

United States Department of the Interior
National Park Service

NATIONAL REGISTER
LISTED

NOV 15 2005

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 10-9000a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

Historic name Grace Methodist Episcopal Church

Other name/site number Grace United Methodist Church

2. Location

Street & number 320 College Street ☐ not for publication

City or town Winfield ☐ vicinity

State Kansas Code KS County Cowley Code 035 Zip code 67156

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.)

Christy Davis 9/30/05
Signature of certifying official/Title Date
Kansas State Historical Society

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 commenting official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is

Signature of the Keeper

Date of Action

- ☐ 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:)

Grace Methodist Episcopal Church
Name of Property

Cowley, KS
County and State

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)

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

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

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.)

N/A

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

N/A

6. Function or Use

Historic Functions
(Enter Categories from instructions)

Religion: Religious Facility

Current Functions
(Enter categories from instructions)

Religion: Religious Facility

7. Description

Architectural Classification
(Enter categories from instructions)

Late 19th and 20th Century Revivals

Late Gothic Revival/Collegiate Gothic

Materials
(Enter categories from instructions)

Foundation: Reinforced Concrete

Walls: Brick with limestone trim

Roof: Asphalt

Other:

Narrative Description

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

Grace Methodist Episcopal Church
Name of Property

Cowley County, KS
County and State

8. Statement of Significance

Applicable National Register Criteria

(Mark "X" in one or more boxes for the criteria qualifying the property for National Register)

- ☐ 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 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.)

Areas of Significance

(Enter categories from instructions)

Architecture

Period of Significance

1917

Significant Dates

N/A

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Ernest Olaf Brostrom

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 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:

Grace United Methodist Church

Grace Methodist Episcopal Church
Name of Property

Cowley, Kansas
County and State

10. Geographical Data

Acreage of Property Approximately one acre

UTM References

(Place additional UTM references on a continuation sheet.)

1	1	4	6	7	9	3	5	0	4	1	2	9	8	5	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 Ronald J. Surface; Edited by KSHS Staff

Organization Date March 9, 2005

Street & number 1720 Winfield Ave. Telephone (620) 229-9015

City or town Winfield State KS Zip code 67156

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 SHPO or FPO for any additional items)

Property Owner

Name Grace United Methodist Church

Street & number 320 College St. Telephone 620 - 221-0618

City or town Winfield State KS Zip code 67156

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reduction Projects (1024-0018), Washington, DC 20503

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Grace Methodist Episcopal Church
Cowley County, KS

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DESCRIPTION

Summary

The Grace Methodist Episcopal Church is a large three-story brick building trimmed with machine finished limestone accents, located on one of the major thoroughfares through the town of Winfield, Kansas. Ernest Olaf Brostrom of Kansas City, Kansas, designed the church in the Collegiate Gothic style. Grace Methodist Episcopal Church is constructed with a reinforced concrete frame and covered by a brick veneered exterior. The dimensions of the structure are 69 feet long on the south and north elevation and 48 feet on the west and east elevations. The roof is comprised of a wooden truss system, with an asphalt tar roof. The foundation is cast-in-place reinforced concrete. The church has a rectangular plan with a gabled roof that forms a cross when viewed from above (see satellite photo) (1); the parapetted roofline obscures the appearance of the roof from ground level. The church is situated in a predominantly residential neighborhood, and is located approximately one block south of the campus of Southwestern College. Sitting on roughly one acre of land, the church is accompanied by sparsely spaced pine trees and various types of shrubbery placed near the building. A parking lot is located off the rear of the building adjacent to Soward Street to the east. The interior of the building is organized into four main spaces, a basement (fellowship hall), main floor (sanctuary), balcony, and classrooms. The balcony, ceiling and roof are all supported by eight reinforced concrete columns spaced evenly around the center of the building. (see architectural drawing)(2) The interior utilizes plaster with fumed oak trim accents as the primary wall covering. The interior went through a renovation in 1970 that included the sanctuary, basement and additional classrooms on the first floor. (3) Colorful Tiffany-style windows illuminate the interior of the sanctuary. The two-story brick education wing was added off the northeast corner of the church in 1959.

