

SECTION 1. DIGEST OF CAREER AND ACHIEVEMENTS

Gerald Austin Doyle
(NOMINEE)

Phoenix, Arizona
(CITY AND STATE)

(a)

Over the past two decades, the nominee has been actively engaged in public service activities that have been of significant value to the present and future generations. He is sincerely concerned about issues that affect the life-style of his state and local community and is an influential supporter of civic progress. Doyle's zeal for the initiation of civic improvements, the fostering of cultural programs, and the enhancement of the man-made environment has increased over years and has earned the respect of public officials, fellow citizens, and colleagues.

The nominee has served on a variety of commissions, boards, and committees concerned with matters of historic preservation, urban renewal, building safety, public education, and tourism. He unselfishly donates considerable time and energy to the work of his organizations and plays a leadership role in establishing their policies and in conducting their day-to-day activities.

For the past twenty-five years, the nominee has been an articulate advocate for historic preservation. During this period, much of his practice has been devoted to the preservation of the nation's cultural heritage, particularly that of the Southwest. His sustained advocacy for the identification, protection, and utilization of historic resources has been prominently responsible for the remarkable success of the historic preservation movement in Arizona.

Doyle has directed the restoration or rehabilitation of some of the state's most significant historic buildings and has designed master plans for other important historic resources, including those for the Yuma Crossing National Historic Landmark and the San Bernardino National Historic Landmark. His restoration work, which includes a wide variety of building types ranging in scope from the neo-classical State Capitol to Zane Grey's possum-trot log cabin, is recognized for its sensitivity, attention to detail, and historical ambiance. In 1985, one of his projects received the first Governor's Award for Historic Preservation in the category of architecture.

The nominee also has made noteworthy contributions to the study of the architecture of the Southwest. His archival and field research into archaic building materials and processes, and his experimentation with them, have produced innovative techniques that are widely used by other preservationists.

Additionally, Doyle has researched many historic buildings, assemblages of buildings, and archaeological sites and has written numerous articles and successful nominations to the National Register of Historic Places that have significantly added to the knowledge of the history of American architecture and to the understanding of the customs and life-styles that affected building design and construction in the past.

The nominee's work in the field of Historic Preservation has been published in books and periodicals with national and local readership, a few examples of which are included in this portfolio.

Continued on page 1.1.

Too long

PUBLIC SERVICE

HISTORIC PRESERVATION

SECTION 1. DIGEST OF CAREER AND ACHIEVEMENTS

Continued from page 1.

<i>(b) References</i>	<i>Address</i>	<i>Relationship to Nominee</i>
Craig Walling, AIA	118 East 7th Street Tempe, Arizona 85281	Colleague
James T. Flynn, AIA	6122 North 51st Place Scottsdale, Arizona 85253	Colleague and former partner
Edward B. Sawyer, Jr., AIA	3420 East Shea Boulevard Phoenix, Arizona 85028	Colleague and former employee
Don W. Ryden, AIA	1410 West Rovey Phoenix, Arizona 85013	Colleague and former employee
Willard E. Gwilliam, AIA	The Colonial Williamsburg Foundation Box C Williamsburg, Virginia 23185	Colleague and former employee
Michael A. Ramnes, Assistant Director	Facilities Management Division Department of Administration Arizona State Capitol 1700 West Washington - Room 601 Phoenix, Arizona 85007	Client
David D. Chase, President	David D. Chase & Company, Inc. 114 North San Francisco Suite #100 Flagstaff, Arizona 86001	Client

SECTION 2. NOMINATION *(submit in duplicate)*

1. Gerald Austin Doyle, of the Central Arizona Chapter and corporate member of the AIA since
(name of nominee) (chapter assignment)

1963 is nominated for Fellowship for notable contribution to the advancement of the profession of
(election date)

architecture in the area (s) of Public Service and Historic Preservation
(areas of distinction, see Principles Underlying the Bestowal of Fellowship for a complete listing).

The nomination is made by:
(check and sign either 1a. or 1b.)

1a. Vote of governing Board of the Central Arizona Chapter
(name of component organization)

[Signature] President 9/22/85
(signature and title of Chapter President or Secretary) (date)

1b. Individual corporate members and/or Fellows as follows:
(written signature and date)

(typed signature and chapter):

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

2. The nominators designate the following member to be the sponsor of the nomination:

Name James A. Gresham, FAIA

Address 620 North Country Club, Tucson, AZ 85716 Phone Number (602) 795-0100

SECTION 3. PROFILE

(Additional sheets may be inserted, but please be concise.)

TYPEWRITING ONLY

1. Nominee's name: Gerald Austin Doyle
2. Nominee is a natural naturalized citizen of the United States.
3. Nominee's mailing address: 4331 North 12th Street, Phoenix, Arizona 85014
4. Nominee's firm name and address: Gerald A. Doyle & Associates, P.C., 4331 North 12th Street, Phoenix, Arizona 85014
5. Nominee is registered or licensed to practice architecture by: Arizona State Board of Technical Registration
(name of state board, NCARB, as case may be)
6. Nominee is registered or licensed to practice architecture in the states of: Arizona
7. Nominee is engaged in the profession of architecture as: Principal in private practice
8. Nominee's date of birth: September 20, 1922
Place of birth: Cleveland, Ohio
9. Nominee's education:
(a) High School, College, University, Post Graduate, etc. (chronological order)

Location	No. of Years	Year of Graduation	Degree
University School (high school) Shaker Heights, Ohio	3	1940	Diploma
Ecoles d'Art Americaines Fontainebleau, France	.25 (summer)	1947	Certificate
Case-Western Reserve University Cleveland, Ohio	5	1948	Bachelor of Architecture
Harvard University Cambridge, Massachusetts	1	1951	Master in Architecture

(b) Scholarships held by nominee:
Schweinfurth Traveling Fellowship in Architecture to Ecoles d'Art Americaines (awarded by the Cleveland Museum of Art)
10. Nominee has traveled in the following countries:
France, Great Britain, Canada, Mexico, Peru, Panama, Guatamala, Honduras, El Salvador, Haiti, Dominican Republic, various Pacific and Caribbean islands
11. Other data concerning nominee's record: Continued on page 3.1

SECTION 3. PROFILE

Continued from page 3.

II. Other data concerning nominee's record:

- (a) Lieutenant Commander, C.E.C., United States Naval Reserve (Retired).
- (b) Service in European, Pacific, and American Theaters of War during World War II.
- (c) Advocate for architectural registration in the Canal Zone and member of first appointed Canal Zone Board of Registration for Architects and Professional Engineers. Served on board from 1956 to 1961 and during this period represented the Canal Zone on the National Council of Architectural Registration Boards.
- (d) Private practice as Gerald A. Doyle & Associates since 1950, and since 1962 in Phoenix, Arizona.
- (e) Lecturer in History of Architecture, Arizona State University, 1962-1965.
- (f) Registered Landscape Architect (Arizona) and member of the American Society of Landscape Architects since 1969.
- (g) Member of Board of Directors and Treasurer of the Arizona Architects Foundation.
- (h) Although this nomination is made for achievements in Historic Preservation and Public Service, the nominee also has contributed to the advancement of the profession in the area of Design. He has been solely or largely responsible for the design of schools, churches, office buildings, residences, recreation facilities, federal courts, and military facilities. Additionally, he has prepared master plans for cities, rural areas, and school districts. Three of his schools received American Association of School Administrators/AIA awards.

SECTION 3. PUBLIC SERVICE

(Additional sheets may be inserted, but please be concise.)

1. List the offices and committees in civic organizations and voluntary governmental positions occupied by the nominee and the period of each:

<i>Office or Committee and its Origin</i> (i.e., Federal, State or local government)	<i>From</i>	<i>To</i>
Arizona Historical Advisory Commission (State government)	1970	Present
Arizona Historic Sites Review Committee (State government and United States Department of the Interior)	1969	1983
Arizona Historical Building Code Committee (State government)	1983	Present
Phoenix Rehabilitation Appeals Board (local government)	1980	Present
Board of Directors, Arizona Architectural Archives (State government)	1980	1982
Board of Advisors, Johnson Historical Museum of the Southwest, a nonprofit corporation	1982	Present

2. Describe the specific achievements of the nominee which have contributed notably to the advancement of the profession in the field of public service by his service listed above:

The nominee has participated in 18 public service organizations since 1962, the most noteworthy of which are listed above. His principal achievements in each are summarized below.

Arizona Historical Advisory Commission: Organized architecture-oriented history programs for inclusion in public school curricula, participated in the production of tourism publications on historic and prehistoric buildings and sites, and designed traveling exhibits on contemporary and historic architecture.

Arizona Historic Sites Review Committee: Provided architectural evaluation of buildings nominated to the National Register of Historic Places and played an important role in obtaining National Register listing for more than 200 individual buildings and districts.

Continued on page 9.1.

3. List the significant awards, honors and recognition accorded, by the Institute and other professional, governmental, or civic organizations for the nominee's work in public service:

Recognition of the nominee's public service accomplishments is demonstrated by his numerous reappointments to prestigious positions, in some instances for as many as four terms with the same organizations, and by the variety of bodies that have sought his participation. Additionally, because of his special knowledge and experience, Doyle has been appointed to organizations that by law or custom require one representative of the profession.

4. Books or articles written in relation to work done while the nominee served the public:

<i>Title of Book or Article</i>	<i>Publication Date</i>	<i>Publisher</i>
Arizona Historical Building Code (as a member of the committee)	1985 (legislative draft)	State of Arizona

SECTION 3. PUBLIC SERVICE

Continued from page 9.

2. Describe the specific achievements of the nominee which have contributed notably to the advancement of the profession in the field of public service by his service listed above:

Arizona Historical Building Code Committee: Participated in the development of a construction and life safety code for buildings listed on the National and State Registers of Historic Places. Code will be introduced to the state legislature during the 1986 session.

City of Phoenix Rehabilitation Appeals Board: Ruled on citizen's pleas for relief from decisions made by city departments on matters relating to rehabilitation/condemnation of buildings and advised the mayor and city council on matters concerning urban renewal.

Arizona Architectural Archives: Served as a member of the Board of Directors during the period of the archive's creation and lobbied for the organization's funding.

Johnson Historical Museum of the Southwest: Served as a member of the Board of Advisors during the period of the museum's formation; advised the museum director on the acquisition of historic buildings, period furniture, and artifacts; and designed architecture interpretation exhibits.

SECTION 3. HISTORIC PRESERVATION

(Additional sheets may be inserted, but please be concise.)

1. List the major work or projects undertaken by the nominee in historic preservation and give the following information on each project on a separate page or more:

Project/Location:	Arizona State Capitol, Phoenix
Original architect, if known:	James Riely Gordon (1863-1937)
Date of original completion, if known:	1902
Architect of major alterations (other than nominee), if known:	Various
Date of completion of major alterations, if known:	Various from 1914 to 1968
*Exact nature of nominee's work:	Pure restoration
Date of completion of nominee's work:	1983

*e.g., pure restoration, adaptive re-use, alteration, additions, etc.

Continued on pages 10.1, 10.2, 10.3, and 10.4.

2. Describe the nominee's achievements in historic preservation considered to have contributed notably to the advancement of the profession:

The Arizona State Capitol restoration has been widely recognized as a remarkable accomplishment. After years of negligent stewardship and careless remodeling, the building was sympathetically returned to its turn-of-the-century status as one of the state's most noteworthy architectural assets. The Capitol restoration, the first major historic preservation task undertaken in the state, played an important role in fostering the preservation movement in Arizona. Located at one end of the Capitol Mall, the building has once again become a prominent feature of the Phoenix streetscape. Doyle is currently directing the rehabilitation of two other historic properties on the Mall.

Continued on page 10.5.

3. List the significant awards, honors and recognition accorded by the Institute and other professional, governmental, or civic organizations for the nominee's work in historic preservation:

Awards:

Governor's Award for Historic Preservation, 1985 (for the "Federal Building," Flagstaff, Arizona).
 Red Cedar and Shingle Bureau/AIA Merit Award for Historic Preservation, 1975 (for Fort Verde State Historic Park).
 Phoenix Visual Improvement Award, 1985 (for the Headquarters of the Arizona Commission on the Arts, Phoenix, Arizona).

Continued on page 10.6.

4. Books or articles written by nominee in connection with historic preservation:

<i>Title of Book or Article</i>	<i>Publication Date</i>	<i>Publisher</i>
Master Plan for the Yuma Crossing National Historic Landmark Park	1984	Gerald A. Doyle & Associates for the National Endowment for the Arts
Brigham City, Arizona Territory, a historic preservation plan	1980	Gerald A. Doyle & Associates for the City of Winslow and the National Park Service

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SECTION 3. HISTORIC PRESERVATION

Continued from page 10.

1. List the major work or projects undertaken by the nominee in historic preservation and give the following information on each project on a separate page or more:

Project/Location:	San Bernardino Ranch National Historic Landmark, Douglas, AZ
Original architect, if known:	None
Date of original completion, if known:	1882
Architect of major alterations (other than nominee), if known:	None
Date of completion of major alterations, if known:	Various from 1886 to 1974
Exact nature of nominee's work:	Pure restoration
Date of completion of nominee's work:	1984 and continuing

Project/Location:	Yuma Crossing Historic Landmark, Yuma, Arizona
Original architect, if known:	None
Date of original completion, if known:	Various buildings from 1856 to 1886
Architect of major alterations (other than nominee), if known:	None
Date of completion of major alterations, if known:	Various from 1863 to 1960s
Exact nature of nominee's work:	Pure restorations and adaptive-use rehabilitations
Date of completion of nominee's work:	1973 and continuing

Project/Location:	Fort Verde State Historic Park, Camp Verde, Arizona
Original architect, if known:	None
Date of original completion, if known:	Various buildings from 1860s to 1880s
Architect of major alterations (other than nominee), if known:	None
Date of completion of major alterations, if known:	Various from 1880s to 1970s
Exact nature of nominee's work:	Pure restorations and adaptive-use rehabilitations
Date of completion of nominee's work:	1973 and continuing

Project/Location:	Sahuaro Ranch Historic Park, Glendale, Arizona
Original architect, if known:	None
Date of original completion, if known:	Various buildings from 1880s to 1906
Architect of major alterations (other than nominee), if known:	None
Date of completion of major alterations, if known:	Various from 1890s to 1970s
Exact nature of nominee's work:	Pure restorations and adaptive-use rehabilitations
Date of completion of nominee's work:	1981 and continuing

Continued on page 10.2.

SECTION 3. HISTORIC PRESERVATION

Continued from page 10.1.

1. List the major work or projects undertaken by the nominee in historic preservation and give the following information on each project on a separate page or more:

Project/Location:	U. S. Post Office, Phoenix, Arizona
Original architect, if known:	Unidentified government architects
Date of original completion, if known:	1920
Architect of major alterations (other than nominee), if known:	Unidentified government architects
Date of completion of major alterations, if known:	Various from 1935 to 1975
Exact nature of nominee's work:	Exterior: pure restoration Interior: restoration and rehabilitation
Date of completion of nominee's work:	1979

Project/Location:	"Federal Building" * Flagstaff, AZ
Original architect, if known:	Louis A. Simon, Supervising Architect
Date of original completion, if known:	1936
Architect of major alterations (other than nominee), if known:	Unidentified government architects
Date of completion of major alterations, if known:	Various from 1945 to 1980
Exact nature of nominee's work:	Adaptive-use rehabilitation
Date of completion of nominee's work:	1985

* The building is now privately owned.

Project/Location:	Headquarters of the Arizona Commission on the Arts (formerly the Corpstein Duplex), Phoenix, Arizona
Original architect, if known:	None
Date of original completion, if known:	Circa 1908
Architect of major alterations (other than nominee), if known:	None
Date of completion of major alterations, if known:	Various from 1920s to 1970s
Exact nature of nominee's work:	Adaptive-use rehabilitation
Date of completion of nominee's work:	1984

Project/Location:	Tombstone Courthouse (State Historic Park), Tombstone, Arizona
Original architect, if known:	Unknown
Date of original completion, if known:	1886
Architect of major alterations (other than nominee), if known:	None
Date of completion of major alterations, if known:	Various from 1920s to 1960
Exact nature of nominee's work:	Adaptive-use rehabilitation
Date of completion of nominee's work:	1972

Continued on page 10.3.

SECTION 3. HISTORIC PRESERVATION

Continued from page 10.2.

1. List the major work or projects undertaken by the nominee in historic preservation and give the following information on each project on a separate page or more:

Project/Location:	Jerome State Historic Park (formerly the Douglas Mansion), Jerome, AZ
Original architect, if known:	None
Date of original completion, if known:	1910
Architect of major alterations (other than nominee), if known:	None
Date of completion of major alterations, if known:	Various from 1920s to 1960s
Exact nature of nominee's work:	Adaptive-use rehabilitation
Date of completion of nominee's work:	1976

Project/Location:	(Elements of *) Heritage Square, Phoenix, Arizona
Original architect, if known:	None
Date of original completion, if known:	Various buildings from 1886
Architect of major alterations (other than nominee), if known:	None
Date of completion of major alterations, if known:	Various from 1920s to 1970s
Exact nature of nominee's work:	Adaptive-use rehabilitation
Date of completion of nominee's work:	1982

* Other elements by Robert Frankeberger, AIA

Project/Location:	Riordan State Historic Park (formerly the Kinlichy Knoll Estate), Flagstaff, Arizona
Original architect, if known:	Charles Whittlesey (1867-1941)
Date of original completion, if known:	1904
Architect of major alterations (other than nominee), if known:	None
Date of completion of major alterations, if known:	Various from 1920s to 1970s
Exact nature of nominee's work:	Pure restoration
Date of completion of nominee's work:	1983

Project/Location:	McFarland State Historic Park (formerly the Pinal County Courthouse), Florence, Arizona
Original architect, if known:	None
Date of original completion, if known:	Circa 1882
Architect of major alterations (other than nominee), if known:	None
Date of completion of major alterations, if known:	Various from 1890 to 1972
Exact nature of nominee's work:	Pure restoration
Date of completion of nominee's work:	1978

Continued on page 10.4.

