

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 National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. 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 certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

## 1. Name of Property

Historic name St. James Episcopal Church

Other names/site number KHRI# 173-5880-00751

Name of related Multiple Property Listing NA

## 2. Location

Street & number 3750 E Douglas Ave

NA
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 not for publication

City or town Wichita

NA
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 vicinity

State Kansas Code KS County Sedgwick Code SG Zip code 37208

## 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,  
I hereby certify that this x 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 x meets \_\_\_ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:  
\_\_\_ national \_\_\_ statewide X local Applicable National Register Criteria: \_\_\_ A \_\_\_ B X C \_\_\_ D

Signature of certifying official/Title Patrick Zollner, Deputy SHPO Date \_\_\_\_\_

Kansas State Historical Society  
State or Federal agency/bureau or Tribal Government

In my opinion, the property \_\_\_ meets \_\_\_ does not meet the National Register criteria.

Signature of commenting official \_\_\_\_\_ Date \_\_\_\_\_

Title \_\_\_\_\_ State or Federal agency/bureau or Tribal Government

## 4. National Park Service Certification

I hereby certify that this property is:  
\_\_\_ entered in the National Register \_\_\_ determined eligible for the National Register  
\_\_\_ determined not eligible for the National Register \_\_\_ removed from the National Register  
\_\_\_ other (explain:) \_\_\_\_\_

Signature of the Keeper \_\_\_\_\_ Date of Action \_\_\_\_\_

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**5. Classification**

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

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

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

<input checked="" type="checkbox"/>	private
<input type="checkbox"/>	public - Local
<input type="checkbox"/>	public - State
<input type="checkbox"/>	public - Federal

<input checked="" type="checkbox"/>	building(s)
<input type="checkbox"/>	district
<input type="checkbox"/>	site
<input type="checkbox"/>	structure
<input type="checkbox"/>	object

Contributing	Noncontributing	
1	1	buildings
		sites
		structures
		objects
<b>1</b>	<b>1</b>	<b>Total</b>

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

NA

**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 19<sup>TH</sup> AND 20<sup>TH</sup> CENTURY REVIVALS/Late Gothic Revival  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Materials**  
(Enter categories from instructions.)

foundation: STONE  
walls: STONE, WOOD, STUCCO  
\_\_\_\_\_  
roof: STONE/slate  
other: \_\_\_\_\_  
\_\_\_\_\_

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### **Narrative Description**

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources, if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

#### **Summary**

St. James Episcopal Church in Wichita, Kansas is a prominent example of 1920s ecclesiastical architecture. The church is located in the residential College Hill neighborhood at the northeast corner of East Douglas Avenue and North Yale Avenue. Established on a bluff to the east of downtown, College Hill was one of the city's first streetcar suburbs from that developed in the 1910s and 1920s into one of Wichita's early automobile-oriented suburbs. The congregation, which was established during a meeting held on June 4, 1920, broke ground in July 1925 and dedicated their church building on Memorial Day, May 30, 1926. They hired noted Wichita architect Lorentz Schmidt to design their English-style Gothic Revival structure, consisting of a tower and two wings that faced west toward the city center. One wing comprised the nave, chancel, and sanctuary. The south wing comprised a chapel dedicated to the Holy Innocents along with office spaces and spaces for a sacristy and a vestry. The building was budgeted to cost about one hundred thousand dollars, but the costs increased, and loans were obtained to finish the construction.

Additionally, an undercroft was built that included a large kitchen and meeting spaces for parish activities. When the congregation purchased the original plot, the land already contained a house which served parish activities before being torn down when the current building was constructed. Interior furnishings consisted initially of furniture from the original wooden structure moved on site. By the 1930s, finances allowed work to start on outfitting the chancel with wooden paneling, a more ornate reredos, seating for the choir, and a rood beam.

In June 1948, the parish started construction on a substantial education wing and parish house addition to the north of the sanctuary to house educational and social spaces for parish activities. Lorentz Schmidt again designed this addition that was completed in October 1949. Currently, the parish house addition contains a large hall known as the "Guild Hall" which is used for various parish activities. With a surrounding wall, this addition created a courtyard to the north of the original structure. An additional "bride's quarters" room was added to the west end of the north wall of the nave as well.

The property is in excellent condition and has had very little alteration, especially along the west and south facades. The interiors of the 1920s structure retain a high level of integrity and look much as they did since the addition of the stained glass windows of the early postwar years. An addition along the eastern facade integrates well with the original building with even most of the east and north facades visible. Remodelings, additions, and renovations have mainly been sympathetic with the original buildings.

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### **Elaboration**

#### **Overview of the Exterior**

Along the north side of Douglas Avenue between Yale and Roosevelt Yale Avenues, St. James Episcopal Church is at the crest of the hill overlooking downtown Wichita in the College Hill neighborhood. College Hill is a bluff that runs north and south to the east of downtown and is a residential neighborhood known for its tree-lined brick streets and single-family homes and duplexes that range from bungalows to substantial 1920s revival mansions. To the west of the church is the Clifton Square shopping center complex made up of a mix of original homes and brought in or adapted structures. To the east is the campus of Blessed Sacrament Catholic Church including a postwar house of worship and 1920s-era Gothic Revival school building. Across Douglas Avenue to the south are a series of mansions that date from the early 1900s that include the former

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homes of Fred Stanley, C. M. Beachy, and H.W. Darling. To the east of these on the south side of Douglas Avenue is a parking lot for Blessed Sacrament and the upper reaches of College Hill Park.

The original "front" of the church was an L shaped structure of 108 feet by 119 feet with two wings that flanked an open lawn facing west toward downtown. Overall, the original portion of the building is an L with short wings that project from it. One source described the arrangement's symbolism, noting that the chancel and sanctuary (face) toward the East, the source of Light and Life, the rising sun, and the birthplace of our Lord, Jerusalem. The nave is toward the west. The south extension from the tower, forming a right angle (with) the dominant square tower, symbolizes outstretched, open arms. The stonework is laid in a broken range ashlar pattern and continues up the entire height of the tower. Inside, the floors of the nave, tower, and cloister are of slate from Vermont. Floors in the chancel and sanctuary are slate & oyster gray marble floors modeled after the floor of the chapel of King Edward VII in Westminster Abbey. The walls are constructed of Silverdale stone from Arkansas City with a base course of Bedford stone from Bedford, Indiana. The roof is made of slate from Pennsylvania, and the gable ends feature half-timbering woodwork, unless otherwise noted, is of oak.

The main worship space at the heart of Schmidt's plans for St. James is a one-story gable-roofed structure, 108 feet long by 41 feet wide oriented on an east-west axis housing a nave and chancel. A one-story gable-roofed office wing of 78 feet long extends to the south from where the chancel joins the nave. This wing also contains the Chapel of the Holy Innocents and original plans called for a choir vestry adjacent the chapel. The chapel and choir vestry face a hallway that ran along the west side of the wing from the tower to a rector's study. Originally, a kitchen and social area occupied the basement with a dining room to the south and the kitchen to the north. At the south end of this wing is a cross-gabled wing of 39 feet by 24 feet with, the longer measure running parallel to the nave. The original plans called for a Tudor Revival rectory to extend off of the chapel wing, but this was never constructed, so the end of the wing became the rector's study.

A three-story square tower of 18 feet square rises from where the nave and office wing meet. A prominent tower connected these two wings. By the mid-1920s, the wing and tower arrangement was becoming a popular arrangement for church designs nationwide with one wing housing worship space and the other containing social and educational space (as opposed to the social rooms being in the basement underneath the worship area or accessible immediately off the worship area as overflow space).

Schmidt used Gothic Revival for the main nave and chancel. Some sources refer to this as "Early English" dating "about the beginning of the 15th century, a combination of Gothic and Norman."<sup>1</sup> The main inspiration came not from the great cathedrals, but the more modest village parish church. The south wing, by contrast, was designed to look less ecclesiastical and more residential and featured elements that were Tudor Revival rather than Gothic such as diamond-paned windows (before many windows were replaced with stained glass) and half-timbered gables. Together, the two wings and tower create the feel of a cluster of buildings in an English village instead of a single Gothic Revival edifice. Therefore, Gothic Revival will be used to describe the nave, chancel, and tower while Tudor Revival is more appropriate for the office/chapel wing.

### Tower

The Gothic Revival tower is square and measures 22 feet square and extends three stories. On the west face, it extends from the nave wing by 15 feet and from the office wing, extends 5 feet. The north wall of the tower extends up from the nave roof at about the midpoint. Attached diagonal buttresses extend up, on each corner from the ground (or roofline on the rear of the tower) to the flat parapet at the about  $\frac{4}{5}$  of the tower height, ending just below the band molding that demarcates the parapet. There are offsets at approximately a third and two thirds up on the west buttresses.

At the ground level facing west is a large wooden door made up of vertical elements and two metal bands that form ornate designs close to the hinges. The surround is flush with the tower wall, save slight projections at the

<sup>1</sup> Quote from "Record of Mr. Gee," undated manuscript, St. James parish records.

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base, and is topped by a four-point Gothic arch (matching the shape of the door itself) from which extends a small oriel-fixture that contains a light. A single rectangular window marks the second floor in the center of both the west and south facades.

At the third floor is the belfry. The middle of each side of the tower at this level features two gothic arch openings that contain stone louvers. Above these openings is a cornice that indicates the start of the parapet. At each corner is a plain waterspout that curves downward slightly. The cap of the parapet is plain although it steps up slightly toward each corner.

### Nave wing

The nave wing is Gothic Revival and extends 66 feet from the tower. The south wall, forming the south side of the nave, extends one story. Along this wall are four sets of stained glass windows (to be described in detail in the section). Between these windows are attached buttresses that extend up the height of the ground floor. At the west end of this wall is a small gable-roofed entry wing that projects out a few feet. The one-story entry door faces south and contains two wooden doors that, when closed, form a single Gothic arch. To the left of the door is a metal fixture in the shape of an oriel window that houses a light. Above the door is a carving of a Celtic cross. The side walls each contain a small rectangular window. In 1985, the parish constructed a terrace of sandstone pavers roughly 24 feet square in front of the front door. It is surrounded by a low stone wall that has openings on the east for the sidewalk that leads to the tower entrance and on the west, for a set of steps that lead down to Yale Avenue.

The west wall is a single gable facade that follows the sidewalls and roofline. Centered in it are three tall lancet windows that extend from the ground floor to the upper third of the gable. The cornerstone bears the date MCMXX is at the lower right edge where it meets the entrance wing.

The north wall was originally an exterior facade but is now covered by a glass walkway and the lobby area. Although interior ceilings shelter the upper portion of the space, the ground floor area still allows views of the original wing that projects out slightly. This facade still contains a rectangular door that opens into a walkway behind the chancel. To the left of this door are two sets of paired rectangular windows that provide light to the north sacristy. The east wall of this wing is short and now faces the entry doors of the lobby and contains a small rectangular window that also illuminates the north sacristy. To the right of this wing extends the north wall of the nave that, other than being enclosed, largely mirrors that of the south nave wall with four stained glass windows separated by buttresses. In the 1940s, construction of the parish house addition included adding a small "bride's room" that also contains a bathroom and closet.<sup>2</sup> A small gabled wing slightly larger than the entryway, this space features rectangular windows on the west and north walls. The east wall contains what was once a second exterior door but is now the main entrance to the nave from the lobby. The door and surround feature a shallow arch.

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<sup>2</sup> Original plans called for there to be a fifth stained glass window along this north wall, but this was never installed and the space, instead is now a doorway to the bride's room.

