TUMACÁCORI NATIONAL HISTORICAL PARK
Tumacacori National Historical Park
1891 East Frontage Road
Tumacacori
Santa Cruz County
Arizona

HALS AZ-12
HALS AZ-12

WRITTEN HISTORICAL AND DESCRIPTIVE DATA

HISTORIC AMERICAN LANDSCAPES SURVEY
National Park Service
U.S. Department of the Interior
1849 C Street NW
Washington, DC 20240-0001

HISTORIC AMERICAN LANDSCAPES SURVEY

TUMACÁCORI NATIONAL HISTORICAL PARK

HALS NO. AZ-12

Location: 1891 East Frontage Road, Tumacácori-Carmen, Santa Cruz County, Arizona

Latitude: 31.567788, Longitude:-111.051131 (Entrance of Visitor Center, Google Earth, Simple Cylindrical Projection, WGS84)

The scope of this inventory is restricted to the landscape immediately surrounding the Visitor Center and Mission Church. Four character areas - the parking lot, the garden, the church and plaza and the burial grounds and storehouse - are components of this landscape.

Significance: The Visitor Center complex at Tumacácori National Historical Park provides an interpretive frame for a historic mission ruin as seen through the eyes of legendary Frank 'Boss' Pinkley, Superintendent of the Southwest National Monuments of the National Park Service (NPS).

The mission at Tumacácori was founded by Father Eusebio Kino in 1691, making it the oldest Spanish mission site in Arizona. The original adobe church was superceded by a larger Franciscan church in the early 1800s. In 1908 Mission San José de Tumacácori became one of the earliest National Monuments, designated by President Theodore Roosevelt.

In 1918, shortly after the creation of the NPS, Pinkley, who would eventually become the Superintendant of the twenty-seven Southwestern Monuments,[1] was appointed custodian of the site. In 1935, he recruited a group of NPS personnel to undertake a missions research expedition to Sonora, Mexico. The group, consisting of an engineer, a photographer, a naturalist, an archaeologist and two architects, studied Kino missions in Mexico in order to gather data for the design of a Visitor Center for Tumacácori.

NPS architect Scofield Delong, who had participated in the trip to Sonora, designed an adobe building in Mission Revival style with Spanish Colonial Revival details. His approach was consistent with NPS Rustic Architecture and New Deal park design, which encouraged the use of building materials and stylistic features from historic vernacular structures in order to harmonize with natural surroundings.[2] The adobe building materials and design features drawn from Kino missions in Sonora were blended into a romantic whole, as was

[1] Bleser, 1988.
[2] Colby, 1999: 14.

characteristic of the revival styles of the period.[3] The resulting landscape of parking lot, Visitor Center, garden and plaza were carefully choreographed to frame the mission ruins within a Sonoran revival interpretive context. Construction was completed during the 1930s.

From initial archaeological excavations and ruins stabilization to the Sonoran research expedition and Visitor Center construction, Pinkley coordinated funding and labor from a wide spectrum of New Deal programs. The result of his work is a visitor experience that resonates both with the history of the mission and with the interpretive stance of the first third of the twentieth century.

Description: *Overview*

The sequence of spaces associated with the Visitor Center at Tumacácori Historic Park leads the visitor through the site, framing and interpreting the experience. From the parking area through the Visitor Center hallway, to the garden, to the viewing room and then out into the plaza, and through the church to the burial ground and mortuary chapel, the visit is directed by design.

Parking Lot and Visitor Center Entrance

Historic photographs suggest that Pinkley's goal was to provide a guided experience from the moment of a visitor's arrival. Walls blocked a view of the church ruins from the road, and a 90° turn was required to enter the parking court through a double gate, which could be closed when needed. Once in the parking court, a second wall separated the parking from the ruins, continuing to block the view. The decoratively-arched entrance to the Visitor Center draws immediate attention.

Although highway safety renovations have impacted the original entrance to the parking area, the church remains invisible from the road and the parking. The parking lot has been transformed into a driving aisle with a single row of parking stalls along the interior wall and the front of the Visitor Center. The Visitor Center entrance continues to mark the visitor entrance. A section of the 1930s wall between the parking lot and the road still stands in a landscaped buffer strip containing picnic tables, benches, trash cans and a flag pole. This buffer serves as a barricade separating the road from the one-way access to the parking. The 1930s gate is no longer present. Sidewalks run the length of the park's west boundary wall, defining a circulation route from the parking stalls to the Visitor Center entrance. This sidewalk is constructed of several different types of red pavers, suggesting that it has been altered or repaired over time. Several mature mesquite trees and informational signage frame the entrance to the Visitor Center.

[3] Ibid.

Garden

After entering the door to the Visitor Center, visitors are detoured into an open-air arcaded hallway and then into the garden before moving into the viewing room that provides the initial view of the mission church. Thus the garden serves as yet another interpretive frame in the sequence imagined by Pinkley.

The courtyard garden, enclosed by adobe walls, is approximately 117' long by 50' wide. The space is not quite rectangular, because a section of the Visitor Center indents one corner. A square central fountain set in a brick patio is surrounded by curvilinear brick walkways. Three adobe benches are set on the patio opposite the entrance and to the left and right of the fountain. The fountain, benches and outer walls of the Visitor Center are painted in vibrant colors of yellow, light blue and reddish brown.

The visitor enters the garden through the Visitor Center. A brick path oriented north/south leads directly to the fountain and to the south wall beyond. Before reaching the fountain, the path splits to the east and west and continues in two curvilinear paved walkways that are reunited along the west wall south of the fountain. These pathways form two interior planters to the east and west of the fountain patio. To the west, the path leads to the comfort station. To the east, the path descends three steps before turning back to rejoin the entrance walkway at the fountain. The garden boundaries are set by the walls and covered walkway of the Visitor Center to the North, the comfort station to the West, and a stepped adobe wall to the South and East.

The central fountain features drainage channels at its four corners. These are intended to carry water to the adjacent vegetation beds. It appears that northeast corner has sunk over time, and it now receives more water than originally intended.

