

United States Department of the Interior
National Park Service**National Register of Historic Places Registration Form****1. Name of Property**

Historic Name: Gospel Lighthouse Church
Other name/site number: NA
Name of related multiple property listing: NA

2. Location

Street & number: 1900 S. Ewing Ave.
City or town: Dallas State: Texas County: Dallas
Not for publication: ☐ Vicinity: ☐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


Signature of certifying official / Title

State Historic Preservation Officer

11/29/2021
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

Gospel Lighthouse Church, Dallas, Dallas County, Texas

5. Classification

Ownership of Property

<input checked="" type="checkbox"/>	Private
<input type="checkbox"/>	Public - Local
<input type="checkbox"/>	Public - State
<input type="checkbox"/>	Public - Federal

Category of Property

<input checked="" type="checkbox"/>	building(s)
<input type="checkbox"/>	district
<input type="checkbox"/>	site
<input type="checkbox"/>	structure
<input type="checkbox"/>	object

Number of Resources within Property

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

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

6. Function or Use

Historic Functions: Religion: religious facility

Current Functions: Vacant

7. Description

Architectural Classification: Stripped Classical, NO STYLE

Principal Exterior Materials: Stone: sandstone, limestone; Concrete, Glass, Metal, Asphalt

Narrative Description (see continuation sheets 7-6 through 7-13)

Gospel Lighthouse Church, Dallas, Dallas County, Texas

8. Statement of Significance

Applicable National Register Criteria

<input checked="" type="checkbox"/>	A	Property is associated with events that have made a significant contribution to the broad patterns of our history.
<input type="checkbox"/>	B	Property is associated with the lives of persons significant in our past.
<input checked="" type="checkbox"/>	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.
<input type="checkbox"/>	D	Property has yielded or is likely to yield information important in prehistory or history.

Criteria Considerations: A (Religious Properties)

Areas of Significance: Social History, Architecture (*local*)

Period of Significance: 1941-1972

Significant Dates: 1941, c.1945, 1950

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

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

Architect/Builder: Hibbard, Jordan C. (builder) and Christensen & Christensen (architects)

Narrative Statement of Significance (see continuation sheets 8-14 through 8-26)

9. Major Bibliographic References

Bibliography (see continuation sheet 9-27 through 9-28)

Previous documentation on file (NPS):

- ☐ preliminary determination of individual listing (36 CFR 67) has been requested. Part 1 approved on (date)
- ☐ previously listed in the National Register
- ☐ previously determined eligible by the National Register
- ☐ designated a National Historic Landmark
- ☐ recorded by Historic American Buildings Survey #
- ☐ recorded by Historic American Engineering Record #

Primary location of additional data:

- ☒ State historic preservation office (*Texas Historical Commission, Austin*)
- ☐ Other state agency
- ☐ Federal agency
- ☐ Local government
- ☐ University
- ☐ Other -- Specify Repository:

Historic Resources Survey Number (if assigned): NA

Gospel Lighthouse Church, Dallas, Dallas County, Texas

10. Geographical Data

Acreage of Property: 1.2 acres

Coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: NA

1. Latitude: 32.724466° Longitude: -96.810474°

Verbal Boundary Description: The boundary is the legal parcel, recorded by Dallas CAD as (Property ID# 283819000000): TRINITY HEIGHTS 3 BLK 15/3682 LTS 8-14 and sketched on Map 3. (UCAD accessed April 1, 2021)

Boundary Justification: The nominated boundary includes all property historically associated with Gospel Lighthouse Church.

11. Form Prepared By

Name/title: Jennifer Picquet-Reyes, Architect
Organization: Merriman Anderson Architects, Inc.
Street & number: 300 N. Field Street
City or Town: Dallas State: TX Zip Code: 75202
Email: jenniferp@merriman-maa.com
Telephone: (214) 347-7063
Date: January 29, 2021

Additional Documentation

Maps (see continuation sheets MAP-29 through MAP-30)

Additional items (see continuation sheets FIGURE-31 through FIGURE-50)

Photographs (see continuation sheets PHOTO-51 through PHOTO-62)

Gospel Lighthouse Church, Dallas, Dallas County, Texas

Photograph Log

Name of Property: Gospel Lighthouse Church
Location: Dallas, Dallas County, Texas
Photographer: Jennifer Picquet-Reyes
Date Photographed: May 14, 2020

Photo 1: West Elevation – 1941 Church
Camera facing east

Photo 2: Lighthouse-shaped entrance on West Façade –
1941 Church
Camera facing east

Photo 3: Northwest Oblique – 1941 Church
Camera facing southeast

Photo 4: East Elevation – 1941 Church
Camera facing northwest

Photo 5: South Elevation – 1941 Church
Camera facing north

Photo 6: Stage View – 1941 Church
Camera facing east

Photo 7: West Elevation – Maintenance cottage
Camera facing east

Photo 8: Southeast Corner – Maintenance cottage
Camera facing northwest

Photo 9: West Elevation – 1950 Church
Camera facing east

Photo 10: Northwest Limestone Façade – 1950 Church
Camera facing southeast

Photo 11: North Elevation Detail – 1950 Church
Camera facing south

Photo 12: Northeast Elevation – 1950 Church
Camera facing southwest

Photo 13: Southeast Elevation – 1950 Church with
1941 Church in foreground
Camera facing north

Photo 14: Southwest Elevation – 1950 Church and
1941 Church
Camera facing northeast

Photo 15: Flat Roof – 1950 Church
Camera facing northeast

Photo 16: Rooftop Beacon – 1950 Church
Camera facing west

Photo 17: Entrance Lobby Stairs – 1950 Church
Camera facing southwest

Photo 18: Auditorium View from Stage – 1950 Church
Camera facing west

Photo 19: Auditorium Ceiling – 1950 Church
Camera facing west

Photo 20: Stage – 1950 Church
Camera facing southeast

Photo 21: Basement Prayer Room – 1950 Church
Camera facing north

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

Gospel Lighthouse Church, Dallas, Dallas County, Texas

Narrative Description

The Gospel Lighthouse Church is an ecclesiastical property of three buildings, constructed between 1941 and 1950, at 1900 South Ewing Avenue in Dallas, Dallas County. The property is in Trinity Heights, an early 20th-century suburb in South Dallas, characterized by modest, single-family eclectic revival-style and Craftsman residences. The nominated property consists of two church buildings and a small, non-contributing residence. Built in 1941, the first Gospel Lighthouse Church is one-and-a-half stories with a rectangular plan, white Austin stone block veneer on a structural steel frame and concrete foundation. It features a 40-foot-tall semi-circular lighthouse-shaped entrance that becomes fully rounded above the gable roof. The 1941 church retains its original open interior despite alterations to the stage. The 1950 Gospel Lighthouse Church, built when the congregation outgrew the older edifice, is a three-story round building of coursed limestone block with Modern Classicism/Stripped Classicist ornamented entrance porticos and a 20-foot-tall metal lantern that originally cast a blue light. The building's domed roof forms the interior's vaulted circular auditorium ceiling. Both churches have towering beacons and theater-influenced interior auditoriums that are physical features unique to the era's Pentecostal liturgy and reflect the property's association with the social history of early 20th century U.S. religious movements. At the property's southwestern edge is a residence and connected garage (Caretaker's Cottage) built c. 1945. It resembles a pre-war Minimal Traditional home with its modest size, minimal detail, rectangular plan, and side-gable roof, but the limestone block veneer and boarded-in arched window are atypical. It is considered non-contributing because a fire destroyed the interior, and there are no available records to assist in evaluating its integrity. Overall, Gospel Lighthouse Church has good integrity to communicate its architectural and historical significance.

Setting and Location

Gospel Lighthouse Church is a group of three ecclesiastical buildings at the southeast corner of S. Ewing Avenue and Georgia Avenue in southern Dallas, Texas. The surrounding Trinity Heights neighborhood is a low-density residential neighborhood first platted in 1912 and developed through midcentury. When Gospel Lighthouse Church opened in 1941, small houses existed across from the church but were demolished between 1958-1972 and replaced by the existing parking lot. Single-family homes from the 1920s-1940s and light commercial retail characterize the blocks along and around S. Ewing Avenue. Common architectural styles found in the neighborhood include Tudor cottages, Craftsman bungalows, and Ranch-style homes. Several lots have newer homes built on them, but the historic residential density has remained intact.

The nominated boundary is the eastern half of a Dallas city block—the property that Gospel Lighthouse Church acquired between 1940 and 1945—facing S. Ewing Avenue and bounded by Georgia Avenue (North), E. Louisiana Avenue (South), and an alley (East).¹ Historically, Little Cedar Creek (King's Branch on Sanborn Maps) ran northeast-southwest through church-owned lots 8-10 (**Figure 1**), which influenced the property's development (**see Site Map 4**). In 1941, Gospel Lighthouse Church built its first worship building (Resource 1) on the central-most lots (#10-11). The c. 1945 caretaker's/maintenance cottage (Resource 3) is dramatically setback from S. Ewing Avenue due to the creek's route through the west part of Lot 8. The round 1950 Gospel Lighthouse Church (Resource 2) is the northernmost resource on the nominated property. The remaining site is paved parking several decades old and in disrepair. The site slopes significantly from west to east, exposing the basement levels of the two church buildings at each of their east elevations. An alley runs along the east side of the 1950 Church and terminates into the parking lot of the 1941 Church. The northeast corner of the site is built up with cobblestone walls and retained back from the sidewalk.

¹ Dallas County Deed Books 2252:42; 2402:127-128; 2479: 600-602; 2547:485-487.

Gospel Lighthouse Church, Dallas, Dallas County, Texas

1941 Gospel Lighthouse Church (Resource 1)

Exterior (Photos 1-5)

The 1941 Gospel Lighthouse Church is a one-story building with a partially submerged basement level. It is rectangular in plan, with its primary entrance at the **west façade** facing South Ewing Avenue, standing a total height of 40 feet above finish grade. The west elevation is symmetrical, with an arched stucco panel at its center and a limestone-clad wall with a stepped parapet on either side of the arch. The roof is a simple gable design, sloping North to South, and is covered with asphalt shingles. Centered on the arch is a lighthouse projecting halfway from the exterior face, including a circular beacon above the midpoint of the arch. The lighthouse was originally clad in brown Texas Sandstone but was parged with cream-colored stucco sometime before 2010. The sandstone is still visible immediately around the main entrance door, with an arched portal leading through the lighthouse to the primary entrance to the church. Original wood windows flank the entry feature, though metal security bars were added at an unknown date. A concrete path and stairs connect the sidewalk to the main entrance; the walls along the path have exposed Texas Sandstone facing the pathway and are parged with the same cream-colored stucco as the entry on the lawn side of the walls. The original beacon is no longer functioning.

The **north elevation** is clad in the same limestone, with seven original wood windows with stone sills. The coursed limestone terminates in a wood fascia board at the roof eave. A metal gutter runs the length of the façade off the roof eave, and one metal downspout extends to grade at the northwest corner. A service door is located at the east end between the last two windows with an awning and the open walkway that connects to the adjacent 1950 Gospel Lighthouse Church. This awning was added after the construction of the second church building. A service door is also at basement level, connecting to an open walkway between the newer church and the north. The windows and doors have metal security bars added at an unknown date.

The site on the **south elevation** drops in elevation, sloping to the east, to expose the basement level of the church. The same limestone continues along this elevation from the west elevation with exposed concrete at the basement level. The limestone terminates in a wood fascia board at the roof eave. A metal gutter runs the length of the façade off the roof eave, and three metal downspouts extend down to grade. There are seven original wood windows at the main floor level with stone sills matching the condition on the north elevation. The door at the east end of the elevation has been removed and filled in with plywood and painted. At the basement level are six original wood windows and two entry doors. A metal awning hangs over each of the doors. The sloped site is retained back from the face of the building to allow access to these doors, with concrete stairs leading down to the easternmost door. Each of the windows and doors on this elevation have metal security bars added at an unknown date. An exposed HVAC unit and metal ducting at the basement level were added during a retrofit for conditioned air at an unknown date.

The **east elevation** is the least ornamented of the facades. The basement level is fully exposed at this end of the building. Limestone wraps around at the main level with exposed concrete at the basement level and wood siding above at the gabled end of the roof. The entire façade has been painted over. Only one original wood window remains, with the stone sills for two additional windows at the main level remain, although the openings have been filled in with plywood. The four openings at the basement level have also been filled in with plywood.

The gabled roof has asphalt shingles and is in fair condition. The roof was replaced at an unknown date.

Gospel Lighthouse Church, Dallas, Dallas County, Texas

Interior (Photo 6, see current plan Figure 20)

The interior of the 1941 Gospel Lighthouse Church has undergone several renovations since its construction. While few of the original finishes remain, the auditorium plan and overall design remains intact. Current finishes which are not original include: carpet, vinyl tile, suspended ACT ceilings, recessed and surface mounted lighting, painted walls, additional framing in main gathering room around columns, added HVAC ducting and grilles, millwork, and restrooms.

The lobby flooring is vinyl tile in poor condition. The double entrance doors are flanked by doors that open to stairs leading to the basement level. The lobby ceiling has extensive water damage. Across the lobby from the entrance is a window looking into the main auditorium space with a set of double doors on either side. At the north and south sides of the lobby are rooms with a single door entrance from the lobby. These rooms have similar finishes to the lobby and are also in poor condition.

The main auditorium is carpeted with a rectangular area of vinyl flooring in the center. The original columns have been encased in a wall with arched openings on each side of the room. Paneled window coverings were added to the windows along each side of the auditorium at an unknown date. A dropped ceiling was added at an unknown date, concealing the original vaulted ceiling. The stage spans between the two rows of columns at the east end of the auditorium, rising a total of three steps from the auditorium floor. The risers are carpeted to match the main floor, and the stage has wood-look vinyl flooring. There are two columns on the stage a few feet back from the risers. A projection screen is mounted on the east wall of the stage. An ACT ceiling was added over the stage at an unknown date. The stage configuration does not appear to be original. At the north side of the stage, a ramp and stair surround a kitchenette. At the northeast corner of the stage are three restrooms with vinyl flooring all in poor condition. On the west side of the restroom wall are two arched niches and a half arch of decorative plaster trim that is original. The southeast corner has two rooms linked by a cased opening. On the west side of the dividing wall are two arched niches and a half arch of decorative plaster trim that is original. The drop ceilings and carpet are not original to the building.

The basement stairs each terminate at a door that opens into a central gathering space. There is an unfinished room under the lobby with exposed concrete block walls. The gathering space has wood-paneled walls and green carpeted floors. Several offices are accessed through doors on the north and south sides of the central room. At the east end of this room is a large mural flanked by two brick planters, each concealing a stair leading down to a lower area of the basement. In the lower area of the basement are several rooms, including an assembly room, kitchen, and a restroom. There are exterior doors at the north and south walls of this level. None of the finishes in these areas are original to the building.

1950 Gospel Lighthouse Church (Resource 2)

Exterior (Photos 9-16)

The 1950 Gospel Lighthouse Church is a 3-story (plus basement) circular Modern Classicist/Stripped Classical ecclesiastical building designed by Dallas firm Christensen & Christensen Architects based on Rev. Hibbard's conceptual plan. The round building is Palladian in plan with rectangular portico-like protrusions on all four axes and entries at the north, east and south elevations. The structural system is a steel frame with cast-in-place concrete foundation walls. The structure rises consistently for three levels to a parapet where the circular plan is topped with a flat roof for a total height of 79 feet and 2 inches above finish grade. A second circular limestone wall is set back from the main roof edge and is centrally located on the main roof. This wall supports an elevated concrete domed roof with a metal panel beacon rising above. This large church assembly building has been in continual use since its original construction. It has been well-maintained over time, though it has fallen victim to some water intrusion and damage

Gospel Lighthouse Church, Dallas, Dallas County, Texas

over the years. As the site slopes down toward the east, the basement walls become exposed. The basement walls are exposed concrete at grade and transition to coursed limestone on the ground floor.

The coursed limestone continues to the top of the parapet and is in fair condition. All parts of the primary entrance are original and in good condition, including the surround Austin Cordova Cream shell stone detailing. The Modern Classical-style ornamentation (detailed below) is on the west (primary) and north (secondary) elevations. The original aluminum and glass western entrance doors, and light posts are original and in fair condition. Earlier photos show an aluminum awning extending from the front doors to the sidewalk but was removed at an unknown date. Windows are located on the north and east sides of the building and appear to be original wood windows. The north and south entrances are original and have similar surrounds as the west façade.

The **west elevation's** main entrance into the building is a rectangular protrusion from the main circular plan to emphasize as the primary entrance to the 1950 Church. The coursed limestone form acts as a border around the Austin Cordova Cream shell stone surround of the entrance. Four shell stone pilasters are evenly spaced across the façade, with three sets of aluminum and glass entrance doors between it. The base of the pilasters is smooth with fluted details above. At the second level, aligned with the entry doors below, is a recessed lattice pattern of rectangles, two high and four across, with a carved plant-like medallion in the center of each set of eight. This pattern is repeated vertically three times above each doorway. The shell stone details are in fair condition like the rest of the building but need cleaning. Set into the concrete at the base of the pilasters are small square black mosaic tiles in poor condition. These pilasters do not have capitals but are instead capped with an entablature made of the same shell stone. A five-point star is carved into the entablature above each of the outermost pilasters. The coursed limestone walls extend to the north and South at either side of the main entrance projection before stepping down to a single-story wall with a stone cap. In front of each of these single-story pieces are circular manufactured cream brick planters with original light poles in the center. Behind this ornamented, flat entrance facade, the coursed limestone walls follow the curve of the circular plan to the secondary entrances on the northern and southern elevations. The metal-clad beacon can be seen rising from the roof beyond the main entrance facade. There are no windows on the west façade.

The **north elevation** also consists of a rectangular projection from the circular walls. It has the same style and ornamentation as the primary (western) entrance, but this entrance is not as prominent in size. There is only one set of doors in this entrance with the same carved lattice pattern above consisting of three sets of rectangular patterns. The middle section of the lattice is open with a mechanical louver concealed behind it. While there were entrance doors in this location historically, the existing doors are not original on this elevation. There are four pilasters with the same smooth base and fluted details above as on the west elevation. The pilasters are topped with a horizontal limestone entablature, devoid of ornamentation except for the crown molding type detail at the top. On the curved coursed limestone wall to the east of the shellstone projection are four columns of original wood windows, grouped in sets of three. The windows feature a 2:3 muntin pattern at the first and second levels and a 2:2 muntin pattern at the third level. Each window has limestone trim to match the rest of the cladding. Beneath the third-level windows is a stone band matching and aligned with the detail above the shell stone entrance piece. Through time and neglect of the Gospel Lighthouse, vegetation has covered most of this wall. Vines have grown up along the east side of the northern entrance and obscure the first two bays of windows when flowering. Flanking the far west corner of the north façade are two original wood windows set in a flat limestone extension from the west facade. These windows feature a 2:3 muntin pattern, and metal security bars have been added at a later unknown date.

