

NPS Form 10-900
(Rev. 8/86)
Wisconsin Word Processing Format
(Approved 2/87)

OMB No. 1024-0018

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 of eligibility for individual properties or districts. See instructions in Guidelines for Completing National Register Form (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries on a letter quality printer in 12 pitch, using an 85 space line and a 10 space left margin. Use only 25% or greater cotton content bond paper.

1. Name of Property

historic name St. John's Evangelical Lutheran Church Complex
other name/site number N/A

2. Location

street & number 804-816 West Vliet Street N/A not for publication
city, town Milwaukee N/A vicinity
state Wisconsin code WI county Milwaukee code 079 zip code 53205

3. Classification

Ownership of Property	Category of Property	No. of Resources within Property	
		contributing	noncontributing
<input checked="" type="checkbox"/> private	<input type="checkbox"/> building(s)		
<input type="checkbox"/> public-Local	<input checked="" type="checkbox"/> district	<u>3</u>	<u>1</u> buildings
<input type="checkbox"/> public-State	<input type="checkbox"/> site	<u> </u>	<u> </u> sites
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	<u> </u>	<u> </u> structures
	<input type="checkbox"/> object	<u> </u>	<u> </u> objects
		<u>3</u>	<u>1</u> Total

Name of related multiple property listing: N/A No. of contributing resources previously listed in the National Register 0

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, 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. See continuation sheet.

X *[Signature]*
Signature of certifying official
State Historic Preservation Officer-WI

1/22/92
Date

State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. See continuation sheet.

Signature of commenting or other official

Date

State or Federal agency and bureau

5. National Park Service Certification

I, hereby, certify that this property is:

- entered in the National Register.
 See continuation sheet
- determined eligible for the National Register. See continuation sheet
- determined not eligible for the National Register.
- removed from the National Register.
- other, (explain:)

Beth Boland 5/18/92
Signature of the Keeper Date

6. Functions or Use

Historic Functions
(enter categories from instructions)

Current Functions
(enter categories from instructions)

Religion/religious structure
Religion/church-related residence

Religion/religious structure
Religion/church-related residence

7. Description

Architectural Classification (enter categories from instructions)	Materials (enter categories from instructions)
Gothic	foundation limestone
Queen Anne	walls brick
Bungalow	stucco
	roof asphalt
	other metal
	wood

Describe present and historic physical appearance.

General Character

St. John's Evangelical Lutheran Church is located on a 150-foot-square lot on the northwest corner of North Eighth and West Vliet Streets in the midst of an expansive early 1950s public housing project of two-story, brick and frame, row house blocks. It is sited on high ground at the northwest corner of Milwaukee's central business district and is widely visible from many locations in the central city. The property includes the church, the former parsonage, a caretaker's residence, and a non-contributing, flat-roofed concrete block garage.

The church, which was built in 1889-90, is sited at the corner. It is a rectangular, cream brick, gable-roofed, High Victorian Gothic structure resting on a rusticated limestone foundation. It is ornamented with extensive limestone and sheet metal trim. Its facade, which is oriented south to face West Vliet Street, is composed of a gabled central section flanked by two steeple-topped towers of different heights. The lower level of the central portion of the facade is fenestrated with a grouping of three sets of pointed arch double doors separated by engaged columns. Above this entrance portal is a massive, Gothic arched, traceried stained glass window. The gable is pierced by a band of five lancet windows surmounted by a stained-glass quatrefoil window at the peak of the gable.

The brick buttressed east tower is the taller of the two, and rises in five stages to a height of 197 feet. It is fenestrated with lancet and quatrefoil windows in its lower three stages while the fourth stage is a louvered belfry. The fifth stage, or clock tower, is the most ornamental part of the tower and is extensively trimmed with decorative sheet metal architectural elements including Gothic balconies, columns, pinnacles, copings, and crockets. The central feature of the fifth stage is a large round clockface on each side of the tower. Above the clock tower stage, a tall, slate-clad, faceted steeple with sheet metal copings at the ridges and lucarnes at the midpoint rises to a cross-tipped apex.