A large mesquite (*prosopis velutina*) located near the northeast corner of the patio provides an extensive shade canopy for the entire garden, sharing this planting area with two pomegranates (*punica granatum*) and an olive tree (*olea europa*). A large sour orange (*citrus aurantium*), an apricot (*prunus armeniaca*), and another mesquite tree are located west of the fountain. These also provide shade. Other trees include quince (*cydonia oblonga*), pear (*pyrus communis*), plum (*prunus domestica*), pomegranate, chokecherry (*prunus serotin*), olive and monk's pepper (*vitex agnus-castus*). An abundant patch of columbine (*aquilegia*) is the recipient of fountain overflow under the mesquite to the northeast of the patio. Large myrtle shrubs (*myrtus communis*) border the entrance path. To the east, in the northeast corner before the path steps down, is a area of native plants, including agaves, aloe, and cactus. Species include aloe (*aloe vera*), barrel cactus (*ferocactus*), sotol (*dasylirion wheeleri*), Perry agave (*agave perryi*), and

Murphy agave (*agave murpheyi*). At the point where the path to the east steps down, there is a large patch of violets in the planter along the eastern wall, a honeysuckle (*lonicera sempervirens*) on a trellis in the north east corner, a large monk's pepper tree, and a patch of hollyhock (*althea rosea*). Verbena and other flowers and herbs grow in the southwest section of this planter. A few rosebushes survive in a narrow planter along the south wall to the immediate east and west of the south bench. The west side of the garden is predominantly planted with culinary herbs and flowers. Species include: nasturtium, oregano, mint, thyme, bay laurel, lemon verbena, tarragon, rosemary, rue, lavender, Mormon tea and borage. Most plants are labeled in English, Spanish and Latin although it is clear that some of the labels are no longer accurate.

Pinkley advocated that this area be used to demonstrate mission period agriculture. Apparently his staff deemed him 'screwy' in planning to create such a garden in such an enclosed space,[4] and the Mediterranean character of the remnant vegetation confirms that his ideas on this aspect of the project were overrided.

Church and Plaza

From the garden the visitor reenters the Visitor Center through a second doorway in the covered arcade that runs along the south side of the building. Entering from the garden, the visitor faces an interior wall that requires a choice between walking left or right. To the left is a room with an informational film. Turning right, the visitor faces yet another wall, and a 90° left turn is required to access the view room, a covered open-air space. The first glimpse of the mission church and surrounding plaza is framed by an arched opening. The view is so perfect and unexpected that at first glance it seems unreal. This dramatic interplay of context and resource serves to summarize Pinkley's interpretive design concept.
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The church and plaza are set in a characteristic desert landscape of sparse grass punctuated by mesquites. An earthen-colored concrete sidewalk winds northward from the Visitor Center to direct the approach to the church. The concrete sidewalk, which was installed in 2012, follows an earlier pathway. To the west is the lime-plastered adobe wall with a wedge-shaped adobe cap that separates the plaza from the parking lot. A row of randomly-spaced (possibly volunteer) mesquite trees run along the wall. Between the trees and the church to the east is a low, grass-covered mound that marks the foundations of deteriorated living quarters. To the east of the Visitor Center, there is a group of mature mesquite trees, two of which are noticeably larger than the others. An adobe wall similar to the west perimeter wall extends east but ends abruptly at an open area where traditional crafts such as tortilla-making are demonstrated.

[4] Johnson, 1996.

The church ruin lies to the north of the Visitor Center, fronted by the plaza. The church entrance faces south, and the nave of the church runs north/south. In front of the church are two rectangular basins built as cisterns for the mission. To the east of the church is the partially restored convento, with capped walls to prevent erosion. The axis of this structure runs east/west. To the east of the convento, sections of the original acequia, or irrigation canal system, can be seen for a short distance until the channel disappears underground, becoming visible on the surface only after a heavy rain. To the north of the convento and to the east of the church lie linear mounds, composed of remains of additional mission structures.

To the north and east the Santa Rita Mountains are visible beyond a dense wall of mesquite and lower-growing shrubs. To the west a steep slope covered with native vegetation blocks a view of the nearby interstate highway while preserving a view of the Tumacácori Mountains beyond.

The church is entered through the southern door and exited through the sacristy at the northeast corner.

Burial Ground and Storehouse

The burial ground is located directly behind (north of) the church, which serves as the southern boundary of the space. To the west and north is an adobe wall featuring niches and historic graffiti. To the east the space is bounded by a freestanding wall (at the northern end) and a remaining wall of the mission storehouse. After leaving the church through the sacristy, visitors enter the burial ground by making two left turns and passing through an opening in the wall linking the church to the storehouse.

There are two other entrances to the burial ground. To the west is an arched doorway with double wooden doors leading to the parking lot, to the south a doorway to the church (now closed). These are the original entrances to the space.

A cylindrical adobe mortuary chapel with a western entrance (aligned with the gate that now exits to the parking lot) stands near the southern end of the burial ground. It has no roof. It is surrounded by piles of cobble stones or rectangles of cobbles and by wooden or metal crosses to serve as grave markers. The grave of baby Juanita Alegria is prominent, featuring a white wooden cross, paper flower display, and cement slab. Several volunteer mesquite trees have grown up in the center of the burial ground and in the northeastern corner. The earthen ground surface appears to have been covered with decomposed granite at some point.

History: *Overview*

The mission at Tumacácori was founded by Jesuit missionary Father Eusebio Kino in 1691 to serve the O'odham in the area. It was one of the northernmost of the Spanish missions that reached north out of central Mexico. In 1767 King Carles III of Spain banished all the Jesuit missionaries from his territories, and they were replaced by Franciscans. Around 1800, Franciscan Fray Narciso Gutiérrez began to built a large church to replace the small adobe church of the Jesuits. Financial issues and the Mexican War of Independence, along with increasing attacks on the O'odham by the Apaches left the church uncompleted, and in 1848 the mission was abandoned. Between that date and 1908, when Tumacácori was declared a National Monument by President Theodore Roosevelt, the mission buildings and the church were used for a variety of informal purposes and fell into decay. When Pinkley became NPS caretaker of Tumacácori in 1916, he began stabilization and interpretation efforts that culminated in the building of the Visitor Center in 1939.

