

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****DRAFT**Historic name: Saint Paul African Methodist Episcopal Church, Santa BarbaraOther names/site number: St. Paul's AME ChurchName of related multiple property listing: African Americans in California MPDF*(Enter "N/A" if property is not part of a multiple property listing)***2. Location**Street & number: 502 Olive StreetCity or town: Santa Barbara State: California County: Santa BarbaraNot 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

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**Signature of certifying official/Title:****Date**

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**State or Federal agency/bureau or Tribal Government**

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

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**Signature of commenting official:****Date**

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**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

3

buildings

sites

structures

1

objects

4

Total

Number of contributing resources previously listed in the National Register           

**6. Function or Use**

**Historic Functions**

(Enter categories from instructions.)

Religious Facility

Church-Related Residence

**Current Functions**

(Enter categories from instructions.)

Religious Facility

Church-Related Residence

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## 7. Description

### Architectural Classification

(Enter categories from instructions.)

Mission/Spanish Colonial Revival

Gothic Revival

Craftsman

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

Principal exterior materials of the property: Wood, plaster, asphalt shingles

### 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

St. Paul AME Church is situated within an urban neighborhood comprised of a mixture of light commercial and residential buildings. The church has been on this parcel for nearly 117 years and remains largely unaltered from the date of its 1916 construction. With the collaboration of the Masonic Lodge, a church fellowship hall and classrooms were added in 1924. At this same time a one-story free-standing parsonage building was constructed in a simplified Mission Revival style. The core church building was constructed in the Carpenter Gothic style and the two-story Fellowship Hall/Classroom building was constructed in the American Craftsman Style. There have been few minor alterations to the buildings or site since their construction in 1916 and 1924. The entire site retains a high degree of integrity from the Period of Significance.

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## Narrative Description

### *Neighborhood*

Location: The Lower East Neighborhood is bounded on the north by Cota Street; on the south by Highway 101; on the east by a line mid-block behind commercial properties along Milpas Street; and on the west by Santa Barbara Street.

The Lower East is generally developed with a mix of industrial, manufacturing, commercial, office and automotive type service uses. There is a scattering of both single family and multi-family particularly in the area of Nopal and Jennings streets and along Cota Street towards Milpas Street. The commercial area near Milpas and Cota Streets has a General Plan designation of Commercial/High Density that allows a range of 12-18 du/acre or 28-36 du/acre if using the Average Unit-Size Density Incentive Program. The area is currently zoned C-G, General Commercial and C-M, Commercial Manufacturing.

### *Site (see continuation sheet for plan)*

This 7,645 square foot parcel is situated at the corner of Olive and Haley Streets. At the time the church was constructed, 1916, Olive Street was named Canal Street. The street name was changed in the 1920s when the City undertook the formalizing of the street grid and naming conventions. The general vicinity of this area of Santa Barbara was lower in elevation than surrounding land, and as such was mostly wet as the alluvial plane of Santa Barbara slopes toward the Pacific Ocean. The dimensions of the site are 51 feet 6 inches (east-west) by 150 feet (north-south) with a 1 foot 6-inch westerly jog narrowing to the north for one-third of the length of the site. While the site is generally flat, it does slope toward the south.

From the time of construction in 1916 until 1975 the church stood with no buildings on adjacent parcels. In 1975 a small commercial building was constructed inches from the eastern property line which effectively blocked any openings on the east elevation of the church and fellowship hall. The 1975 placement of the adjacent building is offensive and insensitive to the St. Paul's AME Church facility.

The site was originally owned by the Santa Barbara Development Company and sold to S.L. Wright<sup>1</sup> of whom was involved in the construction of the church and the first pastor. He unfortunately passed before the 1916 Church could be finished. He constructed the first building (dashed line rectangle on the plan on page 8) used as a church for a tidy sum of \$700. The Santa Barbara AME Church has been on this site since 1906. The Current Carpenter's Gothic Church was constructed for \$3,500; costs of the 1924 Fellowship/Classroom addition and Parsonage are unknown.

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<sup>1</sup> Page 9, S. L. Wright purchased the site initially.

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*Church Facility (see continuation sheet for site, floor plan and elevations)*

It is estimated that the current church building was constructed in 1916<sup>2</sup> (see endnote.) The general footprint of the church building is a rectangle of approximately 48 feet by 82 feet. The main sanctuary and immediate support spaces are a single story in height. The Fellowship Hall is a two-story high building with classrooms on the second floor with an internal stair and an exterior stair added in 1977. The church was constructed in 1916 for the sum of \$3,500 paid to J.J. Rodriguez contractor.

South Elevation (facing Haley Street)

Primary Gable

The South facing building elevation is comprised of a primary gable end of the sanctuary and bell tower that also encompasses the main entry to the building. The primary gable end of the façade is generally symmetrical at the ridge point. The 2x8 rake board is supported away from the wall plane with flat 1x3 outriggers. A 1x3 trim piece is situated at the rake board edge at the roof plane and extends the full length of the rake board. The rake board is further supported by wooden brackets of 6x6 projecting elements and 4x4 diagonal elements positioned on a 4x4 stop. Centered on this elevation is a Palladian style window configuration modified with the top elements arranged in the shape of a bishop's hat. Palladian style windows place a larger or giant order in between each window, and doubles the small columns supporting the side lintels, placing the second column behind rather than beside the first. In this church building the openings are strictly windows, as they enclose the sanctuary. Pilasters are replaced with simple wood trim. The window arrangement consists of four equal openings, centered on the elevation. The bishop's hat transom window is further divided into smaller bishop's hat segments. Missing from this section of the elevation are 2x6 cross ties spanning between the upper rake boards configured with vertical and 45-degree diagonals. This detail only remains on the smaller gable over the front door on the West Elevation.

Steeple Tower

At the west end (Site Plan, Point B) of this elevation is the steeple tower. The north face of the tower truncates the rake board of the gable roof. Towers were not a part of Christian churches until about AD 600, when they were adapted from military watchtowers. At first, they were fairly modest and entirely separate buildings from churches. Over time, they were incorporated into the church building and capped with ever-more-elaborate roofs until the steeple resulted. Towers are a common element of religious architecture worldwide and are generally viewed as attempts to reach skyward toward heavens and the divine.