The northern façade entrance is elevated from the sidewalk, and a concrete stair to the west of the entrance rises from the sidewalk for four steps to the paved walkway leading to the doors. To the east of the entrance is a second concrete stair leading down to the small lawn next to the church. The lawn here is retained by a cobbled Texas Sandstone wall.

Gospel Lighthouse Church, Dallas, Dallas County, Texas

The **east elevation** faces the alley and is less ornamented than the previously described elevations. The site slopes down eastward, exposing the basement level on this façade which acts as a walk-out. A cobbled Texas Sandstone wall borders the property on the north and east sides, terminating at the north face of the projection on the east elevation. The coursed limestone projection on this elevation is similar in size to the primary (western) entrance but is completely devoid of detailing and does not have any of the shell stone. The exposed wall of the basement is plain concrete with coursed limestone starting at the first level and continuing to the parapet. At the basement level are three windows and one set of doors. There are metal security bars on the windows and doors that were added at an unknown date. At the first level at each end of the protrusion are two original wood windows with a 2:3 muntin pattern.

The **southern elevation** faces the 1941 Church. The coursed limestone walls curving to the western elevation have no windows, while the wall curving to the eastern elevation has the same number of windows, in the same positions, as its opposite elevation (northern). Since the 1950 Church was built, a chain-link fence and covered walkway between the two churches have been added for security reasons. The covered walkway covers recessed doors on the first floor of the 1950 Church. Basement doors open to the exterior directly below the covered walkway.

Roof/Cupola (Photos 15-16)

Between the parapet of the primary exterior wall and the supporting wall of the dome is a flat asphalt roof. The asphalt roofing is in poor condition in need of repair. At the southeast side of the flat roof is a small penthouse with a door providing roof access from an interior stair. A red brick chimney stack sits immediately to the west of the penthouse. Set back from the primary exterior wall is a six-foot-high coursed limestone-clad wall topped by a shallow dome. The dome is steel framed and was considered a feat of engineering at the time of construction. Atop the dome is a 30-foot metal tower acting as a beacon, keeping within the lighthouse theme of the church. The beacon is a metal-clad cylinder and is still intact. It was originally adorned with neon lighting as seen in early images, however, most of the glass tubes are now missing or no longer function. As of November of 2020, efforts were made to restore the original lighthouse beacon by cleaning and polishing the existing metal panels.

Interior (Photos 17-21; see plans Figures 23-26)

Given the slope of the site, the floor elevations are like the first building. The main floor is entered from the west, with a lower level accessed at grade on the east side of the building. There is a stage level above the main auditorium floor, and mezzanine and balcony levels with tiered rows of seating open to the auditorium.

The primary spaces have not seen any major renovations since the original construction. However, restrooms and ancillary spaces have been renovated over the years. Through the primary (western) entrance, the **lobby** is well preserved and still intact. The floor is original bronze-colored tile with a repetitive geometric pattern and in good condition. Smaller square tile in the same color is found directly in front of the three sets of auditorium entrance doors. This tile is also original and in good condition. The stair treads and base trim of the walls are the same tile as the lobby floor. Two sets of identical stairs lead up to the second (mezzanine) floor from opposite sides of the lobby (northern and southern). There is a gold mosaic tile base along with the stair treads, but this tile is not original. A partial wall slopes along the stairs capped with a white vine-like trim and molding and a short white metal rail that finishes in a spiral at the bottom of the stair. The last three treads fan out into the lobby space in a semi-circle. A plain-profile metal handrail is mounted on the partial wall on either side of the stair. The ceiling trim that wraps around each wall is white with a pattern of protruding flowers and triglyph-like molding, which is in fair condition. The bulletin boards between the entry doors are not original.

In the **main auditorium**, the original carpet is intact but in poor condition. The original fixed seating remains in place, laid out in four groups of approximately twenty rows each fanned out around the stage and creating a total of five aisles. The seating is wood with a folding seat cushion. The floor gradually slopes toward the stage centered at the east

Gospel Lighthouse Church, Dallas, Dallas County, Texas

end of the auditorium. Equally spaced around the perimeter of the auditorium space are thirteen round white columns supporting the upper mezzanine and roof. These columns have a white, gold, and light blue capital with a simplistic feather or leaf-like capital detail. The surrounding walls beneath the mezzanine are also white and light blue with evenly spaced pilasters. The walls continue behind the soffit of the mezzanine to provide a cove for lighting which outlines the recesses created by the pilasters. Each of the surrounding walls beneath the mezzanine terminates at each entrance and stage with a curved blue pilaster. The applied plaster details in the auditorium are not original.

The **proscenium stage** is elevated six feet from the main auditorium floor with four sets of stairs leading up to it, two at the sides of the stage and two at the center of the stage. The front wall of the stage is topped with a white vine-like trim like the handrail trim in the lobby. The floor of the stage is in fair poor condition, and the original carpet is in poor condition. A white metal railing surrounds the front of the stage but is not original. The proscenium arch is bordered with blue and white striped trim and red curtains hanging behind. On either side of the stage, openings are original metal air conditioning grates with a blue and gold pattern of arches. At the back of the stage are pony walls that were added sometime after 1975. The applied detail on the back walls, like the auditorium wall details, is not original. An opening at the rear wall of the stage displays a mural beyond. The opening has ornate plaster trim. Below the mural and behind the stage is the original baptismal font accessed by stairs from each ancillary stage. Above the font is a mural that is original to the church. A choir mezzanine overlooks the stage bounded by a low white metal guardrail. There are three risers where the choir seating was originally located, but no seating remains. Three crosses adorn the wall of the choir mezzanine above the pulpit.

At the **auditorium level** is a hallway going from the western to the northern side of the building leading to the restrooms. The restrooms finishes are not original as they were part of a renovation, but the date of this renovation is unknown. The women's restroom has gold patterned wallpaper in poor condition. The men's restroom has white tile walls with painted blue like walls above in fair condition. At the eastern side of the auditorium is the mother's room, currently painted bright pink. The windows have security bars added at an unknown date. On the south side of the auditorium is a prayer room with grey laminate base trim and white ribbon-like crown molding. At the southwest corner are a series of small rooms and an additional restroom. This restroom has grey laminate tile on the floor with white and blue tile on the bottom half of the wall, all in fair condition. White and green mosaic tile has been found under the current flooring and appears to be original. The rest of the finishes are not original and are in poor condition.

There are six stairs to access the **mezzanine level**. Two stairs are located off the north and south ends of the main lobby. Two more stairs are located to the east of each of the north and south entrances to the auditorium, and the final two sets of stairs are accessed from the sides of the stage. At the mezzanine level of the auditorium are the original eight rows of tiered fixed seating with the same wood backs and cushioned folding seats as the seating on the main floor. The use of two vomitoriums on the mezzanine level allows easy access in and out of the mezzanine seating. The walls at the mezzanine level do not have the same level of detail as at the first level. The walls have small circular viewing portals between the surrounding rooms and the auditorium. White, blue, and gold ribbon-like trim around the top of the low mezzanine wall is topped with a short wood rail, all of which is in fair condition. The ceiling of the auditorium consists of a series of stepped concentric rings beneath the dome and acts as light coves. The condition of the auditorium's ceiling is fair, and there are some areas of water damage. The rooms on the mezzanine level of the church are located on the northeastern and southeastern sides. Both are plain grey laminate tile flooring with no crown trim on the walls. The ceilings are plaster and very low to conceal mechanical ducting. The rooms are in poor condition and some of the walls. There are not security bars on these windows on the mezzanine level.

The spaces on the **balcony level** are like those on the mezzanine level in terms of existing finishes. At the west end of the auditorium are additional tiered rows of seating continuing up from the mezzanine. Behind the rows of seating and up a small set of stairs is a small projection room with a small window centered on the stage. A second, larger window faces the stage in the small room to the South of the projection room. There is a room at each of the northeast and

Gospel Lighthouse Church, Dallas, Dallas County, Texas

southeast corners accessed from the secondary stairs at the north and south sides. The exterior walls have water damage beneath the windows. A roof access stair is in the southeast room.

The **basement** offerings were a highlight of the opening of the church. Side rooms like the other levels are situated around the perimeter of the basement. In the middle of the basement is a large prayer room. The main prayer room is located immediately to the east of the north lobby stair, has grey laminate flooring. The greenish-grey columns with a simple capital support the sloping auditorium floor, which serves as the ceiling in this room. The second prayer room in the basement is located directly beneath the auditorium stage, to the east of the main prayer room. The original red carpet is in poor condition, and the white columns with uniquely shaped capitals have a protruding sub-capital to conceal lighting. At the far east end of the second prayer room are two straight-run stairs providing direct access to the auditorium above. The stairs both run north and south and have the same red carpet as the auditorium, which is in poor condition. The remainder of the basement is used for a few offices as well as mechanical and storage spaces. These spaces have either concrete or laminate floors with either suspended ceiling grids or are open to the structure above.

Modifications

There have been no significant changes or modifications of the 1950 Gospel Lighthouse Church since its construction other than the restoration of the windows in December of 2020. The ancillary spaces have been renovated over time, but the date of these renovations is unknown. New signage reading "Vision Regeneration" covers the originally carved signage of the primary (western) entrance; however, the date of this sign installation is unknown. Security measures such as metal fences, gates, and bars on windows have been added since the completion of construction. The exterior limestone walls were cleaned in late 2020. The interior has not seen any significant renovations since its original construction, other than changes to the finishes, as previously mentioned. The Lobby and Auditorium are mostly preserved since their original construction in 1950.

Maintenance/Caretaker's Cottage (Resource 3) Non-Contributing

Exterior (Photos 7-8, Figure 27)

The maintenance/caretaker's cottage is a single-story residential building that Gospel Lighthouse Church built c. 1945 at the property's southeast corner. It was intended as additional space for Sunday school classrooms and radio broadcasting rooms prior to the completion of the 1950 church and was later used as a residence for a maintenance employee of the church. The modest-sized building resembles the era's Minimal Traditional residential architecture with a stone exterior veneer and arched sandstone doorway not typically associated with the style. It has a rectangular plan, side-gabled roof, and is minimally ornamented; a rear garage is attached. There are no available records to confirm its original appearance, but an aerial (**Figure 2**) shows the resource retains its historic plan. Vacant since the early 2000s, a recent fire destroyed all existing interior historic finishes. It is considered non-contributing because of the interior damage and lack of available evidence needed to analyze its integrity.

The building is clad in the same cream limestone as the two church buildings, with wood trim and sandstone accents. The **west (primary) elevation** has a small, gabled roof projecting over the front door at the north corner of the façade. An arched window opening to the South of the front door is surrounded by Texas sandstone, and the opening is currently filled in with plywood and painted. This arched opening and surround serve as visual connections to the 1941 building to the north. A second floor-to-ceiling window opening is located at the south end of the **west façade**, also filled in with plywood and painted. A dormered roof rises above the second window. The original windows were damaged in a fire at an unknown date. The **south elevation** faces East Louisiana Avenue and has two large window openings with stone sills. The openings have been filled in by plywood. The limestone stops at the top of the windows, and the gable end is clad in wood siding. The façade steps back at the east end and connects to a one-car garage

Gospel Lighthouse Church, Dallas, Dallas County, Texas

structure. The **east elevation** is also limestone with filled in window openings and stone sills. The north elevation is limestone with wood siding at the gabled end of the roof. Three window openings with stone sills are filled in by plywood and painted. The roof is sloped from west to east with gabled ends at the north and south, and the asphalt shingles are in poor condition.

Integrity

The Gospel Lighthouse Church has good integrity to communicate its association with the social and architectural history of early 20th century American religious movements. Dallas evangelist J.C. Hibbard conceived the **design** for both worship buildings that reflect the era's theatrical Pentecostal liturgy made famous by Aimee Semple McPherson. The churches' interiors retain open plans and stages whereby large audiences acted as spectators and participants in flamboyant services that included musical performances broadcast over the local radio. Although no longer functioning, exterior beacons are intact physical features that communicate J.C. Hibbard's vision for an independent Pentecostal church that successfully summoned worshippers from across Dallas. Although stucco now covers the engaged lighthouse, its form remains recognizable as a symbol of Gospel Lighthouse Church and McPherson's Gospel Lighthouse movement. Dallas firm Christensen and Christensen actualized Hibbard's dream for a round amphitheater building influenced by McPherson's Angelus Temple in Los Angeles. The 1951 church's streamlined Classical ornament—seen in projecting rectangular porticos decorated with engaged fluted pilasters—is intact. Its interior proscenium, influenced by the firm's 1936 Texas Centennial Band Shell, also remains an important physical feature directly associated with the religious movement. The nominated property has excellent integrity of **location** and **setting** in South Dallas' Trinity Heights, a working-class neighborhood. Spatial relationships between the buildings and the parking lot surrounding each reflect the period of significance during which Gospel Lighthouse Church expanded its physical plant as the popular church rapidly grew. Fine **workmanship** is evident in the carved limestone detailing at the entry surrounds of the 1950 church and in the construction of the 1941 building, which Hibbard himself built. Interior and exterior **materials** are generally intact. The 1950 building retains its impressive domed auditorium, stage, and seating remain; but unique features—like murals—are now gone. The interior finishes of the 1941 church have mostly been replaced, but the floor plan remains largely unchanged. Although the maintenance cottage is considered non-contributing, the property shows a preponderance of good integrity and thus retains its historical **association** and **feeling**.

Gospel Lighthouse Church, Dallas, Dallas County, Texas

Statement of Significance

The celebrity evangelist is an American cultural figure that arose out of the early 20th century Pentecostal Movement, a nationwide religious movement with roots in the Second Great Awakening. Between 1915 and 1944, as Aimee Semple McPherson carried her Foursquare Gospel revival campaign across the country, she came to embody the era's charismatic evangelical zeitgeist. Gospel Lighthouse Church in Dallas, Texas, is a local example of McPherson's influence on the business of evangelical ministry that laid the foundation for today's megachurches. In 1940, Jordan Carl "J.C." Hibbard organized Gospel Lighthouse Church, an independent denomination, in Dallas' Trinity Heights neighborhood. His lively sermons inspired active participation from worshippers during services. Gospel Lighthouse Church's success resulted from Hibbard's religious persona, radio ministry, and branded denomination inspired by McPherson's model. Gospel Lighthouse Church is nominated to the National Register of Historic Places under Criterion A in the area of Social History at the local level of significance for its association with the secular history of early 20th century religious movements. It is also nominated under Criterion C in the area of Architecture at the local level of significance as excellent eclectic example of church architecture influenced by McPherson's Angelus Temple (NHL 92001875) and Lighthouse Movement with literal and figurative nautical symbolism integrated into the nominated buildings' designs. Completed in 1941 and 1950, Hibbard conceptualized both buildings with towering beacons and theater-influenced interior auditoriums that are physical features unique to the era's Pentecostal liturgy. Dallas architectural firm Christensen and Christensen, known for their 1936 Texas Centennial Band Stand, actualized the design for the 1950 round church. The building's three abstracted porticos, features common to Modern Classicism, is also a nod to the columned Angelus Temple. It meets Criteria Consideration A (Religious Properties) because Gospel Lighthouse Church derives its significance from its architectural distinction and its association with the secular social history of a 20th-century religious movement. The period of significance is 1941 to 1972, representing the construction of the first church and the year Gospel Lighthouse Church relocated to a different property.

Dallas and the Pentecostal Movement

When Gospel Lighthouse Church was established in the early 1940s, Dallas was still recovering from the Great Depression. The city had become a financial center in the 1930s due to the East Texas oil boom, with 28 businesses either formed or moved to Dallas in 1931 for the oil. By 1940 the population of Dallas exceeded 290,000, an increase of nearly 40,000 since the beginning of the oil boom. Between 1942 and 1945, Dallas manufactured military automobiles and aircraft for the U.S. and Allied forces. The Ford plant in East Dallas was converted from domestic to military manufacturing and produced over 94,000 jeeps and over 6,000 military trucks. Additionally, over 18,000 aircraft were manufactured by North American Aviation in Dallas, including the T-6 Texan trainer, P-51 Mustang fighter, and the B-24 Liberator bomber.² Wartime drew people back to church en masse as citizens sought guidance in a time of crisis. Beyond the end of the war, general construction took a dip while church construction boomed, with dozens of churches permitted for construction in 1948 and 1949, including the Gospel Lighthouse Church.

Postwar Dallas saw significant growth in population and employment. In 1948, the firm of Chance Vought (now LTV) moved its headquarters to Dallas, spurring a new trend in the city's growth. Between 1940 and 1950 Dallas's population increased by more than 20 percent. The city's centralized location and connectivity to northern cities via air and rail attracted companies to the area. The 1951 reorganization of Geophysical Service Incorporated as Texas Instruments set up Dallas to be a center for high-technology manufacturing. During the 1950s and 1960s, Dallas became increasingly more industrialized and urbanized, and the population spread outward to the suburbs of the city, while downtown saw

² Dallas Historical Society. *Dallas History*. Retrieved from https://web.archive.org/web/20060422183559/http://www.dallashistory.org/history/dallas/dallas_history.htm.

Gospel Lighthouse Church, Dallas, Dallas County, Texas

a construction boom in high-rise towers. When the Dallas-Fort Worth International Airport opened in 1974, more than 626 companies had located their headquarters in Dallas.³

Religious conservatism rose in postwar Dallas in alignment with the church construction boom. Protestants began accepting the Pentecostals, a denomination that had grown to considerable influence in the pre-war decades, by involving them in the 1942 founding of the National Association of Evangelicals. The postwar era of charismatic Christian faiths roots itself in "the Healing Revival," a series of revivals between 1946 and 1958 with Oral Roberts and William Branham as its primary leaders. The revivals caused many evangelical Christians to express a renewed belief in divine healing, particularly those involved in Pentecostalism, but it also divided some Pentecostal factions. Generally, the popularity of divine healing set the stage for the rise of the Charismatic Movement and an international acceptance of the doctrines of the Pentecostal church. The impact of this movement rippled through most denominations of the Christian religion and resonated soundly with the ecclesiastical institutions in Dallas. Notable evangelists of the era include Charles Fox Parham, William J. Seymour, Aimee Semple McPherson, Oral Roberts, William Branham, Kathryn Kuhlman, and A.A. Allen.⁴

Pentecostalism

Pentecostalism is a Protestant Christian movement with various factions that emphasizes an individual's direct personal experience of God through baptism in the Holy Spirit. It is distinguished from other Christian practices by the following four doctrines: personal salvation in Jesus Christ, baptism in the Holy Spirit, divine healing through the Atoning work of Christ, and belief in the pre-millennial return of Jesus Christ.⁵ Other hallmarks of Pentecostalism include baptism by submersion, fasting, and spontaneous worshipping by dancing, shouting, and praying out loud during a sermon. Both the congregation and worship leaders are encouraged to continue singing or praying beyond the end of a sermon if they feel led by the Holy Spirit to do so. The term Full Gospel is also used to describe the Pentecostal movement, which leads many Pentecostal churches to include 'Gospel' or 'Full Gospel' in their name, including the Full Gospel Holy Temple that moved into the Gospel Lighthouse Church complex in 1972.

