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NPS Form 10-900
(Oct. 1990)



719

United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" on the appropriate line or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name GRACE METHODIST EPISCOPAL CHURCH

other names/site number MOUNT MORIAH MISSIONARY BAPTIST CHURCH

2. Location

street & number 633 WALNUT STREET N/A not for publication

city or town WATERLOO N/A vicinity

state IOWA code IA county BLACK HAWK code 013 zip code 50703

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 (nationally statewide locally). (See continuation sheet for additional comments.)

Barbara Mitchell / DSHPO August 25 2011
Signature of certifying official/Title Date

STATE HISTORICAL SOCIETY OF IOWA

State or Federal agency and bureau

In my opinion, the property (meets does not meet) the National Register criteria. (See continuation sheet for additional comments.)

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

- I hereby certify that the property is:
- entered in the National Register.
_ See continuation sheet.
 - determined eligible for the National Register
_ See continuation sheet
 - determined not eligible for the National Register
 - removed from the National Register.
 - Other, (Explain)

Edson H. Beall 10.6.11
Signature of Keeper Date of Action

Grace Methodist Episcopal Church
Name of Property

Black Hawk County, Iowa
County and State

5. Classification

Ownership of Property (Check as many lines as apply) **Category of Property** (Check only one line)

- | | |
|---|---|
| <input checked="" type="checkbox"/> private | <input checked="" type="checkbox"/> building(s) |
| <input type="checkbox"/> public-local | <input type="checkbox"/> district |
| <input type="checkbox"/> public-State | <input type="checkbox"/> site |
| <input type="checkbox"/> public-Federal | <input type="checkbox"/> structure |
| | <input type="checkbox"/> object |

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
_____	_____	buildings
_____	_____	sites
_____	_____	structures
_____	_____	objects
_____	_____	Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing)

_____ N/A _____

Number of contributing resources previously listed in the National Register

_____ N/A _____

6. Function or Use

Historic Functions
(Enter categories from instructions)

RELIGION/RELIGIOUS FACILITY _____

Current Functions
(Enter categories from instructions)

RELIGION/RELIGIOUS FACILITY _____

7. Description

Architectural Classification
(Enter categories from instructions)

LATE 19TH AND 20TH CENTURY REVIVALS/CLASSICAL REVIVAL _____

Materials
(Enter categories from instructions)

foundation _____ BRICK _____
walls _____ BRICK _____

roof _____ ASPHALT _____
other _____ TERRA COTTA _____
_____ COPPER _____

Narrative Description
(Describe the historic and current condition of the property on one or more continuation sheets.)

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NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section number 7 Page 1

CFN-259-1116

Grace Methodist Episcopal Church, Black Hawk County, Iowa.

NARRATIVE DESCRIPTION

Site Description

Grace Methodist Episcopal Church, located at 633 Walnut Street, is situated on Lots 1-4 of Block 81 of the Cooley Addition in Waterloo, Black Hawk County, Iowa. The site is located east of Waterloo's historic downtown commercial area, which is situated across the Cedar River, approximately one mile west of the church.

Grace Methodist Episcopal Church is sited on a .659-acre lot at the intersection of E. 5th Street, Walnut Street, Fremont Street, and Maple Street, with its façade facing Walnut Street. Because Walnut Street runs at a diagonal, the church façade faces southwest and the southwest corner of the church's rectangular parcel is clipped. The building is bounded on the east by a grass lawn and on the north and the west by concrete parking lots. A public sidewalk runs the perimeter of the block, providing pedestrian access to the church's primary entrance on the southwest.

The neighborhood surrounding the church building is a mix of residential and commercial with significant historic resources representing residential, commercial, railroad, religious, and educational property types. Of note within a four block radius are the National Register listed resources of the Walnut Street Baptist Church at 415 Walnut Street, the Waterloo Public Library (east side branch) at 626 Mulberry Street, the Marsh-Place Building at 627 Sycamore Street, and the Chicago, Great Western Railroad – Waterloo Freight Depot at E. 6th Street & Sycamore. Not registered, but identified in the Iowa State Historic Preservation Office database of resources as eligible for listing, is East High School at 214 High Street, which is located immediately northwest of Grace Methodist Episcopal Church. Further, at the time this nomination was prepared, a district nomination for the "Waterloo East Commercial Historic District" was also before the Iowa State Nominating Review Committee. That potential district is located two blocks west of Grace Methodist Church.

Building Description

Exterior

Grace Methodist Episcopal Church is an architect-designed, non-secular building in the Neoclassical Revival style. Construction began on the building in May of 1911 and the church was placed in service with a formal dedication in May of 1912. The church's scale, quality of materials, and level of design are indicative of the positive state of the Methodist church during this period and the economic status of this congregation in particular. As an example of the Neoclassical Revival in a sacred building, Grace Methodist Episcopal Church was and is exceptional.

The Grace Methodist Episcopal Church building, with outside measurements of 136 feet by 116 feet, is composed of three primary sections. In plan view the sections of the irregularly formed building are expressed by the octagon of the church's core (the auditorium space surmounted by the massive, octagonal dome), a half-circle that is connected to the core on the northwest, and a triangular space attached on the northeast (Figure 3).

The core of the church building is marked on the exterior by the classical portico and the octagonal dome. The hexastyle portico, set on a raised podium, dominates the façade. The portico is accessed via a broad set of Bedford stone stairs flanked by brick and terra cotta piers. The wide portico is comprised of six colossal columns supporting a

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triangular pediment. The smooth, 22-foot Bedford stone columns, each with a 32-inch diameter, reflect their Roman antecedent in scale and proportion and the Greek in the use of the Ionic capital. The refined pediment is absent sculptural adornment. Rather, a single, circular opening, surrounded by a keyed, terra cotta frame and fitted with a clock, is set in the tympanum. The pediment antefix seen in historic images (Figures 7-8), have been removed. The various elements of the pediment's cornice, including dentils, reflect the influence of its construction period in the use of terra cotta – a building material most widely associated with twentieth century constructions. The portico entablature features a flat frieze with simple, terra cotta medallions spaced within it. Historically, the name "Grace Methodist Episcopal Church" was centered in the frieze; today, an impermanent sign indicating the current occupant, "Mount Moriah Missionary Baptist Church" covers the historic nameplate.

Behind the portico, the church's façade reflects the symmetrical order imposed by the classical precedent. The fenestration, arranged in groups of five, is set into the wall plane between the spaces of the six columns, resulting in a framing of the elements and the underscoring of the style's tendency toward control and order. On the main level three entrances are flanked by blind windows (aka false windows). Each of the doorways features a transom of art glass and a terra cotta lintel, while the primary entrance is marked by the addition of a pedimented hood, elevating it in scale and in stature. The blind windows are composed of an art glass panel, similar to that of the entrance transoms, and a terra cotta frame, within which the brick of the building is visible. Above the doorways, five art glass windows mark the second story. Each of the windows has a round-arched head with terra cotta keyed hoods and sills. The windows are visually connected by a terra cotta beltcourse that, in tandem with the round-arched heads (a Roman form), alludes to the arrangement known as a Palladian window.¹

The church façade extends to either side of the portico, before stepping back. The wall surfaces in these areas of the façade continue the classical motif established on the portico, utilizing colossal pilasters, arched window heads on the upper story, and drawing the horizontal lines of the frieze and cornice into the lines of the parapet of the body of the building. Two terra cotta panels stating the church's motto are mounted beneath the cornice, one on either side of the portico. That on the north reads "To the Glory of God" and that on the south reads "For the Good of Man."

The church's massive, octagonal dome rises above the pedimented façade from its seat on an octagonal drum over the core of the building. From the exterior, the dome is about mass and scale, not ornament. Copper gutters encircle the dome at its juncture with the brick drum. The roof of the dome is currently covered in asphalt shingles, although historic images show a more textured surface, suggesting that slate may have been used originally. The structural walls supporting the dome are interior with the exception of that on the southeast. On that elevation, two-story, art glass windows fill the wall plane. The grouping is a triptych: a tall, central window flanked by smaller versions. Together the three read as one, symbolizing the Holy Trinity. The trio lacks the terra cotta trimmings utilized on the façade.

¹ The Palladian window is a three-part configuration that combines a round-arched window with flanking windows that are smaller in scale, typically have a flat lintel, and are separated from the central window by a pilaster. The antecedent for the Palladian window is found in the work of the Renaissance architect Andrea Palladio, who combined the arched form with columns creating a visual reference for the window that he used extensively and which came to bear his name. Today the Palladian window and related motifs are broadly and inconsistently interpreted.

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The northwest section of Grace Methodist is identified on the exterior by its semi-circular form. The section carries on the materials and details of the façade, including the terra cotta cornice and water table. The wall surface of this part of the building is organized into sub-sections by colossal pilasters. Paired, art glass windows with squared heads and terra cotta sills are set into each sub-section at both the ground and upper levels. Basement windows align with those of the upper stories, but do not utilize terra cotta sills.

The rear, triangular section of the building is more functionally motivated in appearance. As a result, it lacks the classical pilasters, decorative cornice and terra cotta water table (a flared brick course serves as the water table). Copper gutters finish off the roofline of this section. The windows in this section are organized in sets, the number of windows in each set dictated by the functional requirements of the interior spaces. Although a simple rectangle in shape, the windows echo the deep profile utilized throughout the building and are glazed in art glass.

Despite its irregular form, the design of Grace Methodist Episcopal Church remains cohesive through the architect's use of the design elements inherent in the Neoclassical Revival style. Stylistic devices such as the parapet and the cornice provide horizontal lines that bind the building into a unit. Where those devices are visually diminished in their expression, the repetition of materials, window form and profile, and scale provide the desired unity.

As an example of the Neoclassical Revival style in a sacred building, Grace Methodist Episcopal Church is exemplary. The building utilizes the devices that define the style and at a scale that results in a monumentality indicative of classical architecture. The use of brick and terra cotta bring the classical precedents into the modern world, marking the building as one firmly stationed in the twentieth century.

Interior Description

The interior of Grace Methodist Episcopal Church, although currently under-utilized and suffering significant, albeit isolated damage from water infiltration, remains in near original condition, without alteration of floor plans or removal of significant elements save the historic cathedral organ and echo pipes.² The church interior demonstrates the early twentieth century tendency toward utilization of a large auditorium space and its floor plan is a modification of the Akron plan (ca.1876-1908), which dictated an open plan with flexible classrooms situated in close proximity to the auditorium. Further, the interior, specifically the auditorium space, carries on the Neoclassical Revival style established on the exterior.

As called out on the exterior, the church's interior plan is divided into three primary sections. On the main floor, the church's core houses a large vestibule and the main auditorium. The vestibule, which acts as the transitional space between the exterior and the church's auditorium, also accommodates side staircases with access to the upper level balcony, to the exterior side exits, and to the basement. The vestibule features a mosaic tile floor, a marble baseboard, oak trimmings, historic light fixtures, and large, oak and glazed doors opening into the entry from the exterior and into the auditorium.

² The following descriptions of historic materials and details are taken from two local newspaper articles: *Waterloo Times-Tribune*, "Beautiful House of Worship Recently Erected in Our City," June 04, 1913, p40 and *Waterloo Evening Courier*, "Epochal Event in History of Methodism in Waterloo. Dedication of Church Home," July 13, 1912, p6 with direct observation made to confirm present integrity.

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The floor of the octagonal auditorium is wedge shaped - narrowing as it slopes from the rear (southwest) of the space to the dais at the northeast corner. The dais, which is elevated by four steps, retains its historic pulpit, lectern, and communion rail, though the altar itself has been removed. Pilasters and a blind arch frame the dais - an allusion to a theatre proscenium that was widely adapted to the auditorium church as a device to focus the audience (congregation's) attention on the stage or dais.³ A circular stained glass window is set high in the wall behind the dais and lit from behind. Two doorways, one on either side of the window, provide entrance for the clergy from an anteroom. The oak dais remains unaltered, with its steps, communion rail, baptismal fount, lectern, pulpit, and doors to the adjoining rooms intact. The dais is currently carpeted, although the historic wood flooring of white birch undoubtedly remains beneath.

Typical of the auditorium church, a large choir rostrum was a dominant interior element. Although more often a part of the dais, at Grace Church the oak rostrum, with space for thirty-two singers, is a separate feature. The rostrum is set within a large alcove that is framed by an arch springing from structural piers with classically derived capitals. Historically, the cathedral organ occupied the rear portion of the rostrum, its pipes extending the height of the wall behind it. The choir was seated in front of the organ with an oak, paneled screen providing a visual separation from the congregation. Today the rostrum retains its historic proportions and seating area, but the space that housed the cathedral organ has been converted to an immersion-type baptismal pool, indicative of the church's denominational change and associated variations in Christian ritual.

The sloped seating of the auditorium, arranged in a wedge shape, retains the historic, curved pews of quarter-sawn oak. The absence of interior structural supports and the sloped seating are the hallmark of the auditorium church and reflect the desire to enhance the auditory and visual connection between the congregation and the clergy; the absence of columns and proximity to the preacher providing an unobstructed sightline and enhanced sound quality for the entire congregation. This interior plan was a move away from the earlier Latin cross form of the Gothic church, which made both viewing and hearing problematic. Although the shift to the auditorium church came long before Grace Church in Waterloo was constructed, the interior plan represents both the spirit and the practical application of the original intent.

Over the auditorium, ribs of the vaulted ceiling spring from the pilasters of the main level's load-bearing walls to support the large octagonal dome. The art glass dome, which rises to 50 feet at its center, dominates the auditorium space. Although the dome structure has not been fully investigated, from the auditorium floor it appears that the dome is constructed utilizing two shells, the outer shell being designed with skylights to provide ambient illumination through the inner, art glass shell. In addition, the dome was lit by a circle of incandescent lights mounted on a ledge at its base.

The impact of the dome and the art glass windows of the east elevation are fully experienced in the auditorium space where their scale, composition, and jeweled tones cast a rich glow. Although the art glass contains some iconographic imagery such as the jeweled crown at the center of the dome, they are non-figural. The power of the art glass comes instead in the beauty of color they bring into the auditorium space; when lit by Sunday morning light, it is clear that the designer understood the emotional impact the glass would cast on a congregation whose faith rested in a higher power.

³ Jeanne Halgren Kilde, *When Church Became Theatre* [Oxford: Oxford University Press, 2002], 124.

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The Chicago firm of Flannagan & Biedenweg, which was established in 1885 and grew to become Chicago's largest stained glass company, created all of the church's art glass.⁴

The classical motif of the exterior is reiterated in the auditorium in the Ionic capitals of the fluted pilasters, the round-arched openings, and details of the frieze. Although historic accounts indicate the color palette was gold and ivory, the interior is now primarily a pale green, with ivory and gold confined to trim and details. The history of the current tufted ceiling covering has not been determined, but no mention of it appears in the local newspaper accounts which describe the interior in some detail.

A large balcony on the southeast side of building core overlooks the auditorium. Together, the auditorium's main floor and the balcony provide seating for seven hundred and sixty people. The balcony retains its historic curved, oak panel form with oak pews intact. The pipes of an echo organ, historically flanking the balcony, have been removed. The four, round-arched, art glass windows set in the wall at the rear of the balcony (the façade wall) reiterate the form and palette of those on the east elevation.

It should also be noted of the auditorium space that the historic, suspended light fixtures remain in place over the main part of the auditorium as well as over the balcony.

The curved section on the building's northwest end was designed to accommodate a large lecture room and classroom spaces on the main level, with classrooms on the upper. This section of the church reflects the somewhat transitional nature of the interior plan, with specific elements clearly tied to the earlier Akron plan and other elements reflecting the subsequent program of departmentalization, which was referred to by some as the Cedar Rapids plan.⁵ Like many church interiors designed following the Akron plan, the main level lecture space is open to the auditorium, with very large, sliding doors to separate it from the auditorium when desired. This moveable connection between the auditorium and lecture spaces reflects the desire of the Akron plan to provide the flexibility that allowed the entire congregation be either fully communal or separated, as need dictated. Indicative of the later desire for autonomous educational spaces is the series of classrooms located along the outer wall of this section, with individual doors providing access from the lecture room. Today, the individual classrooms retain their plastered walls and ceilings, with non-historic flooring over the historic, wood flooring. Art glass windows are set into the curved, outside wall of each classroom. The lecture area itself also retains a plaster ceiling and original wood trim, but is currently carpeted over the historic wood floor.

Three art glass windows with rounded heads are cut into the wall above the sliding door opening; the windows were formerly lit with incandescent bulbs.

The classrooms in the upper level of this space (which is essentially an open balcony) are created by the insertion of wood walls set perpendicular to a balustrade creating a series of wedge-shaped rooms. Each room has a simple, door-

⁴ *Waterloo Times-Tribune*, "Beautiful House of Worship Recently Erected in Our City," June 04, 1913, p40, John William Leonard, ed. *Who's Who in Chicago; the book of Chicagoans* [A.N. Marquis & Co., 1905], 60 and 208, and *Advertisement*, "The Living Church Annual" [Young Churchman Co., 1906], 398.