Elaboration

Façade

The main façade of Grace Methodist Episcopal Church faces west and sits approximately 25ft. off of College Street. Primarily comprised of brick with elaborate limestone trim, the main façade typifies the Collegiate Gothic Style. The current configuration of the front steps is a modern alteration done in the mid 1980s. Two flights of stairs approach a newer landing from the north and south. The landing sits at the halfway point of the original flight of limestone steps. The original steps have been removed and shortened to fit within newer brick cheek walls that flare out to shelter the new north/south approach steps. The large center section of the west façade is slightly projected. It features a limestone water table course with an additional belt course situated three feet higher. There are two limestone stringcourses

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placed three quarters of the way up the elevation. The lower stringcourse is comprised of limestone blocks and evenly spaced soldier course brickwork. The main entryway features a unique low-slung segmental arch composed entirely of limestone. Placed atop the arch is a decorative limestone element featuring a tilted cross, flanked by two scepter projections. Two large brick columns support the arch, each with decorative limestone pilasters that extend through the curve of the arch. These columns separate the main entrance into three openings that are recessed several feet. Each recess features half paneled doors that serve as the primary point of access to the sanctuary.

Rising above the arched entryway are a pair of short castellated spandrels that form the bottom of three large recessed openings that contain elaborate stained-glass windows. These windows have a large single light stained-glass lower section, with bar tracery located at the top. The columns that separate the entryway extend up through the castellated wall all the way up to another low-slung segmental limestone arch. Sitting atop the columns are two-stepped limestone caps with a vertical limestone accent creating a cross pattern which flows seamlessly into the upper limestone arch. The vertical elements extend through the arch into the limestone parapet.

Placed between the extended cross projections at the center of the parapet is a vertical decorative faux brick louver that is surrounded in limestone detailing including a trefoil design placed at the top. Flanking the second floor arch is a set of long vertical recessed stained-glass windows. Partially blind, each recess has a limestone sill and lintel. Immediately above each vertical window are sets of three limestone crosses with a central rood. The parapet on the west façade has a center, stepped gable covered by limestone saddle coping.

North Elevation

The north elevation of the church has much of the same feel, appearance, and detailing on the west façade, minus the decorative entryway and heavily recessed windows. The massing of the center section on this elevation is comparable to that of the west façade. In the center section, where the front entrance would be located, are a series of wooden, double-hung, stained-glass windows with slight perpendicular tracery. On the north façade, piers represent the location of the columns from the west façade. The dark-red brick water table and decorative belt coursing wrap around this elevation as well. The two recessed sides flanking the projecting center portion of this elevation have a series of hopper stained-glass windows. However, the original windows that are to the right of the center-projecting portion of the original building have been bricked in to accommodate the two-story addition.

In 1959 the large, two-story, brick education wing, approximately 45 by 86 feet in length was added to the north elevation. The addition is situated toward the northeast portion of the elevation, is typical of 1950s modern school building. It is a simple, free composition of rectilinear forms, which made most efficient use of available materials and space. An effort was made to blend the exterior design into the

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main building be using locally produced concrete blocks to imitate the cut stone decorative and accent pieces in the main building, and by using brick that closely match the old building in terms of color and texture.

East Elevation

The east elevation is quite different from the rest of the building. Serving as the rear of the building, the elevation is rather plain and does not share the same elaboration and detail as the rest of the building. The overall form is the same as the west façade, but lacks the central projecting portion. The first two floors feature six sets of double-hung, stained-glass windows. The third floor has four sliding sash windows with normal glazing. Each window on the rear elevation has plain cut stone lintels and plain lug stone sills. An external, two-toned red brick chimney with a limestone cap is located at the northeast corner of the elevation. The chimney was modified when the 1959 addition was added. Newer light red brick has been married to the corner of the building to widen the flue. The east elevation also has a 1982 addition that houses an elevator. Comprised of red brick with poured concrete trim that matches the original structure, the addition has three different flat roofs in an irregular pattern with similar saddle coping to the original building.