The Pentecostal Movement emerged in the early 20th century, with evangelist Charles Parham being amongst the first to teach that speaking in tongues was the Bible evidence of Holy Spirit baptism. In 1905 in Houston, Texas, Parham bestowed his Pentecostal doctrine to William J. Seymour. The latter later founded the three-year-long Azusa Street Revival in Los Angeles, California, which was the catalyst for the growth of Pentecostalism throughout the United States. The Pentecostal church appealed to the disaffected masses, offering a church home to those disenfranchised by the upper-class leanings of other popular Protestant denominations. The movement found success in the U.S. South and Southwest. By 1905, more than 25,000 Texans had embraced the Pentecostal faith, mostly in the Houston area where Seymour and Parham preached.⁶ Pentecostalism arrived in Dallas in 1910 when Reverend Fred F. Bosworth, who was baptized by Parham years earlier, and his assistant Reverend Elias G. Birdsall started the "Pentecostal Tabernacle" in East Dallas. With the assistance of Maria B. Woodworth-Etter, they conducted nightly tent services of healings, miracles, and other spiritual wonders. The Pentecostal Tabernacle served as the foundation for the First Assembly of God, a church that would become a founding member of the Pentecostal fellowship.⁷ The First Assembly of God held revivals and spurred other Assemblies of God churches in Texas. By 1939, Dallas had at least 15 Assemblies of God, or Full Gospel, churches.⁸

³ Dallas, Retrieved from <http://www.wikipedia.com>.

⁴ Pentecostalism, Retrieved from www.wikipedia.com.

⁵ Grindstaff, 1990.

⁶ Melton, 2014.

⁷ Our Story: Our History and Heritage, Retrieved from <https://TheLakesassembly.com/our-story.html>.

⁸ "Rise of Full Gospel Church Amazes Religious World," *Dallas Morning News*, August 5, 1939.

Gospel Lighthouse Church, Dallas, Dallas County, Texas

In 1921, Aimee Semple McPherson (1890-1944), a nationally known evangelist, delivered her Foursquare Gospel revival in Dallas for the first time. McPherson's involvement in the Pentecostal faith began in 1908 when she met and married Robert Semple. In an era of denomination hostility between fundamentalism and modernism, Pentecostals lacked a unified theology which allowed individuals, like McPherson, to brand their own theological and rhetorical styles. In doing so, she purposely distanced herself from Pentecostalism and, later, Assemblies of God in favor of her own incorporated Foursquare Gospel denomination. McPherson's signature teaching (informed by Pentecostalism) framed Jesus Christ as the savior, baptizer, healer, and Coming King.⁹ The number "4" referenced passages from the Bible, including "four beams of light from a beacon, in the four compass directions." Her message, unlike other evangelists at the time, was positive with Jesus "at the center of her ministry, and she gave her followers a simple choice: life with him or without him."¹⁰ Beginning in 1915, Aimee embarked on an unprecedented ministry that lasted until she died in 1944. Scholar Kristy Maddux credited McPherson's success to her prophet reform program, reliance on revivals, positive evangelical style, performative ministry, and rhetoric that "privileged the experience of God over the intellectual knowledge of God."¹¹ Public scandals—like her alleged 1926 kidnapping in 1926—merited national headlines and only increased a passionate following already solidified during McPherson's formative years (1915-1926).

"Sister Aimee" crafted a business, ministry, and persona that influenced new generations of evangelists like Hibbard and Billy Graham. Following evangelical tradition, McPherson was a self-styled "reluctant" prophet whose personal narrative she founded on a near-death experience: On her death bed, she answered God's divine call to evangelism and miraculously healed. For Maddux, "McPherson's oft-repeated narrative of divine call reassured her audience members that she did not personally desire to preach. She did not seek God's special blessing initially, nor did her revival tours seek fame or fortune."¹² The narrative framework legitimized her success and the prophecies God told her. In the early 1920s, she answered another heavenly call to build Angelus Temple in Los Angeles, a \$250,000 semi-circular auditorium funded by her nationwide revival tours. The building included a 500-watt radio tower for her daily broadcasts and a large hydraulic stage that accommodated a 100-person choir, stage sets, and orchestra. The costumed evangelist, praised and criticized for her theatrics, presented Christianity as an "ongoing cosmic drama of sin, atonement, and salvation."¹³ Although accused of merely building a cult of personality:

The performative dimensions to McPherson's ministry—dramatizing her personal story, seeking Holy Ghost baptism, and conducting healings—were not mere trickery. Whether believers were actually healed, whether their convulsions were true reflections of Holy Spirit baptism, and whether they placed their faith in McPherson or Jesus Christ, these performances embodied McPherson's evangelical message. Whereas fundamentalism and modernism prized science and intellect alone as the true avenues of faith, McPherson adapted her Pentecostal instincts to give Christianity a material embodiment for a mainstream audience.¹⁴

Although Sister Aimee's ministry ended with her death from a drug overdose in 1944, Foursquare Gospel Lighthouse Church maintains parishes across the country and is still headquartered in Los Angeles at McPherson's Angelus Temple. The Church also supports a community outreach program called Dream Center, with over 30 locations in the United States. Although Hibbard's Gospel Lighthouse Church was not affiliated with Foursquare Gospel Lighthouse

⁹ Kristy Maddux, "The Foursquare Gospel of Aimee Semple McPherson," *Rhetoric & Public Affairs* 14, no. 2 (Summer 2011): 300.

¹⁰ Maddux, 307.

¹¹ Maddux, 316.

¹² Maddux, 304.

¹³ Maddux, 308.

¹⁴ Maddux, 312.

Gospel Lighthouse Church, Dallas, Dallas County, Texas

Church, McPherson's influence is apparent in its name, lighthouse imagery, architectural similarities, and in the persona and ministry style that Hibbard adopted.

The Oak Cliff Full Gospel Church (an Assembly of God denomination), Hibbard's first pastorate, was founded in 1921. This church was a product of the revivals of the First Assembly of God. Pastors of the church, including Hibbard, preached on divine healing and the practice of miracles. After attending McPherson's 1933 Fair Park sermon, Hibbard decided to move to Dallas and, shortly after, became the pastor of the church from 1933 to 1938. The Church disapproved of Hibbard's 1938 divorce and remarriage, leading him to depart from the Assemblies of God. Like McPherson's departure to create the Foursquare Gospel, Hibbard created the Gospel Lighthouse Church as an independent Pentecostal church. Hibbard started his new church with just 30 followers but grew it to over 5,000 members to become one of the largest independent Pentecostal churches regionally. Accounts of Hibbard's miraculous healings (usually conducted at large gatherings) are largely responsible for the growth in popularity of the Gospel Lighthouse.

McPherson's success as an evangelist set an early precedent for the Charismatic movement, which spread the beliefs and practices of Pentecostalism into historically mainstream Christian congregations.¹⁵ By the early 1960s, Protestant churches were offering healing services and meetings for seekers. Ann Ruth Willner classified the Charismatic leader as a "Spellbinder," stating that such "leaders are made charismatic by the response of multitudes that follow them."¹⁶ McPherson and Hibbard were successfully amassing followers through their preaching, McPherson by her traveling revival and Hibbard with his radio broadcast and ministry outreach.

According to Grindstaff, "the Foursquare Gospel Church was one of the last classical Pentecostal denominations founded in the United States." However, independent churches have continued to form through the present day. Pentecostalism is comprised of over 700 denominations and many independent churches with no centralized authority. Many of the denominations are affiliated with the Pentecostal World Fellowship.¹⁷ Most of these churches follow the same belief system but may have differences in their mission statements. The Gospel Lighthouse Church remained unaffiliated with any established denomination for the remainder of Hibbard's tenure, but Hibbard incorporated his church in 1940. The current Gospel Lighthouse Church is known as the Lighthouse and is affiliated with the Assemblies of God.¹⁸

Gospel Lighthouse Church

Jordan Carl "J.C." Hibbard (1909-1980) was born in Navasota, Texas, on January 16, 1909, to Lorenzo "Bud" and Mattie Hibbard.¹⁹ By 1917, the family of seven had moved to Bellaire, a Houston suburb, where Bud made a living as a carpenter. Hibbard's familiarity with the trade, which he used to help construct the nominated buildings, came from his father. Tragedy struck the family when both Hibbard's sister Pauline and his father died in 1918 and 1923, respectively. To help his family, Hibbard worked at the Camp Logan drug store and Woolworth's.²⁰ In 1927, he married Lillian Bertha Greiwe (1911-1972), and together they had three children: June Marie, Jay, and Dolores.

¹⁵ *Charismatic movement*, Retrieved from www.wikipedia.com.

¹⁶ Grindstaff, 1990.

¹⁷ *Pentecostalism*, Retrieved from www.wikipedia.com.

¹⁸ Lighthouse Dallas: About Us. Retrieved from <https://lighthousedallas.org/about-us>

¹⁹ At birth, his name was Jesse Columbus. According to his daughter, Hibbard referred to himself as "J.C." and later changed his name to Jordan Carl because schoolchildren taunted the name, "Jesse."

²⁰ "Occupants Jump from Stalled Car on Railroad Track," *Houston Post*, May 28, 1924.

Gospel Lighthouse Church, Dallas, Dallas County, Texas

Fittingly for an evangelist, acts of divine intervention shaped the trajectory of Hibbard's life and, to his followers, explained his ascendancy.²¹ As a child, Hibbard attended Pentecostal Assembly of God services under Reverend William Morwood at Houston's Full Gospel Mission Church. In 1913, an accident blinded six-year-old Hibbard, and his mother called upon their minister to pray over him. When his eyesight returned a week later, the minister declared it a miracle and said Hibbard was destined to be a preacher.²² Still, Hibbard later denied its influence on his interest in preaching.²³ He resisted the early presage, straying from faith until 1929 when his first daughter caught double bronchial pneumonia. When God answered his and Lillian's prayers to heal June Marie, Hibbard then vowed to become a preacher.²⁴

Mr. Hibbard saw the old year out in 1928 as a sinner and the new year in as one of the faithful. He was 19 then, and "disgusted with everything." A brother-in-law persuaded him to go along to a revival...and that night he decided to try a new kind of living. Five nights later, he felt a call to the ministry. He preached the first sermon there the next night on the Valley of the Dead Bones. "Some people say it was the best sermon I ever preached." He never went to a training school a day in his life. Spending nights studying the Bible...he held sidewalk meetings...he preached in jails, prison farms, wherever he could get an audience until one day he hit the evangelistic trail.²⁵

The young evangelist first made a name for himself, touring the state delivering sermons, like "God's Reality" and "God's Love and Will for Young People," to Pentecostal congregations around Central and North Texas.²⁶ Additionally, he worked odd jobs to support Lillian and their children, who remained in Houston until Hibbard could find a permanent pastorate. In November 1933, Aimee Semple McPherson brought her "America Awake!" Four Square Gospel campaign to Dallas. Hibbard was among the thousands who attended at least one of the three-day sermons during which McPherson:

Gowned in her customary spotless white topped by a flowing blue cape, the dynamic evangelist, graceful in gesture and with appeal in each intonation of her voice, held her audiences in rapt silence as she dramatically appealed to their faith in the power of the Lord.²⁷

Her sermon on the coming nationwide religious revival motivated Hibbard to move his family to Dallas. Soon after, he became a pastor for the Oak Cliff Full Gospel Church in 1934.²⁸

Oak Cliff Full Gospel Church (**Figure 3**) was established as the Oak Cliff Pentecostal Church in 1921 at 919 Morrell Avenue, about one mile north of the future site of the Gospel Lighthouse Church. During his pastorate (1934-1939), Hibbard increased the congregation size by hundreds, began radio broadcasts of his sermons, and hosted statewide Assemblies of God denominational conventions. In 1938, church members voted to build a new edifice with an auditorium to seat 1,800. Hibbard directed and aided in its construction in a piecemeal fashion with volunteer workers.

²¹ Hibbard's family are his primary biographers, and resources—like jchibbard.com and Nell Hibbard's self-published book *Eternity from Here: A Short Life Sketch of J.C. Hibbard*—are spirited eulogies chronicling actual and supernatural events in the faith leader's life. Research for the nomination analyzed those sources against available primary documents, of which there are few.

²² Hibbard, Nell. n.d. *Eternity from Here*. Dallas.

²³ "Lorenzo Dow Hibbard," *Houston Post*, June 16, 1923.

²⁴ Rev. J. C. Hibbard, Sr. Retrieved from <https://www.hibbardfamily.com/jc/>

²⁵ "Lighthouse Church Warns Oak Cliff of Sin's Penalty," *Dallas Morning News*, February 10, 1941.

²⁶ "Rev. J.C. Hibbard," *Houston Chronicle*.

²⁷ "Overflow Crowds Greet Aimee for Three Addresses," *Dallas Morning News*, November 28, 1933.

²⁸ jchibbard.com.

Gospel Lighthouse Church, Dallas, Dallas County, Texas

The \$20,000 brick building, completed in 1939, had a steel framework made from discarded Texas Centennial exhibit materials. Oak Cliff Full Gospel Church featured a stone lighthouse entrance engaged at the building's corner like the nominated property. Now called the Zion Hill Missionary Baptist Church, it is a designated Dallas historical landmark.²⁹

Hibbard's commitment to his pastorate strained his marriage to Lillian, and the couple divorced in 1938. When the Assemblies of God counsel disapproved of the divorce, Hibbard resigned from the church.³⁰ The next year he married evangelist Nellie "Nell" Bearl Connor (1915-1991); they had two children: Jaynell Hibbard-Songstad and Darlene Hibbard-Walker. He established and incorporated an independent Pentecostal denomination called Gospel Lighthouse Church where Hibbard's charismatic ministry included music and divine healing for physical and spiritual ailments.³¹ Gospel Lighthouse Church started with a congregation of thirty in a rented circus tent on the grounds of the nominated property.³² Members from the Oak Cliff Full Gospel followed Hibbard to his new church, and its inaugural service was held on January 23, 1940. As was common in Pentecostalism, Hibbard's popularity grew from his reported performing of miracles. During the construction of the first church building is an account of Hibbard curing a boy with a paralyzed arm. Within minutes, the healed child took up a hammer to help build the church, solidifying Hibbard's status as a divine healer.³³ Hibbard's sermons and healing prayer services drew in worshippers from around Dallas and the congregation soon multiplied. In January of 1941, construction on the Gospel Lighthouse Church, which could seat 600 worshippers, was finished.

Hibbard's influence broadened through radio broadcasting. On December 6, 1942, Hibbard made his first sermon over the KSKY radio station from a recording room in the 1941 Church.³⁴ "The Hibbard Family" aired daily, except on Sundays, and became a 40-year-long tradition in North Central Texas. Programming included the "Hibbard Family Singers," comprised of Hibbard, Nell, and their six children, as music was a significant feature of their in-person services. Congregants helped finance the broadcasts with any free pennies they had in their pockets.

Gospel Lighthouse Church's following also grew through prayer by mail. Requests began coming in at such a significant rate that a full-time stenographer was hired after a few weeks and later several secretaries; they endeavored to answer every piece of mail received. A Prayer Band was assembled, pledged to pray for hours every day as the requests came in.³⁵ Testimonies returned to the church accounting for the prayers answered, often in miraculous ways. Some of these miracles included curing anemia, healing diseased skin, and resolving marital issues. A typical response to prayer requests was to send the writer an anointed handkerchief to apply to the affected area.³⁶ These testimonies further bolstered the popularity of the prayer groups, and mail was coming in from all parts of the world. In 1944 there were 88,922 prayer requests by mail, and by 1949, the church received more than 220,000 prayer requests.³⁷ Secretarial staff sorted the mail-in requests, record the phoned-in requests, and transcribed responses from Hibbard and his wife, Nell. In addition to the radio broadcast and prayer request line, Nell published a monthly paper, *The Gospel Lighthouse News*. Hibbard toured Texas and surrounding areas by bus, preaching in auditoriums in towns like

²⁹ (2001, January 18.) *Dallas Landmark Commission: Landmark Nomination Form: Zion Hill Missionary Baptist Church*. <http://dallascityhall.com/departments/sustainabledevelopment/historicpreservation/HP%20Documents/Landmark%20Structures/Zion%20Hill%20Missionary%20Baptist%20Church%20Landmark%20Nomination.pdf>.

³⁰ Rev. J. C. Hibbard, Sr. Retrieved from <https://www.hibbardfamily.com/jc/>.

³¹ Hibbard, Nell. n.d. *Eternity from Here*. Dallas.

³² Facts About the Gospel Lighthouse. Rev J. C. Hibbard, Sr. Retrieved from <https://jchibbard.com/GospelLighthouse/>

³³ Rev. J. C. Hibbard, Sr. Retrieved from <https://www.hibbardfamily.com/jc/>.

³⁴ Rev J. C. Hibbard, Sr. Retrieved from <https://jchibbard.com/GospelLighthouse/>.

³⁵ Hibbard, Nell. n.d. *Eternity from Here*. Dallas.

³⁶ *Gospel-Rays*. 1949. "Lighthouse Church."

³⁷ Rev J. C. Hibbard, Sr. Retrieved from <https://jchibbard.com/GospelLighthouse>.

Gospel Lighthouse Church, Dallas, Dallas County, Texas

Sherman, Denison, Waco, Houston and Ardmore, Oklahoma.³⁸ The traveling ministry included Hibbard and his family, various church members, and the Gospel Lighthouse String Band.

Due to the growing outreach of their broadcast, the congregation outgrew the 1941 Gospel Lighthouse Church. In early 1948, Hibbard claimed that God personally presented him with plans for a round church with a self-supporting dome. Architects he approached were skeptical of Hibbard's plans. "Knowing that God never does anything second class," Hibbard "set out to do what was only theory or 'impossible' to design since there were no city, county, or state codes available to use as construction guidelines and procedures."³⁹ Completed in 1950, the round Gospel Lighthouse Church featured Classical ornament, a light beacon atop the domed roof, and a 2,000-person auditorium for his growing congregation.