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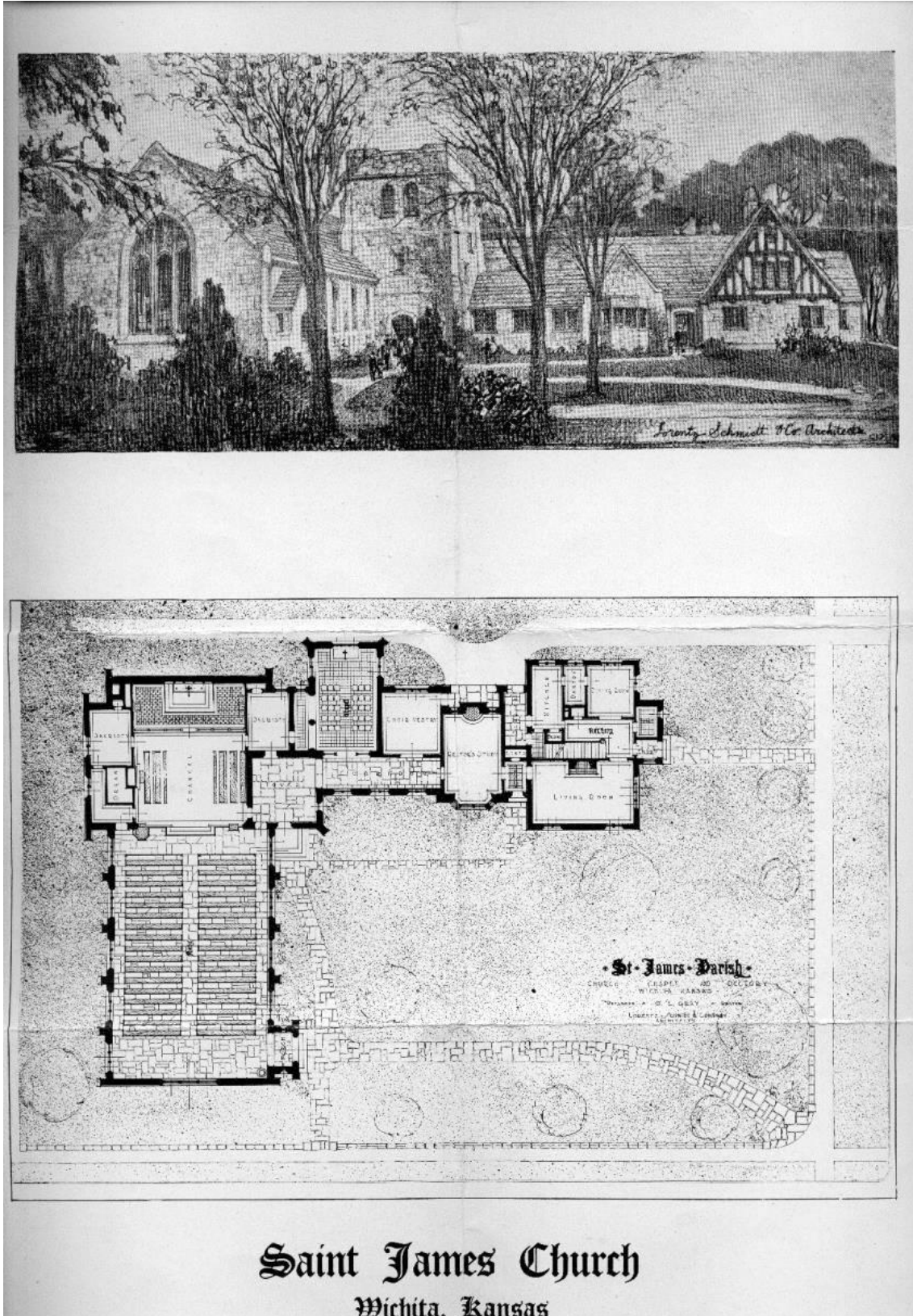


Figure 1: Original plans for the church showing the attached rectory that was never built. A modified version of this design became today's office wing.

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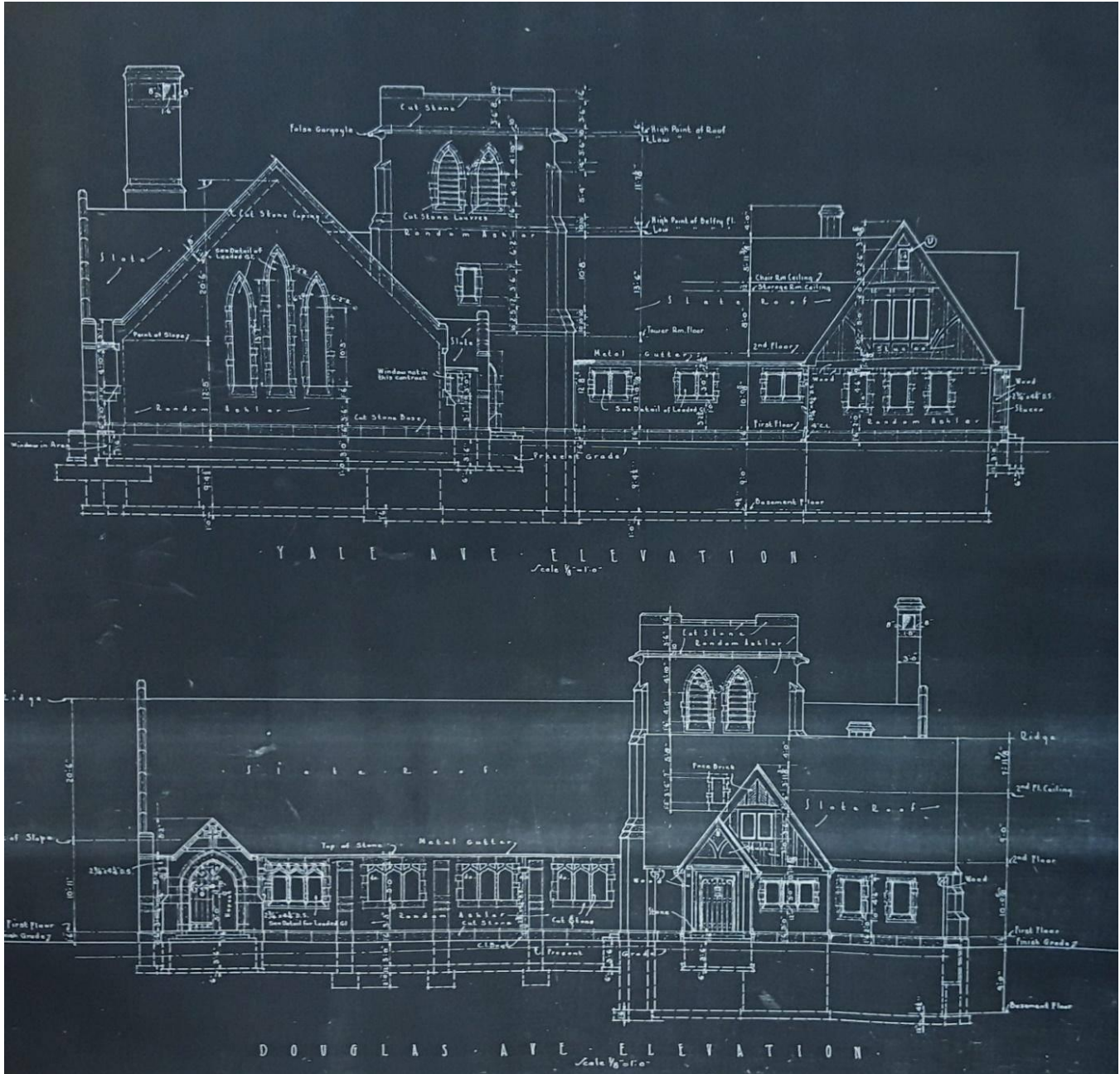


Figure 2: A copy of Schmidt's final plans dated July 1, 1925 reveals the changes to the office wing from the original design.

### Office/Chapel Wing

The office wing is a one-story Tudor Revival structure that extends south from the tower 57 feet. The western wall in the side-gabled portion contains three sets of paired stained glass windows that illuminate a corridor called "the cloister."<sup>3</sup> These will be described in detail later. The western wall's front-gable portion features a half-timbered gable end, extends out slightly, and contains three rectangular stained glass windows of clear glass, made up of panes arranged in a 5 x 6 pattern. These provide light to the main office. Above the

<sup>3</sup> Initial plans were for there to be a bay window at what would have been the rector's lounge along this wall, but this was never built.

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windows and in the gable-end is a tripartite window on the second floor, and a small rectangular window at the attic peak.

The south wall/elevation of the office wing faces Douglas and is one story with a cross/front gable extending above it. The gable is off-center to the left side of the façade and contains a set of paired windows divided into 20 evenly spaced lights. Beneath the gable on the first floor is a large inset wooden door, pilasters, and covering, as well as a set of three windows. Each window has a 4 x 5 pattern with clear glass panes except for center stylized heraldic shields out of art glass. To the right of the gable, along the southern wall are two additional windows with divided lights of clear glass that illuminate the rector's office. The eastern portion and gable end contain four bays: three rectangular windows of divided lights and a door on the right-end bay. In the gable there is a set of three windows.

From south to north, the original east facade begins with the cross gable wing from the south office space. The first floor of this wing contains three rectangular stained glass windows that illuminate the rector's office. The gable itself features a unit of three adjoined windows, above which is a brick pattern in the gable peak. To the right of this wing on the ground floor is a small inset doorway to the rector's office. Above this is a small shed roofed dormer that contains two small windows, one of which is at the top of stairs to the second-floor offices and the other illuminates a small upstairs bathroom. Inside on the ground floor between this door and the chapel, along what was once an outside wall is an interior area that is now office space. The rear of the chapel is next and extends out into the modern corridor. To the right to the chapel wall is a small wall containing windows that bring light into the south sacristy. To the right of this are the chancel wall and an inset where the original north cross gable extended out from the nave/chancel unit. A staircase at the chancel rear wall extends down to the basement. In addition to the door at the base of the stairs, the chancel wall along the stairs contains three casement windows with 3 by 2 lights. It was originally an exterior staircase but is now a part of the interior corridor. A rectangular stone chimney in the same stonework as the rest of the building rises from the north corner of the chancel wall.

#### 2000s-era east addition to the original structure

The original east façade looks towards Roosevelt Street and is now part of an interior corridor opposite a recent addition that houses a music room and additional offices. This new addition is cruciform and mirrors the Tudor Revival of the original structure with stone first-floor walls and steep gabled roofs. Today there is a south facing exterior doorway between the original church building and this newer structure surrounded by clear glass panes that connect the original church structure with the new addition.

The corridor ceiling is flat with skylights that bring light into the interior of the structure. A half skylight covers the stained glass window of the chapel but still allows light to come through. The stained glass window of the chancel extends above the flat roof of the corridor. Above the modern corridor roof is the rear chancel wall that contains three stained glass windows housed in a shallow-pitched Gothic arch opening.

#### Parish Hall/Guild Hall

When originally constructed, the Guild Hall wing extended north of the original structure. Its only connection to the main church building was via a small, narrow structure that joined the original structure at the north vestry wing and consisted primarily of two opposing doorways, one opening to the east and the other, to the west.

The Parish House/Guild Hall wing is a flat-roofed, two-story structure made of Silverdale limestone that runs north-south. The building features two perpendicular arms that form a rough U-shape with the ends facing west toward Yale Avenue. It is 152 feet long (north-south) and is 20 feet high on the east side and 17 feet high on the west face. A concrete foundation and basemen run the length of this main body of the Guild Hall and extends slightly above the ground level forming a water table line. Near the southern end of the west facade is a two-story arm 22 feet in width extending 23 feet from the main structure. At the north end of the Guild Hall is another arm, containing the auditorium runs east and west at 89 feet in length, 57 feet in width, and extending 43 feet from the main body of the addition. The parapet around the top is simple with no ornament unless



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The auditorium wing forms the northern end of the structure. The facade facing Yale Avenue has a single opening in which are three metal-framed casement windows with upper windows of nine lights and lower ones of 3 by five lights of clear glass. Attached buttresses extend out from the corners the wing and the parapet steps up in the center. In the center of this rise in the parapet is an inscription in a Gothic script that reads "St. James Parish House." A stone Celtic cross rises above the parapet at its center. Along Yale Avenue is a low stone wall that encloses a memorial garden that runs along the western facade of the auditorium wing.

The sidewalls of the guildhall wing originally consisted of sets of windows. Each triptych window would have had a central window unit with an upper window of 4 by three lights above a central window. Flanking windows would have been two by three windows on the upper level and 2 by six windows on the lower. The north wall has 3 windows, and the south wall has 2. Attached buttresses divided the north and south walls between each of the windows. Since the remodeling of the 2000s, two of the windows of the southern wall got adapted. The upper windows of each unit remained as clerestories and the lower ones converted into doorways. On the north wall, the upper windows of each unit also remained and the lower ones replaced with glass doors that now open out into a walled playground that extends along the northern side of the guildhall. The window nearest Yale Avenue has remained in its original form.

On the south wall nearest Yale Avenue is a projecting entryway with attached buttresses extending from the south, east, and west faces. Metal lanterns extend from the two buttresses on the south facade. In the center of the south facade, facing what is now the "Celtic Garden," is a stone doorframe that encases a pair of doors that form a segmental arch. Above the surround is a frieze of 5 shields.

The north side of the auditorium, faced in the same limestone as the Yale Avenue elevation looks onto an alleyway and, since the recent remodeling, a walled play area. East of these is a square projection that connects to a single-story flat-roofed storage room.

The east wall of the addition, facing Roosevelt Avenue and the parking lot, extends the length of the addition and is faced in blond brick instead of stone with a simple stone cap at the parapet. Going from left to right (south to north), the south/left corner of the addition consists of a single centered window mirroring its counterpart on the Yale Avenue facade and also illumines a staircase. This unit of the facade is nearly 21 feet wide. To the right, is an extension of the facade extends out slightly to form a shallow wing almost 44 feet of width and extending 8 feet from the main structure of the addition. It contains four sets of paired windows on each the first and second story. The space in between the left and right two sets is wide contains a central chimney stack.

To the right of this slight projection is an external staircase leading down to the kitchen entrance. A single small window of 3 by 2 lights is on the second story and illumines another interior staircase. A recent renovation added a noncontributing single-story flat-roofed stone-faced wing (with the same ashlar as the rest of the building) in front of the external staircase. To the right of this addition is a wall of nearly 43 feet in width. A chimney extends up at a point about one third the wall's length. To the south of the chimney, the wall contains six paired windows, three on the second story and three on the first. To the right of the chimney, the rest of the facade is a single flat expanse with one metal door and an adjacent 3 by 2 light window at the right/northern end that serves the back of the guildhall stage. The stonework from the north wall forms quoins at the northeast corner of the structure where it meets the brickwork of the east wall.

