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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: German Evangelical Lutheran St. John's 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: 195 Maujer Street

City or town: Brooklyn State: New York County: Kings

Not For Publication: Vicinity: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:

X A ___ B X C ___ D

<u>Roger David Muehly</u> Signature of certifying official/Title:	<u>12/10/2018</u> Date
<u>DSIPO</u> State or Federal agency/bureau or Tribal Government	
In my opinion, the property ___ meets ___ does not meet the National Register criteria.	
_____ Signature of commenting official:	_____ Date
_____ Title :	_____ State or Federal agency/bureau or Tribal Government

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4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:)

for 
Signature of the Keeper

1-31-19
Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

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

Category of Property

(Check only **one** box.)

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

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>3</u>	<u> </u>	buildings
<u> </u>	<u> </u>	sites
<u> </u>	<u> </u>	structures
<u> </u>	<u> </u>	objects
<u>3</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
RELIGION / church-related residence
RELIGION / church school

Current Functions

(Enter categories from instructions.)

RELIGION / religious facility
RELIGION / church-related residence
RECREATION AND CULTURE / playhouse

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7. Description

Architectural Classification

(Enter categories from instructions.)

LATE VICTORIAN / High Victorian Gothic

Materials: (enter categories from instructions.)

Principal exterior materials of the property: brick, sandstone, terra cotta, iron

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

St. John the Evangelist Lutheran Church, originally the German Evangelical Lutheran St. John's Church, is located at 195 Maujer Street between Graham Avenue and Humboldt Avenue in the neighborhood of Williamsburg, in the New York City borough of Brooklyn, Kings County, New York. Overall, the character of the neighborhood is a mix of two- to four-story residential buildings. The church complex is located in the middle of a small-scale residential block composed of a two-story brick house, located immediately to the east of the church complex, and a group of four-story, vinyl-clad apartment buildings to the west. Across the street from the church are the Williamsburg Houses (New York City Landmark, 2003), which were built in the mid-1930s and was one of the earliest examples of Modern architecture used for a housing project in the United States.¹

¹ Matthew A. Postal, "Williamsburg Houses," New York City Landmarks Preservation Commission Designation Report (New York: Landmarks Preservation Commission, 2003).
https://www1.nyc.gov/assets/nycha/downloads/pdf/Williamsburg%20Houses_LP-2135.pdf

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The church complex is located on the north side of Maujer Street facing south. The property includes three buildings: the main church, a rectory, and the former parochial school. The church is located in the middle of the site, with the rectory to the east and the former school to the west. The buildings are all set back from the sidewalk and set apart from each other, allowing some space in the front of each of the buildings as well as the sides. The complex retains its integrity to a high degree. The three buildings are all visually related through the use of red brick laid in stretcher bond. While the church and parish house are built in High Victorian Gothic style with sandstone detailing, the school features a simple utilitarian brick facade. The church is fifty-five feet wide and one hundred feet deep, the parish house is twenty feet wide and fifty feet deep, and the former school is twenty-six feet wide and seventy feet deep. All of the buildings have facades divided into three bays. The church's size in comparison to the other buildings, as well as its 165-foot spire, make it the focal point of the site. The parish house is slightly taller than the school, with detail congruent with the main church detailing, especially around windows and doors; however, both are two stories tall over raised basements. This nomination includes the lots historically associated with the German Evangelical Lutheran St. John's Church.

Narrative Description

Main Church (1883, 1 contributing building)

The main church has symmetrical massing, with a sandstone base, a tall, central, projecting entrance tower, and a steep gabled roof. Three horizontal sandstone beltcourses divide the facade at the second level, third level, and the belfry. The tower and wings are accentuated by four Early English brick buttresses projecting outwards at forty-five degree angles dividing the facade into the three vertical segments. The buttresses framing the tower have three levels; the first two levels are capped with triangular sandstone blocks, while the last level is capped with two of these blocks. The buttresses on either end of the facade have one level and are capped with two triangular sandstone blocks. Pointed, banded-arches made of brick and sandstone top the windows and side doors emphasizing the symmetrical nature of the front facade.

The church's tower is the main element of the front facade and features the most architectural detail. Two brick and concrete steps with non-historic decorative metal handrails on either side lead up to the central, pointed-arch main entrance, located in the tower. This entrance has a Gothic arched sandstone, gabled enframing protruding from the facade. It is supported by two Corinthian pilasters and has a small quatrefoil incised into the stone above the arch. The gable enframing features a modest cornice and a roof with stone shingles. The aluminum and glass doors at this entrance are not historic. Above the main gabled enframing is a sandstone beltcourse, extending across the width of the tower and a recessed, pointed-arch, stained-glass window divided into four lancets. At the top of the lancets are diamond-shaped windows and a

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rose window divided into four small circles; Gothic style wooden tracery creates these shapes. The window features a brick and sandstone banded arch with a sandstone lip, ending in floral bosses, and a sloping sandstone sill. Above the center window is a rectangular sandstone panel with a relief reading "Deutsch Evangelisch Lutherische St. Johannes Kirche 1883." Above the panel is another sandstone beltcourse across the width of the tower topped with three recessed stained-glass lancet windows. A sandstone lintel with lip caps the arches and a sloping sandstone sill is below. Two columns with decorated capitals separate the windows, with corbeled brick on the outside edges in place of columns. Pointed-arch openings on the eastern, western, and southern facades of the belfry allow for three pointed-arch openings with wooden louvers and large wooden clock faces. Framing the clocks are pointed-arch, banded brick and sandstone lintels. Decorated columns are located on either side of each clock, with two simple sandstone imposts located below the banded arches. The buttresses end at the bottom of the belfry's banded-arch lintel. The end of the buttresses is marked by a sandstone band extending around all four sides of the tower. Above the clocks is a corbeled brick cornice from which a slate-shingled, octagonal spire rises. The spire is crowned by a small orb and cross. Historically, decorative pointed-arch dormers on four sides extended from the spire; these are no longer extant.

