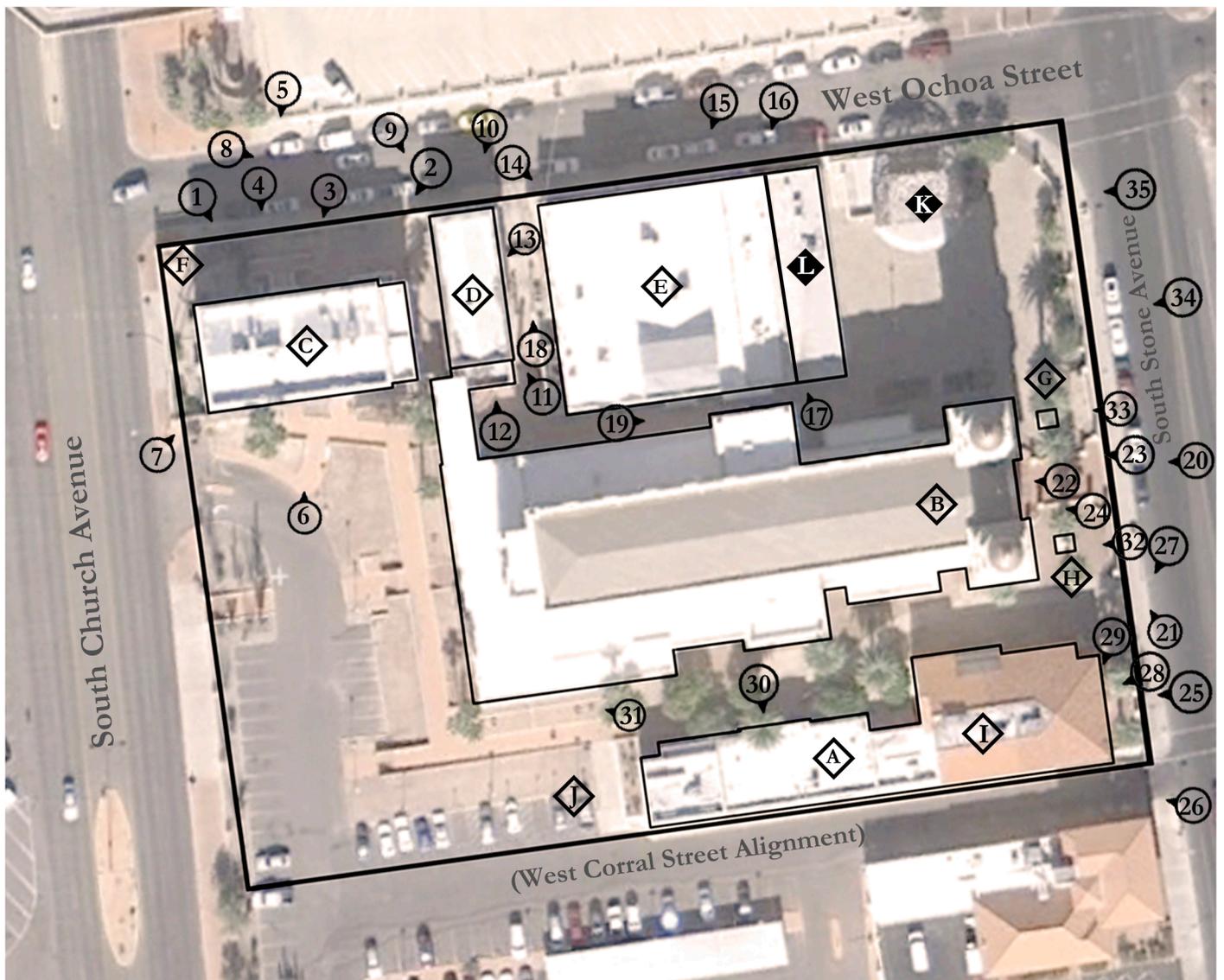


Figure 2: Aerial photograph of Cathedral Block Historic District, Tucson Arizona