NPS Form 10-900

OMB No. 1024-0018

United States Department of the Interior
National Park Service
National Register of Historic Places Registration Form

1. Name of Property

Historic Name: St. Paul's Methodist Episcopal Church
Other name/site number: St. Paul's Methodist Church (1939-1968), St. Paul's United Methodist Church (1968-present)
Name of related multiple property listing: NA

2. Location

Street & number: 5501 Main St.
City or town: Houston State: Texas County: Harris
Not for publication: ☐ Vicinity: ☐

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this ☑ nomination ☐ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ☑ meets ☐ does not meet the National Register criteria.

I recommend that this property be considered significant at the following levels of significance:
☐ national ☐ statewide ☑ local

Applicable National Register Criteria: ☐ A ☐ B ☑ C ☐ D

Mark Wolfe State Historic Preservation Officer 7/25/19
Signature of certifying official / Title **Date**

Texas Historical Commission
State or Federal agency / bureau or Tribal Government

In my opinion, the property ☐ meets ☐ does not meet the National Register criteria.

Signature of commenting or other official **Date**

State or Federal agency / bureau or Tribal Government

4. National Park Service Certification

I hereby certify that the property is:

___ entered in the National Register
___ determined eligible for the National Register
___ determined not eligible for the National Register.
___ removed from the National Register
___ other, explain: _____

Signature of the Keeper **Date of Action**

5. Classification

Ownership of Property

X	Private
	Public - Local
	Public - State
	Public - Federal

Category of Property

X	building(s)
	district
	site
	structure
	object

Number of Resources within Property

Contributing	Noncontributing	
1	0	buildings
0	1	sites
0	0	structures
0	1	objects
1	2	total

Number of contributing resources previously listed in the National Register: 0

6. Function or Use

Historic Functions: Religion: religious facility

Current Functions: Religion: religious facility

7. Description

Architectural Classification: Late 19th and 20th Century Revivals: Late Gothic Revival

Principal Exterior Materials: Concrete; Stone: limestone, cast stone, slate

Narrative Description (see continuation sheets 7-7 through 7-21)

8. Statement of Significance

Applicable National Register Criteria

	A	Property is associated with events that have made a significant contribution to the broad patterns of our history.
	B	Property is associated with the lives of persons significant in our past.
X	C	Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
	D	Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations: A (Religious Properties)

Areas of Significance: Architecture

Period of Significance: 1930

Significant Dates: 1930

Significant Person (only if criterion b is marked): NA

Cultural Affiliation (only if criterion d is marked): NA

Architect/Builder: Finn, Alfred C. (Architect)

Narrative Statement of Significance (see continuation sheets 8-22 through 8-36)

9. Major Bibliographic References

Bibliography (see continuation sheets 9-37 through 9-38)

Previous documentation on file (NPS):
- _ preliminary determination of individual listing (36 CFR 67) has been requested.
- _ previously listed in the National Register
- _ previously determined eligible by the National Register
- _ designated a National Historic Landmark
- _ recorded by Historic American Buildings Survey #
- _ recorded by Historic American Engineering Record #

Primary location of additional data:
- x State historic preservation office (*Texas Historical Commission*, Austin)
- _ Other state agency
- _ Federal agency
- _ Local government
- _ University
- _ Other -- Specify Repository:

Historic Resources Survey Number (if assigned): NA

10. Geographical Data

Acreage of Property: 1.6 acres

Coordinates

Latitude/Longitude Coordinates (use decimal degree format)

Datum if other than WGS84: N/A

1. Latitude: 29.725925° Longitude: -95.388821°

Verbal Boundary Description: RES B BLK 1 ST PAULS UNITED METHODIST CHURCH as shown on attached Maps 3-4.

Boundary Justification: The boundary includes the property historically associated with the nominated resource.

11. Form Prepared By

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Date: January 2019

Additional Documentation

Maps (see continuation sheet Map-39 through Map-42)

Additional items (see continuation sheets Figure-43 through Figure-60)

Photographs (see continuation sheet Photo-61 through Photo-71)

Photographs
Name of Property: St. Paul's Methodist Episcopal Church
City or Vicinity: Houston
County, State: Harris County, Texas
Photographer: SWCA Environmental Consultants

Photograph Number: 001
Date Photographed: January 2019
Description: St. Paul's M.E. Church at Binz and Main Streets, view northeast.

Photograph Number: 002
Date Photographed: June 2018
Description: South elevation of the sanctuary with the west elevation of the administration hyphen and bell tower, view northeast.

Photograph Number: 003
Date Photographed: September 2018
Description: Sanctuary entrance on the west façade, view southeast.

Photograph Number: 004
Date Photographed: January 2019
Description: Detail over sanctuary entrance.

Photograph Number: 005
Date Photographed: September 2018
Description: North elevation of the sanctuary with porte cochere, view southwest.

Photograph Number: 006
Date Photographed: January 2019
Description: North elevation entrance with partial view of the sanctuary, view southeast.

Photograph Number: 007
Date Photographed: January 2019
Description: Detail, spandrel ornament below the north elevation stained-glass.

Photograph Number: 008
Date Photographed: September 2018
Description: South elevation of the sanctuary, view north.

Photograph Number: 009
Date Photographed: September 2018
Description: West elevation, view east. Administrative hyphen, bell tower, education wing (left to right).

Photograph Number: 010
Date Photographed: January 2019
Description: East elevation of the education wing, view west.

Photograph Number: 011
Date Photographed: September 2018
Description: East elevation of the administration hyphen with a partial view of the apse, view northwest.

Photograph Number: 012
Date Photographed: September 2018
Description: Interior narthex, view southeast.

Photograph Number: 013
Date Photographed: June 2018
Description: Interior of sanctuary, view east.

Photograph Number: 014
Date Photographed: June 2018
Description: Interior of sanctuary, view west.

Photograph Number: 015
Date Photographed: June 2018
Description: Sanctuary, view north.

Photograph Number: 016
Date Photographed: June 2018
Description: Interior of gym, located in the education wing on Level 2, view northwest.

Photograph Number: 017
Date Photographed: June 2018
Description: Interior of the parlor, located in the education wing, view northeast.

Photograph Number: 018
Date Photographed: June 2018
Description: Interior, senior minister's office, located in the administration hyphen, view southeast. The finishes on wall partitions and moldings are original.

Photograph Number: 019
Date Photographed: June 2018
Description: Interior, typical hallway in the administration hyphen with typical interior finishes, view south.

Photograph Number: 020
Date Photographed: September 2018
Description: *Christus* (foreground) and Bankston Green (mid-ground) are both non-contributing resources to this property, view east.

Photograph Number: 021
Date Photographed: June 2018
Description: Bankston Green from the bell tower window, view west.

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

Narrative Description

The 1930 St. Paul's Methodist Episcopal Church (now St. Paul's United Methodist Church) is a Late Gothic Revival style church in Houston, Harris County, Texas. Designed by noted Houston architect Alfred C. Finn, St. Paul's is a four-story building clad in smooth limestone with cast stone ornament and a slate roof. Four distinct building sections – the sanctuary, the administration hyphen, the bell tower, and the education wing – create a rough L-shape plan. The exterior design features elaborate Gothic detailing like cast stone tracery, buttresses, stained-glass windows, steeply pitched rooflines, arched entries, a 130-foot bell tower, and all at a monumental scale. The nominated building exhibits refinement of design, materials, craftsmanship, and picturesque form. The sanctuary interior is characterized by elaborate wood tracery, hand-carved wood figurines of angels, religious symbolism, and a wood ceiling designed to resemble the hull of a ship. Administrative and classroom spaces use much more simplified design with painted plaster walls and contrasting chair rails. The congregation has not altered the building significantly since it was completed, and the nominated building retains excellent historic and architectural integrity. While the modern St. Paul's campus spans four city blocks, the nominated property is the historic boundary, which is the block bounded by Main Street, Calumet Street, Fannin Street, and Binz Street. The parcel includes the 1930 St. Paul's Methodist Episcopal Church and two non-contributing resources – *Christus* statue and Bankston Green. The period of significance is 1930, the date of its construction.

Setting

St. Paul's Methodist Episcopal (M.E.) Church (St. Paul's United Methodist Church) is two miles southwest of downtown Houston, Texas at 5501 Main Street in the city's Museum District. Originally developed as a residential suburb of Houston in the early twentieth century, the Museum District is now a cultural hub. Main Street is the primary thoroughfare to access the area that is home to institutions like Rice University, Hermann Park, and the Museum of Fine Arts Houston. More than 10 other museums are also within a square mile of the nominated building. St. Paul's immediate neighbors include other churches, some from the same period, and the Museum of Fine Arts Houston. National Register of Historic Places (NRHP)-listed properties in the vicinity include the D.D. Peden House (NRHP 1991), the Andrew Jackson and Margaret Cullinan Wray House (NRHP 1993), the West Eleventh Place Historic District (NRHP 1997), and the Leonard W. Macatee House (NRHP 2005) that reflect the historic residential character of the area.

Part of a larger four-block church campus, St. Paul's Sanctuary Building is on the block bounded by Main Street, Calumet Street, Fannin Street, and Binz Street; which is the historic boundary and the nominated property boundary. **(Map 3)** The block includes the nominated 1930 building as well as a non-contributing site, landscaped in 2011, and a non-contributing object, a statue installed in 1963. The modern, four-block St. Paul's campus encompasses sections of two closed streets and is bounded by Main, Binz, San Jacinto, and Prospect. The campus includes two other buildings owned by the church, the Jones Building and Abraham Station. Mature Live Oak trees line the perimeter of the nominated property. The Houston METRO Light Rail Red Line travels through and around the church campus along Fannin and San Jacinto, connecting Downtown and the Texas Medical Center, approximately one mile southwest of the nominated building.

St. Paul's Methodist Episcopal Church

Designed by Alfred C. Finn, the 1930 St. Paul's Methodist Episcopal Church is a Late Gothic Revival style building with a large sanctuary, bell tower, and wings for offices and Sunday school. Late Gothic Revival in the early 20th century is characterized by pointed arches, tracery, dramatic rooflines, complexity of the plan and fenestration patterns,

and large-scale construction.[1] Ecclesiastical Gothic from this period in Texas varied with denominations. Methodist Gothic buildings, like the nominated property, show an imperative to honor authentic Late English Gothic in a perpendicular form that provided ample space for educational and office functions. St. Paul's M.E. Church is an outstanding transcription of Gothic architecture in smooth limestone veneer construction. Finn incorporated all the characteristic qualities of Gothic architecture into the intricate design with large cast stone tracery windows at each end of the cruciform-shaped sanctuary, ornament on every elevation, and all at a grand scale. Its materials—concrete frame construction, smooth stone veneer, and use of cast concrete ornament—however, reflect the modern period during which was designed.

St. Paul's M.E. Church dominates its block and is composed of four functional sections that form a rough L-shape: sanctuary, administration hyphen, bell tower, and education wing. **(Map 4, Figure 1)** Its primary facades face Main Street. The building's slate roof is complex. For the cruciform sanctuary, which follows Christian building tradition with east-west orientation, the roof is cross-gable and reflects the interior transept and a hexagonal apse at the east elevation. The administration hyphen intersects with the sanctuary and has a gable roof with seven shed roof dormers – four facing west and three facing east – with copper cornices. The administration hyphen also intersects with both the 130-foot bell tower and the education wing. The bell tower has a flat roof with a parapet wall. The education wing has three hipped sections with a flat section obscured from the ground view by the tower and the gable ridges. All hipped sections of the roof have patterns of small, steep gabled dormers used to vent the attic spaces. The vent dormers are small and unobtrusive while providing the appearance of ornament on the roof. Visible gutters and scuppers around the building are copper with modern aluminum downspouts. Although the sanctuary section uses stained-glass, the dominant window type on the building is multi-light steel casement windows with variant sizes and transoms.

Buttresses provide exterior support and ornamentation on all corners of the building and regularly along the sanctuary wing. In previous centuries, Gothic-style construction included structural pinnacles atop buttresses to provide additional weight to the vertical piers. Due to the modern reinforced concrete framing used for St. Paul's, pinnacles were not required for structural function, but some were incorporated as design elements. However, the presence of buttresses is distinguishable to the Gothic style and emphasizes the vertical height and mass of the Late Gothic Revival design.

The130-foot-tall bell tower in the plan is also common to the Late Gothic Revival period and the parapet detailing more common on high-style examples of the style. Additional formal Late Gothic details found throughout the building are: ogee arches, graduated arches, pinnacles topped with crockets, geometric tracery, stained-glass windows, drop molding, cast stone finials, reliefs, and spandrels.[2]

Original plans for the building show three complete stories throughout all sections, with a fourth floor "attic" spanning the administration hyphen, part of the education wing, and into the tower which was originally an apartment. In addition, the sanctuary wing has a basement.[3] The current floorplan includes these same levels, although the use of the spaces has changed over time as the congregation and campus grew. Due to the complex configuration of St. Paul's M.E. Church, the following description is organized according to the four functional sections of the building: sanctuary, administrative hyphen, bell tower, and education wing. **(Figure 1)**

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[1] "High Victorian Gothic Style," Indiana Department of Natural Resources. Accessed January 29, 2019 https://www.in.gov/dnr/historic/4266.htm

[2] Finn's original drawings specifically label masonry details as cast stone.

[3] Alfred C. Finn Collection, MSS 0019. Architectural Drawings, Job 382, Sheets G-2 through G-6. On file at the Houston Metropolitan Research Center. Selected original plans are included in Figures 9-12,

Sanctuary

The sanctuary is a cruciform with a steep-pitched, gabled, slate tile roof, large stained-glass windows within elaborate cast stone tracery on every elevation, and four of the building's seven entrances. Each entrance is delineated in a different and elaborate way. The sanctuary portion has the largest massing and footprint of any section of the building, and it is the tallest occupied portion of the building, with an estimated total height of 100 feet.

West (primary) Façade

The west façade **(Photo 3, Figure 13)** faces Main Street and draws immediate attention due to its large massing, elaborate ornament, and grand entrance. This façade features a stained-glass window that is almost 30-feet-tall and three sets of paired doors inset by recessed ogee arches. The entrance is elaborately ornamented with colonettes, finials, rosettes, and Jerusalem crosses. Three sets of large wooden paired doors provide entry from Main Street to the narthex. The west façade is made up of five bays in an ABCDC pattern, although not all the bays span each floor.

Bay A is the open arch to the one-story porte cochere on the north elevation. The opening is a nearly straight arch with a cast stone intrados in a leaf vine design. The rectangular crown, also in cast stone, has two larger leaves flanking a central, unornamented shield. Above the arch, the cornice has dentils and a string course with carved *fleur de lis*, all in stone. Copper gutters and the side of the north-facing gable slate roof are also visible on this bay. The design of this façade is repeated on the porte cochere's east elevation as well as on the corresponding interiors of the two openings. The concrete driveway for the porte cochere runs from Main Street to Calumet and is still in active use by the congregation.

Bay B has triple stained-glass windows with acrylic protective vents that open over the landing of an interior stairwell. Each of the windows has a pointed arch with additional cast stone arch detail above. Bay C is characterized by a rectangular stained-glass window with acrylic protective vent on the first floor and no additional openings on the upper levels.

Bay D comprises the west gable end of the sanctuary wing and is the most ornamented section of the building. The first floor has a portal with three ogee arch door openings with double-carved oak doors. Openings are typical Gothic portals with graduated arches supported by decorative columns. The above entablature includes carved stone ornaments of rosettes, vines, and grapes. Over the central door, a gabled cornice reads "SAINT PAUL'S METHODIST CHURCH" in, what the architect called, "Gothic lettering" with a Latin cross at the peak **(Photo 4)**.[4] The buttresses flanking the center door each have cast stone decorative pinnacles that extend above the center cornice. Each of the oak doors is standard height and the center opening is slightly wider. Above each of the doors is carved oak, completing the arch design. An address, reading 5501, was applied above the center door. Steps leading to the doors are stone with a low rise. Thin, modern metal handrails are attached to the outer side of the steps. Attached on the inner sides of the flanking buttresses are two metal light fixtures, likely original to the building. The left buttress has the building's cornerstone that reads "Saint Paul's Methodist Episcopal Church South 1929."

The upper part of Bay D is a large, arched, tripartite stained-glass window with perpendicular, geometric tracery of cast stone circles, foils, and mullions; slender pilasters that divide the window mimic the structural buttresses. Other tripartite stained-glass windows on the north and south elevations have similar geometric tracery, although they are not as ornate as this window. Like the doors below, the window has graduated arches with evenly spaced carved stone

[4] Alfred C. Finn Collection, MSS 0019. Architectural Drawings, Job 382, Sheet G-8. On file at the Houston Metropolitan Research Center.

rosettes that project from the intrados. Above the window, under the gable point is a small arched vent. Buttresses flanking the bay have cast stone foliated pinnacles that span to under the lower gable roof ends.

North Elevation - Sanctuary

The sanctuary wing's north elevation faces the former Calumet Street, which was converted to Jones Plaza after the City of Houston sold the closed street to St. Paul's in 2000.[5] **(Photo 5, Figure 14)** The north elevation is dominated by regularly spaced stained-glass windows; five of the stained-glass windows are approximately 17.5 feet-tall and 11-feet wide. The sixth stained-glass window (in the transept extension) is approximately 21-feet-tall and 14-feet-wide. All of the stained-glass windows are set within cast stone tracery. Beneath all of these windows, there are paired rectangular stained-glass windows measuring almost 7 feet by 2 feet 7 inches. The buttresses have carved panels inset into their faces, and rosettes are located within the spandrels. The north elevation also features the porte cochere and the primary entrance to the building.

The north elevation is organized into 11 bays in an ABCDCEFFFFG pattern. Bays A and B form the north elevation of the apse and are recessed from the remaining bays.[6] Bay A is characterized by a single arched stained-glass window with acrylic protective vents and cast stone tracery on the first floor and a rectangular stained-glass unit on the second floor. The upper window has two individual units with transoms that are fitted into openings created by a cast stone Latin cross. Bay B has an arched tripartite stained-glass window with acrylic protective vents and cast stone tracery on the first floor and a paired stained-glass unit on the upper floor. Like Bay A, the upper Bay B windows are fitted into a cast stone Latin cross design. All windows in Bays A and B have cast stone courses above them following the shape of each opening. Bay B also has concrete stair access to the basement and a square, louvered vent opening.

Bay C is characterized by the same windows found in the upper floor of Bay B on both the first and the second floors. Between the two floors, there is a square, carved stone ornament with a central rose motif surrounded by *fleur de lis*. The left Bay C also has a stone header for paired casement windows. The third floor of right Bay C has an arched, cast stone tracery over what appears to be louvered vents. This opening, which also appears in the adjacent Bay D, is designed to replicate the tracery section of the larger stained-glass windows found in Bay F.

In addition to the third-floor vent, Bay D is characterized by the gabled portico on the first floor. The entry is an open, pointed arch with a matching stone course above. Paired oak doors with small decorative glass windows provide access to the building. Like the doors facing Main Street, this set of doors has an arched header. Original drawings show stone steps leading to the portico; however, the entrance was graded in 1975 to create a sloped approach from the Jones Education Building and from church parking to the east. Above the gable, "SAINT PAUL'S METHODIST CHURCH" is in cast stone in the same "Gothic lettering" used on the Main Street façade. Flanking this are two ornate cast stone Latin crosses. The second-floor window in Bay D is the same as that in Bay C.

Bay E is the gable end of the transept. The first floor features a group of three deep recessed rectangular stained-glass windows with acrylic protective vents. Above them is a band course of carved stone square tiles with rose and leaf motifs.The dominating feature of Bay E is the large, arched stained-glass window with carved stone tracery. This tracery is similar in design to the large window facing Main Street but is slightly smaller. While this window also has the stone course reinforcing the pointed arch design as the west elevation, it does not have additional ornamentation on the intrados, making it a slightly simpler design. Above the window is a small arched gable vent. Four, paired steel casement basement windows are also on this bay. Since Bay E is the transept, it protrudes from the rest of the building.

[5] Jones Plaza is named for a different Jones family than the Jones Building.
[6] The apse is visible in Map 6.

Buttresses flank the edge of the north end, as well as one on the east- and west-facing ends. The upper floor on both the east and west has single arched stained-glass windows with cast stone tracery, which are not visible unless viewed from the north elevation. The buttresses are capped with a gable peak with a rectangular cast stone decoration.

Bay F is characterized by two rectangular stained-glass windows with acrylic protective glass on the first floor and arched stained-glass windows with cast stone tracery and acrylic protective class on the upper floor. The upper windows are sized to provide light to the high ceiling of the sanctuary, which is open to the roof. Tracery in these windows matches the smaller arched openings on the third floor of Bays C and D. Bay F also has four, paired steel casement basement windows.

Bay G features the gable roof porte cochere. The north-facing opening is the same arch size and design as the portico in Bay D, as are the paired oak doors. An oak beam ceiling, with herringbone planking between, gives the ceiling of the porte cochere the appearance of an overturned boat hull, a common church design element found in sanctuaries. There is also a pendant light.

Above the portico is a second gable peak with three, rectangular stained-glass windows, which match the ones in Bay B on the west elevation and overlook the interior stairwell. The upper window matches the one in Bay F. Between the F and G bays are shorter versions of the gable-topped pilasters found on the transept.

East Elevation - Sanctuary

The sanctuary wing's east elevation faces Fannin, is dominated by the semi-hexagonal apse, and is comprised of five bays in an ABACD pattern. **(Figure 16)**

Bays A and B comprise the semi-hexagonal apse. Bay A is characterized by a single arched stained-glass window with acrylic protective vents and cast stone tracery on the first floor and rectangular stained-glass unit on the second floor. The upper window has two individual units with transoms, which are fitted into openings created by a cast stone Latin cross. Bay B has an arched tripartite stained-glass window with acrylic protective vents and cast stone tracery on the first floor and two rectangular stained-glass units on the upper floor. Like Bay A, the upper Bay B windows are fitted into a cast stone Latin cross design. Bay B also features round, carved stone ornaments above the lower window that feature a rose motif. Below the tripartite window, Bay B features the cast stone header for three basement windows – two single casement units flanking a paired casement unit. The apse has a slate roof and the east gable end of the main sanctuary is also visible and the gable end is in line with Bay B. An arched louvered vent is in the gable end. All windows and the gable vent in Bays A and B have cast stone courses above them following the shape of each opening.

Additional features on this section partially mimic the corresponding section of the west façade. Instead of buttresses flanking both sides of the gable end, there is only one visible on the right, between Bays A and C. Its detailing matches the two on the front, complete with the carved stone pinnacle. Where the left one would be, there is a smokestack that extends above the roof lines. The smokestack has cast stone detailing and a copper cap. Between the bays on the apse are less-ornate buttresses, which do not extend in height beyond the upper windows.

Bay C features steel casement windows of similar design of the upper Bay B windows; however, both the first and second floor windows in Bay C are wider and the Latin cross is more pronounced. The first floor window is also slightly taller than the upper windows. This bay also has a basement window header visible, showing a grouping of four steel casement windows. These are offset to the left from the first and second floor windows due to the basement stairwell on the north elevation Bay A.

