

**United States Department of the Interior  
National Park Service****National Register of Historic Places Registration Form**

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

**1. Name of Property**Historic name: First Presbyterian Church

Other names/site number: \_\_\_\_\_

Name of related multiple property listing:

N/A

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

**2. Location**Street & number: 1505 East Grand AvenueCity or town: Ponca City State: Oklahoma County: KayNot 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 X nomination    request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

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

   national    statewide X local

Applicable National Register Criteria:

   A    B X C    D\_\_\_\_\_  
Signature of certifying official/Title:\_\_\_\_\_  
Date\_\_\_\_\_  
State or Federal agency/bureau or Tribal GovernmentIn 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:) \_\_\_\_\_

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Signature of the Keeper

Date of Action

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#### 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>0</u>	buildings
<u>0</u>	<u>0</u>	sites
<u>0</u>	<u>0</u>	structures
<u>0</u>	<u>0</u>	objects
<u>1</u>	<u>0</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

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**Current Functions**

(Enter categories from instructions.)

RELIGION/ religious facility

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## 7. Description

### Architectural Classification

(Enter categories from instructions.)

MODERN MOVEMENT

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**Materials:** (enter categories from instructions.)

Principal exterior materials of the property: Stone

### 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.)

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### Summary Paragraph

Prominently positioned at the terminus of East Grand Avenue, the First Presbyterian Church at 1505 East Grand Avenue is a local landmark. Located on what was once part of E.W. Marland's glorious European style garden, trees buffer the church from surrounding development to the north and east. There is a wide, open lawn separating the church from the adjacent street to the west. To the south, a narrow residential street separates the church grounds from the nearby Cann Memorial Gardens. The building is a Modern Movement interpretation of the Late Gothic Revival style. The nearly 30,000 square-foot building is on one primary level with the open area of the three large meeting spaces soaring to heights of three to five stories. There is also a significant amount of square footage at the basement level. A tower is positioned on the southernmost gable end of the façade with a cross at the top of the tower's spire at a height nearly twice that of the primary sanctuary space.



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## **Narrative Description**

### **Site and Setting**

The First Presbyterian Church is situated on nearly eight acres of relatively flat land with a slight elevation dip toward the north side of the property. The church is set back from the north-south 14<sup>th</sup> Street. The church property is surrounded by a residential area to the east, a park to the south, a church to the west, and businesses to the north. However, the church is set apart from its surroundings by both the large size of the property and treelined property boundaries to the north, east, and south. The property is east of the Downtown Ponca City Historic District (NRIS #10001010).

The church has a west facing façade. There is an asphalt parking lot to the east and south of the building. There is an asphalt driveway that parallels the west-facing building façade extending north from East Grand Avenue to the north edge of the property where it bends to the west and terminates at North 14<sup>th</sup> Street. Located across the driveway and nearly aligned with the northernmost building elevation is the bell from the original church building. The bell is mounted on a stone-clad base. It is supported by an iron frame that generally mimics the shape of the building's bell tower.

### **General Building Characteristics**

The First Presbyterian Church of Ponca City is a Modern Movement-styled interpretation of the Late Gothic Revival. The 30,000 square-foot building has a primary first floor level and a basement level.

The building has two types of roofs: flat roofs with cast stone parapet caps and gabled, terracotta tiled roofs. Flat-roofed sections are those that appear to be one-story tall and the gabled roof form is used for the taller spaces. All building faces are clad with Arkansas harmony ledgerstone. The stones are thinner and longer than traditional stone cuts and were frequently used in mid-century stonework. All windows are metal framed.

There are three large meeting spaces the forms of which are reflected by the massing of the building's major components. The largest and tallest space is the south sanctuary. It is identified by the much taller bell tower of the west-facing façade with a front gabled end. The next largest meeting space is the north meeting hall. It is identified by the shorter west-facing façade with a front gabled end. The smallest of the three large meeting spaces is the north sanctuary. It is identified by the north-facing side gabled roof.

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## **Façade**

The façade is punctuated by two front-gable roofed sanctuaries connected by a corridor. Each accommodates a sanctuary inside. The south sanctuary is the tallest and serves as the primary worship space. The north sanctuary is the smaller of the two. An additional, even smaller, side-gabled sanctuary is on the north end of the façade. Between the two large worship spaces is a flat-roofed, connecting corridor, which is parallel with North 14<sup>th</sup> Street.

A ledgerstone clad tower is centered on the gabled end of the south sanctuary. The tower appears to be at least half as wide as the gabled end and twice as tall as this wing from the roof ridge, which is about four stories above the ground. The tower façade is unadorned except for a narrow vertical band of cast stone flanked on each side by 19 rectangular windows vertically stacked from the entry porch floor up to the bottom of the cast stone cap of the tower. The windows are metal framed, each with a pair of metal, encircled and framed, quatrefoil shapes like stencils set forward of the window glass surface. The tower is capped by a thick cast stone cap with two stained glass windows, each divided into three vertical sections and two horizontal sections, to each side of a centered cast stone vertical band. A metal clad spire extends above the stone cap and is terminated by a ringed cross. The corners of the cast stone cap are clipped, forming four short sides coupled with the four longer sides of the square tower for an eight-sided shape. The clipped corners extend downward as chamfered corners of the stone clad tower.

The first floor of the tower has a flat concrete canopy that projects over a concrete porch floor one step above the adjacent sidewalk. There are two pairs of wood framed glass doors on each side of the metal framed windows and vertical cast stone centered between them. The canopy is supported by a pair of rectangular stone clad columns which in turn are each set upon a stone clad planter that extends to the west edge of the canopy. The planters each have a cast stone cap and a cast stone belt course bisecting the nearly three-foot-tall planter walls.

A flat-roofed, stone clad, single-story projection extends to the south of the tower. It has six evenly spaced horizontal, rectangular single-light windows set at a height nearly even with the height of the tower's concrete canopy. The flat-roofed, stone clad, single-story also extends to the north of the tower. Just to the north of the tower there are two similar horizontal, rectangular single light windows set at the same height of the concrete canopy. The flat-roofed, one-story building portion extends about 60 feet further to the north before connecting with the north, front gabled sanctuary space. There are five window openings of various widths distributed along the length of the connector. From south to north there is one set of three windows, a pair of windows, two more sets of three windows and one window situated at the juncture between the connector and the perpendicular, front gabled north sanctuary. The windows are metal-framed, single-lights with vertical mullions between each light of the grouped units. All these windows have stone sills.

Behind this single-story, flat-roofed connector, the gabled roof of the east wing is visible. The two wings form the east and west sides of a courtyard with the north and south sides formed by

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the two perpendicular front gabled large meeting spaces of the south sanctuary and the north meeting hall.

The north meeting hall has a front-gabled tile roof with a centered entry. The gable is outlined with a cast stone frieze band. There are wood framed glass doors and metal framed windows between two vertical cast stone bands that extend to the apex of the gabled end. The entry and windows above are about half of the width of the gabled end. A canopy over the entry divides the entry porch from the decorative windows above. At the floor level, there are two pairs of wood framed glass doors, the outside edges are bound by vertical cast stone bands that extend to the roof line. Between the two pairs of doors is a vertical, metal framed, pattern of stylized, small quatrefoils. This vertical band extends nearly to the apex of the of the gabled end. The framed metal tracery forms the vertical part of a cross motif that is completed by a matching horizontal piece positioned about one-third of the total height of the gable down from the apex. The remaining windows have the same encircled quatrefoil tracery pattern as the south sanctuary. The windows closest to the cast stone sides are the same vertical rectangles of the south sanctuary, while the windows between the vertical, rectangular windows are double the width with four metal encircled quatrefoils.

The concrete canopy extends west over the concrete porch floor. It is supported by a pair of metal columns on each side. Each pair of metal columns has a metal framed and encircled quatrefoil feature that matches the pattern of the windows above the canopy. The columns with metal framing between are set perpendicular to the façade. Each pair of canopy columns appear to be supported by a planter on the north and south sides. The planters are clad with the same ledgerstone as the building. They are finished with cast stone caps and a cast stone belt course at mid-height.

North of the front gabled meeting hall is another pitched roof, this time with a side gable. This final part of the façade belongs to the north sanctuary and has a flat cast stone eave. The cast stone eave also serves as the shared lintel atop six equidistant stained-glass windows. Between the stained-glass windows are stucco walls that match the buff color of the cast stone. The windows and the stucco wall share a continuous cast stone sill. Below the cast stone sill is the typical ledgerstone. The northernmost ten or so feet of the façade are exposed as the grade to the south lowers by about three feet with the higher grade to the south is held back by a stone retaining wall.