South Elevation

The south elevation resembles the north façade. The projecting center portion of the building has the same fenestration with identical limestone detailing. However, there are two major differences on the south façade. The first difference is that the projecting center portion of the elevation is slightly off to the left of center. This shift makes the fenestration slightly different from the north façade. Windows to the left of the projected bay consist of two fixed stained-glass windows per floor. The first floor window is a simple horizontal casement style window. The second floor window has delicate perpendicular tracery. On the right side of the bay the second floor window matches that to the one on the left. However, there is an additional set of windows on this side due to the shift of the projected bay. To the right of the larger intricate second floor window, are two stained-glass casement windows, one per floor. The second major difference is that there is an entryway attached to the lower right portion of the projecting bay. The one-story entryway is slightly projected matching that the depth of the central bay. Featuring a single door, the entry has the same low-slung segmental arch composed entirely of limestone, similar to that of the main entrance on the west side. The entry is topped with a slight parapet with splayed limestone coping.

Changes Over Time

Additional alterations and changes to the property include addition of metal flashing underground in an unsuccessful attempt to control seepage in the basement (date unknown). Also, the unused baptistery

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(date unknown) was filled in to add extra space. In 1961-1962, center walls were removed, opening up the classrooms to form the fellowship hall in the basement. (4) In 1964, additional classrooms on the main floor were remodeled to make a library and study for the pastor, and failing plaster was replaced with a safer compound. At this time some broken pieces were replaced in the stained-glass windows and a protective cover was installed on the outside. An elevator was added to improve handicapped access and an accessible restroom was installed. Between 2000 and 2004 the old parsonage was sold and moved off site, and a parking lot was added to the east of the church. After removal of the parsonage, the corner lot was converted to a park and playground. Restoration work has been recently completed on pillars and footings in the sub-basement to repair damage caused by the underground spring. Currently, the exterior brick is being repointed to stop water from leaking into the building. (5)

Interior

The interior of the building is organized into four principal spaces, a basement (fellowship hall), main floor (sanctuary), balcony, and classrooms. The main entry of the church leads directly into the sanctuary. Upon entering the church from the west, you stand directly below the portion of the balcony that holds the choir loft. In his book "Churches", Ernest Olaf Brostrom wrote of the interior Grace Methodist Episcopal Church, "Vaulted and Groined ceiling carried on piers forming octagonal outside aisle, circular balcony. The original ceiling in the sanctuary has since been altered. 700 sittings, Graded departmental Sunday school on ground floor. A college church requiring large Senior Department; 12 classrooms above basement provided for same."(6)

The semi-circular seating on the main floor, and the circular seating in the balcony allows every seat a direct and unobstructed view of the pulpit, communion table and baptismal font, an essential element in the Liturgical Revival style. This seating arrangement facilitates a feeling of closeness, so that no one feels isolated or left out of the service. Original fumed oak accents line the balcony. Matching oak detailing grace small parapet walls near the pulpit. In the rear of the pulpit, behind large oak panels, and beneath a large low-slung segmental arch, rests the pipes for the pipe organ. The panels have been modified over the years to reveal more of the pipes' length.

Two large classrooms situated to the east of the sanctuary have been slightly modified over the years, and the basement and smaller ancillary adjacent to the larger classrooms, rooms in the church have been altered.

Stained Glass Windows

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One of the most remarkable features of the structure is the extensive use of stained-glass windows throughout the building. Three of the four exterior walls of the sanctuary are designed around large stained-glass windows. There is a total of 1030 square feet of stained-glass in the sanctuary (7). Just as a pipe organ sounds better in a room designed to enhance its unique characteristics, so it is that stained glass windows show to best advantage in a room designed to fit their color and theme. In such a setting, windows serve to enhance the overall effect of the room. The windows at Grace Church are American Gothic Revival (8) style windows, making extensive use of opalescent glass, in multiple layers, a style made popular by stained-glass pioneers, LaFarge and Louis Comfort Tiffany, and executed brilliantly by the artists and artisans of the Jacoby Art Glass Company of Saint Louis, Missouri. In the sanctuary, the organ pipes, including one rank of wooden pipes, which match the interior woodwork of the building, dominate the east wall. The original organ, the 13th built by the Reuters Organ Company of Lawrence, Kansas was repaired and renovated in the late 1970's(9). The pipes were brought out of their sound chamber into the auditorium, and additional ranks of pipes and a new console were added. (10)