Bay D is the side view of the east entry portico on the north elevation. It has a simple, pointed arch opening with a carved stone dentil and cornice. The protruding dentils feature a rose motif and the cornice has a leaf and vine design like that found on the west porte cochere. Above the cornice, the side of the north-facing gable end slate roof is visible. The porch railing is a stone balustrade with four pointed arch openings. A final basement window header is visible below the portico with paired casement units. This elevation ends with the portico column, which features a carved stone panel with an arch design under a gable. The west portico elevation mirrors the east.

South Elevation - Sanctuary

The south sanctuary elevation is bisected by the administration hyphen with seven bays to the west of the administration hyphen along the front courtyard and two bays in the apse along the rear courtyard. **(Photo 8, Figure 15)** The apse is the only portion of the sanctuary that extends east beyond the administration hyphen. The majority of the bays directly mirror the corresponding bays on the north elevation. The differences are that the first bay has a gabled entry door with cast stone detailing below the three rectangular stained-glass windows and the last bay has rectangular casement windows on the first three floors, with the arched vent above. The door has stone steps with the cornerstone from the original downtown building in the foundation. It reads "SAINT PAVLS METHODIST CHVRCH 1907" and is distinctly different in color from the rest of the exterior cladding.

Administration Hyphen

Stepped back from the adjoining sanctuary and education wing, the administrative wing is the most physically and visually diminutive portion of the building. The hyphen's recession from the other components of the building combined with the relative simplicity of these exterior walls contribute to strictly functional character. The administrative hyphen is denoted with a pattern of multi-light steel casement windows with transoms and square cast stone drip molding on the first floor windows. There is an entry from Fannin to the hyphen, now located behind a gate and obscured by the mechanical yard added as part of the HVAC installation in the 1950s. The most elaborate component on the hyphen is a bay window located on the west elevation.

West (primary) Façade **(Photo 9, Figure 13)**

Facing Main Street, the west façade of the administration hyphen has five bays in a roughly ABCBA pattern. Bay A is characterized by sets of three multi-light steel casement windows with fixed transoms.

Bay B consists of paired steel casement units with fixed transoms on the first three floors. First floor windows in Bays A and B have square cast stone drip molding above each set of windows.

Bay C on the first and second floors has three sets of windows. On the third floor, Bay C has a canted bay window with multi-light steel casement windows. The bay window uses pointed arch transoms and rests within a cast stone oriel.

The fourth floor fenestration is offset from the other bays and consists of four regularly-spaced shed dormer windows that are triple-grouped steel casement units.

East Elevation **(Photo 11, Figure 16)**

Like the primary façade, the east elevation has five bays, but roughly arranged in an ABCDA pattern. Bay A features a set of two paired steel casement windows on the first and second floors and on the third floor of the left Bay A. The right Bay A has a single paired steel casement window on the third floor. Windows in the two upper floors also have fixed transoms. Bay B is similar to Bay A with the size of the paired casement windows, however each floor has a set of three units. The two upper floors also have fixed transoms.

Bay C has the only entry on this elevation with paired oak doors on the first floor. Both have small windows in each door and small fixed windows in part of the arched transom. The cast stone detailing above the door matches the design of the entry in the tower on the west façade (see bell tower description below). Above the east elevation door are a set of two, single steel casement windows with fixed transoms on each floor. Bay D has paired steel casement windows and, like the other bays, the second and third floor units have fixed transoms. Similar to the west façade, the fourth-floor bays for the administration section are offset from the rest. On this elevation there are three dormers, all the same design as the west dormers.

Bell Tower

The Bell Tower is the tallest section of St. Paul's M.E. Church at 130 feet, and it uses the most ornament after the sanctuary wing. Ornate crocket finials, buttresses, and tall recessed windows with ornamented spandrels enhance the bell tower's height and verticality. The bell tower's entrance sits within a dramatic ogee arch to continue the verticality. Other Gothic elements include cast stone trefoils, tracery in the belfry, and traced quatrefoils at the parapet.

West (primary) Façade

The bell tower is located on the west façade of the building and is a single bay. The first floor has paired oak doors, each with a rectangular light, in a graduated ogee arched portal. The extrados is cast stone with evenly spaced leaf details and an exaggerated point ending in a cast stone finial. Above the keystone is a carved stone rose design and round cast stone ornaments with a center trefoil design flanking the arch point. Above the trefoils is a cast stone band course with three quatrefoil designs on either side of the finial.

Above the door is a two-story, tripartite window with a cast stone spandrel between the two floors. Each level has small steel casement windows with larger fixed transoms. The transoms on the upper floor are arched with a cast stone detail above reinforcing the arch motif.

A small fixed steel window is above the tripartite window. Historic photographs **(Figures 7-8)** and original plans show that this window was not in the original design, however, it appears to be a historic-age alteration providing additional light to the belfry access. Three louvered belfry vents with a cast stone, square-string course are in the location of a single vent shown in historic photographs and plans. The date of the alteration is unknown, though in keeping with the style of the rest of the building.

The top of the tower is the bell house, with paired arched openings with cast stone traceries and cast stone arches above the openings. St. Paul's has 10 bells of varying sizes. Two slender columns with finials extend above the parapet wall. The parapet wall has an open quatrefoil design beneath a small gable point.

North Elevation

The north elevation of the bell tower is the only other elevation with fenestration below the roof line of the other sections. The first floor has a paired steel casement window unit with transom. Above the window is a carved stone band course, nearly identical to the one on the front elevation with the exception of the finial. The rest of the tower bay duplicates much of the west façade, with the tripartite window slightly truncated due to the administration wing roof and without the small fixed window. The vents, bell house, and parapet details are the same.

East and South Elevations

Due to the roof lines of the administration hyphen and the education wing, the east and south elevations of the bell tower only consist of the three vents, bell house, and parapet—all of which are identical to the other bell tower elevations.

Education Wing

The education wing uses a hipped roof with a cross gable that extends past the primary massing and faces Binz Street to the south with an additional gable located on the west façade. Like the administrative hyphen, this portion of the building limits ornament to particular bays. Most of the ornamented bays on the education wing are located in the cross gable facing Binz Street. Outside of the more ornamented areas, the elevations are dominated by patterns of steel multi-light casement windows. The only entrance on the education wing is on the south elevation, and there is a geometric chimney stack protruding from the ridgeline above the entrance.

West (primary) Façade **(Figure 13)**

The education wing's west façade is three bays in an ABA pattern. Bay A consists of paired steel casement units with fixed transoms on the first three floors, much like the windows found on the administration hyphen.

Bay B has three individual casement windows on the first floor, while windows in the upper floors are paired casements units of the same width of the lower windows, which are separated by slender cast stone columns with a cast stone band course between the second and third floors and cast stone string courses under the transoms. The third floor transoms have pointed arches. In this same bay on the education wing, there is a square string course spanning the upper windows and an arched vent in the gable end.

On the first floor in all bays are square cast stone string courses above each set of windows.

North Elevation

The education wing's north elevation is transected by the administration hyphen. On the east side of the building are five bays in an ABBCB pattern. In the first floor, all three bay types have paired steel casement windows in various groupings. Bay A has two units, Bay B has a single unit, and Bay C has a single paired unit flanked by single steel casement windows.

In the upper floor, Bay A has a smaller, paired steel casement window at the second floor level with no additional window above. The same window appears on both the second and third floors in the final Bay B. The first Bay B and Bay C have a tall casement window with arched transoms, although the entire unit is squared. The windows in both bays span the second and third floor and open on the gym, which is open from the second floor to the roof. The second Bay B has no corresponding upper openings.

On the west side of the building, there is one bay on the education wing's north elevation. The bay consists of two paired steel casement windows on all three floors. The second and third floor units also have transoms.

East (Fannin Street) Elevation **(Figure 16)**

The east elevation is generally organized into six bays in an ABCCCB pattern.

Bay A has steel casement windows on the first and third floor. Bay B has two close-set steel casement windows on the first floor with a single, larger casement window on the upper level. A squared sting course spans the upper window. Bay C is similar to Bay B; however, the lower windows are set further apart and the upper window is larger. The upper

window in Bay C has arched transoms, although the entire unit is squared. Like Bay B, a squared string course spans above the units.

South Elevation **(Figure 17)**

The south elevation is the education wing with 10 bays in an ABAAACDEFE pattern. Bay A has paired steel casement windows on all three floors, with transoms over the second and third floor units. Bay B has a two-story protruding bay with four single steel casement windows on the first and second floors, with cast stone detailing on the second-floor units. The third floor has two paired steel casement units with transoms.

Bay C has paired oak entry doors. Like the other entries on the building, there is infill above to create the pointed arch design and cast stone accentuating the arch. Windows above the door are two single casement units with transoms on the second floor and two arched casement units on the third floor. Between the two floors are cast stone details and cast stone over the arches on the third floor.

Bay D is asymmetrical. Three single casement windows make up the first floor. Above the outer first floor windows are single casement units with transoms. The third floor windows include a small casement unit aligned with the center window on the first floor and a casement unit with transom on the right.

Bays E and F are in the gable end of the elevation. Bay E has paired steel casement windows on the first floor and larger paired steel casement windows on the second floor. Cast stone string course span the window units on both floors. Bay F protrudes from the elevation on the first and second floors. Windows on the first floor are a group of three single steel casement windows with a cast stone string course above. The upper windows are also a group of three single casement windows with transoms. The gable end has an arched vent.

INTERIOR

St. Paul's M.E. Church retains its historic floor plan, and throughout the interior, it continues to provide parishioners spaces for worship, education, recreation, and administrative space for clergy. There are five stories, including a basement (under the sanctuary) and a small, improved attic within the roofline of the administrative hyphen and education wing. A central corridor on the first floor connects the sanctuary with the administrative hyphen and educational wing. Two staircases—at the north end of the administrative hyphen and in the tower—give access to the upper floors.

While Gothic ornament is found throughout the exterior in varying degrees, on the interior the detailing is limited to the Sanctuary wing, particularly the sanctuary itself. The sanctuary interior has elaborate design and ornament—including large chandeliers, hand-carved wood ornament, and spandrel ornament along dual colonnades—and incorporates religious symbolism and high-end finishes throughout the space. Rooms in the other three portions—administrative and education wings—of the building are much less elaborate and, in keeping with high-end institutional materials of the early twentieth century, there are plaster walls and carved wood chair rails with matching baseboards. Doors are two-panel with glass in the upper panels, while the lower panels are a mixture of louvered and solid. All doors have transoms with translucent glass. Restrooms mostly retain their original gray marble wainscot finishes as well as original fixtures.

Overall, the interior has had very few alterations since the original construction. HVAC was installed in 1953–1954 using existing mechanical chases in the sanctuary and new fur downs in the administration and education wings. In 2002, the columbarium, a room for cinerary urns, was added, and some of the basement rooms were reconfigured. Original wood floors were sporadically replaced with modern materials. Hallways are carpeted, and other rooms have

linoleum or slate tile. Typical interior finishes are plaster walls, with wood picture rails and chair rails in most office and classroom spaces while restrooms have marble wainscoting, flooring, door surrounds, and stall dividers. These finishes are original to the building.

Sanctuary

The St. Paul's M.E. Church interior sanctuary is an elaborate display of religious imagery and Gothic ornament in an array of materials that is a continuation of the exterior high-style Late Gothic Revival design. Its cruciform shape is the largest applied religious symbol, and the form dictates its liturgical arrangement. Parishioners enter the church through the narthex, they worship in the nave where pews are arranged in linear rows that focus towards the apse. Additional pews are in the north and south transept and in a balcony at the east end of the building. At the west end of the building, behind the apse are the sacristy and the chapel.

Worshipers can enter the narthex from the east (main entrance), south (courtyard entrance), or from the north porte cochere. The narthex **(Photo 12)** has slate tile and coursed Indiana limestone walls with green marble baseboards. At the ceiling, there are carved oak moldings with repeating patterns of crosses and shields. The ceiling itself uses oak beams to resemble structural joists with regularly spaced ornamented pendant posts. On the north and south ends are restrooms, and these doors continue the use of leaded-glass crosses in the upper third. The restrooms both have their original fixtures, including gray marble wainscot and a repeating pattern of geometric floor tiles. Balcony stairs are also located at the north and south ends of the narthex, and they use a cast iron railing capped with a wooden handrail. Doors on the west side of the narthex are the three primary entry doors facing Main Street, and they are directly opposite the three paired doors to the sanctuary.

At the rear of the sanctuary are five arched oak doors leading to the narthex with carved quatrefoils in the transoms and bronze kickplates; three doors are at the top of the central aisle, and one door each is located at the top of the aisles under the colonnades. The three central doors are paired doors, while the side doors are single doors. All doors have a leaded-glass cross located in the upper third of the door.

The sanctuary **(Photos 13-15)** is an 84-foot-tall room, and the ceiling is oak and designed to resemble an overturned ship's hull, a common design in churches.[7] The altar and pulpit are the focus of the auditorium with linear rows of pews that face it. The high altar is decorated with oak paneling with hand-carved crockets, colonettes, tracery, crosses, and rosettes. Two seats for the ministers are located at either side wall. The seats are important components of the paneling, and they also feature pierced tracery. The choir loft, located behind the altar, also has hand-carved angels regularly spaced at the top of the paneling, and the carved pierced tracery extends into the oak organ screen. Pointed arch colonnades line the sanctuary perimeter aisles, outlined in cast stone to contrast the painted plaster walls. Cast stone also appears as a wainscot, chair rail, and quoins at all corners in this space. The floor uses dual-colored diamond-shaped vinyl asbestos tiles, and the oak pews are carved with rosettes at each end.

A high catwalk inside the attic provides maintenance access to long leaded-glass pendant light fixtures throughout the room. Flooring is asbestos tile floor in a two-toned diamond pattern and the space overall has a terminal liturgical arrangement with the defined area for the congregation facing the same direction towards the altar.[8] Wood pews are separated by an aisle that runs the center of the nave. Pew lengths vary based on where they meet the arcades along the

[7] Philip Kosloski, "How the Church is Portrayed as a Ship in Theology & Architecture," *Live a Legendary Life*, March 26, 2015, accessed January 30, 2019. http://www.philipkosloski.com/how-the-church-is-portrayed-as-a-ship-in-theology-architecture/
[8] Jason John Paul Haskins, "Liturgical Arrangement Typology," Locus Iste, October 19, 2011. Accessed November 29, 2018 https://www.locusiste.org/blog/2011/10/liturgical-arrangement-typology

side aisles with the pews closest to the altar extending partially into the transept and three short pews in each transept bay, perpendicular to the others. Although the presence of these side pews would suggest a case for the sanctuary being in an integral arrangement, these pews do not parallel the sides of the raised altar, so the room has the two clearly delineated areas which define the terminal liturgical arrangement.

The altar itself is raised with stepped marble platforms. An oak rail with regularly spaced pierced tracery openings with a central walkway surrounds the lower platform, integrating a lectern on the north and a larger pulpit on the south. On the walls flanking the altar are carved wooden hymn boards with "Enter To Worship" and "Depart To Serve." Typically, such boards would have the page numbers of the hymns on the left and information about Sunday School attendance and/or offering amount on the right, however, it is unclear if St. Paul's ever used these boards for that purpose. Carvings around the altar are grape clusters, vines, and leaves – all religious symbols of communion. The number of grape clusters – 12 – also represents the disciples.[9] A screen spans the rear of the altar, partially obscuring the organ keyboard with the choir loft and organ pipes visible above. Additional pipes flank the large stained-glass window on the west elevation behind the balcony seating. Choir loft access is from two narrow, iron spiral stairwells in the sacristy. Seating in the balcony and choir loft are also wood pews.

Most of the stained-glass windows in the building are in the sanctuary wing, with the most ornate windows visible from the sanctuary itself. Several of the windows were original to the downtown church, retained when the congregation left and incorporated into the new building. Finn's design reconfigured some of the windows and incorporated new units where needed. Finn's design for the stained-glass windows included repeating the exterior tracery on the interior. The 1909 windows from the original downtown building are attributed to Kansas City Stained-glass Works out of Kansas City, Missouri. Church historians attribute the 1930 windows to St. Joseph Art Glass Works, also based in Missouri, although an article produced by the church in 1930 says the new windows were done by the "same company" as the original.[10] It is possible that the discrepancy is a result of the two companies consolidating around the same time as the St. Paul's design and planning phase.[11] While most of the windows include typical Christian motifs and geometric shapes, key windows are based on paintings and/or biblical scriptures **(Table 1).**

[9] "Symbolism in St. Paul's United Methodist Church," pamphlet (no date) and Josephine Crain, "Notes for church tour," 1991. From the St. Paul's archives, accessed June 21, 2018.
[10] Josephine Crain, "Notes for church tour," 1991.; *The St. Paul's Church Magazine*, February 2, 1930, Vol. 1, No. 1, 8-9. From the St. Paul's archives, accessed June 21, 2018.
[11] First Congregational Church, Independence, MO NRHP 2014. The nomination cites the Stained Glass Association of America for the operational dates of the two companies and their merger. SWCA could not confirm the source, nor find additional information on the companies. The Kansas City Stained Glass Works Company is not the same as the current Kansas Stained Glass Company, which has only been in business for 20 years per their website.

Table 1. Key Stained-glass Windows[12]

Window Name / Subject	Inspiration	From original church?	Notes	Placement
"Christ in Gethsemane"	Painting by Johann H. Hofmann; Luke 22:39-46	Yes	Original was gift of Isabel Dwyer Beasley in memory of her husband C. A. Beasley. The window was originally a long, rectangular window altered to a round window for the 1930 church.	East wall, above the choir loft
John Wesley	Painting by J. Jackson	Yes	Gift in memory of Bishop Seth Ward. The upper part of the window features a Bible and two figures holding the shield of faith.	South transept
"Christ in the Temple"	Painting by Johann H. Hofmann; Luke 2:47	Yes	Donated by Jesse H. Jones.	South wall, upper window, paired with St. Paul window
St. Paul	Painting by Johann H. Hofmann	No	New design for the 1930 building.	South wall, upper window, paired with "Christ in the Temple"
"Ruth the Gleaner"	Painting by Lajos Bruck, Book of Ruth	Yes	Donated by the Gleaners Missionary Society.	South wall, upper window, paired with "Moses"
"Moses"	Painting by Carlo Dolci; Moses and the Ten Commandments	Yes	Donated by Miss Althea Jones, Mrs. J. N. Steel, and Mrs. I. Lee Campbell in memory of Mr. and Mrs. W. B. Jones.	South wall, upper window, paired with "Ruth the Gleaner"
"Come Unto Me"	Painting by Johann H. Hofmann; Mathew 11:28	No	New design for the 1930 building, undedicated until 1980 when dedicated to Mr. and Mrs. A. Lewis Jacobs. Above the image of Christ is a phoenix.	West wall, above the balcony
"The Comforting Christ" or "Christ the Consoler"	Painting by Bernard Plockhorst	Yes	Donated by Mr. and Mrs. Frank Williford, St. in memory of their parents.	North wall, upper window, paired with "The Good Shepherd""
"The Good Shepherd"	Painting by Bernard Plockhorst	Yes	Donated by Mrs. Libbe Cleveland Niece in memory of her parents.	North wall, upper window, paired with "The Comforting Christ"
"The Resurrection" or "The Three Marys"	Painting by Bernard Plockhorst; Matthew 28:6	Yes	Donated by Dr. O. L. Norsworthy in memory of his mother.	North wall, upper window, paired with "The Ascension"
"The Ascension"	Painting by Gottlieb P. Bierman; Luke 24:51	Yes	Donated by O. P. Hairgrove for his wife and later rededicated by Mrs. W.	North wall, upper window, paired with "The Resurrection"

[12] Information on these windows is compiled from the "Symbolism in St. Paul's United Methodist Church" pamphlet (no date) and Josephine Crain, "Notes for church tour," 1991. From the St. Paul's archives, accessed June 21, 2018.

Window Name / Subject	Inspiration	From original church?	Notes	Placement
			N. Brown in memory of her husband Walter N. Brown.	
Charles Wesley	Painting by J. Jackson	Yes	Donated by Miss Johnelle Bryan and Mrs. Caro Bryan Chapman in memory of their parents Dr. and Mrs. John L. Bryan. The upper part of the window features a crown.	North transept

Sanctuary Interior—Chapel

The chapel is in the western extension of the sanctuary building. It has plaster walls and a wood chair rail. Wood beams create a coffered ceiling with four original pendant lights. Flooring is tile. Stained-glass windows in the chapel are geometric in design. A wood alter table is located at the front with a tripartite wood screen on the wall behind with ornate carvings at the top. The center section of the screen has a gold Rose Cross. Between the altar and the wood pews are wood knee rails and there is a carved wood pulpit to the side of the room.

Basement

Historically, the basement (under the sanctuary) provided the church additional classroom space and had rooms for the building's early mechanical, heating, and cooling systems. It has since been reconfigured. In the apse section, rooms are primarily for the mechanical systems, utilizing spaces originally designated for the boiler. Additional basement spaces are administrative offices, a large classroom, a rehearsal space for the children's choir, and the bridal parlor. Plaster and wood finishes found throughout other wings of the building were used in the basement. Some walls were removed to create larger offices and the parlor. Under the narthex is a columbarium, which is a non-historic alteration completed in 2002. The columbarium uses marble and slate tile with painted walls; individual niches in the columbarium are hidden behind Indiana limestone walls.

First floor

The primary first floor entrance to the administration hyphen and education wing are accessed from the double door in the bell tower that opens to an entry hallway. Four large rooms in the east and south sides of the education wing provide areas for instruction, choir rehearsal, and offices. Originally, there were additional partitions that sub-divided this floor into numerous small classrooms. **(Figure 10)** The administrative hyphen first floor is lined with changing rooms for parishioners; it retains the historic footprint where offices were on the east elevation. The west elevation walls were removed to enlarge the hallway.

Second floor

The second floor has offices for ministry program directors along the administration section hall and a parlor, kitchen, and gymnasium in the education wing. The gymnasium, original to the building, is a two-story room with a wood floor open to the roof **(Photo 16).** The gymnasium also includes a stage at the north end of the room and a storage room behind a rolling overhead door on the south, and the windows have been retrofitted with interior metal screens to protect the windows from damage. Walls in the gym use a coursed beige brick wainscot with regular stacked brick columns in a contrasting color and a soldier course baseboard. During a renovation and restoration project within the

past 10 years, non-original acoustical panels werw installed above the wainscot, and additional acoustical banners hang from the exposed steel pitched crescent truss ceiling.

Flooring in the parlor is parquet. Like other rooms in the building, the wall is plaster with wood chair rails. In addition, the parlor has crown molding throughout, which is not common in the other rooms. The room uses pendant lights. The bay window on the south elevation has interior plaster tracery in the transoms, and the windows all have interior marble sills. The room has an opening, which gives the impression of the ability to divide the space into two smaller rooms, however, there is no mechanism to do so and it is likely that the opening is a result of hiding support columns. Entry doors to the parlor have extant transoms which appear to be in working order **(Photo 17)**, and there is a fireplace at the eastern end of the room.

Offices in the administration hyphen also have extant transoms, although it is not clear if they still work. The kitchen was fully upgraded at an unknown date with modern finishes and fixtures. The church displays framed renderings and blueprints of the building and the church campus in the parlor and adjoining hallway.

