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United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM**

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

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1. Name of Property

=====

historic name All Saints Catholic Church

other names/site number Historic All Saints

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2. Location

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street & number 420 N. Fremont N/A not for publication
city or town Stuart N/A vicinity _____
state Iowa code IA county Guthrie code 077
zip code _____

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3. State/Federal Agency Certification

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As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this X 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 X meets _____ does not meet the National Register Criteria. I recommend that this property be considered significant _____ nationally X statewide X locally. (_____ See continuation sheet for additional comments.)

Pattina Ohlson/Kim DSHPO 11-2-00
Signature of certifying official Date
STATE HISTORICAL SOCIETY OF IOWA

State or Federal agency and bureau

In my opinion, the property ___ meets ___ does not meet the National Register criteria. (___ See continuation sheet for additional comments.)

Signature of commenting or other official Date

State or Federal agency and bureau

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4. National Park Service Certification

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I, hereby certify that this property is:

Edward H. Beall 12/7/00

- entered in the National Register
 ___ See continuation sheet.
- determined eligible for the
 National Register
 ___ See continuation sheet.
- determined not eligible for the
 National Register
- removed from the National Register

___ other (explain): _____

[Handwritten signature]

Signature of Keeper Date
 of Action

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5. Classification

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Ownership of Property (Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property (Check only one box)

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

Number of Resources within Property

Contributing	Noncontributing
___1___	___0___ buildings
___	___ sites
___	___ structures
___	___ objects
___1___	___0___ Total

Number of contributing resources previously listed in the National Register ___0___

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

6. Function or Use

Historic Functions (Enter categories from instructions)

Cat: Religion Sub: Religious Facility

_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

Current Functions (Enter categories from instructions)

Cat: Work in Progress Sub: _____

<u>Vacant not in use</u>	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

7. Description

Architectural Classification (Enter categories from instructions)

Late 19th and 20th Century Revivals

Materials (Enter categories from instructions)

foundation Stone/Limestone

roof Asphalt

walls Stone/Limestone

other Metal/Copper

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

8. Statement of Significance

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

A Property is associated with events that have made a significant contribution to the broad patterns of our history.

B Property is associated with the lives of persons significant in our past.

C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

D Property has yielded, or is likely to yield information

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

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

Areas of Significance (Enter categories from instructions)

Architecture

Period of Significance _____ 1910 _____

Significant Dates __ 1910 __

Significant Person (Complete if Criterion B is marked above)
_____ NA _____

Cultural Affiliation _____

Architect/Builder _____ Maginnis and Walsh _____

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

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9. Major Bibliographical References

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

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

Primary Location of Additional Data

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

Name of repository: _____

10. Geographical Data

Acreage of Property Less than one acre _____

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

	Zone	Easting	Northing	Zone	Easting	Northing
1	15	390060	4595670	3	_____	_____
2	_____	_____	_____	4	_____	_____

_____ See continuation sheet.

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

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

11. Form Prepared By

name/title Tom Smull, 1st Vice President

organization Project Restore Foundation date March 14, 2000

street & number 319 E. 5th St. telephone 515-280-7234

city or town Des Moines state IA zip code 50309

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

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

A sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

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

Property Owner

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

name Project Restore Foundation

street & number Box 357 telephone 515-523-2921

city or town Stuart state IA zip code 50250

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

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

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7 Page 1 All Saints Catholic Church
 Stuart, Guthrie, Iowa

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The Current Building

All Saints Catholic Church is located at the northern edge of downtown Stuart. The church is a limestone building built in the Italian Renaissance style based on a Greek cross plan. (Center aisle ends at the main altar, intersected by a line which ends where two lesser significant altars are located.) The foundation limestone was quarried north of Stuart. The exterior walls are hand-carved limestone from Bedford, Indiana and stand fifty-five feet tall.

In August, 1995 an arsonist set All Saints on fire to protest the Catholic faith, causing damage to much of the interior of the structure. Fortunately, the main architectural lines remain and the limestone walls remain intact.