Stained-glass windows dominate the other three walls. On the side walls (north and south sides), the windows consist of one large picture with three frames totaling seven by nine feet, flanked on either side by light screens of opalescent glass, one four by nine feet, and the other two by nine feet, at the balcony level, with a two by six foot ventilator on the main level, directly below the corresponding large window panel above. Smaller, geometric patterned stained-glass windows of graduated heights, to form an arch over the whole scene top the large windows. The radius of this arch is twenty-six and a half feet, the same radius as the circle of the balcony, and the same radius as the arc of the communion rail. The curve of the arch matches the curve of the vaulted ceiling. The large north window picturing Christ in Gethsemane was given in memory of four deceased Methodist ministers (not pastors of the church) who had worked faithfully in Grace church: Rev. D. W. Phillips, former president of Southwestern College, Rev. William Hayes, Rev. J. B. Smith, and Rev. T. P. Hales. Three of the seven two foot by six-foot ventilator windows on the main floor level were a gift from the Epworth League (a youth organization very popular in those days.) They picture the Epworth Rectory, John Wesley, and the foundry chapel. The other four vent windows are opalescent glass light screens.

The large window on the south, depicting Christ the Good Shepherd, was given in honor of Rev. W. T. Ward, District Superintendent of the Winfield District, and long time supporter of Grace Church, and the Reverend John Eckes, a former pastor of Grace Church. The two by six foot ventilator windows on the main floor south side were given by the two missionary societies. The Women's Foreign Missionary Society gave four vent windows that show the open Bible, the Cross and the World, the Dove of Peace, and the Shield of Faith. The Women's Home Missionary Society gave three small windows, depicting the Clasped Hands of Friendship, The Flag and Wreath of Peace, The Cross, and a healing scene. There are also two opalescent glass light screen vent windows on this side.

On the west side (the front of the church from the outside), the large window, at balcony level, depicts Christ standing at the door, knocking. It was a memorial to Miss Elizabeth Graham, former missionary among the

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Chinese in California. (11 Livengood, page 23, 24) The windows in the main doors are opalescent glass to match the vent windows.

The rest of the small windows in classrooms and offices are double hung sash windows with opalescent glass light screens. All of the opalescent glass light screens make use of glass, which came from the Kokomo Opalescent and Cathedral Glass Company of Kokomo, Indiana. Founded in 1887, The Kokomo Opalescent Glass Company won the Gold Medal for its multicolored glass at the Paris World Exposition in 1889. (12 History of Stained Glass, page 22.) The windows control the mood of the auditorium, in keeping with the Liturgical Revival (13) theme of the sanctuary. According to the "History of Stained Glass", by the Stained Glass Association of America, "Liturgical Revival" churches adopted a floor plan supposedly derived from the house-church design of the early Christians. No rood screen blocked the congregation's view of the chancel. The pulpit, the font, and the communion table were equally prominent and accessible. That concept is readily apparent in Brostrom's design of this building, a look that was preserved in the interior renovation (14).

Architectural Integrity and Condition

The condition of Grace Methodist Episcopal Church is excellent. The church is in constant use and maintained by staff on a regular basis. The church has retained its architectural integrity despite the large addition to the northwest corner, and the reconfiguration of the front steps. The interior has had major alterations. The basement classroom walls were removed to create a single open space used for a meeting room. Smaller rooms located to the east, behind the sanctuary, have been remodeled with new walls placed in to create smaller office spaces. The sanctuary has been remodeled. The ornate ceiling collapsed in 1976. (15) The new ceiling is constructed of plaster with a new sound system placed at the center. The area behind the pulpit was slightly altered to reveal more of the large pipe organ. However, the overall plan and layout remains intact at the church.

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STATEMENT OF SIGNIFICANCE

Summary

The Grace Methodist Episcopal Church is nominated to the National Register of Historic Places under **Criterion C** as an outstanding and unique example of Collegiate Gothic architecture. Constructed in 1917, the church embodies all of the characteristics associated with the style. Collegiate Gothic architecture was widely used during the early 20th Century as the style of choice for many institutional buildings. Grace Methodist Episcopal Church is representative of the eclectic period in architecture that Collegiate Gothic was born from. The Grace Methodist Episcopal Church is significant because of its architecture and those associated with its construction. Prolific regional architect Ernest O. Brostrom designed the Collegiate Gothic church, a style of architecture that is meant to imply strength, power and religious ideals.