Third floor

The third floor is primarily offices for church ministers, including the senior minister's office, as well as two large classrooms: one above the second floor parlor and one in the apse. The senior minister's office has wood crown molding and built-in oak millwork **(Photo 18)**. In addition, the office has a fireplace with a cast stone surround and no mantel, and the office has its own restroom. The apse classroom is the only classroom in the building with stained-glass windows, all geometric in design, but other finishes in the room match the rest of the typical interior spaces. All other spaces on this floor use typical finishes, including plaster walls with wood chair rails, two-panel doors with transoms, and non-original carpet flooring. Access to the organ pipe chamber is also on this floor.

Fourth floor

The fourth floor is mostly additional offices with a storage room in the administration hyphen, where the original apartment space had been, and a conference room in the tower section. Due to the dormers, the large shared office in the administration wing has an irregular layout and ceiling, whereas most of the other rooms throughout the building are rectangular. Offices are primarily for additional ministry staff in addition to offices dedicated for church records and archives in the education wing. A narrow iron stairwell provides access to the belfry with another stairwell from the belfry to the bell house.

NON-CONTRIBUTING RESOURCES

Christus *Statue* (object)

Christus is a statuary portrait of Jesus Christ on the southwest grounds of St. Paul's ME Church **(Photo 20).** The approximately 11-foot-tall statue faces west towards Main Street and is an integrated object in Bankston Green landscape design. Gifted to the church in 1963, *Christus* is a replica of the Bertel Thorvaldsen *Christus* statue at the Lutheran Cathedral in Copenhagen, Denmark. It is carved from white marble on a 6-inch-tall white marble block base atop a 42-inch-tall concrete pedestal. *Christus* depicts Thorvaldsen's interpretation of a young, idealized Jesus cloaked in robes. The figure's outstretched arms are a welcoming gesture.[13] Although historic-age, the statue is a non-contributing object because its placement at St. Paul's ME is outside the period of significance.

[13] Petra ten-Doesschate Chu and Peter Ahr, "Bertel Thorvaldsen, Christus (Christ)," Object Narrative in Conversations: An Online Journal of the Center for the Study of Material and Visual Cultures of Religion (2014), doi:10.22332/con.obj.2014.41

Bankston Green (site)

In 2011, Merriman Holt Powell Architects designed Bankston Green, a landscape feature, on the southwestern portion of the St. Paul's ME grounds at Main and Binz Streets. **(Photo 21)** Named for Dr. Jim Bankston, the longest serving Senior Minister, it contains a Chartres-style labyrinth made from two-toned oblong concrete pavers. The labyrinth is ringed by trees and concrete benches. Lighting installed in the labyrinth among the pavers allows it to be used safely at night. This site is a non-contributing resource because it falls outside the period of significance.

ALTERATIONS AND INTEGRITY

St. Paul's M.E. Church has undergone only minor renovations since its original construction. Alterations include HVAC installation between 1953 and 1954, changes to the basement floor plan at an unknown date, new openings in the bell tower at an unknown date for mechanical systems, new aluminum windows in the basement in the 1960s, the new columbarium in 2002, and a new youth room in 2004. Excepting the HVAC, all alterations have occurred in secondary or tertiary spaces. The new openings in the bell tower and the HVAC design utilized existing mechanical chases and sensitively installed fur downs in keeping with the Secretary of the Interior's Standards for Rehabilitation. The other alterations have not impacted significantly the building's integrity. Protective acrylic panels was applied over the exterior of the stained-glass windows, but several of the panels are older than the building. Although it diminishes the visual affect of the artistic glass, it does not diminish the integrity. A small percentage of the roof was replaced with in-kind materials, but the alteration is not readily visible from street level.[14] Copper downspouts were replaced by modern aluminum versions.

St. Paul's M.E. Church is an excellent example of Late Gothic Revival architecture and retains a high level of integrity. The nominated building is at its original location on Main Street in South Houston. Changes to the area have diminished the integrity of setting as a primarily single-family residential with some small-scale commercial buildings to district with high density institutional, commercial, and multi-family residential properties. Additionally, increased traffic from the nearby Texas Medical Center, Rice University, Hermann Park, and all of the area museums, combined with the construction of the Houston METRO Light Rail, has had an impact to the historic suburban area.

The nominated building retains excellent integrity of design, materials, and workmanship. The church's overall plan, scale, fenestration, and massing are intact. Its interior plan also retains the historic functional use pattern with designated sanctuary, administration, and education. Exterior features characteristic to Late Gothic Revival are in good condition and communicate the building's ecclesiastical purpose. These include the building's picturesque form, steep roof pitches, enormous stained-glass windows with elaborate tracery, and cast stone ornament that show Christian symbolism. Finn's design included ornamental details that continue to demonstrate a high level of workmanship. Delicate tracery in the sanctuary windows, exterior masonry, and interior woodwork are all examples of this work. St. Paul's M.E. Church retains a high degree of integrity in materials on the exterior and interior. Throughout the building, there are original materials—including flooring, woodwork, windows, wall materials—that communicate its era of construction. There have been minimal alterations or replacement of original materials.

The building also retains its integrity of association as the church has served as the home to the St. Paul's M.E. Church congregation since 1930 and the congregation has always practiced tenets of Methodism. St. Paul's M.E. Church retains its feeling as a Christian house of worship as the Late Gothic Revival style draws on European cathedrals and incorporates Christian symbols on exterior and interior finishes that are retained in design.

[14] It is not known the degree to which the roof material was replaced, but it appears minimal.

Statement of Significance

St. Paul's Methodist Episcopal Church (now St. Paul's United Methodist Church) is significant under Criterion C in the area of Architecture as an excellent example of ecclesiastical Late Gothic Revival style designed by master architect Alfred C. Finn. The nominated building exhibits the style's character-defining features such as a stone exterior, elaborate cast stone tracery, buttresses, arches, and extensive applied ornament. Its design also demonstrates the Methodist denomination's early twentieth century preference and promotion of Gothic-influenced architecture made popular by Bertram Goodhue and Ralph Adams Cram. Completed in 1930 in Houston's upper-middle class southern suburbs, the architectural refinement, craftsmanship, location, and scale of St. Paul's reflected the prominence of its congregation, which included the architect Alfred C. Finn. Finn was a prolific and influential Houston architect whose career spanned six decades, and he completed St. Paul's ME Church in the middle of his professional life. The architect's work produced notable residences, public, institutional, and government buildings; Finn is most recognized for the 570-foot tall San Jacinto Monument (1939). Of the of three extant churches attributed to Finn, the nominated building is superior in design and scale. St. Paul's Methodist Episcopal Church is eligible for listing in the National Register of Historic Places at the local level of significance under Criterion C for Architecture. It satisfactorily meets Criterion Consideration A (Religious Properties) because St. Paul's Methodist Episcopal Church derives its primary significance for its architectural distinction. The period of significance is 1930, the year it was built.

City of Houston and the South End before World War II

The City of Houston was founded in August 1836 by the Allen Brothers, and the city soon became a railroad hub between Texas' agricultural lands between the Colorado and Brazos Rivers and Galveston's international port. The city grew steadily for many years selling cotton using the railroad and Buffalo Bayou to transport goods. The Houston Ship Channel project began in 1874 in hopes of bypassing Galveston as a significant port, and Houston cemented its place as the primary port on Texas' coast following the 1900 hurricane that devastated Galveston.[14] The city's residential and commercial architecture began to reflect Houston's economic wealth.

Houston's wealth grew exponentially following the discovery of oil at Spindletop in 1901 with the subsequent establishment of oil and gas headquarters in Houston starting in 1908.[15] The economic prosperity in the city included improved transportation infrastructure, and wealthy Houstonians began moving to newly developed suburbs. By the end of the nineteenth century, affluent Houstonians built grand homes, some that occupied entire city blocks, on streets south of downtown in an area then-known as the South End. In the early twentieth century, new suburbs included neighborhoods such as Montrose, River Oaks, Old Braeswood, Courtlandt Place, Shadyside, and Westmoreland. Alfred C. Finn designed several homes in these neighborhoods including Autry House (NRHP 1979), Cleveland House (NRHP 1979), Jones-Hunt House (NRHP 1979), Sterling House (NRHP 1982), Sterling-Berry House (NRHP 1983), and Link-Lee House (NRHP 2000).

With the city's booming economy came opportunities for cultural growth.[16] During this period, the city and its wealthy philanthropists joined together to establish the public library (1904), Rice Institute (1912), Houston Symphony (1913),

[14] David G. McComb, "HOUSTON, TX," accessed January 04, 2019, Handbook of Texas Online, http://www.tshaonline.org/handbook/online/articles/hdh03. Uploaded on June 15, 2010. Modified on February 15, 2017. Published by the Texas State Historical Association.
[15] Anna Mod, "Texas Company Building," National Register of Historic Places nomination, October 2002, pg. 8-13. On file at the Texas Historical Commission.
[16] David G. McComb, "HOUSTON, TX," Handbook of Texas Online, accessed January 04, 2019, http://www.tshaonline.org/handbook/online/articles/hdh03. Uploaded on June 15, 2010. Modified on February 15, 2017. Published by the Texas State Historical Association.

Hermann Park (1914), and the Museum of Fine Arts Houston (1924). While the library and the Symphony were centrally located in downtown, Rice Institute (now University), Hermann Park, and the Museum of Fine Arts opened in the same area south of downtown, in what was then the suburbs.

Much like businesses and cultural institutions at the time, religious institutions followed congregations to the new suburbs, and St. Paul's was one of many churches to relocate from downtown to the South End during this period. According to city directories, at least 45 churches changed locations from the early 1920s to the early 1930s. The trend continued as at least another 24 churches had moved by 1940. Some, like St. Paul's, likely moved due to overgrown facilities, but others may have moved due to rising property values in downtown.

When the St. Paul congregation decided to build a new church on a block at Main and Binz Streets, the location was far-removed from the bustle of the Houston's central business district. In fact, some members considered it to be "out in the country" as the section of Main Street leading to what was then Rice Institute (now University) was not even paved.[17] Although there were few improved lots directly around their chosen block, the new location was adjacent to the Shadyside subdivision (Houston's most exclusive neighborhood), Hermann Park, Rice University, and the Museum of Fine Arts. Following its construction in 1930, the South End region of Houston was intensively developed. All classes of residences, commercial, institutional, ecclesiastical, and public buildings were constructed on Main St. and in blocks around St. Paul's.[18]

Ecclesiastical buildings on Main Street, like St. Paul's, reflected the wealth of the parishioners who helped develop the South End in the first decades of the 20th century. When churches relocated there, many congregations constructed buildings as architectural statements of their new, larger, suburban facilities. None, however, compared to Finn's design for St. Paul's. As one architectural historian put it, "pious competition asserted itself along Main Street" at the time, but "St. Paul's, a slick, neo-Gothic, cathedral style church, was clearly the winner."[19]

By 1930, Houston was the largest city in Texas with a population of nearly 300,000. Due to leadership from developer and banker Jesse Jones (a congregant of St. Paul's), none of Houston's banks failed during the Great Depression, ensuring that Houston's economy weathered the period reasonably-well. Jones' actions caught the attention of President Hoover, who appointed him to the board of the Reconstruction Finance Corporation (RFC) in 1932 and later President Roosevelt, who named him the RFC chairman and then selected him as Secretary of Commerce.[20] Though the vast majority of Houston's overall population and economic growth occurred during and following World War II, the early efforts of Houston's business community, particularly the Houston Ship Channel and the oil and gas industry, positioned the city well for the second half of the twentieth century.[21]

St. Paul's Methodist Episcopal Church

The first documented Methodist Episcopal minister in Houston dates to May 8, 1837, and organized efforts to evangelize early Houstonians began November later that year. The earliest Methodist missionaries in Houston were Littleton Fowler and Martin Ruter. The Houston-based legislature for the Republic of Texas elected Fowler as the Senate Chaplain, and Fowler used that position to host worship services out of the senate chambers when the senate

[17] Fellers, Crain, Bankston and McMahan, *An American Cathedral,* 44.
[18] Fellers, Crain, Bankston and McMahan, *An American Cathedral.*
[19] Stephen Fox, *Houston Architectural Guide.* Houston, Texas: American Institute of Architects, Houston Chapter. 1990.
[20] "The Great Depression: Setting the Scene," *Brother, Can You Spare a Billion? The Story of Jesse H. Jones*, Public Broadcasting Station. Accessed January 4, 2019 https://www.pbs.org/jessejones/jesse_greatdepression_1.htm
[21] Hannah Curry-Shearouse and Victoria Myers, "W-K-M, Inc. Historic District," National Register of Historic Places nomination, September 2017. On file at the Texas Historical Commission.

was in session. Fowler owned property in Houston on Texas Avenue between Milam and Travis Streets, and in May 1838, he became the superintendent of the Texas Mission.[22] The first official Methodist congregation in Houston formed on April 14, 1839, and their first church building opened in 1844, located on Fowler's lot. After several cycles of demolition and reconstruction on that site, the congregation sold the lot in 1907 to Jesse Jones. Around this time, the congregation split, leaving the original congregation to open First Methodist Church at Main and Clay Streets, and the new St. Paul's congregation set out on its own.[23]

Circa 1905, Mrs. Ellen Ross gifted a parcel of land at the corner of Milam and McGowen Streets in what was then referred to as Houston's "South End" for the establishment of a formal Methodist Episcopal South church in the area. The new church's board, headed by J. O. Ross, met in December 1905 and its first worship service took place on Christmas Eve of that year in the Winnie Davis Auditorium. Bishop Joseph K. Key formally established the new church as St. Paul's Methodist Episcopal South Church with 153 charter members in 1906. Church members met in a temporary small wood-frame chapel called the Good Fellowship Chapel on Mrs. Ross's property at McIlhenny and Milam for the first 3 years.[24] The church's first permanent sanctuary building was designed by R. D. Steele in Grecian style with a Byzantine-style dome using an auditorium-style interior layout.[25] Construction began in 1907, according to the cornerstone, and when it opened on January 31, 1909, the congregation had 600 members. It was dedicated in March 1918 when the construction debt was paid in full.[26]

Worship services continued at this location until the building could no longer accommodate the church body's continued growth. The congregation originally decided to construct a new educational building at their First Quarterly Conference on January 11, 1927. The resolution organized a building committee of three men to hire an architect and "take the necessary steps for the prosecution of the enterprise." The building committee included: Walter W. Fondren (chair), Jesse H. Jones, J. M. West, Dr. O. L. Norsworthy, and Messrs. Asa Reid, and R. B. Waling. The committee hired noted Houston architect Alfred C. Finn, a fellow member of the church and a longstanding favorite of Jones,' to design the new educational facility. The estimated construction costs, however, totaled more than $300,000, not including the additional acreage to build the proposed edifice, which was offered at an "exorbitant [sic] price." Changing course, the committee presented a resolution at the June Quarterly Conference to construct a new building on a new property.[27]

In addition to the projected costs for constructing the new education wing at the existing site, there were also two other Methodist churches within a half-mile radius of the Milam and McGowen site, including the First Methodist congregation from which St. Paul's separated and St. John's Methodist; both churches are extant and active in 2019. In contrast, the St. Paul's bulletin reports that there were no existing churches further south. Although there were dissenting concerns about the church's ability to grow its congregation in an undeveloped area, the congregation voted unanimously to relocate to its current location on Main between Calumet and Binz Streets. The current site was purchased from the Hermann Estate in 1928. The congregation pledged $500,000 for the new building, and the

[22] The lot where Fowler owned property was most recently the home to the *Houston Chronicle* building, and it is currently under construction as a 48-story high rise building per a July 17, 2018 article from *Swamplot*.
[23] John H. Herbert, "First United Methodist Church, Houston," Texas Historical Commission Subject Marker Application Form, 2008-2009. On file with the Texas Historical Commission.
[24] John E. Fellers, Josephine Crain, L. James Bankston and Kimball McMahan. *An American Cathedral: A Centennial History of St. Paul's United Methodist Church*, Houston, Texas: Grover Press, 2005.
[25] Kimball McMahan. "A Short History of St. Paul's United Methodist Church." Part of the Official Texas Historical Marker Application Form.
[26] "St. Paul's Methodist Church Dedicated by Bishop McCoy," *Houston Post*, March 11, 1918. Via Newspapers.com.
[27] "A Bit of History," *St. Paul's Church Magazine*, originally published February 2, 1930. Reprinted November 2, 1980. On file at the Houston Metropolitan Research Center.

groundbreaking for Finn's Late Gothic Revival design occurred on April 21, 1929.[28] Jones sealed the building's cornerstone on November 3, 1929, which contained a copper box housing the contents from the cornerstone at the Milam and McGowan building along with current documents and church records.[29]

St. Paul's sold the Milam and McGowen building to Second Baptist Church in December 1927, and St. Paul's officially occupied the building until October 1, 1928.[30] The Milam and McGowen location was demolished in October 1970.[31]

During construction, St. Paul's parishioners used San Jacinto High School for Sunday School lessons and held worship in Congregation Beth Israel Synagogue. In February 1930, services were held in the gymnasium of the education wing until the sanctuary itself was completed. The first worship service held in the existing sanctuary convened on November 2, 1930. Church sources indicate that "membership in those years reached almost 1,700."[32] In 1939, the two major denominations of the Methodist Episcopal Church, South and North, joined to form The Methodist Church and the congregation changed its name to St. Paul's Methodist Church.[33]

The congregation was thrilled with the new church building. The first issue of the *St. Paul's Church Magazine*, published February 2, 1930, called out the new building for allowing the congregation to "do the entire work demanded by our church and congregation." Specifically, the church's size and available rooms, including classrooms and the gymnasium, would allow the church to fulfill all parts of its mission and its efforts in creating community within the congregation. The congregation continued their work with the Young Men's Christian Association (YMCA) to host athletics events and to organize activities for the congregation. The new sanctuary also departed from the auditorium-style interior and returned to a more traditional cruciform and terminal interior arrangement in keeping with the prevailing philosophies of the Methodist Church at the time.

In the first few decades after the Main Street building was complete, the Great Depression took its toll on the nation. Houston saw the effects, but still fared better than many other parts of the country. Wealthy parishioners like Jones, Fondren, and West each provided generous $50,000 donations towards the church's building project costs, however, St. Paul's still struggled financially. The congregation was not able to settle its construction debt until November 1951 at which time the sanctuary finally was dedicated.[34]

Although the authors of this nomination conducted extensive research using Newspapers.com, Houston Metropolitan Research Center, Houston Public Libraries, and the St. Paul's archive, little information is available regarding the church's ministries and programs between 1930 and 1958. What is available is regarding YMCA athletics in the church's gymnasium. Despite this lack of information, evidence points towards steady growth in the congregation. St. Paul's constructed a new youth education building on a second block in 1958, purchased a third lot for use as parking in 1962, and a fourth block during the 1990s for more parking and the Emergency Aid Coalition. The buildings on the second and fourth block are not included in this nomination due to a lack of architectural significance on their own merits.

Naturally, renovations and repairs to the Sanctuary Building were necessary over the years. In 1975, the building was cleaned, the masonry sealed and repointed, and the northeast entrance was regraded to provide some accessibility. A

[28] Ibid. 3-4.
[29] Sam Franklin. "Remember When? A Cornerstone for St. Paul's." *Houston Chronicle*, 1950.
[30] Ibid.
[31] *Houston Post* photograph caption, October 27, 1970.
[32] Fellers, Crain, Bankston and McMahan, *An American Cathedral*.
[33] "Formation of the United Methodist Church," *The United Methodist Church*. June 25, 2018. http://www.umc.org/who-we-are/formation-of-the-united-methodist-church
[34] Ibid.

million-dollar giving campaign in 1980 allowed the stained-glass windows to be cleaned and restored. Ten stationary tower bells that were originally from the Milam and McGowan location underwent restoration in 1995.[35] The church's original Kilgen pipe organ installed in 1930 was replaced by a Schantz pipe organ in 1981, a donation by David Farnsworth to the church. It was refurbished in 1996, and then an additional Schantz Gallery organ was added in 2002 as a gift from the William Lortz Estate.[36] The sacristy was renovated in 2007, turning it from two small rooms into one larger room with built-in cabinetry. Various other small renovation projects in classrooms and meeting spaces occurred in the Sanctuary Building over time as the needs of the congregation changed.

A few improvements and additions have also been made throughout the church's tenure at 5501 Main Street. A stone statue of Jesus was placed on the southwest side of the sanctuary building facing Main Street in 1963. A gift from the R. W. Henderson family, the statue is a replica of a Bertel Thorvaldsen figure in the Lutheran Cathedral in Copenhagen. To add to the existing stationary bells in the bell tower, eight "change ringing" bells were installed in 2001 through another donation. This also necessitated the addition of a ringing room for the trained ringers who pull the bell ropes. A columbarium for the interment of St. Paul's members was added in the basement in 2002. The most recent addition was the 2011 installation of a Chartres-pattern labyrinth for prayer and meditation on the front lawn at Main and Binz.[37]

The Texas Historical Commission recognized the church's historical significance with a subject marker that was placed near the Main Street entrance in May 2007. It is also listed as a Historical Site by the General Commission on Archives and History of the United Methodist Church.

Notable Congregants:

- John O. and Ellen Ross – donors of original plot of land for church at Milam and McGowan, John was a prominent businessman and real estate developer
- Jesse H. and Mary Gibbs Jones – their endowment sold the church a plot of land for the Jones Youth Building, Jesse was a businessman, New Deal official, land developer, Sec. of Commerce under President Roosevelt, and a philanthropist
- Alfred C. Finn – architect for the 1930 St. Paul's sanctuary, prominent architect who designed numerous buildings in Houston and across the state including the San Jacinto Monument
- Walter W. Fondren – Chair of the building committee at St. Paul's, oil operator, successful businessman and co-founder of Humble Oil, director of the Houston YMCA, Vice President of the National Bank of Commerce in Houston at the time of his death, and a philanthropist
- James M. West – on the building committee at St. Paul's; banker, publisher, businessman, and oilman
- Dr. Oscar L. Norsworthy – on the building committee at St. Paul's, prominent doctor and founder of original Methodist Hospital of Houston, and an organizer for the Texas Medical Center
- C. A. (Neal) Pickett – Houston mayor 1941–1942
- Lewis Cutrer – Attorney, civic leader, city attorney of Houston from 1941–1947, and later mayor from 1958-1963
- Fred Hofheinz – Attorney, businessman, and Houston mayor from 1974–1977
- Kathy Whitmire – First female city official in Houston, City of Houston Controller 1977–1981, and Houston mayor from 1982-1992

[35] Fellers, Crain, Bankston and McMahan, *An American Cathedral: A Centennial History of St. Paul's United Methodist Church.*
[36] McMahan. "A Short History of St. Paul's United Methodist Church."
[37] Ibid.

Jesse H. Jones

Jesse Holman Jones was born April 5, 1874, to a tobacco farmer and merchant in Robertson County, Tennessee. Jones got an early start in business when at the age of 14, his father put him in charge of a new tobacco factory branch.[38] Jones entered Hill's Business College in Dallas in 1891[39] to take a four-month course and then worked a variety of jobs throughout the greater Dallas area. Jones was not satisfied with any of these positions and decided to work for his uncle's firm: the M.T. Jones Lumber Company in Hillsboro, Texas.[40] At the age of 19, Jones became manager of the firm's Dallas lumberyard.[41]

Following his uncle's death in 1898, Jones moved to Houston to manage the family estate. During this time, he founded the South Texas Lumber Company which quickly expanded to 65 lumberyards across the region. The South Texas Lumber Company constructed small houses and offered 20-year mortgages for working families, a new concept in the housing market at that time that allowed lower-income families to purchase houses. Jones identified from this point forward as a builder and developer.

