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MULTIPLE PROPERTY DOCUMENTATION FORM

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This form is used for documenting multiple property groups relating to one or several historic contexts. See instructions in How to Complete the Multiple Property Documentation Form (National Register Bulletin 16B). Complete each item by entering the requested information. For additional space, use continuation sheets (Form 10-900-a). Use a typewriter, word processor, or computer to complete all items.

New Submission  Amended Submission

**A. Name of Multiple Property Listing**

Religious Architecture in Phoenix, Arizona

**B. Associated Historic Contexts**

(Name each associated historic context, identifying theme, geographical area, and chronological period for each.)

Religious Architecture in Phoenix, 1910 to 1942

**C. Form Prepared by**

name/title Jim Woodward, Architect/Patsy Osmon, Associate Historian

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city or town Tempe state AZ zip code 85283

**D. Certification**

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this documentation form meets the National Register documentation standards and sets forth requirements for the listing of related properties consistent with the National Register criteria. This submission meets the procedural and professional requirements set forth in 36 CFR Part 60 and the Secretary of the Interior's Standards and Guidelines for Archeology and Historic Preservation. (  See continuation sheet for additional comments.)

J. Osmon AZSAPD 6/23/93  
Signature and title of certifying official Date

ARIZONA STATE PARKS  
State or Federal agency and bureau

I hereby certify that this multiple property documentation form has been approved by the National Register as a basis for evaluating related properties for listing in the National Register.

for Antoniella A. Lee 8/10/93  
Signature of the Keeper Date

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**E. STATEMENT OF HISTORIC CONTEXTS**

**SUMMARY**

This multiple property group is organized around a set of historic buildings that are linked by their function: religious worship. The multiple property group was identified as a result of a comprehensive city-wide survey of religious buildings in Phoenix. The importance of this group of resources lies primarily in their architectural style and their visual prominence in the urban setting. Although the geographic limits of the multiple property group is the current city limits of Phoenix, the majority of these historic buildings are located within the pre-1942 developed urban area of the city. That area is bounded generally by Thomas Road on the north, Buckeye Road on the south, 19th Avenue on the west, and 20th Street on the east.

**BACKGROUND**

**Religious Architecture in Phoenix**

In 1892, seven religious denominations in Phoenix had church buildings. They were the Catholic Church, Methodist Episcopal, Methodist Church (South), Presbyterian, Baptist, First Episcopal, and Christian churches.

A decade later, religious organizations with church buildings had grown to twelve. In addition to those in existence in 1892, the Free Methodist Church was conducting services at the corner of Adams and Fifth Streets, and the Seventh Day Adventists were located at the corner of Pierce and 3rd Streets. The Mexican Methodist Episcopal (South) was located on south 9th Avenue, and the African Methodist Episcopal (South) held services at the corner of Jefferson and 7th Streets. The Christian Science Church was located in the Young Block, 44 South Central.

Seventeen religious organizations were listed in the city directory in 1911, an increase of five additional churches since the turn of the century. The additional churches included the Reorganized Church of Jesus Christ of the Latter Day Saints, the Missionary Church, and the Christian Assembly Mission. Another Catholic Church for Mexicans, La Capella Church, was located on South 9th Avenue. The Second Baptist Church for blacks was established by 1911 and services were held in a new church building at 5th Street and Jefferson in 1912. By 1911, the African M.E. Church had changed its name to Tanner Chapel, the Protestant Episcopal (First Episcopal) had changed its name to Trinity Church, and the Christian Church became the Fifth Avenue Christian Church.

The beginning of the 1920s saw the number of buildings for religious organizations in Phoenix grow to 32. That number is double that of the previous decade. Lost by the 1920s were the 5th Avenue Christian Church, the Missionary Church, the Christian Assembly Mission, the Reorganized LDS, and the Mexican Catholic Church, La Capella. Included among the fifteen additional churches in 1920 were three Methodist Episcopal Churches, three Baptist Churches, and an LDS Church.

Eighty-two churches existed in Phoenix in 1930, nearly three times the number from the previous decade. The locations of the churches extended to all parts of the city's urban area, reflecting the growth of Phoenix during the 1920s boom period.