The flanking bays have one pointed-arch entrance and one pointed-arch window each. The entrances feature double wooden doors with seven transom windows with cusped arches. The doors are symmetrical with pointed arches and banded-arch lintels with sandstone lips. Directly east of the eastern entrance is a non-historic wooden gable enframingent with asphalt roof shingles covering a crucifix and flower box. A sandstone beltcourse runs across each side of the façade, at the same level as the lip above the main entrance in the tower. There is a pointed-arch window on the second level above each side door. The windows feature two lancets with a rounded quatrefoil created with Gothic wooden tracery. The cornice lining the steeply-sloped gable roof of each side section has two layers of corbeled brickwork separated by a repetitive square floral terra-cotta pattern. A simple metal cornice runs along the upper edge. The two sloped sides of the gable roof feature non-historic asphalt roofing shingles where there used to be slate shingles.

The east and west facades of the church are identical in design. They are faced with red brick laid in stretcher bond. There are six recessed pointed-arch windows that span two stories with banded-arch lintels and a pattern of two-level Early English buttresses spaced between the windows, each with two sandstone triangular block caps. The windows closest to the street consist of two tall rectangular stained-glass windows, with the pointed arch filled in with brick. The rest of the windows feature two rectangular stained-glass windows for the lower story, while two lancets with a rose window compose the upper story. Non-historic plexiglass covers the upper stories of these windows. A sandstone beltcourse extends across the elevation, connecting the bases of each arch. Buttresses are located between each window. Corbeled brick and a metal gutter run under the roofline. The northeast and northwest corners include a pointed-arch door and pointed-arch window with rectangular sill and brick lintel.

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The interior of the church is divided into the narthex and the main sanctuary. There are two levels to the church with the stairs in the halls leading to a balcony that is open to the main sanctuary. The narthex is one continuous space separated into a center room and two stair halls. The three entrances to the church correspond to the center portion of the narthex and the two stair halls. The center room has a vaulted bay with decorated corbels and an early twentieth-century Gothic lantern hanging from the center. The metal lantern is hexagonal with tinted glass panels and a crenellated pattern around the top rim. Two pointed-arch portals lead to identical full-height stair halls to the east and west. The stair halls feature wrap-around stairs with wood-paneled railings, and windows that correspond with those described on the second level of the front façade's wings. Three historic wooden Tudor arch doorways, each with double doors, leads from the narthex into the main sanctuary. The upper half of each rectangular paneled door features a large plate glass windows; the glass in the central set of doors is clear, and the glass on the side doors is sanded. The archway above each set of doors is filled with wood panels feature an incised triangular and pointed arch design. The sanctuary is large, with a full-height barrel vaulted ceiling faced with plaster and two side aisles demarcated by four wooden cluster columns. Wooden lancet-patterned wainscoting lines the interior of the main sanctuary and balcony levels. The wooden cluster columns support the balconies above each aisle, and continue upwards to support five Tudor-arch bays on the eastern and western aisles, with large leaf-decorated capitals with deeply molded abaci. Four corbels with similar leaf decoration complete each series of bays where they intersect perpendicularly on the north and south walls of the sanctuary. At the north end of the nave is the altar with a historic, Gothic, wooden altarpiece and a high pulpit. The altarpiece has three canopies with spires and turrets, supported by columns with foliated capitals. The pulpit features repetitive pointed-arch paneling with a square floral pattern at the top. The altar is located in the middle of a pointed-arch recessed chancel. The chancel is flanked by small rooms on the northeast and northwest corners of the church. The balcony level features a solid wooden railing with a repetitive pointed arch pattern.

Two cast-iron Corinthian columns support the southern end of the balcony. The balcony level is divided into three sections, with two aisles and an organ at the south side of the sanctuary. The organ mimics the altarpiece with its wooden Gothic design. Three early twentieth-century hexagonal metal lanterns with lancet-shaped panels hang from the edges of the center three capital abaci, providing lighting in the nave. Five stained-glass windows, corresponding to each pointed-arch bay, span both levels of the sanctuary on the western and eastern sides. The historic pews are wooden with incised lancet-shapes carved into each side.

Rectory (1884, 1 contributing building)

The rectory is a two and a half story and raised basement structure with a front gabled roof facing the street. The building is set back, allowing for an areaway enclosed by a non-historic decorative metal fence. The facade has three bays and a side hall entrance. The basement

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level sits about one foot below the sidewalk level, with two double-hung windows covered in cast-iron security bars, and an entryway below the stoop. A thick band of sandstone divides the basement from the first floor. The stone stoop, leading to the main entrance, is located on the eastern third of the facade. It has non-historic decorative metal handrails. The main entrance consists of a wooden double door with two leaves, each with two panels. The bottom panel on each leaf is square, while the top panels are inset with glass with sills supported by brackets. The door is capped by a segmental-arch transom window, with a segmental-arch brick lintel with sandstone keystone and impost blocks. The entrance is flanked by the west by two double-hung windows with bracketed sills with inset rectilinear panels directly underneath. The windows have segmental-arch brick lintels with a sandstone keystone and impost blocks. The second story has three identical double-hung windows with sills that are simple projecting rectangles and lintels identical to the first floor window lintels. The building retains its historic fenestration; however, the historic windows have been replaced. The half story has a blind, pointed-arch opening filled in with brick. It has a simple rectangular sill and a banded brick and sandstone pointed-arch lintel with a sandstone lip. The cornice running under the gable has two layers of corbeled brick supporting a flat expanse of brick that is set with square, floral, terra-cotta blocks. Above is a metal cornice.