Some wooden steeples are built with large wooden structural members arranged like tent poles and braced diagonally inside both with wood and steel. The steeple is then clad with wooden boards and finished with slate tiles nailed to the boards using copper over gaps on corners where the slate would

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<sup>2</sup> Page 10, Newspaper clipping August 27, 1916

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not cover. The steeple tower on this building has a lower gabled section of roof on the south and west elevation, primarily to provide cover to the front entry doors. The composition of towers is divided into four parts: tower, belfry, lantern, and spire; this tower is absent the lantern section. Just above the smaller gable projecting roof is the wood-grille of the belfry, which is expressed in the shape of a bishop's hat with abutting vertical trim pieces capped with a wooden element. The entire tower is clad in horizontal 1 x 4 siding with 1x4 corner trim. The cornice of the belfry is configured with engaged crenellations at regular intervals. The spire of the tower is comprised of four steep roof planes clad in asphalt shingles. Finally, the spire is capped with a modest finial.

The entire elevation is sitting on a raised concrete foundation (replaced in 1942) with a wood trim and metal flashing element at the floor line above the finish ground. A continuance metal vent is part of the assembly.

West Elevations (facing Olive Street)

General Composition

This view represents the longest visible elevation, beginning at the south-west corner (Point B) and moving north; the first element is the steeple tower; continuing north, supporting spaces of the sanctuary; continuing north, two-story building containing the Fellowship Hall and original Parsonage on the second floor. The fascia board is a modest 2x4 running the length of the exposed eave.

There is a modest connecting segment of building between the church and parsonage/fellowship hall with a lower pitched (sloping) roof of 4 in 12. A single door is located within an alcove with a shallow sloped concrete walk with a steel pole handrail. A small double hung window is located in the wall to the north of the door. A modest fascia board terminated the eave line.

The north-west section of the property is where the single story 1924 residence is located. This building will be described in its own section below.

Steeple Tower

Composition of the steeple tower is the same as described on the South Elevation (above): lower projecting gable roof over front double door, bishop's hat belfry, engaged crenellations cornice, and steep asphalt shingled roof planes. Five red tiled steps lead up to a small porch at the front doors. The red tile is not original. The small projecting gable roof has an upper horizontal tie board with vertical and diagonal elements. A small cap is mounted on the lower mid-point of the cross members.

Minor Gable

The minor gable is configured similarly to the larger gable on the South Elevation and centered on the overall wall span. The rake board is detailed with the same elements of 1x3 trim over an 2x8 fascia supported by flat 2x4 outriggers. At each opposing corner, level with the primary plate line are knee brackets projected to support the rake board. Center on the wall plane at the ridge line are three large double hung windows trimmed with a transom window in the shape of a bishop's hat. Layered wood trim forms the drip cap and sill completes the compilation. The bishop's transom window is further

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divided into small bishop's hat shapes. The roof form is placed at a 12 in 12 pitch and solid framed into the primary church roof.

East Elevations (adjacent to neighboring building)

Because of the construction of an adjacent building in 1975 within inches of the property line, the east elevation is completely obscured from view.

*Church Interior/Mural*

Sanctuary/Nave

The sanctuary is generally square in shape with a sloping floor toward the alter and Nave. Wooden pews are organized along a central aisle centered on the Pulpit. The ceiling is mostly flat, rounding to a wood trim piece at the head line of windows and doors. The Nave ceiling is slightly sloped for better acoustic projection. There are steel tension ties across the space at two locations.

Angels Mural (see continuation sheet)

The mural located on the back wall of the Nave, was painted by Lilia Tuckerman, circa 1938. The 36 inches by 72-inch piece is entitled "Angels Singing Spirituals," executed Oil on Masonite. The shape of this piece is flat bottom and sides rising to a shallow arched top with a sharper arc at the vertical transition of the top corners. The scene depicts a central angel with arms outstretched facing forward. There is a set of three angels left and right of the central figure. The left side set has a center angel facing forward, with the angle between the key central angel, facing left. The third angel is kneeling facing right. The group of angels on the right side are just the opposite. The background has three gold crosses, one for each of the members of the Trinity. A tri-cluster of grapes are located in four locations above in the background. The colors are purple background, gold crosses and gowns of the angels, and green angels' wings.

*1924 Fellowship/ Classroom Addition and Parsonage Building (see continuation sheet for site, floor plan and elevations)*

Fellowship Hall and Classrooms Addition

The Fellowship Hall and Classroom Addition were the result of a partnership between the St. Paul's AME Church and the Freemasons in 1923-24. The Freemasons were looking for a meeting space and the church also needed a place for the congregation to gather outside of the sanctuary.

This portion of the building is two-stories with a low pitch (4 in 12) sloped roof. The entire building is sitting on a raised floor with continuance foundation venting located just below the trim board at the finish floor level. Horizontal shiplap siding is applied to the lower portions of this section of the building with cedar shingles from the ground floor plate line to the roof soffit. The shiplap siding is contained at the building corners with a 1x4 trim piece.

West Elevation (facing Olive Street)

On the West Elevation, there are a pair of doors located in the center of the wall at the ground floor,



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trimmed in 1x4 wood elements. There is a single double hung window the right of these doors, also trimmed in 1x4 wood elements. There are two concrete steps up to the door pair at the ground floor. There are simpler wood knee brackets at the rake/eave points. A ridge board projects beyond the wall plane to the rake board. Situated high on the rake wall is an ornamental attic window with a multiple layer drip cap and extended sill element. At the second floor are two-pair of double hung windows trimmed in 1x4 wood elements and projecting wood sill.

South Elevation (facing Haley Street)

This elevation is only partially visible as it is obscured by the single-story element of the main church building intersecting this wall plane. There are two single double hung windows, one at the ground floor and the other at the second floor. The rafter tails are exposed with a 1x2 fascia trim from which to fasten the roof flashing.

North Elevations (facing the Parsonage)

The North facing elevation is primarily that of the Fellowship Hall. The ground floor shiplap siding continues around this elevation. At the north-east corner is a double hung windows with 1x4 trim and projecting wood sill, there is another window at the second floor in the same location. There is a stair (added in 1977) to the second floor where a door has been installed to enhance the emergency exiting of this floor. To the right of this door is a single double hung window with 1x4 wood trim and projecting wood sill. Rafter tails are exposed with a 1x2 flashing support at the edge of the roof.

Parsonage Building

This little house is a-typical of those constructed in Santa Barbara in the early 20<sup>th</sup> Century.

