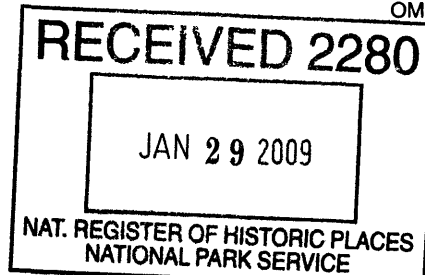


United States Department of the Interior  
National Park Service



115

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" in the appropriate box 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 Church Street Methodist Church  
other names/site number Church Street United Methodist Church, Church Street Methodist Episcopal Church, South

2. Location

street & number 913 Henley Street N/A  not for publication  
city or town Knoxville N/A  vicinity  
state Tennessee code TN county Knox code 093 zip code 37902

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 for 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.)

E. Paul McCall 1-22-09  
Signature of certifying official/Title Date  
State Historic Preservation Officer, Tennessee Historical Commission  
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 W. Beall 3-10-09  
Signature of the Keeper Date of Action

**5. Classification**

**Ownership of Property**  
(Check as many boxes as apply)

**Category of Property**  
(Check only one box)

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

- private
- public-local
- public-State
- public-Federal

- building(s)
- district
- site
- structure
- object

Contributing	Noncontributing	
1		buildings
		sites
		structures
		objects
1		Total

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

Knoxville and Knox County MPS

**Number of Contributing resources previously listed in the National Register**

0

**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)

Gothic Revival  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Materials**  
(Enter categories from instructions)

foundation Sandstone  
\_\_\_\_\_  
walls Sandstone  
\_\_\_\_\_  
roof Slate  
\_\_\_\_\_  
other Cast Stone  
\_\_\_\_\_  
\_\_\_\_\_

**Narrative Description**

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

**8. Statement of Significance**

**Applicable National Register Criteria**

(Mark "x" in one or more boxes 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" in all boxes that apply.)

Property is:

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

**Areas of Significance**

(Enter categories from instructions)

Architecture \_\_\_\_\_  
 Art \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

**Period of Significance**

1930 to 1956 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

**Significant Dates**

1930 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

**Significant Person**

(complete if Criterion B is marked)

N/A \_\_\_\_\_

**Cultural Affiliation**

N/A \_\_\_\_\_

**Architect/Builder**

Pope, John Russell and Barber, Charles I., Architects;  
 Worsham Brothers, Contractor; Yon, T. L., Stonemason;  
 Connick, Charles J., Stained Glass Windows

**Narrative Statement of Significance**

(Explain the significance of the property on one or more continuation sheets.)

**9. Major Bibliographical 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):** N/A

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

**Primary location of additional data:**

- State Historic Preservation Office
- Other State Agency
- Federal Agency
- Local Government
- University
- Other

Name of repository: \_\_\_\_\_

**10. Geographical Data**

**Acreage of Property** 4.61 acres Knoxville, Tenn 147 NW

**UTM References**

(place additional UTM references on a continuation sheet.)

1	<u>17</u> Zone	<u>236610</u> Easting	<u>3983377</u> Northing	3	<u>          </u> Zone	<u>          </u> Easting	<u>          </u> Northing
2	<u>          </u>	<u>          </u>	<u>          </u>	4	<u>          </u>	<u>          </u>	<u>          </u>

See continuation sheet

**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 Ann K. Bennett  
organization Knoxville-Knox County Metropolitan Planning Commission date July 1, 2007  
street & number Suite 403, 400 Main Street telephone (865) 215-2500  
city or town Knoxville state TN zip code 37902

**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 Church Street United Methodist Church c/o Charlotte LaFevor, Church Administrator  
street & number PO Box 1303 telephone (865)524-3048  
city or town Knoxville state TN zip code 37901

**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 listing. 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 20303.

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National Park Service

# National Register of Historic Places Continuation Sheet

Section number 7 Page 1

Church Street Methodist Church  
Knox County, TN

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## Narrative Description

Church Street Methodist Church is located on the west side of Henley Street, facing east, on the western edge of downtown Knoxville. John Russell Pope (1873-1937) and his prestigious architectural firm based in New York City was chosen as the church's designer, and Charles Irving Barber (1887-1962), a member of the congregation, as the local architect. The Gothic Revival style building was constructed by Knoxville building contractors Worsham Brothers and Italian stonemason T. L. Yon. The church was built 1930-31 and features Crab Orchard sandstone walls, a dominant front tower, a central courtyard with a series of pointed arch openings, and a notable collection of stained glass windows designed by the Charles Connick studio and installed between 1941 and 1956. Two additions were built onto the rear of the church in 1964 and 1986-89, but are minimally connected and do not detract from the overall integrity.

