

**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 PropertyHistoric name: Terra Alta First United Methodist ChurchOther names/site number: Methodist Episcopal Church of Terra Alta; PR-1264

Name of related multiple property listing:

N/A

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

2. LocationStreet & number: 301 W. State Ave.City or town: Terra Alta State: WVCounty: PrestonNot For Publication: ☐Vicinity: ☐**3. State/Federal Agency Certification**

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

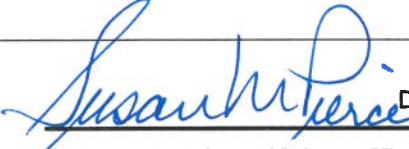
I hereby certify that this ☒ nomination ☐ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

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

		Deputy State Historic Preservation Officer	<u>3/3/2022</u>
Signature of certifying official/Title:			Date
<u>West Virginia State Historic Preservation Office</u>			
State or Federal agency/bureau or Tribal Government			

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

Signature of commenting official:

Date

Title :

State or Federal agency/bureau
or Tribal Government

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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>1</u>	<u> </u>	buildings
<u> </u>	<u> </u>	sites
<u> </u>	<u> </u>	structures
<u> </u>	<u> </u>	objects
<u>1</u>	<u> </u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

RELIGION/religious facility

Current Functions

(Enter categories from instructions.)

RELIGION/religious facility

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7. Description

Architectural Classification

(Enter categories from instructions.)

LATE VICTORIAN/Romanesque/Romanesque Revival

MODERN MOVEMENT/Modernistic

Materials: (enter categories from instructions.)

Principal exterior materials of the property: Foundation: Stone and Concrete; Walls: Brick; Roof:
Asphalt; Other: Glass and Wood

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

The First United Methodist Church of Terra Alta is located on the corner of West Virginia Route 7 (State Ave.) and Chestnut Street in the small mountain community of Terra Alta, West Virginia. Sitting along the town's main thoroughfare, this church is taller than most of the buildings in town apart from the Presbyterian Church and the First National Bank of Terra Alta further along Route 7. The ground slopes steeply behind the building, and the CSX railroad line is located one block west and downslope. Constructed between 1900-1904, this brick masonry building was designed by church architect John Charles Fulton of Uniontown, Pennsylvania, and is an example of the Romanesque Revival architectural style. Character-defining elements include the asymmetrical façade, round arches, heavy massing, and multiple towers. The church features elements characteristic of Fulton's church designs, including the three-arch arcade on the front façade, an interior stained-glass dome, a sanctuary planned on the diagonal axis, and a hipped roof with prominent cross gables. In 1956-1957, to facilitate the growth of the congregation, a three-story addition known as the education building was added to the rear of the church. This historic addition was the site of numerous social, charitable, and educational activities. Both the original church structure and the addition have been meticulously maintained. There have been minimal alterations to the church, and the building maintains its historic integrity.

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Narrative Description

Exterior:

Setting

The Terra Alta First United Methodist church is located on a corner lot on the main road through Terra Alta: Route 7 (State Ave.). This road is a narrow, two-lane highway that cuts transversely across the hillslope. Across the street from the church are several single-family homes. The church's parsonage, which dates to 1915-1918, and a narrow parking lot are located adjacent to and northwest of the church. The church structure takes up the majority of the lot, leaving little room for landscaping. Cement sidewalks separate the church from the streets. The only greenery is a strip of grass along Chestnut Street (southeast elevation) and a narrow lawn to the northwest of the building between it and the parsonage.

Main Façade (Northeast Elevation)

The church has a massed, roughly square plan and is capped with a steeply pitched hipped roof with flared eaves. There are projecting gables on all four elevations. The brick is laid in running bond with decorative rowlock courses outlining the round arch windows and arcade. Windows also feature stone lintels, sills, and transoms. The façade can be divided into three bays (Photo 1). The central bay consists of an arcade with three arches under the projecting gable (Photo 2). This arcade is typical of architect J. C. Fulton's church designs and has three round brick arches supported by rectangular brick piers. Sheltered under the arcade are three round arch stained-glass windows. The two main entrances to the church are located at either end of the arcade. These are heavy wooden doors topped with leaded transom windows. The arcade is centered under the projecting gable, which dominates most of the front façade. It contains a trio of tall, rectangular stained-glass windows capped with round arches. The vertical lines of these windows are interrupted by two stone lintels, and the trio of windows also rest on a stone sill.

The right bay of the façade consists of a short, projecting square turret with hipped roof. It holds a rectangular window capped with an almost square transom window. A stone transom separates the main window from the transom window, and the pair of windows are capped with a stone lintel and rest on a stone sill.

The left bay of the façade consists of the bell tower. This square tower has a steep-pitched, pyramidal roof with flaring eaves. Toward the base of the tower, a large plaque has been installed. Above this are two stepped rectangular windows. The windows are both topped with rectangular transom windows, and feature stone lintels, sills, and transoms. The belfry features paired round-arched openings on each side of the tower. These openings are located immediately above a stringcourse and have been filled in with wooden louver blinds. Stone lintels separate the round arches from the lower rectangular portion of the openings.

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Southeast Elevation

The southeast elevation faces a narrow side street, Chestnut St. (Photos 3-4). The southeast side of the bell tower has two stepped rectangular windows with transom windows and stone sills, transoms, and lintels. The higher of these has seen the addition of modern metal drip caps. The top of the belfry features round arch openings with louvre blinds identical to those described earlier. These repeat on each side of the top of the belfry. Besides the bell tower, the southeast elevation features a front-facing gable with a large, round arch stained-glass window with wood tracery (Photo 5). Immediately under the gable is another small, rectangular window topped with a round arch transom window, both of which have been filled in with cement. To either side of this gable is a rectangular stained-glass window enhanced with transom window and stone sill, transom, and lintel. The steeply sloping hillside reveals much of the rough-faced, coursed ashlar foundation. The basement level on the southeast elevation contains five 1/1 sash windows and a basement door, which is sheltered by a gabled portico. This bracketed portico is notable for its classical elements, including pediment and dentil cornice.

Northwest Elevation

The northwest elevation features a projecting gable with fenestration identical to that of the gable on the southeast elevation (Photo 10). The only difference is that small window under the gable maintains its original glazing and has not been infilled. To the right of this central bay, the east corner of the building ends in the sanctuary's 4-sided, polygonal apse. The apse contains a large rose window in its rear (western) wall, and a rectangular stained-glass window with transom window and stone sill, transom, and lintel in its northeast wall. To the left of the gable is another rectangular stained-glass window, complete with transom window and stone sill, transom, and lintel. To the left of this is the northwest side of the small square turret, which contains one rectangular stained-glass window with stone sill and lintel. The basement level features five 1/1 sash windows. The basement level on the polygonal apse contains one infilled rectangular window.

Southwest Elevation

The rear elevation of the structure has been largely obscured by the educational addition. Originally it featured a projecting gable and fenestration similar to that on the southeast and northwest elevations. Formerly, there was a brick chimney with corbeled top located to the right of the gable. This chimney was dismantled when the addition was added, and a new chimney constructed to the left of the gable.

Education Addition (1956-57)

The education building addition has an L-plan and a low-pitched, cross-hipped roof with moderately overhanging eaves. It is three stories tall, but because of the steep slope it sits lower than the original church building. The addition has brick siding in common bond and is an understated example of mid-century modern architecture. The southwest elevation faces W. Washington Ave. (Photos 7-9). It is symmetrical with three bays. The first floor contains a central, recessed entry sheltered by a cantilevered shed awning. This recessed entryway contains two doors and is flanked by a 1/1 sash window on either side. The second and third stories each contain three 1/1 sash windows. All windows on the addition

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feature concrete sills and are capped with a soldier course of bricks. A granite cornerstone is located at the south corner of the addition's southwest elevation; it reads "A.D. 1956" (Photo 6).

The southeast elevation of the addition has four bays (Photos 4 and 9). The rightmost bay adjacent to the original church building contains a door on the ground level with a 1/1 sash window above. The door is sheltered by a simple shed awning. Due to the hillslope, the door provides entrance to the second story of the addition. To the left, each of the three stories features three 1/1 sash windows.

The northwest elevation of the addition contains two 1/1 sash windows on each story (Photo 10). The projecting cross-hipped wing of the addition is located to the left of these windows, adjacent to the apse. On the northwest wall of this wing, there are two bays. The left bay, closest to the apse, contains two doors – one stacked above the other. The lower door provides access to the first story of the addition. Immediately above it, a doorway originally provided access to the second story of the addition. The exterior stairs accessing this doorway have been removed, and the second-story door is no longer in use. To the right of these doors, there are three 1/1 sash windows, one located on each story. The southwest wall of the cross wing has a door on the ground level, and one 1/1 sash window is located on the second and third stories. The door is sheltered by a simple shed portico.

Interior:

Balcony and Belfry

The main door to the church leads to a square vestibule located at the base of the bell tower. From there, a wooden staircase leads up to the access the balcony and belfry. To the right as you enter the vestibule, double wooden doors crowned with a transom window lead into the sanctuary (described below). The stairway features a stair rail with turned-wood balusters and square newel posts. At the top of the staircase there is a square landing with hardwood flooring. From the landing, one can ring the church bell, or access the belfry via a hatch in the ceiling (Photo 24).

A simple wooden door provides access to the balcony overlooking the sanctuary (Photos 22-23). This narrow, rectangular space is wide enough for three rows of pews. The northeast wall at the rear of the balcony features a trio of stained-glass windows. At the front of the balcony, a broad, semi-circular arch frames the view of the sanctuary below. A spindle balustrade provides a safety rail at the base of this arched opening. Above the arch, a hatchway provides access to the space in between the interior dome and hipped roof (Photos 25-26).

Sanctuary

The sanctuary features an auditorium plan designed on the diagonal with the pulpit located in the west corner of the building, opposite the main entryway (Photos 11-16). Seven rows of curved pews radiate out from the pulpit, and a central aisle leads directly from the main doorway to the altar. The altar is located on a low, balustraded platform. Elevated two steps higher and located behind the balustrade are three chairs, a table holding the Bible, and a podium. A wooden partition separates the pulpit from the pipe organ, which is recessed behind a round archway and raised six steps up from the main sanctuary

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floor. The organ is not original, dating to 1977,¹ but its location behind the pulpit is traditional for auditorium-style churches.

The floor is entirely covered in red carpeting, and the walls are plastered. Each wall features two square Corinthian pilasters with gilded edging on their carved capitals. The ceiling is perhaps the most dramatic feature of the sanctuary. While the footprint of the sanctuary is roughly square, the diagonal orientation and domed ceiling gives one the sense of entering a round or octagonal room. The ceiling is vaulted, with each of its eight ribs supported on one of the Corinthian pilasters. In the center of the ceiling, the dome culminates with an octagonal stained-glass dome (Photo 27). This art glass is lit from above by a skylight. There are also four lanterns suspended from the ceiling.

Central, round arches located on the walls between the Corinthian pilasters frame large, arched, stained-glass windows (Photos 28-29 and 35) and, on the northeast wall, the recessed choir loft. Under this balcony there is a row of three small, arched, stained-glass windows (Photos 31-33). There are also rectangular stained-glass windows located to either side of the large stained-glass window in the southeast wall and to the right (northeast) of the large stained-glass window in the northwest wall (Photos 30, 34, and 36). The rectangular stained-glass window that had originally been located to the left (southeast) of the large stained-glass window in the southwest wall has been removed and a door installed to access the education addition. This stained-glass window is now stored in the church's basement.

Fellowship Hall and Kitchen

The fellowship hall is located immediately below the sanctuary (Photos 43-48). The hall was originally accessed via a staircase in the north turret, but now the stairs in the education addition provide more convenient access. The hall is a large, open room with plastered walls and diagonally laid hardwood floors. There are four evenly spaced, square support pillars. A congregation member has painted murals of flowers on the walls, support pillars, and cabinetry. Along the southeast wall there are five 1/1 sash windows and an exterior door. The northwest wall features an additional six 1/1 sash windows. A kitchen, which is located on the northwest side of the fellowship hall, has been walled off from the main gathering space. In the west corner, directly under the apse, there are two sinks, a refrigerator, and a large gas range. Counters and cabinets extend along the northwest wall, ending in a floor-to-ceiling pantry cabinet. A trio of 1/1 sash windows located in the partition wall open up the kitchen area to the larger fellowship hall and help facilitate serving food.

Furnace Room

The furnace room is located immediately below the fellowship hall (Photos 51-54). Due to the steeply sloping terrain, it is only about half the width of the fellowship hall and sanctuary. The furnace room features a hard-packed earth floor, and its walls are the stone foundations of the church, with no surface finishing applied. A brick retaining wall has been built along part of the northeast side of the furnace room. In the south corner, cement blocks have been used to create a coal bunker, and the coal chute is still present in this corner. The church's modern furnace takes up most of the space in the room.

¹ White, *Traditions*, 20.

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Education Addition

The three-story education addition was attached to the rear (southwest) elevation of the church. Due to the steep hillslope, the third story of the education addition corresponds to the sanctuary of the church, the addition's second story to the fellowship hall, and the addition's first story to the furnace room. Influenced by mid-twentieth century school plans, the addition was designed on a grid, with classrooms and offices arranged off of central corridors.

The third and second floors share a similar layout, with rectangular rooms arranged off the L-shaped hallways (Photos 17-21 and 37-42). The main hallway extends straight out toward the southwest from the door connecting the sanctuary to the addition. The shorter hallway extends to the northwest. This shorter hallway terminates in a large office room, and men's and women's restrooms are located along this hallway's northeast wall. There are two rooms located along each side of the long corridor, and three rooms at the southwest end of the building. Accordion partitions (between rooms 3-1 and 3-2 and rooms 3-6 and 3-7 on the third floor and rooms 2-2 and 2-3 and rooms 2-6 and 2-7 on the second floor) allow users to expand these rooms as needed to accommodate different uses.

Rooms located along exterior walls all feature one 1/1 sash windows, except for corner rooms, which have two. Most of the rooms also retain their original hanging light fixtures, designed by Kurt Versen. Swedish-born and German-educated, Versen immigrated to the United States in 1930, where his lighting was featured at the 1933 Chicago World's Fair, the 1939 New York World's Fair, and MoMA's 1951 Good Design exhibit.² Modern architects like John McAndrews, Victor Gruen, and William Muschenheim privileged his lighting designs due to their modern aesthetic and efficiency. His "Saturn" light fixtures draw their colloquial name from their distinctive concentric rings. Inspired by the space age and industrial design, these fixtures were commonly installed in mid-twentieth century schools and other institutional settings. In addition to these light fixtures, there are several vintage Art Deco "Exit" signs located at stairwells and at the end of corridors (Phot 49). All of the doors are flat-panel doors with natural wood finish, and there are very few decorative flourishes. The doors are framed with simple wood trim that matches the baseboard trim. While the hallways and larger offices have been carpeted, most of the rooms also still have their original hardwood flooring.

The ground floor of the education addition has a different floorplan, which is dominated by one large classroom (Photos 55-58). The open room is brightly lit by seven 1/1 sash windows and overhead incandescent lights that retain their original "basket" fixtures. The walls are painted concrete block and the floor is carpeted. Two short flights of stairs located centrally along the southwest wall lead to the exterior doors. Along the northeast wall there are three storage rooms and an accordion partition that separates the men's and women's bathrooms from the main classroom.

Integrity

Both the original church building and the education addition are in very good condition. Over the decades, several maintenance issues have been addressed. Between 1949-1958, the stained-glass windows were re-leaded and the masonry repointed. The church was replastered and updated with

² Byars, *The Design Encyclopedia*; "Kurt Versen (1901-1997)," *Encyclopedia.Design*.
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modern electrical wiring, the sanctuary carpeted, and the pews and altar rail were refinished. Between 1982-1989, the church once again underwent extensive maintenance, including replastering, painting, cleaning and repointing of brickwork, and the installation of protective plexiglass sheets over the stained-glass windows. During the 1990s, there were additional electrical upgrades, and more recently the church received a new roof.³ On the exterior of the building, a few alterations are evident. Wooden louvre blinds have been installed in the bell tower openings, drip caps have been added to one window on the belfry, a small window on the southeast façade has been filled in with concrete, and another window in the basement of the polygonal apse has also been infilled. The original chimney also was removed and replaced, likely when the education addition was built.

The integrity of the property is excellent. The Terra Alta FUMC retains its integrity of location, and changes to its setting have been minimal, as can be seen when comparing contemporary to historic photographs. The main change to the building was the addition of the 1956-1957 education addition, which did not have a significant impact on the original church building's character-defining elements. Given the careful placement of the historic education addition, the views of the church façade from Terra Alta's main thoroughfare remain unimpeded. Changes to the original historic fabric have also been limited, and the property retains its integrity of materials, workmanship, feeling, and association.

³ White, *Traditions*, 31-32.

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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

1900-1904

1956-1957

Significant Dates

1900-1904

1956-1957

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Fulton, John Charles

Tucker, Albert Franklin

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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.)

The Terra Alta First United Methodist Church is significant at the local level under Criterion C for its architectural value. The building is the only Romanesque Revival church in Terra Alta and is an excellent example of how nationally significant church architect John Charles Fulton adapted his trademark designs to a smaller, rural church. The church retains integrity and key, character-defining elements—including original fenestration, square bell tower, arcade, rounded arches, and domed interior sanctuary—are all intact. The historic education addition, designed by regionally significant church architect Albert Franklin Tucker, was built in the modern style. This addition is associated with significant trends in US church architecture during the post-WWII era, when congregations began adapting the language of modern architecture to serve ecclesiastical purposes. The periods of significance for the church are 1900-1904 and 1956-1957. Construction on the church began in 1900 and was completed in 1904. The second period of significant reflects when the education addition was constructed. The Terra Alta First United Methodist Church also meets Criteria Consideration A, as it derives its significance from architectural distinction.