### **North Elevation**

The north side elevation is as wide as the front-gabled meeting hall is long. The gable end of the side gabled north sanctuary has three close and equally spaced windows along the grade. Each window has three horizontal lights. The windows serve the building's basement level below the actual sanctuary space. On the two outside edges of the three windows are wide vertical bands of cast stone that extend from grade to the frieze bands of the gable end. The surface area above the windows and between the cast stone vertical bands is stucco finished. Most of this area projects

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out by about one foot from the wall face. Centered within this area is a cast stone cross in relief. Each of the four ends of the cross are tapered to a point.

The grade remains low for most of the north side elevation building exposing several feet of the exterior basement wall. The basement has a flat roof and extends east from the side-gabled sanctuary. The north face of the basement is set back, toward the south, from the face of the side-gabled sanctuary by about ten feet. The flat roof is finished with a cast stone cap. There is a ribbon of windows extending nearly the entire length of this part of the building. The windows are divided into five bays with each bay containing a pair of wide windows with a vertical mullion between them. The height of the windows is divided into three equal parts with a horizontal mullion between the lower two panes. Each window is further divided into two vertical parts. The bays are articulated by unadorned concrete columns, and below the windows the wall surface is also concrete.

Set back from the basement wall by a distance equal to the length of the side gabled sanctuary, is the east side of the north, front gabled meeting hall. The floor level of this sanctuary is at grade on the façade but appears to be a second story on the north elevation because of the visibility of the basement on this side of the building. There is a band of metal framed windows divided into five bays and extending the full length of the meeting hall windows. Each bay is articulated by a column. The windows in each bay are vertically divided into two parts. Each of the vertical parts has seven horizontal divisions of varying heights. The remaining part of the north elevation is an extension off the north side of the northern, front gabled meeting hall. This extension is set back from the basement wall to the west by about the same distance as it projects from the meeting hall. This part of the building is flat-roofed and appears to be two stories tall because of the partial exposure of the basement level. The meeting hall floor level has a set of three metal-framed windows positioned near the center of the length of this otherwise stone clad part of the elevation. The windows share a cast stone sill. Each window is horizontally divided into three parts with the middle section twice as tall as the other sections. Below this set of windows and at the basement level is another set of three windows vertically aligned with those above. Each of the basement windows are horizontally divided into two lights. To the west of the basement windows is a grouping of three openings including two slab doors with an equally wide window centered between them. A short set of steps to the east provides access down to the basement doors. The northeast corner of the building extends to the north and east of the respective elevations by a few feet.

### **East Elevation**

The east (back) elevation is positioned to the west of the asphalt parking lot. The flat-roofed, north end is aligned with the face of the back gable of the north meeting hall and obscures the view of the east elevation of the north side-gabled sanctuary behind it to the west. The sanctuary's east elevation is stone clad and resembles the west side of the sanctuary with a flat cast stone eave. The cast stone eave also serves as the shared lintel atop six equidistant stained-glass windows. Between the stained-glass windows are stucco walls that match the buff color of

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the cast stone. The windows and the stucco wall share a continuous cast stone sill. Below the cast stone sill is the typical ledgerstone.

The east wall of the north extension of the meeting hall has one set of three metal framed windows with a shared continuous cast stone sill at the sanctuary level at the south end of the flat-roofed part with a shared cast stone sill. The grade is held away from the building for about twelve feet by a retaining wall that also shapes the west side of the parking lot. This wide offset serves as a continuous window well for the basement along the east elevation from the north end to the south until it is terminated by the back of the south sanctuary which extends east by a distance equal to the width of the well.

Between the back gabled mass of the south sanctuary and the north meeting hall, the connecting gabled roof corridor appears as three stories including the basement and two floors above. The top story has a ribbon of eight window bays. The northernmost seven window bays each accommodate three metal-framed windows. Columns divide the window bays. The southernmost window bay accommodates only two windows. The wall area below this level's ribbon of windows is clad in horizontal, metal siding. The first story is also divided into eight bays that align with the bays above. The vertical window divisions also align with the level above except for the second bay south of the north meeting hall which accommodates a pair of doors accessed from the parking lot by five steps and a concrete bridge over the well. Except for the entrance bay, which has a concrete canopy that extends over the well bridge, and the southernmost bay, there is a continuous metal canopy set at the head of the first level windows. A cast stone window sill is continuous except for the entrance bay. A wheelchair accessible ramp is south of the entrance and well bridge. It parallels the connector, is adjacent to the parking lot, and terminates at the well bridge to the north. Below grade is a flat metal canopy that covers the basement windows and entrances.

South of the side gabled connector is the back gable of the south sanctuary. The gable edge is terminated by a cast stone frieze. The cast stone turns horizontal at the bottom of the gable at the eaves. Centered on the sanctuary's east elevation is a three-story tall stained-glass window divided into nine main parts, three parts wide and three parts tall. The overall width of the window is about one-third the width of the gable end elevation. The stained-glass window is centered below the roof ridgeline with a cast stone encasement on the sides and bottom. The top is bound by the gable frieze. Flanking the north and south sides of the sanctuary elevation are cast stone pilasters. Only two of the pilasters are visible on the short section of the sanctuary's north elevation before the attachment of the connector to the sanctuary conceals the rest of the wall surface.

### **South Elevation**

The south side elevation of the church is composed primarily of the south sanctuary. The spire protrudes west of the west end of the hall. The south, east, and north sides of the tall tower cap have louvered vents. Below the metal spire and ventilated cap is a cast stone trefoil and triangle

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relief. Along the south side elevation are nine equally spaced ledgerstone clad pilasters, each with a cast stone triangular cap. The pilasters are interrupted by a side-gabled protrusion centered among the third and fourth pilasters from the east. Three cast-stone-framed stained glass windows are centered on the protruding section. Centered between the windows and apex of the gable is a cast stone crest motif. West of the side gabled protrusion and between five of the six remaining pilasters are four bays of tall, narrow stained-glass windows. Each bay contains a pair of such windows. Each window is framed by cast stone with a pointed arch at the top and equal to the height of two-stories. The southernmost window bay has three shorter and narrower stained-glass windows also framed in cast stone. Below this south window bay is the one-story, flat-roofed, protrusion described earlier with the façade. The protrusion has a set of three, metal framed windows centered on the south wall. The east elevation of this protrusion also has a set of three windows centered on the wall.

### **Interior**

The three large meeting spaces, including two sanctuaries and one meeting hall, are relatively unaltered. All three spaces have high vaulted ceilings made possible using glued laminated timber (glulam) that serve as both beams and columns. Primary corridors are also unaltered. Wood paneling and pews from the original church structure were salvaged and incorporated into a small chapel. Stained glass windows from the original building have been used as semi-transparent dividers in the office spaces. The south sanctuary has extensive stained-glass windows on the sides with the tall narrow windows visible on the south and north side elevations. A large stained-glass window is positioned in the east wall in the altar space. The south sanctuary has rows of fixed wooden pews and the north meeting hall is an open floor area. The west wall is fairly transparent with clear glass windows and quatrefoil metal tracery creating the subtle form of a cross. The north, side gabled sanctuary is the smallest of the three large meeting spaces and has smaller stained-glass windows and rows of fixed wooden pews.

### **Modifications**

There do not appear to be any significant modifications to the building exterior or interior. The building retains a high degree of integrity.

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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

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**Period of Significance**

1955-1968

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**Significant Dates**

1955

1968

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**Significant Person**

(Complete only if Criterion B is marked above.)

N/A

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**Cultural Affiliation**

N/A

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**Architect/Builder**

Charles W. and John A. Shaver, Architects

William R. Brown, Associate Architect

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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 First Presbyterian Church at 200 North 14<sup>th</sup> Street in Ponca City, Oklahoma, is eligible for the National Register of Historic Places under Criterion C, as a locally distinct example of the Modern Movement architectural style. Designed by architects Charles and John Shaver, with assistance from local architect and congregation member William R. Brown, First Presbyterian Church was dedicated in 1955 and replaced a 1921 building at North 4<sup>th</sup> Street and East Cleveland Avenue. A planned chapel and classroom wing on the east side of the complex were completed in 1962. The church is notable for being the only building designed by the Shaver and Shaver architectural firm on the Oklahoma Landmarks Inventory. A father-and-son team, Shaver and Shaver created stunning structures that blended classic styles with modern sensibilities. First Presbyterian Church is a physical testament to their work as well as to the evolution of a congregation with very humble beginnings dating to October 1893. Criteria Consideration A is applicable as this is a religious institution.