The west tower is only 127 feet tall. The first three stages are nearly identical with those on the east tower. The fourth stage contains an open, Gothic arch, belfry trimmed with extensive sheet metal ornamentation that is nearly identical to that on the clock tower stage of the east tower. The

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belfry is surmounted by a tall, slate-clad, faceted steeple with sheet metal copings that rises to a cross-tipped apex.

The east and west elevations are nearly identical to each other. Each is composed of three bays of Gothic-arched traceried, stained-glass windows separated by stone-trimmed buttresses. The fourth or northernmost bay is a shallow, brick, gabled transept. Although they are actually nearly flush with the sidewalls, both transepts are made to appear deeper by the use of corner buttressing that terminates in colonnette-enriched pinnacles. The transepts are each fenestrated with a massive, traceried, Gothic arch, stained-glass window surmounted by a band of five lancet windows in the gable. A paneled chimney stack rises behind the cross-tipped gable peak. Centered on the roof over the crossing of the transept is an ornate, louvered, sheet metal lantern.

The rear or north elevation is less ornamented than the other sides of the building. Its principal feature is a five-sided buttressed apse that projects from the plain brick north wall. The peak of the gabled north wall is fenestrated only with a grouping of three lancet arch windows.

The church auditorium is reached from West Vliet Street through a vaulted narthex that is flanked by the balcony staircases located in the bases of the towers. Three sets of double doors lead from the narthex into the auditorium. The auditorium is a two-and-one-half story tall, vaulted, plaster-finished space with a broad center aisle and two side aisles. A U-shaped balcony extends across the rear and down the side walls of the auditorium to the transepts. The balcony is supported on cast iron columns with Gothic crocketed capitals and is faced with a paneled oak railing. Additional columns rise from the balcony to support the ceiling vaulting. The rear of the balcony over the entrance is filled with the paneled case and pipes for the organ with the choir loft in front of it. The original oak pews fill the side balconies.

The faceted apse on the north wall is the focal point of the church interior. The raised podium is bordered by a Gothic, arcaded oak communion rail. The two-story elaborately carved and pinnacled Gothic style reredos is ornamented with statues of saints and angels, while the front of the altar table is simply paneled in the Gothic style. To the left of the altar, suspended from the west pier supporting the frontal apse arch, is the Gothic style elevated pulpit. The faceted pulpit is reached by a small wooden staircase from the apse and is faced with Gothic-style carved wood panels. Suspended above the pulpit is an elaborately carved and pinnacled sounding board crowned with a statuette of Christ. To the right of the altar is a white marble, Gothic style, faceted, baptismal font resting on a base of

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clustered colonnettes. A brass lectern with a winged eagle bookrest is to the right of the altar.

The church interior is painted in a simple, light-colored scheme executed in 1962. Decorative painted details include pin-striping and accent painting as well as some strapwork stencilling on the front wall panels flanking the apse enframing two oil paintings depicting scenes from the life of Jesus Christ. Touches of gilt highlight the numerous foliated capitals of the piers and pilaster strips. The windows are all glazed with stained glass. One of the most outstanding interior features is the lining of all of the intrados and soffits with rows of closely-spaced, bare electric light bulbs. When lit, more than 800 individual bulbs outline the church's vaulting and provide general lighting. This lighting system, more usually associated with theater marquees and amusement park structures, was installed in 1909.

The former parsonage is located at 816 West Vliet Street immediately to the west of the church. It is contemporary with the neighboring church and was designed to harmonize with it in materials and massing. It is sited well back from the sidewalk in the middle of a grassy lawn. A Victorian iron picket fence with cast-iron posts set on a stone curb extends across the front of the lot. The house now contains the church offices and meeting rooms.

The parsonage is a large, rectangular, two-story, cream brick, Queen Anne style house built in 1889. The large cross-gabled building is very plainly finished. The prominent stone lintels, simply trimmed eaves with their modest Gothic detailing and the denticulated moldings on the front and side porches provide the principal decorative touches. The building has been little altered since its construction except for the replacement of the front porch posts and railings with modern wrought iron pieces and the installation of an asphalt shingle roof.