⁵ Herbert Francis Evans, *The Sunday-School Building and Its Equipment, Principles and Methods of Religious Education*, ed. Theodore G. Soares [Chicago: University of Chicago Press, 1914], 99.

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less opening cut into the wood wall, allowing passage between them. As dictated by the Akron plan, the arrangement allowed each room to be open to the lower level, with only a balustrade separating them from the lecture room below. A later addition (clearly put in place to more thoroughly isolate the individual classrooms), are a series of freestanding, paneled walls erected parallel to the balustrade, their position creating a fourth wall and thus blocking the view from the classrooms to the lecture room below. Non-historic ceiling fixtures likely date to the same period as the paneled walls (ca.1970s). It should be noted that, in the absence of historic plans and/or historic interior images, the historic integrity of materials in this portion of the church remains unconfirmed. Regardless, the space remains spatially and functionally connected to the auditorium, as it did historically.

The primary function of the building's triangular section is classroom space. On both the main and the upper floor, six large classrooms accommodate as many as one hundred people each. Historically, those on the upper floor were the Men's Bible Study, the Outlook Circle, and the Young People's Bible Classroom. The classrooms remain open in plan, with plaster walls, operable art glass windows, and carpeted floors over the historic yellow pine. On the first floor, the pastor's study and the Mother's Room occupied the triangular section of the church building. Like the classrooms of the upper floor, these spaces retain their plaster finish, wood trim, operable art glass windows, and are carpeted over wood strip flooring.

The church basement houses a kitchen and dining room space, which occupies the core of the building. The space retains an open plan, capable of accommodating three hundred seated. The space reflects its utilitarian function, without superfluous decoration. The raised basement design allows considerable ambient light. A large coat-check is located adjacent to the dining room. The triangular section of the basement, historically utilized for the Boys' Club Room, is currently used for miscellaneous storage. The engine room is also located in the basement. That room was designed with nineteen-inch concrete walls for fire safety.

STATEMENT OF INTEGRITY

Grace Methodist Episcopal Church retains a generally high level of historic integrity as it relates to all seven aspects of integrity: location, setting, association, design, workmanship, materials, and feeling.

Because the church building remains on its original site, the level of integrity as it relates to location is excellent. The location of the church on the east side of the Cedar River is associated with the growth of Waterloo, specifically to the expanding residential neighborhoods that first pushed east from the historic downtown commercial area on the west side of the river, and then further east from the commercial district that fronted the river's east bank. When constructed in 1912, the location chosen for Grace Methodist Episcopal Church was one of prominence within the thriving residential neighborhood that it served and retention of the location is an important element of the resource's historic integrity.

The integrity of the church building's setting and association are also high. The church remains in close proximity to the city's commercial core, in an area historically dominated by residential property types and representing the expanding city during the period of its construction. The retention of setting is important to understanding the historic physical relationship of the property to its community, particularly as a reflection of the city's historical growth eastward across the Cedar River. In addition, as a church, the property's association relates to the population that it

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served, so the retention of location and setting results in a high level of integrity of association as well despite the removal of residences historically located adjacent to the church.

As a resource considered eligible for registration under Criterion C, integrity of design, workmanship, and materials are of paramount concern and the integrity of each of those is very high. No additions have been made to the original church nor have significant alterations been made to the interior floor plans. Exterior details and materials remain intact, significant in that their retention underscores the historic design and architectural style. This is particularly true in regard to the raised podium, colossal columns, pediment, and octagonal dome. The retention of the historic construction materials, particularly the terra cotta, are a significant element referencing the period of construction. Likewise, the church's interior retains a very high level of integrity of design, workmanship, and materials - the only significant interior loss being the removal of the primary, cathedral organ and the echo pipes. The historic fittings (pews, light fixtures, altar, etc.), finish materials, and art glass windows remain otherwise intact. The church's floor plan remains wholly intact. As such, the church represents a modified version of the Akron plan, reflecting a later class of the plan that utilized departmentalized classroom spaces. Further, Grace Methodist serves as an example of the auditorium style church.

The building also retains a high level of integrity as it relates to feeling. Because the church building retains a very high level of integrity as it relates to the previous qualities, visitors from the Period of Significance would readily recognize the building today and experience it much as they would have historically. From arriving at the church and walking up the steps of the raised site, to experiencing the symbolism of the exterior elements, to entering the vestibule and sanctuary - each facet of the experience rings true.

FUTURE PLANS

The current property owner is in the planning stages of an historic rehabilitation of the Grace Methodist Episcopal Church. The owner arranged with the Iowa State Historic Preservation Office for a TAN (Technical Advisory Network) visit by an historical architect who has made specific recommendations regarding rehabilitation of the church building. Of particular concern in regard to the future of the church building is the condition of the flat portions of the roof, which are allowing significant water infiltration. Given the scale of the church and the existing deteriorated conditions, a master plan is an important tool for both a work plan and as funds for rehabilitation are sought.

Grace Methodist Episcopal Church
Name of Property

Black Hawk County, Iowa
County and State

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" on one or more lines for the criteria qualifying the property for National Register listing)

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

Criteria Considerations

(Mark "x" on all the lines that apply)

Property is:

- A** owned by a religious institution or used for religious purposes.
- B** removed from its original location.
- C** a birthplace or grave.
- D** a cemetery.
- E** a reconstructed building, object, or structure.
- F** a commemorative property.
- G** less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance

(Enter categories from instructions)

ARCHITECTURE

Period of Significance

1912

Significant Dates

1912

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

Architect/Builder

TURNBULL & JONES

Narrative Statement of Significance - (Explain the significance of the property on one or more continuation sheets)

9. Major Bibliography References

Bibliography

(Cite the books, articles and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- previous determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Record
- designated a National Historic Landmark
- recorded by American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____

Primary location of additional data:

- State Historical Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository

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Grace Methodist Episcopal Church, Black Hawk County, Iowa.

Architect/Builder, cont'd.

Lauritzen and Wasson

STATEMENT OF SIGNIFICANCE

Grace Methodist Episcopal Church, placed in service in 1912, is locally eligible for listing on the National Register of Historic Places under Criterion C. The resource is considered significant as the embodiment of the Neoclassical Revival style in sacred architecture.

Grace Methodist Episcopal Church in Waterloo meets Criteria Consideration A as a religious property that derives its primary significance from its architecture, rather than its historic function and/or historic associations derived from said function.

The Neoclassical Revival style was popular in the United States from just before the turn of the twentieth century through about 1950. The style was commonly used in residential design, public buildings, and in churches. Buildings in the Neoclassical Revival style are typified by their symmetry, monumentality, and the use of colossal, pedimented porticos. Grace Methodist Episcopal Church is an excellent expression of both the design elements that comprise the style and the sense of gravitas that lies at the core of the style's origins.

Grace Methodist Episcopal Church was designed by the well-known Chicago-area firm of Turnbull and Jones. Designs for several Iowa churches have been attributed to Turnbull and Jones and/or to William C. Jones individually including two additional churches in Waterloo. Designs of religious buildings that have been identified as the work of the firm and/or Jones reflect a strong tendency toward designing in the Gothic style, which underscores the significance of the stylistic expression utilized in Grace Methodist Episcopal Church.

The Period of Significance for Grace Methodist Episcopal Church is 1912, the year the property was placed in service. The Significant Date is also 1912, the year the church was placed in service.

HISTORIC BACKGROUND

The first settlers came to the area that became Waterloo in the summer of 1845. Those early settlers included the George W. Hanna family, Waterloo's first Methodists. Like churches in fledgling communities across the state, the Methodists of Waterloo first met in the homes of its congregants and were commonly served by itinerant ministers. In Waterloo it was the Reverend Ashbury Collins who served a faithful few at the home of Mr. and Mrs. Charles Mullan.¹ As the group enlarged, meetings were held in Benight's Hall on the west side of the Cedar River. The community's first organized body, known as the First Methodist Episcopal Church of Waterloo, met on the city's west side.² On

¹ John C. Hartman, ed., *History of Black Hawk County, Iowa and Its People* [Chicago: S.J. Clarke Publishing Co., 1915], 211.

² The Methodist Church was derived from the religious movement originated in the Anglican Church by John Wesley in 1739. The Methodist Episcopal Church (Episcopal referring to the political structure of the church, specifically to the authority of a bishop) in the United States was officially established at the Baltimore Christmas Conference in 1784. Through a number of division and mergers within the church, the Methodist Episcopal Church eventually became the primary element of the current United Methodist Church. <http://www.umc.org>. Accessed

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March 22, 1861, five members of that group who felt the city needed a Methodist church on the east side, incorporated as the First Methodist Episcopal Church of East Waterloo. The group on the west side remained active and, in 1862-1864, constructed a church building at 4th and Jefferson Streets.

Although the east side group quickly established a Sunday school, a regular preaching schedule was not immediately established nor were plans for a church building made. In the fall of 1864, the east side congregation was assigned its first pastor and the members were spurred to action. On September 24, 1865, seventy members of the First Methodist Episcopal Church of East Waterloo witnessed the dedication of a church building.³ By 1876 the congregation, with a membership of 250, had outgrown the first church building and a replacement was constructed on a prominent corner site at 4th and Mulberry Streets; the cornerstone was laid on July 4, 1877. The church was now located at the eastern edge of the east bank's commercial district, at the point where commercial properties gave way to a growing residential neighborhood. Even at this early date, the existence of the 4th Street Bridge had allowed for significant development of the city's east side and the new Methodist Church located itself in the midst of the growing east side. In September of 1895 the church's articles of incorporation were altered, changing the corporate name to Grace Methodist Episcopal Church of Waterloo.

The latter years of the nineteenth century were a period of considerable growth in communities across Iowa. As towns and cities grew, churches that had located in or near the historic downtown were displaced by expanding commercial properties. Such churches were then faced with how best to serve congregations that were both increasing in numbers and moving outward as new residential neighborhoods were developed. A Waterloo newspaper reported that a number of churches that had initially located in the downtown sold their original properties "at fine advantage" and used the profits to construct in "better situated property upon the hill on West Fourth Street." The article noted that the Methodists and Congregationalists particularly chose this path, and it is true that, in 1910, the First Methodist Episcopal Church constructed a new building on West Fourth Street.⁴ It is likewise true that growth eastward across the Cedar River occurred simultaneously.

The 1861 decision by the Methodist body to establish a church on the city's east side is representative of the approach taken by denominations across the city and the state. However, the sub-division of a church resulted in a measure of competition between congregations as well as between denominations. The requirements of maintaining a church building and the various activities of the congregation required the financial resources of a dedicated membership; the construction of a new church building in a growing residential neighborhood occurred as a means of maintaining proximity to a population equipped to maintain both the church body and the building constructed to house it. The effect in Waterloo was the construction of multiple churches in expanding neighborhoods on both sides of the Cedar River during periods of the city's greatest population growth.

Reflecting the general economic prosperity and subsequent growth of Waterloo during the period from 1896 to 1913, several churches constructed new facilities. Two additional Methodist congregations were formed during this time; in

March 22, 2011 and Richard Sisson, Christian Zacher, and Andrew Cayton, eds. *The American Midwest: An Interpretive Encyclopedia* [Bloomington: Indiana University Press, 2007], 755.

³ Hartman, 335-337.

⁴ *Waterloo Evening Courier*, "Local Churches Speak Volumes," December 30, 1912, 19.

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about 1896 St. Paul's Methodist Episcopal Church was established and in 1910 the Linden Methodist Episcopal Church organized. Both of the new Methodist churches drew some membership from that of Grace Methodist Episcopal Church.⁵ In 1907, Westminster Presbyterian, the Congregational Church, and First Lutheran were all constructed. The Walnut Street Baptist Church, designed by local architect Charles P. Shockley, was erected on the east side at 4th and Walnut Streets in 1908. Three congregations, English Lutheran, Sacred Heart Catholic, and Calvary Baptist, constructed new churches in 1909, with the First Methodist Episcopal Church completed in 1911; all four were built on the city's west side in a part of the city referred to as "Piety Hill."⁶ In 1911 six new churches, serving a total population of 12,722, were dedicated. Having added 232 congregants to its numbers in 1911 for a total membership of 900, Grace Methodist Episcopal Church was preparing to build a new facility on a prominent site just four blocks from that it had outgrown.⁷

Under the pastorate of Rev. Emory D. Hull (1906 to 1913), Grace Methodist Episcopal Church's membership grew in step with that of the larger community. In 1910 the church purchased a new church site for \$11,000 and contracted to sell the church property on 4th and Mulberry Streets for \$50,000. In February of 1911, the firm of Turnbull and Jones was chosen to design the new church building, with Charles Wasson of Lauritzen and Wasson, Waterloo, appointed as construction supervisor.⁸

The architectural firm of Turnbull and Jones of Elgin, Illinois was in practice under that name from ca.1894 to ca.1911. During that time, the firm undertook a variety of commissions, with William C. Jones becoming widely known as a church architect. The prevalence of his name in local news accounts suggests that William C. Jones was the lead architect on the Grace Methodist Episcopal Church job. Further, his history of commissions in Waterloo (he was the firm architect on-site during the 1907 design and construction of the Congregational Church located on West Fourth Street) supports the likelihood.

William C. Jones (1868-1930) was born in Cincinnati, Ohio. He moved to Chicago in 1890 where he became associated with the well-known firm of Holabird and Roche. He contributed to the design for the 1893 World's Fair and was a member of the Chicago branch of the American Institute of Architects. By 1895 Jones was working with Gilbert M. Turnbull in Elgin, Illinois, about forty miles west of Chicago. One of the pair's early commissions was the First Church of the Evangelical Association (later Faith United Methodist Church), which they were hired to design in 1895. At the time of their hire, Gilbert M. Turnbull was described as Elgin's "leading architect" and William C. Jones as his "young associate." Although the firm was known as Turnbull and Jones, David E. Postle also worked in the office.⁹

⁵ Hartman, 337.

⁶ *Waterloo Times-Tribune*, "Proposed First M.E. Church and Pastor, Frank Cole," October 10, 1909, 9.

⁷ *Waterloo Reporter*, "Waterloo's Religious Side - Growth and Development of Its Churches," December 30, 1911, 24.

⁸ *Ibid.*

⁹ <http://www.elginhistory.com/dgb/ch06.htm>. Accessed 01/25/11.

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After leaving Turnbull in about 1911, Jones practiced independently.¹⁰ By 1921 he had an office on S. LaSalle Street in Chicago.¹¹ Jones is commonly referred to as an architect of churches, with one source indicating he designed "several hundred" churches in the Chicago area.¹² As noted, William C. Jones was likely the principal architect of the Grace Methodist Episcopal Church in Waterloo. In 1917 Rev. Hull, pastor at the Waterloo church at the time of its construction, was assigned to a parish in Fremont, Nebraska. When that church decided to construct a new building, William Jones was granted the commission. With a projected construction cost of \$150,000 the church was to be a two-story, stone and terra cotta construction, measuring 60 by 115 feet.¹³ Like the Waterloo church, that at Fremont was designed in the Neoclassical Revival style (Figure 18). William Jones is also credited with the 1915 First Church of Christ Scientist in Rock Island, Illinois (Figure 19) and the 1927 design for the First German Evangelical Church (now First United Church of Christ) in Burlington, Iowa.¹⁴

Gilbert Marshall Turnbull (1856-1919) was born in Washington, Iowa. Turnbull moved to Elgin, Illinois in 1880 where he worked as a contractor. By the late 1880s, he had begun to design working-class houses, particularly double-residences and flats for a booming population and, by 1890, had joined forces with David Postle.

The firm of Turnbull and Jones is noted in the Elgin area for the design of a variety of property types including residential, religious, commercial, manufacturing, and educational facilities.¹⁵ The Gilbert M. Turnbull Flat (1888) at 71-73 Park Row in Elgin was designed by and for the architect. The residence is located in the Elgin Historic District; a number of residences in the district are by Turnbull. Turnbull also designed the Ora Pelton House (1889) in Elgin, which is listed on the National Register of Historic Places.¹⁶

Turnbull and Jones is also credited with the design of the Plymouth Congregational Church in Des Moines, Iowa (1902) (with the Des Moines firm of Hallett and Rawson acting as supervising architects), the First Methodist Episcopal Church in Waterloo (1911), and the First United Methodist Church in Toledo, Iowa in 1911 (Figure 20), and the First Methodist Church in Muscatine, Iowa (1912).¹⁷ As noted, those at Burlington and Cedar Rapids, both of which post-date the firm's period of collaboration, are attributed to William C. Jones.