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

History of Terra Alta and the Terra Alta First United Methodist Church (FUMC)

The area that is now Preston County was first inhabited by the Adena people during the Early and Middle Woodland periods, or from roughly 500 BCE-100 CE. Later, during the historic era, a wide variety of Native American tribes either had settlements in the area or utilized the region for resource procurement, including the Cherokee, Delaware, Huron, Iroquois, Mingo, Ottawa, Seneca, Shawnee, Sioux, Susquehannock, Tuscarora, and Wyandot peoples. The land that the town of Terra Alta now occupies saw its first permanent Euro-American settlers during the 1840s. Early residents, including Elijah Alford, hoped to take advantage of the area's good farmland and were speculating on rumors that a railroad would be built in the region. Hopes of a railroad proved to be well founded; the Baltimore and Ohio Railroad came to Terra Alta in 1852. The railroad brought radical change to Terra Alta, bringing in new people and transforming the agricultural settlement into a transportation, business, and tourist center.⁴

⁴ Teets, *From This Green Glade*, 6; Thomas, *Preston County*, 64; Wiley and Frederick, *History of Preston County*, 7 and 411; and White, *Past Is a Key*, 55, 88-102, and 277.

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Methodism in Terra Alta, West Virginia, dates back to 1853, just after the arrival of the railroad. Prior to this date, nondenominational religious meetings were held in a log structure located on High Street. In 1853, nineteen individuals under the pastorage of Reverend Spencer King established a Methodist congregation. In 1866, the congregation established a building committee and the church purchased two lots in town for \$100—the same land the current church building is located on today. The original church, a timber frame building dedicated in 1867, faced Washington Street. Located adjacent to the railroad, Washington Street was a major thoroughfare for Terra Alta at that time. In 1893, a parsonage was erected adjacent to the church. It was a timber frame building that cost \$1,000 to build. Reflecting the changes Terra Alta had undergone, the parsonage, unlike the church, faced State Avenue, which was supplanting Washington Street as the town's main roadway.⁵

Terra Alta's railroad-fueled growth continued apace during the late nineteenth and early twentieth centuries, and the town surpassed Kingwood and Rowlesburg to become the largest community in Preston County. Between 1890 and 1900, Terra Alta's population grew from 443 to 616 individuals. Over the next decade, the population almost doubled, reaching 1,126 by 1910.⁶ Significant infrastructural improvements were made during this time to support the growing population, including street paving and the installation of gas, water, sewer, and electric lines.⁷

The development and continuity of the church can and should be seen as synonymous with the overall town of Terra Alta. As the town came together during its early development, so did the First Methodist Episcopal Church of Terra Alta, as it was known at the time, and the need for an even bigger structure became apparent. The construction of the new church building began in 1900. This process had been initiated by a building committee consisting of J. M. Rodeheaver, A. R. Fearer, James S. Lakin, J. M. Warden, J. D. Rigg, Joseph N. Ringer, J. M. King, and William P. Ringer. The first decisions of this committee were to hire an architect and award construction contracts. A unanimous decision was made, resulting in awarding the architectural contract to John Charles Fulton of Uniontown, Pennsylvania. The original frame church building was moved to the edge of the lot near Washington Street. In 1906, the church sold this building, and the lumber was used to build a home on Ringer Avenue. The cornerstone for the current Terra Alta FUMC was laid on September 12, 1900. As a fundraising event, two church organizations—the Ladies Aid Society and Devoted and Determined Circle—collected signatures that, along with a newspaper, would be enclosed as a time capsule within the cornerstone. Adults were charged one dollar to add their signature and children twenty-five cents.⁸

Construction of the new church building took four years, with the old frame church serving as storage and a staging ground for the project. Contractors were hired to complete different components of the construction, and the church was continually fundraising during this time to

⁵ White, *Traditions*, 5-6.

⁶ Bureau of the Census, *Thirteenth Census*, 578.

⁷ White, *Past Is a Key*, 246.

⁸ White, *Traditions*, 7-8.

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raise money for the building. Benefit concerts were a popular fundraising effort. In the summer of 1901, for instance, it was reported that “the young ladies and gentlemen of the Methodist church are practicing for a musical...the proceeds for the benefit of the new church. The best musical talent of the town is included in the solos, duets, trios, choruses, etc. and the event is being eagerly [sic] looked for.”⁹ Other musical events were held in neighboring communities, including at the county courthouse in Kingwood, whose residents turned out to “spend a pleasant evening as well as aid a worthy cause in helping to build a church in a sister town.”¹⁰ Ultimately, the church cost somewhere between \$9,000 and \$10,000, and it would take around ten years to pay down the building debt.¹¹

Locally quarried stone was used for the foundation of the building, and in May of 1901 a kilning operation was established near Terra Alta Lake to manufacture bricks for the new church. This was deemed a cheaper option than paying to freight in bricks.¹² “It is hoped,” the *Kingwood Argus* reported, “that this will lead to a permanent set of brick kilns for Terra Alta.”¹³ By summer of 1902, the *Kingwood Argus* reported that “the M. E. Sunday-school has completed the basement of the new church and now occupy it for a Sunday-school. The old church has been abandoned as the services are held in the new church.”¹⁴ Despite holding classes in a partially completed building, the Sunday school was reported to be prospering and increasing in numbers.

As construction continued, contracts were let to complete the carpentry, plastering, other interior finishes, and sidewalk construction. The church’s unique stained-glass windows, now insured for over one million dollars, were installed by the Bryant Brothers Art Glass Company of Columbus, Ohio, for a bill of \$725. The Bryant Brothers installed glass throughout the Midwest and Mid-Atlantic regions with known work in Ohio, Pennsylvania, Indiana, West Virginia, and North Carolina. The stained-glass windows feature the names of prominent groups and members at the time of installation. These windows were purchased by these groups to offset the overall cost to the church as a whole. The Ladies Aid, Busy Bees, and the Devoted and Determined Circle were all women’s groups that pooled together during the construction of the church. The individually purchased windows are attributed to the Glover, Jones, Morgan, Rigg, and Roberts families. A skylight above the stained-glass dome at the center of the sanctuary allowed light to illuminate the central piece of the Bryant Brothers and Fulton’s design. The church bell, cast in 1886, was installed in the new church upon its completion. Still in use today, the same chimes that ring through Terra Alta every Sunday would have rung as the Baltimore and Ohio Railroad brought travelers, laborers, and industrial products through the town over a century ago.¹⁵ The

⁹ “Terra Alta,” *Kingwood Argus*, June 13, 1901, 3.

¹⁰ *Kingwood Argus*, March 6, 1902, 3.

¹¹ White, *Traditions*, 10.

¹² “Terra Alta,” *Kingwood Argus*, March 21, 1901, 3.

¹³ “Terra Alta,” *Kingwood Argus*, May 23, 1901, 3.

¹⁴ “Terra Alta,” *Kingwood Argus*, July 31, 1902, 3.

¹⁵ White, “History of the Church,” 1; White, *Traditions*, 23-24; Bryant, “History of the Bryant Brothers.”

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“handsome new Methodist church at Terra Alta” was finally dedicated on Sunday, June 26, 1904.¹⁶

In the fall of 1914, the First United Methodist Church of Terra Alta formed a committee to organize the construction of a new parsonage. The current pastor, Reverend King, set aside \$2,750 as a surety for construction.¹⁷ In February of 1915, the journal *Construction Record* published a notice that Andrew C. Lyons, an architect from Fairmont and one of the most prominent architects working in West Virginia, had designed the new parsonage, which would “be built at a cost of \$4,000.”¹⁸ According to church records, the architectural plans cost \$50. The new parsonage building would sit immediately adjacent to the church on the site of the original parsonage, a wood-frame, cross-gabled structure with clapboard siding.¹⁹ Church records are unclear regarding whether the original parsonage was demolished or moved to another location. Regardless, construction on the new parsonage was completed by 1918, at which time the building committee was disbanded. The new brick parsonage was a much more substantial structure than the old parsonage. It contained a large living room, dining room, and kitchen on the first floor, while three bedrooms and a bathroom were located upstairs.²⁰

By 1955, once again there was a need for a larger building to serve the congregation, which had grown to about 427 people, or roughly a quarter of the population of Terra Alta. In four days, from June 21 to June 24, over \$40,000 was raised for the construction of a new education wing for the church.²¹ Architect Albert F. Tucker of Huntington, West Virginia, was hired to build the three-story brick addition, to be attached to the rear of the main church building. Construction, overseen by contractor Robert Miller, began in 1956 and continued into 1957. The new addition was called the “education building,” and it greatly increased the church’s capacity for community functions. Childcare services, classes, educational events, charitable services, church functions, and social events presented an open door to the community and fostered the growth of this historic church.²²

Since the 1950s, Terra Alta has seen a decline in prosperity and depopulation common to many small communities in West Virginia. This has been exacerbated by the shifting emphasis to the automobile as a primary mode of transportation the expansion of the trucking industry to haul freight that used to be carried by train. Despite a brief economic rebound during the 1970s, Terra Alta continues to struggle with issues related to a lack of local employment and an aging, decreasing population base.²³ The Terra Alta FUMC, however, continues to remain a vital part of

¹⁶ “In West Virginia,” *Baltimore Sun*, July 1, 1904, 10.

¹⁷ White, *Traditions*, 14.

¹⁸ *Construction Record* 53, no. 3 (February 13, 1915), 6; Alvarez, “Fairmont Architect,” 16-23.

¹⁹ White, *Traditions*, 11.

²⁰ *Ibid.*, 14.

²¹ “Church Exceeds Campaign Quota for New Building,” *Cumberland Times*, June 26, 1955, 3.

²² White, *Traditions*, 14, 25-26.

²³ Teets, *From This Green Glade*, 11.

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the community. The 117-year-old edifice continues to serve its original congregation, offering a space for religious, social, charitable, and educational programs and events.

Architect John Charles Fulton (1856-1924)

John Charles Fulton was born to Mary and James Fulton in 1856 in Buena Vista, a small community located southeast of Pittsburgh along the banks of the Youghiogheny River. By the time young Fulton was a teenager, his father, a schoolteacher, had removed the family to the borough of Irwin, Pennsylvania, in Westmoreland County. There, Fulton attended a preparatory educational institute, Irwin Academy, and received extra tutoring from the school superintendent, Dr. J. I. McCormick. While his own father was an educator, John Fulton's extended family had long been involved in mechanical manufacturing and construction. His mother's cousins owned well-known paper mills in the region while his paternal grandfather, Robert Fulton, manufactured grain drills. Most influential in Fulton's career as an architect were his paternal uncles—Robert Jr., William, Humphrey, and John D. Fulton. All were skilled carpenters and contractors and were responsible for building some of the region's beloved landmarks, including the Westmoreland County Home and Uniontown Opera House. Fulton shared his uncles' interests in mechanics and building. Humphrey Fulton took his nephew's instruction under his care, encouraging him to learn the basics of architectural drawing and designing.²⁴ Determined to become an architect, Fulton prepared by first learning carpentry, and applying those skills while working in his uncles' mills. In the 1880 census, Fulton was recorded as living at his parents' home, with his occupation listed as "carpenter."

By his mid-twenties, Fulton entered into the contracting business on a part-time basis while running a grocery business with a man named O. P. Markle.²⁵ Between 1877 and 1884, he is credited with "erect[ing] numerous of the substantial structures of [Westmoreland] county, including...three churches at West Newton."²⁶ At least one of the early works credited to Fulton, the First United Methodist Church in West Newton, is still extant.²⁷ Built in 1883, this was one of his earliest church designs. The building is a substantial brick church with an elaborate front façade. Its form, a rectangular plan with a simple front-gabled roof, is less complex than Fulton's later works, but the church demonstrates the skillful blending of Gothic and Romanesque elements into a harmonious whole. Its squared, corner belfry is an element that Fulton would continue to use and refine throughout his architectural career.

Sometime in 1887 or 1888, Fulton left behind his grocery business to become a fulltime architect, incorporating his firm under the name "J. C. Fulton."²⁸ He quickly made a name for himself in southwestern Pennsylvania and northwestern West Virginia, designing a diverse

²⁴ Shepherd, *Nelson's Biographical Dictionary*, 591; Rook et al., *Western Pennsylvanians*, 565; Blanchard, *Progressive Men*, 426 and 429.

²⁵ Hadden, *History of Uniontown*, 118.

²⁶ Shepherd, *Nelson's Biographical Dictionary*, 591.

²⁷ This resource has been recorded as PA SHPO 1993RE00999.

²⁸ Ibid.

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portfolio of buildings including residences, commercial properties, mills and factories, public schools, municipal buildings, churches, and courthouses. Fulton worked under a common business model for architects at the time. He would provide plans to his clients and then assume some responsibility over the project during the construction phase. Typically, he would handle the subcontracting process to hire builders and would periodically inspect the ongoing work to ensure it was being done to his design specifications. In return, he would receive a percentage of the total cost of the building—usually between 3 to 5 percent. By 1892, Fulton had grown his business enough to necessitate the hiring of additional employees, advertising positions for architectural draftsmen.²⁹ *The Progressive Men of the Commonwealth of Pennsylvania*, published in 1900, recognized Fulton as “a rising architect who has gained more than a local reputation.” It went on to state:

He has built fine buildings—monuments to his taste and skill—over western Pennsylvania, eastern Ohio and West Virginia. In his profession he has no real rivals in his section nearer than Pittsburg. His work on public and private buildings has the stamp of the mechanic as well as the artist, for he is a practical builder and skillful carpenter. He has the faculty, perhaps too rare among architects of the modern school, of combining beauty and utility in buildings, without sacrificing either.³⁰

Perhaps most important for his career were the courthouse commissions, which were major works that garnered substantial media attention and solidified his reputation as a significant regional architect. He is attributed with designing the Monongalia County Courthouse in Morgantown, West Virginia (1890-1891); the Randolph County Courthouse in Beverly, West Virginia (1894, destroyed by fire a few years later); the Doddridge County Courthouse in West Union, West Virginia (1899); the Randolph County Courthouse at its new county seat in Elkins (1902); the Barbour County Courthouse in Philippi, West Virginia (1903-1905); and the Somerset County Courthouse in Pennsylvania (1904-1906).³¹

These commissions demonstrated Fulton’s competency in a variety of architectural styles—colonial revival, classical revival, Romanesque revival, gothic revival, and the eclectic mixing of gothic and Romanesque elements. His West Virginia courthouses are all impressive examples of Romanesque revival architecture that clearly indicate Fulton’s familiarity with the work of Henry Hobson Richardson. The buildings were constructed of brick or rough-faced ashlar and feature heavy massing, asymmetrical façades, projecting or cross gables, multiple towers, and the repeated use of round arches.

Prior to 1900, Fulton was not known as a specialist in church architecture, but church buildings nonetheless comprised a significant portion of his business. About a third of his designs during

²⁹ *Pittsburgh Press*, June 21, 1892, 8.

³⁰ Blanchard, *Progressive Men*, 426.

³¹ The Monongalia County Courthouse has been recorded as NRHP 85001525, the Doddridge County Courthouse as NRHP 82004316, the Randolph County Courthouse as NRHP 8004041, the Barbour County Courthouse as NRHP 80004014, and the Somerset County Courthouse as NRHP 80003634.

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this period were for evangelical Protestant churches and parsonages. These buildings were examples of Romanesque revival or gothic revival architecture, often combining the heavy massing of Romanesque architecture with the pointed arches characteristic of gothic churches. During the 1890s, Fulton developed a signature church design that he would continue to employ throughout his career, modifying it to suit specific building sites, the preferences of different congregations, and the constraints of project budgets.

An early example of Fulton's trademark church design is the Methodist Protestant Church, also known as the People's Temple, located in Fairmont, West Virginia (1897).³² This church is one of the best surviving examples of Romanesque revival architecture in Marion County. The defining features of Fulton's standard church design are all on display in the Methodist Protestant Church building. The brick church has a massed, roughly square plan and is capped with a steeply pitched hipped roof with projecting gables on all four sides that feature large stained-glass windows. The façade is asymmetrical and anchored with a tall bell tower on one corner and a shorter turret on the other. An arcade with three arches spans the space between the belfry and shorter turret, sheltering the entrances to the sanctuary.

Inside, the church has an auditorium-style sanctuary with curved pews planned on the diagonal, with a raised corner pulpit located in front of a prominent pipe-organ. The vaulted ceiling culminates with a stained-glass dome. This dome is an interior feature, sheltered under the hipped roof. Years after the construction of the church in Fairmont, a trade magazine, *Building Age*, featured an article on the design of Fulton's church domes. The author described Fulton's trademark interior dome as the "most interesting feature" of his churches, noting that his "method of framing the dome over the auditorium and the way its weight is carried" was unusual. All of the ceiling's weight was supported by piers, thus making it "independent of the walls of the building." Figures in the journal illustrated the complex framing and "the location of the art-glass with which it is lighted and also how that is protected."³³

The basic plan described above became Fulton's most common church design. Fulton experimented with different fenestration—at times installing rose windows or a trio of lancet windows under the projecting gables. Particularly when designing smaller churches, Fulton occasionally eliminated the arched arcade altogether or opted for a cross-gabled as opposed to hipped roof. More commonly, he would switch the round arches characteristic of the Romanesque revival style for pointed gothic arches. Larger churches were built of rough-faced ashlar with extensive decorative masonry work and sometimes featured a central, polygonal tower in place of the standard hipped roof. More expensive projects often included attached parsonages or educational wings, extending the footprint of the church to a larger rectangle. Fulton also experimented with adding rooms around the main auditorium on some larger commissions in a modification of the popular Akron plan.

³² The People's Temple has been recorded as WV SHPO MA-2246, and is a contributing property of the Fairmont Downtown Historic District, NRHP 95001008.

³³ "Complicated Framing," *Building Age*, 332.

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Beyond the Methodist Protestant Church in Fairmont, other early Fulton churches built on this basic design standard include the Calvin United Presbyterian Church in Scottdale, Pennsylvania (1898); the Zion Evangelical Church in Meyersdale, Pennsylvania (1899); the First Presbyterian Church in California, Pennsylvania (1900); the Methodist Episcopal Church in Parkersburg, West Virginia (1900); the Methodist Episcopal Church in Scottdale, Pennsylvania (1900); and the First United Methodist Church of Terra Alta, West Virginia (1900-1904). The Terra Alta FUMC fully exhibits the ecclesiastical design that Fulton was refining during the first decade of his career, and also demonstrates his skill at scaling his designs down to serve the needs and budget of a smaller, rural congregation.