### Changes to the Site

The land that St. James Episcopal Church now occupies originally consisted of a series of homes constructed in the turn of the century. The Magill home, at what would become Douglas and Yale Avenues, gave way to the original St. James church building of the 1920s. The 1914 Sanborn map shows that the land at the corner of Douglas and Roosevelt Avenues once contained three two-story wood-frame homes. One was that of Harry Mead (and later that of Judge J.N. Haymaker) erected in 1911 at 3754 Douglas Avenue. Eventually, this home became part of the St. James complex and by the 1960s, was used as a Sunday School building with gift shop

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downstairs. At the corner of Roosevelt and Douglas Avenues, at 3756 East Douglas Avenue, stood another house, now gone.

In 1956, the parish acquired the home of James Knorr home at 135 North Roosevelt Avenue as a Rectory along with Lot 2 in the College Hill addition, known as 121 North Roosevelt Avenue, which in 1914 contained a two-story wooden structure that seemed to be gone by the 1950s. The house at 135 N. Roosevelt Avenue became the Church Annex, and the intervening ground became a parking area it remained part of the St. James complex until about the 1970s. It has since returned to being a private home.

The Mead/Haymaker home was torn down in the early 2000s and is today a park. About this same time, the grounds in front of the guildhall became developed around a Celtic Cross called the "Celtic Garden." In 1976, there were several plans to develop the grounds into a columbarium space, but these were not constructed. A walled memorial garden has been added adjacent to the west wall of the auditorium.

### Recent Alterations

In 2003, work began on a \$250,000 renovation that included the construction of a music room flanked by offices. The main music room features a gable-roofed with the space oriented east-west with a bank of windows that face east. Smaller wings extend north and south of the music room to form a cruciform structure. These wings each have gable roofs that tie into the main gable of the music room. A non-contributing structure, this addition is Tudor Revival in style similar to that of the 1920s church building and on the exterior features stone walls, half-timbered gables, and slate roofs to match the original structure. Located just north and east of the rector's office, this addition is separated from the historic building. The space between the 1920s building and the 2000s-era structure, housing a music room, that is now covered by a flat roof forming a central corridor that extends along the east side of the 1920s building. The flooring is stone similar to that that runs throughout the rest of the public spaces.



**Figure 4: The new music room addition dates from the 2000s but mirrors the architecture of the office wing. The porte-cochere in the back marks the entrance to the lobby.**

### Covered Walkway

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Plans from Larry Reynolds, the architect, date from 2008 and show the lobby being the corner of an L of two corridors, one running along the east wall of the church building and the other, along the north nave wall. Six square limestone piers extend from the music room addition to the corner of the lobby and the spaces in between contain clear glass windows. A similar set of piers and windows line the north wall of this lobby between the entrance and the wall of the Parish House/Guild Hall. Both corridors have flat roofs that containing skylights. One skylight adjoins the chapel wall to allow for natural light to enter through the chancel's stained glass window. Future plans include some panels being replaced with memorial stained glass windows, and some stained glass windows are already in place. A gable-roofed porte-cochere extends 37 feet from the corridor wall supported by six square limestone piers measuring four feet. The gable rests on shallow Gothic arches similar in scale to those in the original church building. A set of double doors with sidelights marks the lobby entrance.

During the renovations of the 2000s, the windows on the north wall of the Guild Hall/Parish House became doors that opened out onto a playground. A storage room on the north wall of the addition was expanded north beyond the previous wall of the parish hall addition. A flat-roofed corridor with clear glass windows was also added on the south wall of the auditorium, and the lower lights of the two south-facing windows have since been transformed into wooden doors.

## **Interior**

### Nave and Chancel layout and construction

The main worship space consists of a nave and chancel. This worship space is oriented towards the east, following liturgical tradition. The nave is 62 feet by 41 feet. The chancel is by 37 feet long and 24 feet wide. It is divided into a chancel/choir space of 25 feet in length and a sanctuary space containing the altar of nearly 13 feet in length. The interior walls are of the same Silverdale limestone and not covered in plaster. The nave floor is Vermont slate varied in color from gray to green to a reddish garnet. The chancel floor, including that of the sanctuary, is a diamond pattern of oyster gray marble from Carthage, Missouri with Pennsylvania slate details.

### Ceiling

The roof is supported by four Gothic arch trusses topped by king posts. Each truss joins the north and south walls at supporting corbels that feature shields at the base. The shields in the nave represent several dioceses of the Church of England, Scottish Episcopal Church, and the Episcopal Church.<sup>4</sup> The ceiling between each of the trusses contains a pattern of purlin and rafter beams consisting of five rafters and two purlins. The remaining ceiling is covered in Celotex ceiling tiles.

### Pews

The American Seating Company constructed the pews, which are arranged in two sections with a large center aisle and two smaller side aisles along the north and south walls. There are 28 pews, 14 in each section that dates from 1927 and are dedicated in memory of Christopher Shepherd.

### North and South Walls

The north and south walls each contain four sets of stained glass windows, inset/recessed in the wall between each truss span. The space between the westernmost truss (of the north and south walls) and the west wall each contain doors. Each inset/recessed set of windows contains three equal panes separated by stone mullions. A cinquefoil arch tops each window pane in each section. Triangular lights fill the area between the upper curve of the ogee arch and the mullion. The lintels above each window contain a portion of the Gloria Patri text, so that when read clockwise from the chancel read: "Glory be to the Father, and to the Son, and to

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<sup>4</sup> Together these shields represent the founding of the Episcopal Church and its apostolic succession from the Scottish Episcopal Church and the Church of England.

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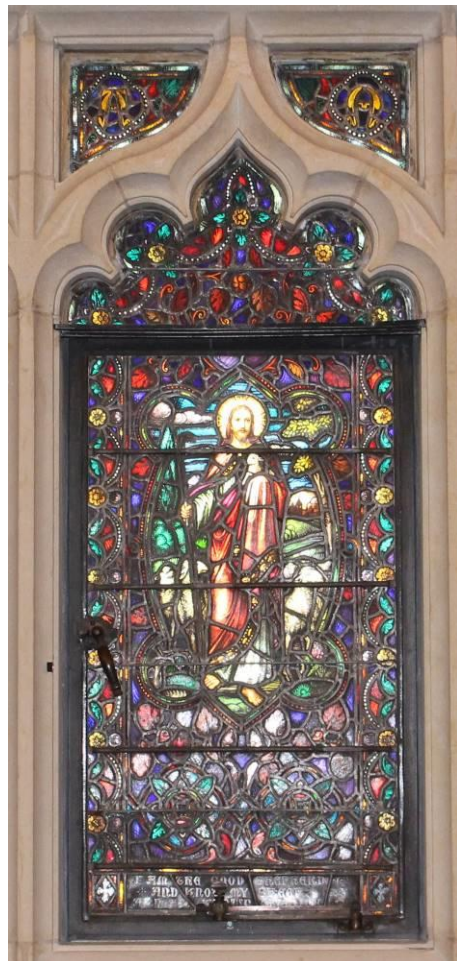
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the Holy Ghost, as it was in the beginning, is now, and ever shall be, world without end. Amen.” The east wall of the nave contains a single Gothic arch opening to the chancel, which is spanned by a rood beam.

### Windows

When first constructed, the windows throughout the structure were simple, with diamond-paned leaded glass with heraldic shield designs in art glass. A letter from May 22, 1925 from Tiffany Studios references plans for a pair of windows in the entrance vestibule. The next record of these windows, however, are a set of proofs from Von Gerichten from the 1930s that depict the Madonna and Child and Jesus and a child. In the 1930s, the parish worked with the Von Gerichten Studios of Columbus, Ohio regarding several window projects, such as plans for windows over the altar as part of the November 11, 1930 dedication of Otis Gray’s memorial. The *Tower* references the windows being dedicated in 1930 but then completed in 1947. It is possible that the 1930 dedication was for Von Gerichten designs rather than the completed Gaytee Studio glasswork. Von Gerichten closed in the 1930s and the remaining groups of windows elsewhere in the church date after World War II.

The stained glass windows on the north and south walls of the nave are memorials from the 1940s and 1950s (one, for example, is a memorial to Lorentz Schmidt).<sup>5</sup>



**Figure 5: An example of one of the nave side wall windows.**

<sup>5</sup> The windows on the south wall had their dedication on Easter Sunday, 1952.

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These illustrate the story of the life and ministry of Jesus and are divided into four sections, each containing three windows. Above each section is a part of the Gloria Patri engraved on the lintel. Original plans for the lintel text and corresponding windows were as follows:

*South wall from chancel end to entrance end:*

Glory Be To the Father	Annunciation of Zacharias Annunciation to Mary Visitation
And to the Son	Annunciation to Shepherd Nativity of Jesus Adoration Of The Shepherds
And to the Holy Ghost	Apparition To Magi Adoration Of Magi Flight To Egypt
As it was in the beginning	Presentation of Jesus Twelve Year Old Jesus in Temple Baptism Of Jesus

*North wall from chancel end to entrance end*

Amen	Burial of Jesus Crucifixion of Jesus Jesus Condemned To Death
World Without End	Denial By Peter Gethsemane Last Supper
Shall Be	Good Samaritan Good Shepherd Prodigal Son
And Ever	Blessed Are the Pure in Heart Sermon on Mount (Beatitudes) Blessed Are The Merciful
Is Now	Casting Out Money Changers Temptation on Mount Ceasar's Money

The windows for the "Is Now" lintel did not get installed. The space below this lintel is now a door that opens into the "bride's room" that dates from the postwar years. The north portion of the bride's room contains a closet and bathroom. The west wall of the bride's room includes a stained glass window depicting a marriage scene. An east-facing door opens into a glass corridor that extends from this wing to the lobby.

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**Figure 6: The nave soon after construction was finished. The pews and furnishings from the former St. Stephens are still being used. The chancel walls have fabric instead of the later woodwork. The stained glass windows will be installed decades later.**

The nave does not have a narthex. Instead, the only entrance to into the rear of the nave was, until the construction of the bride's room, a small vestibule with white stucco walls and a wooden ceiling consisting of three panels. The sidewalls of this vestibule each contain one of the two Von Gerichten windows.

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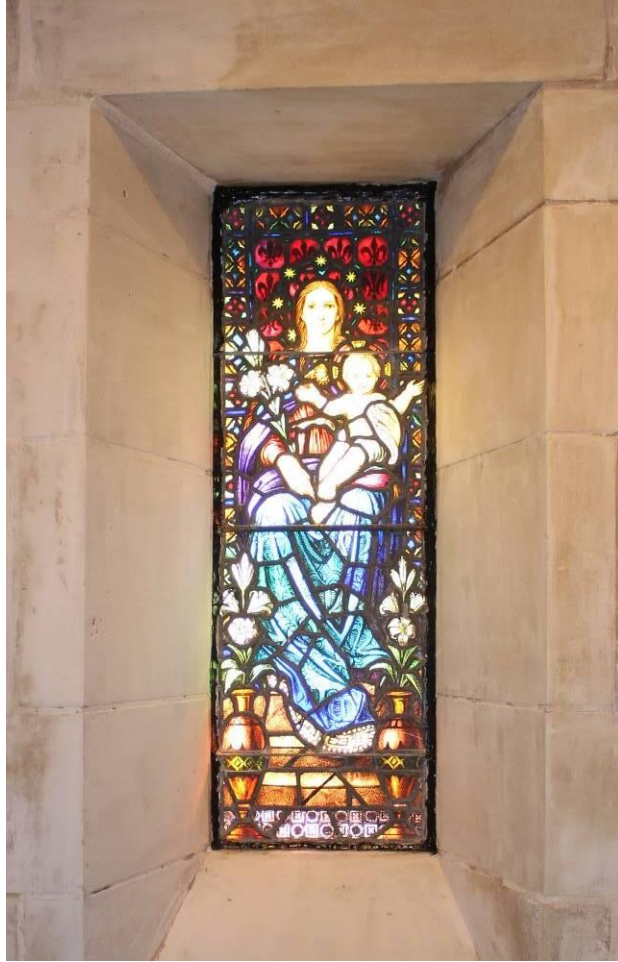
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**Figure 7: Proofs of the vestibule windows from Von Gerichten**

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**The actual windows**  
**Note the minor changes between these and the original proof**

Rear/west Nave Wall

The west wall is the rear wall of the nave. Centered in the wall are three large lancet windows which depict Christ enthroned as king surrounded by apostles, prophets, and martyrs along with text from the Te Deum.

