



1502

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 an item does not apply to the property being nominated, 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.

1. Name of Property

historic name First Methodist Episcopal Church of Glendale Sanctuary

other name/site number First United Methodist Church Sanctuary

2. Location

street & number: 7102 N. 58th Drive N/A not for publication
city/town: Glendale N/A vicinity
state: Arizona code: AZ county: Maricopa code: 013 zip code: 85301

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 nationally statewide locally. (See continuation sheet for additional comments).

JAMES SAMAN ARIZONA 23 NOVEMBER 2005
Signature of certifying official Date

ARIZONA STATE PARKS
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

4. National Park Service Certification

I hereby certify that this property is:

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): _____

[Signature] Edson H. Beall 1-11-06
Signature of the Keeper Date of Action

5. Classification

Ownership of Property Category of Property

(Check as many boxes as apply)

(Check only one box)

- private
- public-local
- public-State
- public-Federal
- building (s)
- district
- site
- structure
- object

Number of Resources within Property

(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
1	0	buildings
0	0	sites
0	0	structures
0	0	objects
1	0	Total

Name of related multiple property listing

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

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions

(Enter categories from instructions)

RELIGION/Religious Facility

Current Functions

(Enter categories from instructions)

RELIGION/Religious Facility

7. Description

Architectural Classification

LATE 19TH AND 20TH CENTURY REVIVALS/ Late Gothic Revival

Materials

(Enter categories from instructions)

foundation

Brick

walls

Brick

roof

Asbestos Tile

other

Cast Stone(ornamentation)

Wood (balcony/interiors)

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 important in prehistory or history.

Criteria Considerations

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

Property is:

- A** owned by a religious institution or used for religious purposes.
- B** removed from its original location.
- C** a birthplace or 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.

Narrative Statement of Significance

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

9. Major Bibliographical References

Bibliography

(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 # _____
- recorded by Historic American Engineering Record # _____

Areas of Significance

(Enter categories from instructions)

Architecture

Period of Significance

1923-29

Significant Dates

1928

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Fitzhugh (administration wing- plans not completely executed)

G.A. Faithful and L.B. Baker (sanctuary)

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 < 1 acre

UTM References

(Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing	Zone	Easting	Northing
1	<u>12</u>	<u>390023</u>	<u>3711597</u>	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 Robert Graham, AIA / Doug Kupel, Ph.D.

organization Metropolis Design Group, LLC date June, 2005

street & number 2601 N. 3rd St. #308 telephone (602) 274-9777

city or town Phoenix state: AZ zip code 85004

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 _____

street & number _____ telephone _____

city or town _____ state _____ zip code _____

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 time for reviewing instruction, 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 Projects (1024-0018), Washington, DC 20503.

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NARRATIVE DESCRIPTION

SUMMARY

The First Methodist Episcopal Church of Glendale Sanctuary, located in downtown Glendale, Arizona, is a Gothic Revival style church constructed in 1928-29. The Sanctuary is connected to a brick administration wing which was originally constructed in 1923 but remodeled several times subsequent. The Sanctuary, facing east toward 58th Drive, is roughly rectangular with an asymmetrical façade featuring a projected Gothic arched entryway and a castellated bell tower on the south end. Major materials include brick exterior walls with numerous clinker brick accents and cast stone details.

DESCRIPTION

The First Methodist Episcopal Church of Glendale Sanctuary is located in downtown Glendale, Arizona. The church property occupies the bulk of the block bounded by 58th Drive, 59th Avenue, Glenn Avenue, and Palmar Avenue and possesses other buildings including classrooms, a Fellowship Hall, and utility buildings. However, only the Sanctuary and attached administration wing is included within the nominated boundary; the other buildings are modern and not related to the architectural significance of the Sanctuary. The Sanctuary is physically connected to the Administration wing (placed in use in 1923) via an enclosed porch and short loggia and thus the Administration wing is treated for the purposes of this nomination as part of the Sanctuary. The combined building is sited at the northwest corner of 58th Drive and Glenn Avenue. The one-story brick Administration wing occupies the corner, and the Sanctuary is to the north side of the Administration wing, facing east toward 58th Drive.