The building is basically a stucco clad box with a flat roof surrounded by a low parapet wall. The parapet wall is articulated with a crenellations cornice with an exaggerated stucco cap. The entire building is placed upon a raised floor whose foundation was replaced in 1947. Openings on the remaining elevations are sliding configurations with stucco trim surrounds and small in size. The attic is vented with horizontal clay tile vents set at a slope and engaged in the stucco wall assemble.

South Elevation (facing Haley Street)

There are few openings on the elevation: a) a three-foot by four-foot sliding window surrounded in a modest plaster trim; b) a two-foot by three-foot horizontal sliding windows surrounded with a modest plaster trim, c) a small two-foot eight door with a lite on the top half to the door. A small metal eyebrow provides cover to the door. There is a concrete step and stoop providing access up to the door. Embedded perforated clay tile vents situated within the line of roof framing members.

West Elevation (facing Oliver Street)

A projecting roof section provides for a covered porch, centered in the elevation, a wood guardrail encloses the porch. The porch roof is supported by plastered columns. There are two windows openings, one each side of the porch element with an asphalt shingle roof eyebrow. The windows are

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adorned with a slightly broader plaster surround than those of windows on other elevations. The concrete steps leading up to the porch has been replaced with a shallow ramp.

North Elevation (facing adjacent parking lot)

This elevation is similar to the south elevation, there are two window openings trimmed with a narrow plaster element. There are embedded tile vents at the roof framing line.

East Elevation (facing rear yard and adjacent parking lot)

This elevation is similar to the other elevations, simple clean walls with few openings. There are three window openings: a) two-foot by four-foot sliding window with modest plaster trim, b) two-foot by three-foot sliding window with modest plaster trim, and c) three-foot by four-foot sliding window with modest plaster trim. There are embedded clay tile vents at the roof framing line.

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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

Ethnic Heritage-Black

**Period of Significance**

1916-1976

**Significant Dates**

**Significant Person**

(Complete only if Criterion B is marked above.)

n/a

**Cultural Affiliation**

n/a

**Architect/Builder**

Rodriguez, J.J.

Harris, C.A.

Livingston, R.H.

**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.)

St. Paul African Methodist Episcopal Church Santa Barbara is eligible for listing in the National Register under Criterion A in the area of Ethnic Heritage (Black), and Criterion C in the area of Architecture, at the local level of significance. The property meets the requirements of Criteria Consideration A as a property owned by a religious institution and used for religious purposes, as its significance is derived from its association with Santa Barbara's African American community, and its architecture. The nomination includes the church, parsonage, fellowship hall, and the 1938 Lila Tuckerman mural located in the church building. The property's period of significance is 1916-1976, from construction of the church building through election and consecration of Rev. Frank C. Cummings as 95<sup>th</sup> Bishop of the AME Church. The property is nominated under cover of the *African Americans in California Multiple Property Document* under the historic context of *Making a Life*, as an example of the *Religion and Spirituality* property type.

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

**Criterion A: Ethnic Heritage (Black)**

(Text below is adapted from the African American and Black Historic Context Statement, Santa Barbara, California, by Page & Turnbull, August 2022.)

The first of Santa Barbara's Black churches was founded in the first decade of the 20th century, at a time in which the city's African American community was growing rapidly and the desire among community members for churches of their own was increasing. The two most influential churches founded during this period were St. Paul's African Methodist Episcopal Church (St. Paul's AME), founded in 1903, and the Mount Olive Baptist Church (later renamed the Second Baptist Church), founded in 1910. Both were part of the leading denominations serving African American and Black communities nationwide.

The seeds of the first of these churches, then known as the African Methodist Episcopal Church (now St. Paul's AME), were planted around the turn of the 20th century. As its own history states, the church was organized as a mission in December 1903 at the home of Nathaniel F. and Isabelle (Belle) Hill. Although the church's history states that the first building was completed on the corner of Haley and Canal streets (now Olive Street) in April 1904, local newspapers of the time reported that work began on the African M.E. church in April 1906. Services that April were held at 225 East Cota Street, which the newspaper called the "parsonage." In May 1906, the one-story wood framed building was dedicated after having been constructed in roughly one month by Nathaniel Hill. Before the building was completed, Reverend Silas L. Wright passed away due to an illness and was replaced by another reverend, Robert E. Arrington.

In 1916, the original wood framed church was replaced by a new Carpenter Gothic style church building at the same location. Around this time, the church was renamed St. Paul's AME. In 1924, the one-story parsonage and two-story social hall (Fellowship/Classroom Addition) were constructed. Over the decades, St. Paul's A.M.E. became deeply enmeshed in the life of Santa Barbara's African American and Black community, serving as a central gathering point and earning a reputation for social and community involvement. Reports in the *California Eagle's* regular Santa Barbara columns, contributed by local Santa Barbara residents, noted celebrations by the lodges affiliated with Masons (Unity Lodges No. 33 and No. 22 F.A.M in 1917, the Jewel Chapter No. 20 O.E.S. in the 1920s, etc.), meetings of various social clubs, musical performances, and other gatherings at the church. According to long-time resident and local historian Sojourner Kincaid Rolle, St. Paul's A.M.E. Church was reported more engaged with social and community efforts, whereas the Second Baptist Church was more associated with financial and business connections among the city's African American community.<sup>3</sup>

<sup>3</sup> Page & Turnbull, *Santa Barbara African American and Black Historic Context Statement*, August 2022, City of Santa Barbara, pp. 63-65)

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An increasing number of young Black men and women also attended the State Normal School (re-named Santa Barbara State Teachers College in 1921 and Santa Barbara State College in 1935) over the course of the 1920s and 1930s. Black-run organizations, such as the George Washington Carver Club, meanwhile, provided scholarships to Black students and worked to lift the community up through educational advancement. During the Great Depression, the Works Progress Administration and state department of education sponsored free classes on Black history, political theory, current events, parliamentary law, and psychology to all African American adults through the Santa Barbara African American adult education department. Classes were held at St. Paul's A.M.E. church. The adult education program, unlike the rest of the public school system in Santa Barbara, had African American teachers, including Azalea Carr, a graduate of Santa Barbara State College, who was appointed counselor for the adult Black students in 1939. She was the first Black school administrator with an office located in the city school administration building.<sup>4</sup>

(Text below is adapted from St. Paul's AME Church website.)

