1. Name of Property

Historic Name: Holy Rosary Catholic Church
Other name/site number: N/A
Name of related multiple property listing: N/A

2. Location

Street & number: 1416 George Street
City or town: Rosenberg State: Texas County: Fort Bend
Not for publication: ☐ Vicinity: ☐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]
State Historic Preservation Officer

[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]
State or Federal agency / bureau or Tribal Government

[Date]

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
Holy Rosary Catholic Church, Rosenberg, Fort Bend County, Texas

5. Classification

Ownership of Property

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Category of Property

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Number of Resources within Property

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

6. Function or Use

Historic Functions: RELIGION: Religious Facility

Current Functions: RELIGION: Religious Facility; RECREATION AND CULTURE: Work of Art

7. Description

Architectural Classification: LATE 19TH AND 20TH CENTURY REVIVALS: Late Gothic Revival; MID-CENTURY MODERN NONRESIDENTIAL: Modern

Principal Exterior Materials: BRICK, STONE, GLASS

Narrative Description (see continuation sheets 7-7 through 7-14)
8. Statement of Significance

Applicable National Register Criteria

<table>
<thead>
<tr>
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<tr>
<td>A</td>
<td>Property is associated with events that have made a significant contribution to the broad patterns of our history.</td>
</tr>
<tr>
<td>B</td>
<td>Property is associated with the lives of persons significant in our past.</td>
</tr>
<tr>
<td>C</td>
<td>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.</td>
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<tr>
<td>D</td>
<td>Property has yielded, or is likely to yield information important in prehistory or history.</td>
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Criteria Considerations: A (Religious Properties)

Areas of Significance: Architecture (local)

Period of Significance: 1954-1957

Significant Dates: 1954, 1957

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

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

Architect/Builder: Lemmon, Mark (architect)

Narrative Statement of Significance (see continuation sheets 8-15 through 8-25)

9. Major Bibliographic References

Bibliography (see continuation sheets 9-26 through 9-29)

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

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

Historic Resources Survey Number (if assigned): NA
10. Geographical Data

Acreage of Property: Approximately 1.20 acres

Coordinates

Latitude/Longitude Coordinates (use decimal degree format)

Datum if other than WGS84: N/A

1. Latitude: 29.553353°N   Longitude: -95.816814°W

Verbal Boundary Description: The nominated property includes approximately 1.20 acres in the northeastern corner of the legal parcel identified as 0083 HY SCOTT (Reference ID: R39177), Rosenberg, Fort Bend County, Texas as recorded in the Fort Bend County Appraisal District, accessed July 21, 2021 (Maps 2 & 5).

Boundary Justification: The nominated property includes approximately 1.20 acres in the northeastern corner of the larger 12.08 acre legal parcel identified as 0083 HY SCOTT (Reference ID: R39177). The larger campus totaling more than 27 acres, also spans parcels 0083 HY SCOTT (Reference ID: R192404) and 0083 HY SCOTT (Reference ID: R39166). The church has a higher level of architectural merit than the few functionally-related historic buildings and non-historic buildings on the larger property, and they are excluded from the nominated boundary.

11. Form Prepared By

Name/title: Hannah Curry & Ella McIntire, Historic Preservation Specialists and Delfin Weis, Archaeological Field Lead
Organization: SWCA Environmental Consultants
Address: 10245 W. Little York, Suite 600
City or Town: Houston  State: Texas  Zip Code: 77040
Email: hannah.curry@swca.com
Telephone: (346) 388-1424
Date: July 2021

Additional Documentation

Maps (see continuation sheet Map-30 through Map-36)

Additional items (see continuation sheets Figure-37 through Figure-55)

Photographs (see continuation sheet Photo-5-6, 56 through Photo-78)
Photographs

Name of Property: Holy Rosary Catholic Church
City or Vicinity: Rosenberg
County, State: Fort Bend County, Texas
Photographer: Hannah Curry
Date Photographed: November 2020

Description of Photograph(s): North façade of the sanctuary, view south
Photograph Number 0001

Description of Photograph(s): East elevation and north façade of the sanctuary, view southwest
Photograph Number 0002

Description of Photograph(s): East elevation of the sanctuary, view west
Photograph Number 0003

Description of Photograph(s): South elevation sanctuary, view northwest
Photograph Number 0004

Description of Photograph(s): South and east elevations of the rectory with the south elevation of the sanctuary, view northwest
Photograph Number 0005

Description of Photograph(s): West and south elevations of the garage and rectory, view northeast
Photograph Number 0006

Description of Photograph(s): North elevation of the mechanical room, west elevations of the mechanical room and garage, view southeast
Photograph Number 0007

Description of Photograph(s): West elevation of the sanctuary, mechanical room, garage, and rectory, view east
Photograph Number 0008

Description of Photograph(s): Courtyard and north elevation of the rectory, view southeast
Photograph Number 0009

Description of Photograph(s): Courtyard and south elevation of the sanctuary, view northeast
Photograph Number 0010

Description of Photograph(s): Nave interior, view north
Photograph Number 0011

Description of Photograph(s): Nave interior, view south
Photograph Number 0012

Description of Photograph(s): Detail, the original marble altar
Photograph Number 0013
Holy Rosary Catholic Church, Rosenberg, Fort Bend County, Texas

Description of Photograph(s): Detail, original confessional booths
Photograph Number 0014

Description of Photograph(s): Narthex interior, view west
Photograph Number 0015

Description of Photograph(s): Working sacristy interior, view south
Photograph Number 0016

Description of Photograph(s): Vesting sacristy interior, view southeast
Photograph Number 0017

Description of Photograph(s): Rectory spaces originally used for church offices with original trim and wood flooring, view southeast
Photograph Number 0018

Description of Photograph(s): The priest’s home office in the rectory with dining room in the background, view northwest
Photograph Number 0019

Description of Photograph(s): First floor hallway in the rectory showing typical finishes in the public spaces of the rectory, view west
Photograph Number 0020

Description of Photograph(s): Garage interior with access door to mechanical room and the mechanical room’s original exterior wall, view northwest
Photograph Number 0021

Description of Photograph(s): Mechanical room interior from garage access door under the mezzanine, view northeast
Photograph Number 0022

Description of Photograph(s): Non-contributing statue of Mary, view south
Photograph Number 0023

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

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

Holy Rosary Catholic Church is located at 1416 George Street in Rosenberg, Fort Bend County, Texas. The three-story church was designed by Dallas architect Mark Lemmon in 1950 and constructed in two phases between 1954 and 1957. The building has five distinct sections – sanctuary with cruciform plan, mechanical space, rectory, courtyard, and garage – connected by a series of covered exterior walkways. Facing north on the site, the structural masonry building is clad in Arkansas buff brick, limestone, and slate. It serves as a post-war modern interpretation of Late Gothic Revival architecture. The exterior design features cast stone tracery, buttresses, a steeply pitched cross-gabled roof, pointed arch entries with elaborate limestone ornamentation, pointed arch stained-glass windows depicting the Mysteries of the Holy Rosary, and a 75-foot bell tower with pinnacles on the asymmetrical facade. The sanctuary interior is characterized by pointed arches, a vaulted ceiling, marble altars, original wood work, religious artwork and iconography, and largely intact floorplan. At the south end of the building, the rectory has more elaborate finishes in the public-facing areas, such as crown molding, plaster wainscot, chair rails, and wallpaper, and the private residential areas have plain painted surfaces. The large statue of the Blessed Virgin Mary was added to the site in 1986 and is a non-contributing object. Aside from a few alterations over the years, the property retains excellent historic and architectural integrity. While the current Holy Rosary parish campus occupies more than 27 acres across three contiguous parcels, the nomination focuses solely on the 1.20 acre portion containing the historic church building. The church has a higher level of architectural merit than the other resources on the campus and they are excluded from the boundary.

Location & Setting

Rosenberg, Texas is located roughly 35 miles southwest of Houston, Texas just outside the city’s major suburbs. The neighborhood around Holy Rosary is characterized by modest 1950s and 1960s Ranch style architecture and vernacular styles characteristic of the 1960s in southeast Texas. The properties in this area particularly utilize brick and wood siding, and manicured lawns and mature trees are common with uniform setbacks. Residents around Holy Rosary are predominantly working class families (Maps 1-7).

Holy Rosary Catholic Church has five distinct sections: a cross-gabled roof sanctuary with cruciform plan (1954), flat-roof mechanical space (1954), side-gabled roof rectory (1957), courtyard (unknown, likely 1957), and mansard-roof garage (1957) (Figure 8). The sections are connected by a series of exterior covered walkways, and the only interior connection is between the garage and mechanical space, which share a common wall. The campus occupies more than 27 acres across three contiguous parcels. In addition to the church, the campus also contains three buildings associated with the Holy Rosary Catholic School (1958, 1960, 1996), a Perpetual Adoration chapel (1981), a daily mass chapel (1988), parish hall (2011), shop building, a barbeque shed, a grotto (1999), and athletic fields. The church has a higher level of architectural merit than the few functionally related-related historic buildings and non-historic buildings and athletic fields on the larger property and are thus excluded from the nominated boundary (Map 3).