Hibbard's success continued through the 1960s and 1970s. Weekly sermons reached thousands of radio listeners and television viewers on KXTX-TV. Hibbard released musical records—like "Who Put the Color in the Rose," the Gospel Lighthouse Quartet's "I'll Trust in Him—booklets and tapes. When the congregation again outgrew its house of worship, Hibbard flipped a coin over a map as a way of asking God where their new church would be built. In November 1972, Gospel Lighthouse Church permanently left the nominated property to a new site several miles west at Illinois and Walton Walker Boulevard.⁴⁰ Eight years later, Hibbard was diagnosed with cancer and passed away on June 12, 1980, at 71.⁴¹ Hibbard was an active member of the ministry and Gospel Lighthouse Church's 5,000-member congregation until his death.

Building Gospel Lighthouse Church

Back in medieval times, church builders originated the church steeple and the upward sweep of Gothic architecture as an expression in stone of that age's obsession with the idea of heaven and disregard of the world. In modern times, so it seems to the Rev. J.C. Hibbard, the church more nearly functions as a guide. It acts as a lighthouse to men's souls in a chaotic and uncertain world. He has had the idea of a new kind of church building incorporating the idea of a lighthouse for a couple of years.

— "Lighthouse Church Warns Oak Cliff of Sin's Penalty," Dallas Morning News

Hibbard started the Gospel Lighthouse Church with a congregation of thirty former members in a rented tent on the future site of both churches.⁴² He approached the construction of the congregation's first permanent edifice, in the same manner Hibbard took at Oak Cliff two years prior. With an initial note for \$3500, Gospel Lighthouse Church trustees filed a mechanics lien with A.J. Smegner, and construction began in the spring of 1940 and finished in January 1941. Congregation volunteers working nights, including Hibbard, traded shifts with hired daytime masons, steelworkers, and "concrete sloppers" to build the rectangular building.⁴³ Clad in white Austin stone, the newspapers described the \$20,000 church as "an ingenious combination of modern appliances and the old symbols of religion."⁴⁴

Like at Morrell, it featured a 40-foot-tall sandstone lighthouse on the façade. Worshippers entered through the lighthouse's double doors into a semi-circular foyer and entered the 600-person auditorium through three Romanesque

³⁸ *Gospel-Rays*. 1948. "Lighthouse Church."

³⁹ <https://jchibbard.com/GospelLighthouse/>.

⁴⁰ Rev J. C. Hibbard, Sr. Retrieved from <https://jchibbard.com/GospelLighthouse/>

⁴¹ *Dallas Morning News*, 'J.C. Hibbard, minister on radio, TV, dies at 71'. June 14, 1980.

⁴² Rev J. C. Hibbard, Sr. Retrieved from <https://jchibbard.com/GospelLighthouse/>

⁴³ *Dallas Morning News*, "Lighthouse Church Warns Oak Cliff of Sin's Penalty," February 10, 1941.

⁴⁴ *Ibid*.

Gospel Lighthouse Church, Dallas, Dallas County, Texas

arches. The large, open room faced a stage with a rounded proscenium wall where musicians and Hibbard performed weekly services. Nine cross-shaped fluorescent lights lit the interior. The building included classrooms and offices in the basement level and a “cry room” where mother’s with upset infants could attend services without disturbing others. The Gospel Lighthouse Church functioned as an actual beacon. Reportedly, the building’s tower emitted a blueish mercury vapor light beam “to guide shaken mariners adrift on the sea of sin” from as far away as the Dallas freeway and semi-fog horns that “broadcast a soft carillon of sacred music.”⁴⁵

Over the next ten years, the congregation continued to invest in the nominated property. They purchased additional lots north and south of the 1941 church building. Much of the land was converted to parking lots (Figure 2). In the mid-1940s, a single-story residence was built on the southeastern corner lot. Few records document its original appearance or details about its function as housing for a property caretaker. The Minimal Traditional side-gable house was clad in stone similar to that used for the worship hall with a unique arched entrance (or window) next to the front door.

In 1948, Hibbard approached Dallas architectural firm Christensen & Christensen with a design for a round church with a self-supporting dome. Allegedly the architects told him that his plan, which Hibbard said God delivered to him in a dream, could not be built and that he lacked adequate funding for the project. After further discussions, Christensen & Christensen reconsidered the design and requested a \$10,000 deposit from Hibbard to draw up permit plans. Hibbard agreed and worked to raise the rest of the fee due upon completion of the drawings.⁴⁶

The executed design produced a steel-frame reinforced concrete three-story round church of Austin Cordova cream and shellstone. The generally unfenestrated buildings were designed with three Stripped Classical portico entrances—on the west, north, and south elevations—and a domed roof with a beacon light atop it. While the architects considered it an example of Renaissance architecture,⁴⁷ Hibbard focused on its lighthouse symbolism but without the literal translation seen on the 1941 building’s entrance. With a nursery, commodious multi-level auditorium, multiple classrooms, and broadcast tower, the 1950 Gospel Lighthouse Church were better suited to meet the needs of Hibbard’s growing megachurch. Because of its sound engineering, the building was also designated as a bomb shelter by the Civil Defense Department in Dallas during the Cold War.⁴⁸

Upon completion, the new Gospel Lighthouse Church cost \$500,000. Like the buildings before it, volunteer laborers working night shifts aided the daytime skilled laborers hired to construct it. In-kind labor was valued at almost half the construction costs. With his father’s carpentry background, Hibbard was the project foreman directing the workers. It is reported that congregation donations paid for nearly the entire fee.⁴⁹ The building opened in 1950 to a crowd of 2,973. The 1950 Church included five large prayer rooms, air conditioning, a nursery with baby beds, and about 50 Sunday school rooms. It served as the home for the Gospel Lighthouse Church until 1972, when the Church again outgrew the building and relocated to a facility several miles away.⁵⁰

The Gospel Lighthouse Church landmarks the history of one of the most well-known Pentecostal churches in the Southwest that has had far-reaching effects on communities at local, national, and even international levels. Both the 1941 Church and 1950 Church remain intact at the original site. After Hibbard moved to the Gospel Lighthouse Church in 1972, the Full Gospel Holy Temple moved into the complex and remained there until 2002. In 2003, the Faith Memorial Church started using the 1950 Church for its Vision Regeneration Program. The Full Gospel Holy

⁴⁵ *Dallas Morning News*, ‘Lighthouse Church Warns Oak Cliff of Sin’s Penalty’. February 10, 1941.

⁴⁶ Rev J. C. Hibbard, Sr. Retrieved from <https://jchibbard.com/GospelLighthouse/>

⁴⁷ *Dallas Morning News*, ‘Gospel Lighthouse to Dedicate Neon-Topped Dream Church.’ November 18, 1950.

⁴⁸ Rev J. C. Hibbard, Sr. Retrieved from <https://jchibbard.com/GospelLighthouse/>

⁴⁹ *Dallas Morning News*, ‘Gospel Lighthouse to Dedicate Neon-Topped Dream Church.’ November 18, 1950.

⁵⁰ Rev J. C. Hibbard, Sr. Retrieved from <https://jchibbard.com/GospelLighthouse/>

Gospel Lighthouse Church, Dallas, Dallas County, Texas

Temple ministry retained ownership until 2020 when the Dream Center of Los Angeles purchased the property to open a community center. The 1941 Gospel Lighthouse Church has served as rentable office space. The maintenance cottage is currently unoccupied.

Architectural Significance

Gospel Lighthouse Church is two eclectic ecclesiastical buildings, constructed in 1941 and 1950, that reflect in plan and style the early and mid-20th century evangelical Pentecostal liturgy with lighthouse symbolism that evokes the kitsch of commercial roadside architecture. Although influenced by Aimee Semple McPherson's Angelus Temple and Foursquare Gospel Lighthouse Movement, Reverend J.C. Hibbard claimed God personally articulated to him the design conceptions for both houses of worship. Anchored by a stone lighthouse with a functioning beacon, the 1941 church adopted the literal symbolism promoted in McPherson's Lighthouse Movement. In contrast, the 1950 building alluded to the roundness of lighthouses in its shape with a beacon on top. Both buildings are intact examples of the amphitheater-style church preferred by Pentecostals in the late 19th and early 20th centuries. Rather than the processional arrangement of traditional Gothic churches, the theater facilitated the participatory and performative liturgy of the Pentecostal service. Dallas firm Christensen and Christensen actualized Hibbard's round church dream with Modern Classicist porticos and an interior proscenium influenced by the architects' 1936 Texas Centennial Band Stand.

Lighthouse Symbolism in Architecture

Lighthouses can be found in church designs for many religious denominations and across the world. In the medieval era, lanterns were introduced at the tops of towers to admit light and allow smoke to escape, and occasionally serve as a location for a beacon to be lit. An example is the Ely Cathedral in Ely, England (14th century). Lantern architecture evolved during the Renaissance to balance the proportions of the large cathedral domes of the era. Lanterns are atop cathedrals such as Santa Maria del Fiore in Florence (1436), St. Peter's Cathedral in Rome (1506), Notre-Dame-des-Anges in Collioure, France (1683), and later the Capitol Building in Washington, D.C. (1800, NRHP 1960). Contemporary churches chose to evoke a more literal use of the lantern or beacon concept, with the integration of lighthouses into the design of the church building, such as the Jesus' Name Tabernacle in Florence, Mississippi. These lighthouse forms functioned similarly to other forms of roadside architecture, piquing the interest of passers-by to stop and see what was inside. In the 1940s and 50s, the Gospel Lighthouse Church also had a lighted blade sign between the two structures to identify the buildings. The sign was trimmed in neon, as was the beacon atop the 1950 church.

Evangelist Aimee Semple McPherson's late-1920s "Foursquare Gospel Lighthouse Movement," which sought to induce independent churches to affiliate with her denomination, carried a nautical theme (Figure 10). Churches that joined added "Lighthouse" to their name and incorporated lighthouse-shaped signs and towers to church buildings.⁵¹ Although an independent denomination, Hibbard modeled his church on the Lighthouse Movement. He built a lighthouse on the Oak Cliff Full Gospel Church on Morrell in 1938.⁵² The lighthouse at this church stands at the primary corner and serves as the main entry into the church. It is clad in Texas sandstone, and the glass beacon at the top contains the church bell and is topped by a rotating lighted cross. Construction was completed on the church addition in 1945. The rectangular sanctuary provides seating for 1,200 between the inclined floor of the auditorium and the balcony area.⁵³

⁵¹ Grindstaff, 224-225

⁵² *Dallas Morning News*. 1938. 'Pastor Helps Build Church.' July 26.

⁵³ *Dallas Landmark Commission: Landmark Nomination Form: Zion Hill Missionary Baptist Church*.

Gospel Lighthouse Church, Dallas, Dallas County, Texas

When his congregation outgrew the 1941 Church, he envisioned a much larger structure with a shallow dome topped by a prayer tower, again invoking the symbol of a lighthouse.⁵⁴ The 1950 Gospel Lighthouse Church was built with such a dome and a thirty-foot-tall beacon. The beacon is clad in metal panels studded with rivets and is wrapped with neon tube lighting in a vertical striped pattern. The base of the beacon consists of three concentric circles which step up from the top of the dome. The mass of the beacon is a straight cylinder, with a smaller cylinder atop the metal cap. The base of the beacon starts at approximately 50 feet above finish grade and, combined with the overall height of the beacon, rises above the low-rise residential neighborhoods as the tallest structure in the neighborhood and was subsequently visible from downtown Dallas some five miles north. Visibility peaked at night when the beacon was lit.⁵⁵

Ecclesiastical Precedents

Nineteenth-century church architecture saw a trend in amphitheater-style plans, with large auditoriums to accommodate the increase in church attendance. The auditoriums had inclined or bowled floors with the seating radiating out from a raised preaching stage. Seating ranged from curved wooden pews to connected folding chairs with cushioned seats. Some churches had a gallery encircling the audience space, providing additional seating areas. The auditoriums were designed with load-bearing walls and long-span roofs (domes) to eliminate the audience's visual obstruction. Choir lofts above the stage demonstrated the importance of music to the Pentecostal services. A theater-style proscenium arch was often used to separate the stage area from the rest of the auditorium. Floor plans varied in shape and could be square, circular, elliptical, or even octagonal. The exterior form of the church was not always indicative of the floor plan within. These churches were not so different from the theaters of the same era, with similar technologies being developed for both uses concurrently. The amphitheater-style was adopted by congregations of all denominations of Christianity across North America until the dawn of the twentieth century when churches turned back to more traditional church architecture, except for evangelical and Pentecostal churches who continued designing amphitheater-style auditoriums.

One of the earliest examples of the amphitheater-style church was the Broadway Tabernacle in New York, built-in 1836 by evangelist Charles Finney. The Broadway Tabernacle had curved pews and a platform stage with a capacity of 2,400 people. Finney's involvement with the church design as a preacher would influence future church clergy to spearhead their building projects by fundraising for construction or even providing the designs for their churches. The amphitheater plan made its way to Chicago in the 1860s with the First Baptist Church on Wabash Avenue and the First Congregational Church at Ann and West Washington streets, both dedicated in 1866. The First Congregational Church featured a sloped floor and the semi-circular shape that would be repeated in evangelical churches across the country over the next few decades. The spaciousness of these new churches drew in congregants, with auditoriums filling up no matter how many seats were added to the designs. By the 1880s, architects were seeking new ways to increase the comfort of the audience and developed mechanisms to heat and cool the auditoriums of both churches and theaters alike. The auditorium church became such a common plan that one could hardly distinguish between an evangelical Protestant and Baptist, Methodist, Congregational, or Presbyterian church.

At the turn of the 20th century, the auditorium church waned in popularity as designers accepted new criteria for the function and aesthetics of church buildings. The Late Gothic Revival signaled a return to a more traditional church style. Some early 20th-century churches attempted to blend the Gothic Revival with the benefits of the amphitheater plan, as seen in Hennepin Avenue Methodist in Minneapolis with its octagonal plan modeled after the Ely Cathedral

⁵⁴ *Gospel-Rays*. 1947. "The Future Gospel Lighthouse Church of Dallas, Texas."

⁵⁵ *Dallas Morning News*, 'Gospel Lighthouse to Dedicate Neon-Topped Dream Church.' November 18, 1950.

Gospel Lighthouse Church, Dallas, Dallas County, Texas

and amphitheater sanctuary complete with bowled floor and curved pews. This blended style became the predominant architectural aesthetic by 1920.⁵⁶

Evangelists and Pentecostals continued using the auditorium church plan for its ease in accommodating the active and engaging nature of their services. Aimee Semple McPherson turned to the auditorium church style when designing her flagship church in Los Angeles. The Angelus Temple (NHL 92001875) was completed in 1923 and featured a sizeable semi-circular auditorium space with a band of narrow windows supporting a concrete domed roof. The auditorium had seating for 5,300 at the construction time, though that count was reduced in a 2012 renovation to 3,500 seats. The dome's interior was painted with a mural of the sky, which was also typical of the atmospheric theaters of the era.⁵⁷ The exterior has classical ornament in its street-level colonnade that wraps the corner of the building, a series of repeated arches and columns framing windows and doors into the sanctuary.

The 1950 Gospel Lighthouse Church has an amphitheater-style plan inside the circular form of the building. The rectangular protrusions at the north, west, and south facades of the building display classical ornamentation. For the architects, this gave the building a Renaissance look.⁵⁸ Viewed today, the overall style aligns more with the Modern Classical movement for its streamlined form and Palladian-style entry protrusions. The domed roof resembles the roof on McPherson's Angelus Temple. The beacon topping is a modern interpretation of the same lighthouse motif utilized in the design of the 1941 church. The circular auditorium has a sloped floor and connected folding chairs facing the platform stage. Additional tiered seating encircles three-quarters of the space at the mezzanine level. Above the stage and behind the square proscenium arch is a choir loft. These design elements are hallmarks of the 19th-century auditorium church and were likely the style of other evangelical churches that J.C. Hibbard visited and was influenced by. The influence of Christensen and Christensen Architects is evident in the tiered light coves on the dome's interior, similar to their design for the Centennial Band Shell (1936) at Fair Park. The glowing ceiling is also an example of the atmospheric theater design found in theaters across Dallas, including the nearby Texas Theater (1931, NRHP 2003).

Centennial Band Stand

To celebrate the 100th anniversary of Texas's independence from Mexico in 1936, the state fairground in southeast Dallas, known as Fair Park (1936, NRHP 1986), was selected as the site for the Texas Centennial Exposition, a celebration of art and architecture associated with the World's Fairs.⁵⁹ Traditionally World's Fairs were used for testing grounds of New Ideas in building design. Comprised of more than 50 structures at the time of construction, including a dozen existing buildings at the fairgrounds, the Centennial Exposition presented the challenge to Dallas Architect George L. Dahl, who assembled a staff of over 130 architects, designers, engineers, and artists.⁶⁰ Dahl oversaw the design of each component, which were all executed in the style of Art Deco and Art Moderne. This brought the popularity of Art Deco and Streamlined Modern Elements to Texas to progress forward into the future. By the 1980s, about sixty percent of the original structures remained intact, making this a significant example of

⁵⁶ Kilde, Jeanne Halgren. 2002.

⁵⁷ *National Register of Historic Places Inventory: Angelus Temple.*

⁵⁸ *Dallas Morning News*, 'Gospel Lighthouse to Dedicate Neon-Topped Dream Church.' November 18, 1950.

⁵⁹ Fair Park continues to play a key role in the local culture of Dallas. The park's origins as a fairground site began with the inaugural Dallas State Fair & Exposition in 1886, a fair which would merge with competing institutions around the state to eventually become the State Fair of Texas in 1905, hosted annually at Fair Park. The State Fair welcomed over 2.5 million visitors in 2019, making a significant contribution to the economy of Dallas.⁵⁹ Aside from the State Fair, Fair Park hosts a variety of conventions, festivals, concerts, and other gatherings. There are also several museums in the complex, making the 80-acre site a major tourist destination in the city.

⁶⁰ Bush, David and Parsons, Jim. (Winter 2018). Art & Architecture: The Texas Centennial Exposition. *Art Deco New York*, Vol. 3 Issue 2 p. 12-15.

Gospel Lighthouse Church, Dallas, Dallas County, Texas

modernistic exposition art and architecture.⁶¹ In 1986 Fair Park and its remaining 30 original Art Deco structures were listed as a National Historic Landmark.⁶² The Band Shell Outdoor Theater (1936, NRHP 1986), designed by Christensen & Christensen and W. Scott Dunne, is one of these remaining buildings that still stands today. The Band Shell is highlighted for its Art Deco Style and Streamline Modern elements and its acoustic performance. Captain Taylor Branson of the United States Marine Band praised the Band Shell as “the most perfect shell I have ever played in” and that “the acoustics are complete and the effects superb in every detail.”⁶³ The Band Shell is used for musical performances to this day. The Band Shell design influenced Christensen & Christensen’s approach to the design of the 1950 Gospel Lighthouse Church, echoing the concentric rings of the bandshell in the domed ceiling of the auditorium.

