

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.

1. Name of Property

Historic name: St. Michael and All Angels Episcopal Church

Other names/site number: The Church of Saint Michael and All Angels; St. Michael and All Angels Episcopal Church and School; St. Michael's Church; St. Michael's Parish Day School; St. Michael's School

Name of related multiple property listing: N/A

2. Location

Street & number: 602 N. Wilmot Road

City or town: Tucson State: AZ County: Pima

Not For Publication: Vicinity:

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this ___ 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**

Applicable National Register Criteria:

___ **A** ___ **B** ___ **C** ___ **D**

Signature of Certifying Official/Title	Date
State or Federal Agency/Bureau or Tribal Government	

In my opinion, the property _____ meets _____ does not meet the National Register criteria.	
Signature of Commenting official	Date
Title State or Federal Agency/Bureau or Tribal Government	

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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

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Number of Resources within Property

Contributing	Noncontributing	
<u>1</u>	<u>0</u>	buildings
<u>0</u>	<u>1</u>	sites
<u>0</u>	<u>0</u>	structures
<u>0</u>	<u>0</u>	objects
	<u>2</u>	total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

RELIGION/religious facility

EDUCATION/school

FUNERARY/cemetery

Current Functions

RELIGION/religious facility

EDUCATION/school

FUNERARY/cemetery

7. Description

Architectural Classification

LATE 19TH AND 20TH CENTURY REVIVALS/Pueblo

Materials

Principal exterior materials of the property: STUCCO, WOOD/log

Summary Paragraph

The Church of Saint Michael and All Angels, commonly known as St. Michael and All Angels Episcopal Church, is in Tucson, Arizona, on the city's east side, where residential development began in earnest in the early 1950s. The original church, completed in 1953, was designed in the Pueblo Revival style by Tucson architect Josias Thomas Joesler and constructed by Tucson developer John W. Murphey, Joesler's longtime business associate. Set on a four-acre lot in the recently platted (1950) Harold Bell Wright Estates subdivision, the building originally consisted of a single-story church with two wings, one for classrooms and one for a parish hall. This was the first of four units (phases) of construction proposed by Joesler in a master plan for the overall lot. The second unit, consisting of two additional classroom wings designed by Joesler, was completed in 1960 under the supervision of Gordon Maas Luepke, a former apprentice of Joesler who took over the project when Joesler died unexpectedly in 1956. Also in 1960, Luepke designed and supervised the addition of a parish hall and kitchen to the eastern of the two recently completed classroom wings. And in 1964, Luepke designed and supervised

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an expansion of Joesler's original church. All of Luepke's work honored the Pueblo Revival style of Joesler's original building. Beginning in 1980, further additions were made to the church to accommodate the steady growth of the parish-owned school. Although many of the specifics of Joesler's master plan were abandoned early on, all additions have been guided by Joesler's general goal: a single, large, stylistically coherent building, growing by accretion around an interior space and largely filling the original lot.

Narrative Description

See the Section 7 Continuation Sheets.

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure

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F. A commemorative property

G. Less than 50 years old or achieving significance within the past 50 years

Areas of Significance

ARCHITECTURE

Period of Significance

1953–1964

Significant Dates

- 1953 Josias Thomas Joesler prepares a master plan for St. Michael and All Angels Episcopal Church. Contractor John W. Murphey begins construction of the first phase, consisting of a church and two wings for a parish hall and classrooms. The completed building is dedicated and holds its first service.
- 1956 Joesler dies unexpectedly at age 60.
- 1958 St. Michael and All Angels School is established in the classrooms of the original church.
- 1960 A new parish hall, designed by Gordon Maas Luepke and built by contractor Leonard Daily, is built as an extension of the Joesler church.
- 1964 An expansion of the church, designed by Luepke and built by Daily, is completed.

Significant Person

N/A

Cultural Affiliation

Euro-American

Architect/Builder

Josias T. Joesler (architect)

John W. Murphey (builder)

Gordon M. Luepke (architect)

Leonard Daily (builder)

Statement of Significance Summary Paragraph

St. Michael and All Angels Episcopal Church is eligible for listing in the National Register of Historic Places at the local level of significance under Criterion C as the work of master architect Josias Thomas

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Joesler (1895–1956) and as an exceptional example of the Pueblo Revival style first developed in New Mexico in the early twentieth century. Over the course of Joesler's 30-year career, he designed hundreds of residential, commercial, and public buildings in Tucson and its vicinity, many of which have been listed in the National Register of Historic Places either individually or as contributing properties of historic districts. He is best known for his design of distinctive residences, many in his own eclectic interpretation of the Spanish Colonial Revival style, most notably in the Catalina Foothills Estates, a large residential development just north of Tucson where Joesler collaborated with the prominent husband-and-wife development team of John and Helen Murphey. St. Michael and All Angels Episcopal Church is one of only a few churches designed by Joesler and the only large public building designed by him in the Pueblo Revival style. It is also the only architect-designed church built in the Pueblo Revival style anywhere in Tucson. By 1953, the year St. Michael and All Angels was designed and built, the style was widely employed in the design of residential, commercial, and public buildings throughout the Southwest, and Joesler had already used it many times in his own residential work in suburban Tucson. Designing St. Michael's was his opportunity to give the Pueblo Revival style a full expression in a religious building, an expression inspired by earlier examples of the style elsewhere in the Southwest, especially in New Mexico, where a range of Pueblo Revival churches were designed and built in the 1920s and 1930s. Joesler died unexpectedly in 1956, three years after the original St. Michael and All Angels Church was built but before his complete plan for the property could be realized. Over the years 1956–1964, another prominent Tucson architect, Gordon Maas Luepke, Joesler's colleague and former apprentice, completed additions to the church designed by Joesler and later made his own expansion to the church, hewing closely to the Pueblo Revival style of Joesler's original. The period of significance for St. Michael and All Angels, 1953–1964, is represented by the original building designed by Joesler plus the Joesler-inspired additions made by Luepke. Multiple later additions to the building over the years 1980–2017 also conformed to the Pueblo Revival style of the original building, furthering Joesler's general goal of a stylistically coherent architectural unit occupying nearly all of the parcel originally dedicated to the project.

Narrative Statement of Significance

See the Section 8 Continuation Sheets.

9. Major Bibliographical References

Bibliography

See the Section 9 Continuation Sheets.

Previous documentation on file (NPS):

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

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Primary location of additional data:

- State Historic Preservation Office
 Other State agency
 Federal agency
 Local government (Pima County, Office of Sustainability and Conservation, Tucson)
 University (University of Arizona Library, Special Collections, Tucson)
 Other (St. Michael and All Angels Episcopal Church, Parish Office, Tucson)

Historic Resources Survey Number (if assigned): N/A

10. Geographical Data

Acreage of Property 4.67 acres

See the Section 10 Continuation Sheets for the Latitude/Longitude Coordinates.

Verbal Boundary Description

See the Section 10 Continuation Sheets for the Verbal Boundary Description.

Boundary Justification

See the Section 10 Continuation Sheets for the Boundary Justification.

11. Form Prepared By

name/title: Scott O'Mack/Cultural Resources Program Manager

Ian Milliken/Cultural Resources Division Manager

Alex Hawes/St. Michael's School faculty

Maxwell Moseley/St. Michael's School alumnus

organization: Pima County Office of Sustainability and Conservation

street & number: 201 N. Stone Ave., 6th Floor

city or town: Tucson

state: Arizona

zip code: 85701

e-mail: scott.omack@pima.gov

telephone: (520) 603-6051

date: January 4, 2024

Additional Documentation (Submit the following items with the completed form.)

Maps

- **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.

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- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

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

Photographs

31 photographs are included with the nomination as individual Additional Documentation pages. All of the photographs were taken in 2023 during preparation of the nomination. The digital files of the photographs accompany the nomination on digital video disc. The files are named according to the standard National Register naming format (e.g., AZ_Pima County_St Michael and All Angels Episcopal Church_0001).

Photograph Log

See the Photograph Log on the Additional Documentation sheets.

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

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

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SECTION 7. NARRATIVE DESCRIPTION

The original St. Michael and All Angels Episcopal Church was built in 1953 in a residential neighborhood about 7 miles east of downtown Tucson, at what was then the eastern edge of suburban development around the city (Figures 1 and 2). During the period of significance for the church, 1953–1964, the eastern suburbs continued to expand rapidly, transforming what was only recently open range used for cattle grazing, and steadily eliminating the few remaining pockets of native desert vegetation. The church was built on a previously undeveloped lot in the Harold Bell Wright Estates residential subdivision, platted in 1950. The subdivision, which covers 116 acres and holds 112 single-family dwellings, most built in the period 1950–1968, is largely intact today and was listed in the National Register of Historic Places in 2011 as the Harold Bell Wright Estates Historic District (McCune et al. 2010). The church is not included in the historic district, but its setting is defined in part by this affluent development, flanking it to the north and east with generously sized lots and mature landscaping.

Immediately east of the church, on a lot of similar size, is Harold Bell Wright Park, a well-maintained, relatively secluded, city-owned park that is frequented primarily by people from the surrounding neighborhood. By contrast, immediately west of the church is Wilmot Road, a busy north-south boulevard that separates the church from recent commercial development, mostly financial and medical offices, fronting on the west side of the road. Just south of the church property, on the east side of Wilmot Road, is a large, recently renovated public library, and south and east of the library are additional public and commercial buildings, most notably St. Joseph's Hospital, a large complex of medical buildings. The entrance to the church parking lot is on the west side of the church property, in a direct line with Fifth Street, a secondary east-west street. At the intersection of Fifth Street and Wilmot Road is a traffic light that regulates traffic entering and leaving church property. The overall setting of St. Michael and All Angels combines the quiet residential feel of the Harold Bell Wright Estates with the often-hectic commercial feel of modern Wilmot Road.

St. Michael and All Angels today is a single large building consisting of a relatively small historic core, built over the years 1953–1964, and a series of additions made to that core over the years 1980–2017 (Figures 4–13). The portion of the building that contributes to its National Register eligibility is that historic core, built in the period of significance, 1953–1964. All additions to the building made after 1964 do not contribute to its National Register eligibility (the contributing and noncontributing portions of the building are indicated in Figure 2). St. Michael's is still a thriving church and parish, just as it was in the period of significance, and the original building is still used for its original purpose. However, the many additions made to the building after 1964 were prompted by the growth not of the parish itself but of the parish-owned St. Michael's School, which opened in the original building in 1958.¹ The additions have addressed the specific needs of the school—classrooms for the primary, intermediate, and upper grades; spaces devoted to recreation and the fine arts—but like the original church and its early additions, these more-recent additions also have stuccoed exterior walls, flat roofs concealed by rounded parapets, exposed timber roof beams (*vigas*), and cloisters of timber posts and beams fronting on courtyard spaces. Today the historic St. Michael and All Angels Episcopal Church of 1953–1964 is the distinctive core of a much larger building, but the current building as a whole is consistent in style, scale, and materials with the original vision of the architect Joesler.

¹ Since its founding in 1953, the full name commonly used for the church has been St. Michael and All Angels Episcopal Church. However, the official name appearing on the original charter for the church is The Church of Saint Michael and All Angels. The church has also long been known informally as St. Michael's Church or simply St. Michael's. The day school established at the church in 1958 (distinct from the church Sunday school) was originally called St. Michael's Parish Day School and is known today as St. Michael's School. The property as a whole is also known as St. Michael and All Angels Church and School.

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As originally built in 1953, St. Michael's consisted of a single-story church with a long, narrow nave, its long axis oriented north-south, plus two wings built at right angles to the south end of the church on either side of the main entrance (Figures 14 and 15; also see Figure 4).² The overall dimensions of the nave in plan were 102 feet by 26 feet, and each wing measured 90 feet by 26 feet. The wing on the west was built as classrooms for the parish Sunday school; the wing on the east was built as a parish hall with a kitchen and restrooms. The church sanctuary, at the north end of the nave, was a half dodecagon (12-sided polygon) in plan. As built, the nave lacked a transept, although Joesler depicted a transept in early versions of his drawings for the church. The church did include a sacristy on the east side of the nave, just south of the sanctuary.

At the south end of the nave, in front of the twin doors serving as the entrance, was an open narthex (gathering area), sheltered by a narrow balcony (Figures 16–22 are photographs of the church exterior taken in 1953). The balcony was the exterior side of the open choir loft, which overlooked the nave and sanctuary. At the southwest and southeast corners of the nave stood two towers with small front windows. The eastern tower, with a belfry at top and housing a small staircase to access the balcony, was 25 feet high; the western tower was 21 feet high. All of the walls of the building were of adobe block construction with stucco applied to the exterior and interior surfaces then painted. The interior floor was colored concrete; the floor of the narthex was flagstone.³ The ceiling beams were exposed 8-inch-diameter logs, stripped of their bark but unmilled, their ends supported by large wood corbels mounted in the adobe walls (see Figure 17). The ceiling between the beams was faced with saguaro ribs laid as *latillas* in a diagonal herringbone pattern. The choir loft, balcony, and narthex had the same exposed beams, wood corbels, and saguaro-rib *latillas* (see Figure 18). High on the exterior walls of the nave were the exposed ends of *vigas*, seemingly corresponding to the beams of the interior ceiling, but these were false *viga* ends, as specified in Joesler's plans.

With one substantial exception, this description of the original church designed by Joesler still applies today (Photographs 1–39 are current views of the church; Figure 3 is a key to Photograph locations). As discussed later in the nomination (Section 8, Architectural Context), many of the details of the design—the stuccoed adobe walls; the interior ceiling beams, corbels, and *latillas*; the long, single nave with exterior balcony; the sheltered entrance flanked by towers; the exposed exterior *viga* ends—were shared with other churches built in the Pueblo Revival style in New Mexico and elsewhere earlier in the twentieth century, some of which Joesler must have known firsthand. Most of these original features survive today at St. Michael's and are a testament to his fluency in the language of this distinctive style. The one major change made to the church after its original construction was a northward expansion of the nave in 1964, designed and supervised by the architect Gordon Maas Luepke, a former apprentice of Joesler (see Section 8, Historic Context) (see Figure 7). The 1964 expansion gave the church its current floor plan and faithfully extended the Pueblo Revival style to the significantly larger church.

To expand the 1953 church, Luepke removed the original sanctuary from the north end of the nave and replaced it with what amounted to a large transept measuring 43 feet north-south by 58 feet east-west (Figure 23). The original sacristy remained in place, and a larger sacristy, measuring 34 feet north-south by 14 feet east-west, was built on the east side of the transept immediately north of the original sacristy. The new sacristy is shown on

² This description of the 1953 church is based on Joesler's original drawings on file at the University of Arizona Library in Tucson (Special Collections, Arizona Architectural Archives, Josias T. Joesler Papers). For an undetermined reason, the orientation of the church is about three degrees east of true north, which contrasts with the regular street grid of the surrounding neighborhood. This slightly skewed orientation, easily discerned in aerial photographs, was also used for most of the additions made to the church. In the 1990s, when the building eventually expanded to the southern limit of church property, adjacent to an alley aligned to the regular street grid, subsequent additions were also aligned to the grid.