Mission Period

At the request of O'odham villagers the Jesuit missionary Father Kino visited Tumacácori in 1691 and decided to establish a mission. In the summer of 1757, the modest Mission San José de Tumacácori was built. Only ten years later, in 1767, King Charles III of Spain recalled the Jesuits from all of New Spain for political reasons, and Franciscan missionaries took their place in 1768.[5] The Franciscans continued to use the small church built by the Jesuits until construction began on a larger church in the early 1800s.[6] At that time Fray Narciso Gutiérrez hired a mason to design and construct a grand Franciscan church to be modeled after the mission church of San Xavier del Bac, located approximately thirty miles north. O'odham and Mexican workers constructed the church over a twenty year period plagued by insufficient funding, attacks by the Apaches, and uncertain land rights. Despite the efforts of the Franciscan missionaries to raise the requisite funds, the church was never completed according to the original design. In plan the church was to have been laid out in the shape of a cross with a barrel vaulted nave and transepts. A dome was planned to cover a bell tower designed to hold four bells. In the end the church was completed with a flat roof over the nave and a domed sanctuary. The bell tower was never finished. The transepts were eliminated from the design, and the mortuary chapel never received a roof.

Drought hit the mission hard in the 1830s and 1840s, and the mission suffered from continual raiding by the Apaches. Instability and war in Mexico led to a shortage of priests and stifled trade. After 1843 clergy no longer visited. A change in the meandering course of the Santa Cruz River had drawn its water

[5] Rensch, 1934.
[6] National Park Service, 2011.

away from the nearby protective presidio at Tubac. The combination of a dry acequia, an especially harsh winter, and a new series of Apache raids led the military to abandon the presidio during 1948.[7] This left the villagers at Tumacácori even more vulnerable to Apache attacks, and by the winter of that year the site itself was effectively abandoned.

The mission was acquired by the United States of America under the Gadsden Purchase in 1853, and at that point all remaining ties to the Franciscans were severed. From then until the early 1900's the mission was occupied by itinerant groups of herders, soldiers, and squatters. During periods of Apache attack, the burial grounds were used as a shelter for cattle and other goods. Vandalism, graffiti, and treasure hunting became a critical issue.

Tumacácori National Forest, National Monument and National Historical Park

In 1908 Tumacácori and a surrounding 10 acres were deeded by the Mendez family to the United States Forest Service, who established the site as Tumacácori National Monument.[8] In 1916, the newly-created NPS took over the care of the monument, changing its status to Tumacácori National Historical Park. From that time forward, numerous reconstruction, stabilization, and interpretive efforts were carried out under the auspices of the NPS and a number of New Deal work programs. Many of these projects were brought to fruition through the efforts of Frank 'Boss' Pinkley, then Superintendent of the Southwestern National Monuments.

Frank 'Boss' Pinkley and the Southwestern Monuments

In 1900, Pinkley moved to Phoenix, Arizona, in hopes of recovering from a mild case of tuberculosis. A year later, he was hired as caretaker and watchman for the Casa Grande National Monument. After the creation of the NPS in 1916, Pinkley became the acting custodian of Tumacácori in addition to his post at Casa Grande.[9] Pinkley and his wife, who worked with him as a perpetual volunteer, were in charge of all aspects of the site, including repair of leaky roofs and water lines, giving tours, and doing paperwork. "It was Pinkley's ability to get money in a hostile budgetary climate that kept the mission standing."[10] As Pinkley developed a reputation as 'the Boss,' he gained support and funding from various civic groups to finish major structural renovations. He supervised work, wrote reports, studied the history of Tumacácori, and interviewed individuals who possessed knowledge of the site.[11] In 1921 Pinkley, accompanied by his wife and children, took a trip to visit the California missions

[7] Bossler, 2012: 64-65.
[8] Ibid.
[9] Bleser, 1988.
[10] Moss, 2008: 30.
[11] Bleser, 1988.

in order to compare their history with that of Tumacácori.[12] Upon his return, he obtained funding from the NPS and local civic groups and frugally followed through with needed structural stabilization.

By 1922, Pinkley was in charge of fourteen southwestern national monuments, a responsibility that essentially doubled when in 1923 he became the first superintendent of the Southwestern National Monuments, with responsibility for twenty-seven parks.[13] Pinkley was an influential advocate for Tumacácori National Historical Park, and it is certain that without his efforts and perseverance, Tumacácori would not be what it is today. Much of the park's preservation and visitor interpretation are the results of his work.

New Deal Era and Visitor Center Architecture and Garden

Aside from Pinkley's initial structural repairs and stabilization, the development of Tumacácori as a visitor attraction was largely completed between 1933 and 1940, during the years of the New Deal. The Visitor Center, garden, entrance and barrier wall, the archaeological excavations, and the landscape work were all conceived, designed and built using funding and workers from an assortment of New Deal programs.[14]

In 1935, Pinkley organized a research trip to Sonora, Mexico. He believed the mission churches of Mexico could be used as prototypes for the design of the Visitor Center at Tumacácori.[15] In order to design a facility that would complement the ruined church, Pinkley arranged for a group of NPS employees to travel to Sonora to study and document other mission churches established by Father Kino. The team analyzed structural systems and architectural styles in preparation for designing the Visitor Center at Tumacácori. Pinkley instructed his team to integrate into the plan many of the elements they saw in their expedition.[16] These included arcaded corridors, entrance decoration, and a juxtaposition of blank walls and painted ones.[17]

Planning was supervised by principal designer Scofield Delong (1903-1965), who had accompanied the Sonoran mission team. Born in Nebraska, DeLong served as Chief Architect in the Western Division for the NPS until 1947.[18] The San Francisco Branch of Plans and Design was focused on the development of western NPS sites. The office was composed of architects and landscape architects who were "dedicated to preservation and protection of the landscape and developments for making park areas accessible and useful to the public."[19]

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[12] Bleser, 1988.
[13] Bleser, 1988.
[14] Bleser, 1988.
[15] Colby,1999: 3.
[16] Colby, 1999: 7.
[17] Ibid.
[18] Pickens, 1993.
[19] Barry, 2003.