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The 1930 City Directory list major denominations and the number of churches throughout the community. In 1930, there were ten Baptist churches, three Catholic, three Christian, three LDS Churches, six Methodist Episcopal Churches, four M.E. South Churches, six Pentecostal, and seventeen interfaith churches and missions. Churches identified by race included the Mexican Adventist Church, Emmanuel Baptist Church (Colored), First Baptist Church (Colored), First Mexican Baptist Church, Yavapai Mexican Catholic Church, African Methodist Episcopal Church (Tanner Chapel), Colored M.E. Church, Mexican M.E. South Church, as the Mexican Presbyterian Church. The number of segregated congregations was over 10% of the total in Phoenix in 1930.

By the outbreak of World War II, Phoenix had 134 churches. That number not only reflected the growth in the city's population during the 1930s, but also the diverse religious preference of its citizens. In the fifty years from 1892 to 1942, the number of Churches in Phoenix had grown from seven to 134. By World War II, religion and religious architecture had become an important and visible aspect of the community.

**Religious Architecture in Phoenix . 1910 to 1943**

The design and decoration of religious buildings is a fundamental aspect of world architectural history. The very roots of architecture can be traced to the temples and tombs of antiquity. Throughout history, religious buildings have served as models for other types of architecture and have set the precedent for style. The tradition that the design of buildings of worship be architecturally distinct has not diminished through time. Religious buildings have always been built as spiritual and visual focal points of their locale. The historic religious buildings in Phoenix exemplify the role of church architecture in the development of the community's built environment.

The fundamental connection between all of Phoenix's significant historic religious buildings is the emphasis on architectural style. Regardless of the religious group or the particular functional requirements for worship, special attention to some stylistic image is always present. Even the vernacular buildings will have a design basis or stylistic idea present. Phoenix's religious buildings are important illustrations of the range of traditional and mainstream architectural styles found not only in the southwest, but throughout the United States.

The architectural history of religious buildings in Phoenix can be differentiated by grouping them stylistically into three types. They are Southwestern Regionalism, European Traditional, and American Traditional. Each type represents a range of related styles, all having similar origins or longstanding traditions as models for church architecture. The classification of religious architecture into these three types is important because it organizes the properties in relationship to the visual, aesthetic, or spiritual image that their builders sought to convey.

The most prevalent architectural styles for religious buildings in Phoenix are those that relate to Southwestern Regionalism, specifically the Mission Revival Style, Spanish Colonial Revival and Spanish Eclectic Styles. Half of the significant pre-1942 religious buildings in Phoenix represent the Southwestern Regionalism type.

Architecture built in those styles was popular locally from about 1915 through the 1930s. Both the Mission Revival and Spanish Colonial Revival styles were based on the Spanish Colonial period missions and other religious buildings of the seventeenth

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and eighteenth centuries. Revival of those styles, particularly for church architecture, was quite common in the southwestern United States during the early decades of the twentieth century.

The use of the Mission Revival Style in religious architecture is epitomized locally by St. Mary's Church (National Register, 1978). Built in 1913, the building is one of the largest historic churches in Phoenix. Two of the most characteristic design elements of the Mission Revival Style, bell towers and curvilinear parapets, are employed in the design of St. Mary's Church. Although the style generally emphasized simplicity in exterior detailing, the large three story facade of the church presents an image of complexity, primarily through the variety of architectural elements employed. The simple, round arched arcade on the basement level, the Romanesque influenced arched window and door openings at the main level, and an oversized, hooded rose window provide variety to the Mission Revival theme. The use of horizontal corbelled bands at the facade, and the Second Renaissance Revival Style balustrades at the two balconies also lend to the stylistic image of the building. The design of St. Mary's provided an important local example of the Mission Revival Style which influenced the architecture of other religious buildings in Phoenix that were built during the 1920s.

