

NORTH CAROLINA STATE HISTORIC PRESERVATION OFFICE
Office of Archives and History
Department of Natural and Cultural Resources

NATIONAL REGISTER OF HISTORIC PLACES

St. Paul's Episcopal Church

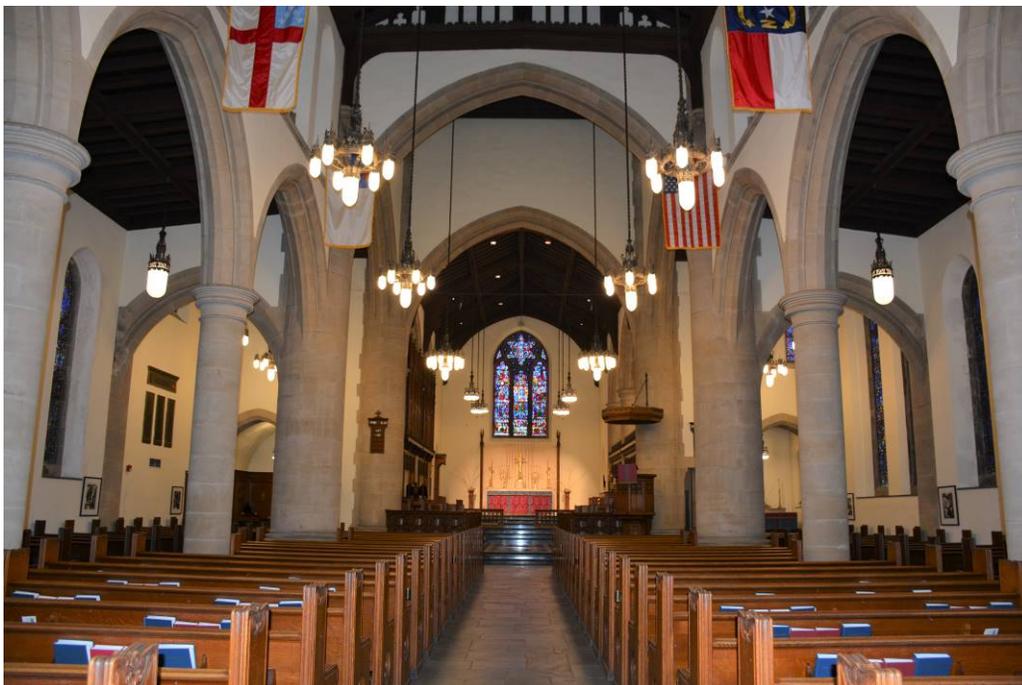
Winston-Salem, Forsyth County, FY0937, Listed 11/5/2020

Nomination by Laura A. W. Phillips

Photographs by Joseph K. Oppermann and Laura Phillips, December 2017, February and October 2018, January 2019



Summit Street streetscape showing church, arcade, and chapel, view to northwest.



Center aisle of nave, looking toward chancel, view to west.

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.

1. Name of Property

Historic name: St. Paul's Episcopal Church

Other names/site number: N/A

Name of related multiple property listing:
N/A

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

2. Location

Street & number: 520 Summit Street

City or town: Winston-Salem State: North Carolina County: Forsyth

Not For Publication: N/A Vicinity: N/A

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

national statewide local

Applicable National Register Criteria:

A B C D

	09-23-2020
<hr/>	
Signature of certifying official/Title:	Date
<u>North Carolina Department of Natural and Cultural Resources</u>	
State or Federal agency/bureau or Tribal Government	

In my opinion, the property <input type="checkbox"/> meets <input type="checkbox"/> does not meet the National Register criteria.	
<hr/>	
Signature of commenting official:	Date
<hr/>	
Title :	State or Federal agency/bureau or Tribal Government

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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

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

Category of Property

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>0</u>	<u>0</u>	buildings
<u>0</u>	<u>0</u>	sites
<u>0</u>	<u>0</u>	structures
<u>0</u>	<u>0</u>	objects
<u>0</u>	<u>0</u>	Total

Number of contributing resources previously listed in the National Register 1

6. Function or Use

Historic Functions

(Enter categories from instructions.)

RELIGION: religious facility

Current Functions

(Enter categories from instructions.)

RELIGION: religious facility

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7. Description

Architectural Classification

(Enter categories from instructions.)

Late Gothic Revival

Materials: (enter categories from instructions.)

Principal exterior materials of the property: See below.

FOUNDATION: Granite

WALLS: Granite, Sandstone, Limestone, Glass

ROOF: Slate, Copper

OTHER:

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 Paragraph

St. Paul's Episcopal Church in Winston-Salem, North Carolina, is a monumental late Gothic Revival-style stone edifice built in 1928-1929 following the plans of Boston architect Ralph Adams Cram supported by local associated architect Harold Macklin. In 1957, Winston-Salem architect Luther Lashmit designed a two-to-three-story, brick, L-shaped education building that was joined to the rear of the church on its north side. In 2002-2005, Marianna Thomas Architects of Philadelphia remodeled and enlarged the education building, a project that included a west expansion with offices and a fellowship hall, the creation of a chapel at the east end, and a Gothic arcade that connected the chapel to the north side of the main sanctuary. (An annotated aerial photo identifying the basic components is included with the nomination.) Located at 520 Summit Street in the primarily residential West End National Register Historic District (1986), also a locally designated historic district, St. Paul's Church faces east toward Winston-Salem's downtown business district. The nominated property encompasses approximately 2.4 acres and includes the church, its additions, and the land that immediately surrounds them.

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Setting and Church Landscape:

St. Paul's Church is bounded on the north by residential properties, on the east by Summit Street, on the south by Pilot View Street, and on the west by Jersey Avenue. Directly across Summit Street from the front of the church are two large Colonial Revival-style houses dating from the first decade of the twentieth century. Running along the opposite (west) side of Jersey Avenue behind the church on either side of its crossing with Pilot View Street is a string of well-maintained, medium-sized houses expressing various styles that were popular during the first quarter of the twentieth century when they were built. The nominated property does not include other church-owned property that is not historically associated with the church or does not provide part of the immediate setting. These areas include a lot beyond the north end of the nominated property that is lightly wooded and has some playground equipment and, on the south side of Pilot View Street, a memorial garden, a landscaped parking lot, and an 1890s brick carriage house that was associated with the house demolished to make way for the memorial garden and parking lot.

The immediate setting of the nominated property includes small landscaped lawns and gardens on the east side along Summit Street and on the south side along Pilot View Street, where there is both a granite retaining wall and an ironwork fence. There is a larger lawn on the west side along Jersey Avenue and a driveway and playground immediately north of the 2002-2005 addition to the education building. Directly behind the church and between it and the west lawn, is a driveway with a single row of parking along its west side and, just beyond the row of parking, a small, wood-fenced enclosure for HVAC equipment. From there, the driveway continues northward beneath the 2002-2005 addition, where there is an additional row of covered parking on the west side and passenger drop-off points on the east side, until it emerges on the north side of the addition and joins the driveway north of the education building that leads back to Summit Street.

St. Paul's Church is located at the point where the largely flat, numbered, east-west streets of Winston-Salem's downtown grid meet the mostly curvilinear streets and hilly topography of the West End neighborhood laid out in picturesque Olmstead fashion in 1890 by Jacob Lott Ludlow, the city's first civil engineer. The church stands on one of the highest points in the city, as the name of the street it faces, Summit, implies. When seen from Summit Street, the church appears to be on level ground, but the view from the southwest along Pilot View Street reveals the true drama of the site. From the front of the church, the land terraces downward toward Jersey Avenue, allowing lower floors to be built beneath the church sanctuary and still be above grade on the north and south elevations from halfway west of the east façade and at the west elevation. Additionally, the land within the courtyard formed by the north side of the church, the education building, its additions, and the arcade, is terraced with significantly descending levels from east to west and south to north. Stone steps lead downward from the arcade to the different levels. At the highest level, in the southeast corner of the courtyard, is a small garden chapel with an ironwork and stone altar. Below it to the west is a small, in-ground columbarium. Lower still and to the north is a pre-school playground that is accessible both from stone steps and from the adjacent classrooms. All of these spaces are separated from each other by stone retaining walls. Adding to the drama of the site, the downward slope of the land

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continues west past the church property and Jersey Avenue, terracing downward past Carolina Avenue and West End Boulevard to Hanes Park and Peters Creek.

This setting allows the church to stand out even more than it might otherwise from the west, where its great height rises from the crest of the hill. The drama of the site strongly affected designing architect Cram, who reportedly said, "A man does not have many chances in a lifetime to build a church on a location such as this."¹ Cram capitalized on the character of the site in his design for the church, and when additions were built in 1957 and 2002-2005, their architects also took advantage of the site with its westward receding topography to minimize the impact of the additions on the original building.

Church:

Exterior

In its design and use of materials, St. Paul's Episcopal Church presents the appearance of a medieval English church. The exterior walls of seam-face granite provide feelings of strength and permanence. The secondary exterior material, sandstone, is used for the door and window surrounds. Slate tiles cover most of the roof, while copper covers the low, pyramidal, tower roof. The church follows a cruciform plan with a heavy, square bell tower that rises above the transept.

In designing the church, Ralph Adams Cram took a dramatic but difficult site with its steep drop from east to west to organize a complex program of uses into a single building, maintaining the dominance of the sacred space over the building's other functions. By having the front of the church face east, the sanctuary in the upper level could have a gracious entrance at grade, while the other uses could be arranged vertically on lower levels, all the while maintaining generous windows and grade-level doors.²

The plan of the interior of the original church dictates the basic form of the building. The front entrance, vestibule, flanking pair of stairs, and balcony project eastward. Moving westward from there is the long nave with its lower side aisles, followed by the slightly projecting north-south transept, the center of which supports the tower. Beneath the slightly lower roof west of the tower and transept is the choir and, finally, the chancel. Auxiliary rooms not associated with the worship space are arranged on two levels beneath the sanctuary. Extending southward from the south transept and considerably lower in height to distinguish it from the main body of the church is the Parish House, originally used for offices, choir rooms, and classrooms.

The church faces east toward Summit Street, and a dramatic entrance and stained-glass window above it beckon the worshiper. Engaged stepped buttresses accent the corners of the east façade. The large, double-leaf, vertical-board wood doors with highly decorative ironwork strap hinges are recessed within a deeply corbeled, sandstone, lancet-arched surround. Within the tympanum above the doors is a sandstone panel bearing the words, "A House of Prayer for All People," above which is a large sandstone quatrefoil flanked by other panels with decorative sandstone carvings. A Gothic lantern hangs from the top of the arched recess. Above the entrance is a large, lancet-arched stained-glass window the width of the entrance, which from the interior can be seen to depict "The Glorification of Christ." The window features a traceried rose at the top supported by three trefoil-arched vertical glass panels. At the imposts of the overall

¹ Winston-Salem Section of the North Carolina Chapter of the American Institute of Architects, *Architectural Guide Winston-Salem Forsyth County* (Winston-Salem: Winston-Salem Section NCAIA, 1978), 90.

² Marianna Thomas Architects, "St. Paul's Episcopal Church, Winston-Salem, North Carolina: Historic Integrity Analysis: Preliminary Draft," 18.

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surrounding arch are carved angel heads. The window echoes the size of the main entrance below it. A stepped parapet crowns the top of the east façade, and a carved cross rises from its center peak. On the north and south elevations just west of the main entrance are paneled wood doors with diamond lights and a lancet-arched head with a quatrefoil carving set within the tympanum. East of each door is an adjacent Gothic lantern and a small vertical window with a segmental-arched head. The side doors open to the narthex (vestibule) at the front of the church, and the narrow windows open to the enclosed stairs from the narthex to the floor level beneath the sanctuary.

The north and south elevations between the front and side entrances to the vestibule on the east and the transept on the west reflect the interior nave with its tall-ceilinged center aisle with clerestory windows and low flanking side aisles. The lower, side-aisle walls project outward to the north and south and are covered by a shed roof. They are four bays long. The center-aisle clerestory walls rise higher and are five bays long. The five bays of the clerestory and the western three bays of the side-aisle walls each have a pair of narrow, lancet-arched stained-glass windows, those of the clerestory having a trefoil border within the outer arch. The windows of the lower walls are much taller than are those of the clerestory. The fourth, easternmost bays of the side-aisle walls each have a round stained-glass window surrounded by six lobes. The same window is found on the east-end elevations of the side-aisle walls. However, on the east ends, a narrow, segmental-arched window is positioned beneath the round window. Engaged stepped buttresses divide the bays of the side-aisle walls.

Other than the exterior treatment of the nave, the north and south elevations differ due to their different interior functions. Even the treatment of the transition in grade differs.

Considering first the north elevation, the grade was filled back almost to the transept, where it drops sharply at a retaining wall. A dark granite string course carries from the east end of the north elevation to the west end. Beneath the string course under the nave are rows of three segmental-arched louvered vents.

The north transept rises around halfway between the side-aisle roof and the primary nave roof. It has a gable roof hidden behind a north-facing stepped parapet with a center peak. Beneath the parapet is a round, stained-glass rose window resting above and between two tall, stained-glass, lancet arches with trefoil heads and flanking crockets. On the level beneath the string course are three lancet-arched stained-glass windows and, on yet a lower level, are two pairs of smaller lancet-arched, eighteen-light windows. In addition to its distinctive height and its slight projection beyond the rest of the north elevation, the north transept is defined by engaged stepped buttresses at its corners.