History

The old wooden building that was the original Grace Methodist Episcopal Church in Winfield, built in the corner of a peach orchard in a neighborhood where the streets are named after the bishops of the Methodist Church, at the corner of James and College Streets, burned in 1917. (16) Determined to rebuild, the people of Grace church raised enough money to retire the debt of the old building and provide half the anticipated cost of the new building. The congregation hired Ernest Olaf Brostrom as architect for the new church. Several of Brostrom's commercial buildings in Kansas City Missouri are already listed on the National Register.

Brostrom, a regional architect based in Kansas City, was known for working in reinforced concrete. (17) This appealed to the church due to the fact that it had lost two churches to fire during the last twenty years. The official board of Grace church chose Brostrom for the same reason Mr. Rushton of Rushton Baking Co. of Kansas City chose him. Having just gone through a disastrous fire, they wanted to prevent that sort of thing from happening again. Brostrom designed dozens of churches within a three-state area, many in a similar style, but each with a unique interior to suit the needs of the congregation. (18) His plans explicitly called for an extra room to suit the influx of College students that would be attending the church from nearby Southwestern College. The current church was dedicated in September of 1919. (19) Brostrom wrote a small book called "Churches" in which he described the special features of each building. Grace church is featured on page 54. Along with a photograph of the completed building and three working drawings, there is a short paragraph in which Brostrom describes the need for additional classroom. During the years 1918 and 1919, as the new building at Grace church was under construction, Brostrom had 25 churches under construction in a three-state area. Although there is some similarity in the exterior design of his churches; most reflect a style he called "perpendicular gothic;" the

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interiors were all unique to the needs and personality of the individual congregation. A fundamental feature in the design of the building is the large stained-glass windows, which help set the mood in the sanctuary.

Ernest O. Brostrom came to America with hopes of training under famed architect Frank Lloyd Wright. When this dream failed to come to fruition, he went on to work for a firm in Sioux City, Iowa and eventually settled in one of their satellite firms in Kansas City, Missouri. Even though he did not train under Wright, he still had an exemplary career and produced dozens of wonderful buildings throughout the region. Like many architects, Brostrom's work changed over time with the trends of the day. However, his unique work in Collegiate Gothic stands out among his best.

The location of Grace church and its relationship with Southwestern College reinforces the churches local historic significance, and how it played a role in its design. District Superintendent, William T. Ward repeatedly spoke of the nurturing influence of Grace church on the college young people. In his report to annual conference in 1919, he said, "Financially, our Grace congregation cannot afford such a building; but because of the relationship of this church to the youth of the college community and through them to the ends of the earth, the church at large can not afford, to have this congregation provide less . . ." (20).

By 1956, it became apparent that the small classrooms in the basement of the church were no longer able to meet the need for Sunday school space. The large number of students made it difficult to deal with rooms Brostrom had designed for class sizes of 10 – 12 students. The congregation made the decision to expand.

Well-known local architect, Mr. William Caton, was chosen in 1956 to design the new education wing. William Caton was a prolific architect in Winfield designing dozens of buildings. One of which, the Pettit Cleaners Building in Winfield is listed on the National Register. Caton worked primarily in the English Cottage style for his residential structures, and Art Deco and Streamline Moderne for his commercial buildings. The congregation voted over-whelmingly to approve building the structure and Caton's design, but two financial crises prevented it from happening. The first problem was the discovery of a massive colony of termites under the existing building. The second crisis was the need for a parsonage for the new pastor and his family. By 1959, however, the need for additional space led Mr. Caton's junior partner to produce a set of plans for a smaller addition, and on March 8, 1959 the congregation approved the plan. Groundbreaking began after church, March 10. The construction company of Heckathorn Brothers was the general contractor for the project. Less than 12 months later the building was complete, and on February 21, 1960, the building was officially opened.