Church Street Methodist Church's primary architectural form and embellishment have changed little since its construction. The church was built facing Henley Street in downtown Knoxville. Henley Street was being improved by the City of Knoxville to form the link with the Henley Street Bridge, which provided direct access to Chapman Highway leading south from Knoxville to the newly established Great Smoky Mountains National Park. The building committee that optioned the land acquired nearly a city block for the new church, in order to allow for future expansion.

The sanctuary and church school wing of the original portion of the church are arranged around a central courtyard, with the sanctuary to the north and the school wing on the south and west sides. The east side of the courtyard is bounded by a covered walkway featuring a series of pointed arch openings. The walls of the original section are built of Crab Orchard sandstone and the roof is covered with slate.

The east façade of the sanctuary consists almost entirely of a large tower. Steps and a walkway of Crab Orchard stone lead from the sidewalk bordering Henley Street to the marble entrance steps. The heavy wood double doors of the entrance each have decorative vertical panels and feature a single leaded glass window. The doors are recent replacements, but are fashioned after the drawings for the original doors. The door surround is composed of limestone and has a series of decorative moldings over the door with a set of square rosettes. Decorative copper light fixtures with quatrefoil designs illuminate the sides of the entry. Flanking the tower are one story sections, each with a single multi-pane window. A molded water table runs below the windows and a belt course runs above the windows. Each corner of the tower has an engaged buttress that rises almost the entire height. Between the buttresses are two slightly recessed panels, each with a central recessed section. Above these panels are two recessed pointed arch openings that are topped by a round design featuring three trefoils. The top of the tower is crenelated and has a single octagonal spire that rises from its southeast corner. The spire is capped with a conical roof of patterned slate and a lightning rod.

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# National Register of Historic Places Continuation Sheet

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Church Street Methodist Church  
Knox County, TN

The north elevation features the tower with the main body of the sanctuary. The first floor and basement level of the north elevation are covered by a shed roof that projects from the plane of the upper portion of the elevation. The basement level has four window units with three twelve pane windows topped by six pane windows. A large entry with double doors and a limestone surround is located on the east end of the basement level. A continuous stone water table separates the basement and first floor. The first floor has four sets of small paired stained glass windows. Above the shed roof are four pointed arch stained glass windows that are slightly recessed and have decorative stone tracery with three trefoil designs. The windows have limestone surrounds with decorative molding set in bays that are slightly recessed. On the west half of the elevation a transept projects to the north. The east elevation of the transept has a single arched stained glass window above the water table and a single multi-pane window below. The north elevation of the transept has a large three-part stained glass window unit composed of a pointed arch central window with stone tracery forming a round design with three trefoils. The outer two windows are small pointed arch windows lacking the decorative stone tracery. Below the windows are decorative limestone panels with designs that imitate the tracery. Finally, small stained glass windows are below the stone panels. Below the water table in the basement level is a set of three multi-pane windows. West of the transept are two sets of multi-pane windows in the basement level and a single stained glass window on the main level. An engaged buttress is located at the west corner of the elevation.

The west elevation of the sanctuary is dominated by a large pointed arch stained glass window unit with stone tracery that forms three quatrefoil designs above six window panels. Below the water table are two sets of paired fifteen pane windows. The south end of the sanctuary elevation is an octagonal projection that rises slightly above the roofline. Stone tracery similar to that found on the sanctuary's stained glass windows is found south of the octagonal projection. This unit is filled with Crab Orchard sandstone. Located below this are a double door, pointed arch entry and a walkway to the 1984 addition.

The south elevation of the sanctuary has the same design features as the north elevation. The major difference is that the school wing attaches to the west end of the south elevation. Also a covered walkway leading to the school wing attaches to the east end of the south elevation.

The school wing of the original building is L-shaped and extends south from the sanctuary forming a courtyard. The east side of the courtyard is bounded by a sandstone walkway composed of a series of pointed arches.

The east facing courtyard façade of the wing has two full-length pointed arch stained glass window units. North of these units is a doorway topped by a pointed arch stained glass window. This single door entry is covered by a bowed limestone wall that serves as an outdoor pulpit. East of the pulpit is another doorway topped by a stained glass window. Each doorway has a wood door with a small leaded glass window. Below the windows and pulpit is a continuous limestone water table.