The interior of the former parsonage has been little altered. Double leaf oak doors lead into a hall with an open stairway. The staircase has an oak balustrade and stringers that match the oak door, window casings, and baseboards. To the right of the hall are the former parlor and dining room which are connected by a wide pocket door. Some of the simple Queen Anne style woodwork in these rooms has been painted. At the rear of the house is a service hall, secondary staircase, and kitchen. Upstairs is a bathroom and numerous bedrooms with simple Queen Anne style woodwork.

The caretaker's house at 814 West Vliet Street is a 24 by 30-foot, one-and-one-half-story, stuccoed, side-gabled bungalow built in 1914. It is located in the rear side yard of the rectory. The side gable-roofed building

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has a brick foundation and a deep porch across the front supported on square brick piers. At the second story, a broad, shed-roofed dormer fills most of the front roof slope. The roof is covered in asphalt shingles, and has exposed rafter ends. The interior is simply finished with hardwood floors, plaster walls, and plain woodwork in the Craftsman style.

The church garage is a deteriorated, flat-roofed, rusticated concrete block building measuring about 16 by 21 feet that was built in 1921. It has several large windows and doors that are now boarded up. It is a non-contributing structure.

The church complex retains its historic design integrity. The complex occupies a single parcel of land visually unified with a Victorian iron fence and includes structures traditionally associated with a large Protestant congregation in Milwaukee. The complex, at one time, included a school building, but it was razed about 25 years ago. The school was tucked behind the church facing North Eighth Street and did not contribute visually to the primary elevation of the church complex facing Vliet Street.

An unusual feature of the complex, and a testament to the wealth of the congregation, is the caretaker's bungalow. Although of a different style and materials than the church and parsonage, the bungalow was sited inobtrusively at the rear of the lot and is of historical interest as an unusual, if not unique, instance of a second church-related residence being constructed as part of a Protestant church complex. The garage is a utilitarian structure located behind the parsonage that does not contribute to the historic appearance of the complex.

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties: nationally statewide X locally

Applicable National Register Criteria A B X C D
Criteria Considerations (Exceptions) X A B C D E F G

Areas of Significance

(enter categories from instructions) Period of Significance Significant Dates

Architecture	1889-1914	1889 ¹ 1914 ²
	Cultural Affiliation	
	N/A	
Significant Person	Architect/Builder	
N/A	Architect: Schnetzky, Herman Paul ³ Builder: Langenberger, Johann ⁴	

State significance of property, and justify criteria, criteria considerations, and areas and period of significance noted above.

Significance

The St. John's Evangelical Lutheran Church complex is being nominated to the National Register for its local significance in the area of architecture under criterion C. It is being nominated as an exception to the criteria as a religious property deriving its primary significance from its architectural qualities. The church complex is architecturally significant primarily because of the design of its outstanding High Victorian Gothic church building which illustrates the strong influence contemporary German architecture had on the work of Milwaukee's German-American architects. Although German-Protestant churches in Milwaukee were not identified as a study priority, the Wisconsin Cultural Resource Management Plan states that particular attention should be paid to the special contributions of German architects and the continuation of German building traditions in Wisconsin. St. John's Lutheran Church illustrates the strong influence contemporary German architecture had on Milwaukee's German-American architects, both through publications and the close personal ties Milwaukeeans maintained with the old country, in that its design appears to be derived from a well-known late nineteenth century church in Germany. The period of significance is the period from the church's date of construction, 1889, to the completion of the last contributing element in the complex, the caretaker's house, built in 1914.

Historical Background

On December 4, 1848, a group of German Lutheran families living in what is now the central business district and led by Pastor Ludwig Dulitz started

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"Evangelische Luth. St. Johanneskirche," St. John's Evangelical Lutheran Church. In 1850 the old Trinity Episcopal Church on the corner of Fourth and Prairie Streets (Highland Avenue) was bought and dedicated. As their membership increased, the congregation expressed interest in joining the Missouri Synod; this request was denied because there was already an affiliate congregation in the vicinity, the still extant Trinity Lutheran Church. In 1857 Pastor Wilhelm Streissguth was called, and St. John's joined the newly-formed Wisconsin Synod.