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

### Historic Context

Ponca City is located in southeastern Kay County, just south of the Kansas state line in north central Oklahoma. Ponca City and Kay County were part of the "Cherokee Outlet," the area of land guaranteed to the Cherokee Nation by the federal government to provide access to their ancestral hunting grounds in the west. The land was also home to other Native American tribes, including the Tonkawa and the Ponca, peoples forcibly removed to the area in the 1800s. The land was desirable for grazing purposes during the era of the great cattle drives. Initially, ranchers grazed their herds without compensating the tribes, but eventually, a price per head rental was paid. In 1873, the Cherokee Strip Cattlemen's Association was formed, and the entire area was leased by the Association from the tribes. Although it had been given in perpetuity, increasing pressure from white settlers in the 1880s led to the opening of the Cherokee Outlet for settlement in 1893. Prior to the opening, the land was surveyed and broken into seven, lettered counties. Kay County was initially "K" county. Settlers could claim 160 acres, a quarter section.<sup>1</sup>

In the months leading to the run, potential settlers from across the country and even around the world flocked to Arkansas City, just across the Kansas state line. Among those settlers was B.S. Barnes, a Michigan businessman looking to make it rich in real estate. His idea was to subdivide whatever 160 acres he claimed into a new town. The federal government had already surveyed

<sup>1</sup> Alvin O. Turner, "Cherokee Outlet Opening," *Encyclopedia of Oklahoma History and Culture*, <http://digital.library.okstate.edu/encyclopedia> (accessed June 24, 2013); Louis Seymour Barnes, "The Founding of Ponca City," *Chronicles of Oklahoma* 35 (Summer 1957): 154-162. "Cherokee Outlet Opening," *Chronicles of Ponca City*.

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and staked off numerous towns, but there was little opportunity to make money from selling lots in a government-controlled township. B.S. Barnes traveled the Strip, looking for an additional, better townsite, eventually stumbling across a spring just outside of the Ponca Reservation. The site was near the current railroad line and the water in the natural spring was potable and abundant. Barnes brought in surveyors to plat the area and returned to Arkansas City, promoting his new town and forming the Ponca City Townsite Company. His company sold city lots for \$2.00 each, and lots were to be distributed through a drawing.<sup>2</sup>

On the day of the opening, B.S. Barnes participated with thousands of others. He arrived at his "town" and staked his claim, but others claimed the quarter section as well. Eventually, Barnes was able to negotiate with other claimants and his plans for distribution of the lots was carried out. On September 21, 1893, a drawing was held in the new town and over 2,000 lots were awarded to individuals who had purchased tickets. The city was incorporated in December 1893. Just before that, in October 1893, nine new residents gathered and formed the first Presbyterian Church in the community. Within three months, the congregation had grown to thirteen. They began holding services in the new two room school house at North Sixth Street and East Grand Avenue.

The new town grew overnight as settlers began building frame businesses and residences. Initially, though, the town's potential was hampered by problems with transporting water from the spring and with access to the railroad. The government platted town of Cross was located within a mile of the Ponca City townsite and the Santa Fe railroad stop was there. Barnes and other Ponca City residents attempted to convince the Santa Fe to add a stop at Ponca City, but their efforts were initially unsuccessful. It was not until 1894 that service to Ponca City began, with a boxcar depot serving the needs of the community. Initially, the railroad and the postal service insisted on referring to the new community as New Ponca. Ponca Station was located at the community of White Eagle, several miles away. It took several years for the name Ponca City to become officially recognized. Cross and Ponca City continued to compete until B.S. Barnes convinced the Santa Fe station master in Cross to move to Ponca City. With that defection, other Cross residents and businesses moved, literally, to nearby Ponca City. Eventually, the Cross community would be annexed into Ponca City.<sup>3</sup>

Ponca City quickly became a commercial center, the principal city of Kay County and north central Oklahoma. It was a trading post for Native Americans and farmers. Wheat was the major crop and ranching continued to be an important industry. By 1894, the city had its first flour mill and electric lights. That same year, the tiny Presbyterian church called its first minister, Reverend A.J. MacGillivray. Plans for a church building and manse quickly followed. Land was

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<sup>2</sup> Barnes, *ibid.*

<sup>3</sup> Paula Carmack Denson, "Ponca City," *Oklahoma Encyclopedia of History and Culture* "<http://digital.library.okstate.edu/encyclopedia>, (accessed June 24, 2013); Barnes, *ibid.*

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acquired on the northeast corner of North 4<sup>th</sup> Street and East Cleveland Avenue consisting of Lots 11-13 in Block 31. Both buildings were completed by 1895, at a cost of approximately \$2,500.<sup>4</sup>

Telephones arrived in Ponca City by 1896. In 1900, the first phase of the City Hall was complete, and the Presbyterian congregation had grown to 77 members.<sup>5</sup> In that same year, a massive fire on Grand Avenue destroyed many of the original frame businesses. As they rebuilt, business owners chose to construct more permanent brick structures. In 1901, the city laid the first brick sidewalks. In 1909, the city received \$6,500 for the construction of a public library from the Carnegie Foundation. By 1910, Ponca City's population had reached approximately 4,000 and the city boasted a waterworks, public sewers, an iron works, ice cream factory, and three grain elevators.<sup>6</sup>

In 1905, natural gas was discovered near Ponca City and the city's history would forever be altered. At first, the discovery had little impact on the community, oil exploration in Oklahoma centered on the Osage reservation to the east. In 1905, the Presbyterian Church had grown to the point that it could be financially self-sufficient, requiring no additional funds from the National Missions of the Presbyterian Church.<sup>7</sup> In 1908, large scale exploration for oil and natural gas in Kay County would begin with the arrival of E.W. Marland. Marland began drilling in the coal fields of West Virginia and was the first oil man to use geology to successfully locate oil. He heard of the natural gas finds in the Ponca City area and decided to explore the possibility. Marland was the first to drill for oil in Kay County. In fact, his well was the first one drilled west of Osage County. His first well was located on lands belonging to the Millers on the 101 Ranch (NRIS #73001560). The first well was unsuccessful, but in 1910, a second well in the same area was a gasser. His ninth well struck oil and the 101 Ranch Oil Company was formed. With Marland's eventual success, oil and gas exploration in Ponca City would become a major industry in 1911. The first major field was opened at Mervine in 1913, followed by the North Newkirk in 1916, and the Three Sands Field in 1921. Typical of other boom times, Ponca City soon resembled a Wild West community, with gun fights, cattle rustlers, prostitutes, and an overall sense of lawlessness despite the sudden prosperity. The discovery of oil and natural gas resulted in a dramatic population increase in Ponca City and surrounding areas of Kay County, as well as a shift in the economic activities of the community from agriculture to oil.<sup>8</sup>

<sup>4</sup> "Presbyterians Started First Church in Two-Room Schoolhouse on Grand," *The Ponca City News*, 15 September 1957.

<sup>5</sup> "Presbyterians Started First Church in Two-Room Schoolhouse on Grand," *The Ponca City News*, 15 September 1957.

<sup>6</sup> Barnes; *Ponca City News*, "History of Ponca City," <http://poncacity.com/centennial/index.htm> (accessed June 2013).

<sup>7</sup> "Presbyterians Started First Church in Two-Room Schoolhouse on Grand," *The Ponca City News*, 15 September 1957.

<sup>8</sup> John Joseph Mathews, *Life and Death of an Oilman: The Career of E.W. Marland* (Norman: University of Oklahoma Press, 1951); Bobby D. Weaver, "Marland Oil Company," *Encyclopedia of Oklahoma History and Culture*, [www.okhistory.org](http://www.okhistory.org), accessed June 2013.