The ninety foot central copper dome, 43' in diameter, with its wood frame covered by copper sheeting was damaged by the fire. The stone façade has been removed and sorted and stacked for future restoration.

The two circular towers 15' in diameter on the east (front) still stand, with the north tower still supporting one of the pair of sheet copper over wood frame domes which capped the towers standing 64' off the ground. A steel frame which supports the walls, roof and what was the central dome remains intact.

The curving front towers provide a contrast to the angular walls of the narthix, while hinting at the cylindrical dome that once towered above and balancing the curved walls behind the interior Mary and Joseph Altars on either side of the main altar area which also was backed by a large curving wall. The copper domes remain atop the curved walls which provided the recessed areas for the Mary and Joseph altars. Stylized pillars or columns with Grecian capitals standing slightly out from the limestone outer walls of the church provide a decorative accent to the walls. These columns can be found at nearly every corner of the outside walls. The walls reach 42' and peak above the main sanctuary windows at 55'. Two of the aforementioned columns "support" a raised arch above the three large stain glass windows on the north and south walls. Another decorative feature is the corner stone in the northeast corner which reads, "1908".

All roof lines were edged with copper eaves, most of which survived the fire, relatively unscathed.

The North or "Winter" Chapel jutting out from the main body of the church and supporting the 45' high and 10' square bell tower suffered only smoke damage from the fire and is being restored to reflect the simplified Italian Baroque that was the interior of the main sanctuary. All four of the green marbleized stained glass windows remain intact in the 25' x 34' chapel. The chapel floor is maple, while the door and window frames are walnut.

Four of the stained glass windows besides the Chapel windows survived the fire. Portions of the large windows on the North and South sides of the sanctuary survived and may be used in restoration.

The roof is largely gone today, having been consumed in the fire. The interior floor is gone; however, the concrete basement floor is in good condition. The Sacristy, like the chapel, survived primarily with smoke damage, and the passageway which was behind the altar remains and allows access between the Chapel and Sacristy. The basement room below the Sacristy is in good condition and currently stores much of the statuary that survived in part, such as the Stations of the Cross. The furnace room has been cleaned and a new furnace installed in order to heat the North Chapel. On the South edge of the Chapel a chimney juts 60' into the air. The chimney is in good condition and is in use for the furnace.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7 Page 2 All Saints Catholic Church
 Stuart, Guthrie, Iowa

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The Main Features

One of the most striking features of All Saints was the stained glass windows, made by the renowned Meier Studios in Munich, Germany, some of which survived the fire fully or partially. The arched window in the North tower facing East depicts Jesus and an unknown saint. Facing North in this same tower, a marbled window remains. Both of these windows are 96" high x 42 1/2" wide. On the north and south walls of the vestibule there are two windows 110" high x 42 1/2" wide. The north window depicting St. John the Baptist baptizing Jesus survived and was removed for possible use in the new Catholic church. However, it was determined that it was too expensive to restore it to place in the new church and it was returned to the current owners for possible restoration and to be replaced in its original location.

As mentioned earlier, the stained glass windows in the Chapel survived the fire in excellent condition, as did several marbled stained glass windows in the Sacristy and staircase leading from the Sacristy to the basement. A pattern was saved of one of the sixteen arched marbled (blended color pattern) stained glass windows, each 66" high x 37" wide, which encompassed the 43' diameter dome, bringing light from above onto the 4000' square sanctuary.

The interior design was based on a simplified Italian Baroque. The walls of the interior featured columns with Corinthian capitals of cast plaster crafted by Italian artisans. Eight of these columns marked the corners of the sanctuary. They looked as if to support the arches that formed the contour of the ceiling. A few of the columns remain to provide patterns for restoration.

The fourteen stations of the cross were Italian designed statues of intricately painted plaster. Interspersed with the stations were brass light fixtures surrounding the sanctuary. The stations were partially damaged in the fire and have been saved for possible restoration, while most of the brass fixtures were salvaged, some of which having been restored.

