

United States Department of the Interior  
National Park Service

# National Register of Historic Places Inventory—Nomination Form

See instructions in *How to Complete National Register Forms*  
Type all entries—complete applicable sections

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received NOV 2 1983  
date entered DEC - 1 1983

## 1. Name

historic Holy Angels Church

and/or common

## 2. Location

street & number 231 ~~South~~ Broad Street N/A not for publication

city, town Globe N/A vicinity of

state Arizona code 04 county Gila code 007

## 3. Classification

Category	Ownership	Status	Present Use
<input type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture
<input checked="" type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input type="checkbox"/> commercial
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational
<input type="checkbox"/> site	<b>Public Acquisition</b>	<b>Accessible</b>	<input type="checkbox"/> entertainment
<input type="checkbox"/> object	N/A in process	<input type="checkbox"/> yes: restricted	<input checked="" type="checkbox"/> religious
	<input type="checkbox"/> being considered	<input checked="" type="checkbox"/> yes: unrestricted	<input type="checkbox"/> scientific
		<input type="checkbox"/> no	<input type="checkbox"/> transportation
			<input type="checkbox"/> other:

## 4. Owner of Property

name Diocese of Tucson

street & number P.O. Box 31

city, town Tucson N/A vicinity of state Arizona 85702

## 5. Location of Legal Description

courthouse, registry of deeds, etc. Gila County Courthouse

street & number 1400 East Ash St.

city, town Globe state Arizona 85501

## 6. Representation in Existing Surveys

title none has this property been determined eligible?  yes  no

date  federal  state  county  local

depository for survey records

city, town state

# 7. Description

<b>Condition</b>		<b>Check one</b>	<b>Check one</b>	
<input type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site	
<input checked="" type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved	date _____
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed	(minor alterations)		

## Describe the present and original (if known) physical appearance

### Summary

The Holy Angels Church is best characterized as a Romanesque Revival church with Mission Revival influences. The building's numerous stained glass windows and tufa stone walls are remarkable. Constructed between 1916 and 1918, it is located in Globe, the county seat of Gila County. Nestled in the Pinal Mountains in east central Arizona, Globe has been an important mining community since the 1870s. The church is sited in downtown Globe on the corner of Broad and Sycamore streets amongst a number of turn-of-the-century buildings, including the old Gila County Courthouse and the St. Johns Episcopal Church, both of which are listed on the National Register of Historic Places. Adjacent to the church is the Holy Angels Rectory, built in 1928 in the Romanesque Revival style with Spanish Colonial Revival overtones; it was substantially modified in 1952 to assume a Pueblo Revival image. The church exhibits good integrity, as it is essentially unaltered.

### Exterior Description

The Holy Angels Church is a two-story building of generally symmetrical massing with a square, four-story bell tower incorporated into the southwest corner (Photographs 1 and 2). The building is 96 feet long (on a northeast-southwest axis) by 46 feet wide.

The church, which rises above a reinforced concrete basement, is constructed on a sloping site, which was modified to accommodate the structure. Additionally, the street on which the building faces has a sloping grade. As a consequence, the basement is partially expressed in the principal (southwest) facade, where the plaster is tooled to simulate stone blocks, and fully expressed in the southeast facade. The basement is below grade on the northeast (Photograph 3) and northwest (Photograph 2) sides of the building. Along the northwest side, a concrete retaining wall creates a narrow areaway, which accommodates basement windows (Photograph 6). The basement contains a parish hall, a kitchen, restrooms, and equipment and storage rooms.

With the exception of the basement, the church is built primarily of monochromatic gray tufa stone, quarried near Rice, Arizona on the nearby San Carlos Indian Reservation. The ashlar stones were laid in a running bond. A gabled, unpainted, sheet metal roof covers the entire church (with the exception of the bell tower and sacristy). The roof appears to be original terne metal.

The elaborate front facade has a central entry flanked by a bell tower to the southwest and a baptistry (now a memorial chapel) to the southeast. The facade and the baptistry are surmounted by a continuous stepped parapet with a curvilinear element at the apex and a projecting stone cap. At the apex of the parapet are an empty niche and a pedestal for a cross, now missing. Access to the entry is achieved by a double stairway leading from the sidewalk to the entrance, which is elevated above the street level as a result of the sloping site. The entrance doors are deeply recessed into a trio of archways, which were plastered with portland cement in 1947 and tooled to simulate stone blocks. These arches are separated by marble pilasters with Composite Order capitals.