Internationally renowned artist Lilia Tuckerman painted and donated the mural that sits in back of the choir-loft of the Church. Mrs. Tuckerman moved to Santa Barbara, California in 1915 and settled on a ranch in Carpentry. Her work hangs in private and public collections, and museums throughout the United States and Europe. Mrs. Tuckerman donated the work to pay tribute to the woman who nursed her (Ms. Barbara Williams), and also the woman (Ms. Mary Jane Robinson) who nursed her children. The mural fits in the curved shaped back wall of the choir loft. It depicts seven angelic figures in the in front of three golden crosses, and clusters of grapes. The outside figures are kneeling in prayer and the center figure has arms stretched wide welcoming you. Mrs. Tuckerman used actual members of Saint Paul in the mural. They are: Sister Eva Buckner (Second from the left), Sister Dorothy Wright (second from right), Sister Dorothy Chapman (far left), Sister Sally Smith (appears twice left and right of the center angel), Sister Lillian Telfair (far right), and Sister Mary P. King (center figure), the First Lady of Saint Paul. The mural was dedicated on January 7, 1938.

The members of Saint Paul have been at the forefront of making a difference in the Santa Barbara Area for more than a century. In the 1950's and 1960's; they were intimately involved in social justice. Fighting for fair housing for people of color. Dr. Horace and Mrs. Jessie McMillan were instrumental in this endeavor. Members were also very active in the George Washington Carver Club. The Club's original eight members came from Saint Paul A.M.E. Church, but soon the membership grew to encompass many churches in the community. The Club has always included women of different economic classes and during the 1970s male members were officially added to the membership roster. The George Washington Carver Club functions with the goal of rewarding every Black student and or students of any ethnicity in need of financial aid.

The San Francisco District Conference of the California Annual Conference was graciously entertained by Saint Paul A. M. E. Church April 2nd, 3rd and 4th, 1968. Rev. T. A. Patterson,

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<sup>4</sup> Ibid, p.45

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Host Pastor, Dr. R. A. Washington, Presiding Elder, Rt. Rev. H. Thomas Primm, Presiding Bishop.

In 1954, Reverend Frank C. Cummings was assigned as Pastor of Saint Paul AME Church Santa Barbara. He served as Pastor until 1960. Pastor Cummings and First Lady Martha were well received in the Santa Barbara community. Mrs. Martha Cummings is credited with inspiring many members, as well as African American women to enter the field of nursing. In 1976, Reverend Frank C. Cummings was elected and consecrated the 95th Bishop of the AME Church. He served in the 1st, 8th, 11th, and 6th Episcopal Districts. Rev. Cummings' election marks the end of the period of significance for this area of significance; as an event taking place within 50 years of the present date, but because this represents the end of an extended period of significance beginning in 1916, and the end of the period of significance is less than two years from 50 years old at the time of nomination, the property does not need to meet the requirements of Criteria Consideration G.<sup>5</sup>

### **Criterion C: Architecture**

The buildings on this site were constructed by master builders of their time, with the earliest in 1916 and the last one constructed in 1924. This is the reason for the period of significance for this site. Master builders has the talent and fortitude to execute a building in a particular style with precision and expertise. Each of these buildings; Church, Fellowship Hall, and Parsonage are great examples of their time and stand out among other buildings in Santa Barbara. Buildings constructed by buildings without the help of architects or engineers are special throughout the country, because they are done by master local builders with locally sourced materials and locally skilled labor. All three buildings of St. Paul AME are contributing buildings under this context.

#### Gothic Revival

The St. Paul's AME Church was constructed by a local builder.

Gothic Revival church architecture was a style that could be executed with simple tools and modest means. The simple detailing and use of common materials of the day is what makes this building unique within the family of architectural styles in Santa Barbara, and even more so with the city's global identification with the Spanish Colonial Revival style.

Gothic Revival architecture exhibits a few key elements that distinguish it from other similar styles. Most notable, gothic shaped elements which might take the form of windows, doors or trim work. A gothic shape is more accurately called a "bishop's hat" shape—taken from the shape of the hat worn by the church bishops of medieval days. In St Paul's AME Church the bishop's hat manifests in the transom windows and grilled openings of the belfry. In traditional Gothic Architecture these elements would be constructed of stone.

#### Craftsman

The Fellowship Hall and Classroom addition of 1924 was constructed in the Craftsman Style. This

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<sup>5</sup> Taken from <https://stpaulamechurchsb.org/about-us/>, accessed August 20, 2024.

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style was a very popular design expression of the time, and while there was no architect involved in its design, the design exhibits characteristics typical of the building type. Horizontal siding, shingle siding, wood trim around door and window openings, and low-rise sloped roof forms. There are many such building examples in the neighborhood and greater Santa Barbara Community.

Mission/Spanish Colonial Revival

The Parsonage building is constructed in a variation of Mission Revival. Spanish Colonial Revival and Mission Revival are often confused as they look similar in design; however, each have their own distinctive detailing. Mission Revival tends to be similar in its detailing, while Spanish Colonial Revival buildings tend to have more mass, bulk or wide expanses of plaster walls with no openings or detail. The St Paul Parsonage has hints of Mission Revival, while not adhering strictly to every element of the style. The flat roof crenellated parapet wall with a thicken cap is not purely Mission Revival. The rounded flat arch of the front porch echoes arches of Spanish Colonial Revival.



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## 9. Major Bibliographical References

**Bibliography** (Cite the books, articles, and other sources used in preparing this form.)

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Staff, Services Held for Mamie Ophelia, Morning Press, October 9, 1921

Staff, African Bishop Comes to Preach, Morning Press, August 27, 1916

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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):** \_\_\_\_\_

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## 10. Geographical Data

**Acreage of Property** 0.18 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: 34.422347°

Longitude: -119.689887°

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

Part of Block number 224 of the City of Santa Barbara, according to the official map of said City; commencing at a point on the northwesterly side of Haley Street, said point being the most southerly corner of said block number 224, formed by the intersection of Haley and Olive (Canal) Streets; thence along said northwesterly line of Haley Street in a northeasterly direction fifty-one feet six inches (51.5 feet); thence a right angle northwesterly into said block and parallel with Olive (Canal) Street ninety-nine (99.0) feet; thence at right angles northwesterly one foot six inches (1.5 feet); thence at right angles to the northwesterly line of Olive (Canal) Street fifty-one (51.0) feet; thence at right angles to the northwesterly line of Olive (Canal) Street fifty (50.0) feet; thence at right angles one-hundred fifty (150.0) feet southeasterly direction to the place of beginning.