The western elevation consists of red brick of a lower quality than that on the façade; it is set with stretcher bond. There are two vertically aligned openings on the first and second stories with brick segmental-arch lintels and sandstone rectangular sills, separated down the middle by a protruding chimney. Two of the openings are on the first story, with one being a window and the other a former door that has since been boarded up with wood. The other two openings are on the second level and are double-hung windows. A simple corbeled brick cornice runs under the roofline. The eastern elevation borders the neighboring property and is not visible. The interior of the rectory retains its historic floor plan, with the first level featuring a main stair hall with a parlor in the front and dining room towards the back. Historic woodwork, trim, doors, and ceiling details have been retained throughout.

School (1904, 1 contributing building)

The former school building has two stories over a raised basement with a setback from the street allowing for an areaway enclosed by a non-historic decorative metal fence. There are two basement windows on the eastern two-thirds of the facade with brick, segmental-arch lintels and rectangle sills; non-historic ply board coverings are installed on both windows. The concrete stoop extends to the entrance in the western bay, which has double doors with segmental-arch transom and brick segmental-arch lintel; the doors are not historic and there is a non-historic steel grate over the transom. The historic fenestration is retained on the front facade, with two double-hung windows on the first level with rectangular sills and brick segmental arches. The second story has three windows; non-historic exterior steel grates also cover all of these

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windows. The shallow gable roof has a simple corbeled brick cornice with thin metal coping. The eastern side elevation continues the use of red brick stretcher bond with two levels of seven, double-hung windows with brick, segmental-arch lintels and rectangular sills; all of the windows have non-historic steel grates. The western elevation borders the neighboring building and is not visible. The rear facade features three rows of three windows at the basement, first, and second levels, all with segmental-arch lintels and rectangular sills. The interior retains its historic school floorplan, with a foyer, stair hall on the western party wall, and a series of hallways and classrooms along the eastern half of the building. The historic interior finishes are retained to a high degree. Simple rectilinear floor and wall moldings line the hallways, and the plaster ceilings feature curved edges.

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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 History:

German

African-American

Period of Significance

1883-1968

Significant Dates

1883 - 1884

1904

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

German

African-American

Architect/Builder

Theobald Engelhardt

Helmle, Huberty & Hudswell

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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 German Evangelical Lutheran St. John's Church is locally significant under Criterion C as an excellent example of High Victorian Gothic design in Brooklyn. Designed by architect Theobald Engelhart, a Brooklyn-born descendant of German immigrants, the High Victorian Gothic church and rectory incorporates English-inspired elements with German Gothic roots. While Engelhardt would become known as a major architect for the German community in Brooklyn and for his designs for many Lutheran churches, houses, breweries, and schools in the late nineteenth and early twentieth centuries, St. John's is his first known church design. St. John's church and rectory feature the varied textures, polychromatic masonry, and gothic arches typical of the High Victorian Gothic, but also feature the brick construction typical of German churches and institutions. The church's central tower and open, hall-church plan allowing for tall stained glass windows on its side elevations are hallmarks of the German Gothic style. Along with its parochial school, designed in a simple, compatible style in 1904 by architects Helmle, Huberty, and Hudswell, the buildings forming the German Evangelical Lutheran St. John's Church reflect the church's German heritage and commitment to the its Williamsburg congregation.

The Church is additionally locally significant under Criterion A in the area of ethnic history for both its congregation of German origin and descent that established the church in Williamsburg and its mid-twentieth century transformation into a predominantly African-American and Hispanic congregation involved in the civil rights and progressive movements. Williamsburg, Brooklyn began developing as a predominantly German community as a result of the influx of German immigrants to New York during the mid-nineteenth century. First established in 1843 in the former village of Williamsburgh, the congregation was able to raise funds on its own to build its first church in 1847. As the population of German immigrants in Williamsburg continued to expand over the next forty years, the need for German religious institutions and German-language services followed. The congregation constructed the current church, which could hold one thousand worshippers, in 1883. One of the most important Lutheran churches in the Eastern District of Brooklyn, the church offered services in German into the twentieth century, maintained a large German parochial school, and founded a mission church in Glendale, Queens. After the Glendale mission split from St. John's, the leaders of the Williamsburg congregation reached out to the surrounding community, which reflected new waves of immigration and settlement. During the second half of the twentieth century, St. John's was revitalized as a primarily African-American and Hispanic congregation. Under the leadership of Reverend Richard Neuhaus, who would become a prominent national leader, the congregation became known for its involvement in the civil rights, anti-war, and other progressive movements. Beginning with its origins as an institution serving immigrant Germans

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through its later history of adapting to continue to serve its neighborhood, the pattern of immigrant community integration contextualizes the German Evangelical Lutheran St. John's Church as one of many Williamsburg institutions that contributed to the integration of diverse ethnic and religious communities into New York City life.