A striking feature over the entry is a quatrefoil window surrounded by an elaborate stone molding and filled with leaded, stained glass. This window is set in a large, semi-circular arched, stone panel recessed a few inches into the wall. The recessed panel is constructed of smooth-faced stone, contrasting in shade and texture with the coarse-textured stone surrounding it. The quatrefoil window is repeated in the west facade without the trim molding.

(See Continuation Sheet 1)

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The most prominent feature in the front facade is the bell tower, which interrupts the wall's symmetry. The tower is divided by belt courses into four approximately equal stories. Each of the first three stories is pierced by narrow, rectangular, stained glass windows, with well detailed sashes and flat-arch lintels, each formed of a keystone flanked by two projecting voisoirs. These windows are repeated in the baptistry (Photograph 4). The fourth story of the bell tower, which forms a belfry, is recessed from the lower stories and contains a round arched window, filled with louvers, in each face. The arches are formed with voisoirs and prominent keystones. In each corner of the belfry is a niche containing a statue of an angel (Photograph 5). The tower terminates in a parapet with circular arches. Three bells, marked 500, 300, and 200 (indicating their weights), still hang in the belfry but are no longer used because of the poor condition of the cradles. The bells are marked with the manufacturer's name, the McShane Bell Foundry of Baltimore, and the date of casting, 1918.

The northwest and southeast facades feature tall, semi-circular arched windows depicting angels. These windows are structured with projecting voisoirs and further projecting keystones, which create simple hood moldings. The windows are separated by tufa buttresses. In the northwest facade, the Romanesque Revival imagery is interrupted by a plastered concrete portal with a stepped parapet, which is formed as a continuation of the concrete retaining wall around the church and around the rectory site adjacent to the church (Photograph 6). This portal was added in 1967. A second portal, added in 1947 at the base of the bell tower, has little visual impact.

Interior Description

While on the exterior the building appears to follow a typical basilica plan with a high vaulted nave and side aisles, on the interior the plan consists of a simple nave without side aisles (Photographs 7 and 8). The nave is entered through a narthex. Above the narthex is a choir loft. At the rear of the nave are the bell tower and the baptistry. On the southeast side of the sanctuary, at the front of the nave, is the sacristy. A vestry was planned for the northwest side of the sanctuary but was never built (Photograph 3). A smooth finish on the exterior stone surfaces of this corner, in preparation for a plaster finish, and toothed blocks attest to this unfinished design.

Italian Renaissance Revival details predominate in the interior, most notably in the altar (Photograph 9). The plaster altar, carefully painted to simulate marble, was reportedly imported from Italy, at a cost of \$2,000. The altar and the ornate doorways on either side (one of which leads to the sacristy and the other to the unbuilt vestry) incorporate a myriad of architectural elements, including pediments, medallions, elaborate moldings, niches, compound arches, columns with Composite Order capitals, and carved angels. Particularly noteworthy is a high-relief depiction of the "Last Supper" at the base of the altar (Photograph 10). A marble and onyx baptismal font, once located in the baptistry, is located near the sacristy.

(See Continuation Sheet 2)

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The organ, installed a few years after the church was completed, was manufactured by the Wicks Organ Company of Highland, Illinois. (The company has full details on the organ. It is older than the Holy Angels Church, having been first installed in a Mid-Western church and then rebuilt by Wicks for use in the Holy Angels Church.)

Integrity

The church remains essentially unaltered, with the exception of those modifications noted. Additionally, the stairway at the entrance was reconfigured in 1947. These modifications, however, do not significantly impact the structural or visual integrity of the building. The original doors, sash windows, and hardware are virtually all in place although few light fixtures remain intact. The building is in moderately good condition, the stone having suffered some water erosion in limited locations, and is well maintained. (The roof conditions which caused the erosion have been largely corrected.)

Adjacent to the church is the Holy Angels Rectory. The rectory is within the boundary of the concrete retaining wall which is attached to the 1967 portal addition on the northwest side of the church. However, the building has been altered to such an extent that it no longer possesses its historic architectural integrity. As a result, the rectory is excluded from this nomination of the Holy Angels Church.

## 8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/
<input type="checkbox"/> 1700-1799	<input checked="" type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> transportation
		<input type="checkbox"/> invention		<input type="checkbox"/> other (specify)

**Specific dates** 1916-1918      **Builder/Architect** James S. Pigott, Architect

### Statement of Significance (in one paragraph)

#### Summary

The Holy Angels Church is significant as an outstanding example of Romanesque Revival religious architecture in Arizona. Designed within the eclectic Period Revival movement, the dominant Romanesque Revival imagery is combined with Mission Revival and Renaissance Revival elements to create a unique regional expression of the style. In addition to these architectural characteristics, it is significant for the artistic quality of its numerous stained glass windows and its association with Emil Frei, one of the nation's most distinguished stained glass and mosaic artists. Research to date indicates that the Holy Angels Church is the only example of Frei's work in Arizona (Photographs 11 and 12).