When Fulton was working on the Terra Alta FUMC, his career was undergoing an important turning point. The number of church commissions Fulton was taking on expanded dramatically in the first years of the twentieth century, and ecclesiastical buildings grew to over 50 percent of his business. In 1904, Fulton's help wanted advertisements specified that he was looking for draftsmen with experience with courthouse and church work.³⁴ Fulton also began advertising in ecclesiastical periodicals. In a 1906 advertisement in the *Presbyterian Banner*, Fulton stated, "Church Architecture has drifted into a specialty. I plan more than a dozen church buildings each year. I have many compact, complete and pretty buildings that can be built at a moderate cost. Write me your wants and see what I can do for you. Distance is no hindrance."³⁵ A couple of years later in a similar advertisement Fulton wrote, "I have spent several years study in planning church buildings. This enables me to give the best that talent can produce and save you money."³⁶

At the same time, Fulton began to take on work outside of Pennsylvania and West Virginia. As noted in his advertisements, "distance [was] no hindrance." While Fulton was still supervising the construction of the Terra Alta FUMC, he was contracted to build ecclesiastical buildings in Ohio, including a parsonage in Martin's Ferry (1903) and a Presbyterian church in Bucyrus (1905). In 1909, the *Uniontown Morning Herald* reported that "Mr. Fulton has a reputation all over the country as a church architect and has on hand inquiries, recently received, from Iowa and even as far west as Idaho."³⁷

Fulton had reached another turning point in his career. Through specializing in church architecture and developing a popular church plan that could easily be modified to meet the needs of a variety of congregations, Fulton was able to make the leap from a regional to nationally known architect. During the 1910s, his business expanded rapidly, and he would enter the most productive years of his career. In 1912, Fulton took on the Ohio-born and Pittsburgh-based architect Courtland Livingston Butler as a junior partner, forming the architectural firm Fulton & Butler, which advertised exclusively as church architects. Church projects came to comprise over 90 percent of the firm's work, and about half of Fulton's commissions were now

³⁴ *Philadelphia Inquirer*, January 28, 1904, 12.

³⁵ *Presbyterian Banner*, June 14, 1906, 24.

³⁶ *Presbyterian Banner*, December 24, 1908, 30.

³⁷ "Building Boom Throughout County," *Uniontown Morning Herald*, June 29, 1909, 5.

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located outside of Pennsylvania and West Virginia. In 1913, the *Uniontown Evening Standard* reported:

The architecture firm of Fulton & Butler...is now engaged on plans for many important churches in all parts of the country, and is assured of a very busy year. Within ten months during the past year this firm did over a half million dollars worth of church work...and the firm is negotiating with at least a dozen more church committees with good prospects of having several more orders in 30 to 60 days.³⁸

A few years after this incorporation in 1916, Fulton & Butler advertised the opening of a Tulsa office, as Butler had moved to Oklahoma. The partnership dissolved within two years of this move, and Butler entered into his own private practice. Fulton's son, T. Ray Fulton, then stepped into the role of junior partner, and the firm reorganized as J. C. Fulton & Son in 1918.

During this period of growth, Fulton developed a second trademark church design. This was a classical revival plan, strongly influenced by Andrea Palladio's country villas. An excellent early example of this plan is the Trinity Reformed Church in Canton, Ohio (1912-1914). The buff-brick building is a two-story edifice fronted with a classical façade and capped with a prominent central dome. The *Canton Daily News* described the design as "Pantheon-istic."³⁹ The temple-front façade featured a classical pediment and architrave supported by "four stately Ionic columns."⁴⁰ Sheltered under this portico were three rectangular wooden doors matched by three rectangular windows on the second story. Side elevations featured classical pediments supported by brick pilasters and large, two-story, stained-glass interpretations of Palladian windows. A Sunday school addition was added to the rear, based on a modified Akron plan. Despite the drastic stylistic differences with his Romanesque and gothic churches, there were numerous similarities, especially with the interior design. The sanctuary was octagonal and built on an auditorium plan, and the ceiling contained one of Fulton's trademark art-glass domes. To accommodate the needs of the modern "church plant," Fulton designed a finished basement with space for additional assembly rooms and a full kitchen. Other prominent examples of Fulton's classical revival church design include the Lake Harriet Methodist Episcopal Church of Minneapolis (1916), the First Presbyterian Church of Idaho Falls (1918-1920), and the First United Presbyterian Church of Sterling, Colorado (1919).⁴¹

By the time Fulton passed away in 1924, he had designed hundreds of churches across the county and was acknowledged in the press as one of the "most widely known architectural

³⁸ "Local Firm Engaged on Important Church Plans," *Uniontown Evening Standard*, April 24, 1913, 9.

³⁹ "New Trinity Reformed Church to Be Dedicated February 8 – Cost \$100,000," *Canton Daily News*, January 25, 1914, 11.

⁴⁰ Ibid.

⁴¹ Lake Harriet Methodist Episcopal Church of Minneapolis has been recorded as NRHP 14000217, the First Presbyterian Church of Idaho Falls as NRHP 78001052, and the First United Presbyterian Church of Sterling, Colorado, as NRHP 82002304.

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firm[s] in this country.”⁴² His son continued the family business, working under the name J. C. Fulton & Son until 1972. When architect Don Heath joined the firm in 1950, he recalled, “they designed Churches ONLY and over the years had more than 500 Churches from Seattle, Washington, to Ames, Iowa, to Clearwater, Florida and many in Pennsylvania, New York, Maryland, West Virginia, and Ohio. ...Mr. [T. Ray] Fulton insisted that we were still ‘Church Specialists’ to the end, and this was his first love.”⁴³

John Charles Fulton was thus a nationally prominent architect who had a significant impact on the built environment of West Virginia, particularly through his courthouse and church projects. The Terra Alta FUMC, representative of Fulton’s work during a pivotal point in his career, is the only example of the architect’s work in Preston County and demonstrates the character-defining elements of his popular Romanesque revival church design, scaled down to meet the needs of a rural congregation.

Albert Franklin Tucker (1886-1973)

Albert Franklin Tucker was born in 1886 in North Carolina. His father, Wilson Tucker, was a farmer who, by 1900, moved his family to Tennessee where Albert Tucker attended school up to the eighth grade.⁴⁴ By 1910 Wilson and his son Thaddeus were employed as railroad mechanics while Albert Tucker had begun a career in house carpentry.⁴⁵ According to a biography provided by his grandson, “Albert F. Tucker became an architect the hard way...he worked his way up from carpenter to architect.”⁴⁶ This transition began in 1917, when he moved to Huntington, West Virginia. He soon found work as a draftsman, joining the Charleston-based architectural firm of Meanor and Handloser. The *American Architects Directory* records Tucker as working at the firm from 1921 until 1938.⁴⁷ Perhaps the most high-profile project Tucker worked on for Meanor and Handloser was the New Deal Homestead project of Red House Farms (later renamed Eleanor), located in Putnam County, West Virginia.⁴⁸ The firm designed twelve different house designs for the planned subsistence farming community.⁴⁹

In 1938 Tucker was formally licensed as an architect and incorporated his firm under the name “Albert F. Tucker.” One of his earliest clients was the Inland Steel Company, which owned the coal mine and company town in Wheelwright, Kentucky. E. M. Pace, the former executive vice president of Inland Steel, recalled:

⁴² “Smithville Church Dedicated Sunday,” *Orrville Courier Crescent*, December 20, 1921, 1.

⁴³ Don Heath to Martin Aurand, November 17, 1990.

⁴⁴ Perry and Wheelwright Historical Society, *Images of America*, 123.

⁴⁵ United States Census, 1910, accessed via Ancestry.com.

⁴⁶ Perry and Wheelwright Historical Society, *Images of America*, 123.

⁴⁷ Koyl, *American Architects Directory*, 566.

⁴⁸ “Professor Tugwell is Visitor at Red House,” *Charleston Daily Mail*, January 10, 1935, 13.

⁴⁹ Chambers, “Eleanor (Red House Farms).”

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During 1940 and 1941, an intensive modernization program was undertaken: the theater was brick-veneered and the ticket booth-pay window was built; the new club house was built complete with storeroom, beauty salon, library, bowling alleys, recreation room, dining room, and hotel rooms; the community building was veneered and remodeled...; the store was also veneered and remodeled...; the office building was veneered and the pool and playground were built during this period.⁵⁰

The community's brick-veneered structures referenced colonial revival architecture, with classical revival elements incorporated into entryways and porticos. The result was a visual consistency that communicated order, stability, rationality, and homogeneity. About half of the extant contributing properties to the Wheelwright Commercial District are Tucker designs or remodels, including the clubhouse, municipal building, commercial store, and gas station.⁵¹

After his work in Wheelwright, Tucker developed a specialization in church architecture. Following World War II, many congregations in West Virginia were outgrowing churches that had been built in the late nineteenth century and needed additional space, especially for educational programs. This led to a boom in new church construction, remodeling, and additions. Tucker met these needs and established a regional reputation as an ecclesiastical architect. By 1952, Tucker had designed more than fifty churches across West Virginia. In his hometown of Huntington alone, Tucker had designed nine churches and remodeled or designed additions for eleven others.⁵² He also had scattered commissions in Indiana, Kentucky, Maryland, and Ohio. His reputation in West Virginia was enhanced by Tucker's participation in professional organizations, particularly the American Institute of Architects (AIA). He served as the vice president of the West Virginia Chapter of AIA in 1945, as its director in 1955, and represented the state at several professional conferences.⁵³

Like Fulton, Tucker developed trademark church designs that he modified as needed for specific projects. Many of his churches were pared down, modern interpretations of the colonial revival or gothic revival architectural styles. His colonial revival churches were front-gabled buildings with simple rectangular plans and symmetrical façades. They were capped with prominent white steeples and usually had a classical-inspired columned portico. Fenestration consisted of equally spaced, rectangular sash windows, and the central door typically was framed with pilasters and capped with a pediment. Gothic revival designs similarly were front-gabled buildings with simple, rectangular plans and symmetrical façades. The front gable was often capped with a steeple, sometimes just a modest-sized cross, and the central entryway was often emphasized by a projecting, gabled portico. Small rose windows were featured under the front and rear gables, and pointed-arch stained-glass windows regularly punctuated the side elevations. Like his

⁵⁰ E M. Pace quoted in National Register of Historic Places, Wheelwright Commercial District, Floyd County, Kentucky, NRHP 80001527.

⁵¹ National Register of Historic Places, Wheelwright Commercial District, Floyd County, Kentucky, NRHP 80001527.

⁵² "Huntington Methodists Will Honor Architect," *Beckley Raleigh Register*, October 16, 1952, 7.

⁵³ George S. Koyl, ed., *American Architects Directory* (New York: R. R. Bowker, 1956), 566.

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colonial revival churches, Tucker's gothic-inspired churches usually had brick veneer siding, and he sometimes installed faux pier buttresses, adding texture to the side elevations. The interior sanctuary usually featured exposed beam work. A third design that Fulton occasionally employed, either in the gothic or colonial revival styles, was a cross gabled church with steeple tower in the corner "L."

When Tucker designed additions to existing churches, they almost always were lateral wings attached to the rear of the existing sanctuary. He sometimes made references to the original building's architectural style—using gabled roofs on his additions to gothic revival structures, for instance. When his additions fronted main roads, these architectural allusions were more prominent. An example of this is his 1960 addition to the 1924 Bethel Temple Assembly of God Church in Huntington, West Virginia. Due to lot restrictions, this addition extended laterally off the main façade, fronting a significant road. Tucker added a cornice and a round arch over the door and one window to echo elements of the original structure. The result is a visually distinct addition that ties in with the original structure while still reading as "modern." Even when making clear references to historical styles, his additions were always simpler than the main edifice. Influenced most heavily by mid-century modern architectural styles, they featured few decorative details and derive their form from their function.

The 1955 rear addition to the Terra Alta FUMC is an excellent example of Tucker's approach to church expansion projects and is his only known work in Preston County. The addition is characteristically in the back of the building, although it extends further to the rear of the lot as opposed to laterally due to the hillslope. The addition is clearly more modern than the original church, but its brick veneer siding and hipped roof reference the design of Fulton's building. As the addition does not front a major road, Tucker did not attempt to design a main façade, instead calling for the installation of simple sash windows and a nondescript rear door. The addition's understated design, coupled with its location behind and downslope from the main church building, allow Fulton's original façade to maintain its prominence as the church's public face.

Tucker continued his successful career as a church architect through the 1960s. His son, James R. Tucker, joined the architectural firm as a junior partner in 1964.⁵⁴ Two years later in 1966, West Virginia Wesleyan College awarded Tucker an honorary degree in recognition of "his assistance to many denominations in designing and supervising construction of churches and church schools."⁵⁵ After 1970, Tucker stepped back from his business and went into partial retirement. In 1973 at the age of eighty-seven, Albert F. Tucker passed away following a lengthy illness. His productive career produced more than 150 church buildings and additions.⁵⁶

⁵⁴ Gane, *American Architects Directory*, 930.

⁵⁵ "Church Architect, Albert F. Tucker, Claimed at 87," *Charleston Daily Mail*, May 11, 1973, 19A; "Awards Mark Founders Day at Wesleyan," *Charleston Gazette-Mail*, October 23, 1966, 17A.

⁵⁶ "Church Architect, Albert F. Tucker, Claimed at 87," *Charleston Daily Mail*, May 11, 1973, 19A.

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Ecclesiastical Architecture – Late Nineteenth and Early Twentieth Century

The Terra Alta FUMC is an example of the Romanesque architectural style and also is characteristic of many of the architectural trends that influenced evangelical ecclesiastical structures in the United States during the late nineteenth and early twentieth centuries.

Romanesque revival architecture became prominent in the United States during the second half of the nineteenth century, amid a dizzying array of eclectic and medieval revival architectural styles. This was a significant era for architecture in America. For the first time, architects were able to achieve their education in the United States and the discipline saw significant professionalization. It was also a time of exciting technological innovations and rapid urbanization. US architects were attempted to break from European traditions and establish an architectural language that was both modern and distinctly “American.” The creative eclectic and revival styles shared a love for what Albert Venturi would call “complexity and contradiction.” They embraced asymmetrical façades, surface texture and color, and the liberal borrowing and combining of historical allusions. As Leland M. Roth and Amanda C. Roth Clark note, “the emphasis was on creative interpretation of historical source material. The organization of plans became more attuned to specialized modern functional requirements, and the exteriors became increasingly intricate and complex—a roof line was never simple.”⁵⁷

Architects drew particular inspiration from medieval architecture, including Romanesque architecture. The Romanesque revival style mimicked the heavy massing, stonework, turrets and towers, and round arches of Romanesque churches. The style was widely popularized by the renowned and wildly popular US architect Henry Hobson Richardson (1838-1886). After studying abroad in France, Richardson set up his practice in New York City. In the mid-1870s he garnered national attention for his design of Trinity Church in Boston (1872-1877), which featured a cacophony of towers and prominently employed Romanesque motifs—most notably the repetitious use of the Roman arch. Richardson’s interpretation of Romanesque architecture, widely copied by contemporaneous architects, was utilized on a wide assortment of buildings, including major civic structures and modern building types including department stores and train depots. Its close association with new urban landmarks highlighted the modernity of this style despite its historical inspirations. While Romanesque revival was most popular in the late nineteenth century, buildings continued to be designed in this style into the early twentieth century.⁵⁸

The late nineteenth century also saw significant changes specifically to ecclesiastical architecture in the United States, especially to evangelical Protestant church design. During the last decades of the nineteenth century, the number of church buildings increased by over 100 percent, largely due to the growth of evangelical Protestant denominations such as Baptists, Presbyterians, and Methodists.⁵⁹ As Brian Christopher Zugay states, there was a “profound transformation from a

⁵⁷ Roth and Clark, *American Architecture*, Chapter 6.

⁵⁸ Ibid.

⁵⁹ Zugay, “Towards a ‘New Era,’” 5.

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vernacular church-building tradition in the nineteenth century to a very modern and highly standardized system of church-building practice and design in the twentieth century.”⁶⁰ Both Fulton and, later, Tucker were active participants in this shift.

During the church-building boom following the Civil War, evangelical denominations sought to improve, modernize, and standardize the architectural quality of their churches. This was seen as essential to proselytizing and attracting church members, and also to transform the church from a “meeting house” to a building that could support “seven-day-a-week” services and programs.⁶¹ Protestant denominations created extension boards and later architectural bureaus that commissioned mail-order church designs, published architectural advice, and provided loans to congregations looking to build new sanctuaries. Perhaps the most consistent advice provided congregations looking to build was the necessity to move beyond local builders and work with professional architects. In 1870, the Reverend Alpha J. Kynett of the Methodist Episcopal Church extension office stated that a good church building was not obtainable “without plans, specifications, and detailed drawings by a competent architect.”⁶²

The result of the denominations’ efforts to promote standards and architectural reform coupled with the building boom was the development of a “mass-market church-building industry” by the turn of the twentieth century—just when J. C. Fulton was designing the Terra Alta FUMC and beginning to market himself as a church specialist.⁶³ Indeed, Fulton was one of several architects who “built their firms around mail order stock plans (and who courted denominational favor).”⁶⁴ Other architects who experimented successfully with this business model included Lawrence Valk, Jacob B. Snyder, George W. Kramer, and William H. Hayes, among others.

Three main architectural trends came to dominate evangelical church design during the late nineteenth century and first decades of the twentieth century: 1) the auditorium plan, 2) the Akron plan, and 3) the diagonal plan (or corner pulpit). Lawrence Valk is most closely associated with the auditorium plan, which he (falsely) claimed to invent in his 1870 design for the Brooklyn Tabernacle Church. Valk called this design a “new plan of form for churches,” and it consisted of a broad sanctuary “with bowled floor and circular pews converging toward the pulpit.”⁶⁵ While Valk did help popularize this design, he was hardly the only or the first architect to experiment with auditorium arrangements in church sanctuaries. Auditorium sanctuaries often incorporated elements of the Akron plan, a church design created by Jacob B. Snyder for the First Methodist Episcopal Church (1866-1870) of Akron, Ohio. Snyder placed a ring of Sunday school classes around the sanctuary. Partitions allowed for the classrooms to be open to the main church for large events requiring overflow seating, or closed when the different grade levels

⁶⁰ Ibid., 3-4.

⁶¹ Ibid., 144-149, and 1-2.

⁶² Zugay, “Towards a ‘New Era,’” 150.

⁶³ Ibid., 5.

⁶⁴ Ibid., 227.

⁶⁵ Zugay, “Towards a ‘New Era,’” 220-221.