Sanctuary (1954)

The church is a post-war modern interpretation of Late Gothic Revival architecture. The sanctuary has a cruciform plan and is roughly three stories tall facing north onto Avenue L with a 75-foot bell tower in the northeast corner. The structural masonry building sits on a slab foundation at grade and is clad in Arkansas buff brick with an exterior cast stone chair rail and crown molding. Cast stone coping lines the roof which is primarily a steep cross-gabled design with slate shingles, however, the U-shaped sacristy on the southern end has a flat, membrane-covered roof. Pointed arch and rectangular windows on the sanctuary are stained glass fixed windows in steel frames with cast stone trim and tracery. The largest stained-glass windows, five each along the east and west elevations, and one on the north facade, collectively depict Mysteries of the Rosary, for which Holy Rosary is named, and all are covered in a grid of clear protective glass on the exterior. A large stained-glass window is also positioned along the south elevation. Detailing includes the cast stone
window trim, tracery, and coping. Other more intricate details, such as quatrefoils, pinnacles, medallions, and gadroon molding, are limited to the bell tower and to the north entrance. Side and rear entrances are more restrained (Figures 6, 8, 12-18, Photos 1-4, 8, 10).

Exterior

The primary (north) elevation is asymmetrically arranged in an (left to right) ABC pattern with the bays separated by buttresses. Bay A contains the four-story bell tower. There are two rectangular, narrow fixed stained-glass windows, each depicting religious symbols. The windows are located at level 1.5 and level 2. Level 3 in the bell tower contains louvered vents in the belfry itself, and there are large, foliated pinnacles located at all four corners. A quatrefoil cast stone baluster caps the bell tower as well. Bay B contains the historic primary entrance. The pointed arch entrance is flanked by rectangular stained-glass windows. The entrance is recessed into an exterior vestibule framed in Indiana limestone with two metal sconces. The elaborate ornamentation includes floral medallions, gargoyle molding, fleur de lis, and foliated pinnacles. In the vestibule, there is one set of paired, painted wood doors with tracery relief paneling flanked by matching single doors. Over the entry, applied relief text reads “QUEEN OF MOST HOLY ROSARY PRAY FOR US” with a corresponding relief of Christian symbols, including the rosary. The vestibule walls are randomly coursed Indiana limestone, and it uses a painted rib vaulted ceiling with painted panels and cast metal ribs and groins. Additional decorative, cast metal equilateral arches are arranged at the ceiling’s center point to create a floral design. Above the primary entrance is a large pointed arch stained-glass five-panel window approximately 25 feet tall, and a cast stone cross is installed at the parapet. Bay C contains a single opening with a set of paired rectangular steel-frame casement windows with stained glass depiction of the baptism of Jesus. A Texas Historical Commission Historical Marker is situated under the bell tower in Bay A. This marker is not large enough in size and scale to be counted separately in the resource count (Figures 12, 18, Photos 1-2).

The east elevation is arranged in an (left to right) ABCDDDE pattern, and buttresses with cast stone coping separate each of the bays after Bay B. Cast stone tracery is visible in the pointed arch windows. Bay A is the vesting sacristy with a set of triple-grouped rectangular stained-glass casement windows with trefoil tracery set into a rectangular opening with an ornamental cast stone lintel. Bay B has openings on the first and second levels. Bay B’s first level opening is a single pedestrian door recessed into a pointed arch opening located at the top of three steps and provides access to an interior vestibule. The door itself has a pointed arch shape and uses four panels with two central glass panels. The second level on Bay B steps back and contains a two-panel pointed arch stained-glass window in the chancel approximately 10 feet tall with quatrefoil tracery. Bay C contains the gable end of the east transept with a four-part pointed arch stained-glass window with quatrefoil and cinquefoil tracery approximately 20 feet tall. Bays D all contain stained-glass pointed arch tripartite windows with quatrefoil tracery approximately 15 feet tall. The first floor of Bay E is an entrance located at the base of the bell tower. The pointed arch entrance is delineated with Indiana limestone and features a set of paired doors, and the arch rise contains a cast stone quatrefoil. Each door leaf contains three equally sized vertical panels, and each panel contains a glass trefoil-arched light. Bay E’s second floor contains a single rectangular fixed stained glass window, and floor three contains louvered vents behind cast stone tracery with foliated pinnacles and a quatrefoil cast stone baluster capping the bell tower (Figure 14, Photo 2-4).

The south elevation faces the interior courtyard and is arranged in an (left to right) AAAABC pattern on the first level and has a single central opening at the second level. Bays A are all tripartite stained-glass windows in pointed arch openings with trefoil tracery. Bay B is a single rectangular entry under the cloisters located on the east side of the courtyard set into Indiana limestone. The original wood entry door contains three vertical panels, and the central panel contains a rectangular single stained-glass light in the upper half. Bay C contains tripartite stained-glass casement windows with trefoil tracery in a rectangular opening with an ornamental cast stone lintel. The single opening above is a large pointed arched five-panel stained-glass window with trefoil tracery, and above each window panel quatrefoil tracery in the arch rise above (Figure 16, Photos 4-5, 10).
The west elevation faces onto the surface parking lot, and it is arranged in an (left to right) ABBBBCD pattern. Buttresses with cast stone coping separate all the bays from one another. Bay A has openings on the first and second floors. The first-floor opening has a set of paired entry doors located under a non-historic covered walkway. The recessed door is framed with Indiana limestone. Above the entry, there are cast stone floral medallions in the corners and text in relief that reads “COME LET US ADORE.” Each door contains three vertical panels inside the surrounding rails and stiles, and there is a central stained-glass window in the upper half of each central panel. On the second floor, there are paired rectangular stained glass casement windows with trefoil tracery set into Indiana limestone trim with a cast stone lintel. Bays B all contain pointed arch tripartite stained-glass windows with quatrefoil tracery approximately 15 feet tall. Bay C contains the gable end of the west transept with a large four-part stained-glass window with quatrefoil and cinquefoil tracery approximately 20 feet tall. There is also a cast stone chimney located between Bay C and Bay D. Bay D, which is largely obscured by the mechanical space, contains openings on the first and second floors. On the first floor, Bay D contains the church’s accessible entrance. The non-original ramp to this entrance runs along the north-south axis, parallel to the building, to the covered walkway between the sanctuary and the mechanical space. The accessible entrance is recessed within an Indiana limestone opening on the west elevation and contains a single original wood door with two recessed panels, each with a rectangular stained glass window in the upper half. Above the door, there is an applied relief panel surrounded by gadroon molding. Original architectural drawings demonstrate an intention to include an inscription on the panel, however, no inscription was ever applied to the panel. On the second floor, Bay D contains one two-panel, pointed arch stained-glass window with quatrefoil tracery approximately 10 feet tall (Figure 15, Photos 7-8).

**Interior**

The sanctuary interior has three primary spaces: the narthex at the north end, the sacristy at the south end, and the nave in the middle. The narthex is sectioned into three distinct areas to correspond with the center aisle or a side aisle, and each section is defined by cast stone cased pointed arch openings. The flooring is non-original vinyl tiles, vinyl baseboards, and the walls are clad in painted plaster, and ceilings are supported with painted surbased arches with foliated imposts. The central section of the narthex is the most elaborate with a coffered ceiling between the arches. The coffered ceiling is adorned with three colors of paint to delineate the different levels of each coffer. Doors in the narthex, including the primary entry doors and the interior doors to the nave are wood doors with paired quatrefoil lights in the upper half and tracery paneling within cast stone frames. Doors to secondary spaces, such as restrooms and the confessional are set into plain plaster openings under cast stone lintels to match the exterior window lintels, and the doors themselves are simple wood paneled doors without tracery or lights.

The narthex also includes the original L-shaped stair on the east end in the bell tower to access the balcony. The stair has tan travertine steps and a simple metal handrail and rounded newel post. The existing, non-original confessional was installed in the northwestern corner of the narthex at an unknown date and took the place of what was the baptismry. The confessional is marked by a modern wood paneled doors within a pointed arch opening within an Indiana limestone frame. There are three colored electrical lights installed above the door to indicate availability in the confessional. The narthex also contains the restrooms, janitorial closets, and storage closets (Figures 9-10, Photo 15).

The sacristry at the south end is a U-shaped space with carpet flooring, vinyl baseboards, painted plaster walls, and painted plaster ceiling. The sacristy’s U-shape is created with a work sacristy on the west side, a vesting sacristy on the east side, and a connecting southern passage. The work and vesting areas both retain original millwork and crown molding, and the sacristium for unused holy water and communion wine is in the vesting sacristy. The vesting sacristy provides the only direct access to the chancel in the nave, although there is only a small passage between the work sacristy and the chancel (Figures 9-10, Photos 16-17).

The nave is a three-story space with a central aisle and two side aisles. Each side aisle is located under an arcade, and the cased pointed arches feature Indiana limestone. The aisles are carpeted, the flooring under the pews is vinyl tile, and the walls are painted plaster with a wood picture rail along the perimeter. The vaulted ceiling is supported with regularly
spaced pointed arches meeting at the ridgeline with fluted imposts and carved, painted archivolts and intrados, and the imposts align with the arcade columns. There is a coffered ceiling grid between each arch, typically 3x3, with an original large circular air diffuser in the central panel for each grid. The light fixtures are replacements. The original pews are wood with kneelers and tracery carved into the ends (Figures 7, 9-10, Photos 11-12)."