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

This is a legal parcel within a mapped and developed urban block. For an Assessor Parcel Map, see continuation sheet

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## 11. Form Prepared By

name/title: Robert L. Ooley, FAIA

organization: Preservation Architect, Community Member and City Landmarks Commissioner

street & number: 201 Oliver Road

city or town: Santa Barbara state: California zip code: 93109

e-mail: robert@ooley.com

telephone: (c) 805.452.9132

date: June 19, 2020

(Document revised and edited by William Burg, Historian II, California Office of Historic Preservation, July-August 2024)

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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.)

### 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

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the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

**Photo Log**

Name of Property: St. Paul's AME Church City or Vicinity: Santa Barbara

County: Santa Barbara State: California

Photographer: Robert Ooley Date Photographed: June 22, 2020 (with iPhone 11)

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

Mo.	Day	Time	Exp./Frame	Subject/Description	View Toward	Accession # CA_SantaBarbara_StPaul AMEChurch
6	22	3pm	12 MP	Church Main Façade	North	-01
6	22	3pm	12 MP	Church Main Façade	West	-02
6	22	3pm	12 MP	Church Steeple	North-Sky	-03
6	22	3pm	12 MP	Church Main Façade	East	-04
6	22	3pm	12 MP	Fellowship/Classrooms	East	-05
6	22	3pm	12 MP	Church Main Façade	South-East	-06
6	22	3pm	12 MP	Fellowship/Classrooms	South-East	-07
6	22	3pm	12 MP	Parsonage Main Façade	East	-08
6	22	3pm	12 MP	Parsonage	South	-09
6	22	3pm	12 MP	Parsonage	South	-10
6	22	3pm	-	Google Image- Aerial of Site	Down	-11

**Paperwork Reduction Act Statement:** This information is being collected for nominations 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.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.

**Estimated Burden Statement:** Public reporting burden for each response using this form is estimated to be between the Tier 1 and Tier 4 levels with the estimate of the time for each tier as follows:

Tier 1 – 60-100 hours  
Tier 2 – 120 hours  
Tier 3 – 230 hours  
Tier 4 – 280 hours

The above estimates include time for reviewing instructions, gathering and maintaining data, and preparing and transmitting nominations. Send comments regarding these estimates or any other aspect of the requirement(s) to the Service Information Collection Clearance Officer, National Park Service, 1201 Oakridge Drive Fort Collins, CO 80525.

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**Continuation Sheet, Section 8: Supplemental Information**  
**Formation of the AME Church**  
**(Adapted from <https://www.ame-church.com/our-church/our-history/>)**

The AMEC grew out of the Free African Society (FAS) which Richard Allen, Absalom Jones, and others established in Philadelphia in 1787. When officials at St. George's MEC pulled blacks off their knees while praying, FAS members discovered just how far American Methodists would go to enforce racial discrimination against African Americans. Hence, these members of St. George's made plans to transform their mutual aid society into an African congregation. Although most wanted to affiliate with the Protestant Episcopal Church, Allen led a small group who resolved to remain Methodists. In 1794 Bethel AME was dedicated with Allen as pastor. To establish Bethel's independence from interfering white Methodists, Allen, a former Delaware slave, successfully sued in the Pennsylvania courts in 1807 and 1815 for the right of his congregation to exist as an independent institution. Because black Methodists in other middle Atlantic communities encountered racism and desired religious autonomy, Allen called them to meet in Philadelphia to form a new Wesleyan denomination, the AME.

The geographical spread of the AMEC prior to the Civil War was mainly restricted to the Northeast and Midwest. Major congregations were established in Philadelphia, New York, Boston, Pittsburgh, Baltimore, Washington, DC, Cincinnati, Chicago, Detroit, and other large Blacksmith's Shop cities. Numerous northern communities also gained a substantial AME presence. Remarkably, the slave states of Maryland, Kentucky, Missouri, Louisiana, and, for a few years, South Carolina, became additional locations for AME congregations. The denomination reached the Pacific Coast in the early 1850's with churches in Stockton, Sacramento, San Francisco, and other places in California. Moreover, Bishop Morris Brown established the Canada Annual Conference.

The most significant era of denominational development occurred during the Civil War and Reconstruction. Oftentimes, with the permission of Union army officials AME clergy moved into the states of the collapsing Confederacy to pull newly freed slaves into their denomination. "*I Seek My Brethren*," the title of an often-repeated sermon that Theophilus G. Steward preached in South Carolina, became a clarion call to evangelize fellow blacks in Georgia, Florida, Alabama, Texas, and many other parts of the south. Hence, in 1880 AME membership reached 400,000 because of its rapid spread below the Mason-Dixon line. When Bishop Henry M. Turner pushed African Methodism across the Atlantic into Liberia and Sierra Leone in 1891 and into South Africa in 1896, the AME now laid claim to adherents on two continents.

While the AME is doctrinally Methodist, clergy, scholars, and lay persons have written important works which demonstrate the distinctive theology and praxis which have defined this Wesleyan body. Bishop Benjamin W. Arnett, in an address to the 1893 World's Parliament of Religions, reminded the audience of the presence of blacks in the formation of Christianity. Bishop Benjamin T. Tanner wrote



Figure 3: Bishop Richard Allen



Figure 2: Bishop Absalom Jones



Figure 1: Bishop Daniel Alexander Payne

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in 1895 in *The Color of Solomon – What?* that biblical scholars wrongly portrayed the son of David as a white man. In the post-civil rights era theologians James H. Cone, Cecil W. Cone, and Jacqueline Grant who came out of the AME tradition critiqued Euro-centric Christianity and African American churches for their shortcomings in fully impacting the plight of those oppressed by racism, sexism, and economic disadvantage.

Today, the African Methodist Episcopal Church has membership in twenty Episcopal Districts in thirty-nine countries on five continents. The work of the Church is administered by [twenty-one active bishops](#), and nine [General Officers](#) who manage the departments of the Church.<sup>6</sup>:

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<sup>6</sup> **Dennis C. Dickerson**, Retired General Officer, AME <https://www.ame-church.com/our-church/our-history/>

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**Continuation Sheet, Section 8: Lila Tuckerman**



*Artist: LILIA TUCKERMAN (1882-1969)*

Inspired during a church service at St. Paul's AME Church in 1936, Lilia Tuckerman painted these angels singing spirituals. She was not a church member. She enjoyed the energy that the St. Paul's Church Choir exhibited the day she attended, remembering her childhood Nanny. Tuckerman was well known for her oil painted landscapes taken from inspiration of the Central Coast. This is Tuckerman's only piece with black angels as the subject matter.