#### Historical Background

The development of the Holy Angels Church parallels that of the community itself. The establishment of the town of Globe, Arizona, resulted from silver and copper mining activity, which began in the 1870s. The first mining claim was filed in 1873, and two years later the Globe [Mining] District was formed. By the end of the decade, the first copper smelter was built. Demand for copper grew rapidly in the 1890s as a result of a dramatic increase in the industrial use of copper wire, bringing prosperity and growth to Globe. The arrival of the Gila Valley and Northern Railroad, the acquisition of the mines by Phelps Dodge, and the construction of Roosevelt Dam nearby (32 miles) all coalesced at the turn of the century to make Globe a thriving city. Globe remains a leading copper producer in Arizona.

In 1876, the miners, previously scattered in camps throughout the District, began to establish homes in the newly surveyed townsite that became the City of Globe. Many of these first pioneers were Irish and Mexican Catholics. The spiritual needs of the Catholic community were attended to by itinerate clergymen from Florence and Solomonsville until 1905, when a parish was established in Globe. Four years previously, in 1901, the Sacred Heart Church had been constructed on a site purchased by the Diocese of Tucson.

In 1915, the new priest, Father Virgil Genevrier, decided that the relatively modest, woodframe and stucco Sacred Heart Church building should be replaced by a new, more inspirational edifice. Father Genevrier had been born and educated in France and, thus, probably recalled the many Romanesque churches in his native land when he commissioned James S. Pigott, an architect from Newark, New Jersey, to design the Holy Angels Church for a vacant portion of the Sacred Heart Church site. (The Sacred Heart Church was demolished, and the rectory was built on the site in 1928.) The construction of the church, which began in 1916, was clearly a community undertaking. Father Genevrier acted as the contractor for the project, probably without the assistance of the distant architect. Furthermore, according to the priest's carefully detailed parish account book, most of the craftsmen who cut the tufa stones and erected the building were members

(See Continuation Sheet 3)

# 9. Major Bibliographical References

See Continuation Sheet 5

# 10. Geographical Data

Acreage of nominated property less 1

Quadrangle name Globe

Quadrangle scale 1:24,000

### UTM References

A 

1	2	5	1	9	9	3	9	3	6	9	4	8	1	8	1	0
Zone		Easting						Northing								

B 

Zone		Easting						Northing								

C 

Zone		Easting						Northing								

D 

Zone		Easting						Northing								

E 

Zone		Easting						Northing								

F 

Zone		Easting						Northing								

G 

Zone		Easting						Northing								

H 

Zone		Easting						Northing								

### Verbal boundary description and justification

Lot 4 and the west 40 feet of Lot 5, Block 78, Globe Townsite.  
The dimensions of the property are 106.4 feet (Broad Street) by 100 feet (Sycamore St.)

### List all states and counties for properties overlapping state or county boundaries

state	code	county	code
N/A			
N/A			

# 11. Form Prepared By

name/title Gerald A. Doyle, AIA, Historical Architect

organization Gerald A. Doyle & Associates, P.C. date July 30, 1983

street & number 4331 North 12th Street telephone (602) 264-3082

city or town Phoenix state Arizona 85014

# 12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national  state  local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature *Donna J. Schuber*

title State Historic Preservation Officer date October 25, 1983

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I hereby certify that this property is included in the National Register

*Johnnie Byers* Entered in the National Register date 12/1/83

Keeper of the National Register

Attest: \_\_\_\_\_ date \_\_\_\_\_

Chief of Registration

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of the parish. The Mexicans of the parish had donated the marble and onyx baptismal font in 1915 in anticipation of the construction of the new church. The first mass was held in the church on September 20, 1918, although the church was not completed until later that year, at a cost of approximately \$15,000 (Photograph 13).

Architectural Significance

The Holy Angels Church is a unique regional expression of the Romanesque Revival style in Arizona. Between 1900 and 1930, various Period Revival styles, including the Romanesque Revival, were popular for ecclesiastical architecture throughout the country. However, in Arizona, the Gothic Revival and Mission Revival styles were predominant. Research failed to reveal another Romanesque Revival style church in Arizona; the Holy Angels Church may be the singular example of the style in the state.