The following years were a time of growth and expansion for St. John's as immigration swelled the congregation's ranks. Pastor Johannes Bading was called in 1868, new schools were built in 1871 and 1877, and the congregation grew to well over 2,500 members. The need for a larger church became crucial, and in the spring of 1889, the architect H. Paul Schnetzky was hired to design the new building. By this time, St. John's was one of the largest and wealthiest Lutheran congregations in the upper Midwest.

On August 18, 1889, the cornerstone was laid at a service officiated by Pastor Theodore Jaekel of Grace Lutheran Church. The contractor was Johann Langenberger. The chairman of the building committee was Carl Kieckhefer, and he was joined by Franz Henden and Freidrich Bues, who donated the three bronze bells, and Heinrich Pohl, Johannes Schmidt, and Franz Sulflow, who donated the four-sided clock for the east tower. Other members were Johann Schroeder, who donated the altar, and Geigor and Cristoph Starcke, who donated all of the pews. The \$3,500 organ was donated by committee member Ferdinand Kieckhefer, and the large stained glass windows were given by his brother, Wilhelm Kieckhefer, at a cost of \$2,000. The pulpit was donated by Conrad Starke, and the baptismal font by the Kutemeyer family. The ladies group donated the original carpeting, and the confirmation class of 1890 paid for the oil paintings still on the wall at the front of the church. In addition, a 14-room parsonage that is still part of today's church complex was also built for the pastor and his family. On July 28, 1890, the new Gothic style structure, with a seating capacity of 1,100, was dedicated. It is reportedly the largest Wisconsin Synod Lutheran church ever built and, with the parsonage, cost \$70,000 in 1889.

In 1909 the original gas lights in the church were replaced by the present series of electric light bulbs. Over 800 individual fixtures were installed surrounding every arch in the nave.

In the twentieth century, the neighborhood around St. John's deteriorated, and the size of the congregation began to decline precipitously. In 1950 the surrounding neighborhood was condemned and razed by the city and

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replaced with the Hillside public housing project. The expansion of the Milwaukee freeway system further restricted access to the building, coming to within three blocks of the site on the west and the south and cutting off direct access from the church to the west side residential areas and downtown. As the church became more physically isolated, its congregation continued to shrink. The congregation aged, and the number of young families with children steadily declined. The school building, directly to the north of the church, was closed in 1961 and eventually razed. At the present time, the congregation of about 72 members is struggling to remain viable.

Architectural Significance

St. John's church is an outstanding example of High Victorian Gothic architecture designed by prominent Milwaukee architect Herman Paul Schnetzky. The quality, detail, size, siting, and condition of the building make it one of the most visually prominent structures in the vicinity of the central business district. The architectural design of the church closely mirrors developments in contemporary German ecclesiastical architecture and illustrates the close ties maintained between Milwaukee's German-American community, particularly the German architects, and the old country.

The parsonage and caretaker's cottage contribute to the significance of the church in that they are accessory structures historically associated with German Lutheran church complexes. The parsonage was built at the same time as the church, by the same architect, using the same materials in an austere Queen Anne style to complement, but not compete with, the design of the church. On its own, the parsonage is a good example of the middleclass Queen Anne domestic architecture of the period in Milwaukee. The caretaker's cottage is an unusual example of a second church-related residence being built as part of a Protestant church complex. It is a good, but not outstanding, example of a small, unaltered Craftsman bungalow.

St. John's is one of Milwaukee's most imposing High Victorian Gothic churches. Built for a wealthy congregation on a hilltop site overlooking the central business district, St. John's was designed to present a commanding appearance from a distance. The upper portions of the towers received particular attention as the principal focus of the decorative scheme. Schnetzky loaded the upper stages of the two towers and the tall gables of the church with massive sheet metal pinnacles, copings and crockets, while the lower elevations are detailed with much less eye-catching decorative features. St. John's is one of the most distinguished of Milwaukee's considerable inventory of Victorian Gothic churches and is perhaps Schnetzky's finest

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church design in the city. With the exception of the installation of asphalt shingle roofing in place of the original slate roofing on the gabled main roof of the church, the building's exterior has survived virtually unaltered on the exterior from the time of its construction.