On the left and forward of the main altar, an altar to Mary with a four-foot statue of her faced the congregation. On the opposite side, Joseph's altar and statue provided a balance. Altars and statues, as well as the main altar were fashioned of Italian crafted plaster resembling marble. Joseph's statue and altar survived the fire with minimal damage and have been saved for restoration.

The pews, choir loft and confessionals were made of walnut and featured intricately carved designs. Thirty-four pews seated up to 400 people. Walnut trim in Edwardian style was at the base of the walls and in the door and window frames. The choir loft stood 20 feet above the Sanctuary floor to the back of the Sanctuary. It is accessed by a staircase entered on the south side of the vestibule. The choir loft survived the fire; however, one of its supports is missing and the wood has been exposed to the elements of weather for over four years. After the fire, the pews were removed by the previous owners, except for a few that could be used as patterns.

One feature added recently, but slated for removal, is a handicap accessible ramp reaching from the bottom of the south wall and raising up to the main entrance in front.

As one looks at historic All Saints, even today after the fire, one is filled with awe at its sheer size, beauty and majesty. The Romanesque and Byzantine features and dramatic architecture are a rarity in the upper Midwest.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 8 Page 3 All Saints Catholic Church _____
 Stuart, Guthrie, Iowa

Statement of Significance

The 1910 Italian Renaissance Revival and Byzantine styling of All Saints make it a rare style of church for Iowa and as such give the church statewide and local significance under criterion C. The sheer size of All Saints makes the building locally significant (8,000 square feet per level). Add to this the significance of the nationally renown architects of All Saints, Maginnis & Walsh, who also designed All Saints' sister churches and National Register properties St. John's Basilica in Des Moines and The National Shrine of the Immaculate Conception in Washington D.C., among other nationally recognized properties mentioned below. The hand-carved limestone, copper domes, ceramic tile roof, imported stained glass windows of great size and superior workmanship enhance the building's beauty. All Saints was once voted "The Most Beautiful Church in Iowa" in a Des Moines Register poll. Considering all of these factors, it is apparent why All Saints stands out as a unique structure worthy of listing on the National Register of Historic Places.

The statewide significance of All Saints is also demonstrated in the media coverage of the 1995 fire, which was covered by major media across the state and beyond. Every day, even after the fire, cars with license plates from different counties all across Iowa drive by All Saints to admire its architectural beauty. Notwithstanding the fire, All Saints still retains its architectural lines and principal architectural features.

Construction of All Saints began in 1908 by the initiative of Bishop James Davis, of the Davenport Catholic Diocese, which had jurisdiction over Stuart at that time and by the determination of Fr. Martin S. McNamara, with the design assistance of the renowned Boston architecture firm, Maginnis & Walsh. Maginnis & Walsh were one of the most recognized architectural firms specializing in Catholic design in the early twentieth century. They were the same firm that Fr. McNamara chose later for the design of National Register property, the Basilica of St. John, in Des Moines, in the late 1920's when Fr. McNamara was assigned the duty of building that Lombardy Romanesque Revival church. In addition, Maginnis & Walsh designed The National Shrine of the Immaculate Conception, several buildings at the University of Notre Dame, the plan for the Jesuits at Boston College, Emmanuel College in Boston, the Pforzheimer House dormitory at Radcliffe College and the main building at St. John Fisher College in Rochester, New York. In commenting on why Maginnis & Walsh were chosen to design St. John Fisher College, the Rev. Hugh J. Haffey, project manager, said, "If St. John Fisher College was to be more than simply a local institution, the we ought to go our of town for architects and select someone with a national reputation."

The bustling and growing railroad community of Stuart was thought to be set for a dramatic increase in population, never to occur. The sanctuary was designed to hold up to 600 people for a large Catholic community. Workers on this grand building included Italian masons and artisans, as well as area master builders and local parishioners who helped haul foundation stones from surrounding quarries, according to newspaper and historical accounts. All Saints was dedicated on July 3, 1910, and contributions the day of the dedication were over \$5,000, a significant amount in that day. A newspaper article covering the dedication mentioned that contributions came from Catholics and non-Catholics alike.