Christensen & Christensen Architects

George E. Christensen, AIA (1905-1979) and William O. Christensen, AIA (1903-1953) were brothers and architects in the Dallas area throughout the 20th century. After they graduated from Texas A&M in 1926, the brothers formed their namesake firm Christensen & Christensen Architects in 1933 with an office in Tyler, Texas. Their most notable local project was the Dallas Band Shell (1936, NRHP 1978) in Fair Park, on which they collaborated with noted theater architect W. Scott Dunne for the Texas Centennial Exposition. Dunne’s design of the concrete band shell structure influenced the brothers’ approach for Hibbard’s church, although the Band Shell was more Art Deco in style than the 1950 Church design. The interior ceiling of the 1950 Church auditorium has similar concentric stepped circles with neon lighting tucked into the coves to the Band Shell, a clear nod to the influence of their collaboration with Dunne. Historic photos of the 1950 Church show a marquee sign that Dunne’s theater work may have also influenced. Dunne typically designed “atmospheric theaters” with twinkling stars in the ceilings and murals of landscapes and cityscapes on the walls and was heavily influenced by Venetian-style theaters. One of the remaining intact examples of Dunne’s work is the Texas Theater (1931, NRHP 2003) in Dallas, located only a few miles northwest of the Gospel Lighthouse Church. The theater’s blade signage style may have influenced the original signage for the 1941 Church.

In addition to the Band Shell, Christensen & Christensen designed a forestry exhibit for the Exposition displaying seventy-five native varieties of wood.⁶⁴ After the Exposition, the brothers were commissioned on the First Baptist Church (1938) in Kaufman, Texas, which they designed with Classical Revival influences. In Dallas, Killingsworth Supermarket (1941) was a more contemporary design, indicating how their style would develop. They designed several residences in Dallas in the late 1930s and 40s. In 1950 they received the design for the Gospel Lighthouse Church from J.C. Hibbard and worked with Hibbard and the engineers on a solution for the self-supporting dome and completed the permit drawings. Their later projects adopted more of a Streamline Moderne style as seen at the East Dallas Christian Church’s Sunday School (1951); Superior Lanes Bowling Alley (1951); the Lakewood Elementary School (1952); the Bird and Reptile House in the Dallas Zoo (1964); and the Samuell Grand Aquatic Center (1966). The brothers worked together until William left Dallas for St Augustine, Texas in 1952. William died a year later in Shreveport, Louisiana.⁶⁵ After William’s death, George continued his work in the Dallas area until he died in 1979. Both brothers are buried at Restland Memorial Park in Dallas.

⁶¹ Bush, David and Parsons, Jim. (Winter 2018). Art & Architecture: The Texas Centennial Exposition. *Art Deco New York*, Vol. 3 Issue 2 p. 12-15.

⁶² *National Register of Historic Places Inventory: Texas Centennial Exposition Buildings (1936-37)*.

⁶³ *Dallas Morning News*, “Exposition Sidelights”, June 9, 1936.

⁶⁴ *Dallas Morning News*, ‘Exhibit Shows Texas’ Timber Possibilities.’ November 5, 1936.

⁶⁵ *Dallas Morning News*, “Monday Rites Slated Here for Architect”, February 22, 1953.

Gospel Lighthouse Church, Dallas, Dallas County, Texas

Conclusion

The Gospel Lighthouse Church complex consists of three structures, the single-story 1941 Gospel Lighthouse Church, a single-story maintenance cottage (non-contributing, 1946), and the three-story 1950 Gospel Lighthouse Church located in the Trinity Heights neighborhood of southern Dallas. The property represents the rise of the Pentecostal Church in Dallas in post-war Dallas. Designed by the church's pastor, J.C. Hibbard, in collaboration with local architects Christensen & Christensen Architects, these buildings are a landmark in their residential neighborhood and represent the church's mission of being a "guiding light." The 1941 Church and 1950 Church applied the "guiding light" mission, with the beacons being visible for miles. The churches served as the birthplace of the now 5,000-member congregation of the Gospel Lighthouse Church. They played a vital role in the growth of evangelical Pentecostalism and the popularity of the so-called "megachurches" of the South. Hibbard's far-reaching radio ministry began at the Gospel Lighthouse Church and drew thousands of people to the area to worship with him. The Gospel Lighthouse Church is nominated to the National Register of Historic Places at the local level of significance under Criterion A in the area of Social History, Criterion C in the area of Architecture, and meets Criteria Consideration A (Religious Properties) for architectural merits and association with the secular social history of mid-20th century U.S. religious movements. The period of significance is 1941-1972.

Gospel Lighthouse Church, Dallas, Dallas County, Texas

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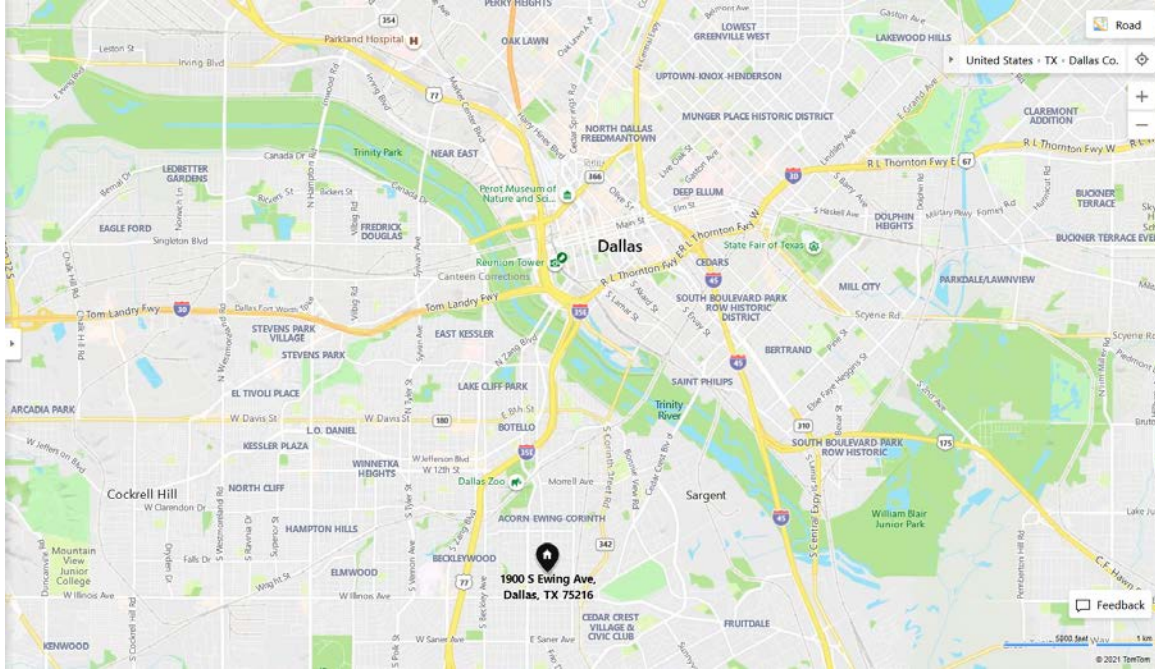
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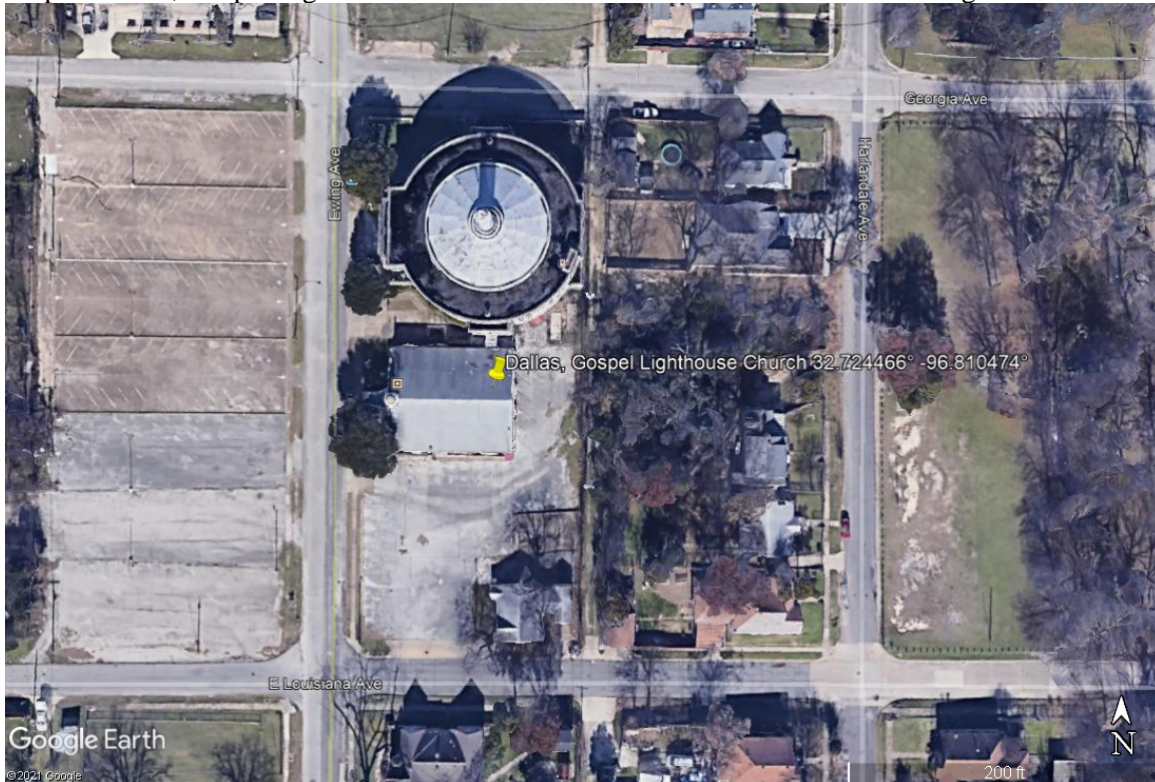
Gospel Lighthouse Church, Dallas, Dallas County, Texas

Maps

Map 1: Gospel Lighthouse Church, 1900 S. Ewing Avenue, Dallas, Dallas County. Source: Bing Maps, 4/1/2021.

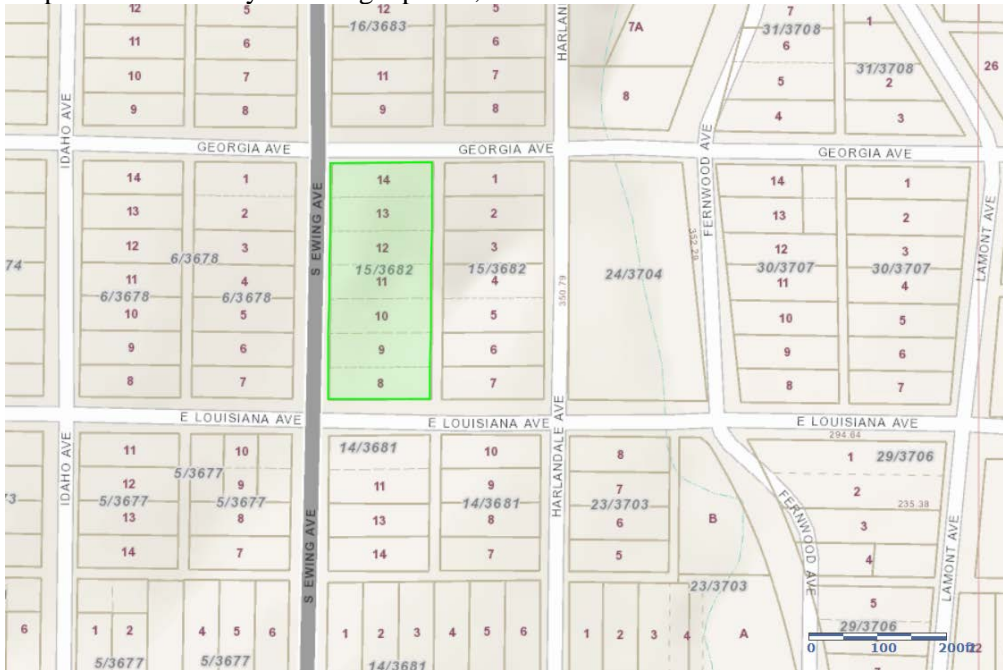


Map 2: Dallas, Gospel Lighthouse Church 32.724466° -96.810474°. Source: Google Earth

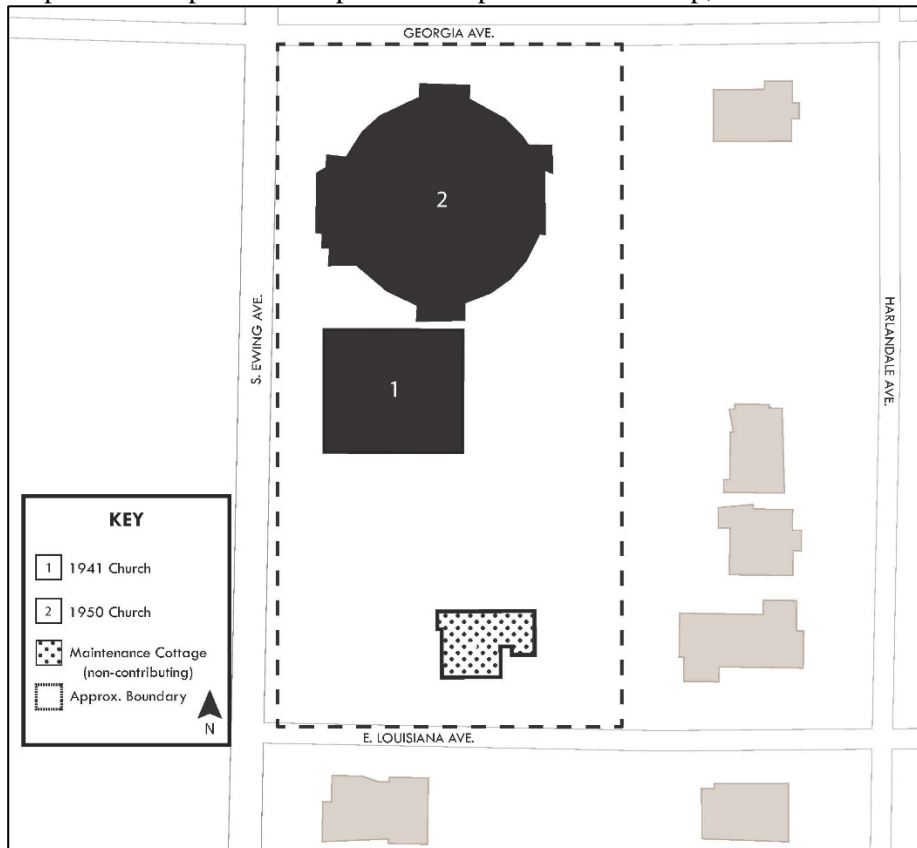


Gospel Lighthouse Church, Dallas, Dallas County, Texas

Map 3: The boundary is the legal parcel, TRINITY HEIGHTS 3 BLK 15/3682 LTS 8-14. Source: Dallas CAD



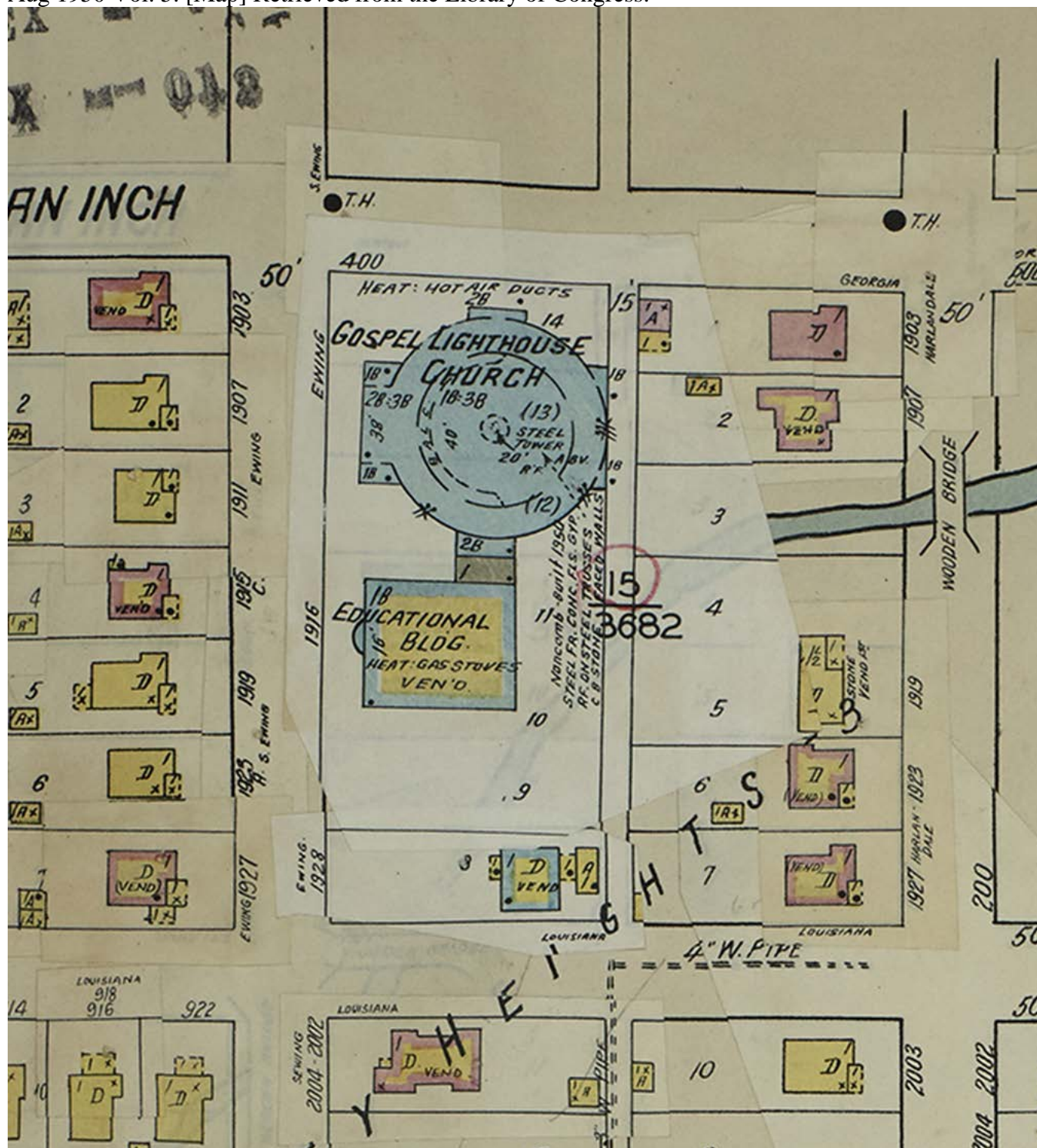
Map 4: Site Map. Source: Openstreetmap.com and ArcMap, accessed 4/1/2021.