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were completing individual lessons.⁶⁶ The Akron plan was widely copied and modified by other church architects, including J. C. Fulton. While he did not incorporate elements from the Akron plan into his design for the Terra Alta FUMC, he often did so for his larger churches. Another significant variation in church design was the diagonal plan, or corner pulpit. Akron architect George W. Kramer claimed credit for this innovation, although Warren H. Hayes's published church plans also popularized this plan. (Hayes also sometimes installed interior stained-glass domes similar to those designed by Fulton.⁶⁷) Churches built on the diagonal model had their pulpits placed in the corner of square or rectangular sanctuaries, usually against a backdrop of impressive organ pipes, with curved pews radiating out from this point.⁶⁸ Fulton used the diagonal plan for almost all of his churches, regardless of architectural style.

These architectural interventions were supported and promoted by the denominational extension offices and architectural bureaus. Drawing on theater design, these church plans were meant to ensure that the congregation was able to clearly see and hear their clergy and were correlated with changes in religious worship, most notably the increased emphasis on music as part of Protestant services.⁶⁹ Thus both the interior and exterior of evangelical Protestant churches were radically modernized during the late nineteenth and early twentieth centuries, with the exteriors embracing the language of medieval-inspired eclectic revival styles, and their interiors embracing the visual drama and acoustic functionality of theater design. The result, of which the Terra Alta FUMC is one example, was the proliferation of "state-of-the-art, neomedieval auditorium church[es]."⁷⁰

Ecclesiastical Architecture – Post World War II

During the 1930s and 1940s, church construction declined due to the Great Depression and World War II. The postwar years, however, saw another major church-building boom coupled with the wholesale embrace of modern architecture in the United States. This building boom was driven both by an increasing population and increasing religiosity among the US populace. In the first decade after the war, churches gained approximately thirty million new members. During the 1950s, when the addition was added to the Terra Alta FUMC, church construction was a two million dollar-a-day industry—the end result being 70,000 new "worship units" and 12,500 educational buildings.⁷¹ While much of new church construction was located in the newly sprawling suburbs, rural congregations also participated in the building boom, often opting to remodel, modernize, and expand their existing church buildings when funds did not allow for the erection of a new facility. The prevailing belief was that churches should plan and build expecting future growth, and "While rural churches may not have the resources for the vast

⁶⁶ Kilde, *When Church Became Theatre*, chap. 7; Jaeger, "Auditorium and Akron Plans."

⁶⁷ Kilde, *When Church Became Theatre*, chap. 5.

⁶⁸ Zugay, "Towards a 'New Era,'" 242; Kilde, *When Church Became Theatre*, chap. 5.

⁶⁹ Kilde, *When Church Became Theatre*, chap. 1 and 5.

⁷⁰ Ibid., chap. 4.

⁷¹ Price, *Temples for a Modern God*, chap. 2.

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complexes found in the cities, there was no reason...for them to be any less up to date in style and taste.”⁷²

As before, denominations worked closely with architects and a newly emerging professional—the church consultant—to provide architectural, planning, and financial advice to churches looking to build. Several architects, the most well-known of these being Harold Wagoner, built practices as church specialists. Typical church architects were more like Albert F. Tucker than Harold Wagoner, however, building local and regional as opposed to national reputations. As historian Jay M. Price explains:

Those who specialized in religious structures...tended not to gain the national attention that the great modernists did. Well regarded in religious art and architecture circles, these individuals were often prominent in a given region and were certainly capable, competent, and thoughtful architects. They usually did not create the innovative, cutting-edge designs that reshaped the conversation about architecture, however, and instead, tended to be adapters of larger architectural concepts.⁷³

Despite this lack of prestige, regional church architects like Tucker had a disproportionate impact on both the postwar built environment and US ecclesiastical architecture due to their prolific designs. During the height of the postwar church boom, many architects designed churches “in a near assembly-line process, turning out plan after plan with merely minor variations.”⁷⁴

In designing postwar churches, architects faced several challenges; chief among these were function and style. Functionally, churches were being asked to fulfill more roles than ever. Congregations needed ceremonial spaces as well as expansive kitchens, various social rooms, libraries, daycare rooms, and modern classrooms to meet the educational needs of the baby boom generation. Earlier Sunday school classrooms based on the Akron plan were now viewed as not only old-fashioned, but also “dark” and “cramped”—wholly unsuitable as a learning environment. Often, the new social and educational spaces occupied more square footage than the actual sanctuary (as is the case with the Terra Alta FUMC addition).

Stylistically, architects struggled with how to design churches that still “looked like a church” while being modern. There was an inherent tension between modern architecture, which called for a radical break with the past, and the desire congregations had for more familiar, traditional architectural forms. The solution developed by church architects was what Price calls “mid-century traditional” architecture. He defines this style as characterized by “buildings that kept the lines and basic structure of Gothic or Romanesque or Colonial buildings but eliminated a lot of the decoration, ‘clutter,’ and details found in earlier revival designs.” Smaller congregations “constructed countless numbers of small, often utilitarian rectangular boxes, perhaps with Gothic arches or token classical details mixed in among the metal casement windows...representing an

⁷² Ibid.

⁷³ Ibid., chap. 3.

⁷⁴ Price, *Temples for a Modern God*, chap. 3.

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attempt to balance changing values with a worshipping public that still demanded a house of worship to look a certain way.”⁷⁵ Albert F. Tucker’s postwar churches are excellent examples of the “mid-century traditional” ecclesiastical architectural style that came to dominate church design. Notably, modern takes on colonial revival churches were particularly popular, as this style seemed quintessentially “American,” and its simplicity of form and ornamentation lent itself to modern interpretations. It did not hurt that modern colonial revival churches were also extremely affordable to build—a pressing concern for church building committees.⁷⁶

By the mid- to late-1950s, church architecture began to shift from these neotraditional designs to embracing more purely modern forms. An example of this is Tucker’s addition to the Terra Alta FUMC, which, while understated, is also unabashedly modern in form, materials, and style. By this time, modern architecture had become widely accepted and was no longer a controversial design choice, even for places of worship.⁷⁷

Like the original Romanesque revival church edifice, the education addition of the Terra Alta FUMC is an excellent local example of US ecclesiastical architecture during a period when this architecture was undergoing radical changes. As with the earlier neomedieval styles, mid-century church designs were meant to convey a distinctly American and modern church edifice that could serve growing congregations and changing uses of church buildings. Collectively, the original church building and its education addition reflect in physical form the two most transformative time periods in US ecclesiastical architecture during the last two hundred years.

Comparative Historic Properties

The Terra Alta FUMC is the best local example of these architectural trends, and is the only known work of either J. C. Fulton or Albert F. Tucker within Preston County. Table 1 compiles information on the other extant masonry churches dating to the nineteenth century or early twentieth century. There is only one other church in the county with Romanesque architectural elements. This is the VFW Hall/St. Paul’s Methodist Protestant Church (WV SHPO #PR-0061), which was recorded in 2005. Built in 1923, the building mixes elements of Romanesque and Gothic architectural styles. The church features a simple cross-gabled roof with a two-story, square tower capped with a pyramidal roof. The entry portico features prominent arches that are pointed, as opposed to the round arches most characteristic of the Romanesque style. There are several large pointed-arch window openings located prominently under the gables, which have all been in-filled with wood. The building also features multiple vinyl replacement windows. While it is a contributing property to the Downtown Rowlesburg Historic District (NR 05001350), the integrity of its historic fabric has been impacted by these alterations.

Looking beyond church architecture, there are very few examples of Romanesque revival architecture in general within Preston County. Literature and windshield surveys identified one

⁷⁵ Ibid., chap. 4.

⁷⁶ Ibid.

⁷⁷ Ibid.

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additional significant Romanesque revival building in the county, the Kingwood National Bank, a contributing property of the Kingwood Historic District (NR 94000723). Constructed of locally quarried stone, the bank is a narrow, two-story building located on the corner of North Price Street and East Main. The long axis of the building faces North Price Street, and the building features a prominent chamfered corner that houses the main entrance. The rusticated ashlar masonry, heavy massing, and round archways over windows and doors make this an excellent example of the Romanesque revival style, albeit as expressed in a commercial as opposed to ecclesiastical form.

Summary

The Terra Alta FUMC is an excellent example of a rural auditorium-style church and Romanesque revival architecture that was designed by a nationally significant architect just when he was making the move to becoming a fulltime church specialist and developing a national reputation. Its mid-century education addition similarly reflects significant innovations in US church architecture and was designed by a regionally significant specialist in church architecture. The property is the best extant example of these architectural trends in Preston County, and the only known example of architects J. C. Fulton and Albert F. Tucker in the local area. As such, it is significant under Criterion C, as the building embodies the distinctive characteristics of a type, period, or method of construction. Further, the property meets Criteria Consideration A as it derives its primary significance from architectural distinction.

Table 1. Comparative Churches in Preston County

Location	Name	Address	Date	Integrity	Style	WV SHPO #	NR #
East of Brandonville	Shady Grove Church of the Brethren	21 Shady Grove Rd.	1913	Fair	Gothic Revival	NA	NA
Kingwood	First Presbyterian Church	104 E. High St.	1877-1878	Good	Gothic Revival	NA	94000723
Kingwood	Wesley United Methodist Church	107 W. High St.	1879	Good	Gothic Revival	NA	94000723
Masontown	Masontown United Methodist Church	206 S. Main St.	1909	Poor	Gothic Revival	NA	NA
Newburg	Newburg United Methodist Church	275 Water St.	1908	Good	Gothic Revival	NA	NA
Reedsville	Reedsville United Methodist Church	106 S. Robert Stone Way	1908	Good	Gothic Revival	NA	NA
Rowlesburg	Christ United Methodist Church	22 W. Main St.	1914-1915	Fair	Gothic Revival	PR-0084	05001350
Rowlesburg	VFW Hall/St. Paul's Methodist Protestant Church	31 E. Main St.	1923	Fair	Gothic & Romanesque Revival	PR-0061	05001350
Terra Alta	First Presbyterian Church	107 W. State Ave.	1904	Good	Gothic	NA	NA
Tunnelton	Tunnelton United Methodist Church	535 Gibson St.	1926	Good	Colonial Revival	NA	NA

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National Register of Historic Places. Kingwood Historic District. Kingwood, Preston County, West Virginia. National Register #94000723.

National Register of Historic Places. Rowlesburg Historic District. Rowlesburg, Preston County, West Virginia. National Register #05001350.

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Previous documentation on file (NPS):

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

Primary location of additional data:

- ☒ State Historic Preservation Office
☐ Other State agency
☐ Federal agency
☐ Local government
☐ University
☐ Other
Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 0.2 acres

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____
(enter coordinates to 6 decimal places)

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

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Or

UTM References

Datum (indicated on USGS map):

☐ NAD 1927 or ☒ NAD 1983

- | | | |
|--------------|-----------------|-------------------|
| 1. Zone: 17N | Easting: 624945 | Northing: 4367390 |
| 2. Zone: | Easting: | Northing: |
| 3. Zone: | Easting: | Northing: |
| 4. Zone: | Easting : | Northing: |

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

The boundary of the Terra Alta First United Methodist Church is shown as the blue line on the accompanying map entitled "Figure 3: Terra Alta First United Methodist Church National Register Boundary."

Boundary Justification (Explain why the boundaries were selected.)

The recommended National Register boundary follows the current tax parcel, which includes the land currently and historically owned by the Terra Alta First United Methodist Church.

11. Form Prepared By

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date: 10/10/2021

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

Figure Log

- Figure 1. Terra Alta FUMC; Property Location
Figure 2. Terra Alta FUMC; Property Location
Figure 3. Terra Alta FUMC; National Register Boundary
Figure 4. Terra Alta FUMC; Vicinity Map with Exterior Photo Points
Figure 5. Terra Alta FUMC; Plan of 1st Floor of Church and 3rd Floor of Addition
Figure 6. Terra Alta FUMC; Plan of Church Basement and 2nd Floor of Addition
Figure 7. Terra Alta FUMC; Plan of Church Sub-basement and 1st Floor of Addition
Figure 8. Terra Alta FUMC; Sanborn Maps
Figure 9. Historic Auditorium Church Plans
Figure 10. Historic Advertisements for J. C. Fulton's Architectural Firms
Figure 11. Diagrams Illustrating the Framing of J. C. Fulton's Interior Church Domes
Figure 12. Comparative Examples of J. C. Fulton's Church Designs
Figure 13. Historic Images of Terra Alta FUMC

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.

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Photo Log

Name of Property: Terra Alta First United Methodist Church

City or Vicinity: Terra Alta

County: Preston

State: WV

Photographer: Jennifer Thornton, Jamie Billman, and Jon Tracey

Date Photographed: 3/26/2021

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

Photo 1.	FUMC_001.tiff	Façade (Northeast Elevation)	Facing Southwest
Photo 2.	FUMC_002.tiff	Detail – Arcade, Stained Glass	Facing Southwest
Photo 3.	FUMC_003.tiff	Façade and Southeast Elevation	Facing West
Photo 4.	FUMC_004.tiff	Addition – Southeast Elevation	Facing West
Photo 5.	FUMC_005.tiff	Detail – Stained Glass	Facing Northwest
Photo 6.	FUMC_006.tiff	Detail – Cornerstone	Facing Northeast
Photo 7.	FUMC_007.tiff	Addition – Southwest Elevation	Facing Northeast
Photo 8.	FUMC_008.tiff	Addition – Northwest Elevation	Facing East
Photo 9.	FUMC_009.tiff	Addition – Southeast Elevation	Facing North
Photo 10.	FUMC_010.tiff	Northwest Elevation	Facing East
Photo 11.	FUMC_011.tiff	Sanctuary	Facing West
Photo 12.	FUMC_012.tiff	Sanctuary	Facing South
Photo 13.	FUMC_013.tiff	Sanctuary	Facing Southeast
Photo 14.	FUMC_014.tiff	Sanctuary	Facing East
Photo 15.	FUMC_015.tiff	Sanctuary	Facing Northeast
Photo 16.	FUMC_016.tiff	Sanctuary	Facing Northwest
Photo 17.	FUMC_017.tiff	Addition, Rooms 3-2 and 3-1	Facing East
Photo 18.	FUMC_018.tiff	Addition, Room 3-4 and Hallway	Facing Northeast
Photo 19.	FUMC_019.tiff	Addition, Room 3-6	Facing North
Photo 20.	FUMC_020.tiff	Addition, Room 3-5	Facing West
Photo 21.	FUMC_021.tiff	Addition, Room 3-7	Facing West
Photo 22.	FUMC_022.tiff	Balcony	Facing Northwest
Photo 23.	FUMC_023.tiff	Detail – Stained Glass	Facing Northeast
Photo 24.	FUMC_024.tiff	Belfry Stairs	Facing East
Photo 25.	FUMC_025.tiff	Detail – Stained-Glass Dome	Facing Southwest
Photo 26.	FUMC_026.tiff	Detail – Skylight	Facing Up
Photo 27.	FUMC_027.tiff	Detail – Stained-Glass Dome	Facing Up
Photo 28.	FUMC_028.tiff	Detail – Stained Glass	Facing Southwest
Photo 29.	FUMC_029.tiff	Detail – Stained Glass	Facing Northwest