Delong incorporated materials, motifs, and patterns similar to what the team had seen in Mexico. He utilized sun-dried adobe bricks and cornices of fired brick, commonplace in the architecture of northern Sonora. A shell motif, drawn from the Tumacácori mission church itself, is repeated over doorways and in wall niches throughout the Visitor Center. This symbol was frequently found in the Sonoran study area, as, for example, in the entrance to the church at Cocóspera.[20] Decorative doors similar to those at San Ignacio and ceiling beams and carved corbels like those at Oquitoa were integrated into the design.[21] The arches that serve as portals into the garden and plaza were copied from the church in Caborca.[22] Groin vaulted ceilings were common in Sonoran architecture, and the Tumacácori Visitor Center adopted this feature. Window details and painted decoration also found their way into the design.

Through the work of the Sonoran expedition, it was determined that administrative buildings and living quarters were an integral part of the quadrangle surrounding a central plaza.[23] The design at Tumacácori took advantage of this feature by placing the Visitor Center at what would have been the perimeter of the church quadrangle. The team also learned through their research that Jesuit and Franciscan architecture of the time period would have featured neatly plastered adobe walls covered in bright colors,[24] and they considered this possibility. However, engineer Howard Tovrea, another member of the Sonoran research trip team, recommended plain walls and a low roofline to avoid compromising the emphasis on the church ruins by the presence of a too large or overly decorative building.[25]

An enclosed garden was deemed essential to the character of the mission style building. The team had differing opinions about what types of vegetation should be included. Frank Pinkley thought that the garden should demonstrate native plants and crops that would have been used by the indigenous people such as corn, squash and beans. Principle landscape architect Thomas C. Vint and the 'landscape men', however, proposed that the garden should include fruit trees, flowers and herbs that were both aesthetically pleasing and similar to those that would have been planted by the missionaries.[26] These plants were chosen carefully, based on historic mission records. Vint and botanist Charles Peterson gathered lists of garden plants from historians and from translated Kino papers.[27] In choosing to use mission-period plants, visitors could see and learn about what plants would have been grown and used when the mission was functioning.

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[20] Harrison, 1986: 2.
[21] Ibid.
[22] Ibid.
[23] Harrison, 1986: 3.
[24] Ibid.
[25] Colby, 1999: 10.
[26] Colby, 1999: 12.
[27] Harrison,1986: 3.

There was however, some criticism that the diversity of the plants selected was not reflective of a typical Sonoran mission garden because the historic plant lists that it drew from were derived from a wide survey of mission gardens from different eras.[28]

Plans for the garden included a central fountain to serve as a focal point and place of rest, a geometric layout that recalled the formal design of 'paradise gardens'. Persian/Moorish gardens were typically enclosed, accessed by some sort of indoor/outdoor walkway, and included a four-cornered fountain to resemble an oasis in the desert. The style was brought to Spain with the Moorish conquest, and later traveled to Mexico with the Spaniards.[29] The combination of the geometric fountain and patio surrounded by an informal curved loop walk and the mix of native and European plants are telling details that explain the thought process behind the entire Visitor Center as an interpretive device. The revival style of drawing elements from various sources and combining them into a romantic whole is characteristic of the aesthetic and values of the time period.[30]

Construction of the garden was begun in 1939 by engineer Howard Tovrea, landscape architect Charles Carter and sixteen CCC (Civilian Conservation Corps) men who built the fountain and benches, paved the brick walkways and planted trees. Together with Pinkley, Tumacácori park staff, and the design team from the Landscape Division, the Tucson Botanical Garden supervised the planting of the garden according to the planting plan.[31] The general planting scheme of the garden has been maintained since its creation. The native plants area was added in 1949, and up until at least 1969 the fountain was referred to as the 'pond' and was stocked with native Santa Cruz River (and later, tropical) fish.[32] A 1997 proposal prepared by the University of Arizona recommended the gradual removal of plant materials deemed inappropriate.[33]

CCC workers also carved the comfort station signs, the Visitor Center doors, and the furniture for the lobby.[34] CWA (Civil Works Administration) workers, often local men, graded the entire plaza to divert water away from the mission church, and made thousands of adobe bricks to be used for repairs and stabilization of the church and mortuary, the walls surrounding the burial ground and enclosing the garden, and the walls separating the church plaza from the parking lot.[35]

Some archaeological work was also completed at Tumacácori when workers from FERA (Federal Emergency Relief Administration) began excavations and

[28] Bossler,2012: 94.
[29] Colby, 1999: 4
[30] Colby, 1999: 39.
[31] Bossler, 2012: 94.
[32] Bossler, 2012: 48.
[33] Johnson et al., 1997.
[34] Bleser, 2012: 8.
[35] Bossler, 2012: 68.

fieldwork in 1934 under the supervision of archaeologist Paul Beaubien. Their scope of work included a partial excavation of the rooms across the plaza to uncover walls and special features.[36] They produced maps, field notes, drawings, and photographs documenting where archaeological features were located, allowing NPS to plan for future landscaping and restoration as well as to learn more about the lost history of Tumacácori.[37] The excavation work did not turn up many significant artifacts, and it discovered no buried treasure.[38]

The reconstruction of the burial grounds walls was a task completed in 1918, soon after Pinkley's appointment as the custodian of Tumacácori. The refinement of walkways to help navigate the site in 1936 included creating an opening in the south part of the eastern wall to allow easier access to the burial grounds.