The models for the mural were parishioners at St. Paul's AME, including the minister's wife, Mrs. Ralph King (Mary P. King), who modeled for the central angel. The others are listed in a clipping as: Dorothy Wright, Sally Smith, Eva Buckner, Dorothy Chapman, and Lillian Telfair. When I attended St. Paul's AME with my mother in the 1990s, one of the former models was there, and greeted us warmly. I believe it was Mrs. King. She was quoted in a 1992 News-Press article as saying, "My husband used to tease me, and said when I was on the warpath he would go over to the mural and see me as an angel."

The mural was dedicated Jan. 20, 1938, with representatives of the First Methodist Church and All Saints-by-the-Sea participating.

Lilia Tuckerman also painted panels for Trinity Church and All Saints by the Sea, which are still in place (except, for the moment, All Saints, which currently is undergoing huge renovations.)

### **Tuckerman Background**

Born Lilia McCauley in 1882, she grew up in Washington, D.C. Before her marriage, she took classes at the Corcoran Art School. In 1903 she married Wolcott Tuckerman. During the summers Lilia studied with Charles H. Woodbury in Ogunquit, Maine, and with George Noyes of Boston. After Tuckerman and their 4 daughters moved to Montecito in 1915, Lilia continued to study art with Dewitt Parshall.

In 1920, Tuckerman moved into their ranch house in the foothills above Carpinteria. A fifth daughter had been born in 1916, but Lilia Tuckerman managed to continue painting, teach Braille, and organize a group of women to transcribe books into Braille.

Lilia Tuckerman was a very devout woman, who believed that her artistic talent was a God-given gift. Whenever she sold a painting, she would give the proceeds to charity.

Sometime in the late 1930s, she and her husband attended a service at St. Paul's AME. During the service, Lilia studied the space behind the choir, and envisioned the mural that she ultimately completed in 1938. As a young child in Washington, she had had a black "mammy," Barbara Williams.



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When Lilia had daughters of her own in Washington, they in turn had a "Mammy" named Mary Jane Robinson. According to clippings from 1938, Lilia wanted to honor these 2 women by painting a mural with "colored" angels.

Lilia Tuckerman belonged to numerous artists' organizations and exhibited widely on both the east and west coasts.





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**Figure 1: Google Earth Location Map, Latitude: 34.422347°, Longitude: -119.689887°**

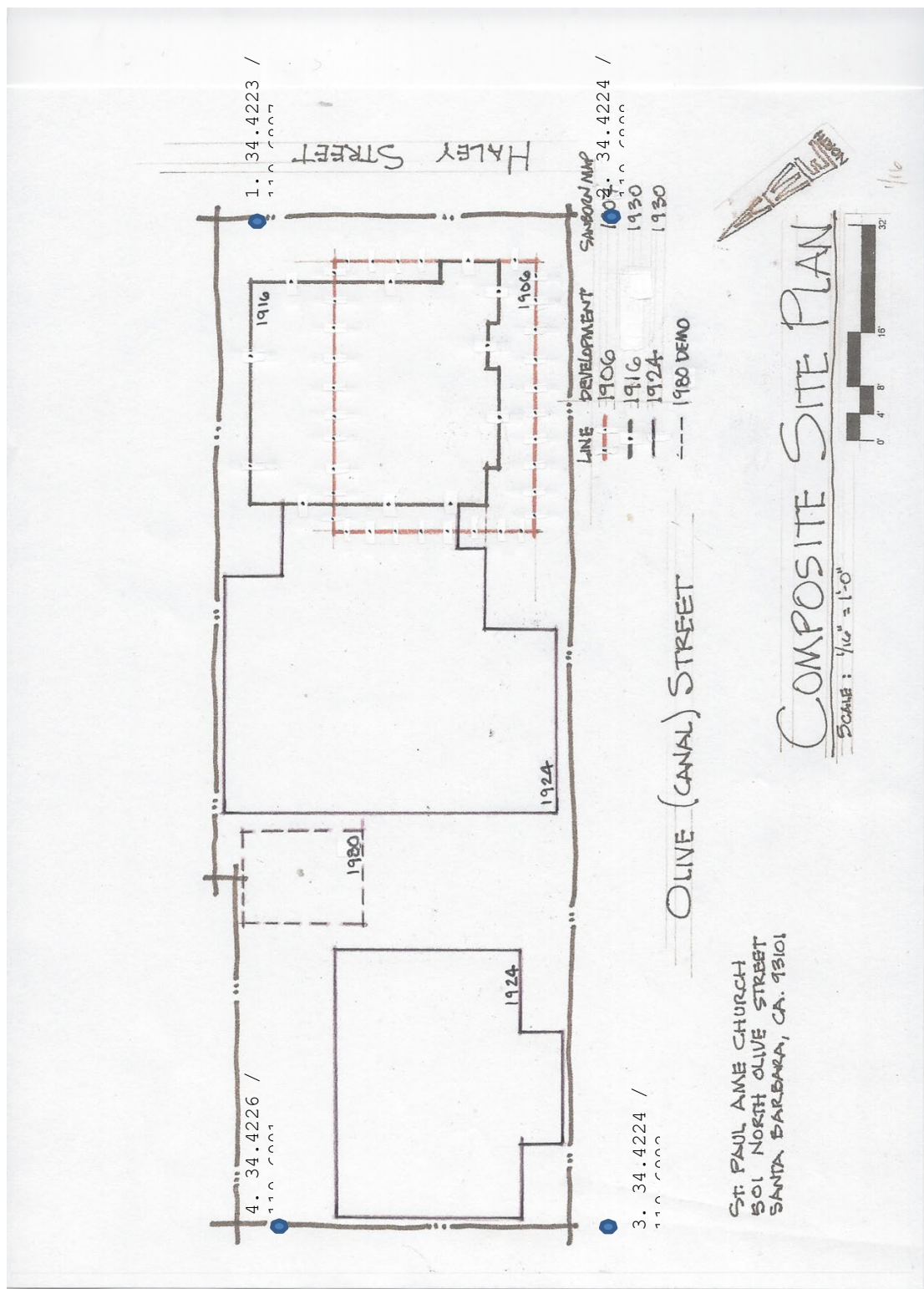




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**Figure 3: Field Sketch by Robert Ooley – Development Plan**