At the north end of the nave are two tripartite alcoves that were designed for use as confessionals (Photo 14). The confessionalists were moved to the original baptistery off the narthex at an unknown date, and the spaces in the nave were converted into devotional alcoves, though wood stiles remain in place to separate the space visually into three distinct sections. The balcony functions solely as the choir loft. Access to the bell tower is located through a staircase at the east end of the upper level, and the music library, offices, and organ blower are located at the west end of the upper level. The balcony baluster is cast stone block with traced floral openings, and the north elevation interior is dominated by the central pointed arch stained-glass window flanked by organ pipe boxes, all in the same pointed arch openings. The choir loft includes six tiers for instruments and performance, and it includes the organ, a piano, drum set, microphone stands, and three rows of chairs for the vocalists.

The chancel, located at the south end of the nave, is a four-tiered space, each tier approximately 4 inches higher than the previous, and the entire chancel is covered in the same green carpet used in the aisles. The historic baluster was removed at an unknown date. The first tier contains a single wooden table with a book and the marble baptismal font, the second tier contains a marble altar and marble lectern, tier three the marble pulpit, and tier four contains the marble altar with the tabernacle against the south wall. There are several wood chairs located on the second tier as well to provide seating for the priest and deacon. All liturgical furniture is white marble with red marble insets. The marble altar also has a relief carving of the Last Supper on the lower portion as well as green and white stone insets (Photo 13). The Crucifix is centered on the wall above the altar below the stained-glass window and serves as the focus of the chancel. It appears that the walls have been resurfaced with painted plaster in this area (Figure 7). Doors from the chancel to the sacristy are located under pointed limestone arches with foliated ornamentation, and the doors have quatrefoil lights in the upper half (Figures 7, 9-10, Photos 12-13).

The nave also includes 12 original large stained-glass windows representing the Mysteries of the Holy Rosary (Table 1). At the dedication service in 1954, only the window located on the south elevation above the altar was complete with the scene depiction. All others had the colorful transoms, however, the depictions were completed primarily between 1955 and 1956, though the north façade window was completed between 1960 and 1961. The glass was created on the Isle of Malta, imported by the Galea Brothers Importers in Houston, and installed by Ray Glass Company.\(^1\) All information about the stained-glass windows comes from Holy Rosary Church’s self-published centennial history book, *Centrumanni Fidei – Legatum Ministerii*.

### Table 1. Stained Glass Windows in the Holy Rosary Nave

<table>
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<th>Mystery Depiction(s)</th>
<th>Referenced Biblical Verse(s)</th>
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<tr>
<td>East Elevation</td>
<td>First Joyful Mystery</td>
<td>The Annunciation of Gabriel to Mary</td>
<td>Luke 1:38</td>
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<tr>
<td>East Elevation</td>
<td>Second Joyful Mystery</td>
<td>The Visitation of Mary to Elizabeth</td>
<td>Luke 1:42</td>
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<td>East Elevation</td>
<td>Third Joyful Mystery</td>
<td>The Birth of Jesus</td>
<td>Luke 2:11</td>
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<tr>
<td>East Elevation</td>
<td>Fourth Joyful Mystery</td>
<td>The Presentation of Jesus in the Temple</td>
<td>Luke 2:22</td>
</tr>
</tbody>
</table>

\(^1\) *Centrumanni Fidei – Legatum Ministerii* reports that the stained glass was imported by the Galeo Brothers, however, based on research, that was a misspelling.
St. (Pope) John Paul II introduced a new series of mysteries, The Mysteries of Light or the Luminous Mysteries, in 2002. Although the church already coincidentally included depictions of the First and Fifth Luminous Mysteries, the Baptism of Jesus on the north façade Bay C stained-glass window and the Last Supper on the altar, the remaining Luminous Mysteries are not depicted inside the historic church.

### Rectory (1957)

The rectory is a two-story rectangular section at the south end of the building that was originally designed in 1950 to provide offices, living, and public entertainment space for the priest, any assistant priests assigned to the parish, a live-in housekeeper, and a sacristan. Constructed in 1957, sources have not indicated whether differences between the 1950 plans and the current conditions occurred prior to the original construction or are non-historic alterations. A metal fence was also installed at an unknown date east of the rectory to create a private yard. The fence encloses a space from the southeast corner of the rectory to the southeast corner of the vesting sacristy (Figure 8).

The rectory features a pier and beam foundation facing north towards the sanctuary, and it uses a composite shingle side-gabled roof. Exterior cladding is the same Arkansas buff brick used on the sanctuary, and typical windows are 4/4 aluminum hung sash windows inside cast stone openings. The rectory operates on a separate HVAC system from the sanctuary, and the units are visible on the west elevation. There are no interior connections between the rectory and the sanctuary.

### Exterior

The north façade is arranged in an ABCDEF pattern and does not match the original architectural drawings. It appears to be original and the design likely changed before construction. Bay A is the primary entrance located under the cloisters. The entry is a single wood pedestrian door with an oval leaded-glass light in the top half, as well as a metal storm door with a single light in the upper portion, and a relief panel in a traditional rectangle with concave corners. The original mail slot is also present. Bay B has a single typical window located on the second floor. Bay C contains triple-grouped 4/4 aluminum hung sash windows on both levels. On the first floor, Bay D contains one set of paired 4/4 aluminum hung sash windows, Bay E a single 4/4 window, and Bay F contains a metal door under the covered passage with a single narrow rectangular light in the center. On the second floor, Bays D and E share an enclosed porch. The porch was covered at a

---

later date with horizontal siding and three sets of paired 1/1 aluminum hung-sash windows (Figures 8, 13-14, 17, Photos 5-6, 9).

The east elevation is arranged in an AA pattern and all openings on the first and second floors are paired 4/4 aluminum hung sash windows. There is also an additional single typical window in the attic. The south elevation is arranged in an AABAA pattern. Bays A are triple-grouped 4/4 aluminum hung sash windows on both floors, and Bay B is a single window on both floors. The west elevation is arranged in an BBB pattern on the first floor, and a AA pattern on the second floor. Bays B on the west elevation have 4/4 windows and a louvered metal vent. Bays A are paired 4/4 windows, and the attic has a single 4/4 window. In the original drawings the garage was designed with the garage doors facing south, but the garage was constructed with the doors on its west elevation.

**Interior**

Typical finishes are tile or carpet flooring, wood baseboards, painted or wallpapered walls, and simply cased openings. Ornamented columns and hardwood flooring are in the southernmost space on the first floor, intended for use as a Secretary’s Office in the 1950 drawings. Other details in the rectory are limited to coffered columns in the first-floor entry way and crown molding in the public-facing rooms, such as the priest’s office, living room, dining room, and kitchen. Original interior features include millwork throughout the building, paneling in a second-floor study, a beaded chair rail in the dining room, and bathrooms with original tile work, aluminum sliding shower door frame systems, and radiators. The plan also remains consistent to the original design with a central corridor on both levels and rooms stemming from the corridor (Figure 11, Photos 18-20).

Holy Rosary appears to have updated periodically the rectory’s wallpaper and carpet. However, based on the existing design, the most recent alteration to the rectory’s interior finishes occurred in the 1990s, likely coinciding with the parish’s administrative functions vacating the rectory in 1996.

**Courtyard (1957)**

The courtyard is a roughly square open-air space located between the sanctuary and the rectory. Historical photographs from the sanctuary’s construction do not show the courtyard, which indicates it was most likely constructed simultaneously with the rectory. There also seems to be some changes in the design before construction as well. It is bound by the sanctuary on the north, rectory on the south, and brick and cast stone-clad cloisters on the east and west. A stone walkway runs east-west through the center between each cloister. The west cloister uses a gated, pointed arched opening at the walkway, and the opening is flanked by triple-grouped surbased arch cast stone openings over a brick half-wall. The east cloister contains three, regularly-spaced full-height pointed arches on both sides of the walkway, providing visibility and access to the fenced lawn on the rectory’s east elevation (Figures 8, 11, 14, 16, Photos 4-5, 10).

An additional stone-paved area with a bench was added in the southeast corner at an unknown date to create a devotional area. The courtyard primarily uses non-native grass for landscaping with a variety of species and sizes of floral shrubs and bushes along the north and south elevations. There are also several secular impermanent lawn ornaments and outdoor statues.

**Mechanical Space (1954)**

The mechanical space on the west side of the building is a two-story structural masonry space constructed partially below grade, and it utilizes a two-tiered flat roof system. The mechanical space’s north elevation is arranged in an ABB pattern, and the west elevation is arranged in a BBC pattern. Bay A contains a single opening on the first floor. The opening leads to the only accessible entry to the sanctuary as well as to the west cloister for the courtyard. Bays B contain a louvered vent on the first floor and a set of paired steel frame casement windows on the second floor. Bay C contains a set of paired
metal doors with no lights on the first floor and a set of paired louvered vents on the second floor. There is also a buttress located at the northwest corner. Non-original HVAC equipment is also located on first tier of the roof (Figures 8, 11, 15, Photos 7-8).

On the interior, access to the mechanical space opens halfway up the first level with a concrete half flight of stairs leading to the first floor, located below grade. A central steel ladder provides access from the first floor to the mezzanine located at the south end. Finishes are concrete below grade and red brick above grade. Mechanical equipment includes water heaters and duct work, however, the space is used primarily for storage. There is an interior connection to the garage on the south elevation; the mechanical space and garage are the only sections of Holy Rosary with an interior connection (Photo 22).