³ Joesler's plans specified a "colored concrete floor" in the nave, but a newspaper article from November 1953 reported that the floors of both the nave and the cloisters were of Arizona flagstone (*Tucson Daily Citizen*, 21 November 1953:7).

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Luepke's plans as having two rooms and a water closet, but these subdivisions of the overall space were never built. The new sanctuary occupies the northern 10 feet of the transept plus a polygonal apse of the same width as the original nave, projecting another 10 feet to the north. The width and ceiling height of the original nave were preserved northward across the transept, and the same ceiling of beams, corbels, and saguaro-rib *latillas* was extended northward to the apse. Within the transept, to the east and west of the northward extension of the original nave, the ceiling is lower, presumably concealing ductwork and utilities, and wood planks substitute for the saguaro-rib *latillas*. The floor of the entire interior of the church is covered in flagstone of a single consistent appearance (Photographs 19–26).

At the same time that Luepke expanded the original nave, he also designed an addition for a new parish hall with kitchen, which was built to extend westward from the south end of the classroom wing added in 1955 on the east side of the courtyard (see Figure 7). Like the expansion of the church, the parish hall addition was built in the Pueblo Revival style of the original church. Also like the expanded church, the new parish hall is still in place today, mostly unchanged in appearance (see Photograph 30).

When the original church was built in 1953, Joesler's design included a 4-foot-high, stuccoed, adobe block wall extending south from the outer ends of the church's two wings to enclose a courtyard on the front of the church (Figure 24). The enclosed area was 118 feet north-south by 167 feet east-west, but with large, concave, quarter-circle corners on the south side. Joesler also designed an entrance for the south side of the wall, centered on the front entrance of the church and consisting of a pair of wood doors passing through a higher section of adobe wall with a scalloped upper edge supporting a cross (Figure 25). The original north-south segments of courtyard wall were eliminated when the north-south classroom additions were made to the building's two original wings in 1955 and 1960, but the south wall, including the large quarter-circle corners and the original courtyard entrance, are still in place today, mostly unchanged. The pair of wood doors specified by Joesler in his 1953 plans was replaced in an undetermined year by the pair of wrought-iron gates in place today (see Photograph 5).

Miscellaneous Interior Features

Similar to Joesler and Murphey's earlier project at St. Philip's in the Hills Episcopal Church (listed in the National Register of Historic Places in 2004; Cox 2004), the design and construction of St. Michael and All Angels included efforts by John and Helen Murphey to provide interesting and stylistically appropriate furnishings for the church interior. In July 1953, as St. Michael's was under construction, the society page of the *Tucson Daily Citizen* reported that the Murpheys had

just returned from a month's motor tour of Mexico, bringing with them tales of treasures they collected for St Michael's and All Angels, the new Episcopal church which John is building on Wilmot road. The Murphey's, you know, are responsible for many of the storied objects which grace St. Philip's-in-the-Hills—and you must get them to tell you about the novel and beautiful altar treatment at St. Michael's (*Tucson Daily Citizen*, 29 July 1953:17).

No further description was provided of the proposed altar treatment, but it must have included "a cross over the altar two inches thick and made of colored glass," which was described a week later in the same paper (*Tucson Daily Citizen*, 8 August 1953:17). Another *Citizen* article later that year reported, "In the building now completed, the artistic focal point is the window facing north. It is a crucifix of colored glass set in mortar, done by an artist in Santa Fe, N. M., and shipped here in sections" (*Tucson Daily Citizen*, 21 November 1953:7). This large cross, depicting a crucified Christ in translucent, multicolored, glass-mosaic panels, was created at the suggestion of Helen Murphey and mounted originally in the north wall of the sanctuary (Figure 26; also see Figure 21 for a view of the

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cross in the north exterior wall in 1953). It was moved to the west wall when the church was expanded in 1964 and is still in the same place today. The artist was Karl Larsson, a Swedish immigrant and longtime resident of Santa Fe who specialized in sculpture and metal working and was well known for his crucifixes, large and small, in diverse media (*The New Mexican*, 28 June 1953:A10, 22 June 1967:1–2; *Tucson Daily Citizen*, 21 November 1953:7, 23 November 1953:17).

Other furnishings present in the church from the beginning were also described in the *Citizen*: "Three authentic Mexican tinware chandeliers hang in the nave. The altar, pulpit and pews were designed and fabricated for the new church at the scene" (*Tucson Daily Citizen*, 21 November 1953:7). The same tinware chandeliers are still present today, in their original locations in the 1953 portion of the church. In a brief report prepared by the Rev. Fowler in 1987, the year he retired, he noted that the chandeliers were made by a local Tucson artist (Fowler 1987). He also noted that the pews of the original portion of the nave were the ones crafted for the church when it was originally built. The report also describes the many other furnishings and objects in the church: paintings, statues, altars, crucifixes, candlesticks, lamps, and so on. Most of these items were presented as gifts to the church at different times by parishioners or parish benefactors.

Fowler also provided a brief history of the church organ, which was originally suspended in front of the south gallery (choir loft). A second pipe organ was later added at the north end of the church, and the various components of these instruments were enlarged, modified, and moved over the years until a major reconfiguration took place in 1986. This complicated history became even more complicated in 1998 when an entirely different and much larger pipe organ, a restored vintage Aeolian-Skinner model, was installed. This project required the construction of an enclosed organ chamber at the north end of the church that amounted to a northward expansion of the north wall of the 1964 sanctuary (St. Michael and All Angels 2023; Vint 1997) (see Figure 10).

Integrity and Condition

The portion of St. Michael and All Angels Episcopal Church built in the period of significance, 1953–1964, is in excellent condition and has excellent integrity of location, design, materials, workmanship, feeling, and association. It is somewhat lacking in integrity of setting: the residential development to its north and east closely preserves the setting of the period of significance, but the more-recent commercial development to the west and south of the church is a significant change from the earliest years of the building. But even the setting of the church is sufficiently intact to convey the historic significance of the building, tucked as it is into the corner of a subdivision of the same period, and still buffered from the busy street to its west by the mostly enclosed courtyard of the original building.

St. Michael and All Angels today includes a series of additions made to the 1953–1964 church during the period 1980–2017 that constitute more than half of the overall footprint of the building (see Figures 4–13). Despite the presence of these additions, the 1953–1964 church retains integrity for two reasons. First, the portion of the building dating to the period of significance is still largely intact and free from significant alterations of its appearance. Second, the many additions to the church from after the period of significance were made with a deliberate effort to honor the Pueblo Revival style of the original building, including the flat roof with parapet, the exposed beams, the stuccoed exterior walls, and the cloisters fronting on open spaces. The earlier and later portions of the building differ in function—the original building and earliest additions have a religious function, the later additions have an educational function—but the overall appearance is free of any jarring transition in style, scale, or materials.

To reiterate, the portion of St. Michael and All Angels Episcopal Church that contributes to the National Register eligibility of the building is the portion built in the period of significance, 1953–1964. All additions to the building made after 1964 do not contribute to its National Register eligibility. The contributing and noncontributing portions of the building are indicated in Figure 2.

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SECTION 8. NARRATIVE STATEMENT OF SIGNIFICANCE

Period of Significance

The period of significance for St. Michael and All Angels is 1953–1964, which begins with the year the building was designed by Joesler and constructed by Murphey and ends with the year the church was expanded using a design by Luepke, Joesler's associate and former apprentice. The period includes the unexpected death of Joesler in 1956 and the assumption by Luepke of Joesler's role as architect of the church. In 1960, Luepke implemented an original design by Joesler of a classroom wing addition to the church, then oversaw the construction of his own expansion of the church in 1964. Because of Luepke's professional connection with Joesler and his honoring of Joesler's stylistic intentions for the church, his additions are included in the period of significance.

Criteria Consideration A

St. Michael and All Angels Episcopal Church was originally built for a religious purpose and was used historically for the same purpose, and the portion of the building dating to the period of significance is still used for that purpose today. However, the historical significance of the building is not its religious purpose but its status as an outstanding example of the work of master architect Joesler (Criterion C).

Criteria Consideration D

A cemetery for the burial of cremated remains is present in the courtyard of St. Michael and All Angels Episcopal Church (see Figure 2). It was first used by parish members during the early years of the church and is still open for the same use today. It does not hold the grave of any person of transcendent importance, is not of exceptional age, does not have distinctive design features, and is not associated with historic events. The historical significance of the church is not associated with the presence of the cemetery and is based instead on its status as an outstanding example of the work of master architect Joesler (Criterion C).

Josias Thomas Joesler (1895–1956)

Josias Thomas Joesler is one of Tucson's best-known architects and is associated especially with the residential architecture of the Catalina Foothills Estates, a large development just north of Tucson built over the years 1927–1956 by John and Helen Murphey, a husband-and-wife developer team with which Joesler had a long and close professional relationship. Together Joesler designed and the Murpheys built hundreds of custom residences, the majority of them in this highly regarded development. Many examples of their collaboration have been listed individually in the National Register of Historic Places under the Multiple Property Documentation Form, *The Single Family Residential Architecture of Josias Th. Joesler and John and Helen Murphey in Tucson and Pima County, Arizona, 1927–1956* (Collins et al. 2015). The MPDF provides a detailed consideration of his professional relationship with the Murpheys. Other sources on Joesler and his work are Cox (2004), Jeffery (1994), Fey et al. (1994), and Nequette and Jeffery (2002:258–259). He is remembered especially for incorporating the Spanish

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Colonial Revival style and other revival styles in his designs, but his choices of stylistic elements and materials were often eclectic.

In addition to his residential work, Joesler also designed a smaller number of commercial and public buildings, including several churches. A brief, anonymously authored article (*Arizona Architect* 1959) describes Joesler's two best-known churches, St. Philip's in the Hills, a Spanish Colonial Revival building considered his masterpiece by scholars of his work, and St. Michael and All Angels, an exceptional example of the Pueblo Revival style. St. Michael's was Joesler's last major project before his untimely death in 1956 at age 60, and his last major collaboration with the Murpheys. In some ways, the collaboration was a reprise of the project that created St. Philip's in the Hills, with Joesler devoting his design skills to create a distinctive church with associated grounds, and the Murpheys executing his design and adding their own touches in the form of carefully selected furnishings. But St. Michael's was different from St. Philip's in not being the centerpiece of a large residential development like Catalina Foothills Estates, which was the original focus of the Murpheys' vision and efforts. Rather than crowning a larger achievement, St. Michael's was a standalone project attached to a much smaller development, the Harold Bell Wright Estates, with which it did not have either a financial or architectural relationship. The Murpheys were associated with the original construction of St. Michael's, but not in the same way that they were with St. Philip's, and the significance of St. Michael's as a historic property relies far less on that association than does St. Philip's. Instead, the essence of the historical significance of St. Michael's today is its association with Joesler, and its status as a unique, well-preserved example of the Pueblo Revival style masterfully executed in the form of a church by a long-accomplished architect.

Historic Context

On March 13, 1953, the Rev. George W. Ferguson, rector of St. Philip's in the Hills, announced that a new Episcopal church would be built on a parcel of about four acres on Tucson's east side, at the intersection of Fifth Street and Wilmot Road. The parcel was Lot 122 of the Harold Bell Wright Estates, a residential development platted on a quarter-section (160 acres) of mostly vacant land in 1950. Lot 122 occupied the southwest corner of the development and was larger than most of the other lots, presumably to accommodate an unspecified nonresidential use. The new church would be called St. Michael and All Angels and would serve the growing Episcopalian community on Tucson's east side. The construction project would be financed by St. Philip's, and the new church would operate as its dependent mission until achieving parish status in its own right. A design for the project was ready, prepared by Joesler, who was also the architect of St. Philip's and a prominent member of its congregation (*Tucson Daily Citizen*, 13 March 1953:8, 29 July 1953:17, 8 August 1953:17).

Joesler's design of the new church was part of a master plan for the four-acre lot that he had prepared the preceding month (Figure 27). The master plan comprised four units (or phases) that together would fully develop the parcel according to a single architectural vision. Construction of the first unit, consisting of the church, a parish hall, and classrooms, would begin immediately and was anticipated to be complete by late summer. A vicar for the new mission church was already chosen: the Rev. John Clinton Fowler, rector of St. John's Episcopal Church in Bisbee and a native of Tucson (*Tucson Daily Citizen*, 13 March 1953:8). The builder of St. Michael's would be the prominent Tucson contractor John W. Murphey, who had earlier built St. Philip's and was a member of its congregation. Murphey and his wife Helen had a long history of collaboration with Joesler beginning in 1927, most notably in the development of Catalina Foothills Estates just north of Tucson, where Joesler designed, and the Murpheys built, numerous distinctive homes for private owners (Collins et al. 2015). St. Philip's in the Hills was originally conceived and built by Joesler and the Murpheys to serve the Episcopalian population of Catalina Foothills Estates, and both the church and its campus were later expanded and improved in response to the continued growth

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of its congregation (Cox 2004). When St. Michael and All Angels was conceived, it was viewed as a logical extension of St. Philip's, as expressed at the time by the Rev. Ferguson:

In view of the tremendous growth of St. Philip's, the contemplated enlargement of St. Philip's and further development of the plant there, the need was still apparent that this was not sufficient to take care of the increased communicants coming into the community. So we decided to build the mission of St. Michael and All Angels almost as a part of the development of our own church (quoted in *Tucson Daily Citizen*, 13 March 1953:8).

A sketch by Joesler of the façade of the first unit of the St. Michael and All Angels master plan accompanied the newspaper article reporting Rev. Ferguson's announcement of the project (Figure 28). Joesler's construction drawings of the first unit are dated March–April 1953 and cover the many distinctive details of the Pueblo style, including plastered adobe walls and exposed natural vigas. Rev. Ferguson noted that the Pueblo style was chosen for the new building because it suited the countryside around the site: "No other public building here has been done in pure Pueblo design...and this type of architecture lends itself perfectly to this community" (*Tucson Daily Citizen*, 13 March 1953:8). Joesler had used the Pueblo style for some of the residences he designed in Catalina Foothills Estates and, as discussed later in this nomination, he was presumably familiar with its use for religious architecture from the time he and his wife spent in New Mexico during World War II.

Construction of Joesler's First Unit, 1953

Completion of the first unit of Joesler's master plan took somewhat longer than expected, but on Sunday, November 22, 1953, the new church was blessed in a special service attended by all of the Episcopal clergy of Tucson; regular services began the following Sunday, November 29. The congregation of St. Michael and All Angels grew quickly: a little more than three years later, the dependent mission achieved the status of an independent Episcopal parish, a promotion celebrated in a formal ceremony on February 2, 1957, officiated by Rev. Fowler, now rector of the new parish (*Tucson Daily Citizen*, 14 November 1953:5, 21 November 1953:7, 18 January 1957:24, 1 February 1957:21, 8 February 1957:24).