West of the transept, two levels can be seen on the north elevation. The upper level reflects the height of the chancel and altar areas on the interior. It features two lancet-arched, stained-glass windows. Each contains a circle with a quatrefoil nestled between the tops of a pair of lancet-arches with trefoil inner arches. Between the two windows is an engaged, stepped buttress. Projecting beneath the upper-level windows, but not beyond the north transept, is the second level of windows. Divided by engaged buttresses into pairs, there are six slender lancet-arched windows. Windows at still lower levels are no longer visible on the exterior, because they have been covered by the connector to the 1957/2002-2005 addition. However, the connector is designed with a multi-floor atrium that leaves exposed and emphasizes that section of the north elevation of the church.

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The south elevation of the church differs from the north elevation due to the wing that extends southward beginning at the transept, the lower level of which it obscures, but otherwise the two side elevations are quite similar. South of the entrance to the church, a stone wall borders the south and west sides of a side lawn that slopes downward toward the Parish House. The south and west sides of the wall serve as tall retaining walls that descend a full story due to the drop in grade. Along the east edge of the lawn, a paved-stone walk leads from the front of the church around the southeast corner and along the south elevation to the main entrance to the Parish House, crossing a "bridge" supported by two arches beneath it in the process.

Just west of the Parish House wing, the south elevation of the church rises slightly higher than the transept and has four levels. All the windows have plain glass and leaded-glass muntins. The lowest level has a pair of windows divided by mullions into four sections—two taller sections topped by two shorter sections, all beneath a single segmental arch. The second level has three narrow windows beneath a single segmental arch. The third level has two windows, each with a lancet-arched transom and each crowned with its own lancet arch in stone. At the top of this section of the south elevation is a roundel with six bordering stone lobes within it, looking like it should be filled with stained glass. However, instead, it is filled with a slab of stone.

The wing projecting from the south transept was built as the Parish House when the church was constructed to provide all the needs of the congregation other than those services performed in the sacred spaces. Although the Parish House exhibits some Gothic Revival features that tie it with the church, on the whole it is much more domestic in feeling.

The primary exterior entrance projects from the wing's east wall and consists of a lancet-arched, double-leaf paneled door set within a corbeled-stone arched surround. Gothic lanterns flank the entrance. Above the entrance is a double window with trefoil heads set within a lancet-arched surround. The whole entrance bay is crowned by a peaked and stepped parapet. From the sidewalk along Pilot View Street and through an ironwork fence, a paved-stone walk leads to arches beneath the walk to the main Parish House entrance and from there to a lower level entrance.

The easternmost section of the Parish House has a south-end gable roof. South of the entrance bay, which is adjacent to the main body of the church, this section is three bays wide and two bays deep. Stepped buttresses separate the bays on the east side, but are found only at the corners on the south side. All the windows are plain, eighteen-light glass with lead muntins. The first two levels on the east and south sides are set within an encompassing lancet arch. Both of these levels have paired windows. On the first level they have segmental-arched lintels; on the second level they have straight-arched lintels. The windows on the upper level are single and have segmental-arched lintels. An interior stone chimney rises from the south end of the gabled section of the Parish House. In a single bay on the west side of the gabled section, all windows have segmental-arched heads.

West of the gable-roofed section of the Parish House is a section with a hipped roof. Except for two single windows—one on the first level and the other on the top level—which have twelve lights, all others in this section are paired. Those on the first level have twenty-one lights each, while those on the upper two levels have eighteen lights each. All windows have segmental-arched heads. Beneath the water table below the first level of windows, a segmental-arched doorway opens at ground level.

On the west elevation, the central section ties the exterior of the building strongly back in with the sacred functions of the church. This section is framed at its corners by engaged, stepped

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buttresses. At the top, beneath the stepped parapet of the gable roof is the majestic "Passion of Our Lord" window set above the high altar within the church. The stone-framed, stained-glass window has three lancet arches supporting a six-lobed window within a circle, all encompassed by a large lancet arch. The mid-level of the west elevation consists of a trio of lancet-arched stained-glass windows, each with a pair of trefoil-arched windows supporting a quatrefoil window. The whole is set within a rectangular stone frame with crocketed detailing. This window originally served a Memorial Chapel on the interior. On the level below the Memorial Chapel are a group of three lancet-arched windows, each set within a lancet-arched stone surround. The glass in these windows is plain, with lead muntins and heavy mullions dividing them into twenty-one-light casements in lower panels and transoms above within the arch. Below these windows are three, partially-above-grade openings with segmental-arched heads.

Tucked into the northwest corner of the north elevation of the church is a stone chimney stack that rises above the upper roof ridge and has a pair of narrow louvered vents on each side and a setback at each corner. An identical chimney is found in the same relative position on the south elevation of the church.

Flanking either side of the central section of the west elevation with the chimneys are tall, slender wall sections that correspond with the north and south elevations. On the north side of the center section are five levels. Moving from bottom to top, half beneath grade there was an opening, now blocked with stone, that has a segmental stone arch. Each of the next three levels has a single, eighteen-light window with lead muntins and a segmental-arched lintel. The top level has a pair of eighteen-light windows, each with a lancet-arched transom and lintel.

On the south side of the center of the west elevation, there are three levels of windows, all with clear glass and lead muntins. The lowest level has a triple window, each with an eighteen-light casement on the lower part headed by nine-light transoms. A segmental-arched lintel encompasses the whole. The next level up has a pair of twenty-one-light casement windows with a segmental-arched lintel encompassing both. The top level has two eighteen-light casement windows with lancet-arched transoms. Each window has a lancet-arched surround. Above these windows, the wall continues to a much higher level than on the north side, but is blank.

The crowning feature of the church exterior is the mighty tower, which rests on the transept and rises ninety-three feet above the Summit Street level.³ All four sides are identical, except that the southwest corner, seen on the south elevation, has a hexagonal stair turret with narrow slivers of windows that rises from the west side of the transept halfway up the tower. The base of the tower on the north, west, and south sides (the east side has the intersecting roof of the nave) features two relatively small, stained-glass, lancet-arched windows with a trefoil head within the lancet arch. The corners of the base level project slightly and have sharply pitched gables. Slate shingles form a band separating the base from the upper section of the tower. The prominent feature of the upper level of the tower is the pair of tall, lancet-arched vents on each side with metal louvers and corbeled arches. Across the bottom of each is a decorative stone balustrade. Above the arches is a molding with ornamental bosses. Continuing upward are squares with the same stone decoration as used in the balustrade below the ventilators, four eight-light windows with flared-gable lintels, and a band of cut-stone scallops. Vertical stone posts set on an angle flank the pairs of windows and rise above the scalloped band, ending in

³ "To the Glory of God: Arts and Architecture at St. Paul's Episcopal Church," pamphlet published by the church.

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simple crockets. At each corner of the tower, starting near the top of the louvered vents, rise five-sided turrets of contrasting granite and limestone with decorative crockets. Set back slightly at the top of the tower is a band of granite, and a low copper-sheathed pyramidal roof caps the whole. In 1937, a slender neon cross measuring twelve feet by seven-and-a-half feet was attached to the west side of the tower.⁴ The vertical piece of the cross is aligned with the vertical divider between the two arched louvered vents, and the horizontal piece is aligned with the molding with bosses running horizontally above the louvered vents. From the west, the neon cross marks the location of the church at night, but in the daytime, it is barely visible.

Church: Interior

[Note: Those features, such as doors and windows, discussed as part of the exterior description of the church will not be re-described in terms of form and placement as part of the interior description.]

Sanctuary

The most significant level of the church is the sanctuary. Its primary entrance is from the front doors on the east façade that open immediately to a second set of doors and the vestibule, or narthex.⁵ The vestibule walls are plastered, as are those in the rest of the sanctuary. The floor is slate, and hexagonal Gothic lanterns hang from the ceiling. On either side of the main entrance is a pair of stairs. For each pair, closest to the central entrance an open-string stair with slate treads and risers and an ironwork balustrade rises five steps and then curves upward in an enclosed space to the balcony. Halfway up, a narrow, stained-glass window is set into the thick wall with splayed sides. Just beyond the “up” stair, another stair with an iron handrail follows a curve downward to the floor below the sanctuary. A wall separates the pair of stairs.

In the sanctuary, the balcony at the east end of the church covers both the first bay of the nave on moderate risers and the vestibule on risers at a much steeper grade. The balcony has oak pews similar to those in the nave. On the east wall of the balcony, balancing the stained-glass window over the high altar at the west end of the church, is a large stained-glass window entitled “The Glorification of Christ,” designed by Reynolds, Francis, and Rohnstack of Boston. On either side of the balcony is a round stained-glass window. At the lower edge of the balcony, a solid balustrade with panels and decorative carved moldings has at its center a carved shield with the symbol of St. Paul—a sword and book inscribed with “*Spiritus Gladius*” (Sword of the Spirit).⁶

Several primary features—the timbered ceiling, the large sandstone columns, and the stained-glass windows—characterize the church nave and transept, providing it with bold simplicity that sets the stage for the more elaborate detailing of the chancel. The center- and side-aisle floors are laid in gray slate cut in a variety of sizes of squares and rectangles. The rest of the nave flooring is covered in narrow oak boards. The walls are plain plaster.

⁴ St. Paul's Episcopal Church Minutes of the Vestry from January 1926 to December 1945: January 11, 1937, pp. 168-169.

⁵ Normally called a narthex in an Episcopal church, Cram labeled this space on his plans as a vestibule. Perhaps this was because the space was relatively small with its low ceiling and partially enclosed stair on either side of the entrance.

⁶ “To the Glory of God: Arts and Architecture at St. Paul's.”

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The ceilings of both the tall center aisle and the shorter side aisles are wood. Decorative trusses with pendants along the side walls support a system of rafters and purlins, which in turn support east-west-running sheathing of the gable roof to create the ceiling of the center aisle. Rafters and a single east-west-running purlin that support wood roof sheathing form the sloped ceilings of the side aisles.

Starting at the east end of the nave, three large sandstone columns connected by lancet arches form an arcade that supports the clerestory on either side of the nave. At the west end of the nave, four massive columns, two per side, continue the arcade, adding large arches between the north and south columns and marking the location of the transept, where their extra size is needed to support the tower above the crossing. Lower arches also connect the transept columns with sandstone piers on the outer walls. Adjacent to the northwest column within the transept is the tall, octagonal, heavily molded pulpit with arched and quatrefoil detailing. Around 1958, the octagonal canopy was added, richly carved with a grapevine band and other designs.⁷

Perhaps the most stunning feature of the nave is its collection of stained-glass windows, which provide an ethereal light to the sanctuary. The windows line the nave at both the lower side-aisle level and the higher clerestory level. Although multiple glass colors are used, deep blue and red predominate. Moving chronologically from the east end of the nave toward the transept, scenes from the Old Testament are depicted in the lower windows of the south wall, while scenes from the life of Jesus are found along the lower windows of the north wall. The clerestory windows depict significant figures from both the Old and New Testaments. Most of the nave windows were designed by Reynolds, Francis, and Rohnstack of Boston; Willet Studios of Philadelphia; or J. G. Rey and Associates over a period of time. They were installed when the church was built and at various times thereafter. Stained-glass windows continue on the north side of the chancel.⁸

Two other features of the nave are the pews and the lighting fixtures. The pews are oak. The end pieces with routed edges rise above the back support to terminate in carving. Near the base of each end piece is a quatrefoil disk. The original chandeliers that hang above the nave's center aisle combine Gothic-style metal work and contemporary drop globes of frosted glass. Gothic-style metal work with single frosted-glass pendants hang from the side-aisle ceilings. The lighting fixtures were fabricated by Irving and Casson-A. H. Davenport Company of Boston.⁹

The west end of the church, beyond the nave and the transept, carries the features necessary for the sacramental functions of the church. These areas include the side altar (Cram's chapel) on the north side, and the baptistry on the south side flanking the chancel (Cram's choir) and high altar areas (Cram's chancel), all marked by increases in floor height over the nave and by a richer use of materials and decoration.¹⁰

⁷ Marianna Thomas Architects, Annotated Chronology of Building Construction and Related History, p. 8-2.

⁸ "To the Glory of God: Arts and Architecture at St. Paul's." Other stained-glass windows can also be found at St. Paul's Church, many rehung from the first and second churches. Some locations where these can be found are in the south wing stairwell, the hallway on the level below the nave, the old memorial chapel, within the Goodheart entrance to the addition, and in the hallway outside the new chapel. There are also stained-glass windows dating from 2011 and thereafter in the new chapel.

⁹ Marianna Thomas Architects, 22.

¹⁰ Cram's plan identifies the area immediately west of the transept as the choir and the area west of the choir that includes the high altar as the chancel. However, the Episcopal Dictionary of church terms calls the entire area of Cram's choir and chancel as the chancel, and that is the term used in this description.

