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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" in the appropriate box or by entering the information requested. If any 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 FIRST METHODIST CHURCH OF OVIEDO

other names/site number First United Methodist Church of Oviedo: FMSF#SE1936

2. Location

street & number 263 King Street N/A not for publication

city or town Oviedo N/A vicinity

state Florida code FL county Seminole code 117 zip code 32765

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 C. Mattick / DSHPO 6/8/2007
Signature of certifying official/Title Date

Florida Department of State, Division of Historical Resources, Bureau of Historic Preservation
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 See continuation sheet.
- removed from the National Register.
- other, (explain) _____

for Signature of the Keeper Daniel J. Vreem Date of Action 7/18/07

5. Classification

Ownership of Property
(Check as many boxes as apply)

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

Category of Property
(Check only one box)

- buildings
- district
- site
- structure
- object

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

Contributing	Noncontributing	
4	0	buildings
0	0	sites
0	0	structures
0	0	objects
4	0	total

Name of related multiple property listings
(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

0

6. Function or Use

Historic Functions
(Enter categories from instructions)

RELIGION: church

Current Functions
(Enter categories from instructions)

RELIGION: church

7. Description

Architectural Classification
(Enter categories from instructions)

Late 19th & 20th Century Revival/ Colonial Revival

Materials
(Enter categories from instructions)

foundation CONCRETE
walls BRICK
roof ASPHALT
other

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 the boxes 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

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):

- preliminary determination of individual listing (36 CFR 36) 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

Areas of Significance

(Enter categories from instructions)

ARCHITECTURE

Period of Significance

1956

Significant Dates

1956

Significant Person

N/A

Cultural Affiliation

N/A

Architect/Builder

Rogers II, James Gamble

Campbell, Paul

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 approx. one

UTM References

(Place additional references on a continuation sheet.)

1	1 7	4 7 9 1 6 0	3 1 7 1 5 2 0
	Zone	Easting	Northing
2			

3			
	Zone	Easting	Northing
4			

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 Johnston, Sidney/Robert O. Jones, Historic Preservationist

organization Bureau of Historic Preservation date June 2006

street & number 500 South Brounough Street telephone 850-245-6333

city or town Tallahassee state FL zip code 32399-0250

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 First United Methodist Church of Oviedo

street & number 263 King Street telephone 407-365-3255

city or town Oviedo state FL zip code 32765

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 amend 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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**National Register of Historic Places
Continuation Sheet**

**First Methodist Church of Oviedo
Oviedo, Seminole Co., FL**

Section Number 7 Page 1

SUMMARY

The First Methodist Church of Oviedo, now known as the First United Methodist Church of Oviedo, is at 263 King Street, Oviedo, Seminole County, Florida. The church is a significant historic architectural resource in the City of Oviedo. Rising two stories, the concrete-block-and-brick building is the largest example of the Colonial Revival Style in Oviedo. The historic church has a contrasting steeple-and-portico system that is a hallmark of the James Gibbs nomenclature for Colonial-period ecclesiastical architecture. It displays a traditional rectangular shape with a front-facing gable roof accented by a projecting portico with full-height columns and a prominent steeple. Beyond the portico and steeple, Colonial-inspired details include a tympanum accented by dentils and an elliptical lunette. Further evidence of the Colonial Style are textured brick walls that contrast with rounded arch window openings, loggias with elliptical arches, round columns, pilasters, lintels, sills, keystones, and decorative friezes all painted white. Symmetrical but irregular, fenestration includes double-hung sash windows with 16/16 lights, 8/8, 6/6 lights, and 4/4 lights, roundels with bull's-eye glazing, lunettes, and arched and rectangular transom lights. Other features include cornice returns, dentils, molded eaves, and lighted paneled wood doors. Interior spaces include a balcony, chancel, narthex, and nave with central and side aisles. Providing seating for 270, the main church contains approximately 4,500 square feet of interior floor space and is executed with a superior level of craftsmanship. Connected to the church by arched loggias and covered walks, three one-story, gable-roofed, attached ancillary buildings along the east, west and north elevations. A courtyard to the north of the church offers visitors repose. The ancillaries provide the functions of a chapel, classrooms, nursery, library, music room, and offices. Constructed as a parsonage, a non-contributing building to the west of the church contains administrative offices, and two large non-contributing buildings are located northwest of the church. Appropriately setback and compatible but differentiated from the historic church and its ancillaries, the non-contributing resources neither disrupt the original walls of the church nor significantly disrupt its historic ambiance. They lie outside the National Register boundaries. Possessing exceptional ambiance, balance, detailing, and presence, the church retains its mid twentieth century character and integrity to a high degree. It maintains important architectural and historical associations to the heritage of Oviedo.

SETTING

Oviedo is located in Seminole County, Florida. The city is approximately eleven miles northeast of Winter Park, and fifteen miles to the northwest is Sanford, the seat of government of the county. Lake Jesup, one of the chain of lakes forming the upper St. Johns River, lies two miles to the north. The population of Seminole County is 366,895, and the City of Oviedo contains 26,316 residents (2000). The primary corridors consist of State Roads 419, 426, and 434, which converge in Oviedo's downtown. The Greenway, a toll by-pass through eastern Orange and Seminole counties, borders Oviedo on the west. Railroad tracks historically extended through the city, but have been dismantled.

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The church stands several blocks northwest of Oviedo's downtown. It occupies a ten-acre site at the northwest corner of the intersection of King Street and Lake Jesup Avenue. State Road 426, locally named Broadway Street, lies one block south, and Franklin Street is one-half block to the north. The church is in a mixed-use neighborhood. A parking lot associated with a neighboring Baptist church is located east of Lake Jesup Drive. Dwellings are located to the north and south of the church and baseball fields and a high school are to the west. Although a comprehensive survey has not been conducted of Oviedo, it appears that the church is one of few examples of the Colonial Revival Style in the city. The Browne-King House (NR 2001) stands southwest of the church across the street at 322 King Street. The Nelson & Company Historic District (NR 2001) and R. W. Estes Celery Company Precooler Historic District (NR 2001) are located several blocks to the east, and the Wheeler-Evans House (NR 2001) occupies a site three blocks to the south on Lake Jesup Avenue.

Visibly prominent and setback from the corner of King Street and Lake Jesup Avenue, the church faces south. Loggias and covered walkways connect the church to its support buildings. Picturesque live oaks provide ambiance and shade, and other landscaping consists of azaleas, magnolias, palms, podocarpus, and small shrubs. A part of Gamble's ensemble design was the courtyard north of the church (photographs 8, 12). It is planted with ornamental scrubs and flowering plants. The courtyard is bracketed by the arcaded walkways on the east, west, and north.

PHYSICAL DESCRIPTION

Exterior

The south facade of the church (Photos #1 & 2) is executed with impeccable symmetry and balance, has a portico comprised of a gable roof, tympanum with a five-light lunette, entablature accented with dentils, and four round, wood columns with acanthus leaf-inspired capitals. Centrally located, a lantern is suspended from the portico's ceiling. The portico protects the south wall of the church, which is embellished with three decorative panels above the entrance and a pair of seven-light roundels. Paneled wood doors with brass push plates comprise the entrance, which is embellished by a broken pediment and urn, fluted pilasters, and a five-light transom. A cornerstone near the southeast corner identifies the building as First Methodist Church, 1956.

Three wide bays of the portico in conjunction with the steeple and spire that rises from the south roof ridge dominate the façade. Having wood, brick, and copper materials, the four part steeple has a square brick tower and two octagonal wooden drums, capped with a copper spire and cross (Photo #3). The first octagonal drum is a belfry accented by four louvered arch openings bracketed with pilasters and finished with imposts and keystones. The spire rises to a height of eighty-five feet.

The east elevation (Photo #4) has narrow eaves accented by a simple frieze with dentils, and several types of fenestration. Three, central arched openings are filled with 16/16 double-hung sash windows, accented by a nine-light arched transom. The openings are accented with keystones. Bracketing the tall arched window

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frames, a small 6/6 double-hung sash window set in a rectangular frame contrasts with a fixed nine-light roundel. Under the roundel projects a flat roof extension, which, in part, protects a breezeway between the church and Lee Chapel (Photo #5).