SECTION 3. HISTORIC PRESERVATION

Continued from page 10.3.
 1. List the major work of projects undertaken by the nominee in historic preservation and give the following information on each project on a separate page or more:

Project/Location:	Bonelli House, Kingman, Arizona
Original architect, if known:	None
Date of original completion, if known:	1890
Architect of major alterations (other than nominee), if known:	None
Date of completion of major alterations, if known:	No major alterations
Exact nature of nominee's work:	Adaptive-use rehabilitation as City of Kingman Historical Museum
Date of completion of nominee's work:	1977

Project/Location:	PMS Building (formerly the Reverend Henry M. Campbell Residence), Phoenix, Arizona
Original architect, if known:	None
Date of original completion, if known:	1906
Architect of major alterations (other than nominee), if known:	None
Date of completion of major alterations, if known:	Various from 1939 to 1982
Exact nature of nominee's work:	Adaptive-use rehabilitation as professional office building
Date of completion of nominee's work:	1985

Project/Location:	Pine School Library (formerly the Church of Latter-day Saints), Pine, Arizona
Original architect, if known:	None
Date of original completion, if known:	1889-1891
Architect of major alterations (other than nominee), if known:	None
Date of completion of major alterations, if known:	No major alterations
Exact nature of nominee's work:	Adaptive-use rehabilitation
Date of completion of nominee's work:	1980

Project/Location:	Yuma Territorial Prison (State Historic Park), Yuma, Arizona
Original architect, if known:	None
Date of original completion, if known:	Various buildings from 1886 to 1910
Architect of major alterations (other than nominee), if known:	None
Date of completion of major alterations, if known:	Various from 1887 to 1960
Exact nature of nominee's work:	Pure restoration, adaptive-use rehabilitation, and stabilization
Date of completion of nominee's work:	1974

SECTION 3. HISTORIC PRESERVATION

Continued from page 10.

2. Describe the nominee's achievements in historic preservation considered to have contributed notably to the advancement of the profession:

The San Bernardino Ranch restoration conserved one of the most important examples of nineteenth century Anglo-American architecture in the Southwest. The complex of adobe buildings constructed by the West's most famous lawman, Sheriff John H. Slaughter, was designated a National Historic Landmark and is now enjoyed by visitors from throughout the world. As one of the few virtually intact and accurately restored historic ranches in the United States, the San Bernardino adds an important historic resource to the cultural wealth of the nation.

The Federal Building in Flagstaff had been unoccupied for a number of years. Located in the city's blighted downtown, the structure had been identified as one of important resources in the Railroad Historic District. Doyle's adaptive-use design of the now privately-owned building resulted in a rehabilitation that received noteworthy public acclaim and the Governor's Award for Historic Preservation in 1985. The rehabilitated "Federal Building" (as it is still named), has become one of Flagstaff's most successful office buildings and is largely responsible for the commercial renaissance of the downtown area.

The Corpstein Duplex, an important example of prairie style architecture and a major contributor to the Historic Roosevelt District in Phoenix, was rehabilitated as the Headquarters of the Arizona Commission on the Arts. The rehabilitation has been recognized as a major achievement for the nominee and his developer-client and received the Phoenix Visual Improvement Award in 1985. The success of the project has stimulated interest in the preservation of historic properties in the Phoenix downtown area.

The Yuma Crossing National Historic Landmark, sometimes called a "Williamsburg of the West," is one of the nation's premier historic locales and contains buildings and cultural sites dating from the sixteenth century. The nominee designed the master plan for the Landmark's utilization by the public and has begun its execution. The document has received national attention and excerpts from it have been widely published. The plan was funded, in part, by the National Endowment for the Arts.

The Master Plan for the Homolovi State Prehistoric Park provides recommendations for the creation of a 25-square mile cultural and natural park located adjacent to the Hopi and Navajo Indian Reservations. The park area contains six prehistoric Anasazi village ruins, a seven-mile reach of the Little Colorado River, and a portion of the Painted Desert. The nominee was commissioned by the Governor's Archaeology Task Force to design the plan.

The nominee's knowledge of historic building materials and processes is widely acknowledged by preservationists. Doyle has been a consultant on preservation techniques to other members of the profession, archaeologists, museums, and federal agencies, including the Department of Health and Human Services, the National Park Service, and the U. S. Forest Service. His work with the replication and use of archaic materials is frequently published. Several articles on the reproduction of components used in the State Capitol restoration are included in this portfolio. Photograph 10 illustrates the manufacture of adobe bricks by a historic process, rediscovered by the nominee through research and experimentation.

Examples of Doyle's other accomplishments in the field of historic preservation, including the preparation of historic structure reports and nominations to the National Register of Historic Places, are appended.

SECTION 3. HISTORIC PRESERVATION

Continued from page 10.

3. List the significant awards, honors and recognition accorded by the Institute and other professional, governmental, or civic organizations for the nominee's work in historic preservation:

Recognitions:

Selected after national solicitation as the architect for the Yuma Crossing National Historic Landmark Park and the Homolovi State Prehistoric Park, a 25-square mile area containing six notable Anasazi village ruins.

Selected as the architect for the restoration of the Carnegie Library (now a State of Arizona Building in the Capitol Complex). Construction is now in progress.

First architect nominated for the Governor's Artist of the Year Award (1985).

SECTION 3. HISTORIC PRESERVATION

Continued from page 10.

1. Books or articles written in relation to work done while the nominee served the public:

<i>Title of Book or Article</i>	<i>Publication Date</i>	<i>Publisher</i>
The Sahuaro Ranch, a historic preservation plan	1981	Gerald A. Doyle & Associates for the City of Glendale, Arizona
History of the A. L. ("Babe") Haught/Zane Grey Cabin	1978	Gerald A. Doyle & Associates for the Tonto National Forest
Master Plan for the Homolovi State Prehistoric Park	1985	Gerald A. Doyle & Associates for the Arizona State Land Department
The Navajo County Courthouse-- Richardsonian Romanesque in Arizona Territory	1980	Gerald A. Doyle & Associates for Navajo County, Arizona
Emil Frey's Stained Glass in Arizona	1982	Gerald A. Doyle & Associates for the Diocese of Tucson
Analysis of Historic Photographs of John Slaughter's Ranch House Compound at the San Bernardino Ranch	1982	Johnson Historical Museum of the Southwest
The Roosevelt Neighborhood	1981	Gerald A. Doyle & Associates for the Arizona State Historic Preservation Office
The Historic San Marcos Hotel	1984	The Kahler Corporation Rochester, Minnesota
Historic Structure Report and Restoration Considerations for the Kinlich Knoll Estate	1982	Gerald A. Doyle & Associates for the Arizona State Parks Department
The Fort Yuma Arsenal	1978	Indian Health Service, Dept. of Health and Human Services
The Holy Angels Church	1982	Diocese of Tucson
Chandler (Arizona) City Center Plan	1983	Gerald A. Doyle & Associates and Gresham/Larson Associates (a joint venture) for the City of Chandler, Arizona
The Original Phoenix Townsite	1984	Gerald A. Doyle & Associates for the City of Phoenix
Staging a Comeback	1983	Arizona Commission on the Arts
Researching Your House	1983	Arizona Commission on the Arts

SECTION 4. EXHIBITS (PHOTOGRAPHIC)

List the photographs which follow this page:

<i>Project</i>	<i>Location</i>	<i>Year of Completion</i>
1. Arizona State Capitol	Phoenix, Arizona	1983
2. Arizona State Capitol	Phoenix, Arizona	1983
3. Arizona State Capitol	Phoenix, Arizona	1983
4. Arizona State Capitol	Phoenix, Arizona	1983
5. Arizona State Capitol ("before")	Phoenix, Arizona	1983
6. Arizona State Capitol ("before")	Phoenix, Arizona	1983
7. San Bernardino National Historic Landmark	Douglas, Arizona	1984
8. San Bernardino National Historic Landmark	Douglas, Arizona	1984
9. San Bernardino National Historic Landmark ("before")	Douglas, Arizona	1984
10. San Bernardino National Historic Landmark (adobe)	Douglas, Arizona	1984
11. The Foreman's House at the Sahuaro Ranch Historic Park	Glendale, Arizona	1984
12. The Foreman's House at the Sahuaro Ranch Historic Park ("before")	Glendale, Arizona	1984
13. Headquarters of the Arizona Commission on the Arts	Phoenix, Arizona	1984
14. Headquarters of the Arizona Com- mission on the Arts ("before")	Phoenix, Arizona	1984
15. Heritage Square	Phoenix, Arizona	1980
16. Heritage Square	Phoenix, Arizona	1980
17. Heritage Square ("before")	Phoenix, Arizona	1980
18. Fort Verde State Historic Park	Camp Verde, Arizona	1973
19. Fort Verde State Historic Park ("before")	Camp Verde, Arizona	1973
20. Federal Building/ U. S. Post Office	Phoenix, Arizona	1979

Continued on page 15.1.

SECTION 4. EXHIBITS (PUBLICATIONS)

1. Master Plan for the Yuma Crossing National Historic Landmark Park.
2. Master Plan for the Homolovi State Prehistoric Park.
3. A Research Report and Restoration Considerations for the Interpretive Development of Historic Resources at Brigham City, Arizona Territory.

SECTION 4. EXHIBITS (MISCELLANEOUS)

1. Reprint from the book "Phoenix - Valley of the Sun", a history of the city, with fly-leaf notation by former mayor.
2. Excerpt from Arizona Highways, November 1984, "America's Colorado River Crossing: A Williamsburg of the West at Yuma."
3. Reprint from Designers West, December 1980, concerning the Arizona State Capitol restoration.
4. Reprint from Designers West, December 1981, concerning the replication of historic materials and letter from the editor.
5. Newspaper article concerning the Governor's Award for Preservation (1985).
6. Cover page of Historic Building Code Committee Report with list of committee members and letter from committee chairperson.
7. Reprint from the Arizona Republic, June 29, 1980, concerning historic preservation in Arizona.
8. Red Cedar Shingle and Shake Bureau/AIA Architectural Award 1975 in the category of Historic Preservation. Published in Mallet and Froe, July/August/September 1975.
9. Letter of reappointment to Arizona Historical Advisory Commission dated July 12, 1985.
10. Newspaper article concerning donation of services to rural community.
11. Newspaper article concerning the Sahuaro Ranch Historic Park.
12. National Register nomination for the Holy Angels Church, Globe, Arizona.
13. Analysis of Historic Photographs of John Slaughter Ranch at the San Bernardino National Historic Landmark.



1. ARCHITECT OF RECORD Gerald A. Doyle & Associates 1. View from the Capitol Mall

DESIGNER Gerald A. Doyle

PROJECT Arizona State Capitol

DATE 1983

AUTHORSHIP: Solely Responsible for Design

2. ARCHITECT OF RECORD Gerald A. Doyle & Associates 2. The Rotunda
DESIGNER Gerald A. Doyle
PROJECT Arizona State Capitol
DATE 1983
AUTHORSHIP: Solely Responsible for Design





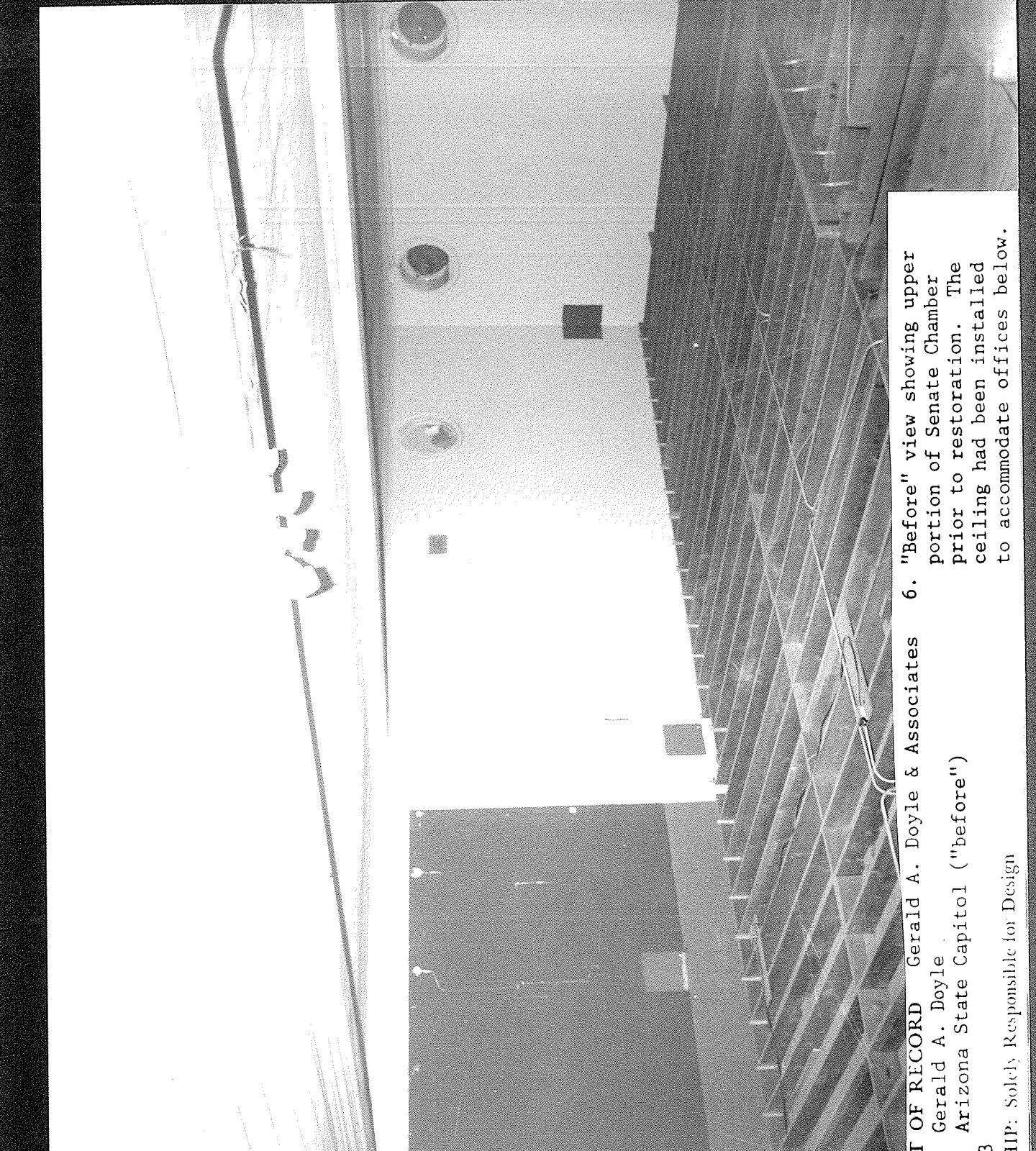
3. ARCHITECT OF RECORD Gerald A. Doyle & Associates 3. The Senate Chamber
DESIGNER Gerald A. Doyle
PROJECT Arizona State Capitol
DATE 1983
AUTHORSHIP: Solely Responsible for Design

4. ARCHITECT OF RECORD Gerald A. Doyle & Associates 4. The Territorial Library
DESIGNER Gerald A. Doyle
PROJECT Arizona State Capitol
DATE 1983
AUTHORSHIP: Solely Responsible for Design





5. ARCHITECT OF RECORD Gerald A. Doyle & Associates 5. "Before" view showing
DESIGNER Gerald A. Doyle typical interior office
PROJECT Arizona State Capitol ("before") prior to restoration.
DATE 1983
AUTHORSHIP: Solely Responsible for Design



6. ARCHITECT OF RECORD Gerald A. Doyle & Associates
DESIGNER Gerald A. Doyle
PROJECT Arizona State Capitol ("before")
DATE 1983
AUTHORSHIP: Solely Responsible for Design

6. "Before" view showing upper portion of Senate Chamber prior to restoration. The ceiling had been installed to accommodate offices below.

ARCHITECT OF RECORD Gerald A. Doyle & Associates
DESIGNER Gerald A. Doyle
PROJECT San Bernardino National Historic Landmark
DATE 1984
AUTHORSHIP: Solely Responsible for Design



8. ARCHITECT OF RECORD Gerald A. Doyle & Associates
DESIGNER Gerald A. Doyle
PROJECT San Bernardino National Historic Landmark
DATE 1984
AUTHORSHIP: Solely Responsible for Design