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A step up from the transept, the side altar is located in an alcove framed by structural arches immediately northwest of the transept. The marble floor has a geometric design with a circle and diamonds. The stone altar, itself, came from St. Paul's second church.¹¹

The baptistry is in the same position on the opposite (south) side of the church. Set within a lancet-arched opening in a small room with a lancet-arched vaulted ceiling, the baptistry has a checkerboard marble floor one step up from the transept. Eight carved wall panels depict a scallop shell surrounded by doves in the central panel and in the other seven panels the Gifts of the Spirit as related in Isaiah 11:2. The central marble font is encased in a carved oak pedestal. Immediately outside the baptistry is a life-sized statue of St. Paul, created in limestone in 1989 by sculptor Jay Carpenter and master stone carver Vincent Palumbo from Washington National Cathedral.¹²

From the transept, two steps rise to the chancel (Cram's choir), which is flanked on north and south by an arcade of two arches per side, a choir stall on each side, and, on the north side, by the Skinner organ. At the west end of the chancel (Cram's choir), three steps rise to the altar rail. West of the rail and an area for the priests to walk behind it, three additional steps rise to the high altar (Cram's chancel).

In contrast to the slate of the nave aisles and transept floor, the floors of the chancel (Cram's choir) and altar areas (Cram's chancel) are paved with contrasting green Vermont and pink Tennessee marble.¹³ Within the long chancel (Cram's choir), the marble squares are set on the diagonal banded by green and pink marble. Near the high altar (Cram's chancel), the floors follow a checkerboard pattern.

The chancel (Cram's choir and chancel) ceiling is lower than that of the nave. It, too, is timbered, but follows a different, collar-braced pattern with rafters, purlins, and three nearly round wood arches that continue down the side walls.

Throughout, the chancel (Cram's choir and chancel) is embellished with richly carved oak features. On either side of the marble-paved floor, the choir pews are boxed within fluted-panel fronts with a band of twisted foliate vines across the top and vertical end panels that include blocks of carved flowers and grapes. On the north side of the chancel, immediately behind the north choir loft and organ, is a screen composed of slender Gothic colonettes, a band of arches, and a three-layer cornice—all richly carved with grape vines, foliate vines, and an abstracted flower design. On the south side of the chancel, immediately behind the carved front paneling, the lectern for scripture readings rests on a large carved eagle. Behind the south choir loft is a carved screen similar to the one behind the north choir loft. In the frieze above each colonette is a praying angel. Above the carved screen and set within the two lancet arches are organ pipes set behind colonettes of two different sizes—the larger ones twisted—topped by crockets and with the arches above filled with a network of carved flowers.

At the west end of the chancel, steps rise to the altar rail with its turned balusters, fish-scale-carved posts, and foliate-carved railing. West of the altar rail and against the south wall is the bishop's chair with its high back richly carved with a network of flowers, a flower-and-foliage frieze, and an abstracted foliate cornice. A protective carved panel is in front of the bishop's chair. Three additional steps rise to the high altar on the west wall. Made of carved

¹¹ "To the Glory of God: Arts and Architecture at St. Paul's."

¹² Ibid.

¹³ Ibid.

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Italian marble, it is flanked by tall, carved-wood riddle posts topped with angels holding candles. Above the high altar is the large stained-glass window, "Passion of Our Lord," designed by Boston's Wright Goodhue. From the lowest panels, which depict the Last Supper, the window rises with scenes from the Garden of Gethsemane, the trial by Pilate, the Crucifixion, and the Ascension.¹⁴

Several other spaces fit within the outline of the west end of the church north of the transept before the transition to the south wing. Behind each half—north and south—of the choir loft are walkways or, as they are called on the original plans, ambulatories. On the north side, opening from the ambulatory near the high altar, is the square flower sacristy. Between it and the side altar is a stair leading to the lower floors of the building. Opening from the south ambulatory and filling the space consumed on the north side by both the flower sacristy and the stair, is the priests' sacristy. These spaces are finished in a utilitarian manner.

South Wing (Parish House)

Immediately south of the baptistry, double-leaf modern doors open to the south wing, originally known as the Parish House. It has always held all of the more utilitarian spaces associated with the church, such as offices, classrooms, parlors, a dining room, a kitchen, and restrooms. Immediately through the doors from the sanctuary, there is a landing and stairs that lead downward to provide access to exterior exits, the lower two levels of the south wing, and from the south wing, to the three levels of the church beneath the sanctuary. The walls and ceiling are plastered. The stair has slate treads and risers, ironwork balusters, and a wood handrail. The double doors on the stair landings have a wood-paneled lower half and a twelve-light upper half. Over the years, some modifications have been made to the rooms and to their uses as the needs of the church have changed.

Original plans show that the main floor (on the same level as the sanctuary) of the south wing included the rector's office closest to the sanctuary and across from the stair; south of it, the choir room for men; and east of it, the choir room for women. On the north side of the choir rooms were two restrooms and a music room. Today, the women's choir room serves as the nursery, the men's choir room serves as the acolyte vesting room, and the rector's office serves as a clergy vesting room.

On the next lower level of the south wing (first floor beneath the sanctuary level), original plans indicate that west of the stair landing, a corridor opened to three small classrooms along the west wall. The largest room was in the southeast corner. It was a ladies' parlor and had a fireplace on the south end. Projecting from the west side (at the end of the corridor) was a kitchenette. The parlor—now known as the Emma Gribbin Room—and the kitchenette retain their uses. The Emma Gribbin Room features a chair rail, deep window reveals, and a fireplace with a small Tudor Revival-style mantel. Along the west side of this floor of the wing, the classrooms have been converted to offices for the facilities manager, the choirmaster, and the organist.

On the south wing's second floor lower than the sanctuary, original plans show that three rooms consisted of a large kindergarten, a large classroom, and a small classroom. Today, the small classroom is used for storage, and the two large rooms are used for youth activities as part of the Kids' Café program.

¹⁴ Ibid.

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Levels beneath Sanctuary

Along with the south wing, the two floors directly beneath the sanctuary have always been used in various ways to fulfill the needs of the church. These needs have changed over the years, especially since construction of the education building in 1957. Plans show that the interior structural system of the nave and transept, with its massive columns, continues in the lower levels beneath the sanctuary. The first floor beneath the sanctuary can be accessed by three sets of stairs: the pair of stairs flanking the main entrance to the church at its east end; the stair just within the south wing; and the stair located near the northwest corner of the sanctuary between the side altar and the flower sacristy.

Cram's plans show that on the first floor beneath the sanctuary (the basement on his plans), the space beneath the easternmost bay of the nave was designed to be a central lobby flanked by two classrooms. From there, steps led down to a large assembly room that consumed the space beneath the rest of the nave and the transept. The area beneath the chancel was designed to be a platform and a classroom; to the north were two classrooms, and to the south was one large classroom.

Today, nearly the entire floor is devoted to the activities and needs of the church's music program. Moving from east to west, the spaces in the easternmost bay remain largely intact, with the former classrooms now being used as mechanical rooms and with the addition in 1972 of two small restrooms along the west wall. The next three bays up to the transept and where the assembly room had been is now the main choir rehearsal room. As originally, steps lead from the easternmost rooms down to it. The choir room has been made much narrower than it was originally with the addition of walls on the north and south sides (along the line of the column supports) to create vesting rooms for men and women, a music library, and a music office. West of the choir rehearsal room, large doors open to a central circulation space with a sitting area at the north end.

At the west end of this central open space, steps rise to the area that corresponds with the chancel and flanking areas in the sanctuary above. What had been a platform and a classroom was converted in the 1960s to the Memorial Chapel with three stained-glass windows on the west wall. Now the pews have been removed and the chapel area has been converted to additional choir rehearsal space. East of it, in the area that had been designed to served as a platform, a passage flanked by storage areas has been created by the addition of a pair of east-west walls. North of the rooms that fit beneath the chancel are two sets of stairs, a room in the northwest corner known as the "tower room" (not associated with the actual tower), and a passage leading to the reception area between the church and the education building. South of the area beneath the chancel, the large classroom has been converted to offices for the Director of Music for Children and Youth.

Because of the many changes in use of this floor, there have been not only changes in layout, as described above, but also changes in materials. Most of the floors are oak, but a few are carpeted. There are still some plastered walls and ceilings, but many have been converted to sheetrock and some ceilings are composed of dropped acoustical tiles.

According to Cram's plans for the second floor beneath the sanctuary (sub-basement on his plans), the eastern three bays beneath the nave were to remain unexcavated, and they still are today. The center section of the westernmost bay beneath the nave, along with the areas beneath the transept and the chancel, were left open for recreational and dining room use. On the north

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and south sides of the center section of westernmost bay beneath the nave were restrooms—for men on the north side and for women on the south side. On the north side of the recreation and dining area, on either side of the north stair, were two classrooms. On the south side was a large kitchen. Today, the restrooms remain in their original locations. A mechanical room is between them. The transept is used for youth activities and has folding partitions to divide the space as needed. The floor is oak, walls are plaster with a wood chair rail, doors are wood- or wood-and-glass-paneled, and the ceiling is dropped acoustical tiles. An accordion divider separates the transept room from the room to the west beneath the chancel, which is used as a youth lounge. It has an oak floor, plastered or sheetrocked walls and ceiling, exposed ceiling duct work, and modern double doors. Three clear, lancet-arched windows are on the west wall. A door and a pass-through transition to the large kitchen which remains on the south side of what was originally the dining room. It has a terra cotta tile floor, white tile walls all the way to the high, acoustical-tile ceiling, and original glass-front and wood cabinetry. On the north side of the youth lounge is a closet (west), the north stair (center), and a passage (east) to the education building.

Education Building/Additions:

1957 addition:

In 1957 St. Paul's Church was expanded with an education building that was added to the north side of the church. A one-story hyphen at the south end of the addition formed a physical attachment to the church near its west end. Built according to the design of Winston-Salem architect Luther Lashmit, the education building was an L-shaped modernist structure with tan brick walls, banks of glass windows, and a flat roof. The main, east-west block near the north end of the church property was three stories tall, while at its west end, a two-story, north-south wing leading to the church was only two stories tall. Within the ell formed by the two wings was a square playground area bordered on the east and south by retaining walls. Inside, classrooms were arranged along the west side of a hall in the north-south wing and along either side of a central hall in the east-west wing. Floors were linoleum and walls were concrete block.

2002-2005 remodeling and enlargement of 1957 addition:

In 2002-2005, Marianna Thomas Architects of Philadelphia drew up and executed plans to significantly remodel the 1957 education building. At that time, a third floor was added to the north-south wing, the building was expanded to the west, approximately the eastern half of the third floor of the east-west wing was converted to a chapel, and an arcade was built from the chapel to the original sanctuary, effectively creating a courtyard.

Exterior:

Today, the addition retains some overall similarities with the 1957 design, but in more ways it differs. Perhaps most noticeably, it retains its L-shaped form, use of tan brick, and bands of windows. Vertical brick pilasters divide the bays, while horizontal bands mark the changes in floors. At the roofline and above the first floor on the east wall and the north-south wall, there is a slight cornice overhang of metal. Each bay consists of three rows of five windows across (instead of the original four), for a total of fifteen metal-framed windows in each bay, with each row being a different height. Near the south end of the north-south wing, the last full bay on the

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east side is composed of five vertical bands of glass rising through all three floors (beginning in a stepped fashion at the first floor) with the windows arranged in progressive, alternating short and tall sizes. At the far south end of the wing, a one-story hyphen, finished in the same way as the rest of this side of the addition, joins it to the church as inconspicuously as possible. On the opposite, west, side of the hyphen, a shed roof extends outward from the building, supported by two plain columns, forming the main, Goodheart, entrance to the addition.

Other than the east wall, discussed above, the entire south end of the addition is sheathed in rusticated granite blocks, and this material is used to cover a large, three-story westward expansion of the education building. Due to its size and hipped roof, the westward expansion appears at first glance to be a separate building, but it is, indeed, an addition to the education building with so space between the original west wall of the building and the newer, hipped-roof construction. The first level consists of a row of covered parking and a drive-thru. The upper two levels have paired windows with taller windows in the center and crowned by a nine-light round window. The granite expansion has a hipped roof, but on the south end, a projecting wall has a stepped-parapet gable. The west wall has two levels of windows above the open first level, which is supported by heavy round columns. The north end has rows of windows and ventilators in the upper two levels above the drive-thru, but does not have the parapeted gable as seen on the south end.

The east end of the east-west wing was overbuilt in 2002-2005 to create a chapel. Sheathed in rusticated granite, it rises above the third floor of the classrooms and is crowned with a cross-gable roof faced with a parapet on each side that is stepped on the Summit Street facade. Across the ground level of the Summit Street façade are lancet-arched stained-glass windows. Above those in the center bay is a large, lancet-arched, stained-glass window flanked by stepped buttresses.¹⁵ Lancet-arched windows continue on the main level of the north elevation, but square-headed windows are on a lower level of that elevation, corresponding with the second story of that side of the education wing. Square-headed windows and a door are on the main level of the chapel's south elevation and, above them, is a large round window. The west elevation has a large, lancet-arched, stained-glass window high on the wall like that on the east elevation.