Grace church has been a nurturing place for the students of Southwestern College since students of the college founded it in 1886. Between 1917 – 1955, almost 100 graduates of Southwestern College went on into the full-

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time ministry, and many others assumed positions of lay leadership in the church. District Superintendent William T. Ward was correct in his comments to Annual Conference in 1919 when he said Grace church would exercise its influence through them (the students at Southwestern) to the ends of the earth. (21) In his autobiography, "Bridging Eight Decades – My Life Story – A Memoir and More," The Reverend Harold E. Keiler, a former pastor of Grace church described the church this way:

Grace Church had within its membership and leadership circle a large number of the college faculty. It was usually filled on Sundays with large numbers of students who came from all over Western Kansas and their guests. Like many college churches, it was generally known as a very progressive congregation. Dr. Joe Sims, a former Fulbright Scholar in South America and Professor of Choral Music at Southwestern, was Director of Grace Church's five gifted choirs. Grace Sellers, Professor of Piano at the College, was the organist. The main choir included several faculty members and music majors

Educational ministries were highly valued so the church's Christian Education and youth programs were strong and effective. The church had a heritage of faith-filled responses to lean and difficult times through which both the college and congregation had to struggle. It also possessed a heritage of strong ties with Methodist mission work. Many pastors who served the congregation through the years had later become Conference leaders, District Superintendents, College President, and/or pastor of some of the largest churches of our annual Conference. (22)

This heritage continues to the present day. Even as this is being written, the church has a strategic planning committee exploring new ways in which Grace Church can continue to serve those in need in our community.

Stained Glass

Grace Methodist Episcopal Church contains stained-glass windows that are excellent examples of the best work of the artisans of Jacoby Art Glass Company of Saint Louis, Missouri. Although not household names like Tiffany and Lafarge, Jacoby and associates were solid, reputable artists in their medium. During the 75 years the company was in business, its artisans created over 10,000 sets of stained-glass windows for churches all over the country. The Jacoby name became synonymous with quality painted Gothic Revival windows. Unfortunately, as buildings are torn down, remodeled, or lost to urban renewal, the windows are becoming increasingly rare.

The windows, ordered from the Jacoby Art Glass Company of Saint Louis, are often the feature noticed on entering the sanctuary, and are often the memorable element for people who visit Grace Church. (23) The windows comprise 1030 square feet of glass, and the light filtering in through them sets the mood of

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the worship. The windows are Munich style gothic revival windows. Each depicts an ecclesiastical scene in moderately complex detail. The figures are typically more European in appearance than middle-eastern. The earliest work of this type appeared in the Chartres Cathedral outside of Paris. Before long, however, The Royal Bavarian Glass Painting Studio in Munich became the focal point in Europe for this type of work. They shipped countless windows to the United States, and even had a branch office in New York until the outbreak of World War I. After World War I, Jacoby Art Glass Co. of Saint Louis was the agent for the Munich studios and did many installations for them, especially the Mayer Studio of Munich. Emil Frei of Munich came to the United States to execute some of his windows, and worked out of the Jacoby studio. Frei's visit gave the artists at Jacoby ample opportunity to observe (and imitate) the work of a mast artist of the Munich school. Mr. Lee Cook, a student at the Chicago Art Institute, joined Jacoby studio as an artist/cartoonist about the time the windows for Grace church were made. (24) The Jacoby studio produced glass windows for several projects regionally and nationwide totaling well over 10,000 major installations, and Grace church is an excellent example of the craftsmanship. (25) Major projects designed by Lee Cook and Jacoby Art Glass Company, include

Missouri Methodist Chapel, Columbia Missouri
St. Mary's on the Highlands, Episcopal, Birmingham, Louisiana
St. Luke's Episcopal, Hot Springs Arkansas
Broadway Presbyterian, Rock Island, Illinois
St. Mark's Pro-Cathedral, Hastings, Nebraska
The Hofbrau, Mayflower Hotel, Saint Louis, Missouri
St. Luke's Episcopal, Tulsa, Oklahoma
Grace Episcopal, Monroe, Louisiana (26)