Garage (1957)

The three-car garage, located on the southwest corner of the nominated property, has a mansard, composite shingle roof and solid masonry construction with exposed red brick on the interior. The original drawings show the two vehicle openings along the south elevation, but that changed at some point before construction. The original Arkansas buff brick from the mechanical space remains visible on the garage’s interior, and there is an interior connection to the mechanical space on this wall. The garage sits on a slab foundation at grade, and the primary vehicular openings are located on the west elevation. The west elevation is arranged in an AAAB pattern. Bays A are all metal panel overhead doors designed for a single vehicle. Bay B is a metal door leading to a climate-controlled maintenance storage room. The south elevation is arranged in an AB pattern. Bay A is a set of paired aluminum frame 4/4 hung sash windows, typical to the rectory. Bay B is a pedestrian entry to the garage. (Figures 8, 11, 13, 15, Photos 6-8, 21).

Statue of Mary (1986)

The large statue of the Virgin Mary is a non-contributing object located on the north side of the nominated building, aligning with the center of the primary entry. Parishioners Cyril and Lillian Humpola commissioned an unknown sculptor to create the statue for the Diamond Jubilee celebrations to commemorate the parish’s 75th birthday in 1986. The statue sits on a pedestal approximately five feet tall, and the statue itself is an additional five feet tall. Weighing 770 pounds, the Carrara marble statue shows Mary looking ahead with her hands held together in prayer. A rosary hangs over her right elbow to her knee, a nod to the parish as well as the rosary’s function for Marian (Blessed Virgin Mary mother of Jesus) prayer.³ The statue is non-contributing due to age as it was added outside the period of significance (Photo 23).

Alterations

Changes to Holy Rosary Catholic Church have been minimal. There are differences between the original architectural drawings and the existing building, but it’s unclear if those changes happened before or after actual construction of the church. The garage was shown in the original drawing as facing south, but was instead built with three garage doors facing west and some minor aspects of the rectory’s floor plan were changed. Other alterations include later installation of stained glass windows (1960-1961) and addition of the second altar after Vatican II—both considered historic changes, removal of the original chancel baluster, south chancel wall altered (Figure 7), asbestos abatement, installation of carpet, sound system, organ, and replacement light fixtures in the nave, a choir loft renovation in 2004, a new carillon in 2007, some floor plan alterations in the narthex including conversion of the confessionals to devotion alcoves, and conversion of baptism to confessionalists. The porch enclosure on the rectory occurred at an unknown date and a bench was added to the courtyard. Finishes in the public restrooms have also been changed at an unknown date, and the accessible entrance on the west elevation was added in the mid-1990s to meet building code requirements under the Americans with Disabilities Act. Holy Rosary has also updated interior finishes and appliances in the rectory regularly to provide comfortable living.

conditions for the appointed priest(s). The statue of the Virgin Mary was added to the property in 1986. A Texas Historical Commission Historical Marker was added in 2011.

**Integrity**

Holy Rosary Catholic Church retains a high level of historic integrity. The church remains in its original location and the historic setting is largely intact with the exception of some recent intrusions on the campus in the last 40 years. All five distinct sections are intact and no additions were added: cross gabled-roof sanctuary with cruciform plan (1954), flat-roof mechanical space (1954), side-gabled roof rectory (1957), courtyard (unknown, likely 1957), and mansard-roof garage (1957). Integrity of design, materials, and workmanship is readily apparent in the cruciform plan of the church itself, intact roof form, and the post-war modern exterior with Late Gothic Revival details. These characteristics include Arkansas buff brick, asymmetrical façade, cast stone coping, tracery, elaborate limestone entrance ornamentation, buttresses, bell tower with pinnacles, and pointed arch window openings with historic stained glass windows depicting the Mysteries of the Holy Rosary. Other intact characteristics include 4/4 aluminum hung sash windows on the rectory, as well as largely intact floor plans in the sanctuary and rectory, coffered and vaulted ceilings, original doors and other wood work including pews and choir loft, and original historic marble altar and tabernacle. Holy Rosary Catholic Church retains association with the same parish and diocese since its original construction in the 1950s. These intact aspects of integrity combined allow the property to convey the feeling of a 1950s modern Catholic Church with Late Gothic Revival ornament.
Holy Rosary Catholic Church, Rosenberg, Fort Bend County, Texas

Statement of Significance

Holy Rosary Catholic Church, located at 1416 George Street in Rosenberg, Texas is the third sanctuary on the second site in the parish’s history. Holy Rosary began as a missionary church for Houston-based priests in 1907, and the first permanent priest was assigned to the parish in 1911. After a fire burned the original wooden church in 1923, the parish constructed a new brick church with a 250-person capacity on the same site in 1926 where they remained until the current, much larger sanctuary was completed between 1954 and 1957. Designed by prolific Dallas architect Mark Lemmon, well-known for his impressive early 20th century historical ecclesiastical designs, the church was built to accommodate 750 parishioners. While smaller and more modest, the design for Holy Rosary was derived from Lemmon’s Highland Park United Methodist Church and Highland Park Presbyterian Church, both located in Dallas. Holy Rosary Catholic Church is nominated to the National Register of Historical Places under Criterion C in the area of Architecture at the local level of significance as an example of a post-war modern interpretation of Late Gothic Revival architecture built in the mid-1950s towards the end of Lemmon’s career. The period of significance is 1954–1957, representing the completion dates of both phases of construction. It meets Criteria Consideration A (Religious Properties) because Holy Rosary Catholic Church derives its primary significance from architectural distinction.

Early Catholicism in Texas

The history of the Catholic Church in Texas began with early European colonization of the region and expanded in influence through encomiendas and missions.\(^4\) Texas remained predominantly Catholic through the Spanish and Mexican periods.\(^5\) Increased Anglo-American colonization of Texas promoted by the Mexican government to strengthen territorial populations and sovereignty claims nominally increased the Catholic population of Texas through conversion and practice of Catholicism as the official state religion. Despite conversion to Catholicism being a stipulation for individual Anglo-Americans to settle in Texan colonies, this was largely disregarded by the predominantly Protestant settlers.\(^6\) When Texans won independence from Mexico in 1836, Catholicism was no longer a state-sanctioned religion, however large Catholic communities remained.

The establishment of the Republic of Texas created a change in ecclesiastical and diocesan jurisdiction.\(^7\) The administration of the Catholic Church in Texas shifted from Mexico to Texas through the establishment of an Apostolic Prefecture in 1836, a Vicariate Apostolic in 1842, and the Diocese of Galveston in 1847. Overseeing and administrating this change was Father Jean Marie Odin, who became the first Bishop of the Diocese of Galveston in 1847. The newly formed Diocese of Galveston, dedicated to the Blessed Virgin Mary, oversaw all Catholic communities in Texas until 1874, with the establishment of the Diocese of San Antonio and further subsequent subdivisions with increasing Catholic populations.\(^8\)

The historical development of the Catholic Church in Texas has influenced the expression of and ministry to Texas Catholics. After the Texas Revolution, Catholic Texans were predominantly Mexican or European in origin. Subsequent immigration largely reinforced the ethnocultural composition of Catholic Texans thus further distinguishing them from

\(^6\) Campbell, Gone to Texas, 110.
the increasing Anglo-American and Protestant segments of the population. To meet the needs of Catholic Texans, priests and religious orders were often European.\(^9\)

**Rosenberg, Texas**

The area of Rosenberg, Texas was settled by Anglo-Americans as part of Stephen F. Austin’s Colony in 1823.\(^10\) The area was largely rural and undeveloped until the proliferation and expansion of railroad networks in 1880.\(^11\) Rosenberg grew from a railroad station established at the crossroads of the Gulf, Colorado and Santa Fe and the Galveston, Harrisburg, and San Antonio Railroads. Named after the immigrant Swiss president of the Gulf, Colorado and Santa Fe Railway, Henry Rosenberg, the town of Rosenberg grew incrementally through to the end of the nineteenth century. While the initial growth of Rosenberg was connected to the railroad, agricultural opportunities and fertile soil continued to entice settlers to the region and shaping the layout of the city. In 1912, Rosenberg boasted a thriving commercial district complete with two two-story “skyscrapers”, banks, doctors, lawyers, merchants, and land development companies. These services attended the growing working-class population, which moved to the area in earnest as oil, sulfur, and cotton became viable local industries and farmland was converted to suburbs.\(^12\) “In 1945 the town estimated 3,457 residents and 128 businesses; by 1956 the total had almost doubled to 6,210 residents and 234 businesses. Through the 1960s and the 1970s the growth continued.”\(^13\) This growth has extended into the present due to lower living costs and proximity as a distant suburb of Houston.