A double-leaf glass door opens from the south elevation of the hall outside the chapel to a long, covered walkway to the sanctuary. It terminates at double-leaf doors inserted into the east-end bay of the north side-aisle of the nave. Sheathed on its east side in rusticated granite, the walkway has a floor of cement squares, a segmental-arched ceiling, and a gable roof. The east, Summit Street, elevation is designed like an arcade with paired, open, lancet arches with peaked buttresses between each bay. At the center, a projecting cross gable with a stepped parapet and flanking buttresses frames a larger, entrance arch where a stone walk leads from the sidewalk. The west side of the arcade continues the use of the granite sheathing, but the west side of the walkway is finished with slender metal posts and a metal railing. Across from the opening in the east arcade, an opening in the railing on the west side of the walkway leads to steps down to the garden chapel and burial ground.

Interior:

¹⁵ The stained glass in this large window was installed in December 2018.

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The main connection between the education building/addition and St. Paul's Church is a hyphen-atrium between the two buildings. It has a slate floor, glass on east and west elevations, a recessed sheetrocked ceiling, and balconies supported by plain round columns along the north and east sides. The entire south wall is the exposed north wall of the church with its buttresses and windows. Doors into the church are on two levels at the east end.

The halls from the 1957 building remain, though the classrooms have been somewhat reconfigured. In many areas, linoleum floors and concrete-block walls remain. Dropped ceilings contain acoustical tiles and lighting. Enclosed stairs are found at the ends of the wings.

On the second floor, classrooms remain in the east-west wing, but the north-south wing has been changed to coordinate with the west expansion. It contains the office reception area, a bookstore, a conference room, restrooms, and myriad offices for church staff.

The center area of the third floor contains the library and its workroom, an industrial kitchen, a receiving parlor, and a reception room. The two largest rooms are the Colhoun Room in the west expansion and the chapel at the east end. The Colhoun Room is the church's main fellowship hall and has a barrel-vaulted ceiling. The south and west sides are lined with windows. At the north end, within the arch created by the barrel vault, is a fresco painted by fresco artist Roger Nelson. It depicts the miracle of the five loaves and two fish feeding the five thousand.

A window-lined hall along the south side of the east-west wing of the addition's third floor leads to the chapel. The chapel is a large, square room with movable chairs. The floor is Turkish travertine marble into which has been cut a large labyrinth designed by architect Marc Bryron. The walls are white and the ceiling has exposed wood beams, rafters, and sheathing. The eight smaller lancet-arched stained-glass windows were designed by Rowan LeCompte, designer of more than forty windows at Washington National Cathedral, and installed in 2011. The large, lancet-arched stained-glass window on the west side depicts the holy family and was installed in 2013. An unusual stained-glass representation of the resurrection (from darkness to light) was installed in the large lancet-arched window on the east wall in December 2018. Only the round window on the south wall remains to have stained glass created and installed. The chapel has a Fisk tracker organ, installed in 2006.

Integrity:

Overall, St. Paul's Episcopal Church is in excellent condition and retains a strong degree of historic integrity in terms of location, setting, design, materials, workmanship, feeling, and association. The 1928-1929 church building retains its original Gothic appearance. An L-shaped education wing was added to the north in 1957, and in 2002-2005 it was greatly enlarged and remodeled, a chapel was added to the east end of the education building, and a Gothic arcade connected the chapel to the main church. However, these changes were done with great sensitivity to preserve the overall character and visibility of the original church. To do this, the topography of the site was used to advantage, minimizing the size and visibility of the additions as well as their physical connections to the church.

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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.)

- 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

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Areas of Significance

(Enter categories from instructions.)

Architecture

Period of Significance

1928-1929

Significant Dates

1928-1929

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Cram, Ralph Adams of Cram and Ferguson (Boston), architect
Macklin, Harold (Winston-Salem), associate architect
Jacob and Youngs (New York), building contractor

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

For Winston-Salem, North Carolina, the period between 1913 and 1930 was a time of phenomenal growth that became known as the city's "Era of Success." It was into this milieu that the third, present, St. Paul's Episcopal Church was built. Having erected two previous churches downtown in 1879 and 1910, the St. Paul's congregation found that it once again needed to expand. They purchased a lot on Summit Street in the fashionable West End neighborhood and engaged Boston architect Ralph Adams Cram (1863-1942) to design the church. Cram, a distinguished ecclesiastical architect, was at the time considered America's leading exponent of the Gothic Revival. He was assisted by local architect Harold Macklin. The cornerstone was laid in July 1928, and the church was consecrated in October 1929.

In designing St. Paul's Church, Cram took advantage of a dramatic site that sloped sharply downhill from the east façade to the west, so that the massive granite Gothic Revival-style church seemed even more monumental when viewed from the downhill west elevation. St. Paul's benefitted from a site unlike that of any of the other churches of the period in Winston-Salem. Cram designed St. Paul's sanctuary with massive sandstone columns, slate and marble floors, wood-beamed ceilings, stained-glass windows, and rich wood carving throughout the chancel. With its south wing and floors beneath the sanctuary, the church was planned to provide for all the needs of the congregation within one building. In 1957, architect Luther Lashmit designed an education building that was minimally attached to the north side of the church. During the years 2002 to 2005, that addition was remodeled and enlarged according to designs by Marianna Thomas Architects. Once again, the topography of the site was used to advantage, and the size of the addition was minimized in relationship to the church, as was its physical connection to the church.

St. Paul's Episcopal Church meets Criterion C for listing in the National Register for its local architectural significance as a monumental and richly detailed late Gothic Revival-style church reflecting Winston-Salem's "Era of Success." It is also architecturally significant as the work of an architect of national prominence, Ralph Adams Cram. St. Paul's meets Criteria Consideration A, because although it is a religious property, its significance derives from its architectural distinction. The period of significance coincides with the church's construction date, 1928-1929.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Historical Background

St. Paul's Episcopal Church was shaped by a city with roots dating back to the mid-eighteenth century. In 1752, Moravians, who were German-speaking Protestants, purchased 100,000 acres in the wilderness that now comprises the core of Forsyth County. The next year

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they established their first settlement, Bethabara, with the town of Bethania following in 1759. In 1766, Salem was established as Wachovia's central and largest town—its center of religion, commerce, industry, and education—and was laid out in a grid pattern of streets with a central square.¹⁶

By the mid-nineteenth century, the population of the area had grown to the extent that in 1849 the North Carolina General Assembly voted to form a new county, Forsyth, out of a part of Stokes County. Not wanting their land to serve as the county seat, the Moravians in 1851 sold fifty-one and one-quarter acres just north of Salem for the creation of the new town of Winston. It was laid out with a courthouse square and a grid pattern of streets that continued those of Salem.¹⁷

During the last third of the nineteenth century, both Winston and Salem prospered and Winston, in particular, experienced phenomenal growth. Between 1870 and 1880, Winston's population grew nearly tenfold from 443 to 4,194. Several events contributed to this growth. In 1873, the Northwest North Carolina Railroad was completed between Greensboro and Winston, providing a solid means of transportation that was essential to the success of both commerce and industry. In 1875, Richard Joshua Reynolds arrived in Winston to open his first tobacco factory in the city. In 1879, the First National Bank of Salem was rechartered as Wachovia National Bank, moving its offices to Winston and thereby signaling the growing dominance of the county seat in commerce and industry. Such markers of growth continued in the 1880s, with the Board of Trade organized in 1885, and the Roanoke and Southern providing another rail connection in 1889.¹⁸

Into this milieu of rapid growth in Winston during the last quarter of the nineteenth century came the establishment of the St. Paul's Episcopal congregation and the building of its first church. The Episcopalians were slower to establish a congregation in Winston than were the Methodists, Presbyterians, and Baptists—all of whom were widely proselytizing in North Carolina's back country in the nineteenth century. However, beginning in 1873, occasional Episcopal services were held in Winston when a supply priest could come from Salisbury or elsewhere to officiate. At the North Carolina Diocesan Convention of 1876, a resolution was passed commending the movement toward building a church in Winston. Subsequently, a lot was purchased at the southwest corner of Fourth and Pine (now Marshall) streets in downtown Winston, and after completion of construction and full payment of building debts, the first St. Paul's church was consecrated on February 11, 1879. Several weeks after the building was consecrated, St. Paul's Parish was formally organized.¹⁹ All three churches in St. Paul's history have been architecturally distinctive and have been representative of the Gothic Revival style. The 1879 church was a board-and-batten frame structure with a corner entrance tower and spire.

Winston continued to grow during the 1890s and early 1900s, and the St. Paul's congregation followed suit, so much so that the need for a new church building was recognized. Winston-Salem attorney James Cameron Buxton donated a lot at the northwest corner of Fourth and Cherry streets, local architect Willard C. Northup was selected to design and oversee the

¹⁶ Laura A. W. Phillips and Gwynne S. Taylor, "West End Historic District" National Register nomination, 1986, p. 8: 2.

¹⁷ Ibid.

¹⁸ Ibid.

¹⁹ Elizabeth Gabriel Byrd, ed., *St. Paul's Episcopal Church 1876-1976* (Winston-Salem: Hunter Publishing Company, 1976), 8-10.

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construction of the building, money was raised, and on July 2, 1908, the cornerstone of the second church was laid. The new church was completed two years later and was consecrated on May 11, 1910.²⁰ The second church was of stone construction and had a corner entrance tower with a crenellated belfry.

The following two decades brought phenomenal growth to the city, and the period between 1913 and 1930 became known as the city's "Era of Success." In 1913, the North Carolina General Assembly passed an act consolidating the municipalities of Winston and Salem, thereby establishing Winston-Salem, the name by which the conjoined city has been known for more than a century. The same year, the R. J. Reynolds Tobacco Company put the first modern-type tobacco blend into production as Camel cigarettes. Camels revolutionized the marketing of tobacco and became the top-selling cigarette in America. In 1914, the Shamrock Hosiery Mills was renamed Hanes Hosiery Company, and by the 1930s it would become the first company to put seamless nylon hose on the branded market.²¹

There were other signs of success in the city, as well. The 1920 Census listed Winston-Salem as the largest city in the state with a population of 48,395. Soon thereafter the Chamber of Commerce published a brochure proclaiming the city to be the largest manufacturer of tobacco products in the world, the largest manufacturer of knit goods in the South, the largest manufacturer of men's knit underwear in the United States, and the location of seventy-three industries manufacturing thirty-nine different commodities. By 1926, Winston-Salem could boast approximately 72,000 inhabitants. Reflecting these substantial achievements, building permits rose in value from \$501,379 in 1915 to \$3,259,495 in 1920 and from \$5,004,382 in 1925 to \$8,531,028 in 1928. The most significant building in Winston-Salem—the office building for the R. J. Reynolds Tobacco Company (NR, 2014)—was erected during the late 1920s at the east end of the city's downtown. Plans and specifications for the twenty-two-story Art Deco-style building designed by New York architects Shreve and Lamb were approved in December 1927, and the building opened in 1929.²² Paralleling the construction of the Reynolds Building, but at the city's West End, was the erection of the third and present church for the St. Paul's Episcopal congregation.

At the height of Winston-Salem's era of success, yet only fifteen years after the completion of St. Paul's second church, the congregation began to discuss the need for larger facilities. With the city's phenomenal population growth, the substantial stone church at the northwest corner of Fourth and Cherry streets, along with its accompanying parish house and rectory, was no longer adequate to meet the needs of the growing congregation. Nor was there room downtown for expansion. As the vestry began to consider a new site, Thurmond and Lucy Chatham made an offer of \$350,000 for the church property downtown—a strong indicator of the increase in the value of the city's downtown commercial property.²³ Two decades earlier, the

²⁰ Byrd, 14-15; Heather Fearnbach, *Winston-Salem's Architectural Heritage* (Winston-Salem: Forsyth County Historic Resources Commission and City of Winston-Salem, North Carolina, 2015), 167.

²¹ Laura A. W. Phillips and Gwynne S. Taylor, "Downtown Winston-Salem Historic District," National Register nomination, 1989, p. 8: 16.

²² *Ibid.*, 8: 19-20, 22, 25.

²³ Forsyth County Deeds, Deed Book 312, pp. 311-317. A memorandum of agreement for the sale of the property was executed on November 1, 1926, and the property was conveyed on June 20, 1929.

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same property had cost only a few thousand dollars.²⁴ This propitious offer gave the St. Paul's congregation the ability to move forward with acquiring a new property, selecting a prominent architect appropriate for their needs, and building a church that would fulfill their dreams for their future house of worship.