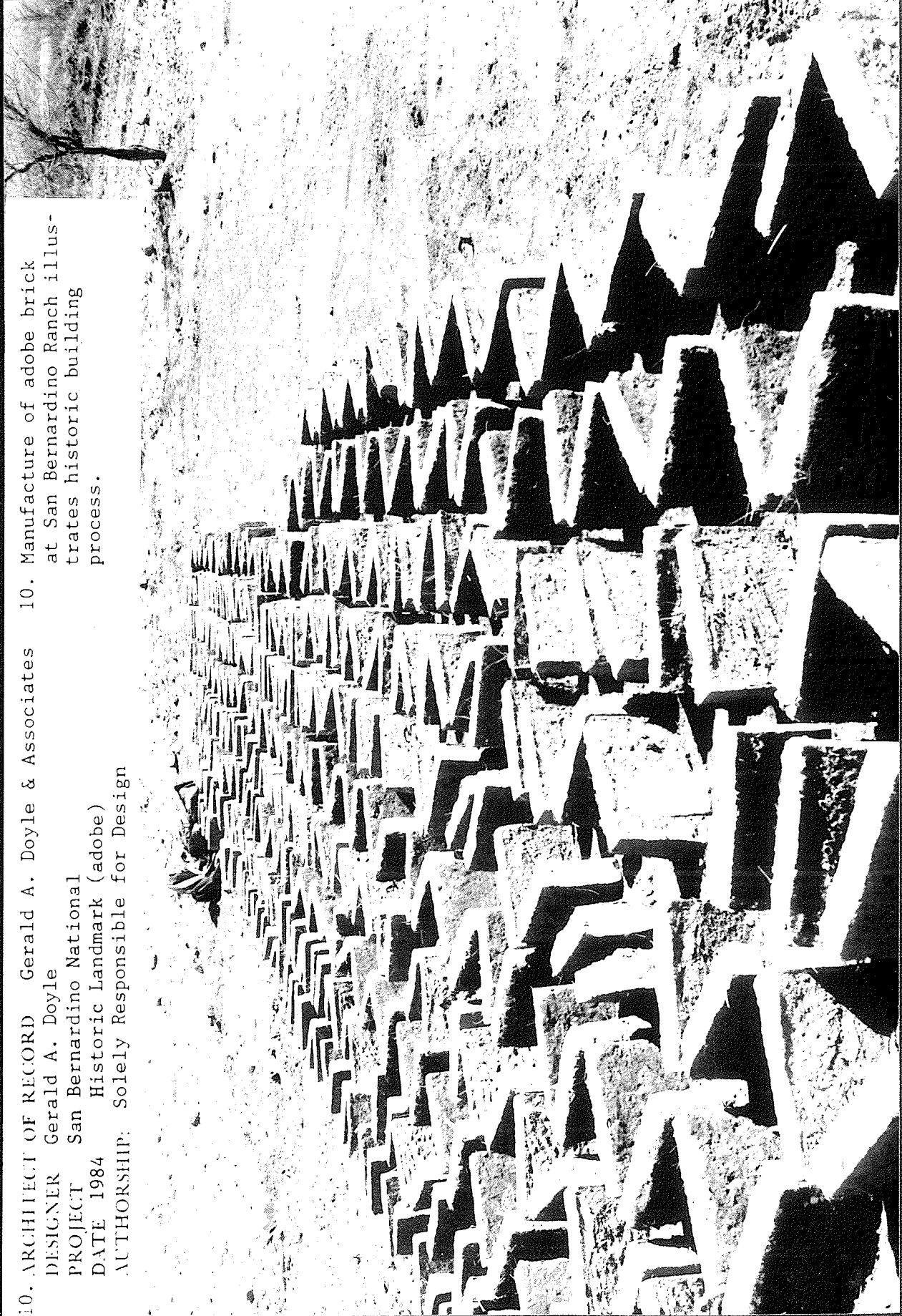


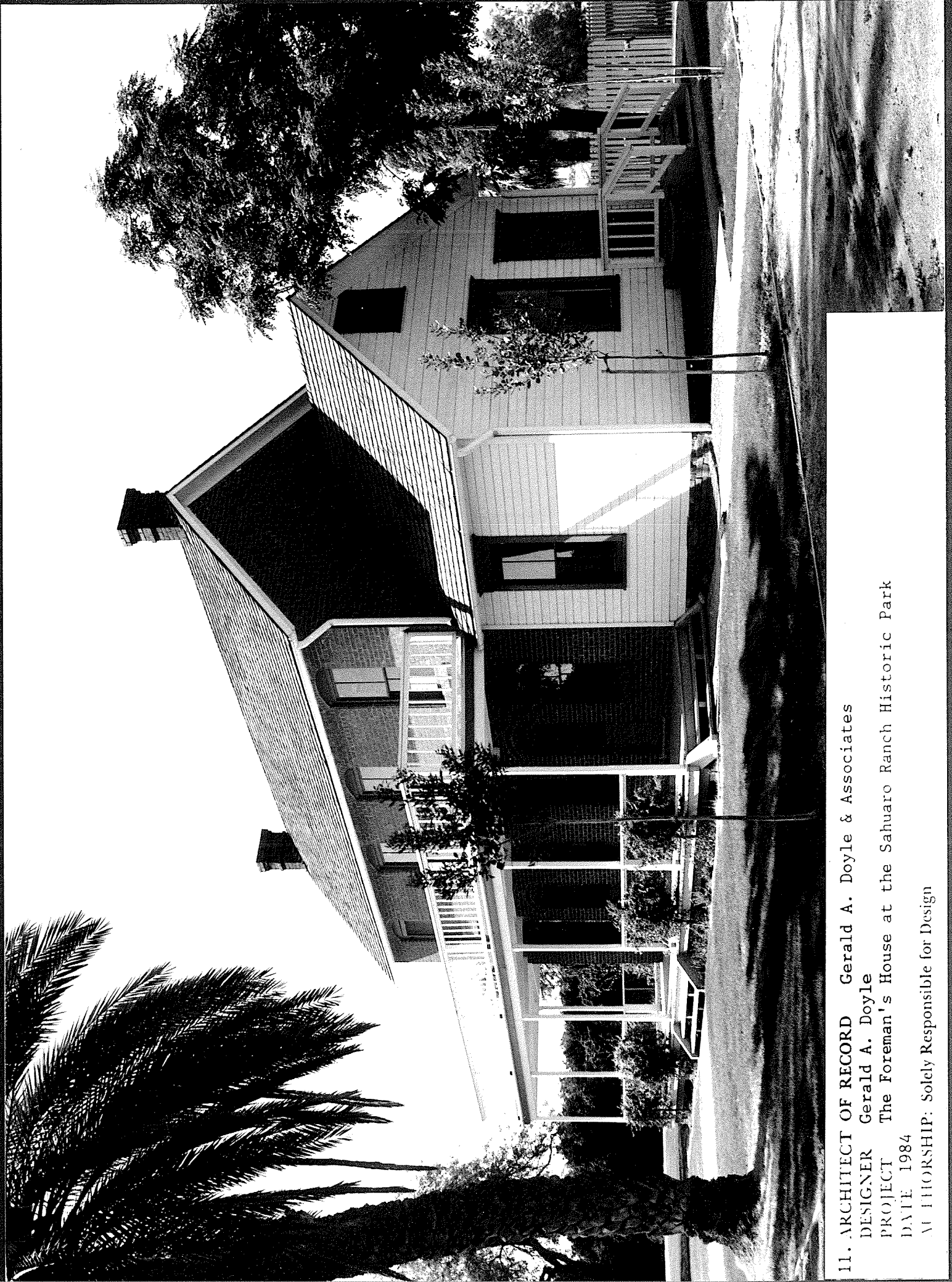
9. ARCHITECT OF RECORD Gerald A. Doyle & Associates
DESIGNER Gerald A. Doyle
PROJECT San Bernardino National Historic Landmark ("before")
DATE 1984
AUTHORSHIP: Solely Responsible for Design



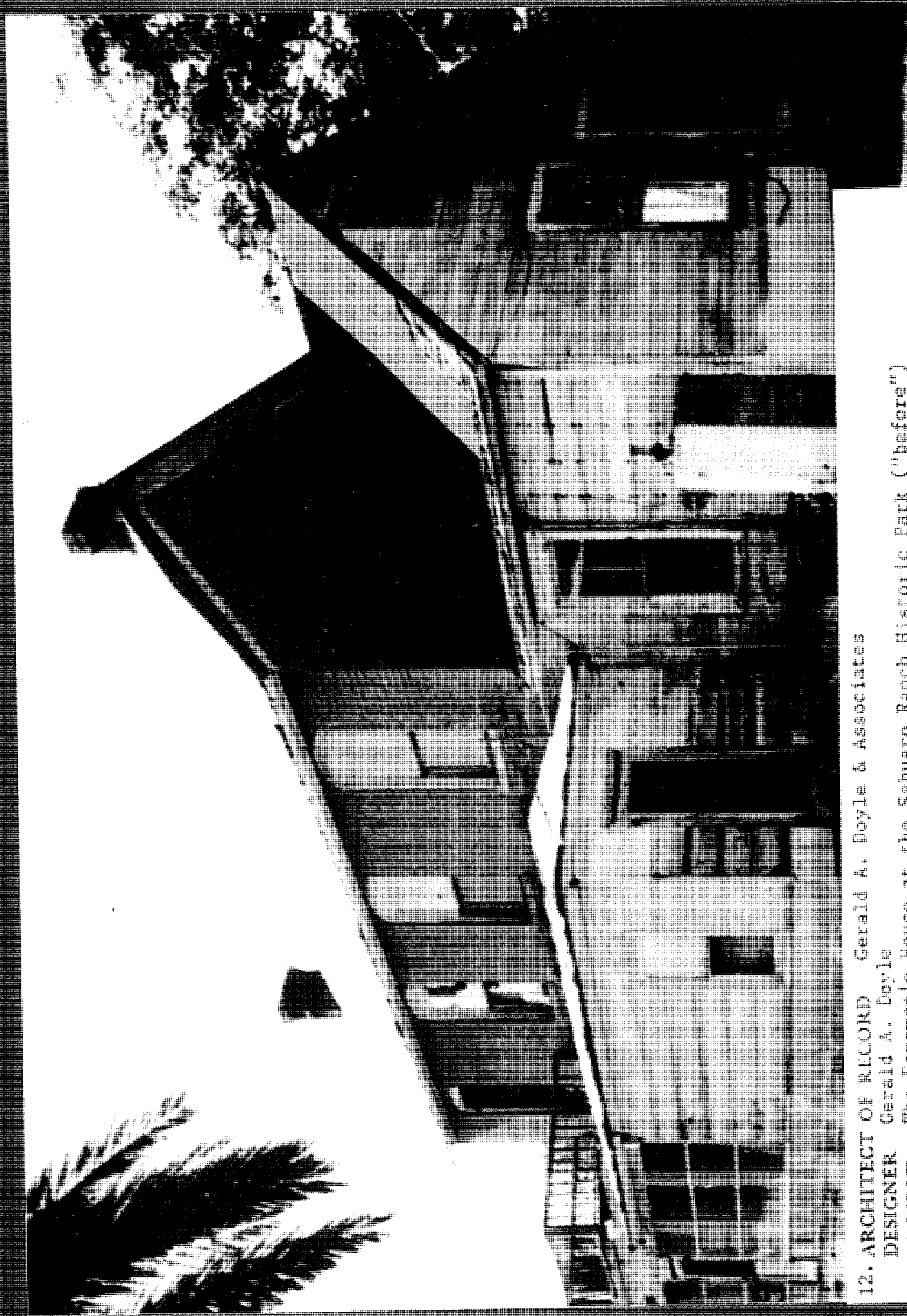
10. ARCHITECT OF RECORD Gerald A. Doyle & Associates
DESIGNER Gerald A. Doyle
PROJECT San Bernardino National
DATE 1984 Historic Landmark (adobe)
AUTHORSHIP: Solely Responsible for Design

10. Manufacture of adobe brick
at San Bernardino Ranch illus-
trates historic building
process.





11. ARCHITECT OF RECORD Gerald A. Doyle & Associates
DESIGNER Gerald A. Doyle
PROJECT The Foreman's House at the Sahuaro Ranch Historic Park
DATE 1984
AFFILIATION: Solely Responsible for Design



12. ARCHITECT OF RECORD Gerald A. Doyle & Associates
DESIGNER Gerald A. Doyle
PROJECT The Foreman's House at the Sahuaro Ranch Historic Park ("before")
DATE 1984
AUTHORSHIP: Solely Responsible for Design



13. ARCHITECT OF RECORD Gerald A. Doyle & Associates
DESIGNER Gerald A. Doyle
PROJECT Headquarters of the Arizona Commission on the Arts
DATE 1984
AUTHORSHIP: Solely Responsible for Design



14. ARCHITECT OF RECORD Gerald A. Doyle & Associates
DESIGNER Gerald A. Doyle
PROJECT Headquarters of the Arizona Commission on the Arts ("before")
DATE 1984
AUTHORSHIP: Solely Responsible for Design

5. ARCHITECT OF RECORD Gerald A. Doyle & Associates
DESIGNER Gerald A. Doyle
PROJECT Heritage Square
DATE 1980
AUTHORSHIP: Solely Responsible for Design

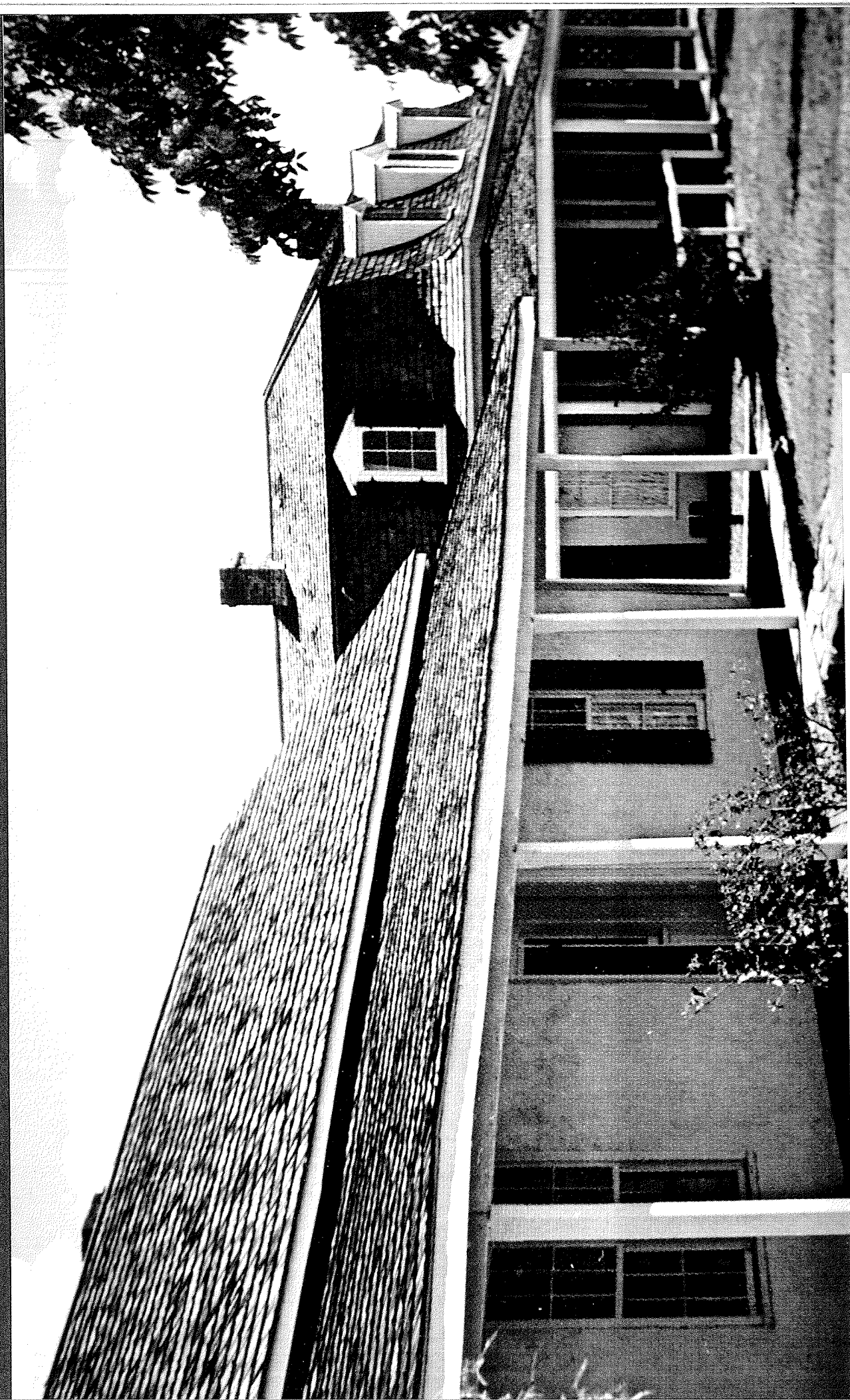




6. ARCHITECT OF RECORD Gerald A. Doyle & Associates
DESIGNER Gerald A. Doyle
PROJECT Heritage Square
DATE 1980
AUTHORSHIP: Solely Responsible for Design



17. ARCHITECT OF RECORD Gerald A. Doyle & Associates
DESIGNER Gerald A. Doyle
PROJECT Heritage Square ("before")
DATE 1980
AUTHORSHIP: Solely Responsible for Design

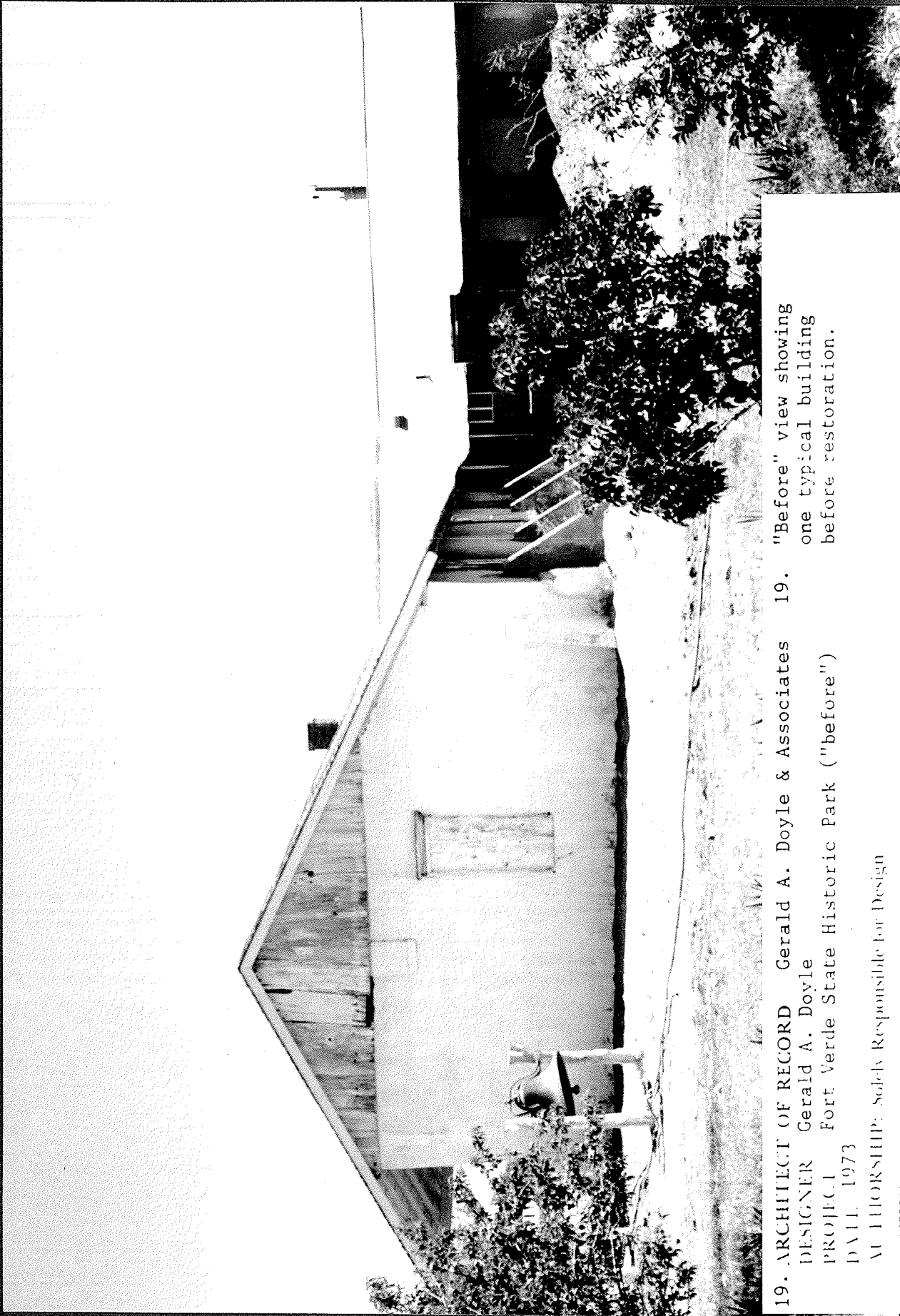


18. ARCHITECT OF RECORD Gerald A. Doyle & Associates 18. Officers' Row

DESIGNER Gerald A. Doyle
PROJECT Fort Verde State Historic Park

DATE 1973

AUTHORSHIP: Solely Responsible for Design



19. ARCHITECT OF RECORD Gerald A. Doyle & Associates 19. "Before" view showing
DESIGNER Gerald A. Doyle one typical building
PROJECT Fort Verde State Historic Park ("before") before restoration.
DATE 1973

MEMBERSHIP: Solely Responsible for Design



20. ARCHITECT OF RECORD Gerald A. Doyle & Associates
DESIGNER Gerald A. Doyle
PROJECT Federal Building/U. S. Post Office
DATE 1979
AUTHORSHIP: Solely Responsible for Design

Valley of the Sun

Who would have conceived of such a bold city in the vast Sonoran desert valley, parched incessantly by an unrelenting sun?