The German Evangelical Lutheran St. John's Church complex meets Criterion Consideration A because its primary significance is its association with the history of its German and African-American congregations and for the architectural significance of the church and rectory as an example High Victorian Gothic design.

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

The neighborhood of Williamsburg within the borough of Brooklyn, Kings County, was originally part of the Dutch Town of Boswijk (later anglicized to "Bushwick"). The town's land was originally "purchased" from Carnarsie Native Americans in 1638 but was not officially chartered until 1660. The area was settled by Dutch, French, Scandinavian, and English farmers who grew tobacco and food using their own and slave labor.² In the nineteenth century, the Town of Bushwick went through a series of changes, with more development occurring on the land closest to the East River and New York City, now known as Williamsburg. Williamsburg was originally planned as a small residential settlement for Manhattanites in the early nineteenth century. In 1802, Richard Woodhull, a real estate speculator, hoped to develop Williamsburg into a residential oasis for people working in Manhattan and began ferry service from Williamsburg along the East River to Corlear's Hook in Manhattan in 1802. Eight years later, he purchased thirteen acres surrounding the ferry landing and named the area Williamsburgh (originally with an "h") after the site's original surveyor, Colonel Jonathan Williams.³ Woodhull's vision for Williamsburgh was not immediately successful, as interest in living there was not piqued until the Wallabout and Newtown Turnpike was completed in the early 1800s. The turnpike's construction resulted in increasing interest in working and living in Williamsburgh as the commute became easier between the coast and the interior. However, the poor timing caused Woodhull to fail financially in 1811.⁴

Although Woodhull's plan failed, the establishment of regularly scheduled steam ferry service by David Durham in the early 1800s sparked a rise in manufacturing and residential development. Due to these improvements in transportation, the area saw an increase in economic activity, first with a distillery that opened in 1819.⁵ The opening of the Erie Canal in 1825, which linked to the Erie Canal via the East River, enabled easy material transfer and delivery and

² City of New York, "History of Bushwick," <http://www.nyc.gov/html/bkncb4/html/about/history.shtml>.

³ Kenneth T. Jackson, *The Neighborhoods of Brooklyn* (New Haven, CT: Yale University Press, 2004), 207.

⁴ Brooklyn Public Library, "Williamsburg." <https://www.bklynlibrary.org/ourbrooklyn/williamsburg/>.

⁵ Jackson, *The Neighborhoods of Brooklyn*, 207.

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further boosted economic activity in Williamsburg.⁶ Settlement in the area followed these industries and grew with the demand for more workers. Industrial firms, such as Pfizer Pharmaceuticals, Astral Oil (later Standard Oil), Brooklyn Flint Glass (later Corning Ware), Havemeyer and Elder sugar refinery (later Amstar and Domino), D. Appleton & Company (the U.S. Publisher of *Alice and Wonderland* and Charles Darwin's *The Origin of Species*), were established in the area. Several breweries, docks, shipyards, mills and foundries also opened up along the waterfront.⁷ By 1827, Williamsburg was incorporated as a village. In 1835, the village incorporated a portion of the Town of Bushwick, which was populated mostly by Germans.⁸ This area is the easternmost part of Williamsburg, which includes the location of the German Evangelical Lutheran St. John's Church.

By 1852, Williamsburgh's population had grown to 31,000 and the community received a city charter.⁹ During this period, German and Irish immigration to the area increased; the German community settled in the eastern part of Williamsburgh, known as "Dutchtown," where "daily life followed the customs of a typical German village in the second half of the nineteenth century."¹⁰ In 1855, Williamsburgh was annexed by the city of Brooklyn; at this time, the "h" was dropped from the end of the name and the community became known as the neighborhood of Williamsburg within the Eastern District of Brooklyn. Following this annexation, wealthy German, Irish, and Austrian industrialists built mansions alongside working-class housing and public and commercial buildings. Among the major buildings erected in Williamsburg were the Williamsburgh Savings Bank (1875; NR Listed, 1980), the Kings County Savings Bank (1866; NR Listed, 1980), and Public School 71K (1889; NR Listed, 1982).¹¹ After the German Evangelical Lutheran St. John's Church was completed in 1883, several other prominent Lutheran churches were built in the Eastern District. Notable examples include St. Mark's Evangelical Lutheran Church (1890) and St. John's Evangelical Lutheran Church (1891; NR Listed, Greenpoint Historic District, 1983). The growth and success of industrial, commercial, and social establishments in Williamsburg and the Eastern District throughout the nineteenth century paved the way for the settlement of numerous immigrants of varied religious and ethnic backgrounds in the second half of the nineteenth and early twentieth centuries, including a substantial German Lutheran community.

Lutheranism in the United States has a long history associated with Dutch and English settlement; however, until the eighteenth and nineteenth centuries, Lutherans were not a significant part of North American society. Lutheranism is one of the oldest Protestant denominations, springing from the Reformation in the sixteenth century. It quickly spread throughout northern Europe, becoming the national church of Denmark, Sweden, and Norway. In

⁶ Marcia Reiss, *Williamsburg* (New York, NY: Brooklyn Historical Society, 2005), 7.

⁷ Brooklyn Public Library, "Williamsburg."

⁸ Eugene L. Armbruster, *Brooklyn's Eastern District* (New York, NY, 1942), 8-9.