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In 1915, E.W. Marland established a refinery for his oil at Ponca City, also adding a research center to develop new and better petroleum products. His company was now known as Marland Oil. By 1922, Marland would control one-tenth of the world's oil reserves and more than one-third of Ponca City's population would be employed by Marland Oil. Marland rewarded his employees generously and gave lavishly to the local community, helping to build churches and other public facilities. Marland brought in architect John Duncan Forsyth to design private and business-related facilities throughout Ponca City.<sup>9</sup>

In 1920, the congregation had outgrown their territorial building. Money was raised, and plans developed to construct a larger, more permanent worship space. The new church was built on the same site and completed by 1921.<sup>10</sup> The new facility was paid for by 1941.<sup>11</sup>

In 1928, Marland Oil Company became part of Continental Oil (Conoco), a result of a hostile takeover by J.P. Morgan. Conoco continued exploration and research and development in the Ponca City area, bringing new jobs and construction projects. No longer in control of the oil company he'd built, E.W. Marland chose to become involved in state politics, although he also started to rebuild Marland Oil. As governor, Marland was instrumental in bringing WPA projects to Oklahoma during the Great Depression and in establishing the Interstate Oil Compact.<sup>12</sup>

Ponca City was very active during the preparations for impending war as well as during the combat phase of World War II. The expanding war effort in Europe and preparations on the home front resulted in tremendous demand for petroleum and petroleum products in the late 1930s and early 1940s. This led to increased exploration and drilling across the state.<sup>13</sup> At the same time, British Royal Air Force and U.S. Army Air Corps pilots attended flight school at Darr School of Aeronautics located northwest of Ponca City.<sup>14</sup>

By 1944, the congregation of First Presbyterian had grown to approximately twelve hundred (1,200) and discussions began regarding the need for a larger facility. In 1947, L.W. Prunty<sup>15</sup> sold approximately eight acres in the NW quarter of Section 26, Township 26N, Range 2E; the NE corner of the intersection of East Grand Avenue and North 14<sup>th</sup> Street; to the Presbyterian

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<sup>9</sup> Ibid.

<sup>10</sup> "Presbyterians Started First Church in Two-Room Schoolhouse on Grand," *The Ponca City News*, 15 September 1957; 1919 Sanborn Map; 1925 Sanborn Map.

<sup>11</sup> "Milestones in our History ..." in the Dedication Booklet for the First Presbyterian Church, June 15 to July 17, 1955. In the vertical file folder for Ponca City Churches, Ponca City Library.

<sup>12</sup> "Our History," *ConocoPhillips*, <http://www.conocophillips.com/who-we-are/our-legacy/history/Pages/default.aspx> (accessed June 2013); Mathews, *Life and Death of an Oilman*; Weaver, "Marland Oil."

<sup>13</sup> Kenny A Franks, "Petroleum Industry," *Encyclopedia of Oklahoma History and Culture*, [www.okhistory.org](http://www.okhistory.org), accessed April 2018.

<sup>14</sup> Paula Carmack Denson, "Ponca City," *Encyclopedia of Oklahoma History and Culture*, [www.okhistory.org](http://www.okhistory.org), accessed April 2018.

<sup>15</sup> Prunty and his company, Prunty Production Company, acquired the land from Marland Estate Company. There is no transaction recorded showing when/how the land was acquired by E.W. Marland or the Marland Estate Company; Kay County Clerk, Book 147, Page 258; Book 162, Page 574.

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Church.<sup>16</sup> The county identifies the parcel as tract 12A. The physical address is sometimes given as 200 North 14<sup>th</sup> Street and other times as 1505 East Grand Avenue. For the next six years, members and committees worked on plans for the new church.<sup>17</sup> Architects John and Charles Shaver of Salina, Kansas, worked with William R. Brown on the design. The church subsequently took out a mortgage from First National Bank for construction. A ground-breaking ceremony was held in 1953, the cornerstone was laid in 1954, and the church was dedicated in June 1955.<sup>18</sup> Original plans had called for construction of an additional chapel and classrooms on the east side of the facility. The dedication booklet from 1955 included a list of items remaining unfinished and requested donations to help finish the project.<sup>19</sup> Fundraising continued in subsequent years, although the church also took out several mortgages from the Ponca City Savings and Loan to complete the chapel and education wing, as well as other items like air conditioning and a mission room. These projects were complete by 1962.<sup>20</sup> The mortgages were released by September 1969.<sup>21</sup> The total cost for the facility was estimated at \$750,000.<sup>22</sup>

### Architectural Significance

Though diverse in its forms and variations, Modern Movement architecture represents a reinterpretation or a wholesale rejection of traditional styles. It emphasized simplicity, minimalism, and universal appeal. A low-pitched or flat roof with wide eave overhangs, along with the incorporation of smooth wall surfaces comprised of concrete, steel, or glass (or any combination thereof) remain the most distinguishing characteristics of Modern Movement. Decorative forms were kept at a minimum and often served functional purposes. In its rejection of tradition, the Modern Movement embraced functionality to meet the needs of an increasingly urban, secular, and machine-oriented American society in the twentieth century.<sup>23</sup>

In a 2012 intensive-level survey of historic churches in Ponca City, Dr. Mary Jane Warde identified a pronounced wave of church building in Ponca City that lasted from 1950 to 1967.<sup>24</sup>

<sup>16</sup> Kay County Clerk, Book 194, Page 113; "Milestones in our History ..." in the Dedication Booklet for the First Presbyterian Church, June 15 to July 17, 1955. In the vertical file folder for Ponca City Churches, Ponca City Library.

<sup>17</sup> Undated flyer about the First Presbyterian Church. In the vertical file folder for Ponca City Churches, Ponca City Library.

<sup>18</sup> "Milestones in our History ..." in the Dedication Booklet for the First Presbyterian Church, June 15 to July 17, 1955. In the vertical file folder for Ponca City Churches, Ponca City Library.

<sup>19</sup> "Challenge to the Future..." in the Dedication Booklet for the First Presbyterian Church, June 15 to July 17, 1955. In the vertical file folder for Ponca City Churches, Ponca City Library.

<sup>20</sup> Undated flyer about the First Presbyterian Church. In the vertical file folder for Ponca City Churches, Ponca City Library.

<sup>21</sup> Kay County Clerk, Book 253, Page 457; Book 296, Page 80; Book 316, Page 183; Book 321, Page 587; Book 366, Page 353.

<sup>22</sup> Presbyterians Started First Church in Two-Room Schoolhouse on Grand," *The Ponca City News*, 15 September 1957.

<sup>23</sup> Virginia Savage McAlester, *A Field Guide to American Houses: The Definitive Guide to Identifying and Understanding America's Domestic Architecture*, rev. ed. (New York: Knopf, 2015), 10-12.

<sup>24</sup> Mary Jane Warde, *Report on the Intensive-Level Survey of The Historic Churches in Ponca City*, City of Ponca City, 2012, 14.

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This period, specifically the 1950s, which architectural historian Louis P. Nelson called “a great decade of American church construction,” was fueled by a booming post-World War II economy and the ever-growing popularity of Christianity.<sup>25</sup> Ponca City was not immune to these trends, as churches seemed to grow as quickly as the town’s population. Warde’s survey found that Episcopalians, Presbyterians, Lutherans, and Methodists were among the most notable Protestant denominations who experimented with the Modern Movement style to design buildings that accommodated their expanding congregations. In all, fifteen new churches, including First Presbyterian Church, were built in Ponca City between 1950 and 1967, each of which adopted increasingly modernistic styles.<sup>26</sup>

Simplicity, functionality, and universal appeal, with a nod toward classical influences, defined many religious buildings influenced by Modern Movement architecture. Such buildings presented an aesthetic that appealed to spiritual and secular community members alike. Architects designated large spaces to accommodate more and more worshippers, which anticipated the massive “megachurches” of the late twentieth and early twenty-first centuries.<sup>27</sup> They also blended modernism’s minimalist tendencies with previous architectural styles, most notably Late Gothic Revival. Known for its steep-pitched roofs, pointed-arch windows, and distinct bell towers, Gothic Revival was a favored design style for religious buildings in Ponca City and elsewhere in the United States during the first half of the twentieth century.<sup>28</sup>

First Presbyterian Church is the most significant local example of how both traditions—Modern Movement and Late Gothic Revival—blended in a single structure by the mid-twentieth century. The building is clad in Arkansas harmony ledgerstone, a tan-colored stone cut into irregular sizes of thin and long proportions. This cut was common for mid-century Modern Movement buildings, in contrast to traditional larger, bulkier cuts. The plan is irregularly shaped, abandoning the traditional Gothic Revival use of a parallel transept.