The cornerstone for Grace M.E. Church was laid in September of 1911. Construction was completed for \$85,000 and, with pledges made to meet a remaining indebtedness of \$18,000, the building was dedicated on July 14, 1913.

¹⁰ It appears that Jones left the firm shortly after Turnbull and Jones received in the Waterloo commission in 1911.

¹¹ State Historic Preservation Office of Iowa. Architects' files and the "Domestic Engineering and the Journal of Mechanical Contracting" indicates that Jones' office was at 19 S. LaSalle Street in 1921.

¹² <http://www.dpihotel.com/History.html>. Accessed 01/25/11.

¹³ "Bridgemen's Magazine," Vol. 21 [Int'l. Association of Bridge and Structural Iron Workers, 1921], 451.

¹⁴ Wesley L. Shank, *Iowa's Historic Architects* [Iowa City: University of Iowa Press, 1999], 197 and

<http://www.rigov.org/citydepartments/ced/firstchurchofchrist.html>. Accessed 01/25/11.

¹⁵ <http://www.elginhistory.com/dgb/ch11.htm>. Accessed 01/25/11.

¹⁶ <http://www.cityofelgin.org/index.aspx?NID=992>. Accessed 01/25/11.

¹⁷ *The Des Moines Sunday Leader*, "New Church Open Today," May 11, 1902, 10.

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Although local accounts don't address the choice of the Neoclassical Revival style for the new building, the style was often appealing in its sense of rational, controlled geometry. Further, the style, with its typical use of a centralized dome, lent itself to the auditorium form that dominated church interiors of this period. The raised podium, which elevated the entrance, created both a sense of monumentality and set the stage for an entrance into the large, open interior that was lit by the glow of the art glass dome, thereby enhancing the sacred experience. Along with the Neoclassical Revival style, the Gothic Revival style dominated church design during the late nineteenth and early twentieth centuries. In contrast to the Neoclassical, the Gothic Revival relied on medieval precedents that were entrenched in emotion rather than rationality. Twentieth century Gothic Revival churches retained the pointed, arched windows and steeply pitched roof of their medieval relatives, while adopting a more complex, additive form that allowed them to accommodate the auditorium interior. Of the churches built in Waterloo between 1900 and 1915, Grace Methodist Episcopal, First Church in Christ Scientist (1911), and Westminster Presbyterian (1912) were designed in the Neoclassical Revival style. St. Mark's Episcopal (1912), St. Mary's Catholic (1912), First Congregational (1912), and First Methodist Episcopal (1911) were all Gothic Revival in style. The Walnut Street Baptist Church (1908), by Waterloo architect Clinton P. Shockley, spurned both styles, adapting the English Arts and Crafts to its difficult site.

As one city newspaper touted of the new Grace Methodist Episcopal Church, the "magnificent new edifice ... embodies every modern principle of church architecture." Many of those principles were undoubtedly a result of the Grace's method of competing with the various other churches of the city. Churches adopted various devices to attract parishioners. The auditorium sanctuary, with its broad shape, sloped floor, curvilinear pews, and absence of visual encumbrances developed in larger, urban areas simultaneous to the movement from downtown city centers.¹⁸ Grace Church adopted the theatre-influenced form complete with raised dais, proscenium-inspired niche containing the choir rostrum, cathedral organ with echo pipes, and balcony. Competing churches actively sought out highly skilled pastors (the enthusiastic reporting of Rev. Hull's credentials by local newspapers supports this priority for Grace M.E. Church) and incorporated more music into the Sunday service, often bringing in professionals such as the highly publicized organist, Arthur Bennett of Sinai Temple in Chicago, who was featured in Grace's dedicatory program. The establishment of social groups, such as the Boys Club, at Grace Church was also a means of increasing membership.¹⁹

Just four years before the 1912 construction of Grace M.E. Church, the Methodist Episcopal Church adopted what was known as the Social Creed at its General Conference. Like a wide variety of social reforms put in place during the closing years of the nineteenth and early years of the twentieth century, the Social Creed was a response to the deplorable living conditions, rising crime, and extreme poverty plaguing the country's urban centers as a result of large population increases and the economic depression of 1893-1897. Among other things, the creed called for equal rights and justice for all men, the abolition of child labor, regulation of labor conditions for women, a reduction in working hours, a six day work week, and a living wage for all.²⁰ In a larger religious context, this theology was known as the

¹⁸ Kilde, 87.

¹⁹ *Waterloo Evening Courier*, "Epochal Event in History of Methodism in Waterloo. Dedication of Church Home," July 13, 1912, 6.

²⁰ <http://www.umc.org>. Accessed March 22, 2011.

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social gospel, which addressed issues of sin and salvation and Christians' obligation to reform society. Specifically, the social gospel encouraged churches to advocate for the abandoned poor of the country's communities.²¹

Although not specifically stated as such, the imperative for society reform addressed by the social gospel was none-the-less clearly a mission of the new Grace M.E. Church, both in its design and programming. At the church dedication, Bishop McDowell stated, "... the young people of the community should be given the opportunity for ... loving each other in such a place instead of in the saloon or other places where harm lies in wait."²² The church's motto, as seen on its façade, "To the Glory of God. For the Good of Man," underscores that mission.

At the time of its construction, Waterloo newspapers indicated that the First M.E. Church in Des Moines, Iowa influenced the design for the Grace M.E. Church (Figure 17).²³ Some credence is given that notion by Rev. Emory D. Hull's involvement in activities in Des Moines during the time that church was under construction and his subsequent role as the pastor overseeing the construction of the Waterloo church. The acclaimed Iowa architecture firm of Proudfoot and Bird designed the Des Moines church, which was placed in service in 1908. The property was listed on the National Register of Historic Places in 1984.

In April of 1911, local papers announced the relocation of Rev. Emory Hull, who was scheduled to switch pastorates with Rev. Albert J. Northrup of Trinity M.E. Church located in Lincoln, Nebraska.²⁴ Reverend Hull's influence on church design and construction was extended to Nebraska when he was reassigned to a pastorate in Fremont. In 1922 the First Methodist Church in Fremont dedicated their new church building, designed by William C. Jones. Like that in Waterloo, Jones' design for the Fremont church utilized the Neoclassical Revival style (Figure 18).

Mount Moriah Missionary Baptist Church acquired the Grace Methodist Episcopal Church building in 1996. The mission of the small congregation is to serve the local community by providing a variety of social services including daycare, meals, and a food and clothing bank in addition to the weekly church services.

²¹ Sisson, 727.

²² *Waterloo Evening Courier*, "Grace Church Free of Debt," July 15, 1912, 1.

²³ *Waterloo Evening Courier*, "Local Churches Speak Volumes," December 30, 1912, Second Section, 19.

²⁴ *Waterloo Evening Courier*, "Dr. Northrup to Preach April 27," April 4, 1913, 11.

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*Partial List of Turnbull and Jones or W.C. Jones (noted as *) Commissions*

Resource	Location	Built	Style	NRHP
Ravenswood Methodist Episcopal Church	Chicago, Illinois	1890	Gothic Revival	No
First Church of the Evangelical Association Library Hall ²⁵	Elgin, Illinois	1895	Undetermined	No
First United Methodist Church ²⁶	Carpentersville, Illinois	1897	Undetermined	Yes
First Congregational Church ²⁷	Toledo, Iowa	1900	Gothic Revival	No
Plymouth Congregational Church ²⁸	Oshkosh, Wisconsin	ca.1901	Gothic Revival	No
Holy Trinity Lutheran Church	Des Moines, Iowa	1902	Gothic Revival	No
First Congregational Church ²⁹	Elgin, Illinois	1907	Gothic Revival	No
Zion Evangelical Lutheran Church*	Waterloo, Iowa	1908	Gothic Revival	No
First Methodist Church	Logan Square, Illinois	1910s	Gothic Revival	No
First Methodist Church ³⁰	Waterloo, Iowa	1911	Gothic Revival	No
First Methodist Church ³⁰	Muscatine, Iowa	1912	Gothic Revival	No
First Church of Christ Scientist*	Kalamazoo, Michigan	1913	Classical Revival	No
St. Paul's Methodist Episcopal Church ³¹	Cedar Rapids, Iowa	1913	Prairie	Yes
First Church of Christ Scientist ³²	Rock Island, Illinois	1914	Classical Revival	Yes
South Shore Congregational Church*	Chicago, Illinois	1920	Undetermined	No
Park Presbyterian Church*	Streator, Illinois	1921	Classical Revival	No
First Methodist Episcopal Church*	Fremont, Nebraska	1922	Classical Revival	No
First Free Evangelical Church*	Aurora, Illinois	1925	Gothic Revival	No
First German Methodist Episcopal Church ^{33*}	Burlington, Iowa	1927	Gothic Revival	Yes
Deerpath Inn*	Lake Forest, Illinois	1929	Tudor Revival	No

²⁵ National Register of Historic Places database of listed resources: <http://www.nps.gov/history/nr>. Accessed August 7, 2011.

²⁶ *The American Contractor*, "First M.E. Church, Toledo, Iowa," February 9, 1909, 27.

²⁷ *Daily Northwestern*, "Proposed Church for Oshkosh," March 10, 1900, 6.

²⁸ *Des Moines Sunday Leader*, "New Church Open Today," May 11, 1902, 10.

²⁹ *Semi-Weekly Waterloo Courier*, "Architects Plan Handsome Church," February 22, 1907, 8 and *Semi-Weekly Reporter*, "Dedicate New Church Edifice Sabbath Day, April 17, 1908, 5.

³⁰ *The Muscatine Journal*, "Name Architects For New Church," April 12, 1910, 6 and *The Muscatine Journal*, "Muscatine's Finest Edifice To Be Dedicated With Ceremony On Sunday," September 14, 1912, 5.

³¹ Jones was hired by the parish to modify the original design plans drawn first by Louis Sullivan, then altered by George Grant Elmslie - a move necessitated by budget constraints. Jones' plans scaled back the decorative elements of the Sullivan design.

³² National Register of Historic Places database website. Accessed August 7, 2011.

³³ *Ibid.*

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The Akron Plan and Beyond

The design of church interiors began a concrete evolution with the 1870 construction of the first church utilizing what became referred to as the Akron plan. While developed in the Methodist church, the Akron plan dominated design across the Protestant denominational spectrum from ca.1876-1918. Although initially developed for stand-alone Sunday schools, the Akron plan was adapted to church design and variations evolved to meet the requirements of individual congregations. The 1908 shift in Sunday school programming signaled the end of the Akron plan's dominance and opened the way to new design concepts.

Prior to the development of the Akron plan, Sunday school classes were typically held in the church sanctuary or in a building adjacent to the church. Children and adults often attended the same classes, which facilitated further discussion at home. The arrangement had its disadvantages in that the lessons were one-size-fits-all, limiting the benefit to one segment of the audience or the other. Following the educational model of the time, many Christian educators believed that Sunday schools should be separated by grade for best results. The Uniform Lesson System was developed in 1872 to address these issues, creating a graded curriculum that coordinated the lessons so all students, regardless of age, were learning the same lesson simultaneously but separately. The system enjoyed wide popularity in Protestant denominations during the latter half of the nineteenth century.

The Akron plan Sunday school was refined in response to the Uniform Lesson System, which, with a central rotunda and sliding doors allowed the students auditory and visual access to the auditorium at the necessary times, while also providing the separation by grades dictated by the Uniform Lesson System. The Akron plan was named for the city of Akron, Ohio, where the plan was first used in the Sunday school building for the First Methodist Episcopal Church (designed by Lewis Miller, Walter Blyth, and Jacob Snyder, 1866-1870). The concept for the spatial arrangement came from Lewis Miller, a founder and president of the Chautauqua Association. Miller devised the plan which, in his words, would "provide for togetherness and separateness; have a room in which the whole school can be brought together in a moment for simultaneous exercises, and with the minimum of movement be divided into classes for uninterrupted class work." The main feature of the Akron plan is a large open space surrounded by smaller classrooms on one or two levels, which open onto a rotunda or auditorium by means of folding doors or sliding shutters.

Although first designed for stand-alone Sunday school buildings, the Akron plan quickly became integrated into the design of the church building. The plan impacted church design across Protestant denominational lines, dominating design from about 1876-1908. Congregations across the country were advised by the religious press and clergy to see the Akron church when making plans for a new church building.³⁴ In 1911 the Harvard Divinity School published a book by Marion Lawrance, whose credentials included thirty-one years as the superintendent of the Washington Street Congregational Sunday School in Toledo, Ohio, addressing the needs of the contemporary church and its Sunday school.³⁵ As Lawrance indicates, as a building for the work and worship of a congregation, the church building must

³⁴ Marion Lawrance, *Housing the Sunday School*, Modern Sunday School Manuals, ed. Charles Foster Kent [Cambridge, MA: Boston Divinity School, 1911], 84-86.

³⁵ *Ibid.*, 9.

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provide for every aspect of that mission. As a result, the design of a church building had to make accommodation for the various functions that supported the congregation's work and worship.³⁶

Great attention was given the importance and potential impact of the Sunday school in this period. As Lawrance noted, "there never was a time when so much attention was being given to housing the Sunday school as the present."³⁷ Churches were recognizing the enormous potential for religious conversions inherent in the work of the Sunday school. As a result, the design and size of the Sunday school were considered an investment in the future of the church body itself. As Lawrance put it, "Build yourself a good Sunday school, and by and by your Sunday school will build you a good church."³⁸ Sunday school buildings of the day were called to provide separation of the students by departments and then by classes, with each department individually organized. The physical separation for periods of study time was to be countered by the ability to open the entire Sunday school, except to the youngest of the students, to one auditorium for opening or closing exercises. The ideal form of such an arrangement was the semi-circle, a proven form based on the early Greek theater and the later opera house.³⁹

Lawrance addresses three types of building plans, noting that a design whereby the Sunday school room is connected to and opens directly into the church auditorium with a moveable partition to separate the spaces was the most common design of the time. When the partition was open the Sunday school rooms faced the pulpit and were thus directly behind the seated congregation. A church of this design was often rectangular, but also nearly square with the pulpit placed in a corner. The design allowed for a number of variations by the architect. In contrast to this design, the Akron plan for a Sunday school space, when integrated into the church design, was located in opposition, or back-to-back from the auditorium, so that a heavy wall separated the auditorium from the school. As a result, the classroom space could not be used to increase the auditorium seating capacity.⁴⁰ Beyond functionality, Lawrance soundly supported church design that was of high quality, both in the stability of structure and the beauty of design and materials, noting that a "modern church building should be both temple and a workshop." Engaging an architect who specialized in church design was soundly promoted.⁴¹

In 1908 the official adoption of graded lessons by the International Sunday-School Association marked the end of the Uniform Lesson System and the subsequent shift in church design required to adapt to the altered educational program.⁴² The new educational model eliminated the need for communal space; gone from the daily lesson format was the open worship time at the beginning and at the end of the Sunday school period. As Harper stated in 1918, "it will be a generation before the [Akron] plan will be entirely discredited, but it is doomed." As quoted of the well-known church architect, Geo. W. Kramer, "The Akron Sunday-school plan ... has been almost entirely superseded, so

³⁶ Ibid.

³⁷ Lawrance, 12.

³⁸ Ibid.

³⁹ Ibid., 14.

⁴⁰ Ibid., 44.

⁴¹ Ibid., 20.

⁴² William Allen Harper, *The New Church for the New Time: A Discussion of Principles* [New York: Fleming H. Revell Company, 1918], 79.

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that [while it to a certain extent influences later plans] interest in that plan today is largely of a historic character."⁴³ By 1918 church designs were driven by the action of the International Sunday School Association, resulting in Sunday school spaces with completely separate rooms and youth separated by gender.

A variety of design plans developed in the wake of the altered educational program. For more than one scholar, the plan for the 1910-1914 St. Paul's Methodist Church at Cedar Rapids, Iowa offered the best solution to the changed spatial requirements. The church is widely recognized as the work of Chicago's Louis Sullivan, who was awarded the commission from a design competition. Sullivan's design being considered superior but cost prohibitive, the building committee requested a revised, scaled-down version, which was likewise deemed too expensive. The church's building committee turned to the competition's second-place finisher George Grant Elmslie to rework Sullivan's design. Still too costly, William C. Jones was then engaged. One author noted that Jones' "only contribution was to eliminate much of Sullivan's distinctive ornamentation."⁴⁴ Elmslie was then retained to restore some of Sullivan's design elements, and the building was completed. Chiat credits Sullivan for the church plan, with a semi-circular auditorium relating to the earlier Akron plan. The plan also utilizes a rectangular, classroom space adjacent to, but separate from the auditorium.