The vestry elected to purchase property on Summit Street west of downtown that had been the home of James Cameron Buxton, the church's senior warden from its establishment until his death in 1917.²⁵ After Buxton's death, the property had been sold in 1919 to William Cain Ruffin, but he had died in 1921, followed by his wife in 1922. According to the deed of April 30, 1927, the vestry purchased the Summit Street property at that time for \$35,000 from Wachovia Bank and Trust Company, executor of the will of W. C. Ruffin.²⁶

The property for the new church was located in the prominent West End neighborhood. In the 1890s, at least seven development companies had formed in Winston to capitalize on the building boom that had begun in the town. One of these was the West End Hotel and Land Company, which developed a \$100,000 resort hotel and the residential area surrounding it. Jacob Lot Ludlow, who lived on Summit Street two blocks south of the new St. Paul's Church site, and who was Winston's first civil engineer, laid out the plan for the West End development. In sharp contrast to the grid plan of Winston's earlier streets, continuing right up to Summit Street, Ludlow designed the West End in the style of the picturesque suburban planning promoted by famed landscape architect Frederick Law Olmsted that was characterized by curvilinear streets and small parks suited to the area's hilly topography. Although the Shingle-style Zinzendorf Hotel burned to the ground on December 1, 1892, only seven months after it had opened, development of the surrounding residential neighborhood continued at a brisk pace through the 1920s, and the West End became home to many of Winston-Salem's prominent families. St. Paul's new site at one of the highest points in the West End neighborhood seemed to bode well for the church's future.²⁷

While the vestry was arranging for the purchase of the new church site, they were also selecting the architect who would design the church. Little is known about this process other than what is recorded in the vestry minutes. In November 1926, the vestry named their senior warden, R. J. Reynolds executive Robert E. Lasater, to head both the building committee and the finance committee. At a vestry meeting in January 1927, he brought up the question of an architect for the new church, and the vestry unanimously agreed that "Mr. Cram" of the Boston architectural firm of Cram and Ferguson should be secured. From this, it can be assumed that Lasater had recommended Ralph Adams Cram, the leading Gothic Revival architect in America at the time.²⁸ On April 9, 1927, Lasater hosted a vestry lunch meeting at the Robert E. Lee Hotel, at which architect Cram presented his preliminary plans for the church. Also present at the lunch was

²⁴ Fearnbach, 167; Rosalie S. Wilson, "A Short History of St. Paul's Episcopal Church" (typescript, 1971), 2-3; Chester Davis, "The History of the Episcopal Church in Winston-Salem," (typescript, no date), Chapter III, p. 5, Chapter IV, p. 1.

²⁵ Wilson, 2.

²⁶ Deed Book 172, p. 104; Deed Book 371, p. 85.

²⁷ Phillips and Taylor, "West End Historic District," pp. 8: 3-6.

²⁸ St. Paul's Episcopal Church Minutes of the Vestry from January 1926 to December 1945: November 13, 1926; January 10, 1927. For additional information on Ralph Adams Cram, see Architecture Context.

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Winston-Salem architect Harold Macklin, who was to serve as associate architect for the project.²⁹

Actual construction began in March 1928,³⁰ and the laying of the cornerstone for the new church took place in a ceremony held on July 8, 1928. The Right Reverend Edwin A. Penick, D.D., Bishop Coadjutor of the Episcopal Diocese of North Carolina, assisted by several area priests, officiated. In addition to a procession, various addresses, and music, the rector, Reverend Robert E. Gribbin, read a short history of the church and then listed those items that were placed in the cornerstone. They included: the Holy Bible; Book of Common Prayer; Constitution and Canons of the Diocese of North Carolina; Journal of the Diocese of North Carolina 1927; picture of Diocesan Convention made in front of Thompson Orphanage, Charlotte, N.C., May 9, 1928; list of communicants of St. Paul's Church July 1, 1928; brief sketch of St. Paul's Church; clipping from *Winston-Salem Journal*, January 26, 1928, showing cut of new church with description of plans; names of vestrymen and other officials of St. Paul's Church; copy of *Carolina Churchman*, June 1928; and names of building committees of second and third St. Paul's Church. Mr. F. T. Youngs, president of Jacob & Youngs, builders of the church, presented the parish with a silver trowel, which Bishop Penick used in the service.³¹

Approximately a year and a half later, the construction of the third St. Paul's Church, which was designed to seat close to 800 people, was completed at a cost of just over \$615,293. To be consecrated, the church had to be free from debt, but there remained \$100,000 in unpaid pledges toward that total cost. Members of the building committee assumed the debt, and although \$28,000 in back pledges were eventually paid, the committee still had to cover the remaining \$72,000. With finances in order, St. Paul's was consecrated on October 6, 1929.³²

Not only did the vestry's choice of a nationally acclaimed church architect based in Boston suggest their aspirations for their new house of worship, but the design excellence was supported by the work of building firms, craftsmen, and materials from far beyond those found in the Winston-Salem area. This is doubtless because, having selected Ralph Adams Cram as their architect, the vestry entrusted to him the selection of firms to work on the project and the companies to supply the materials. In several cases, however, it appears likely that such decisions were made by the project's local associate architect, Harold Macklin.

Two articles—one in the *Winston-Salem Journal and Sentinel* at the time of the building's completion in August 1929 and the other appearing several months later in *The Witness*, a church magazine published in Chicago in January 1930—provide much detail on the appearance of the finished church and on the locations of the firms involved in the work and the materials used. Of central importance was the Boston architectural firm of Cram and Ferguson, followed by the building contractors, Jacob and Youngs of New York City. The walls of the building were faced with seam face granite from the Plymouth Quarries in Massachusetts, while the windows and doors were trimmed with Briar Hill sandstone from Glenmont, Ohio. Mill work throughout the church was prepared by the Smith and Rumery Company, architectural wood workers, of Portland, Maine, but the doors were made by William D. Crooks and Sons of

²⁹ Vestry Minutes, April 9, 1927. For more information on Macklin, see Architecture Context. Since Cram's office was in Boston, Macklin's role likely was in large part that of an on-site architect.

³⁰ Davis, Chapter 1, p. 3.

³¹ Vestry Minutes, July 9, 1928. The silver trowel is now on display in a glass case on a stair landing outside the nave in the south wing.

³² Davis, Chapter 1, p. 3.

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Williamsport, Pennsylvania. The choir stalls and organ screen were made and installed by the William F. Ross Company of Boston. The initial glass work in the church was prepared and installed by Colonial Stained Glass Works of Boston, except for the stained-glass window above the altar. Wright Goodhue of Boston designed this window, the most prominent window in the church, which represents "The Passion of Our Lord." The other stained-glass windows were designed by several firms and installed over a period of time.³³ The main altar was built and erected by the Johnson Marble Company of East Cambridge, Massachusetts. The ornamental ironwork was fabricated and installed by J. D. Wilkins of Greensboro. The painting was done by the H. Newton Marshall Company of Massachusetts. Special needlework was prepared by Pennell, Gibbs and Quiring of Boston. Irving and Casson-A. H. Davenport Company of Boston and New York made the lighting fixtures. They were installed by the Eveready Electric Company of Winston-Salem, which did all of the other electrical work in the building. All heating and plumbing work was installed by Reynolda, Inc. of Winston-Salem.³⁴

One of the most outstanding installations in the church was the Boston-built four manual Skinner organ given by the Robert E. Lasater family in memory of Nancy Margaret "Peggy" Lasater, who had died in childhood. One of the largest organs in the South at that time, it took three freight cars to transport it from Boston to Winston-Salem. Nine weeks were required to install the organ in the church, and approximately four miles of wire were necessary to connect the console to the different sections of the organ. The organ was fitted with 4,721 pipes ranging in length from one quarter of an inch to thirty-two feet.³⁵

At the completion of the third St. Paul's Church, all the needs of the congregation were met in one building. With its east entrance portal and tower near the rear, the sanctuary portion of the stone church presents a majestic appearance. At the same time, the building as a whole is monumental in size with a south wing and three additional whole or partial levels beneath the sanctuary that initially encompassed church offices, music rooms, an assembly hall and a multitude of classrooms, a dining room and kitchen, and at the lowest level, the heating plant. Because of the steep slope of the land to the west, each level has both windows and entrance doors at grade.³⁶

One unusual change, given the date, was made to the church in 1937. During the Christmas season of 1936, a small red neon cross was installed on the west side of the tower. According to a discussion during the vestry meeting of January 11, 1937, the neon cross had brought much favorable comment. The vestry felt, however, that it should be larger, and it authorized two changes: the cross should measure twelve feet by seven and a half feet and it should be white instead of red.³⁷ Taking advantage of the cascading streets behind St. Paul's to the west, the use of the neon cross emphasized the role of St. Paul's as a beacon on the hill, at least when seen from the west. The neon cross was installed just when neon was becoming a popular new material for advertising in America. It remains in place for all those driving into

³³ See interior description of church.

³⁴ "The Beautiful New St. Paul's Episcopal Church Is Completed," *Winston-Salem Journal and Sentinel*, August 25, 1929; William B. Spofford, "The New St. Paul's, Winston-Salem," *The Witness* (Chicago), January 2, 1930, pp. 6-11, 13-14.

³⁵ *Winston-Salem Journal and Sentinel*, August 25, 1929.

³⁶ See Section 7 for full description of building.

³⁷ Vestry Minutes, January 11, 1937.

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town from the west to see. It is blue, and whether that was another change or whether blue neon was installed instead of white in 1937 is not known.

In March 1938 Emily Buford Manly, widow of Clement Manly, died, bequeathing the family homeplace on Summit Street on the north side of St. Paul's Church to the congregation with no stipulated use. The transaction took place the following year through Wachovia Bank and the Winston-Salem Foundation. The vestry voted to use the house for the church rectory, which it remained until 1948, after which it became the church youth center.³⁸

In 1944, the Robert Edward Lasaters gave two tracts of land on the east side of Jersey Avenue to the church. With this conveyance, the congregation owned property from Summit Street straight through the block to Jersey Avenue.³⁹

In 1952, St. Paul's Church recorded 1,017 baptized members; 784, confirmed; 772 communicants; and 263 children under the age of fifteen. As large as the facility built in 1928-1929 was, it was eminently clear that the time had come for expansion. Unfortunately, R. E. Lasater died in 1954, after thirty-seven years as senior warden and after serving as one of the church's most generous benefactors. Thus, he was not able to support the campaign launched in 1955 to raise \$300,000 to build a new education building. Nevertheless, the church was able to meet its financial goal for the project. The Woman's Auxiliary was first to give money, \$3,800, to the campaign. Henry Ramm was appointed chairman of the building committee, and prominent architect Luther Lashmit of the local firm Lashmit, James, Brown, and Pollock was selected to design the building. The project called for the demolition of the Clement Manly House so that the education building could be erected on the north side of the church with a courtyard in between. The modern, L-shaped brick building with a flat roof provided classrooms and meeting spaces in a three-story east-west wing and a two-story north-south wing connecting the building with the church. However, because of the slope of the land from east to west, from Summit Street the building appeared to be only one floor. On March 10, 1957, the education building was dedicated.⁴⁰

The last major physical change to St. Paul's Church campus came in 2002-2005, when Marianna Thomas Architects of Philadelphia developed and executed plans for the remodeling and expansion of the 1957 education building. This included a reconfiguration of the rooms in the 1957 building, the raising of the north-south wing to three stories, the overbuilding of the classrooms on the third floor of the east half of the east-west wing to create a chapel, the addition of an arcade connecting the chapel with the church to the south, and the addition of a three-story section on the west side of the education building that has parking and a vehicular drive-through on the first floor, church offices on the second floor, and a kitchen, fellowship hall, and reception rooms on the third floor. The north-south wing connects with the 1928-1929 church in a way that leaves the granite walls of the church exposed. The rear addition, the chapel, and the arcade are all faced in rusticated granite, while the rest of the education building remains tan brick and

³⁸ Byrd, 19; Davis, Chapter V, p. 1. In 1948, the Robert E. Lasaters helped the church acquire the Frank Miller Homeplace on Summit Street south of the church between Pilot View Street and West Fifth Street from the A. Clint Miller Estate. At that time, the former Miller House became the church rectory until 1960. The house was later demolished, though the brick carriage house survives. The property, which is not included in this National Register nomination, is now used as the Dalton Memorial Garden and columbarium along Summit Street with a landscaped church parking lot behind it.

³⁹ Deed Book 515, p. 380.

⁴⁰ Byrd, 22; Phillips and Taylor, "West End Historic District," p. 7: 54; Fearnbach, 167.

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glass. Frank L. Blum Construction Company of Winston-Salem served as the contractor. Rowan LeCompte designed and New York artist Mary Clekin Higgins made the stained-glass chapel windows that were installed in 2011. Blowing Rock, North Carolina, artist Roger Allen Nelson and his assistants Christopher Holt, John Dempsey, and Jory Glazener created the large fresco in the Colhoun Room (fellowship hall).⁴¹

In 2019-2020, St. Paul's Episcopal Church is undertaking a comprehensive program of exterior repairs. Winston-Salem architect Joseph K. Oppermann, who specializes in historic restoration, is directing the project.

Architecture Context: Church Architecture during the Height of Winston-Salem's Era of Success – 1920-1930, and the Significance of Architect Ralph Adams Cram's Work in Winston-Salem

Winston-Salem's Era of Success, spread out over the years from 1913 to 1930 but most intense during the last decade of that period, saw phenomenal economic growth accompanied by a significant increase in population. This necessitated the construction of innumerable buildings to serve industry, commerce, residences, and countless other needs of the community, including churches. Between 1924 and 1931, seven religious denominations built houses of worship near the fashionable western end of Winston-Salem's grid of streets, as well as in the similarly upscale West End neighborhood and just west of it. These well-designed churches were the products of both local and non-local architects of varying degrees of renown. Five of the seven churches continue to be used by the congregations that built them.