Indeed, as the great and mythical phoenix bird rose again from its own ashes, America's largest desert city and the ninth most populated metropolitan area in the nation has risen on the foundations of the ancient Hohokam Indian civilization. When the grizzled fortune-seekers ventured into the new Arizona Territory in 1865 looking for gold, they discovered canals built by a people who had flourished in the Salt Valley several centuries before Christ. Those ancient canals became the foundation for an agricultural paradise built by courageous risk-takers and entrepreneurs.

The dynamics of this spirited leadership have been operating ever since, lifting Phoenix from a small and struggling town without a railroad to a state capital, a vast and healthful retirement center, a young metropolis still in the process of creating its own identity — a process marked forever by the vitality and "can do" spirit that characterized those early town-builders.

Dr. G. Wesley Johnson calls on his extensive knowledge of Phoenix and the work of the Phoenix History Project to tell an absorbing story of those who came to conquer a frontier land along the Salt River. He has supervised the collection of hundreds of historic photographs, many never published prior to this classic edition — the first written history of Phoenix.

Phoenix: *Valley of the Sun* is Johnson's testament to a city newly awakened to its own past, caught up in the new, learning from its history. Raw, still brash, sometimes choking in its own technology, Phoenix is now a national institution — a frame of mind, a Utopia in the Valley of the Sun, a beautiful, glittering jewel on the Sun Belt still rising in splendor from its own ashes.

Phoenix



VALLEY OF THE SUN

BY G. WESLEY JOHNSON JR.

PHOENIX: VALLEY OF THE SUN

CONTINENTAL HERITAGE PRESS

To Jimmy -
with appreciation for
all your help to make
Heritage Square & the Ross
House a success

Best Regards
Christmas 1982 John Ring

Phoenix

STATE CAPITOL BUILDING

Five years after the Rosson House was occupied, the new territorial Capitol Building was also finished. The year was 1900 and Phoenix was still adjusting to the successful bid to transfer the capital from Prescott. During the 1880s, energetic Phoenicians had transformed the Salt River valley town into a major city, and the idea of capturing the capital itself was seen as the ultimate step. Moses H. Sherman and M.E. Collins, two of Phoenix's leading developers, donated land on West Washington Street for its construction, which was also conveniently located on the streetcar line they owned. Competition for a new capitol design was won by Southern architect James Riley Gordon, who had unsuccessfully submitted plans for a new capitol in Jackson, Mississippi. Primarily because Arizona was not yet a state, the legislature

ordered a significant reduction in funds, and Gordon's plan was scaled down to the realities of the funds available — \$136,500. Despite the parsimony, many taxpayers were outraged with the costs. For years the Capitol was known as "Murphy's Monument," a derogatory remark directed toward Nathan O. Murphy, governor in 1889 when the capital was brought to Phoenix.

The Capitol was designed along neoclassical lines then in vogue and built entirely of Arizona stone. The foundations were of malpais rock quarried from Camelback Mountain and first-floor walls were taken from granite in South Mountains. The upper walls are tufa cut from the mountains near Kirkland. Over the next three-quarters of a century, two wings were added and changes were made in the original decoration. When restoration was approved in 1974, architect Gerald A. Doyle and his

associates faced a major problem in returning the neglected building to its turn-of-the-century splendor. Existing state offices, including those of the governor, were moved to newer buildings, and the way was cleared for a project that was to last seven years. It was designed in three phases: repair of the walls and the dome roof; restoration of the interior furnishings such as lights, hardware, carpet, tile and furniture; and additional work on the interior. By 1982, the major rooms of the Capitol had been restored, with the old Senate Chamber as the focal point. Limited funds prevented restoration at this time of the House Chamber.

Research for the restoration turned up copies of the original plans in the New York home of Gordon's daughter. However, few photographs showing detail were taken prior to 1912, when Arizona became a state.

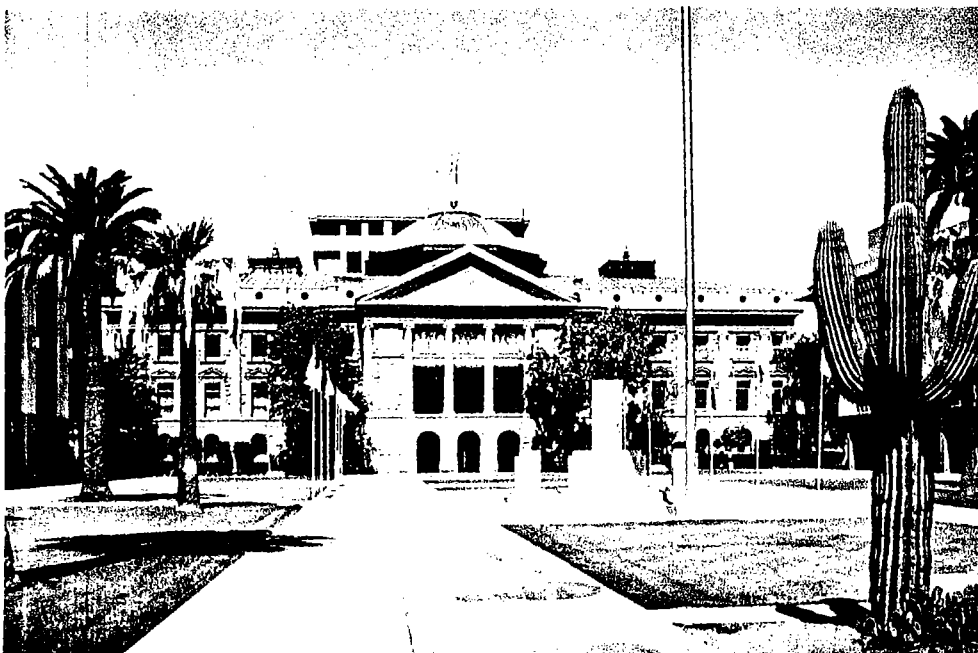


Salt River flooding of the Capitol grounds prompted the 1905 photo caption of "Capitol Ferry Service."



Tradition has it that cowboys used the statue atop the State Capitol (above) for target practice. When it was removed during the restoration process, it was found to be full of bullet holes. Wrought-iron grillwork on a Capitol stairway (above right).

The restored capitol is now listed on the National Register of Historic Places and serves the state as a museum.



What had been referred to as a "hazardous eyesore" with flaking plaster, unglued tiles and antiquated electrical wiring was now restored to serve as a state museum. Architect Doyle guided the painstaking work of the restoration, encountering unusual problems, such as returning the statue atop the dome to its function as a weathervane. It was said that one legislator, annoyed that prevailing winds caused him to be greeted each day by the goddess's bustle, had ordered caretakers to shackle it with steel cables so that it would permanently face the entrance sidewalk. Doyle also restored the dome to the spirit of the original design. Supposed to be a copper roof, it turned out to be terne metal with copper paint. Arizona's copper mining companies rose to the occasion and donated a copper roof for the dome through the Arizona Mining Association, thus capturing the spirit of Gordon's original plan.

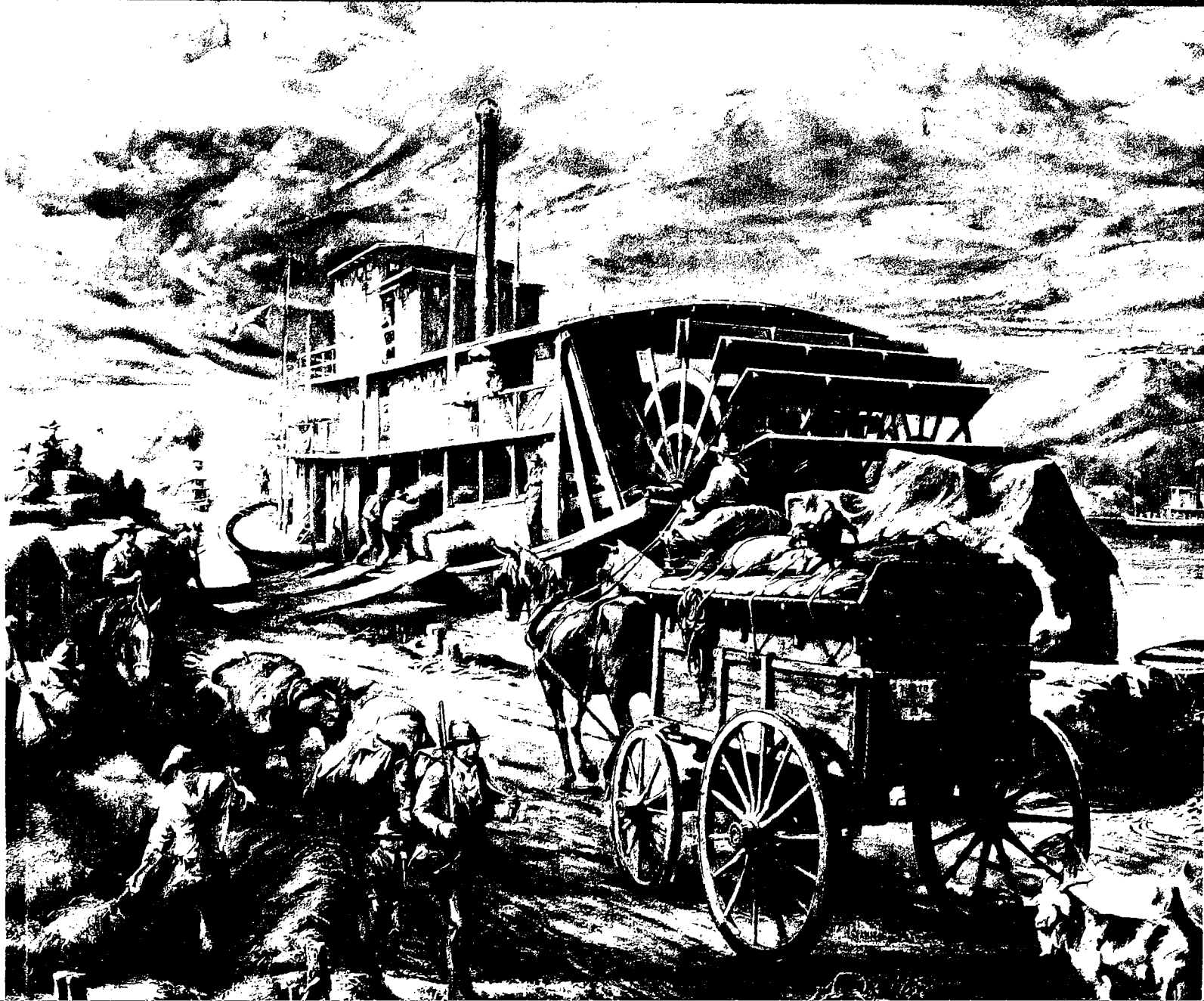
The Capitol Building is now listed on the National Register of Historic Places and serves as a state museum to exhibit materials on the political history of Arizona and the state's cultural resources.

With completion of the Capitol project and the Heritage Square complex, Phoenix has now embarked upon a significant new period of discovering its past. Saving these buildings that testify to the vibrance of frontier life in the 1890s may help stimulate interest in later periods such as the 1920s, now threatened by urban decay and rampant expansion. The history of the community is written large in these silent witnesses from another era.

ARIZONA

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AMERICA'S COLORADO RIVER CROSSING: A Williamsburg of the West at Yuma



YUMA CROSSING:

Williamsburg of the West

by Dana Cooper

San Francisco is a suburb of Yuma. Historical architect Gerald Doyle maintains that the Yuma Crossing, the point where the Colorado and Gila rivers once met, was the key to the exploration and settlement of Arizona, California, and the great Southwest.

The Yuma Crossing is to the Southwest what the Cumberland Gap was to the Midwest and the expansion of the United States after the Revolution. Indeed, few realize that America was being shaped at Yuma Crossing in 1540, nearly seventy years before the founding of Jamestown and eighty years before the landing at Plymouth Rock.

You may ask, why haven't I heard of this significant place in America's development? The answer is simple—the original confluence at the Yuma Crossing no longer exists. Dams built in the early 1900s for irrigation changed forever the course of the rivers, and the course of history.

The Yuma Crossing National Historic Landmark Park will change all that. It will illustrate in ten historic themes the growth of the Yuma area from the 1500s to 1912, letting visitors become time travelers in this "Williamsburg of the West."

By 1985 the first curiosity-seekers will have their chance to trace the steps of prehistoric Quechan Indians, Spanish missionaries, rawboned rivermen, and more by participating in Doyle's living history exhibits, painstakingly researched by his team of architects and historians. A journey back into Arizona's past may go like this.

THE QUECHAN PEOPLE:

Tending the Crossing

In those days, the rivers were swift and wide, flowing down between vertical bluffs that resembled a small canyon. The foliage was verdant; the wildlife—deer, beaver, fox—abundant.

Along the banks of the mighty Colorado, just near the Gila confluence, the Quechans made their villages. A society of strong farmers who raised maize, beans, pump-

kins, and melons in the fertile river loam, they lived in small family clusters at river's edge until floodwaters forced them each spring to higher ground overlooking the Yuma Crossing. Communal shelters, camouflaged with earth and built against the sides of the bluffs, housed up to 100 villagers and afforded a sheltered lookout for enemies.

Believers in the spiritual power of dreams, the Quechans developed physical prowess by swimming the river, primarily to transport supplies from one side to the other. Muscular, with many of the men over six feet tall, they adorned their broad bodies with shell necklaces and earrings, mineral paints in vermilion, white, yellow, and blue, and fashioned elaborate peaked coiffures of their waist-length hair with dried mud.

Soon after the arrival of the first Spanish conquistadors in 1540, the Quechans began altering not only their style of dress, donning buckskin and woven bark clothing, but also their fundamental ways of life. Crude rafts built to operate as ferries at the Crossing replaced swimmers pushing supply baskets, and earth-covered long-houses gave way to squarish single-family huts of sticks and mud.

Friendly at first, the Quechans became increasingly hostile as more Spaniards arrived, interrupting their protected existence.

Wander the village at the river's edge while a Quechan guide describes life centuries ago. Explore the Indians' living quarters and artifacts, the changes that came with Spanish and American influence, and the state of the Quechan culture today.

THE SPANISH EXPLORERS:

Seeking Riches and Souls

Legends of ancient cities brimming with treasure and a crusading desire to expand the influence of the Roman Catholic Church propelled Spanish conquistadors and missionaries into the New World.

Soldiers and missionaries first arrived by boat at the Yuma Crossing in 1540. But they didn't initiate settlements in the

region until 150 years later, when a land route to the Baja California missions, first established in 1697, was sought.

Five major expeditions snaked across the desert before 1800, but it was a gentle Jesuit priest, Father Eusebio Francisco Kino, who is credited with befriending the Quechans whom the Spaniards called *Yumas*, "sons of the leader." He mapped the confluence, and, with the help of Indian guides, discovered the land passage that, once more, proved California was not an island.

Seventy-five years later, Captain Juan Bautista de Anza, head of the Tubac presidio, a frontier garrison in Sonora, retraced Father Kino's route to *La Junta de los Ríos* (The Joining of the Rivers). Upon meeting the Quechan chief Olleyquotequebe, Anza decorated him with a medal bearing the likeness of the Spanish viceroy, assuring his explorers safe crossing—and a continuation of their journey into California, which culminated in the founding of San Francisco at the same time that the Continental Congress declared Independence in 1776.

Across the Colorado, Father Francisco Garcés, a missionary from San Xavier del Bac and one of Anza's party, founded Mission La Purísima Concepción along with a presidio, the future site of Fort Yuma.

The encroaching presence of several hundred Spanish settlers, predominantly soldiers who beat the Quechans into obeying their Catholic practices and allowed their stock to forage neighboring Quechan farmlands, led to a vicious Indian uprising in 1781. Father Garcés, the soldiers, and settlers—all but women and children—were killed, ending forever Spanish domination of the Yuma Crossing.

Father Kino's monumental cross crowns a hill rising above the Spanish camp pitched along the Colorado banks. A mud and brush chapel, no more than a portal of poles and mats, houses a crude altar. The conquistadors' primitive shelters huddle close to their tethered wooden boats at the river's edge.

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HISTORIC PROPERTIES: Restore or Renovate?
PREVIEW: San Francisco / Dallas Markets

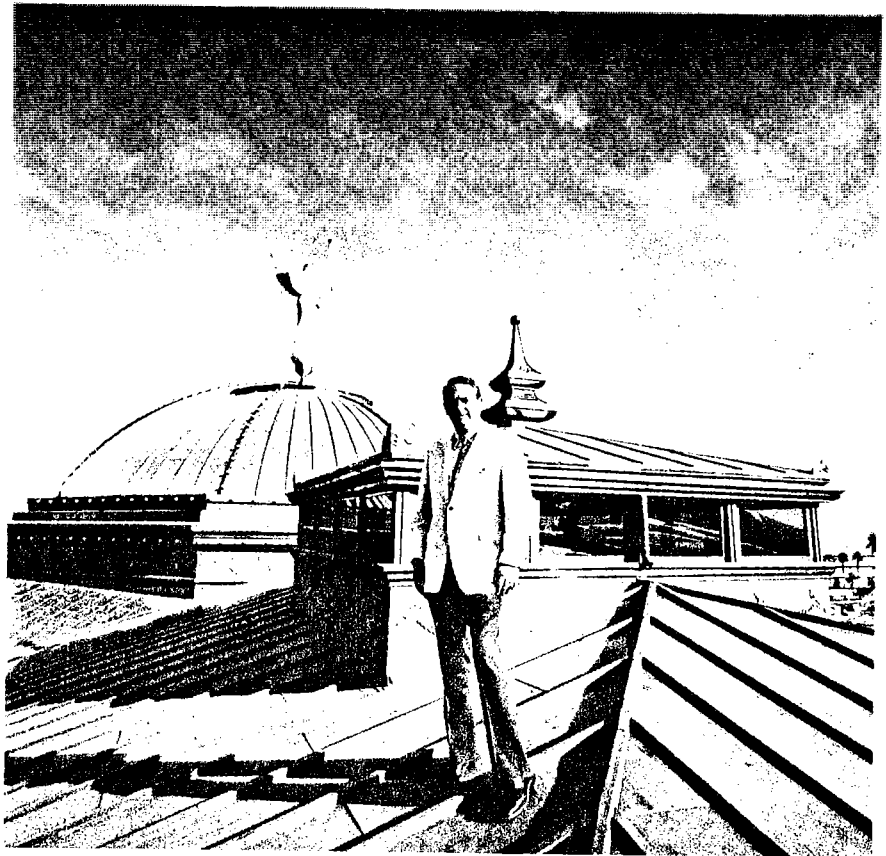


Emotions Lightweight Compared to Economics ENCOURAGING CLIENTS TO RECYCLE HISTORIC PROPERTIES

During the last decade, there has been growing interest in the United States regarding restoring rather than removing architectural remnants of our nation's heritage. In fact, ever since their establishment in 1966, saving our historic structures in the name of culture has been supported by the National Register of Historic Places and the Secretary of the Interior's Standards for Historic Preservation Projects. However, there is still more to learn about values other than emotional ones inherent in restorative work, especially with many clients needing to be more concerned with a project's economic rather than historic value.