Along with the exterior surface and floor plan, the bell tower, topped with a belfry, is the characteristic that most closely associates First Presbyterian Church to a Modern Movement-styled interpretation of Late Gothic Revival. The tower is an important symbol for a Christian church and it is a central design element of Late Gothic Revival. However, First Presbyterian Church’s bell tower is understated, with the use of metal-framed encircled quatrefoils in repetitive motifs that appear as tracery but with the lightness and shadow of a screen.

The overall effect of the building’s form and elevational components is less picturesque and evocative of the medieval inspiration for Late Gothic Revival. Meanwhile, other details appear

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<sup>25</sup> Louis P. Nelson, “Placing the Sacred: Reflections on Contemporary American Church Architecture,” *Colloquium: Journal of the Yale Institute for Sacred Music* 4 (Autumn 2007): <https://ism.yale.edu/sites/default/files/files/Placing%20the%20Sacred.pdf>, accessed September 7, 2018.

<sup>26</sup> Warde, *Intensive-Level Survey*, 14.

<sup>27</sup> Nelson, “Placing the Sacred.” Also see Irina Vinnitskaya, “The Traditional versus the Modern in Church Design,” June 9, 2013, *ArchDaily*, <https://www.archdaily.com/385013/the-traditional-versus-the-modern-in-church-design>, accessed September 7, 2018.

<sup>28</sup> Warde, *Intensive-Level Survey*, 11-12 and Nelson, “Placing the Sacred”.



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whimsical with traditional shapes in exaggerated sizes, reflective of Modern Movement precepts. There is variety, irregularity, and a contrast of shapes, sizes and details, all of which are typical of Late Gothic Revival style, but the details are much less intricate, which exudes the minimalist influences of the Modern Movement. Pointed arch window openings, single or grouped and of various shapes and sizes, are simplified through the application of pointed window tops that feature angled and straight lines, with fewer variations in shape and size. The roofline also exhibits a modern take on Late Gothic Revival. Typical characteristics of Late Gothic Revival include a relatively steep roof pitch with parapets, stepped buttresses with pinnacles, and recessed openings.<sup>29</sup> First Presbyterian Church features steep gabled roofs, echoing Late Gothic Revival, but with minimal parapets and buttresses without pinnacles or variations in depth that reflected the Modern Movement's growing influence in American church architecture. Such combinations of tradition and modernity prompted First Presbyterian's congregation to describe the style of their new building as "Modern Gothic" upon its dedication in June 1955.<sup>30</sup>

## Architects

Ponca City has a long pedigree of buildings designed by famous architects and construction on a new church in 1955 continued in that tradition. The First Presbyterian Church congregation commissioned the architectural firm Shaver and Shaver. The architectural design of the church, with its combination of Late Gothic Revival and Modern Movement elements, is evocative of the fraught relationship between the firm's eponymous partners, who happened to be father and son: Charles W. Shaver, the elder, and John A. Shaver, the son. The father-and-son team of Shaver and Shaver completed numerous projects across the Midwest. Both were graduates of Kansas State University, with the son, John, completing post graduate work at Stanford before going into practice with this father. Shaver and Shaver became one of the largest educational design firms in the country, designing over 300 schools and a host of other buildings regionally.<sup>31</sup>

The father, Charles, was educated at Kansas State, and awarded the state's first architectural license. He had a long career of building churches. He was admitted to the elite Church Architectural Guild of America after years of dedication to building Gothic-style churches. His personal philosophy was to design "beautiful, functional, affordable buildings."<sup>32</sup> Charles Shaver designed more than "500 buildings throughout the Midwest." Shaver designed his churches with a Gothic flair, as seen with the First Presbyterian Church at 308 South Eighth Street in Salina, Kansas. Charles also designed the Roosevelt-Lincoln Junior High School (NRIS #06001169) in

<sup>29</sup> Mina Sennott, *The Living Church*, January 16, 1966, pg 15.

<sup>30</sup> Quoted in Warde, *Intensive-Level Survey*, 16.

<sup>31</sup> D. Murphy, "John Alden Shaver (1918-2010), Architect," in David Murphy, Edward F. Zimmer, and Lynn Meyer, comps. *Place Makers of Nebraska: The Architects*. Lincoln: Nebraska State Historical Society, May 7, 2016. [http://www.e-nebraskahistory.org/index.php?title=Place\\_Makers\\_of\\_Nebraska:\\_The\\_Architects](http://www.e-nebraskahistory.org/index.php?title=Place_Makers_of_Nebraska:_The_Architects), accessed April 27, 2018.

<sup>32</sup> *Salina, 1858-2008* (Charleston, S.C.: Arcadia Pub., 2008), pg 79.

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Salina in a late 19th and early 20th century Gothic and Prairie Revival School Style.<sup>33</sup> Charles occasionally ventured beyond churches. During the New Deal, Charles Shaver designed the stone-clad Holton Bath House and Swimming Pool at 711 Nebraska Avenue, Holton, Kansas (NRIS #09000351).<sup>34</sup> Each of these buildings were reflective of his philosophy.

Charles's architectural firm started to change when his son, John, joined the firm in the mid-1940's. John was a Stanford-educated architect with a flair for whimsical ideas. John Shaver would gain more national and international acclaim than his father. He was as an adventurous and innovative architect of schools. John Shaver would go on to be featured in *Time Magazine*, *Life Magazine*, and the *Wall Street Journal* for his unique designs such as the La Verne College Student Center in California, featuring a tent-link permanent membrane structure, or the Walter Douglas Elementary School that used shell concrete roofs and circular classroom pods.

The opposing architectural philosophies collided often and occasionally melded beautifully. Both father and son were featured in a 1963 conference entitled "Architecture - Communicator of the Gospel" as the architectural firm gained attention for its increasingly modern designs. The designs spoke to the Protestant public and its urge to retain a sense of tradition in a modern world. The Shavers' collaborations melded the Modern Movement with Late Gothic Revival, effectively bringing Christian church buildings into the twentieth century.

The stained-glass windows designed and built for Ponca City's First Presbyterian Church in 1958 reinforced this combination of the modern and the traditional.<sup>35</sup> The Shaver firm used the Jacoby Studio, a St. Louis-based, nationally-recognized stained glass window company. In Ponca City, artist Dolores Veth designed the windows, with an example of her intricate faceted glass window behind the altar.<sup>36</sup> Flanking the sanctuary, between columns, are pairs of arched stained-glass windows. Each pair contains a corollary: a Bible story and a more modern allegorical example. For example, on the south side of the sanctuary, nearest the entrance is a story of the disciple Peter fishing in troubled water; the window adjacent to it shows a sports fisherman in a river. On the north side is a depiction of three wise men traveling on camels; the window adjacent to it shows a modern highway, with a highspeed rail system, airplane, and even a space shuttle.

<sup>33</sup> Douglass, Mary Clement, National Park Service. "Roosevelt-Lincoln Junior High School," 1990. [https://www.kshs.org/resource/national\\_register/nominationsNRDB/Saline\\_RooseveltLincolnJuniorHighSchoolNR.pdf](https://www.kshs.org/resource/national_register/nominationsNRDB/Saline_RooseveltLincolnJuniorHighSchoolNR.pdf)

<sup>34</sup> Dale E. Nimz, National Park Service, "Holton Bath House and Swimming Pool," 1990. [https://www.kshs.org/resource/national\\_register/nominationsNRDB/Jackson\\_HoltonBathHouseandSwimmingPoolNR.pdf](https://www.kshs.org/resource/national_register/nominationsNRDB/Jackson_HoltonBathHouseandSwimmingPoolNR.pdf). Also see Blue Heavens Studios (formerly The Salina First Christian Church at <http://www.blueheavenstudios.com/history.cfm> or Charles Shaver's personal work.

<sup>35</sup> Mina Sennott, *The Living Church*, January 16, 1966, pg 15.

