

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.

Summary

The three buildings encompassing the Marist College Campus Historic District include the Marist College (1915), Our Lady's Chapel (1916), and Cathedral Parish Hall (1916). The Marist College, the first parochial school for boys in Tucson and purportedly the tallest extant adobe building in the state of Arizona, was built in 1915 within the St. Augustine's Cathedral complex in downtown Tucson. The college was constructed by prominent local builder, Manuel Flores, and commissioned by Tucson's third Bishop, Henri Granjon. Originally the school was built to serve as a select day and boarding school for boys who were to be taught by four Marist Brothers. The Marist Brothers had come to

Areas of Significance

(Enter categories from instructions)

- Architecture
Education
Religion

Period of Significance

1885 - 1967

Significant Dates

Table with 2 columns: Date, Event. Rows include: 1885 property purchased, 1896/97 Cathedral constructed, 1915 Marist College constructed, 1916 Our Lady's Chapel and Cathedral Parish Hall constructed, 1968 Marist College closes as school.

Architect/Builder

Bishop Henri Granjon and Manuel Flores

Tucson a year earlier upon Granjon's invitation, to escape anti-clerical persecution in Mexico and to open a school in Tucson. The school remained under the Marist Brothers until the death of Bishop Granjon in 1924, after which time the school was opened to both sexes and all races (despite school segregation in Arizona public schools) and 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's parish and Tucson community until 1968.

The district is representative of regional architectural traditions related to adobe construction and eclectic architecture exhibiting both Italian and Spanish influences. The Marist College District was constructed during a time when regional architectural expressions were falling out of favor throughout Arizona and Tucson in particular. Despite the Anglo prejudice against "primitive" adobe buildings, the Marist College Campus Historic 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.

Period of Significance (justification) 1915 to 1968: The Marist College was built in 1915 by Manuel Flores on behalf of Tucson Bishop Henri Granjon. The college operated as a parochial school until 1968 after which time it became administrative offices for the Tucson Archdiocese until 2002. The adjacent buildings, Our Lady's Chapel and Cathedral Parish Hall, were built in 1916 by Manuel Flores and were occupied and used for their intended purpose intermittently until recent times. The period of significance extends from the earliest date of construction in 1915 to 1968, when the three buildings ceased to be used in support of the school and parish population.

Narrative Statement of Significance

The Marist College Campus Historic District is recommended eligible for listing in the National Register of Historic Places under Criteria A and C.

Criterion A: The Marist College, Our Lady's Chapel, and Cathedral Parish Hall are physical expressions of the influential role the Catholic Church played in shaping the spiritual and educational lives of Tucson's early population. At its inception, the school was built for four Marist Brothers from Mexico and Texas, members of a Catholic religious order founded in France whose purpose was to provide education for needy populations throughout the world. In 1915, few schools, public or parochial, existed in Tucson, and until Marist College was built no parochial schools existed for boys. With the support and architectural vision of Tucson's third bishop, Henri Granjon, and local master builder, Manuel Flores, Marist College became the first parochial school for boys in Tucson. Even after the Marist Brothers left the school, the school continued the Marian tradition of offering education and housing to Tucson's minority populations. While Tucson's public schools remained segregated until 1951, the Marist College's doors remained open to needy students from Mexican American, African American, and Anglo American households.

Criterion C: The Marist College Campus Historic District is representative of regional architectural traditions related to adobe construction exhibiting both Italian and Spanish influences. All three buildings were constructed of adobe between 1915 and 1916, and exhibit the personal tastes and traditions of its Mexican builder, Manuel Flores, and French designer, Bishop Henri Granjon. The use

of adobe as the main building material and 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, as well as Bishop Granjon's commitment to honoring that tradition while also serving the needy, and, as the belt coursing, arcaded entry, telamon figures, quoins, and second-story porch on the Marist College attest, incorporating his own aesthetic inclinations.

Developmental History and Historical Significance (Criterion A)

Early American Settlement of Tucson, Gadsden Purchase to Statehood

With the Gadsden Purchase in 1854, the U.S. government acquired the region south of the Gila River, which included the area encompassing the present-day city of Tucson, from the Mexican government. Lands acquired as a result of 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 final site of St. Augustine's Cathedral. Upon arrival in Tucson, Anglo settlers encountered a largely rural Mexican community settled in and around the remains of the former Tucson Presidio. At the time, Tucson had an agropastoral, 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). During this time, most Anglo settlers were single men and as such often intermarried with prominent Mexican families. As historian James Officer (1960) has pointed out, between 1863 and 1880 the upper classes of both Anglo and Mexican families were indistinguishable. However, 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 an increase in the number of Anglo American 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 (Parkhurst et al. 2002; Sheridan 1986) .