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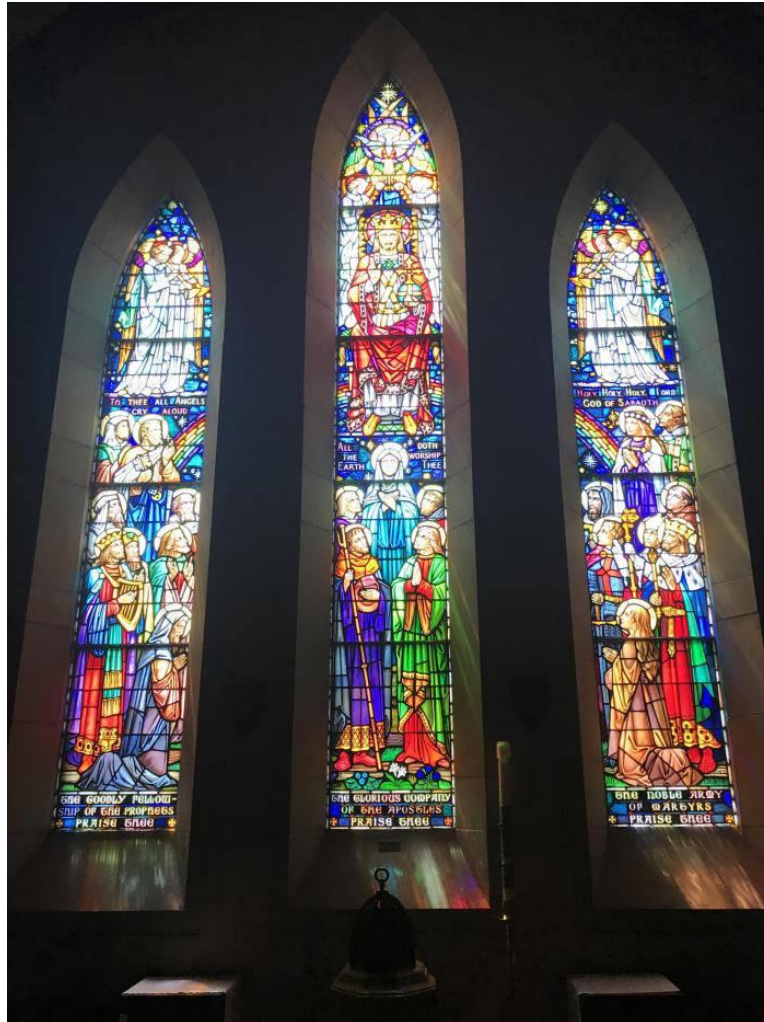


Figure 8: Lancet windows in the rear of the nave

In contrast to the intricate designs of the nave wall windows, with small pieces of glass and detailed depictions of figures, the rear wall window features much more stylized portraits and lighter colors, suggesting a more mid-century approach to stained glass. One article in the *Tower* suggests many of the nave windows, including these, may be products of the Jacoby Studios of St. Louis. John Salisbury, who worked for Gaytee, did not recognize these as being in Gaytee in design or look. If they are Jacoby, they may be the work of designer James Blackbord who did design many of the windows for St. James.<sup>[6]</sup>

<sup>[6]</sup> William H. Oppliger, "A Short History of the Jacoby Studios" *Stained Glass: Quarterly of the Stained Glass Association of America* 94:3 (Fall 1999): 207-13.

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**Figure 9: Early image of the chapel.**

The lancet windows have art glass with heraldic shields and predate the postwar Christ the King scene. The window closest to the rear of the nave on the right side of the photo is now a doorway to the bride's corridor.

Below the center window on the floor of the nave is the baptismal font dedicated in 1930 in the memory of Helen Evelyn Houston. It is a small stone baptismal font set apart from the wall and stands on a stone platform. The base of the font is octagonal and seven of the eight sides, excluding the side facing the wall, have small carved details of symbols of Christian baptism and the Christian life. The basin of the baptismal font is narrow and the volume is fairly small. Baptism is primarily administered by affusion at this font.

### Chancel

The nave faces eastward into the chancel through a large single Gothic arch 22 feet wide that rises 19 feet from the chancel floor. A rood beam topped by a cross spans the opening. A set of stairs in the middle of the opening leads to the chancel, with brass handrails on each side. Railings of wooden panels extend north and south of the rails along the edge of the chancel floor. To the north of the stairs on the north side of the chancel opening is a five-sided pulpit. The pulpit, low screen, and lectern are wood, with Gothic revival carved details and embellishments. Plans for these indicate that H. G. Overend designed most chancel furnishings for the American Seating Company in 1926. These details include a grapevine bordering the top of the pulpit and the words "Go ye into all the World and Preach the Gospel" in a Gothic text under this grapevine. To the south of the stairs on the south side of the chancel opening is a lectern that rises from a small production on the chancel rail. The lectern was built with the ability to be turned to the side, and its base is finished with carved details including two haloed eagles on both sides which is traditionally a symbol of St. John.

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The walls of the chancel feature nine-foot-high oak wainscoting, above which are stone walls. The chancel ceiling is a gambrel vault with wood purlins and rafters similar to those of the nave. A single Gothic arch-truss crosses the chancel midway along its length. Facing sets of choir stalls line the chancel. The north stalls, dating from 1928, consist of three pews. To the south of the aisle is one pew, behind which is the organ console and the organ is from 1928. The pipes are located north of the chancel behind a large wooden screen with carved details. This organ is now in the home of one of the parish members, and the current organ is from the Walter Holtkamp, Jr., company, dating from 1964. Plans indicate that H. G. Overend designed the pipe screen for American Seating in 1929 and the dedication for this screen took place in 1935. The screen consists of a series of panels in which medieval decorations are formed from what appears to be an intertwining series of branches. The parish dedicated the chancel panelings, south choir, bishop's chair, sedilia, and altar rail in 1937. Prior to this cloth curtains lined the walls of the chancel.

The north and south walls of the chancel east of the choir seating each contain doorways. The door on the north wall opens into a north sacristy that contains a small closet. The south doorway opens into a small space from which extends, going clockwise, the south sacristy, a stairway down to the basement, and a short flight of stairs that lead to the interior of the tower room.



**Figure 10: The chancel in the late 1930s. The woodwork has been installed but the rood beam and the stained glass window over the altar have yet to be added.**

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### Sanctuary

The east end of the chancel contains the sanctuary. The sanctuary sits one step above the chancel. The west end of the sanctuary is adorned with a wooden altar rail with Gothic Revival carved details, grapevine motifs along the upper portion of each section. A set of wooden seats for the celebrants flank the north and south sanctuary walls. On the north wall are four chairs, the second from the left has carvings of a bishop's mitre. Three chairs line the south wall. Credence tables flank the reredos along the rear chancel wall. The altar itself is raised on an altar platform of Kasota marble. Original plans, standard for liturgical religious structures for the time, had the altar against the wall containing the reredos where the priest would celebrate the Holy Eucharist away from the congregation. Today, liturgical practice in the Episcopal Church favors the celebrant facing the congregation. Thus, the altar has since been moved away from the chancel wall, and for the Eucharist, the celebrant stands between the altar and the reredos. Friar Otis Gray's ashes are buried underneath the altar, which is noted by a memorial plaque on the east wall north of the reredos. Measuring ten feet wide by 38 inches high, the oak altar includes carved details such as the letters "IHS" on the center of the front panel, representing an abbreviated form of the Greek word for Jesus. On the upper portion of the altar are carvings of five crosses, representing the five wounds of the Savior.

The 12 by 14-foot high reredos consists of a central niche that rises above the rest of the unit. Flanking this on each side are three panels. Niches on the left and right ends of the reredos contain wooden statues of St James, brother of Our Lord, on the north side and St John. St John's Episcopal Church is the "mother" Episcopal Church in Wichita, and several symbols of St John are present at St James. Other carved details include a hand in the upper center of the reredos stretching downwards, representing the God the Father, and below it a dove descending, representing God the Holy Ghost. Six symbols of the passion represent God the Son; including the pincers and hammers, the seamless garment of Christ and the lots, the crown of thorns with the three nails, the cock, the pillar and scourges, and the ladder, reed, and spear. Wooden tracery extends along the entire upper portion of the reredos including the central niche and side niches.<sup>6</sup>

The credence table on the Epistle side of the sanctuary is enriched with the carved grapevine symbolizing the Holy Eucharist. The elements used in the communion are placed on the credence table. The panels and all of the woodwork are further enriched with a carved representation of the pomegranate, an emblem of immortality; the acorn or oak, emblematic of the power of God; and the rose, a symbol of the Messianic Hope.

Above the reredos is a Gothic arch opening that contains three stained glass windows. The central window depicts the risen Christ.

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<sup>6</sup> "The Otis Gray Memorial Altar," *The Kansas Churchman* (April 1930): 6.

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**Figure 11: Stained glass windows over the altar**

The November 1947 *Tower* marks the installation of these as follows:

New Chancel Window installed

“During the week of October 26, a beautiful new stained glass window was installed in the sanctuary of the Church, immediately above the Altar and reredos. The subject of the window is “The Resurrection of Our Lord Jesus Christ.” There are three panels, the center one showing the Saviour, the one on the right, the adoring the Adoring Angel and the one on the left, Mary Magdalene. the glass is all imported antique glass, and the colors are unusually beautiful.

The window, which is not a memorial, was presented to the Church by Dr. and Mrs. Harry W. Horn and was blessed by the Rector during the Founder’s Day service on Tuesday, November 11, at 9:30 a.m. The High Altar in the church was dedicated on that day seventeen years ago, Nov. 11, 1930.

The window was made by the Gaytee Studios of Minneapolis, Minnesota. The other windows in the Church were made by the Von Gerichten Studios of Columbus, Ohio, a firm which is no longer in existence. After very careful study, the Gaytee Studio was selected as it was thought that their work was comparable to that of the Von Gerichten Company.”

Conversations with John Salisbury who took over the Gaytee Studios in the 1960s, confirm that these stained glass windows over the high altar bear the design features of Gaytee Studios, especially that of artist Robert John Norman, who worked for Gaytee at the time.

#### Tower

The ground floor of the tower room contains the same stonework on the walls and floor as in the nave. The main door on the west wall is the dominant feature. Running clockwise from this doorway is a small door that leads to the nave. The north wall is a plain wall, save for two stones bearing inscriptions. One near the

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entrance to the nave reads, "St. James Parish Entrusts the erection of this house of worship to B.F. Copley H.F. Gee, A.R. Baldwin, H.W.Horn, E.N. McGregor, J.H.LaGrant, Otis E. Gray, Rector and Schmidt, Boucher & Overend Architects – MCMXXVI." One on a stone near the door to the chancel and sacristy reads, "The Branch Family Vernon- Luella- Hazel + Jesu, Mercy."

The east wall has at its left edge a small doorway and stairs that lead from the chancel. The south wall contains a Tudor arch opening that leads to the corridor down the chapel/office wing. Today, portraits of past rectors line the walls.

### Chapel/Office Wing

The corridor along the west edge of the chapel wing, sometimes known as the "cloister" among parishioners, is 33 feet long. It has a dark wood ceiling and stonework like that of the tower room. A series of Tudor arch trusses extend along the length of the corridor. On the west wall are three sets of stained glass windows that depict the sacraments. Original plans were for these to be patriotic and military in theme, given the connection of the parish to the Great War. These windows were originally just diamond-paned leaded glass and finances did not permit the installation of stained glass until after World War II. The *Tower* of December 1959 explains these as follows (the clunky punctuation of the original is retained here):

#### Memorial Cloister Windows

Saint James, since its inception, has been built around memorials...

Six new stained glass windows have been recently installed in the Cloister and will be dedicated in December. These windows, replacing temporary art glass windows, have been planned ever since the building of St. James' Church in 1926. They were made by Jacoby Studios who made all the other exquisite windows in the church....

The six windows depict the Seven Sacraments of the Church, Baptism, and Confirmation being combined in the first window. This is very fitting since these 2 Sacraments make up the 'Initiatory Rite' of the Church. For many years in the life of the church, they were administered together....

The symbolism of the windows is evident:

1. Baptism: 'Water;' 'The Shell' for pouring; 'XP' for Christ into Whom we are baptized, the 'Anchor' being anchored into the Faith; Confirmation: "The Dove" symbolizing the gift of the Holy Spirit; The 'Circle, Dove and XP' symbolizing the Trinity- Father, Son and Holy Ghost
2. Holy Communion: The 'Chalice'; the 'Paten'; the 'Host'; the 'Cross'; and 'Crown of Thorns' representing a memorial of our Lord's 'Death and Passion.'
3. Penance: The 'Keys' by which our Lord commissioned the Apostles to remit sins in His Name; The 'Lash' under which He suffered for the remission of our sins; and the 'Palm' a symbol of the conquest of sin and death.
4. Holy Matrimony: The 'Joined Hands'; the 'Rings' signifying for eternity; the 'Flame' of love, the 'Wings' of the Dove or the Holy Spirit by whom they are enabled to keep the vows between them made; and the hands, the flame and the dove signifying a union of body, mind and spirit.
5. Holy Unction: The 'Oil Stock' containing chrism for the anointing; the 'Cruet,' 'Chalice' and 'Host' symbolizing the Holy communion administered with the Unction; the 'XP' signifying the strengthening which comes through Christ
6. Holy Orders: The 'Stole' placed on shoulders of ordinand during ordination; the 'Open Bible' with letters V.D.M.A. meaning 'Verbum Dei Manet Aeternum' (the Word of God Endureth Forever) as the Bible is delivered into priests hands and 'Chalice and Paten' also delivers into the hands of a priest, the two symbolizing his commission to 'Preach the Word of God' and to 'Administer the Sacraments.'
7. The note that Jacoby did all the windows is clearly not correct as at least the chancel window was the product of Gaytee Studios.

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Figure 12: Two cloister windows

The south end of the corridor contains a wooden door that opens into what is now the office and rector's study. Near this end along the east wall of the corridor is an original opening with a staircase to the second floor and a wooden door that opens to the modern walkway. In the middle of the east corridor-wall are a set of wooden doors, each covered with a grillwork of rough hammered metal, that lead to the chapel, named "Holy Innocents" in memory of children of the parish who had died.