The north (rear) elevation of the church (Photo #6) has symmetrical features. An arched louver appears in the gable end, which also is finished with dentilated cornice returns. The first story is has double-hung sash windows with 8/8 lights, 6/6 and four-over-four lights. The second story has a central service opening that consists of double doors with eight lights each. The opening is flanked by louvers and double-hung sash windows in rectangular openings. A brick chimney piercing the west slope of the roof is visible from the north elevation.

The west elevation (Photo #7) of the church closely mirrors the east elevation. Under the roundel projects a flat roof extension that covers a breezeway, and connects the church to a nursery/classroom building.

ADDITIONAL RESOURCES

Lee Chapel is located east of the church and its rectangular footprint is aligned north and south. It is joined to the church with a flat roofed arcade and a gable roof extending east and west that covers the chapel (Photo #5). The chapel contains six-over-six double-hung sash windows and heavily molded eaves. Two windows are in the south and north elevations. The north elevation aligns with the north wall of the church (Photo #8). The east elevation is the gable end and has three windows, cornice returns, and an arched louver with a keystone (Photo #9). The chapel contains an uninterrupted open space comprised of a small chancel area on a dais at the north wall, and a center aisle with two blocks of pews (Photo #10). A kneeling rail visually divides the chancel from the room. Ornate pulpit, chairs, and supporting tables, built in the 1870s, associated with Foster Chapel (the Oviedo church's earlier name, sec. #8, p7) are in the chancel. Finished with crown moldings, the ceiling rises to a height of ten feet from which are suspended decorative lanterns. Moldings accent the carpeted floors and highlight the door and window openings.

The **nursery/classroom building** is located west of the church, and its rectangular footprint is aligned north and south. The west elevation of the nursery/classroom building has asymmetrical but regular fenestration with eight 6/6 double-hung sash windows. The south, gable end, has four windows, and arched louvered vent with keystone in the gable peak, and corner returns (Photo #7). The roofed arcade runs along the entire eastern elevation (Photo #11) that contains six windows and two paneled wood doors that provide access to six rooms and two restrooms (Photo #12). The west elevation contains eight windows (Photo #13). Dropped panels lower the height of the original ceilings to eight feet, and moldings accent the door and window openings. The north elevation is sheltered by a covered walkway and contains two doors into two restrooms.

The **music/library/classroom building** is located north of the church and courtyard (Photo #14). Its footprint is aligned east and west and has a gable roof. The south elevation is spanned by a arcaded covered walkway, has

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seven doors, and seven windows (Photo #15). The east gable end (Photo #16) has a triple sashed central window flanked by single sash windows. The west gable elevation has four windows, and the north elevation (Photo #17) has fifteen windows and two doors. One window near the west corner is also composed of three sashes. Eleven classrooms (Photo #18) and one restroom occupy most of the building, and a large music room (Photo #19) and library (Photo #20) are at the eastern side of the building. Eight classrooms lead off of a central hall.

Interior

The interior plan of the church has a balcony, chancel, narthex, and nave with center and side aisles. A pair of paneled wood doors with a five-light transom opens into the narthex (Photo #21). Having a T-plan, the narthex is bracketed by a pair of stairs arranged in a quarter-turn with landing, and adjacent restrooms. The north wall of the narthex has a pair of paneled wood doors with small lights that open into the center aisle of the nave (Photo #22). On the east and west are narrow passages that lead to swinging doors and the side aisles. The doors protecting the narthex have brass hinges, push plate-handles, and kick plates. Heavy moldings accent the doors, carpeted floor, and ceiling. The ceiling rises to a height of eight feet.

The nave has three carpeted aisles and two blocks of pews mounted on terrazzo floors (Photo #23). Punctuating the walls adjacent to the side aisles, the tall double-hung sash windows set in arched openings and roundels with bull's eye glazings are accented with heavy moldings (Photo #24). A kneeling rail divides the nave from the chancel (Photo #25). The chancel has a lectern, pulpit, and choir loft, all developed on a dais. A stem wall divides the altar, lectern, and pulpit area near the midpoint of the chancel from the choir loft at the rear. Paneled and heavily molded projecting shelves behind the choir loft support organ pipes. The shelves bracket a full-height central projecting dorsal and brass cross, accented by fluted pilasters and a broken pediment filled with an urn, mirroring a significant architectural feature on the front facade. In addition to the distinctive tall windows, the east and west walls of the sanctuary display attached columns, which support and transfer the load of the steel trusses supporting the roof system. The caps of the attached columns are finished with a heavy crown molding, which is continued around the top of the chancel wall. Punctuated by ducts and ventilators, the coved ceiling is unadorned. Mounted above the narthex and projecting ten feet into the nave is a balcony, the leading edge of which is protected by a paneled stem wall and brass rail (Photo #26). The quarter turn staircases extending between narthex and balcony are embellished with heavily molded roundels with bull's eye glazing. Behind the chancel wall are three small storage rooms (Photo #27) that initially contained offices for the pastor and church secretary and the choir dressing room.

ALTERATIONS

The steeple was installed atop the square brick tower in 1963. Prior to 1963, only the brick tower rose from the roof ridge and was finished with a temporary shallow-pitch hip roof. The installation of the steeple completed the church as originally designed by James Gamble Rogers II. A dorsal and brass cross on the chancel wall was

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installed in 1966. The feature replaced a blind Palladian panel, which served as an organ tone chamber. The alteration was made in association with the installation of a new organ in the sanctuary.

Lee Chapel initially served as a women's classroom but was altered from classroom to chapel in 1974. The modest adaptive use design was completed by Rogers, Lovelock & Fritz of Winter Park. The alteration included the addition of a modest dais and rows of pews, but did not affect the original exterior or interior wall systems, or any of the original window or door openings. The nursery/classroom building west of the church had a door introduced between the central classrooms.

Completed in 1958, the music/library/classroom building was modified in 2005. With the exception of the enclosure of a door and window opening on the south elevation, the exterior of the building remains unchanged. The outlines of the enclosed openings remain evident, with the enclosures displaying appropriate depths of reveal and stucco finishes. On the interior, an elongated hall was installed through the central part of the building, cutting through the original wall systems and creating smaller, more numerous spaces than provided for it the original plan. These modifications leave intact visually the primary wall divisions.

NON-CONTRIBUTING BUILDINGS

Located outside the National Register boundary, three non-contributing buildings are to the west of the historic ensemble. Completed in 1985 to provide additional classroom spaces, a two-story brick-and-concrete-block Fellowship Hall has a front-facing gable roof (Photo #28). The architectural firm of Rogers, Lovelock & Fritz drafted the plans, and McCully Construction Company of Orlando supervised the construction of the building. Having an irregular plan with a symmetrical façade, it is connected to the ensemble by an arcaded walkway. In contrast to the original church, few windows or doors punctuate the façade, no arched openings appear on the façade, and a heavily molded Palladian window with aluminum sashes on the second story provides additional differentiation from the original building.

Set back from the west elevation of the 1985 building, a two-story masonry Christian Life Center building (Photo #29) was designed by Nick Jones & Associates of Clermont, Florida, and completed in 1996 by the Clancy and Theiss Construction Company. It has a broad flat-hip roof with pronounced moldings along the eaves, brick-and-stucco exterior wall fabrics, and fixed windows set in rectangular openings accented by straight castcrete lintel-and-keystone blocks. A one-story flat-hip extension projects at the west elevation, and a covered entrance with a gable roof protrudes at an oblique angle at the southwest corner. Brick exterior walls accented by a loggia on the south façade provide compatibility with the original church, while stucco on the other elevations, a flat-hip roof, an absence of arched openings on the exterior walls, and entranceway at an oblique angle furnish visual differentiation from the original church.

A house constructed in 1951, was on the property before the church was built. It originally served as the parsonage (Photo #30). The one-story concrete block building is presently used as an office building. It

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**First Methodist Church of Oviedo
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displays a side-facing gable roof, brick chimney, entrance stoop with a gable roof, and a one-story gable extension that projects at the west elevation. Fenestration consists of four-light and three-light metal casement windows and aluminum awning windows. The building has been significantly altered by the addition of a large gable extension. The building is slated for removal from the church property.