The Sanctuary is a roughly rectangular building with a front gabled roof measuring approximately 46 feet by 86 feet. A bell tower measuring approximately 6 feet by 12 feet is placed at the northeast corner. Shed-roofed vestibules each measuring about 8 feet by 12 feet occurred on the north and south sides at the seventh bay (west end) of the building. The original Sanctuary is connected to the Administration wing by an open, Gothic arcade aligned with the east façade and by the south vestibule, which also provides an interior passage between the Sanctuary and the Administration wing. A narrow courtyard otherwise separates the two. The Administration wing is one story raised above grade over a basement, and is a roughly rectangular mass measuring about 60 by 95 feet.

The east façade takes the form of a two story brick gable end wall with a one story, gabled projected entry at its center and a three story gabled bell tower to the north side. The entry mass features a receding cast stone Gothic archway filled by a large pair of wood doors with a Gothic-arched transom of stained glass. A cast stone molding in the wall surface to either side of the arch defines the arch's spring line. A cast stone coping finishes the top of the wall, flaring to horizontals at the eaves and surmounted by a simple, small cross. The entry mass is flanked by Gothic arched lancet windows with stained glass and a circular rose window appears above it. Clinker brick is set in the rowlock courses of the brick wall surface at regular intervals. The clinker brick is also used as a triple course accent around the rose window. The two-story façade gable is trimmed at the top with a painted wood fascia appearing to be supported by timber outriggers every few feet. The slope of the gable terminates at each eave in raised brick castellations with concrete caps. The bell tower, set back a little west of the northeast corner of the building, rises some 50 feet from the ground. A Gothic-arched tunnel penetrates the base of the tower from east to west. The top of the tower is gabled with a wooden roof structure and features a single gothic arch on each of the four sides. Iron railings guard the bottom of each archway. The original iron bell is clearly visible within the tower from the street. A wooden cross, larger than that over the entry, is mounted to the face of the gable, rising above the ridge of the roof.

The side and rear elevations of the Sanctuary have simpler detailing than the façade. The sides are divided into seven bays by shallow rectangular brick buttresses. Most bays feature Gothic-arched stained glass windows; those that do not have entry doors, vestibules, or the tower. The eaves of the asbestos-shingled gabled roof feature exposed

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timber rafters. The rear elevation has a single, centered Gothic window and a surface applied wooden cross tie and king post at the top of the brick gable wall.

The Administration wing was built from portions of an earlier Sanctuary plan, originally designed by local architect M.L. Fitzhugh. When Fitzhugh's elaborate plans for a gothic revival styled church proved too costly to execute, construction was temporarily abandoned and the building was remodeled for other church uses. The foundation walls, enclosing a basement, are of concrete extending about five feet above grade. Brick extends above the concrete walls to create the main floor. The walls are relatively unadorned except for a pair of pedimented parapets facing each direction at the street corner. The roof is fairly flat behind parapets and not visible from the street. Original wood windows remain in the basement, but windows in the first floor offices are modern aluminum windows.

The interior of the Sanctuary building contains a narthex at the eastern end, 9 feet deep. The balance of the first floor space is occupied by the nave, flanked by the small vestibules on north and south, and containing a raised chancel 15 feet deep at the west end. A balcony at the second floor level extends above the narthex at the east end of the nave.

The narthex runs the full width of the church and features exposed brick walls on all sides. A baptismal font is built into the wall on one side of the entry doors; a small closet occupies the analogous space on the other side. A stairway leading to the balcony and bell tower is featured at the north end. At the south end, a pair of doors leads to the arcade connecting to the Administration wing. They are paneled with green opaque glass and are capped with a faceted glass arch. These doors are original features; other openings originally were given similar treatment.

The nave is an expansive space, with a tall, exposed truss roof structure painted dark brown. The rafter trussing is queen post, with four additional vertical supports extending several inches beyond the lowermost horizontal support. The center beam of the trussing contains an iron bracket at the bottom which divides and bolts onto the lower-most horizontal support. The tie beams also have iron brackets on both sides that bolt onto the purlin. The floor of the sanctuary is concrete. The chancel and aisles are carpeted.

The windows of the church are not original to the building. The original windows were green opaque glass. The new windows were installed in the 1970s. They were custom made by California manufacturer to fit in the original wooden casements.

The balcony runs the width of the building. It has a tiered wooden floor with fixed pews. The north side of the balcony houses a sound board and utility boxes. The stairs and banister in the stairwell are also wood. The balcony railing is composed of 8" x 3" wood slats and five sets of metal louvers.