The Trinity Cathedral (National Register, 1983) building represents a large, elaborate version of the Mission Revival Style. Begun in 1915, but not completed until 1921, the Cathedral wing features a well detailed facade employing the characteristic curvilinear gable wall parapet. An image of buttressed walls is provided by pairs of pilasters at each end of the facade. A simple round arched entry and a great, six point star window provide the traditional symmetry to the facade and adds simple elegance to the overall image of the building. The use of cut tufa stone instead of stuccoed masonry is reminiscent of the Second Renaissance Revival Style. A courtyard was created when an additional wing was constructed to the west of the Cathedral in 1930. The simple design of the wing relates to the Mission Revival theme with a small facade projection topped with a curvilinear parapet. The hip roofed building also features round arch windows and matching tufa stone walls.

The Convent of the Good Shepherd, built in 1931 as part of a complex of buildings, is the only other large scale Mission Revival Style building in Phoenix. The rambling, clay tile roofed, two story structure combines some features of the Monterey Style with classic Mission Revival elements. The buildings wings feature a two story veranda, arcaded at the first level and detailed with wood posts and a balustrade at the second level, similar to the Monterey Style houses in northern California. The facade is broken by a curvilinear parapeted entrance portico. The large round arched entrance is detailed with an elaborate cast stone architrave.

Other historic churches designed in the Mission Revival Style provide simpler images of that design mode. Most references to the style are limited to the principal facade and general window treatment. Four buildings present a range of impressions of the Mission Revival Style.

The Four Square Gospel Church is a vernacular version of the Mission Revival Style and is also the largest adobe religious building in Phoenix. Constructed between 1936 and 1938 by members of the congregation, it is a raised single story structure with a full basement. The primary facade features a high curvilinear parapet gable and stairs rising to the main double door entry. The sidewalls are buttressed between discreetly placed windows. The foundation is cobblestone.

The Garfield Methodist Church, built in 1926, is also of Mission Revival design, conveyed principally by its corner entry

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portico detailed at the roof with a curvilinear parapet. Designed to present the image of a bell tower, that element is complemented by a series of large arched window openings on the side walls. The story arched focal window at the gable wall facade once contained a stained glass window but is now infilled with stucco. Variations from the true Mission Revival Style include unstuccoed brick masonry and a simple gable roof.

The First Missionary Church is quite similar in stylistic treatment to the Garfield Methodist Church. Built in 1928, the unstuccoed brick structure is covered by a simple gable roof. The gable wall facade incorporates a frontispiece with curvilinear cast stone parapet, small rose window, and a pair of large arched windows. A corner entry bell tower dominates the facade. It is detailed with a round arched portico, false brick buttresses and Second Renaissance Revival window at the tower level. Buttressed side walls also contribute to the building's stylistic image.

The simple design of the First Mexican Baptist Church is a good illustration of Mission Revival Style inspired architecture. Built about 1927, the principal feature of the building is a central domed belfry set atop a stepped pedestal formed by the portico. The belltower is detailed with a groined vault, round arch openings, and cornice molding at wall terminations. All are characteristic elements of the Mission Revival Style. A clay tile gable roof and buttressed sidewalls with tall, round arched windows, are also typical elements of the style.

Two of Phoenix's historic churches, built during the early 1930s, reflect the evolving trends of Southwestern regionally inspired architecture during that period. The designs are drawn from several related stylistic references, and are most appropriately classified as the Spanish Eclectic style.

The Phoenix LDS Second Ward Church (National Register, 1983), constructed between 1929 and 1932, is a well crafted illustration of the combination of Moorish, Mediterranean, and Spanish Colonial traditional design elements. Typical Spanish Colonial Revival exterior components include a Mission tile roof over the asymmetrical building form, stuccoed walls, corbel tables under the eaves, an arcade, and arched windows and doors. The interior is decidedly influenced by Moorish architecture including hand painted coffered ceilings, a barrel vault, and arcades springing from Moorish columns. The building is characteristic of other religious buildings designed by Burton, Pope and Alexander, who were the most influential of Mormon architects during the early to mid twentieth century.

The Bethel United Methodist Church, built in 1932, combines the subtleties of the Mission Revival Style with the building materials and asymmetrical massing typical of the Spanish Colonial Revival Style. Simple, low pitched, Mission tile gable roofs cover the main body of the church and a large portico. The arcaded portico features arches springing from simplified Doric columns built of cast stone. An offset belltower and false belfry complement the overall building mass. The belfry is detailed with a Mission Revival curvilinear roof, side pilasters with scroll capitals, and a singular arched opening.