First Baptist Church was organized as Winston Baptist Church in 1871, and its first brick building downtown was completed in 1876. The name changed to First Baptist in 1892, when the congregation had grown to 552 members. Architect Frank P. Milburn designed a Gothic Revival-style sanctuary, which was completed in 1901 and stood adjacent to the 1876 church (both demolished) on East Second Street in what became an increasingly industrialized part of town. As the congregation continued to experience significant growth, a building committee began to plan for a new, larger church in the upscale residential 500 block of West Fifth Street. The committee retained Nashville, Tennessee, architects Dougherty and Gardner to design the new church, which cost around \$650,000 and was completed in 1925. Dougherty and Gardner's practice was largely regional in scope, with many projects throughout Tennessee and the Atlanta area. For First Baptist Church, they designed a blond-brick Neo-Classical Revival-style building with a copper dome, rich classical detailing, an elaborate three-stage bell tower, and an impressive Corinthian portico.⁴²

In 1856, the Methodists built the first church in Winston of any denomination. Called Winston Station Church, the simple brick building was located downtown at the southwest corner of Liberty and Sixth streets. In 1884, with a membership that had more than doubled, the congregation changed its name to Centenary Methodist Episcopal Church, South, and two years later, Richmond architect Albert A. West designed a new Gothic Revival-style brick church for the congregation that replaced the original building on the same site. The 1886 church was later demolished, but its Sunday school building still stands at the southeast corner of Sixth and Trade

⁴¹ Fearnbach, 167.

⁴² Fearnbach, 112-113. First Baptist Church stands at 501 West Fifth Street.

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streets. As the congregation continued to expand, a satellite congregation established the West End Methodist Church in 1909, completing construction in 1913 of their own Tudor Revival-style house of worship designed by the Charlotte architectural firm of Wheeler and Stern and located at the southwest corner of Brookstown Avenue and West Fourth Street (no longer standing). By 1927, both congregations had around eleven hundred members and needed additional space. The two decided to consolidate under the name of Centenary and began a building campaign for a new church to be located at 646 West Fifth Street. The New York architecture firm of Mayers, Murray, and Phillip – senior members of Bertram Grosvenor Goodhue's firm prior to his death in 1924 – designed the church, one of only two commissions they held in North Carolina, the other being for the James B. and Diana M. Dyer House (NR, 2006), also in Winston-Salem. Completed in 1931, Centenary Methodist Church is very similar in form and plan to the firm's 1926-1929 design for the Episcopal Church of the Heavenly Rest on Park Avenue in New York. Centenary Church is a monumental, stylized rendition of the Gothic Revival in Indiana limestone with stepped buttresses flanking narrow windows with corbeled arches. The façade has a more massive, austere character than St. Paul's. Inside are immense stone columns and a self-supporting vaulted-tile ceiling designed by the New York firm of Spanish architect and builder, Rafael Guastavino.⁴³ Of the group of churches built during the 1920s in Winston-Salem, the monumentality of Centenary United Methodist Church makes it most comparable to St. Paul's Episcopal Church.

Another in the group of churches erected during Winston-Salem's Era of Success was Augsburg Lutheran Church at 845 West Fifth Street. The congregation had been established in 1891, and its first church, located downtown at the northwest corner of Fourth and Spruce streets, was a Gothic Revival-style brick and stone building completed in 1895 (no longer standing). Thirty years later, the congregation purchased its present property on the east edge of the West End neighborhood and engaged Winston-Salem architect Hall Crews (1894-1966) to design their new house of worship, which was first used in 1927. Crews, who specialized in commercial, industrial, and educational projects, designed a Gothic Revival-style church for the Lutherans with a Bald Mountain granite exterior, a red Ludowici-Celadon tile roof, and a pair of matching front corner towers flanking a broad entrance with a corbeled stone surround beneath a large, arched, stained-glass window. A steep pointed pediment crowns the façade's center bay.⁴⁴

The Winston-Salem Friends Meeting was established in 1912, and for its first sixteen years, the congregation met at the former North Winston Baptist Church on Patterson Avenue. In 1925, they purchased the lot at the southwest corner of North Broad and West Sixth streets, just outside the West End neighborhood. They contracted with the Winston-Salem architectural firm of Northup and O'Brien to design their new worship space. The firm, comprising Willard C. Northup and Leet O'Brien (and after 1927 Luther S. Lashmit), was one of the state's most distinguished firms during the first half of the twentieth century. Much of their work was in Forsyth County, although their prolific body of projects extended throughout North Carolina and included multiple styles and building types. For the Winston-Salem Friends Meeting, Northup and O'Brien designed a Neoclassical Revival-style brick building completed in 1928. It has a low hipped roof and a steep set of front steps leading to a tetrastyle, pedimented portico with

⁴³ Fearnbach, 128-129. Bertram Goodhue had been a partner with Ralph Adams Cram from 1891 until 1910, when he departed the Boston firm to establish his own office in New York.

⁴⁴ Fearnbach, 166. In 1923, Hall Crews became the first architect to pass the state's newly instituted licensing exam. He practiced with the firm of Northup and O'Brien until 1925, later establishing a sole proprietorship.

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Tuscan columns framing three double-leaf doors with fanlight transoms. Tall, round-arched, triple-hung windows run along the north and south elevations. Uncharacteristically elaborate for a Quaker house of worship, the building was used by the Winston-Salem Friends until 1987. Augsburg Lutheran Church, located in the adjacent block to the south, now uses it as a community center.⁴⁵

When Winston-Salem's Christian Scientists organized in 1915, they met for nearly a decade in a succession of downtown locations. When they first acquired a lot and built a sanctuary in 1924, it was at the northwest corner of West Fifth Street and Brookstown Avenue in the West End neighborhood. The architect for the First Church of Christ, Scientist, has not been identified, but the diminutive, well-detailed, classical building features pedimented gable ends, a pedimented entrance porch, and corner pilasters. The building is lined with blind arches with keystones above fifteen-over-fifteen sash windows. Since 2005, the building has been a private residence.⁴⁶

Winston's Catholic community built a frame Gothic Revival-style church at the intersection of Fourth Street and Brookstown Avenue at the city's West End in 1891, although Benedictine monks had begun holding regular services for local Catholics in private homes and a local meeting hall as early as 1886. Twenty-five years later, the congregation began the long and arduous task of raising funds for a larger and more permanent church home. Founding member Zaffaroni Angelo donated two acres of his farm northwest of the West End development for the new church, and Belmont Abbey College monk-architect Michael McInerney (1877-1963) was commissioned to design the house of worship. McInerney became a Benedictine monk at Belmont Abbey in 1903 but soon began a long career designing churches and other institutional buildings for Catholics not only in North Carolina but across the country. The exterior of St. Leo's Church is of Bald Mountain granite with gabled parapets, buttresses, lancet-arched stained-glass windows, a slate roof, and a corner bell tower with a tall spire. The cornerstone was laid in 1928, and the sanctuary was completed in 1929 at a cost of approximately \$80,000, a fraction of what churches like St. Paul's, First Baptist, and Centenary Methodist cost.⁴⁷

Within this group of churches reflecting the height of Winston-Salem's Era of Success, the architect with the strongest national reputation was Ralph Adams Cram (1863-1942), designer of the 1928-1929 St. Paul's Episcopal Church. A Fellow of the American Institute of Architects, Cram, who practiced primarily from his office in Boston, was a distinguished ecclesiastical architect, philosopher, and author. In the latter years of his practice, when he designed St. Paul's, he was considered America's leading exponent of the Gothic Revival. Of his many churches throughout the country, the Cathedral of St. John the Divine in New York is considered his supreme achievement in ecclesiastical architecture.⁴⁸

Cram was born in New Hampshire, the son of a Unitarian clergyman. He received his academic education and architectural training in New England. When he was twenty-four, he formed a partnership with Charles Wentworth and opened an office in Boston. In 1891, Bertram Goodhue became a third partner in the firm Cram, Wentworth, and Goodhue. After Wentworth

⁴⁵ Fearnbach, 165-166;

⁴⁶ Ibid., 164-165.

⁴⁷ Ibid., 243-244; Paschal Baumstein and Catherine W. Bishir, "Michael McInerney (1877-1963)," *North Carolina Architects & Builders: A Biographical Dictionary*. <http://ncarchitects.lib.ncsu.edu/people/P000485>.

⁴⁸ Henry P. Withey and Elsie Rathburn Withey, *Biographical Dictionary of American Architects (Deceased)* (Los Angeles: New Age Publishing Co., 1956) <https://babel.hathitrust.org/>, 145.

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died in 1897, the firm became Cram, Goodhue, and Ferguson, which it remained until 1910, when Goodhue left to establish his own office in New York. In 1925, shortly before the death of Frank Ferguson in 1926, three younger architects were taken into partnership, although officially the firm was still called Cram and Ferguson.⁴⁹

Cram and Ferguson also worked at times with “associated architects,” who were local supervising architects needed especially on projects that were located far from the firm’s office in Boston, in places such as Chicago, Detroit, Los Angeles, Winter Park, Florida, and Winston-Salem. For the St. Paul’s Episcopal Church project, Harold Macklin (1885-1947) was the associated architect. Macklin was English born and educated. He moved to America and began practicing architecture in 1910, often collaborating with other architects and engineers. He first worked in Oklahoma City, but in 1918 moved to Columbia, South Carolina, after which he moved to Winston-Salem in 1919, becoming a licensed architect in 1920 and joining the AIA in 1921. During the 1920s and early 1930s, Macklin designed many prominent buildings in Winston-Salem, including the Gilmer Building (NR, 1982), Realty Building, Winston-Salem Journal and Sentinel Building, Spruce Street YMCA (NR, 1984), and Chatham Block – all downtown – and Atkins High School (NR, 1999).⁵⁰

During Ralph Adams Cram’s early practice, he lectured throughout the country on the subjects of ecclesiastical art and architecture with the result that Cram and Wentworth’s first commissions were mainly for churches. He was convinced that English Gothic was the proper architectural form for ecclesiastical buildings, but he also adapted the style to a number of secular works. In 1903, Cram, Goodhue, and Ferguson won a competition for the rebuilding of the U. S. Military Academy at West Point, and with the completion of the Cadet Chapel there and the Church of St. Thomas on Fifth Avenue, New York, national recognition came to the firm. In 1907, the Romanesque style work of the firm Heins and LaFarge on the Cathedral of St. John the Divine stopped due to the death of George L. Heins. The choir had been completed and the crossing piers erected. After the original contract was voided, church officials held a new competition and invited Cram to submit plans. His design in the English Gothic was selected, and over the following two decades until 1930, the entire nave westward from the crossing, the north transept, and two chapels were completed.⁵¹ Although a large portion of Cram’s work consisted of designs for Gothic Revival churches—especially Episcopal churches—he also adopted the English Gothic and Collegiate Gothic styles for numerous college and university buildings, most notably at Princeton University.⁵²

Cram and his successive firms did architectural projects all over the country, although he did relatively little work in the South. In North Carolina, however, five projects bore his firms’ names. The first, ironically, was the least representative of his work, but it is doubtless what drew him to the state. In 1904, he designed Tamarind, a Southern Colonial-style house with a tall portico, for his sister-in-law, Susan Nash Read, and her husband, Sheppard Strudwick, in the county seat, Hillsborough. In 1907, Cram designed St. Philip’s Episcopal Church in the nearby

⁴⁹ Ibid.

⁵⁰ Ibid.; Heather Fearnbach, “Harold Macklin (1885-1947),” *North Carolina Architects & Builders: A Biographical Dictionary*, <http://ncarchitects.lib.ncsu.edu/people/P000305>. Thurmond and Lucy Chatham had the Chatham Block built on site of the second St. Paul’s Episcopal Church they had purchased.

⁵¹ Ibid.

⁵² Angie Clifton, “Ralph Adams Cram (1863-1942)” *North Carolina Architects & Builders: A Biographical Dictionary*. <http://ncarchitects.lib.ncsu.edu/people/P000305>.

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city of Durham. The stone church with a short, but massive, front tower is modeled after a medieval English parish church. Nearly two decades later, in 1924, Cram returned to Durham to design Trinity United Methodist Church, a larger and more elaborate Gothic stone church than St. Philip's, with a taller front tower.⁵³ In 1912, Trinity Episcopal Church in Asheville commissioned the firm of Cram, Goodhue, and Ferguson to design a new church for their congregation. However, Bertram Goodhue, operating out of his New York office, not Cram, was the principal architect for this project that resulted in a Gothic Revival-style brick church with a gabled corner tower.⁵⁴

Cram's last commission in North Carolina was also his largest in the state, executed for St. Paul's Episcopal Church in Winston-Salem in 1928-1929. The powerful Gothic Revival stone church came toward the end of Cram's active professional career, shortly before his retirement from his Boston office in 1930. At that point in his career, Cram was well able to say of the dramatic St. Paul's site that slopes downward from east to west, "A man does not have many chances in a lifetime to build a church on a location such as this." Not only can St. Paul's boast a celebrated national architect in Ralph Adams Cram, but it remains one of the most outstanding churches from Winston-Salem's "Era of Success."

⁵³ Ibid. A tall metal steeple, designed by Durham architect Felix Markham, was added in 1985. "Trinity United Methodist Church, 1966-2007." trinitydurham.org/files/2014/12/1966-2007.pdf.