The chancel is 15' deep and spans the width of the building. It has been raised approximately 2' off the nave by a carpet-covered wooden platform. The north and south sides are divided by a flagstone altar. Each side of the chancel is tiered five times, at a 45 degree angle, and serves as the choir 'loft'. Three steps lead from the nave of the church to the chancel. Philippine mahogany banisters divide the two areas. A lancet arch design is carved into the wood. The nave contains 18 pews on the south side of the center aisle and 17 on the north side.

There are 14 chandeliers in the sanctuary, seven each on the north and south sides of the nave. They are constructed of wrought iron. They are six sided and approximately two feet in height. The top and base are wrought iron bands, with Jerusalem crossed cut on all six sides of both bands. The glass is white and the bottoms of the chandeliers have three rods converging in the center to form a dove.

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NARRATIVE STATEMENT OF SIGNIFICANCE

SUMMARY

The Methodist Episcopal Church of Glendale Sanctuary, completed in 1928, is located at 7102 N. 58th Drive in Glendale, Arizona. The building is considered significant under National Register criterion "C" as an outstanding local example of Gothic Revival architecture. The original Sanctuary plan, designed by local architect M.L. Fitzhugh, was abandoned when Fitzhugh's elaborate plans for a gothic revival styled church proved too costly to execute. Construction was temporarily abandoned, and this portion of the current church was remodeled and currently houses the administrative functions of the Church. Designed by the Los Angeles architectural firm of G.A. Faithful and L.B. Baker, the current Sanctuary was constructed by contractor W.M. Mullen of Glendale with ample labor provided by church volunteers. Members dedicated the Sanctuary on February 3, 1929. As a religious property, the Sanctuary is nominated to the National Register under the exception described in criteria consideration "A" for architectural significance. The period of significance for the Sanctuary extends from 1923, the date of the administration wing's construction, to 1929, the date of the sanctuary dedication.

HISTORICAL OVERVIEW

Development of the Methodist Church in Glendale and Construction of the Sanctuary

The Methodist Church in Glendale got its start in 1894 when Methodists from Glendale and Phoenix began worshipping at the Alhambra School. This was just two years after the founding of the small community of Glendale. Later that year, on October 4, 1894, Methodists from across the Arizona Territory met in Tucson at the annual conference of the Arizona Mission of the Methodist Episcopal Church. Members of the conference appointed the Reverend J.A. Crouch as pastor of the Alhambra and Glendale circuit of the church.

On New Year's Eve in 1894, residents of Glendale held a watch night and revival in the grammar school on Myrtle Street. Several residents greeted the New Year by stepping forward to renounce their sins and a few "backsliders" were reclaimed for the Lord. Seven members of the First Methodist Church of Phoenix then joined with Glendale residents to form the First Methodist Episcopal Church of Glendale. Soon, a class of fourteen "probationers" was organized with Alpheus Boyd as class leader. The group met under the brush arbor at Myrtle and Grand Avenues.

The Rev. E.P. Dearborn became pastor of the church in 1896. A native of Boston, Dearborn had trouble adjusting to the summer heat of Arizona. The Rev. W. J. Cook followed and under his leadership church members organized a building committee. Its members consisted of J. Hammels, J.B. Doner, and C.L. Hirst.

One of the first tasks of the committee was to incorporate the church. This was needed in order to purchase land in the name of the church. Members accomplished this task on June 28, 1897. The church then purchased lots 5, 6, and 7 of Block 10 of Glendale townsite. Construction soon began on the church building. Member J.B. Doner, secretary of the building committee and prominent Glendale contractor, constructed the wood-frame church. Total cost of the new building was \$2,700, financed in part by ladies that sold ice cream on Saturday afternoons. Bishop Newman dedicated the church on Friday night, October 8, 1897. Members added a wooden parsonage building west of the church in 1898.

The small wooden church served the needs of the community well for the next two decades. In 1917, the Rev. J.E. Ferris and other church members decided that the church was too small for the size of the congregation. In September of 1918 members organized a new building committee and began to solicit funds. One of the first steps was to purchase additional land for the new church. In 1919, the church purchased lots 9, 10, and 11. Lot 8 had been added in 1899.