Schnetzky's design of St. John's owes much to the revival of the Angevin Gothic style for new churches in Germany in the late 1870s and 1880s. In fact, many elements of the exterior design of St. John's appear to be borrowed rather directly from such contemporary structures as the new St. Peter's Church in Leipzig constructed in 1883-86 to the designs of the German architecture firm of Hartel and Lipsius.⁹ The design of St. John's east tower and the central facade are very similar in composition and detailing to St. Peter's, which was pictured in at least two architecture portfolios that were distributed in Milwaukee just before St. John's was designed, H. Ende's Architectonische Studien Blätter, published in Berlin, and August Hartel's Moderne Kirchenbauten, published in Leipzig in 1886. If St. Peter's actually was one of the sources used for the design of St. John's, it would go a long way toward explaining why the exterior wall surfaces of the body of the church are so plain in contrast to the richly corbelled and molded brickwork of many of Schnetzky's other churches of the period and those of other German-American architects working in Milwaukee. St. Peter's in Leipzig was a stone veneered structure, and the exterior was designed with fairly simple, low profile, belt-courses, piers and buttresses to subtly modulate the finely laid dressed stone walls. St. John's in Milwaukee appears to be a rather direct translation of the shallow stone detailing of St. Peter's into brick with the result that its elevations appear rather flat and sparse compared to the highly articulated, shadow-patterned facades of the more elaborately detailed brick High Victorian Gothic churches of the period. It is tempting to believe that Schnetzky did own a copy of Hartel's Moderne Kirchenbauten since his highly distinctive 1891 design for St. Michael's Roman Catholic Church in Milwaukee is remarkably similar to the design of another church pictured in the folio, but it is impossible to know what books Schnetzky actually had in his library.

Angevin Gothic is a variation on Gothic church architecture that originated in the Angers region of southwestern France during the twelfth century. The style is characterized by the dome-like or peaked appearance of each rib-vaulted bay. The earliest known major Angevin Gothic monument was Angers Cathedral, which was completed in the mid-twelfth century. The Angevin variation on the Gothic was further refined during the construction of the nave of Poitiers Cathedral in 1162. An addition to an earlier Romanesque section of the building, the nave at Poitiers is one of the earliest known specimens of the so-called Gothic "hall church," which is characterized by vaulted side aisles of nearly the same height as the nave.

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Although the emergence of a hall church with Angevin Gothic vaulting was a French innovation, it was ultimately the Germans who adopted and refined the hall church as their own regional Gothic style. Scholars differ on whether the first German hall church was based on local Romanesque buildings or the Angevin Gothic hall churches built in France about 70 years earlier. The first known German hall church, the nave of St. Elizabeth at Marburg, was begun in 1235. It did not feature Angevin style vaulting although later German Gothic hall churches did. The Gothic hall church type was revived by nineteenth century architects in Germany, who often employed Angevin Gothic style vaults in the Victorian Gothic structures they designed for new urban congregations.

Although the detailing of St. John's may have been borrowed rather directly from published churches built in Europe, Schnetzky grafted the borrowed features onto a typically American Gothic Revival building form, the twin-towered church with spires of unequal height. The popularity of this particular church composition appears to owe little to German precedent. Rather, it appears to have been derived from the American Gothic Revival taste for the picturesque that was manifested in the construction of such earlier Milwaukee churches as Calvary Presbyterian Church, 935 West Wisconsin Avenue, designed in 1870, Immanuel Presbyterian Church, 1100 North Astor Street, designed in 1873, and St. Paul's Episcopal Church, 904 East Knapp Street, designed in 1882. Schnetzky would have been familiar with all of these structures, which are located downtown and housed some of the city's leading Anglo-Saxon Protestant congregations. The German-American members of St. John's constituted the wealthiest Evangelical Lutheran congregation in the city at the time, and it is natural that they would have wanted their new structure to rank among the city's finest Protestant churches. It is possible that the dual tower facade scheme previously employed by the Yankees was deliberately emulated by the Germans to enhance the prestige of the congregation. It is interesting that Schnetzky did not use this twin-towered format for any of the numerous churches he designed for less prosperous German-American congregations.