In addition to increasing presence in the Houston real estate development scene, Jones also began to invest in local banks, became chairman of the Texas Trust Company, the Houston harbor board, and the National Bank of Commerce (later changed to Texas Commerce Bank, and the Chase Bank of Texas) and was an original stockholder in Humble Oil and Refining Company (later Exxon Company, U.S.A.).[42] Jones and other Houston developers saw that further growth of the city was restricted by limited access to the Gulf of Mexico, so they began to make plans for the development of a ship channel. While a commission of city leaders traveled to Washington, D.C. to lobby Congress to pay half the cost of building the Houston Ship Channel, Jones remained in Houston to convince local businessmen and financiers to front the remaining cost. The effort was successful, and the subsequent construction of the channel resulted in a development boom that Jones participated in with the construction of several more Main Street office buildings,[43] including three 10-story buildings as well as the Gulf Building (NRHP 1983) and the Rice Hotel (NRHP 1978), which drew more than ten thousand people to the grand opening in 1913.[44]

Jones' business acumen and leadership abilities during the Houston Ship Channel efforts did not escape the notice of national politicians. By the start of World War I, Jones had turned down two ambassadorships and a post as Secretary of Commerce. When the United States entered the war, Jones accepted the position of Director General of Military Relief for the American Red Cross, organizing hospitals and medical networks across Europe. His work with the Red Cross continued beyond the war effort as he helped establish the Red Cross as a permanent relief organization.[45]

Following the war, Jones returned to Houston and picked up his work as a developer, constructing office buildings and hotels in Houston as well as Dallas, Fort Worth, and New York,[46] and continued his presence in other Houston business

[38] Maginnis, Anne and Kristina Hallman, "Brother Can You Spare a Billion," Houston Public Television and Devillier Communications, Accessed May 28, 2016 http://www.pbs.org/jessejones/jesse_bio1.htm.
[39] Patenaude, Lionel V., "Jones, Jesse Holman." Handbook of Texas Online. Texas State Historical Association. Accessed May 30, 2016, http://www.tshaonline.org/handbook/online/articles/fjo53.
[40] Fenberg, Steven. *Unprecedented Power: Jesse Jones, Capitalism and the Common Good.* Houston Endowment. 2011. Texas A&M University Press, College Station, Texas. Pages 20-21.
[41] Patenaude, Lionel V., "Jones, Jesse Holman." Handbook of Texas Online. Texas State Historical Association. Accessed May 30, 2016, http://www.tshaonline.org/handbook/online/articles/fjo53.
[42] Maginnis and Hallman; Patenaude.
[43] Maginnis and Hallman.
[44] Fenberg, 52.
[45] Maginnis and Hallman.
[46] Maginnis and Hallman.

interests, becoming the sole owner of the *Houston Chronicle* in 1926.[47] Jones was appointed director of finance for the Democratic National Committee (DNC) and in 1928 offered the City of Houston as host for the DNC convention that year, backing this offer with $200,000 of his own money and the promise to construct a convention hall.[48] His efforts succeeded and the DNC convention put Houston at the center of national conversation.[49]

As the Great Depression took hold in the early 1930s, the impending failure of two banks in Houston threatened the economy of the entire city. In 1931, Jones called together city officials and businessmen to work out a stabilization plan for the banks by providing funding from other banks and local companies. The plan worked, and Houston made it through the Depression years without a single bank failure.[50]

President Herbert Hoover took notice of Jones' efforts in saving the Houston banks and appointed him to the Reconstruction Finance Corporation (RFC). Following the election of Franklin D. Roosevelt to office, Jones was appointed chairman of the RFC, and was later named Secretary of Commerce and Federal Loan Administrator.[51] During his time in Washington, Jones also supervised the Federal Housing Authority and the Home Owners Loan Corporation.[52] Jones served these roles through the remainder of the Great Depression and through World War II. After the war, Jones returned to Houston in 1946 to focus on the philanthropic efforts of the Houston Endowment, which he and his wife Mary Gibbs Jones founded in 1937. Jones passed away in June 1956.[53]

Although no records remain to state why Jones was so involved in the church's construction, his work and philanthropy certainly factored into the church approaching him for the committee. Church building committees typically comprise members with experience in architecture, engineering, construction, and real estate finance. Jones' work as a commercial developer gave him expertise in all those fields. He also was an active member of the church as well as a philanthropic leader in the Houston community, so it was a logical choice to serve on the building committees for the McGowen and Main Street projects for St. Paul's.

As a leading member of the building committee, Jones' influence allowed him to hire his favorite architect, Alfred C. Finn, to design the project. Finn's own rising prominence as part of his working relationship with Jones made it an easy choice, particularly given Finn's own membership at St. Paul's. Jones' continued charitable contributions to St. Paul's, including the $50,000 he and his wife gave for the church's capital fund and the $350,000 he gave in 1954 for the construction of a new youth education building, made him a constant figure in the church's ceremonies and pageantry, such as laying the cornerstone for the Main Street campus (Figure 5).

Criterion C/Architecture

Alfred C. Finn (1883-1964)

Houston architect Alfred C. Finn designed St. Paul's Methodist Episcopal Church. Born Alfred Charles Finn in Bellville, Texas on July 2, 1883, Finn obtained no higher level education or college degree but gained valuable occupational experience working in construction as a young man.[54] He studied drafting and in 1904, was employed by

[47] Patenaude.
[48] Maginnis and Hallman.
[49] Patenaude.
[50] Maginnis and Hallman.
[51] Maginnis and Hallman.
[52] Patenaude.
[53] "The Founders," *Houston Endowment*, accessed 15 June 2016, http://www.houstonendowment.org/About/Overview.aspx
[54] Daniel Welling, *Cinema Houston: From Nickelodeon to Multiplex*, Austin: University of Texas Press, 2007, 66.; "Alfred C. Finn Succeeded Without College Education," *The Houston Chronicle*, October 10, 1950, 4a.

the Dallas office of Fort Worth architectural firm of Sanguinet and Staats as a draftsman and apprentice to Charles G. Staats.[55] In 1912, the firm transferred him to work as the manager's assistant for their Houston office. His first architectural job in Houston was the design of what was originally known as the Foster Building (1914) and the neighboring Rusk Building (1915), which are now structurally part of the Houston Bar Association Building (NRHP 2017) on Main Street.[56] Finn supervised the construction of the Rice Hotel (NRHP 1978) for the noted developer and St. Paul's member, Jesse H. Jones—the first of much professional collaboration between the two.[57] Finn and Jones had a close professional relationship with one of Finn's former employees claiming that Finn worked on all of Jones' buildings after the Rice Hotel.[58]

Finn opened his own practice in 1913; his projects spanned a variety of building types including skyscrapers, gas stations, movie theaters, and homes for Houston's elite.[59] At the end of the 1920s, when Finn would have started work on St. Paul's, he was the leading commercial architect in Houston, and his projects included the Rice Hotel addition (1927), the Lamar Hotel and Metropolitan Theater (1926), Loew's State Theater (1927), the Gulf Building (1929, NRHP 1983), and the Kirby Building (1927).[60] Although Finn had only worked on residential and commercial projects to this point, his relationship with Jones, his own membership at St. Paul's, and his architectural talent would have made Finn the obvious choice to design the new campus. St. Paul's was one of Finn's early institutional projects.

Finn's projects prior to St. Paul's worked in a variety of revival styles. Cleveland House in Courtlandt Place utilized Colonial Revival, while the Link-Lee House stems from a Classical Revival tradition, and the Sterling House emphasized a Georgian style. Finn also worked in more modernist styles including Art Moderne, as seen on the City National Bank Building, and Art Deco. Finn's only extant project also designed with Gothic influence is the Gulf Building, which blends Art Deco and Gothic styles to create a masterwork of architecture. However, St. Paul's is Finn's only extant work using a solely Gothic design, and, particularly the Late Gothic Revival.

Finn's early institutional work, including St. Paul's, in combination with Jesse Jones' career move to politics in the 1930s won Finn some of the most prominent, publicly financed building commissions in Depression Era Texas, including the second Jefferson Davis Hospital on Allen Parkway (1937, demolished), a collaborative effort with fellow prominent Houston architect Joseph Finger, and the San Jacinto Monument (1939). As Secretary of Commerce under President Franklin Roosevelt from 1940-1945, Jones appointed Finn as an architectural supervisor for the Federal Housing Administration.[61] Finn also designed Houston U.S. Naval Hospital – a 37-building complex completed in 1945 and demolished between 1992 and 1993.[62]

In the postwar building boom in Houston, Finn was kept busy with projects across Houston and in other parts of Texas including Dallas, Fort Worth, Galveston, Longview, and Waco.[63] Over the course of the next 35 years, "Finn was

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[55] "Alfred C. Finn, Biographical Note," Texas Archival Resources Online, accessed 28 October 2016 <http://www.lib.utexas.edu/taro/houpub/00024/hpub-00024.html>
[56] "Alfred C. Finn Succeeded Without College Education," *The Houston Chronicle*, October, 10, 1950, 4a.
[57] Welling, *Cinema Houston: From Nickelodeon to Multiplex*, 67.
[58] Michael E. Wilson, "Alfred C. Finn: Houston Architect," *Houston History Magazine*, Summer 1983, 70.
[59] "Alfred C. Finn, Biographical Note," Texas Archival Resources Online.
[60] Stephen Fox, "Finn, Alfred Charles," *Handbook of Texas Online*, accessed 28 October 2016, http://www.tshaonline.org/handbook/online/articles/ffi32.
[61] It is unknown which Federal Housing Administration office Finn was based out of during his tenure.
[62] Fox, "Finn, Alfred Charles," *Handbook of Texas Online*.; Homer S. Black and Glenn R. Cunningham, "A Brief History of the Houston Veterans Hospital and Its Research Program." US Department of Veterans Affairs. Accessed September 26, 2018, https://www.houston.va.gov/about/History_of_Research_Program.asp
[63] *Alfred C. Finn: Builder of Houston*, from the Alfred C. Finn folders at the Houston Metropolitan Research Center.

known as the principal architect of Houston."[64] Other notable buildings attributed to Finn in Houston include: Hermann Hospital (1925), the Sam Houston Coliseum and Music Hall (1932, demolished 1998), Ben Taub Hospital (1958), and the Ezekiel W. Cullen Administrative building at the University of Houston (1950).[65] Of the 18 buildings in Texas attributed to Finn and individually listed in the NRHP, 12 are in Houston. In addition to the commercial buildings noted above, the listings include the City National Bank Building (1925, NRHP 2000) and the State National Bank Building (1923, NRHP 1982) as well as multiple residences, such as the Jones-Hunt House (1921, NRHP 1979) and the James Autry House (1912, NRHP 1979).

Finn joined the American Institute of Architects in 1920 and became a Fellow in 1949.[66] He was an active member of the Houston community, serving on a number of local professional organizations including the Houston Independent School District, the City of Houston Planning Commission, the Houston Society of Engineers, the Rotary Club, and the Houston Club.[67] He likewise was involved in multiple social/religious organizations such as the York and Scottish Rite Bodies of the Masonic Order, the Elks Club, the Arabia Temple Shrine, and at St. Paul's.[68] He suffered a stroke in December 1953, rendering him unable to participate fully in his practice. For the next decade, he delegated work to his associates, until his death in June 1964 resulted in closing the firm.[69] Finn died at his home in Houston, after having lived here for more than 50 years.

Although most of Finn's projects were institutional, commercial, or residential buildings, there is documentation that suggests he designed seven religious buildings across the state. In addition to St. Paul's M.E. Church, Finn's designs included: Antioch Baptist Church - Houston (1929); Highland Baptist Church - Daisetta (1923); Heights Church of Christ - Houston (1924); and First Baptist Church – Richmond (1929); First Christian Church of Galveston (1923); and St. Paul's Evangelical Lutheran Church – Brenham (1925).[70] Finn donated a temporary wooden worship building to the South End Christian (now Baptist) Church before the completion of that congregation's permanent church building designed by his previous employer, Sanguinet and Staats with Hedrick and Gottleib.[71] Of the religious buildings Finn designed, only St. Paul's M.E. Church, Heights Church of Christ, and St. Paul's Evangelical Lutheran Church are still extant. It is unknown when Antioch Baptist Church[72], Highland Baptist Church, and First Christian Church were demolished, however, First Baptist Church in Richmond burned down in an electrical fire in 1990.[73]

A comparison of Finn's extant ecclesiastical work demonstrates that the nominated property represents the pinnacle of his religious architecture. The 1924 Heights Church of Christ **(Figure 21)** is a Beaux Arts-style building that resembles contemporaneous public and civic architecture. Clad in red brick, its classicist style is conveyed in the rusticated base, corner pavilions, multi-story arched window openings, and multi-light panes. On the interior, the sanctuary is in an auditorium-style, reflecting earlier church sanctuary designs. The 1925 St. Paul's Lutheran Evangelical Church in Brenham, Washington County **(Figures 22-23)** was originally a Late Gothic Revival design but a modernist addition in

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[64] Ibid.
[65] "Story of Architect's Career is roll Call of Important Buildings," *The Houston Chronicle*, February 22, 1938.
[66] Ibid.
[67] Fox, "Finn, Alfred Charles," *Handbook of Texas Online.*
[68] "Finn," Obituary. *Houston Post,* June 27, 1964,
[69] Fox, "Finn, Alfred Charles," *Handbook of Texas Online.*
[70] "Alfred C. Finn: An Inventory of his Records at the Houston Metropolitan Research Center, Houston Public Library," Texas Archival Resources Online. The University of Texas at Austin. Accessed March 7, 2019 https://legacy.lib.utexas.edu/taro/houpub/00024/hpub-00024.html
[71] "South Main Baptist Church," State Historical Marker File #14633, Texas Historical Commission, 2003.
[72] Antioch Baptist Church was located at the intersection of West Dallas and Frederick, a street that has been absorbed by a large mid-rise apartment complex. Antioch Missionary Baptist Church (NRHP 1976) is a different congregation and edifice that Finn did not not designed by Finn.
[73] "Our History," First Baptist Church Richmond. Accessed March 7, 2019. https://www.fbcrichmond.net/our_history

1965 adversely impacted its integrity. Austin architect J. Eugene Wukash designed a modernist addition at the building's rear elevation. His work retained Finn's original Late Gothic Revival sanctuary, but he added modernist ornament to the cornice and tower and removed or renovated original entries to unify the two buildings. The Texas Historical Commission recognized all three extant churches, including the nominated property, with State Historical Markers. St. Paul's M.E. Church is Finn's finest ecclesiastical design. His careful attention to Late Gothic Revival design and large-scale execution are superior to his earlier church buildings.

Institutional Architecture in the Late Nineteenth and Early Twentieth Centuries

In the late nineteenth century, the Protestant evangelical denominations, including Presbyterians, Baptists, and Methodists, advanced and innovated church design, and religious architecture. These denominations' doctrines focused on worship as a vital component of religious practice, and the emphasis required a new type of church building.[74] New churches in this period emphasized size and capacity, in line with the denominations' evangelical focus on membership growth. The resulting architecture yielded two-story churches or churches with balconies to increase capacity without purchasing more land.[75] Auditorium-style sanctuaries, like opera houses or symphony halls, became popular among new church construction. Balconies, curvilinear rows of seating, multiple aisles, bowled floors, and flanks of folding doors for enlarging the space are the predominant features of an auditorium-style sanctuary.[76] Auditorium-style sanctuaries used terminal arrangements, requiring members to face forward towards the altar.[77]

As part of evangelical philosophies at the end of the nineteenth century, churches became multipurpose facilities to promote the social and community aspects of worship attendance, in order to supply the congregation's social and spiritual needs.[78] As part of the volunteerism inherent to their ministry, churches offered multiple social and activity-based organizations to their congregations and the community, as well as all of the spaces necessary to meet the organizations' needs.[79] In addition to the sanctuaries, the evangelical denominations constructed kitchens, dining rooms, parlors, fellowship spaces, gymnasiums, and classrooms within their church walls to meet the functional needs of their congregation.[80] Auditorium churches for evangelical congregations fell out of style in the early twentieth century. Part of this was changing religious missions and philosophies for the church building. The other component of the change hinges on architects establishing their field as both technical and aesthetic.[81]

As churches explored new ideas for what they needed from their buildings, Gothic Revival architecture came in vogue for new institutional construction. In the United States, Boston-based architecture firm Cram, Goodhue, and Ferguson and lead partner Ralph A. Cram popularized the style with their use of it in their designs at West Point Military Academy; All Saints' Church; Ashcroft in Dorchester, Massachusetts; and St. John the Divine Episcopal Church in New York City.[82] The style was especially popular for college and university buildings in the late nineteenth and early twentieth centuries, which is referred to as Collegiate Gothic. Gothic Revival served American academia by adding "a

[74] Jeanne Halgren Kilde, *When Church Became Theatre: the Transformation of Evangelical Architecture and Worship in Nineteenth-Century America*, New York: Oxford University Press, 2002, 197.
[75] Anne C. Loveland and Otis B. Wheeler, *From Meetinghouse to Megachurch: a Material and Cultural History*, Columbia, MO: University of Missouri Press, 2003, 47.
[76] Loveland, 33.
[77] Jason John Paul Haskins, "Liturgical Arrangement Typology," *Locus Iste*, October 19, 2011. Accessed November 29, 2018 < https://www.locusiste.org/blog/2011/10/liturgical-arrangement-typology
[78] Loveland, 70.
[79] Kilde, 197-198.
[80] Loveland, 72.
[81] Kilde, 203.
[82] David J. Vater, "Calvary Episcopal Church, Allegheny County, Pennsylvania," National Register of Historic Places nomination, April 2011, 8-7. On file at the Pennsylvania Historical and Museum Commission.

millennium in an eyeblink to the history of the university." The style also evokes the tradition and lineage of academia by recalling the monasteries, cathedrals, and the colleges at both Oxford and Cambridge Universities in England. Gothic Revival also afforded newer institutions to provide a standard style while still allowing room for each building on campus to have unique details to identify the building's use and function. The perceived stability and longevity of the style also influenced new colleges and fledgling universities to incorporate Gothic architecture into their campus plans.[83]

The ecclesiastical return to Gothic architecture began in England as a rejection of secularism in the church, a reaction to the classical revival styles seen as an embrace of secularism, and an embrace of the formality and opulence in liturgy and Church architecture. The Cambridge Camden Society, an English and Anglican group, also actively worked to promote Gothic Revival architecture among new Anglican churches outside the British Isles.[84] The Society's efforts were enhanced by architectural acclaim for Cram, Goodhue, and Ferguson's projects around the country. Evangelical denominations embraced Gothic Revival for their churches, and the Bureau of Architecture for the Methodist Episcopal Church (established 1921) even declared Gothic style architecture to be the official style of the denomination.[85] The most vocal proponent for Gothic Revival ecclesiastical design was Elbert Conover.

Conover was born in New Jersey in May 1885, and he graduated from Drew University Theological Seminary in 1913. Conover served a few years as a Methodist Episcopal minister before turning to administrative work for the denomination. By 1924, Conover was the Director of the Bureau of Architecture of the Methodist Episcopal Church, and he kept his position through the bureau's name change to the Interdenominational Bureau of Architecture. Conover also travelled to Europe to study architecture during 1926 and again in 1932. Although the records do not indicate when or if he retired, Conover died in November 1952.[86] The American Institute of Architects (AIA) also offers a biannual Elbert M. Conover Memorial Award to non-architects for their contributions to religious architecture.

Conover wrote extensively about ecclesiastical architecture, and his enthusiasm and preference for Gothic Revival design is obvious. Conover believed that buildings should be beautiful, that churches should occupy space that is both material and spiritual, and that religious architecture should "cultivate reverence, symbolize truth, stir the imagination, and stimulate resolution."[87] The physical appearance of the building ought to complement and display the architect's technical and aesthetic expertise. He argued that churches should express religious truth, aspiration, spiritual faith, worship, and endurance, and that they should provide for fellowship and the nurture of Christian character:[88]

> The room must create environment for the soul just as a sublime scene in nature, on land or sea, has its peculiar effect on the thoughtful. One of the reasons why architecture is of such vital importance in worship is that we cannot always worship God in some majestic setting n nature. In worship the great spiritual experiences of the race are to be recapitulated. Again, we are to see the burning bush and the glory of God in the temple. In holy worship we must be brought face to face with the tremendous facts in human history, the venture of Abraham into the unknown,

[83] Jan M. Ziolkowski, *The Juggler of Notre Dame and the Medievalizing of Modernity, Volume 3: the American Middle Ages*. Open Book Publishers, 2018, pg 230. Accessed via Jstor June 19, 2019, https://www.jstor.org/stable/j.ctv5zfv24.9
[84] Phoebe B. Stanton, *The Gothic Revival and American Church Architecture: An Episode in Taste, 1840-1856*. Baltimore: Johns Hopkins Press, 1968, 3.
[85] John Taylor Boyd, Jr., "The Bureau of Architecture of the Methodist Episcopal Church," *Architectural Record*, vol. 49, no. 1, serial 268, January 1921, 95.
[86] Sandra L. Tatman, "Conover, Elbert Moore (1885-1952)," *Philadelphia Architects and Buildings*. Accessed December 27, 2018 <https://www.philadelphiabuildings.org/pab/app/ar_display.cfm/2205>
[87] Elbert M. Conover, *Building the House of God*, New York: Methodist Book Concern, 1928, 18.
[88] Conover, 69-73.

> the crucifixion of Jesus Chris, and the achievements of the saints. When we realize the primary importance of worship, we will understand that not just any kind of hall or meetinghouse will be best suited to this holy experience.[89]

Conover hated many of the design features of auditorium-style churches, declaring auditorium-style sanctuaries as "not churchly."[90] He sought a return to cruciform sanctuaries in conjunction with the classrooms, kitchens, gyms, playgrounds, and other community spaces that also characterize an evangelical church. Conover also expressly stated that new churches should utilize the Gothic style "for no other seems adequate."[91] For Conover, Gothic architecture expressed the spirit of devotion and eternal truths, and the style served as a useful foundational tool for applying religious symbols to provide a greater ambiance of reverence. [92]

St. Paul's is not the only Late Gothic-style Methodist church in Texas, nor was it the first. Earlier examples include Marvin Methodist Episcopal Church in Tyler (1890), First United Methodist Church in Crockett (1901-1902), and First Methodist Church in Fort Worth (1928). Marvin uses brick cladding with painted wood Gothic ornament, particularly the tracery used in the windows. The building also includes several later additions.[93] First United Methodist in Crocket uses brick cladding with stone ornament, and the floor plans reveal that the Crockett congregation wanted an auditorium-style church. Furthermore, while Crockett's congregation did have the secondary education and community spaces, they were all constructed as additions rather than included within the original design.[94] Meanwhile First Methodist in Fort Worth draws on more French Gothic rather than the English Gothic Finn used for St. Paul's. The French influence comes through with the dual asymmetrical towers and tripartite divisions along the horizontal and vertical axes on the façade.[95] Additionally, most of the classrooms and administrative space in First Methodist Fort Worth appears to come from additions and new construction rather than the original footprint.