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National Park Service

# National Register of Historic Places Continuation Sheet

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Church Street Methodist Church  
Knox County, TN

The north facing courtyard elevation of the wing has an entryway in a projecting bay with two engaged buttresses. The double door entry is slightly recessed in a pointed arch opening. Each door has a small leaded glass window. A set of six multi-pane casement windows is above the entry. East of the entry bay, the first and second floor each has six, paired, fifteen-pane casement windows. At the east end of the elevation the walkway from the sanctuary descends down a set of stairs to a double door entry located below grade.

The east elevation of the education wing has a two story bay window composed of limestone flanked by engaged buttresses. The first floor of the bay window has six, twelve-pane windows topped by nine-pane windows. The second floor has six, fifteen-pane windows. A set of three casement windows is located below grade.

The south elevation has a total of fifteen bays. The two easternmost bays each have paired fifteen-pane casement windows and are flanked by engaged buttresses. These bays are topped by a parapet wall. The next four bays to the west also contain paired fifteen-pane windows. West of this is a slightly projecting bay that contains a double-door pointed arch entry flanked by engaged buttresses. Above the entry are four twelve-pane casement windows set in a decorative limestone unit. The windows are separated horizontally by panels with stone tracery that mimics the stained glass windows of the sanctuary. The windows are then separated vertically by an octagonal column that rises two-thirds the height of the unit and is set in a recessed alcove. The top of the unit has a three sided decoratively carved hood. Each window is topped by a rounded trefoil design.

West of the entry on the south elevation are four bays, the westernmost of which has a set of four, fifteen-pane casement windows in each of its three floors. The other three bays each have paired, fifteen-pane casement windows. West of these bays are two bays with paired fifteen-pane casement windows flanked by engaged buttresses. A parapet wall and cross gable top these bays. Finally, the westernmost section of this elevation has two bays with paired fifteen-pane casement windows.

The west elevation of the education wing contains several fifteen-pane casement windows. The southernmost section of the elevation has a bay window similar to that found on the east façade, although a portion of it is obscured by the connector to the 1964 addition. Only the top and very bottom of the unit are visible. Underneath the connector is a double door entry set in a rectangular opening. Each door has a leaded glass panel. South of the entry is a set of four, twelve-pane casement windows.

The 1964 classroom addition connects to the west elevation of the original education wing. The two story, three bay connector has a flat roof and is partially open on the first floor. The easternmost bay of the first floor is a large pointed arch opening. The other bays all contain units of three, twelve-pane casement windows.

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# National Register of Historic Places

## Continuation Sheet

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Church Street Methodist Church  
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The 1964 addition is composed of the same materials as the original section – Crab Orchard sandstone walls, slate roof, limestone trim, and metal multi-pane casement windows. Extending west from the original section the south elevation of the three story addition has four symmetrical bays with sets of three twelve-pane casement windows. The central bay contains a rectangular double door entry on the first floor and two twelve-pane casements between the floors above. A limestone water table runs the length of this and other elevations of the addition.

Although the north elevation shares many of the same characteristics as the south elevation, it is obscured by the 1986-89 addition.

The outer two bays of the west elevation project slightly and each contain units of three twelve-pane casement windows. Parapet walls with limestone trim top these bays. The inner two bays also contain units of three twelve-pane casement windows.

The 1986-89 addition, designed by the firm of Barber and McMurry, is connected to the sanctuary by an arcaded walkway consisting of four pointed arches. Like the other portions of the building, the addition is composed of Crab Orchard sandstone with limestone trim and a slate roof. A stone belt course runs along each elevation. The large L-shaped addition extends to the west on the north side of the 1964 addition. A small green space with playground equipment is formed between the east elevation of the 1986-89 addition and the 1964 addition.

The north elevation of the 1986-89 addition has several irregularly placed eight-pane casement and fixed pane window units. A tall chimney rises on the east end of the elevation. Approximately centered are three gabled projecting sections that each contains two casement windows and a large round window. Two recessed patio areas are located on the west end of the elevation.

The west elevation has six sets of three casement windows along the first floor. A row of six single-pane fixed windows interrupt a stone belt course approximately halfway up the wall. Above this is a large round single-pane window. Two columns of glass blocks rise vertically up the elevation. The north end of the elevation has a recessed entry with modern metal double doors. North of this is a stair tower featuring a large fixed multi-pane window unit.

The south elevation and east elevation each contain a row of single-pane fixed windows within a stone belt course. The east half of the south elevation also contains several pointed arch window openings.

