



IN REPLY REFER TO:

## United States Department of the Interior

NATIONAL PARK SERVICE  
WASHINGTON, D.C. 20240

The Department of the Interior is pleased to inform you that the historic property listed on the enclosed sheet has been nominated by the State Historic Preservation Officer responsible for your State's implementation of the National Historic Preservation Act of 1966, P.L. 89-665 (80 Stat. 915), as amended. It has accordingly been entered in the National Register of Historic Places. A leaflet explaining the National Register is enclosed for your information and convenience.

Enclosures

ATTACHMENT J

ENTRIES IN THE NATIONAL REGISTER

STATE    ARIZONA

Date Entered    FEB - 8

Name

Location

First Baptist Church

Phoenix  
Maricopa County

Also Notified

Honorable Barry Goldwater  
Honorable Dennis DeConcini  
Honorable John J. Rhodes

For further information, please call the National Register at (202) 343-6401  
272-3504

U.S. CONGRESSIONAL NOMINATIONS

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICENATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORM

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RECEIVED

DATE ENTERED

FINAL

SEE INSTRUCTIONS IN HOW TO COMPLETE NATIONAL REGISTER FORMS  
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS**1 NAME**

HISTORIC

First Baptist Church

AND/OR COMMON

**2 LOCATION**

STREET &amp; NUMBER

302 West Monroe

CITY, TOWN

Phoenix

NOT FOR PUBLICATION

CONGRESSIONAL DISTRICT

STATE

Arizona

VICINITY OF

CODE  
04

COUNTY

Maricopa

CODE

013

**3 CLASSIFICATION**

## CATEGORY

☐ DISTRICT☒ BUILDING(S)☐ STRUCTURE☐ SITE☐ OBJECT

## OWNERSHIP

☐ PUBLIC☒ PRIVATE☐ BOTH

## PUBLIC ACQUISITION

☐ IN PROCESS☐ BEING CONSIDERED

## STATUS

☒ OCCUPIED partial☐ UNOCCUPIED☐ WORK IN PROGRESS

## ACCESSIBLE

☒ YES: RESTRICTED☐ YES: UNRESTRICTED☐ NO

## PRESENT USE

☐ AGRICULTURE☐ COMMERCIAL☐ EDUCATIONAL☐ ENTERTAINMENT☒ GOVERNMENT☐ INDUSTRIAL☐ MILITARY☐ MUSEUM☐ PARK☐ PRIVATE RESIDENCE☐ RELIGIOUS☐ SCIENTIFIC☐ TRANSPORTATION☐ OTHER**4 OWNER OF PROPERTY**

NAME

H.A.V.C. Partnership

STREET &amp; NUMBER

6745 North Seventh Avenue

CITY, TOWN

Phoenix

VICINITY OF

STATE

Arizona

**5 LOCATION OF LEGAL DESCRIPTION**

COURTHOUSE,

REGISTRY OF DEEDS, ETC. Maricopa County Recorder's Office

STREET &amp; NUMBER

111 South Third Avenue

CITY, TOWN

Phoenix

STATE

Arizona

**6 REPRESENTATION IN EXISTING SURVEYS**

TITLE

Phoenix Historic Building Survey, Sept. 1979; Army Corps of Engineers Feb. 1977

DATE

Fridlund (ASU); Smith (PHS)

☐ FEDERAL ☐ STATE ☐ COUNTY ☒ LOCAL

DEPOSITORY FOR

SURVEY RECORDS

City of Phoenix Planning Department

CITY, TOWN

251 West Washington

Phoenix

STATE

Arizona



## 7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input checked="" type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input checked="" type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED      DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

### DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The First Baptist Church is a four-story building of irregular massing with a square bell tower attached at the southeast corner. The structure is divided into two parts: the main building, which measures 92 feet wide by 138 feet long, and a two story addition to the west which is 54<sup>7</sup>/<sub>8</sub> feet wide by 133<sup>4</sup>/<sub>8</sub> feet long. The bell tower is seven stories tall. Italian Gothic features predominate in the design although Moderne overtones are to be found on the south and east facades. The central mass and addition both have gable roofs covered with red, Spanish tile. Red brick and tan stucco are the primary exterior materials. The building is sited on the north-west corner of Monroe Street and Third Avenue with the main facade facing south onto Monroe.

The most dominant feature of the overall mass is the bell tower which offsets the symmetry of the facade on the main building. Italianate in massing, the Moderne influence is expressed at the corners with stepped-back pilasters. A concrete water table wraps around the tower and beveled concrete band courses break the facade between every two floors.