Prior to the construction of St. Paul's, Bertram Goodhue designed University Chapel (Rockefeller Chapel) at University of Chicago, bridging collegiate and ecclesiastical Gothic Revival. Work on the building was completed in 1928. Both the University Chapel and St. Paul's use many of the same architectural characteristics—including large windows with tracery, buttresses, and the tall bell tower—to reinforce the Late Gothic Revival style. However, Goodhue's design for University Chapel was limited to the Sanctuary itself, given the University did not need classrooms or community spaces like those Finn included for St. Paul's. University Chapel also lacks much of the religious imagery incorporated into St. Paul's because University Chapel was intended as a reverent gathering space for burgeoning academics. Although University Chapel incorporates statues of the apostles and other Judeo-Christian figures, there are also images of Plato, Dante, Milton, Presidents Wilson and T. Roosevelt, and generic representations of scientists, administrators, and scholars. University Chapel also uses more traditional construction techniques, such as structural masonry and a Guastavino-tiled ceiling. Goodhue's design bridged the expectations between ecclesiastical Gothic and collegiate Gothic.

Goodhue's work on University Chapel appears in the April 1929 issue of *Architecture*, which might have influenced Finn's design. In addition, two decades earlier, Cram developed the master plan for Rice Institute using Gothic Revival

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[89] Conover, 100.
[90] Conover, 104.
[91] Conover, 210-211.
[92] Elbert M. Conover, "Good Architectural Design – the Ally of Religious Education," *Religious Education*, Jan 1, 1930, 25, ProQuest 842.
[93] Diane E. Williams, "Marvin Methodist Episcopal Church, South, Tyler, Smith County, Texas," National Register of Historic Places nomination, February 2000. On file at the Texas Historical Commission.
[94] Timothy Parker and Monica Penick, Penick Consulting, "First United Methodist Church, Crockett, Houston County, Texas." National Register of Historic Places nomination, March 2010. On file at the Texas Historical Commission.
[95] Jay C. Henry, Architecture in Texas: 1895-1945, Austin: The University of Texas Press, 1993, 105.

designs. Even if Finn was unaware of University Chapel, he and members of the St. Paul's Building Committee would have known about the work at the neighboring Rice campus when they were discussing plans for their new building.

Gothic architecture was the official style for the denomination when St. Paul's was planned, designed, and constructed, and that influenced the St. Paul's project committee and Finn as they moved forward with constructing a new campus. St. Paul's design exemplified the style preferences and guidelines of the Methodist Church and Conover at the time of its construction. Furthermore, the use of stone and cast stone for its exterior materials demonstrates the congregation's commitment to a high quality and high style design as well as the wealth of the congregation at the time. The inclusion of the church's administrative and educational functions within the same footprint as the sanctuary sets St. Paul's apart from its Methodist contemporaries, who all added onto their footprint to create that space. St. Paul's design masterfully incorporated the Late Gothic Revival style to create a more spiritual sanctuary as well as the community-building and ministry spaces associated with evangelical belief systems.

Gothic Revival and Ecclesiastical Architecture in Houston

To date, there are approximately 270 NRHP listings in Houston and only 5 total listings – four churches and one commercial building – have Gothic influences in the designs: Bethel Baptist Church (1923, 1950, NRHP 1997), Christ Church (1893, NRHP 1979), Immanuel Lutheran Church (1932, NRHP 1983), Trinity Church (1917-1919, later additions, NRHP 1983), and Finn's Gulf Building. Like St. Paul's, each of the Gothic-inspired churches have arched detailing – particularly in the windows – as well as buttresses more to reinforce the Gothic influence than for structural support. All are masonry constructed, primarily brick, with Immanuel Lutheran having some cast stone detailing and Trinity Church clad in limestone. Both two churches have additional detailing, such as tracery on a prominent window (Immanuel Lutheran) or graduated arches at the entry (Trinity), however, neither are on the scale of the detailing found in St. Paul's design. From a distance, the stepped profile and attenuated crown of the Gulf Building reflects Gothic characteristics, however, much of the ornamental detail on the building draws from the Art Deco designs of the period.

St. Paul's is also the Gothic church with the largest original footprint. Christ Church and Trinity Church both have historic additions to the original building to expand their campuses, while Immanuel Lutheran, like St. Paul's, expanded to include additional, distinct buildings to accommodate the congregation's needs. Since listing, Bethel Baptist Church has lost the roof, most of the east wall, and all the windows. New, decorative framing and screens have been installed and the interior floor sodded to create an open pavilion / park space for the neighborhood.

In addition to the churches mentioned above, there are five other NRHP-listed churches in Houston. These are a mix of Romanesque, Italian Renaissance, and Classical designs, with Antioch Missionary Baptist Church (c. 1875, NRHP 1976, demolished c. 1980) having no stylistic influence listed. Most of the nine listed churches are in or near downtown or in the Houston Heights neighborhood. Trinity Church and Fist Evangelical Church are in Midtown, a little more than 1-mile north of St. Paul's, which, like the Museum District, was once residential, but has changed as the city has grown.

Neither of the two churches nearest to St. Paul's – First Presbyterian Church (1948) and St. Matthew Lutheran Church (c. 1950) – are NRHP-listed, nor are they in the Late Gothic Revival style. Both churches are on parcels north of the St. Paul's Campus, with St. Matthew across Prospect Street from the Jones Building and First Presbyterian across Main Street from St. Matthew. First Presbyterian is a red brick, Neo-Classical influenced building with pediment entry doors flanked by square columns. St. Matthew is light brick, Italianate influenced, with arcade walkways and tile roofing invoking a Mediterranean feeling. Both churches have a sanctuary wing similar in massing to St. Paul's; for First Presbyterian this sanctuary wing is the entire footprint of the historic building. Over the years, First Presbyterian's expansion has included additions for church use as well as a private school, creating a much larger complex. St. Matthew was originally an L-plan, but an historic addition created a U-plan.

Late Gothic Revival is characterized by pointed arches, tracery, dramatic rooflines, complexity of the plan and

fenestration patterns, and large scale of construction.[96] St. Paul's demonstrates all these qualities. The L-shaped plan and differing height of the building sections provides the plan complexity and dramatic rooflines associated with the style. Additionally, the building uses more than ten varieties of windows, including stained glass and varieties of steel casement. The fenestration is further complicated by the variations in steel casement window types, such as with or without transoms, light configurations, and direction of opening. Occupying the entire city block for large-scale construction, the building design also uses a combination of cast stone and limestone to create contrast and to enhance details. The contrasting materials draw attention to the more ornamented and elaborate parts of the building, including a repeating floral motif, elaborate tracery, and Christian symbols.

Buttresses provide exterior support and ornamentation on all corners of the building and regularly along the sanctuary wing. In previous centuries, Gothic-style construction included structural pinnacles atop buttresses to provide additional weight to the vertical piers. Due to the modern reinforced concrete framing used for St. Paul's, no pinnacles are present. However, the presence of buttresses reinforces the Gothic influence, particularly the sense of vertical height which emphasizes the building's massing. The use of a castle-like bell tower in the plan is also common to the Late Gothic Revival period and the parapet detailing more common on high-style examples of the style. Additional Gothic details found throughout the building are ogee arches, graduated arches, pinnacles topped with crockets, geometric tracery, stained-glass windows, cast stone finials, reliefs, and spandrels.[97] The combination of these features obviously demonstrates St. Paul's Late Gothic Revival design.

St. Paul's an excellent example of Late Gothic Revival ecclesiastical architecture in Houston. The other Gothic inspired churches are more simplistic, typically only using buttresses with a couple also using tracery or graduated arch detailing in one focal point location. St. Paul's uses these details throughout the sanctuary wing, particularly the intricate tracery on multiple windows, with the arch motif found throughout the rest of the building as well. Finn's other Gothic Revival building of the period – the Gulf Building – rivals St. Paul's in ornamentation, however, many of the details on the Gulf Building are a blend of Gothic and Art Deco designs.

Conclusion

St. Paul's sanctuary building embodies the archetype of early twentieth-century Methodist architecture. The building's distinct sections embody evangelical churches across the country by combining large worship spaces with education and community spaces. Finn's inclusion of a gym, kitchens, and parlor for large-scale fellowship and outreach activities alongside the large sanctuary, which seats more than 700, within the elaborately Gothic building epitomizes Conover's writings on Methodist architecture in the 1920s and 1930s. The elaborate ornament and symbolism used throughout the space provides attendees to experience the spiritual significance of the space, and they represent both the Bureau of Architecture's idealized church at the time as well as the congregation's money and influence. The members of St. Paul's congregation during the planning and construction of the building were among Houston's wealthiest and most influential citizens, and that is visible in the detail, materials, and elaboration used during construction.

St. Paul's M.E. Church is an excellent example of Gothic Revival architecture in Houston designed by local architect Alfred C. Finn. The 1930 Sanctuary Building is the second campus for a congregation dating to 1906, and its Gothic Revival design makes it unique in Houston. The church has been a feature to Houston's Museum District neighborhood since its construction, and it is a valued asset of both its own congregation as well as the Methodist Conference. Notable architectural features include drop arches, tracery, cast stone finials, and the square bell tower, all of which are characteristic to the Gothic Revival style. The Sanctuary Building has experienced almost no changes in the last 90

[96] "High Victorian Gothic Style," Indiana Department of Natural Resources. Accessed January 29, 2019 https://www.in.gov/dnr/historic/4266.htm
[97] Finn's original drawings specifically label masonry details as cast stone.

years and retains all aspects of its integrity. St. Paul's M.E. Church is nominated under Criterion C in the area of Architecture at the local level of significance with a period of significance of 1930.

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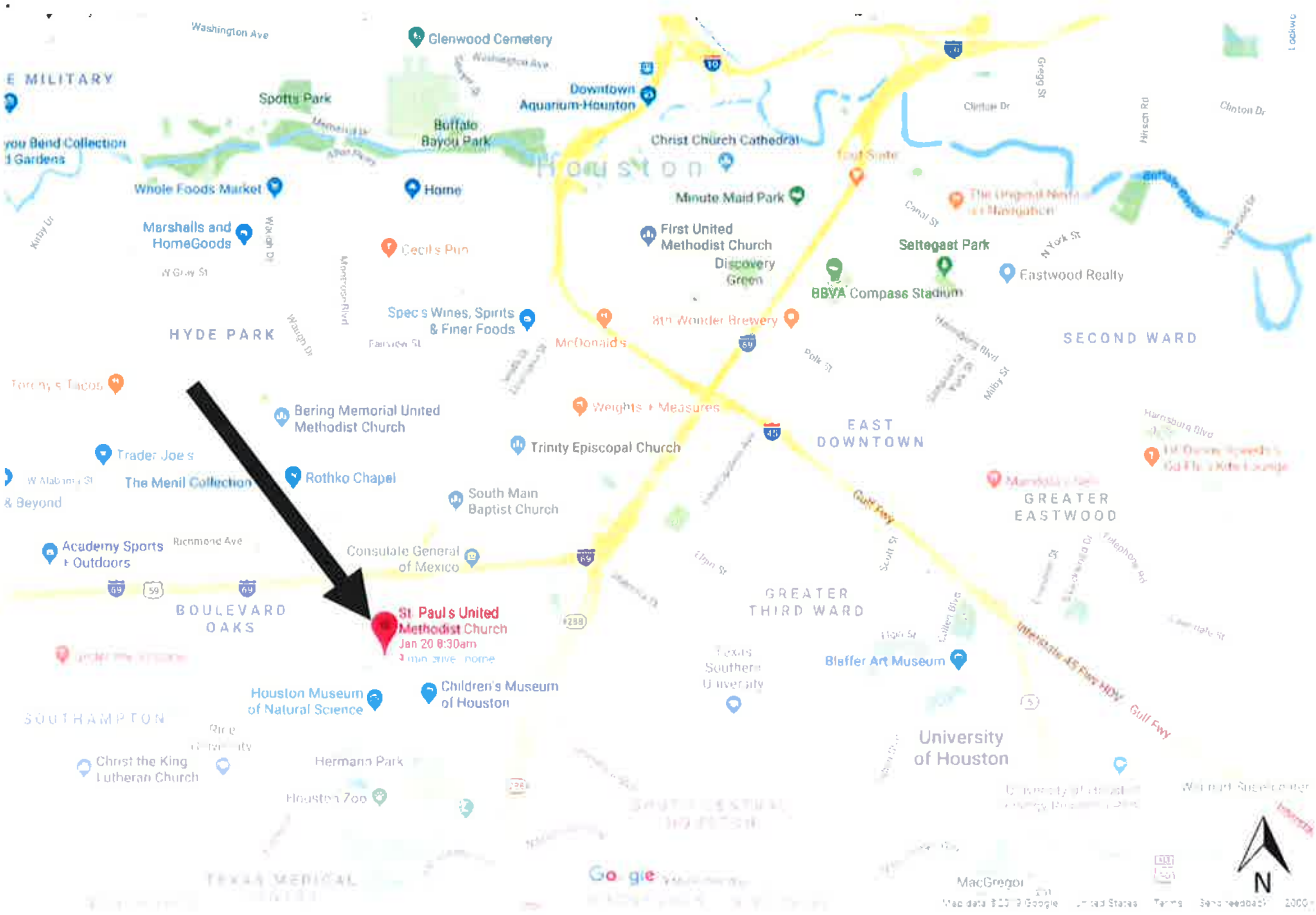
Maps

Map 1 - Harris County, Texas

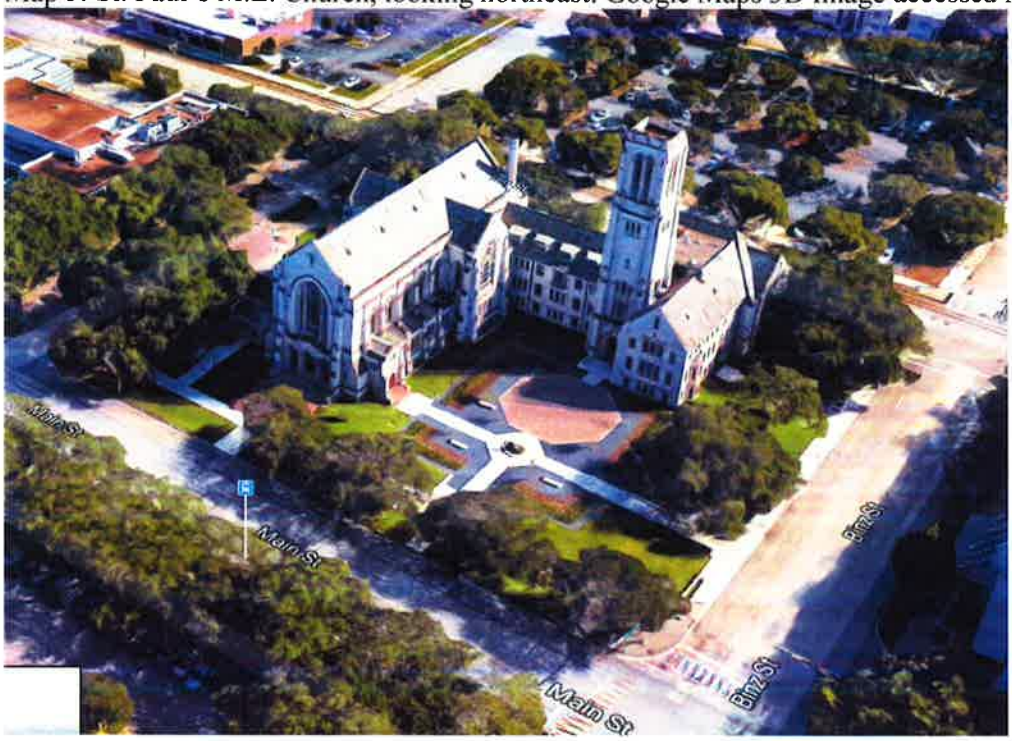
Map 2 – Houston, Texas.



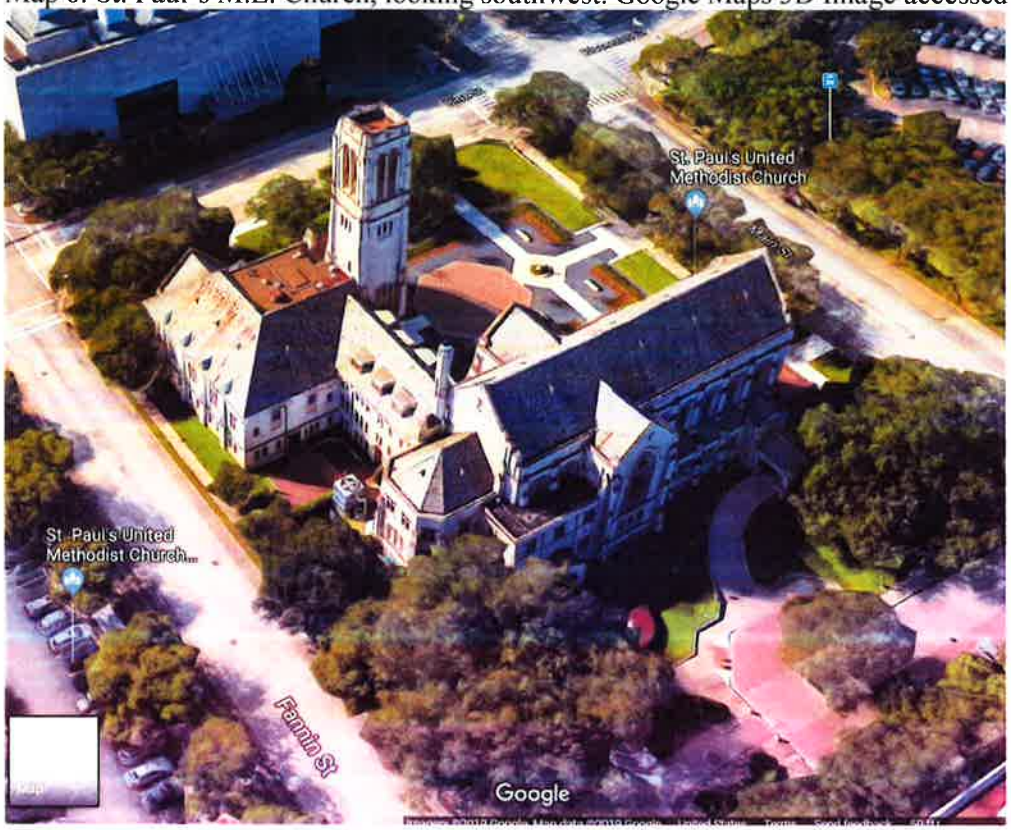
Map 3 – St. Paul's Methodist Episcopal Church. Google Earth (March 2019). The nominated (historic) boundary is outlined yellow. The church currently owns three additional blocks (outlined red) adjacent to the nominated parcel.

Map 4 – St. Paul's M.E. Church nominated parcel with the Sanctuary (contributing), *Christus* (non-contributing), and Bankston Green (non-contributing). Non-contributing resources are noted with green icons.

Map 5: St. Paul's M.E. Church, looking northeast. Google Maps 3D Image accessed March 1, 2019.



Map 6: St. Paul's M.E. Church, looking southwest. Google Maps 3D Image accessed March 1, 2019.



Figures

Figure 1 – Functional use diagram. Base floor plan by Merriman Holt Powell Architects.

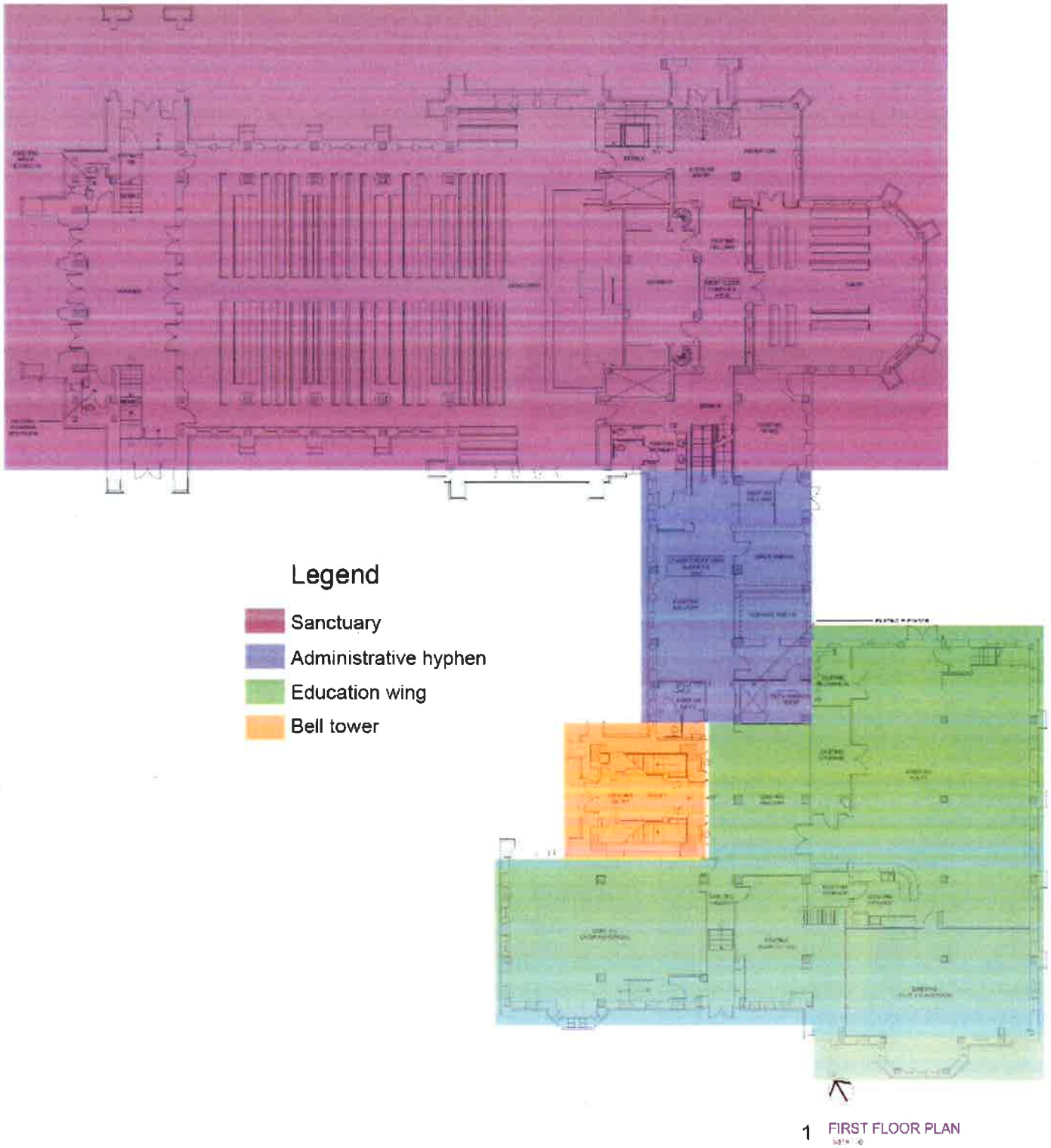


Figure 2 – The first St. Paul's M.E. Church at Milam and McGowan Streets. Courtesy Houston Metropolitan Research Center.