The main entrance on the east façade of the sanctuary leads into the narthex. The narthex has Crab Orchard sandstone flooring and walls, limestone trim, and a slightly arched roof. In the center of the floor is a design made from marble from the congregation's previous church that burned in 1928. The north and south walls have an arched opening leading to secondary spaces. The room to the north contains a stone staircase leading up to the bell tower. The east wall of the



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# National Register of Historic Places Continuation Sheet

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Church Street Methodist Church  
Knox County, TN

narthex contains four rectangular stained glass windows. Centered between the windows is a set of double doors leading to the nave. Each door is covered with a single piece of leather and has a central stained glass window. Above the doors are wood panels with trefoil tracery designs that mimic the tracery of the stained glass windows in the nave. The coffered roof is divided by pieces of decorative molding. An ornate copper light hangs from the center of the roof.

The main body of the sanctuary contains the nave, transepts and chancel forming a cruciform plan. The nave contains two columns of pews with a central and side aisles. Arcades of arched openings with limestone trim separate the side aisles from the rest of the nave. Sandstone flooring covers the aisles and chancel. Steps leading from the nave to the chancel are marble. Walls are smooth plaster and the ceiling has an open truss system with large ornately carved beams that run north-south across the nave. The top edge of the beams has rounded dentil molding that continues along the top of the walls. Curved brackets containing a circular design support the beams.

Paired stained glass windows are placed at regular intervals along the side aisles. The windows are slightly recessed and have limestone surrounds. Above the windows are four panels topped with a trefoil design that is also found in the windows. Below the windows are radiator units. The windows depict Old and New Testament characters, as well as other symbols of Christianity, all in vivid colored glass that uses thickness and enameling to achieve the rich coloration. Larger stained glass window units line the nave above the side aisles. These long, narrow windows are paired and are topped by stone tracery forming a circular design with three trefoils.

Three balconies are in the sanctuary – one at the east end of the nave, and one in each transept. Each balcony is framed in a large pointed arch opening trimmed in stone. The fronts of the balconies are paneled and have a row of carved trim depicting grape vines. The east balcony holds the organ.

A choir rail, the pulpit, and a lectern separate the chancel from the nave. The pulpit was dedicated in 1938. Two sets of pews face in toward a central aisle that leads to the altar. Carved ornamentation on the pews differentiates these from those in the nave. A set of marble steps leads up to the marble altar. Behind the altar is the ornately carved reredos, installed in 1947, that contains the carved wooden figures of Daniel and John from the Bible. The reredos originally had a central carved figure of Gabriel, but was replaced with a statue of Jesus in 1974. The angel Gabriel figure was relocated to the east balcony. The wall behind the reredos was painted in 1955 by Hugh Tyler to give the visual effect of a tile mosaic. Centered in the wall is a large stained glass window, known as the "Beauty of Holiness" window, which was the first to be placed in the church in 1941. The walls have wainscoting with carved panels with carved trim along the top. Above the wainscoting on the south wall are three opening containing decorative wood screens hiding organ pipes. The center opening also has a small balcony that holds some of the pipes.

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Church Street Methodist Church  
Knox County, TN

At the south side of the south transept, a large opening with a movable partition leads to the chapel. The chapel extends to the south and has a wood floor, plaster walls with wood wainscoting, and a wood open truss roof system with metal tie rods. The main decorative feature of the chapel is a mural set in an arched recess in the south wall behind the altar. The altar in the chapel was installed in 1982 and dedicated during Palm Sunday service, April 4 of that year. Like the wall behind the main altar this mural was painted by Hugh Tyler to mimic the look of a tile mosaic. The mural contains several symbolic images including a dove representing the Holy Spirit, a lamb representing Christ, the winged man, winged lion, winged ox and eagle symbolizing Matthew, Mark, Luke and John respectively. A door in the east wall leads out to the courtyard, and two doors in the west wall lead out to a hallway.

On the north end of the first floor, beneath the nave, is the parish hall. A stage is located on the west end of the hall and a set of steps on the east end of the room lead up to a small room that gives access to a door on the north elevation. A hallway leads south from the parish hall to another hallway that runs east-west to a series of offices and meeting rooms.

The education wing has two main hallways, one runs north-south and the other runs east-west. The hallways and the majority of the rooms have plaster walls and ceilings and a wood chair rail and baseboards. While the hallways have linoleum tile flooring, the majority of the rooms have carpeting. The north-south hallway typically has one room on its east side and one or two rooms on its west. The east-west hallway has a row of rooms on its south side. An entry with a stairway is located at the east end of the hallway and features an arched ceiling and limestone trim.