The architectural style chosen for All Saints reflects many aspects of the Romanesque St. John's but also resembles major features incorporated into the National Shrine of the Immaculate Conception, such as the central towering dome.

In 1995, an arsonist set fire to All Saints "to dispel the myth of Christ." The fire left the interior gutted, except for some precious articles that have been saved for restoration or to be used as patterns. The roof was almost entirely destroyed as was the copper of the major and one minor dome. The stones forming the base of the large dome have been saved and numbered for restoration. Some of the statuary in various degrees of destruction has been saved as well. The North Chapel sustained primarily smoke damage and is being restored.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 8 Page 4 All Saints Catholic Church
Stuart, Guthrie, Iowa

The Byzantine style manifested in the three copper domes, one of which survived the fire, the arched window frames and bell tower which even today after the fire make the skyline of All Saints unique across the entire state and region, are worthy of National Register listing.

Another significant feature of All Saints is the stained glass windows, created by the renowned Meir Studios in Munich, Germany, some of which survived the fire fully or partially.

The interior décor was a simplified Italian baroque, and portions of many of the main features such as the woodwork and columns survived the fire to provide patterns for planned restoration.

The Project Restore Foundation, the group that purchased All Saints from the diocese, plans to restore the structure and to retain as much of its original design as possible. Planned uses include a community cultural center, visitor center and Institute of Religion and Peace, educating people on the world's religious cultures so as to prevent the senseless destruction caused by the arsonist of All Saints.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 9 Page 5 All Saints Catholic Church _____
 Stuart, Guthrie, Iowa _____

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Bibliography

Catholic Church Dedicated, Stuart Herald, July 7, 1910.

Haffey, Rev. Hugh J., *The Beginnings of St. John Fisher College*, St. John Fisher College, 1977.

Gebhard, David and Mansheim, Gerald, *Buildings of Iowa*, Society of Architectural Historians, Oxford University Press, 1993.

Neumann Bros. Inc. Engineering and Construction Drawings.

Spears, Roger, *The All Saints Catholic Church, Stuart Iowa, Iowa Architect*, Spring, 1996.