Spanish Colonial Revival Architecture, although widely popular in the 1920s and 1930s, is represented by only two historic religious buildings in Phoenix. The most outstanding example is the Brophy College Chapel. Designed by prominent Phoenix architects Lescher and Kibbey, and built by E.J. Wasielewski in 1928, the building epitomizes the Spanish Colonial Revival Style concepts in its degree of ornamentation, rambling form, and dominant massing. The building features a two story gabled wing, an arcaded flat roofed wing, and a multi-story, stepped back belltower. Spanish Colonial Revival detailing is most

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noticeable along the arcaded facade which features buttresses detailed with a large corbel table, each topped with finials, and separated by swag-like curved parapets. The belltower is similarly detailed, with finials atop each of the stepped parapets. It is penetrated at each level with round arch openings. Decorative cast stone ornamentation adorns the portico, arched entry surround and window lintels. The building, which has always been a focal point along mid-town Central Avenue, is now a part of a larger school complex and church.

Built in 1927, the First Presbyterian Church is the other local example of Spanish Colonial Revival influenced church architecture. The dominant visual characteristic of the building is the massive cast concrete block walls, built to imitate sandstone construction. The structure is composed of simply detailed gable roofed elements grouped around a courtyard. The church forms one wing of the complex and is distinguished by a large, offset belltower and gable wall facade. The central, arched entrance is detailed with typical Churrigueresque cast stone ornamentation. Above the entrance is an ornamental rose window. The belltower, with its stepped, multi-story configuration, is a strong stylistic element of the building. The courtyard is enclosed on two sides by one and two story wings. An arcaded walkway along the street facade provides formality to the courtyard space and further lends to the stylistic image of the building.

Perhaps the most widely used architectural styles for religious buildings in the United States are those based on the European models. About one-fourth of the significant pre-1942 historic church buildings in Phoenix have their roots in the Gothic Revival, Italian Gothic and related Italianate and Second Renaissance Revival Styles.

The most dramatic example is Grace Lutheran Church, built in 1928. The complex massing of the facade within the overall symmetry of the building, produces a design that is truly reminiscent of European Gothic religious architecture. Stylistic elements include traditional pointed arched openings, including those of the main entrance, the primary windows, and all belltower openings. Crenulated parapets and high pitched cross gabled roofs are also Gothic Revival design elements. Further stylistic imagery is seen in the scored plaster walls simulating stone construction, dominant rose window, buttressed pilasters, stained glass and lancet windows at the rear.

A good Period Revival interpretation of Gothic architecture is seen in the Zion Evangelical Lutheran Church. Built in 1938, the building incorporated parts of the original 1919 church into the structure. The terra cotta tile clad walls of the building is rare for Phoenix. The sense of formality associated with the Gothic Revival Style is accomplished not only with the terra cotta walls, but also the strict symmetrical appearance of the building. Contributing design elements include the steeply pitched gable roof, large pointed arch focal window, and traditional spire-topped belfry. The gable roofed transept, also detailed with pointed arch windows, and the buttressed side walls are additional features reminiscent of the Gothic Revival Style.

The First Baptist Church (National Register, 1981), was built in 1929 and designed in the Italian Gothic Style. Designed by Supervising Architect George Merrill of the Department of Architecture of the American Baptist Home Mission Society in New York, the church is the only example of its style and type in Phoenix. Local architects Fitzhugh and Byron prepared the working drawings and supervised the building's construction.

Although the roof and much of the interior was destroyed by a fire in 1984, the structure stands as a dominant element along West Monroe Street. Most of the characteristic components of the building's style remain intact including the four story

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belltower, and large three story street facades. Major openings at the entrance facade are designed with pointed arches, recessed with corbelled surrounds. Other Italian Gothic elements include grouped openings supported by pilasters, clay tile roofs, and a traditional rose window. Modernistic features are employed in the buttress elements and the tall corner pilasters.

Another good example of a local religious building designed within the Gothic Revival format is the Tanner A.M.E. Church, built in 1929. The most noticeable features of this two and three story brick structure are its complex asymmetrical massing and steep pitched hip roof. Gable roof wings and crenulated parapets, combined with the large pointed arch focal window, contribute to the building's Gothic image.