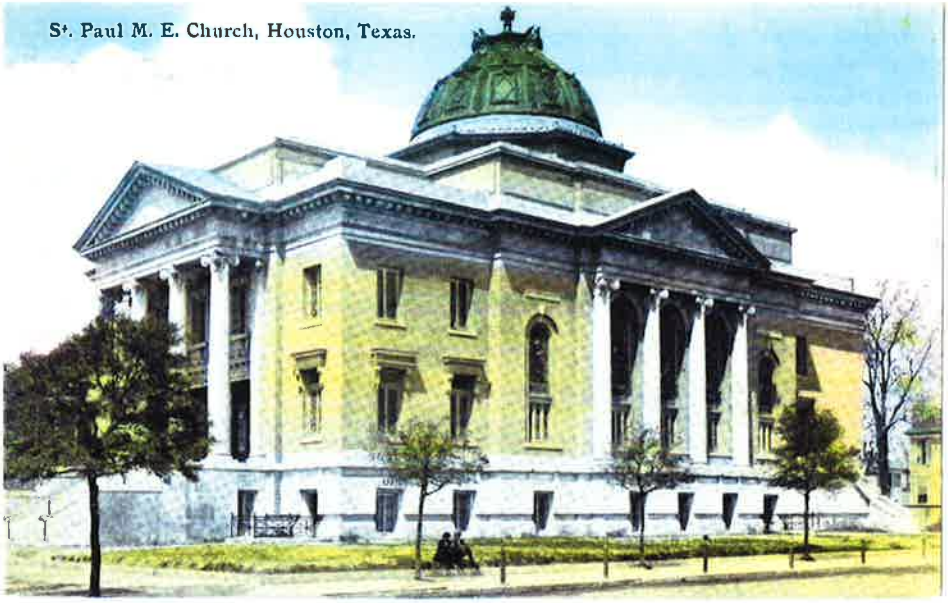


Figure 3 – 1951 Sanborn map showing the 1930 Sanctuary Building, outlined in red. Blocks immediately east of the church showed few improvements through mid-century, but areas north, west, and south (Figure 4) were developed.

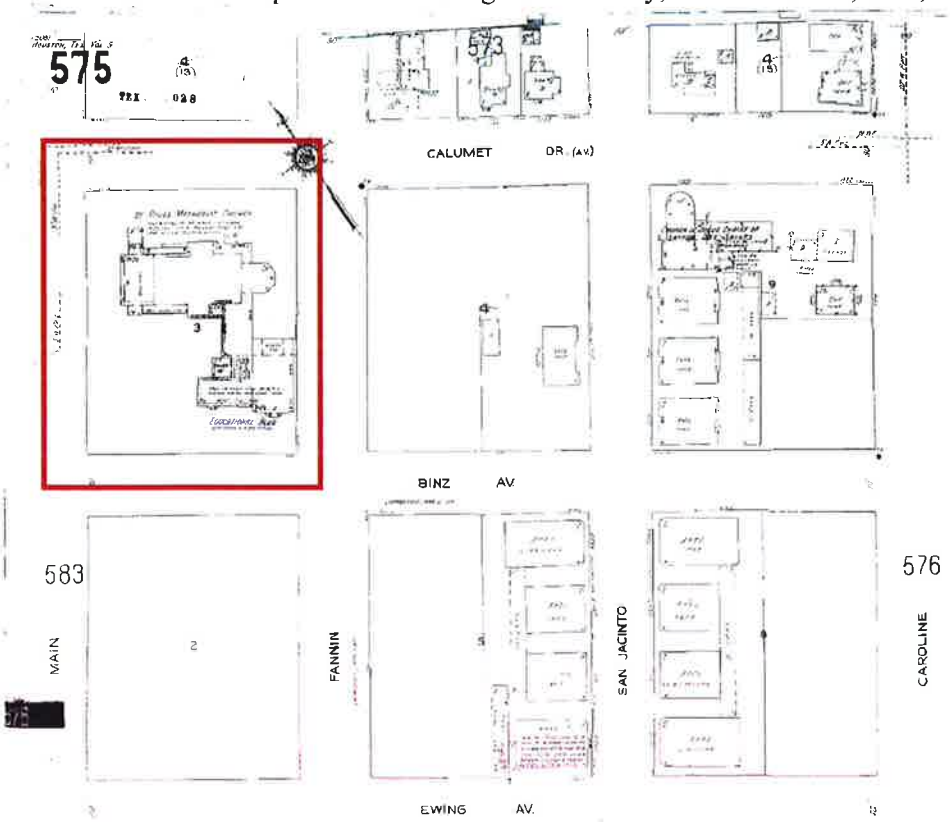


Figure 4 – Houston's South End was historically residential with institutional, public, and commercial buildings on Main Street. St. Paul's ME Church (red arrow) is adjacent to the Museum of Fine Arts and north of Hermann Park (not shown). Source: Sanborn Map Company. Houston, Harris County, Texas, February 1924-1951. Courtesy of ProQuest Digital Sanborn Maps.

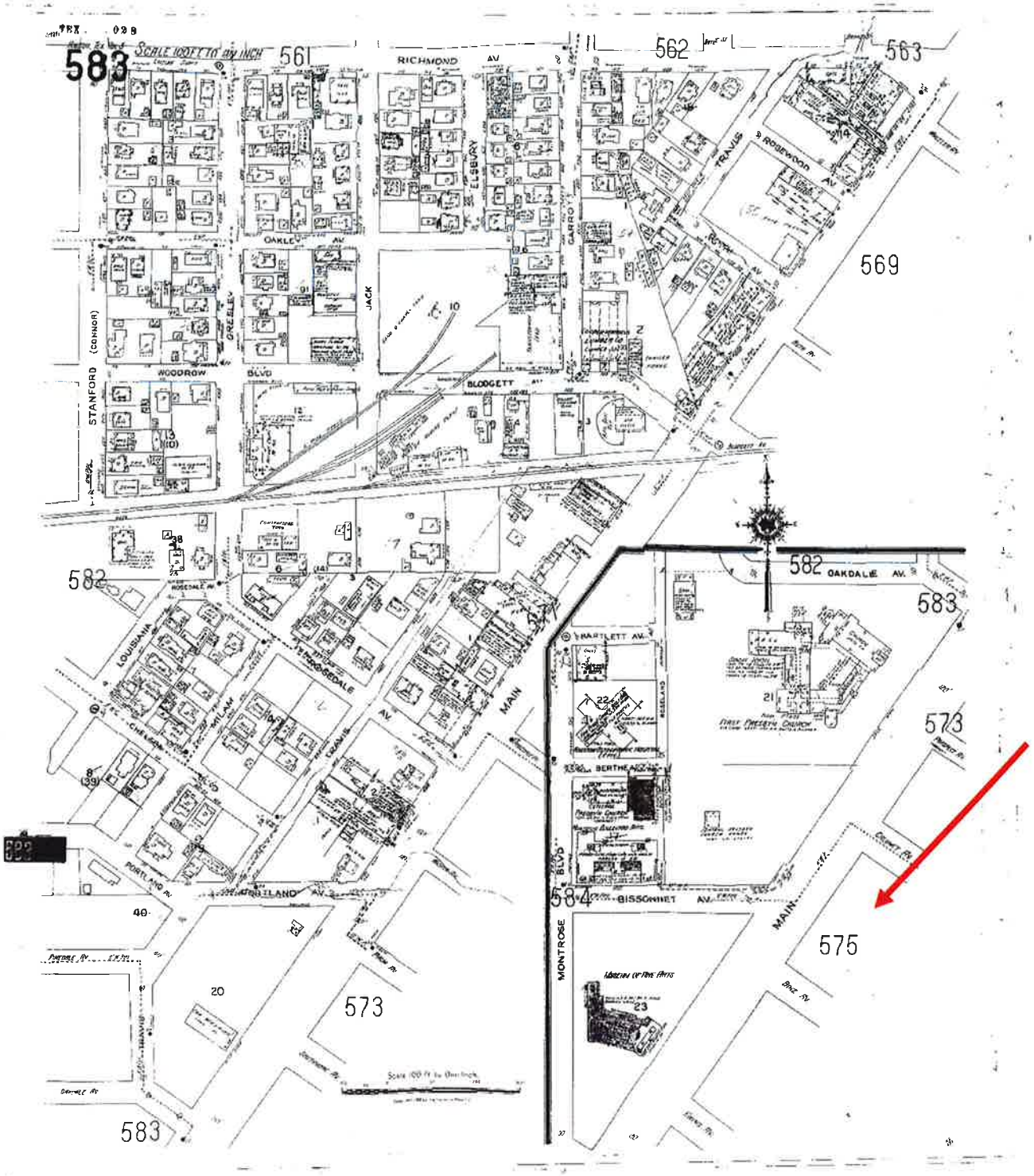


Figure 5 – Jesse H. Jones lays the cornerstone in the 1930 building. Courtesy Houston Metropolitan Research Center.

Figure 6 – Initial rendering of the St. Paul's ME Church (Main Street elevation). Courtesy Houston Metropolitan Research Center.

Figure 7 – St. Paul's under construction. March 1, 1930. Courtesy Houston Metropolitan Research Center.

Figure 8 – St. Paul's shortly after completion. Courtesy Houston Metropolitan Research Center.

Figure 9 – Sanctuary, historic First Floor Plan. Courtesy Houston Metropolitan Research Center.

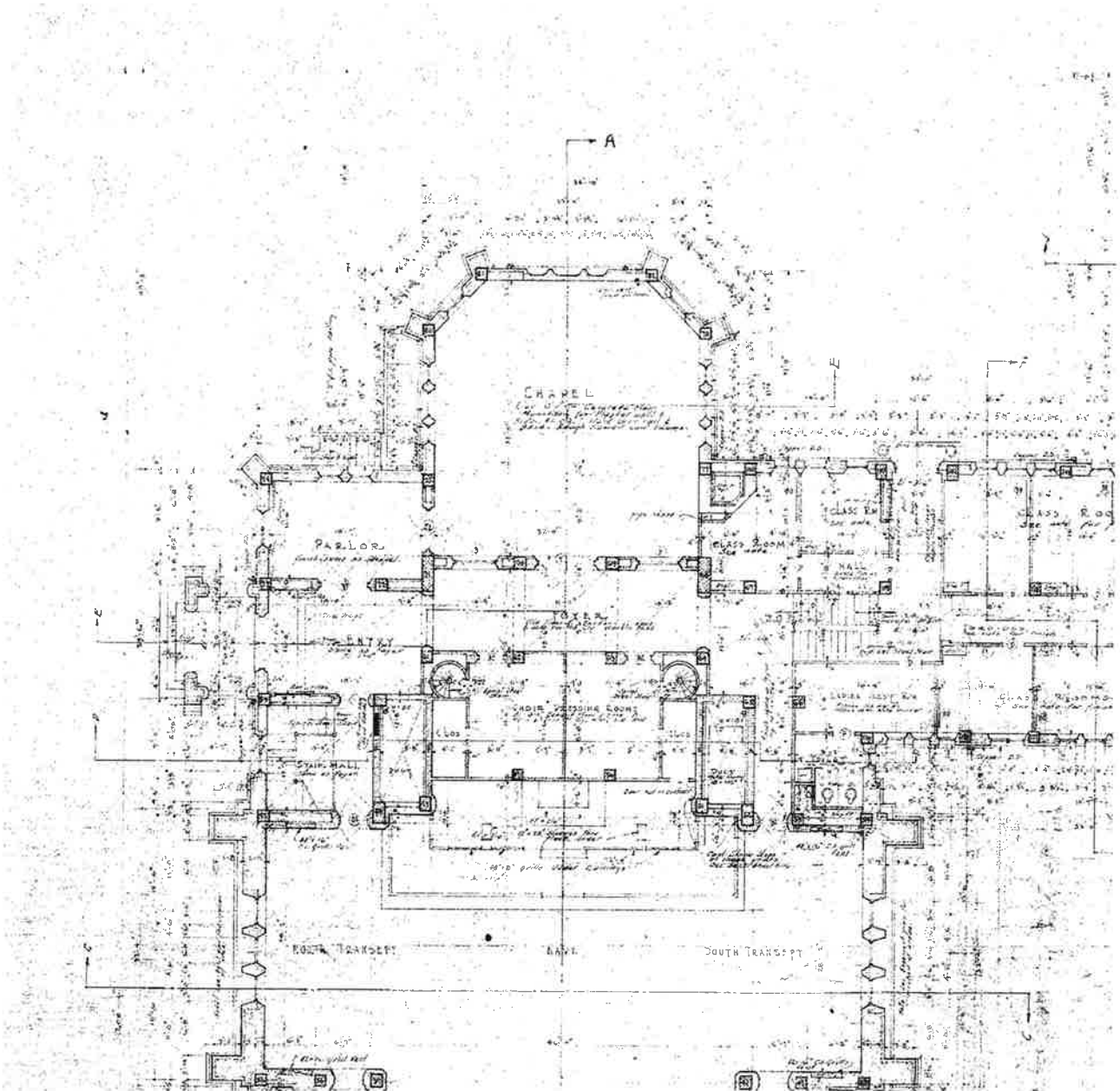


Figure 10 – Historic First Floor (cont.), showing Hyphen, Tower, and Education Wing. Houston Metropolitan Research Center.

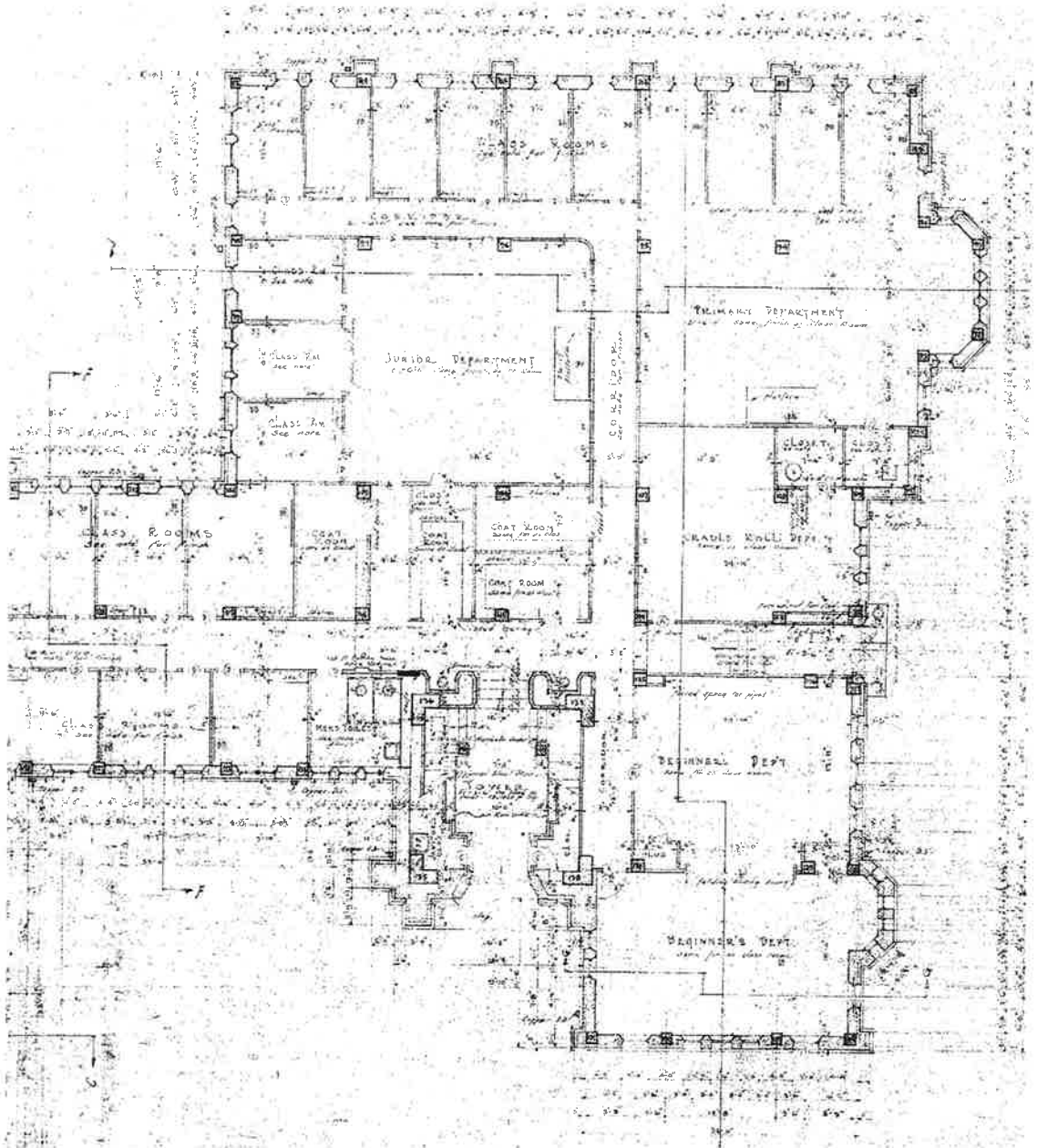


Figure 11 – Historic Second Floor Plan, showing Sanctuary. Courtesy Houston Metropolitan Research Center.

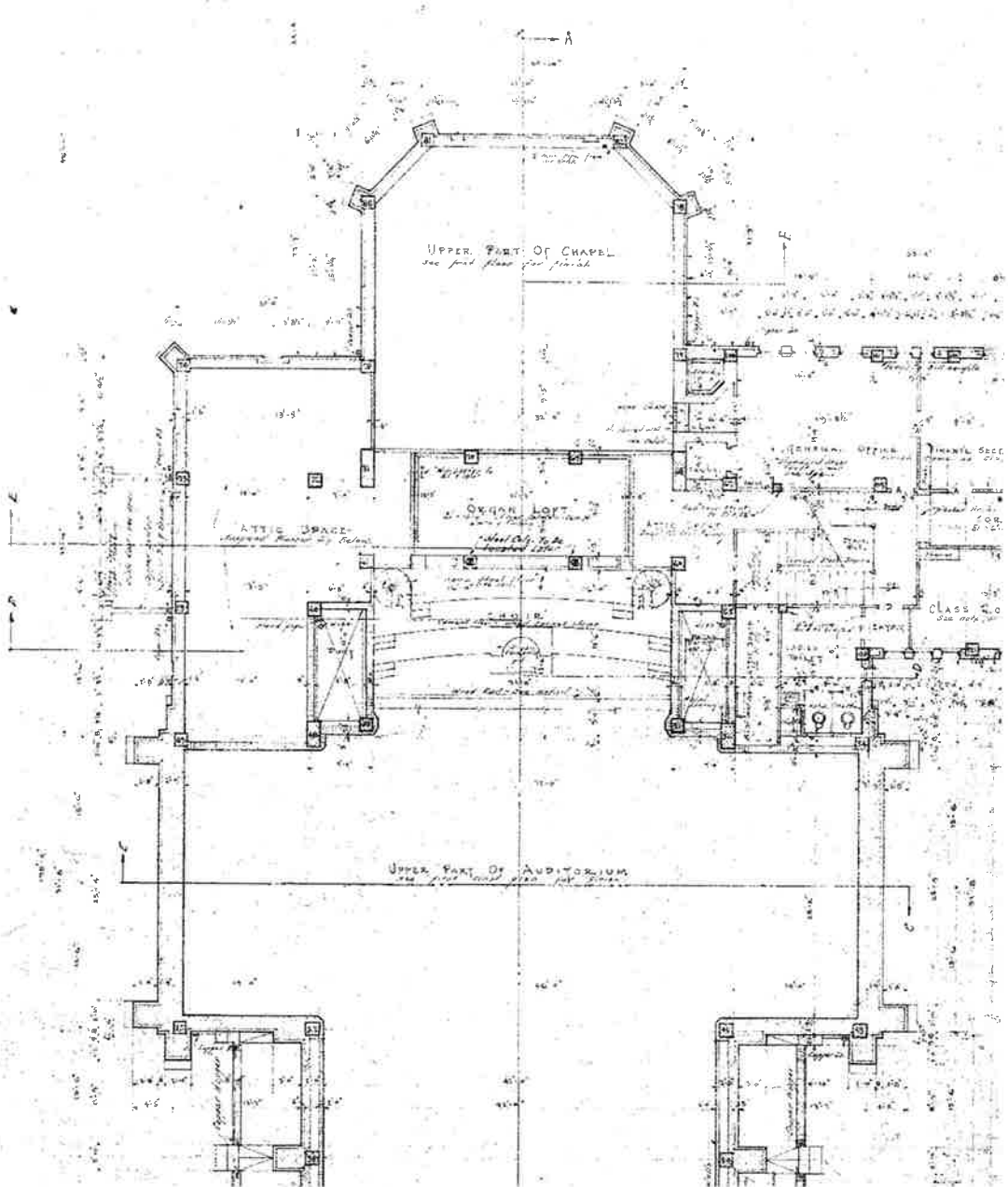


Figure 12 – Historic Second Floor Plan (cont.), showing Hyphen, Tower, and Education Wing. Courtesy Houston Metropolitan Research Center.

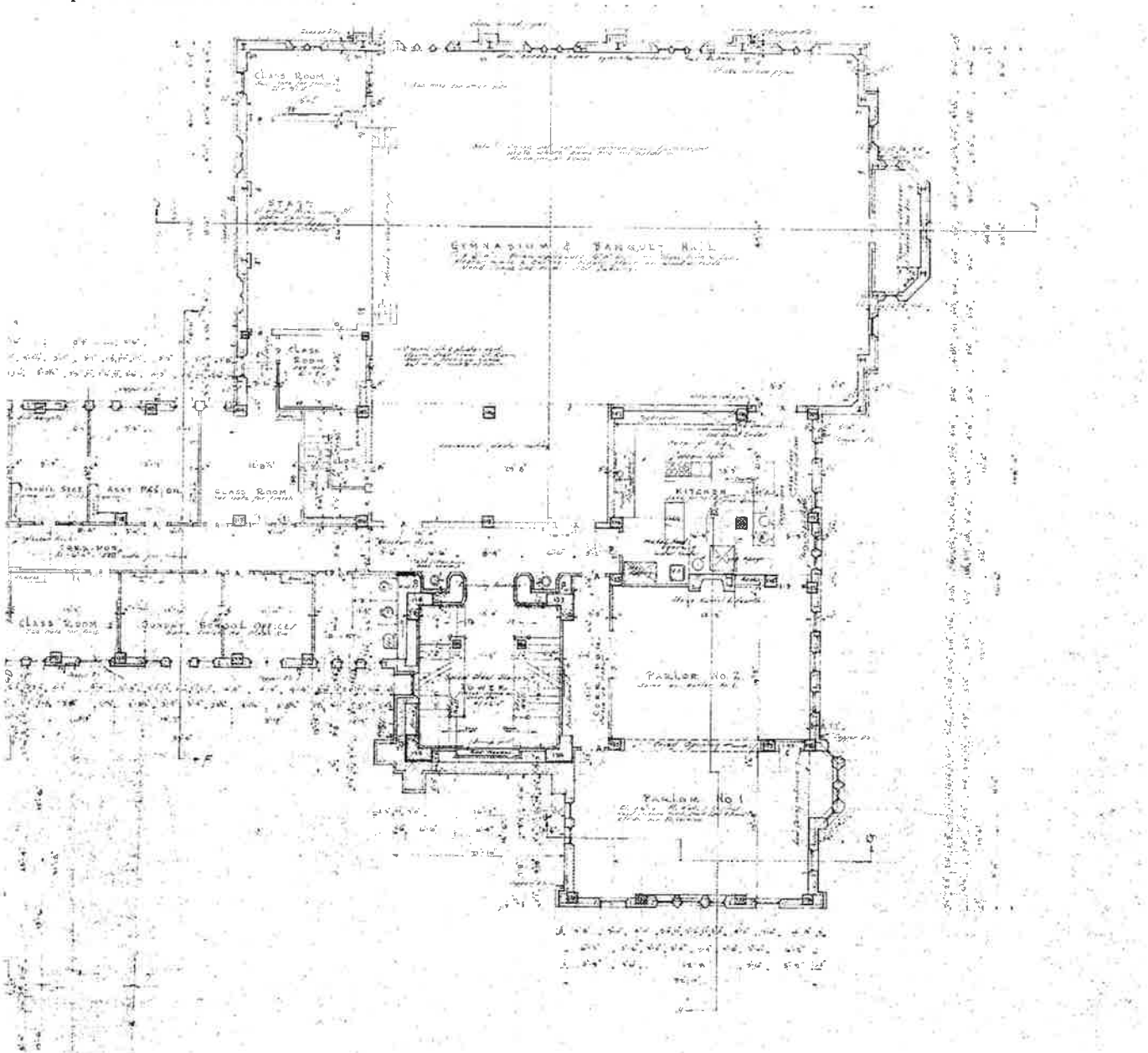


Figure 13 – Current Main Street (west) façade. Courtesy Merriman Holt Powell Architects.

