

Original

ST. PAUL UNITED METHODIST CHURCH
DESIGNATION REPORT
CITY of DALLAS



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Cultural Significance

St. Paul Church began as a mission of the Wesley Church in New Orleans, Louisiana in 1865. In 1873 the St. Paul Church of Dallas was organized in a brush arbor by Reverend H. Boliver, the first pastor, and Dr. William Bush, District Superintendent. Land at the present site was purchased and on April 14, 1874, the Philadelphia Board of Missions of the Methodist Church gave \$250.00 to construct the first church building.

Instead, a small, white, frame church was purchased and moved to the site. This building served as a school for black children as well as for church functions. From 1874-84, this was one of the few schools open to black children in Dallas. Reverend Harry Swann was pastor during this period and oversaw the education programs as well as the religious activities of the church.

Even though work on the present-day edifice was begun in 1901, it was not completed and open for use until 1927. It served as the site for the annual Black Methodist Church Conferences before the organization was integrated into the white branch. This building was one of the few large-public meeting spaces available to blacks in Dallas for many years. St. Paul Church and its facilities served as the site for high school commencements, educational, and social activities for the black community here for many years.

In cooperation with the Perkins School of Theology at Southern Methodist University, St. Paul has served (and still serves) as a church for the practical training of ministry students in Methodism throughout the world.

The St. Paul Church was instrumental in the creation and organization of other Methodist churches in Dallas as well as other cities. The Hamilton Park, Carver Heights, and Highland Hills Methodist Churches here began or were organized through the help of St. Paul Church.

Dr. I.B. (Ira Benjamin) Loud has pastored the St. Paul Church for over 32 years, and has been an active civic leader in Dallas for many years. Under his pastorage, the church has prospered and grown. In addition, he was instrumental in helping to organize other United Methodist Churches here in Dallas. When the Perkins School of Theology opened its doors to blacks, his interest in seeing quality theological education for minorities resulted in five students from that class going on to become outstanding ministers, and over 60 others entering the gospel ministry.

A prominent figure associated with St. Paul Church is Anthony B. Norton, who purchased the site for the church and was editor of an early Dallas newspaper called "The Itelligentsia".

Other well-known members of the church are L.J. Pinkston, for whom Pinkston High School is named. He was the first black doctor to open a clinic in Dallas. T.D. Marshall was the principal of Durell Elementary and Booker T. Washington Schools. The Marshall Learning Center is named for him. Texas State Representative Samuel Hudson, III and Past Council-woman, Lucy Patterson are other outstanding black leaders who are members of St. Paul Church.

Ernie Banks grew up in this church. He was a member of the Chicago Cubs for over 15 years and was inducted into the baseball Hall of Fame in 1980.

Today, St. Paul United Methodist Church continues to serve the Dallas community through its religious, social, educational, and missionary programs as it has done from its beginnings over 100 years ago.

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Architectural Significance

The Saint Paul Church is a Gothic-styled building with Victorian influences. The irregular, picturesque, and lively forms of the Gothic and Victorian styles embodied in this structure are very similar to American church buildings of the 1840's and 1850's. This style of church architecture was popular well past the Civil War years.

On the facade, an emphasis on the verticality of the building is created by thrusting architectural elements like the pointed Gothic arches and the Victorian turrets. The forms and details of the three turrets are Victorian--almost Medieval. None of the turrets are identical, but all have parapets with Romanesque details. The church facades are assymetrical and a semicircular chapel projects from the southern end of the building. The basement forms the pedestal for the two main levels of the church.

Some of the Victorian characteristics of the St. Paul Church include the wide auditorium plan with the children's classroom that opens into it. The auditorium has a sloping floor on the main and balcony levels which creates an unobstructed view of the pulpit and choir bay.

Visual excitement is created by varying the facade materials and colors. This is seen in the curved addition to the south of the main auditorium. Added visual interest is created by the carved stonework above the windows and archways.