<sup>36</sup> Tropical Sails, "History of Jacoby Studios," <http://tropicalsails.com/jacobyoppliger/> <accessed June 13, 2018> Pulled from "A History of Jacoby Studios, St. Louis," <http://www.americanstainedglass.org/Appraisal/First%20Presbyterian%20Church,%20San%20Antonio%20Appraisal.pdf>. Also see The Corning Museum of Glass, A Guide to Resources, Rakow Library, "Jacoby Art Glass Company, Company/ Jacoby Studios (St. Louis, Missouri). <https://libanswers.cmog.org/loader.php?fid=9158&type=1&key=8ebc64e5d13937917ef191a8a0723756> for a



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The father and son team were also joined by a local Poncan architect. William Rollie Brown (1894-1991) was a Ponca City architect and a member of the church congregation. He served as Associate Architect for the project. Brown was born in Lawrence, Kansas. He received his architectural engineering degree from the University of Kansas. Brown served with the US Army Corp of Engineers during World War 1. He moved from Kansas City to Ponca City in 1926 to work as an assistant architect to John Duncan Forsyth on the design and construction of the Marland Mansion from 1926 to 1929. After working for Continental Oil Company, he opened his own architectural practice. He designed homes, schools, hospitals and public buildings in Ponca City and the surrounding area.<sup>37</sup> The collaboration between architects, connected by faith and profession, created a building that embodied the spirit and needs of the local congregation in the modernizing age.

The First Presbyterian Church not only exemplifies the merging between the old and the new designs, but also contributes uniquely to state and local architectural history. A search of the Oklahoma Landmarks Inventory reveals that First Presbyterian Church in Ponca City is the sole example of architecture by Shaver and Shaver architectural firm recorded in Oklahoma. Over the years, the fortunes of Ponca City would continue to rise and fall with that of the oil business. Today the First Presbyterian Church stands as a tangible reminder of the changes in the congregation between 1893 and the present. What started as a tiny gathering of nine blossomed into a large congregation serving the community with this Modern Movement-styled facility with Late Gothic Revival overtones.

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<sup>37</sup> <https://www.findagrave.com/memorial/71941396/william-rollie-brown>). Also see: <http://templebethkodesh.org/about-us/stained-glass-gallery/> for an example of Veth's work in a Jewish Synagogue. See: [http://fumcdenison.tripod.com/h\\_window.htm](http://fumcdenison.tripod.com/h_window.htm) for an example of her more eclectic work.

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\_\_\_\_\_ 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 # \_\_\_\_\_

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

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

**Acreage of Property** 7.940 acres MOL

Datum if other than WGS84:

(enter coordinates to 6 decimal places)

1. Latitude: 36.704001 Longitude: -97.065707

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

P C - TRS 26-26-2E PT NW/4 TR 12 A EX W33' & .06 A STRIP OFF W SIDE TR #19  
LESS TR 5' E & W X 218.95' N & S IN SW/C FOR HWY

**Boundary Justification** (Explain why the boundaries were selected.)

The boundaries, accessed from the Kay County Assessor's records, are consistent with the historical property boundaries of the Church's property.

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**11. Form Prepared By**

name/title: C. Montgomery AIA, President; K. Gaston, Architectural Historian; K. Molina,  
Environmental Historian; M. Pearce, Ph.D., Historian

organization: Preservation and Design Studio, PLLC

street & number: 616 NW 21<sup>st</sup> Street

city or town: Oklahoma City state: Oklahoma zip code: 73103

e-mail: cm@panddstudio.com

telephone: 405-501-6814

date: August 30, 2018

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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.)

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### Photographs

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

### Photo Log

Name of Property: First Presbyterian Church

City or Vicinity: Ponca City

County: Kay County State: Oklahoma

Photographer: Preservation and Design Studio, PLLC; S. Werneke

Date Photographed: January 2018

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

Number	Subject	Direction
0001	West facing façade (left) and south side elevation (right)	Northeast
0002	West facing façade	East
0003	North side elevation (left) and west facing façade (right)	Southeast
0004	North side elevation	South
0005	East (back) elevation (left) and north side elevation (right)	Southwest
0006	South side elevation (left) and east (back) elevation (right)	Northwest
0007	South (side) elevation	North
0008	Courtyard created by parallel sanctuaries and corridors	Southwest
0009	Northernmost sanctuary.	North
0010	Central sanctuary and hall	East
0011	Southernmost sanctuary	East
0012	Basement chapel	North

**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.

**United States Department of the Interior**  
**National Park Service**

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

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Name of multiple listing (if applicable)

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Location: Map



**United States Department of the Interior**  
**National Park Service**

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

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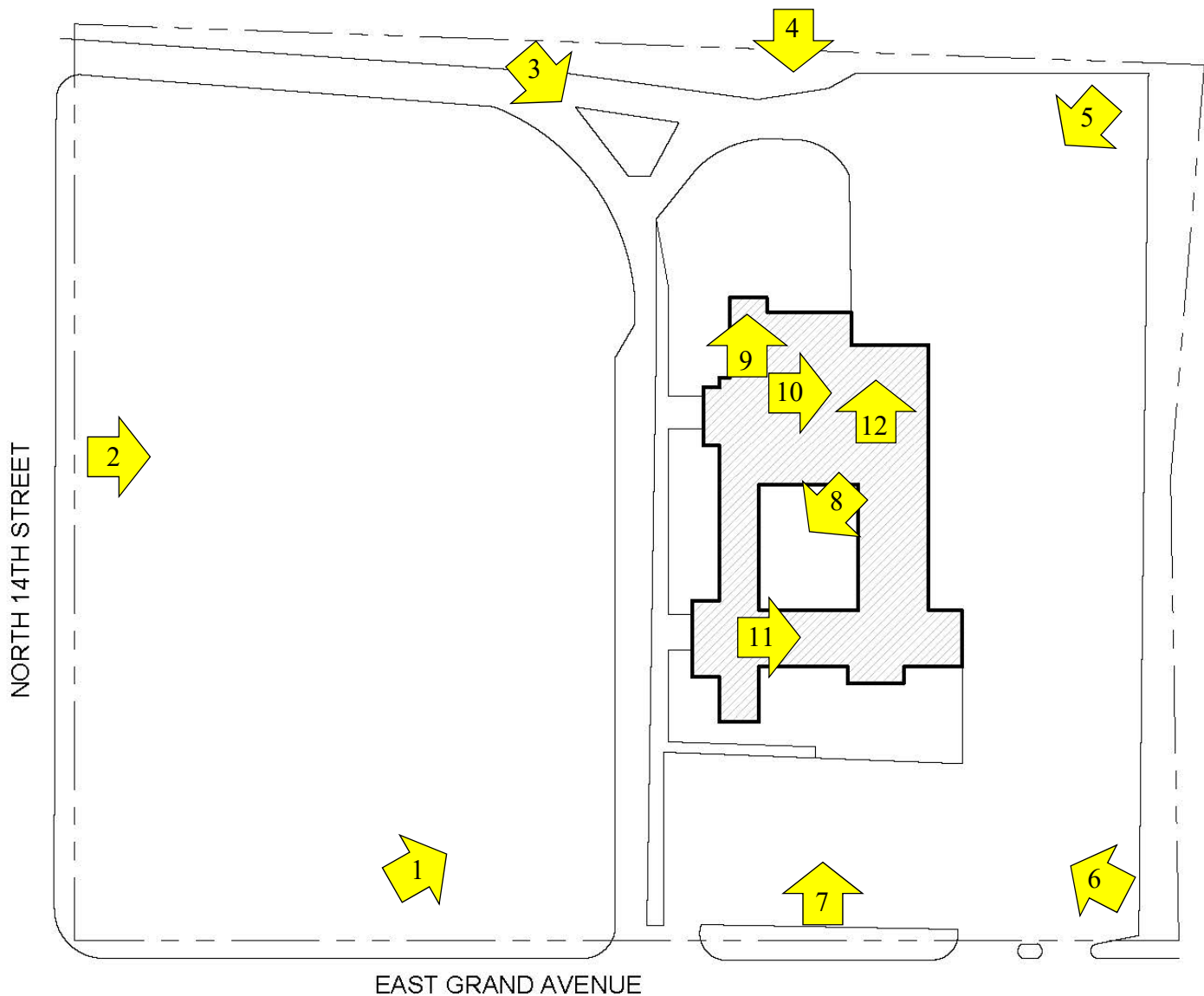
County and State

N/A

Name of multiple listing (if applicable)

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**Key for Photographs**





**United States Department of the Interior**  
**National Park Service**

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

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**The Big Picture: Ponca City Aerial**  
Google Earth 2018

Current aerial imagery illustrates the First Presbyterian Church located just north of East Grand Avenue and south of Cleary Drive. It is specifically located on the east side of North 14<sup>th</sup> Street. The church is positioned seven blocks east of Ponca City's City Hall. The green box represents the historical and current property boundaries.