At 23 ½ feet long and 15 ½ feet wide, the chapel has the same stone walls as the tower room and corridor but with square terra cotta tiles for the floor. Its brown Celotex ceiling features of a Gothic arch vault with 11 wooden ribs springing from the plain. At the east end is a small altar on a dais. A simple wooden reredos contains a copy of Raphael's Madonna and Child. The front of the wooden altar has blue embroidery panels. Above the reredos is a shallow Gothic arch opening containing a stained glass window, dating from late 1953, depicting Jesus surrounded by children. On the north and south walls near the altar are two stained glass windows that contain additional children continued from the scene in the main windows.<sup>7</sup>

<sup>7</sup> In 1954, the parish held a service of dedication of the altar, altar rail, stained glass windows in memory of Father West.

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Figure 13: Stained glass window over the chapel altar

In front of the dais along the north wall is a door leading to the south sacristy. The remainder of the north wall serves as a columbarium and contains banks of wooden doors that cover the alcoves holding ashes. The south wall is with a freestanding bank of niches for ashes. The rear wall is stone. In the center is the main arched door with a Gothic arch surround and a Jerusalem Cross in the tympanum. In the space above the chapel entrance is a wooden three-sided oriel fixture. To the left of the doorway is a niche, the top of which features stone ogee trefoil tracery.

Other than the rector's office, which is covered in wooden paneling, the other spaces on the first floor, as well as the office spaces on the second floor, are utilitarian white plaster, often carpeted, with dark wood baseboards, doors, and doorframes. A bathroom at the top of the stairs leading from the corridor still retains the 1920s tile floor. The spaces in the basement, which the parishioners sometimes call the "undercroft" or "the catacombs," are simple painted concrete.

#### Parish Hall/Guild Hall Addition

A hallway of 108 feet runs the length of the first floor of the guildhall addition from north to south. A "garden corridor" runs along the now enclosed former northern facade of the original structure. The north side of this corridor includes a ramp that runs down from near the bridge's room down to the corridor of the guildhall addition. Across the corridor from the door to the north sacristy are a set of steps that lead down to the south end of the main guildhall hallway, near where the ramp ends. From south to north, the west side of the corridor has what is today a nursery, and a former library that has since become restrooms. On the east side of the guildhall are a small office, a staircase up to the second story, and a dark wood-paneled lounge with a central fireplace on the east wall. North of the lounge is a kitchen area with a serving area that looks out into the guildhall itself.

On the second story, a large meeting/education area extends along the entire western half of the addition, including the southern wing. Three classrooms and a set of restrooms extend along the eastern side of the wing's upper story with two small offices along the south end. These current restrooms, dating from a

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remodeling effort in the 2000s, now occupy the space that had, since 1954, housed the parish library. Except for the restroom, the kitchen and the lounge, rooms in this addition are today carpeted and retain, in most cases, blond woodwork trim.



**Figure 14: This image of the Guild Hall auditorium predates recent additions along the sides of the stage but shows how the space appeared in the early 2000s.**

The Guild Hall auditorium measures 72 feet by 52 feet with white plaster walls with low light wood wainscoting. The ceiling is flat with dark wood beams and white acoustic tiles. An accordion wall could divide the space if necessary. The blond maple wooden floor is original. The room was originally designed to support basketball games, so each end of the room once contained retractable basketball hoop, now removed. The east wall of the auditorium is primarily made up of an opening for a stage elevated from the auditorium floor by about 4 feet. The 2000s remodel added two diagonal walls extending from either side of the stage wall. The northern ones contain two doors that open into a storage space. The other, cutting across the southeast corner of the space, includes a serving area and door that opens into the kitchen.

### **Integrity**

The overall structure has a high level of integrity. College Hill retains many of the original buildings and retains the residential feel that was part of the original neighborhood when the church was built. Adjacent structures to the west are now part of the Clifton Square shopping area. Blessed Sacrament continues to anchor the lot to the east. Across the street, turn of the century stately homes remain. The sides of the church that face the corner of Douglas Avenue and Yale Avenue look much the same as they did in the 1920s, save for modest changes to the space in front of the main entrance to the nave. From the west, the only major alteration from is a glass corridor along the north wall of the nave, but the glass allows the original north wall to be largely visible from the street. The Parish House/Guild Hall addition remains intact from the outside and looks largely as it did from its completion in the late 1940s. Landscape changes such as the Celtic Garden, do not detract from the structure. On the east, the original setting would have had houses along Roosevelt, now removed. A green space with trees faces Douglas Avenue, and the parking lot makes of the rest of the east side of the lot along Roosevelt. The east side of the original church building is now somewhat obscured by the recent music

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room and east lobby. The music room parallels the original design of the office wing and compliments the overall architecture of the structure. The lobby and connecting corridors are modern but do allow much of the original structure to be seen from the inside and over the original structure only where the corridor roof attaches to the building. Thoughtfully-placed skylights allow natural light to continue to filter through the stained glass windows in the chapel, chancel, and nave. From the inside of the building, the additions have very little impact on the overall tone and feel.

The interior of the nave retains a very strong level of integrity with original woodwork flooring, and stonework throughout. The chapel, cloister, and first-floor tower room also retain the same features, tone, and materials as when they were built. The workmanship that created the original structure is still very evident. Changes in the 1930s and 1940s, including pews, woodwork in the chancel, altar, and stained glass, are all in very good repair. The design of Schmidt for the building itself and that of Overend for the furnishings are well maintained and contribute to an aesthetic that attracts visitors and is beloved by parishioners. About ten years ago, the parish did a survey as it prepared to call its current rector. Among the questions was what the parish liked about being at St. James. The physical surroundings and historical character of the church building were among the top responses.

Inside and out, the church retains the Gothic Revival feel of 1920s liturgical space that was intended to convey a reverent, quiet, contemplative space that facilitated liturgical worship and connected directly with the religious and architectural heritage of England. From the light coming through stained glass windows to the sound of organ music echoing across stone walls, the experience of St. James remains what Schmidt would have intended. In the Guild Hall/Parish House, the main auditorium retains the wooden floor, light wood wainscoting and plaster walls, and stage of the 1940s design but with some minor additions to help it function with the needs of current theater activities and parish functions. The lounge in is largely intact, save for a change in carpeting. Those areas that have been adapted, such as the office space, kitchen space, the basement rooms, and attic offices, as well as interior portions of the Parish House/Guild Hall, do not detract from the overall structure and, instead, enhance its usefulness to current activities.

This was the parish of Lorentz Schmidt, who designed the original structure and the Guild Hall addition, served on the vestry, and who has a memorial window in the nave. The building remains a fitting tribute to his work, design, and craftsmanship.

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**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 old or achieving significance within the past 50 years.

**Areas of Significance**

ARCHITECTURE

**Period of Significance**

1925-1959

**Significant Dates**

1925-1926, 1930-40

1948-1959

**Significant Person**

(Complete only if Criterion B is marked above.)

**Cultural Affiliation**

**Architect/Builder**

Schmidt, Lorentz

**Period of Significance (justification)**

The original church building dates from 1925 with the main structure completed by 1926. During the 1930s, significant interior additions such as pews, altar, and chancel woodwork were installed. The Parish House/Guild Hall addition dates from 1948. The remaining stained glass windows in the nave, chancel, chapel, and cloister were installed in stages in the 1940s and 1950s, so the cut off of 1960 is used to include those features as contributing to the overall significance of the property.

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### Criteria Considerations (justification)

Although St. James Episcopal Church continues to be used for religious purposes and is owned by a religious organization, the building meets Criteria Consideration A for *religious properties*. The building and its additions derive their primary significance as notable examples of Gothic and Tudor Revival styles and how these types of buildings evolved (from 1920s-1950s) in Wichita, Kansas.

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### Narrative Statement of Significance

(Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

### Summary

The St. James Episcopal Church is eligible for listing in the National Register of Historic Places under Criterion C for its architecture. An example of Gothic Revival (sometimes called in parish literature as "Norman Gothic" or "Village Gothic") architecture, St. James Episcopal Church is a good example of interwar revivalism architecture of the era. The office wing of the structure parallels the Tudor Revival style popular among residential structures in the 1920s. Also, the St. James's original structure and 1940s Parish House addition are good examples showcasing the work of Wichita architect Lorentz Schmidt, whose various firms designed several religious and other structures in the city in the twentieth century.

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### Elaboration

#### Wichita, College Hill Neighborhood, and St. James Parish

In 1868, the trading post families and others came together to establish the Wichita Land and Town Company. Land issues with the Osage continued until 1870. That year, the Osage ceded the lands on which the city of Wichita stands, and in July of 1870, residents incorporated the City of Wichita. Two of the first congregations were those of the Episcopalians, who went on to form St. John's Episcopal, and the Presbyterians. At first, there were two areas of settlement: the old town company lands along the Little Arkansas River and a newer business district at Douglas Avenue and Main Street that developed under the efforts of William Greiffenstein. By now, the Texas Cattle Trail, of which Chisholm's trade route had become a segment, had become a conduit for longhorns being brought from Texas through Indian Territory and up to the main railhead in Abilene. By 1871, the Atchison, Topeka, and Santa Fe Railroad was approaching, but plans were to bypass Wichita. Wichitans came together to form a branch line that tied into the Santa Fe, and by 1872, Wichita served as a major terminus of the Texas Cattle Trail. From 1872 through 1876, drovers brought cattle in from the south and west, and the city became famous and infamous for its rowdiness. When railroad development and changes in cattle quarantine laws moved the trade to the west, Wichitans turned their attention to other ventures, such as agriculture. In the middle of the cattle years, the Santa Fe railroad encouraged Germans to come into south-central Kansas to settle on railroad lands and establish farms. German Catholics settled to the west of Wichita. To the north were German Mennonites, who brought with them winter wheat that transformed this part of the plains into one of the nation's most important wheat belts.

Although the cattle era has been among the most colorful and celebrated parts of Wichita's history, it was from the late 1870s through the late 1880s that the city established itself and grew. A series of railroad lines including the Santa Fe, the Missouri Pacific, the Rock Island, and the St. Louis and San Francisco, tied Wichita to the larger nation. Wichita became a center for real estate speculation, and local promoters revealed in advertising Wichita's promise to investors back east. The city's population grew from 689 in 1870 to 4,900 in 1880 to over 30,000 by 1887.

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Developers capitalized on the boom by creating new, affluent neighborhoods on the city's edges. Several neighborhoods outside of the original city limits had emerged, such as Riverside, Fairmount, and College Hill. Developers attracted families and investors with opulent, oversized homes designed in the latest styles. Firms like that of Proudfoot and Bird constructed stately houses in Queen Anne and other styles. Along with upscale homes, developers encouraged the creation of colleges to showcase how respectable their part of town had become. One development was west of the river around Garfield College.

Another set of developments emerged along a ridge that ran east of Chisholm Creek along the city's eastern edge. This ridge became known as College Hill for the institutions of higher education that developed, or were supposed to have developed, along its summit. To the south was a Wichita College. This was not the ancestor to Wichita State University, however. That institution evolved out of a venture on the northern part of the ridge that was initially envisioned as the Wichita Ladies College but eventually became Fairmount College. In between was a proposed Central College along Douglas Avenue. In the 1880s, when six colleges were proposed throughout Wichita, developers of College Hill set aside a piece of land for a university that interrupted Douglas Avenue. Nearby were the homes of the well to do such as developer and later Mentholatum founder A.A.Hyde. Hyde's mansion was the design of architects Willis Proudfoot and George Bird, who erected their own homes to the south of Douglas Avenue. Several residences were on Douglas Avenue. Among the most prominent was that of druggist and Wichita Major Ben Aldrich at the northeast corner of what is now Douglas and Roosevelt (today the site of Blessed Sacrament Catholic Church). Another set of homes was to just to the west, on the site of what would become St. James Episcopal Church. Streetcar lines connected this neighborhood to downtown.

Things looked promising until the depression of the 1890s. Central College never came to fruition, Wichita College closed, and Fairmount languished. Meanwhile, the scattered mansions overlooking the bluff looked like extravagant follies as the real estate market collapsed.

College Hill was planned to be a neighborhood that was near downtown but was also far away from its flooding, a beacon of education on the ridge/hill just east of the original settlement of Wichita. The plans never became a reality, and College Hill fell victim to the depression of the 1890s. It did not begin to recover until the 1900s for several reasons. A major flood in 1904 inundated both downtown and many residential areas near the Arkansas River. This prompted the affluent to move to higher, less flood-prone areas such as College Hill.

Meanwhile, better streetcar development and growing numbers of automobiles made it easier for families to live well away from the central industrial core but commute in for work, shopping, entertainment, and worship. By the 1910s, renewed prosperity and oil money helped make College Hill along the city's most prestigious residential areas. By the 1920s, well-to-do families erected scores of homes in College Hill, abandoning the 1900s Classical Revivals and 1910s bungalows and four-squares for a range of revival styles including Renaissance Revival, Spanish Colonial Revival, Georgian Revival, and Tudor Revival. By the 1920s and 1930s, most modest Tudor cottages appeared on the neighborhood's eastern streets. Meanwhile, the towering Tudor Revival Hillcrest Apartments opened in 1927, anchoring the neighborhood's western edge and business hub.