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First Methodist Church of Oviedo
Oviedo, Seminole Co., FL

Section Number 8 Page 1

SUMMARY

The First Methodist Church of Oviedo, now known as the First United Methodist Church of Oviedo, is nominated to the National Register for local significance under Criterion C in the area of Architecture. An excellent example of the Colonial Revival Style, the church, built in 1956, was designed by noted Winter Park architect James Gamble Rogers II. The building is well-proportioned, and well-detailed in a historically accurate design with precedent in the ecclesiastical works of the Colonial and Federal periods. The distinctive Colonial inspired details include a symmetrical façade with a contrasting steeple and portico, entablature with broken pediment and multi-light transom over a central entrance, and tympanum accented by dentils and an elliptical lunette. The distinctive window system has straight and arched keystone lintels and small panes of glass arranged in sixteen-over-sixteen-light and six-over-six-light double hung sash windows. Embodying a simple elegance, the church is the largest example of the Colonial Revival style in the City of Oviedo. Construction was supervised by Paul Campbell, a local builder, at a cost of \$145,000. The design of the building is consistent with national and statewide trends in architecture.

HISTORICAL CONTEXT

County and City

Seminole County, organized in 1913, contains a number of communities founded in the nineteenth century. One of the oldest of those is Oviedo, which was founded in the 1870s southeast of Sanford, near Lake Jesup. Baptists and Methodists organized in the 1870s and built wood-frame sanctuaries. Although permanent settlement began in the 1850s, the formal naming and organization of the village occurred in 1879, when postmaster Andrew Aulin selected Oviedo, from the name of the capital city of the Spanish province of Asturias. In 1886, Aulin platted a plan of development for Oviedo. Agriculture, especially citrus, became a mainstay of the economy. The lure of wealth from agricultural harvests encouraged railroads to extend tracks into the village in the 1880s. New homesteads and farms appeared, but freezes in the middle of the 1890s destroyed thousands of citrus trees statewide. Still, many farmers replanted citrus groves, and then truck farms. Some celery was introduced after the freezes, and the first rail cars filled with the vegetable were shipped from neighboring Sanford in 1898. Oviedo remained a rural agricultural village with the population increasing from 293 in 1900 to 488 a decade later.

A woman's club was organized in 1906, and business leaders organized a board of trade in 1911. The following year, the Bank of Oviedo was established. Most businesses, churches, and civic organizations developed in a small commercial center, some of which was destroyed by fire in 1914. In 1913, the Black Hammock Drainage District was formed to transform nearby wetlands into agricultural fields. In 1915, Oviedo's farmers shipped over 60,000 boxes of citrus by rail, and some farmers planted potatoes and tomatoes. Citrus and vegetable packing houses appeared along railroad sidings, and small neighborhoods radiated around the downtown. Nelson & Company and the Oviedo Citrus Growers Association handled most local fruit packing. Following a heavy freeze in February 1917, more Oviedo farmers began cultivating celery to help

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offset fruit losses. The quick cash crop enabled some to expand their grove holdings, and other farmers increasingly turned to the “green gold” for a primary source of income. Within the span of a decade, Seminole County, accounted for 3,700 acres planted in celery, more than one-half of the celery cultivated in the state.

During the Florida land boom of the 1920s, Seminole County experienced substantial growth. In 1920, the census bureau counted 685 residents in Oviedo, and the county’s population reached 14,738 in 1925. That year, Oviedo’s residents incorporated the Town of Oviedo, and several new subdivisions opened previously undeveloped property. A new brick school was completed in 1922, and Oviedo’s Baptists replaced their aging wood-frame sanctuary with a large masonry church. Between 1922 and 1927, nearly ten miles of roads had been paved in the vicinity of Oviedo. The number of farms countywide increased from 573 to 810 between 1920 and 1925 with grove and farm lands reaching 13,020 acres in 1927. By 1930, when Oviedo’s population reached 1,042, the town had become the second largest community in Seminole County.

Seminole County’s development slowed as Florida’s 1920s land boom speculation diminished, and in October 1929, the stock market began a downward spiral, leading into the Great Depression. Oviedo’s dependency on agriculture insulated some residents from the worst effects of the collapsing land boom. The Depression delivered its full impact in the early-1930s. By 1933, numerous Florida banks, including several in Seminole County, had failed. Deposits and investments fell and annual incomes declined. Hundreds of properties went into foreclosure. Moderate growth persisted, however, largely because of the citrus industry. Seminole County residents enjoyed a relatively diversified economy and the population continued to climb. Bumper vegetable and citrus harvests helped buoy the economy. Financial assistance from the Works Progress Administration (WPA), a New Deal program begun by the administration of President Franklin D. Roosevelt, helped construct several facilities in Seminole County, such as the Oviedo Municipal Swimming Pool, Sanford Armory, and Big Tree Park. In 1940, the census enumerated 1,356 people in Oviedo.

During the 1940s, the county’s population continued to rise, reaching 24,560 in 1945. The Department of the Navy developed NAS Sanford during World War II to train naval aviators. Many servicemen stationed in Florida during the war returned with their families at its close to take up residence. The state also began to attract a growing number of retirees from the North and Midwest. Relatively inexpensive housing and low property taxes appealed to retired Americans who relied on a fixed income. In 1946, several businessmen organized the Citizens Bank of Oviedo, and a new fertilizer plant was completed the next year. In 1950, the population of the city reached 1,601. At mid-decade, the municipal government built a new city hall, a public clinic, and public schools underwent expansion. Farmers developed or expanded modern processing facilities, and some commercial growers began to replace farmlands with residential subdivisions. In order to attract a resident doctor several businessmen built and equipped a public clinic, which they gave to the city. In the mid 1950s, to help address some of Oviedo’s housing needs, the U. S. Housing Authority developed the city’s first public housing development, Butler Boston Court. It was in the midst of such growth that the Methodists replaced their aging sanctuary.

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First Methodist Church of Oviedo
Oviedo, Seminole Co., FL

Churches in Florida

Some of Florida's nineteenth century villages and towns, such as Oviedo, developed around houses of worship. Beyond their intended ecclesiastical uses, some churches served as hubs for local cultural, political, and social events. Congregations typically built wood-frame sanctuaries adjacent to or in downtowns. Often the most picturesque building in a community, many of Florida's nineteenth century churches embodied the influences of the Colonial or Gothic Revival Style. Frequently a focal point in a community, a tower, steeple, or belfry identified the intended purpose of the building.

In the 19th century many congregations initially built wood frame chapels and sanctuaries that were later enlarged or razed to make space for new buildings as congregations grew and cities experienced new periods of development. Most notable nineteenth century wood frame churches display Gothic Revival styling, while many were simple vernacular buildings. In the first half of the twentieth century, architects and congregations selected from a broad range of architectural influences for the designs of new churches, including the Classical Revival, English Gothic, Mediterranean Revival, Mission Revival, and Romanesque Revival genres. Restrained from new construction during the Great Depression and World War II many urban churches envisioned large religious facilities that would serve worship and social needs of growing populations. Post World War II many modern architectural designs were built, but frequently the congregations expressed preferences for traditional styles that expressed stability. A Colonial Style church with a steeple was a popular expression of this.

Methodist Church Architecture

A few nineteenth century catalogs and later informal studies suggest that American Methodism has its own distinctive architectural traditions. In the 1870s, the Methodist Episcopal Church collaborated with architect Benjamin D. Price of Philadelphia, to publish a catalog of architectural plans for churches and parsonages. Developed by Methodism's Board of Church Extension, the publication offered congregations assistance as they developed churches in rural and urban settings. Most of the sanctuaries designed by Price displayed Gothic Revival influences. In the 1884 catalog, Price included approximately thirty-five church designs, both one- and two-stories, with perspective line-drawings and floor plans. By then, Price had prepared over 1,000 plans of various church designs which a congregation could order from the Extension's corresponding secretary. Some small sanctuaries consisted of simple designs with interiors devoid of divisions and ornamentation. Other models included features associated with traditional ecclesiastical architecture, such as an apse, chancel, choir lofts, lecture rooms, library, narthex, nave, and transepts. Parsonages also included one- and two-story models. The catalog furnished advice regarding plan selection, cost, materials, and ventilation. Advertisements addressed various ancillary features, including church furniture, lighting, stain-glass windows, and heating furnaces. By the middle of the 1880s, Methodism's Board of Church Extension had supplied church plans to approximately 1,400 congregations.¹

¹Methodist Episcopal Church, *Catalogue of Architectural Plans for Churches and Parsonages Furnished by the Board of Extension of the Methodist Episcopal Church* (Philadelphia: Methodist Episcopal Church, 1884).