**United States Department of the Interior**  
**National Park Service**

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

First Presbyterian Church

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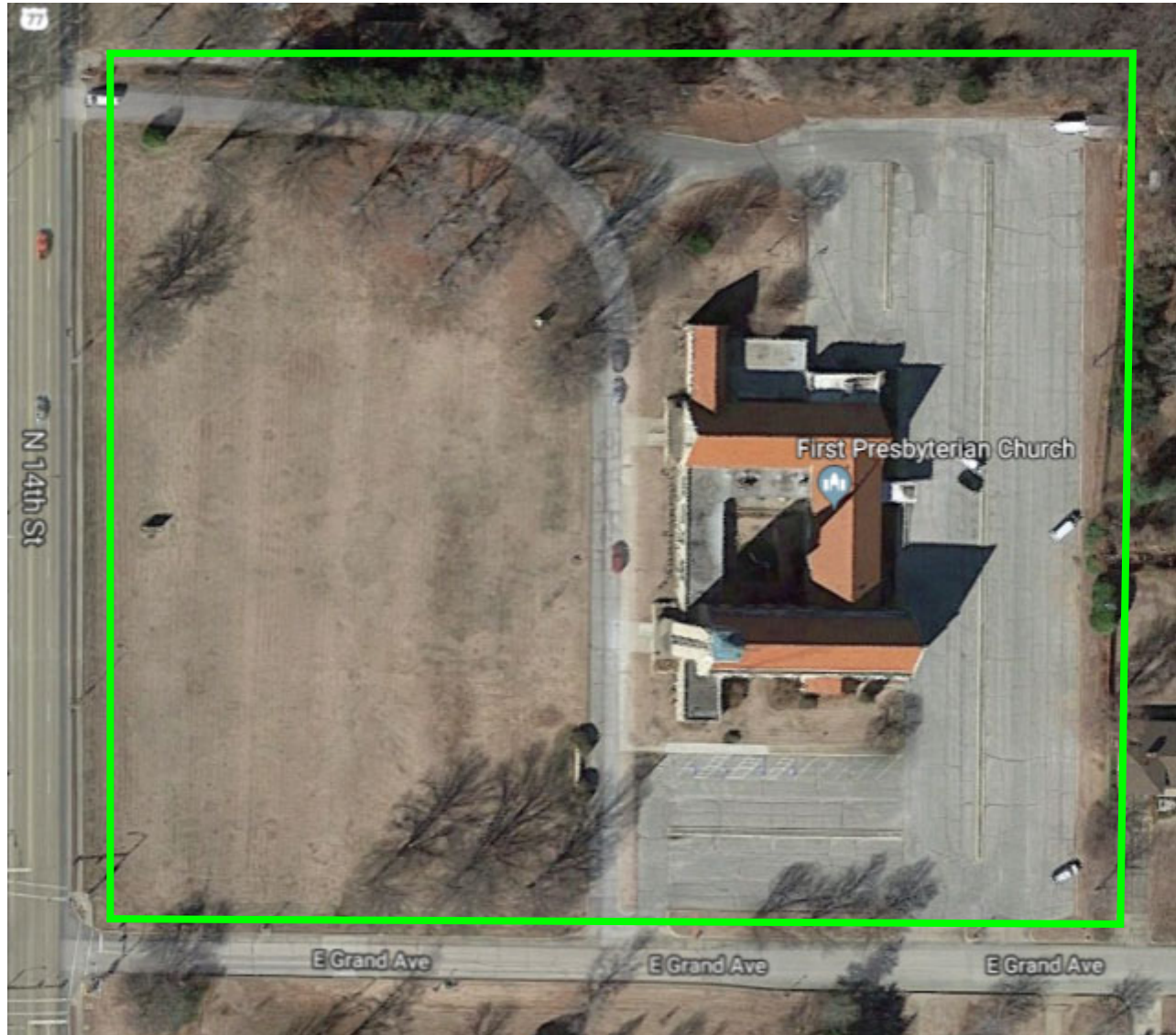
Kay County, Oklahoma

County and State

N/A

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**Close Up: Ponca City Aerial**  
Google Earth 2018

The current configuration of the building is recorded with its primary entrances on the west facing façade. The front-gabled roof sections contain the two sanctuaries. The façade of the southernmost sanctuary is finished with a tower and spire. The northern sanctuary has an intricately detailed concrete veneer. North of the northern sanctuary is a side-gabled sanctuary; the two sanctuaries share an entrance. Between the two front-gabled sanctuaries is a side-gabled section that connects them on the east (back) elevation. The green box represents the historical and current property boundaries.



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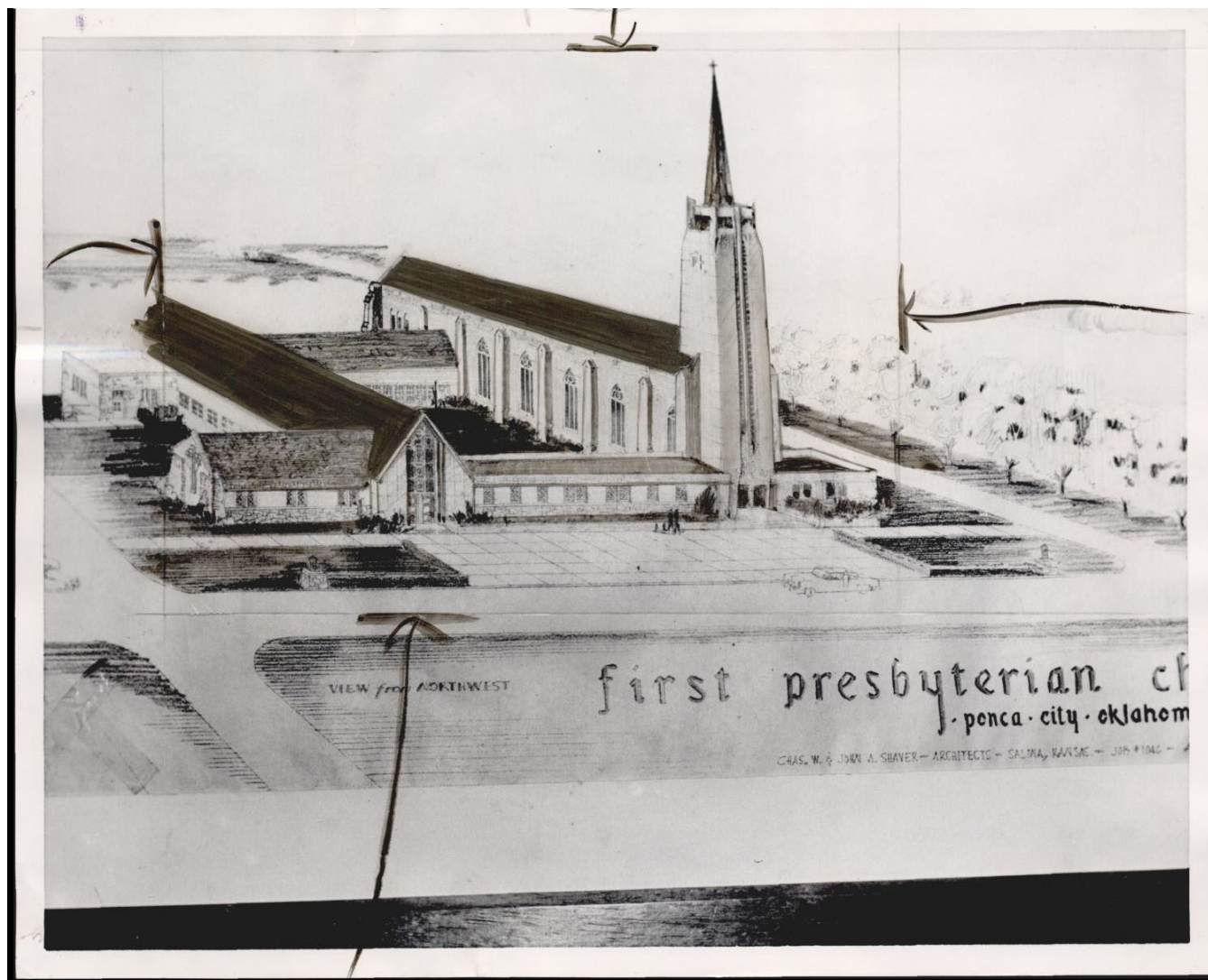
Kay County, Oklahoma

County and State

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**Historic Image #1: Rendering, 1954**

Courtesy Oklahoma Historical Society

This rendering of the church illustrates the original design for the church. The proportions are somewhat skewed, but the overall design was executed and has been retained.