Joesler's master plan for St. Michael and All Angels shows that his original intent was a rectangular compound of buildings surrounding the four sides of a large courtyard and occupying most of the four-acre parcel (see Figure 27). The church of the first unit, located at the north end of the compound, would be complemented eventually by a larger church at the south end; the original church would serve thereafter as a chapel of the larger church. Classrooms, parish halls, rectories, offices, and other rooms, all opening onto the large courtyard and fronted by cloisters, would fill the four sides of the compound; a large opening in the west wall would serve as the principal entrance. The master plan also depicts in simple outline what Joesler originally intended for the church of the first unit—a cruciform floor plan with a symmetrical transept—but this initial concept changed before the actual construction of the church began: the final floor plan for the church (see Figure 14) lacks the symmetrical transept and instead has a sacristy on the east side of the nave, near the sanctuary at the north end of the church. The 1953 floor plan also shows the two wings extending east and west from the south end of the church, and the layout of rooms in each wing: an office and three classrooms in the west wing; a parish hall, kitchen, and restrooms in the east wing. Four-foot-high walls extend south from near the outer ends of the two wings, enclosing a courtyard marked at its south end by large, concave, quarter-circle corners and a pair of wood doors passing through a higher section of adobe wall with a scalloped upper edge supporting a cross (see Figure 25). All of the features designed by Joesler and built by Murphey in 1953 survive today, mostly unchanged except for the substantial northward expansion of the nave that would take place a decade later.

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Additions by Joesler, 1955

In 1955, just a year before he died, Joesler prepared a plan for another classroom wing that would extend south from the parish hall wing on the east side of the church. The new east wing would consist of four classrooms aligned along the east side of the courtyard, fronted by a cloister just as the first two wings were, and ending at the quarter-circle in the southeast corner of the courtyard wall (see Figure 25). Joesler's 1953 drawings show that he considered this addition simply another piece in his master plan for the parcel, and the plot plan of the parcel prepared for the new addition carries over from the master plan both the proposed footprint of the second, larger church at the south end and the full courtyard wall with its large western entrance. The addition was also just half of Joesler's original second unit of construction, depicted on his plans from January 1953, which included an identical wing extending south from the original west wing of classrooms and offices.

The plot plan of the overall parcel prepared in 1955 also shows the footprint of a proposed rectory at the southwest corner of the lot; separate sheets show a detailed floor plan for a comfortable, two-bedroom residence with garage, in the same style and using the same materials as the church. The original master plan showed two spaces labeled Rectory in the rows of rooms on either side of the full courtyard, but the rectory on the 1955 plans was intended to be a standalone house. It is conceivable that Joesler intended to incorporate this rectory into a revised version of the original master plan as sequential additions were made to his first unit, but two things suggest that by this time he had abandoned the idea of a single rectangular compound expanding north to south through linear additions to its east and west sides. First, the rectory built in 1955 had a massed rather than linear floor plan; and second, the building was offset to the west from the alignment of the west classroom addition. Moreover, the north-south orientation of the original church and its early additions, as discussed in Section 7, was several degrees off of the orientation of the surrounding grid of streets and house lots, yet the rectory was designed and built to match that grid and clearly not to replicate the orientation of the church (Figure 29). Whatever Joesler's thinking, both the first classroom addition and the rectory were completed in 1955. The classroom addition is still in place today, but the standalone rectory was demolished to make way for the most-recent classroom additions of 2003.

The identical classroom wing on the west side of the courtyard would not be constructed until several years after Joesler's death, but a separate plan for this identical wing, prepared either by Joesler or another architect, has not been found. A brief history of the church kept in the parish office at St. Michael's (Anonymous 1987) indicates the year of construction as 1960, a few years after St. Michael's achieved parish status (1957) and after the Rev. Fowler established the St. Michael's Parish Day School (1958), the predecessor of today's St. Michael's School. This second added wing, like the first, is still in place today.

Additions by Luepke, 1960–1964

After Joesler's death in 1956 and the addition of classroom wings on the east and west sides of the courtyard, the original master plan for St. Michael and All Angels seems to have been set aside in favor of additions responding to the immediate needs and financial capacity of the parish. The next additions made to the property were designed by architect Luepke over the years 1960–1964, including a new parish hall and a substantial expansion of the original church. Luepke had worked as an apprentice architect in Joesler's firm from 1938 to 1941 and later opened his own firm in Tucson. He was, like Joesler and Murphey, a member of the St. Philip's in the Hills congregation and collaborated with Joesler on various projects over the years (*Arizona Daily Star*, 27 November 1984:B1; *Tucson Daily Citizen*, 22 January 1955:4, 27 February 1960:8, 28 September 1960:4; Tucson Historic Preservation Foundation 2023). Most notably, he oversaw the construction of many of the Joesler-designed additions and

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improvements at St. Philip's (Cox 2004). As an architect able and willing to honor the spirit of Joesler's original plans, he was an obvious choice to design the additions to St. Michael's.

Despite Luepke's presumed familiarity with Joesler's original master plan for St. Michael's, when he was asked to design a new parish hall in 1960 he abandoned Joesler's scheme of extending the original units of construction southward along either side of the full courtyard of the master plan and instead laid out the new parish hall at a right angle to the north-south line of its east side. The new parish hall articulated with the classroom wing added in 1955, but its long east-west axis seemed to mark a change in the overall plan for the expanded church by creating the southeast corner of a new interior space that would be about half the size of the full courtyard of Joesler's original master plan. But subsequent additions to the building, beginning in 1980, did not fully enclose the space hinted at by Luepke's new parish hall and instead expanded southward to the southern limit of the property, then turned west (see Figures 4–13). Rather than a single large courtyard enclosed by the four sides of a building, the 1980 and later additions created two kinds of enclosed space: small courtyards within the walls of individual additions, and a larger, only partially enclosed space, flanked on the east and south by additions and dedicated to parking (see Figure 12). The earliest of the post-1964 additions—classrooms added in 1980 as an extension southward from the parish hall designed by Luepke—was designed by Tucson architect Ben Ying Huie, but all subsequent additions, from 1993 through 2017, have been designed by Tucson architect and preservationist Robert Vint. Like the Luepke additions themselves, all of the post-Luepke additions have been stylistically consistent with Joesler's original Pueblo Revival church.

Luepke's expansion of the original church, completed in 1964, carefully maintained the Pueblo Revival style and materials of Joesler's design, with one notable exception: Luepke used concrete block for the walls of the addition whereas the original church walls were all of adobe. But the new walls, like the old, were stuccoed both inside and out, so the change is not evident to the casual observer. The nature and extent of the additions made by Luepke to the original church are discussed in detail in Section 7 of the nomination. All of the post-Luepke additions have similarly avoided adobe block construction in favor of concrete block.

Architectural Context

St. Michael's was designed by Joesler in the Pueblo Revival style, one of several styles he had worked in previously that can be considered variations on the Spanish Colonial Revival style. For the numerous private residences designed by Joesler in the Catalina Foothills Estates, the most popular style associated with the Spanish Colonial Revival was the Rancho Revival, which he used many times in the late 1930s and early 1940s. Scholars of his work consider his examples of the Rancho Revival style representative of his fully developed talent. Sonoran Revival was his second most popular residential style, and Pueblo Revival was third (Collins et al. 2015:154).⁴

The Pueblo Revival style originated in New Mexico in the early twentieth century and was inspired by both indigenous Pueblo and colonial Spanish architecture, and by the blend of Pueblo and Spanish architecture characteristic of Pueblo-Spanish mission churches. The style became closely associated with New Mexico in the first decade of the twentieth century when many of the early buildings at the University of New Mexico in Albuquerque were designed in it, and when the Palace of the Governors in Santa Fe was restored using many Pueblo Revival elements. In the 1920s and 1930s, the style was promoted in earnest by architects, artists, and

⁴ It is worth noting that author Harold Bell Wright's Tucson residence, an adobe house built in 1922 near the center of what became the Harold Bell Wright Estates development, is characterized in its individual National Register nomination as being in the Pueblo Revival style (Property Development Services 1984). No evidence has been found for a connection between the early choice of style for Wright's house and Joesler's much later choice of the same style for St. Michael and All Angels.

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others in Santa Fe as a way of honoring regional history and defining a distinctive regional identity, to such an extent that Pueblo Revival became the city's official style for both restored and new buildings (Collins et al. 2015:37). Often called the Santa Fe style because of this history, the Pueblo Revival style came to be associated closely with John Gaw Meem, a New Mexico architect born in Brazil to American Episcopalian missionary parents, who designed numerous public buildings in Santa Fe, Albuquerque, and elsewhere over a long career, 1924–1956. Meem's many commissions included several Pueblo Revival churches, for which he relied on his experiences with the Society for the Preservation and Restoration of New Mexico Mission Churches (Lehmborg 2005:11–43).

The similarity of Joesler's St. Michael and All Angels Church with churches built by Meem decades earlier is striking and makes clear that Joesler was closely familiar both with the Pueblo-Spanish mission churches restored by Meem and his associates (e.g., San Estevan del Rey Mission Church, Acoma Pueblo, New Mexico, 1924–1929; San José de Gracia Church, Las Trampas, New Mexico, 1931–1932) and with the churches newly designed by Meem in the Pueblo Revival style (e.g., Taylor Memorial Chapel, Black Forest, Colorado, 1929; Santo Tomás Church, Abiquiú, New Mexico, 1935). Joesler was well read and well traveled before he settled in Tucson in 1927 and was probably already familiar with the Pueblo Revival style when he arrived, but his familiarity undoubtedly grew during World War II when he and his wife spent two years, 1942–1944, living in Farmington, New Mexico, while he served as the architect and building superintendent for multiple large construction contracts at U.S. military bases around the Southwest (Collins et al. 2015:140).

This aspect of Joesler's career has yet to be researched in detail, so it is hard to say which buildings in particular had the most influence on Joesler's later work. Fey et al. (1994:23–24) have suggested that the façade of St. Michael and All Angels was inspired by the similar façade of the eighteenth-century Santo Tomás del Río Church (also known as the San José de Gracia Church) in Las Trampas, New Mexico, and that the interior of St. Michael's was inspired by the similar interior of the seventeenth-century San Miguel Church in Santa Fe. But in the absence of clear evidence that Joesler was inspired directly by these examples, the inspiration for both the façade and interior of St. Michael's easily could have come from Joesler's familiarity with the Pueblo Revival churches of John Gaw Meem. Meem was closely familiar with both the Santo Tomás del Río and San Miguel churches, and these buildings undoubtedly informed his use of the Pueblo Revival style in his own church designs. Joesler may also have been familiar with the same mission churches, but the design of St. Michael's probably owes at least as much to the churches designed by Meem in the fully developed Pueblo Revival style of the 1920s and 1930s as it does to Joesler's own interpretation of the colonial models of the style.⁵

The Pueblo Revival or Santa Fe style, epitomized by the churches designed by Meem over the years 1926–1939, grew out of the architect's close attention to New Mexico's colonial mission churches, which represented the adaptation of a Spanish tradition of religious architecture to the distinctive environmental and cultural circumstances of the indigenous Pueblo communities where the missions were established. Spanish Catholicism required a church of a particular form, but the setting of the Pueblos required that churches be built with locally available materials and using indigenous artisans (Kubler 1940). The hallmarks of the Pueblo Revival style are the particular elements

⁵ The indirect and direct connections between Joesler and Meem, and how these connections may have influenced Joesler's design of St. Michael's, deserve more attention than they can be given here. One hint of a direct connection between the two men is found in references to the glass-mosaic cross originally mounted in the north wall of the church, a feature discussed in Section 7. Karl Larsson, the Santa Fe artist who created the cross for St. Michael's in 1953 at the request of Helen Murphey, also created, the same year, a large crucifix in silver and brass to be mounted in the newly built St. John's Episcopal Cathedral in Albuquerque (*The New Mexican*, 28 June 1953:A10). The cathedral was designed by Meem in the Gothic Revival style and is an important example of his postwar work; the Larsson crucifix is still in place there today. It would also be interesting to know how the shared religious background of Joesler, the Murpheys, Luepke, and Meem—all were Episcopalians and worked on Episcopal churches—may have connected them in other ways.

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of the colonial Pueblo-Spanish amalgam that Meem and others thought best conveyed the appearance and atmosphere of New Mexico's colonial mission churches. Collins et al. (2015:37–38) have listed the character-defining features of the style as seen in both residences and public buildings. Not every feature is typically seen in a church (e.g., a corner fireplace), and individual buildings of any kind or size will lack some features, but St. Michael and All Angels has the majority of the features in the list:

- Stuccoed exterior and interior walls
- Surrounding parapet (concealing a flat or sloping roof)
- Offset second stories
- Projecting *vigas*
- Courtyard
- Surrounding walls
- Elaborate trim around doors and windows
- Small exterior windows
- Larger windows opening onto inner courtyard or garden
- Porches or *portales* ("cloisters" at St. Michael and All Angels)
- Red ceramic roof tile on porches and other overhangs
- Rustic ceiling beams
- Niches (*nichos*) in walls
- Decorative ladders
- Earth colors
- Corner fireplaces
- Flooring of natural material (brick, flagstone, tile, pine)

The Pueblo Revival style as expressed in churches has other character-defining features that can be seen in Meem's Pueblo Revival churches of the 1920s and 1930s (Lehmborg 2005:11–43) and in Joesler's St. Michael and All Angels Church, built in 1953:

- Corner buttresses or towers on the façade, flanking the entrance
- Exterior balcony and interior choir loft over the entrance
- Long, narrow, single nave, with or without transept
- Distinctive wood corbels supporting the ceiling beams of the nave
- *Latilla* layer atop the ceiling beams and exposed between them

St. Michael and All Angels Episcopal Church is an outstanding example of the Pueblo Revival style as applied to a religious building, and it is the only architect-designed church in the Pueblo Revival style in Tucson.⁶ Joesler's adoption of the style from earlier expressions of it in churches designed by John Gaw Meem (and perhaps other New Mexico architects) was a well-informed, masterful introduction of the style to postwar suburban Tucson. As successful as the church was in this regard, the most distinctive part of Joesler's design for St. Michael and All

⁶ Mission in the Sun (1952), a modest chapel in the DeGrazia Gallery in the Sun Historic District, was designed and built in a modified Pueblo Revival style by the artist Ettore "Ted" DeGrazia who did not have formal architectural training (Clinco 2005).

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Angels might have been his master plan for the parcel as a whole. In 1953, the year the original church was built, he envisioned multiple phases of construction that would lead to a complete, stylistically consistent, Pueblo Revival compound centered on a second, larger church. Probably for financial reasons, and reflecting the changing needs of the parish, Joesler's original master plan was abandoned after a few years, but his general concept has survived.

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- 1997 Historical Development: St. Michael & All Angels, Tucson AZ. 2 pp. On file, Parish Office, St. Michael and All Angels Episcopal Church, Tucson.