Schnetzky's interior at St. John's also reflects the revival of interest in the Angevin Gothic style in Germany in the late nineteenth century. The full height nave with its domical vaulting is flanked by high side aisles in the style of the Angevin Gothic churches of Medieval Europe, such as Poitiers Cathedral in France and the Cathedral of Munster. The resulting interior would have been similar to the wide open spaces of a German hall church, which has nave and side aisle vaulting of the same height, except that Schnetzky, reflecting the then current church design practice and responding to the need

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to get as much seating into the building as possible, inserted a balcony in the side aisles and across the rear of the auditorium. The revival of interest in Angevin Gothic style vaulting and interior features had already found expression in a number of new German churches, such as St. Gertrude's in Hamburg, that were probably known to Milwaukee's German architects through publications. St. John's avoids the heaviness of many of its European contemporaries because of Schnetzky's use of relatively thin cast-iron columns to support the nave vaulting in place of the massive masonry or built-out brick and plaster piers often found in nineteenth century German churches. The resulting interior is another example of this borrowing of features from contemporary German buildings by Milwaukee's German-American architects and adapting them to fulfill uniquely American technological and functional requirements.

St. John's interior has been little changed since 1890. Other than various repainting of the interior, most recently in 1962, which have simplified the original stencilled decorative scheme, there have been no important changes to the interior since 1909. The organ case, the chancel furnishings, altar, and pulpit are among the city's most outstanding examples of nineteenth century ecclesiastical woodcarving. The windows are glazed with high quality Victorian stained glass. The most exceptional feature of the interior is not original, however. It is the lighting system installed in 1909, consisting of closely-spaced strips of bare bulbs outlining the church's interior vaulting. Unique in Milwaukee, this unusual application of early electric lighting technology is a rare surviving demonstration of the experimentation with the aesthetic possibilities of electric lighting that occurred in the early twentieth century.

In summary, the St. John's Evangelical Lutheran Church complex is of local architectural significance as a Victorian church group comprised of an exceptional High Victorian Gothic church and two historically related residential structures. The parsonage is a good example of Queen Anne domestic architecture designed to harmonize in materials and massing with the neighboring church. The caretaker's cottage is an intact example of a modest bungalow illustrating the unusual case of a wealthy Protestant congregation constructing a second church-related residence in the early twentieth century to house its expanding staff. The church itself is an outstanding example of High Victorian Gothic ecclesiastical architecture reflecting the influence of contemporary German design trends on Milwaukee's German-American architectural community. It is one of the finest church designs by noted Milwaukee architect Herman Paul Schnetzky. The building is also notable as one of the prominent visual landmarks in Milwaukee and for its unusual early twentieth interior century interior lighting system.

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The Architect

St. John's Evangelical Lutheran Church is one of the finest examples of the ecclesiastical work of Milwaukee architect Herman Paul Schnetzky. Schnetzky was born in 1850 in Wriezen, Germany and came to Milwaukee in 1868. The extent of his education in Germany is not known. The 1869 Milwaukee city directory listed him as a draftsman for the architects Mygatt and Koch. Mygatt was one of Milwaukee's first architects, but his direct influence on Schnetzky was probably minimal because the firm dissolved in 1870. Mygatt and Koch then each opened individual offices. Koch, who had been an apprentice to Mygatt before becoming a partner, entered into a partnership with Julius Hess in 1870 and probably hired Schnetzky as a draftsman.

Schnetzky's name disappeared from city directories for a three-year period between 1871 and 1873. He might have left the city for architectural training or work elsewhere, but in 1874 he again appeared in the city directories as an assistant architect for H. C. Koch, who had terminated his partnership with Hess during Schnetzky's absence. H. C. Koch subsequently became the proprietor of one of Milwaukee's most prestigious and largest architecture firms in the late nineteenth century. The firm designed many of the city's public schools during the 1870s and early 1880s, and Schnetzky was undoubtedly involved in their design.