⁵⁴ Catherine W. Bishir, Michael T. Southern, and Jennifer F. Martin, *A Guide to the Historic Architecture of Western North Carolina* (Chapel Hill: The University of North Carolina Press, 1999), 275.

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Marianna Thomas Architects. "Annotated Chronology of Building Construction and Related History."

Marianna Thomas Architects. "St. Paul's Episcopal Church, Winston-Salem, North Carolina: Historic Integrity Analysis: Preliminary Draft."

Wilson, Rosalie S. "A Short History of St. Paul's Episcopal Church." Typescript, 1971.

Winston-Salem Section of the North Carolina Chapter of the American Institute of Architects. *Architectural Guide Winston-Salem Forsyth County*. Winston-Salem Section NCAIA, 1978.

Withey, Henry P. and Elsie Rathburn Withey. *Biographical Dictionary of American Architects (Deceased)*. Los Angeles: New Age Publishing Co., 1956. <https://babel.hathitrust.org/>

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
 previously listed in the National Register (as part of West End Historic District)
 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: St. Paul's Episcopal Church archives

Historic Resources Survey Number (if assigned): FY0937

10. Geographical Data

St. Paul's Episcopal Church
Name of Property

Forsyth County, NC
County and State

Acreage of Property 2.4 acres

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates (decimal degrees)

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

- | | |
|------------------------|-----------------------|
| 1. Latitude: 36.099335 | Longitude: -80.257695 |
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

Or

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

- | | | |
|----------|-----------|-----------|
| 1. Zone: | Easting: | Northing: |
| 2. Zone: | Easting: | Northing: |
| 3. Zone: | Easting: | Northing: |
| 4. Zone: | Easting : | Northing: |

Verbal Boundary Description (Describe the boundaries of the property.)

St. Paul's Episcopal Church
Name of Property

Forsyth County, NC
County and State

The boundary of the nominated property encompasses Forsyth County lots numbered:

6825-87-4448.00

6825-87-3436.00

6825-87-2535.00

and that part of 6825-87-2312.00 located northeast of Pilot View Street as shown on the accompanying Forsyth County tax map. Totaling 2.4 acres, the property is bounded on the east by Summit Street, on the south by Pilot View Street, on the west by Jersey Avenue, and on the North by residential property and additional playground area.

Boundary Justification (Explain why the boundaries were selected.)

The boundary of the nominated property includes that land which is historically associated with St. Paul's Episcopal Church and provides an appropriate setting for the church today.

11. Form Prepared By

name/title: Laura A. W. Phillips , Architectural Historian

organization: N/A

street & number: 59 Park Boulevard

city or town: Winston-Salem state: North Carolina zip code: 27127

e-mail lawp@bellsouth.net

telephone: 336/727-1968

date: January 10, 2019

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

St. Paul's Episcopal Church
Name of Property

Forsyth County, NC
County and State

- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: St. Paul's Episcopal Church

City or Vicinity: Winston-Salem

County: Forsyth

State: North Carolina

Photographer: Photo 1 – Joseph K. Oppermann, FAIA
Photos 2-19 – Laura A. W. Phillips

Date Photographed: Photo 1 – December 2017
Photos 2-9, 11-13, and 18 – February 2018
Photos 15, 17, and 19 – October 2018
Photos 10, 14, and 16 – January 2019

Description of Photograph(s) and number, include description of view indicating direction of camera:

- 1 of 19. Summit Street streetscape showing church, arcade, and chapel, view to northwest.
- 2 of 19. East façade, view to northwest.
- 3 of 19. South elevation with emphasis on south wing and height above city to west, view to northwest.
- 4 of 19. South elevation and 2002-2005 expansion of 1957 addition, view to north.
- 5 of 19. Detail of south elevation and tower showing complexity of building parts, view to northeast.
- 6 of 19. North and west elevations of church and connection to 1957 addition and its 2002-2005 expansion, view to southeast.
- 7 of 19. West lawn along Jersey Avenue, view to southeast.
- 8 of 19. Driveway along north edge of property showing 2002-2005 chapel and classroom wing of 1957 addition, remodeled in 2002-2005, view to west.
- 9 of 19. North elevation of church, north and east elevations of tower, and 2002-2005 arcade connecting chapel to church, view to southwest.

St. Paul's Episcopal Church
Name of Property

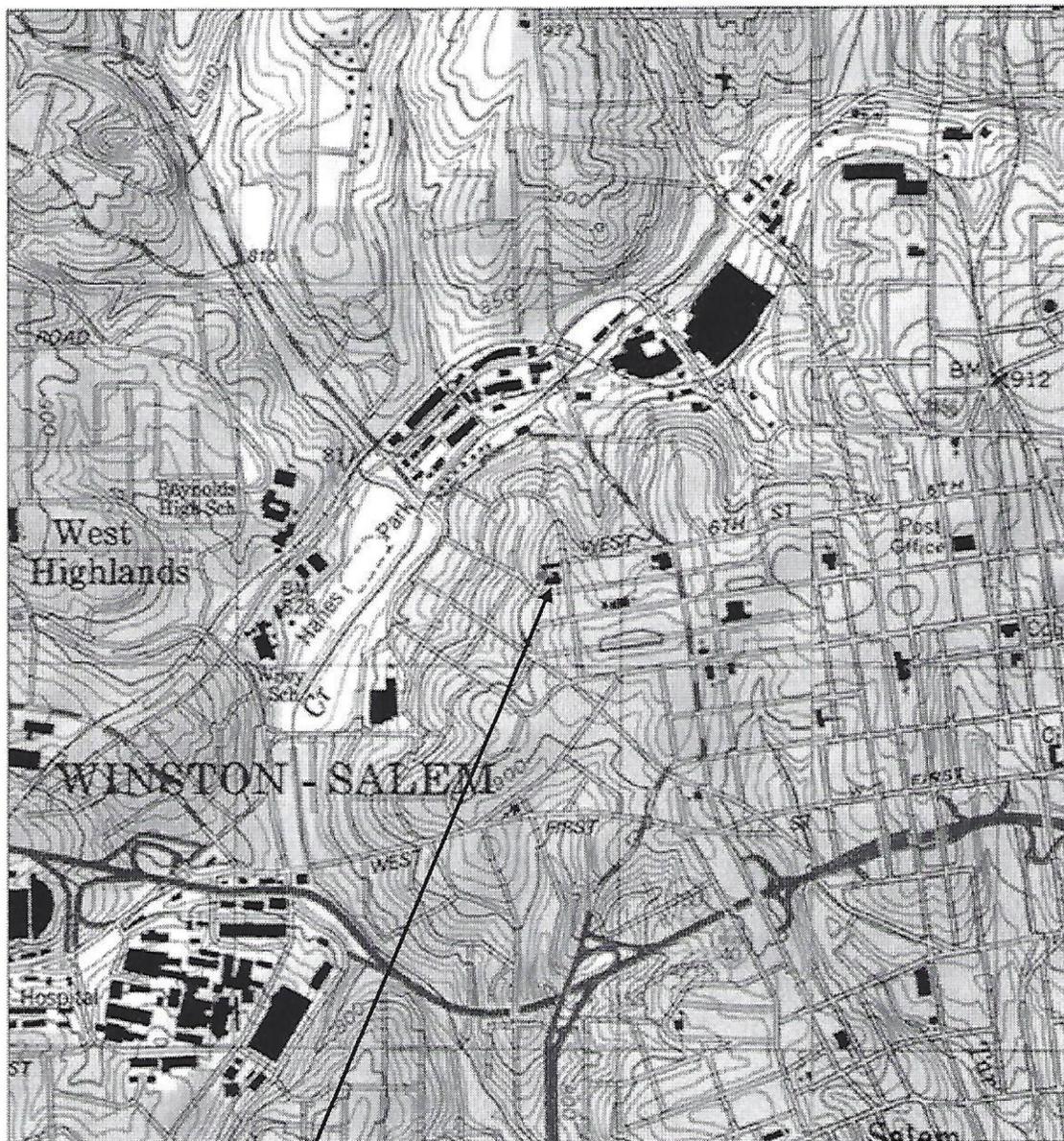
Forsyth County, NC
County and State

- 10 of 19. North elevation of church and multi-level/multi-purpose courtyard within square formed by exterior walls of church, 1957 addition, and arcade, view to southeast.
- 11 of 19. View to west from outdoor chapel across connector between church and addition.
- 12 of 19. Center aisle of nave, looking toward chancel, view to west.
- 13 of 19. Nave ceiling with clerestory on either side, view to west.
- 14 of 19. Overall of chancel and high altar, view to west.
- 15 of 19. Details of oak carving in chancel, view to west.
- 16 of 19. Chancel ceiling and details of transept columns, view to west.
- 17 of 19. Nave arcade, side aisle, clerestory, and stained-glass windows, view to north.
- 18 of 19. Nave from transept to balcony, view to east.
- 19 or 19. Exposed north wall of church in atrium connector to addition, view to southeast.

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.

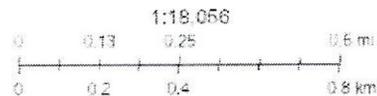
LOCATION MAP



8/3/2020, 4:16:45 PM

St. Paul's Episcopal Church
520 Summit Street
Winston-Salem, Forsyth County
North Carolina

Map created by Laura A. W. Phillips, 8-3-2020
Base map source: HPO HPOWEB USGS Map

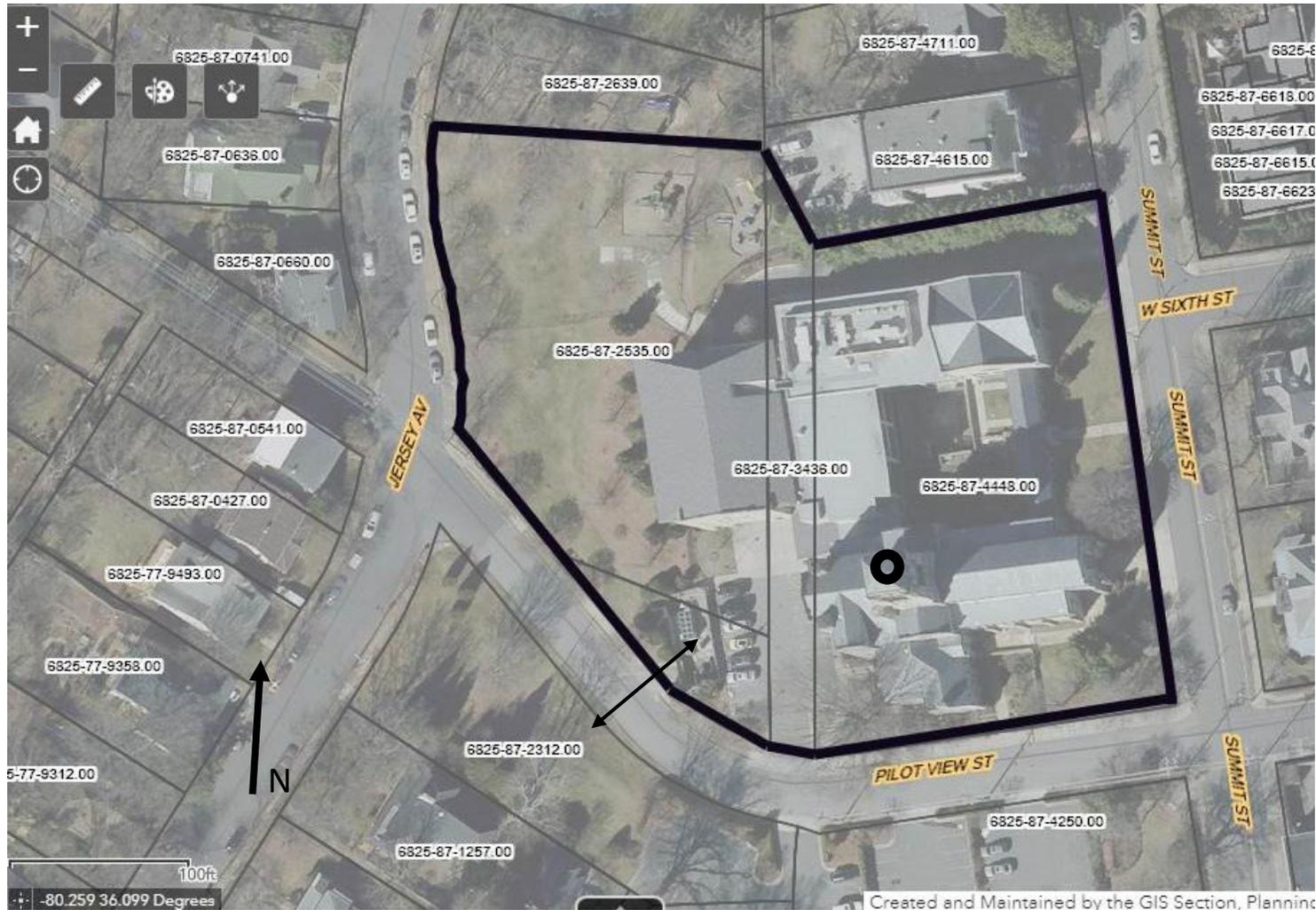


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North Carolina State Forests Program Office
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SITE MAP