In 1914 Herbert F. Evans addressed the issue of a new plan for the changed program. While a number of design plans had been developed, Evans indicated that the plan for St. Paul's Methodist Episcopal Church in Cedar Rapids, Iowa best met the changed needs. Evans notes that he, among many others, regarded the design as "probably the most significant contribution to the architecture of the modern Sunday school made to the present time."⁴⁵ The plan focused on the desire to accommodate youth of an age when they were most likely to leave the church; it provided for worship in the auditorium for all but the youngest students; separate classrooms with fixed walls were included for all ages except the junior classroom, which utilized folding walls; over-wide hallways provided social space and limited the potential for congestion; a separate chapel was used for communal worship and meetings; and space in the basement was set aside for assembly and activities. Supporters dubbed it the "Cedar Rapids plan" and predicted that it would dominate church design in the coming twenty-five years as the Akron plan had in the previous twenty-five.⁴⁶

Although the evolution of the design for St. Paul's in Cedar Rapids remains somewhat murky, recent accounts tend to discount, even disparage, the contribution made by William Jones. That is not, however, the case for William Harper, who credits Jones with the church plan. In his 1918 book, Harper includes an excerpt from a letter from William C. Jones to Harper, in which the architect noted that the church plan at Cedar Rapids had proven very popular and he was receiving inquiries about it from across the country.⁴⁷ Harper prognosticated, "The Cedar Rapids plan will supplant the Akron plan just as [the Akron plan] Jacobized the school that met in one room."⁴⁸ Despite the conviction with which Harper delivered that prediction, the domination of the Cedar Rapids plan did not come to pass.

⁴³ Harper, 79.

⁴⁴ Marilyn J. Chiat, *America's Religious Architecture. Sacred Places in Every Community* [New York: John Wiley and Sons, Inc., 1997], 159.

⁴⁵ Herbert Francis Evans, *The Sunday-School Building and Its Equipment, Principles and Methods of Religious Education*, ed. Theodore G. Soares [Chicago: University of Chicago Press, 1914], 99.

⁴⁶ Ibid.

⁴⁷ Harper, 82.

⁴⁸ Ibid.

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RELEVANT CULTURAL RESOURCE DOCUMENTS

The Waterloo Historic Preservation Commission has Certified Local Government status. The commission was involved in the 1992 survey of Walnut Street completed by Jan Nash of Tallgrass Historians, LLC, which identified a potential historic district along Walnut Street.

The National Register of Historic Places nomination of the Walnut Street Baptist Church by Patricia Eckhardt in 2000 provides limited information on the growth and development of the city's east side and how that impacted church construction. The nomination does provide important information about the Waterloo architect Clinton P. Shockley and the subject of the nomination offers a stylistic contrast to Grace M.E. Church.

POTENTIAL FOR HISTORICAL ARCHAEOLOGY

The potential for historical archaeology was not assessed as part of the present National Register nomination. The presence of the paved parking areas suggests the likelihood that the ground disturbance resulting from the construction of those elements may have destroyed localized archaeological resources. However, the paving may have been laid over ground with a minimum of earth movement. In that case, archaeological resources may merely have been encapsulated. In the future, any significant excavation and/or grading should take into consideration the possibility that archaeological and/or sub-grade historical resources may remain.

RESEARCH METHODOLOGY

This National Register nomination utilizes a wide array of reference resources in an attempt to create a full picture of the historic significance of the Grace Methodist Episcopal Church. Of particular importance in regard to the history of the church construction and pattern of denominational growth in Waterloo were archived copies of the Waterloo newspapers, accessed via NewspaperArchive.com and on microfilm at the State Historical Society of Iowa library. Internet searches led to the identification of a number of churches designed by Turnbull & Jones or William C. Jones, the facts of which were then verified through other sources. Digitized versions of early texts were also helpful in understanding the historical development of church forms (e.g. the Akron Plan), as were more recent publications such as Kilde's *When Church Became Theatre*.

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Grace Methodist Episcopal Church, Black Hawk County, Iowa

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Grace Methodist Episcopal Church, Black Hawk County, Iowa

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Grace Methodist Episcopal Church
Name of Property

Black Hawk County, Iowa
County and State

10. Geographical Data

Acreage of Property .7 acres

UTM References

(Place additional UTM references on a continuation sheet.)

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Zone Easting Northing

2			
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Zone Easting Northing

3			
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Zone Easting Northing

4			
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Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet)

11. Form Prepared By

name/title Alexa McDowell, Architectural Historian

organization AKAY Consulting date August 8, 2011

street & number 1226 6th Street telephone 515-491-5432

city or town Boone state Iowa zip code 50036

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs - Representative **black and white photographs** of the property.

Additional items - (Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of SHPO or FPO.)

name Mount Moriah Missionary Baptist Church

street & number 633 Walnut Street telephone 319-234-6194

city or town Waterloo state Iowa zip code 50703

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. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 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 Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

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Grace Methodist Episcopal Church, Black Hawk County, Iowa.

GEOGRAPHICAL DATA

Verbal Boundary Description

The Grace Methodist Episcopal Church building at 633 Walnut Street is situated on Lots 1-4 of Block 81 of the Cooley Addition of Waterloo, Iowa in Black Hawk County.



(Map Source: Black Hawk County Assessor's Online Records, <http://beacon.schneidercorp.com>. Accessed 10/05/10.)

The property is outlined and shaded.

Boundary Justification

The boundary encompasses the church building itself and the .659-acre site to which it is historically associated.

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Grace Methodist Episcopal Church, Black Hawk County, Iowa

Figure 1. USGS 7.5 MINUTE TOPOGRAPHIC MAP- WATERLOO NORTH QUAD (1972)



(SOURCE: <http://www.trails.com>)

The arrow at center indicates the location of Grace Methodist Episcopal Church.

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Grace Methodist Episcopal Church, Black Hawk County, Iowa

Figure 2. AERIAL MAP - 2010



(Base-map Source: <http://www.mapquest.com>. Accessed 10/06/10.)

Grace Methodist Episcopal Church (the arrow indicates its location) is located on the east side of the Cedar River, east of the city's historic commercial district. Today the neighborhood in which the church is sited is a mix of commercial and residential, with the proximity of the major roadway of Martin Luther King, Jr. Drive making for a busy and loud experience on the south side of the church. In contrast, the major green space associated with East High School creates a more tranquil, park-like setting on the north and northwest.

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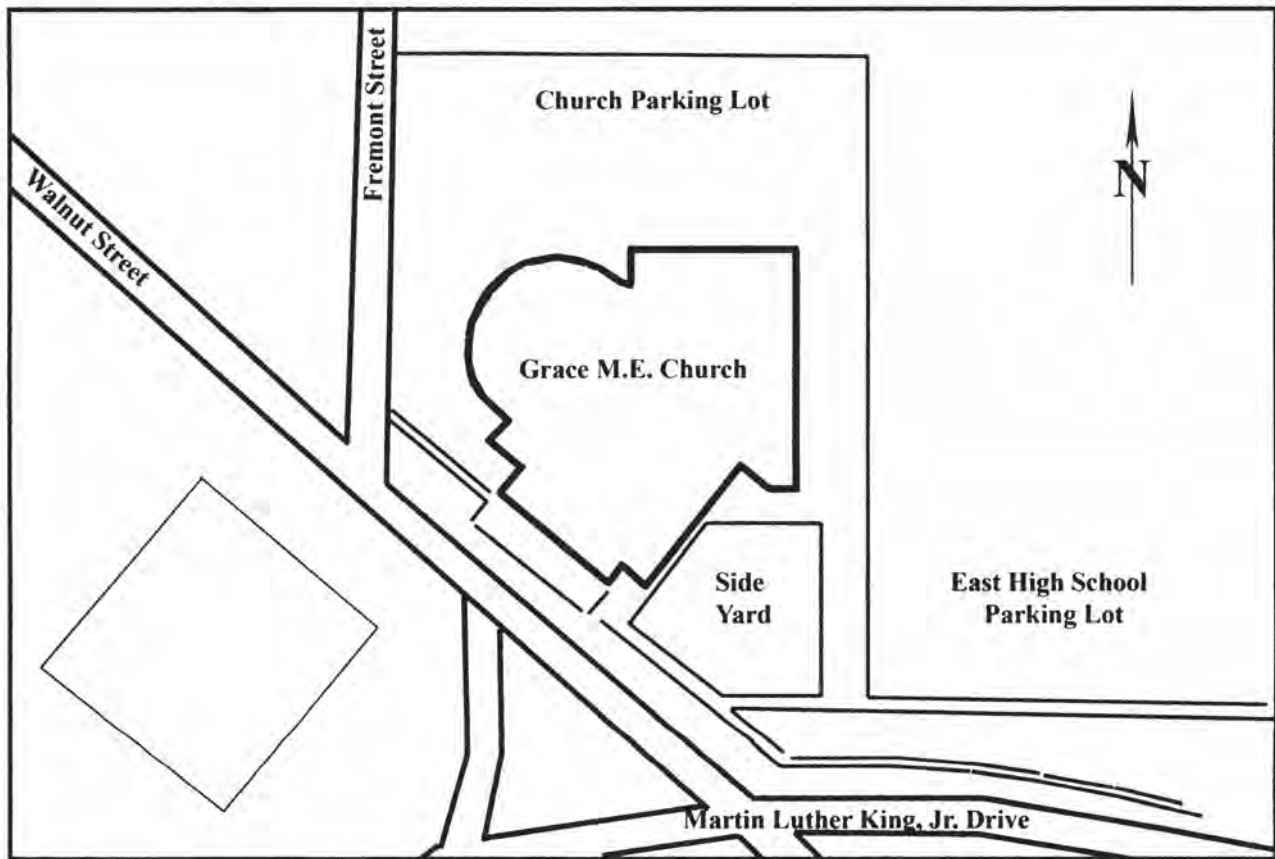
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Grace Methodist Episcopal Church, Black Hawk County, Iowa

Figure 3. PLAN VIEW – 2010



(Map Source: <http://mapquest.com>. Accessed 10/05/10.)

Grace M.E. Church is located on Walnut Street at that roadway's intersection with Fremont Street. Because Walnut runs diagonally, the lot upon which the church is sited is clipped on the southwest corner, with its façade facing southwest. The building is irregularly shaped, indicating a church design driven by interior functional requirements.

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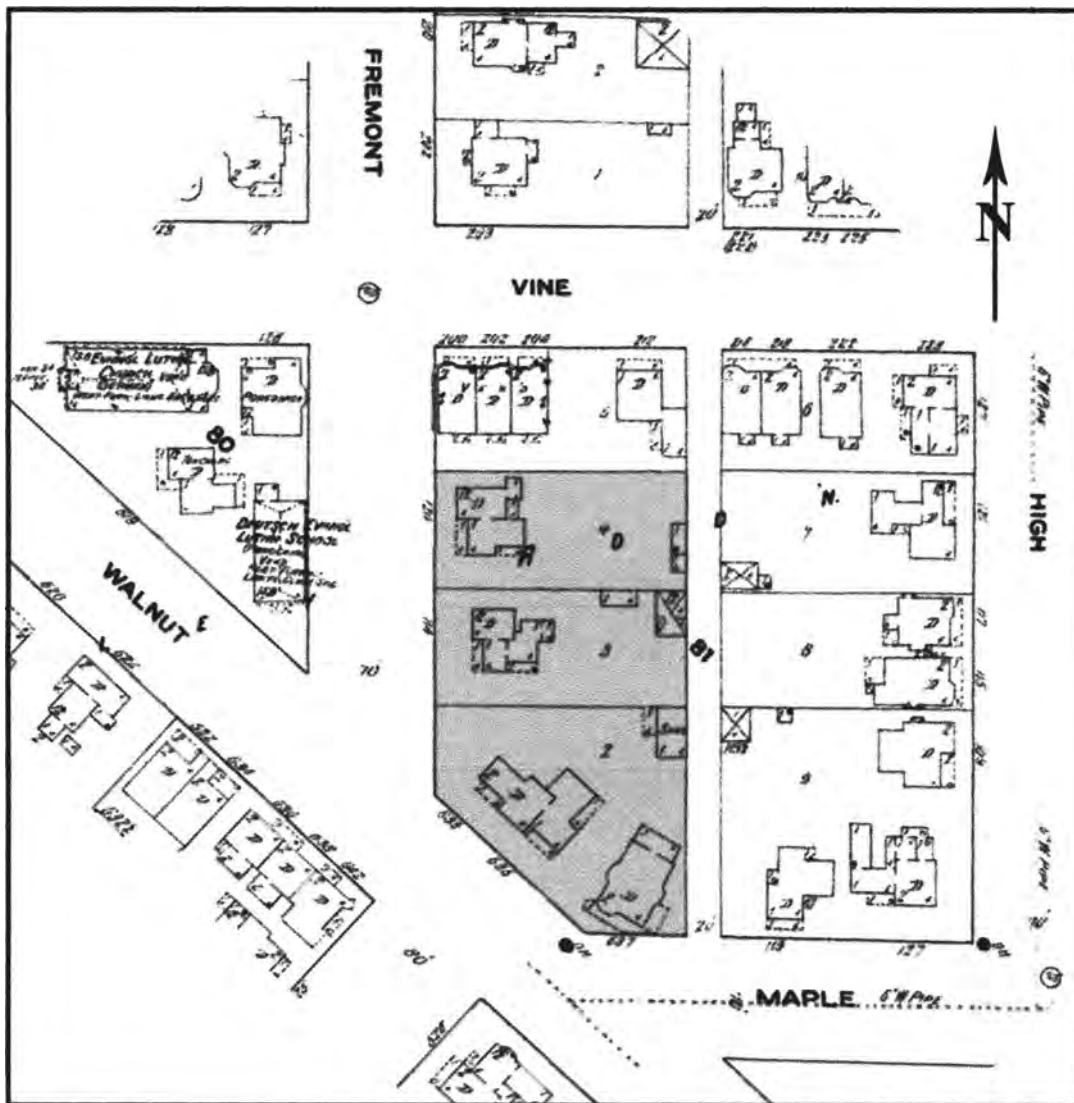
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Grace Methodist Episcopal Church, Black Hawk County, Iowa

Figure 4. FIRE INSURANCE MAP – December 1910



(SOURCE: <http://0-sanborn.umi.com/catalog.cbpl.lib.ia.us:80/>. Accessed 10/06/10.)

Prior to the construction of the Grace M.E. Church, the site upon which it was built (shaded) was occupied by residences, as was most of the surrounding neighborhood, including what is now the large parking lot for East High School that covers the east half of Block 81.

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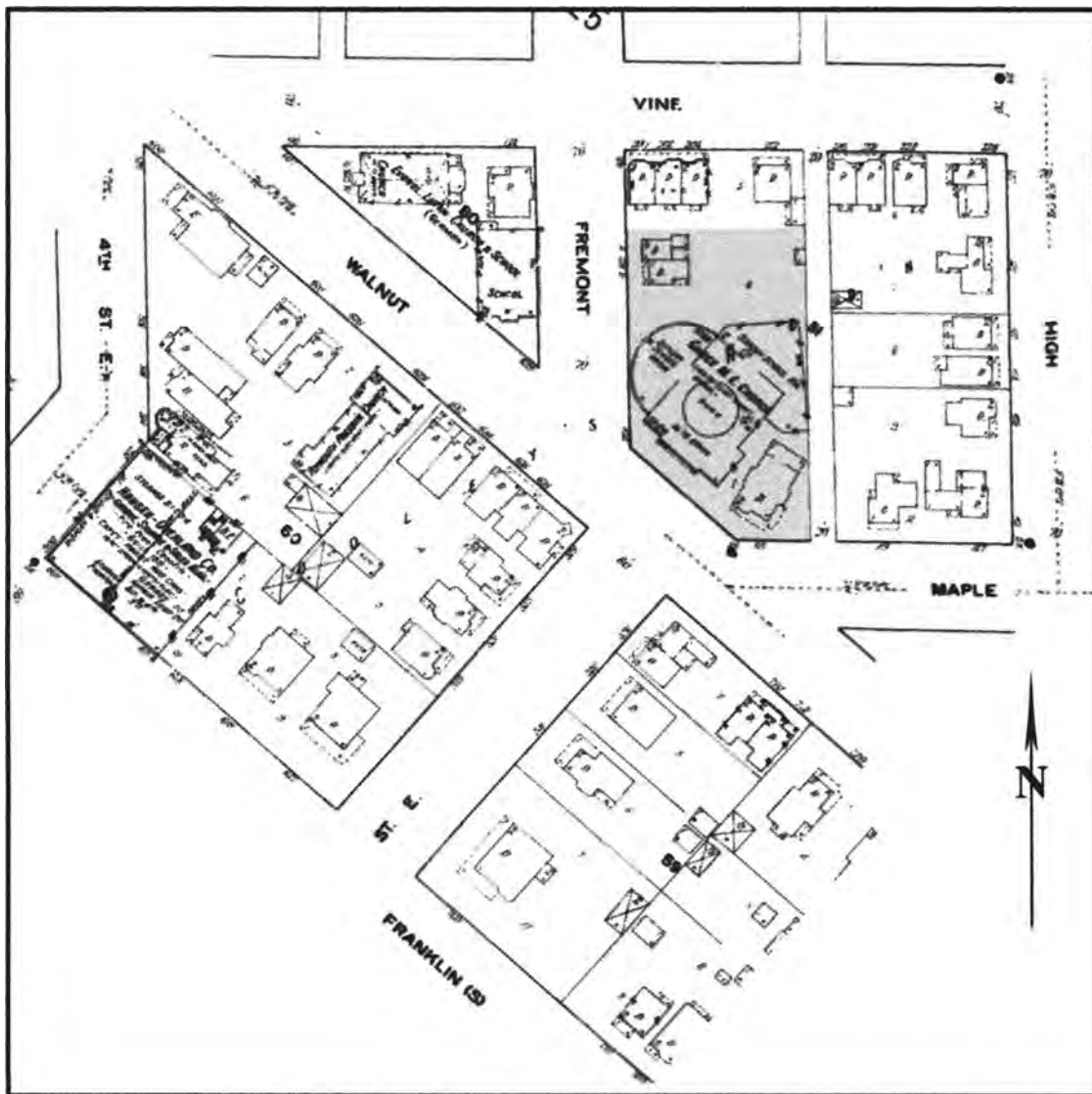
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Grace Methodist Episcopal Church, Black Hawk County, Iowa

Figure 5. FIRE INSURANCE MAP – 1918



(SOURCE: <http://0-sanborn.umi.com/catalog.cbpl.lib.ia.us:80/>. Accessed 10/06/10.)