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The congregation contracted with architect M.L. Fitzhugh who designed an ornate, two-story Gothic style building with a three story buttressed tower that would rise above the corner of what is now Glenn and 58th Drive. As a first step in the construction project, the Methodists sold the old wooden church to the Seventh-Day Adventists. Workers used a tractor to haul the old wooden church to its new location. The parsonage was also moved at this time, to a new location on the property north of site for the new church. Afterward, the Methodist congregation met in the Women's Club, the grammar school, and the high school.

Although early estimates placed the cost of the new church at \$25,000, bids for the ornate Fitzhugh design ranged from \$60,000 to \$80,000. This was too much for the group, so they contracted with Mr. Sheets to begin construction of the foundation and basement only. Construction proceeded slowly. A cornerstone was engraved and made ready on April 6, 1920, but was not laid until May 4, 1923. As it turned out, a miscalculation in the design of the building would have rendered it unsafe if continued along the original plans. Instead, the congregation abandoned Fitzhugh's grand design. With only the basement and the first story completed, they capped the walls and roofed the building. The congregation moved into the building on July 1, 1923.

For the next six years, until the dedication of the Sanctuary that is the subject of this nomination in 1929, all services were held in the basement. Ministers preached from a small rectangular platform about one foot high and eight feet long. The arrival of the Rev. R.B. Scott in 1926 ushered in a new era. Church membership grew, as did attendance at Sunday school.

In 1928, members tried again with a new church. This time they turned to the Los Angeles architectural firm of G.A. Faithful and L.B. Baker. Although Glendale contractor W.M. Mullen handled most of the more difficult jobs, church members pitched in and volunteered for many of the construction tasks. Every one pledged a donation above their regular tithes. As part of the construction process, the parsonage moved again. This time it moved off the church property in 1928 to its present location at 58th Avenue just north of Palmyra Avenue. This property remained in church ownership until 1949.

Members again turned to the Gothic style for the Sanctuary, which was called an "auditorium" in original descriptions. A distinctive characteristic of the new building was the use of "clinker" brick obtained from the Dolan Brickyard on Central Avenue. Other features included granite columns and granite arches that were constructed around the double-door entry. The new building had a 50-foot tower, this time constructed on the northeast corner of the Sanctuary. The Sanctuary itself cost only about \$12,000 to complete, but with furnishings, relocating the parsonage, refinishing the old building, paying off some debt remaining from the earlier unfinished project, the cost of the total project came in at just under \$23,000.

Contemporary observers hailed the new building as the most beautiful in Glendale. On February 3, 1929, Dean Fisher of the University of California gave the dedication speech. He was joined on the platform by Pastor Randall Scott, the Rev. David Roberts, Glendale Mayor O.D. Betts, and ministers from several other churches in the area.

With completion of the Sanctuary coming as it did in 1929, church members were soon challenged by the economic conditions of the Great Depression as they began to pay off the mortgage. In 1930, there was talk of selling the property to the Church of Jesus Christ of Latter-day Saints. However, members pledged personal loans of \$1,000 each as collateral. Others began cooking and serving dinners for the Rotary Club as a way to make money.

The church survived the tough times in the thirties, although it was during this era that the word "Episcopal" was dropped from the name of the group. The congregation informally took the name of First Methodist Church of Glendale, although official documents continued to use the word "Episcopal" until the mid-sixties. Later, in 1968, the name of the congregation changed again. As a result of a union of the First Methodist Church and the Evangelical United Brethren Church, the First Methodist Church became known as the First United Methodist Church of Glendale. In 1970, the name was made official by a change in the articles of incorporation of the church.

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ARCHITECTURAL CONTEXT STATEMENT

The Late Gothic Revival Style in American Church Architecture, 1840-Present

[The following statement is taken entirely from *The History and Architecture of the Glendale United Methodist Church* by Jackie Thul.]

The Glendale United Methodist Church Sanctuary is Late Gothic Revival in style. It was constructed between 1923 and 1929. The Gothic Revival style first appeared as early as 1749 in Europe, as a direct reaction to classical styles being revived at the time. Proponents of the Gothic style, such as noted English author August Welby Pugin (1812-1852), found the superiority of Christian medievalism could be extolled in the symbolic virtues of Gothic architecture. High Victorian Gothic structures were prolific in the United States from the 1840s forward.