Gospel Lighthouse Church, Dallas, Dallas County, Texas

Figures

Figure 1: (1950) *Sanborn Fire Insurance Map from Dallas, Dallas County, Texas*. Sanborn Map Company, - Aug 1950 Vol. 5. [Map] Retrieved from the Library of Congress.



Gospel Lighthouse Church, Dallas, Dallas County, Texas

Figure 2: Aerial of Gospel Lighthouse Church, c. 1950, showing all three resources.



Figure 3: Rev. J.C. Hibbard designed and built Full Gospel Church at 909 Morrell Ave. before the nominated property. Source: Google Streetview, accessed June 15, 2021.



Gospel Lighthouse Church, Dallas, Dallas County, Texas

Figure 4: The Gospel Lighthouse Church first worshipped in a tent at the nominated property, c. 1940. Source: Gospel Lighthouse Church Archives.



Figure 5: Opening day of Gospel Lighthouse Church, 1941, Gospel Lighthouse Church Archives.



Gospel Lighthouse Church, Dallas, Dallas County, Texas

Figure 6: Pastor J. C. Hibbard with prayer requests. taken on the front steps of the 1941 Church, c. 1943, Hibbard Family. n.d. *Rev. J.C. Hibbard, Sr: Facts About The Gospel Lighthouse*. Accessed January 15, 2021.

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Figure 7: An interior shot of the 1941 Church, c. 1940s, Gospel Lighthouse Church Archives.

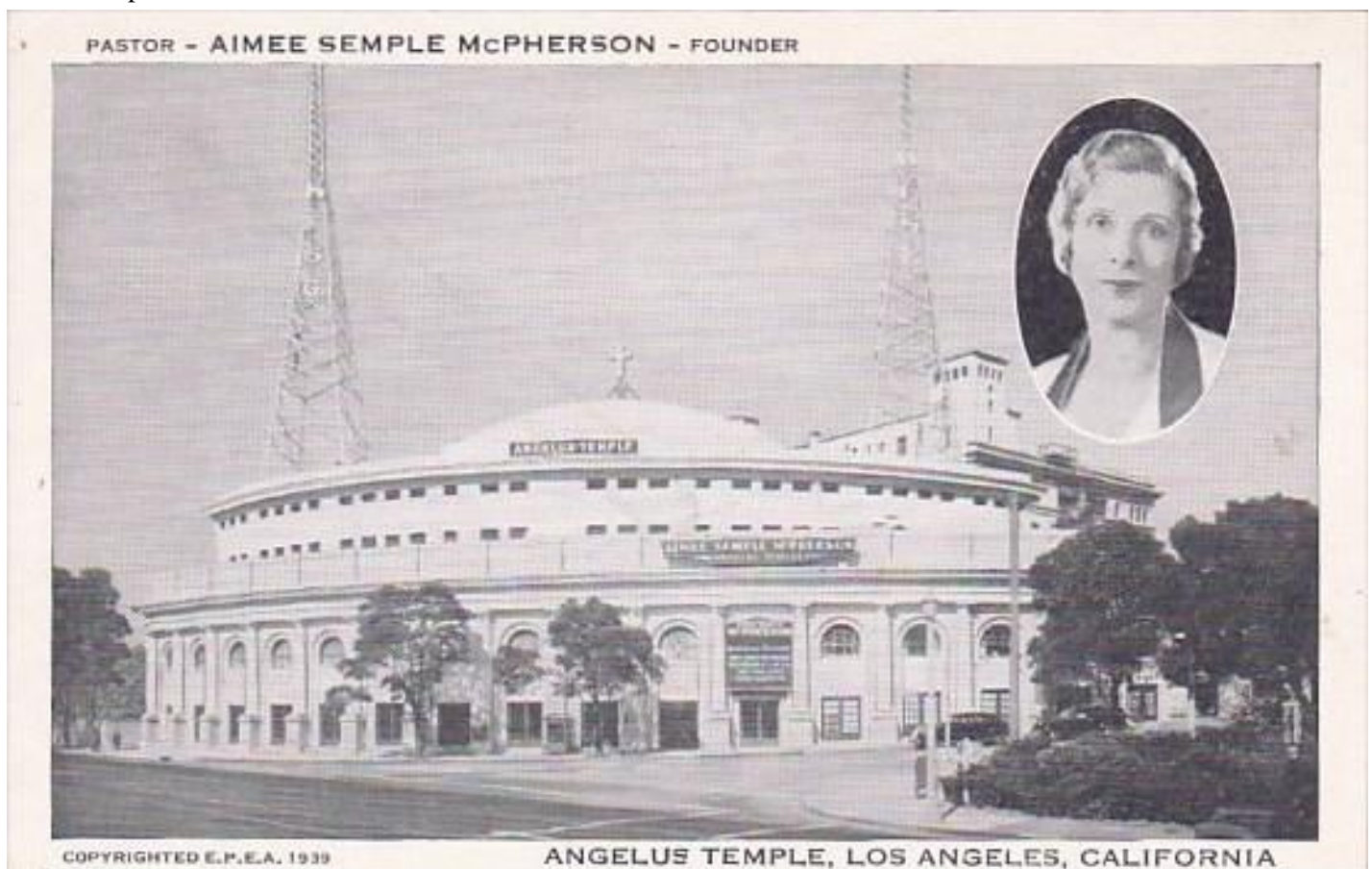


Gospel Lighthouse Church, Dallas, Dallas County, Texas

Figure 8: View from the stage of the 1941 Church during a service, 1947, camera facing west, (1947). *Gospel-Rays*.



Figure 9: Angelus Temple, Los Angeles. The semi-circular building influenced the 1950 Gospel Lighthouse Church. Source: HipPostcard.com, accessed June 15, 2021.



Gospel Lighthouse Church, Dallas, Dallas County, Texas

Figure 10: Aimee Semple McPherson's International Church of the Foursquare Gospel adopted literal and abstracted lighthouse symbolism and nautical theme. Source: Grindstaff, Roy Arthur. "The Institutionalization of Aimee Semple McPherson: A study in the Rhetoric of Social Intervention." PhD. dissertation, Ohio State University 1990: 196.

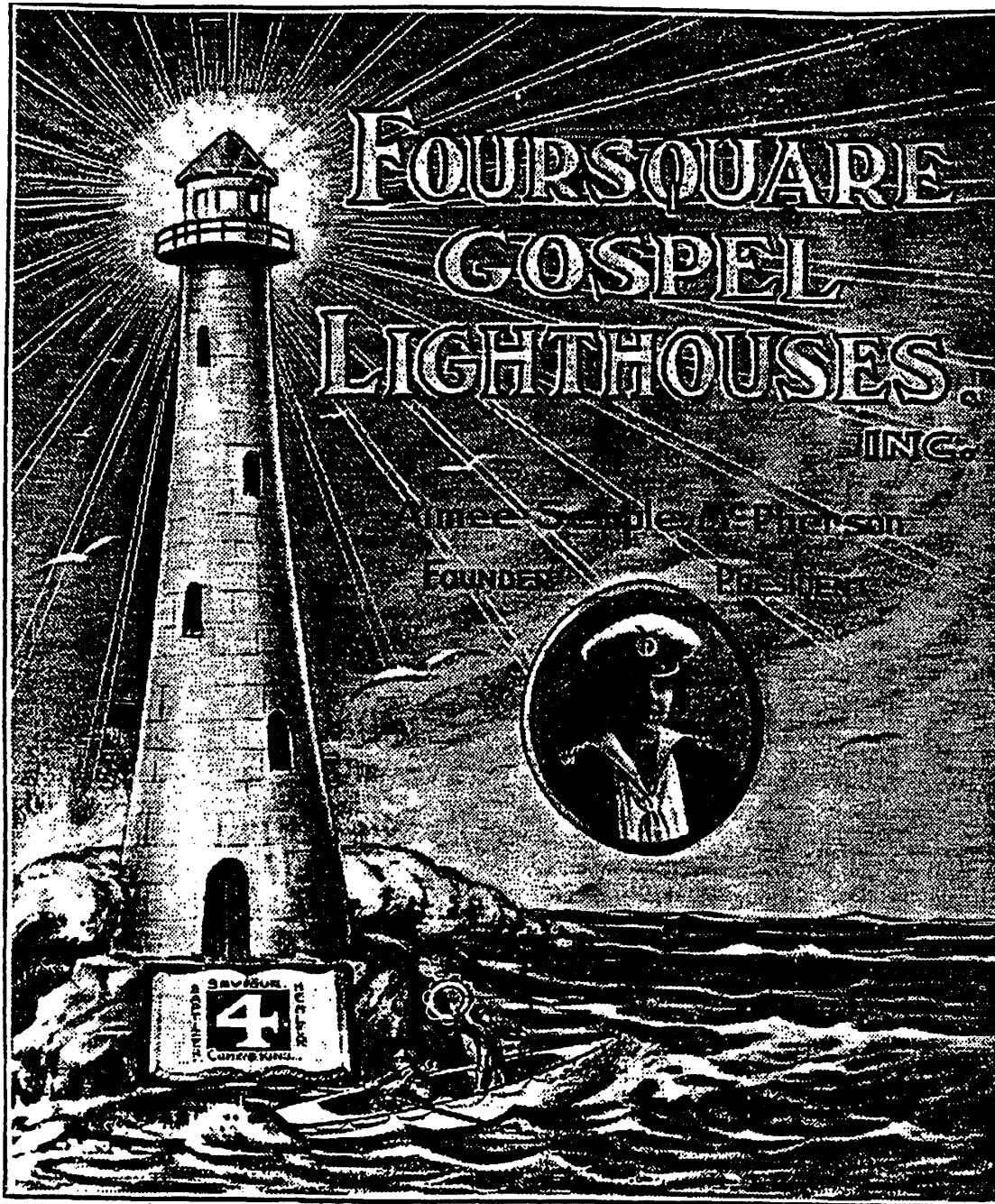


Figure 6 "SOUL-SAVING STATIONS AROUND THE WORLD"

FOURSQUARE GOSPEL LIGHTHOUSES, INC.

The Bridal Call Foursquare. Vol.11 No.4 (Sept. 1927):8.

Gospel Lighthouse Church, Dallas, Dallas County, Texas

Figure 11: Artist's rendition of the new Gospel Lighthouse Church (1947). "The Future Gospel Lighthouse of Dallas, Texas." *Gospel-Rays*. Page 3.

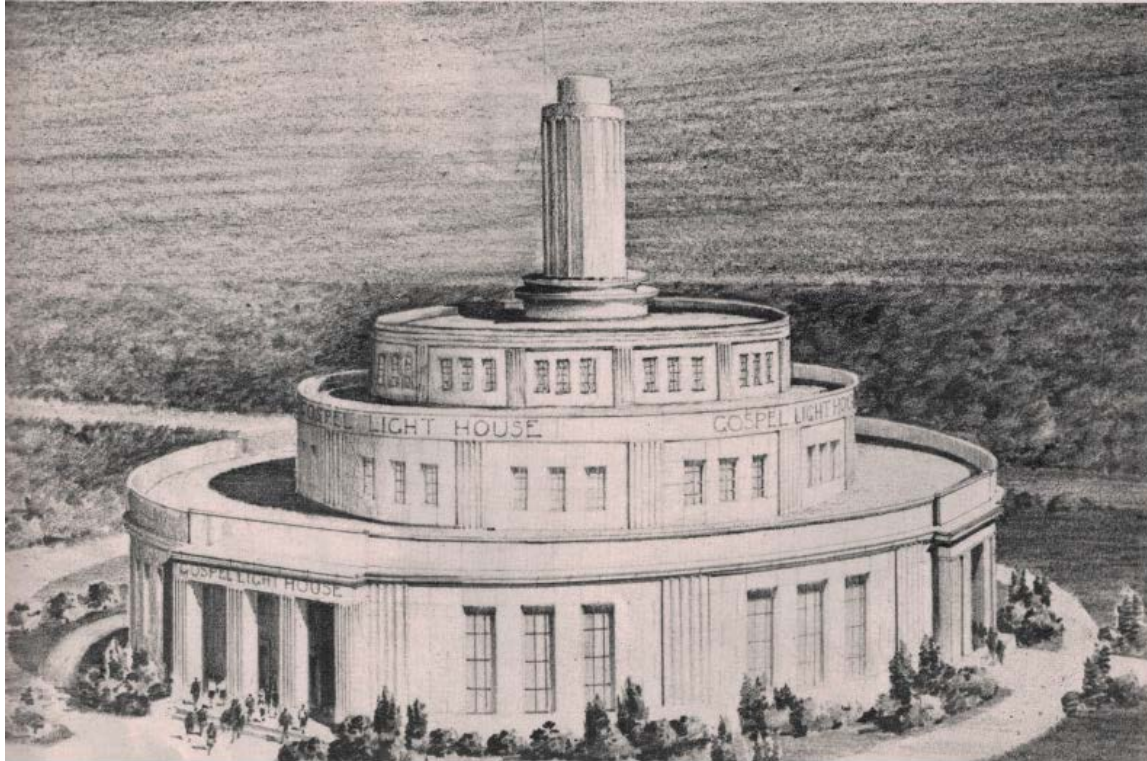
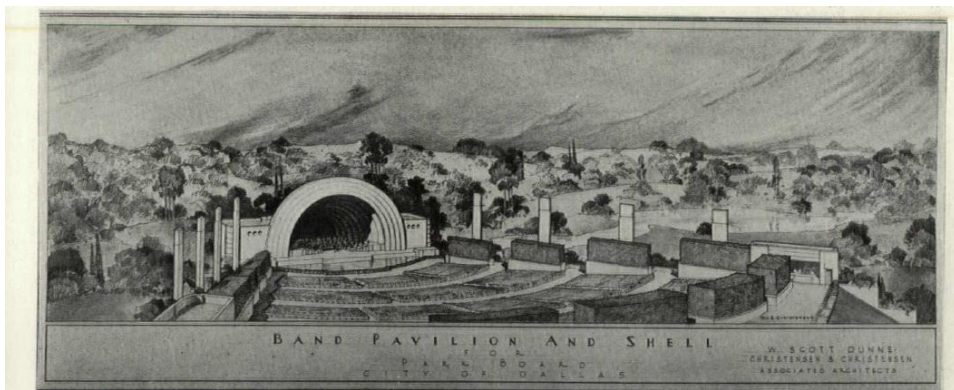


Figure 12: 1936 Texas Centennial Band Stand designed by Christensen and Christensen with W. Scott Dunne. Source: *Pencil Points*, February 17, 1936, p.63.

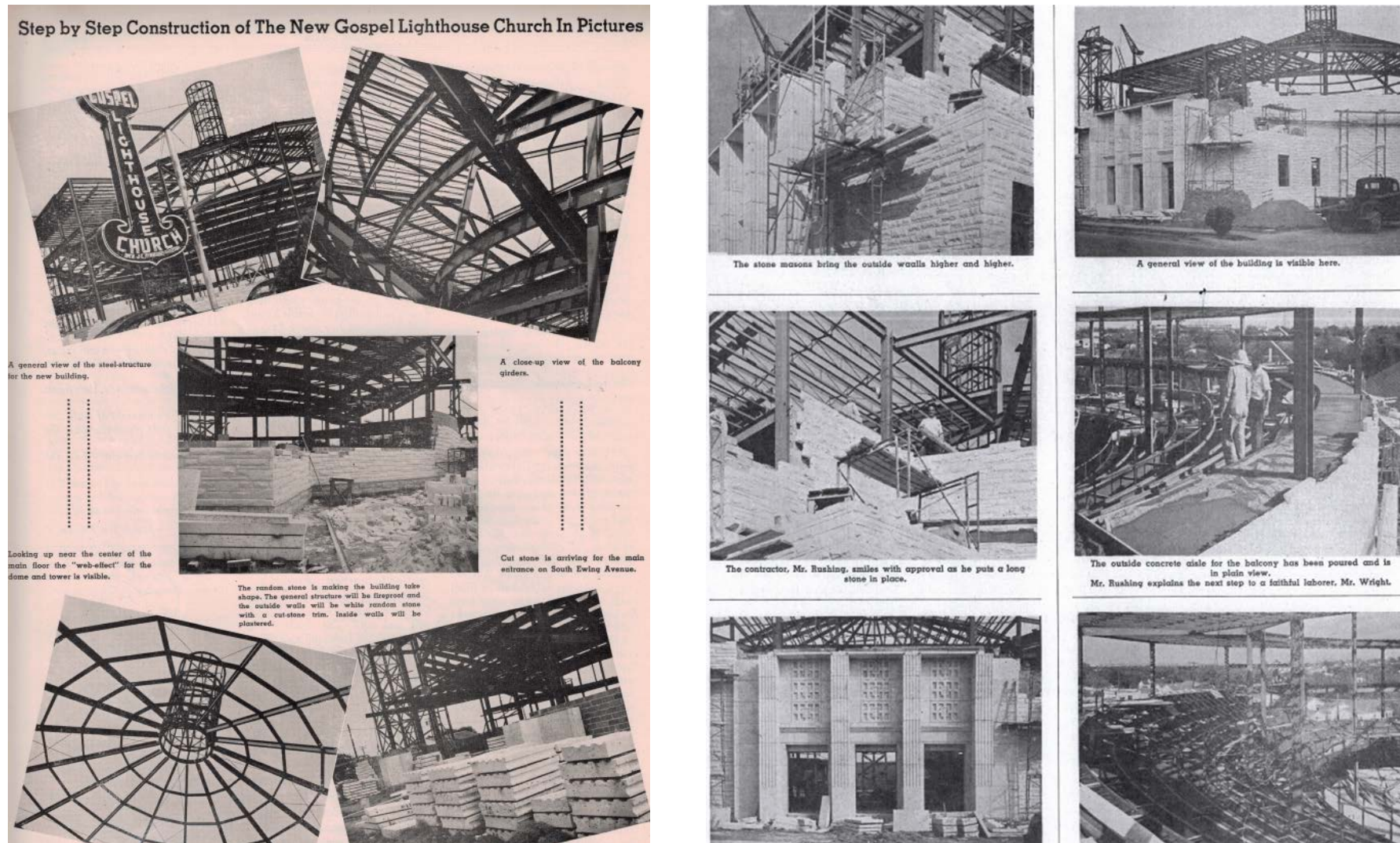


The open air band shell and amphitheater, located on the banks of the lagoon in Centennial Park, will be the center of musical activities at the Texas Centennial Exposition. The amphitheater will seat 5,000 people and the shell and stage will accommodate a 150-piece band. The stage is arranged so that it can be extended for ballet purposes. The musical center is being constructed by the City of Dallas as a permanent feature of the Civic Center at the Centennial Exposition. W. Scott Dunne, Christensen & Christensen, Associated Architects

From a drawing by George E. Christensen

Gospel Lighthouse Church, Dallas, Dallas County, Texas

Figure 13: The church's periodical, *Gospel-Rays*, chronicled the construction. Pages 3 and 8.