**Holy Rosary Parish**

Arabella “Anna” Dorigan donated two lots in Rosenberg to the Catholic Diocese of Galveston in 1895, presumably eager to have a church located more closely to her home in Eagle Lake. After her donation, no records identify a Catholic presence in the area until 1907 when the first mass in Rosenberg is documented. The diocese treated Rosenberg as a missionary church from 1907 to 1911, sending priests the 30 miles from Houston to Rosenberg only a few times a year to hold mass and confession. However, in September 1911, the diocese appointed a priest to Rosenberg, and their first mass occurred on October 5, 1911, in the Gray Building on Avenue G, officially establishing the Holy Rosary parish as the first Catholic parish in Rosenberg.\(^14\) The Gray Building, now part of the Vogelsang Antique Emporium, was one of the first two-story buildings in Rosenberg and is a typical two-part commercial block building.\(^15\) The parish was founded predominantly by Czech and German immigrants. Although the parish began looking at purchasing a rectory and property on the northern side of Rosenberg, a 1915 flood convinced the congregation to focus construction on their donated parcel further south from the Brazos River.

The property Dorigan donated was located on the block bound by Fifth Street, Sixth Street, Avenue H, and Avenue I, and the dedication ceremony for the original wooden church building occurred in June 1912 (Figure 1).\(^16\) Pews and an altar came later, and a square bell tower was added in 1913. Holy Rosary parish also constructed a Craftsman-style brick rectory in 1922, also facing east onto Sixth Street (Figure 3). However, the next year in 1923, the original wooden church

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burned. The congregation constructed a new brick Spanish Mission-style church on the same site, which was dedicated in 1926 with a capacity for 250 people (Figures 2, 4). The new building faced north onto Avenue H (US 90A eastbound), demonstrating that the parish had purchased additional lots to accommodate the growing congregation in the previous decade.

Holy Rosary parish continued to acquire the lots around it, and in 1941, the parish constructed a school building facing south onto Avenue I (US 90A eastbound). Classes began in September 1941, and the dedication ceremony occurred in November that year. Sanborn Fire Insurance Company maps from 1926 and 1942 contradict parish and architectural records and show Holy Rosary’s buildings on the block bound by Avenue H, Eleventh Street, Avenue I, and Tenth Street (Figures 4-5). However, the church and the school’s continued growth resulted in a church that was too small for its congregation by 1950.

In 1950, Holy Rosary commissioned Dallas-based architect Mark Lemmon, well known for his ecclesiastical designs, to design a new sanctuary for the parish on its existing block. Although no church records have been identified to indicate why the parish selected Lemmon to design the 1954 church, his extensive career in ecclesiastical architecture, along with his adherence to historicity and tradition, made him a natural choice to design the Holy Rosary Catholic Church in Rosenberg. He has been credited as one of the most prolific and accomplished of Texas architects in this field, and his love of church architecture has been noted by many of his associates.

Originally intended for construction on the site of the 1926 church and 1922 rectory, Lemmon’s design would require the Holy Rosary parish to demolish both and relocate to a temporary location during construction. Instead, two parishioners, Mr. & Mrs. Julius Gubbels (Frances Jakubik), donated 250 undeveloped acres on George Street, then on the far western edge of town, and in December 1952, construction began. Though the parish continued to worship in their 1926 church during construction, this began the move to its current location at the intersection of Avenue L and George Street. No parish buildings from the Sixth Street block are extant.

Construction on the new church proceeded at a quick pace, and the cornerstone ceremony occurred on September 13, 1953. The dedication ceremony for the new 750-person capacity church was held on May 16, 1954, seventeen months later. Construction costs totaled $460,000. Aerial imagery taken in 1954 show that the design was constructed in at least two phases: the sanctuary and mechanical space completed in 1954, and the attached rectory was completed in 1957 according to an etched archway on the rectory (Figure 6). The garage is presumed to have been included as part of the rectory phase due to its structural masonry construction rather than wood frame structure typical of later construction.

The church’s design always included air conditioning, so more decorative features, such as stained-glass windows, were donated and fund-raised by parishioners, and the final stained-glass design was installed in 1960-1961. The installation

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19 During this period of Holy Rosary’s growth, the Archdiocese of Galveston-Houston started confronting racism and segregation across southeast Texas, see Mark Newman, “The Catholic Church in the Diocese of Galveston-Houston and Desegregation, 1945-1984.” Southwestern Historical Quarterly, Volume 124, Number 1, July 2020, pp.16-48. Historic photographs from the 1950s clearly demonstrate that Holy Rosary’s congregation was overwhelmingly, if not entirely, white. Although the existing 1950 census data does not provide racial demographics, the 2000 census demonstrated Rosenberg’s population was only 8.5% Black with almost four times the population compared to 1950. Research cannot definitively conclude whether Holy Rosary was racially segregated.
20 Singleton, 8-14.
22 Ibid, 12.
23 Research through Newspapers.com and the Portal to Texas History did not identify any newspaper articles written about the construction or dedication of Holy Rosary’s sanctuary or rectory.
and design of the glass was multifaceted. The Rosenberg local glass installation company, Ray Glass Company, was responsible for installation. The Ray Glass company currently serves Fort Bend County and was first established by Grady O. Ray and his wife Martha in 1949. The Rays became pillars of the community, and their installation work is seen throughout the area. At its inception, the company primarily worked on automotive projects, but in the later 1950s, began installing more intricate interiors such as the stained glass windows at Holy Rosary Catholic Church.\textsuperscript{24} The glass was sourced from the Isle of Malta by the Galea Brothers Importers in Houston, and the installation of the glass marks one of the most notable renovations. The Galea Brothers, Alfred and Edward Galea, were Maltese immigrants who lived in Houston.\textsuperscript{25} Edward was a renowned sculptor, working in marble, bronze, and terra cotta among other materials, and his work survives in the greater Houston area at Trinity Lutheran Church, the Roy and Lillie Cullen Building at Baylor College of Medicine, and the Hermann Professional Building in the Texas Medical Center, as well as buildings across Canada, Rome, London, Malta, and the U.S.\textsuperscript{26} Based on Edward’s significance as a sculptor, it is likely that the Galea Brothers both imported the glass and designed the depictions on the stained glass windows before subcontracting to the Ray Glass Company for installation. Subsequent renovations to the sanctuary itself include the 1986 donation of the Blessed Virgin Mary statue (non-contributing) on the north lawn as part of the parish’s diamond jubilee, a 2004 alteration to the choir loft and a new organ, and a carillon system installed in the bell tower in 2007, the first carillon in the diocese.\textsuperscript{27}

The parish’s associated school also relocated to the George Street site, resulting in several phases of new construction. Since 1957, the parish has constructed several other buildings on their campus, including the youth recreation center (1958), classroom building (1960), Perpetual Adoration chapel (1981), daily mass Chapel (1988), church administration and elementary school building (1996), and parish hall (2011). A grotto (1999) on the site was designed to replicate or harken to the grotto at Lourdes, France. None of the subsequent buildings were designed with the influence of the Late Gothic Revival style. While all of the buildings use brick cladding, none repeat the Arkansas buff brick used on the church building. Instead, the subsequent buildings were designed with the materials most popular and economical at the time of construction. Buildings use a multitude of styles, roofing materials, color, windows, window tints, and scales. The only consistent feature on the site is parish’s devotion to the Blessed Virgin Mary.

Photographs taken during the parish’s 100th anniversary celebrations demonstrate that the congregation has grown to match the size of its campus. The photographs also demonstrate that the parish remains overwhelmingly white with a small population of Black and Hispanic parishioners. The Archdiocese maintains a second parish in Rosenberg targeted towards Rosenberg’s Spanish-speaking population, Our Lady of Guadalupe, and Rosenberg’s largest populations identify as white or Hispanic.\textsuperscript{28}

The Holy Rosary

The Holy Rosary has historically functioned as a significant avenue of Christocentric Marian (Blessed Virgin Mary mother of Jesus) devotion in daily Catholic life. No individual or event has been successfully linked to the development of the Holy Rosary, rather its development and subsequent growth likely stems from the Medieval Liturgy of the Hours, the increasing prominence and importance of the Ave Maria prayer, and promotion by Dominican Friars in the fourteenth century.\textsuperscript{29} The series of 59 beads that form the Holy Rosary are organized into five decades of ten Hail Mary (Ave Maria) prayers, denoted by individual beads. The decades are introduced with an Our Father prayer and announcement of which


\textsuperscript{25} Ann Holmes, “Sculptor from Island of Malta Opens Studio In Houston.” The Houston Chronicle, Art Gravure Magazine. April, 1944, p. 2.

\textsuperscript{26} John Furneaux. “Clay from Malta!” The Houston Chronicle. September 14, 1947.

\textsuperscript{27} Ibid., 22-23.


\textsuperscript{29} James Hitchcock, History of the Catholic Church (San Francisco: Ignatius Press, 2012), 164; Catechism of the Catholic Church, 1st ed., (New York, Image Doubleday), 971, 2678
Mystery, and closed by Glory Be and Oh My Jesus prayers, denoted by a single bead that separates the sets of ten. This basic structure of the rosary forms provides a meditation on particular episodes of Jesus Christ’s life.30

This form of prayer is meditative upon the life of Jesus from the Marian or maternal perspective.31 Traditionally, three sets of mysteries each composed of five individual events formed the basis of contemplation: The Joyful Mysteries or those concerning the early life of Jesus, The Sorrowful Mysteries or those concerning the Passion of Jesus, and The Glorious Mysteries or those concerning the period during and after the resurrection of Jesus. St. (Pope) John Paul II, noted for his promotion of Marian devotions, introduced a new series of mysteries, The Mysteries of Light or the Luminous Mysteries, in 2002. This new addition to the over half-millennial tradition provided an avenue of meditation upon the ministries of Jesus which were not previously accounted and helped to create a more complete “compendium of the gospel” within the Holy Rosary tradition.32

The importance of the Holy Rosary within American Catholic life is demonstrated in the choice to name churches after the Holy Rosary. Of the approximately 17,000 Catholic parishes in the United States, 142 churches or chapels are named after the Holy Rosary, and approximately 20 of those were established after 1950.33 Within the Archdiocese of Galveston-Houston in particular, two other churches are named after the Holy Rosary: Holy Rosary Catholic Church in Galveston which was established in 1889 and Holy Rosary Catholic Church in Houston which was established in 1899. Further highlighting the significance of the Holy Rosary as an integral form of prayer in American Catholic life is that there are no Catholic Churches named after any other form of prayer in the United States other than the Holy Rosary.