Catholicism and Tucson's Mexican-American Community

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. Years later, the Mexican American community again rallied around the church when the construction of the new St. Augustine Cathedral (1896) began on its present site along South Stone Avenue. By 1919, four Catholic parishes existed in Tucson—St. Augustine, Holy Family, Santa Cruz, and All Saints. In addition, the Catholic Church ran the Marist College for boys, St. Joseph's Academy for girls, St. Augustine's parochial school, St. Mary's Hospital, and St. Joseph's Orphanage. The Mexican American Catholic community also introduced a number of charitable organizations to Tucson, including the St. Vincent de Paul Society and the Sociedad Guadalupeana (Sheridan 1986).

Not only did Tucson's Mexican American community play an influential role in religious organizations, they also helped shape Tucson's built environment. The patronage of the Roman Catholic Diocese, especially by Tucson's third bishop, 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 and immigrant from Guaymas Mexico. Through his talent and tireless work ethic he was able to acquire a job as a construction supervisor for the Southern Pacific Railroad in Mexico and later work as a private contractor. Upon his return from Mexico to Arizona, he received his first major commission to finish the construction of the Holy Family Church from Bishop Granjon. Granjon was so impressed with Flores' work that he commissioned him to construct the Diocese Marist College and Santa Cruz Church (Vint 1994). In 1915, Flores met with a group of Marist Brothers who along with Bishop Granjon wanted to build a school for boys. Through architectural plans crafted by Granjon, 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.

Henri Granjon was appointed Tucson's third bishop of the Diocese of Tucson in 1900. Granjon was born in 1863 and 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, 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. In 1897, he was chosen to organize the Society for the Propagation of the Faith, a role he took seriously and later influenced his decision to build a school in Tucson. Upon Bourgade's transfer to and appointment as the Archbishop of Santa Fe, Granjon returned to Tucson to take up the duties of bishop. Granjon's travels through Europe and his personal interest in architecture led him to sponsor some of the largest building projects in downtown Tucson. Many of these plans for the Catholic Diocese were drawn up by Granjon himself. 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).

Marist College and Parochial Education in Tucson, Statehood to Marist College Closure

As a native of France, Granjon was influenced by the works of the Marist Brothers, a Catholic religious order. The order was founded in France in 1817 by priest Marcellin Champagnat. In 1914,

Granjon invited four Marist Brothers from Mexico and Texas—Brothers Gosbertus, Brother Gregorius, Brother Louis Casimir, and Brother Henri Fumeaux—to Tucson to learn English and study the American educational system (Marist College 2004). As dictated by a Bull of Pope Benedict XIII in 1725, a precursor to the Marist Colleges, the Institute for the Brothers of the Christian Schools, was created and recognized by the Catholic Church as a society of lay religious men engaged exclusively in teaching. Further, the schools were required to be built in the immediate vicinity of the church (Institute for the Brothers of the Christian Schools n.d.), a tradition that carried over 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 “disadvantaged” population the church most wanted to reach was the Mexican American community.

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 the 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 sisters, 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 the time that the Daughters of the Immaculate Heart took charge of the school 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 the Cathedral Parish Hall. Our Lady's Chapel was originally built to accommodate the English-speaking Catholic population of Tucson, who did not understand the services given in Spanish. 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 over into the schools as well. Additionally, 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 codified in state law, discrimination against Mexican Americans, Chinese Americans, and others was based on individual school board policies (Sheridan 1986).

By and large, the Marist College student population was made up of Mexican American students from surrounding barrios. However, these were not the only students in attendance at the school. In fact, 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, but it only offered classes through the 8th grade. The Marist College, on the other hand, offered students an ethnically and racially mixed school with classes through 12th grade where African Americans would be welcome. As 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 followed after Tucson and 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 May 17, 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.

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. Even to the present day, its rich architectural history is what draws 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). While lesser known, Tucson and southern Arizona have shared in this tradition, and the influence of Native Americans, 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 by building psuedo-pueblos. Further, Santa Fe is a community that 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 (albeit perhaps overzealously) 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) 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. Examples of Tucson's adobe architecture include, but are 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

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 (San Agustín del Tucson) walls and along the banks of the Santa Cruz River. Tucson's urban layout resembled the Spanish city model. The Spanish city model was based on the *Law of the Indies* (1573), Spanish royal building ordinances for settling the Americas. These ordinances reflected the Roman model of town planning, which used plazas as centering devices for towns. 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 them the best protection from Apache attacks. Despite continued Apache depredations, however, Tucson expanded beyond its presidial boundaries 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). Even into modern times, Foreman's grid became the model for further growth in Tucson.

Although adobe continued to be prevalent in Tucson, the arrival of more Anglo settlers steeped in Victorian ideals brought calls to eliminate "mud towns" of adobe buildings and replace them with "progressive" buildings styles more pleasing to these new residents (Sheridan 1986). In 1882, the *Arizona Citizen* described the replacement of adobe with brick and lumber, remarking 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, and in the newly platted districts a front yard provided a greater interval between residence and road (Vergegge 1993). By the 1890s, more and more Anglo residents demanded construction using what they perceived to be "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).