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Nearly a century later, George Dolbey and J. F. Butler addressed the architectural expression of Methodist churches, identifying some of the relationships between architecture, liturgy, theology, and worship in the organization of Methodist sanctuaries. Writing in the 1960s, Dolbey asserted that “in every age ecclesiastical architecture has been distinctive, though not always distinctively good.” Finding few literary works on Methodist architecture, he studied various Methodist churches, asserting that Methodists had rejected Gothic Revival and other formal styles for their earliest churches. Instead, many eighteenth-century congregations initially constructed “‘Meeting-houses,’ as irregular and plain, in design and character, as the stables they built for horses, or the barns raised for corn...” Dolbey identified barn-churches, cottage-churches, and City Road Chapel in London, a rectangular church with a central pulpit and gallery on three sides, as popular forms in the late eighteenth and early nineteenth centuries in England and the United States. Over time, Dolbey discovered, that the “homeliness” often associated with early Methodist architecture, a form of the “Protestant Plain Style,” yielded to a “formal dignity and stateliness.” By the middle of the nineteenth century, Methodists more frequently turned to Classical, Gothic, Norman, and Renaissance forms for their churches “too varied in style to admit of easy classification.” The trend of employing formal stylistic influences for Methodist churches accelerated in the twentieth century. As a corollary to Dolbey’s work, J. F. Butler identified lay participation in public worship in the late nineteenth century as an important theme in the changing styles associated with Methodist architecture. Butler provided helpful insights in his footnotes, one of which indicated that “after some sad experiences in an earlier period, the national Methodist Church’s ‘Chapel Committee’ has long refused to name, or even recommend, an architect for any building work.” In the twentieth century, Methodist churches generally relied upon their own trustees to locate architects and builders for church construction projects with little assistance offered or available from district or conference officials.²

Oviedo Church Context

The First Methodist Church of Oviedo contributes to the long and distinguished heritage of Methodism’s Florida Conference, which formally organized in 1844. Initially named the Lake Jesup Church and then Foster Chapel, the First Methodist Church of Oviedo was founded and built during an important era in the growth of Oviedo and the history of Methodist churches in Florida. Oviedo’s first church, a union of Baptists and Methodists, was established in 1869 and met in a simple brush arbor. Parishioners created separate congregations and sanctuaries in the 1870s, but combined for union Sunday school meetings until 1900. Organized in 1873 with seven members, the Oviedo Methodist church initially fell within the Orlando circuit and then the Mellonville circuit as part of the Methodist Episcopal Church, South.³

²George Dolbey, *The Architectural Expression of Methodism* (London: Epworth Press, 1964), 1, 4, 14, 18-19, 27-29, 127; J. F. Butler, *Methodist Architecture in Relation to Methodist Liturgy* (Birmingham: University of Birmingham, 1977), 36, 38, 40.

³Richard Adicks, *A Time to Keep: History of the First United Methodist Church of Oviedo, Florida: 1873-1973* (Oviedo: Richard Adicks, 1973), 10-18; Temple, *Florida Methodist Church*, 152. Temple indicates that First Methodist Oviedo was founded in 1875, but qualifies his assertion with the disclaimer that his sources at the Florida Conference often conflict with local sources, which sometimes become confused with the date preaching services began rather than formal organization recognized by the conference.

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In 1878, the congregation counted forty-four members, and embarked on a building campaign. Notable assistance came from Henry Foster, a physician, founder, and manager of the Clifton Springs Sanitarium Company (NR 1990) in Ontario County, New York. Foster had organized the company in 1850, and within several decades derived substantial wealth from his medical practice and sanitarium, the latter of which he eventually donated to the State of New York. In the late-1860s, Foster traveled to Florida and later in 1878 built a seasonal home and maintained property at nearby Lake Charm. He and his wife, Mary Edwards Foster, were members of the Methodist Episcopal Church of Clifton Springs, New York, but also participated in ecumenical religious organizations, and donated to various charities and churches. At Oviedo, the Fosters donated an altar rail, chancel furnishings, organ, pews, pulpit, and stained glass windows for the Methodists' wood-frame sanctuary, which was completed in 1879. Parishioners expressed their gratitude to the Fosters, in part, by naming the new sanctuary Foster Chapel. The Fosters extended their largess to other local churches, including Antioch Baptist Church and by building the Lake Charm Memorial Chapel. In 1881, the conference established the Lake Jesup Circuit.⁴

In 1887, the congregation relocated the church to its present site at the northwest corner of King Street and Lake Jesup Avenue, closer to Oviedo's nascent downtown. Oxen pulled the wood-frame sanctuary (now demolished) over a series of cypress logs to the new site. Two years later, the congregation built a two-story wood frame parsonage (demolished) west of the church. That year, membership in the Lake Jesup Circuit, which consisted of Methodist churches in Geneva, Osteen, and Oviedo, reached 182. Membership temporarily declined following the freezes of the mid-1890s, falling to 102 in 1900. New residents and a revitalized agricultural economy resulted in church growth. In the first two decades of the twentieth century, 150 names were added to the membership roll at Foster Chapel.⁵

Under the leadership of the Reverend Lionel Nelson, the Oviedo congregation established a building fund in 1943 to replace the nineteenth century sanctuary, and also planned for a new rectory. Part of the fund included the purchase of war bonds for later use in the construction projects. Membership reached 223 during World War II and increased during the late-1940s. In June 1950, the Florida Conference appointed Reverend E. T. Standifer to the Oviedo church. In 1951, the Standifers moved into the new rectory, which was completed at a cost of \$16,000. Fund-raising efforts persisted in the development of a new sanctuary. Standifer retained his post in Oviedo for four years, replaced in June 1954 by the Reverend George H. Carlton. He arrived there in June 1954 with instructions from the district superintendent that included assisting the congregation with the construction of a new church. He found a thriving congregation, which had recently completed a new parsonage and in the throes of a financial campaign to replace the older sanctuary.⁶

⁴Adicks, *First United Methodist Church of Oviedo*, 10-18.

⁵Adicks, *First United Methodist Church of Oviedo*, 18-24.

⁶Adicks, *First United Methodist Church of Oviedo*, 45-46; Mrs. John Evans, informant, 2005; Reverend George H. Carlton, informant, 2005; Temple, *Florida Methodist Church*, 271, 332.

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Various events precipitated the construction project. In early 1955, while attending a Sunday service in Foster Chapel, parishioner Moon Reese occupied his customary chair in the overflow section at the rear of the aging sanctuary. During Carlton's sermon, after tilting his chair back to rest on its two rear legs, Reese crashed through weakened floorboards, disrupting Carlton's delivery and focusing attention on the immediate necessity of initiating a building campaign. George W. Morgan, a prominent celery farmer and the congregational lay delegate to annual conference between 1915 and 1958, provided additional impetus for the building campaign with a substantial financial contribution. A set of church plans executed in the Mediterranean Revival Style were been submitted to the building committee by a Florida diocese official. Those plans were gracefully shelved, in part, through the actions of Mrs. George Lee Wheeler. Wheeler knew of James Gamble Rogers II's reputation and skill in designing the Florida Supreme Court in 1948 and prominent banks in Orlando in 1954, and advocated that the church employ him as architect.