Some Gothic influences are typified in the St. Paul Church as well. The Gothic Revival church plan evolves to a complex, irregular, expansive shape by the addition of projecting transepts, towers, baptistry, vestries, or organ lofts. The St. Paul Church plan includes all of these design elements. A significant feature of the sanctuary is that the altar and pews are laid out on the diagonal of the room rather than the traditional nave and transept arrangement which might be expected from looking at the exterior. This design feature in and of itself makes this church a structural rarity of its time.

The variety of architectural forms seen in the elevations of this church are also typical of the Gothic Revival churches. The single and grouped arrangements of the pointed arch windows are one of the more typical Gothic church architectural features. The thirty-five Gothic-styled, stained glass windows are dedicated to prominent past bishops, pastors, and church officials. There are ornate tin ceilings throughout the edifice as well as an exposed heavy timber beamed and panelled ceiling which covers the main sanctuary.

The St. Paul Church has endured virtually intact to today. Despite a fire and renovations, the architectural purity and integrity of the original construction has, for the most part, been respected.

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Designation Merit

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| <p>A. Character, interest, or value as part of the development, heritage or cultural characteristics of the City of Dallas, State of Texas, or the United States. <u> X </u></p> <p>B. Location as the site of a significant historical event. <u> X </u></p> <p>C. Identification with a person or persons who significantly contributed to the culture and development of the city. <u> X </u></p> <p>D. Exemplification of the cultural, economic, social, or historical heritage of the city. <u> X </u></p> <p>E. Portrayal of the environment of a group of people in an era of history characterized by a distinctive architectural style. <u> </u></p> <p>F. Embodiment of distinguishing characteristics of an architectural type or specimen. <u> </u></p> <p>G. Identification as the work of an architect or master builder whose individual work has influenced the development of the city. <u> </u></p> | <p>H. Embodiments of elements of architectural design, detail, materials, or craftsmanship which represent a significant architectural innovation. <u> X </u></p> <p>I. Relationship to other distinctive buildings, sites, or areas which are eligible for preservation according to a plan based on historic, cultural, or architectural motif. <u> X </u></p> <p>J. Unique location of singular physical characteristics representing an established and familiar visual feature of a neighborhood, community, or the city. <u> X </u></p> <p>K. Archeological value in that it has produced or can be expected to produce data affecting theories of historic or prehistoric value. <u> </u></p> <p>L. Value as an aspect of community sentiment or public pride. <u> X </u></p> |
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Recommendation

The Landmark Survey Task Force requests the Historic Landmark Preservation Committee to deem this proposed landmark meritorious of historic recognition as outlined in city ordinance 19-A.

Date:

Further, this task force endorses the preservation criteria, policy recommendations, and landmark boundary as presented by the Dept. of Urban Planning staff.

Chairman, Landmark Survey Task Force

Urban Design Program Manager
Department of Urban Planning

..... Preservation Analysis

STRUCTURE

- 1. Surface Materials
- 2. Fenestration and Portals
 - a. style, type
 - b. o/w ratio
 - c. rhythms
 - d. placement
- 3. Trim and Detailing
 - a. style
 - b. unique trim or detailing
 - c. structural members
- 4. Roof
 - a. style, form
 - b. slope
 - c. materials
- 5. Design Concepts
 - a. stylistic demands
 - b. functional concepts
- 6. Utilities
 - a. design
 - b. placement
- 7. Signs
 - a. style, design
 - b. placement
- 8. Exterior Connections
 - a. design
 - b. penetration points

SITE

- 1. Prohibited Structure Areas
 - a. approach
 - b. view corridors
 - c. site feature protection
 - d. vertical additions
- 2. Access/Egress
- 3. Adjacent R.O.W.'s
 - a. existing treatment
 - b. proposed changes
- 4. Landscaping
 - a. existing plant removal
 - b. new plant selection
 - c. site design
- 5. Site Fixtures
 - a. furniture
 - b. sculpture, art
 - c. paths
 - d. utility units
 - e. signs
- 6. Lighting
 - a. exteriors
 - b. grounds

COLOR

- 1. Surface Materials
- 2. Trim and Details
- 3. Roof
- 4. Utilities
- 5. Signs
- 6. Site Fixtures
- 7. Accent Color

..... Land Use Analysis

Proposed zoning change:

from: CA-1

 to: No change

Recommended use variances:

None