Figure 14 – Current Calumet (north) elevation. Courtesy Merriman Holt Powell Architects.

5 ELEVATION - CALUMET ST. RE: G9
1/8" = 1'-0"

Figure 15 – Current courtyard elevation of Sanctuary. Courtesy Merriman Holt Powell Architects.

Figure 16 – Current Fannin (east) elevation. Courtesy Merriman Holt Powell Architects.

Figure 17 – Current Binz (south) elevation. Courtesy Merriman Holt Powell Architects.

11 ELEVATION - BINZ AVE. RE: G12
1/8" = 1'-0"

Figure 18 - Current First Floor Plan. Courtesy Merriman Holt Powell Architects.

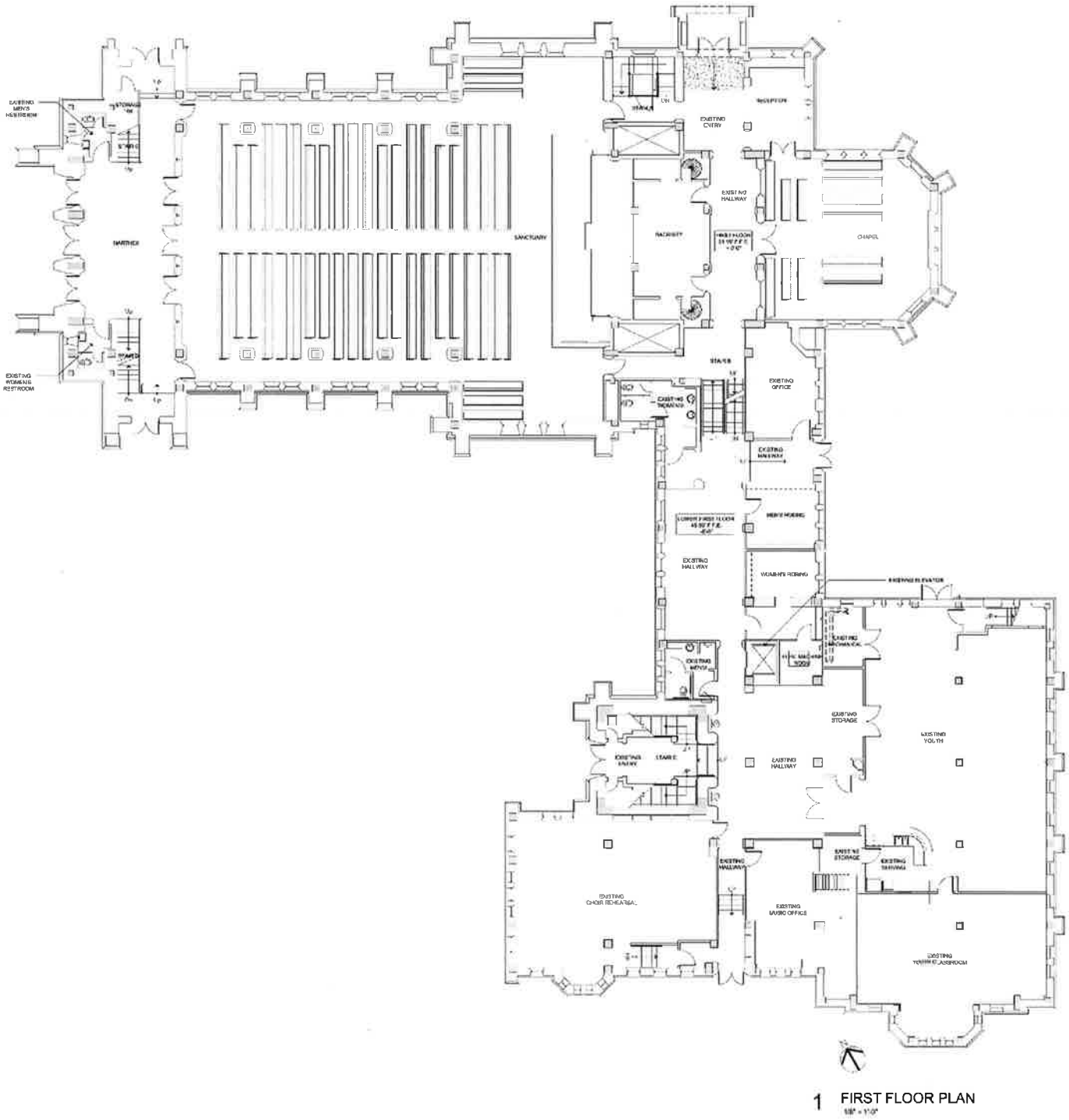


Figure 19 - Current Second Floor Plan. Courtesy Merriman Holt Powell Architects.

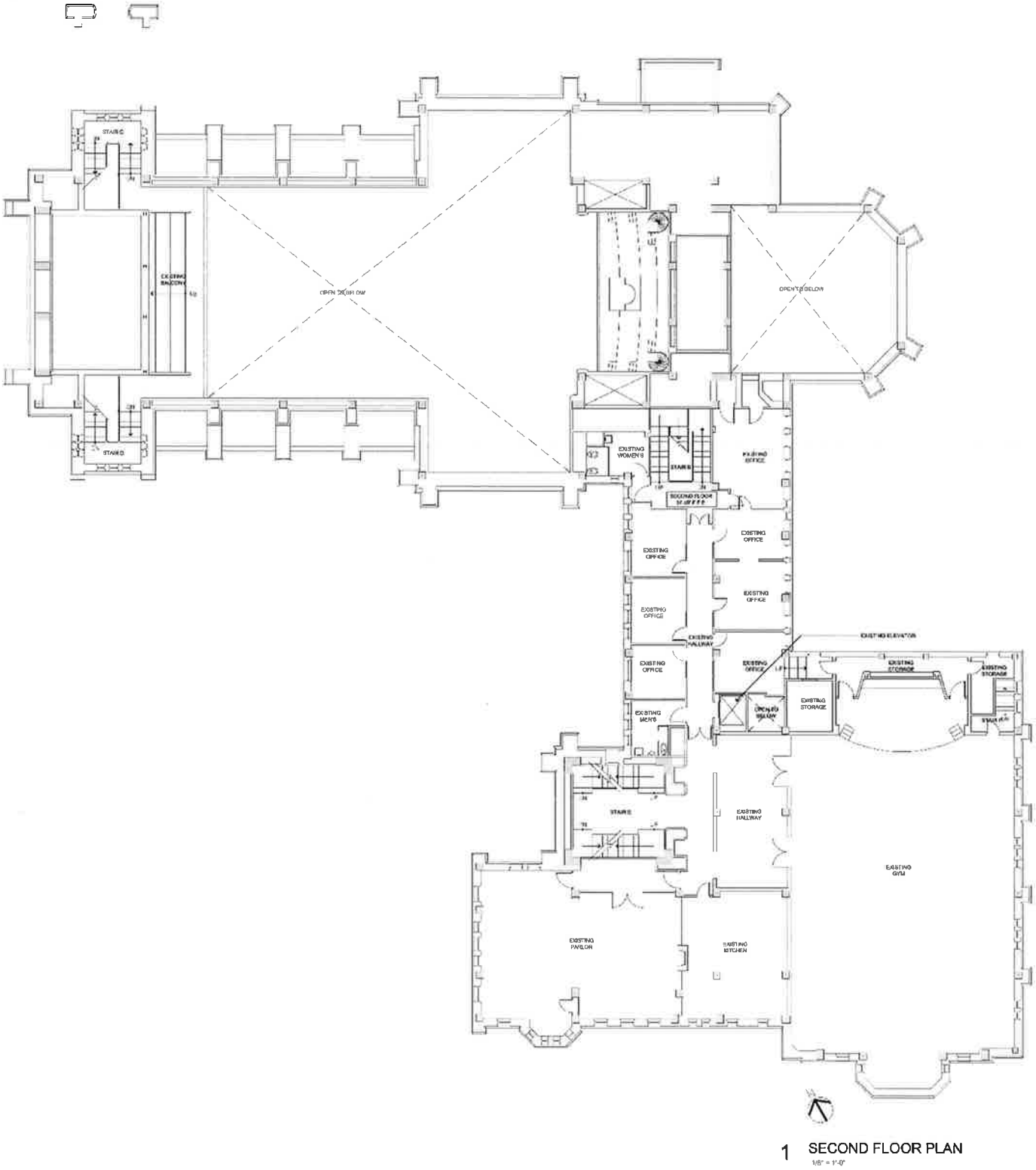


Figure 20 - Third Floor Plan. Courtesy Merriman Holt Powell Architects.

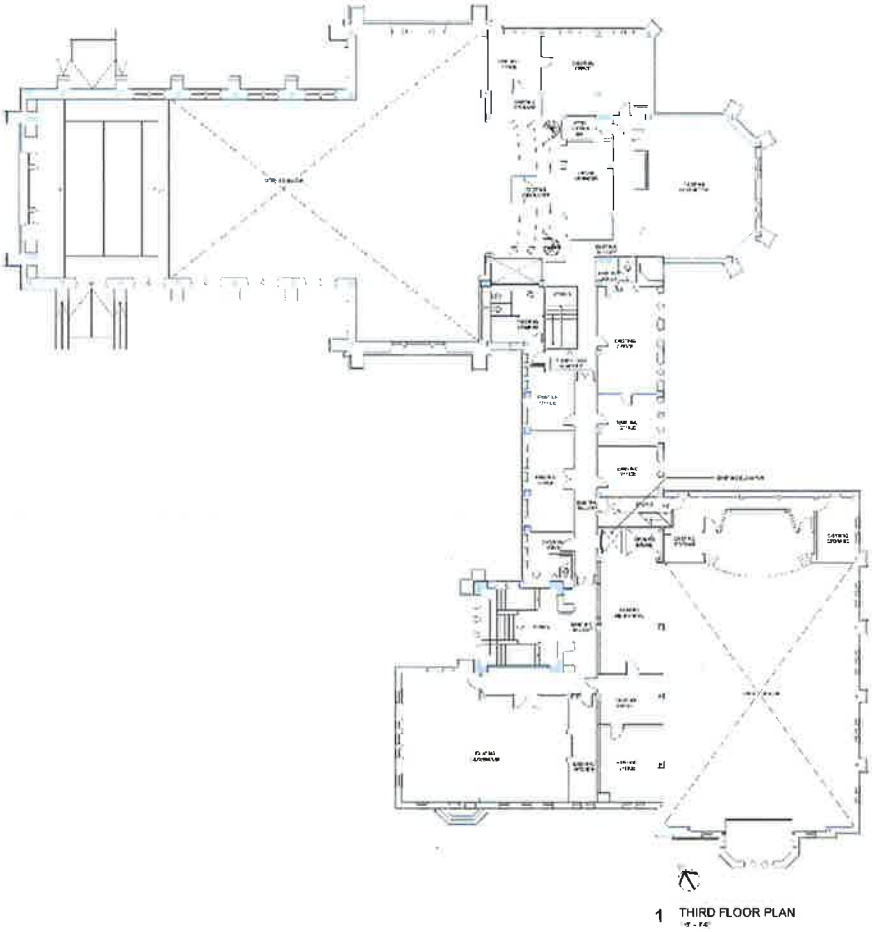


Figure 21: 1924 Heights Church of Christ (Houston, Harris Co.) by Alfred Finn. Source: Texas Historical Commission

Figure 22: 1925 St. Paul's Lutheran Evangelist Church (Brenham, Washington Co.) by Alfred C. Finn. Source: Texas Historical Commission

EXTERIOR VIEW OF ST. PAUL'S THIRD CHURCH BUILDING, 1925

Figure 23: St. Paul's Lutheran Evangelical Church following 1965 renovation. Source: Texas Historical Commission

EXTERIOR VIEW OF ST. PAUL'S EVANGELICAL LUTHERAN CHURCH
AFTER RENOVATION, 1960

Photographs
St. Paul's Methodist Episcopal Church
Photographer: SWCA Environmental Consultants
Dates(s): June 2018, September 2018, and January 2019

Photo 1 – St. Paul's M.E. Church at Binz and Main Streets, view northeast. Mature trees surround the property perimeter and, at times, obscure ground-level views of the church.

Photo 2 - South elevation of the sanctuary with the west elevation of the administration hyphen and bell tower, view northeast.

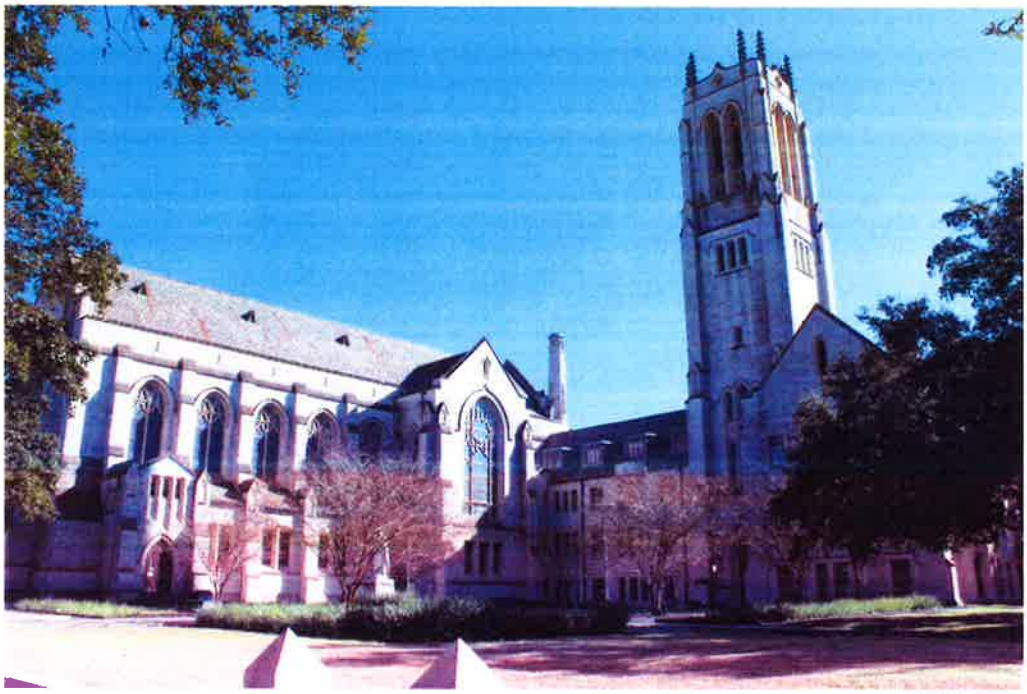


Photo 3 – Sanctuary entrance on the west façade, view southeast.

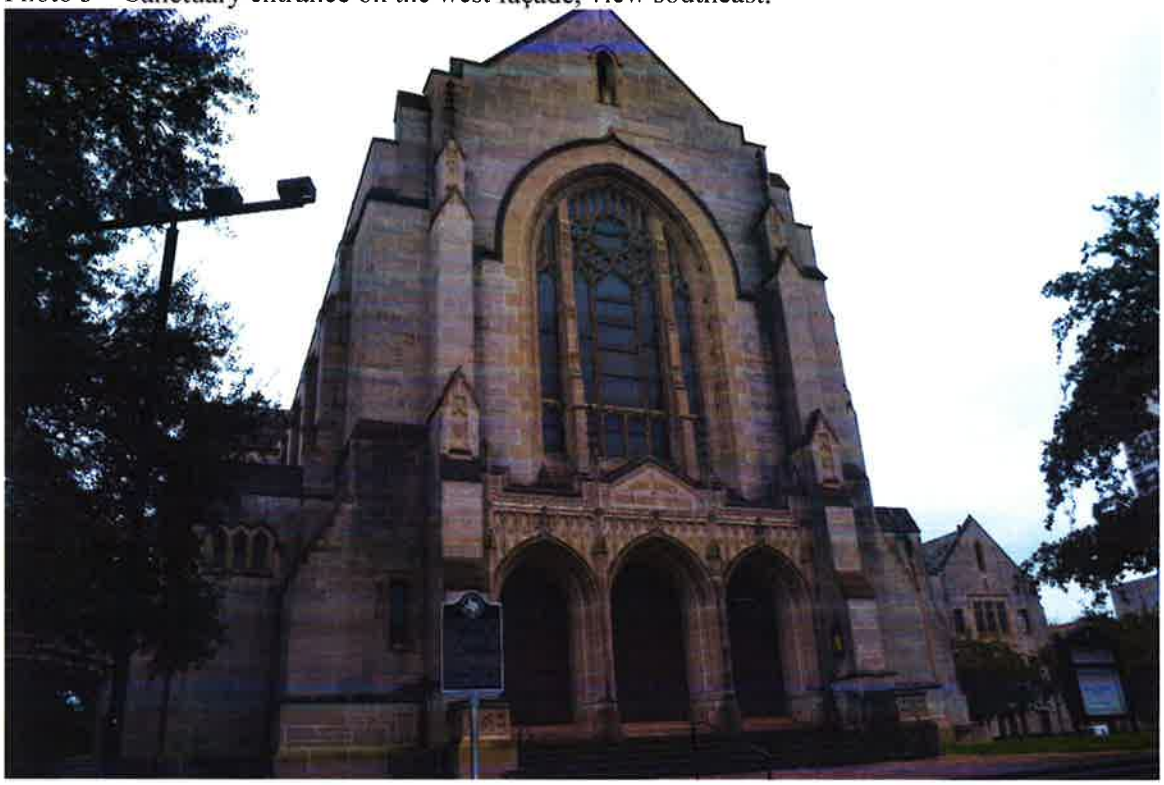


Photo 4 – Detail over sanctuary entrance.

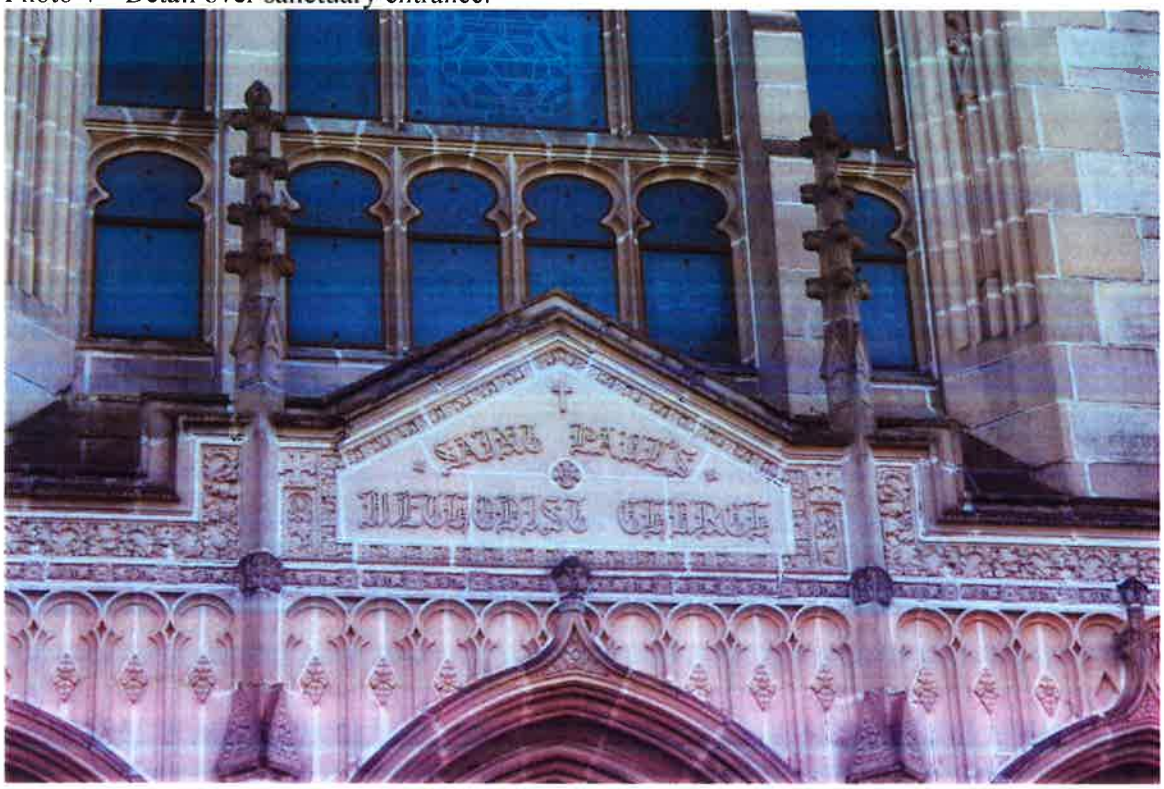


Photo 5 - North elevation of the sanctuary with porte cochere, view southwest.