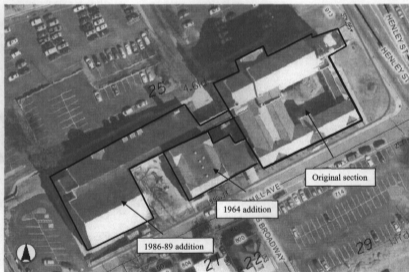
The 1964 addition extends west from the education wing. Its plan is similar to the education wing with a double-loaded east-west hallway leading to a north-south hallway. The hallways and classrooms typically have concrete block walls, linoleum tile floors, dropped ceilings and single panel wood doors. Stairwells are located at the north and south ends of the north-south hallway.

The 1986-89 addition extends west from the sanctuary. It has a long east-west hallway with rooms on its north side and a series of arched window units on its south side. The halls and other rooms in the addition typically have concrete block walls and carpeted floors. A large gymnasium space is located off the west end of the hall. The gymnasium has a gabled ceiling with visible structural members. A walking track is suspended halfway up the walls and is accessed on the second floor. An open staircase is located on the northwest end of the building and has metal railings and several large window units.

Church Street Methodist Church has a high level of integrity. The two additions are minimally attached to the original part of the church and are sympathetic to its design. The additions have the same exterior materials as the original portion, but have simplified detailing that clearly differentiates them. Interior details were added as the church grew and was able to add them.

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Continuation SheetSection number 7 Page 7Church Street Methodist Church  
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The period of significance goes to 1956 when the final stained glass window unit was installed. Most of the interior details were installed during the period of significance.



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# National Register of Historic Places Continuation Sheet

Section number 8 Page 8

Church Street Methodist Church  
Knox County, TN

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## Statement of Significance

Church Street Methodist Church is being nominated to the National Register of Historic Places under criterion C, for architecture as a good example of a late Gothic Revival church. The church was designed by John Russell Pope with Charles Barber acting as the local architect. The building was constructed in 1930-31 of Crab Orchard sandstone and features a large entrance tower and a central courtyard accessed by a series of pointed arch openings. Two additions, built in 1964 and 1986-89, are minimally attached to the rear of the original portion and do not detract from the overall integrity of the church. It is also being nominated for art under criterion C for its excellent collection of stained glass windows designed and executed by the Charles J. Connick Studio in Boston. Connick was a leading producer of stained glass who designed windows for thousands of churches across the country.

The current church is the fifth home of the congregation, all built in downtown Knoxville. In 1816, the congregation began to meet in a building on Hill Avenue. Then in 1836 the church moved to a new building on Church Street between Walnut and Market. The 1836 building was abandoned during the Civil War, and around 1870, the congregation began meeting in a brick building one block east of the former church on Church Street. Then between 1875-78 a new Gothic Revival style church, designed by noted Knoxville architect Alexander Campbell Bruce (1835-1927), was built for the growing congregation. At this time the church was known as Church Street Methodist Episcopal Church, South. It retained this name until 1939 when it became Church Street Methodist Church.

In 1921, the congregation of Church Street Methodist Church had realized their building on Church Street was inadequate to meet the needs of a growing congregation, and had begun to explore building a new facility. In 1925, a building committee was appointed headed by H. L. Dulin, but after a year of meeting, that committee became almost dormant. In February, 1928, the Church Street facility was completely destroyed by fire. The building committee was instantly active again, and soon optioned a larger tract of land on Henley Street, which they felt would accommodate a spacious new building and recommended that the church be built in the Gothic Revival style. The architectural style was selected after four design proposals were prepared by the firm of John Russell Pope, a New York architect; the firm of Barber & McMurry, with Charles I. Barber, as architect, acted as the local cooperating architect.

Pope was a graduate of Columbia University in New York and the Ecole des Beaux-arts in Paris, and apprenticed with McKim Mead & White before opening his own firm in 1905. He was known for designing mansions for some of America's wealthiest families, including the Vanderbilt and Rockefeller families, and the Henry Frick Mansion in New York City. He designed the Knoxville home of H. L. Dulin at 3100 Kingston Pike in 1915 (NR 5/21/1974). Pope was also the designer of the Lincoln Birthplace Museum (NR 10/15/1966) in Kentucky; many public buildings such as city halls, libraries, and museums; and collegiate campus plans and buildings at Dartmouth, Yale, Johns Hopkins, and Syracuse universities. The majority of Pope's work was done in Colonial

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# National Register of Historic Places Continuation Sheet

Section number 8 Page 9 Church Street Methodist Church  
Knox County, TN

Revival or Neoclassical style, and he is probably best known for his Neoclassical-style public commissions in Washington, DC, including the National Archives in 1930 (NR 5/27/1971), the National Gallery of Art (1937) and the Jefferson Memorial (1935, NR 10/15/1966).