Collegiate Gothic Architecture

The term Collegiate Gothic derives from Gothic Revival, an architectural style inspired by medieval Gothic architecture. Beginning in the mid-18th century, Gothic Revival became a popular building style during the 19th century and was often employed because of its overtones for academic, political, and religious buildings. The style incorporates a mix of Jacobean and Elizabethan Gothic detailing in its designs. The style is known for its large center towers, tall, almost monumental, proportions with flanking battlement, or castellated towers and parapetted walls. Gothic or ogee arches usually grace the structures in window and door surrounds and detailing. Polychromatic color schemes for the building are common as well. The style is meant to imply English medieval universities with castle-like appearances. The Grace Methodist Episcopal Church fits the description of a Collegiate Gothic building.

Architect Ralph Adams Cram popularized the style on the campus of Princeton University. Having designed several of the structures on the campus the style immediately took hold and soon became a

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staple for not only collegiate buildings but for other institutional buildings across the country. Some credit for the nationwide popularity of the style comes from the Columbian Exposition in 1893, which started to emphasize the City Beautiful movement. This called for buildings and spaces to be constructed on a grander scale than formerly prepared. The call for classical ornate buildings with an emphasis on symmetry and decorative detail fits the Grace Methodist Episcopal Church that Ernest Brostrom designed.

The Grace Church is a unique example of Collegiate Gothic architecture. The building carries most of the elements that make the style what it is. The building has castellated elements that are key in Collegiate Gothic architecture. The building, for the most part, has perfect symmetry and a massive scale that signify the style in the large public buildings that carry the style. The main façade has segmental arches and two projected massings, mimicking gothic towers, which scale the face of the building. These details are important elements of the Collegiate Gothic style that the Grace Church holds, along with a subtle vertical emphasis, elaborate detailing and the use of contrasting materials. At the time of its construction, Brostrom referred to this style of church as "perpendicular gothic." The name is appropriate in describing this particular Collegiate Gothic building. The overall feel of the building is very horizontal with subtle hints of verticality offers an even feel to the building. All of the vertical emphasis is subdued due to the low-slung segmental arches, and the sedate stepped gabled parapet. Vertical elements on the main façade are thick and unassuming with the exception of the two sets of crosses located near the top of the façade. The crosses do not break the plane of the parapet keeping the vertical emphasis to a minimum. It strays slightly from the typical Collegiate Gothic formula and makes it unique. Although the interior of the church has undergone significant changes throughout its history, the church as a whole is a wonderful example of Collegiate Gothic style.

Grace Methodist Episcopal Church, designed by Kansas City architect Ernest Olaf Brostrom, is significant on the local level because it is a good representation of Collegiate Gothic architecture. The design of Grace Methodist Episcopal Church is unique in Winfield, Kansas. Similar examples designed by Brostrom include, the Eight St. Baptist Tabernacle in Kansas City, Kansas, and the Bethel Evangelical Mission Church in Topeka, Kansas. Grace Methodist Episcopal Church is an excellent of Collegiate Gothic architecture and is a building worthy of listing on the National Register of Historic Places.

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12. SGAA, **“History of Stained Glass”**, Page 22
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VERBAL BOUNDARY DESCRIPTION

The Grace Methodist Episcopal Church occupies lots 9, 10, 11 and the south half of lot 12, Block 16, College Hill Addition to Winfield, Cowley County, Kansas.

BOUNDARY JUSTIFICATION

The Boundaries include the historic building, as well as the Education wing, added in 1959, but do not include the parking lot, playground, and the College Hill Apartments, also owned by the church.

Photographic Information

The following information is consistent for all the photographs:

1. Grace Methodist Episcopal Church
2. Cowley Co., Kansas
3. Photograph by Bob Bettis
4. July 20, 2005
5. Digital image on file at KSHS

The following information is specific to each photograph:

<u>Photo #</u>	<u>Description of View</u>
1.	View of front elevation from the west.
2.	View from the south.
3.	View of the rear and addition from the east.
4.	View of north elevation and addition from northeast.
5.	View from the west
6.	View of sanctuary and pulpit facing east.
7.	View of sanctuary and stained glass facing west.
8.	View of sanctuary and stained glass facing south.
9.	View of balcony and columns facing northeast.
10.	View from the southwest.