This fire insurance map documents the church and its site six years after the 1912 construction. As the map reveals, the immediate area continued to be dominated by residences, including one house located in unusually close proximity to the church's east elevation.

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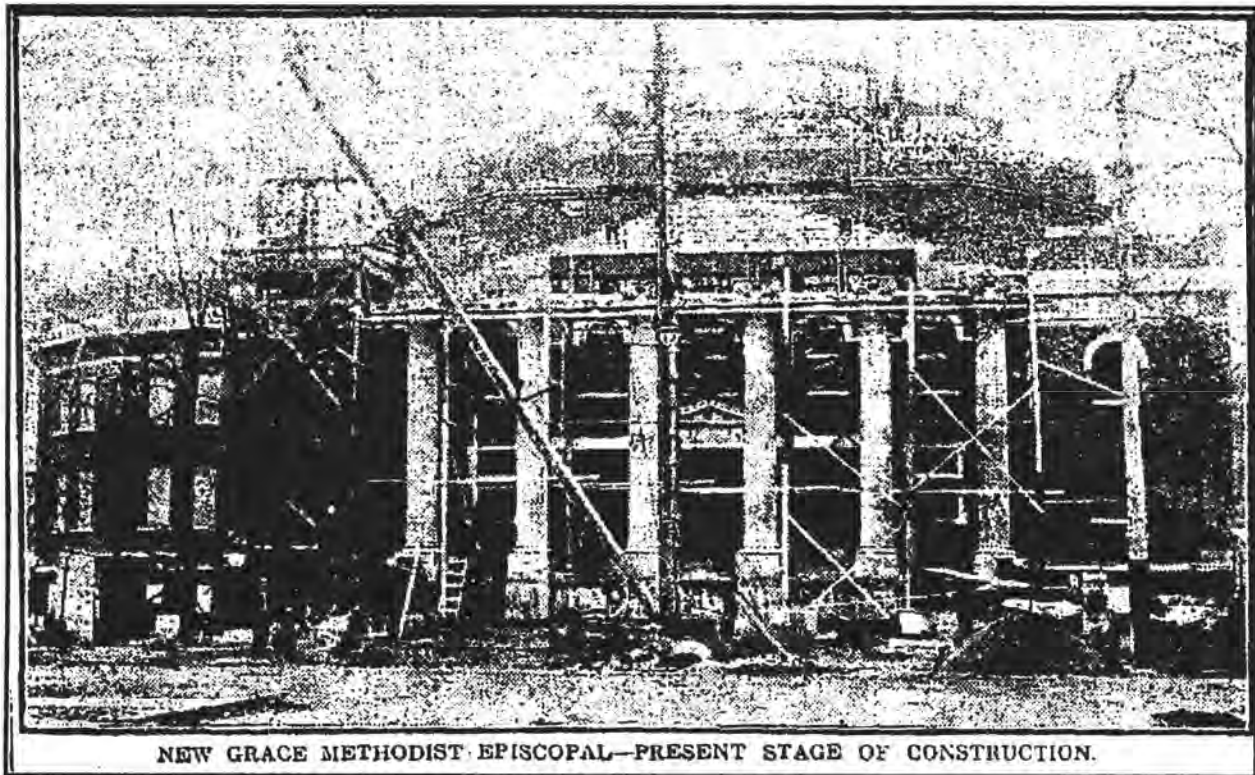
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Grace Methodist Episcopal Church, Black Hawk County, Iowa

Figure 6. HISTORIC IMAGE – Grace Methodist Episcopal Church Under Construction – 12/30/1911



(Source: *Waterloo Reporter*. December 30, 1911.)

The Waterloo newspapers offered a number of articles about the state of the city's religious institutions during the years that preceded construction of Grace M.E. Church. One such article, which included this image, documents the construction of Grace M.E. Church in December of 1911.

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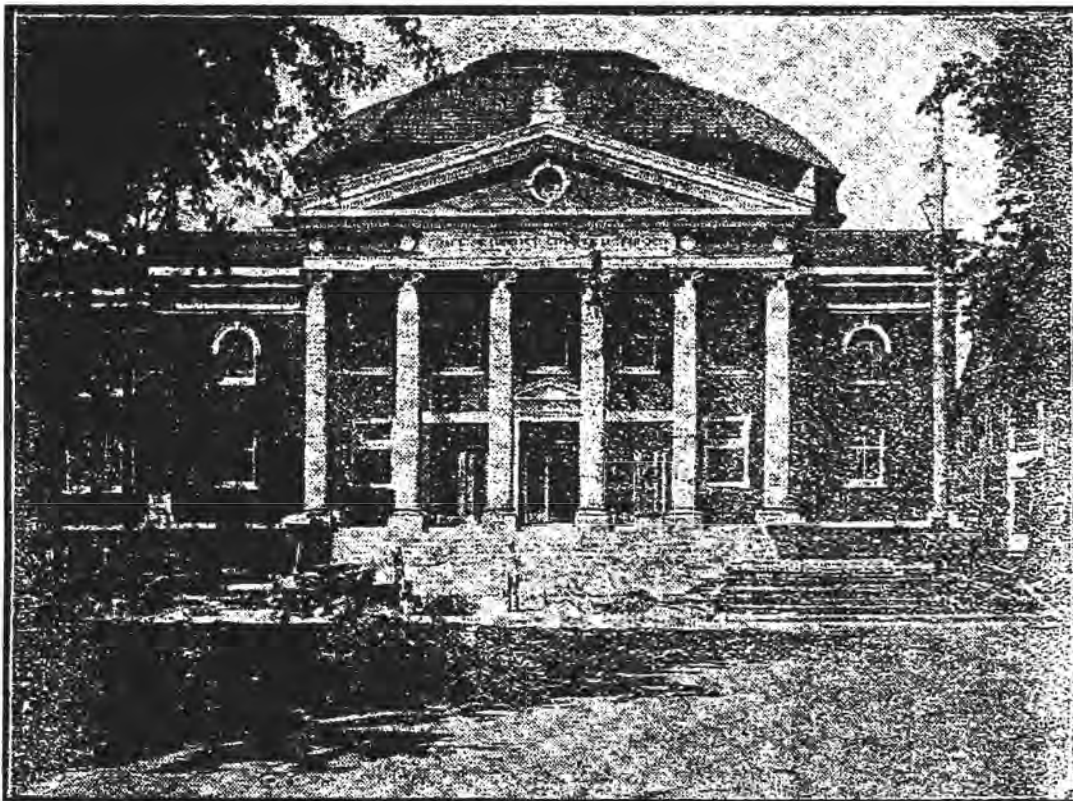
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Grace Methodist Episcopal Church, Black Hawk County, Iowa

Figure 7. HISTORIC IMAGE – Grace Methodist Episcopal Church – 1913



(Source: *Waterloo Times-Tribune*. June 4, 1913.)

This image was captured in the year after the church was completed. Note that the antefix, seen here and in the following image, were removed at an undetermined date.

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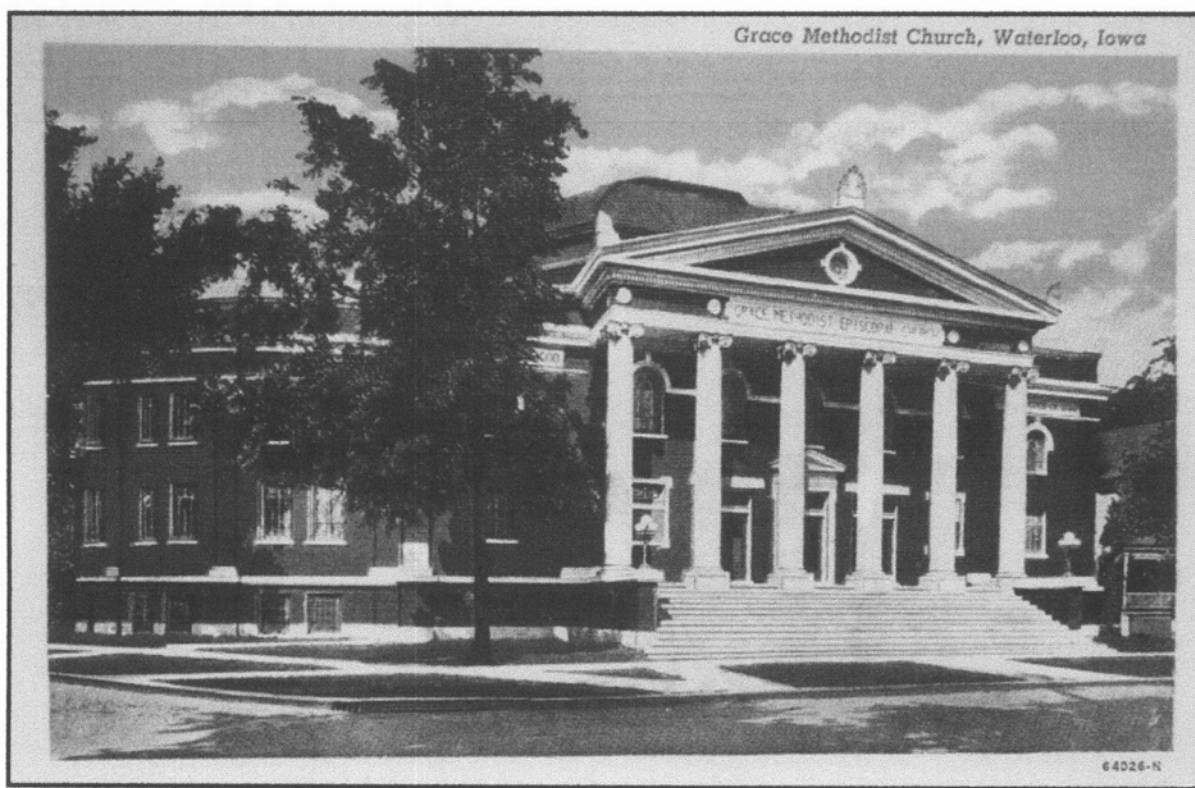
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Grace Methodist Episcopal Church, Black Hawk County, Iowa

Figure 8. HISTORIC IMAGE – Grace Methodist Episcopal Church – Waterloo - ca.1913



(SOURCE: AKAY Consulting Postcard Collection)

Although undated, this postcard likely dates to shortly after the church's construction.
Note the edge of the adjacent house just visible on the right.

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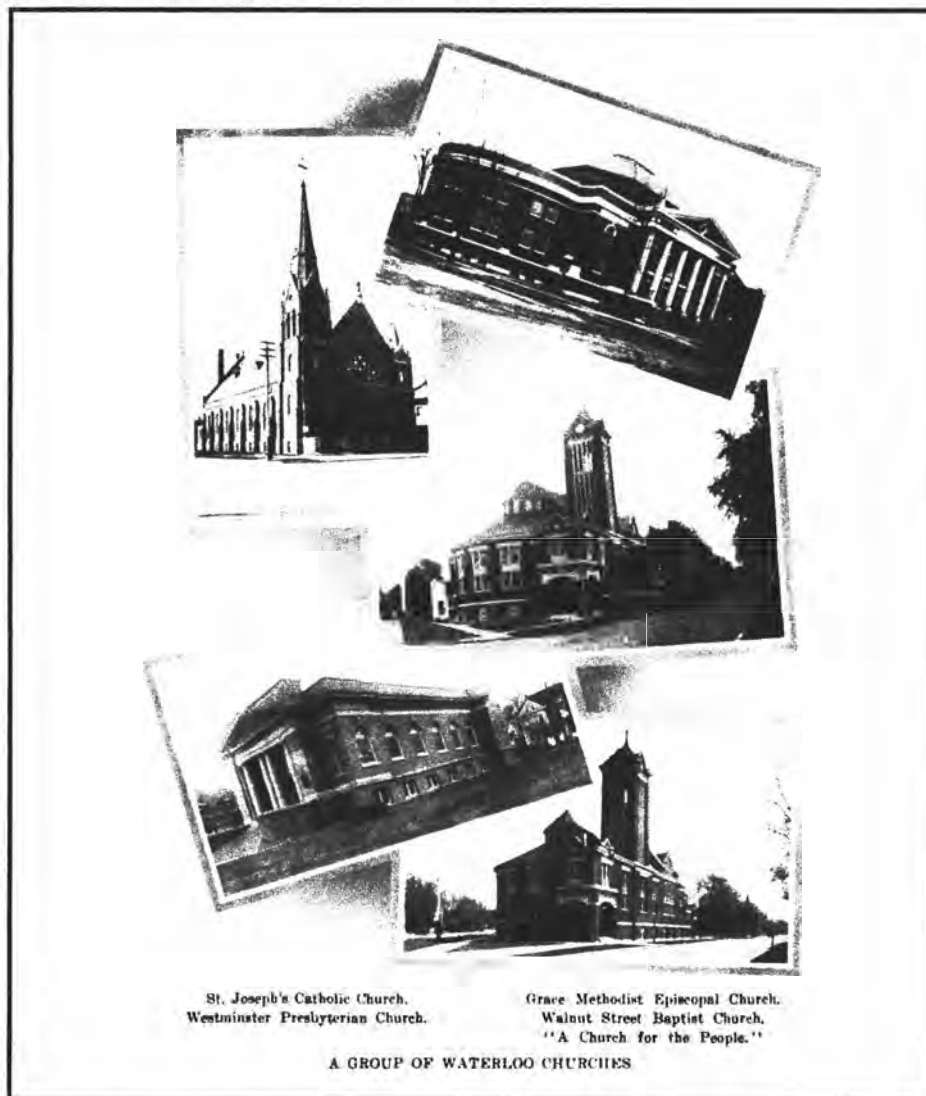
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Grace Methodist Episcopal Church, Black Hawk County, Iowa

Figure 9. HISTORIC IMAGE – Waterloo Churches - 1915



(SOURCE: John C. Hartman, *History of Black Hawk County Iowa and Its People*, 1915, p347.)

The period from 1895 to about 1915 was a time of tremendous growth in Waterloo. The city's population expanded on the east side of the Cedar River, with the growing residential neighborhoods of that area creating the need for larger churches. Two denominations that responded to that demand were the Methodists (Grace M.E. Church, pictured at top) and the Baptists who constructed the Walnut Street Baptist Church (center right and bottom right) in 1908. Both denominations constructed their new buildings on the prominent Walnut Street thoroughfare.