Gospel Lighthouse Church, Dallas, Dallas County, Texas

Figure 14: The exterior of the 1950 Church, c. 1950s, camera facing southeast, Hibbard Family. n.d. Rev. J.C. Hibbard, Sr: Facts About the Gospel Lighthouse. Accessed January 15, 2021.

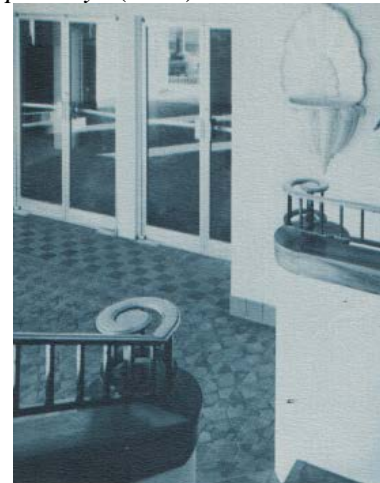


Figure 15: Exterior colorized image of the 1950 Church at night taken from a post card, c. 1950, camera facing southeast, Gospel Lighthouse Church Archives.

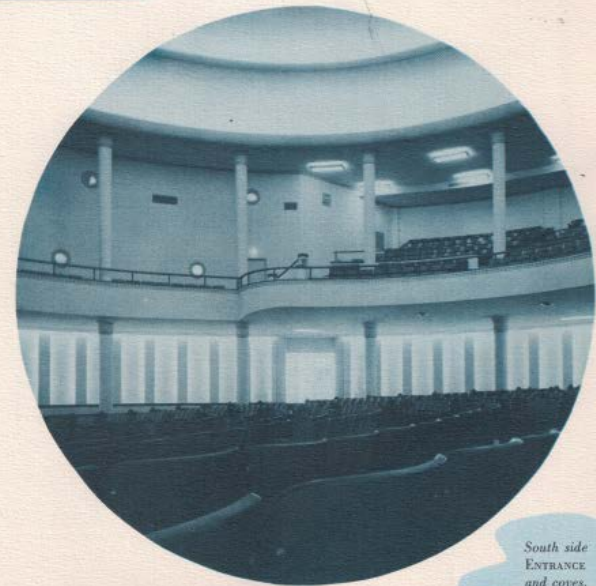


Gospel Lighthouse Church, Dallas, Dallas County, Texas

Figure 16: Historic interior of 1950 Church, "Construction of Rd Church." *Gospel-Rays* (1948).



SEMI-CIRCULAR STAIRWAY
leading from vestibule to balcony.



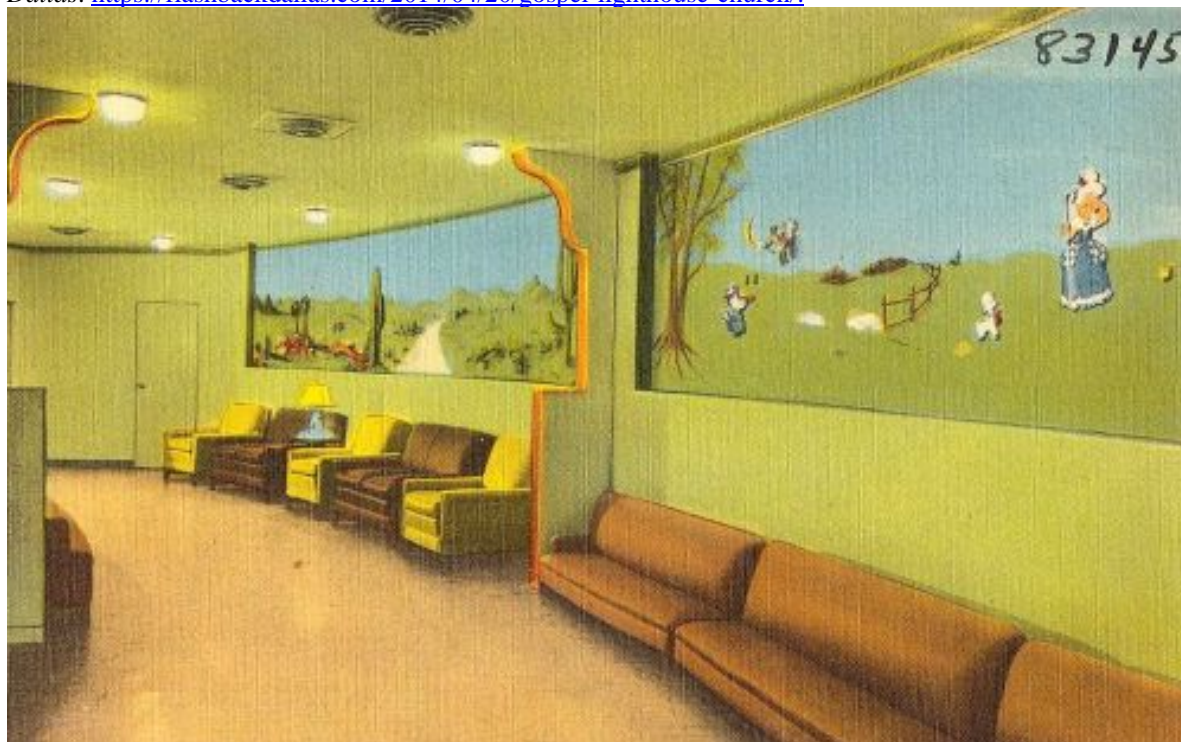
South side
ENTRANCE
and cove.

Gospel Lighthouse Church, Dallas, Dallas County, Texas

Figure 17: Colorized interior of an empty auditorium of the 1950 Church, c. 1948, Dallas.
<https://flashbackdallas.com/2014/04/20/gospel-lighthouse-church/>.



Figure 18: Colorized interior of the Ladies' and Toddlers' Lounge on the first level in the 1950 Church, 1948. Source: *Flashback: Dallas*. <https://flashbackdallas.com/2014/04/20/gospel-lighthouse-church/>.



Gospel Lighthouse Church, Dallas, Dallas County, Texas

Figure 19: Colorized interior of the 1950 Church's nursery, 1948. Source: *Flashback: Dallas*.
<https://flashbackdallas.com/2014/04/20/gospel-lighthouse-church/>

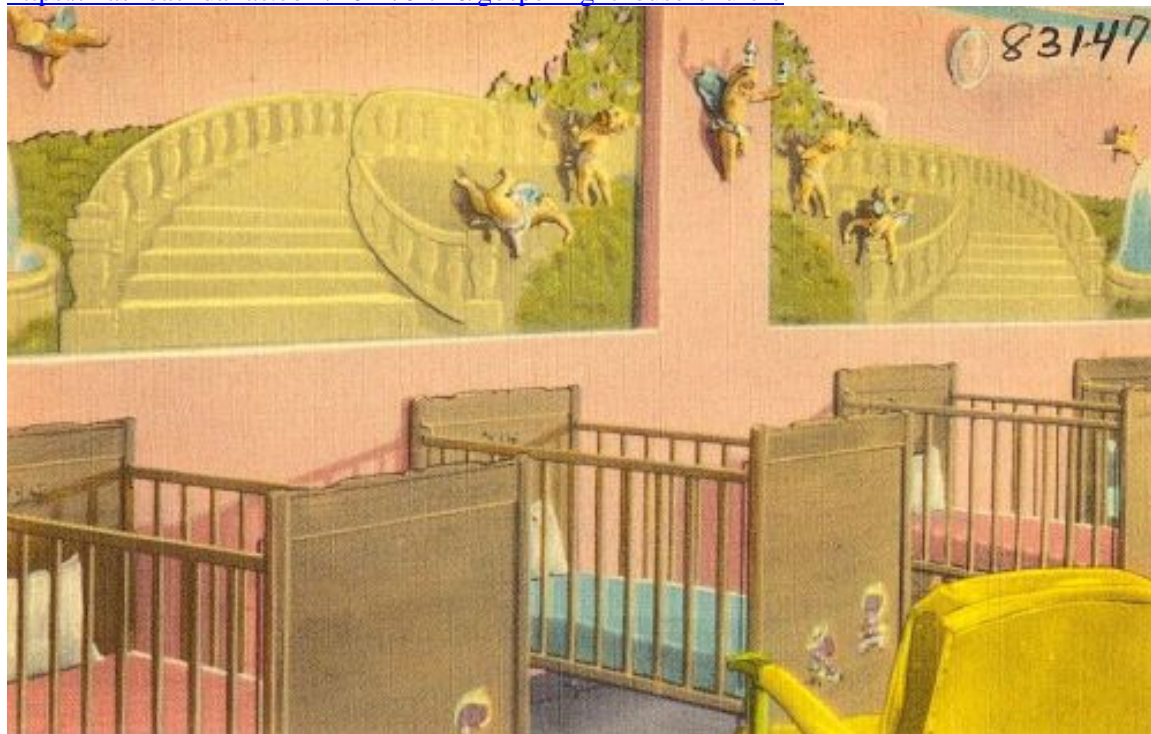
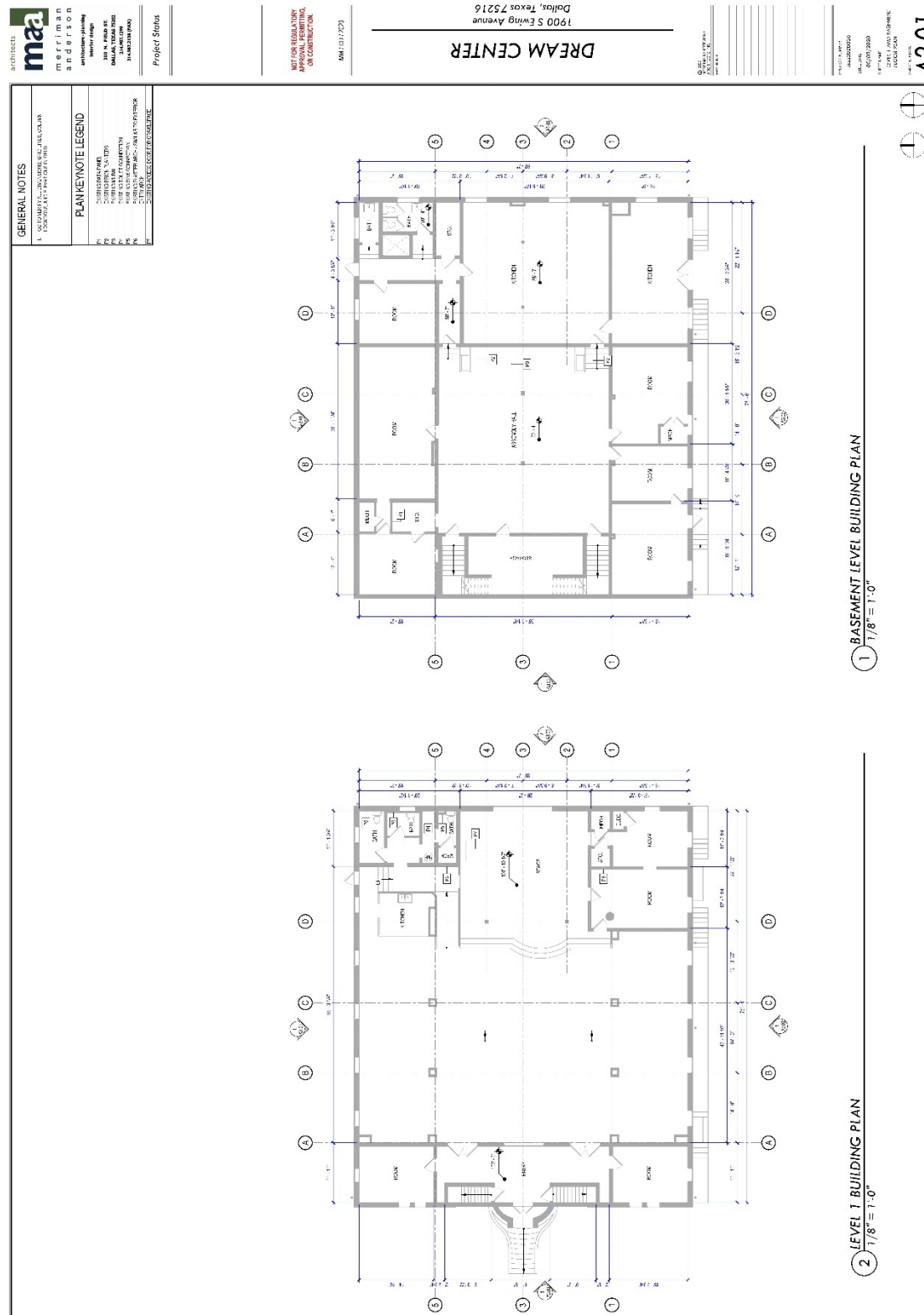


Figure 20: Interior of the auditorium in the 1950 Church during a service taken from above, c. 1950s, camera facing west, Gospel Lighthouse Church Archives.



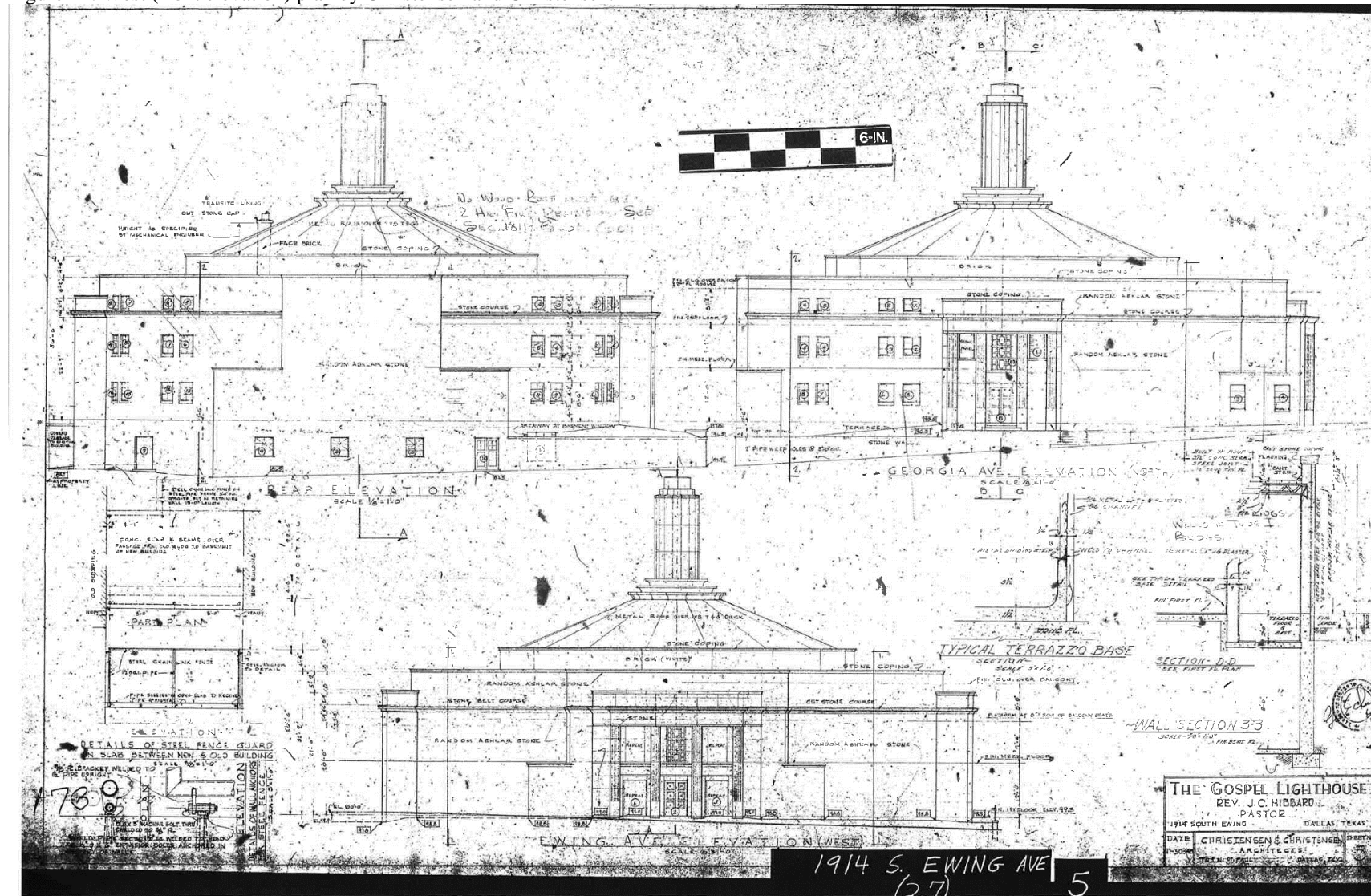
Gospel Lighthouse Church, Dallas, Dallas County, Texas

Figure 21: Current first and basement floor plan, 1941 Church. Source: Merriman-Anderson.