One such value, happily, addresses itself to one of our nation's major and extremely pragmatic priorities: energy conservation. Says Gerald A. Doyle, AIA, whose firm is responsible for the restoration of Arizona's original Capitol (page 32): "Many architects and designers think old buildings are not viable. They therefore overlook one of the key points they should emphasize to clients contemplating whether or not they should build a new structure or update an old one. That point is that the past is not necessarily the past. Instead, fine old structures should be seen as opportunities to incorporate established architecture in future plans. And, in terms of energy savings, we shouldn't limit our concerns to energy sources that heat and cool. What about the energy that has gone into creating a building? As labor costs rise and labor supply falls, that is certainly a major area to consider along with the electric bill."

A second value inherent in many restoration projects lies in the soaring value of the prime land sites they often occupy. William R. Davenport, founder of Houston's Davenport Design Associates which was responsible for conducting feasibility studies when Gulf States Oil and Refining Company was considering using that city's historic Kirby Mansion for the firm's new national headquarters



(page 38), reports: "Regardless of how attractive a historic setting seemed to the client, we had to justify the economic, not cultural, viability of such a move. Would it compare with purchasing a modern existing building or building a new one? As it turned out, we definitely could justify it — based on the land value alone."

Of course, Davenport's client did gain a structural uniqueness that could not be duplicated today at four times the cost. But this was simply a bonus, not a necessity. He had to offer his client something more concrete than aesthetics or emotionalism. No matter what the site under discussion had been, the selling point would have had to have been, by sheer economic necessity, the sense of the situation in terms of the dollar.

As Davenport reminds us, so many people ineffectively wave

flags in front of bulldozers in the name of restoration. But the value that really counts, the value of which the designer and architect should be more aware so that they can encourage clients to support restorative efforts when practical, has more to do with purse than heartstrings. That which stands the test of boards of directors, shareholders and even most residential clients comes down to one thing: value in terms of the current marketplace. As we present this, our third annual issue on restorations, with the intent to inspire more professional designers and their clients to increase their attention to, knowledge of and enthusiasm for preserving our nation's cultural landmarks, we hope at the same time to promote an interest in this decision-making heavyweight.

— Carol Soucek King
Editor

Restoring Arizona's Capitol

SCRAPS, BROKEN FIXTURES AID PHOENIX DESIGNER

RESTORATION OF ARCHITECTURE/INTERIORS BY
GERALD A. DOYLE & ASSOCIATES, ARCHITECTS
GERALD A. DOYLE, AIA, PRESIDENT

PHOTOGRAPHY BY NEIL KOPPE

Preserving the past is a passion with Gerald A. Doyle of Phoenix, Arizona. He owns a historic home and restores it for pleasure. He collects historic artifacts and reads history books to relax. The architectural firm over which he presides has been involved with at least 14 major public projects restoring historic Arizona structures. No wonder then, when the Arizona State Legislature appropriated funds to commence restoration of the original Arizona Capitol Building as a

state museum, the firm selected for the undertaking was Gerald A. Doyle and Associates, Architects.

The capitol, commenced in 1889, was dedicated in 1901. It was designed by James Riely Gordon (1863-1937), architect, of San Antonio, Texas. It was in 1974, when the capitol was recognized as a significant American building and accepted for placement on the National Register of Historic Places, that Doyle was called in to begin the historic

research and design process leading to the restoration.

Researching in depth, of course, is the habit of this man who believes "architecture is a demonstration of our heritage" and strongly disapproves of those who would permit restorative shortcuts rather than insisting on historic accuracy. It follows, then, that his firm should be noted for its replication of architectural details, surface finishes and colors, and accessories, for its completion of



The Restored Arizona Capitol Museum, now partially framed by recent capitol addition.
copper roofing: Goettl Brothers Metal Products, Inc., Phoenix

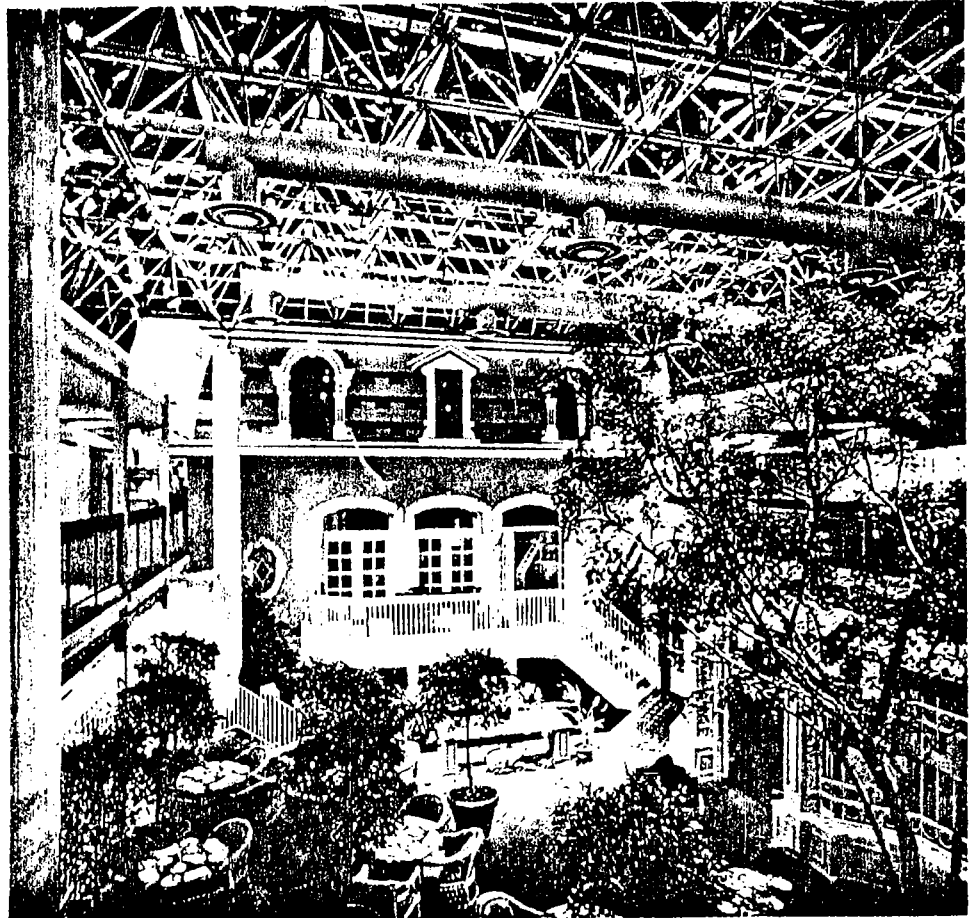
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HISTORIC PROPERTIES:
RESTORED AND RENOVATED

ANTIQUÉ DIGEST:
CHARLESTON & SAVANNAH REPRODUCTIONS

PREVIEW: SAN FRANCISCO & DALLAS MARKETS



ARCHITECT GERALD A. DOYLE DISCUSSES REPRODUCTION
TECHNIQUES USED AT THE ARIZONA CAPITOL MUSEUM

WHEN THE PRESENT HAD TO REPLICATE THE PAST EXACTLY

PHOTOGRAPHY BY RANDALL SCHMIDT
(EXCEPT AS NOTED)

One year ago, when Designers West featured the completed first phase in restoring the original Arizona Capitol Museum, we became acquainted with the architect in charge. That architect is Gerald A. Doyle, AIA, founder of Gerald A. Doyle and Associates in Phoenix, a man who has been involved with at least 14 of his state's major public projects in historic architecture. Preserving the past is a passion with Doyle, so we have turned to him again, this time to reveal, through the second and final phase of his work at the museum (to be completed next month), the sort of precise research and replication techniques necessary when the aim of client and designer is for the highest possible degree of historic authenticity. Following are his remarks.

The original name of the building, The Arizona Territory Capitol, was obviously its designation before Arizona became a state. After statehood, in 1912, it became the Arizona State Capitol. As new buildings became built in the complex surrounding it, this particular building was abandoned for viable office use, and when it was placed on the National Register of Historic Places, it became designated as the Arizona Capitol Museum.

Probably the basic consideration was that we were attempting to look for authentic replication. The site in ques-

tion is on the list of buildings on the National Register and, although all historic buildings don't necessarily go through authentic historical restoration — a lot being used for adaptive use with only the major historic features being retained, at this site we were looking for authentic historical restoration: that is, returning the building to conditions of 1900.

As a result of changes the building had gone through during the past 75 years, much of the historic fabric had disappeared. The original features either had been painted over or had been removed, because over the past 75 years the building had experienced "modernizations" as each new era dawned and functions of government changed. Design styles also changed, and these new styles were followed, as they were considered more important than restoring the building's historic elements.

So when we got there in 1975, our charge was to restore all of the historic elements of the building, to actually return the building to its 1900 condition, to recapture all of its 1900 features, many of which had disappeared.

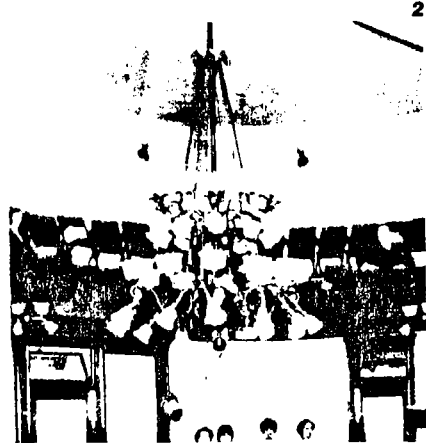
Now, the Secretary of the Interiors Standards for Historic Preservation Projects identifies the techniques and acceptable procedures for proposed actions on properties listed on the National Register of Historic Places. And particularly when federal funding is involved,

as was the case at the Arizona Capitol Museum, the Secretary's Standards become the guide.

There are two basic measures for historic preservation covered in the Secretary's Standards, and both are acceptable. One concept is for an adaptive use rehabilitation in which a building's major elements — such as the building mass, its fenestration and its exterior elevations — are retained, but the interior is changed to provide for viable contemporary use. With that concept there is less concern for precise replication of the building's historic fabric.

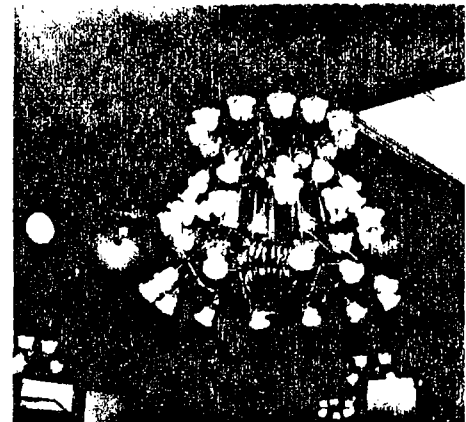
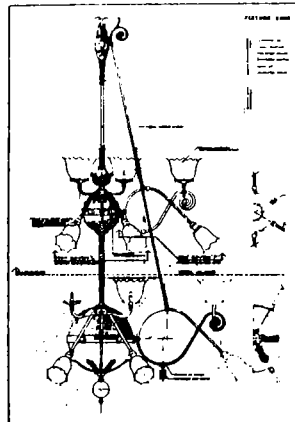
However, under other situations, another approach is to have an authentic restoration in which all historic features of a building are to be restored to either their original condition or some other specific time or era. And it was this second approach we followed for the Arizona Capitol Museum. It was not necessary to make it function for contemporary use, because all other government functions had already been moved elsewhere. This was to be a museum where the building's architecture was to be just as important as the documents and artifacts within. It is in this context that we attempted to restore or replicate the structure's lighting, painting, Lincresta (brand name of a late 19th century product made of pressed papier-mâché to create a 3-dimensional wallcovering), cast plaster elements and fireplace.

Continued on page 226



LIGHTING

Photographs were most helpful in replicating the historic fabric of the lighting. The one shown here (Illus. 1), although taken to show off the politicians rather than lighting fixture, does capture the architectural features. So we took a small part of the negative and made an enlargement of the lighting fixture (Illus. 2). From that we were able to develop a construction drawing for replication (Illus. 3). And from that, Rambusch and Company in New York was able to make a replica (Illus. 4).



1. Senate Chamber, Arizona State Capitol, circa 1912. Photography courtesy of the Arizona Capitol Museum.

2. 1912 photograph of Senate chandelier and wall sconces.

3. Architect's drawing for replication of chandelier.

4. Replicated chandelier by Rambusch and Company.

5. Historic stencil catalogs used for library ceiling.

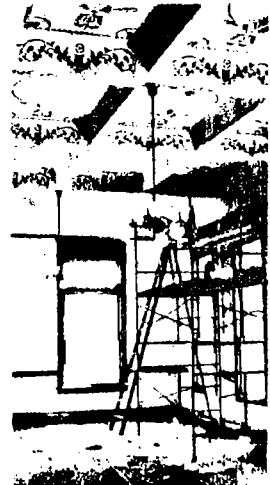
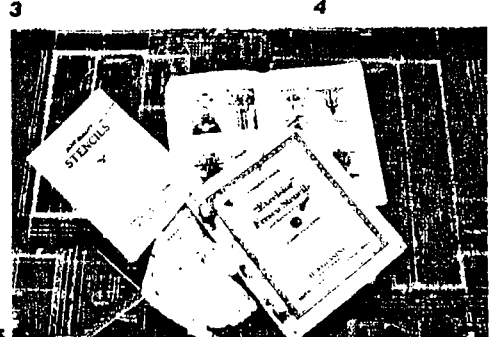
6. Doyle, Schmidt and Weaver designing full-size pattern for ceiling stencils.

7. Weaver cutting stencils.

8. Library ceiling with replica lighting fixture.

STENCIL PAINTING

We were not able to find anything but very faint traces of the original painting on the capitol's library ceiling. And these we found only after scraping off layers of paint that had been applied over the years. But with these traces, plus a written description of the library's ceiling, and after doing much research in historic stencil catalogs (Illus. 5), we were able to piece together the design that had existed on the library's ceiling in 1900 (Illus. 6). We then developed a full-size pattern to go in the panels of the library, which then were cut by hand (Illus. 7) and, via the use of scaffolding, painted the work in place (Illus. 8). It took two men two weeks to apply the stencils to the 20-foot by 54-foot area.



Continued on page 228



9. Latex mold for replication of Lincresta.

Working with me on this project were Professor Randall Schmidt (associate professor of art, School of Art, Arizona State University, Tempe), who served as artisan in charge of replication of all these materials, and his associate, Alan Weaver (instructor of art and design at Mesa Community College, Mesa, Arizona). By coincidence, Professor Schmidt's grandfather, who was a painting contractor as early as 1910, had done the same kind of stenciled ceiling work his grandson was now doing for this restoration. The grandfather had worked on Victorian houses in Fort Dodge, Iowa, in 1910, and the stencil books shown here were his actual stencil catalogs.

LINCRESTA

We were fortunate to have found a place where a few remnants of the original Lincresta, used as a relief fabric, remained. On them, Professor Schmidt laid fiberglass-reinforced latex (Illus. 9), creating a mold that is actually a negative impression. The molds were made in pieces 11-feet long, a practical size for handling, and to make the mold thick enough, 20 coats of latex were required, with each coat drying overnight before the next could be applied. After the latex was applied over the original elements, it was reinforced with fiberglass. Into the resulting mold, fiber-

Continued on page 230

glass-reinforced resins were poured to replicate the original papier-mâché material. (We had tried to reproduce it in papier-mâché, but its lack of stability — it shrank 5 percent when dried — made this impossible.) A comparison of the original section with that which is replicated shows the fidelity of the work (Illus. 10).

CAST PLASTER ELEMENTS

Obviously, rather than buy modern machine-made cast plaster elements, we again wanted to replicate the original elements still in place. So we also used the mold technique here, again using 20 coats of latex with a day for drying in between each coat to build up sufficient

thickness to create the mold. In this case, however, the mold was then reinforced with cloth, then with plaster, and then into this mold we poured casting plaster to create the final decorative material (Illus. 12-17).

Whenever possible, Professor Schmidt attempted to use the same historic materials and the same kind of casting plaster that had been used originally. The only material in the entire project not historically correct is the fiberglass used for the Lincresta, the papier-mâché type material not being workable.

THE FIREPLACE

The original fireplace had been
Continued on page 232

10. Replicated Lincresta at left, original Lincresta at right.

11. Original capital covered with latex.

12. Removing latex mold from original capital.

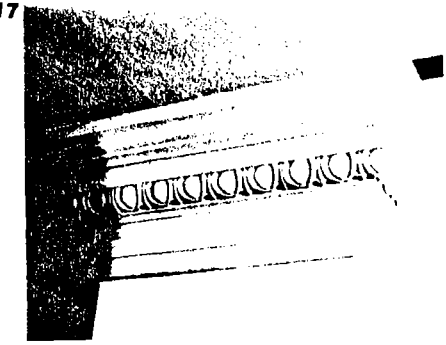
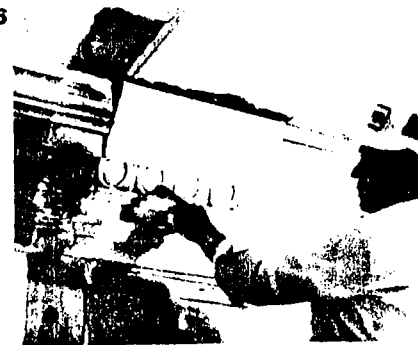
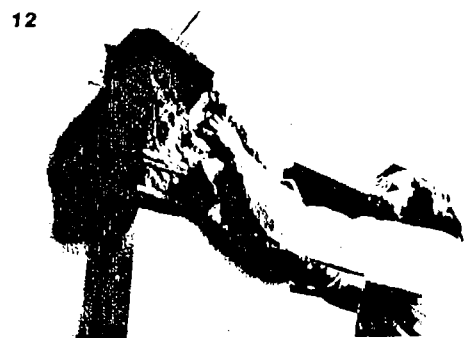
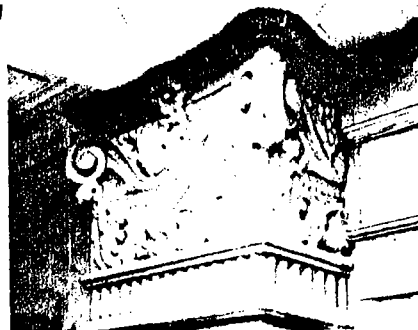
13. Plaster poured into latex mold.