The parking court or parking lot for the Visitor Center was a critical element for determining how visitors experienced the park. Prior to the construction of the boundary walls, cars could drive right up to the monument from the old Tucson-Nogales highway (now a freeway service road). A new parking lot was designed and constructed in 1934 by CWA workers.[39] This included a long adobe wall between the road and the parking area and a central wooden gate (no longer in existence).[40]

Conclusion

Today's visitor experience of Tumacácori National Historical Park is framed by work competed during the New Deal from 1932 to 1940. Its interpretive sequence is a testament to Frank 'Boss' Pinkley's vision, which not only preserved the historic mission but also recorded for the future visitors the fundamental values held by NPS in the 1920s and 1930s. Pinkley's ability to locate and coordinate funding and labor from a wide range of New Deal programs made possible the embodiment of his plans for Tumacácori.

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[36] Beaubien, 1934.
[37] Ibid.
[38] Ibid.
[39] Bleser, 1988: 10-11.
[40] Colby, 1999: 19.

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June 21, 2014

Entry 2014 HALS Challenge: Documenting Landscapes of the New Deal

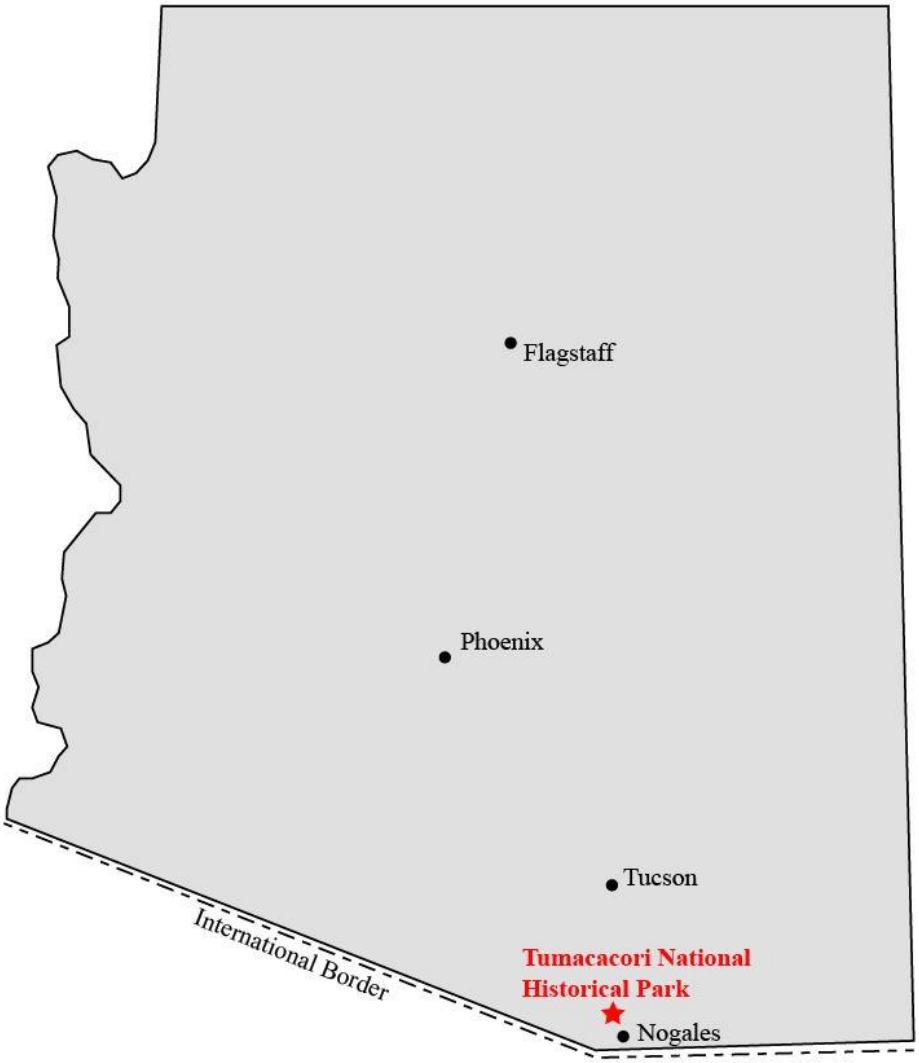

Figure 1: Location map showing the location of Tumacácori National Historical Park within the state of Arizona (Allison Dunn, February 2014).

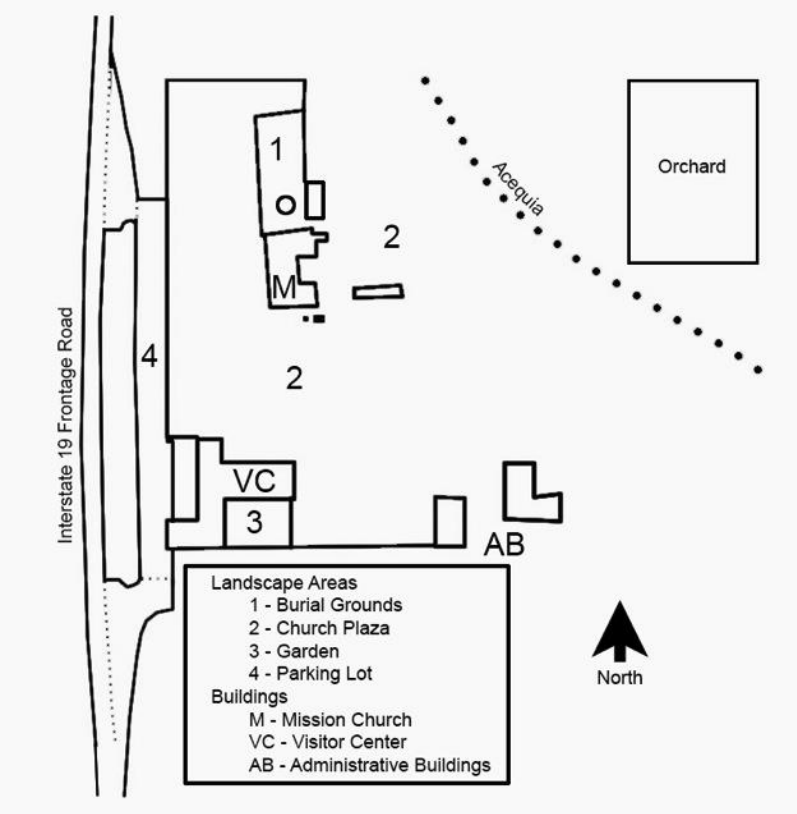

Figure 2: Map of features and identified character areas (Helen Erickson, April 2014). Adapted from aerial image from Esri, Digital Globe.