The Italianate and Second Renaissance Revival Styles, both popular European models for American religious architecture, are also represented in Phoenix's church buildings. Two examples illustrate the eclectic fusion of the styles in varying degrees of complexity. The largest is the Immaculate Heart of Mary Catholic Church, built in 1928. The three story facade is flanked by twin bell towers providing a strong symmetrical image. Characteristic Italianate elements dominate the facade, including elaborate brick corbelling at the large roof gable, extensive use of round arch window and door openings and a large central focal window at the upper level. Typical features of the Second Renaissance Revival Style include the second level balcony with recessed central entry below accentuated by a two story arched opening.

Even simpler in architectural form is the Central Seventh Day Adventist Church, built in 1931. It was designed by Phoenix architect Ben O. Davey, then an 18 year old student at the Arizona Academy. The one and a half story structure has a simple rectangular plan topped with a gabled roof. Typical brick corbelling extends along the gable rakes, and the buttressed facade walls and pilasters add some stylistic character to the building. Overall symmetry is maintained within the facade by a porthole gable opening and Italianate Style entry elements including corniced fanlight and a classical architrave supported by classical columns.

The American Traditional type is represented in local religious architecture by about one-fourth of Phoenix's significant pre-1942 religious buildings. The traditional styles used in the design of religious buildings are based on the Colonial, Georgian, and Greek Revivals, and to some extent the Classical styles that evolved in America in the 18th and 19th centuries.

The use of the Colonial Revival Styles in local religious architecture, especially during the 1920s and 1930s, are exemplified by four of Phoenix's historic churches. The most true-to-form example is the First Congregational Church built between 1940 and 1942. Using form, building elements and details drawn from the Colonial architecture of the eighteenth century, the church conveys a strong image of the traditions of an American religious building. The temple front portico and gable roofed body of the building combined with the exaggerated bell tower and steeple provide the building with its striking Colonial Revival imagery. Details of the building include ornamental cornices, stained glass windows tall in proportion with arched tops and a panelled wood door with classical pilasters and pediment.

Simple Greek Revival architectural modes are used in the Olivet Baptist Church, built in 1941, and the Bethlehem Baptist Church, built before 1920. Both utilize simple rectangular forms surmounted by gabled roofs. Typical of the style, the roofs are detailed with boxed cornice eaves with secondary returns. Symmetry of the facade is also displayed with central entries, and in the case of the Bethlehem Baptist Church, a recessed portico with pedimented gable. Both buildings utilize half round

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gable ventilators as a simple means of stylistic distinction. The Olivet Baptist Church utilized Gothic arched windows along the sanctuary walls, while the Bethlehem Baptist Church employs segmental arched windows.

An excellent example of the American Traditional type that combines the design traditions of Colonial architecture with the concepts of the Modern Movement is the Phoenix Third Ward Church of the LDS. Built in 1938-39, the church integrates the form and building elements of Colonial architecture with Moderne details. A high pitched gable roof covers the sanctuary with its eaves detailed with brick corbels. The distinctive bell tower recalls American Colonial themes in its detailing and stepped back form. Modernism is seen in the use of painted brick, glass block clerestories, steel casement windows, and a recessed three-part entry vestibule.

The Neo-Classical Revival style is also represented within the American Traditional type in local church architecture. Most notable are the First Southern Baptist Church and the First Church of Christ Scientist. Both buildings are well designed, academic examples of Neo-Classical Revival architecture. The First Southern Baptist Church employs a stylistic format typical for the denomination's architecture nationwide. The design utilizes an extremely formal facade dominated by a two story portico with entrance accessed by a long flight of steps extending the width of the colonnade. Large round arch windows dominate the side facades of the building, contributing to the formality of the design.

Finely detailed Beaux Arts Classicism also characterizes the First Church of Christ Scientist building. Built in 1925 and designed by Fitzhugh and Byron, the church presents its entrance facade at an angle to the street intersection. The three part facade is topped with a corbelled parapet and projecting cornice. The central bay includes three tall arched openings at the portico, each detailed with keystones and cornice molding at the springline.