14. Latex mold (made from remaining capital) and new cast plaster capital.

15. Replica molding.

16. Original egg and dart molding at left. Replica molding at right.

17. Egg and dart decoration. Original work at left.





removed during one of the building's modernizations and paneled. When we removed the paneling, we could see a few scars of the original fireplace (Illus. 18). Working with this, plus a historic photograph showing Governor Hunt knitting (Illus. 19), we were able to determine fairly accurately what the fireplace had looked like. After we developed a drawing (Illus. 20), Rambusch Decorating Company did the woodwork decoration of the wood elements of the fireplace, and professors Schmidt and Weaver replicated the tile, using a technique exactly duplicating the original tiles of which we had found four or five pieces underneath the layers of construction.

It was a time-consuming operation. Obviously, in regards to tile, today you can get shapes and colors similar to those used in the early 1900s. But we did not want merely to approach the original styles and colors; we wanted them to be exact. So we had large pieces of unglazed tile made at a factory, then we cut them one by one to the exact sizes of the originals. Then, through a series of experiments — often eight to 10 experiments to get just the precise match of color and pattern — we were finally able to replicate the original pieces. In all, there were five different kinds of tile, meaning five different colors

Continued on page 231

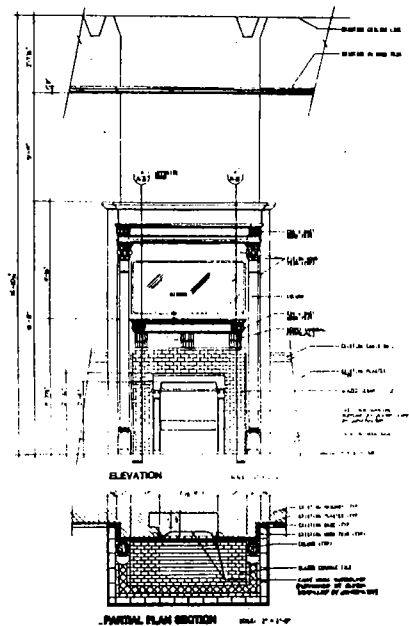
18. Governor's fireplace: reconstructed tile hearth with original tile pattern visible in original setting

19. Governor Hunt, Arizona's first leader after statehood, in historic photo used to design replica fireplace. Photography circa 1912, courtesy of the Arizona Capitol Museum

20. Architect's drawing for replication of fireplace



19



20

interface

Continued from page 232

and textures. This required more than 120 tests to achieve the colors and textures wanted (illus. 21 and 22).

Our pursuit of finding just the right technique to replicate these historic materials at the Arizona Capitol Museum is a good example of the type of projects with which we at my firm like to get involved. We have always kept ourselves busy with restorative work, but we prefer that in which authenticity, rather than the use of readily available but only similar materials, is the thrust.

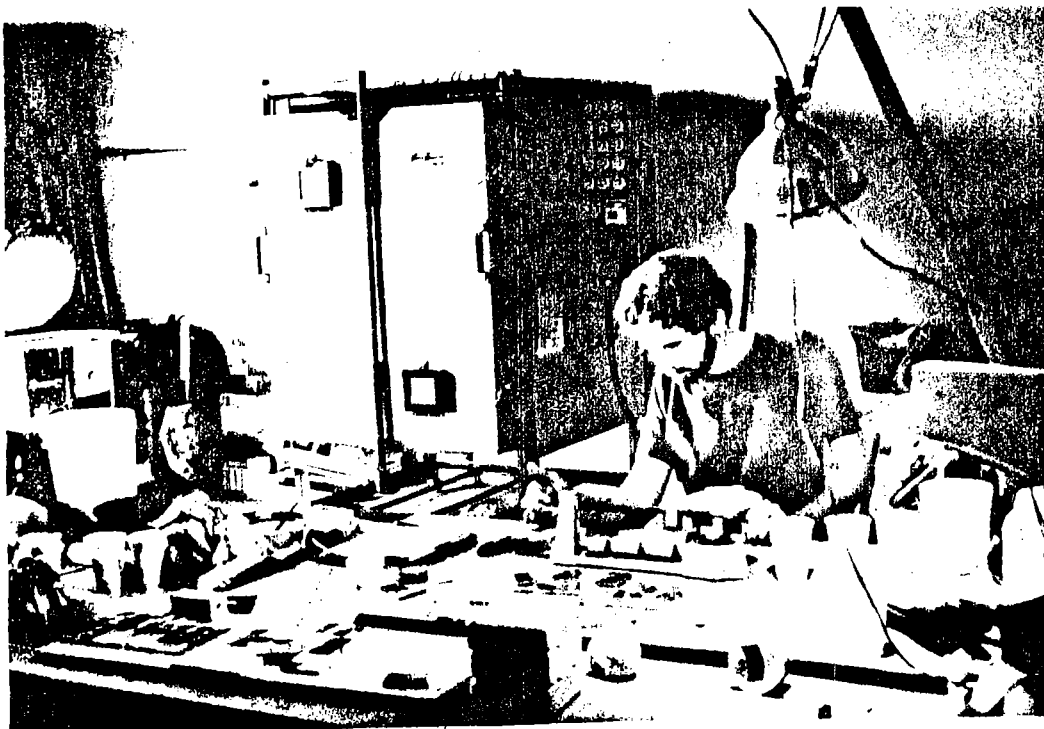
Unfortunately, unless a project is on the National Register, there are too few opportunities for this type of precision. With other historic restoration, there is too often a lack of concern for authenticity. Too often the easy way out is taken. Too often materials are used which only approximate rather than duplicate the originals.

Had we who have worked on the Arizona Capitol Museum not been so concerned with authenticity, in every case we could have found modern-made materials similar to those of the past. But, even though we went through time-consuming operations, this project demonstrates that if the architect or designer works closely with fine artists and craftsmen, the original materials can be replicated exactly. And, in my opinion, they should be. □



21

21. At the kiln: Allen Weaver weighing glazes.

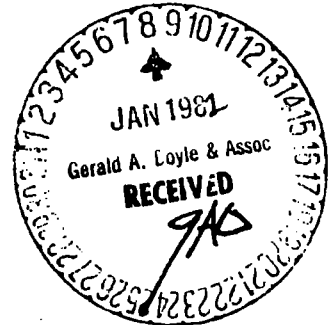


22. Adjusting glaze to match original tile colors.

22

designers west

January 7, 1982



Mr. Gerald A. Doyle, AIA
Gerald A. Doyle & Associates
4331 North 12th Street
Phoenix, Arizona 85014

Dear Gerald:

What a terrific contribution you made to our December issue on restorations. We were truly thrilled.

May the new year be your most enjoyable and fulfilling one yet. From our point of view, you richly deserve it.

Sincerely,

A handwritten signature in cursive that reads 'Carol'.

Carol Soucek King
Editor in Chief

CSK/lb

Enclosures: 27 black and white photographs
six color transparencies

Governor's Award

Flagstaff's Federal Building is the recipient of the 1985 Governor's Award for Historic Preservation in the Project category.

David D. Chase, General Partner for the Federal Building Limited Partnership, received the honor at a presentation in Gov. Babbitt's office on May 16.

State-wide competition for the award, co-sponsored by the State Historic Preservation Office, the Heritage Foundation of Arizona, and the Governor's office, recognized outstanding excellence in projects designed to preserve Arizona's rich history.

"This project strongly exemplifies the great value of a private-public sector partnership that strengthens historic preservation throughout the state and the nation...The project sets a fine example for successful historic preservation projects in Flagstaff," stated Donna J. Schreiber, State Historic Preservation Officer, in the Awards presentation letter.

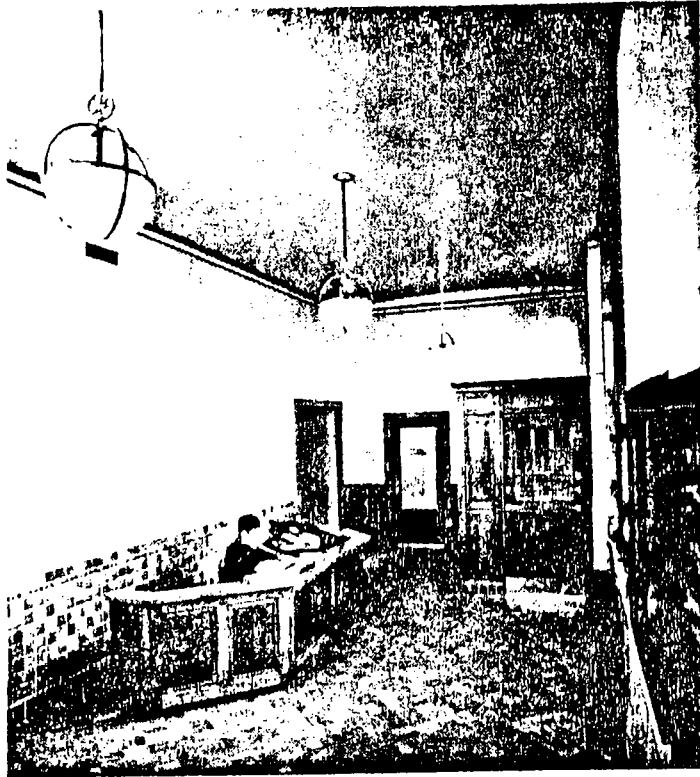
The Federal Building, constructed in 1937, was Flagstaff's Post Office until 1962. The present rehabilitation project, converting the three-level building into office and executive suites, was designed by architect Gerald A. Doyle of Phoenix, and implemented by Pedrick Construction Co. of Flagstaff.

The building contains 12,500 square feet of leasable office space, and a conference room for use by building occupants and by the public.

A 500 sq. ft. central atrium, under a 12' by 12' skylight, is the first floor's central feature. In the main lobby, receptionist and phone-answering services are provided by The Automated Office.

Ample parking for the building will soon be available at the corner of Cherry & Leroux Streets.

Approximately 50% of the Federal Building is now leased. Additional information about rates and lease terms may be obtained at the building, 114 N. San Francisco St., or by phoning David D. Chase & Co., 774-9115.



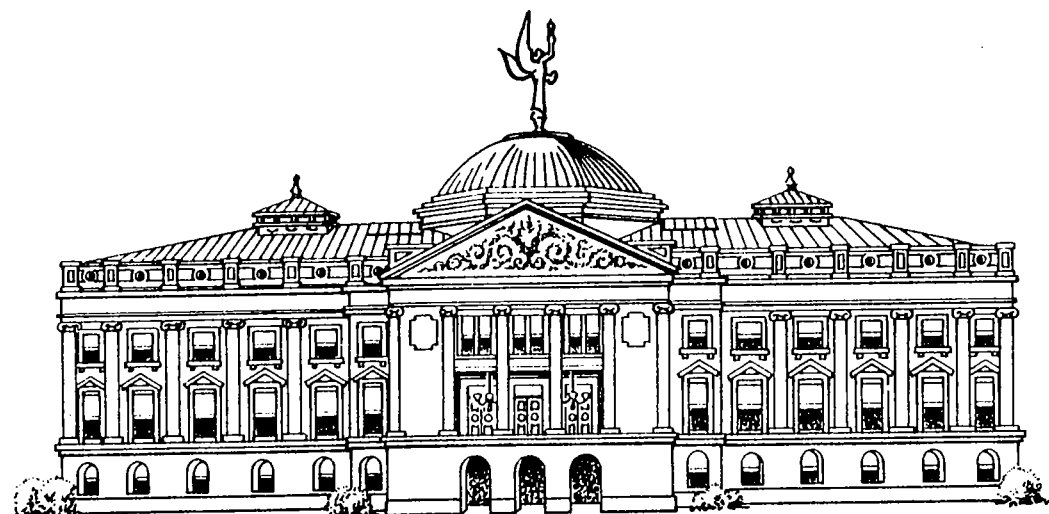
photographer Peter L. Bloomer, Horizons West

Main lobby of The Federal Building, 114 N. San Francisco St., Flagstaff. Sandy Swaby's Automated Office provides secretarial services to all occupants of the building. Light fixtures, clay, tile, woodwork, and steam radiator are original, circa 1937.

STATE OF ARIZONA

HISTORIC BUILDING CODE COMMITTEE REPORT

MAY 1985



DEPARTMENT OF LIBRARY, ARCHIVES AND PUBLIC RECORDS

SHARON TURGEON, DIRECTOR

THE HISTORIC BUILDING CODE COMMITTEE

MAY, 1985

The Historic Building Code Committee was established in the fall of 1984 by the Arizona Historical Advisory Commission, a statutory body established to provide advice to the Governor and Legislature on historic preservation issues.

The Building Code Committee was established to develop a code applicable to state-owned historic structures and make it available to other jurisdictions for local use. The recommendation to develop such a code was one recommended by Governor Bruce Babbitt's Task Force on Historic Preservation in 1981.

Committee members are listed on the following page.

This document serves as the Committee's Final Report and Recommendations.

The Committee recommends the adoption of this draft code by the State of Arizona through the Department of Administration, and urges local jurisdictions to consider it as a model for adoption.

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STATE OF ARIZONA

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SHARON WOMACK TURGEON
DIRECTOR
ARLENE BANSAL
DEPUTY DIRECTOR

15 August 1985

FROM: Elisabeth F. Ruffner, Chair *EFR*
TO: A H A C Building Code Committee Members



Dear Friend:

Due to all the good efforts you as a committee member have put forth over the past two years, the final edition of the historic building code for Arizona is in print! Copies are being distributed broadly over the state and extra copies are available either from the state library or state preservation office. I urge you to speak with your local elected and appointed officials to encourage interest.

I appreciate the privilege of having worked with you and look forward to continued cooperation and contact in other endeavors to benefit our wonderful state.

Recycling time: Restoration gives past a new chance

By Ann Patterson
Republic Staff

"It doesn't make sense to tear down well-constructed old buildings," says restoration architect Gerald Doyle.

"Architecture is the artifact of our times. It represents our heritage. Besides, everyone says we should cut down on our use of energy for light and heat, but they don't think of the energy that was used to make buildings."

Doyle, 57, is dean of restorative, reconstructive and preservative architects in Arizona.

His firm, Gerald A. Doyle & Associates, has been involved with at least 14 major public projects in historic architecture here.

These include the \$4 million restoration of the state Capitol, now in its final phase; ongoing preservation of Yuma Territorial Prison; restoration of the Tombstone Courthouse; and preliminary studies for the reconstruction of Brigham City, Arizona's only fortified Mormon city, 5 miles north of Winslow.

Doyle has accomplished all these projects while maintaining his regular practice of building schools, hospitals and recreational facilities.

A major issue in historic architecture today is the past-preservation use of restored buildings, Doyle believes.

"Everybody says, 'Let's make it into a museum,' but if you turned every old building into a museum, you'd have more museums than you could find things to put into them."

"So, we go to adaptive uses." He says old buildings can be used as restaurants, offices, theaters, archives, information centers, residences and recreational facilities.

Doyle doesn't advocate preserving every elderly facility.

He notes that buildings considered for the National Historic Register must meet one of three criteria:

- They should be at least 50 years old. A local example would be the Evans House, one of three Victorian residences that still remains from Phoenix's original 22.

- They should be connected with an event of significance. Roosevelt Dam, which combined with the total Salt River Project made Phoenix's dramatic growth possible, is another example.

- They should be linked to a person of national or historic importance.

"The surest way to get your house on the register is run for governor and be elected," Doyle said, only partly facetiously.

Because of increased energy consciousness and a heightened interest in nostalgia, architectural restoration has become a viable financial and aesthetic alternative to demolition, Doyle says.

"There's a drive on to get private individuals to apply for grants," he adds.

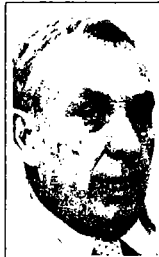
There hasn't always been such a positive attitude toward old structures.

When Doyle began his architectural career in the Panama Canal Zone after receiving a master's degree in architecture from Harvard University, "there was just Williamsburg," he said.

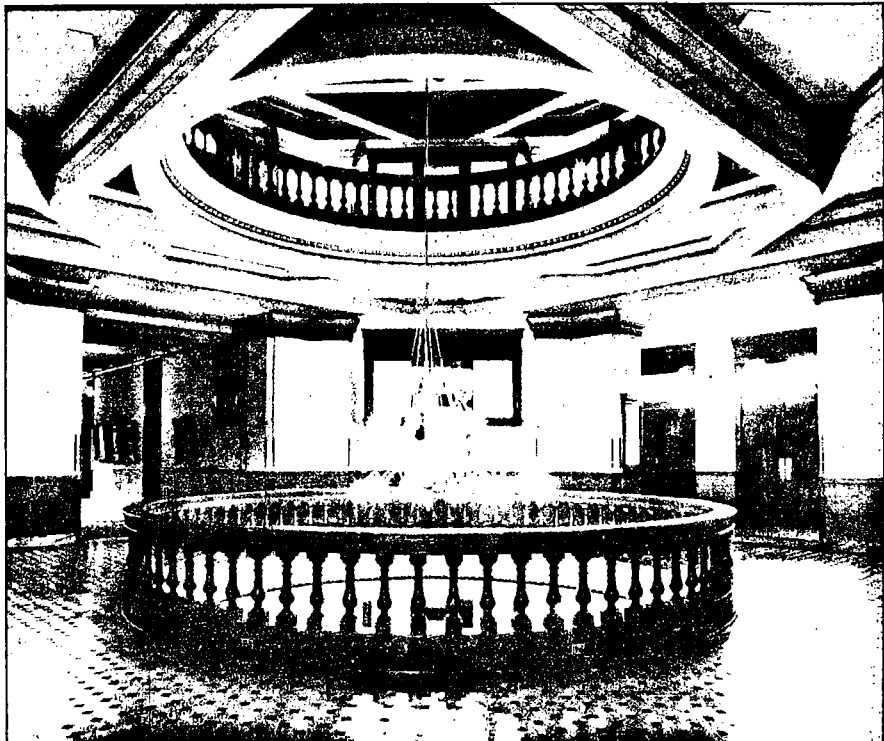
"Until the passage of the National Preservation Act for Historic Architecture in 1966, it (restoration) was virtually unknown."

Said Doyle: "My first project in Arizona was the Tombstone Courthouse. I found out then how to determine the original condition of the building. I learned how to do architectural research by hunting up old documents or old photos, looking at old scrapbooks and sometimes doing family interviews to get information."

— Restore, SL7



Gerald Doyle: 'Everyone says we should cut down on our use of energy for light and heat, but they don't think of the energy that was used to make buildings.'



Earl McCortney/Republic

A lighting fixture in the Capitol rotunda was reordered at a cost of \$16,000 from the manufacturer who made the original fixture.



The commanding officers' home at Fort Verde has been restored.

Arizona work list of preservation

The list of old houses, forts, cabins, churches, public institutions and historically significant ranches that are being restored, reconstructed or preserved in Arizona is a long one.

Following are some public projects, most of which have received federal funds.