No documentary evidence explicitly portrays the decision-making process for the naming of Holy Rosary Catholic Church in Rosenberg. Despite this lacuna of parochial history, broader trends in diocesan and global Catholic history likely underscore the name choice. In the decades prior the establishment of Holy Rosary Church several significant Marian apparitions approved by the Catholic Church occurred in France: Our Lady of the Miraculous Medal (1830), Our Lady of Salette (1846), Our Lady of Lourdes (1858), and Our Lady of Pontmain (1871).34 Arguably the most theologically significant and culturally impactful apparition was Our Lady of Lourdes. Over the course of several months in 1858 in a small grotto outside of Lourdes, the Blessed Virgin Mary appeared to St. Bernadette Soubirous and others. Notably, the Blessed Virgin Mary appeared with a gold and pearl rosary and the usage of rosaries was prominent during the apparitions.35 The influence of these apparitions, in conjunction with the dedication of the Diocese of Galveston to the Blessed Virgin Mary and the French nationality of the first two bishops, Rt. Rev. Jean-Marie Odin and Rt. Rev. Claude Marie Dubuis, likely lead to the selection of Holy Rosary as the name of the parish church.

**Catholic Architecture**

Catholic architecture scholars agree that a church should be “a physical representation of heaven on earth.”36 Moreover, a church should be the “built form of theology.”37 However, the “right building is not limited in the worldly sense to one style or another, to modern or traditional, liberal or conservative. In fact, it shatters the supremacy of these terms and finds the middle road. [A] right building, like all things related to the transcendentals, has the potential for an infinite variety of beautiful manifestations, provided, of course, that it is indeed manifesting ontological reality in a given situation.”38

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32 John Paul II, Apostolic Letter *Rosarium Virginis Mariae*
38 Ibid., 3.
As the oldest Christian denomination, Catholic churches worldwide appeared in a variety of styles and materials depending on the location, relative wealth of the parish, and available construction technology at the time of construction, all in service of this idea of the church as the physical manifestation of heaven and theology. The Church reinforced this guidance during the Second Vatican Council (1962–1965). The Second Vatican Council, or Vatican II, was the 21st ecumenical council of the Roman Catholic Church. The council convened more than 2,000 bishops to bring the Church, its practices, and its doctrine up to speed to meet the challenges of the twentieth century. The decisions at the Second Vatican Council included allowing that mass could be conducted in the native language (not just Latin); condemning antisemitism; and affirming democracy, human rights, and freedom of religion.39 The Second Vatican Council additionally “declared that the Church calls no one style her own, but that the genius of different ages was welcome, provided that these styles bring ‘due honor and reverence to the rights.’”40 The nominated property serves as a visual representation of Catholic theology, with a specific devotion to the Blessed Virgin Mary.

Mark Lemmon

Mark Lemmon was born on November 10, 1889, in Gainesville, Texas.41 His prolific career spanned multiple decades and has resulted in his recognition as one of the state’s foremost historicist architects.42 Lemmon attended the University of Texas from 1909–1912, where he obtained a bachelor’s degree in Geology. However his formal training in architecture and engineering was obtained by 1916 at the Massachusetts Institute of Technology, where he studied under architects such as the notable Neo-Gothic historicist Ralph Adams Cram.43 His appreciation for historical architecture was further cemented during World War I, when he served with the Seventy-seventh Engineering Division in France.44 This influence is particularly visible in the design he chose for his own family home, the Norman-revival Lemmon House (NRHP 2006).

Upon the end of WWI and his subsequent return from France, Lemmon initially worked for Dallas architect Hal Thompson whom he met while at school in Austin. In 1921 he formed a new partnership with Roscoe Dewitt.45 During this successful partnership, the firm received commissions for the Stephen F. Austin Elementary School (Dallas, 1921, demolished), Sunset High School (Dallas, 1923), and Goliad Junior High School which he codesigned with prominent school building architect William B. Ittner (Galveston, 1924) along with the main sanctuary for the Highland Park Methodist Church (Dallas, 1925–1927) and several buildings for the Southern Methodist University (SMU) campus in Dallas, including Fred Florence Hall (NRHP 1980).46 Lemmon also married Maybelle Reynolds in November 1922, and they would go on to have two sons.47

The partnership with Dewitt ended in 1927 when Lemmon formed his own private practice in Dallas. Having established himself as an accomplished architect among educational and religious organizations, he continued his success and designed 11 schools for the Port Arthur School District between 1927 and 1940.48 The buildings were constructed in a Dutch Colonial revival style in keeping with his respect for architectural and cultural history.49

40 McNamara, Catholic Church Architecture. 3.
43 Ibid., 8-10.
45 Long, Handbook of Texas.
47 Long, Handbook of Texas.
48 Singleton., 8-11.
49 Long, Handbook of Texas.
During the 1930s he became a prominent member of the Texas Centennial Architects Inc., the consortium of architects working for the State Board of Control on the Texas Centennial Exposition.\(^{50}\) It was also during this time that, under the influence of Paul Phillipe Cret, he began to experiment with Modernism and Art Deco.\(^{51}\) He designed four buildings for the Texas Centennial in this style, all of which are now located in the Fair Park National Historic Landmark District (NRHP 1986). Included in these structures is the Cotton Bowl Stadium, the Great Hall and Hall of Heroes within the Hall of State, and the Museum of Natural History, now known as the Museum of Nature and Science.\(^{52}\) He did not abandon his love of historicity during this time, however, and also was responsible for designing the Late Gothic Revival main sanctuary of the Highland Park Presbyterian Church in 1939.\(^{53}\) In 1940, the Hall of State and the Museum of Natural History along with two other of Lemmon’s designs were included in a list of the top buildings in Dallas by a poll published in the *Architectural Record*.\(^{54}\)

During World War II, Lemmon served with the Army's 8th Service Command in Dallas, Texas. He did not, however, abandon his practice during this time, and designed several buildings for the military including the San Angelo Air Force Base Advanced Flying School in 1942. Also completed during this time was the Joe Perkins Gymnasium for the SMU campus, and the Frazier Parks Public Housing project.\(^{55}\)

Although no records from the parish or archdiocese to explain why the building committee selected Lemmon as the project architect for this iteration of the church, or why the congregation selected a post-war modern interpretation of Gothic Revival architecture, Lemmon’s preference for Gothic designs was well known when Holy Rosary hired him for the new building.\(^{56}\) Lemmon attended MIT while Cram was on faculty, after most of Cram, Goodhue, and Ferguson’s best-known Late Gothic Revival and Collegiate Gothic projects were completed. His tutelage under Cram along with annual vacations to Europe to study the buildings upon which historicist styles are based provided Lemmon with a solid foundation for his designs. Lemmon is also described as a “staunch traditionalist, a champion of historic styles rendered with an attention to detail that seems almost quaintly antiquarian.”\(^{57}\) Although described by some as a “copycat architect,” a denigrative term to describe a designer who only reuses details and specifications from others’ projects, Lemmon’s designs are still exemplary buildings because his designs are “grounded in research rather than fashion.”\(^{58}\) *Dallas Morning News*’ architecture critic David Dillon praised Lemmon’s details, claiming that their refinement demonstrated a depth of understanding and immersion in the research and original sources that only a true expert could design historicist detailing in the correct scales and proportions for new construction.\(^{59}\)

Lemmon’s architectural philosophy held that “buildings were supposed to express tradition and continuity, durable values, and [that he should be] a faithful translator of inspired older models.”\(^{60}\) This made churches one of his favorite building types to design, and that love made him one of Texas’ most popular ecclesiastical architects. Lemmon’s ecclesiastical portfolio includes First Presbyterian Church (Ardmore, Oklahoma, 1929), Third Church of Christ Scientist (Dallas, 1931), St. Luke’s United Methodist Church (Houston, 1945), First Methodist Church (San Angelo, 1946), Wynnewood Presbyterian Church (Dallas, 1949), Gaston Avenue Baptist Church (Dallas, 1950), First Presbyterian Church (Tyler, 1950), Perkins Chapel at SMU (Dallas, 1951), Platter Methodist Church (now Waples Memorial United Methodist Church, Denison, 1951), Covenant Presbyterian Church (now First Family Church, Dallas, 1951), Wynne Chapel (Dallas, 1950), St. Luke’s United Methodist Church (Houston, 1945), and the Frazier Parks Public Housing project.

\(^{50}\) Singleton, 8-12.

\(^{51}\) Singleton, 8-15.