Terra Alta First United Methodist Church
Name of Property

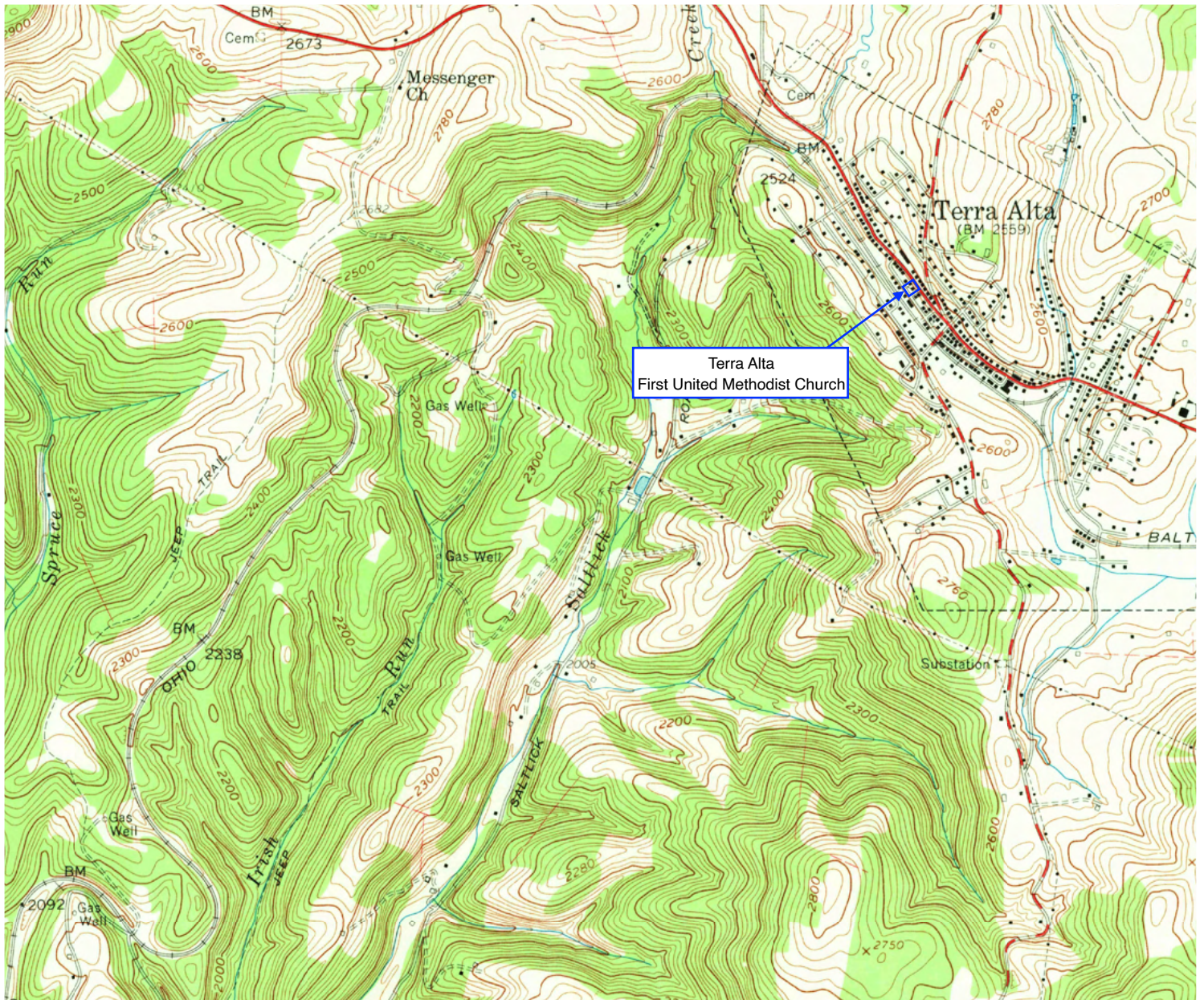
Preston County, WV
County and State

Photo 30.	FUMC_030.tiff	Detail – Stained Glass	Facing Northwest
Photo 31.	FUMC_031.tiff	Detail – Stained Glass	Facing Northeast
Photo 32.	FUMC_032.tiff	Detail – Stained Glass	Facing Northeast
Photo 33.	FUMC_033.tiff	Detail – Stained Glass	Facing Northeast
Photo 34.	FUMC_034.tiff	Detail – Stained Glass	Facing Southeast
Photo 35.	FUMC_035.tiff	Detail – Stained Glass	Facing Southeast
Photo 36.	FUMC_036.tiff	Detail – Stained Glass	Facing Southeast
Photo 37.	FUMC_037.tiff	Addition, Room 2-6	Facing Southwest
Photo 38.	FUMC_038.tiff	Addition, Room 2-1	Facing South
Photo 39.	FUMC_039.tiff	Addition, Room 2-7	Facing West
Photo 40.	FUMC_040.tiff	Addition, Room 2-6	Facing North
Photo 41.	FUMC_041.tiff	Addition, Room 2-4	Facing Southwest
Photo 42.	FUMC_042.tiff	Addition, Rooms 2-2 and 2-3	Facing Southwest
Photo 43.	FUMC_043.tiff	Fellowship Hall	Facing North
Photo 44.	FUMC_044.tiff	Kitchen	Facing Southwest
Photo 45.	FUMC_045.tiff	Kitchen	Facing Northeast
Photo 46.	FUMC_046.tiff	Fellowship Hall	Facing Northwest
Photo 47.	FUMC_047.tiff	Fellowship Hall	Facing East
Photo 48.	FUMC_048.tiff	Detail – Stained Glass	Facing Southwest
Photo 49.	FUMC_049.tiff	Detail – Exit sign	Facing Southeast
Photo 50.	FUMC_050.tiff	Furnace Room , Coal Bunker	Facing Southeast
Photo 51.	FUMC_051.tiff	Furnace Room	Facing North
Photo 52.	FUMC_052.tiff	Detail – Coal Chute	Facing Southeast
Photo 53.	FUMC_053.tiff	Furnace Room	Facing Northwest
Photo 54.	FUMC_054.tiff	Furnace Room	Facing West
Photo 55.	FUMC_055.tiff	Addition, Room 1-1 (Classroom)	Facing Southwest
Photo 56.	FUMC_056.tiff	Addition, Room 1-1 (Classroom)	Facing East
Photo 57.	FUMC_057.tiff	Addition, Room 1-1 (Classroom)	Facing North
Photo 58.	FUMC_058.tiff	Addition, Room 1-2	Facing East

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.

Figure 1. Terra Alta First United Methodist Church
Property Location



Terra Alta Quadrangle 1959
West Virginia - Preston Co.
7.5 Minute Series (Topographic)
NE/4 Kingwood 15' Quadrangle
United States Geological Survey

Property Address:
301 W. State Ave.
Terra Alta, West Virginia

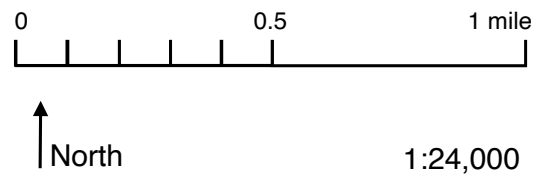
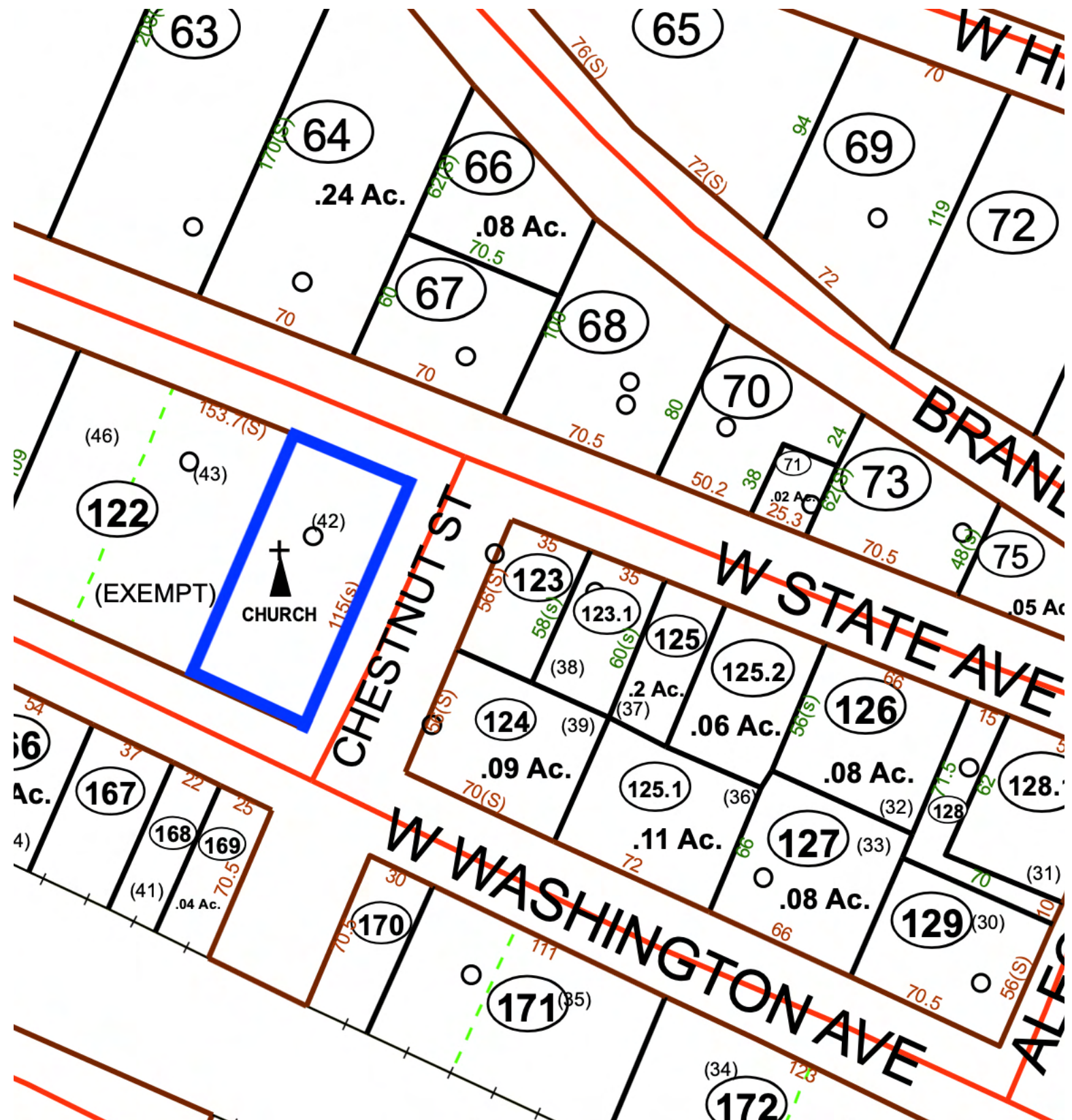


Figure 2. Terra Alta First United Methodist Church
Property Location

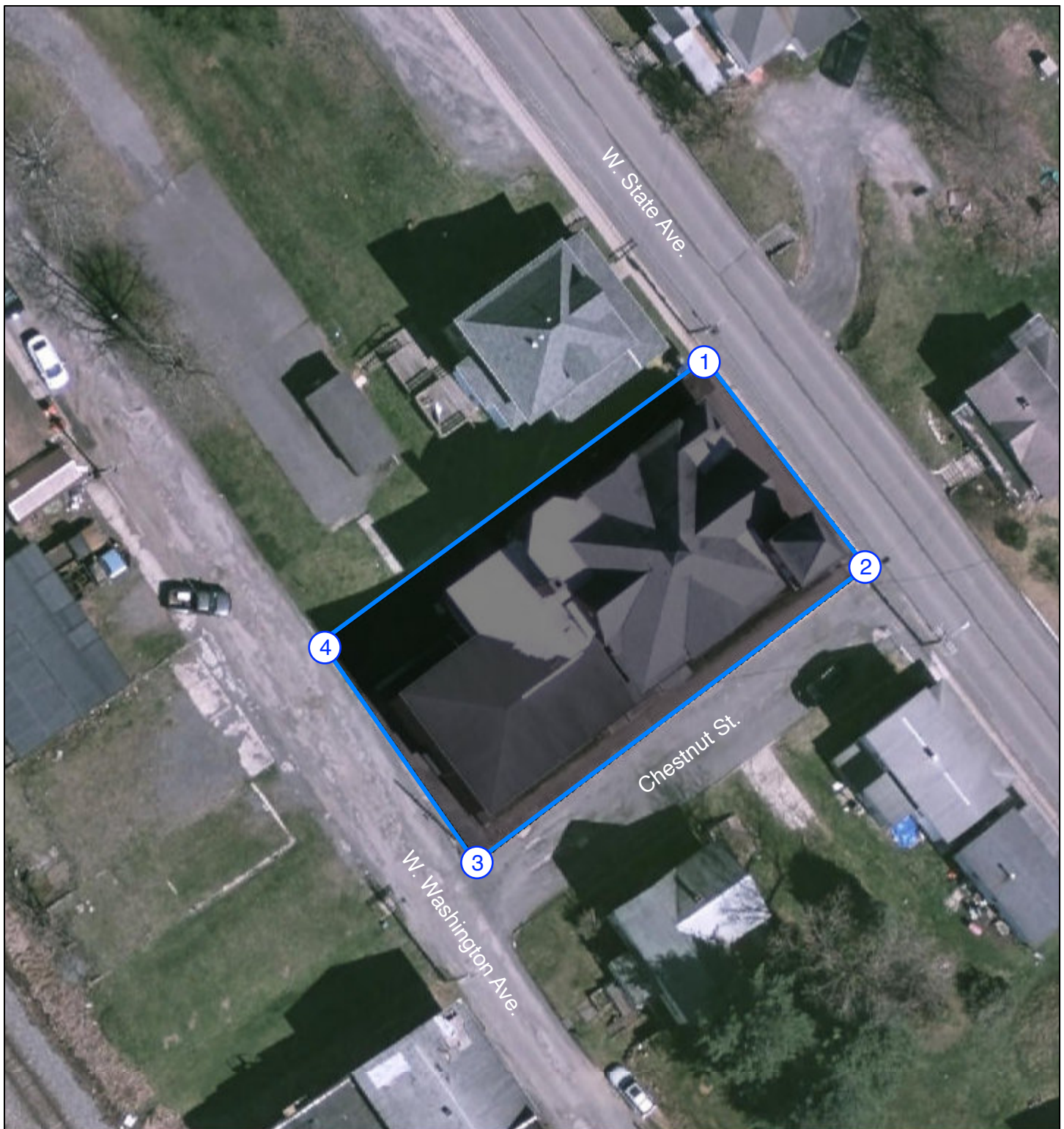


Scale: 1" = 100'

Property Address:
301 W. State Ave.
Terra Alta, West Virginia



Figure 3. Terra Alta First United Methodist Church
National Register Boundary



- ① NAD 84 UTM 17N: (624948E, 4367405N)
- ② NAD 84 UTM 17N: (624961E, 4367389N)
- ③ NAD 84 UTM 17N: (624930E, 4367365N)
- ④ NAD 84 UTM 17N: (624918E, 4367382N)

1:564 0 0.0045 0.009 0.018 mi



Property Address:
301 W. State Ave.
Terra Alta, West Virginia

Map by Jennifer Thornton, 7/20/2021
WVGISTC, WVSHPO

Figure 4. Terra Alta First United Methodist Church
Vicinity Map with Exterior Photo Points



1:1,128

0 0.0075 0.015 0.03 mi



Photo Point



Photo Point -
Architectural Detail



Figure 5. Terra Alta First United Methodist Church
Plan of 1st Floor of Church and 3rd Floor of Addition

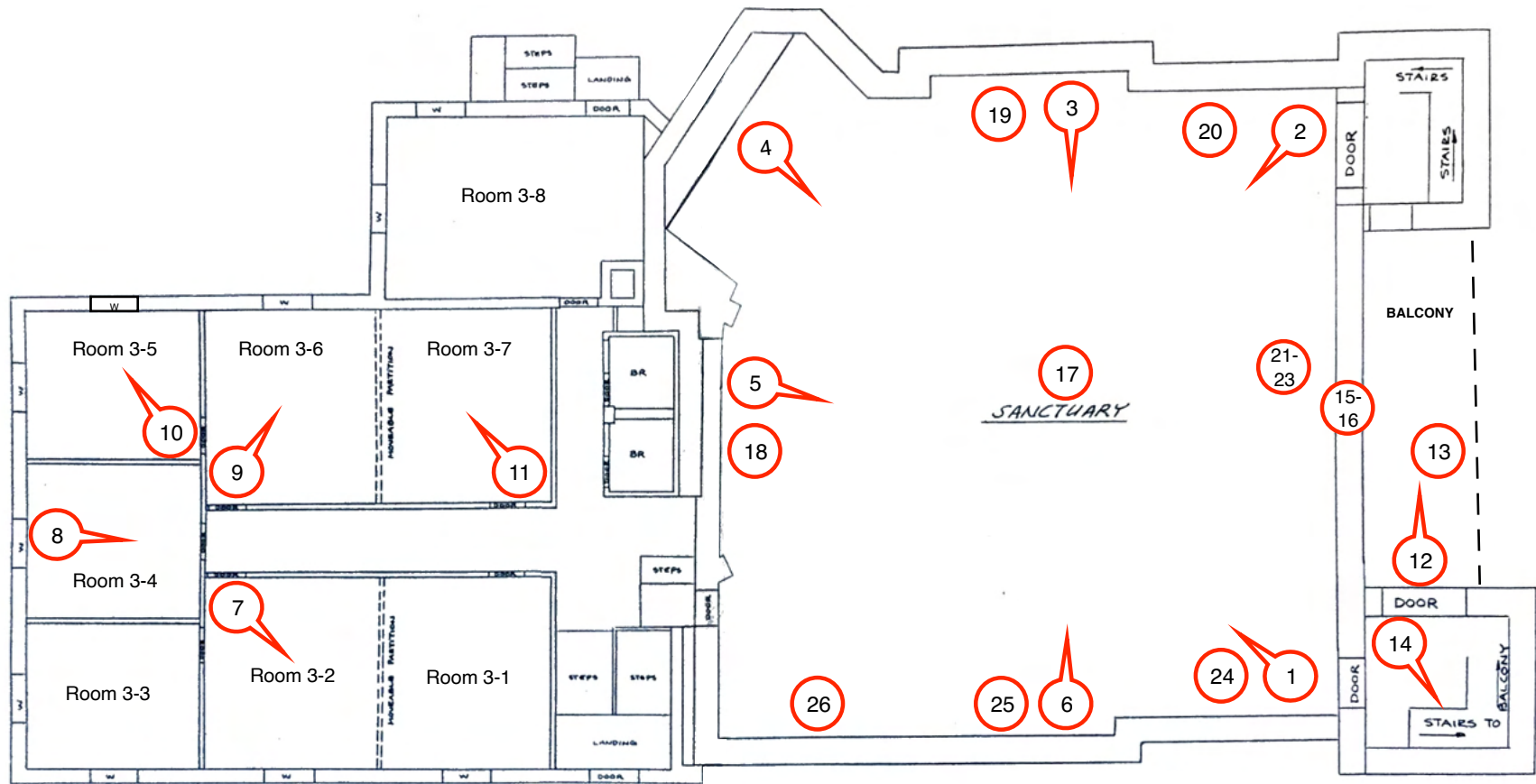


Photo Point



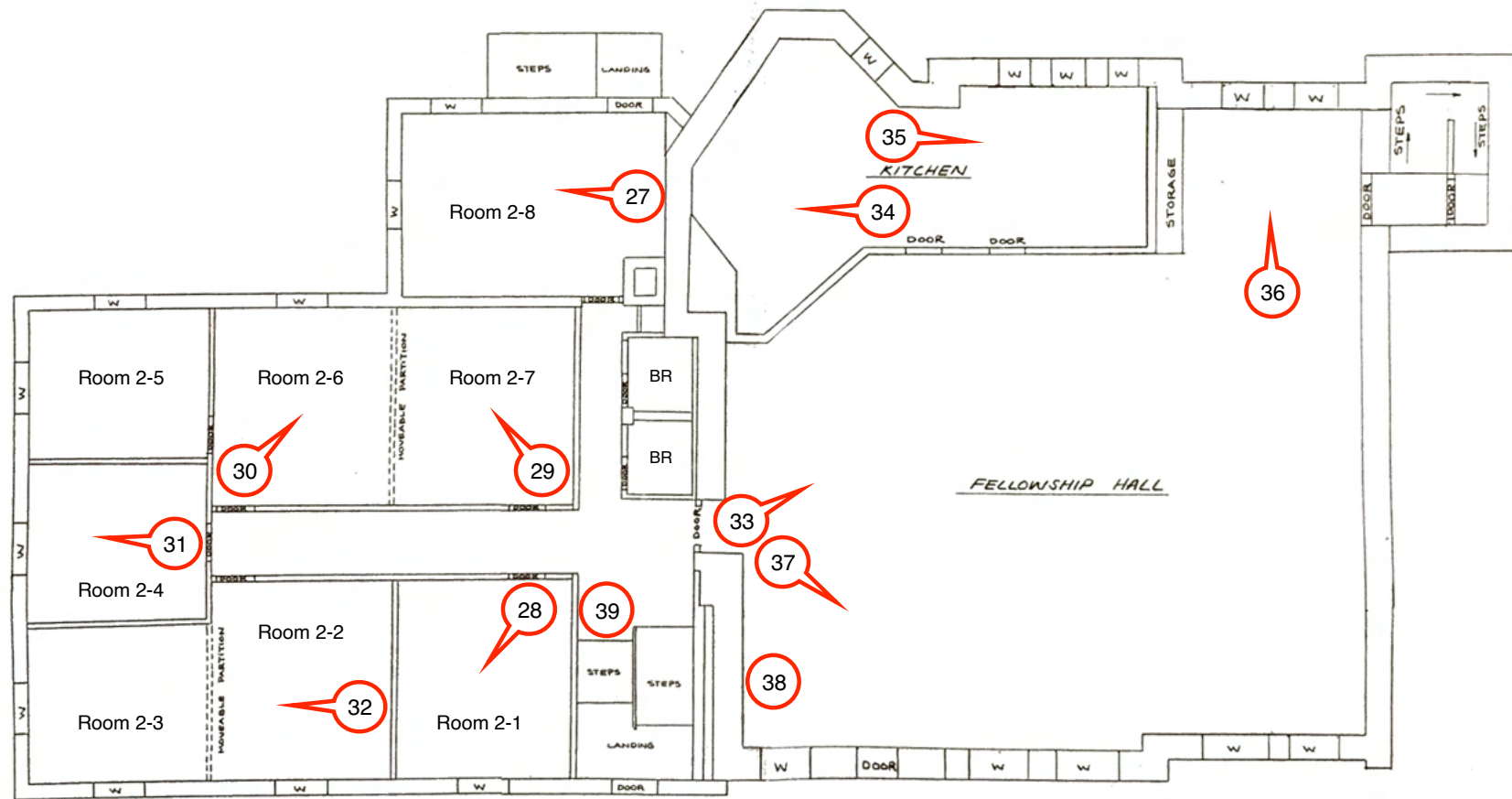
Photo Point -
Architectural Detail

Scale: 1/8" = 1'