Largely a local Mexican American tradition, the use of adobe clashed with Victorian notions of progress, and over the first two decades of the 20th century, fewer and fewer buildings in Tucson were constructed of adobe (Nequette and Jeffery 2002). Indeed, the Marist College, Our Lady's Chapel, and Cathedral Parish Hall were built using adobe during a time when it had fallen out of local favor. Despite the Anglo prejudice against adobe architecture, these three buildings were built on a monumental scale, rising above the typical one and two-story varieties commonly seen in downtown Tucson and featured a mix of eclectic European styles. Further flouting Anglo architectural preferences, the three buildings were constructed adjacent to the Armory Park neighborhood populated with Victorian Queen Anne style homes built of brick and wood.

The Marist College Campus Historic District certainly speaks to Tucson's tradition of adobe architecture, but is also reflective of European-inspired architecture exhibiting both Italian and Spanish influences. All three buildings exhibit the personal tastes and traditions of its Mexican builder, Manuel Flores, and French designer, Bishop Henri Granjon. 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 speak to the personal tastes of its European designer and the influence of Anglo-American architectural expressions. In sum, as representations of eclectic architectural

design, Marist College, Our Lady's Chapel, and Cathedral Parish Hall serve as a tangible example of the architectural discourse that was occurring across the western United States during the late 19th and early 20th centuries. In Tucson, the architectural discourse revolved around Victorian notions of modernity and progress versus local cultural traditions and environmental adaptability. The Marist College Campus Historic District embodies the blending of these disparate ideas by incorporating local traditions and materials with monumental European-influenced architectural expressions.

Eclectic Movement in Architecture

As noted above, the Marist College Campus 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 architecture (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 (2005:319), "...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."

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 that 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, as they 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 toward more European period styles, reflecting architect-designed landmark buildings (McAlester and McAlester 2005). Eclecticism became a dominant architectural movement 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 in the building of 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 examples that 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.

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 parapeted 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 dating prior to 1920 are generally adaptations from 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 three 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 Bishop Granjon left no written record of his architectural influences, it is likely his travels across Europe left their mark on his aesthetic ideals (Vint 1994). Moreover, despite the fact that he was French-born and raised in Europe, he presided over a largely Mexican American Catholic population during his time as Tucson's third bishop of the Catholic Archdiocese. The buildings he designed drew upon his European travels and experience, but also his experiences as Tucson's bishop. He would not have been able to make his designs a reality, however, had it not been for his collaborations with Manuel Flores. As a native of Mexico, Flores was well versed 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 the 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. Not only do these buildings speak to the influence of the Catholic church, but they also speak to the endurance of its Mexican American congregants cultural persistence and aesthetic sensibilities. Further, the architectural hybridity and monumental architecture of the Marist College Campus Historic District was emblematic of an on-going discourse throughout the southwestern United States regarding modernity and ethnicity. Not only did Flores' elegant adobe architecture fuse together elements of the Old and New Worlds, but by mixing children from different races, ethnicities, and backgrounds in its dormitories and classrooms, the Marist College complex of buildings offered a counter example of cultural contact in a borderlands more often marked by separation.

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The Tucson Citizen

1917 Roman Catholic Diocese of Tucson Reaching Out to All Adherents of Faith in Wide State of Arizona. 29 September 1917.

Veregge, Nina

1993 Transformations of Spanish Urban Landscapes in the American Southwest, 1821-1900. *Journal of the Southwest*, Winter 1993.

Vint, Robert

1994 *Santa Cruz Catholic Church. National Register of Historic Places Registration Form.* Robert Vint Architect, Tucson.

Wilson, Chris

1997 *The Myth of Santa Fe: Creating a Modern Regional Tradition.* University of New Mexico Press, Albuquerque.

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**Acreage of Property** _____

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>	<u>502742</u>	<u>3564724</u>	3	<u>12</u>	<u>502606</u>	<u>3564792</u>
	Zone	Easting	Northing		Zone	Easting	Northing
2	<u>12</u>	<u>502618</u>	<u>3564705</u>	4	<u>12</u>	<u>502725</u>	<u>3564803</u>
	Zone	Easting	Northing		Zone	Easting	Northing

Verbal Boundary Description

The three buildings are located within Township 14 South, Range 13 East of Section 13 as depicted on the Tucson 7.5-minute Topographic Quadrangle. More specifically, the three buildings in this district all stand along the south side of West Ochoa Street between South Stone Avenue and South Church Avenue in downtown Tucson. The Marist College, the largest of the three buildings, fronts West Ochoa Street and is situated at the southeast corner of West Ochoa Street and South Church Street. Our Lady's Chapel is adjacent and west of the Marist College building and opens southward toward St. Augustine Cathedral, and the Cathedral Parish Hall stands at the west end of these buildings, facing toward West Ochoa Street (see Figure 1 [continuation sheets]).