\(^{52}\) Singleton, 8-12.

\(^{53}\) Long, *Handbook of Texas*.

\(^{54}\) “Record Poll in Dallas Produces Wide Variety of Choices” *Architectural Record*. August 1940, v. 88 no. 2, p.16-18

\(^{55}\) Singleton, 8-12.


\(^{58}\) Dillon, “Grandly Gothic.”

\(^{59}\) Dillon, “Grandly Gothic.”

\(^{60}\) Ibid.
Holy Rosary Catholic Church, Rosenberg, Fort Bend County, Texas

1952), First Baptist Church (Midland, 1954), Churchill Way Presbyterian Church (Dallas, 1959), St. Augustine Catholic Church (Dallas, 1960), First Presbyterian Church (Wichita Falls, 1962), Preston Hollow Presbyterian Church (Dallas, 1962), and Moody Memorial First Methodist Church (Galveston, 1964) among many others.\footnote{Richard R. Brettell & Willis Cecil Winters, Crafting Traditions: The Architecture of Mark Lemmon. Dallas, Texas: Meadows Museum, Southern Methodist University, 2005, Illustrated Catalogue 89-139.}

Two of his best-known churches include Highland Park United Methodist Church (1925–1927, Figures 19-20) and Highland Park Presbyterian Church (1939-1941, Figures 21-22), both located in Dallas and designed in the Late Gothic Revival style.\footnote{Ibid.} His work on both buildings is rooted in detailed study of European Gothic churches. Highland Park United Methodist and Highland Park Presbyterian, based on Goodhue’s First Baptist Church in Pittsburgh, are more ornate than Holy Rosary.\footnote{Julie Arens Bagley, “Dallas Region: Mark Lemmon’s Gothic Revival Highland Park Presbyterian Church.” Thesis, The University of North Texas, 2004, 47.}

While smaller in size and scale, Holy Rosary Catholic Church bears a striking resemblance both Highland Park Methodist Church and Highland Park Presbyterian Church. Constructed years earlier, they appear to have been Lemmon’s design inspiration for Holy Rosary. The Highland Park churches and Holy Rosary all have buff brick cladding with cast stone accents, high pitched cross-gabled roofs, buttresses, tracery-covered pointed arch stained-glass windows, ornamented entrances, and cruciform plans. The Presbyterian design utilizes a fleche spire, more details at the cornice, formal garden, and arcade walkways between the sanctuary and other campus buildings, and the Methodist church has elaborately planned landscaping and a square bell tower along the primary elevation. Both Dallas churches also have multiple buildings on their campuses designed to complement Lemmon’s sanctuary. Like Highland Park Methodist, Holy Rosary’s bell tower is square; however, its landscaping is limited to a simply designed row of trees and the church is not stylistically compatible with any of the other buildings on its campus. On the interior, the Highland Park churches include high quality wood paneling in the chancels, exposed wood trusses, and vaulted plank ceilings, while Holy Rosary relies on painted plaster ornament and finishes. Despite being more modest, Holy Rosary embodies many of the other stylistic characteristics of Late Gothic Revival architecture and serves as a later example of Lemmon’s early 20th century preference for historical ornament. The relative wealth, size, needs of the congregation, and worship practices of the different denominations account for the design differences.

Lemmon remained very active after World War II, serving as the consulting architect for the Dallas Independent School District until 1968. In addition to his work with the school district, he continued his association with SMU designing the Georgian-style Fondren Science Building and the Bridwell Library in 1949 and Perkins Chapel in 1950. He also designed several buildings for his alma mater, the University of Texas at Austin, throughout the 1950s.\footnote{Singleton, 8-13.}

Lemmon retired in 1965 after working in coordination with architects Pereira and Luckman on the Braniff Airlines Operations Center. He died on December 22, 1975. Services were held at the Highland Park Presbyterian Church.\footnote{Singleton, 8-13.}


During late 19th and early 20th centuries, Late Gothic Revival architecture came into vogue for new educational institutions and religious construction. In both variations of the style, architectural design relied on European precedents. In most instances, the innovation of American architects and their designs blended with those precedents to create a hybrid American result.
The Protestant ecclesiastical return to Gothic architecture began in England as a rejection of secularism in the church, a reaction to the classical revival styles seen as an embrace of secularism, and support of the formality and opulence in liturgy and Church architecture. In the United States, Evangelical Protestant denominations embraced Late Gothic Revival ecclesiastical design, and the Methodist Episcopal Church even declared Gothic style architecture to be the official style of the denomination. Although the Catholic Church did not offer much architectural guidance, let alone a mandate for a particular style, Gothic architecture’s burgeoning popularity within the denomination indicated a clear preference for tradition into the early 20th century, and into the 1950s in some cases. These preferences and the existing number of Late Gothic Revival churches in the Archdiocese of Galveston-Houston, certainly impacted Mark Lemmon when designing Holy Rosary, especially in combination with his personal architectural philosophy.

Changes in higher education in the late 19th century including educational reform, higher enrollment, and expanded administration gave way to new ideas about campus planning and architectural design at American colleges and universities. What became known as Collegiate Gothic first appeared at Bryn Mawr in the 1890s and in 1896 at Princeton University, both designed by Cope and Stewardson. In contrast to classical architecture, Gothic was seen as more flexible choice for growing campuses. Boston-based architecture firm Cram, Goodhue, and Ferguson and lead partner Ralph A. Cram popularized the style with their use of it at West Point Military Academy (1904-1923) and Princeton University (1906-1929). Cram studied the history, culture, and architecture of Medieval Europe, and was also well regarded for his Late Gothic Revival ecclesiastical designs. Some of the firm’s work included First Baptist Church (1902); St. Thomas Episcopal Church (1907); Cathedral of the Incarnation (1908) and St. John the Divine Episcopal Church (1925-1931). Collegiate Gothic was especially popular at Yale University, Duke University, the University of Chicago, and the University of Pittsburgh. Collegiate Gothic served American academia by adding “a millennium in an eyelink to the history of the university.” The style also evoked the tradition, religious devotion, prestige, and lineage of academia by recalling the monasteries, cathedrals, and both Oxford and Cambridge universities in England but often on a larger scale. It afforded newer institutions to provide a standard style while still allowing room for each building on campus to have unique details to identify its use and function. The perceived stability and longevity of the style also influenced new colleges and fledgling universities to incorporate Gothic architecture into their campus plans. Given Lemmon’s exposure under Cram, it’s not surprising that Holy Rosary Catholic Church reflected the influence of Cram’s ecclesiastical and academic work.

Post-War Gothic Style

After World War II, the second wave of Modern architecture was taking hold and many revival styles were waning in popularity. While some denominations began opting for Modern ecclesiastical design by the 1950s often in suburban settings, many congregations sought to retain all or at least some elements of the revival styles. Modern Gothic designs represented an abstraction of Gothic Revival evoking both continuity and tradition. Holy Rosary Catholic Church served as an example of a post-war modern interpretation of Late Gothic Revival architecture. Lemmon’s design has a modern appearance and scale, particularly visible in the buff brick exterior. Unlike Late Gothic Revival churches of late 19th and

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early 20th centuries, Holy Rosary was more modest with the restrained application of Gothic ornament prominently expressed in the cast stone tracery and coping, elaborate limestone entrances, pointed arch window openings, steeply high-pitched roof, bell tower with pinnacles, and vaulted ceilings. The church serves as an example of Lemmon’s post-war ecclesiastical work and displays some retention of tradition at a time when Modern architecture was becoming dominant. It served as a new and contemporary church for the growing parish.

Early Examples of Late Gothic Revival Architecture in the Archdiocese of Galveston-Houston

Churches constructed in the Archdiocese of Galveston-Houston utilized Late Gothic Revival and other historicist styles as guides for designing new churches across Texas, most notably St. Mary’s Cathedral (NRHP 1973) in Galveston and the Cathedral of Immaculate Conception (NRHP 1980) in what is now the Catholic Diocese of Brownsville. The French priests who established a Catholic presence in Texas after its independence from Mexico modeled new churches on the Gothic designs of their home country with some Classical influences from other ecclesiastical design in the United States. In the same way that American colleges and universities utilized Collegiate Gothic, the Archdiocese’ use of Late Gothic Revival evoked strength, longevity, tradition, and stability and provided legitimacy to burgeoning parishes in the late nineteenth and early twentieth centuries.

Ecclesiastical Architecture in Rosenberg

Holy Rosary is one of a handful of historic-age churches in Rosenberg that also includes First United Methodist (1941), St. Paul’s Lutheran (1960), Trinity Lutheran (1960), and First Baptist (1964). Many other congregations are located within Rosenberg; however, no other congregations were identified that conduct worship in a historic-age building. Another Catholic parish in Rosenberg, Our Lady of Guadalupe, which appeals primarily to Spanish-language parishioners, constructed a new Spanish Mission-style sanctuary designed by Turner Duran Architects in 2016. Trinity Lutheran’s present building was designed in an extremely Modern style with a low-pitched roof, concrete screen on the front façade, and an aluminum and glass storefront entry system. First Baptist’s current church is a Colonial Revival building with red brick cladding, a pedimented portico, Corinthian columns, and simple rectangular window openings for the stained-glass designs.