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SECTION 10. GEOGRAPHICAL DATA

Verbal Boundary Description

The nominated property, St. Michael and All Angels Episcopal Church, occupies a portion of Pima County Tax Parcel No. 133-20-128A, which is within the City of Tucson, in the southwest quarter of the northwest quarter of Section 7 of Township 14 South, Range 15 East (Gila and Salt River Baseline and Meridian). The nominated property is a rectangular parcel of 4.67 acres that is the same as Lot 122 of the Harold Bell Wright Estates subdivision, platted in 1950. Lot 122 was purchased by St. Philip's in the Hills Episcopal Church in 1953 for the express purpose of building St. Michael and All Angels Episcopal Church. Tax Parcel No. 133-20-128A actually comprises Lots 122 and 59 of the subdivision, but this reflects the church's recent purchase of Lot 59 for use as parking space and is not relevant to the history of the church in the period of significance (1953–1964). The boundary of the nominated property thus follows the east, south, and west sides of Tax Parcel No. 133-20-128A, except that the west side of the nominated property boundary ends on the north at the original north side of Lot 122, which serves as the north side of the nominated property boundary (see Figure 2).

Coordinates of the Reference Point for the Property

Latitude	Longitude	Location
32.2291102	-110.8570878	Cross atop courtyard gate (approximate center of property)

Boundary Justification

The boundary of the nominated property reflects the original intention of the architect, Josias Joesler, to develop all of Lot 122 of the Harold Bell Wright Estates subdivision according to a master plan he prepared when the lot was purchased in 1953 for the purpose of building St. Michael and All Angels Episcopal Church. The master plan called for the development of the entire parcel in four units or phases. The first unit would include a church with two attached wings for classrooms and a parish hall; a second unit would add additional classrooms as two wings extending at right angles from the two wings of the first unit; and two subsequent units would add offices, rectories, and additional classrooms as well as a second, larger church. Fully built, the master plan would result in a single, stylistically consistent rectangular compound surrounding an open courtyard. Only the first and second units of Joesler's master plan were built, and by 1955 he seemed to abandon some of the specifics of his master plan when he designed a standalone rectory that was built near the southwest corner of his proposed rectangular compound. But the development of St. Michael and All Angels after Joesler's death in 1956 consistently honored the general intention of his master plan: to fully occupy the original church lot with a stylistically coherent compound dedicated to the mission of the church as a religious and educational institution.

An expansion of the original church in 1964 was designed by Gordon Maas Luepke, Joesler's former apprentice and colleague, who made both the interior and the exterior of the expansion stylistically consistent and visually seamless with Joesler's original 1953 church. Luepke's 1964 expansion marks the end of the period of significance for the property, but later additions to the property, beginning in 1980 and continuing into the 2000s, consisting primarily of classrooms and related spaces for St. Michael's School, have also respected the architectural vocabulary of the period of significance. None of these later additions currently contributes to the historical significance of the property, but today St. Michael and All Angels conveys the feeling of a coherent whole, strongly

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suggesting that the additions made to the compound after the period of significance will eventually warrant consideration as architecturally and historically significant elements of the property.

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LIST OF FIGURES

NOTE: The figures appear on the pages following this list, one figure to a page.

- Figure 1. Vicinity of St. Michael and All Angels Church and School on a 2022 aerial photograph showing National Register boundary (Pima County Pictometry).
- Figure 2. St. Michael and All Angels Episcopal Church and School on a 2022 aerial photograph showing National Register boundary and contributing portions of the single building (Pima County Pictometry).
- Figure 3. St. Michael and All Angels Episcopal Church and School on a 2022 aerial photograph showing National Register boundary and exterior Photograph locations (Pima County Pictometry).
- Figure 4. St. Michael and All Angels Episcopal Church and School on a recent aerial photograph, showing extent of original 1953 church (Pima County Pictometry).
- Figure 5. St. Michael and All Angels Episcopal Church and School on a 2022 aerial photograph, showing extent of 1955 addition (Pima County Pictometry).
- Figure 6. St. Michael and All Angels Episcopal Church and School on a 2022 aerial photograph, showing extent of 1960 additions (Pima County Pictometry).
- Figure 7. St. Michael and All Angels Episcopal Church and School on a 2022 aerial photograph, showing extent of 1964 addition (Pima County Pictometry).
- Figure 8. St. Michael and All Angels Episcopal Church and School on a 2022 aerial photograph, showing extent of 1980 addition (Pima County Pictometry).
- Figure 9. St. Michael and All Angels Episcopal Church and School on a 2022 aerial photograph, showing extent of 1993 addition (Pima County Pictometry).
- Figure 10. St. Michael and All Angels Episcopal Church and School on a 2022 aerial photograph, showing extent of 1998 addition (Pima County Pictometry).
- Figure 11. St. Michael and All Angels Episcopal Church and School on a 2022 aerial photograph, showing extent of 2000 addition (Pima County Pictometry).
- Figure 12. St. Michael and All Angels Episcopal Church and School on a 2022 aerial photograph, showing extent of 2003 addition (Pima County Pictometry).
- Figure 13. St. Michael and All Angels Episcopal Church and School on a 2022 aerial photograph, showing extent of 2017 addition (Pima County Pictometry).
- Figure 14. St. Michael and All Angels Episcopal Church, floor plan, 1953 (Josias T. Joesler Papers, Arizona Architectural Archives, University of Arizona Library Special Collections, Tucson).
- Figure 15. St. Michael and All Angels Episcopal Church, elevations, 1953 (Josias T. Joesler Papers, Arizona Architectural Archives, University of Arizona Library Special Collections, Tucson).
- Figure 16. St. Michael and All Angels Episcopal Church, façade during construction, 1953 (on file, Parish Office, St. Michael and All Angels Episcopal Church, Tucson; photographer unknown).

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Figure 17. St. Michael and All Angels Episcopal Church, portion of nave ceiling during construction, 1953 (on file, Parish Office, St. Michael and All Angels Episcopal Church, Tucson; photographer unknown).

Figure 18. St. Michael and All Angels Episcopal Church, façade shortly after completion, December 1953, view to the northwest (on file, Parish Office, St. Michael and All Angels Episcopal Church, Tucson; photographer unknown).

Figure 19. St. Michael and All Angels Episcopal Church, façade shortly after completion, December 1953, view to the north (on file, Parish Office, St. Michael and All Angels Episcopal Church, Tucson; photographer unknown).

Figure 20. St. Michael and All Angels Episcopal Church, entrance shortly after completion, December 1953 (on file, Parish Office, St. Michael and All Angels Episcopal Church, Tucson; photographer unknown).

Figure 21. St. Michael and All Angels Episcopal Church, north and west exterior walls shortly after completion, December 1953, view to the southeast (on file, Parish Office, St. Michael and All Angels Episcopal Church, Tucson; photographer unknown).

Figure 22. St. Michael and All Angels Episcopal Church, first Sunday of regular services, November 29, 1953 (on file, Parish Office, St. Michael and All Angels Episcopal Church, Tucson; photographer unknown).

Figure 23. St. Michael and All Angels Episcopal Church, floor plan of church as expanded in 1964 by Gordon Maas Luepke (on file, Parish Office, St. Michael and All Angels Episcopal Church, Tucson).

Figure 24. St. Michael and All Angels Episcopal Church, plot plan, 1953 (Josias T. Joesler Papers, Arizona Architectural Archives, University of Arizona Library Special Collections, Tucson).

Figure 25. St. Michael and All Angels Episcopal Church, gate detail on plot plan, 1953 (Josias T. Joesler Papers, Arizona Architectural Archives, University of Arizona Library Special Collections, Tucson).

Figure 26. St. Michael and All Angels Episcopal Church, interior view on a postcard, ca. 1958 (on file, Parish Office, St. Michael and All Angels Episcopal Church, Tucson; photographer unknown).

Figure 27. St. Michael and All Angels Episcopal Church, master plan prepared by Joesler, February 1953 (Josias T. Joesler Papers, Arizona Architectural Archives, University of Arizona Library Special Collections, Tucson).

Figure 28. St. Michael and All Angels Episcopal Church, sketch by Joesler of proposed façade, February 1953 (Josias T. Joesler Papers, Arizona Architectural Archives, University of Arizona Library Special Collections, Tucson).

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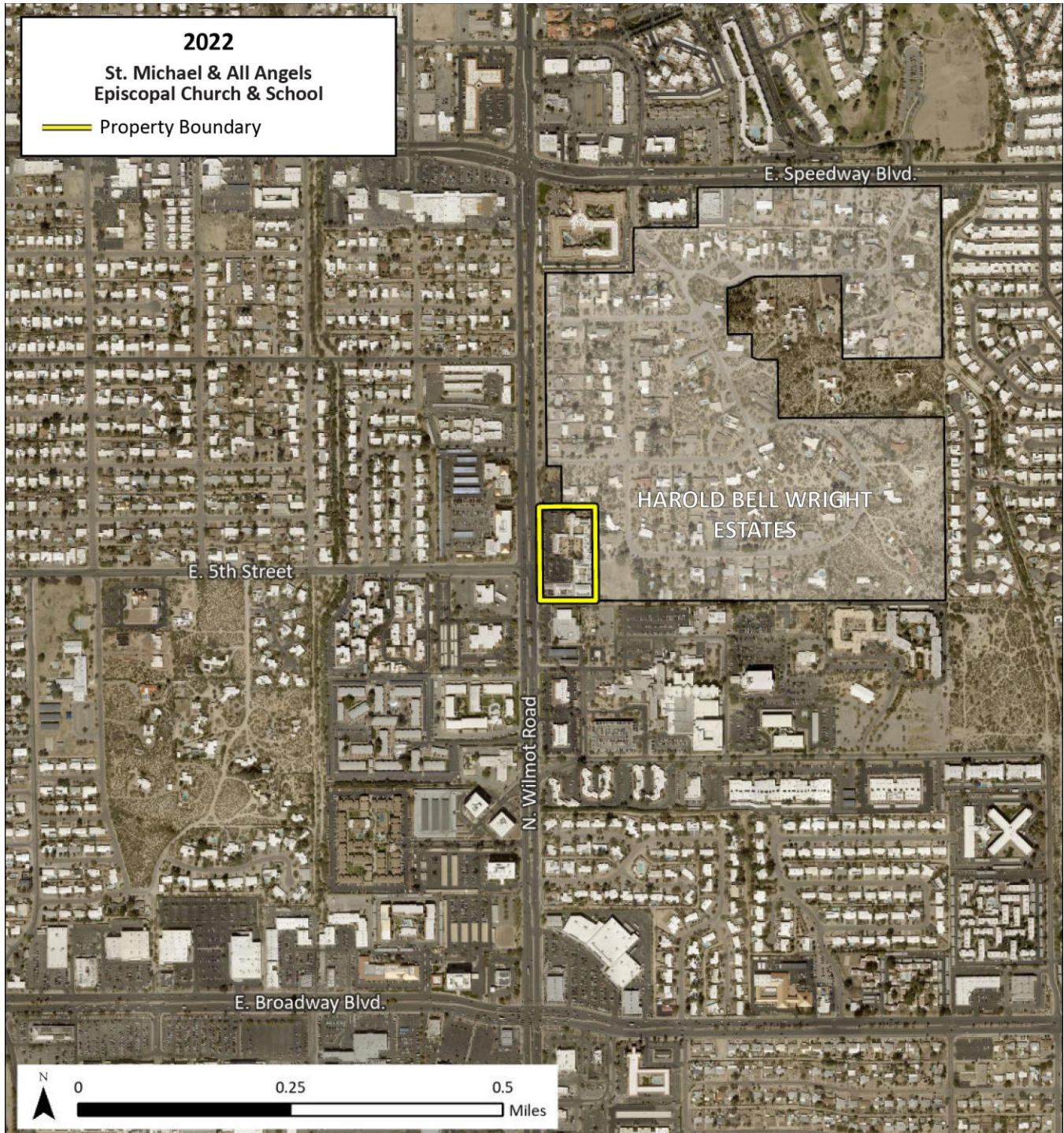


Figure 1. Vicinity of St. Michael and All Angels Church and School on a 2022 aerial photograph showing National Register boundary (Pima County Pictometry).

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Figure 2. St. Michael and All Angels Episcopal Church and School on a 2022 aerial photograph showing National Register boundary and contributing portions of the single building (Pima County Pictometry).

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Figure 3. St. Michael and All Angels Episcopal Church and School on a 2022 aerial photograph showing National Register boundary and exterior Photograph locations (Pima County Pictometry).

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Figure 4. St. Michael and All Angels Episcopal Church and School on a recent aerial photograph, showing extent of original 1953 church (Pima County Pictometry).

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Figure 5. St. Michael and All Angels Episcopal Church and School on a 2022 aerial photograph, showing extent of 1955 addition (Pima County Pictometry).

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Figure 6. St. Michael and All Angels Episcopal Church and School on a 2022 aerial photograph, showing extent of 1960 additions (Pima County Pictometry).

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Figure 7. St. Michael and All Angels Episcopal Church and School on a 2022 aerial photograph, showing extent of 1964 addition (Pima County Pictometry).

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Figure 8. St. Michael and All Angels Episcopal Church and School on a 2022 aerial photograph, showing extent of 1980 addition (Pima County Pictometry).

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Figure 9. St. Michael and All Angels Episcopal Church and School on a 2022 aerial photograph, showing extent of 1993 addition (Pima County Pictometry).

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Figure 10. St. Michael and All Angels Episcopal Church and School on a 2022 aerial photograph, showing extent of 1998 addition (Pima County Pictometry).

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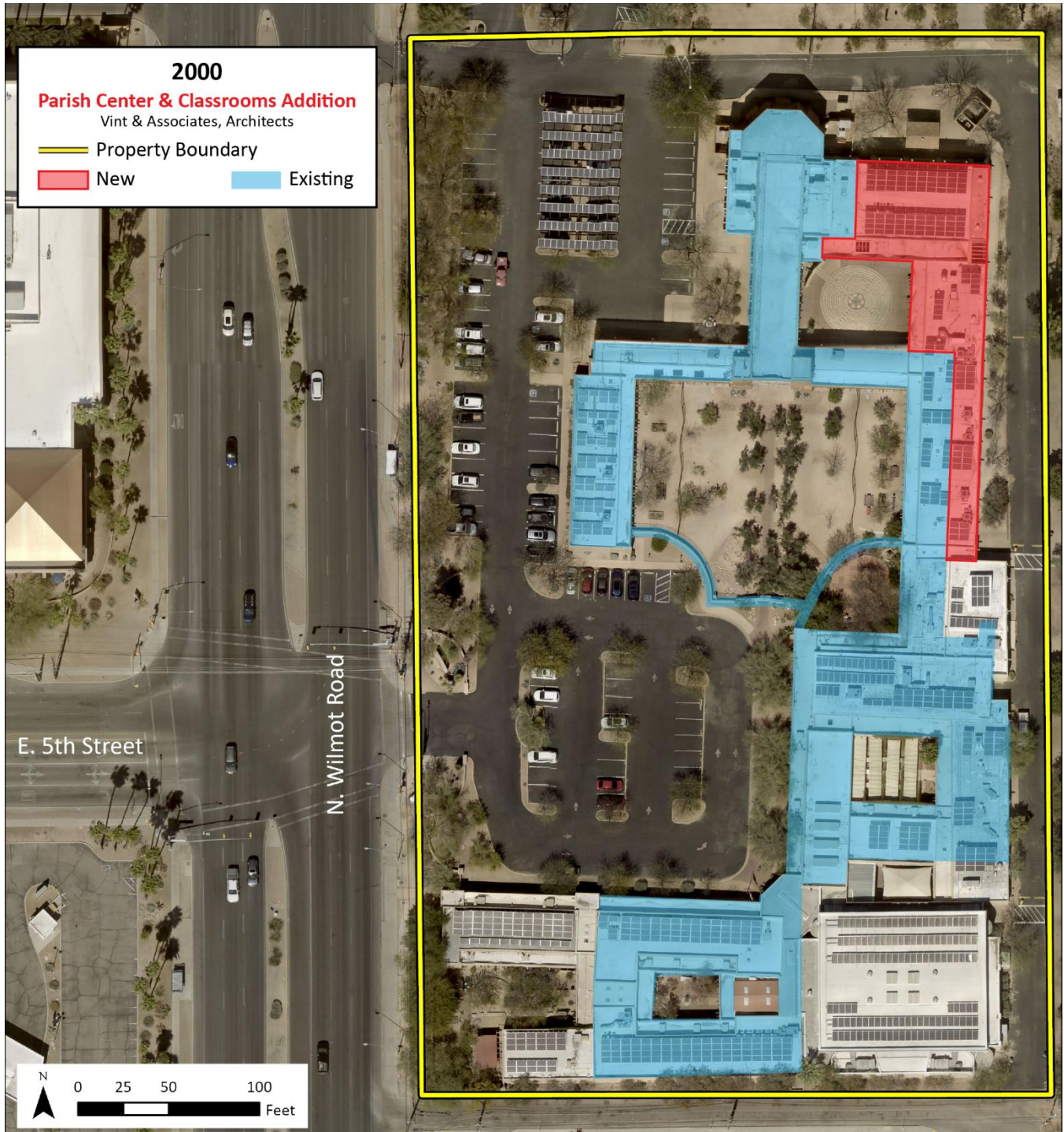


Figure 11. St. Michael and All Angels Episcopal Church and School on a 2022 aerial photograph, showing extent of 2000 addition (Pima County Pictometry).