Windows in the first four stories of the tower are grouped between the band courses--each group consisting of paired pointed-arch windows over paired rectangular windows. A single discrete pointed-arch windows demarcates the fifth story and three discrete pointed-arch windows appear at the sixth story. The wood-framed bell tower windows are composed of small, multi-light, diamond-patterned muntin windows. The bell chamber has a triplicate set of long, pointed-arch openings on each facade, similar to the lower windows. The tower is topped with a red, Spanish tile roof and boxed eaves. The roof is hipped.

The main facade of the original building mass rises to a gable with stepped parapet. Stepped-back pilasters flank a set of three pointed-arch doorways at the ground level and rise nearly to the parapet. A triforium of cast stone tops the three doorways. The area above the triforium features a large, cast stone pointed-arch which is centered in the facade. Recessed inside the arch is a rose window. Above the arch a cross is inset into the wall.

The three doorways in the front facade of the main building are framed in wood and each contain a pair of single light doors which open outward. The doors appear to be original. Compound arches of cast stone surround each doorway. The arches are supported by cast stone pilasters decorated with elaborate Italian Gothic motifs and topped with modified Corinthian columns. The tympanums are decorated with a pattern of three circles. Scored cast stone facing rises between the doorways through the triforium to a band course decorated with square medallions.

The triforium is composed of three sets of pointed-arches. Each set contains three windows of diamond-pattern leaded glass. Four decorated pilasters frame and separate each triplet grouping. Above the triforium is a central clerestory, flanked on either side by a set of three recessed quatrefoils. The five clerestory windows also have pointed arches but they are longer and narrower than those in the triforium. The windows feature the same diamond patterned glass as those below. Decorative pilasters separate the windows. Above the clerestory is the rose window. It is formed of decorated, cast-stone tracery which fills the arch; the voids are filled with clear,

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leaded-glass lights. All compound arches and pilasters around the rose window and clerestory are decorated with Italian Gothic motifs.

The east side of the building has a three-story symmetrical central mass framed by the bell tower on the south and a three and a half-story projecting wing on the north. The central mass has three bays with vertical window groupings. First-story windows are paired, rectangular, eight-light, two-leaf casement windows with eight-light transoms. A recessed band course separates the first and second stories. Second and third story windows are grouped under three rounded arch recesses. Second story windows are identical to those on the first story; third story windows are two-leaf, eight-light casements without transoms. The tympanum of these arches is decorated with three plain circles, matching the doorways on the south facade. Decorated band courses between the second and third story windows fill the spaces completely, but do not extend over the facade.

The roof of the central mass is flat and was originally intended for use as a roof garden. Three sets of three pointed arch multi-paned, diamond-patterned clerestory windows are located in the fourth story wall plane which separates the east wing from the main body of the church.

A single entry at the north end of the central mass as a two-leaf single-light door with a twelve-light transom. Above the door on the second story is a discrete rectangular twelve-light window with a three-light transom; the third floor window is a discrete rectangular twelve-light window under a pointed arch.

The three and a half-story mass on the north end of the east facade features stepped-back Moderne pilasters rising to the parapet. Each story is marked with groupings of four rectangular, two-leaf, eight-light casement windows with eight-light transoms. A band course divides the first and second floors. A decorated band course fills the space between the second and third floors. Each third floor window is capped with a recessed pointed arch filled with a circular motif. An inset cross marks the facade below the parapet.

The four and one-half story north facade is of unfinished common bond red brick, featuring a gable and stepped parapet and concrete foundation. Cast-in-place concrete lintels cap discrete openings of either nine over nine or six over six-light double hung windows, with plaster over brick sills. A brick chimney rises from the northwest corner of the central mass. The name "FIRST BAPTIST CHURCH" is painted in bold letters above the uppermost row of windows and is highly visible to the public. The north facade of the east wing is similar in appearance to the central mass.



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The west facade of the central mass has eight bays of unfinished common brick. Reinforced concrete posts separate the bays. Triplet pointed arch wood-framed clerestory windows composed of small multi-light diamond-patterend muntins are visible above the later addition.

A two-story common bond red brick addition with cast-in-place concrete bond beams and concrete foundation is on the west side of the central mass. This 1948 to 1950 addition has paired aluminum frame, one over one-light, double-hung windows with steel lintels and concrete sills. The west facade is stuccoed, with both discrete and paired double-hung aluminum frame windows. The front or south facade of the addition features simplified cast-stone ornamentation and a continuation of the concrete beveled water table which wrapped the bell tower. A recessed doorway is located at the east end of the facade, outlined in cast stone with a beveled projection above a tympanum. The tympanum is divided in three sections, each with a tri-foil design. The tympanum design is repeated over three paired, steel-casement, six-light windows, each pair separated by a simple column with a leaf motif capital. Second story steel-casement windows are recessed in three paired, ten-light groupings. A orbel table adorns the wall beneath the boxed eave of a red Spanish tiled mansard roof. Over the doorway is a discrete, second-story steel casement window composed of small multi-paned diamond patterned muntins.