⁹ Brooklyn Public Library, "Williamsburg."

¹⁰ Marcia Reiss, *Williamsburg* (New York, NY: Brooklyn Historical Society, 2005), 3.

¹¹ Jackson, *The Neighborhoods of Brooklyn*, 208.

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1621, early Dutch Lutherans obtained a plot of land for a church in Manhattan. After the British took over in 1661, Lutherans were able to worship more publicly; they constructed their first church on Broadway and Rector Street in 1671, holding services in Dutch and English. Although the establishment of this church made headway for the denomination, it was poorly funded due to its small, predominantly German community at a time when state and private funding usually fell towards the more established Reformed and Anglican churches. Lutheranism grew steadily in the mid-eighteenth and early nineteenth centuries as the Dutch and German communities grew.¹²

The rise of Lutheranism in the mid-nineteenth century directly coincided with a wave of one million German-speaking immigrants moving to the United States. A number of factors in Central Europe led to this mass immigration, including economic conditions and political revolutions. The thirty-nine independent German states, newly formed by the Congress of Vienna in 1814, faced difficulty in winning loyalties of old and new subjects, and the political disunity between the states created an exclusionary economic and social environment that led to migration to the United States leading up to the 1840s. The number of these immigrants greatly increased after 1842 when flooding and potato rot spread rapidly across Germany, shortly followed by revolutionary war in 1848. New York City became the home for a significant number of these German-speaking immigrants, creating the first great foreign-language-speaking community in the United States. Between 1845 and 1880, the German population grew from 33,000 to 350,000, consisting of a diverse group of mostly lower-middle class people that represented a number of different religious and political backgrounds. Most of these immigrants settled in Kleindeutschland (or "Little Germany") on the Lower East Side of Manhattan.¹³

During the second half of the nineteenth century, the influx of progressive German immigrants contributed to the secularity of New York City and caused religious and political differences within New York's German community. While many in Kleindeutschland held progressive religious and political views, German Lutherans tended to be more conservative. This prompted German Lutherans, both established and newly immigrated, move and establish parishes in Brooklyn and other outlying districts. By 1871, there were only 12 to 17,000 Lutherans in Manhattan, accounting for roughly four to six percent of the German population in New York City.¹⁴ The growth of the German population in Brooklyn during the second half of the nineteenth century resulted in the establishment of culturally German businesses and institutions, including breweries, beer halls, restaurants, singing societies, and German Lutheran and Catholic churches. Between 1880 and 1904, the number of breweries increased from 11 to 44. In addition, the general development of the neighborhood was bolstered by increased transportation infrastructure, including elevated train lines nearby on Myrtle Avenue and

¹² "German-Scandinavian: Factors in the Religious Life of Brooklyn," *Brooklyn Daily Eagle*, July 31, 1887.

¹³ Stanley Nadel, *Little Germany: Ethnicity, Religion, and Class in New York City, 1845-80* (University of Illinois Press, 1990), 13-26.

¹⁴ Stanley Nadel, *Little Germany*, 95-96.

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Broadway, which connected to Manhattan via the Brooklyn Bridge in the 1880s and, eventually, the Williamsburg Bridge trolleys in 1905, and the subway in 1908.¹⁵

The German Evangelical Lutheran St. John's Church formed during this period of mass German immigration and local infrastructure development and became an important center of the German community in Williamsburg. In 1843, the congregation began meeting in its reverend's home on Scholes Street, three blocks away from the current church. By 1844, the church had moved to a wooden building on the corner of Graham Avenue and Remson Street (now Maujer Street). Through funds raised by the congregation itself, it erected its first formal church on the corner of Graham Avenue and Ten Eyck Street in 1847.¹⁶ The associated parochial school opened a year later in 1848.¹⁷

Originally, the church accepted Lutheran and Reformed/Calvinist teachings, which incorporated different theologies centered around interpretation of scripture, the identity of Christ, and paths to salvation. However, under the pastorate of the Reverend Christian Weisel from 1853-1877, the church focused exclusively on Lutheran doctrine, causing the Unionist clergy, who preferred to promote both Lutheran and Reformed/Calvinist teaching, to separate from the congregation. In 1853, the first year of Weisel's pastorate, the congregation joined the Evangelical Lutheran Ministerium of New York, an association of regional congregations. Under his leadership, the congregation withdrew to instead join the German Evangelical Lutheran Synod of Missouri, Ohio, and Other States (Missouri Synod), a traditional, confessional Lutheran denomination which better suited the congregation's beliefs. The Missouri Synod is now the second-largest Lutheran denomination in the United States, in 1861. St. John's was the first Lutheran congregation on Long Island to join the Missouri Synod.¹⁸

By the time of Weisel's death in 1877, the congregation, which continued to be comprised of German immigrants or within the established German community, had outgrown its church on the corner of Graham Avenue and Ten Eyck Street. After years of saving funds, they made plans to erect a church to house approximately one thousand worshippers. Theobald M. Engelhardt, an important German architect who designed buildings throughout Brooklyn's Eastern District for the German community, was hired to design a new church building. After the building's completion in 1883, St John's would quickly become one of the most prominent Lutheran congregations in the Eastern District.

¹⁵ City of New York, "History of Bushwick."

¹⁶ Henry Reed Stiles, *The Civil, Political, Professional and Ecclesiastical History, and Commercial and Industrial Record of the County of Kings and the City of Brooklyn, N.Y. from 1683 to 1884*, v. 2 (New York, NY, 1884), 1083.