In addition to residential construction, businesses and other amenities appeared to serve neighborhood needs including a Dockum drug store and the Venetian Revival Crown Theater. What was once a grassy and weedy gully that ran between the homes of George Bird and Willis Proudfoot had become the manicured golf links of the Wichita Country Club. By the 1920s, families in College Hill were able to shop and play nearby without having to journey downtown. Soon, they sought to worship locally as well. At one time, the city's major religious bodies all had houses of worship downtown. Now denominational leaders sought to plant branches in the new streetcar and automobile-oriented suburbs. In College Hill, this resulted in a host of new houses of worship including the Plymouth Congregational Church, College Hill Methodist, the Catholic parish of Blessed Sacrament, and the Jewish synagogue of Congregation Emanu-El. The construction of St. James Episcopal

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Church coincides both with the heyday of College Hill and this shift to suburban houses of worship. In the 1920s, the preferred style of these structures was some form of revival-based architecture.<sup>8</sup>

### Establishment of St. James Episcopal Congregation

St. John's Episcopal Church was the only Episcopal church for the first three decades of Wichita's history. After which, three missions were formed out of St John's: All Saints, St. Augustine's, and St. Stephen's. All Saints was in west Wichita and did not exist very long. St Augustine's was located at Ninth and Washington, and it was there for several decades. St. Stephen's was located at First Street and New York Avenue for almost ten years. Several members of St. Stephen's lived in College Hill, such as Mr. and Mrs. Harry Gee, who worked at his grandfather's hardware store, Simmon's Hardware. St. Stephen was closed in 1919.

In March of 1920, Mrs. E. E. Bleckley and Mrs. Frances Keck Ross gathered and organized a group of people who were interested in the idea of an Episcopal church in College Hill. They organized a group of men who were willing to be financially responsible for the establishment of a parish. Someone had contacted the bishop of Kansas informally about this idea and found that he was in favor of the establishment of an Episcopal church in College Hill.<sup>9</sup>

On April 3<sup>rd</sup>, 1920, Walter G. Wintle, E.N. McGregor, F.J. Kramer, J.B. Riddle, Jesse Ainsworth, Harry F. Gee, F.A. Beach, L. Barnabas and C.A. Comley met at the Wichita Country Club and drafted a petition to have Bishop Wise come for a meeting on May 20 to form an Episcopal parish in College Hill. The conversations continued over the next several weeks, and the result was an organizational meeting that took place on June 4<sup>th</sup>, 1920, at the Wichita Country Club. At this meeting, those in attendance decided to form an Episcopal parish, signed articles of association, and then discussed names. The names discussed were Saint James, Saint Thomas, and Holy Communion. Mrs. E. E. Bleckley<sup>10</sup> proposed that the name of St. James Church be accepted, called St. James after the brother of Jesus but also in memory of James Llewellyn Wise. Mr. Llewellyn was the son of Bishop James Wise of the Diocese of Kansas who died in childhood. The name was unanimously accepted. After this, the first vestry was elected, and then the meeting was adjourned. Bishop Wise added Bayton Campbell, Lorentz Schmidt, and Vernon H Branch as finance committee members. On June 9, 1920, the Diocesan Board of Trustees (in the Episcopal Church, the diocese, not the parish, owns the church property) acquired the former church building of St Stephens for one dollar for the use of St. James.

On May 30, 1920, the leaders of the new parish of St. James, with the support of Bishop Wise, invited Fr. Otis Gray to visit Wichita to consider helping establish this new parish and on June 20, 1920, the vestry agreed to call Gray as rector starting July 1, 1920.<sup>11</sup>

<sup>8</sup> H. Craig Miner, *Wichita: The Magic City* (Wichita: Wichita-Sedgwick County Historical Museum Association, 1988); -----, *A History of the Wichita Country Club, 1900-1975* (Wichita: Wichita Country Club, 1975); O. H. Bentley, ed., *History of Wichita and Sedgwick County Kansas, Past and Present, Including an Account of the Cities, Towns, and Villages of the County* (Chicago: C. F. Cooper & Co, 1910).

<sup>9</sup> The following historical section is based primarily on Hazel Branch's manuscript, the notes of Harry McGee, the special anniversary issue of the *St. James Tower* from January 1960 and the tireless efforts of Anne Clark, who has lead the St. James book project and has made an extensive survey of the parish records including vestry minutes, newsletters, receipts and invoices, and other materials.

<sup>10</sup> The Bleckley family marks an additional World War I connection to the parish. Lt. Erwin Bleckley, E.E. Bleckley's son, was with the 50th Aero Squadron. On October 6, 1919, while delivering supplies to the beleaguered "Lost Battalion" in the Argonne forest, was shot down and killed. For his heroism, he received the Medal of Honor. See "Lt. Erwin R. Bleckley," accessed via <https://www.nationalmuseum.af.mil/Visit/Museum-Exhibits/Fact-Sheets/Display/Article/196834/lt-erwin-r-bleckley/>

<sup>11</sup> Otis Gray was born in New York City in 1880. He graduated from General Seminary in 1907 and between 1909 and 1917, served parishes in New York; Vancouver Washington; and Atchison, Kansas. When the United States entered World War I, he left parish life to serve as chaplain of the 353rd Regiment, 89th Division. Fr. Gray's portable organ, chaplain's flag, and communion kit remain treasured artifacts at St. James. Serving with his unit in the Muese Argonne campaign, Chaplain Gray's most noted event was when he risked his life to take communion out to a wounded doughboy and enabled this soldier to be brought back to safety. This doughboy was from Wichita and the recollection of that event

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The parish of St. James's first service took place on Sunday, July 18<sup>th</sup>, 1920, at old St Stephen's Church at 1<sup>st</sup> and New York. The vestry continued to search for land in College Hill. The parish then looked to acquire a site at Douglas Ave and Belmont, but owing to certain restrictions this site was not purchased. The parish then chose a site at Circle Drive and English. However, the neighborhood did not want the congestion of a church nearby, rose up in arms, and threatened an injunction. At that point, Charles A. Magill, who had a house on Douglas between Roosevelt and Yale Avenues,<sup>12</sup> offered to trade the property on Circle Drive and English for his Douglas Ave. The parish also purchased Lot 3 of the Cossitt-Magill Addition in September 1920 and made arrangements for the purchase of a lot from Earl and Minnie Blake at 134 North Yale Avenue.

The parish made plans to move the wooden church building up to the empty lot. The first service of St. James Church in College Hill at Douglas and Yale Avenues occurred on October 10, 1920, in the wooden gable-roofed structure of Victorian vernacular architecture with Gothic details. The parish consisted of 55 communicants, 85 baptized members, and 25 in church school. The parish's ties to Wichita's prominent families was evident early on: in 1923, the vestry agreed to pay both the rector's salary and his dues to Wichita Club.

During the first couple of years, the parish used the Charles Magill house at Douglas and Yale Avenues as a rectory and then as a parish house. In 1923, the parish had acquired Lot 6 from Fred and Carrie Cossitt at the corner Yale and East Douglas Avenues so that the parish's boundary extended most of the way up Yale Avenue. Meanwhile, the vestry began pursuing the acquisition of lots on Bort Avenue (later renamed Quentin Avenue). A series of land acquisitions and trades resulted in 341 North Clifton Avenue becoming the rectory.

By the middle of the 1920s, the parish could afford a larger, more prominent building. Plans were discussed and altered, and in 1924 the parish had a general plan for the new church, and by March 1925, the plans for a \$90,000 and \$100,000 structure came before the congregation. The St. James congregation selected a building committee, Dr. Harry W Horn, John C. Kelly, Harry F. Gee, and B.F. Copley. The firm of Schmidt Overend and Boucher were the architects. Lorentz Schmidt was the architect for the building itself. Harrison G. Overend did designs for many of the interior features. The American Seating Company implemented Overend's plans. These plans bearing the marks of both American Seating and Overend are in the parish archives. On July 14, 1925, the parish awarded a contract for constructing the building Seidl-Wilson-Neely Construction Company. Nelson and Magruder Plumbing and Heating and Central Electric Company handled utilities and electric service.

Schmidt's plans for St. James envisioned a structure that evoked the architecture of an early English church (about 15<sup>th</sup> century) with a tower and two outstretched and open arms reaching out to the city. On July 19, 1925, the members of the Parish gathered in the grassy expanse between the former St. Stephens and the Magill mansion, forming an outline of the eventual structure so work could begin. The church was dedicated on Memorial Day the next year, May 30<sup>th</sup>, 1926. The furniture was moved from the St. Stephen's into the new church, and a plank of wood was stained and became the altar rail. Plans were made for new furniture would fit the space once funding was available.

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made Fr. Gray a natural candidate to be selected as the first rector of St. James. After the war, Fr. Gray served as the senior chaplain of the 89th Division as part of the army of occupation. See James Wise, Bishop of Kansas, "The Reverend Otis Gray," *The Kansas Churchman* (April 1930): 1-2 and "E. Bertolette, "Soldier-Priest-Father" in the same volume, 4-5. The remainder of this edition contains testimonials and recollections of Fr. Gray.

<sup>12</sup> The 1914 Sanborn map shows that the Magill house faced east Douglas Avenue along what was still just a proposed Yale Avenue. An alley separated the Magill House from its neighbor to the west.

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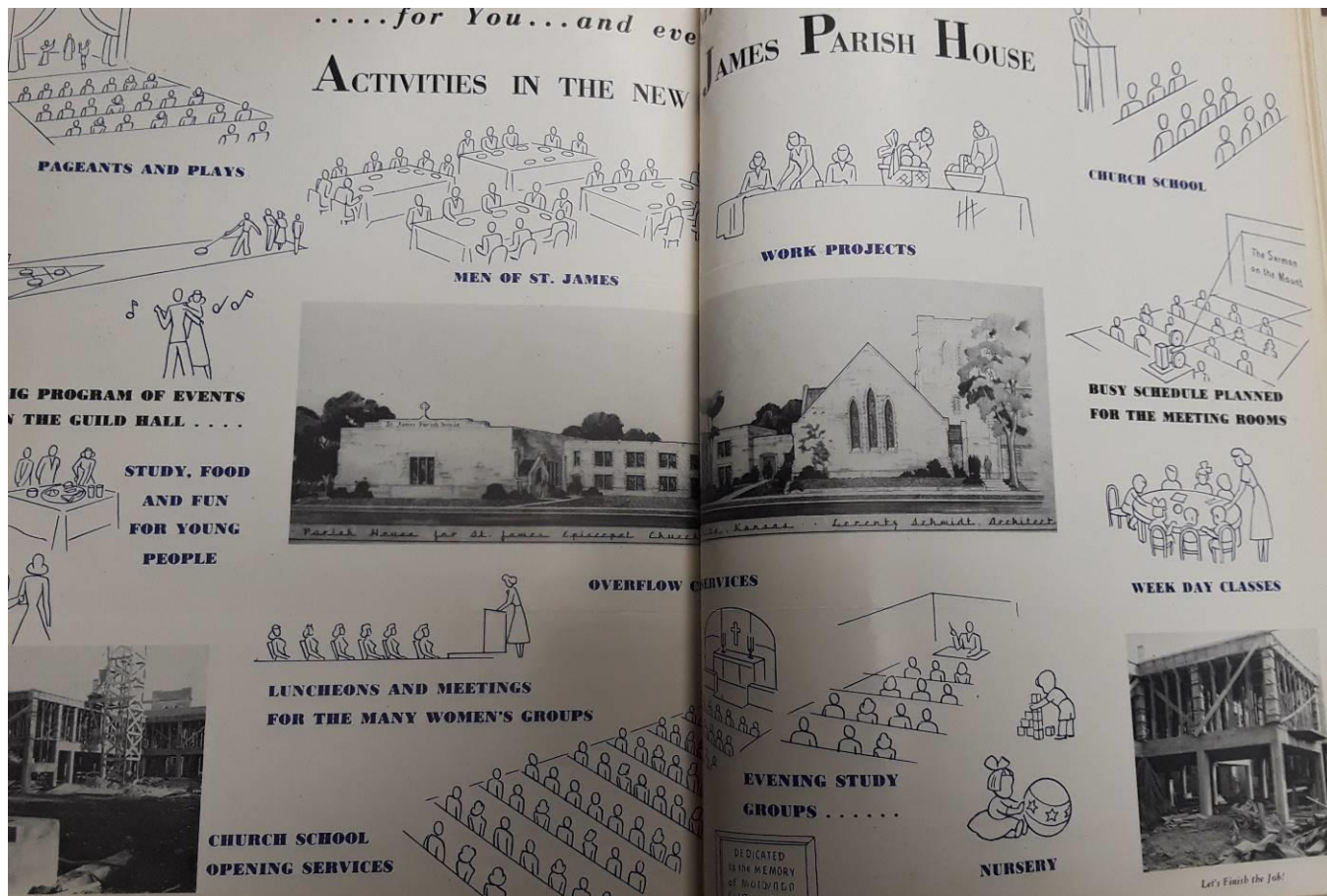


Figure 15: St. James Episcopal, image from 1948

### Lorentz Schmidt, the architect

More than just a prominent College Hill architect, however, Schmidt was a natural choice for designing St. James because he and his wife were among the congregation's founding members and Lorentz Schmidt was a member of the parish's vestry. In 1919, he married Gladys Magill, daughter of Charles A. Magill, one of the parish founders and whose house sat on the site that was to become the location of the church building. In the 1910s and 1920s, Lorentz Schmidt emerged as one of Wichita's most prominent architects. Born in 1884, Schmidt grew up in Clyde, Kansas. He finished high school in Emporia and later attended the Kansas Normal School (Now Emporia State) before finishing his B.A. degree in architecture at the University of Illinois in 1913. Schmidt began practicing architecture in Wichita in 1915. In the 1910s, he brought in several fellow University of Illinois graduates starting with Glen Thomas (1889-1962) in 1916, Cecil F. Boucher (1890-1969) in 1917, and Harrison G. Overend (1892-1957) in 1919. Glen Thomas went to serve in the Great War and, upon returning to Wichita formed his own firm. Schmidt, meanwhile, developed an architectural practice of his own.