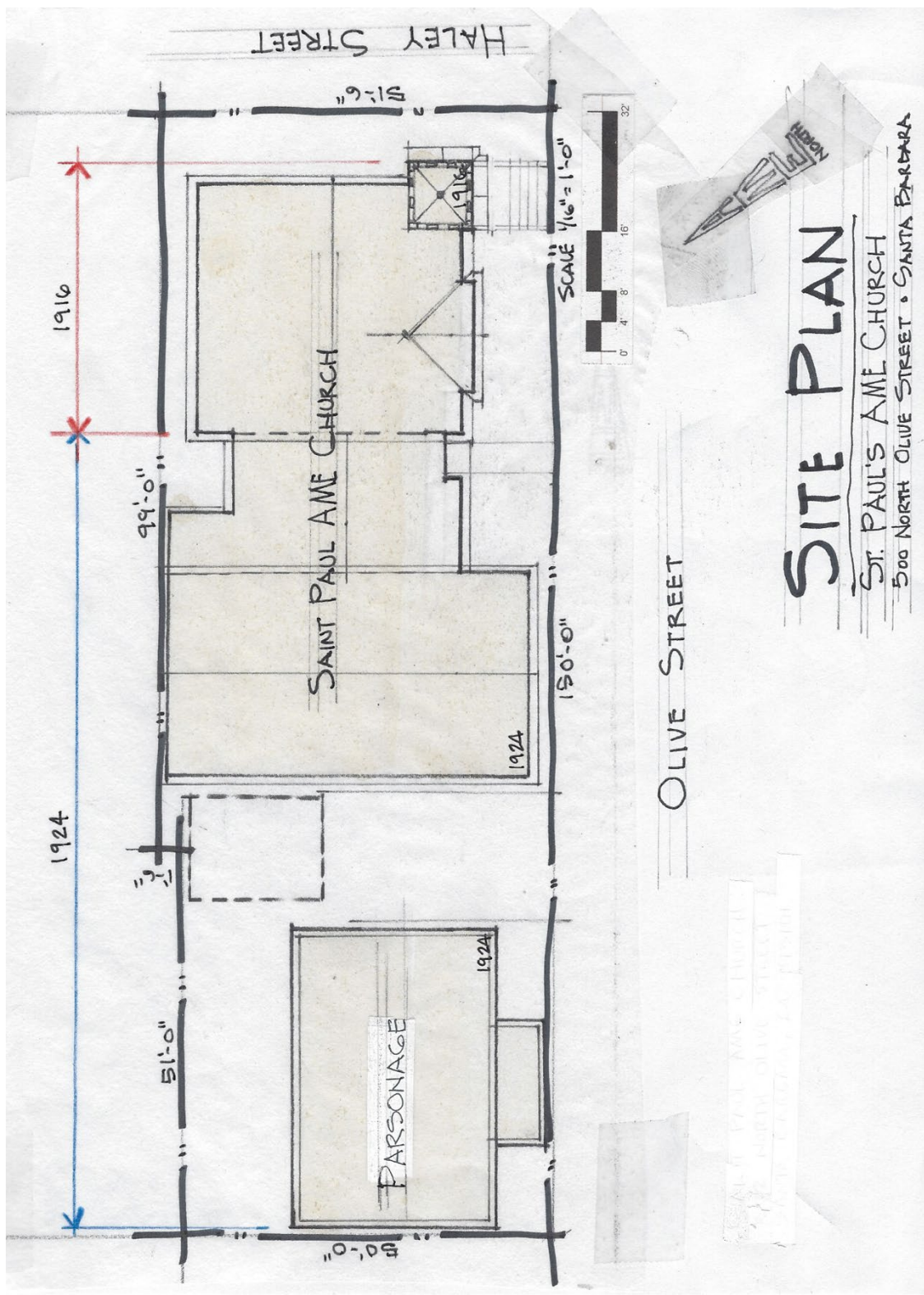




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**Figure 4: Field Sketch by Robert Ooley – Architectural Site Plan**