Gothic Revivalism began influencing American church architecture largely because of the Cambridge Camden Society. The Society, an English and decidedly Anglican group, held as a high priority the influence of church design outside Britain. The Society recommended English parish churches as the model for revival. This influence is clearly seen as churches built in the Gothic style following their presence in the United States incorporate the High Victorian style (i.e. bold polychromatic patterns, heavy flat moldings, tracery and carved ornaments, etc.) Prior to the 1840s churches using the style were Gothic only on the surface, lacking real structural and material significance. Because of the Cambridge Camden Society (later called the Ecclesiological Society), the Anglican Church had a great deal of influence on American churches built after 1840. The Gothic revival architectural style, therefore, largely served Anglican, not Roman Catholic, congregations.

Late Gothic Revival buildings are simpler and less dramatic than those build in the high style. In many ways they react to the excesses of High Victorian Gothic. Late Gothic churches primarily use masonry, and detailing in more varied, even on a single building, than in earlier Gothic buildings. Gothic was the most influential style for churches well into the 20th century.

The late teens and twenties was a burgeoning period for church architecture in the United States. *The American Architect* in 1915 devoted two issues entirely to the subject. The two volumes contain "a series of authoritative articles on design, planning, heating, ventilating, lighting and general equipment of churches as demonstrated by the best practice in the United States". Ralph Adams Cram, famous as an American Medievalist who designed extensively until his death in 1942, wrote the introduction. Interestingly, he noted that "...Methodists and Baptists are as a whole content with the lower [architectural] standards of a past generation." However, many state of the art techniques were incorporated when the Glendale United Methodist Church Sanctuary was built. For example, oral history interviews have shown that the original heating system was not forced air and very inefficient. It was, however, the standard of the day.

"In small churches, seating, say, not over 200 or even 300 people, a gravity system of heating and ventilating, properly designed will give very efficient results..."

Even the organ shows that modern church design techniques were being incorporated in the building. It is given prominence at the front of the church, just to the right of center and down several feet from the pulpit.

"Much has been done already to lift the organ to its proper place in the scheme of decoration, but much more can be done, and it is hoped that architects will not only consider the placing of the organ in the plan from the practical standpoint, but will also pay more attention to its very great possibilities as a feature in the

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interior composition, and that they will use their influence with their clients to promote this end.”

The architectural profession even had clear expectations of acceptable building material for churches. Oral history interviews have highlighted the financial hardships endured by the congregation as they sought to build a place of worship. The building is constructed with brick, and “honest” compromise between style and finance, according to the following:

“Wood is perfectly suitable for church furniture, even for the roof; but never for the walls of the building. It lacks a sense of dignity and permanence, both prime requisites. When funds are limited brick is a perfectly honest and satisfactory material. Of course, the ideal building material for a church, both from its suggestion of permanence and dignity, and because of its traditional use for churches, is stone.”

INTEGRITY

A number of changes have taken place to the Sanctuary and to the surrounding church grounds. These modifications are in keeping with the continued use of the property as a religious institution and with normal change in the Sanctuary over time. None of the changes have had a negative effect on the integrity of the Sanctuary.

Changes to the Sanctuary:

The original building had no cooling. The original windows, of a casement type with green opaque glass, opened outward to provide ventilation. After World War Two, three large 20,000 c.f.m. capacity evaporative coolers were installed. A furnace in the basement originally provided heat, which was forced through long ducts and into two registers at either side of the front of the church. Two stoves were put in later, and later still a gas-fired furnace and blower were installed. A more modern combined system of heating and cooling was installed in the late sixties.

In the late 1950s a new altar was constructed in the Sanctuary. In the late 1960s the chancel was widened. In 1968, members added a new pipe organ at a cost of \$9,500. A number of additional ranks of pipes have been added over the years.

A more dramatic change started during the service of Rev. George Stump, during the years from 1966 to 1971. Rev. Stump challenged members of the memorial committee to replace the original green opaque glass windows in the sanctuary with stained glass windows. The stained glass went into the original casements, with the difference that the casements were no longer able to open.

The first stained glass window was installed in 1969. The majority of these stained glass windows were installed during the ministry of Rev. Byron D. Haines from 1971 to 1979. Now numbering twenty-one, each window depicts scenes rich in Christian symbolism and history. They were paid for by church members, often to honor the memory of family or friends. All of the windows were designed by Herbert Menke and fabricated by the Judson Studios, of Pasadena, California. In 2004, four of these windows on the north side of the Sanctuary were vandalized but have since been replaced using the original designs and fabricator.