He rarely designed churches, with the majority of them in the Neoclassical style. In fact it has been suggested that most of the churches attributed to Pope were "the primary responsibility of his associate Otto Eggers, whose designs would subsequently be approved by Pope."<sup>1</sup> In general, the Gothic Revival churches that Pope's firm did produce were "single-nave, stripped-down, Gothic revival...in which Gothic detailing was kept to a minimum, with the major effect coming from rough dressed ashlar stone."<sup>2</sup>

Barber, who by 1928 was a member of Church Street Methodist, was the principal designer in the Knoxville architectural firm of Barber & McMurry, which he established in 1915. The son of prominent Knoxville architect George F. Barber, Charles Barber had worked in his father's office beginning in 1913, following architectural studies in Europe, including some time spent at the Ecole des Beaux Arts. Barber also designed elegant country manors. Barber designed many public buildings, and became known as one of the outstanding designers of churches in the southeast during the 1940s and 1950s. Charles Barber's firm also designed many of the collegiate buildings at the main campus of the University of Tennessee and during the 1930s was the Chief Architect for the Tennessee Valley Authority.

Four separate architectural proposals were prepared by Pope's office for consideration as the design for Church Street Methodist. After reviewing them, the building committee chose a Gothic Revival scheme instead of a Classical or Colonial Revival theme. Similar Gothic Revival style churches had been designed by Pope's firm in Larchmont and New Rochelle, New York and in Columbus, Ohio. The design of Church Street United Methodist Church is similar to other Gothic Revival style buildings that Pope designed during the same time frame, including buildings designed for Yale University.

Church Street Methodist Church was one of only nine completed churches designed by Pope's firm. Contracts were signed in 1929, and after a year of preparing plans and specifications, ground was broken for the new building on March 12, 1930. The new building's estimated cost was \$525,000. The first service in the new building was held on January 25, 1931.<sup>3</sup>

There is some confusion about the role that each architectural firm (Pope and Barber) played in designing Church Street Methodist. Two drawings on file at the church contain both architects' names, with Barber listed first. One of those drawings carries the phrase "architects associated" by the names. In addition, minutes of the Board of Stewards indicate that Barber's firm was paid

<sup>1</sup> Steven Bedford. *John Russell Pope: Architect of Empire*. Rizzoli International Publications, Inc. New York, 1998. p 156.

<sup>2</sup> Ibid.

<sup>3</sup> <http://churchstreetumc.org/history.htm>. Website accessed 6/17/2008.

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more for the cost of architectural services than Pope. However, Pope's firm did send someone to Knoxville to view the future church site. It seems likely that both firms considered the project a collaborative effort, since records of both firms list the church in their architectural designs inventory. Barber did note in one newspaper interview that the asymmetrical placement of the spire at the apex of the bell tower was his decision, and was his attempt to balance the southern extension of the arcaded walkway to the Sunday School Building; from this explanation it is obvious that Barber did have a role in designing some features of the building.<sup>4</sup> On the other hand, Church Street Methodist is similar to the design for the First Congregational Church in Columbus, Ohio, which was designed by John Russell Pope's firm. Views of the interior of that church reveal a sanctuary that is almost identical to the Church Street sanctuary, with a central fieldstone walkway, arcaded passageways on each side of the space, and other design elements that are clearly related to the design of Church Street Methodist Church.

The construction of Church Street Methodist Church reflected the economic difficulties of the Great Depression. Initially, there were ample pledges to fund the new building, with those pledges payable over a number of years. In order to begin construction, a bank loan was obtained, guaranteed by the personal endorsement of officers of the church. As economic times worsened, the pledges that had been made to the new building could not be paid in a timely manner. The bank failed, as all the banks in Knoxville did, and was placed in Federal receivership. The receiver immediately demanded payment for all indebtedness due to the bank, including the loan to Church Street Methodist Church. The Reconstruction Finance Corporation insisted that the receiver file suit against the church and those who had guaranteed payment. The pastor of Church Street, Dr. W. R. Hendrix, intervened with the Reconstruction Finance Corporation, which relaxed its schedule to allow the church time to fulfill its financial obligations, but it was not until 1953 that the final payment was made and the church was free of debt.