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Grace Methodist Episcopal
Church

Cowley Co., Kansas

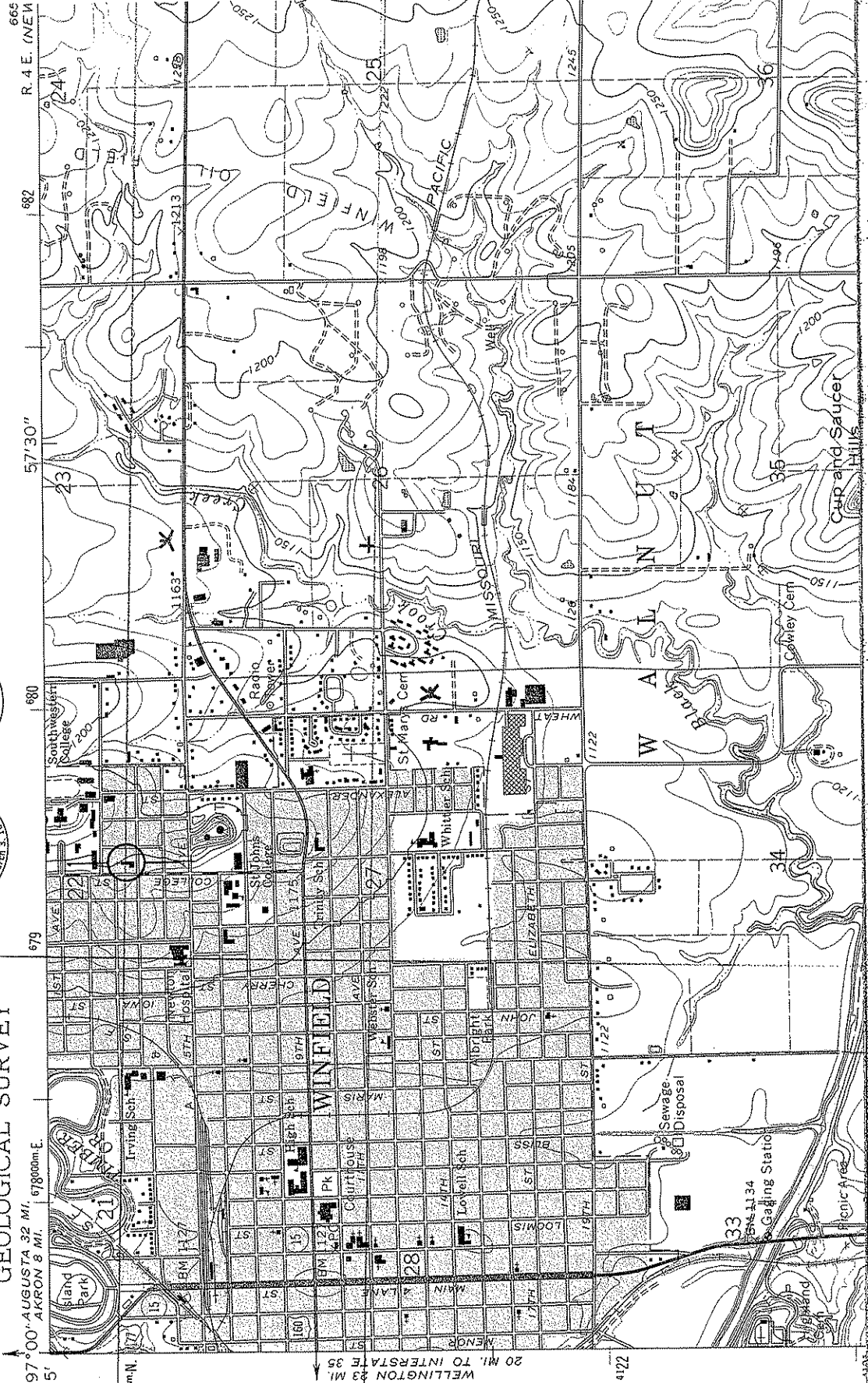
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DEPARTMENT OF THE INTERIOR
GEOLOGICAL SURVEY



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