In 1884 Koch and Co. hired Eugene R. Liebert, an 18-year-old immigrant draftsman, who had arrived in Milwaukee a year earlier from Germany. Liebert worked and trained in the Koch and Co. office until 1887 when Schnetzky started his own architectural firm and hired Liebert as his draftsman and foreman. It was during this period that St. John's was designed and built. Some of Schnetzky's other work at this time includes the National Register listed St. Martini Lutheran Church (1887), 1520 South Sixteenth Street; the McGeoch Building (1890), 322 East Michigan Street; and the Blatz Brewing Company office building (1890), 1120 North Broadway.

Schnetzky formed a partnership with Liebert in 1892. Some of their collaborative design work includes: St. Michael's Roman Catholic Church (1892), 1453 North Twenty-fourth Street; the Arthur Vogel Residence (1892), 939 North Fourteenth Street; St. Stephen's School (1892), 1136 South Fifth Street; and the Germania Building (1896), 135 West Wells Street.

The partnership dissolved in 1897, and Schnetzky and Liebert each continued their own separate practices. Schnetzky later formed another partnership with his son, and together they designed several commercial buildings in the city's central business district including the large Manufacturer's Home Building (1909) at 104 East Mason Street. Schnetzky died in 1916.

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FOOTNOTES

¹Building Permits, City of Milwaukee, dated July 18, 1889 and September 18, 1889.

²Building Permit, City of Milwaukee, dated July 13, 1914.

³Building Permit, City of Milwaukee, dated July 18, 1889.

⁴Ibid.

⁵Souvenir of the Ninetieth Anniversary of the Founding of St. John's Evangelical Lutheran Church in Milwaukee, Wisconsin (Milwaukee: Northwestern Publishing House Print, 1938), p. 17.

⁶Gary R. C. Haertel, "History of St. John's Lutheran Church" (Milwaukee: University of Wisconsin at Milwaukee, 1983) unpublished manuscript, p. 19.

⁷"Rev. Bading's Church in Milwaukee, Wisconsin," Lutheran Witness, Vol. 9, No. 12, author unknown, Nov. 21, 1890.

⁸"History of St. John's Lutheran Church," p. 10.

⁹H. Ende, Architectonische Studien Blatter. (Berlin: Ch. Claesen and Co., no date) plate 89.

9. Major Bibliographical Reference

SEE CONTINUATION SHEET

Previous documentation on file (NPS): See continuation sheet

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 # _____
Completed July 1, 1989

recorded by Historic American Engineering Record # _____

Primary location of additional data:
 State Historic preservation office
 Other State agency
 Federal agency
 Local government
 University
 Other

Specific repository:
Historic Preservation Commission
809 North Broadway
Milwaukee, WI 53202

10. Geographical Data

Acreeage of property Less than one acre.

UTM References

A	<u>1/6</u>	<u>4/2/4/9/2/0</u>	<u>4/7/6/6/4/2/0</u>	B	<u>/</u>	<u>/ / / / /</u>	<u>/ / / / / /</u>
	Zone	Easting	Northing		Zone	Easting	Northing
C	<u>/</u>	<u>/ / / / /</u>	<u>/ / / / / /</u>	D	<u>/</u>	<u>/ / / / /</u>	<u>/ / / / / /</u>
				E	<u>/</u>	<u>/ / / / /</u>	<u>/ / / / / /</u>

See continuation sheet

Verbal Boundary Description

ORIGINAL PLAT OF THE TOWN OF MILWAUKEE WEST OF THE RIVER IN SECS (20 AND 29)-7-22. BLOCK 114 E 48' LOT 19 AND LOT 20 AND 21.

See continuation sheet

Boundary Justification

The nominated property consists of the entire lot that has historically been associated with the property, with the exception of the land directly north of the church which was sold by the congregation in 1962.