ARCHITECTURAL CONTEXT

The Colonial Revival Style was popular from 1880 to 1955. The style derived from an admiration of early American colonial construction, that is, English, Dutch, and the English, Georgian prototypes. The Colonial Revival style was introduced at the Philadelphia Exposition of 1876. The centennial of the Declaration of Independence sparked renewed interest in the architecture of the colonial period. The influential architectural firm of McKim, Meade, White, and Bigelow toured New England in 1877, to study first hand colonial buildings. Landmark houses they constructed in the 1880s were not copies, but syntheses of their discoveries. Publications of illustrated studies of colonial buildings spread an understanding and appreciation of the style throughout the nation, prompting a trend to more imitative copies. The style was simplified during the Great Depression years. The style is characterized by rectangular footprint construction with about two-thirds having gable roofs. The façade was accented by prominent, centered main entrances. The entry usually includes a decorative pediment, sidelights, transom or fan-light transom. The façade usually has a symmetrical and balanced window arrangement. Windows are filled with double-hung sashes with multiple lights, and sashes are often paired. Porches are usually small gabled porticos to shelter the main entrance, but in the early twentieth century one-story full width porches became more frequent.

Unless identified as Spanish or Dutch, most Colonial Revival descriptions refer to Georgian prototypes that were derived from construction during the time of the English Kings George I, II, and III, from 1714 until 1820. Classical elements were incorporated which included cornices, entablature, dentil trimmed eaves, corner roof returns. Windows include arched, circular and ovals, and the Renaissance Palladian window was readily adopted in the American colonies. Impressive entry porches often had pedimented gable roofs supported by columns. The use of towers with steeples on churches is derived from the work of Sir Christopher Wren, and his designs of fifty-five parish churches around London beginning in 1670. James Gibbs' St. Martin's in the Fields church was inspired by Wren, and served as a model for many American churches. Square towers surmounted with polygonal stages, topped with steeples was a hallmark this approach. Such designs were reflected in the American colonies in Boston's Old North Church, 1723, with its square tower, two-tiers and a

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spire, and by St. Michael's Episcopal Church in Charleston, from 1752, with its square tower, three-tiers and a spire. St. Michael's also has a pedimented main porch roof supported with four two-story classical columns.

ARCHITECTURAL SIGNIFICANCE

The First Methodist Church of Oviedo was designed by James Gamble Rogers II, a noted Florida architect. Executed in the Colonial Revival Style, the church represents an important architectural landmark in Oviedo. It is an unusually well-proportioned and well-detailed example of the style. The church hired Rogers from Winter Park to draft the plans for the church, and they were completed in March 1955. Later that year, the trustees awarded the construction contract to Paul Campbell, a member of the church. Illustrative of the interconnection of families and people in a small Florida town at the middle of the twentieth century, the development of the new church was envisioned and implemented by some of Oviedo's most talented business and political leaders.⁷ Ground breaking occurred on 10 July 1955. An accomplished carpenter and builder, Campbell subcontracted the masonry work to William Scott. The first service was held in the new sanctuary on 13 June 1956. Along with the sanctuary, Campbell constructed separate dependent buildings on the east and west sides of the church building.

Financial constraints and a "pay-as-you-go" congregational philosophy temporarily forestalled the construction of a larger rear building and the installation of the steeple. As designed by Rogers, Campbell built a brick tower with a hip roof at the south roof ridge, a substructure designed to support a steeple to be installed at a later date. The congregation celebrated the installation of the cornerstone on 3 March 1957, and dedicated the facility on 7 April 1957. At the dedication, Bishop John Branscomb officiated with the pastor Reverend Carlton and Reverend Jesse Walker. After the completion of the physical plant, Mrs. C. R. Clonts, Mrs. John Evans, Mrs. Charles Schaffer, and Mrs. B. F. Wheeler served as the landscaping committee, and hired Mrs. Dickinson of Gray Shadow Nursery of Sanford to design the church's landscaping.⁸ The congregation completed several additional features of the church as designed by Rogers over the following decade in keeping with the "pay-as-you-go" plan. In 1958, the congregation constructed a fellowship hall-kitchen-and-classroom building to the north of the church, which completed the loggia system and rear courtyard. The fellowship hall was dedicated in 1960. In February 1961, the church held a supper, one of several fund raisers, with the proceeds designated to build and install the steeple. Rogers perfected his plan of the steeple in May 1962, and the structure was installed later that year. The installation of the steeple system with its belfry and spire was handled with a crane, a "steeple-raising" that lifted the entire substructure into place.⁹

⁷Adicks, *First United Methodist Church of Oviedo*, 10-18; Mrs. John Evans, informant, 2006; Patrick McClane and Debra McClane, *The Architecture of James Gamble Rogers, II in Winter Park, Florida* (Gainesville: University of Florida Presses, 2004), 38-40.

⁸Adicks and Neely, *Oviedo*, 47, 104; Mrs. John Evans, informant, 2005; *Sanford Herald*, 5, 9 April 1957; Temple, *Florida Methodist Church*, 307-308; Adicks, *First United Methodist Church of Oviedo*, 46-47, 71; Corporation Book 1, p. 418-421, Seminole County Courthouse, Sanford, FL; Mrs. John Evans, informant, 2006.

⁹Adicks, *First United Methodist Church of Oviedo*, 46-48; Florida Conference Archives, United Methodist Church, Roux Library,

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Architect--*James Gamble Rogers II*

A native of Chicago, James Gamble Rogers II (1901 – 1990) was a nephew of the nationally renowned architect James Gamble Rogers of New York, who is famed for his works at the campuses of Northwestern, Tulane, and Yale universities. The father of Gamble Rogers II was John A. Rogers, a native of Kentucky and a brother of the nationally renowned architect. In 1894, following graduation from the University of Chicago and then the Massachusetts Institute of Technology, John Rogers organized an architecture firm in Chicago named “Rogers & Woodyatt,” which remained in practice nearly twenty years. In 1915, suffering declining health and intrigued by the prospects afforded professionals in the building trades in Florida, he relocated to Daytona, where his father’s family had vacationed for several decades. He opened an architectural firm, and, about 1926, moved to Allandale, a small city on the mainland south of Daytona Beach, where he built a distinctive Craftsman-styled dwelling. Talented and untiring in his work, John Rogers prepared the plans for numerous buildings over the following decades, including the Peninsula Clubhouse, Daytona Beach Golf & Country Club clubhouse, Osceola-Gramatan Hotel, and approximately 100 dwellings. Houses of his designs include those for C. M. Bray, F. N. Conrad, T. J. McReynolds, Sr., Frank W. Noble, Ransom Olds, and William Westcott in Daytona Beach, and for Paul Johnston in DeLand.¹⁰

His son, James Gamble Rogers II, graduated from Daytona Beach High School in 1918, and attended Dartmouth College. In 1924 returned to Florida to assist his father, who had suffered a heart attack. Rogers apprenticed in his father’s office, and became the 1024th architect to register with the Florida State Board of Architecture. In 1928, he opened a branch office of the architectural firm in Winter Park, and, in 1935, following the death of his father, started his own practice. Early projects consisted primarily of residences, such as the Claybaugh House (1927); “Four Winds,” his home (1929) on the Isle of Sicily; Ingram House (1932); “Casa Feliz” (1933) for the Barbour family of Winter Park; the Huttig Estate (NR 1993), the Yergey House (c. 1935), and the McEwan House (1938) near Lake Concord; 833 Seville Place (c. 1940); and the R. D. Keene House at 1030 Lake Adair Boulevard. Best known for his work in the Colonial Revival and Mediterranean Revival genres, Rogers designed approximately 100 dwellings in the Orlando-Winter Park area.¹¹ After World War II, large projects by Rogers include: state government projects the Caldwell Building (1947), Florida Supreme Court (1948), and the Holland Building (1949) in Tallahassee; Carlton Student Union Building at Stetson University in DeLand (1956); and academic buildings at Florida State University (1959-1962) and Rollins College (1951-1968). The 1956 First Methodist Church of Oviedo is the first ecclesiastical work

Florida Southern College, Lakeland, FL; Minutes, First United Methodist Church of Oviedo, 2 February 27 May, 28 October 1962, 28 August 1960.

¹⁰Daytona Daily News, 9 May 1919; Henry Withey, *Biographical Dictionary of American Architects* (Los Angeles: Hennessey & Ingalls, 1970), 523; McClane and McClane, *Rogers*, 7-11.