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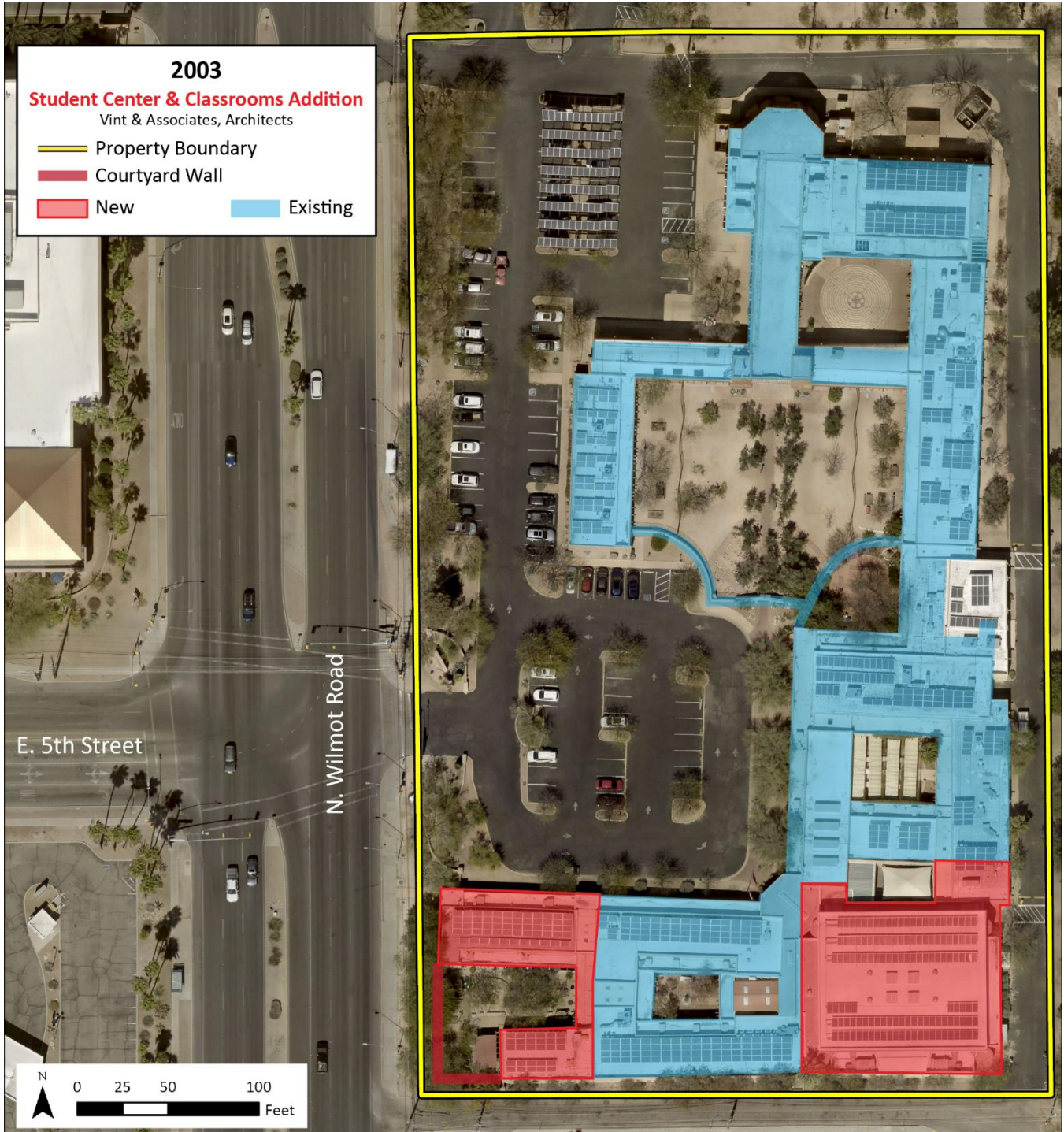


Figure 12. St. Michael and All Angels Episcopal Church and School on a 2022 aerial photograph, showing extent of 2003 addition (Pima County Pictometry).

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Figure 13. St. Michael and All Angels Episcopal Church and School on a 2022 aerial photograph, showing extent of 2017 addition (Pima County Pictometry).

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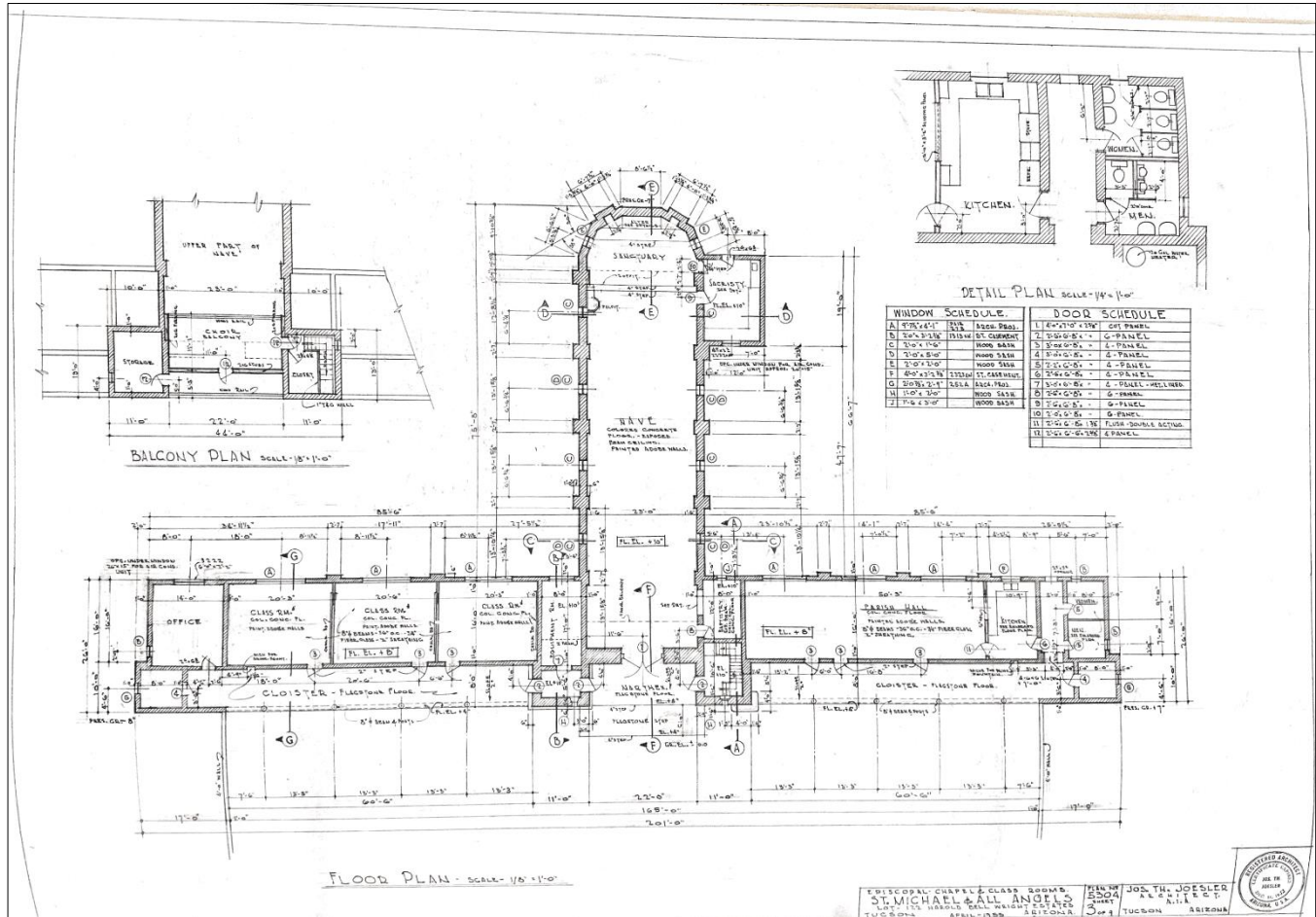


Figure 14. St. Michael and All Angels Episcopal Church, floor plan, 1953 (Josias T. Joesler Papers, Arizona Architectural Archives, University of Arizona Library Special Collections, Tucson).

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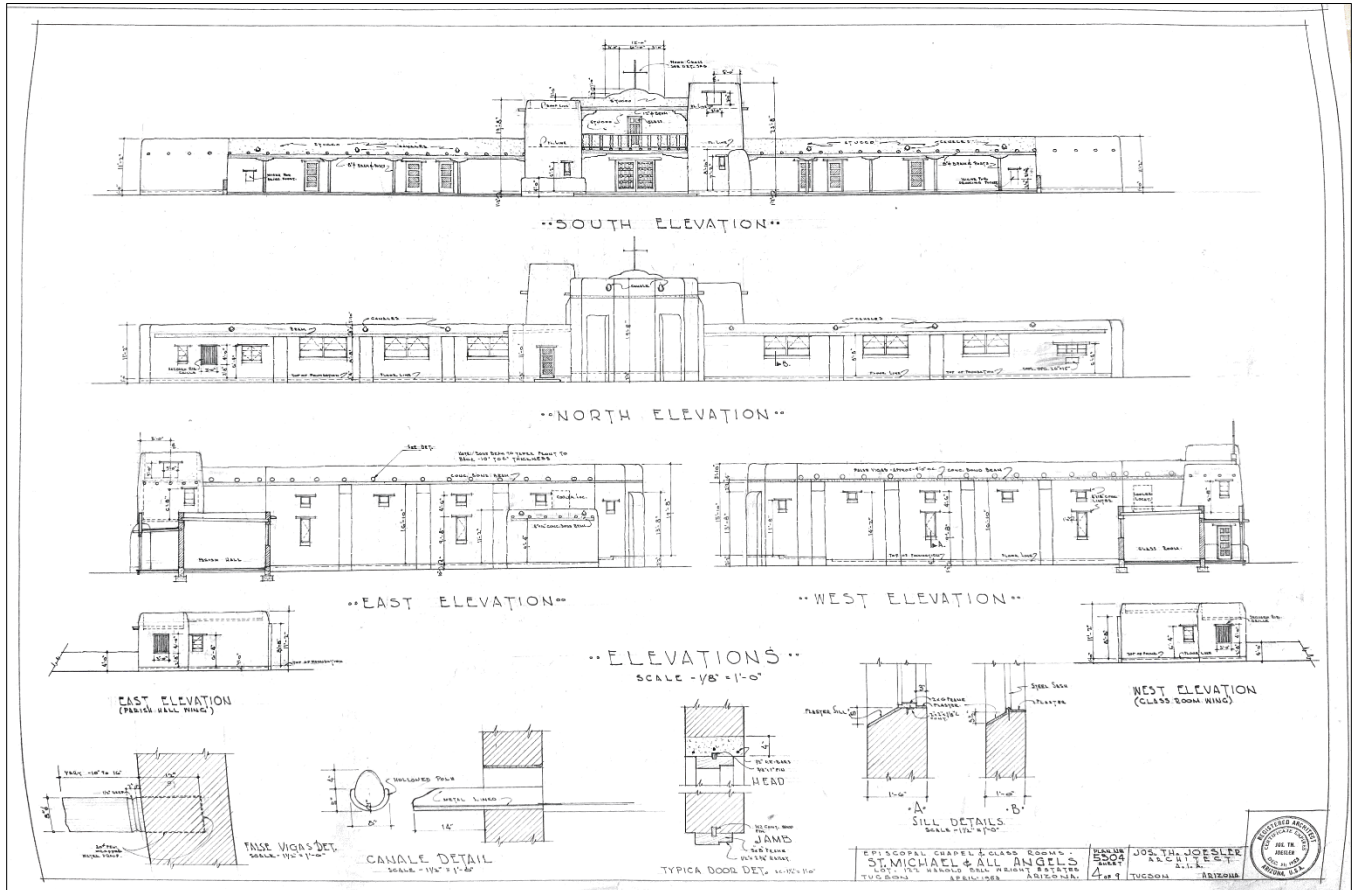


Figure 15. St. Michael and All Angels Episcopal Church, elevations, 1953 (Josias T. Joesler Papers, Arizona Architectural Archives, University of Arizona Library Special Collections, Tucson).