In March of 1978 heavy rains weakened the ground under the bell tower on the north side of the Sanctuary. A large crack developed and the bell tower began to tilt out of plumb. In April of 1978, holes were drilled under the foundation and about 20 yards of grout were forced into the ground under pressure. This slowed the settling, but did not stop it.

In June of 1979, structural architect Donald Surface representing the firm of Haver, Nunn and Collamer arrived to take over the project. By this time, the tower was about six inches out of plumb. The eventual solution involved the

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installation of concrete pilings to a depth of about six feet. Steel reinforcing beams were installed between the pilings and under the bell tower. Although an attempt was made to jack the tower back into plumb, the 35-ton weight of the tower resisted any movement to push it back in place. However, foundation improvements stabilized the tower and no additional movement has taken place.

In 1980, during the early years of the ministry of Rev. Edward Ramsey, the chancel area was enlarged and the choir room was remodeled.

Changes to the Site:

As the boundaries of the nominated property do not include most of the church grounds, the following changes affect only the integrity of setting.

In 1940, Sunday school rooms were added on the west side of the corner building. At this time, walls and partitions were added to the basement of the corner building. During World War Two, three additional lots adjoining the church were purchased for recreational use.

After World War Two, a new parsonage was constructed at 58th Drive and Orangewood. Completed at a cost of \$8,000, the first occupant was the family of the Rev. Harold Loy. They moved in during September of 1949. This building was sold in 1991 because ministers now prefer to make their own arrangements for housing.

Starting in 1951, an addition for Sunday school was constructed on the south side of the property. This included two rooms for Sunday school, a kitchen, and restroom facilities. Bishop Gerald Kennedy dedicated this addition on November 12, 1953. This proved too small, and in the late fifties members constructed a two-story Sunday school building on the west side of the property.

By 1960, membership had increased to above 1,200. The congregation rededicated itself to remaining on the site in downtown Glendale. To fulfill this vision, third-generation church member and architect Robert Sexton designed a new fellowship Hall in 1964. Completed at a cost of \$150,000, the new building was dedicated on June 6, 1965.

In April of 1985, the Juncker house was torn down. Named for the family that had previously owned the home, the house had been used by many groups over the years. This removal opened the site and allowed the church property to be more visible from 59th Avenue.

In 1987, as part of plans to beautify Murphy Park, the City of Glendale improved sidewalks and landscaping in the vicinity of the park. This included landscaping on the church property. The City completed the project in 1988. As part of this project, a number of brass plaques were embedded in the sidewalk commemorating ministers and others that have served the church over the years. The church paid 25 per cent of the cost of the landscaping improvements.

Criteria Consideration "A"

Properties owned by religious institutions used for religious purposes are not normally considered eligible for the National Register. However, the National Register has created an exception for religious properties that derive their primary significance from their architectural distinction. This exception is described under Criteria Consideration "A." Because the Sanctuary derives its significance from being an example of Gothic Revival architecture, it meets the exception described in the criteria consideration. Church buildings not of architectural distinction have been excluded from this nomination.

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VERBAL BOUNDARY DESCRIPTION

Lots 5, 6, 7, and 8, Block 10, Amended Plat of Glendale, Book 2 of Maps, Page 49, Maricopa County Records.

BOUNDARY JUSTIFICATION

Boundary includes the original historic Sanctuary building and attached Administration wing. Boundary excludes other, modern buildings under the same ownership on adjacent parcels.

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Section Number PHOTOS Page Addl.

Photographer: Roberta Graham
Date: May, 2005

Photographs were taken in digital format conforming to NRHP Expanded photo policy dated March, 2005. A digital compact disk with the original digital photograph files has been submitted as a part of this nomination.

The image files have been named using the following nomenclature: AZ_MaricopaCounty_Methodist#

Photo #	View to	Description
1	NW	¾ view of principal façade
2	NW	¾ view of entire building including Administration
3	W	Arcade and courtyard between Sanctuary and Administration wing
4	SW	Detail of cast stone ornament at entry
5	SE	¾ view of rear of building
6	SE	North side of building
7	SE	¾ view of rear of building
8	S	Interior of Narthex
9	N	Interior of balcony in Nave
10	W	Interior of Nave and Chancel