¹⁷ "Our History." Unpublished printed history. In the Collection of St. John's Evangelical Lutheran Church, Glendale, NY.

¹⁸ "The Lutheran Church of St. John the Evangelist," *1981 Atlantic District Diamond Jubilee History*, 1981. In the Collection of St. John's Evangelical Lutheran Church, Glendale, New York; Hugo William G. Hoffman, *The History of St. Paul's Evangelical Lutheran Church, Brooklyn, N.Y. from 1853-1903* (Brooklyn, NY: Wartburg Printing House, 1903), 21.

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Engelhardt was born in Brooklyn in 1851 and was the son of German immigrants, who came to the United States after the revolutions in the German-speaking states of Central Europe in the late 1840s. Educated at the Williamsburgh Turn Verein, he attended Brown's Business College and received a certificate in architectural drawing from Cooper Union. He started his architectural career working in the architectural office of his father, Phillip Engelhardt. Upon his father's retirement in 1877, Theobald began his own architectural firm. Engelhardt is known as a major architect for the German community in the late nineteenth and early twentieth centuries. His work in the Eastern District includes religious, social, commercial, and residential architecture, all featuring Gothic Revival, American Round-Arched, neo-Grec, Renaissance Revival, and Queen Anne styles.¹⁹ In addition to his extensive work, Engelhardt acted as a leader in the German community, serving on the board of the German Savings Bank of Brooklyn, one of the directors of the People's Bank, and a board member of the German Hospital. He also was the president of the Arion Society and Choir within a building he designed himself.²⁰ The German Evangelical Lutheran St. John's Church was designed relatively early in Engelhardt's career and is his first known church design. This set the stage for Engelhardt to design two more Lutheran churches: St. Mark's Evangelical Lutheran German Church and School (1890) in Bushwick and St. John's Evangelical Lutheran Church (1891; NR Listed, Greenpoint Historic District, 1983) in Greenpoint.

At St. John's Church in Williamsburg, Engelhardt cleverly blended the popular High Victorian Gothic style with German Gothic elements to create an easily adaptable, richly colored, and beautiful design. The High Victorian Style originated in England during the reign of Queen Victoria. John Ruskin's books *The Seven Lamps of Architecture* (1849) and *The Stones of Venice* (1851-53) heavily influenced the designs of High Victorian Gothic buildings. Ruskin argued that the Gothic style was inherently good due to the fact that the workers who built the buildings were Christian and built the buildings with both their hearts and their hands. Ruskin also influenced the style through his writings about nature's many colors and the contrasting nature of deep, dark, rich colors with light colors creating a polychromatic composition that resembled true beauty. The High Victorian Gothic style became popular in New York City and the United States after the Civil War and was easily adapted into an array of expressive forms with a wide variety of uses. Most notably, the style was used as an "urban minister," a strategy for congregations in cities to adapt a grand church style within dense urban environments, "contrasting machinelike splendor with existing squalor."²¹

In addition to the High Victorian Gothic, Engelhardt wove German Gothic elements into his church designs. German Gothic stems from the broader style of Gothic architecture,

¹⁹ New York City Landmarks Preservation Commission, "Doering-Bohack Designation Report," 2014. <http://s-media.nyc.gov/agencies/lpc/lp/2548.pdf>

²⁰ Susan Spellin, "Walkabout: Theobald M. Engelhardt, Architect," *Brownstoner*, <https://www.brownstoner.com/brooklyn-life/walkabout-theob/>.

²¹ George L. Hersey, *High Victorian Gothic: A Study in Associationism* (Baltimore, MD: Johns Hopkins University Press, 1972).

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originating in France. German Gothic churches in particular are known for a number of different design traits, including the single tower on the facade, hall-church form, brick construction, and wood-carving. The single tower on the facade was adapted from France, but German churches did not follow the French Gothic layout oriented towards the east. The single tower spread throughout southern Germany as a popular design feature. The hall-church form was inspired by the structural harmony and the regular flow of light. Instead of having the nave as the only strong vertical element of the cathedral, with one-story aisles with low rooflines, the hall-church extends the exterior walls upwards to feature large stained-glass windows and two-story aisles. This opens up the interior of the church to be brighter. Although not a textbook hall-church, St. John's utilizes this plan with the addition of a balcony. Windows span both the main and balcony levels and create a large, airy space for worship. Brick construction characterizes German Gothic churches, since stone was not widely available and brick was more convenient, especially in northern Germany, making its use a necessity. Finally, German woodcarving for altarpieces and other interior design elements became popular in the late fifteenth century. While the Renaissance was flourishing in Italy, German Late Gothic sculptors were carving wooden altarpieces and sculpture to add transcendental character to the interior of their Gothic churches.²² These elements of medieval German Gothic architecture would have been familiar to the German immigrants coming to the United States in the mid-nineteenth century, and the inclusion of these design elements into St. John's had visual impact on the German congregation as a reminder of their country of origin.

St. John's Church features classic elements of the High Victorian Gothic style, such as its contrasting colors and rich textures. Red brick and sandstone elements are organized in contrasting ways, most notably in the banded-arches, belt courses, and buttress caps. Rich texture is given to the corbeled brickwork along the cornices, while the stained-glass windows feature lancet, diamond, and rose tracings. The tower's three-sided clock gives the church more verticality, with a tall 165-foot steeple capping the tower. The High Victorian Gothic elements are gently integrated within German Gothic ideas. The church has a central tower, a common element of German Gothic churches, and features the hall-church form. Although not clearly visible from the street, five double-height stained-glass windows line each side elevation. Each side elevation window has banded arches similar to the front facade, with buttresses on either side of each window, giving the church three facades that are repetitive, contrasting, and richly textured.