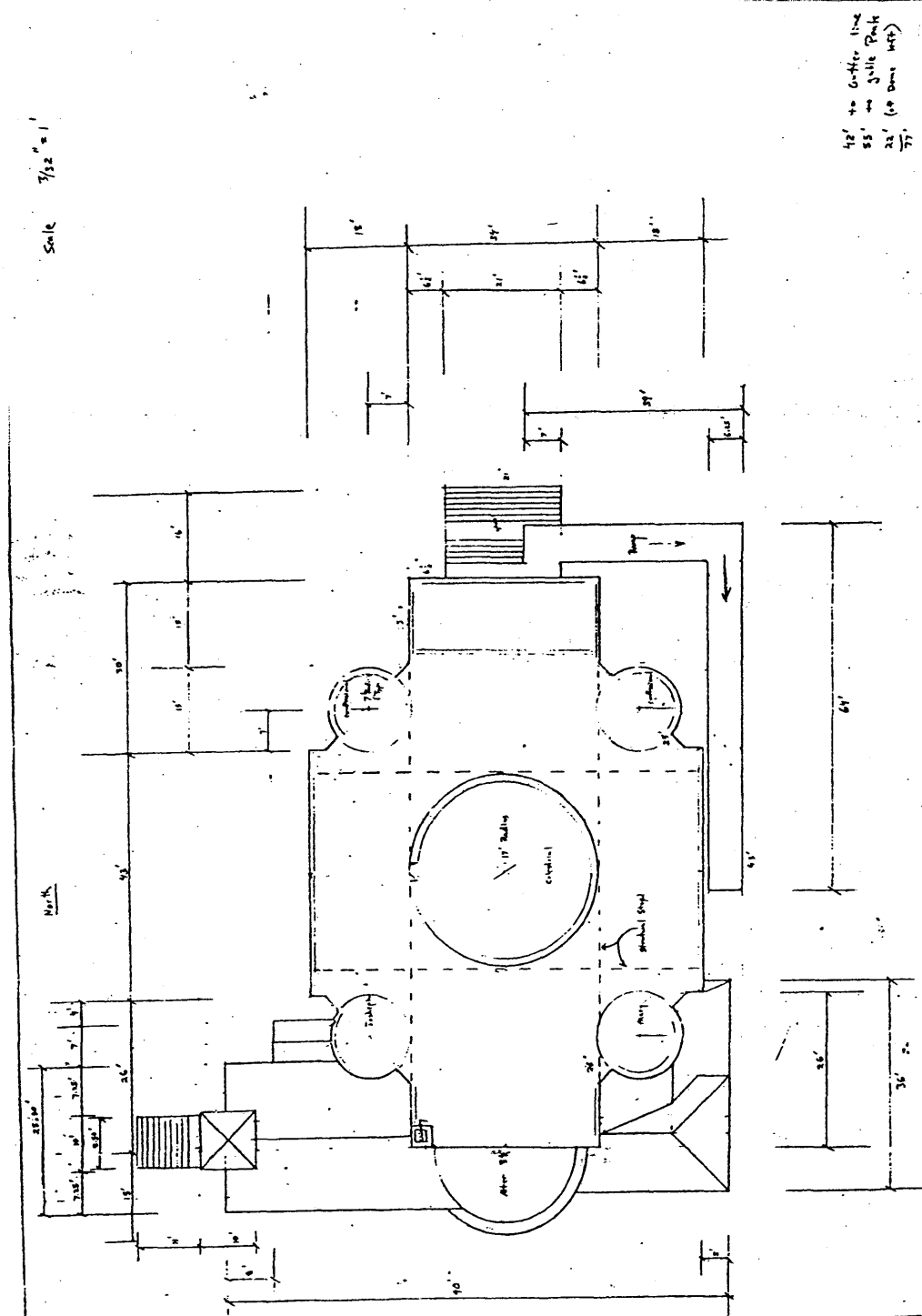
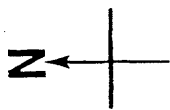
Warsaw, Michael P., *The National Shrine of the Immaculate Conception: America's Church*, 1990.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section Maps Page 7 All Saints Catholic Church
Stuart, Guthrie, Iowa