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**F. ASSOCIATED PROPERTY TYPES**

**I. NAME OF PROPERTY TYPE:** Religious Architecture: Southwestern Regionalism

**II. DESCRIPTION**

The primary character defining aspect of this property type is a design concept or stylistic idea based on the revival of the traditional Hispanic architecture of the Southwestern United States. Physical characteristics of the property type will have in common an architectural appearance that relies on the stylistic motifs used primarily in the Mission Revival Style and the Spanish Colonial Revival Style. The Southwestern Regionalism property type will also display a range of related design themes, generally classified as Spanish Eclectic, to illustrate a connection to traditional southwestern culture, or at least a perceived notion of what that regional traditional architecture ought to be. The eclectic styles will therefore combine, in picturesque imagery, stylistic features from Spanish, Moorish, Mediterranean, and Italian Renaissance architecture, as well as Mexican vernacular buildings and the California Monterey prototype.

Regardless of which of the related architectural styles is used, the buildings will rely on the design of the principal facade as their most distinctive feature. The formality of Spanish Mission and Spanish Colonial architecture lends itself well to that concept. The Mission Revival Style, when used in religious architecture, will employ symmetry at the facade and have at least a portion of the facade decorated with a curvilinear parapet. The entrance will be through a dominant, usually central, round arched opening, often preceded by a series of steps, an arcade, or an vaulted vestibule. Other penetrations will feature semicircular openings. The wall material will almost always be finished with plaster, and roofs will be covered with clay mission tile. If the basilica plan is used, a bell tower or pair of towers will likely be a part of the facade design.

The Spanish Colonial Revival Style will have as its most distinctive trait, elaborate applied decoration at the facade. Plaster or cast stone Churrigueresque ornamentation is common especially around the openings. Doorways may be flanked by columns or pilasters. Another use of the characteristic ornamentation will occur at the rose window or at parapets and cornices. Distinct features of facade design may also include elements from the Italian Renaissance styles such as groupings of arched windows separated by columns, bell towers similarly detailed, pedimented or hooded windows and doors and the use of quoins. Wall surfaces are usually plastered but may be built of stone blocks or cast stone. Roofs are covered with Spanish clay tile.

The Spanish Eclectic versions use as their primary distinctive characteristic an overall image of asymmetry, achieved through building mass and roof forms. The intended image was to provide a rambling, informal appearance reminiscent of the rustic vernacular architecture found in the Mediterranean, Mexico and the California coast. Plastered walls, heavy timber, plaster decoration and clay tiles are the primary materials.

**III. SIGNIFICANCE**

The Southwestern Regional Religious Architecture property type is significant for its overall association with an architectural

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statement placed within the context of the revival of traditional Hispanic architectural themes combined with the form and function of religious buildings. Significant examples of the property type rely on the range of architectural styles that are connected to Spanish colonial architecture, particularly the period's religious architecture, which included the missions of New Spain's northern frontier. The stylistic images of this property type evolved from the mainstream revival of Hispanic architecture made popular in the second and third decades of the twentieth century. Religious buildings which exemplified those stylistic ideas and their often elaborate designs, served to directly influence the popularity and widespread use of the Spanish Colonial and Mission Revival styles in the secular architecture in the southwest.

The property type is significant as well for its local symbolic value, not only as architectural focal points, but also as representative of the stability, progressiveness and growth of the community. While most dominant religious buildings of any style tended to embody a community's status, Southwestern Regionalism, as an architectural statement, symbolized the geographic and cultural uniqueness of a locale. That distinction was valuable to southwestern cities and towns like Phoenix that relied on promotional efforts outside the state to entice new residents and businesses. The imagery of the southwest was easily and distinctly conveyed by its religious architecture.

**IV. REGISTRATION REQUIREMENTS**

The architectural integrity that should be present as a requirement for registration includes design, materials, workmanship and feeling. Since all examples of this property type must embody the characteristics of the southwestern regional styles, design is the most important kind of integrity that should be present. Additionally, since most designs of this property type focus heavily on the treatment of the principal facade, design integrity of that feature is more important than integrity of the lesser facades. Integrity of workmanship is important since detailing and ornamentation were integral aspects of several of the stylistic modes. Retention of examples of skilled craftsmanship, unusual use of materials, and high artistic merit should be evaluated in determining eligibility. Integrity of feeling requires that the property type retain a sense that it is, or was, a religious building, and that, through design, is able to convey its connection to southwestern culture and traditions.