Period Revival buildings were rarely historically accurate interpretations; rather, they alluded to historical precedent through their massing and a few well chosen details. Oftentimes, the Period Revival church architecture of this era combined an eclectic assortment of period elements to recreate an earlier "ecclesiastical atmosphere." In the Holy Angels Church, period motifs are skillfully interwoven. The monochromatic stone walls, the round arched, stained glass windows, the semi-circular arches at the entrance, and the wall buttresses speak of the Romanesque Revival (with a tribute to Richardson in the asymmetrical massing and rusticated walls), while the curvilinear parapet of the front facade and bell tower and the statuary niches allude to the Mission Revival style. The interior of the church further carries out the period theme in the richly carved Renaissance Revival altar, imported from Italy.

This skillful design was created by James S. Pigott of Newark, New Jersey. Research to date has not identified other buildings in Arizona designed by him. His level of prominence in the East has also not been fully established. One notable example of his work is the Newark Convalescent Hospital, completed in 1925. (It has not been determined whether or not the building remains.) Research also suggests that he designed a number of churches, none of which, except the Holy Angels, has been identified.

Artistic Significance

The stained glass windows of the Holy Angels Church are particularly noteworthy. These splendid windows render a memorable quality to the light which they admit into the building and create an atmosphere uncommon to other frontier-era churches in the Southwest. These windows were designed and executed by Emil Frei, one of the most influential stained glass artists in the United States during the early decades of the twentieth century. (It is necessary to note that the designer of the Holy Angels Church windows was Emil Frei Senior, founder of the Emil Frei Studios of St. Louis. His son, Emil Frei Junior, continued his father's work and gained a level of prominence even greater than his father. The son discontinued the use of "Junior" after his father's death. Unless one is knowledgeable of the fact that there were two Emil Freis, the extensive literature on the Freis can become confusing. Further confounding the matter, father and son collaborated on a number of works. However, the work of the son, especially that executed in the 1940s and later, is readily identified by its modern, cubistic character.)

(See Continuation Sheet 4)

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Emil Frei Senior is recognized as an innovator in the adaptation of mass production processes to stained glass art. He developed the process for transferring images to glass by photographic and silk screen techniques. His skill in these processes is well demonstrated by the Holy Angels windows. In his earlier work, his images and techniques were derived from 12th century stained glass.

It is interesting to note that research to date suggests that the windows of the Holy Angels Church may depict the "Nine Choirs of Angels." Many of the windows portray readily identifiable angels, but the study of angel symbolism is so complex that a complete evaluation of the windows was not undertaken. One example of this symbolism is in the quatrefoil window in the front (entrance) facade, which depicts a cherub. Traditionally, cherubim were thought to protect entrances. Other figures readily recognized in the windows are the archangels Michael and Gabriel. Additionally, the quatrefoil window above the alter depicts Christ the King and the Four Evangelists. The symbolism contained in the windows of the Holy Angels Church adds a measure of significance to this stained glass work beyond that derived from their association with Emil Frei.

Whereas the architect and window designer were from outside the community, local stonecutters, many of them members of the parish, fashioned the gray tufa stones into rusticated blocks. The stone was quarried in the vicinity of the community of Rice on the nearby San Carlos Indian Reservation.

The Holy Angels Church certainly testifies to the accomplishment and craftsmanship of the city's pioneers. Utilizing local materials, this remote community on the Arizona frontier was able to fashion a sophisticated building in the stylistic idiom of the day. The church continues to play an important role in the community and contributes greatly to the streetscape.



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Bibliography

Account Book of Father Virgil Genevrier commencing with entry for August 8, 1916, pages 121 through 191., Rectory of Holy Angels Church with copy at Arizona State Historic Preservation Office.

The Silver Belt, May 4, 1916, p. 1.

Arizona Record, October 13, 1916, p. 3.

Arizona Record, September 29, 1918, page 3.

Obituary on Emil Frei, St. Louis Post-Dispatch, September 22, 1942, p. 38, courtesy of Landmarks Association of St. Louis, Inc.

Newspaper article marked "Star Aug. 21 1925", courtesy of Newark (New Jersey) Library.

Conversation on July 11, 1983, between Gerald A. Doyle and Robert Frei (grandson of Emil Frei Senior), of Emil Frei, Incorporated, of St. Louis, successor to Emil Frei Art Glass Company (so named during undetermined years including 1911) and Emil Frei Studios (so named during undetermined years including some in the 1940s).

A Handbook of Symbols in Christian Art by Gertrude Grace Sell, MacMillan Publishing Co., New York, undated.

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Church Symbolism, an Explanation of the More Important Symbols of the Old and New Testament. The Primitive, The Medieval and the Modern Church by F.R. Webber, introduction by Ralph Adams Cram, J.H. Jansen, publisher, Cleveland, MCMXXVII.