St. Paul’s Lutheran Church, designed by Hiram A. Salisbury and T. George McHale, and First United Methodist, designed by Ernest L. Shult, are also Late Gothic Revival buildings, however, their designs are more modest. St. Paul’s uses small, narrow windows, and distinguishes itself by using rusticated limestone cladding. First Methodist includes drop arch window openings, cast-stone capped buttresses, and a large window over a recessed entry, however, it lacks many details most closely associated with the Gothic style. Both churches use leaded glass windows rather than stained glass, and they lack the tracery, finials, and the scale and proportions used on Holy Rosary. Holy Rosary Catholic Church is undoubtedly the best example of ecclesiastical architecture with Late Gothic Revival influence in Rosenberg.

Conclusion

Holy Rosary Catholic Church is nominated to the National Register of Historical Places under Criterion C in the area of Architecture at the local level of significance as a post-war modern interpretation of Late Gothic Revival architecture built in the mid-1950s towards the end of architect Mark Lemmon’s career. The period of significance is 1954–1957. It meets Criteria Consideration A (Religious Properties) because Holy Rosary Catholic Church derives its primary significance from architectural distinction.
Bibliography


Catholic Church in Rosenberg, Fort Bend Museum Collection, Portal to Texas History, accessed November 30, 2020, https://texashistory.unt.edu/ark:/67531/metapth746/


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"Record Poll in Dallas Produces Wide Variety of Choices" Architectural Record. August 1940, v. 88 no. 2


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MAPS

Map 1: Fort Bend County in Texas
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Map 5: The nominated property includes approximately 1.20 acres in the northeastern corner of the legal parcel identified as 0083 HY SCOTT (Reference ID: R39177), Rosenberg, Fort Bend County, Texas as recorded in the Fort Bend County Appraisal District, accessed July 21, 2021.
Map 6: Partial site plan showing the nominated property and the parish campus in its immediate vicinity, courtesy Merriman Holt Powell Architects.
Map 7: Holy Rosary Catholic Church shown on c. 1957 Fire Insurance Map, Texas State Board of Insurance. Courtesy Texas State Library and Archives Commission, https://tsl.access.preservica.com/uncategorized/IO_8ab0d1a2-55ac-4b56-8059-92d69fd4ece2/
FIGURES

Figure 1: The 1911 church building with the 1913 bell tower was the first church for the Holy Rosary parish. Courtesy the Fort Bend Museum via the Portal to Texas History.
**Figure 2:** A c. 1925 photograph of the parish’s second church building, completed 1926 on the same site as the first building. Courtesy the Fort Bend Museum via the *Portal to Texas History*. 
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**Figure 3:** The 1922 rectory with the 1926 church, date unknown. Courtesy the Fort Bend Museum via the *Portal to Texas History.*
Figure 4: 1926 Sanborn Fire Insurance map, Sheet 6, showing previous Holy Rosary Catholic Church.
Figure 5: 1942 Sanborn Fire Insurance Map, sheet 3, showing previous Holy Rosary Catholic Church
Figure 6: Aerial image showing the completed sanctuary and mechanical room circa 1954 without rectory or garage, view southeast. Courtesy Holy Rosary Catholic Church.
Figure 7: Interior photograph of Holy Rosary’s 1954 building dedication mass, view south. Courtesy Holy Rosary Catholic Church.
**Figure 8:** Diagram labeling different sections of the nominated building.
Figure 9: 1950 first floor plan for the Holy Rosary Catholic Church sanctuary.
**Figure 10:** 2021 first floor plan for the Holy Rosary Catholic Church sanctuary.
Figure 11: 1950 first floor plan for the Holy Rosary Catholic Church rectory. 2021 floor plans for the rectory are not available.
Figure 12: 1950 north façade drawing.
Figure 13: 1950 south elevation drawing.

Figure 14: 1950 east elevation drawing.
Figure 15: 1950 west elevation drawing.

Figure 16: 1950 section drawing showing the sanctuary’s south elevation.
**Figure 17:** 1950 section drawing showing the rectory’s north elevation.

![Diagram of Holy Rosary Catholic Church](image)

**Figure 18:** Inscription for 2011 Texas Historical Commission Historical Marker (not counted)

In 1895, Arabella Dorigan donated two lots for the building of a Catholic Church in Rosenberg. Mass was held periodically in other buildings until 1911, when a wooden church and rectory were built at Avenue H and 6th Street. A fire destroyed the church in 1924, and a new Mission Style stucco church was built in 1925. In the 1950s the structures were demolished, and the property was sold. The third church, designed by Mark Lemmon in the Gothic Revival style, was built west of town on 25 acres donated by Julius and Frances Gubbels and was dedicated in 1954. Over the years a school, started in the 1930s, a rectory, a bell tower, a grotto, a parish life center and other structures have been built at this site.⁸⁰

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⁸⁰“Holy Rosary Catholic Church,” Texas Historical Commission Historical Marker, Atlas Number 5507016947, Marker Number 16947.
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**Figure 19:** Highland Park United Methodist Church, Lemmon and Dewitt, 1925-1927. Courtesy of Flashback Dallas, accessed November 4, 2021, [https://flashbackdallas.com/2014/08/31/highland-park-methodist-church-1927/](https://flashbackdallas.com/2014/08/31/highland-park-methodist-church-1927/).
Figure 20: Highland Park United Methodist Church. Photos courtesy of Alyssa Gerszewski (THC), November 29, 2021.
Figure 22: Highland Park Presbyterian Church. Photo courtesy of Alyssa Gerszewski (THC), November 29, 2021.
PHOTOS

Description of Photograph(s): North façade of the sanctuary, view south
Photograph Number 0001
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Description of Photograph(s): East elevation and north façade of the sanctuary, view southwest
Photograph Number 0002
Holy Rosary Catholic Church, Rosenberg, Fort Bend County, Texas

Description of Photograph(s): East elevation of the sanctuary, view west
Photograph Number 0003
Holy Rosary Catholic Church, Rosenberg, Fort Bend County, Texas

Description of Photograph(s): South elevation sanctuary, view northwest
Photograph Number 0004
Holy Rosary Catholic Church, Rosenberg, Fort Bend County, Texas

Description of Photograph(s): South and east elevations of the rectory with the south elevation of the sanctuary, view northwest
Photograph Number 0005
Holy Rosary Catholic Church, Rosenberg, Fort Bend County, Texas

Description of Photograph(s): West and south elevations of the garage and rectory, view northeast
Photograph Number 0006
Holy Rosary Catholic Church, Rosenberg, Fort Bend County, Texas

Description of Photograph(s): North elevation of the mechanical room, west elevations of the mechanical room and garage, view southeast
Photograph Number 0007
Holy Rosary Catholic Church, Rosenberg, Fort Bend County, Texas

Description of Photograph(s): West elevation of the sanctuary, mechanical room, garage, and rectory, view east
Photograph Number 0008
Holy Rosary Catholic Church, Rosenberg, Fort Bend County, Texas

Description of Photograph(s): Courtyard and north elevation of the rectory, view southeast
Photograph Number 0009
Holy Rosary Catholic Church, Rosenberg, Fort Bend County, Texas

Description of Photograph(s): Courtyard and south elevation of the sanctuary, view northeast
Photograph Number 0010
Holy Rosary Catholic Church, Rosenberg, Fort Bend County, Texas

Description of Photograph(s): Nave interior, view north
Photograph Number 0011
Holy Rosary Catholic Church, Rosenberg, Fort Bend County, Texas

Description of Photograph(s): Nave interior, view south
Photograph Number 0012
Holy Rosary Catholic Church, Rosenberg, Fort Bend County, Texas

Description of Photograph(s): Detail, the original marble altar
Photograph Number 0013
Holy Rosary Catholic Church, Rosenberg, Fort Bend County, Texas

Description of Photograph(s): Detail, original confessional booths
Photograph Number 0014
Holy Rosary Catholic Church, Rosenberg, Fort Bend County, Texas

Description of Photograph(s): Narthex interior, view west
Photograph Number 0015
Description of Photograph(s): Working sacristy interior, view south
Photograph Number 0016
Holy Rosary Catholic Church, Rosenberg, Fort Bend County, Texas

Description of Photograph(s): Vesting sacristy interior, view southeast
Photograph Number 0017
Description of Photograph(s): Rectory spaces originally used for church offices with original trim and wood flooring, view southeast
Photograph Number 0018
Holy Rosary Catholic Church, Rosenberg, Fort Bend County, Texas

Description of Photograph(s): The priest’s home office in the rectory with dining room in the background, view northwest
Photograph Number 0019
Holy Rosary Catholic Church, Rosenberg, Fort Bend County, Texas

Description of Photograph(s): First floor hallway in the rectory showing typical finishes in the public spaces of the rectory, view west
Photograph Number 0020
Holy Rosary Catholic Church, Rosenberg, Fort Bend County, Texas

Description of Photograph(s): Garage interior with access door to mechanical room and the mechanical room’s original exterior wall, view northwest
Photograph Number 0021
Holy Rosary Catholic Church, Rosenberg, Fort Bend County, Texas

Description of Photograph(s): Mechanical room interior from garage access door under the mezzanine, view northeast
Photograph Number 0022
Holy Rosary Catholic Church, Rosenberg, Fort Bend County, Texas

Description of Photograph(s): Non-contributing statue of Mary, view south
Photograph Number 0023