**I. NAME OF PROPERTY TYPE:** Religious Architecture: European Traditional

**II. DESCRIPTION**

The defining factor of this property type is the embodiment of a stylistic idea based on the European traditions of religious architecture. The characteristics rely on architectural themes such as Gothic Revival, Second Renaissance Revival, and Provincial Romanesque to convey their identity as religious edifices. The stylistic characteristics of the property type may be displayed in elaborate, mainstream designs, incorporating the traditional concepts of mass, form and details on all facades. The characteristics may also be evident only in the treatment of the principal facade, by using architectural components or details drawn from one or more of the popular historic styles of traditional European religious architecture.

Regardless of the complexity of the design of any example of this property type, attention to the design of the main facade will always be evident. Emphasis on the formality of entering buildings of this type is always a common trait. As a result, the facades

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will almost always be symmetrical.

The specific stylistic characteristics, as conveyed by the design of the building elements, help define the European Traditional property type. In Gothic Revival architecture, tall proportions, steeply pitched gable roofs, pointed arched openings, crenulated parapets, and tall towers, are typical characteristics.

In the Second Renaissance Revival and related Italian styles, round arched openings dominate the facades, and the range of classical columns are used frequently, along with architraves, entablatures and pedimented shapes. Brick corbelling, quoins, scored plaster, and cornices in classical shapes are common. Division of the facade into three distinct parts in the vertical plane is also seen. This may include a raised main level to accentuate the base, second level balconies, large round focal or rose windows, and roof or eave line definition with cornices or other elaboration.

**III. SIGNIFICANCE**

The European Traditional Religious Architecture property type is significant for its association with the most dominant worldwide stylistic themes associated with ecclesiastical buildings. Phoenix's European Traditional buildings reflected the design ideas and concepts of Europe's great cathedrals and churches and serve to illustrate the continued dominance of those traditions in the design of religious buildings well into the twentieth century. The property type is representative of an aspect of American religious culture that continued, from generation to generation, to promote the notion that the European models were what church architecture ought to be. They were identifiable, as a matter of tradition, by anyone as church buildings and thus were inherently symbolic, not only of the status of the congregation within the community, but of the community as a whole.

**IV. REGISTRATION REQUIREMENTS**

The architectural integrity that should be present as a requirement for registration include design, materials, workmanship and feeling. Because European Traditional religious architecture is based on particular stylistic ideas and traits, integrity of design is an important quality. The Gothic Revival and Second Renaissance Revival styles also relied on certain architectural details and materials to convey their meaning, therefore integrity of materials and workmanship is also important. Feeling is the kind of integrity that will be present when the design and workmanship of the building are sufficiently dominant to convey the visual presence and aesthetic formality associated with the European Traditional church styles.

**I. NAME OF PROPERTY TYPE:** Religious Architecture: American Traditional

**II. DESCRIPTION**

The principal character defining aspects of the American Traditional property type are stylistic. The property type is distinguished by design ideas based on traditional American Colonial church architecture prototypes. They will include religious buildings of various sizes, ranging from large, elaborately detailed structures, to modest, provincialized chapels,

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missions and churches. The most dominant architectural styles used in American Traditional religious architecture are the Greek Revival, Neocolonial, Neo-Classical Revival, and concepts drawn from the Neo-Adameque and Georgian Revival styles.

Dominant physical features generally consistent with those styles include a strong attention to symmetry, especially at the facade, gabled roofs, usually with pedimented gables, and sometimes more formal temple fronts across the facade. The use of tall bell towers with spires is a common design element, either located at the facade in basilican plans or at the roof intersections of cruciform plans. Classical shapes are commonly used in the applied elements and details. They may include classical columns and pilasters, cornice molding and crown molding, frontispieces and architraves.