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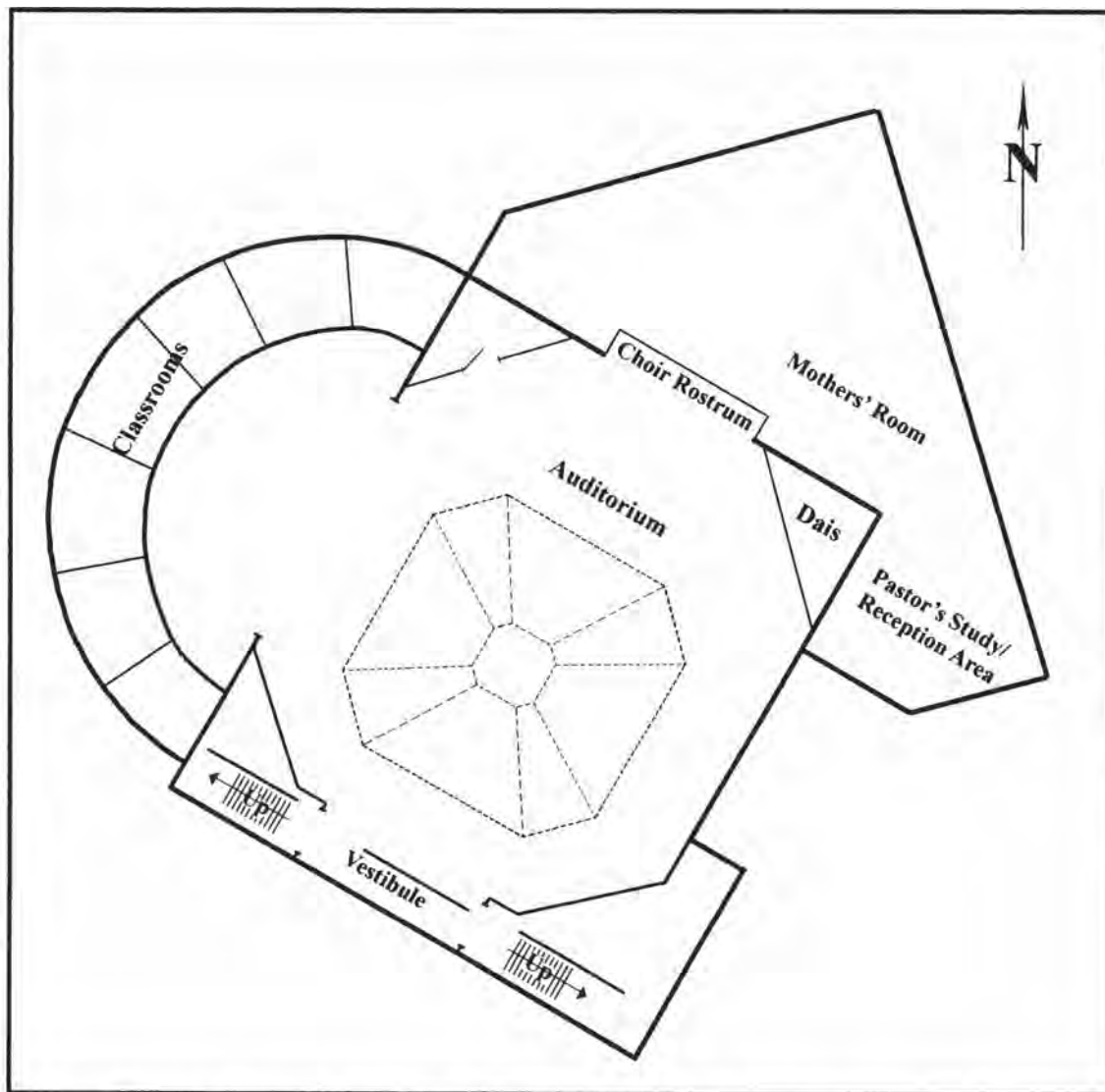
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Grace Methodist Episcopal Church, Black Hawk County, Iowa

Figure 10. FIRST FLOOR PLAN – 2010



(SOURCE: Sketch by AKAY Consulting, October 2010. Not to Scale.)

Note that the functions indicated on the plan above and that which follows are those historically associated with the spaces. With the exception of the "Mother's Room" the spaces function today as they did historically.

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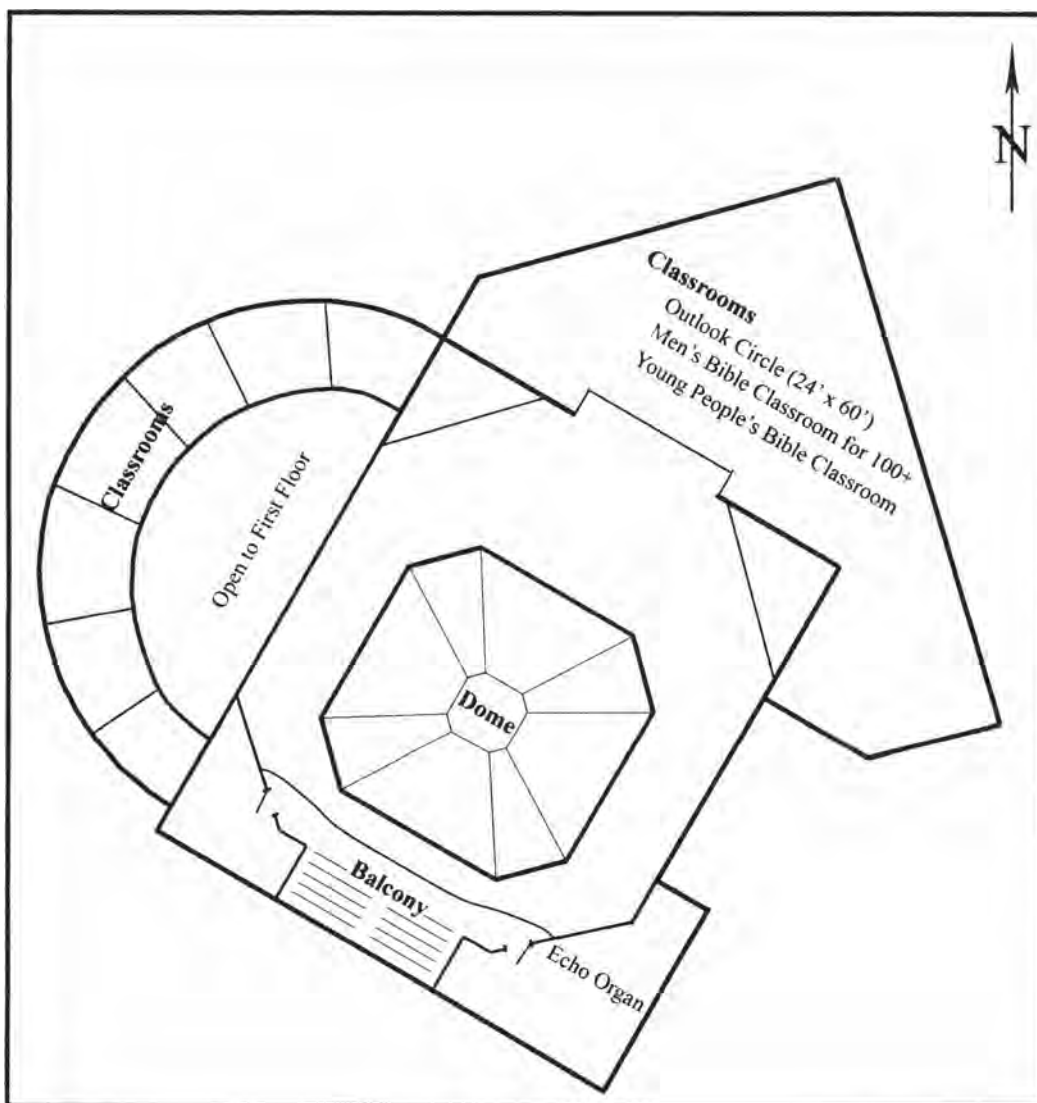
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Grace Methodist Episcopal Church, Black Hawk County, Iowa

Figure 11. SECOND FLOOR (Balcony) PLAN – 2010



(SOURCE: Sketch by AKAY Consulting, October 2010. Not to Scale.)

As noted, the spaces indicated above reflect the historical functions. Today, the classrooms are used as meeting spaces, and overflow storage.

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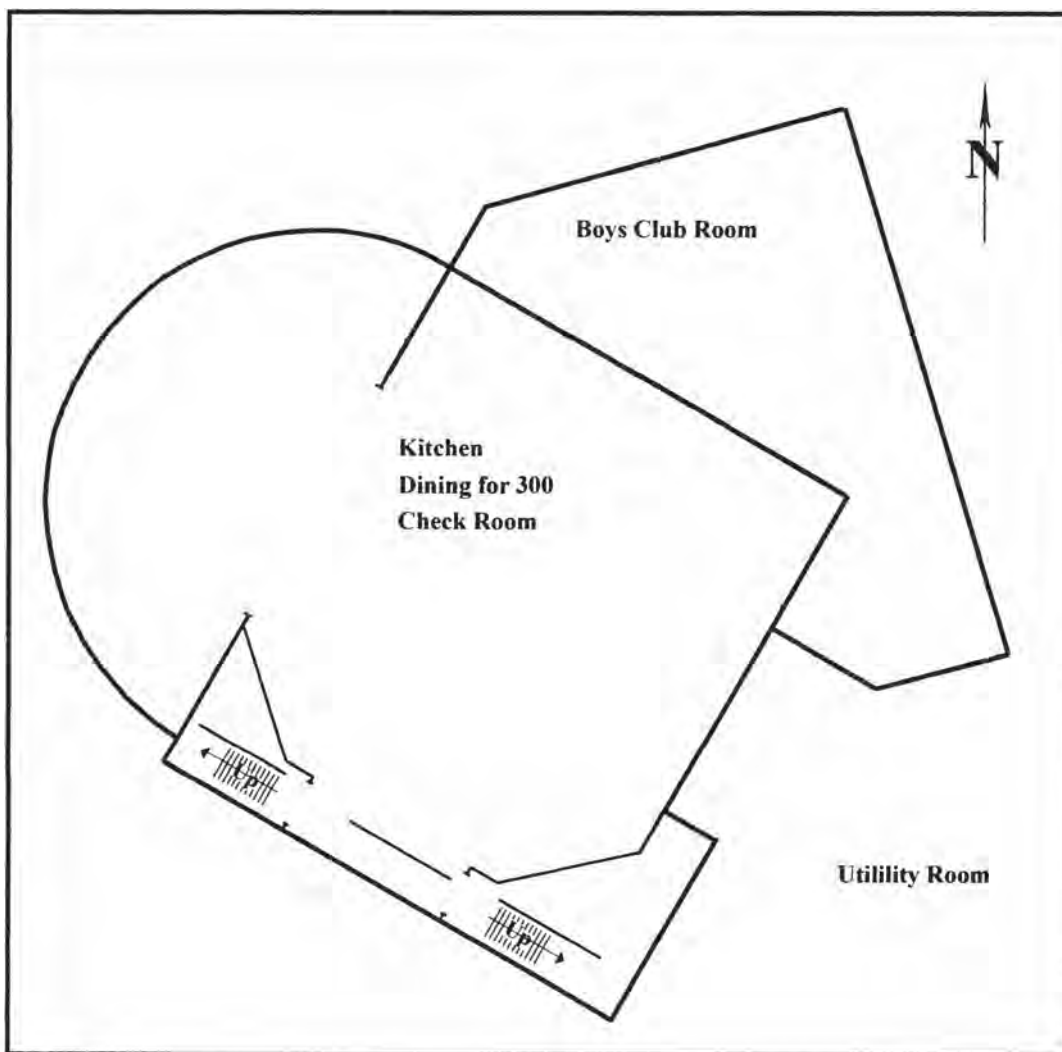
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Grace Methodist Episcopal Church, Black Hawk County, Iowa

Figure 12. BASEMENT FLOOR PLAN – 2010



(SOURCE: Sketch by AKAY Consulting, October 2010. Not to Scale.)

The basement kitchen and dining space remain intact as does the "Boys Club Room," which is currently used as overflow storage.

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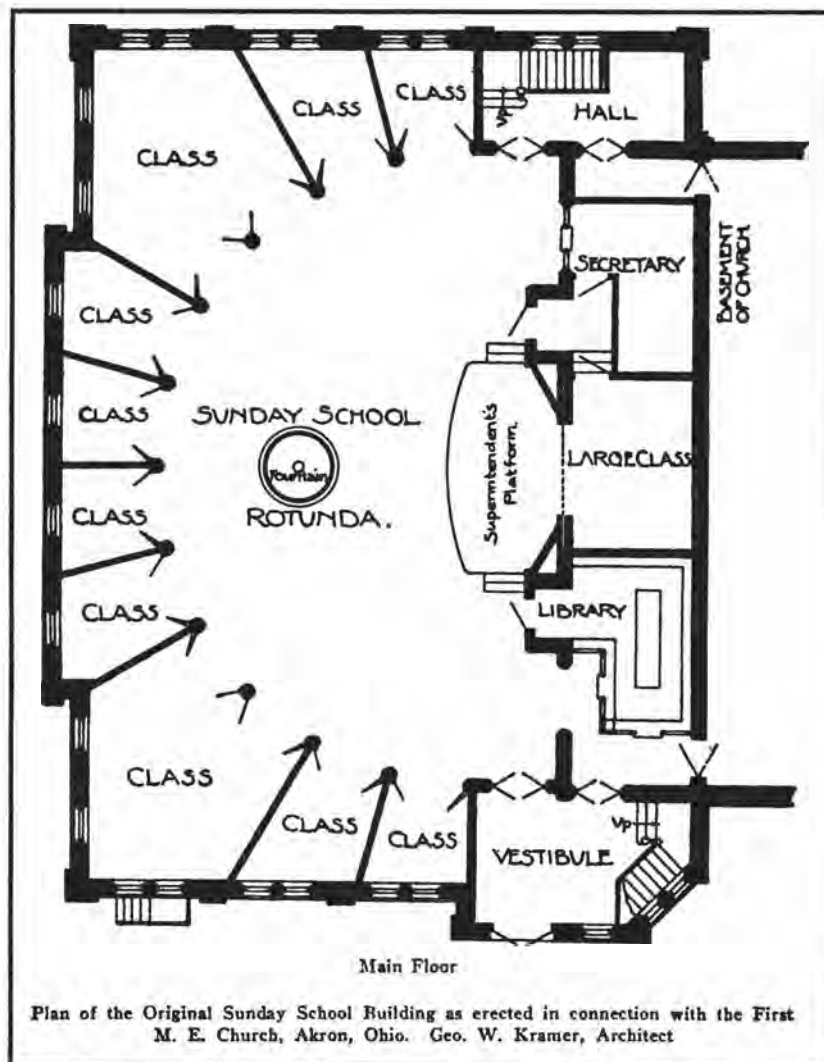
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Grace Methodist Episcopal Church, Black Hawk County, Iowa

Figure 13. THE ORIGINAL AKRON PLAN – Main Floor



(SOURCE: Marion Lawrance, *Housing the Sunday School*, 1911, p87.)

First designed for stand-alone Sunday-schools, the Akron plan addressed the prevailing philosophy that the building plan should allow students direct visual contact with the superintendent. To that end, the Akron plan utilized partitions that could open directly to the speaker's platform. While the plan addressed the wish for students to learn and worship together, the diverse needs of a broad range of ages made the openness of the plan challenging; this problem eventually led to the development of departmentalized, graded classrooms and the subsequent alteration of the church plan.

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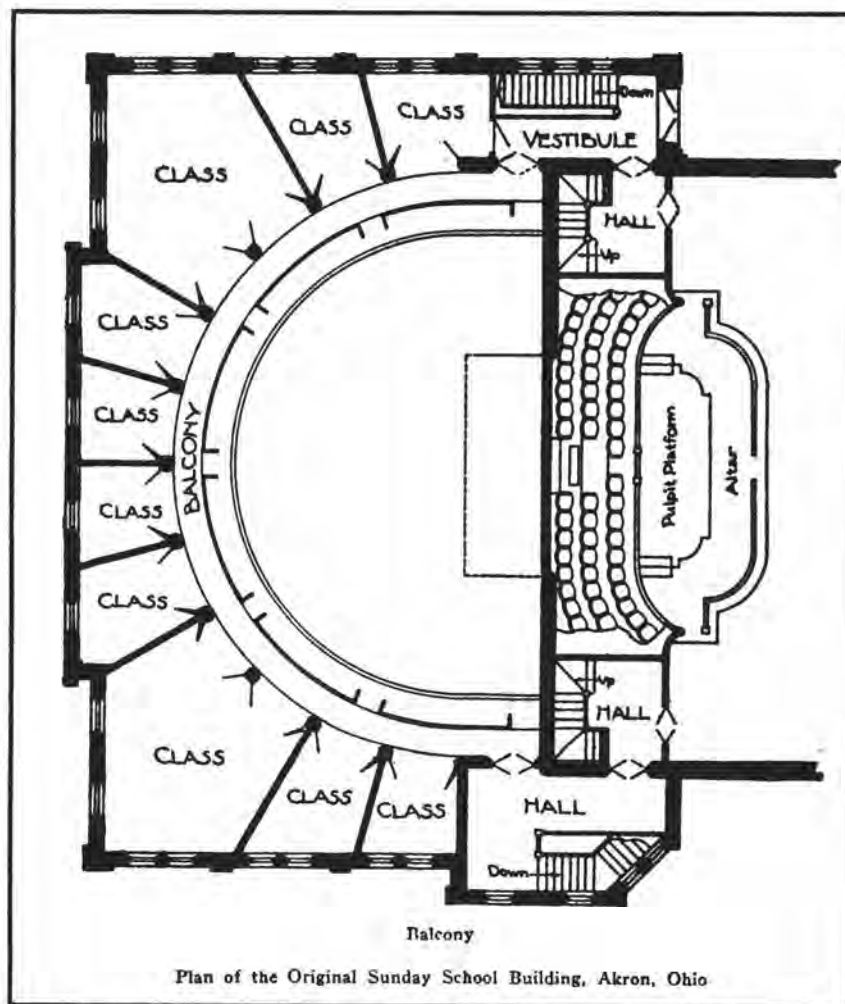
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Grace Methodist Episcopal Church, Black Hawk County, Iowa

Figure 14. THE ORIGINAL AKRON PLAN – Balcony Level



(SOURCE: Marion Lawrance, *Housing the Sunday School*, 1911, p88.)