¹¹McClane and McClane, *Rogers*, 11-16, 124-125; James Gamble Rogers, II to Mrs. John Hebel, 14 February 1967, Halifax Historical Society, Daytona Beach, FL; Withey, *Biographical Dictionary of American Architects*, 523; *Orlando Sentinel*, 24 February, 31 October 1990; A. N. Marquis, comp., *Who’s Who in the South and Southwest* (Chicago: Marquis Company, 1979), 623.

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attributed to James Gamble Rogers II. Military contracts included missile test range facilities at Elgin Air Force Base, and guidance towers at Patrick Air Force Base and Antigua Island in the British West Indies. In 1957, he formed Rogers, Lovelock & Fritz, architects and engineers, and in 1962, Rogers' designed of First Methodist Church in Winter Park as he enlarged the company to include associates and engineering services. In the process of designing this Mediterranean Revival sanctuary, Rogers worked with various members, including Alexander Morgan, the brother of George Morgan of Oviedo who had sparked the building campaign of Oviedo Methodist Church.¹²

Both of Gamble's sons, James Gamble IV, "Jimmy," the oldest, and John Hopewell, "Jack," were trained as architects. Jimmy worked in his father's office as a designer for several years, but was an acclaimed folk music and story telling. He was a member of the Serendipity Singers in the 1970s, and later returned to Florida where he performed concerts, radio and television shows, recorded many albums, and had a regular segment on National Public Radio. He drowned while trying to save a swimmer off Flagler Beach in 1991. The annual Gamble Rogers Folk Festival is held at St. Augustine Beach in his honor. Jack too joined his father's office and loved applying himself to the profession. Jack was influential in saving the Barbour House, "Casa Feliz," from demolition. It was moved to a new location adjacent to the Winter Park Golf Course. During Jack's involvement, the firm has grown to more than seventy employees offering services in various construction disciplines.

James Gamble Rogers II retired in 1980, and during the decade was awarded numerous awards, citations, and honorary degrees. The Winter Park Chamber of Commerce awarded him their Outstanding Citizen award, and Rollins College their Hamilton Holt Award. There were three retrospective exhibits of his designs at the Loch Haven Art Center, Orlando; Cornell Fine Arts Center, Rollins College, Winter Park; and at the Maitland Art Center. The Mid-Florida chapter of the AIA that he help found, gave him their Medal of Honor in 1990, and he was made a Fellow of the AIA posthumously.

Builder--Paul Campbell

Rogers delivered the plans for the new church in early 1955, and the church awarded the contract to Oviedo builder Paul Campbell, who was also a member of the church. A native of Clearwater, Florida, Paul M. Campbell was born in 1905 and moved to Oviedo, about 1935. A contractor, Campbell supervised the construction of various projects over the ensuing decades. Many were fashionable homes around Lake Charm, including the James Wilson House (1938), and the Staley House (1946). He also built residences for R. W. Estes (1942), Paul Hellier (1948), Thomas Moon, Sr. (1949), and Edward Stoner (1953). The majority of his early projects consisted of one-story dwellings, some of which were designed by professionally trained

¹²James Gamble Rogers, II to Mrs. John Hebel, 14 February 1967; Withey, *Biographical Dictionary of American Architects*, 523; *Orlando Sentinel*, 24 February, 31 October 1990; Marquis, comp., *Who's Who in the South and Southwest*, 1979, 623.

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architects, including Elton J. Moughton of Sanford. Campbell's larger public projects included Oviedo's Memorial Building on Central Avenue in 1950, and the First Methodist Church in 1955-1956.¹³

The First Methodist Church of Oviedo is an excellent example of mid-twentieth century Colonial Revival ecclesiastical architecture. With its two-story main façade and full-height classical columns, entablature, pediment, surmounted with a spire, it faithfully followed the form established by Christopher Wren and St. Michael's Church in Charleston. The four columns have Corinthian capitals with acanthus leaves. The pediment is embellished with dentils, and the tympanum contains an arched lunette with fan light. The main entry with paneled double doors, has a broken pediment capital, transom, and fluted pilasters. The entry is flanked with round windows accented with four keystones. Three carved relief classical rectangular plaques are set into the wall above the doors and windows. The steeple consists of a square brick tower base capped with a broad cornice, two octagonal wooden drums, and an octagonal shingled spire topped with a cross. Broad cornices top each drum. The first drum is the larger with arched, louvered vents on four elevations, pilasters with capitals on the corners, and panels on each elevation. The second drum is smaller with panels on each elevation. The church contains large arched, and round windows on the east and west elevations which form the sanctuary walls. Arcaded loggias shelter the walkways that connect the support buildings. The proportions of the construction are excellent. The elements and ornamentation are refined, and the level of workmanship is high. The historic integrity is very high.

¹³Oviedo Historical Society, *Oviedo, Circa 1960* (Oviedo: Oviedo Historical Society, 1982), n.p.

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VERBAL BOUNDARY DESCRIPTION

The National Register boundary encloses approximately a one-acre tract of property associated with First Methodist Church of Oviedo. This designation is a smaller portion of two partials of land owned by the church which encompass 12.57 acres. The two parcels are defined as in Block A, H. L. Mitchell's Addition to Oviedo, and are parcel #09-21-31-503-0A00-0000 and parcel #09-21-31-300-051A-0000, as provided by the Seminole County property appraiser. See attached scaled site plan.

The National Register boundary is guided by the parcel lines along the east, north, and south, and on the west the line is drawn between the historic buildings and non-historic buildings. At the northwest corner, the boundary follows a sidewalk that serves the historic building and a non-contributing resource.

BOUNDARY JUSTIFICATION

The boundary encloses property historically associated with the First Methodist Church of Oviedo. The National Register boundary has an irregular shape and excludes non-historic buildings to the west and north.

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PHOTOGRAPHIC LIST

1. 263 King Street, Oviedo
2. Seminole County, Florida
3. Sidney Johnston
4. 2006
5. Historian, DeLand, FL
6. South façade and east elevation, facing northwest
7. Photo #1 of 306

Numbers 1-5 are the same for the remaining photographs.

6. Detail showing south facade, facing north
7. Photo #2 of 30

6. View showing steeple, facing northeast
7. Photo #3 of 30

6. East elevation, facing west
7. Photo #4 of 30

6. Lee Chapel and adjoining breezeway, facing north
7. Photo #5 of 30

6. North elevation of church and courtyard, facing south
7. Photo #6 of 30

6. West elevation of church and south elevation of nursery/classroom building, facing north
7. Photo #7 of 30

6. View showing rear (north) elevations of church, Lee Chapel, and loggia, facing southwest
7. Photo #8 of 30

6. View showing Lee Chapel, facing west
7. Photo #9 of 30

6. Interior of Lee Chapel, facing northeast
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6. East elevation of nursery/classroom building, facing south

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6. Interior of nursery/classroom building, facing east

7. Photo #12 of 30

6. West elevation of nursery/classroom building, facing east

7. Photo #13 of 30

6. View of music/library/classroom building, facing northwest

7. Photo #14 of 30

6. South elevation of music/library/classroom building and loggia, facing west

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6. East end of music/library/classroom building, facing west

7. Photo #16 of 30

6. North elevation of music/library/classroom building, facing south

7. Photo #17 of 30

6. Classroom, facing northeast

7. Photo #18 of 30

6. View showing music room, facing northwest

7. Photo #19 of 30

6. View showing library room, facing northeast

7. Photo #20 of 30

6. Interior view of main entrance, narthex, stairs, and roundels, facing south

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6. Interior view of narthex and doors into center aisle of the nave, facing northwest

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6. Interior view of nave and balcony, facing south