North

Figure 6. Terra Alta First United Methodist Church
Plan of Church Basement and 2nd Floor of Addition



Scale: 1/8" = 1'



Photo Point



Photo Point -
Architectural Detail

Map by Jennifer Thornton 7/20/2021

Figure 7. Terra Alta First United Methodist Church
Plan of Church Sub-basement and 1st Floor of Addition

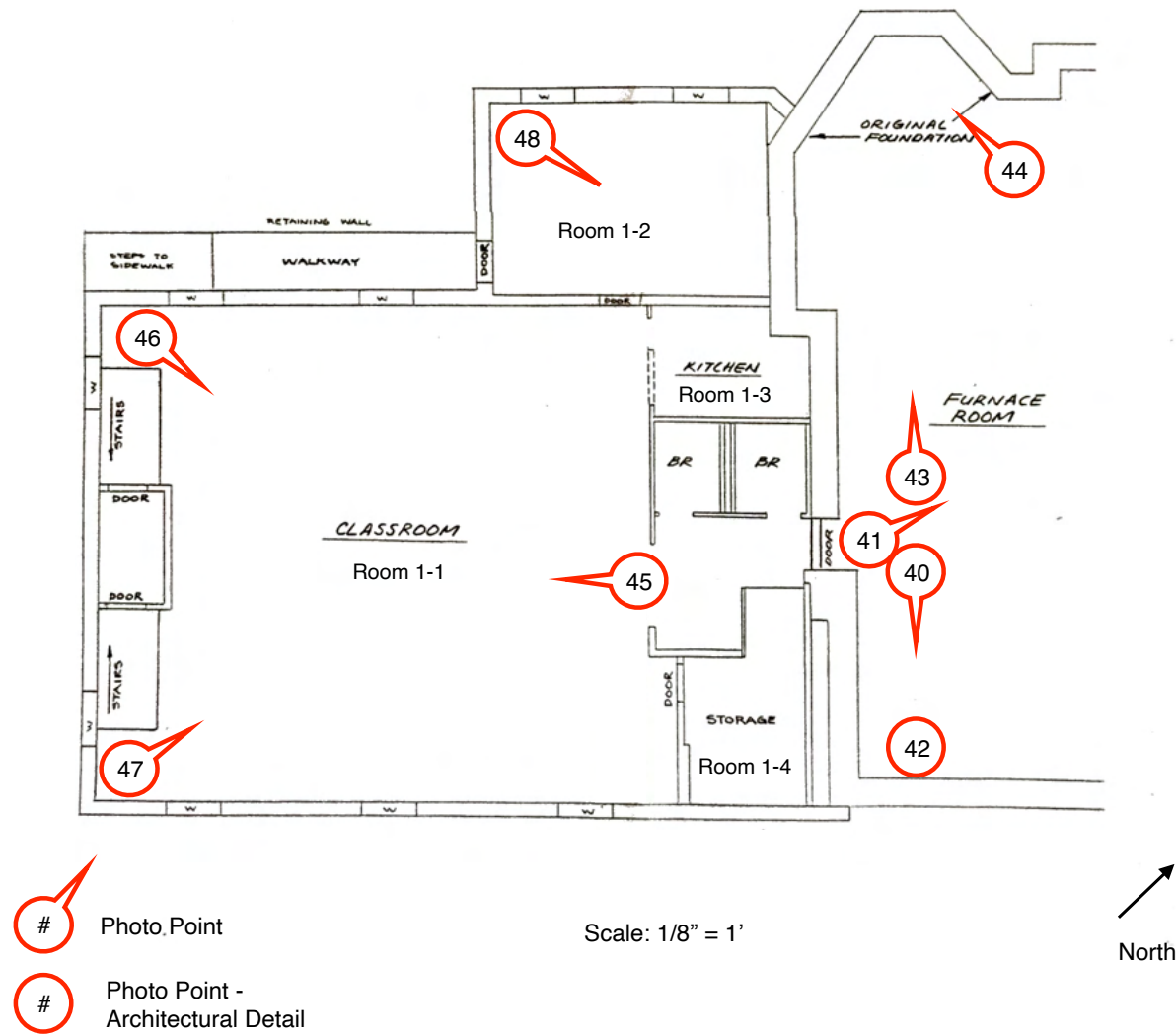
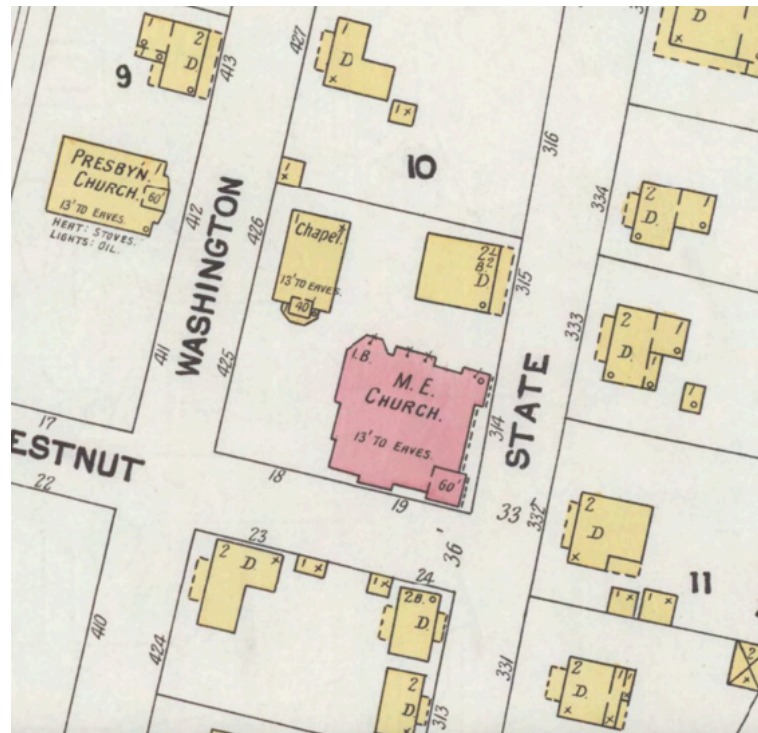
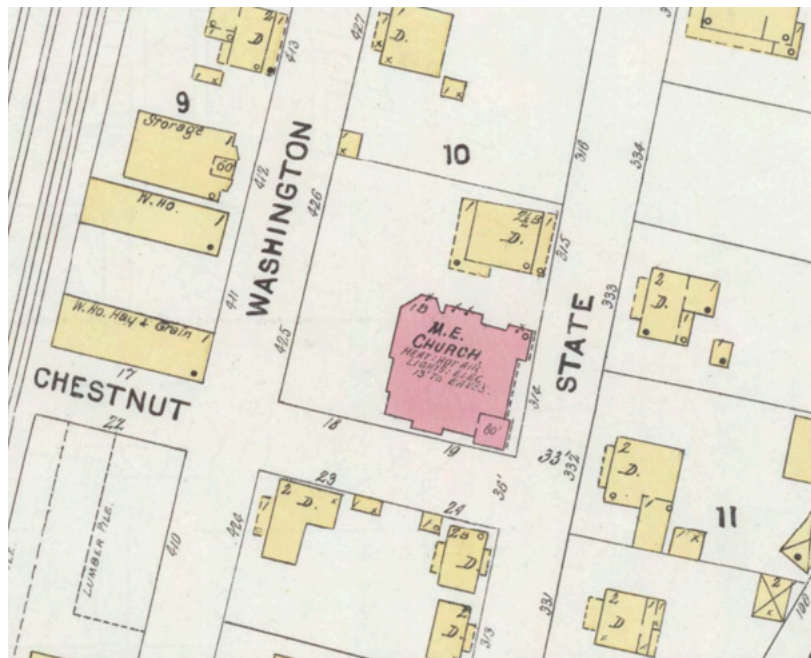


Figure 8. Terra Alta First United Methodist Church
Sanborn Maps

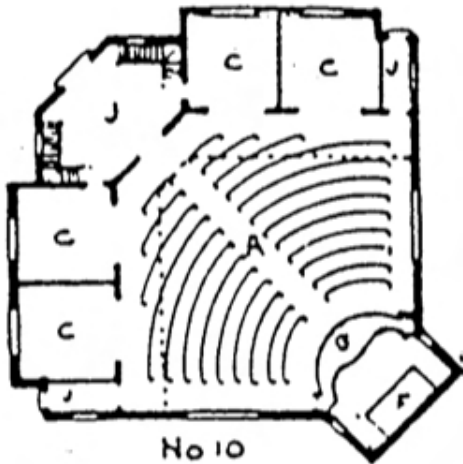


1902 Sanborn Fire Insurance Map showing the First United Methodist church. The building located adjacent to the church at 315 W. State Ave. was the original parsonage building. The original church sanctuary, located behind the parsonage, was still extant in 1902, and is labeled "Chapel" on the map. Sanborn Fire Insurance Map from Terra Alta, Preston County, West Virginia. Sanborn Map Company, July, 1902. https://www.loc.gov/item/sanborn09462_001/.

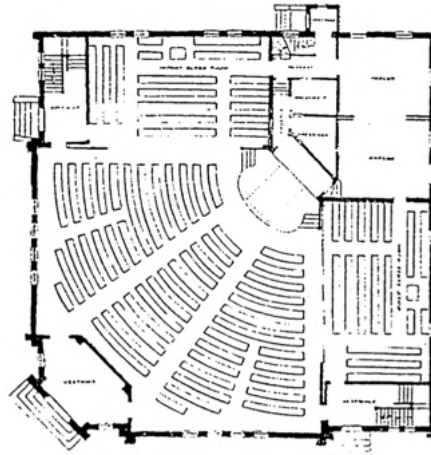


1907 Sanborn Fire Insurance Map showing the First United Methodist church. Note that the original church sanctuary has been demolished. Sanborn Fire Insurance Map from Terra Alta, Preston County, West Virginia. Sanborn Map Company, May, 1907. https://www.loc.gov/item/sanborn09462_002/.

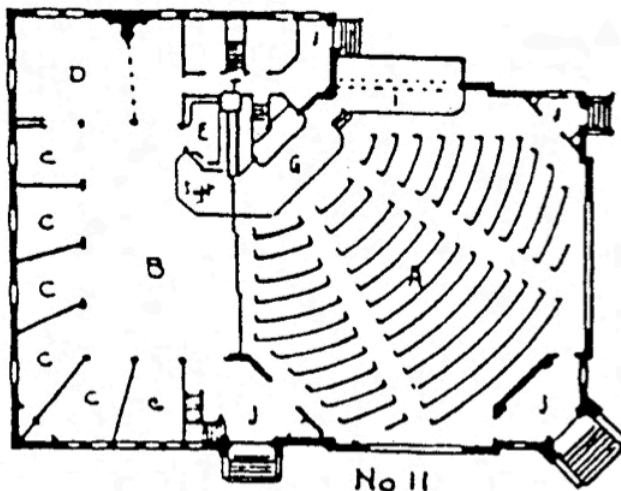
Figure 9. Historic Auditorium Church Plans



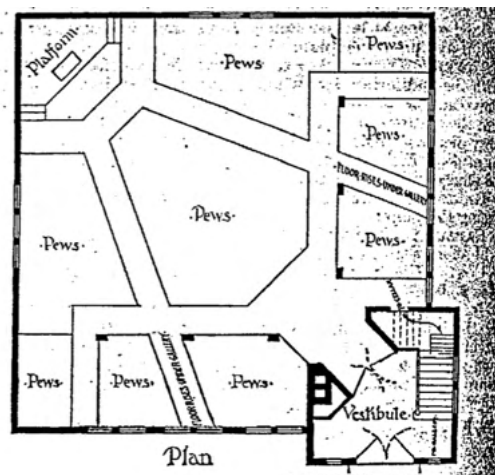
Diagonal church plan. From George W. Kramer, "The What, Why and How of Church Building" (New York, 1897).



Diagonal church plan. From W. H. Brearley, "Improved Bible-School Building and Church-Edifice Combined" (Detroit, 1881).



Church plan that incorporates elements from diagonal and Akron church designs. From George W. Kramer, "The What, Why and How of Church Building" (New York, 1897).

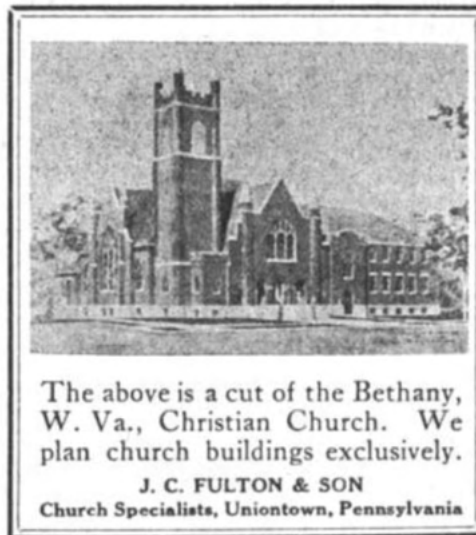


Plan of the First Congregational Church of Cleveland, Ohio, designed by Elisha A. Hoffman in 1885. From "Church-Building Quarterly" 3 (Sept. 1885).

Figure 10. Historic Advertisements for
John Charles Fulton's Architectural Firms



Advertisement for Fulton & Butler. Note that the advertisement specifies that they are “Church Architects” with expertise in “Modern Church Plans.” The advertisement also emphasizes the national reputation of the firm. From the ecclesiastical publication, “The Herald and Presbyter,” April 19, 1916.



Advertisement for J. C. Fulton and Son. Note that the advertisement emphasizes that they are “Church Specialists” that “plan church buildings exclusively.” The church shown here, the Christian Church of Bethany, West Virginia, includes many of Fulton’s signature architectural elements, including a square corner belfry, hipped roof with projecting cross gables, and a central arched colonnade on the façade. From the ecclesiastical publication “The American Home Missionary” (Cincinnati: American Christian Missionary Society, 1919).



Advertisement for J. C. Fulton & Son. Note that the advertisement emphasizes that “[their] system makes distance no hindrance.” From the ecclesiastical publication, “The Expositor,” September, 1920.

Figure 11. Diagrams Illustrating the Framing of John Charles Fulton's Interior Church Domes

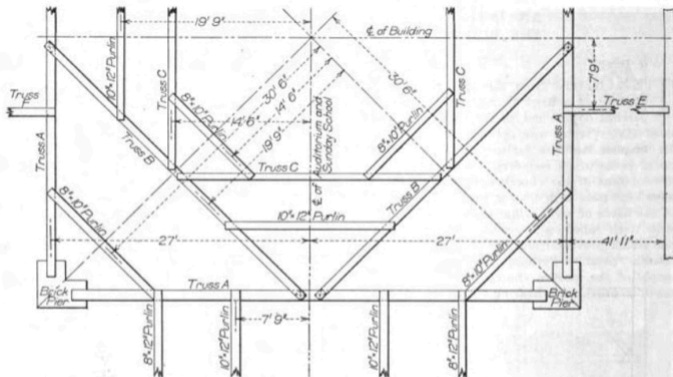


FIG. 1—HALF PLAN OF ROOF TRUSSES AND PURLINS, SHOWING SIZES OF FRAMING MEMBERS

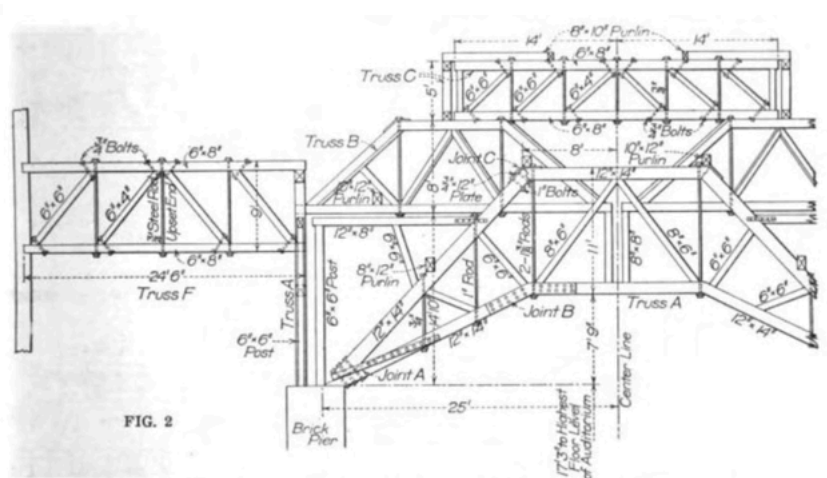
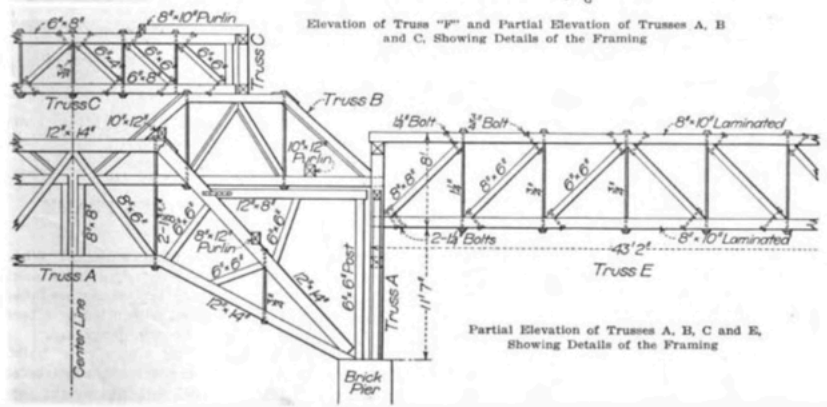