One of his earliest major commissions was the Fresh Air Baby Camp. Schmidt served on the Wichita Planning Commission and was a founder of the Kansas Association of Architects. In 1920, Schmidt reorganized his firm into as Schmidt and Company, with Boucher as vice president. Schmidt, Boucher, and Overend in 1925 and became one of Wichita's most prominent architectural firms, designing a range of homes, schools, and local landmarks. They designed, for example, the Gothic Revival school building for Blessed Sacrament and many prominent homes in College Hill such as the C.M. Jackman Home on Roosevelt Street and the W.O. Van Arsdale home on Broadview Avenue. The firm also designed many of the city's 1920s skyscrapers including the Brown Building at Douglas Avenue and Lawrence Avenue/Broadway Avenue (also the location of the firm's

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offices), the Hillcrest Apartments at Douglas Avenue and Rutan Street, and, on Broadway Avenue, the Ellis-Singleton Building and the Allis Hotel.

This arrangement lasted until the onset of the Depression. Commissions dried up and work was scarce. For a figure like Schmidt, who had been a figure of prominence and influence, the Depression was as much a personal crisis as a business setback. In the early 1930s, Schmidt left the practice and in 1932 resigned his membership in the American Institute of Architects citing plans to go into a new line of work. By contrast, Boucher and Overend created their own firm. Architecture was Schmidt's calling, however, and the late 1930s, returned to practice, reestablishing his AIA membership in 1938. During World War II, his firm handled several defense housing projects, including Hilltop Manor and Planeview. In 1945, he was a founder of the Wichita Association of Architects and served as its first president. One of his assistants during the early 1940s was Wayne McVay (1905-1994). In 1946, Thomas H. Peddie (1901-1967) joined McVay and Schmidt to form Schmidt, McVay and Peddie. In the 1940s and early 1950s, the firm of constructed was known in Wichita for its institutional and religious commissions the Parish House of St. James. In 1951, Schmidt became a Fellow in the American Institute of Architects. Lorentz Schmidt died in 1952, but the firm retained the name Schmidt, McVay and Peddie into the late 1950s.<sup>13</sup>

Some architects have a specific look or approach to design. Schmidt was one of a host of architects who were more flexible on architecture, adapting styles and designs to what a client wanted. Being a member of a congregation, however, meant that he was able to understand how worship spaces function from the perspective of the average worshiper. Therefore, he did not specialize in a specific approach to style, as did some architects. Instead, flexibility was a hallmark. He designed St. James at the heyday of the Medieval revival of the 1920s. Down the street, the imposing Hillcrest Apartments features many of the same Tudor Revival features found at St. James. His designs for Hillside Christian on Hillside Avenue south of Douglas Avenue continued a classical revival that had been popular among Protestants in the first decades of the twentieth century. Later on, however, his firm was commissioned for the Art Deco Ellis Singleton Building and Allis Hotel as well as the streamline moderne features found in the J. Arch Butts Packard dealership. He was, in addition to a principal College Hill architect, the architect for the defense housing communities of Planeview and Hilltop Manor. As Gothic Revival fell out of fashion, Schmidt was able to design in more modern styles, as with the more contemporary sanctuary of Gloria Dei Lutheran. In 1950, Schmidt's firm received the contract to design a flat-roofed modern sanctuary for Blessed Sacrament, located just to the east of St. James. This structure was dedicated in summer of 1952, some five months after Schmidt's death.<sup>14</sup>

Schmidt's firm was especially noted for its institutional commissions such as the science building at the University of Wichita campus and a host of school from the addition to Cathedral High School to the buildings of Horace Mann, Riverside, Kellogg, and Irving schools in Wichita. It is perhaps appropriate, therefore, that this experience with school design translated well into church social and educational wings like that of St. James. Another of Schmidt's commissions was the education wing for College Hill United Methodist, which looks remarkably similar to that of St James's Parish House addition. Institutional work also included the chapel for the Sisters of the Adorers of the Blood of Church and the chapel at Wesley Hospital, the latter of which mirrors many of the Gothic revival elements found at St. James.

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<sup>13</sup> See AIA membership file for Lorentz Schmidt, accessed via <http://content.aia.org/sites/default/files/2018-09/SchmidtLorentz.PDF>. See also, "From a Social Point of View," *Wichita Eagle*, January 15, 1919; "Architect Takes Employees in Firm," *The Wichita Daily Eagle*, January 4, 1920, accessed via newspapers.com. Obituary for Lorentz Schmidt, *Wichita Eagle*, February 6, 1952; Obituary for Wayne McVay, *Wichita Eagle* September 11, 1994. For more information on Boucher, Overend, McVay, and Peddie, see H.H. Bowker, *1956 American Architect's Directory* (Washington, D.C.: American Association of Architects, 1955), accessed via <https://aiahistoricaldirectory.atlassian.net/wiki/spaces/AHDAA/pages/20644319/1956+American+Architects+Directory>.

<sup>14</sup> See, for example, Jay M. Price, *Temples for a Modern God: Religious Architecture in Postwar America* (New York: Oxford University Press, 2012), 103-7.

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**Figure 16: Construction taking place. This view is looking north from Douglas Avenue.**

Figure 15: The original Magill home on the site is still in place. When the church was completed, the home was torn down to make way for the front lawn. The original St. Stephen's, which had been moved to the site from downtown, is visible in the background.

### **Construction of the Church**

In mid-July of 1925, the ground was broken, and preparations for construction began. On All Saints Day, November 1, 1925, Bishop Wise assisted St. James Church with laying the cornerstone for the new building. The building was planned to cost about \$100,000, but the costs increased. On July 9, 1926, the vestry agreed to borrow \$40,000 to pay for and complete construction of the new church. A loan from Wheeler Kelly Hagny Trust Company financed the completion of the building process. The interior, meanwhile, remained simple. The parish dreamed of more glorious furnishings, but only the building itself was constructed. The parish moved the furnishings from old St. Stephen's to the new building. The walls of the chancel were covered in monk's cloth. The windows were art glass. The pews and other furniture such as the altar from St. Stephens remained in use until 1927 when the St. James sold the pews West Side Christian Church. On May 13, 1928 vestry minutes noted that Isabell S. Shepherd loaned the church \$6,000 to purchase the Chapel and Chancel organs for 10 years without interest. Pipe organ dedication took place on December 2, 1928. In the chancel, the readings and preaching took place from the same lectern. A few planks of stained wood became the new

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altar rail. The second rector, the Rev. Samuel West, later commented on how these creaked and bent if many people were taking communion at once.

The sanctuary woodwork was the work of American Seating Company based on altar designs from H. G. Boucher and reredos designs of Alois Lang. Alois became an important carver for American Seating and was an important figure in twentieth-century Gothic revival carving. He was the brother of Anton Lang, who was active in the Oberammergau Passion Play.

On January 15, 1930, after ten years of being rector of St James, the Reverend Otis Gray passed away. His illness was related his exposure to poisonous gases during his chaplaincy in World War I. In response, the parish collected \$3,021 to create the main altar as a memorial. While completed as a memorial for Fr. Gray, the actual design of the altar took place while Gray was alive and involved Harry Overend creating plans for American Seating to implement. The parish dedicated the altar and chancel furnishings on Armistice Day, 1930 in a ceremony that included the laying of Fr. Gray's ashes at the base of the altar.<sup>15</sup>

### **Expansion and the Parish House/Guild Hall**

In May 1930, Reverend Samuel West became the parish's second rector. He found a mourning parish and a great building with a significant amount of debt and sparse furnishings all as the Great Depression set in. Under Reverend West's leadership, however, the parish continued to grow. These years saw record-breaking numbers of confirmations. There were over 500 communicants in the parish in the mid-1930s. In a decade this number would double. West was also able to address the financial and St. James also continued buying property including the Cossitt and Magill homes. Debts were paid entirely in late 1938 and in January of 1939, the parish celebrated its building's consecration with a ceremonial mortgage burning. Around this time, quite a few memorial furnishings were dedicated, including stained glass windows, a pulpit, the shields, a proper altar rail, sedilia, a bishop's chair, wainscoting in the sanctuary, paneling of the chancel, kneeling cushions, and choir stalls. The chancel and sanctuary were then nearly complete awaiting the rood beam, which came soon after.

In 1937, the parish embarked on a plan to build a social and educational wing called the Parish House. Mr. Lorentz Schmidt, who had designed the 1925 portion of the church, was sought for counsel for ideas for the parish house. In 1940, it was announced that the Blake property north of the church at 140 North Yale Avenues was for sale. This property, lot 5 of the Connor addition and the north half of lot one of the Cossitt and Magill addition, was purchased by St James in January 1941 for \$4,200. In June of 1941, the old St Stephen's building was purchased for \$325 and moved off the property. A house that once stood on the land north of the church building and had been used by clergy at the parish as a residence was demolished in preparation for the construction of a Parish House addition. In 1940, the parish formed a committee to begin work on designing and erecting this structure. Once again, parish member Lorentz Schmidt was the architect for the project.

World War II ended immediate efforts to construct this wing. Work resumed, however, after the war. Schmidt's firm drew up plans for the Parish House in February of 1948 and on April 4, 1948, St James broke ground on its parish house. Work started a couple of months later. It was completed and dedicated on October 30, 1949, with Bishop Goodrich Fenner of Kansas presiding. There were many altars to consecrate, including one on the parish house stage (the records state that this went to St Mark's), one in the lounge, and two in the education wing.

Father West was more than just a rector. In 1938, when the fundamentalist and increasingly anti-Semitic preacher Gerald Winrod announced a run for the U.S. Senate, Father West joined Rev. J. Henry Hornung of

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<sup>15</sup> Branch, "The History of St. James' Episcopal Church Wichita, Kansas 1920-1963, 5-58; "The Otis Gray Memorial Altar," *The Kansas Churchman* (April 1930): 6.

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Plymouth Congregational, Rabbi Harry Richmond of Congregation Emanu El, and Msgr. William Farrell to go on a speaking campaign in opposition. Together, these “four horsemen of tolerance” represented a striking example of ecumenicalism.<sup>16</sup>

In 1945, the parish was 25 years old. It had over a thousand communicants and five hundred families. The parish had built a building with two worship spaces, offices, a kitchen, meeting rooms, and dining halls, and had purchased property and houses around it to function as extra meeting spaces, rectories, and future building expansion space. Also, it had purchased a rectory at 341 North Clifton and made plans for a large new parish house and bride’s room, made preparations, raised funds, and was almost ready to break ground. On April 4, 1948, St. James broke ground on its Parish House (now called the Guild Hall), completed and dedicated on October 30<sup>th</sup> of 1949.

### Further Church History after 1950

On June 26, 1952, the Reverend Samuel West passed away while serving at the altar. In his twenty-two years as rector, the parish had grown enormously. It had paid for two major additions to St. James. It had become so large that it would soon need to form smaller parishes including St. Albans and a new St. Stephens. A memorial was made to Reverend Samuel West, to mark the efforts of a man who had seen the parish through a major period of growth.

During the postwar years, the parish was at its height, numbering at over 2,000 baptized members and over 1,500 communicants by the late 1950s. This period was the height of the baby boom, and members recalled classrooms filled with children. Parish events such as the Old English Tea and Shrove Tuesday Oyster dinner became community-wide institutions. Youth played basketball and held dances in the guildhall. The membership included some of Wichita’s most prominent families. St. James, like Blessed Sacrament across Roosevelt Avenue, had become anchors in College Hill. It soon called the Reverend Samuel West’s assistant rector, the Reverend Charles Blakeslee, to be its next rector. He had become assistant rector in early June of 1952, and in December of 1952, he became rector of St. James. The Reverend Blakeslee resigned after three years as rector in January of 1956. In June of 1956, the Reverend Harry Heeney became the fourth rector of St. James. After three years of the same specific inadequacies as Reverend Blakeslee, the Reverend Heeney resigned in September of 1959. In January of 1960, St. James called its fifth rector, the Reverend Frederick Putnam. Like his predecessors, he too was rector for only a few years.<sup>17</sup>

After the Reverend Putnam came the Reverend John Kuenneth. By now, times were changing. However, across mainline Protestantism, the young baby boom supposedly raised to become the next generation of leaders, instead moved in different directions regarding religion and had fewer children than after World War II. Social issues divided mainline Protestantism. Suburbanization and white flight resulted in affluent families, the traditional core of parishes like St. James, moving to the edges of town and away from College Hill.