Ground was broken for the church on March 12, 1930 and the cornerstone was laid by Bishop Horace M. DuBose on August 3 of the same year. The first worship service in the church was held January 25, 1931. Despite the fact that the church still did not have a pulpit, pews, stained glass windows, or organ, approximately 1000 members attended the service. Interior architectural details continued to be completed and installed throughout the first half of the 20<sup>th</sup> century. A Pilcher organ was installed in March 1931. The carved pulpit (added in 1938), and a sculpture of the Last Supper were early memorials to the church. The reredos above the altar was added in 1947, a painting on the rear wall was done in 1955, and a figure of Christ was added in the reredos in 1974. The stained glass windows were installed between 1941 and 1956, beginning with the window above the altar. The Pilcher organ was replaced in 1966 with a 46 rank Aeolian-Skinner organ. This organ was then expanded to 60 ranks in 1984.

The congregation of the church continued to grow and by 1943 it numbered 2,000. In order to gain more space for its educational activities the church bought the vacant University of

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<sup>4</sup> Jack Bryan. "A Supplication in Stone." *Knoxville News-Sentinel*. January 4, 1931.

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Tennessee Law School building in 1951. This building was used until the education building was built onto the rear of the church building in 1964. The church was further expanded in 1986-89 with the addition of the Church Life Center to the rear of the church. The Church Life Center was designed by the firm of Barber and McMurry.

The stained glass windows were designed and manufactured by Charles J. Connick of Boston, one of the leaders of the design and manufacture of stained glass in the twentieth century. Connick opened his studio in Boston in 1913. The studio employed several craftsmen who worked collaboratively on the windows produced in the studio.<sup>5</sup> When Connick died in 1945 he left the studio to the group of craftsmen who were working there at the time. They kept the studio running and active until it finally closed in 1986. The studio also became a gathering point for artists and musicians. Robert Frost reportedly visited the studio often and traded original poems for stained glass medallions.<sup>6</sup>

Unlike many of his contemporaries, Connick used solely transparent, or 'antique', glass reminiscent of the medieval traditions of stained glass manufacture. Other notable stained glass producers in the first half of the twentieth century were primarily using opaque glass in order to gain a better approximation of a realistic painting in the glass. However, Connick felt that transparent glass inherently had a greater sense of color and light. He passionately stressed the interrelation between changing light, color, and texture. "Connick believed that his greatest contribution to the craft was 'rescuing it from the abysmal depth of opalescent (opaque) picture windows' of the sort popularized by Louis Comfort Tiffany, John La Farge and their followers."<sup>7</sup>

Connick was greatly influenced by medieval stained glass units that he saw while traveling around Europe. This influence is seen in the guild-like nature of his studio, the use of transparent glass, and his use of symbolism in his compositions. Connick wrote in great detail on his strong beliefs about the craft of stained glass in his book *Adventures in Light and Color*. He stressed that stained glass is not merely a medium for displaying a static picture; rather it is a way of transforming light and color to form a work of art. In his eyes, "the stained glass window belongs to Brother Sun and is in itself a mighty symbol of his natural beauty and power that may be translated into a new symbol of spiritual beauty."<sup>8</sup>

Example of Connick's work can be found in thousands of churches throughout the country. Some notable examples include windows for St. Patrick's Cathedral in New York City (NR 12/8/1976), St John's Cathedral in Denver (NR 8/1/1975), Fourth Presbyterian Church in Chicago (NR 9/5/1975), Grace Cathedral in San Francisco, University Chapel and Proctor Hall at Princeton University, and the Cathedral of St John the Divine in New York City.

<sup>5</sup> At its height in the 1930s the studio employed 40-50 craftsmen.

<sup>6</sup> www.cjconnick.org. Web site accessed 10/15/2008.

<sup>7</sup> Introduction to an exhibition of Connick's work organized by the Charles J. Connick Stained Glass Foundation. www.cjconnick.org. Web site accessed 10/15/2008.

<sup>8</sup> Review: *Adventures in Light and Color*. www.cjconnick.org. Web site accessed 10/15/2008.

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Since the time of its construction, Church Street United Methodist Church has been a significant landmark in Knoxville. Its sandstone exterior and architectural detailing led President Franklin Delano Roosevelt, on a 1940 trip through Knoxville to dedicate the Great Smoky Mountains National Park, to declare it “. . . the most beautiful church I have ever seen.”<sup>9</sup> Additionally a 1998 feature in *Metro Pulse* (a local weekly paper) on the best and worst architecture of the city named Church Street Methodist as one of the best buildings in the city.