Like the main floor plan, that of the Akron Plan balcony featured classrooms open to the speaker (superintendent) below. When compared to the second floor plan of Grace Methodist Episcopal Church (Figure 5), the similarity is apparent. However, by the time William Jones designed the Waterloo church, the Akron Plan had largely given way to alternatives that supported the shift to the departmentalized, graded approach and the balcony classrooms at Grace M.E. Church are more rigidly arranged and divided, with additional, large classrooms fully separated from the auditorium space.

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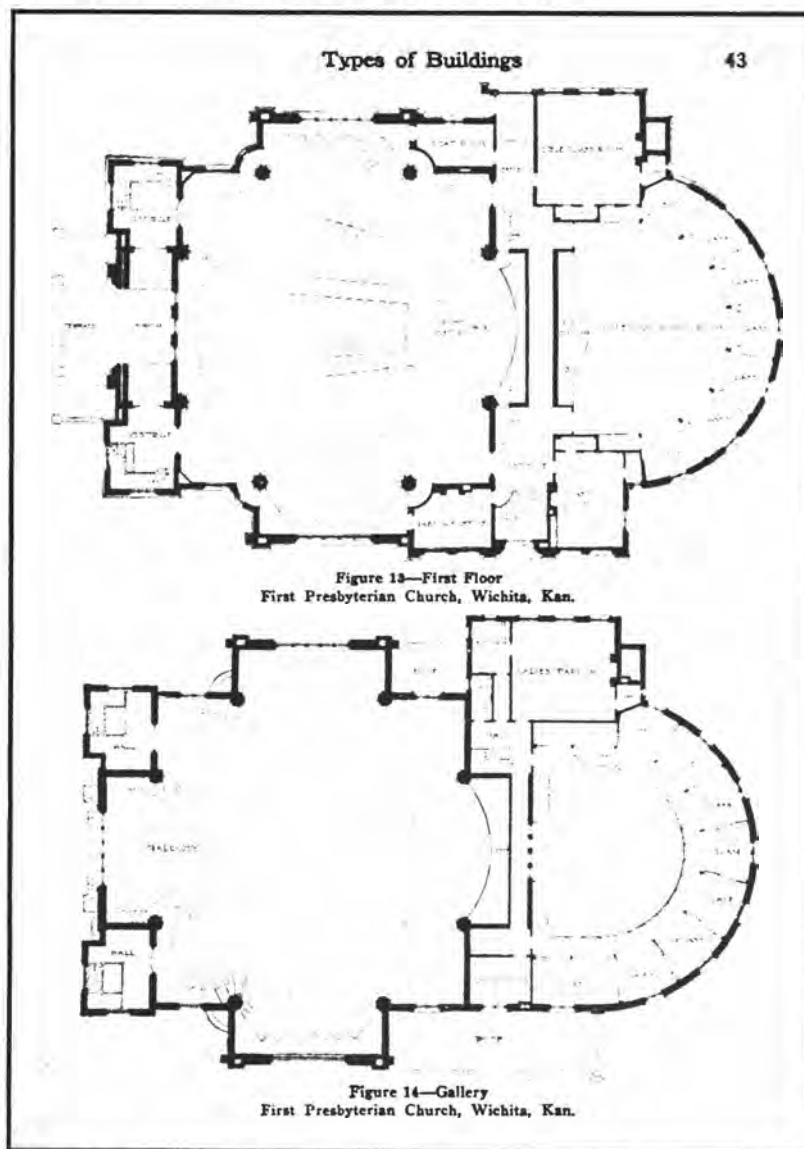
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Grace Methodist Episcopal Church, Black Hawk County, Iowa

Figure 15. THE AKRON PLAN IN A CHURCH BUILDING - 1911



(SOURCE: Marion Lawrance, *Housing the Sunday School*, 1911, p43.)

When adapted to a church building, the Akron plan called for the auditorium and the Sunday School space to be located back-to-back with a permanent wall between them. Various forms of this plan were widely used from 1876-1908.

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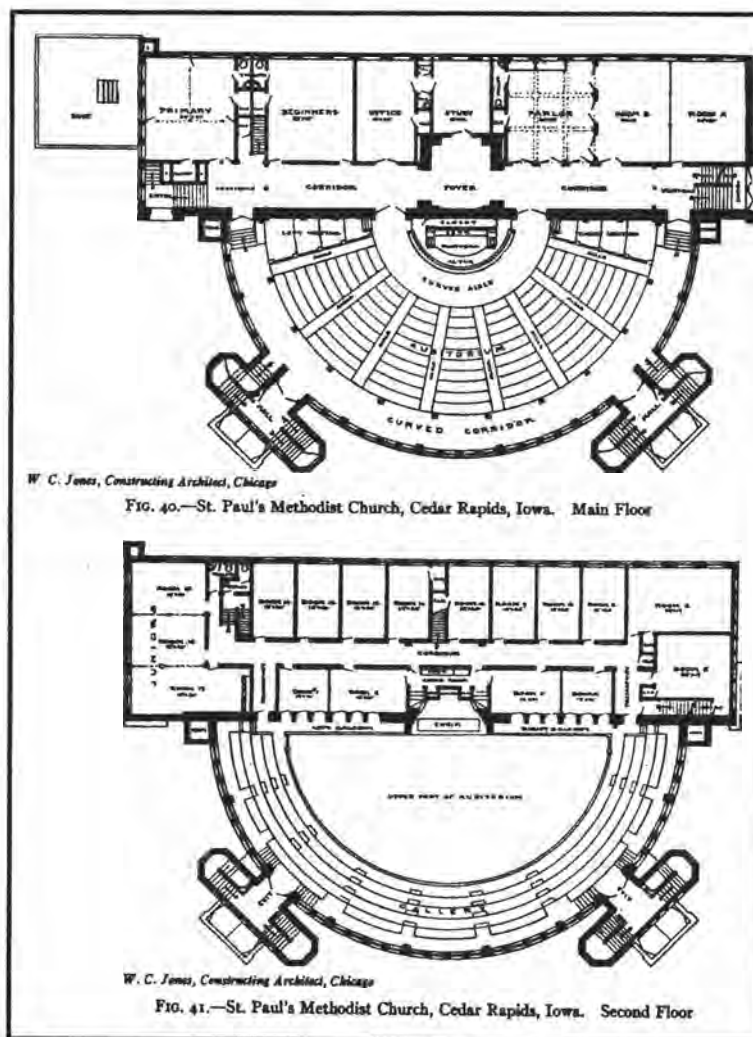
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Grace Methodist Episcopal Church, Black Hawk County, Iowa

Figure 16. THE CEDAR RAPIDS PLAN – ca.1914



(SOURCE: Herbert Francis Evans, *The Sunday-School Building and Its Equipment*, 1914, p102.)

The plan for St. Paul's Methodist Episcopal Church in Cedar Rapids, Iowa was touted by many as the best solution to the altered spatial needs that came out of the 1908 programmatic shift made by the International Sunday-School Association. Evans himself named it the rightful successor to the Akron plan, although no evidence has been presented to suggest his prognostication came true.

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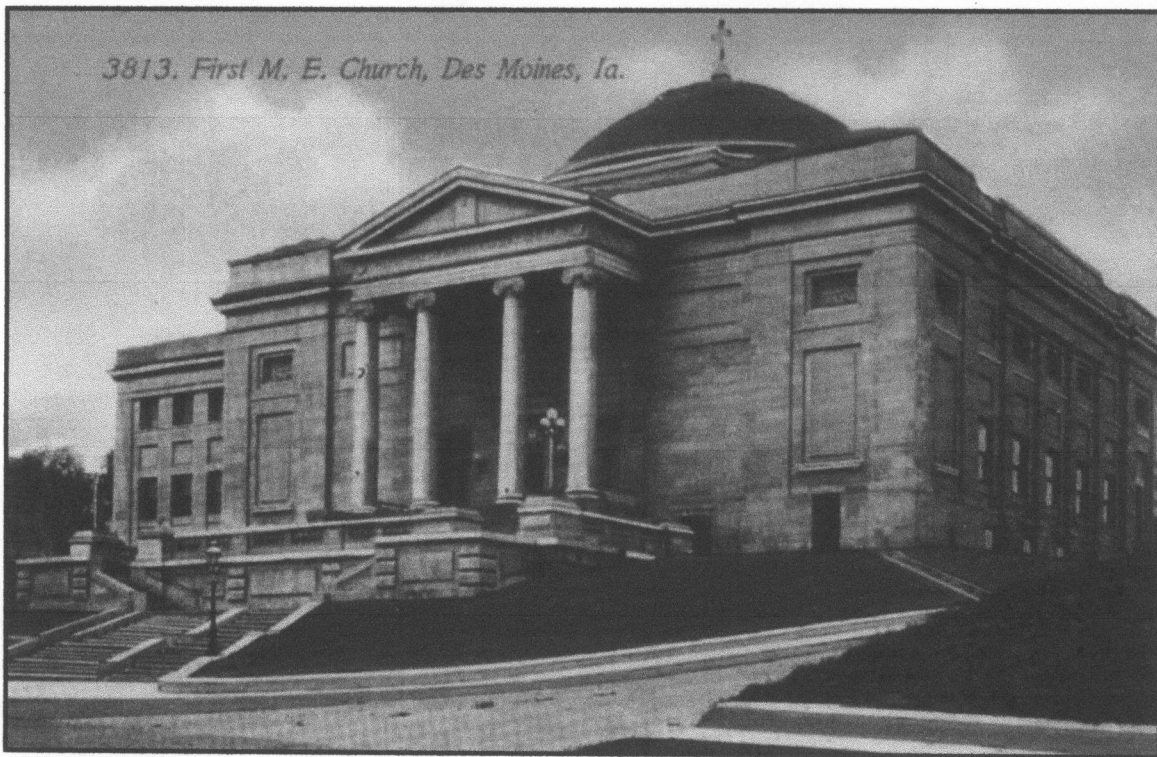
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Grace Methodist Episcopal Church, Black Hawk County, Iowa

Figure 17. HISTORIC IMAGE – First Methodist Episcopal Church – Des Moines, Iowa – 1908



(SOURCE: AKAY Consulting Postcard Collection)

Waterloo newspaper accounts suggest that the design for Grace M.E. Church was influenced by that of the First M.E. Church in Des Moines, Iowa (located at 1001 Pleasant Street). Credence is given that notion because Rev. Emory D. Hull, pastor at Grace M.E. Church in Waterloo when that building was constructed, was involved in church-related activities in Des Moines during the time the First M.E. Church was under construction.

The design utilizes the pedimented portico with colossal columns, monumental scale, and sense of order inherent in the Neoclassical Revival style. The Des Moines church was designed by the acclaimed Iowa architecture firm of Proudfoot & Bird. Construction on the building began in 1905, with the church placed in service in 1908. The First M.E. Church in Des Moines was placed on the National Register of Historic Places in 1984.

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Grace Methodist Episcopal Church, Black Hawk County, Iowa

Figure 18. HISTORIC IMAGE – First Methodist Church – Fremont, Nebraska (1922) W.C. Jones, Architect



(SOURCE: AKAY Consulting Postcard Collection)

In 1918 William C. Jones received the commission for the First Methodist Church in Fremont, Nebraska. The church was completed for a cost of \$108,000 and placed in service in 1922. The church's pastor at the time of its construction was Emory D. Hull, who was the pastor of Grace Methodist Episcopal Church in Waterloo at the time of its construction in 1912. Although the numerous church designs by William C. Jones reflect a variety of styles, the churches in Waterloo and Fremont share a number of stylistic elements that define them both as Neoclassical Revival designs, the most apparent being the pedimented portico with colossal columns.

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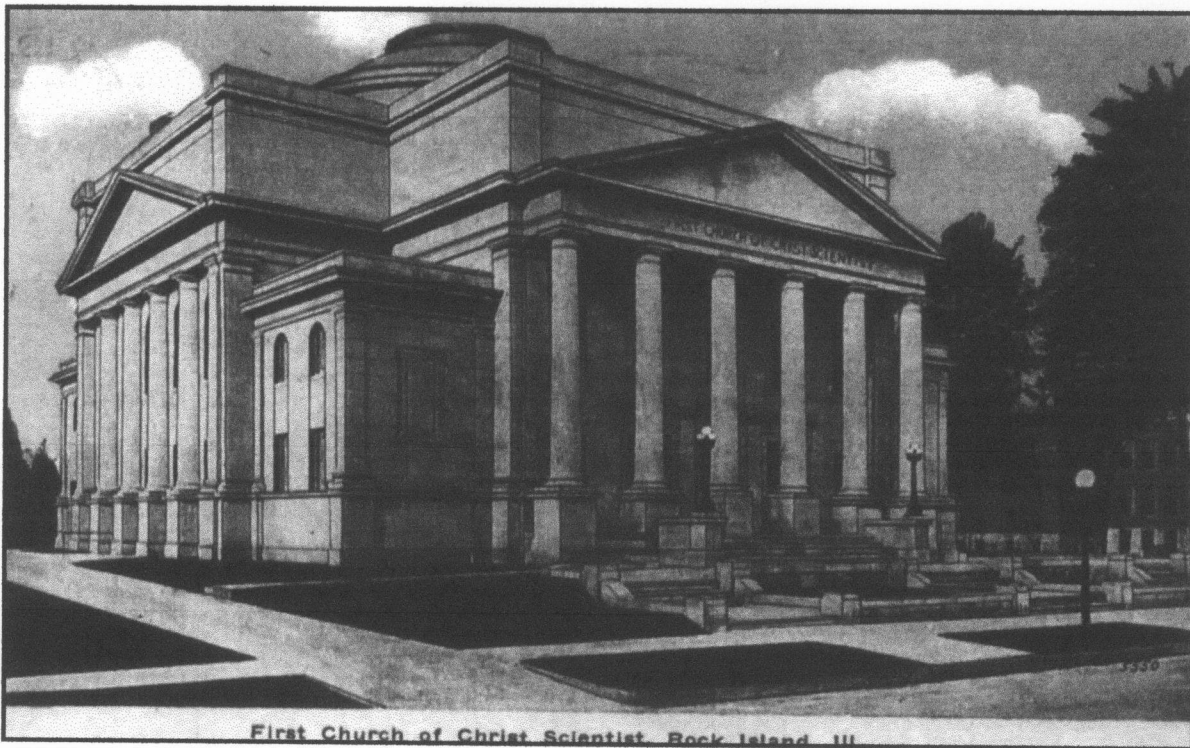
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Grace Methodist Episcopal Church, Black Hawk County, Iowa

Figure 19. HISTORIC IMAGE - First Church of Christ Scientist - Rock Island, IL (1915) W.C. Jones, Architect



(SOURCE: <http://www.rigov.org/citydepartments/ced/firstchurchofchrist.html>. Accessed 1/25/11.)

Jones continued to design in the Neoclassical Revival style with his plan for the First Church of Christ Scientist in Rock Island, Illinois. Like Grace M.E. Church in Waterloo, this design utilizes a pedimented portico with colossal columns and a centralized dome. The architect's use of a cubical form enclosing the Greek cross plan and mirrored elevations recalls the highly symmetrical and ordered work of Palladio.

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Grace Methodist Episcopal Church, Black Hawk County, Iowa

Figure 20. IMAGE – First United Methodist Church – Toledo, Iowa – 1900 – Turnbull & Jones, Architects



(SOURCE: AKAY Consulting – January 20, 2011)

The First United Methodist Church in Toledo, Iowa, designed in the Gothic Revival style, appears to be more typically representative of the work completed by Turnbull & Jones.

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Grace Methodist Episcopal Church, Black Hawk County, Iowa.