Program	Project	Year
Public Works Administration (PWA)	Funds appropriated to build comfort station and outer walls	1932-1933
Civil Works Administration (Later FERA, after CWA was cancelled)	Local men were hired to make adobe bricks and build adobe boundary walls surrounding the ruins and separating the mission from the highway	1934
PWA	Funded expedition to Sonora (through the National Emergency Council)	1935
Federal Emergency Relief Administration (FERA)	Local men were hired to make adobe bricks used in restoration work on the mission and assisted with excavations of the convento under the supervision of archaeologist Paul Beaubien.	1935
PWA	Funds appropriated to develop museum and landscape design	1936
Civilian Conservation Corps	Camp SP-11-A at Saguaro National Monument: 16 CCC boys installed visitor center garden. Laid brick paths, planted trees, created fountain and adobe benches.	1939-1940
CCC	Camp SP-11-A at Saguaro National Monument: laid brick for entrance from parking lot into the visitor center.	1940
National Youth Administration (NYA)	Local youths hired to help finish installation of the visitor center garden. They also prepared the numerous pot shards found during the construction of the garden for conservation.	1938 and 1940
CCC	Camp NM-1-N at Bandelier National Monument: carved visitor center doors (based on doors at San Ignacio mission in Sonora)	
CCC	Camp NM-1-N at Bandelier National Monument: made furniture for visitor center lobby	
Works Project Administration	Creation of dioramas for the museum, artist workshop in California	
CCC	Construction of furniture for visitor center, Chiricahua and Chaco Canyon National Monuments	

Figure 3: The New Deal at Tumacácori (Starr Herr-Cardillo, February 2014).

Figure 4: Buildings across the street from parking lot and Visitor Center, looking west (Allison Dunn, February 2014).

Figure 5: Remaining portion of original parking lot wall, table, and row of trees, looking west (Allison Dunn, February 2014).

Figure 6: Vegetation and trees in front of Visitor Center entrance, looking south (Allison Dunn, February 2014).

Figure 7: Vegetation in front of the Visitor Center entrance, looking southeast (Harry Reed, May 1945, WACC).

Figure 8: Original wall and gate to the Visitor Center, looking southeast (George A. Grant, date unknown, WACC).

Figure 9: Front door to Visitor Center and sparse vegetation, looking southeast (George A. Grant, date unknown, WACC).

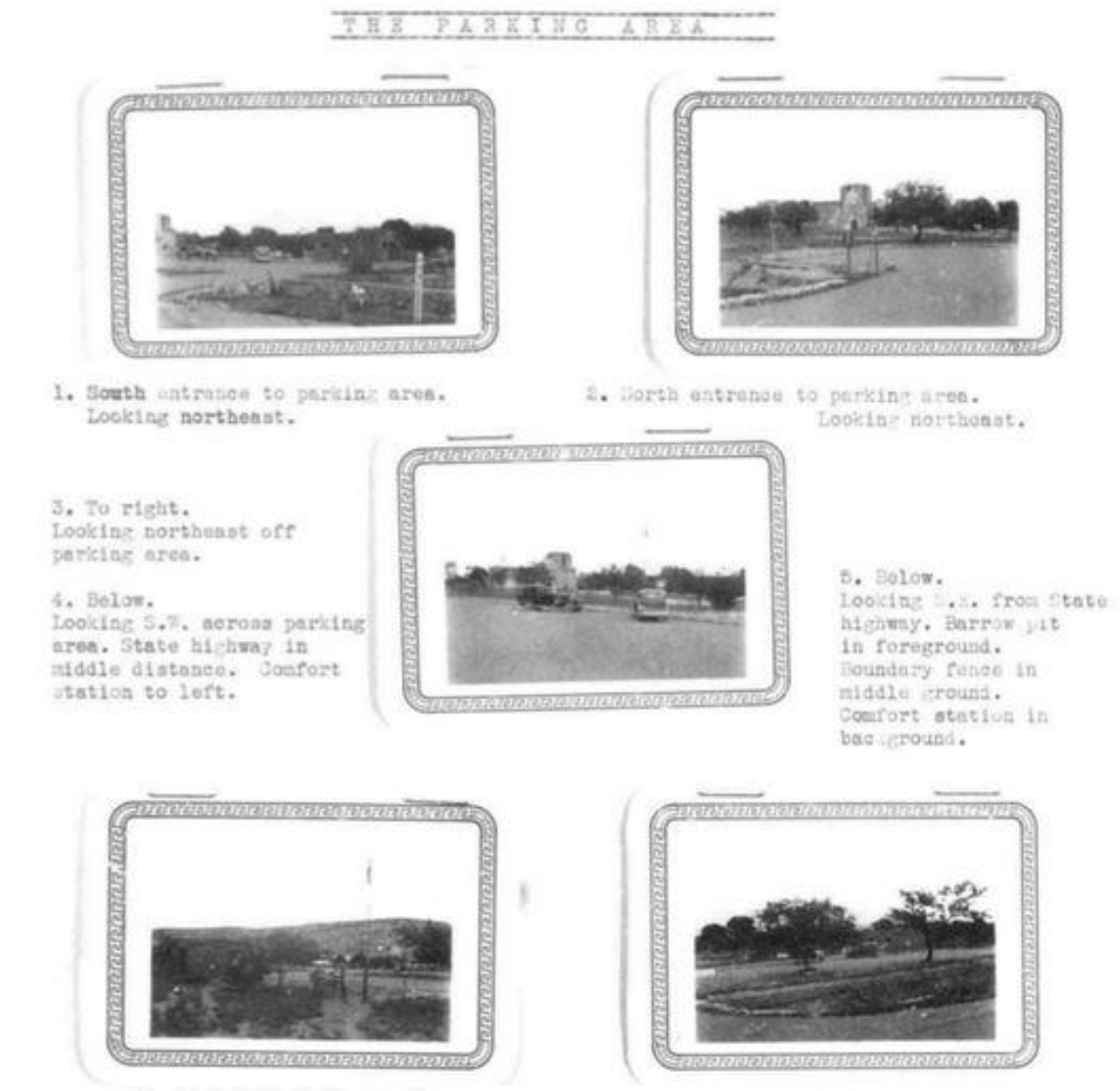

Figure 10: Photos from the Six Year Program for the Tumacácori National Monument showing the absence of organized parking and Visitor Center structure (Photographer and date unknown, WACC).