St. Paul's Episcopal Church, 520 Summit Street, Winston-Salem, Forsyth County, North Carolina



Tax Parcels:

6825-87-4448.00

6825-87-3436.00

6825-87-2535.00

and that part of 6825-87-2312.00 located northeast of Pilot View Street

Latitude/Longitude: 

36.099335/-80.257695

Nomination Boundary: 

St. Paul's Episcopal Church, 520 Summit Street, Winston-Salem, Forsyth County, North Carolina



COMPONENTS OF NOMINATED PROPERTY

St. Paul's Episcopal Church, 520 Summit Street, Winston-Salem, Forsyth County, North Carolina



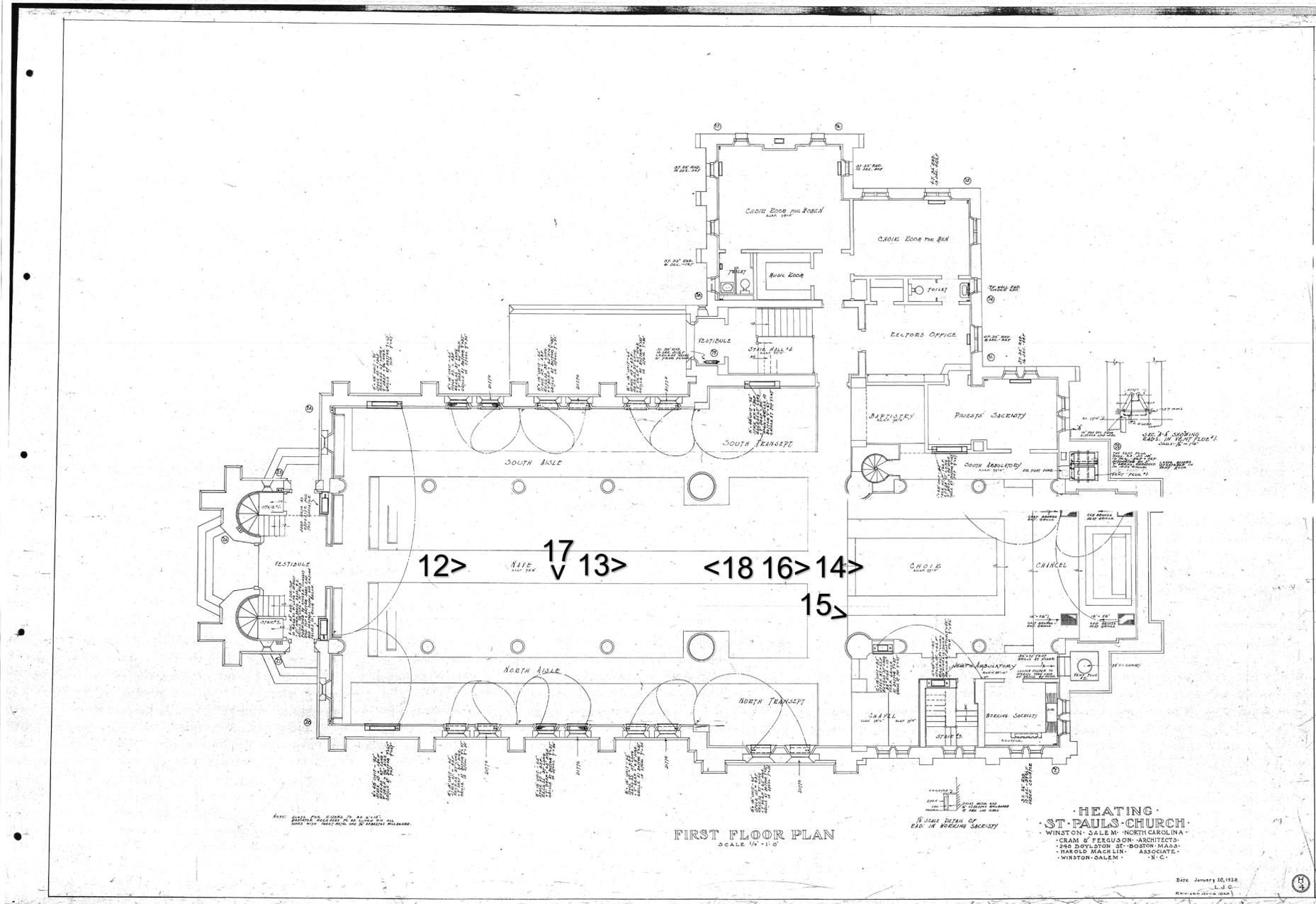
1> Photo Number and Direction, Keyed to Nomination Photo List (Sheet 1 of 3: Photos 1-3, 8-11)

St. Paul's Episcopal Church, 520 Summit Street, Winston-Salem, Forsyth County, North Carolina



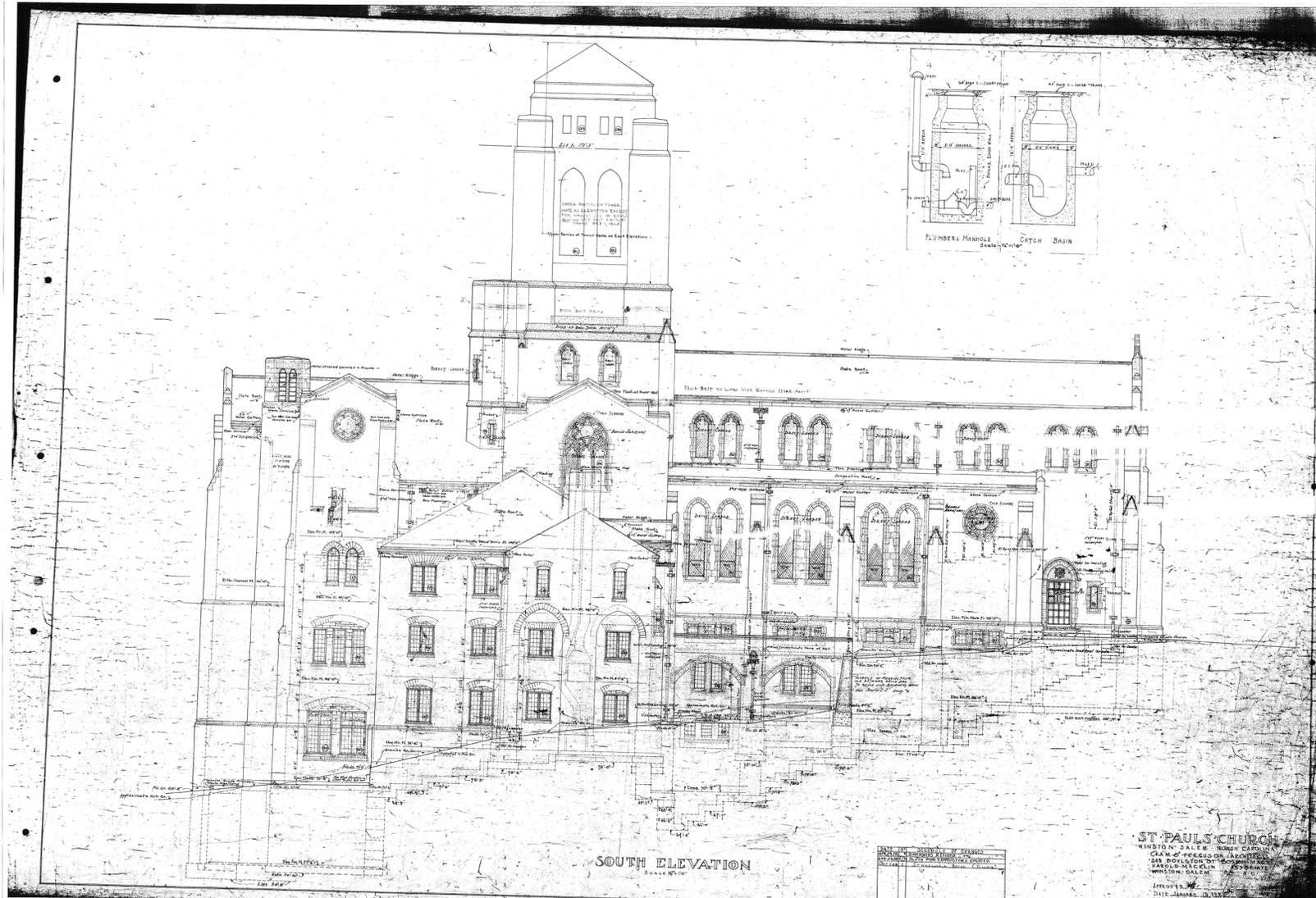
1> Photo Number and Direction, Keyed to Nomination Photo List (Sheet 2 of 3: Photos 4-7, 19)

St. Paul's Episcopal Church, 520 Summit Street, Winston-Salem, Forsyth County, North Carolina



1> Photo Number and Direction, Keyed to Nomination Photo List (Sheet 3 of 3: Photos 12-18)

St. Paul's Episcopal Church, 520 Summit Street, Winston-Salem, Forsyth County, North Carolina



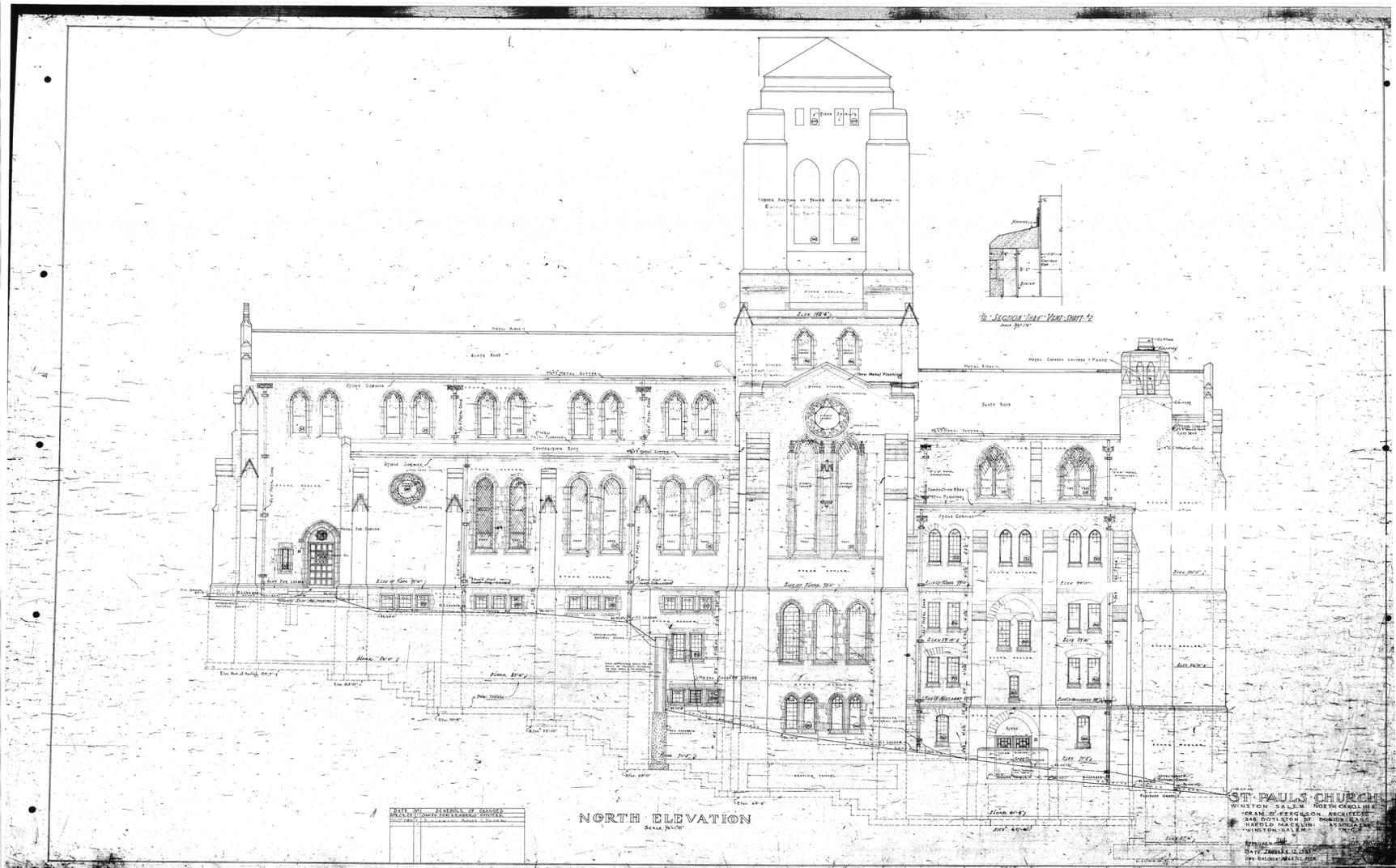
SOUTH ELEVATION (1928)

St. Paul's Episcopal Church, 520 Summit Street, Winston-Salem, Forsyth County, North Carolina



WEST ELEVATION (1928)

St. Paul's Episcopal Church, 520 Summit Street, Winston-Salem, Forsyth County, North Carolina



NORTH ELEVATION (1928)