FIG. 2

Elevation of Truss "F" and Partial Elevation of Trusses A, B and C, Showing Details of the Framing



Partial Elevation of Trusses A, B, C and E, Showing Details of the Framing

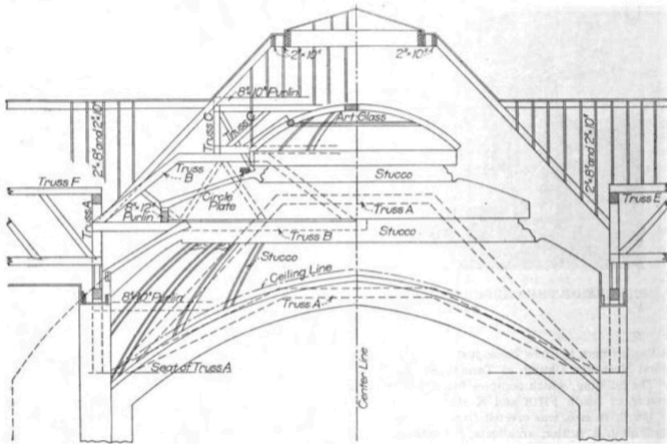


FIG. 4—CROSS SECTION THROUGH DOME, SHOWING THE COMPLICATED FRAMING

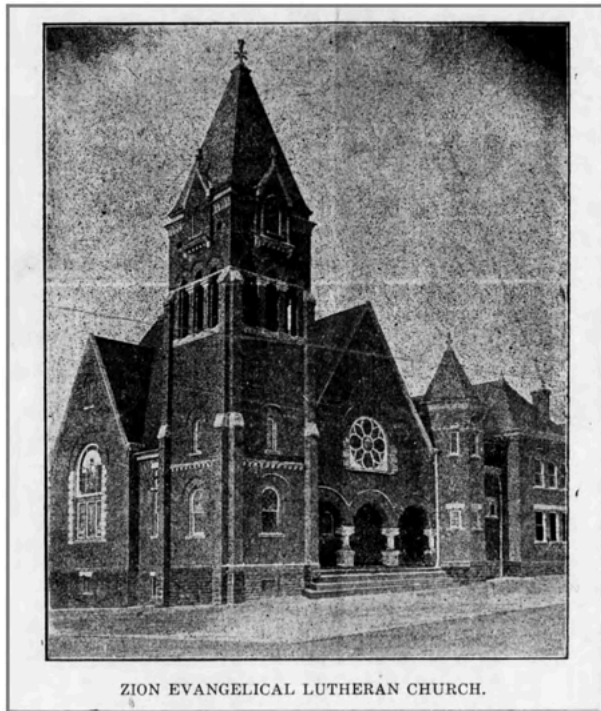


A VIEW OF SOME OF THE UNCOMPLETED FRAMING OF THE CHURCH DOME

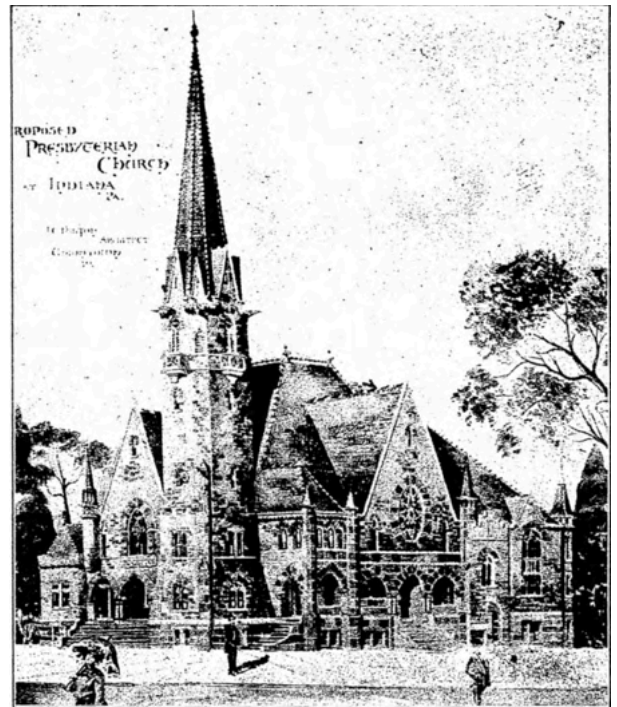
An illustration of the framing J. C. Fulton used to create his signature domed sanctuary. These illustrations are from the First Methodist Church of Tacoma, Washington, designed by Fulton & Butler in 1917. From "Complicated Framing of Church Dome: An Interesting Example of Work Which the Builder Occasionally Has to Perform," Building Age (June 1917): 329-333.

Figure 12. Comparative Examples of John Charles Fulton's Church Designs

The selection of John Charles Fulton's church designs below illustrate his trademark style, including a prominent corner belfry, cross gables extending from a central hipped or conical roof, a colonnade with three arches on the main façade, heavy massing, and the incorporation of Romanesque or Gothic architectural elements.



Zion Evangelical Lutheran Church of Meyersdale, Pennsylvania (1899). From "20th Anniversary Celebrated Sunday," Meyersdale Republic, September 23, 1909.



Presbyterian Church of Indiana, Pennsylvania (1903). From "Presbyterians Will Erect a Beautiful House of Worship During the Coming Year," Indiana Gazette, June 3, 1903.

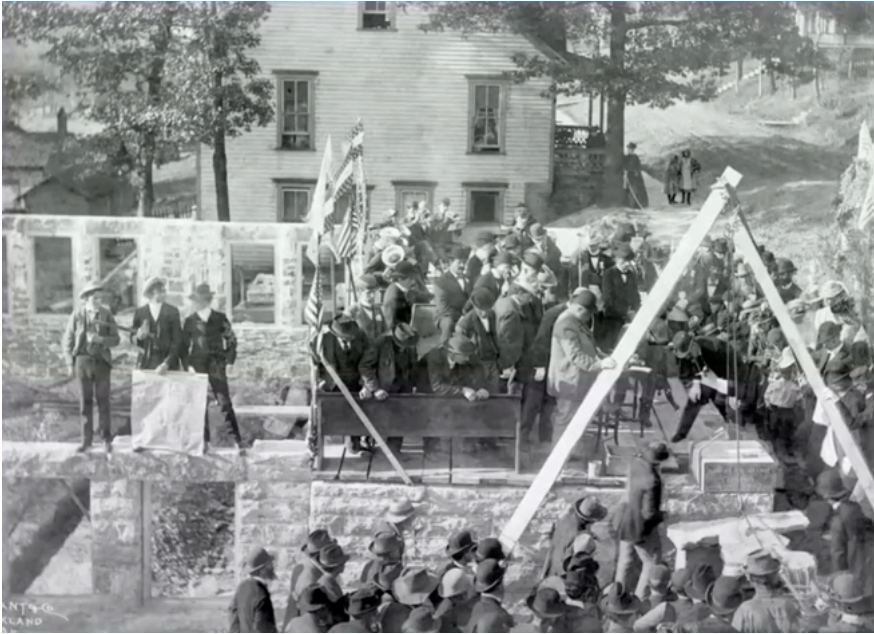


First United Methodist Church of Waynesburg, Pennsylvania (1905-1907).



Trinity Evangelical Lutheran Church of Connellsville, Pennsylvania (1908-1910).

Figure 13. Historic Images of Terra Alta
First United Methodist Church

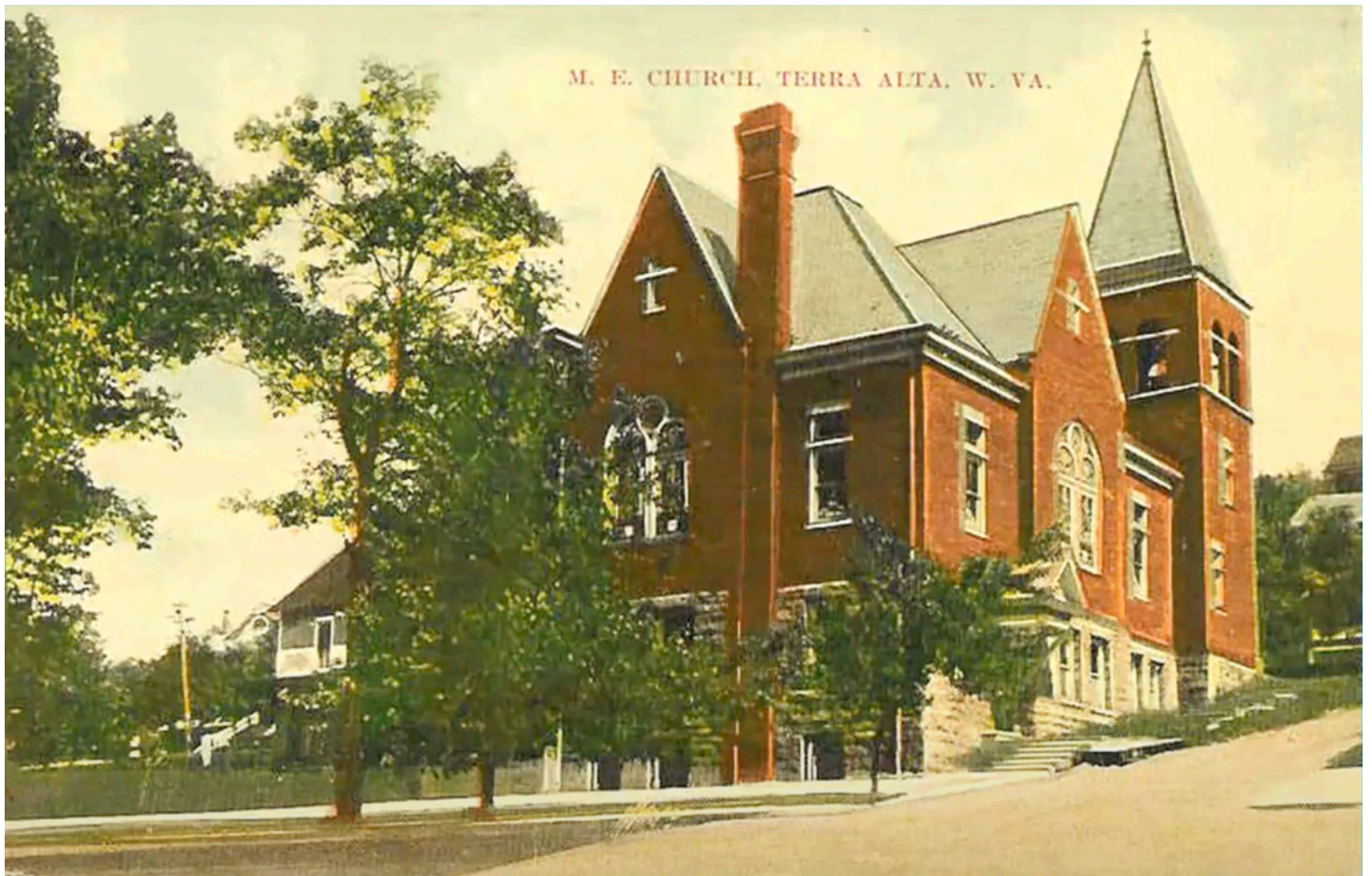


Above: Laying the cornerstone in 1900. Image courtesy of the Terra Alta FUMC.

Right: Postcard of the Terra Alta FUMC, circa 1910. Image courtesy of the West Virginia and Regional History Center.



Below: Postcard of the Terra Alta FUMC, circa 1910, showing what the rear elevation looked like before the education addition was constructed. Image courtesy of the Terra Alta FUMC.



First United Methodist Church: Photographs



Photo 1. FUMC_001.tiff – Façade (northeast elevation), facing southwest. Note that the education addition, located behind the church and downslope, is not visible.



Photo 2. FUMC_002.tiff – View of stained-glass windows under the arcade, facing southwest,

First United Methodist Church: Photographs



Photo 3. FUMC_003.tiff – View of façade and the southeast elevation from W. State Ave., facing west.



Photo 4. FUMC_004.tiff – View of southeast elevation of the education addition adjoining the original structure. Facing west.

First United Methodist Church: Photographs



Photo 5. FUMC_005.tiff – View of stained-glass window in the southeast elevation, facing northwest.



Photo 6. FUMC_006.tiff – Detail of cornerstone on the education addition's southwest elevation, facing northeast.

First United Methodist Church: Photographs



Photo 7. FUMC_007.tiff – View of the southwest elevation of the education addition, facing northeast.



Photo 8. FUMC_008.tiff – View of the northwest and southwest elevations of the education addition, facing east.

First United Methodist Church: Photographs



Photo 9. FUMC_009 – View of the southwest and southeast elevations of the education addition, facing north.



Photo 10. FUMC_010.tiff – View of the northwest elevation of the original church structure adjoining the education addition, facing east. Inside the sanctuary, the pipe organ obscures the view of the rose window.

First United Methodist Church: Photographs



Photo 11. FUMC_011.tiff – View of sanctuary, facing west.



Photo 12. FUMC_012.tiff – View of sanctuary, facing south.

First United Methodist Church: Photographs



Photo 13. FUMC_013.tiff – View of sanctuary, facing southeast.



Photo 14. FUMC_014.tiff – View of sanctuary, facing east.

First United Methodist Church: Photographs



Photo 15. FUMC_015.tiff – View of sanctuary, facing northeast.



Photo 16. FUMC_016.tiff – View of sanctuary, facing northwest.

First United Methodist Church: Photographs



Photo 17. FUMC_017.tiff – Rooms 3-2 and 3-1 of the education addition, 3rd floor, facing east. Note the original wood flooring and accordion partition.



Photo 18. FUMC_018.tiff – Room 3-4 and central hallway of the education addition, 3rd floor, facing northeast. Note the original flooring and Kurt Versen “Saturn” light fixture.

First United Methodist Church: Photographs



Photo 19. FUMC_019.tiff – Room 3-6 of the education addition, 3rd floor, facing north.
Note the original accordion partition.



Photo 20. FUMC_020.tiff – Room 3-5 of the education addition, 3rd floor, facing west.
Note the original flooring and Kurt Versen Saturn light fixture.

First United Methodist Church: Photographs



Photo 21. FUMC_021.tiff – Room 3-7 of the education addition, 3rd floor, facing west. Note the original accordion partition.



Photo 22. FUMC_022.tiff – View of balcony, facing northwest. The hatch above the archway provides access to the stained-glass dome.

First United Methodist Church: Photographs



Photo 23. FUMC_023.tiff – The balcony stained-glass window, facing northeast.



Photo 24. FUMC_024.tiff – View of stairs leading to balcony and belfry, facing east. The rope in the back right rings the church bell. The ladder provides access to the ceiling hatch leading to the belfry.

First United Methodist Church: Photographs



Photo 25. FUMC_025.tiff – View of the stained-glass dome in the sanctuary ceiling, facing southwest.

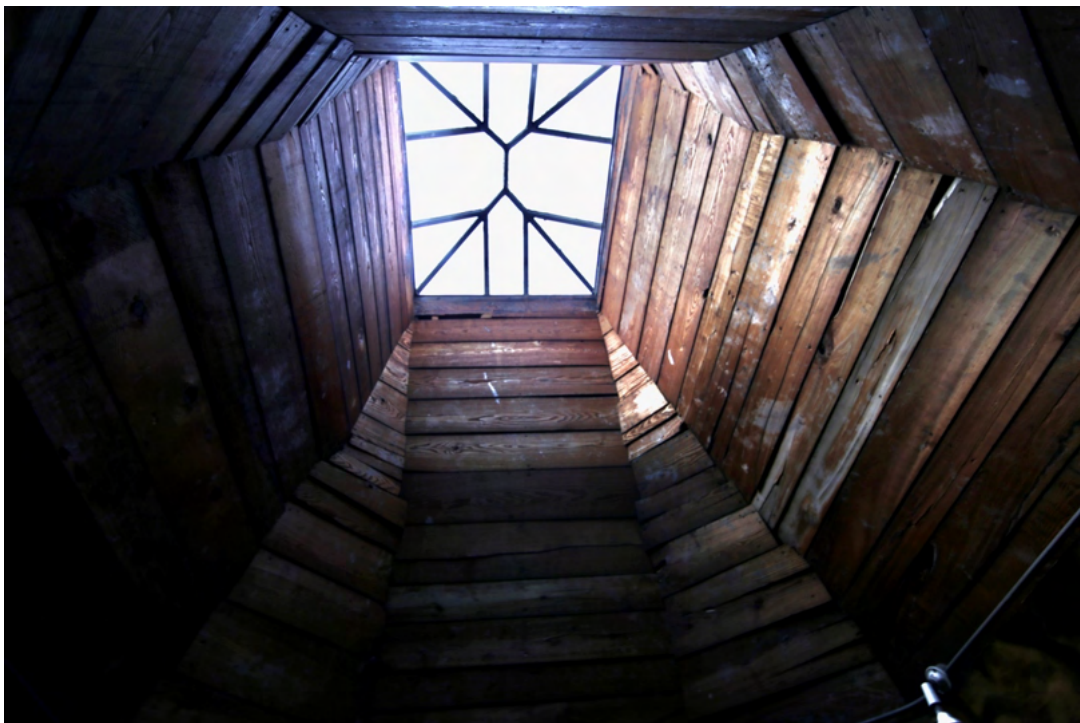


Photo 26. FUMC_026.tiff – View of the skylight in the sanctuary's roof, located above the stained-glass dome, facing up.

First United Methodist Church: Photographs



Photo 27. FUMC_027.tiff – The stained-glass dome in the sanctuary ceiling, facing up.