Figure 11: Arcade toward the museum, looking west (Allison Dunn, February 2014).

Figure 12: View of the mission from Pinkley's view room (Starr Herr-Cardillo, February 2014).

Figure 13: Looking toward the mission ruins from the view room with sidewalk pathways in foreground, looking north (Allison Dunn, February 2014).

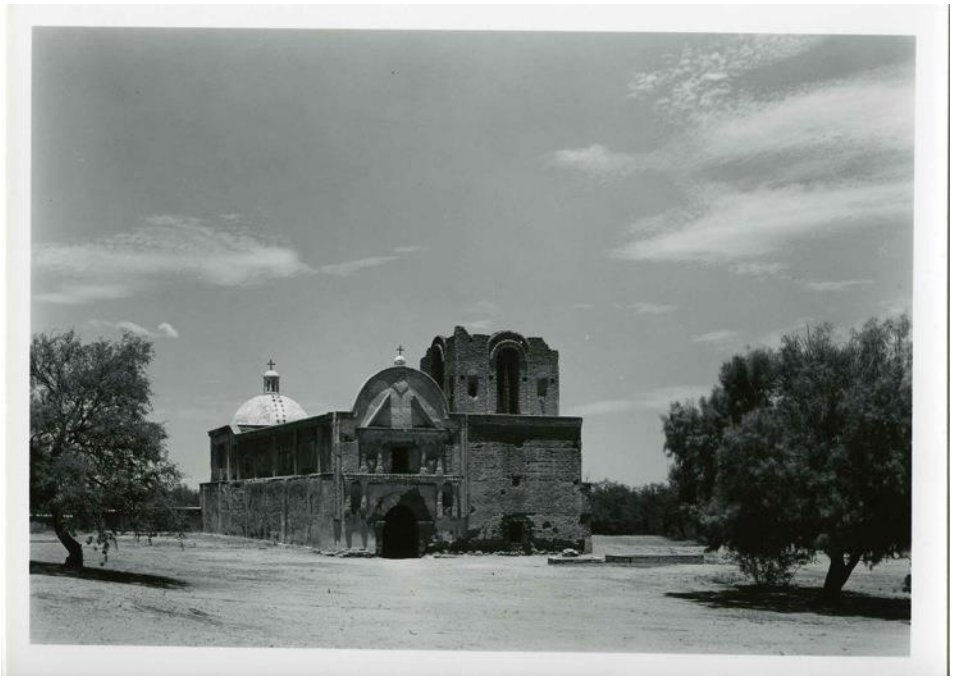

Figure 14: Looking toward the mission before sidewalk was added and landscaping was controlled, looking north, (George A. Grant, date unknown, WACC).

Figure 15: Cisterns and Convento with convento ruins and Santa Rita mountain view in background, looking north-east (Allison Dunn, February 2014).

Figure 16: Church with Tumacácori mountain view in background, looking west (Allison Dunn, February 2014).

Figure 17: View of Visitor Center from in front of the mission ruins, looking south (Allison Dunn, February 2014).

Figure 18: View toward Visitor Center and museum, looking west (George A. Grant, date unknown, WACC).

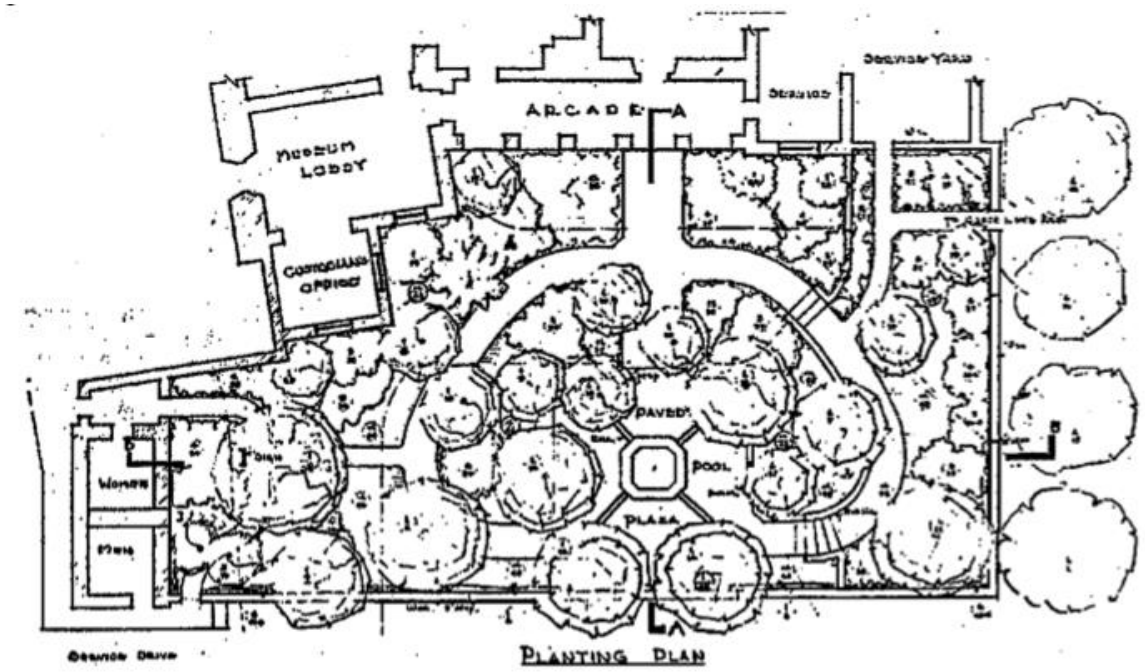

Figure 19: Proposed plan for garden (Colby, 1938: 13).