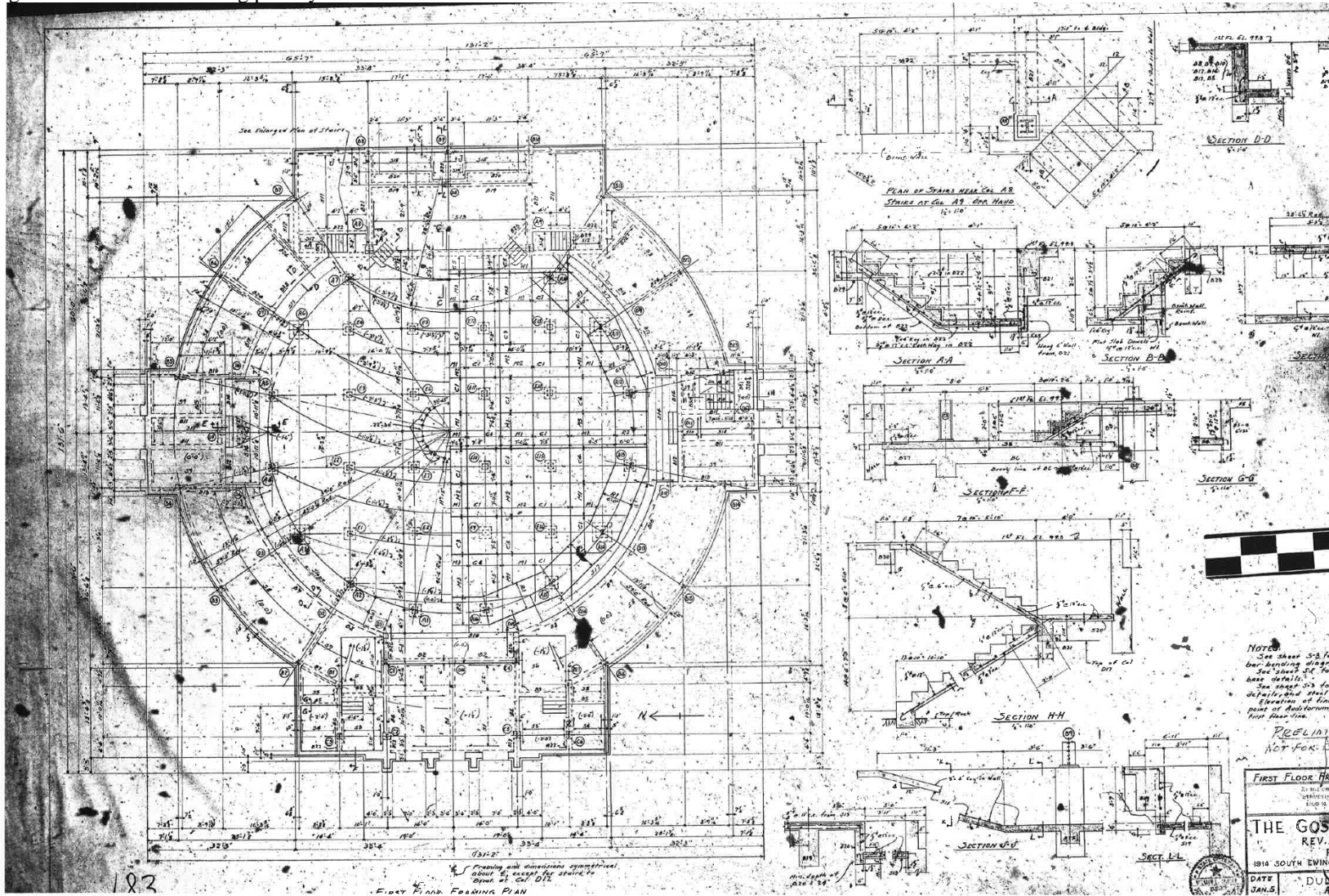
Gospel Lighthouse Church, Dallas, Dallas County, Texas

Figure 22: West (front elevation) plan by Christensen and Christensen.



Gospel Lighthouse Church, Dallas, Dallas County, Texas

Figure 23: First floor framing plan by Christensen & Christensen.



architects
maa
merriam
anderson

architectural planning
interior design
350 W. FIELD ST.
DALLAS, TEXAS 75202
214.467.1299
214.467.3236 (FAX)

EXISTING
DRAWINGS

NOT FOR REGULATORY
APPROVAL, PERMITTING,
OR CONSTRUCTION.

MH-EO-22-6

**DREAM CENTER
Building 1**
1900 South Fearing Ave.
Dallas, Texas 75216

9-11
DREAM CENTER BUILDING 1
BASEMENT FLOOR PLAN
02/20/2019

PROJECT: DREAM CENTER BUILDING 1
DATE: 02/20/2019
DRAWN BY: [REDACTED]
CHECKED BY: [REDACTED]
APPROVED BY: [REDACTED]

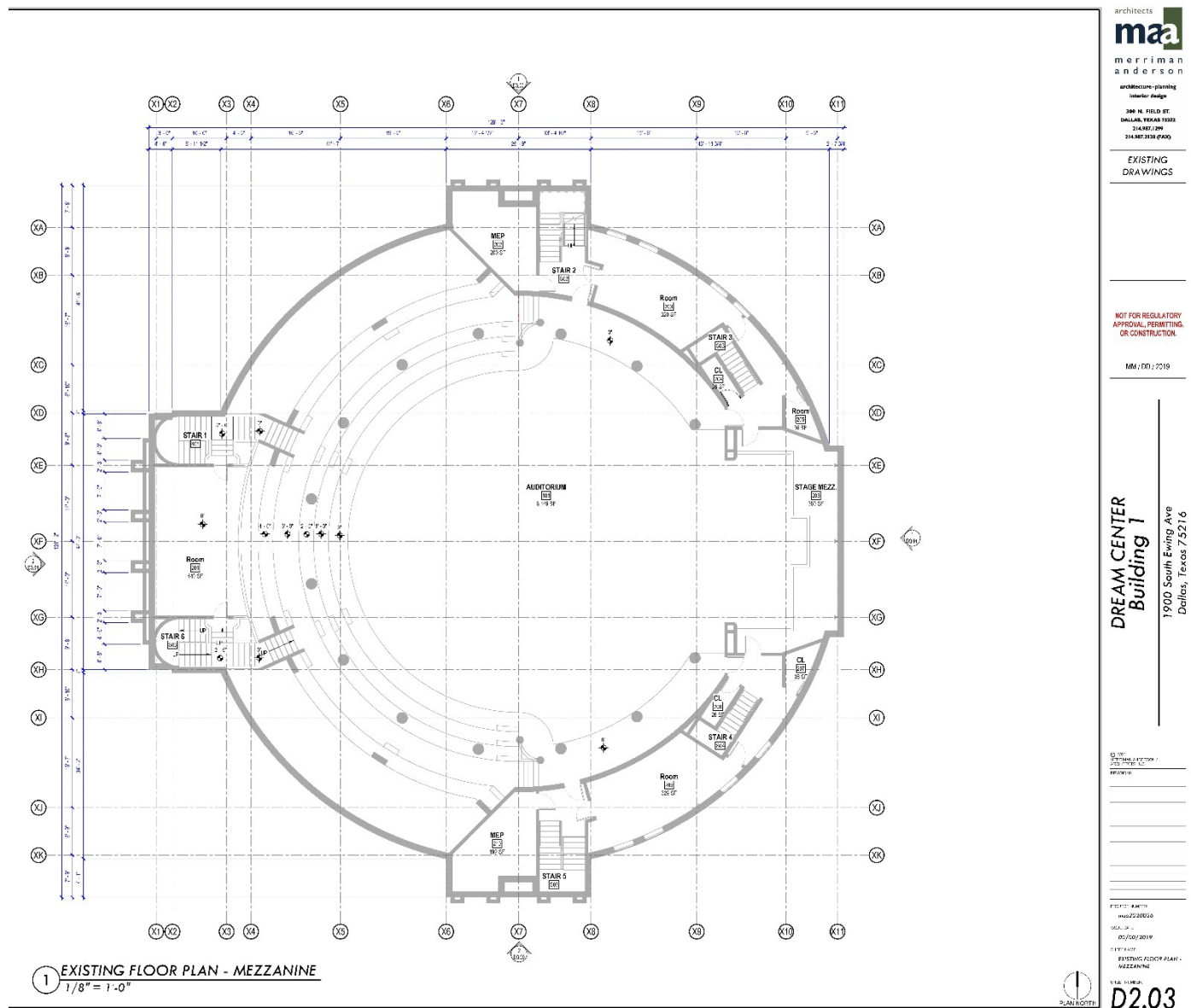
1 FLOOR PLAN - BASEMENT
1/8" = 1'-0"

D2.01

[illegible]

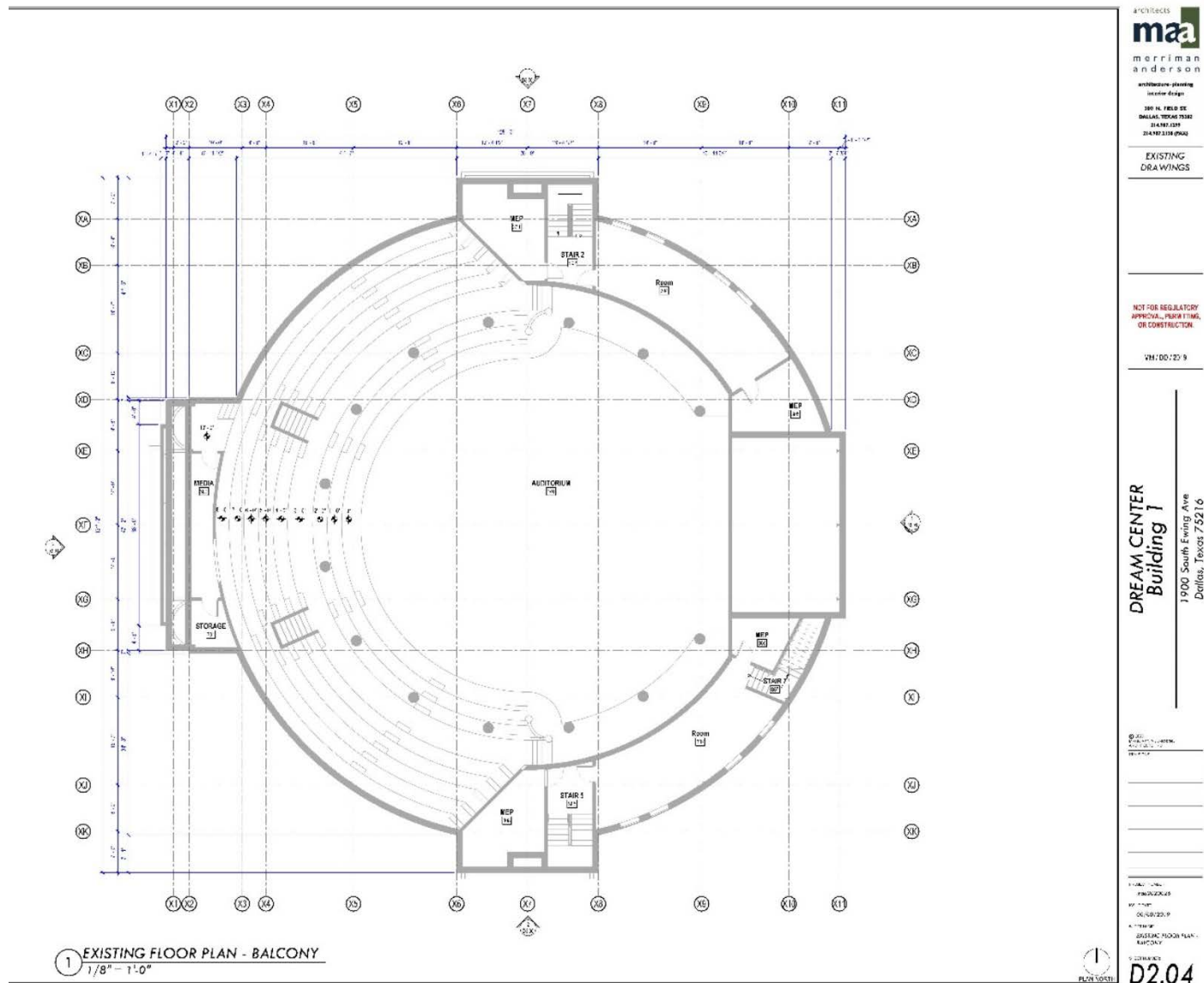
Gospel Lighthouse Church, Dallas, Dallas County, Texas

Figure 26: Current Floor Plan, Mezzanine. Source: Merriman Anderson



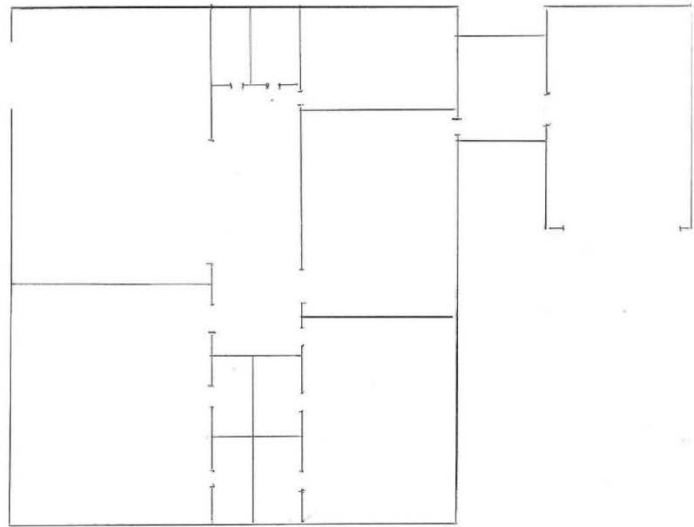
Gospel Lighthouse Church, Dallas, Dallas County, Texas

Figure 27: Current balcony floor plan. Source: Merriman Anderson Architects



Gospel Lighthouse Church, Dallas, Dallas County, Texas

Figure 28: A recent fire made in-depth surveying the former Caretaker's/Maintenance Cottage interior a hazard. The floor plan shown is an approximation based on known accounts and what was viewed from outside. Source: Merriman Anderson Architects



DEMOLITION LEGEND	
	EXISTING WALL TO REMAIN
	EXISTING COLUMN TO REMAIN

GOSPEL LIGHTHOUSE CHURCH - 1946 MAINTENANCE COTTAGE

1914 S. EWING AVE.
Dallas, Texas 75216
maa.2020026

02.02.2021

Gospel Lighthouse Church, Dallas, Dallas County, Texas

Photographs

Name of Property: Gospel Lighthouse Church
Location: Dallas, Dallas County, Texas
Photographer: Jennifer Picquet-Reyes
Date Photographed: May 14, 2020

Photo 01: West Elevation – 1941 Church. Camera facing east.



Gospel Lighthouse Church, Dallas, Dallas County, Texas

Photo 02: Lighthouse-shaped entrance on West Façade – 1941 Church. Camera facing east.



Gospel Lighthouse Church, Dallas, Dallas County, Texas

Photo 03: Northwest Oblique – 1941 Church. Camera facing southeast.



Photo 04: East (Rear) Elevation – 1941 Church. Camera facing northwest.



Gospel Lighthouse Church, Dallas, Dallas County, Texas

Photo 05: South Elevation – 1941 Church. Camera facing north.



Photo 06: Stage View – 1941 Church. Camera facing east.



Gospel Lighthouse Church, Dallas, Dallas County, Texas

Photo 07: West Elevation – Maintenance cottage. Camera facing east.



Photo 08: Southeast Corner – Maintenance cottage. Camera facing northwest.



Gospel Lighthouse Church, Dallas, Dallas County, Texas

Photo 09: West Elevation – 1950 Church. Camera facing east.



Photo 10: Northwest Limestone Façade – 1950 Church. Camera facing southeast.



Gospel Lighthouse Church, Dallas, Dallas County, Texas

Photo 11: North Elevation Detail – 1950 Church. Camera facing south.



Photo 12: Northeast Elevation – 1950 Church. Camera facing southwest.



Gospel Lighthouse Church, Dallas, Dallas County, Texas

Photo 13: Southeast Elevation – 1950 Church. Camera facing north.



Gospel Lighthouse Church, Dallas, Dallas County, Texas

Photo 14: Southwest Elevation – 1950 Church and 1941 Church. Camera facing northeast.



Photo 15: Flat Roof – 1950 Church. Camera facing northeast.



Gospel Lighthouse Church, Dallas, Dallas County, Texas

Photo 16: Rooftop Beacon – 1950 Church. Camera facing west.



Photo 17: Entrance Lobby Stairs – 1950 Church. Camera facing southwest.

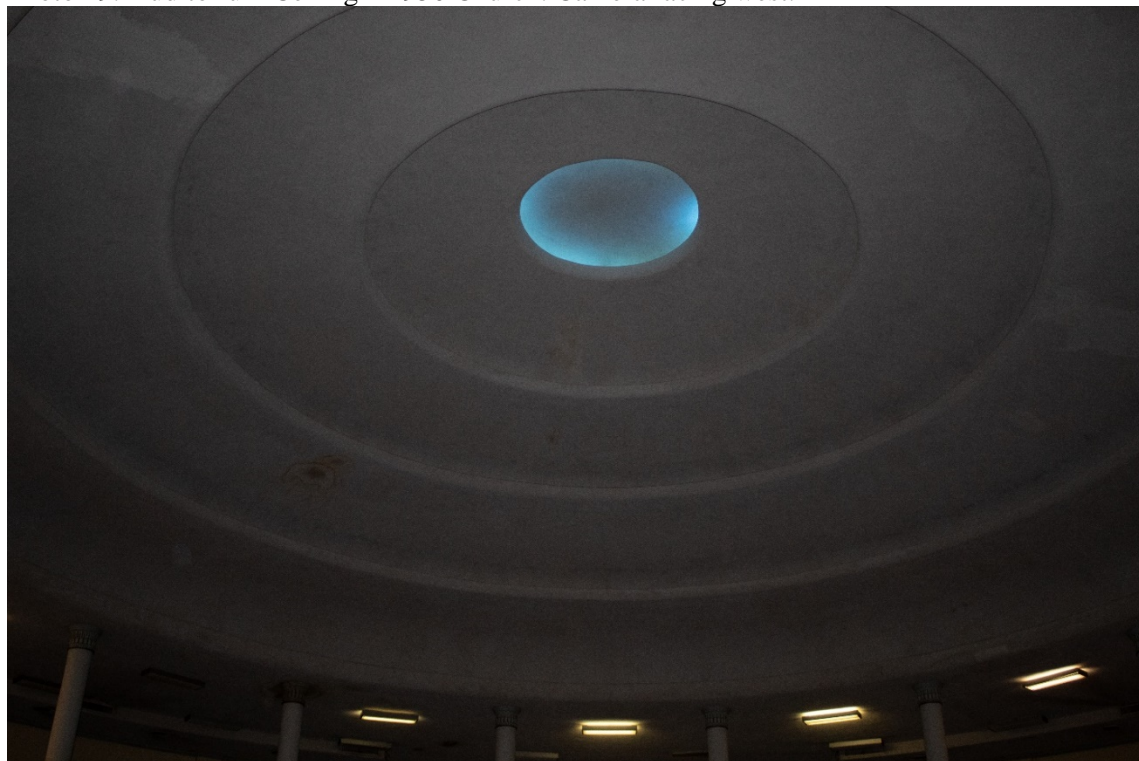


Gospel Lighthouse Church, Dallas, Dallas County, Texas

Photo 18: Auditorium View from Stage – 1950 Church. Camera facing west.



Photo 19: Auditorium Ceiling – 1950 Church. Camera facing west.



Gospel Lighthouse Church, Dallas, Dallas County, Texas

Photo 20: Stage – 1950 Church. Camera facing southeast.



Photo 21: Basement Prayer Room – 1950 Church. Camera facing north.



~end~