The main entrance to the church is at the sidewalk level from West Monroe Avenue into the narthex. Walls in the narthex are of scored plaster and the ceilings have wooden beams with brackets. Archways at the east and west ends are framed with decorated pilasters and arch bands. Two seating niches with pews are inset in the north wall. Art deco screens cover radiator niches also in the north wall.

The auditorium is entered from the narthex through four doorways. Two are two-leaf ten-panel, one-light and two are similar but one-leaf. All are of wood and appear original.

The desire for a great central hall is expressed in the expansiveness of the auditorium. The stage at the north end of the auditorium, with a squared proscenium arch, dominates the space. Four simple engaged columns of scored cast stone with modified Corinthian capitals outline the flat proscenium arch. Each column has a different decorative motif.

Italian Gothic motifs and stylistic features embellish the auditorium, but the Moderne overtones found on the building's exterior are lacking. The first story walls are scored plaster, topped by a band course. The second and third story wall

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planes have a smooth plaster finish and are divided into bays separated by Gothic pilasters. The pilasters rise to support a large decorative cornice. The fourth story walls are divided into a narrower bay pattern by pilasters which reflects the grid pattern of the coffered ceiling above. The side bays have triplicate clerestory windows which light the auditorium. Three bays above the proscenium arch have openings which lead to the organ chamber.

The original auditorium floor and stage are wood and are in good condition. Individual seating occupies the auditorium floor, the balcony over the rear of the room, and the choir loft at the rear of the stage. Seating on the main floor is divided into three areas with two central aisles and side aisles. The choir loft is enclosed with a low wood wall. Choir entry is through two corner doorways at the rear of the stage. Enclosures at the side walls of the stage were meant to accommodate curtains, but none were ever installed.

The balcony at the rear of the auditorium is supported by two columns. A decorative wood and plaster balustrade encloses the balcony. The rose window rises over the center rear of the balcony.

The remaining portions of the building external to the auditorium consist of hallways, offices and meeting rooms. Tower space is also occupied with usable rooms.

On the first floor, hallways have original stucco walls and ceilings and original wooden doors with Gothic framing. Lights and wood paneling are also original. Floors are of concrete. Original wood fire cabinets and hoses are intact. Interior wood frame windows between the offices and hallway are in original condition.

Between floors, original cast iron stair balustrades are intact. Second floor offices and meeting rooms retain original wood flooring and triplet windows have beveled sills. The enclosed baptistery is a major feature of the second floor. Concrete flooring provides support for the sunken metal baptismal. Stairs on either side lead from the second floor level down into the baptistery, which can be viewed from the auditorium. Robe and shower rooms behind the baptistery have original wood clothing racks. A large meeting room extends along the east side of the building.

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Third floor rooms include a kitchen, meeting and office rooms, with original wood doors and floors and skip-troweled plastered brick walls. A plastered-over fireplace or altar characterizes one of the larger rooms. Tower classrooms retain original wood shelving.

The most interesting fourth floor room is a large rustic meeting room with fireplace and adjacent kitchen and roof garden, possibly the original boys' room. This room is characterized by open steel beams, wood joists and batten doors. Other rooms on this floor include an apartment, storage areas, utility rooms and closets. Over the stage, two large, now empty rooms once contained the organ pipes. Wood framing for these pipes is still attached to the flooring. Grill work opening to the stage below appears to have been replaced.

The west addition originally included on the first floor a chapel, still intact, and a large dining hall with kitchen. The second story was used for Sunday School rooms.



## 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/HUMANITARIAN	
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER	
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION	
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)	
		<input type="checkbox"/> INVENTION			

SPECIFIC DATES	1929-30/addition 1949-50	BUILDER/ARCHITECT	George Merrill, New York Fitzhugh and Byron, local
STATEMENT OF SIGNIFICANCE	E.L. Varney, addition, local		

The First Baptist Church is significant for its architectural qualities which are not only expressed through Italian Gothic influences but are an example of evangelism through staged presentation.

The existing church is located on the site of the previous 1903 facility. Through merger with the Calvary Baptist Church in 1924, the membership grew to 1000 by 1928, outgrowing the 1903 quarters. Faced with many pressing needs, the church appointed a Building Committee of twelve, and an Advisory Committee of fifty under the leadership of Rev. Richard E. Day, D.D.

Careful studies, based on present needs and future growth, were made and submitted to the Department of Architecture of the American Baptist Home Mission Society in New York. Supervised by George Merrill (an architect registered in New York on February 28, 1923), the department formulated the general structural outline, floor plans and external stylistic design. Their selection of the Italian Gothic style, with Moderne overtones, as appropriate for Phoenix, placed this new revival style within a compatible Mission and Spanish Colonial Revival context. The First Baptist Church is the only example of its style and type in Phoenix. The design was adopted by the Building Committee with very little change.