The interior of the main church continues the High Victorian Gothic and German Gothic elements with an adapted version of the hall-church form, immaculate wood carving, and English-inspired design. The main hall is double height with a three-sided balcony supported by cluster columns with decorative floral capitals and deeply molded abaci. The columns support five Tudor-arch bays. The hall-church style windows extend to the main and balcony levels,

²² "German Gothic Art," *Encyclopedia of Art History*, <http://www.visual-arts-cork.com/history-of-art/german-gothic-art.htm#architecture>.

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bringing more light into the interior of the church. The Gothic wooden carved wainscoting, altarpiece, pulpit and pews complete the space. The result of combining English and German Gothic design creates a highly functional and beautiful space, able to support the growing Lutheran congregation. The architectural references to German churches provided the sense of identity to the largely German-speaking population attending the church, while the interior stained-glass and wooden sculpture pieces reflected their success as a prominent religious community in Brooklyn.

The church rectory, built a year after the main church, mimics the church through material contrasts and detail. Anchored by a thick sandstone band, the façade features three bays of windows with an entrance in the eastern bay. The first two levels of windows have sandstone keystones and impost blocks that reference the banded arches of the church, while the blind window on the half story is a miniature version of the banded arches on the main church. In addition, the rectory has similar corbeled brick and floral terra cotta blocks that run under the steep gable roof line. The rectory takes the High Victorian Gothic style and adapts it into a residence, using the same color-contrasting materials of brick and sandstone. The congruency of design with the main church visually relates the two buildings, bringing the grand style of High Victorian Gothic to a block of two to four story apartment houses.

Leadership in the church between 1880 and 1928 fell to a succession of grandfather-father-son pastors J.B., A.J. and Paul Beyer. Under their pastorates, the church became known as the "mother" to other Lutheran congregations in the area, including St. Paul's on Knickerbocker Avenue (Bushwick), St. Peter's on Hale Avenue (Cypress Hills), St. Matthew's (Carnarsie), and its own mission church—also called St. John's—in Glendale, Queens.²³ A *Brooklyn Daily Eagle* article from 1886 reported on two German Lutheran Synod Delegates preaching in the Eastern District, noting that "St. John's on Maujer" was one of the churches "filled to hear [the] two delegates preach," demonstrating its significance within the larger Lutheran in the region.²⁴ In 1888, evidence of the church's prominence in the neighborhood is exhibited further in the *Brooklyn Daily Eagle*. By that time, the church's social groups included the Orpheus Society, the Hospital Association, the Oldfolks' Home, Woman's Church Society, Girls' Church Society, Young Men's Church Society, and the Church Singing Society, which all helped to serve the mission of the church and build a cohesive community.²⁵ The opening of a new German English parochial school next to the church further solidified the presence of St. John's in Williamsburg. The school, which was established as an institution in 1848, is the oldest Lutheran parochial school on Long Island. After the congregation moved to their new church building, the parochial school operated from the former church for 20 years.²⁶ By the early twentieth century, the

²³ "German Gothic Art."

²⁴ "Lutheran Delegates Preach: Labor Troubles Form the Chief Topic of Their Sermons," *Brooklyn Daily Eagle*, July 26, 1886.

²⁵ "To Aid Pastors: Societies Doing Good Work in Some Local Churches," *Brooklyn Daily Eagle*, December 12, 1888.

²⁶ Hoffman, *History of St. Paul's*, 21.

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congregation was able to allocate the funds to build a new school building on their Maujer Street property. The new building, completed in 1904, allowed for 112 students in all grades. As a parochial school, students were educated with Lutheran values, continuing the tradition of Lutheran faith in Brooklyn through future generations.

The new school's architect was the Brooklyn-based firm, Helmle, Huberty & Hudswell. Helmle, Huberty & Hudswell's partners were Frank J. Helmle (1869-1939), Ulrich J. Huberty (1876-1910), and William H. Hudswell Jr., who were all prominent architects already working in New York. Helmle, educated at Cooper Union and the School of Fine Arts of the Brooklyn Museum, worked in the McKim, Mead & White office in the mid-1890s, until starting his own firm in Williamsburg with Ephraim Johnson. Huberty was the head draughtsman in the office of Brooklyn architect Frank Freeman until 1897, when he began his own practice, and Hudswell had worked as an architect in the Fort Greene neighborhood before joining Helmle and Huberty in 1902. Hudswell left the partnership in 1906 and Huberty died in 1910. The firm designed many prominent Brooklyn and Manhattan buildings, including the Williamsburgh Trust Company (1905-06), the Greenpoint Savings Bank (1908; NR listed, Greenpoint Historic District, 1983), the Winthrop Park Shelter Pavilion in Greenpoint (1910; NR listed, 1980), the Hotel Bossert (1913; NR Listed, Brooklyn Heights Historic District, 1966), and several structures within Prospect Park, including the boat house (1904; NR listed, 1972). In addition, the firm designed the Roman Catholic churches of St. Barbara's in Bushwick and St. Gregory's in Crown Heights. The school building's utilitarian design differs from the main church and rectory; however, this reflects the changing preferences and needs of the congregation at the beginning of the twentieth century. The expanding school founded in 1848 needed more room for the increasing number of students, and this design accommodates an efficient use of the lot, while not overpowering the High Victorian Gothic style of the main church and rectory.