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6. Nave, facing southwest

7. Photo #24 of 30

6. View from balcony of chancel, facing north

7. Photo #25 of 30

6. Balcony, facing west

7. Photo #26 of 30

6. Storage rooms behind (north of) the chancel, facing east

7. Photo #27 of 30

6. 1973 Fellowship Hall, facing northeast

7. Photo #28 of 30

6. 1996 Christian Life Center, facing northeast

7. Photo #29 of 30

6. 1951 parsonage/present church office, facing northwest

7. Photo #30 of 30

1175
S.
S.
5.5 MI. TC U.S. 17 AND 9.
WAGNER 2 MI.
3173
4741 III NE
(CASSELLBERRY)
3172
40'

Whites Landing

Clifton Springs

Piles

Piles

SEABOARD

COAST

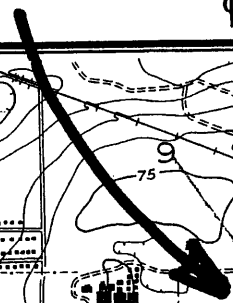
CANAL

Neheb

Sweetwater
Creek

**FIRST UNITED METHODIST CHURCH OF OVIEDO
OVIEDO, SEMINOLE COUNTY, FLORIDA**

Locator Map



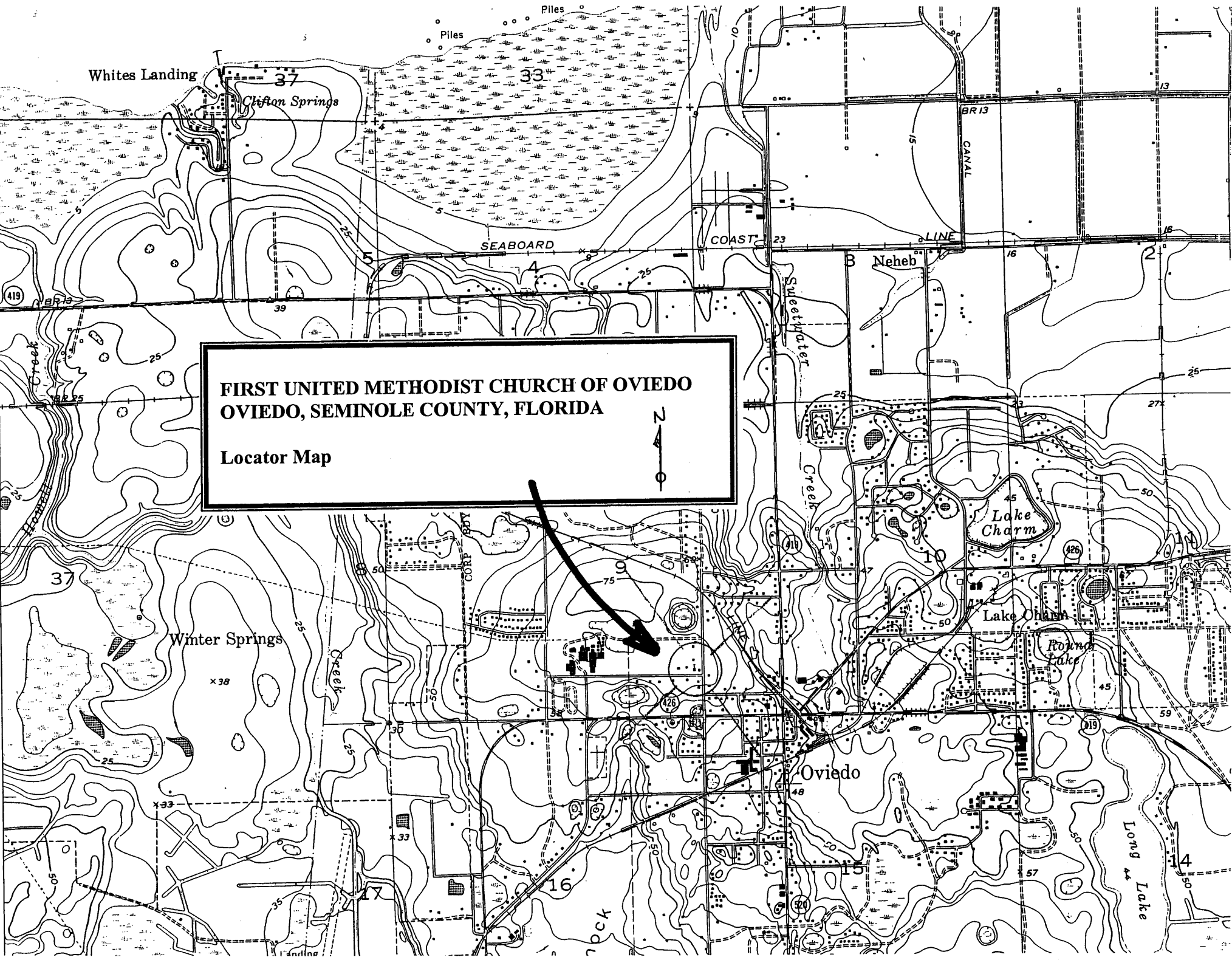
Winter Springs

Oviedo

Lake Charm

Round
Lake

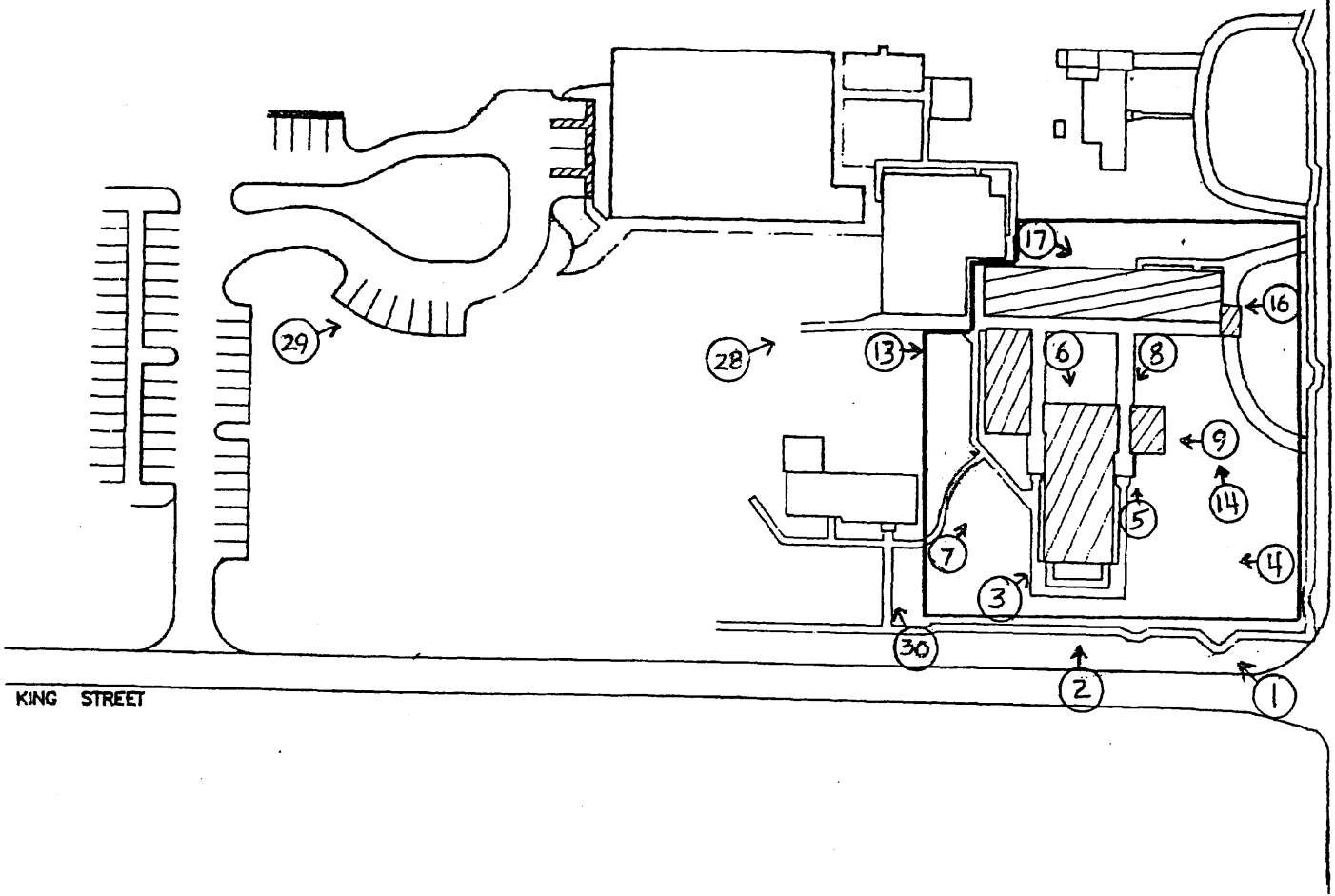
Long
Lake



FRANKLIN STREET



LAKE JESSUP DRIVE




KING STREET

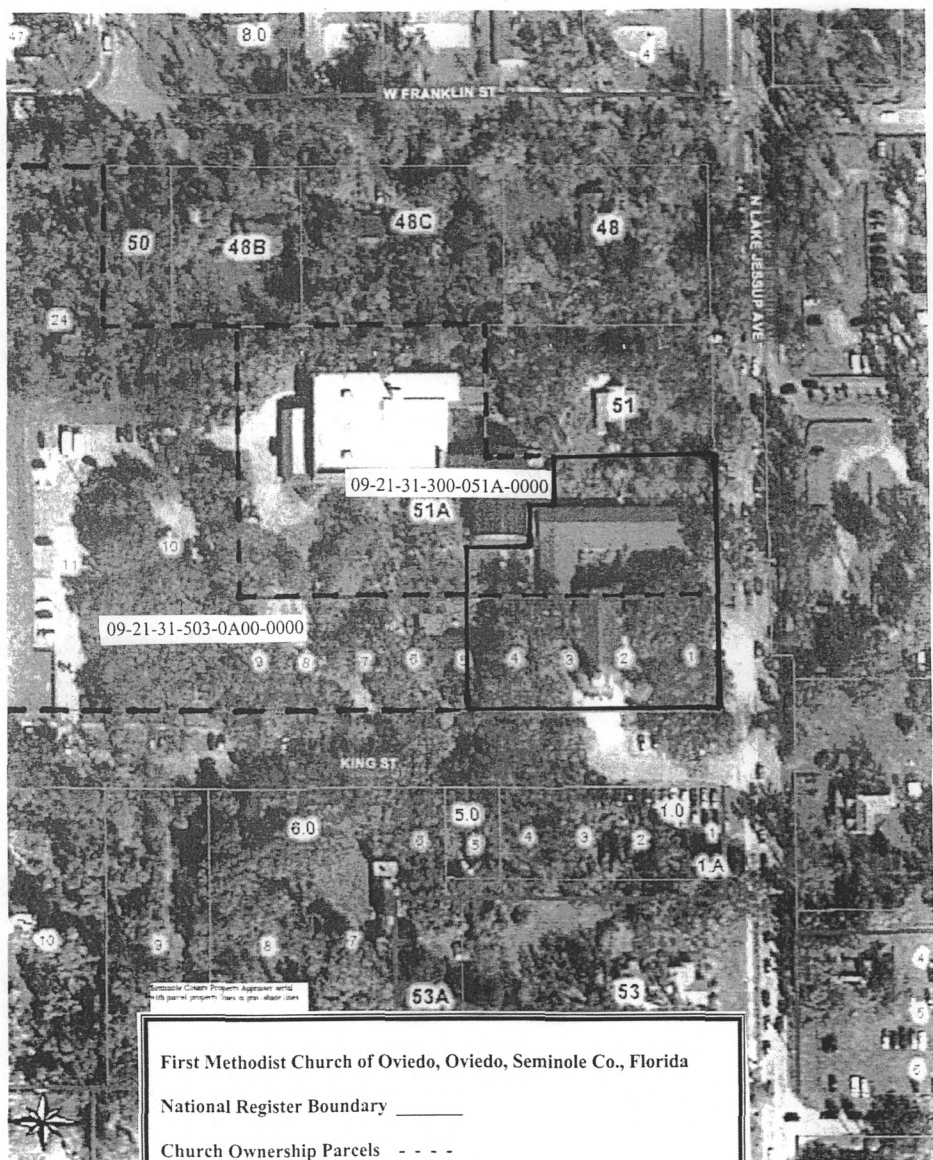
First United Methodist Church of Oviedo

Site Plan

Contributing Resource 

Boundary 





09-21-31-503-0A00-0000

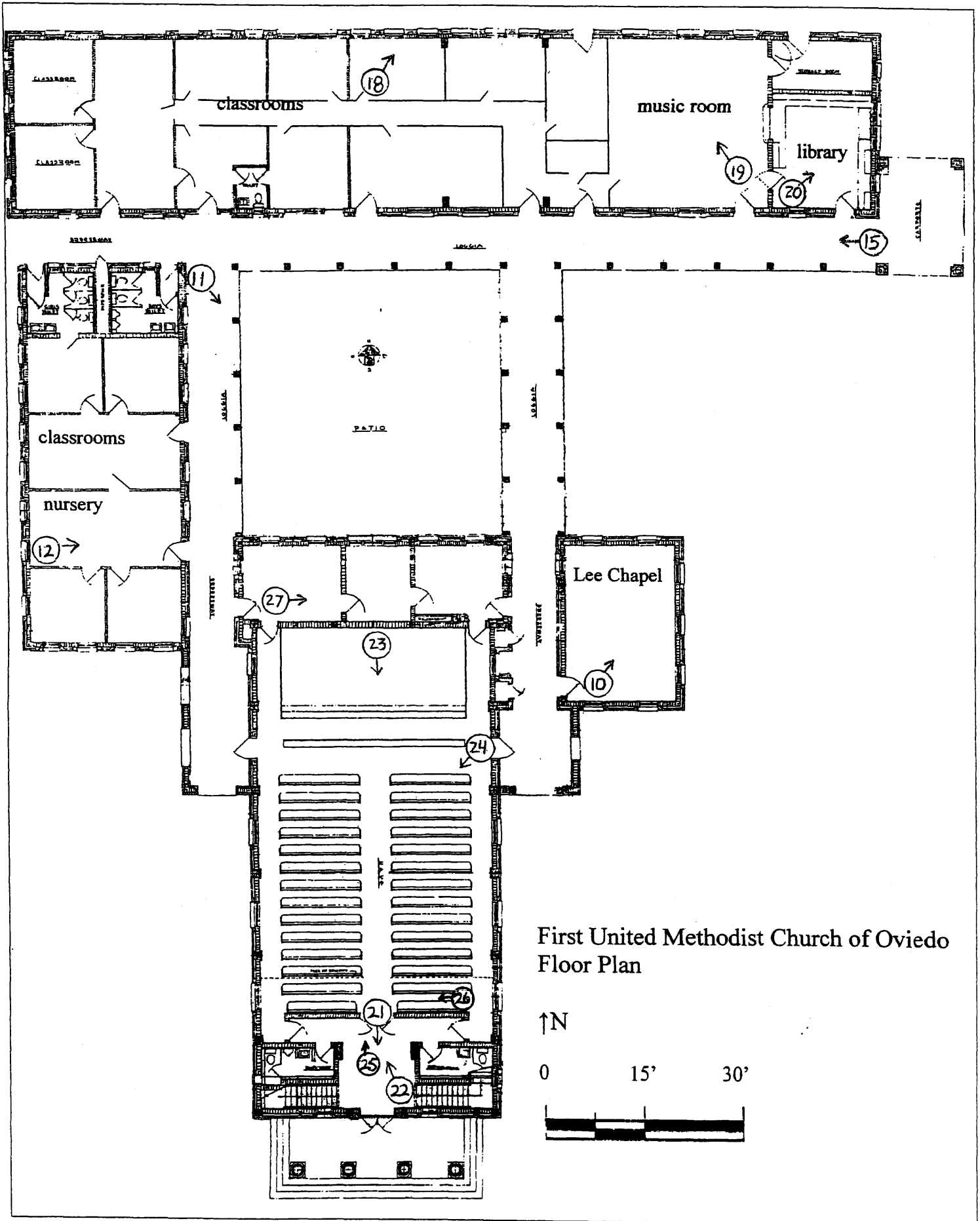
09-21-31-300-051A-0000

Subsequent Change Program: Approaches aerial
with parcel property lines in gray color lines

First Methodist Church of Oviedo, Oviedo, Seminole Co., Florida

National Register Boundary _____

Church Ownership Parcels - - - -



First United Methodist Church of Oviedo
Floor Plan