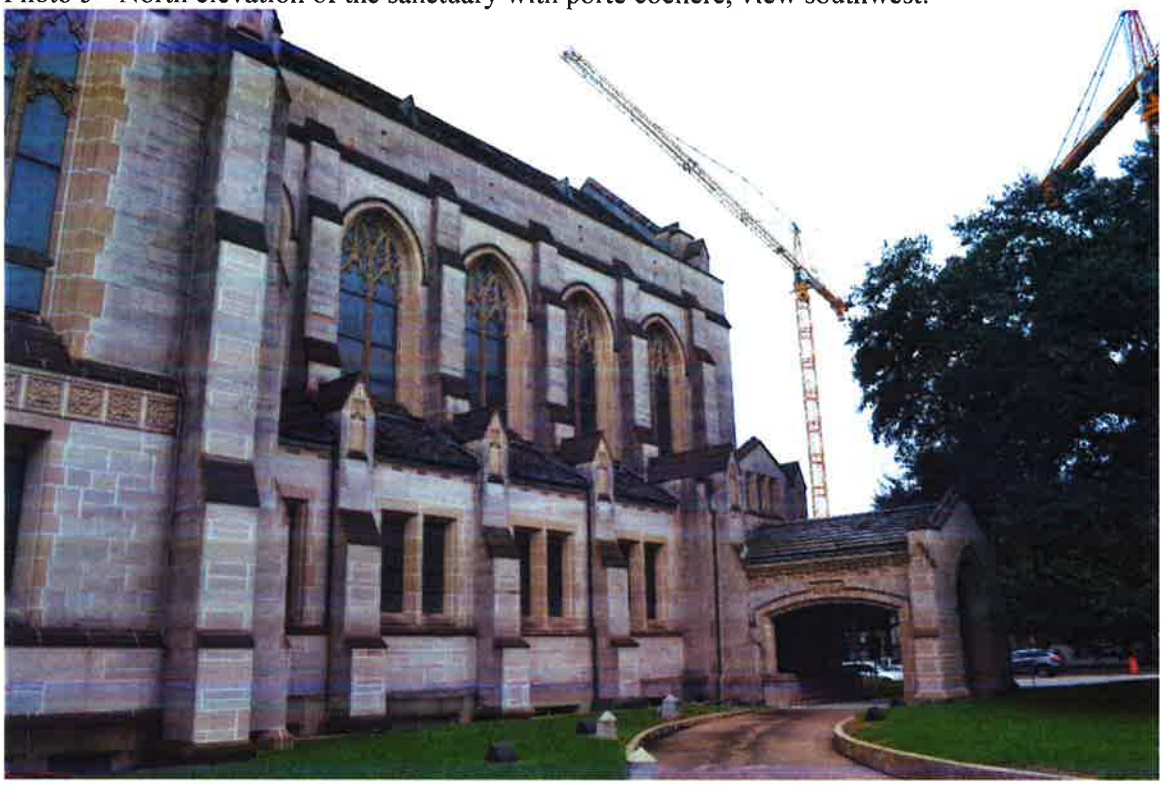


Photo 6 – North elevation entrance with partial view of the sanctuary, view southeast.

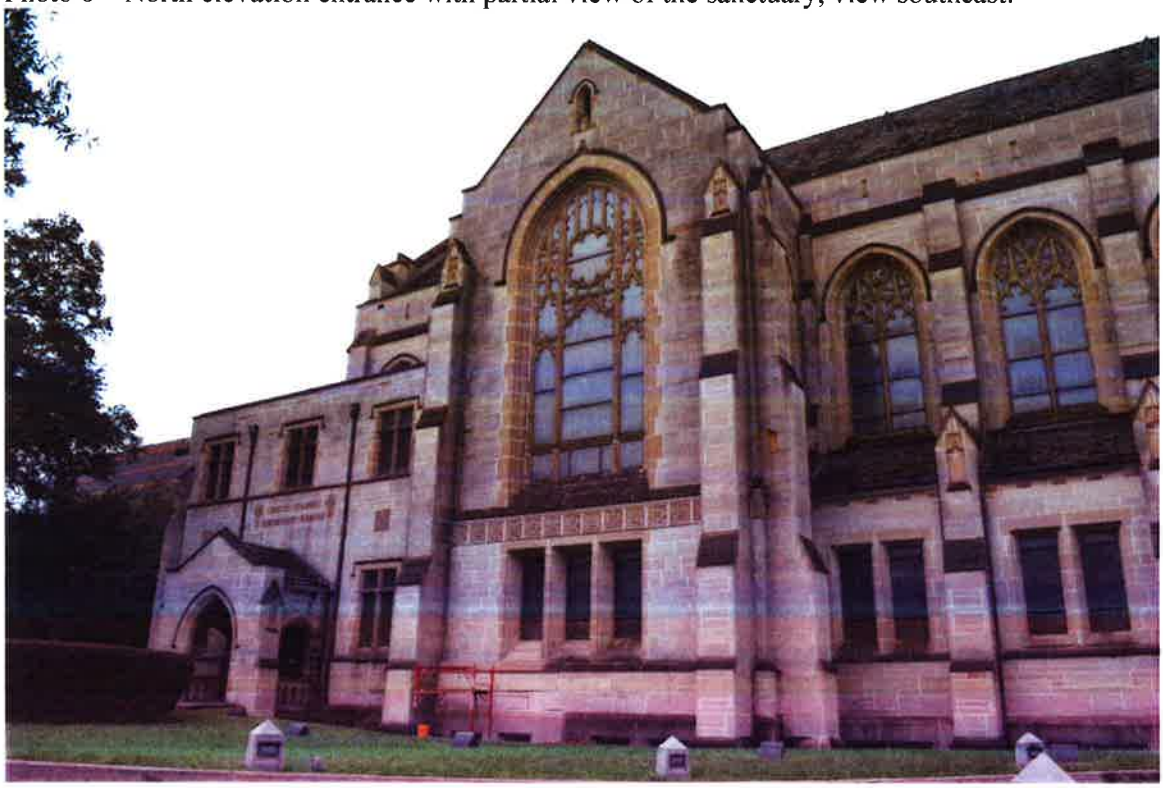


Photo 7 - Detail, spandrel ornament below the north elevation stained-glass.

Photo 8 - South elevation of the sanctuary, view north.

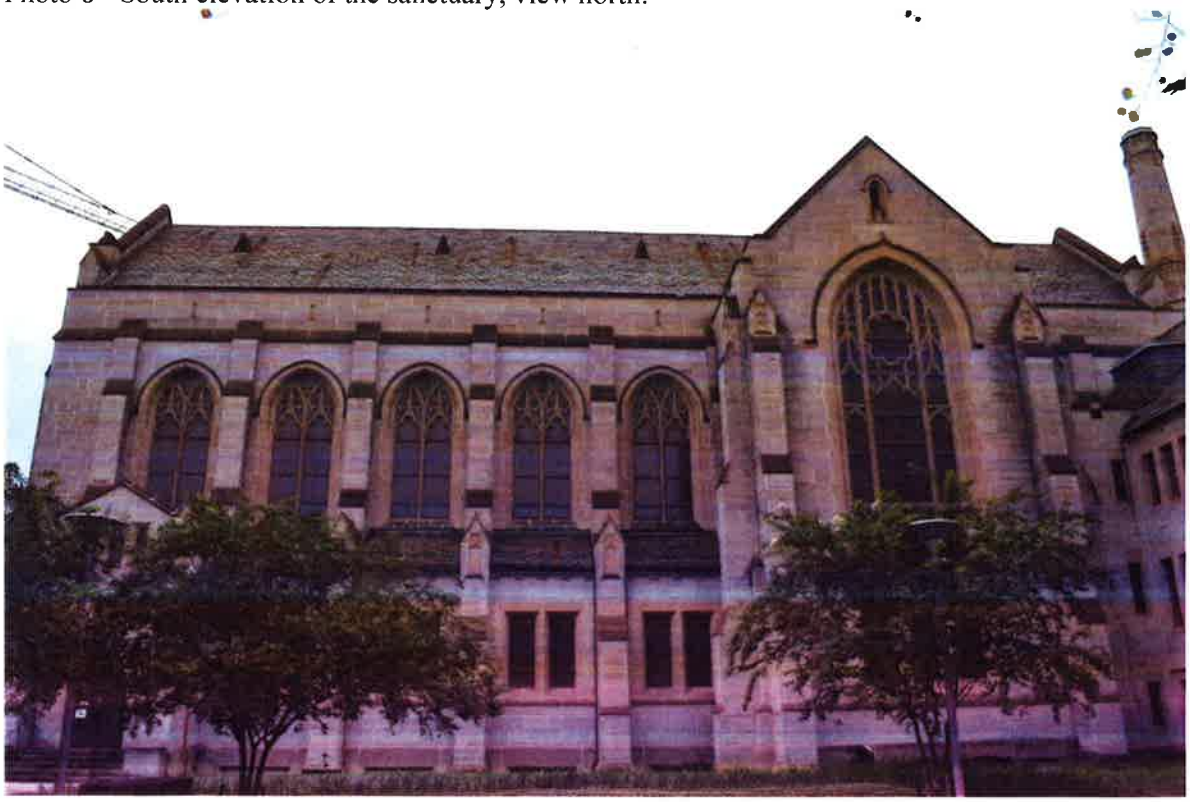


Photo 9 – West elevation, view east. Administrative hyphen, bell tower, education wing (left to right).

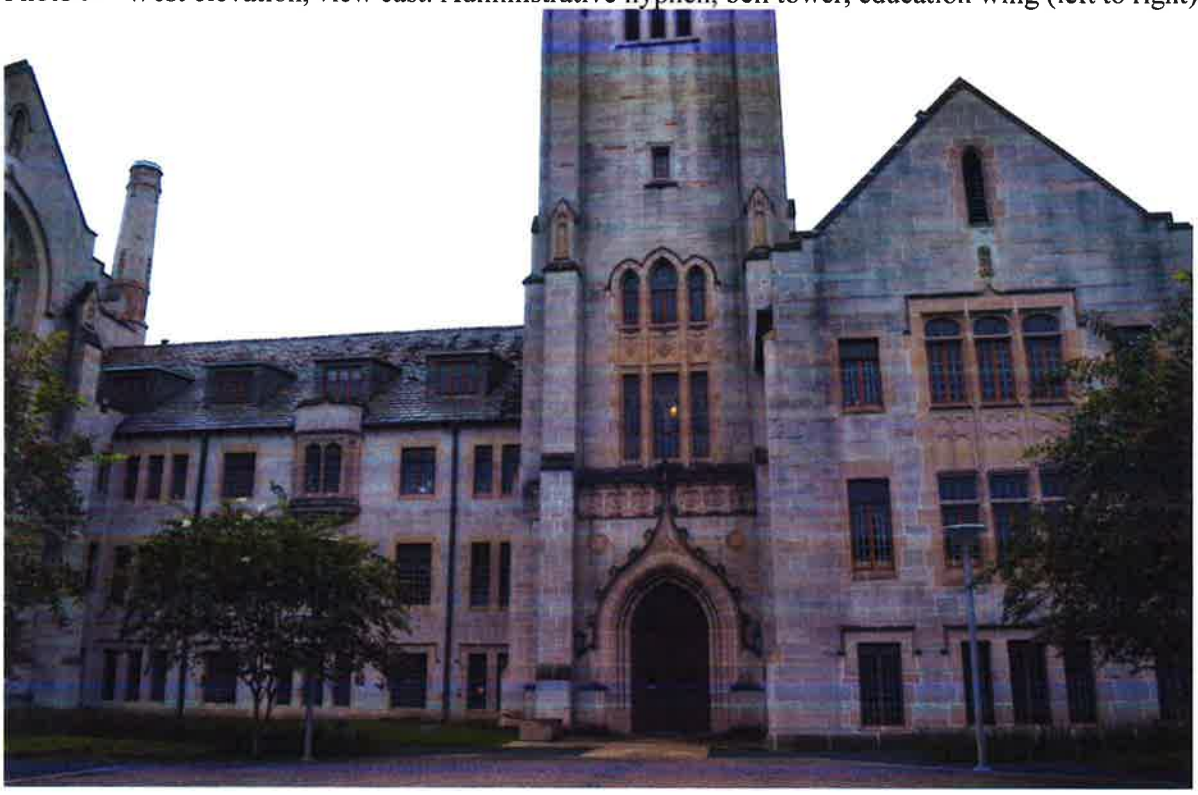


Photo 10 - East elevation of the education wing, view west.

Photo 11 - East elevation of the administration hyphen with a partial view of the apse, view northwest.

Photo 12 – Interior narthex, view southeast.

Photo 13 - Interior of sanctuary, view east.

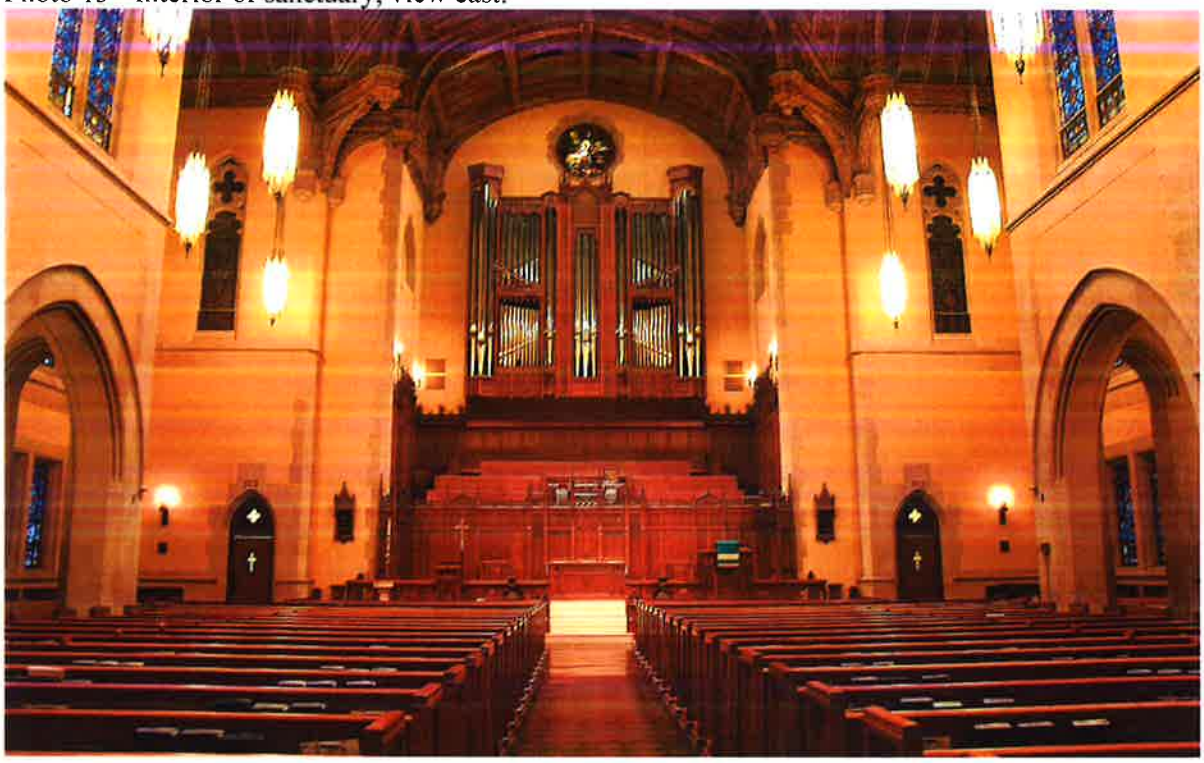


Photo 14 – Interior of sanctuary, view west.

Photo 15 – Sanctuary, view north.

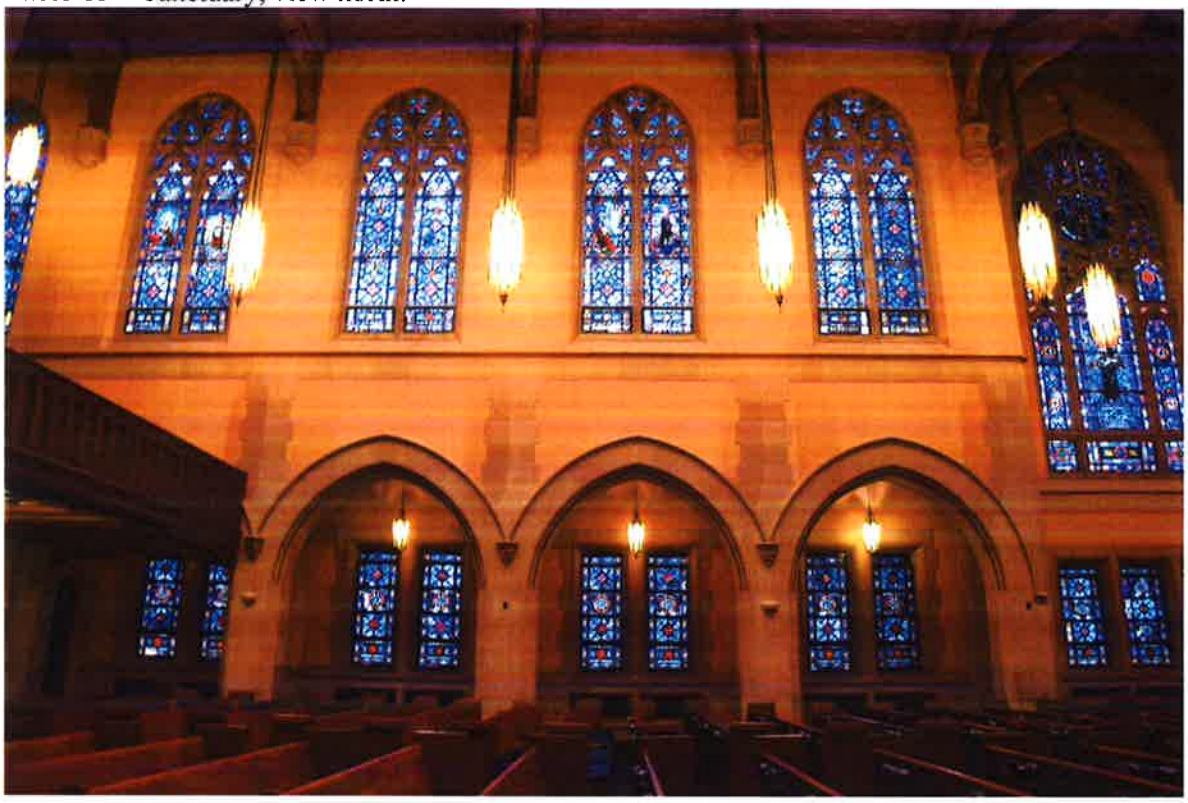


Photo 16 - Interior of gym, located in the education wing on Level 2, view northwest.

Photo 17 – Interior of the parlor, located in the education wing on Level 2, view northeast.

Photo 18 – Interior, senior minister's office, located in administration hyphen on Level 3, view southeast.

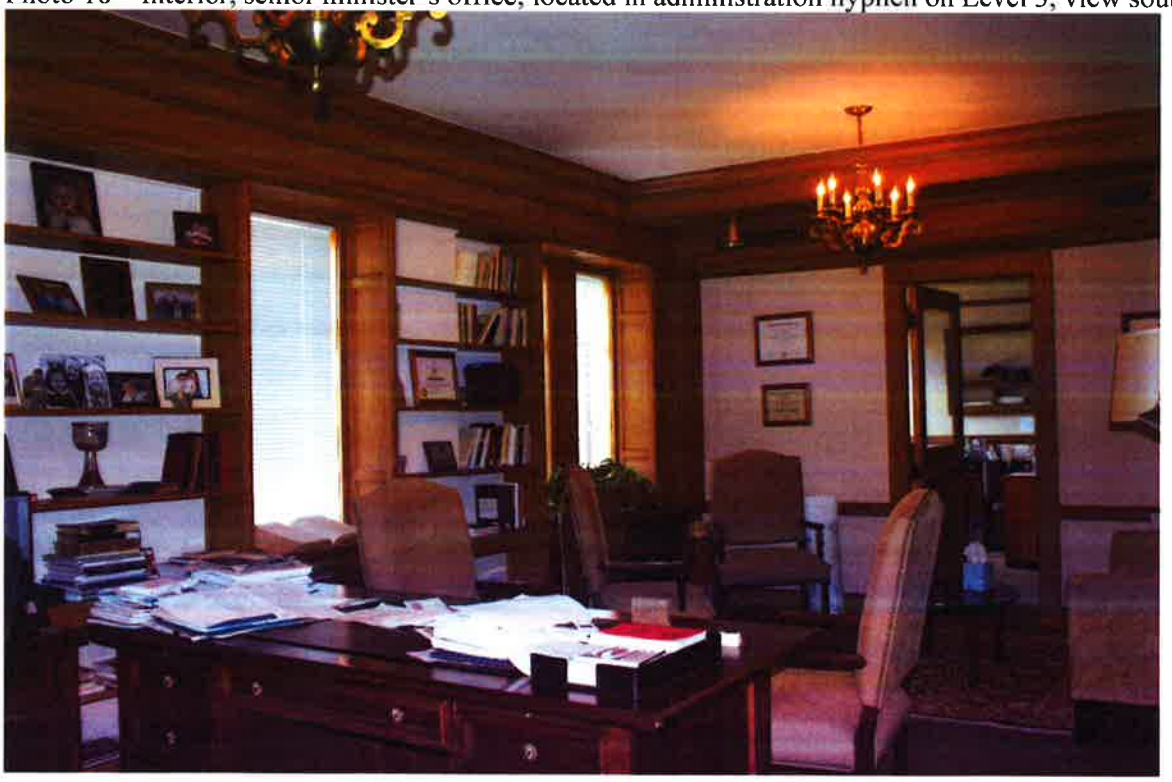


Photo 19 – Interior, typical hallway in the administration hyphen with typical historic and modern interior finishes, view south.

Photo 20 - *Christus* (foreground) and Bankston Green (mid-ground) are both non-contributing resources to this property, view east.

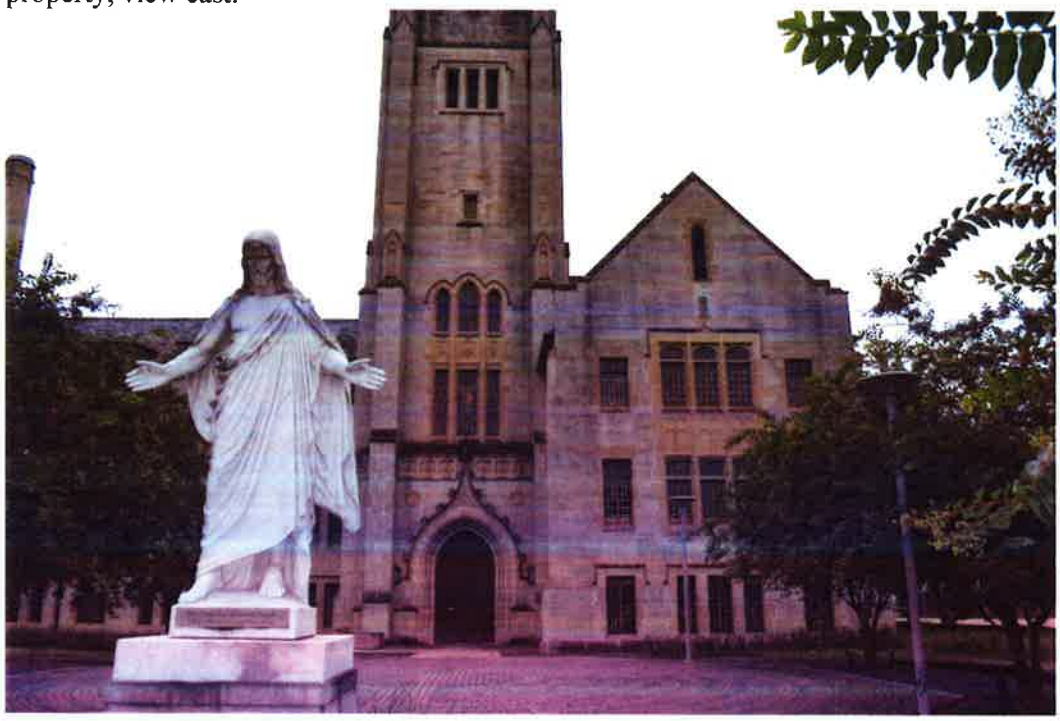


Photo 21 – Bankston Green, from the bell tower window, view west.

~end~