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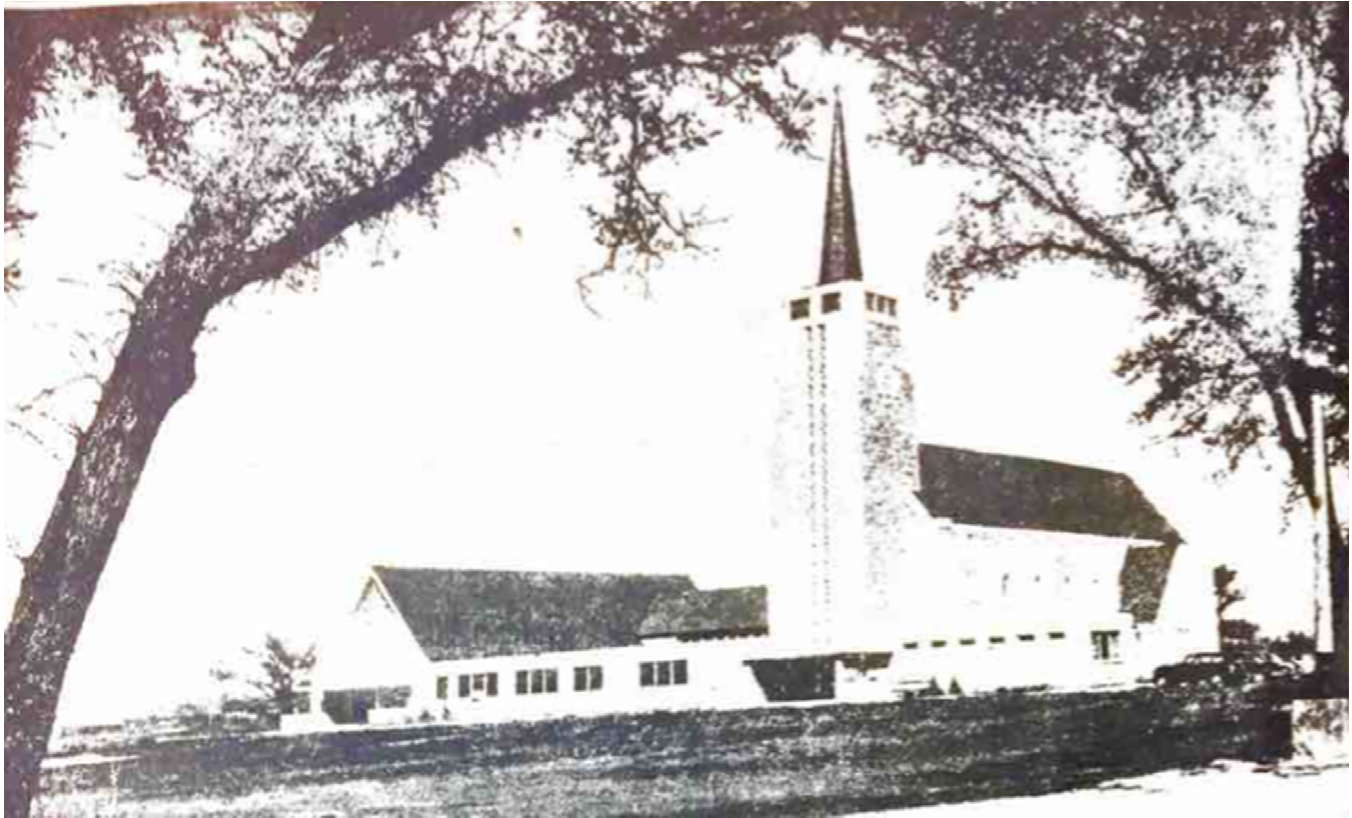
Kay County, Oklahoma

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N/A

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**Historic Image #2: Photograph, 1957**

Courtesy Ponca City News

Taken in 1957 for the *Ponca City News*, this photograph shows the west-facing façade (left) and the south elevation. This view has remained mostly unchanged.

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**Historic Image #3: Photograph, 1958**

Courtesy Oklahoma Historical Society

This photo documents the entrance of the front-gabled south sanctuary. The entrance, tower, and spire have all remained largely consistent with the original design.



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**Historic Image #4: Photograph, 1962**

Courtesy Oklahoma Historical Society

This photo documents the entrance of the front-gabled north sanctuary. Above the entrance, the gable retains this intricately detailed cast stone screen.

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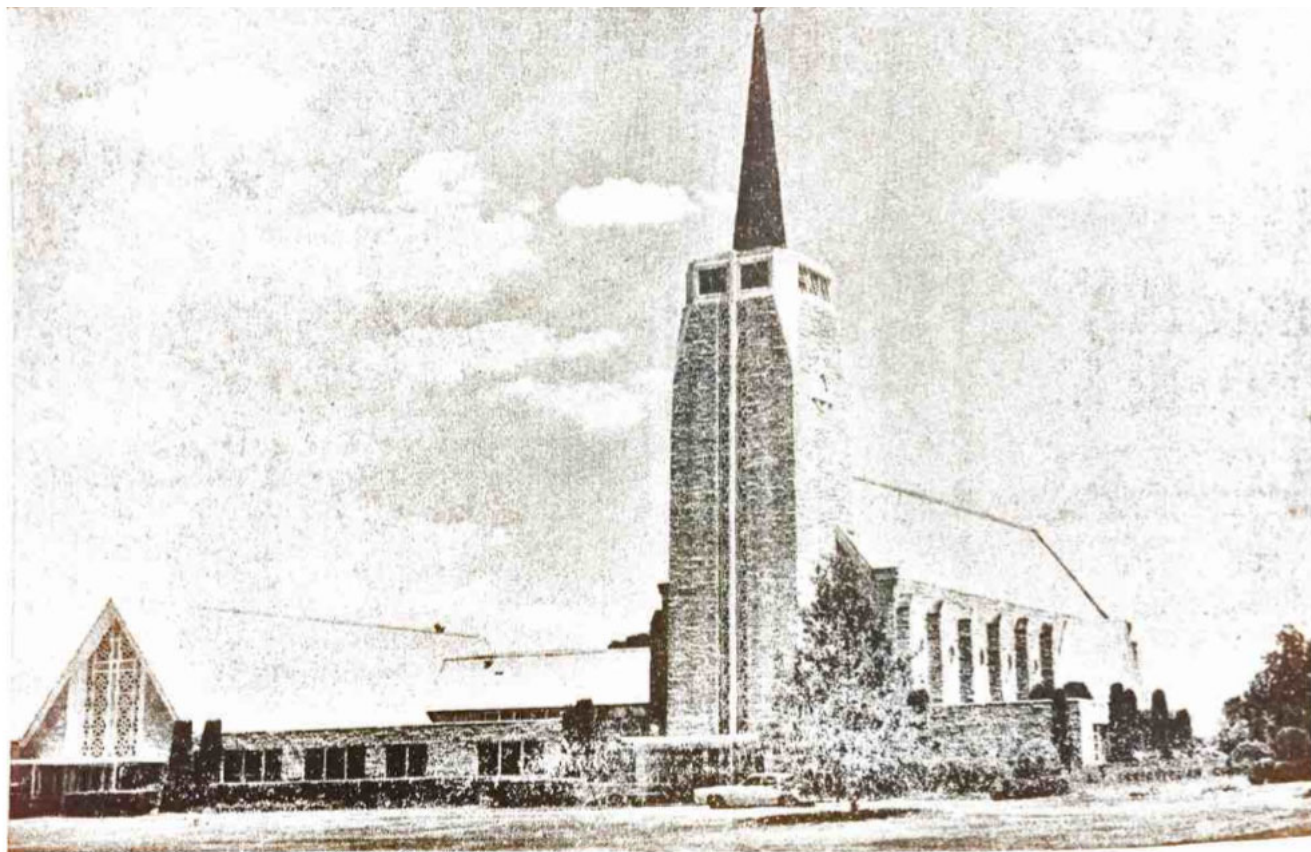
Kay County, Oklahoma

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N/A

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**Historic Image #5: Photograph, 1960s**

Courtesy Ponca City News

This photo documents the building during the 1960s. When compared to the appearance of the building in 2018, this image illustrates that the building has remained largely unchanged.



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Kay County, Oklahoma

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