Blueprints (Neumann Brothers, 1995)
Measurements from above



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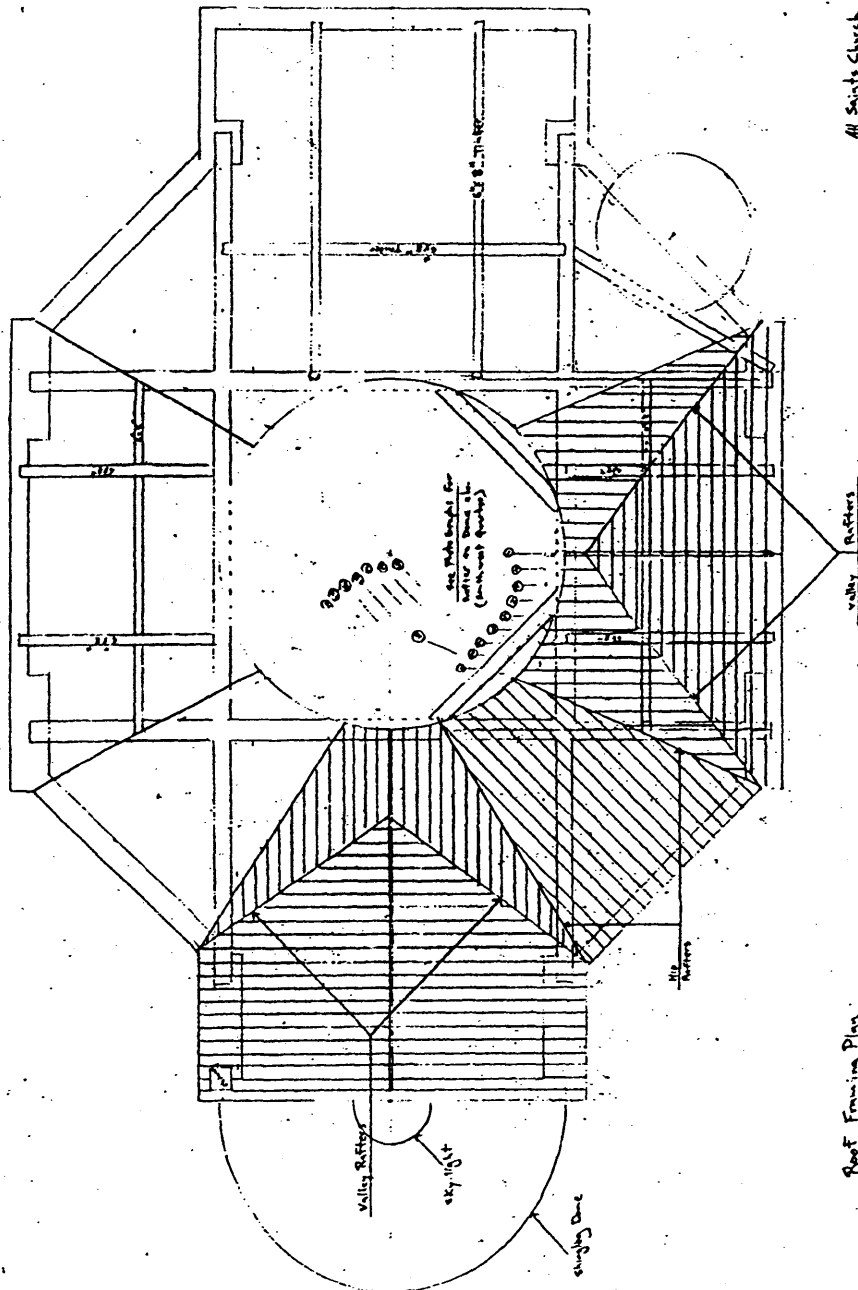
NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section Maps Page 8 All Saints Catholic Church
Stuart, Guthrie, Iowa

Blueprints (Neumann Brothers, 1995)
Roof Framing Plan



North



All Saints Church, Stuart, Ia.
By city Plan, Neumann Bros Inc. Des Moines, Ia.