Figure 20: View of Visitor Center garden fountain built by CCC workers, looking north (Harry Reed, 1945).

Figure 21: Visitor Center garden fountain with view of brick paths laid by CCC workers, facing south (Starr Herr-Cardillo, February 2014).

Figure 22: A CCC worker lays bricks for the garden walkways (Frank Pinkley, 1939, Tumacácori National Historical Park Library).

Figure 23: View of cactus garden and Visitor Center, facing northwest (Starr Herr-Cardillo, February 2014).

Figure 24: View of garden toward Visitor Center, facing northwest (George A. Grant, ca. 1930s, WACC).

Figure 25: The CCC crew posing for a photo while planting trees in the Visitor Center garden. The tree on the left is a mesquite (Louis Caywood, April 1939, Tumacácori National Historical Park Library).

Figure 26: View of the crew unloading the olive tree in the Visitor Center garden (Louis Caywood, April 1939, Tumacácori National Historical Park Library).

Figure 27: Stone cobbles grave markings and native mesquite trees on northern end of Cemetery, facing south/southeast (Alex Cardenas, February 2014).

Figure 28: View looking south of burial grounds and mortuary chapel (Harry Reed, August 1945, WACC).

Figure 29: View of the mortuary with exposed adobe, facing north (George A. Grant, 1929, Tumacácori National Historical Park Library).

Figure 30: Mortuary chapel located in the southern center of the burial grounds with a west facing entrance and ornamental grave markings along the on the south tangent of the building, facing southeast (Alex Cardenas, February 2014).

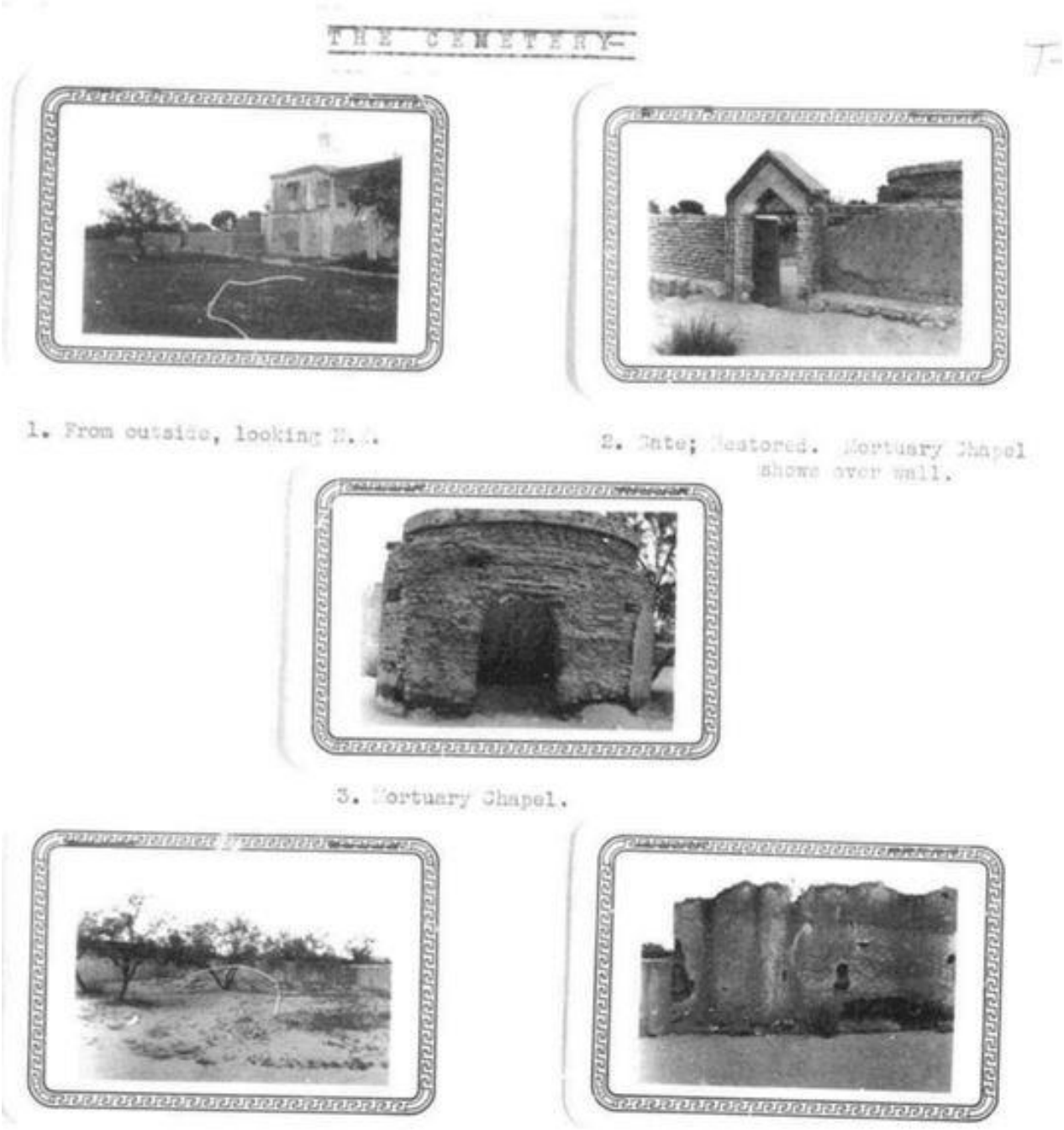

Figure 31: Photos from the Six Year Program for the Tumacácori National Monument, showing the burial grounds and mortuary chapel (Photographer unknown, 1934, WACC).