The design of the church was dictated by a progressive concept of the religious auditorium. Dropping the term sanctuary, the hall was designed for the presentation of religious events. Instead of an altar, a stage with proscenium arch and curtain tracks was the focus of attention. Instead of vaults or timber trusses, the ceiling is flat and coffered, directing attention to the stage. Individual seats instead of pews arranged with no center aisle were promoted for view and comfort. A fireproof projection booth, a picture screen (which rose out of the stage behind the pulpit), and radio broadcasting space were all included in the original design. The theatrical location of the baptistery and installation of a modern lighting switchboard added to the dramatic effects possible for pageantry and church plays.

Fitzhugh and Byron, of Phoenix, were selected as local architects and worked out the exact structural plans and decorative details, and then supervised the construction. Lee M. Fitzhugh was one of Phoenix' foremost architects for 30 years, working with both his brother and Lester Byron. Lee Fitzhugh died in 1937. Byron, for many years chairman of the advisory board for Phoenix Building Code, died in 1963.

In 1929 the construction contract was awarded to a prominent local contractor, William Peppin, for \$170,000. On February 11, 1929, the work of razing the old building began and on May 26, the corner stone was laid. On November 24, the first service was held

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in the new auditorium.

The official dedication of the church occurred April 1930 with four days of celebration which included a speech by Arizona Governor John C. Phillips.

Because of the size of the original project the west wing was not included in the construction contract, and because of the Depression, the church took longer to complete than was expected. The west wing was added in 1949, but the plans were redesigned by Edward L. Varney, Jr. The two-story addition utilized a more modern structural system and metal windows, but the facade detailing and massing were derived from the original design and are quite compatible.

In 1968, the First Baptist Congregation moved to its current location several miles to the north. Portions of the building were then leased to the City of Phoenix for its Concentrated Employment Program (CEP). Most of the building is currently vacant awaiting rehabilitation.

The church was constructed (1929) at a time when Phoenix was still a central city. Located between the Presbyterian Church a block to the west and the Methodist Church a block to the east, the new church was the last major denominational effort in the central city. By the time Phoenix had recovered from the Depression and World War II, neighborhood churches in expanding subdivisions were replacing large downtown congregations.

Today, the building is a reminder of past accomplishments, but also has the potential to contribute to the revitalization of the downtown area in the 1980s. Its stylistic qualities definitely add to the regional architectural character of Phoenix.



# MAJOR BIBLIOGRAPHICAL REFERENCES

Architectural Plans, E.L. Varney Associates, Phoenix, Arizona

Arizona Republican Feb. to Dec. 1929; Jan, April 1930; Jan. 1937;

Arizona Republic April 1950; October 1963; October 1965 (See Continuation Sheet)

## GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY less than one

QUADRANGLE NAME Phoenix

QUADRANGLE SCALE 1:62500

UTM REFERENCES

A 12 399850 3701550

B         

C         

D         

E         

F         

G         

H         

VERBAL BOUNDARY DESCRIPTION

lots 2,4,6 Block 95, Official Plat--City of Phoenix

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
N/A			
STATE	CODE	COUNTY	CODE

## FORM PREPARED BY

NAME / TITLE	James W. Garrison, Historical Architect - James Woodward, Architectural Historian - Bill Garrett, Environmental Planner - Cindy L. Myers, Historical Archeologist
ORGANIZATION	Janus Associates
STREET & NUMBER	2121 S. Priest, Suite 127
CITY OR TOWN	Tempe
DATE	
TELEPHONE	(602) 967-7117
STATE	Arizona 85282

## STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL    STATE    LOCAL X

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 Ann H. Pritchett DATE 18 December 1981

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I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

KEEPER OF THE NATIONAL REGISTER	DATE
TEST:	DATE
CHIEF OF REGISTRATION	



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City Directories, Phoenix, Arizona - various years

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First Baptist Church, "Program of Dedication". Phoenix, Arizona. April 2-6, 1930

Interview: Frances Cross, Phoenix, Arizona December 2, 1981  
Mrs. Bert Fairbank, Phoenix, Arizona December 2, 1981  
Howard Pyle, Tempe, Arizona December 2, 1981

New York State Architectural Licensing Board, Albany, New York.

Niehuis, Mr. and Mrs. Charles. "First Baptist Church Diamond Jubilee. 1883-1958"  
First Baptist Church, Phoenix, Arizona

Publicity files, First Baptist Church, Phoenix, Arizona

Records Office, City Hall, Phoenix, Arizona

Sanborn Fire Insurance Company maps, 1889, 1890, 1893, 1901, 1911, 1915, 1946