See continuation sheet

11. Form Prepared By

name/title Les Vollmert

organization Dept. of City Development Date November 8, 1991

street & number 809 North Broadway telephone (414) 223-5705

city or town Milwaukee state WI zip code 53202

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section Number 9 Page 1 St. John's Evangelical Lutheran Church Complex
Milwaukee, Milwaukee County, Wisconsin

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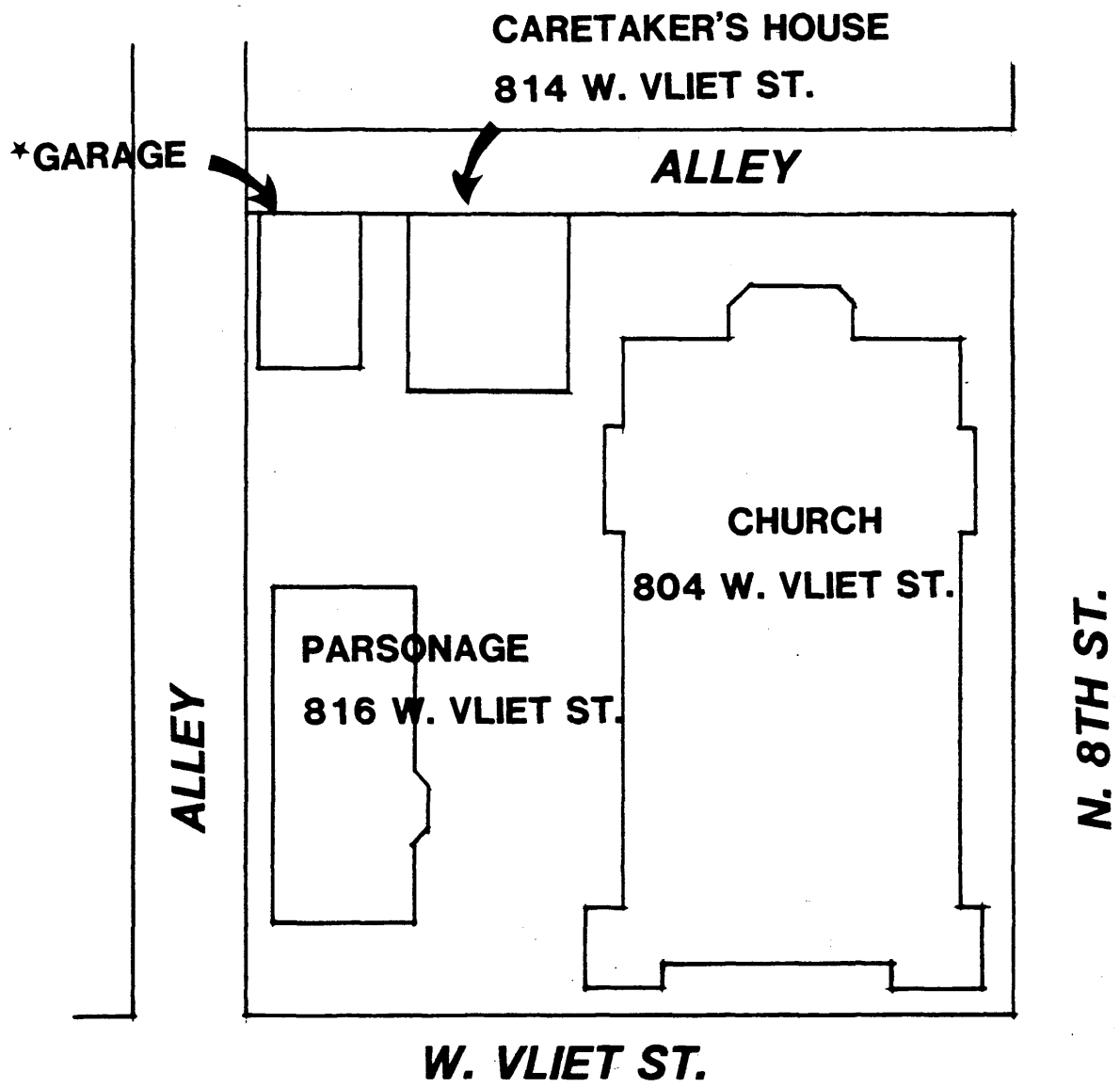
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★ NON-CONTRIBUTING
NOT TO SCALE



**ST. JOHN LUTHERAN
CHURCH COMPLEX
MILWAUKEE, WISC.**