The inventory was supplied by Mary Jane Gregory, historic preservation grants manager for the state Historic Preservation Office.

Restoration architect Gerald Doyle and his associates are involved with the first 14 projects.

- Arizona state Capitol: Workers are in the final phase of restoring the building, begun in 1888 and dedicated in 1901, to a form as close as possible to original. Completion is expected in 1981.

- Brigham City: The fortified Mormon city five miles north of Winslow will be reconstructed by Doyle in a joint venture with archeologist Lyle Stone. It's the only Arizona Mormon community fortified against Hopi Indian attack (the attack never materialized) with significant portions remaining. It had one of the few early Anglo pottery-making operations. Doyle expects archeological and historical research to be completed by September. Eventually, the site, owned by the city of Winslow, will become a visitor center.

- Saguaro Ranch Park: This working ranch, which operated from 1887 to 1971, represents a continuous record of the progress of horticultural and agricultural enterprises in the Valley. The city of Glendale, which owns 80 acres of what was once a 640-acre ranch including date, pecan and citrus groves, hopes to incorporate restored ranch buildings and immediate surroundings into a park. Doyle says restoration of the buildings is "a few years off" and completion of the entire project is perhaps 10 years away.

- The Babe (Anderson Lee) Haught Homestead Ranch: Located on Tonto Creek below the Mogollon Rim, the 1912 "possum trot" cabin is probably the last remaining example of this type of structure. According to Doyle, the cabin consisted of two square rooms connected by a breezeway. He says the cabin type can be traced back to the days of Daniel Boone. Haught served as hunting guide for novelist Zane Grey, so the original appearance of the cabin can be determined by reading Grey's most famous Western, *Under the Tonto Rim*, in which Babe and his family are described under a different name. Currently two floors, the cabin will be pared down to one. It is owned by the U.S. Forest Service.

- Yuma Crossing, Fort Yuma and the Quartermaster Depot at Fort Yuma: Restoration of this complex with buildings dating from the 1850s will be a joint effort of the federal, state and city of Yuma governments and the Quechan Indian tribe, says Doyle. The site is important because it's where the forty-niners crossed the Colorado River on their way to California gold fields. They needed

— List, SL8



The Yuma Territorial Prison, with cells dug into hillside, is being restored gradually.



Teater House in Heritage Square, a typical turn-of-the-century Phoenix home, is costing \$100 per square foot to restore. Because the bricks had cracked with wear, workmen had to turn them inside out.

List

Continued from SL1

protection from Indians as they first forded, then were ferried across the river.

• **Yuma Territorial Prison:** The prison, started in the 1890s, is an example of early development of penal technology. It held a number of notable killers, bandits and other lawbreakers, including stagecoach robber Belle Starr. The most recent restoration work has involved fixing the guard tower, the main portal to the prison yard and cells dug into the hillside.

• **Tombstone Courthouse:** The courthouse, built in 1881, the year after the famous shoot-out in the OK Corral, recently was completely restored.

• **Historical Theater Research:** Doyle and his associates were asked by the Arizona Commission on the Arts and Humanities to locate and research buildings already on the National Historic Registry that might be used for theatrical performances. They found 19 possibilities, including fraternal lodges and women's clubs that could be converted, as well as about 20 other buildings that might warrant placement on the national registry. Doyle has received a grant from the commission to publish survey findings in 1981.

• **Fort Verde:** Restoration of Fort Verde was completed by Doyle in 1974. This was one of a string of forts between New Mexico and California designed to protect travelers from Indians.

• **Dominion Library:** The three-story library reflects the architecture of Globe's heyday as a mining town. Probably constructed in the 1890s, it will be stabilized, that is, treated or protected from further deterioration.

• **McFarland Archives Building:** The state Parks Board has commis-

sioned the reconstruction of the residence of one-time Pinal County Sheriff A.J. Doran in Florence as an archive. To preserve the well next to the 1885 house — a likely site for early Arizona artifacts — the house will be rebuilt 10 feet off the original site.

• **Hubbs House:** The Harvey Hubbs house in Kingman, the only known adobe building with original clapboard siding, was built in 1891. A leaky, obtrusive sheet-metal roof is now being removed. Restoration will follow.

• **Evans House:** Doyle will head architectural efforts to preserve the 1883 Victorian mansion in Phoenix. (See story, SL9.)

• **Heritage Square:** Now that the Rosson House in downtown Phoenix has been restored, Doyle is working on the Teeter (1905) and Steven-Haustgen (1910) houses there. Architect Bob Frankeberger is in charge of restoring other turn-of-the-century houses and carriage houses for adaptive use.

• **Kay-El-Bar Ranch:** Located near Wickenburg, the adobe guest ranch is being brought up to code. Among the earliest dude ranches in the state, it was built in 1910.

• **Weatherford Hotel:** The roof of the Flagstaff hotel will be replaced and the facility will be converted into a youth hostel. It was built between 1898 and 1900.

• **Old Governor's Mansion:** The Prescott building, once the first territorial governor's mansion and now a museum, is being stabilized. Over the years, the 1864 building has evolved from a log cabin to a gingerbread structure and back to a log cabin.

• **Hiram Stevens House:** Owned by the city of Tucson, the Tucson Museum of Art holds a 99-year lease on the building constructed in 1865. It is being stabilized and restored, probably for use as a restaurant.

• **Our Lady of Mount Carmel Church:** Owned by the Catholic Diocese of Phoenix, the Tempe

Church was built in 1903. It is being stabilized and currently is used as a student center/church.

• **E.N. Fish House:** The Sonoran adobe row house in Tucson, built in 1868, is owned by the city of Tucson and administered by the Tucson Art Museum. It's now a library.

• **Gadaden Hotel:** Built in Douglas in 1928 and rebuilt after a fire in 1929, it was stabilized last year.

• **Old Adobe Patio:** The Tucson landmark, built in 1868 and owned by the Arizona Historical Society, includes restaurants and shops. It had its roof replaced this spring.

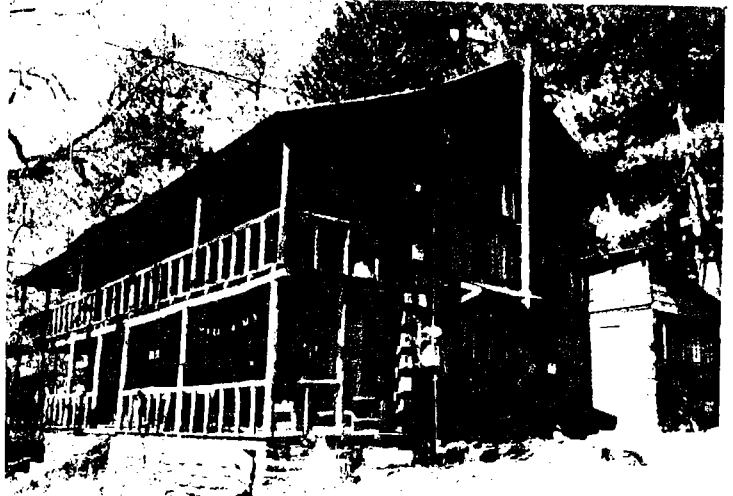
• **Prescott Public Library:** Built in 1903, the library is being stabilized, restored and rehabilitated. It will be used as a cultural center.

• **Hackett House:** The Tempe bakery/home, built in 1888 and owned by the city of Tempe, is stalled in a restoration effort.

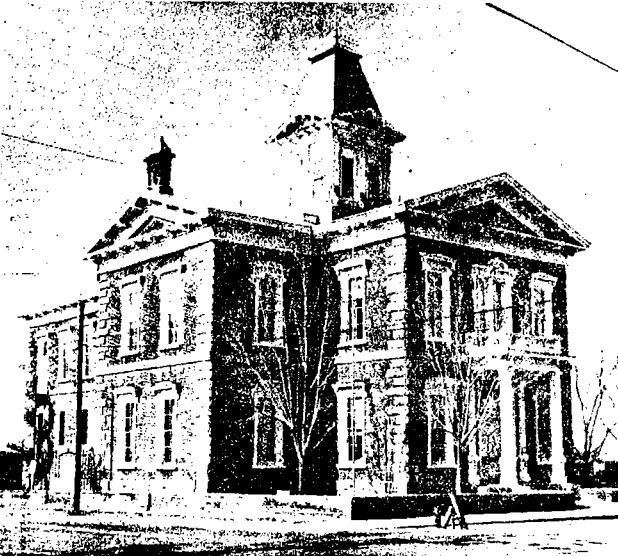
• **Old Main at the University of Arizona:** Built from 1889 to 1891, the first UofA building was stabilized during 1979.

• **The Homestead:** Built in Flagstaff in 1886, it's the residence of the director of the Museum of Northern Arizona. A safe, working spring will be restored to the grounds.

• **Tombstone Bank:** Constructed in 1881, the building is being restored as a tourist information center.



The Babe Haight Homestead Ranch will be pared down to its original one floor.



The Cochise County Courthouse in Tombstone has been restored to serve as a museum.

Restore

Continued from SL1

Doyle defines preservation as halting deterioration of a building.

Restoration, he says, consists of returning a structure to a condition as close as possible to original.

Reconstruction means rebuilding or replacing the building, generally after it has been damaged or destroyed.

Costs for restoration can be reasonable, as opposed to the much more expensive reconstruction, Doyle says. Per-square-foot restoration cost for the state Capitol building, for example, ran about \$30. This excludes furnishing expenses, such as \$18,000 for a chandelier in the rotunda ordered from the New York firm that made the original.

Such restoration costs compare well to the average \$40 to \$60 per-square-foot cost for new construction.

But sometimes restoration turns out to be considerably more expensive.

The Teeter House in Heritage Square, which Doyle is supervising, will cost about \$100 per square foot to restore.

Because the old brick outside had cracked and chinked, Doyle ordered all bricks turned so the inside faced outside.

Doyle strongly disapproves of restorative shortcuts such as sandblasting old bricks. He believes the method hastens decay.

In restoring the state Capitol, he said, he had to face criticism from those who didn't understand his commitment to historic accuracy.

People complained when he removed the ubiquitous "Arizona green" interior paint color and — after clearing away 28 layers of paint to the

base original — ordered a combination of greens, beiges and browns.

"Frequently our eyes do not feel comfortable with colors that are not in fashion at the time," he said. "But we were committed to authenticate the original Southwestern colors specified by architect James Riely Gordon."

A point to which some restoration architects have become sensitive is the expectation of some non-profit groups that architects will, as a matter of course, donate services for restoration.

Doyle admits he has done historic projects without fee. Preserving the past is a passion with him.

He owns a historic second home in Cherry, west of Camp Verde, that he restores for fun. He collects historic guns and relaxes by reading history books.

"Part of our national problem is that we are not motivated to understand what happened to make our country what it is," he says.

"Architecture is a demonstration of our heritage and our past."



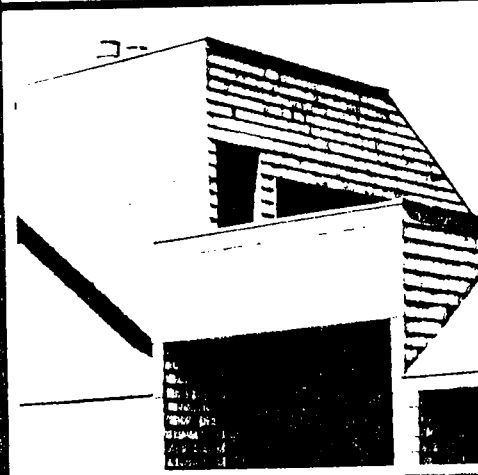
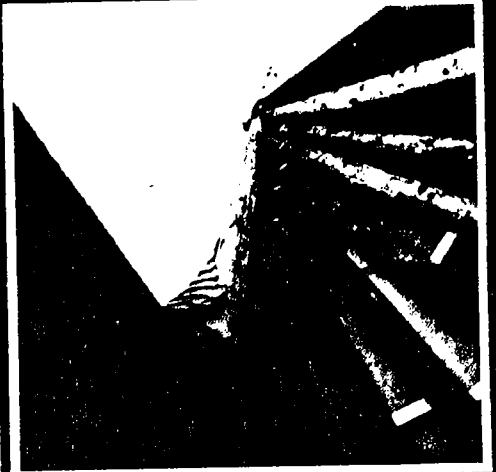
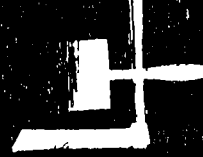
Earl McCartney/Republic
Melissa Green, 10, leaves the state Capitol, now in the final stages of restoration by architect Gerald Doyle.



Gerald A. Doyle Associates AIA.

Published by the Red Cedar Shingle & Handsplit Shake Bureau July/Aug./Sept. 1975

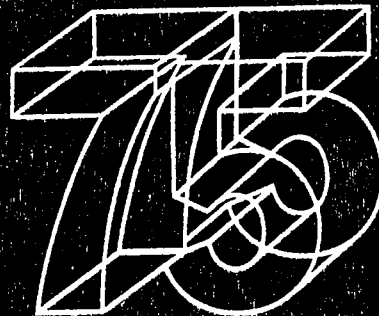
MALLET FROE



Virgil G. Peterson, Secretary-Manager

We are pleased that the 1975 Red Cedar Shingle & Handsplit Shake Bureau/AIA Architectural Awards Program, like its 1973 predecessor, was an unqualified success. To the 223 architects who submitted entries... to our distinguished jury... and to the American Institute of Architects, we thank you for your interest, guidance and support. The 1975 award winners are featured in this issue.

V. G. Peterson



MERIT AWARD



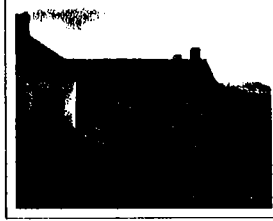
Remodeling— Restoration

Architect: Giorgio Cavaglieri, FAIA
New York, New York
Project: Blackwell House Restoration
Location: Roosevelt Island, New York



Project: Reconstruction and restoration of an 18th century house, part of new town complex, relating many architectural designs into one statement. A ramp for handicapped was added. Originally planned for use as commercial and later residential. Roof was recovered with red cedar shingles.

Jurors A reminder of a compassionate moment in the
Comments: history of American Architecture.



Remodeling— Restoration

Architect: Gerald A. Doyle & Associates,
AIA, Phoenix, Arizona
Project: Fort Verde State Historic Park
Location: Camp Verde, Arizona



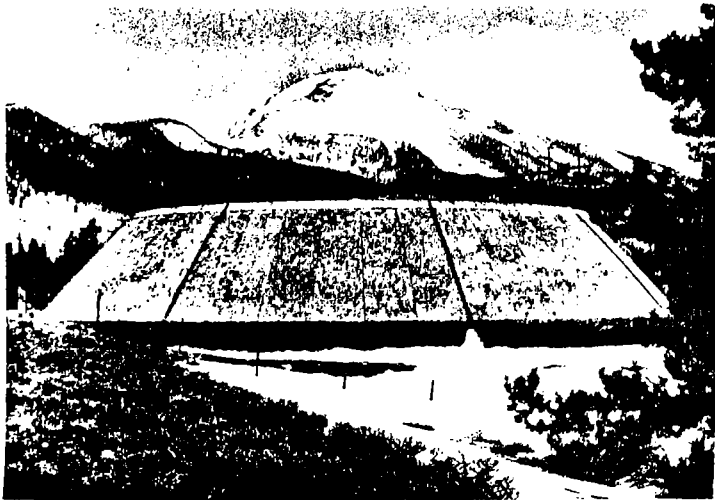
Project: Principal requirements were stabilization, restoration and preservation of remaining original buildings, the development of museum exhibits and interpretive displays, restoration of period military quarters and offices, and of the site.

Jurors A very simple, clean restoration.
Comments:



Commercial— Institutional

Architect: Harold R. Carver and James
R. Morter, AIA
Arvada, Colorado
Project: Frisco Sewage Treatment
Plant Enclosure
Location: Frisco, Colorado



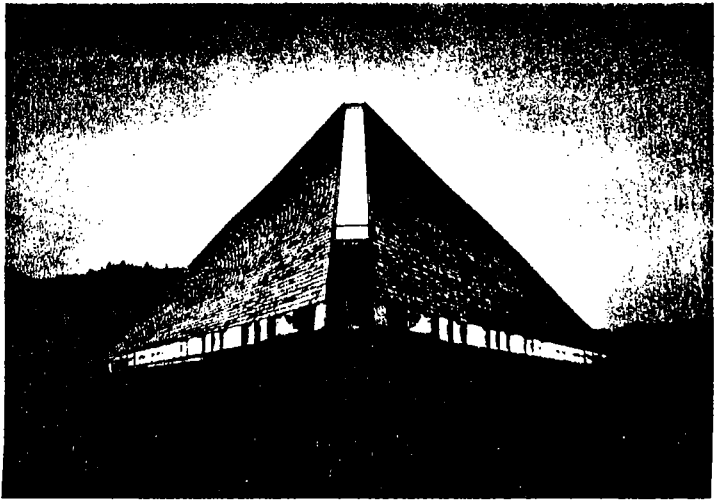
Project: Blend exterior materials with the mountain terrain, clear span for 100' diameter without interior supports, a number of engineering requirements, with overall height and profile as low as possible.

Jurors A very simple 360 degree facade treatment of an
Comments: utilitarian facility.



Commercial— Institutional

Architect: Roland/Miller Associates, AIA
Santa Rosa, California
Project: Bethlehem Lutheran Church
Location: Santa Rosa, California



Project: To provide a Sanctuary for congregation of 350, Parish Hall for 200 at dinner, operable walls for teaching spaces for 200 students, location amenities observed, with a simple architectural statement.

Jurors As imagery it comes off in a soft material.
Comments:



Gordon Bradley, AIA; John Hackler, FAIA; Victor Christ-Janer, AIA

The Jurors

The room was literally filled with epithets regarding the architectural quality of the 223 projects submitted for the 1975 Architectural Awards Program, as John Hackler, FAIA; Victor Christ-Janer, AIA, and Gordon W. Bradley, AIA, went about their jury duties. Chairman Hackler said, "The award winning entries represent a return to simplistic but innovative use of basic architectural forms. We also were especially interested in those projects which expressed a humanistic quality." Those entries which elicited an emotional response were favored, as well as architectural statements which created an environmental harmony between structure and its setting. Achievement of total solution in today's vernacular "is best expressed with the use of the cedar shingle and shake which offer warmth, detailed texture, and the ability to adapt to any form."

And with their 2-day job accomplished, the jurors dined atop Seattle's spectacular Space Needle, where a glorious sunset seemed to signify the end of a job well done.



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SHARON WOMACK TURGEON
DIRECTOR

ARLENE BANSAL
DEPUTY DIRECTOR

July 12, 1985



Gerald Doyle
Gerald Doyle & Associates
4331 North 12th Street
Phoenix, Arizona 85014

Dear Gerry:

This letter is to confirm your re-appointment to the Arizona Historical Advisory Commission effective July 1, 1985 and expiring June 30, 1988.