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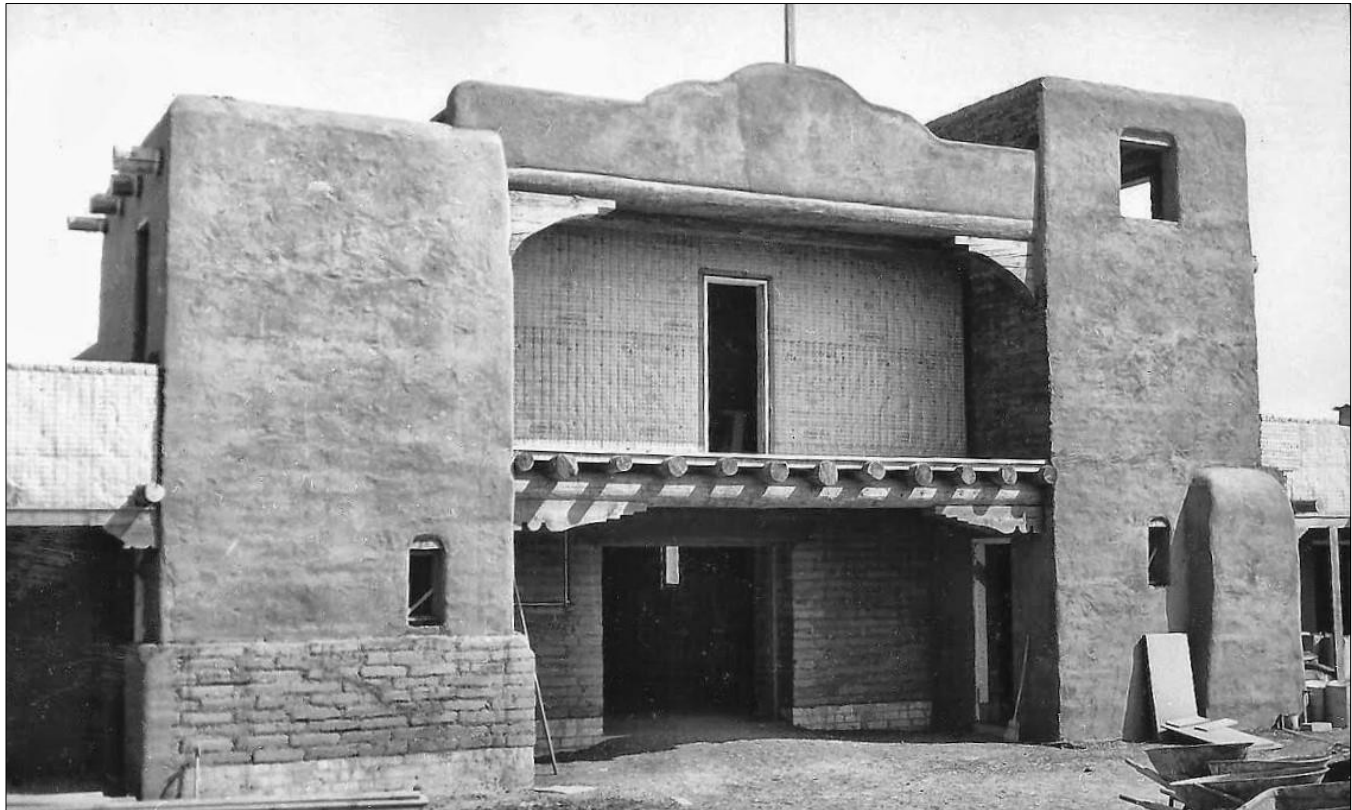


Figure 16. St. Michael and All Angels Episcopal Church, façade during construction, 1953 (on file, Parish Office, St. Michael and All Angels Episcopal Church, Tucson; photographer unknown).

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Figure 17. St. Michael and All Angels Episcopal Church, portion of nave ceiling during construction, 1953 (on file, Parish Office, St. Michael and All Angels Episcopal Church, Tucson; photographer unknown).

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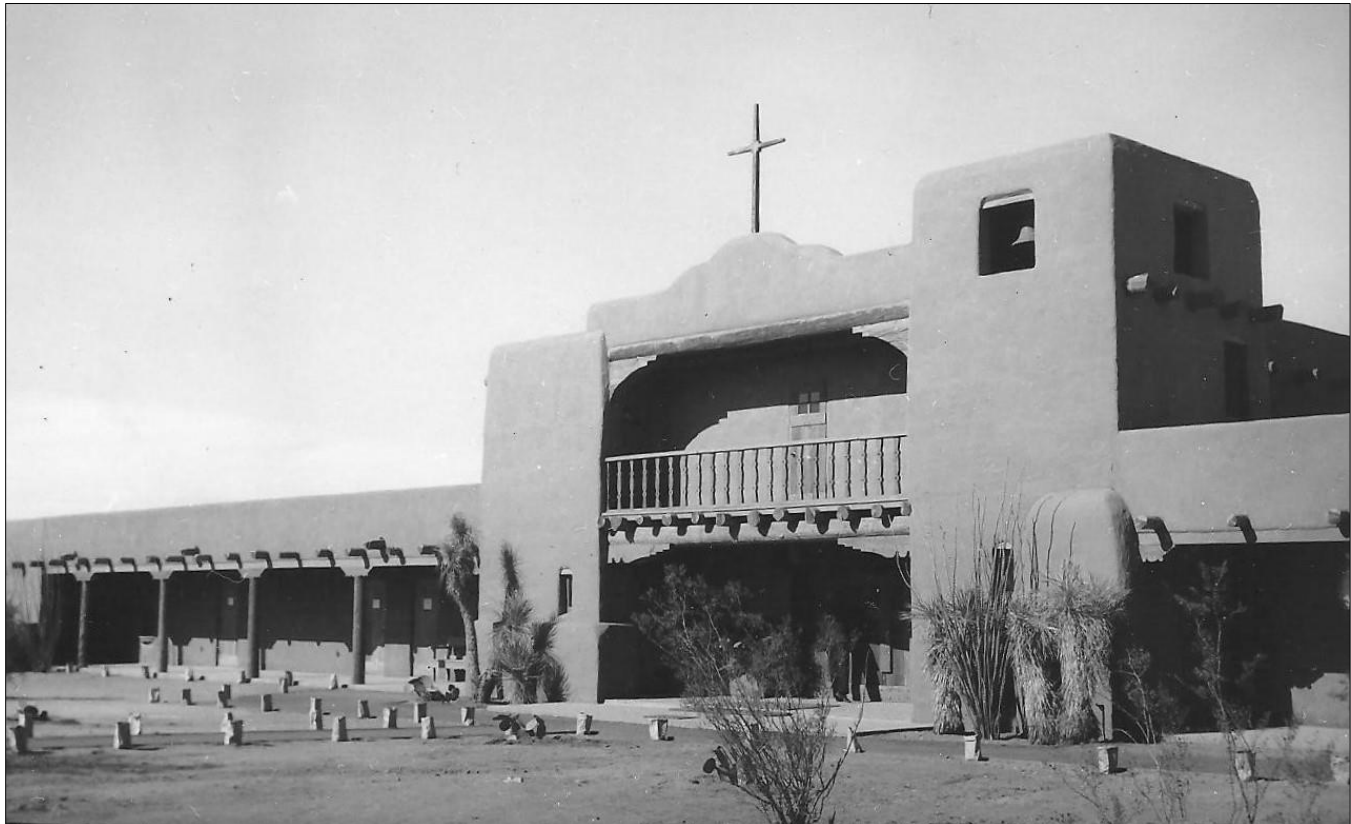


Figure 18. St. Michael and All Angels Episcopal Church, façade shortly after completion, December 1953, view to the northwest (on file, Parish Office, St. Michael and All Angels Episcopal Church, Tucson; photographer unknown).

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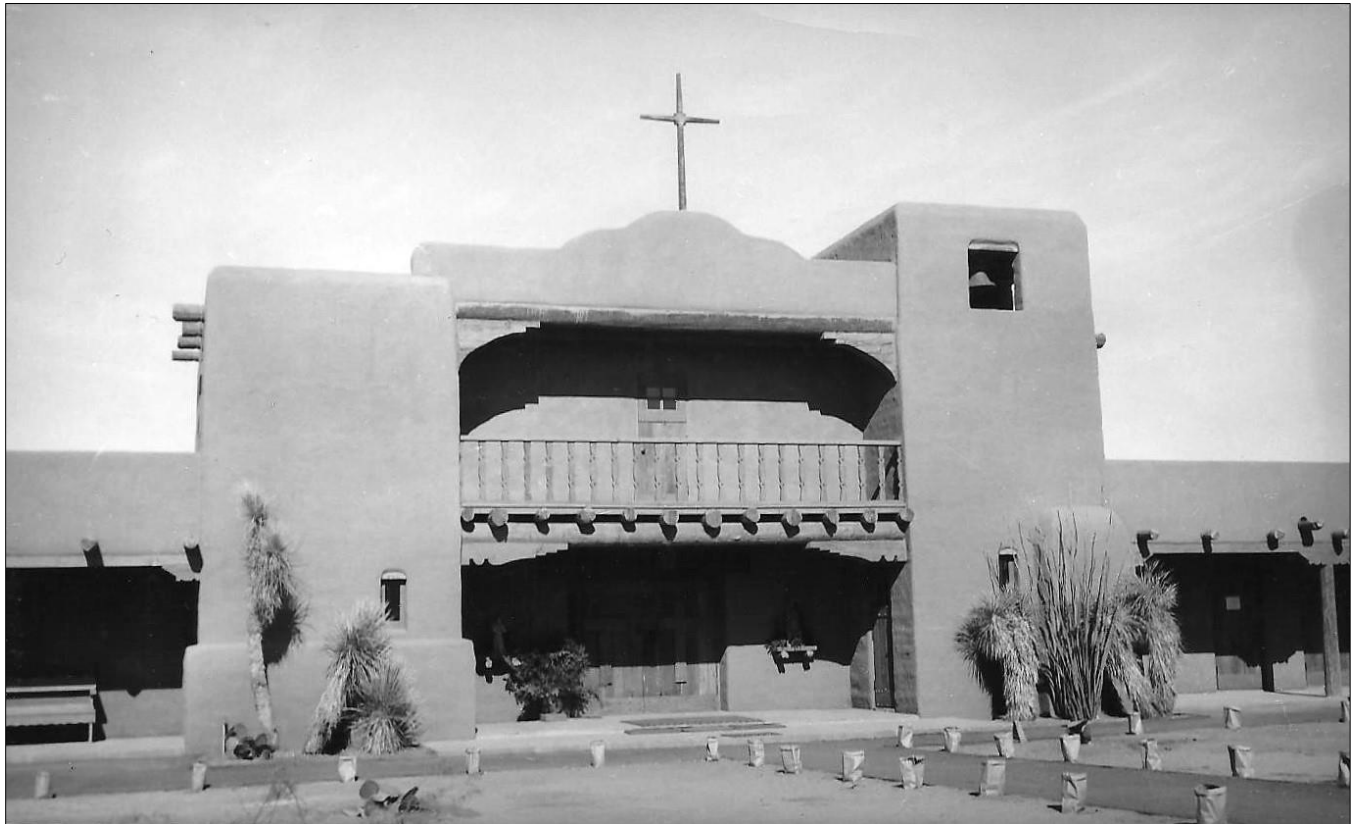


Figure 19. St. Michael and All Angels Episcopal Church, façade shortly after completion, December 1953, view to the north (on file, Parish Office, St. Michael and All Angels Episcopal Church, Tucson; photographer unknown).

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Figure 20. St. Michael and All Angels Episcopal Church, entrance shortly after completion, December 1953 (on file, Parish Office, St. Michael and All Angels Episcopal Church, Tucson; photographer unknown).

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Figure 21. St. Michael and All Angels Episcopal Church, north and west exterior walls shortly after completion, December 1953, view to the southeast (on file, Parish Office, St. Michael and All Angels Episcopal Church, Tucson; photographer unknown).

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Figure 22. St. Michael and All Angels Episcopal Church, first Sunday of regular services, November 29, 1953 (on file, Parish Office, St. Michael and All Angels Episcopal Church, Tucson; photographer unknown).

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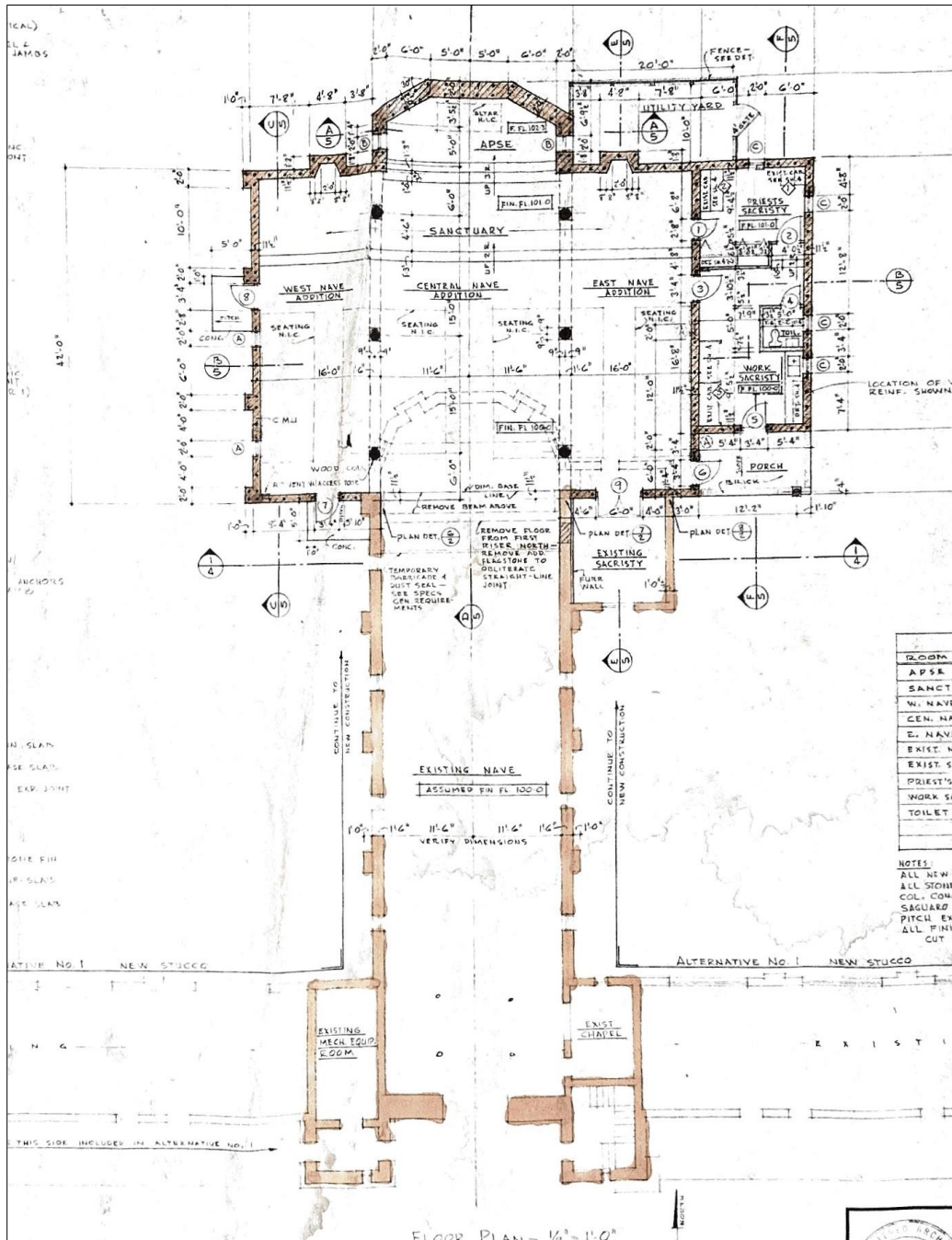


Figure 23. St. Michael and All Angels Episcopal Church, floor plan of church as expanded in 1964 by Gordon Maas Luepke (on file, Parish Office, St. Michael and All Angels Episcopal Church, Tucson).