### **III. SIGNIFICANCE**

The American Traditional religious Architecture property type is significant for its association with the stylistic ideas of church design that evolved beginning in Colonial America and continued to the late nineteenth century. They illustrate an aspect of religious architecture that became uniquely American. Strong European precedents for this style include English Georgian architecture, as well as the religious architecture of the English architect James Gibbs. The stylistic inspiration of this twentieth century property type can also be traced to the Adams Style and Jeffersonian Classicism of the eighteenth century, and the revival of Greek architecture in the early nineteenth century. Later models were drawn from Georgian Colonial architecture revived in the early twentieth century. The property type represents a continuum of nearly two hundred years of American traditional design in church architecture.

### **IV. REGISTRATION REQUIREMENTS**

The kinds of architectural integrity that should be present as requirements for registration include design, workmanship and feeling. The property type is defined stylistically, therefore design is the most important kind of integrity that the building should retain. Integrity of design as well as workmanship, should include all elements of the facade that help define the style, including symmetry of facade components, roof forms, columns or colonnades, and window and door treatments. Towers, where used, should be intact. Integrity of feeling will be present with the retention of major aspect of the design which convey the building's function as well as its meaning as a distinctly American Traditional church building.

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**G. Geographical Data**

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**Acreage of Property** 270,080

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

Zone	Easting	Northing	Zone	Easting	Northing
1	_____	_____	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.)

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**H. Summary of Identification and Evaluation Methods** (Discuss the methods used in developing the multiple property listing on one or more continuation sheets.)

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**I. Major Bibliographical References** (List major written works and primary location of additional documentation: State Historic Preservation Office, other State agency, Federal agency, local government, university, or other, specifying repository.)

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**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 # \_\_\_\_\_

**Primary Location of Additional Data:**

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

Name of repository: \_\_\_\_\_

**United States Department of the Interior  
National Park Service**

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**G. GEOGRAPHICAL DATA**

**Verbal Boundary Description**

The boundary includes the corporate limits of the City of Phoenix, Maricopa County, Arizona.

**Boundary Justification**

The boundary includes the 422 square miles within the current jurisdictional boundary of the City of Phoenix. This boundary allowed for the identification and evaluation of all existing property types associated with historic religious buildings in Phoenix from 1910 through 1942.

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National Park Service**

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**H. SUMMARY OF IDENTIFICATION AND EVALUATION METHODS**

Churches and other religious buildings are the most architecturally distinct of historic public and institutional buildings. Under the sponsorship of the City of Phoenix, a city-wide survey of historic religious buildings was undertaken. A five-step process was used to develop the inventory and documentation of those resources.

First, the 1942 Phoenix City Directory was consulted to obtain a comprehensive list of all church buildings existing at the end of the historic period. Second, using that index of buildings, each address was visited to confirm if the structure still existed. A preliminary inventory list was then created for all existing buildings. Of the 134 church buildings listed in the 1942 directory, 42 buildings still exist.

Third, the preliminary inventory of existing historic religious buildings was compared against records on file with the Arizona State Historic Preservation Office and the City of Phoenix Preservation Section to identify which church buildings had been documented in previous surveys or had been listed on the National Register. A total of 14 church buildings had been previously documented. Ten churches had been identified in historic property surveys and four church buildings are listed on the National Register. These fourteen church buildings were then placed on a list entitled Inventory of Previously Documented Religious Resources. The remaining twenty-eight religious buildings comprised the Inventory of Historic Religious Buildings for this survey.

Fourth, each of the twenty-eight previously undocumented church buildings was again visited in the field. Information was recorded concerning the physical appearance and condition of each building. A photograph was also taken and sketch maps were drawn showing the building's configuration and placement on the site. Other information such as inscriptions and dates appearing on the cornerstones were also noted.

Finally, research was conducted in an effort to determine the original date of construction, as well as other important information about the origin and history of each building. One method used was to track the listing of the churches in the early city directories from one year to the next to identify the first year in which the church was listed. This data produced a probable year of construction and a starting point for additional research. Historic newspapers were then consulted to locate and record articles concerning the construction of church buildings. On occasion, the religious institutions were consulted for any information or records they might have concerning the construction dates and early history of their buildings.

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