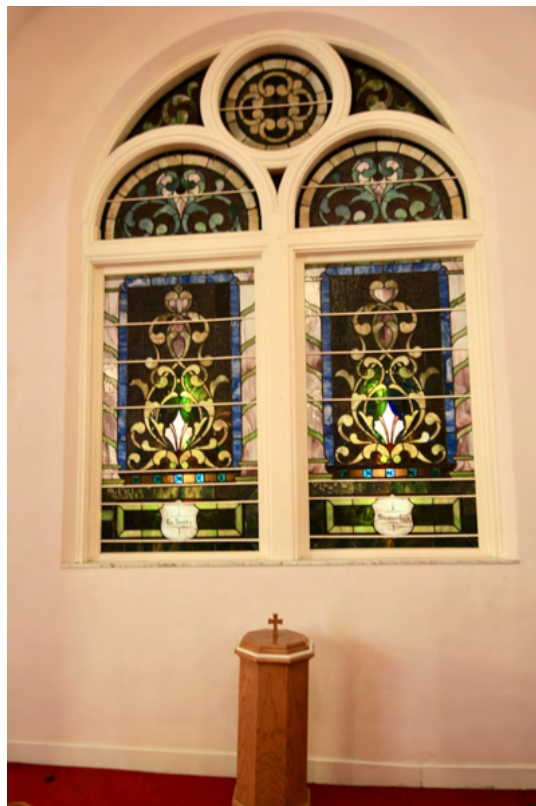


Photo 28. FUMC_028.tiff – The stained-glass window to the left of the altar, facing southwest.

First United Methodist Church: Photographs

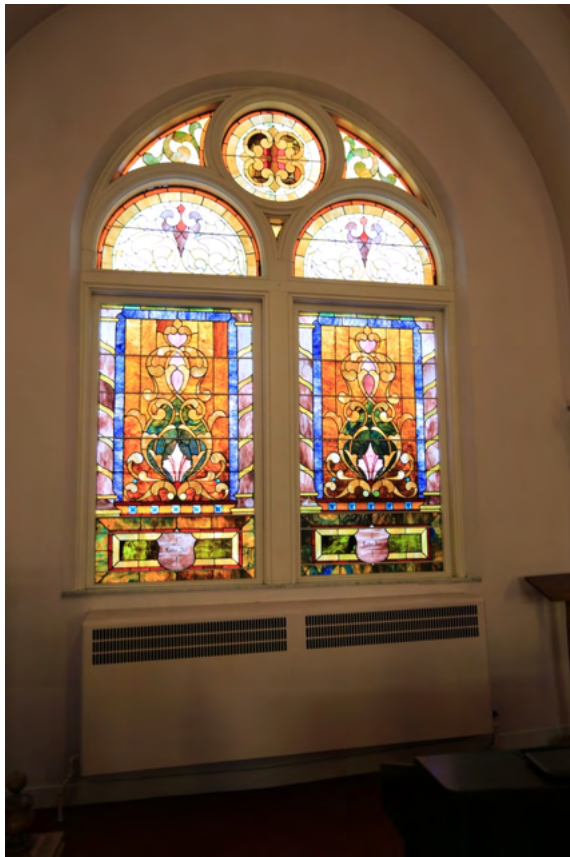


Photo 29. FUMC_029.tiff – Stained-glass window to the right of the altar. Facing northwest.

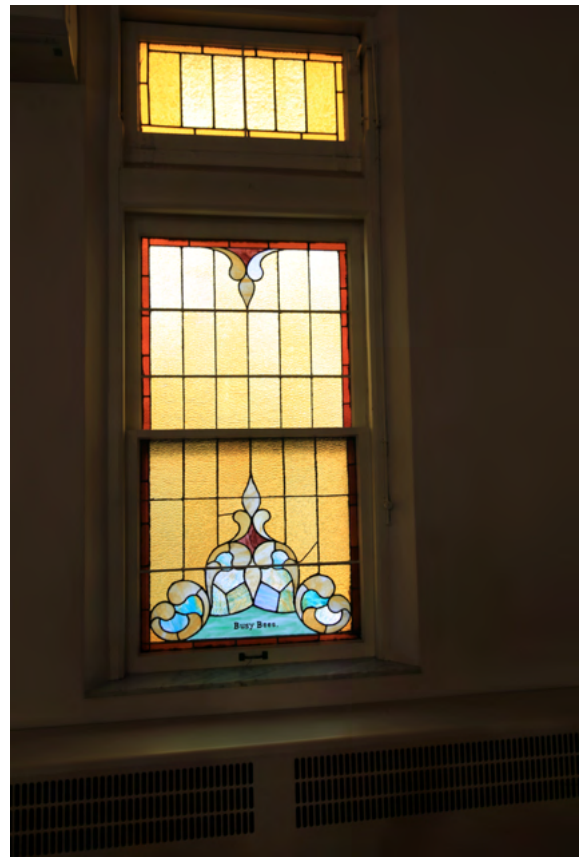


Photo 30. FUMC_030.tiff – Stained-glass window, located on the north side of the northwest wall. Facing northwest

First United Methodist Church: Photographs

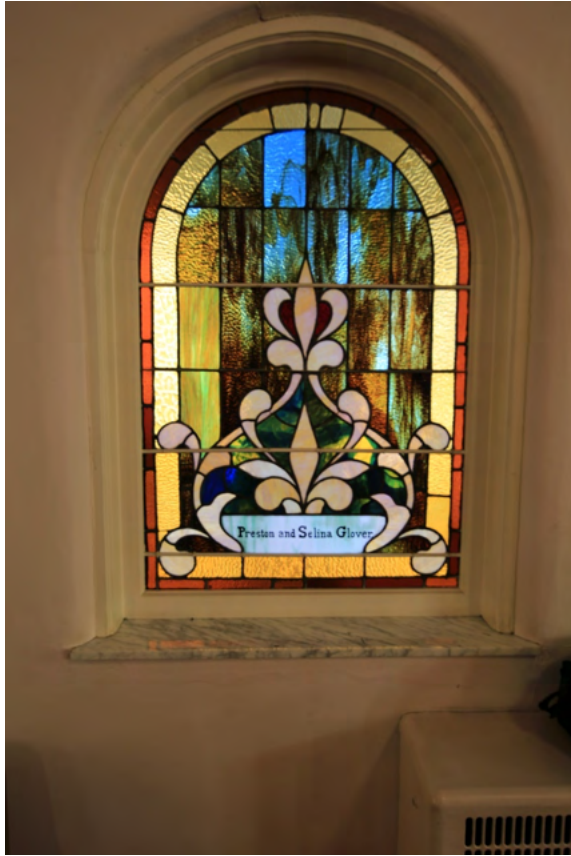


Photo 31. FUMC_031.tiff – Stained-glass window under the balcony, facing northeast.

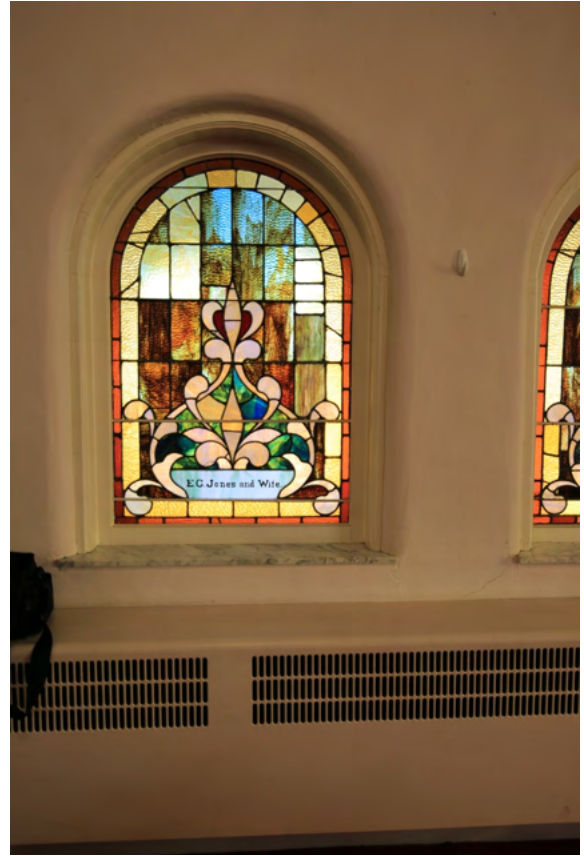


Photo 32. FUMC_032.tiff – Stained-glass window under the balcony, facing northeast.

First United Methodist Church: Photographs

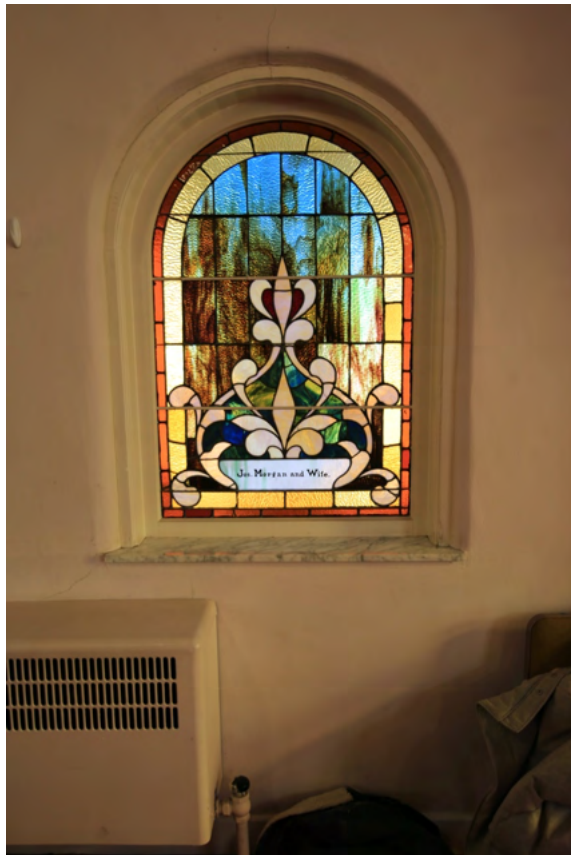


Photo 33. FUMC_023.tiff – Stained-glass window under the balcony, facing northeast.

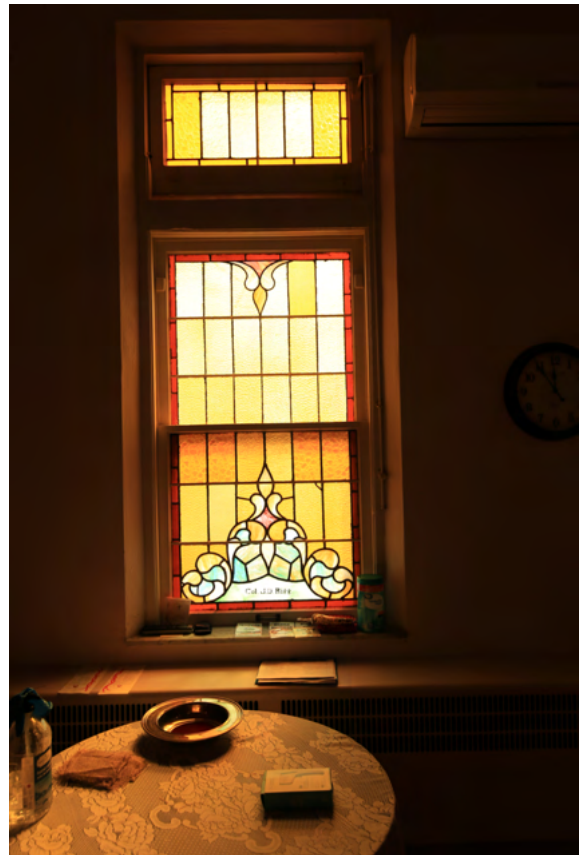


Photo 34. FUMC_024.tiff – Stained-glass window next to the main entrance, facing southeast.

First United Methodist Church: Photographs

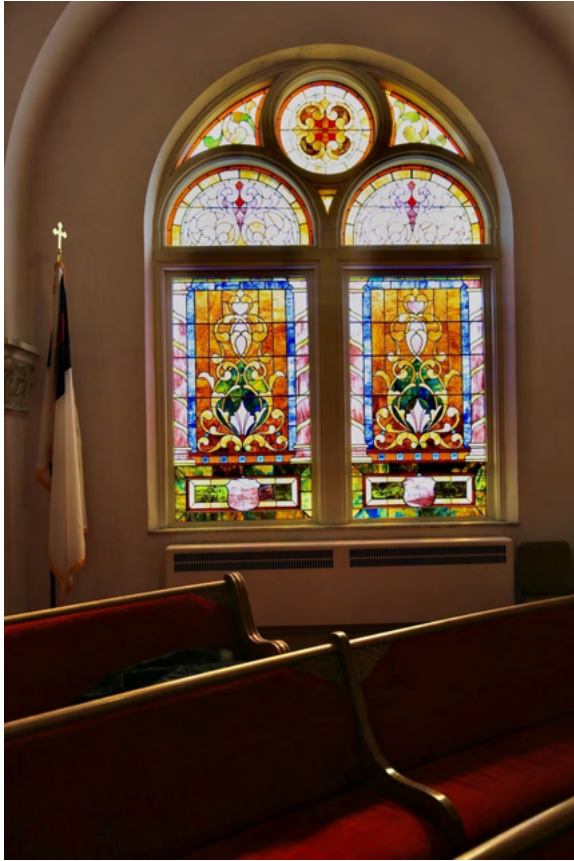


Photo 35. FUMC_035.tiff – Stained-glass window located in the center of the southeast wall. Facing southeast.

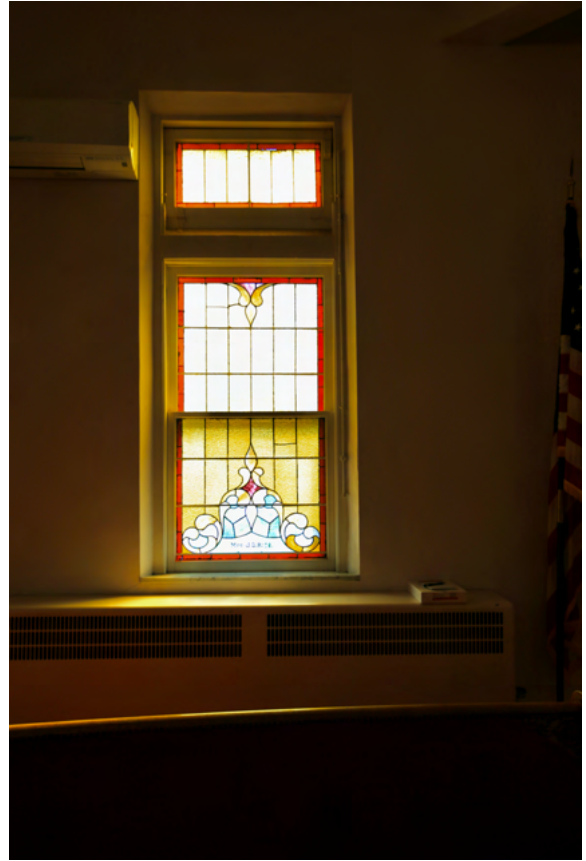


Photo 36. FUMC_036.tiff – Stained-glass window located on the south side of the southeast wall. Facing southeast.

First United Methodist Church: Photographs



Photo 37. FUMC_037.tiff – View of room 2-6 of the education addition, 2nd floor, facing southwest. Note the original Kurt Versen Saturn light fixture.



Photo 38. FUMC_038.tiff – View of room 2-1 of the education addition, 2nd floor, facing south. Note the original flooring and Kurt Versen Saturn light fixture.

First United Methodist Church: Photographs



Photo 39. FUMC_039.tiff – View of room 2-7 of the education addition, 2nd floor, facing west. Note the original accordion partition.



Photo 40. FUMC_040.tiff – View of room 2-6 of the education addition, 2nd floor, facing north. Note the original flooring and accordion partition.

First United Methodist Church: Photographs



Photo 41. FUMC_041.tiff – View of room 2-4 of the education addition, 2nd floor, facing southwest. Note the original flooring and Kurt Versen “Saturn” light fixture.



Photo 42. FUMC_042.tiff – View of rooms 2-2 and 2-3 of the education addition, 2nd floor, facing southwest. Note the original flooring, accordion partition, and Kurt Versen “Saturn” light fixtures.

First United Methodist Church: Photographs



Photo 43. FUMC_043.tiff – View of the fellowship hall, located beneath the sanctuary, facing north.



Photo 44. FUMC_044.tiff – View of the church kitchen, located beneath the sanctuary, facing southwest.

First United Methodist Church: Photographs



Photo 45. FUMC_045.tiff – View of the kitchen looking toward built-in pantry cupboards, facing northeast.



Photo 46. FUMC_046.tiff – View of fellowship hall, located beneath the sanctuary, facing northwest.

First United Methodist Church: Photographs



Photo 47. FUMC_047 – View of fellowship hall, located beneath the sanctuary, facing east. The door leads to the exterior.



Photo 48. FUMC_048 – Detail of stained-glass window hung in the fellowship hall, facing southwest. The text reads, “This window was in the southern wall of the dining hall. It was removed in 1955 for the construction of the new education wing.”

First United Methodist Church: Photographs



Photo 49. FUMC_049.tiff – Detail of original Art Deco exit sign, one of several located in the education addition. Facing southeast.



Photo 50. FUMC_050 – View of furnace room, located beneath the fellowship hall, facing southeast. A cinder block coal bunker, shown here, takes up the south corner of the room.

First United Methodist Church: Photographs



Photo 51. FUMC_051.tiff – View of furnace room, located beneath the fellowship hall, facing north. Floor joists, stone and earth foundations, and brick retaining wall visible.



Photo 52. FUMC_052.tiff – Close-up of coal chute, facing southeast.

First United Methodist Church: Photographs



Photo 53. FUMC_053.tiff – View of furnace room, located beneath the fellowship hall, facing northwest. Brick retaining wall visible to the right.



Photo 54. FUMC_054.tiff – View of stone foundation in the furnace room, facing west.

First United Methodist Church: Photographs



Photo 55. FUMC_055.tiff – View of room 1-1 of the education addition, 1st floor, facing southwest. Note the vintage light fixtures.



Photo 56. FUMC_056.tiff – View of room 1-1 of the education addition, 1st floor, facing east. Note the vintage light fixtures and accordion door.

First United Methodist Church: Photographs



Photo 57. FUMC_057.tiff – View of room 1-1 of the education addition, 1st floor, facing north. Note the vintage light fixtures and accordion door.



Photo 58. FUMC_058.tiff – View of room 1-2 of the education addition, 1st floor, facing east. Note the original Kurt Versen "Saturn" light fixtures.