I look forward to working with you on the Commission again and seeing you at the next meeting in Flagstaff on July 26.

Sincerely,

Sharon Turgeon
Sharon Turgeon *sjh*
Director

ST:cg

Lifestyle



ARCHITECT SERVICES for the restoration project of the Old Dominion Library have been donated by Gerald Doyle. Ruth Kramer, (l) vice chairman of the library board of trustees, and Mildred Cox, past president of the board, discuss some of the work to be done on the library.

Can you help?

The restoration project for the Old Dominion Library needs your help. Architect Gerald Doyle has put out a call for old photos of the library.

DOYLE IS interested in photos which show the original porches and interior of the library. Also, anyone who has any knowledge of what happened to the original light fixtures from the library is asked to call the library with the information.

The fund raising for the project is continuing as the pledges trickle in. Anyone who has pledged money but has not yet paid can drop their pledges off at the library.

Old homestead

Sahuaro Ranch cultivates interest in Valley's agricultural history

By Ann Patterson
Special Staff

Contrary to the popular belief that the little guy always settled the West, it sometimes took out-of-state investors to open up arid Arizona.

The Sahuaro Ranch, now part of an 80-acre park at 59th Avenue and Mountain View Road in Glendale, is an example of what "foreign" interests accomplished.

The ranch was first "proved out" in 1890 by William Henry Bartlett, a businessman from Peoria, Ill., who never permanently lived on his homestead northeast of the Phoenix townsite, according to the Arizona State Historic Preservation Office. Instead he hired S.H. Campbell to manage the property between 1897 and 1891.

Bartlett learned about the possibility of profit in Arizona through a friend from Illinois, Joseph Green, but who helped finance the Arizona Canal. The canal was completed in 1885 and Greenbut urged friends from Peoria to move West and benefit financially from its presence.

In 1897, Bartlett, convinced the canal would make the desert bloom, filed for a section (640 acres) of land under the Desert Lands Act of 1877. That same year he had a two-room adobe house built on the site.

To gain title, Bartlett was required, under provisions of the act, to do three things: He had to bring water to the area, hence the importance of the canal; swear that he was a loyal American citizen; and maintain residences. Building the 415-square-foot adobe house fulfilled the last provision.

In that way Bartlett acquired the patent for his land in 1890 for 25 cents an acre.

The original adobe house and its 256-square-foot frame addition will be open to the public for the first time at 1 p.m. April 8. It has been rescored at a cost of \$46,000 by Gerald A. Doyle & Associates.

Ceremonies will include a ribbon-cutting by Glendale Mayor George E. Penner and tours of the house and grounds. The house has been partially furnished with a walnut coat bed, knitted bedspread, large trunk, feather bed and wood stove from the 1890s. The items were collected by the Phoenician Woman's Club.

After April 8, the adobe structure, which also has a cutaway portion exposing the wall inside, will be open to the public only by appointment or for special occasions.

Among special attractions on the grounds of Sahuaro Ranch is a flock of several dozen peacocks.

Bartlett's adobe house, according to state records, was the first of a series of structures he and successors built in what became an extremely successful agricultural venture northwest of the Phoenix townsite.

Papers prepared for the nomination of the 17 acres to the National Register of Historic Places call the ranch the best example of the evolution of an early agricultural venture in the Salt River Valley. "It is one of a very few of the older ranches in the area that still has the homestead isolated from encroaching urbanization."

In describing the 18 ranch buildings, which are still standing, the papers note, "The structures remaining are all evidences of a settlement pattern of a homestead from its beginning as a desert land to its reclamation as an agricultural ranch and comfortable resort."

Ranch land and buildings were listed on the register March 7, 1980. The story of the ranch's development parallels the growth of agriculture in the Valley.

Bartlett's manager first planned citrus in 1889 and then added cattle, 350 hogs and a string of horses.

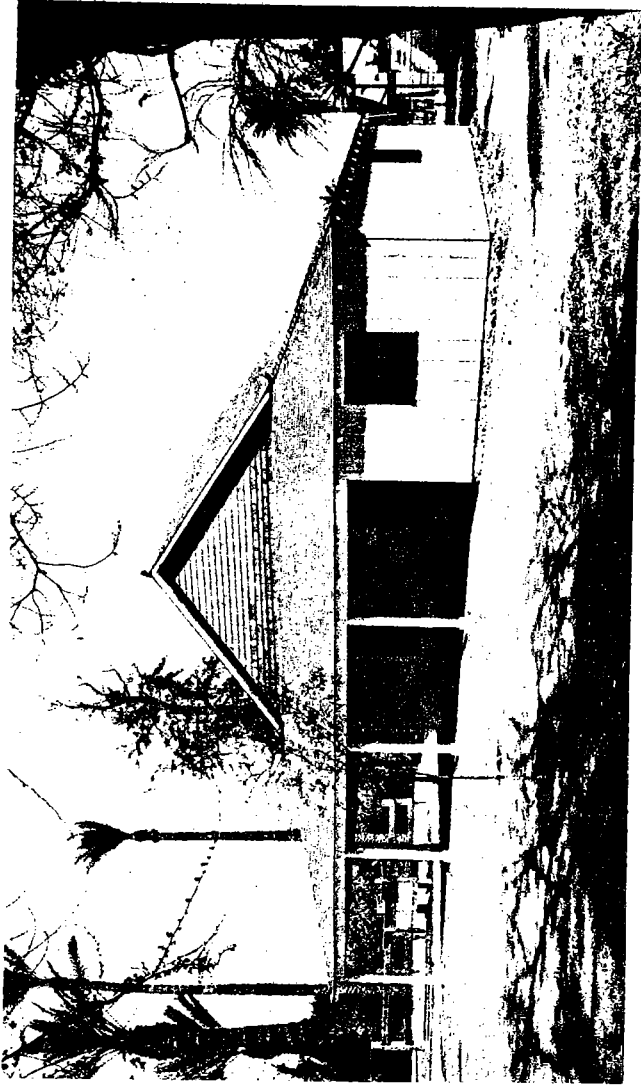
Bartlett's direct connection with the ranch faded somewhat after he moved from Peoria, Ill., to Evanston, Ill., in 1891. At that point, he named his Arizona holdings Sahuaro Ranch. The ranch continued to prosper with the introduction of crops like cotton, alfalfa, barley, wheat, oats, peanuts, corn and melons.

During the 1890s, Bartlett used the ranch as a personal retreat. He visited there until the early 1900s and then sold the ranch in 1913 to James Bradshaw, J.B. Foraker Jr. and Thomas Simmons.

In 1927 Bradshaw and his partners sold to Richard W. Smith. Smith added to the fruit groves, cultivating four types of grapefruit, five kinds of oranges and six types of pecans.

Smith also started a dairy operation and brought two peahens and a peacock to the ranch. The flock at one time multiplied to more than 150 birds before it was pruned to a more manageable 50 to 75. Peacocks still wander the ranch, and a peacock has been designated the symbol of Sahuaro Ranch.

Richard W. Smith died in 1944, leaving the ranch to his son, Richard S. Smith. The younger



The original adobe house and its 266-square-foot frame addition will be open to the public for the first time at 1 p.m. April 8.

Smith bred thoroughbred horses and operated the ranch until 1977 when 80 acres were sold to the city of Glendale. The rest went to a subdivision developer. Smith lives in Wickenburg today.

Through the years, new structures were built to reflect the ranch's activities. For example, a 1 1/4-story main ranch house went up in 1891; a blacksmith shop,

fruit-packing house, guest home, horse barn, tack house and men's quarters were built in the next decade. Between 1900 and 1932, a foreman's house, garage and pump house, dairy barn and milk house were constructed. A scale house, mill and granary, hay shed and auto-maintenance shed were completed between the 1930s and 1970s.

The city of Glendale's master plan for developing Sahuaro Ranch Park calls for all buildings to be rehabilitated. Restoration of the foreman's house, for example, is to be completed by late May. The brick main house also will be renovated although there is some controversy as to whether it should become a restaurant or a museum.

The ranch park, when completely developed, will contain soccer fields, handball courts, a picnic and recreation area, bandstand and baseball complex. The total cost is expected to be more than \$11 million with a completion date of 1987 at the earliest.

The park is administered by the city of Glendale Community Services Administration.

United States Department of Interior
National Park Service

National Register of Inventory—Nomination

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

Please see Item 11 for authorship by Gerald A. Doyle.

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 type="checkbox"/> museum
<input checked="" type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input type="checkbox"/> commercial	<input type="checkbox"/> park
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational	<input type="checkbox"/> private residence
<input type="checkbox"/> site	Public Acquisition	Accessible	<input type="checkbox"/> entertainment	<input checked="" type="checkbox"/> religious
<input type="checkbox"/> object	<u>N/A</u> in process	<input type="checkbox"/> yes: restricted	<input type="checkbox"/> government	<input type="checkbox"/> scientific
	<input type="checkbox"/> being considered	<input checked="" type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial	<input type="checkbox"/> transportation
		<input type="checkbox"/> no	<input type="checkbox"/> military	<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

Condition		Check one	Check one	
<input type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input 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 key-stone 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, wood frame 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)

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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.

A Dictionary of Angels Including The Fallen Angels, Gustav Davidson The Free Press, New York/Collier-MacMillan Limited, London, undated.

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.

9. Major Bibliographical References

See Continuation Sheet 5

10. Geographical Data

Acreeage 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 N/A code county code

state N/A code county code

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

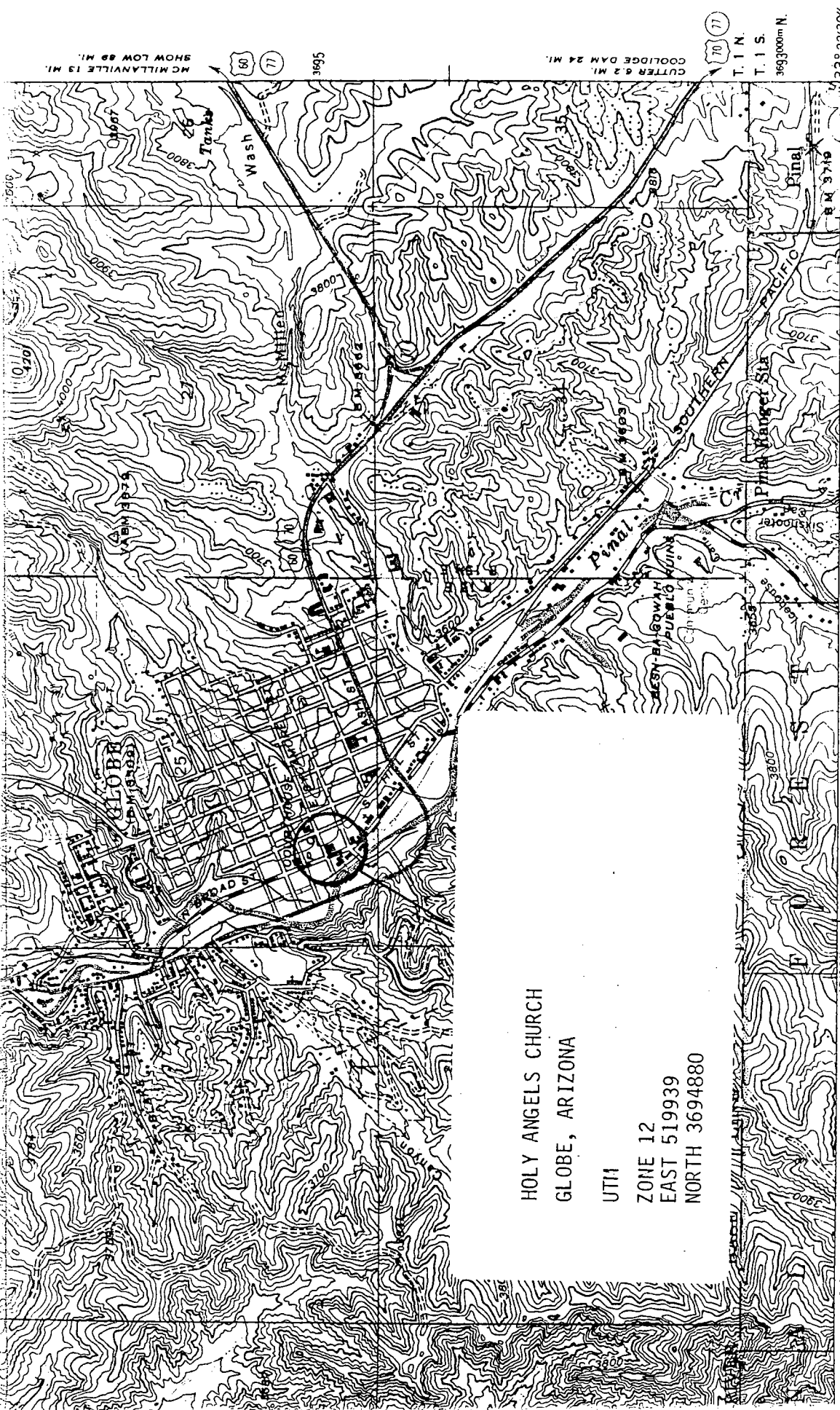
date

Keeper of the National Register

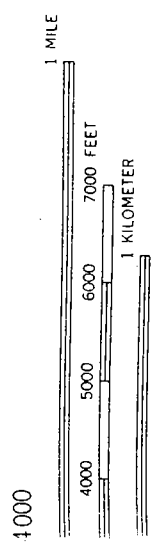
Attest:

date

Chief of Registration



HOLY ANGELS CHURCH
 GLOBE, ARIZONA
 UTM
 ZONE 12
 EAST 519939
 NORTH 3694880



at 25 feet
 DATUM OF 1929



QUADRANGLE LOCATION

ROAD CLASSIFICATION

- Primary highway, hard surface
- Light-duty road, hard or improved surface
- Secondary highway, hard surface
- Unimproved road
- Interstate Route
- U.S. Route
- State Route

(CUTTER)
 3850 / SW

GLOBE, ARIZ.
 N3322.5--W11045/7.5

OLORADO 80225, OR RESTON, VIRGINIA 22092
 D SYMBOLS IS AVAILABLE ON REQUEST

Photograph 1

Holy Angels Church, Globe, Arizona
View toward southeast corner.

Photograph by Gerald A. Doyle & Assoc.
June 1983

Photograph 2

Holy Angels Church, Globe, Arizona
View toward southwest corner of building.

Photograph by Gerald A. Doyle & Assoc.
June 1983

Photograph 3

Holy Angels Church, Globe, Arizona
View toward northwest corner of building.

Photograph by Gerald A. Doyle & Assoc.
June 1983

Photograph 4

Holy Angels Church, Globe, Arizona
Detail of baptistry window at southeast
corner of building.

Photograph by Gerald A. Doyle & Assoc.
June 1983

Photograph 5

Holy Angels Church, Globe, Arizona
Statue at northwest corner of bell tower.

Photograph by Bob Bigando, Globe, Arizona
July 1983

Photograph 6

Holy Angels Church, Globe, Arizona
Partial northwest elevation of building
showing areaway at basement and 1967 portal.

Photograph by Gerald A. Doyle & Assoc.
June 1983

Photograph 7

Holy Angels Church, Globe, Arizona
View from choir loft toward altar, circa 1925.

Photograph from collection of Mr. and Mrs.
John Mercer, Globe, Arizona.

Photograph 8

Holy Angels Church, Globe, Arizona
View from choir loft toward altar, circa 1949

Photographer unknown

Photograph 9

Holy Angels Church, Globe, Arizona
Detail of altar wall.

Photograph by Bob Bigando, Globe, Arizona
July 1983

Photograph 10

Holy Angels Church, Globe, Arizona
Detail of "Last Supper"

Photograph by Gerald A. Doyle & Assoc.
June 1983

Photograph 11

Holy Angels Church, Globe, Arizona
Detail of stained glass window executed
by Emil Frei

Photograph by Bob Bigando, Globe, Arizona
July 1983

Photograph 12

Holy Angels Church, Globe, Arizona
Detail of stained glass window executed
by Emil Frei

Photograph by Bob Bigando, Globe, Arizona
July 1983

Photograph 13

Holy Angels Church, Globe, Arizona

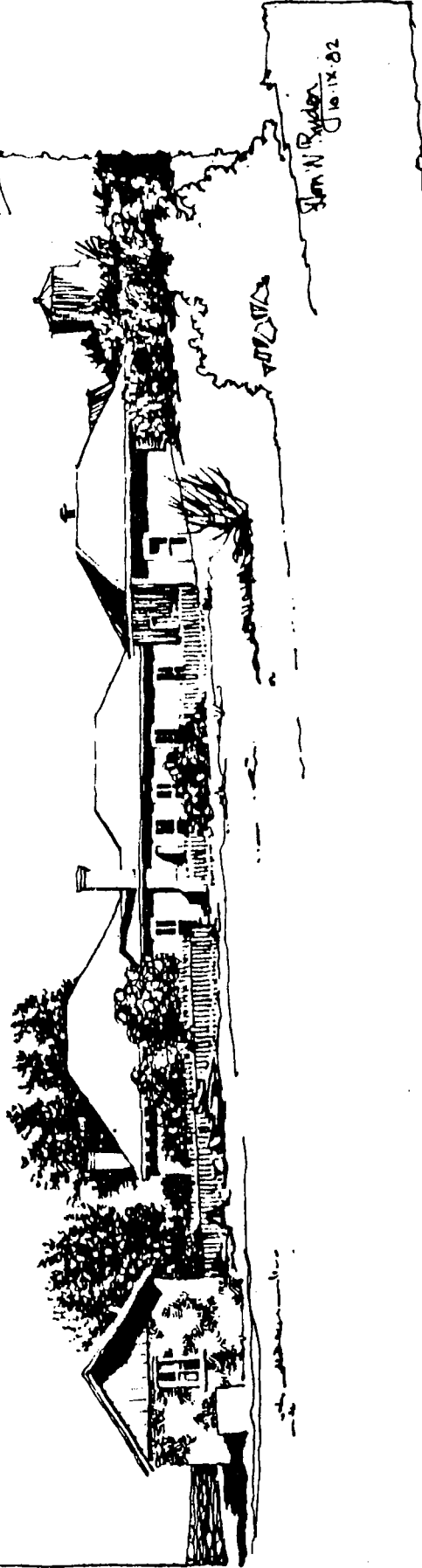
View toward southwest corner of building,
circa 1925.

Photograph derived from a postcard by
Bob Bigando, Globe, Arizona.

Johnson Historical Museum of the Southwest at the

SAN BERNARDINO RANCH

Preliminary Analysis of Historic Photographs
of John Slaughter's Ranch House Compound



SEE ORIGINAL

Gerald A. Doyle & Associates, AIA

Historical Architects