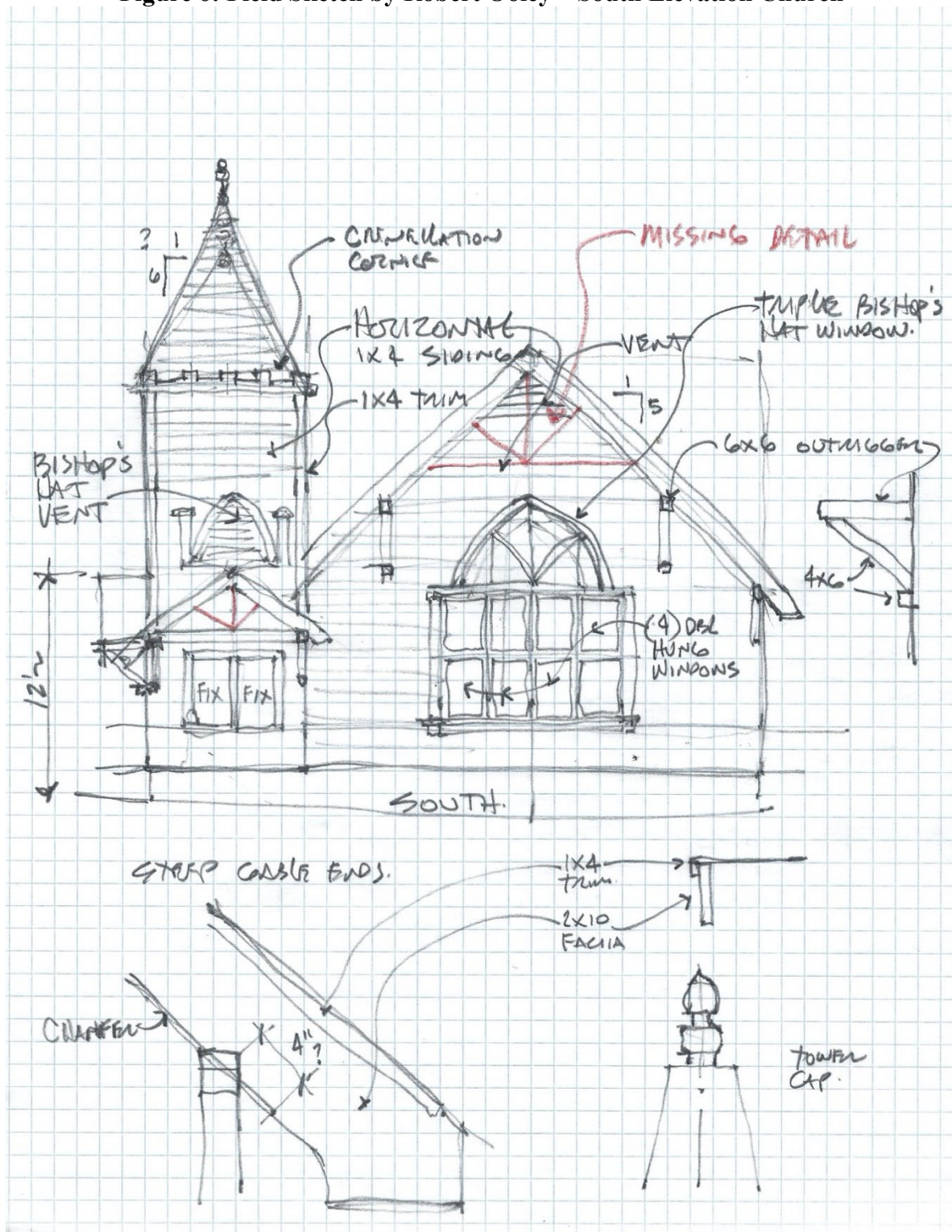




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**Figure 6: Field Sketch by Robert Ooley – South Elevation Church**



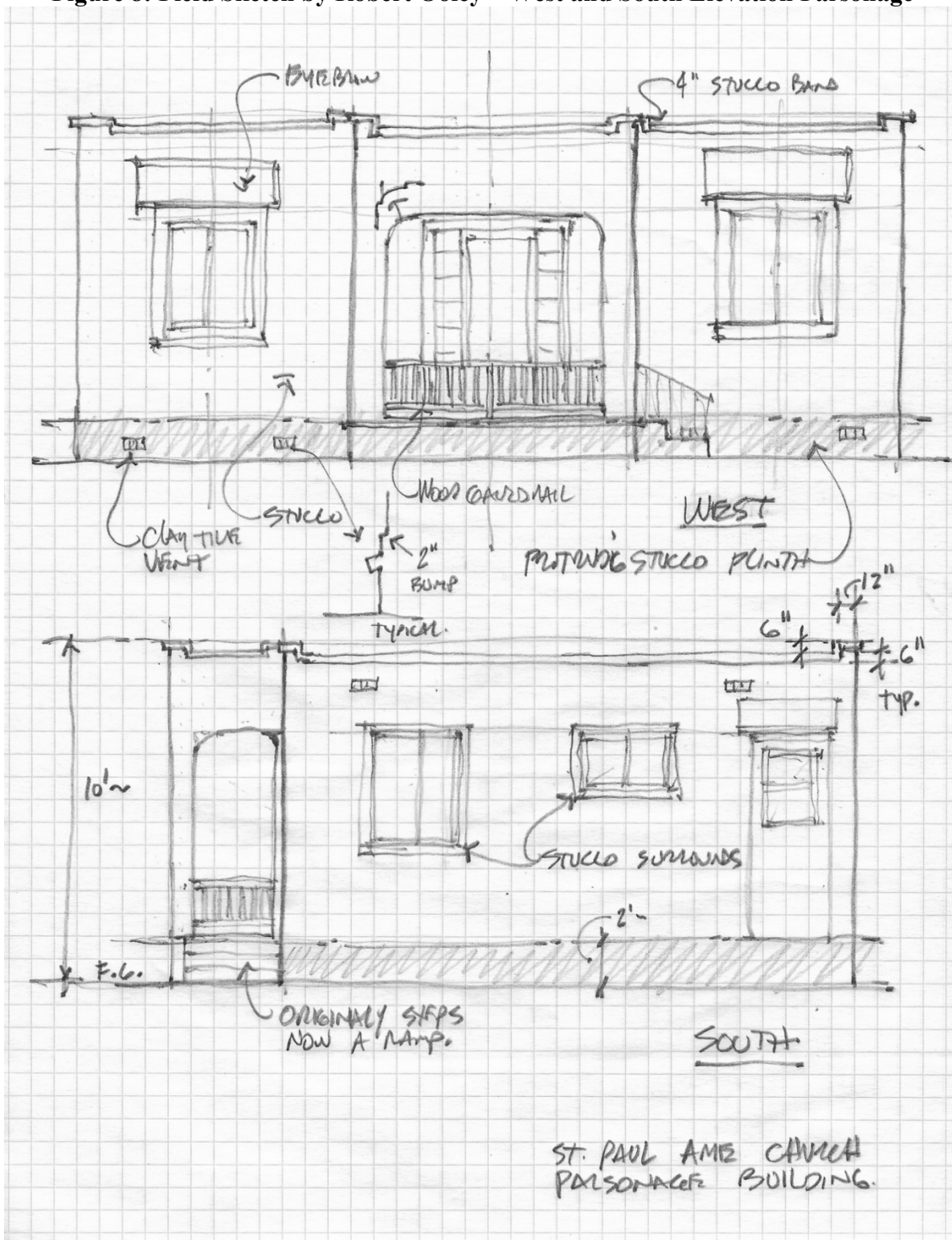




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**Figure 8: Field Sketch by Robert Ooley – West and South Elevation Parsonage**



Field Sketch - West and South Elevation Parsonage



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**Nomination Photographs**

**Photo 1: CA\_Santa Barbara\_St Paul AME Church\_0001**



**Photo 2: CA\_Santa Barbara\_St Paul AME Church\_0002**





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**Photo 3: CA\_Santa Barbara\_St Paul AME Church\_0003**





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**Photo 4: CA\_Santa Barbara\_St Paul AME Church 0004**



**Photo 5: CA\_Santa Barbara\_St Paul AME Church 0005**





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**Photo 6: CA\_Santa Barbara\_St Paul AME Church\_0006**





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**Photo 7: CA\_Santa Barbara\_St Paul AME Church\_0007**





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**Photo 8: CA Santa Barbara St Paul AME Church 0008**



**Photo 9: CA Santa Barbara St Paul AME Church\_0009**





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**Photo 10: CA\_Santa Barbara\_St Paul AME Church\_0010**



**Photo 11: CA\_Santa Barbara\_St Paul AME Church\_0011**



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**Photo 12: CA\_Santa Barbara St Paul AME Church\_0012**