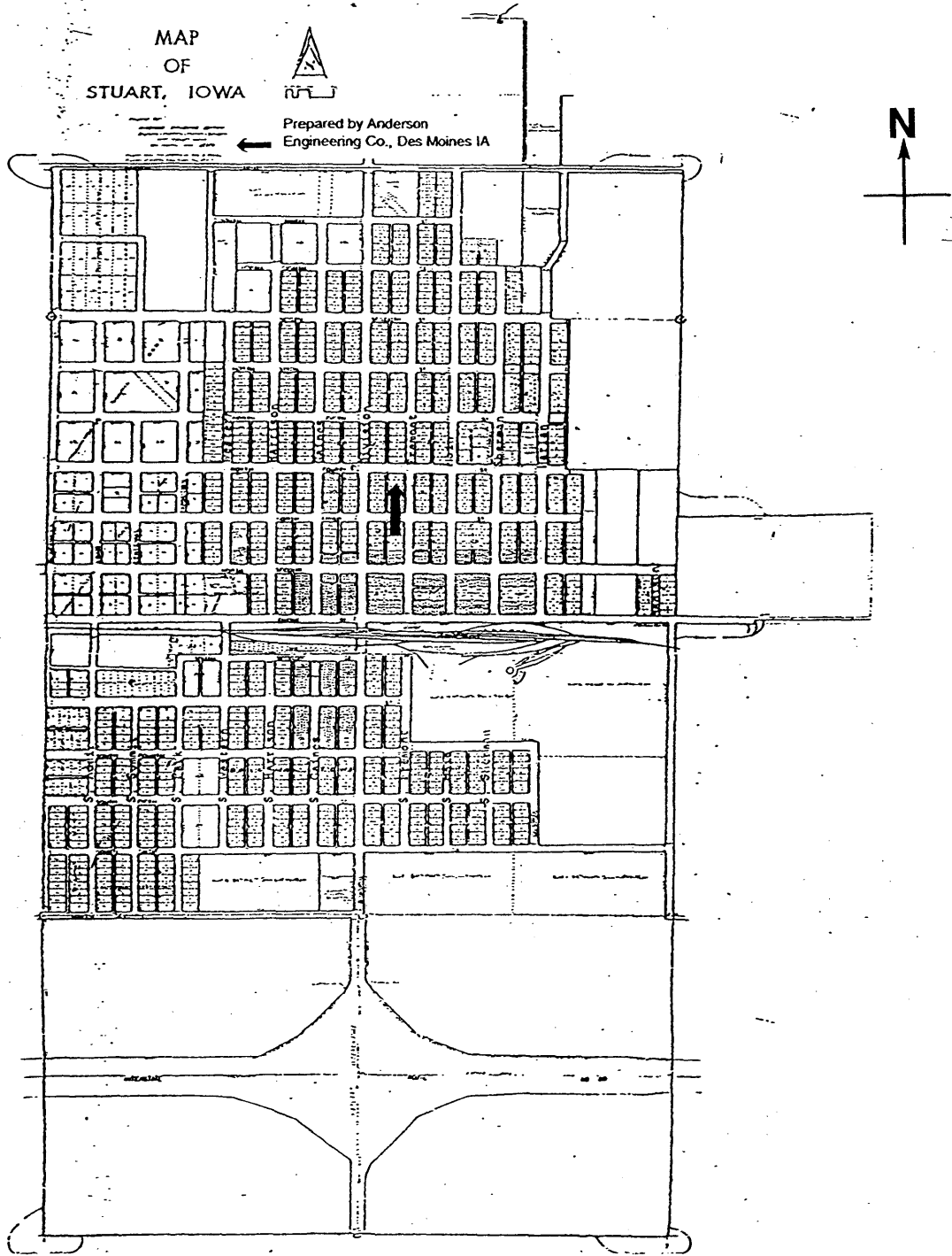
Roof Framing Plan
Scale 1/4" = 1'

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section Maps Page 9 All Saints Catholic Church
Stuart, Guthrie, Iowa

Geographic map – City map of Stuart. Prepared by Anderson Engineering Co., Des Moines IA