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<sup>9</sup> Brief chronological history found on church web site. [www.churchstreetumc.org](http://www.churchstreetumc.org). Web site accessed 6/17/2008.



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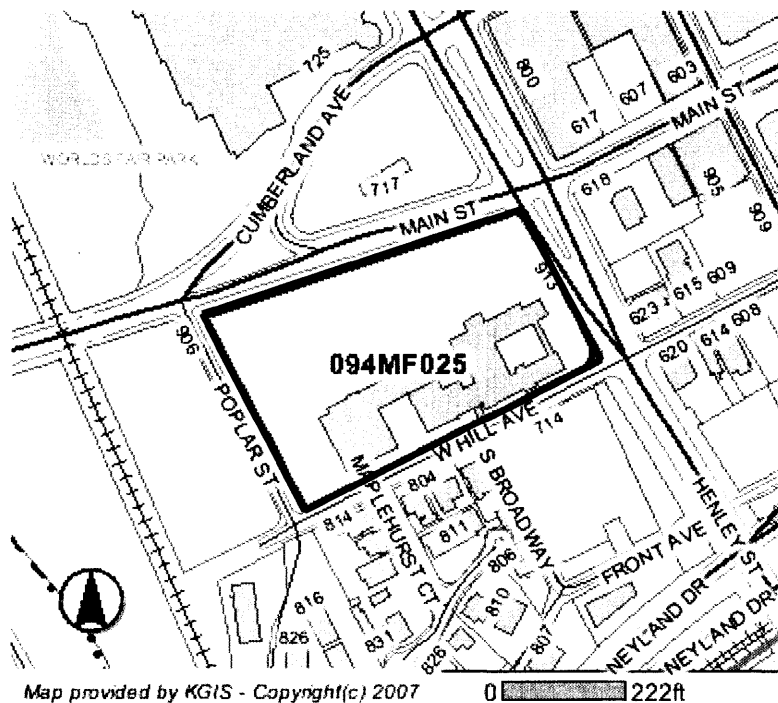
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### Verbal Boundary Description

The property included in this nomination identified on the attached tax map as parcel 094MF025, being the property bounded by Main Street on the north, Henley Street on the east, Poplar Street on the west and West Hill Avenue on the south.

### Verbal Boundary Justification

The boundary includes land that is currently associated with the church building.



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## **PHOTOGRAPHS**

Church Street Methodist Church, 913 Henley Street  
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Photos taken February and October, 2008

East façade, photographer facing west.  
1 of 32

Close-up of east façade of tower, photographer facing west.  
2 of 32

East façade, photographer facing west.  
3 of 32

View into courtyard, photographer facing southwest.  
4 of 32

View of west end of courtyard, photographer facing southeast.  
5 of 32

South elevation, photographer facing northwest.  
6 of 32

South elevation of connector of 1964 addition to original section, photographer facing north.  
7 of 32

South and west elevations of 1964 addition, photographer facing northeast.  
8 of 32

West elevation of 1986-89 addition, photographer facing east.  
9 of 32

North elevation of 1986-89 addition, photographer facing south.  
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North elevation of 1986-89 addition, photographer facing southeast  
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North elevation of connector between 1986-89 addition and original section, photographer facing south.

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West elevation of original section, photographer facing southeast.

13 of 32

North elevation, photographer facing south.

14 of 32

Narthex, photographer facing west.

15 of 32

Sanctuary interior, photographer facing west.

16 of 32

Sanctuary interior, photographer facing west.

17 of 32

Sanctuary interior, photographer facing northeast.

18 of 32

Sanctuary interior, photographer facing east.

19 of 32

Close-up of balcony on east end of sanctuary, photographer facing east.

20 of 32

North transept, photographer facing north.

21 of 32

Chapel, photographer facing southeast.

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Hallway in education wing, photographer facing east.

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Stairwell in education wing, photographer facing south.

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Meeting space in education wing.

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Meeting space in education wing, photographer facing northeast.  
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Hallway in education wing looking towards 1964 addition, photographer facing west.  
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Hallway in 1964 addition, photographer facing east.  
28 of 32

Classroom in 1964 addition.  
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Main hallway in 1986-89 addition, photographer facing west.  
30 of 32

Gymnasium in 1986-89 addition, photographer facing southeast.  
31 of 32

Meeting room in 1986-89 addition, photographer facing northeast.  
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