Meanwhile, the diocese “integrated” the parishes of Wichita by merely closing the African American parish of St. Augustine’s, resulting in several African American families becoming members of St. James. The numbers of youth would never again reach the postwar highs.

Meanwhile, other Episcopal parishes began to grow, giving Episcopal families options for attending. Demographics even changed the nature of the parish building. When first constructed in the 1920s, St. James was on the eastern edge of Wichita and looked out to the west. Homes along Roosevelt Street gave way to parking lots as most parishioners lived well east of St. James, drove to services, and entered into what was the

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<sup>16</sup> Seth Bate, “Four Horsemen’ traveled Kansas in 1930s to combat anti-Jewish rhetoric,” *Kansas Leadership Center’s Journal*, August 21, 2017, accessed via <https://klcjournl.com/four-horsemen-traveled-kansas-in-1930s-to-combat-anti-jewish-rhetoric/>

<sup>17</sup> Branch, “The History of St. James’ Episcopal Church Wichita, Kansas 1920-1963, 59-110.

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back of the building. The small doorway connecting the original church building with the guildhall had now become the main entrance.

During the 1970s, 1980s, and 1990s, the parish was comfortable and stable, but also was starting to age and becoming a graying parish. Then in the 1990s, the Reverend Ronald Reed was called to be the tenth rector of the seventy-five-year-old parish that had wonderful years far in its past. After the Reverend Reed's time as rector in the nineties, St. James was a large community in an appropriately large shell. It called its first female rector, the Reverend Katherine Moorehead. The Reverend Moorehead was very charismatic preacher type like the Reverend West and the Reverend Gray, and it was under the Reverend Moorehead that the parish expanded its shell a bit more, launching a period of remodeling in the early 2000s. Among the changes was a new system of hallways and corridors, a reshaped parish house space, a proper space for music training, and more offices.

Meanwhile, new ministries emerged, one of which was the theatrical group called the "Guild Hall Players" that became well known across the city for its provocative and thoughtful performances. To accommodate these performances, the parish remodeled facilities in the guild hall to better meet the needs of what had become essentially one of the city's popular community theaters. The Reverend Moorehead was called to be dean of St. John's Cathedral in Jacksonville. The parish now operates under the guidance of its twelfth rector, the Reverend Dawn Frankfurt.

### **Suburban Religious Structures c 1920-1960**

St James mirrors well these trends in twentieth-century suburban church design. The worship space is in keeping with the "worshipful" liturgical church of the 1920s. The education wing of the 1940s matches well the social needs expected of a postwar house of worship.

From the late 1910s through the 1960s, a movement of architects, designers, denominational boards, and consultants became developed to guide and shape religious building. These included writers such as Elbert Conover and John Scottford, who wrote guide books as well as articles for journals such as *Church Management* and *Protestant Church Administration and Equipment*. Among Catholics, a parallel set of writers appeared in journals such as *Catholic Property Administration*. Other voices included noted architects like Harold Wagoner and Frederick Roth Webber who consulted with congregations and worked with denominational offices. There were national groups like the Church Architectural Guild of America, a body with ties to the National Council of Churches and later, the American Institute of Architects, that hosted conferences and provided a national forum for the discussion of church design and building trends. Denominational bodies among the Southern Baptists, Methodists, Presbyterians, and Lutherans hosted boards and offices to guide church building, not infrequently tied with building loan programs and efforts to support "Home Missions" among the nation's growing suburbs.

The Episcopalians, with diocesan autonomy an important principle, did not create a specific church building office or board but did publish many guide books that recommended looking to these other national consulting groups. They saw several challenges. One was a varied, even haphazard quality of church building. Another was meeting the needs of a suburbanizing population who were leaving central cities and, it was feared, not going to church in part because of the poor quality of existing structures. Instead, these often self-appointed experts suggested that churches needed to be made comfortable and tasteful. Also, houses of worship were becoming more than places for Sunday worship. Instead, they were becoming social centers where local families would go for recreational activities, dinners, and other social functions. Sunday Schools were becoming more standardized and expansive. The goal in part was to educate children in the church with the presumption that these children, once they grew up, would be the next generation of church leaders.

Therefore houses of worship underwent several changes. One of these was in the worship space itself. Among Protestants in the Victorian era, the auditorium had been the dominant form of worship space where

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congregations listened to preachers and choirs. Worship space was very much educational space. After World War I, however, this shifted. Religious consultants argued that there needed to be a more “worshipful” space where reverent liturgy, rather than moralistic sermons, was the focus. Moreover, after World War I, there was, at least among Mainline Protestants, widespread disillusionment with reform-minded Protestant morality and a return to more sacramental worship where personal devotion of a sinful person to a transcendent God seemed more appropriate to the times. This shift coincided with the waning of the auditorium among Protestants and a growing embrace of long narrow naves and chancels with altars more suited to liturgical worship. The long nave and separate chancel evoked a sense of mystery as opposed to the Victorian auditorium where the congregation beheld massive choirs and charismatic preachers. A distinct variant of the Gothic Revival church was the “small church” movement that developed in the 1920s and 1930s. The modest parish church, rather than the great cathedral, was the model.<sup>18</sup>

This shift even showed up in architectural style. Gothic Revival had been part of Episcopal church architecture since the liturgical “Oxford Movement” of the mid-nineteenth century with figures such as Augustus Pugin advocating it as the ideal form for Christian worship. Episcopalians had been among pioneering adopters of this style, starting with structures such as Trinity Church in New York and through the 19th century. Episcopal churches tended to use Gothic Revival in contrast to many Protestant groups who felt the style too “Catholic.” In Wichita, Kansas, for example, the congregation of St. John’s first met in a crude wooden building but soon replaced that with first a wood-framed and then stone Gothic Revival structure. By the dawn of the 20th century, however, the popularity of Gothic Revival as an expression of “Christian” worship space had extended well beyond Episcopalians and had gained followings among Presbyterians, Methodists, and a range of Protestant groups. By the 1910s and 1920s, the style with its steep roofs, pointed arches, finials, buttresses, and stained glass windows had expanded beyond churches and the occasional house and public building to become a widespread architectural language. Its popularity paralleled that of a related style, Tudor Revival, whose half-timbered gables and diamond-paned windows evoked Medieval manor houses, barns, and public buildings rather than churches. By then, Gothic Revival was more likely to appear in churches and public buildings while Tudor Revival was more used in residential construction. St. James Episcopal Church embodies elements of both architectural styles.<sup>19</sup>

The 1920s saw a range of structures, from gas stations and homes to schools and churches, constructed in Medieval Styles that were so associated with wealth and success that Richard Kieckhefer, in his history of religious architecture, *Theology in Stone*, has referred to this as “Establishment Gothic” and large suburban homes are described as being examples of “Stockbroker Tudor.” As Kieckhefer has noted, “In the decades before the stock market crash of 1929, the Gothic style in America had become a symbol of status that was used well beyond the ecclesiastical sphere.”<sup>20</sup> There were several reasons for its popularity. First, it reflected a wave of Anglophilia that had developed in the turn of the century and extended through the First World War I into the 1920s. Seeing themselves as modern embodiments of the Medieval baron or enterprising yeoman,

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<sup>18</sup> For resources on this section see Elbert M. Conover, *The Church Builder* (New York: The Interdenominational Bureau of Church Architecture, 1948); Price, *Temples for a Modern God*; Jeanne Halgren Kilde, *Sacred Power, Sacred Space: An Introduction to Christian Architecture and Worship* (New York: Oxford University Press, 2008) and *When Church Became Theatre: The Transformation of Evangelical Architecture and Worship in Nineteenth Century America* (New York: Oxford University Press, 2002); F.R. Webber, *The Small Church and How to Build and Furnish It*. (Cleveland: J.H. Jansen, 1939).

<sup>19</sup> See, for example, Brian Christopher Zugay, “Towards a ‘New Era’ in Church Building: Architectural Reform in American Protestantism in the Nineteenth and Early-Twentieth Centuries,” PhD dissertation, Brown University, 2004; Jeanne Halgren Kilde, *When Church Became Theatre: The Transformation of Evangelical Architecture and Worship in Nineteenth Century America* (New York: Oxford University Press, 2002); Jeanne Halgren Kilde, *Sacred Power, Sacred Space: An Introduction to Christian Architecture and Worship* (New York: Oxford University Press, 2008); Jay M. Price, *Temples for a Modern God: Religious Architecture in Postwar America* (New York: Oxford University Press 2012): chapter 1.

<sup>20</sup> Richard Kieckhefer, *Theology in Stone: Church Architecture From Byzantium to Berkeley*. (New York: Oxford University Press, 2008), 222; <https://www.oldhouseonline.com/house-tours/tudor-revival-style>.

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Americans aspiring to respectability looked to the great Medieval Manor house as a symbol of success and a connection to a British past.<sup>21</sup>

Gothic Revival appeared in many 1920s era church buildings in the city, including Plymouth Congregational, located just to the northeast of St. James at First and Clifton. Featuring Gothic arches, stained glass windows, buttresses and finials Plymouth's architecture expresses an exuberant use of Medieval details in a structure that was inside more akin to the auditorium layout with "Akron Plan" side extensions found in many Mainline Protestant churches from the time.

Another aspect of the twentieth-century house of worship was the social function. Not just spaces for services, houses of worship were assumed to be "seven days a week" churches where clubs and social gatherings were also important for binding the congregation together. In design this meant that new suburban churches were starting to feature kitchens, social halls, and dining rooms as well as lounges and classrooms. At first, these spaces were often under the main worship space in the form of an expansive basement. By the 1940s, however, this gave way to separate educational and social wings that were along sides the worship space. Architects had to not only design spaces for worship but also adapt designs once reserved for schools to create these new social spaces. By the 1950s, kitchens and social spaces for the "casserole decade" could be as large as the worship space itself. Growing families with baby boom youngsters filled classrooms, nurseries and other spaces before and after worship. Auditoriums, gymnasiums, and even swimming pools met the needs of children as they grew into teenagers and wanted spaces for sports and dances.

## Conclusion

As St. James embarks on its second century of service, listing to the National Register of Historic Places is sought as a fitting honor to a congregation that has been a significant part of the College Hill story. Its story represents well the story of religious architecture in the middle decades of the twentieth century. The church structure and worship space express the interwar period and 1920s interested in Gothic Revival in worship space. The office wing is in Tudor Revival, mirroring the popularity of revival styles in 1920s suburban design and keeping with other residential structures in the College Hill area and across the nation.

Moreover, from the 1920s through the 1960s, houses of worship became social centers, as well as places of religious services, meaning facilities from kitchens to lounges to social rooms, were expected features of church design. In this, the buildings of St. James have reflected the prevailing trends by having social spaces on-site located in an adjoining wing. The buildings retain excellent historic integrity, and the newer additions were designed in compatible ways as to not detract from the historic structures. Beyond reflecting these social and cultural features, the story of St. James is a remarkable example of the work of Lorentz Schmidt and also connects strongly with the 100th anniversary of the Great War with its ties to Fr. Otis Gray and Erwin Bleckley.

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<sup>21</sup> See, for example, Webber, *The Small Church and How to Build and Furnish It*.

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**St. James Episcopal Church Archival Records Insitu**  
"Copy from Record of Mr. Gee" St. James Parish Records.

*St. James Tower* (parish newsletter)

St. James service register for 1920 to present.

**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 # \_\_\_\_\_
- recorded by Historic American Landscape Survey # \_\_\_\_\_

**Primary location of additional data:**

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

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

Historic Resources Survey Number (if assigned): \_\_\_\_\_

**10. Geographical Data**

**Acreeage of Property** 1.28

**Provide latitude/longitude coordinates OR UTM coordinates.**

(Place additional coordinates on a continuation page.)

**Latitude/Longitude Coordinates**

Datum if other than WGS84: \_\_\_\_\_

(enter coordinates to 6 decimal places)

1	<u>37.687493°</u>	<u>-97.293249°</u>	3	<u>37.686521°</u>	<u>-97.292641°</u>
	Latitude:	Longitude:		Latitude:	Longitude:

2	<u>37.687496°</u>	<u>-97.292803°</u>	4	<u>37.686511°</u>	<u>-97.293252°</u>
	Latitude:	Longitude:		Latitude:	Longitude:

**Verbal Boundary Description** (describe the boundaries of the property)

The St. James Episcopal Church is located in the city of Wichita, Kansas. The legal property description is: S1/2 LOT 1- ALL LOTS 2-3-4-5-6 COSSITT & MAGILL'S ADD.

**Boundary Justification** (explain why the boundaries were selected)

The nominated boundary for St. James Episcopal Church includes the entire parcels that the building and its additions are located on. The boundary does not include the adjacent parking lots, as they do not contribute to the significance of the architecture.

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**11. Form Prepared By**

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name/title Tristan Holmberg, and Jay M. Price  
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**Property Owner:** (complete this item at the request of the SHPO or FPO)

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name The Episcopal Diocese of Kansas  
street & number 835 SW Polk St telephone \_\_\_\_\_  
city or town Topeka state KS zip code 66612

**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.460 et seq.).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 100 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 Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

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**Additional Documentation**

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Submit the following items with the completed form:

**Figures**

Include GIS maps, figures, scanned images below.