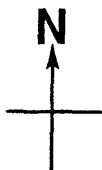
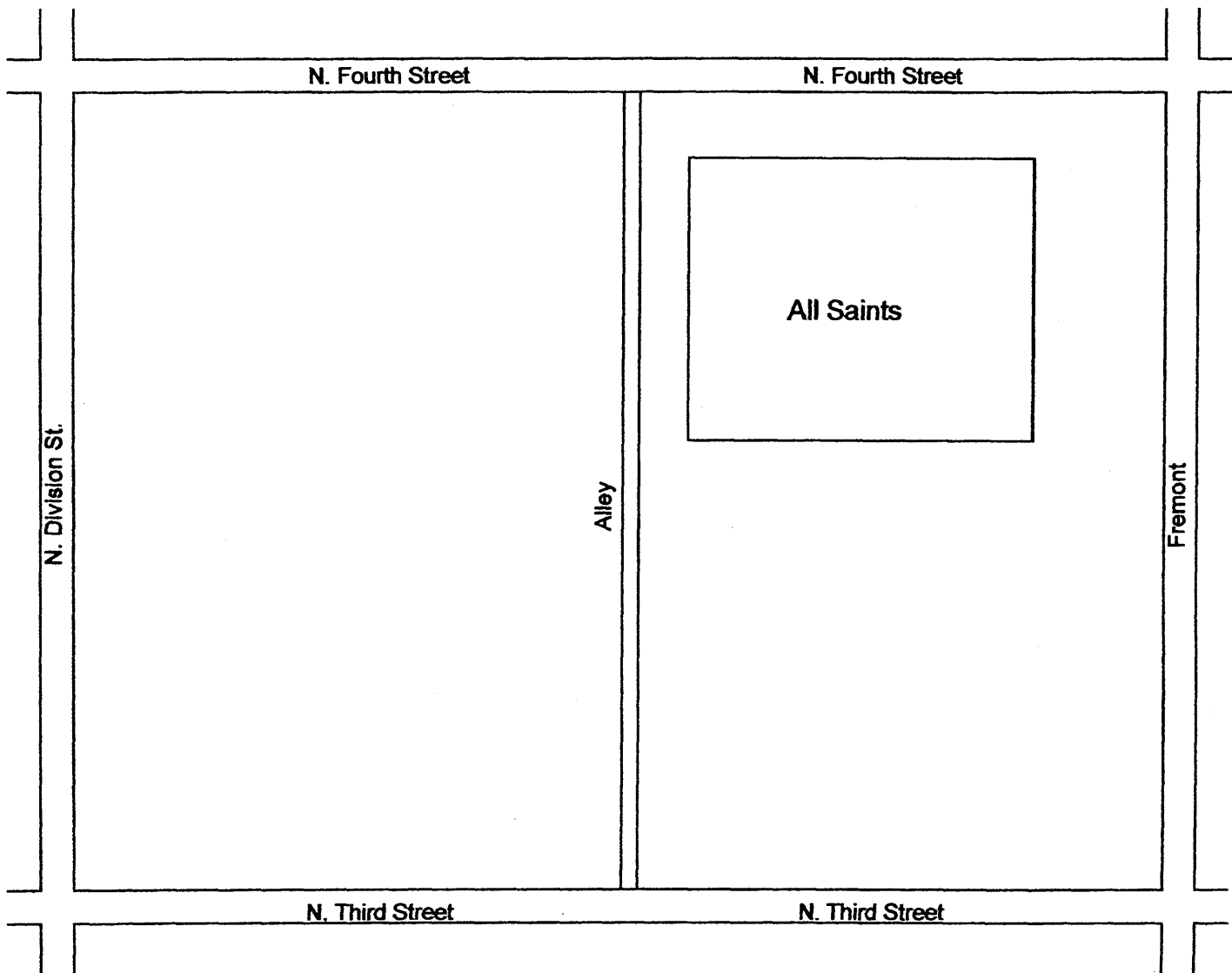


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NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section Maps Page 10 All Saints Catholic Church
Stuart, Guthrie, Iowa

Site Map – All Saints in Stuart



United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section Photo Log Page 11 All Saints Catholic Church
Stuart, Guthrie, Iowa

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Photographs

- #1 Under Construction
Date: circa 1910
- #2 View from Northwest
Date: circa 1964
- #3 After the Fire – View from the Northeast
Date: April, 2000
- #4 After the Fire – View from the Southeast
Date: April, 2000
- #5 After the Fire – View from the Southwest
Date: April, 2000
- #6 After the Fire – View from the Northwest
Date: April, 2000
- #7 After the Fire – View from the North
Date: April, 2000
- #8 After the Fire – Inside View toward the West
Date: April, 2000
- #9 After the Fire – Inside View toward the South
Date: April, 2000
- #10 After the Fire – Inside View toward the North
Date: April, 2000
- #11 After the Fire – Inside View Upper Southeast
Date: April, 2000
- #12 After the Fire – Inside View Looking Up Where the Main Dome Was
Date: April, 2000