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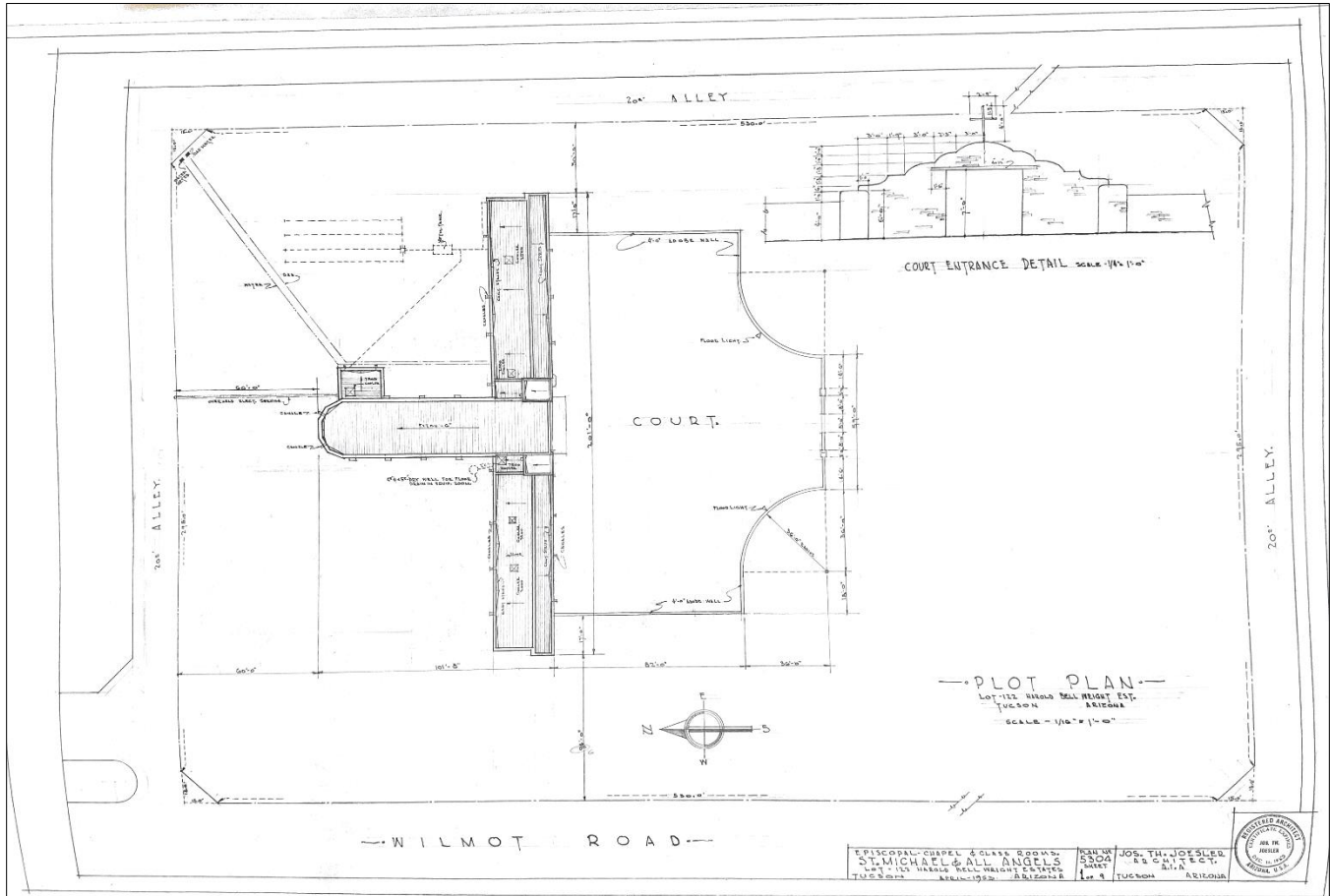


Figure 24. St. Michael and All Angels Episcopal Church, plot plan, 1953 (Josias T. Joesler Papers, Arizona Architectural Archives, University of Arizona Library Special Collections, Tucson).

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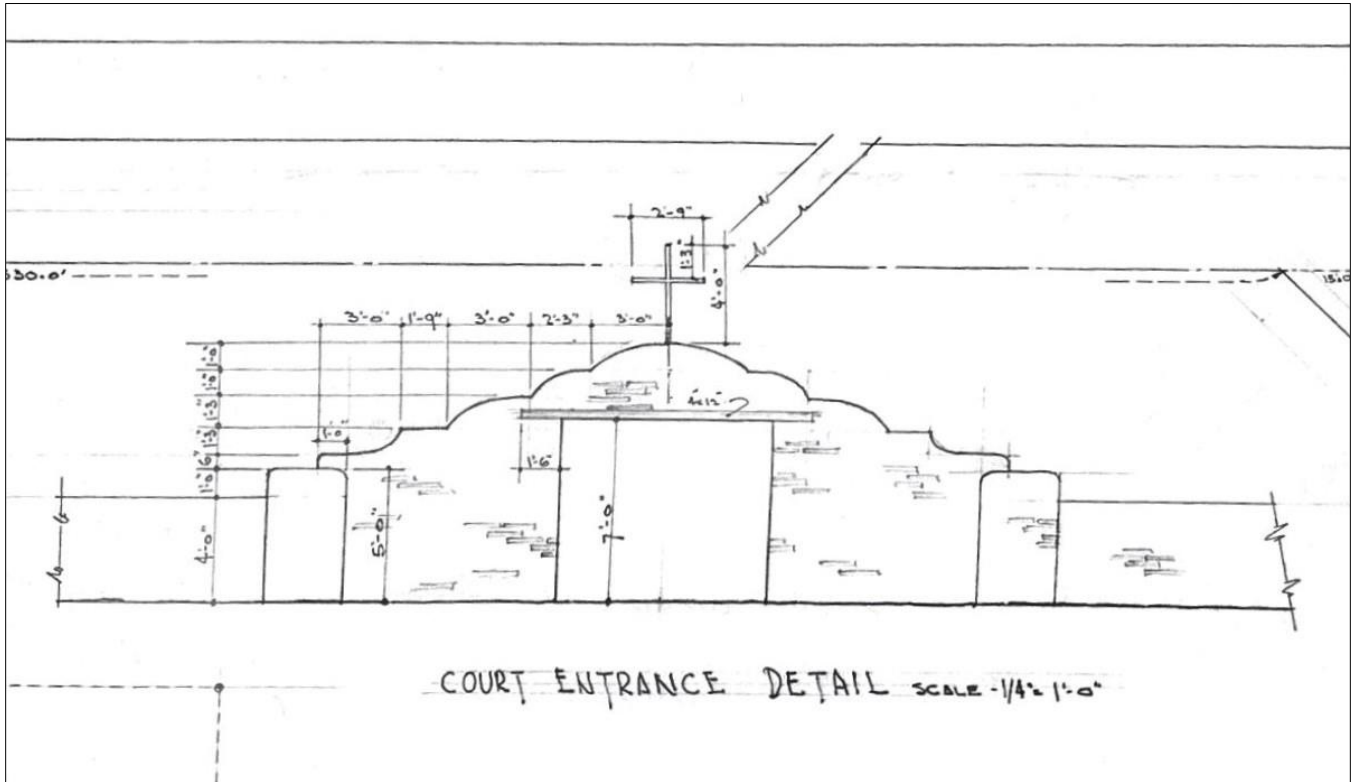


Figure 25. St. Michael and All Angels Episcopal Church, gate detail on plot plan, 1953 (Josias T. Joesler Papers, Arizona Architectural Archives, University of Arizona Library Special Collections, Tucson).

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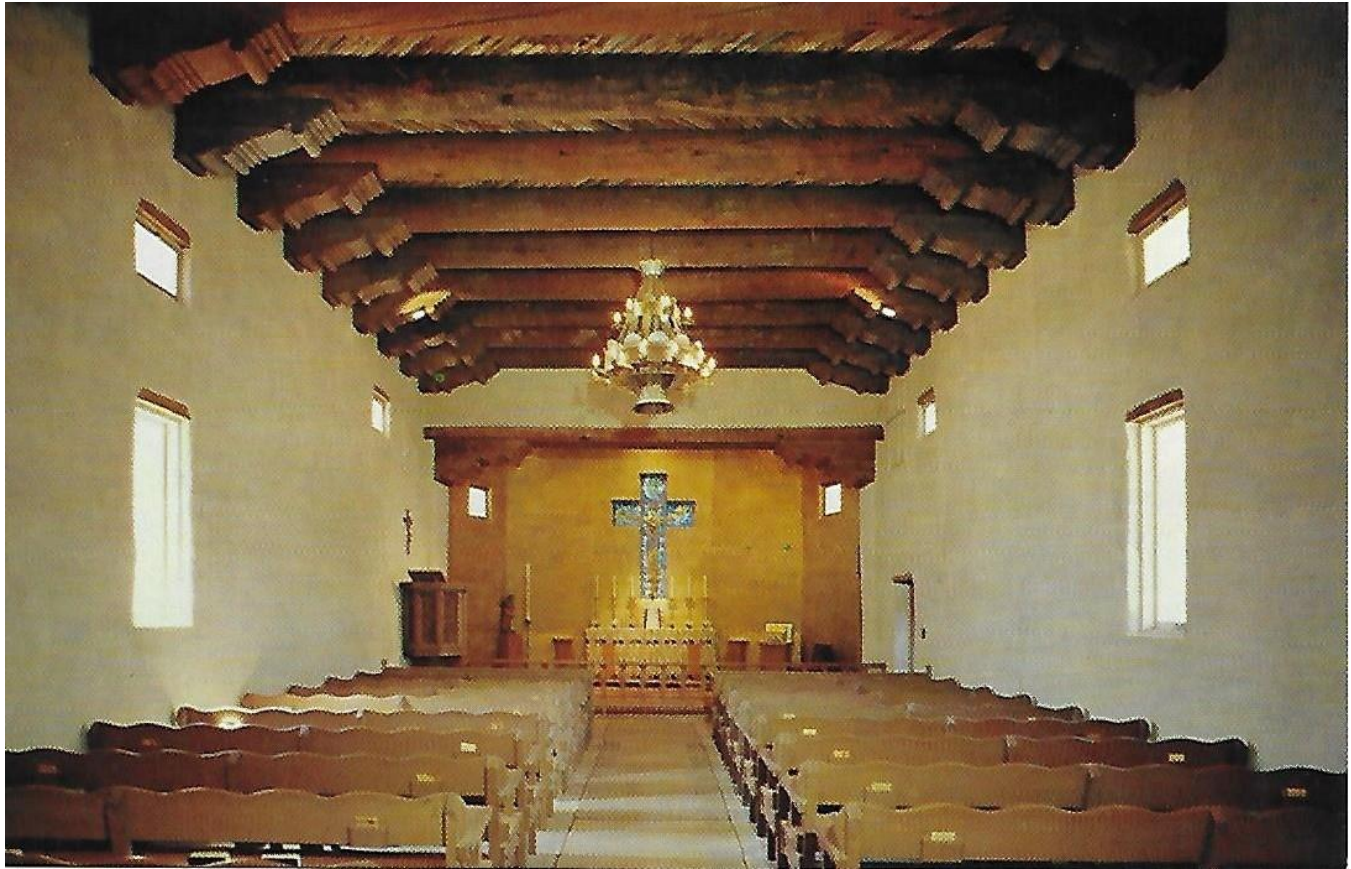


Figure 26. St. Michael and All Angels Episcopal Church, interior view on a postcard, ca. 1958 (on file, Parish Office, St. Michael and All Angels Episcopal Church, Tucson; photographer unknown).

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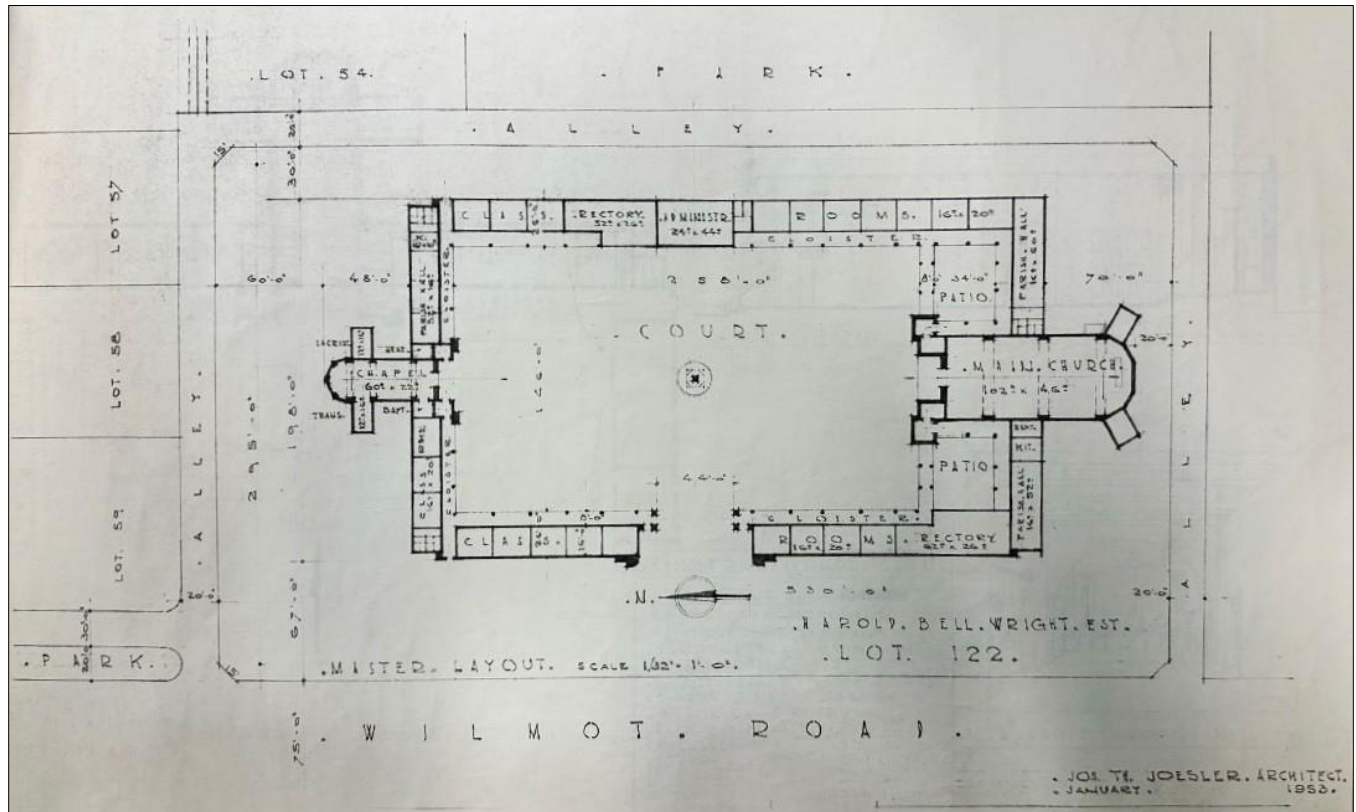


Figure 27. St. Michael and All Angels Episcopal Church, master plan prepared by Joesler, February 1953 (Josias T. Joesler Papers, Arizona Architectural Archives, University of Arizona Library Special Collections, Tucson).