0001. Grace Methodist Episcopal Church
Black Hawk County, Iowa
Photographer: Alexa McDowell, AKAY Consulting, Boone, IA
July 1, 2010
CD-ROM on file with property owner and the Iowa State Historic Preservation Office

Context View: Looking to the north across the intersection of Walnut Street and E. 5th Street
IA_BlackHawkCounty_GraceMethodistEpiscopalChurch_0001.tif
Epson Premium Photo Paper and Canon ChromaLife 100+ Ink
0002. Grace Methodist Episcopal Church
Black Hawk County, Iowa
Photographer: Alexa McDowell, AKAY Consulting, Boone, IA
July 1, 2010
CD-ROM on file with property owner and the Iowa State Historic Preservation Office

Exterior: View of the façade looking northeast across Walnut Street
IA_BlackHawkCounty_GraceMethodistEpiscopalChurch_0002.tif
Epson Premium Photo Paper and Canon ChromaLife 100+ Ink
0003. Grace Methodist Episcopal Church
Black Hawk County, Iowa
Photographer: Alexa McDowell, AKAY Consulting, Boone, IA
July 1, 2010
CD-ROM on file with property owner and the Iowa State Historic Preservation Office

Exterior: Looking to the east across the intersection of Walnut Street and Fremont Street
IA_BlackHawkCounty_GraceMethodistEpiscopalChurch_0003.tif
Epson Premium Photo Paper and Canon ChromaLife 100+ Ink
0004. Grace Methodist Episcopal Church
Black Hawk County, Iowa
Photographer: Alexa McDowell, AKAY Consulting, Boone, IA
July 1, 2010
CD-ROM on file with property owner and the Iowa State Historic Preservation Office.

Exterior: Looking to the southwest from the parking lot on the east side of the church property
IA_BlackHawkCounty_GraceMethodistEpiscopalChurch_0004.tif
Epson Premium Photo Paper and Canon ChromaLife 100+ Ink

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CFN-259-1116

Grace Methodist Episcopal Church, Black Hawk County, Iowa.

0005. Grace Methodist Episcopal Church
Black Hawk County, Iowa
Photographer: Alexa McDowell, AKAY Consulting, Boone, IA
July 1, 2010
CD-ROM on file with property owner and the Iowa State Historic Preservation Office

Exterior: Looking west-northwest from near the intersection of High and Maple Streets.
IA_BlackHawkCounty_GraceMethodistEpiscopalChurch_0005.tif
Epson Premium Photo Paper and Canon ChromaLife 100+ Ink
0006. Grace Methodist Episcopal Church
Black Hawk County, Iowa
Photographer: Alexa McDowell, AKAY Consulting, Boone, IA
July 1, 2010
CD-ROM on file with property owner and the Iowa State Historic Preservation Office

Exterior Detail: Southeast corner of the church; view of terra cotta and dome
IA_BlackHawkCounty_GraceMethodistEpiscopalChurch_0006.tif
Epson Premium Photo Paper and Canon ChromaLife 100+ Ink
0007. Grace Methodist Episcopal Church
Black Hawk County, Iowa
Photographer: Alexa McDowell, AKAY Consulting, Boone, IA
July 1, 2010
CD-ROM on file with property owner and the Iowa State Historic Preservation Office

Interior: View of the auditorium from the balcony; looking northeast toward the dais
IA_BlackHawkCounty_GraceMethodistEpiscopalChurch_0007.tif
Epson Premium Photo Paper and Canon ChromaLife 100+ Ink
0008. Grace Methodist Episcopal Church
Black Hawk County, Iowa
Photographer: Alexa McDowell, AKAY Consulting, Boone, IA
July 1, 2010
CD-ROM on file with property owner and the Iowa State Historic Preservation Office

Interior: View from floor level; looking north-northeast across the auditorium to the choir rostrum
IA_BlackHawkCounty_GraceMethodistEpiscopalChurch_0008.tif
Epson Premium Photo Paper and Canon ChromaLife 100+ Ink

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section number _____ Photographs _____ Page 45

CFN-259-1116

Grace Methodist Episcopal Church, Black Hawk County, Iowa.

0009. Grace Methodist Episcopal Church
Black Hawk County, Iowa
Photographer: Alexa McDowell, AKAY Consulting, Boone, IA
July 1, 2010
CD-ROM on file with property owner and the Iowa State Historic Preservation Office

Interior: View from floor level; looking north across the auditorium with the lecture room at left
IA_BlackHawkCounty_GraceMethodistEpiscopalChurch_0009.tif
Epson Premium Photo Paper and Canon ChromaLife 100+ Ink
0010. Grace Methodist Episcopal Church
Black Hawk County, Iowa
Photographer: Alexa McDowell, AKAY Consulting, Boone, IA
July 1, 2010
CD-ROM on file with property owner and the Iowa State Historic Preservation Office

Interior: View from floor level; looking southwest across the auditorium toward the vestibule, with balcony above and lecture room at right
IA_BlackHawkCounty_GraceMethodistEpiscopalChurch_0010.tif
Epson Premium Photo Paper and Canon ChromaLife 100+ Ink
0011. Grace Methodist Episcopal Church
Black Hawk County, Iowa
Photographer: Alexa McDowell, AKAY Consulting, Boone, IA
July 1, 2010
CD-ROM on file with property owner and the Iowa State Historic Preservation Office

Interior Detail: View of the octagonal dome
IA_BlackHawkCounty_GraceMethodistEpiscopalChurch_0011.tif
Epson Premium Photo Paper and Canon ChromaLife 100+ Ink
0012. Grace Methodist Episcopal Church
Black Hawk County, Iowa
Photographer: Alexa McDowell, AKAY Consulting, Boone, IA
July 1, 2010
CD-ROM on file with property owner and the Iowa State Historic Preservation Office

Interior: Looking northwest through the lecture room with the door to the pastor's study at right, main floor classrooms at rear, and upper classrooms in view
IA_BlackHawkCounty_GraceMethodistEpiscopalChurch_0012.tif
Epson Premium Photo Paper and Canon ChromaLife 100+ Ink

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section number _____ Photographs _____ Page 46

CFN-259-1116

Grace Methodist Episcopal Church, Black Hawk County, Iowa.

0013. Grace Methodist Episcopal Church
Black Hawk County, Iowa
Photographer: Alexa McDowell, AKAY Consulting, Boone, IA
July 1, 2010
CD-ROM on file with property owner and the Iowa State Historic Preservation Office

Interior: View of the vestibule, looking southeast with stairs to upper level, exterior and basement in view
IA_BlackHawkCounty_GraceMethodistEpiscopalChurch_0013.tif
Epson Premium Photo Paper and Canon ChromaLife 100+ Ink
0014. Grace Methodist Episcopal Church
Black Hawk County, Iowa
Photographer: Alexa McDowell, AKAY Consulting, Boone, IA
July 1, 2010
CD-ROM on file with property owner and the Iowa State Historic Preservation Office

Interior Detail: Pilaster and cornice with classical details at balcony level
IA_BlackHawkCounty_GraceMethodistEpiscopalChurch_0014.tif
Epson Premium Photo Paper and Canon ChromaLife 100+ Ink
0015. Grace Methodist Episcopal Church
Black Hawk County, Iowa
Photographer: Alexa McDowell, AKAY Consulting, Boone, IA
July 1, 2010
CD-ROM on file with property owner and the Iowa State Historic Preservation Office

Interior: Representative view of the basement, this of the former dining room looking northeast
IA_BlackHawkCounty_GraceMethodistEpiscopalChurch_0015.tif
Epson Premium Photo Paper and Canon ChromaLife 100+ Ink

IOWA DEPARTMENT OF

CULTURAL AFFAIRS

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KIM REYNOLDS, LT. GOVERNOR

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SOCIETY of
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DES MOINES, IOWA
50319

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F. (515) 282-0502

CULTURALAFFAIRS.ORG

August 25, 2011

Carol Shull, Chief
National Park Service
National Register of Historic Places
1201 Eye Street, N.W.-- 8th Floor
Washington, D.C. 20005

Dear Ms. Shull:

The following National Register nomination(s) are enclosed for your review and listed if acceptable.

- Grace Methodist Episcopal Church, 633 Walnut Street, Waterloo, Black Hawk County, Iowa
- Crozier, J.T. and Mollie (Penrose), Residence, 627 Ilion Avenue, Chariton, Lucas County, Iowa
- School Number 6, 1420 W. 16th Street, Davenport, Scott County, Iowa
- Historic Railroad District, From Main Street to the BN/SF RR Tracks between Washington and Marion, Ottumwa, Wapello County, Iowa

Sincerely,

Elizabeth Foster Hill, Manager
National Register and Tax Incentive Programs

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Grace Methodist Episcopal Church

MULTIPLE NAME:

STATE & COUNTY: IOWA, Black Hawk

DATE RECEIVED: 8/26/11 DATE OF PENDING LIST: 9/21/11
DATE OF 16TH DAY: 10/06/11 DATE OF 45TH DAY: 10/11/11
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 11000719

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT RETURN REJECT 10-6-4 DATE

ABSTRACT/SUMMARY COMMENTS:

**Entered in
The National Register
of
Historic Places**

RECOM./CRITERIA _____

REVIEWER _____ DISCIPLINE _____

TELEPHONE _____ DATE _____

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.



IA - Blackhawk - Grace ME Church - 0001

1. Context: looking North



IA - Black Hawk - Grace ME Church - 0002

2. Facade: looking NE



IA - Blackhawk - Grace ME Church - 0003

3. Exterior View: looking East



IA - Blackhawk - Grace ME Church - 0004

A. Exterior View: looking SW



IA - Blackhawk - Grace ME Church - 0005

5. Exterior View: looking W-NW

A black and white photograph of a brick building's corner. The building features a decorative cornice with a repeating pattern of rectangular blocks. Below the cornice, the text "FOR THE GOOD OF MAN" is inscribed in a serif font. Two arched windows with decorative ironwork are visible on the lower level. The roof is covered in shingles and has a gutter system.

FOR THE GOOD OF MAN

1A - Black Hawk - Grace ME Church - 0006

6. Exterior Detail: SE corner of
facade



IA - BlackHawk - Grace ME Church - 0007

7. Interior: Auditorium - looking
NE from balcony



IA - Blackhawk - Grace ME Church - 0008

B. Interior: auditorium, looking
N-NE



IA - Blackhawk - Grace ME Church - 0009

9. Interior: auditorium, looking
North



IA - Blackhawk - Grace ME Church - 0010

10. Interior: auditorium, looking SW



IA - BlackHawk - Grace ME Church - 0011

11. Interior Detail: dome



IA - Blackhawk - Grace ME Church - 0012

12. Interior: first floor lecture room,
looking NW



IA - BlackHawk - Grace ME Church - 0013

13. Interior: vestibule, looking SE

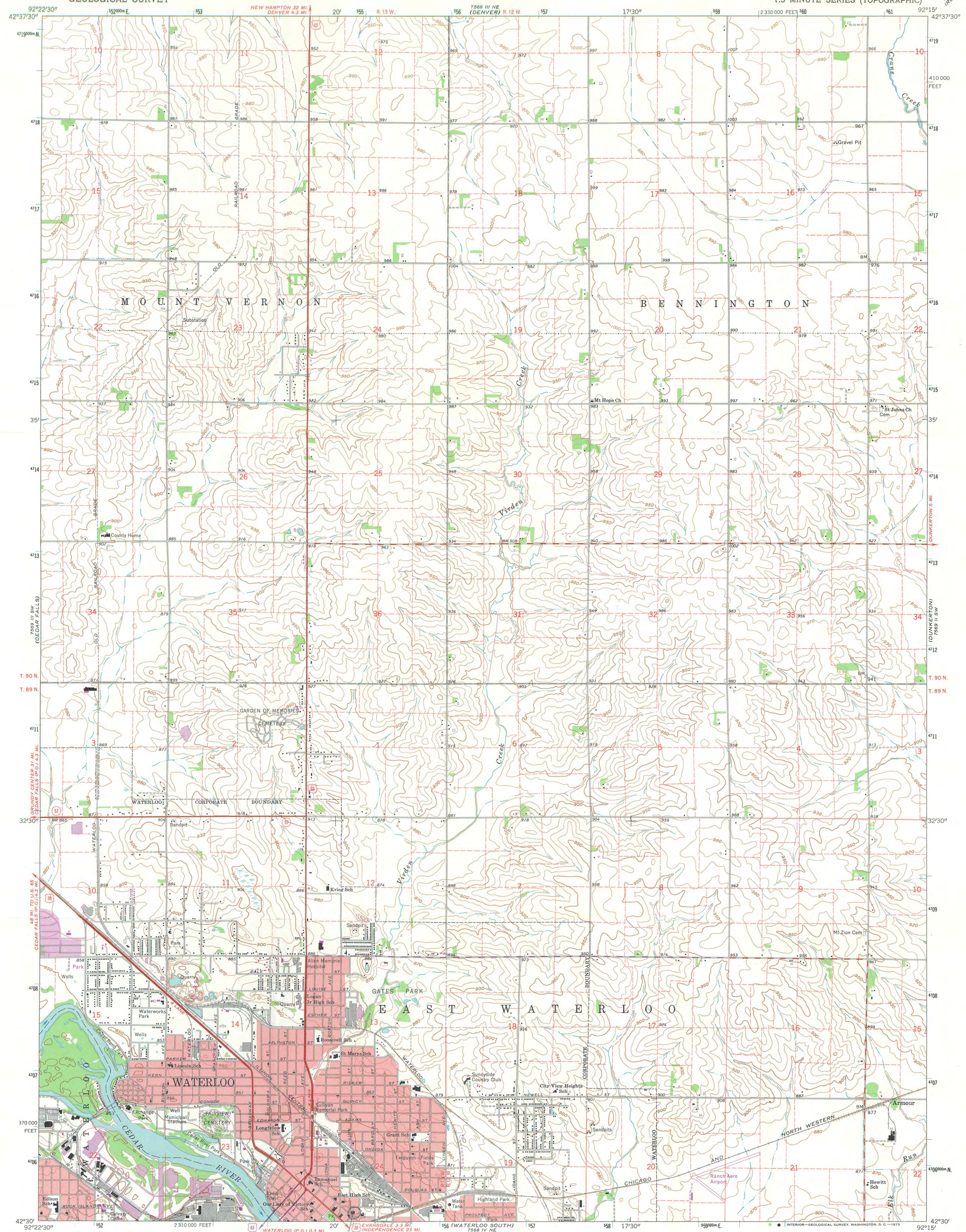


IA - Black Hawk - Grace ME Church - 2014

14. Interior Detail: balcony - pilaster



IA - Black Hawk - Grace M.E Church - 0015
15. Interior; basement, looking NE



Mapped, edited, and published by the Geological Survey

Control by USGS and USC&GS

Topography by photogrammetric methods from aerial photographs taken 1958 and 1963. Field checked 1963

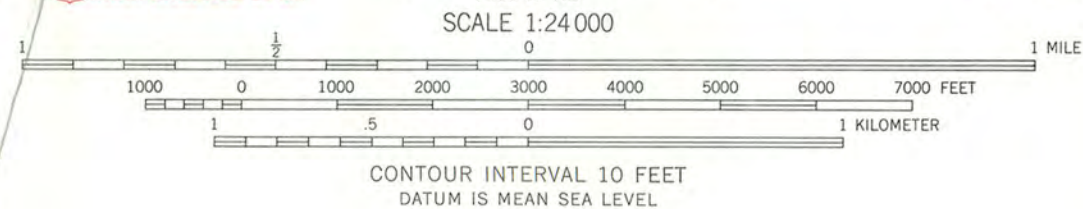
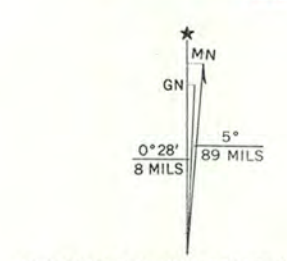
Polyconic projection. 1927 North American datum 10,000-foot grid based on Iowa coordinate system, north zone 1000-meter Universal Transverse Mercator grid ticks, zone 15, shown in blue

Red tint indicates areas in which only landmark buildings are shown

Fine red dashed lines indicate selected fence and field lines where generally visible on aerial photographs. This information is uncheckered

Revisions shown in purple compiled from aerial photographs taken 1972. This information not field checked

Purple tint indicates extension of urban areas



CONTOUR INTERVAL 10 FEET
DATUM IS MEAN SEA LEVEL



ROAD CLASSIFICATION

Heavy-duty	Light-duty
Medium-duty	Unimproved dirt
U.S. Route	State Route

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U.S. GEOLOGICAL SURVEY, DENVER, COLORADO 80225, OR WASHINGTON, D.C. 20242
AND BY THE IOWA GEOLOGICAL SURVEY, IOWA CITY, IOWA 52240
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

WATERLOO NORTH, IOWA
N4230—W9215/7.5
1963
PHOTOREVISED 1972
AMS 7569 III SE—SERIES V876

Grace Methodist Episcopal Church *
Waterloo, Blackhawk County, Iowa
UTM Reference: 15 554718E 4105762E