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Figure 28. St. Michael and All Angels Episcopal Church, sketch by Joesler of proposed façade, February 1953 (Josias T. Joesler Papers, Arizona Architectural Archives, University of Arizona Library Special Collections, Tucson).

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Figure 29. St. Michael and All Angels Episcopal Church on a 1980 aerial photograph (Pima County Regional Flood Control District).

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PHOTOGRAPH LOG

NOTE: The photographs appear on the pages following this log, one photograph to a page, accompanied by all identifying information.

Photograph 1. South façade, view to the north.

Photograph 2. South façade, view to the northeast.

Photograph 3. South façade, view to the northwest.

Photograph 4. Narthex and main entrance, south façade, view to the north.

Photograph 5. Entrance to the courtyard, view to the north.

Photograph 6. South façade and courtyard, view to the north.

Photograph 7. South façade and courtyard, view to the north.

Photograph 8. Southwest portion of the courtyard, entrance on the left, view to the southwest.

Photograph 9. Northeast corner of the courtyard, where the east wing of the 1953 church (on left) meets the 1955 classroom addition (on right), view to the northeast.

Photograph 10. Northwest corner of the courtyard, where the 1960 classroom addition (on left) meets the west wing of the 1953 church (on right), view to the north.

Photograph 11. 1960 classrooms addition (left), courtyard wall (center), and courtyard entrance (right), view to the north-northeast.

Photograph 12. West wall of the 1960 classroom addition, view to the southeast.

Photograph 13. West wall of the church, view to the southeast.

Photograph 14. North end of the church, view to the southeast.

Photograph 15. East side of the parish center and classroom addition made in 2000, view to the south.

Photograph 16. Courtyard on the east side of the church, view to the southwest.

Photograph 17. Northwest corner of the courtyard on the east side of the church, view to the northwest.

Photograph 18. Southeast corner of the 1964 sacristy (on right), view to the northwest.

Photograph 19. Original 1953 nave and 1964 expansion, view to the north from the choir loft.

Photograph 20. Sanctuary and apse in the 1964 expansion, view to the north.

Photograph 21. Original 1953 nave, view to the south from the 1964 expansion.

Photograph 22. Choir loft over entrance in original 1953 nave, view to the south.

Photograph 23. Original 1953 nave, with 1964 expansion at rear, view to the north from near the entrance.

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Photograph 24 Ceiling in the 1953 nave, view to the south.

Photograph 25. The 1964 nave and transept, view to the northwest from the southeast corner of the transept.

Photograph 26. The west end of the 1964 sanctuary, view to the northwest.

Photograph 27. West side of the 1955 classrooms addition, view to the south.

Photograph 28. West and north façades (built 1993 and 1998, respectively) of St. Michael's School, view to south.

Photograph 29. West façade of St. Michael's School, added in 1993, view to the east.

Photograph 30. North side of the 1960 parish hall and kitchen addition, view to the west.

Photograph 31. Lower school courtyard added as part of the 1960 parish hall and kitchen addition, view to the southwest.

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Pima County, Arizona County and State



Name of Property: St. Michael and All Angels Episcopal Church

City or Vicinity: Tucson

County: Pima County

State: AZ

Name of Photographer: Ian Milliken

Date of Photograph: 2023

Location of Original Digital File: Pima County Office of Sustainability and Conservation, 201 N. Stone Ave., 6th Floor, Tucson, AZ 85701

Photograph 1 of 31. South façade, view to the north.

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Name of Property: St. Michael and All Angels Episcopal Church
City or Vicinity: Tucson
County: Pima County
State: AZ
Name of Photographer: Ian Milliken
Date of Photograph: 2023
Location of Original Digital File: Pima County Office of Sustainability and Conservation, 201 N. Stone Ave., 6th Floor, Tucson, AZ 85701

Photograph 2 of 31. South façade, view to the northeast.

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Name of Property: St. Michael and All Angels Episcopal Church

City or Vicinity: Tucson

County: Pima County

State: AZ

Name of Photographer: Ian Milliken

Date of Photograph: 2023

Location of Original Digital File: Pima County Office of Sustainability and Conservation, 201 N. Stone Ave., 6th Floor,
Tucson, AZ 85701

Photograph 3 of 31. South façade, view to the northwest.

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Name of Property: St. Michael and All Angels Episcopal Church
 City or Vicinity: Tucson
 County: Pima County
 State: AZ
 Name of Photographer: Scott O'Mack
 Date of Photograph: 2023
 Location of Original Digital File: Pima County Office of Sustainability and Conservation, 201 N. Stone Ave., 6th Floor, Tucson, AZ 85701

Photograph 4 of 31. Narthex and main entrance, south façade, view to the north.

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Name of Property: St. Michael and All Angels Episcopal Church

City or Vicinity: Tucson

County: Pima County

State: AZ

Name of Photographer: Scott O'Mack

Date of Photograph: 2023

Location of Original Digital File: Pima County Office of Sustainability and Conservation, 201 N. Stone Ave., 6th Floor, Tucson, AZ 85701

Photograph 5 of 31. Entrance to the courtyard, view to the north.

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Name of Property

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Name of Property: St. Michael and All Angels Episcopal Church

City or Vicinity: Tucson

County: Pima County

State: AZ

Name of Photographer: Ian Milliken

Date of Photograph: 2023

Location of Original Digital File: Pima County Office of Sustainability and Conservation, 201 N. Stone Ave., 6th Floor, Tucson, AZ 85701

Photograph 6 of 31. South façade and courtyard, view to the north.

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St. Michael and All Angels Episcopal Church
Name of Property

Pima County, Arizona
County and State



Name of Property: St. Michael and All Angels Episcopal Church

City or Vicinity: Tucson

County: Pima County

State: AZ

Name of Photographer: Ian Milliken

Date of Photograph: 2023

Location of Original Digital File: Pima County Office of Sustainability and Conservation, 201 N. Stone Ave., 6th Floor, Tucson, AZ 85701

Photograph 7 of 31. South façade and courtyard, view to the north.

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St. Michael and All Angels Episcopal Church
Name of Property

Pima County, Arizona
County and State



Name of Property: St. Michael and All Angels Episcopal Church

City or Vicinity: Tucson

County: Pima County

State: AZ

Name of Photographer: Ian Milliken

Date of Photograph: 2023

Location of Original Digital File: Pima County Office of Sustainability and Conservation, 201 N. Stone Ave., 6th Floor, Tucson, AZ 85701

Photograph 8 of 31. Southwest portion of the courtyard, entrance on the left, view to the southwest.

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St. Michael and All Angels Episcopal Church
Name of Property

Pima County, Arizona
County and State



Name of Property: St. Michael and All Angels Episcopal Church

City or Vicinity: Tucson

County: Pima County

State: AZ

Name of Photographer: Alex Hawes

Date of Photograph: 2023

Location of Original Digital File: Pima County Office of Sustainability and Conservation, 201 N. Stone Ave., 6th Floor, Tucson, AZ 85701

Photograph 9 of 31. Northeast corner of the courtyard, where the east wing of the 1953 church (on left) meets the 1955 classroom addition (on right), view to the northeast.

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St. Michael and All Angels Episcopal Church
Name of Property

Pima County, Arizona
County and State



Name of Property: St. Michael and All Angels Episcopal Church

City or Vicinity: Tucson

County: Pima County

State: AZ

Name of Photographer: Alex Hawes

Date of Photograph: 2023

Location of Original Digital File: Pima County Office of Sustainability and Conservation, 201 N. Stone Ave., 6th Floor, Tucson, AZ 85701

Photograph 10 of 31. Northwest corner of the courtyard, where the 1960 classroom addition (on left) meets the west wing of the 1953 church (on right), view to the north.

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St. Michael and All Angels Episcopal Church
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Name of Property: St. Michael and All Angels Episcopal Church

City or Vicinity: Tucson

County: Pima County

State: AZ

Name of Photographer: Ian Milliken

Date of Photograph: 2023

Location of Original Digital File: Pima County Office of Sustainability and Conservation, 201 N. Stone Ave., 6th Floor, Tucson, AZ 85701

Photograph 11 of 31. 1960 classrooms addition (left), courtyard wall (center), and courtyard entrance (right), view to the north-northeast.

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City or Vicinity: Tucson

County: Pima County

State: AZ

Name of Photographer: Ian Milliken

Date of Photograph: 2023

Location of Original Digital File: Pima County Office of Sustainability and Conservation, 201 N. Stone Ave., 6th Floor, Tucson, AZ 85701

Photograph 12 of 31. West wall of the 1960 classroom addition, view to the southeast.

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St. Michael and All Angels Episcopal Church
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City or Vicinity: Tucson

County: Pima County

State: AZ

Name of Photographer: Ian Milliken

Date of Photograph: 2023

Location of Original Digital File: Pima County Office of Sustainability and Conservation, 201 N. Stone Ave., 6th Floor, Tucson, AZ 85701

Photograph 13 of 31. West wall of the church, view to the southeast. The 1964 transept, with the glass-mosaic cross, is at center. To the right (south) of the transept is the 1953 nave; to the left (north) of the transept is the organ chamber added in 1998 around the 1964 apse. The mix of exterior paint colors reflects ongoing renovation work.

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City or Vicinity: Tucson

County: Pima County

State: AZ

Name of Photographer: Ian Milliken

Date of Photograph: 2023

Location of Original Digital File: Pima County Office of Sustainability and Conservation, 201 N. Stone Ave., 6th Floor, Tucson, AZ 85701

Photograph 14 of 31. North end of the church, view to the southeast. The current north wall is the organ chamber added to the north end of the church in 2018.

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County: Pima County

State: AZ

Name of Photographer: Alex Hawes

Date of Photograph: 2023

Location of Original Digital File: Pima County Office of Sustainability and Conservation, 201 N. Stone Ave., 6th Floor, Tucson, AZ 85701

Photograph 15 of 31. East side of the parish center and classroom addition made in 2000, view to the south.

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County: Pima County

State: AZ

Name of Photographer: Alex Hawes

Date of Photograph: 2023

Location of Original Digital File: Pima County Office of Sustainability and Conservation, 201 N. Stone Ave., 6th Floor, Tucson, AZ 85701

Photograph 16 of 31. Courtyard on the east side of the church, view to the southwest. The east wall of the 1953 church forms the west side of the courtyard; the original parish hall wing of the church forms the south side. The east and north sides of the courtyard are formed by wings built in 2000.

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Name of Photographer: Alex Hawes

Date of Photograph: 2023

Location of Original Digital File: Pima County Office of Sustainability and Conservation, 201 N. Stone Ave., 6th Floor, Tucson, AZ 85701

Photograph 17 of 31. Northwest corner of the courtyard on the east side of the church, view to the northwest. The sequence of additions from left to right (ignoring the low half wall in the foreground) is: east wall of 1953 nave; south wall of 1953 sacristy; and south wall of 1964 sacristy. Immediately to the east of the 1964 sacristy is an east-west wing added in 2000. The half wall in the foreground is a part of the courtyard treatments added after 2000.

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County: Pima County

State: AZ

Name of Photographer: Ian Milliken

Date of Photograph: 2023

Location of Original Digital File: Pima County Office of Sustainability and Conservation, 201 N. Stone Ave., 6th Floor, Tucson, AZ 85701

Photograph 18 of 31. Southeast corner of the 1964 sacristy (on right), view to the northwest. To the left, with the single door, is the original 1953 sacristy.

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Name of Photographer: Alex Hawes

Date of Photograph: 2023

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Photograph 19 of 31. Original 1953 nave and 1964 expansion, view to the north from the choir loft.

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City or Vicinity: Tucson

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Name of Photographer: Ian Milliken

Date of Photograph: 2023

Location of Original Digital File: Pima County Office of Sustainability and Conservation, 201 N. Stone Ave., 6th Floor, Tucson, AZ 85701

Photograph 20 of 31. Sanctuary and apse in the 1964 expansion, view to the north.

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County: Pima County

State: AZ

Name of Photographer: Ian Milliken

Date of Photograph: 2023

Location of Original Digital File: Pima County Office of Sustainability and Conservation, 201 N. Stone Ave., 6th Floor, Tucson, AZ 85701

Photograph 21 of 31. Original 1953 nave, view to the south from the 1964 expansion.

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Name of Property: St. Michael and All Angels Episcopal Church

City or Vicinity: Tucson

County: Pima County

State: AZ

Name of Photographer: Scott O'Mack

Date of Photograph: 2023

Location of Original Digital File: Pima County Office of Sustainability and Conservation, 201 N. Stone Ave., 6th Floor, Tucson, AZ 85701

Photograph 22 of 31. Choir loft over entrance in original 1953 nave, view to the south.

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Name of Property: St. Michael and All Angels Episcopal Church

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Name of Photographer: Ian Milliken

Date of Photograph: 2023

Location of Original Digital File: Pima County Office of Sustainability and Conservation, 201 N. Stone Ave., 6th Floor, Tucson, AZ 85701

Photograph 23 of 31. Original 1953 nave, with 1964 expansion at rear, view to the north from near the entrance.

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Name of Property: St. Michael and All Angels Episcopal Church
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 State: AZ
 Name of Photographer: Scott O'Mack
 Date of Photograph: 2023
 Location of Original Digital File: Pima County Office of Sustainability and Conservation, 201 N. Stone Ave., 6th Floor, Tucson, AZ 85701

Photograph 24 of 31. Ceiling in the 1953 nave, view to the south.

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Photograph 25 of 31. The 1964 nave and transept, view to the northwest from the southeast corner of the transept.

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Photograph 26 of 31. The west end of the 1964 sanctuary, view to the northwest. The glass-mosaic cross originally installed in the north wall of the sanctuary in 1953 was moved to its current location in 1964.

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Name of Photographer: Ian Milliken

Date of Photograph: 2023

Location of Original Digital File: Pima County Office of Sustainability and Conservation, 201 N. Stone Ave., 6th Floor, Tucson, AZ 85701

Photograph 27 of 31. West side of the 1955 classrooms addition, view to the south.

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Photograph 28 of 31. West and north façades (built 1993 and 1998, respectively) of St. Michael's School, view to south.

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City or Vicinity: Tucson

County: Pima County

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Date of Photograph: 2023

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Photograph 29 of 31. West façade of St. Michael's School, added in 1993, view to the east.

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Name of Property: St. Michael and All Angels Episcopal Church

City or Vicinity: Tucson

County: Pima County

State: AZ

Name of Photographer: Ian Milliken

Date of Photograph: 2023

Location of Original Digital File: Pima County Office of Sustainability and Conservation, 201 N. Stone Ave., 6th Floor, Tucson, AZ 85701

Photograph 30 of 31. North side of the 1960 parish hall and kitchen addition, view to the west.

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St. Michael and All Angels Episcopal Church
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City or Vicinity: Tucson

County: Pima County

State: AZ

Name of Photographer: Ian Milliken

Date of Photograph: 2023

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Photograph 31 of 31. Lower school courtyard added as part of the 1960 parish hall and kitchen addition, view to the southwest.