In the twentieth century, St. John's went through a series of social changes reflecting larger demographic changes within Brooklyn. While these changes were significant, they had little effect on the church's presence and importance in the neighborhood. During the first quarter of the twentieth century, a greater variety of immigrants began moving to Williamsburg, including Italians, Jewish immigrants, and later, Puerto Ricans. In addition, thousands of African-Americans moved into Brooklyn as part of the Great Migration. Around this time, the congregation stopped keeping its records and holding its services predominantly in German. As the neighborhood around St. John's began to change demographically and linguistically and continued to urbanize, many of the families of German descent attending St. John's moved to Glendale, Queens during the 1920s. This prompted the creation of a mission church in 1926 that would continue to serve under the same leadership as St. John's, Williamsburg. The Reverend H.C. Wolk, who served from 1928-1944, led the congregation through the difficult periods of the

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Great Depression and World War II, ultimately closing the parochial school in 1937 due to financial issues.²⁷

In 1953, the Queens and Brooklyn St. John's churches split, leaving the Reverend Richard Klopff the pastor for the Williamsburg church. Under Klopff, the church increased its outreach to the neighborhood, integrating black and Hispanic members into the congregation. He also introduced Anglo-Catholic liturgical traditions, which Klopff considered to be more closely aligned with the earliest Lutheran clergy in Germany. The Reverend Samuel Hoard was the first black clergyman to serve at the church as an assistant from 1958-1960. In 1961, the Reverend Richard Neuhaus began leading the congregation. He introduced an ecumenical ministry that emphasized social-action in the black Civil Rights and Anti-War movements. In 1964, the *New York Times* reported that the congregation from St. John's joined neighborhood Roman Catholics in a mixed-race celebration in a neighborhood playground for the Civil Rights Act of 1964.²⁸ Two years later, Neuhaus teamed up with Catholic and Jewish clergy to stage a protest fast against the United States Military bombing of North Vietnam. One hundred and fifty men and women gathered at the Community Church on Park Avenue and 35th Street in Manhattan to hear Neuhaus, the Reverend Daniel Berigan, an associate editor of *Jesuit Missions Magazine*, and Rabbi Abraham J. Heschel of the Jewish Theological Seminary speak about the "madness in the [United States'] determination for a military victory" and called for negotiations with all parties, including the Vietcong.²⁹ Additionally, the school reopened in 1965 as an alternative for poor public school education in the community.³⁰ During his years as pastor of St. John's, Neuhaus gained national prominence as a writer, speaker, and leader. Reverend John Heinemeier joined as an assistant pastor in 1967, allowing Neuhaus to participate in more national movements and forums. Heinemeier became the leader of the parish in 1968. Heinemeier continued his predecessor's progressive work and began offering the first Spanish-language services at the church.³¹

The church formerly known as the German Evangelical Lutheran St. John's Church has continued to serve the neighborhood community for almost 175 years, while undergoing few restoration efforts and maintaining much of its historic integrity. Throughout the end of the twentieth century and into the twenty-first century, St. John's continued the neighborhood social engagement started by Neuhaus in the 1960s, with inclusion of the black community into the congregation and the establishment of a Spanish ministry. In 1978, the congregation received its first black pastor, Reverend Nathaniel Richmond. More recently, St. John's partnered with The Momentum Project to aid people in New York City with HIV. In 2012, the school closed; however, it has been adaptively reused with the immersive dance company Third Rail Projects to

²⁷ "The Lutheran Church of St. John the Evangelist," *1981 Atlantic District Diamond Jubilee History*.

²⁸ Paul L. By, "2 Brooklyn Churches Give Thanks for Rights Bill," *New York Times*, July 13, 1964.

²⁹ "3 Clergyman Here Begin Protest Fast," *New York Times*, July 4, 1966.

³⁰ "The Lutheran Church of St. John the Evangelist," *1981 Atlantic District diamond jubilee history*, 1981.

³¹ Randy Boyagoda, *Richard John Neuhaus: A Life in the Public Square* (New York: Crown Publishing Group, 2015), chapters 9-10.

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make it the home of "Then She Fell," a national, award-winning theater production that makes use of the entire building as a performance space.³² In 1977, the church suffered fire damage in the southwestern portion of the church; however, in 1979, a major renovation project was completed to repair the damaged part of the church. Decades later in 2009, the church replaced its slate shingle roof and plastered and painted the main sanctuary. The minimal damage to the historic material allows St. John's to continue to be a prominent visual remnant of the past within Williamsburg's built environment. The German Evangelical Lutheran St. John's Church remains remarkable for its architecture as well as its significant history reflecting both the original pattern of German settlement and development in Williamsburg and the institution's successful evolution during the mid-twentieth century to serve the changing, predominantly African-American neighborhood.

³² Jonathan Priest, former pastor of St. John the Evangelist Lutheran Church, Williamsburg, Brooklyn. Email to author, April 18, 2018.

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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 .28 acres

Use either the UTM system or latitude/longitude coordinates

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

1. Zone: 18 Easting: 589305 Northing: 4507238

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

The boundary for this nomination is shown as a heavy black line on the accompanying map.

Boundary Justification (Explain why the boundaries were selected.)

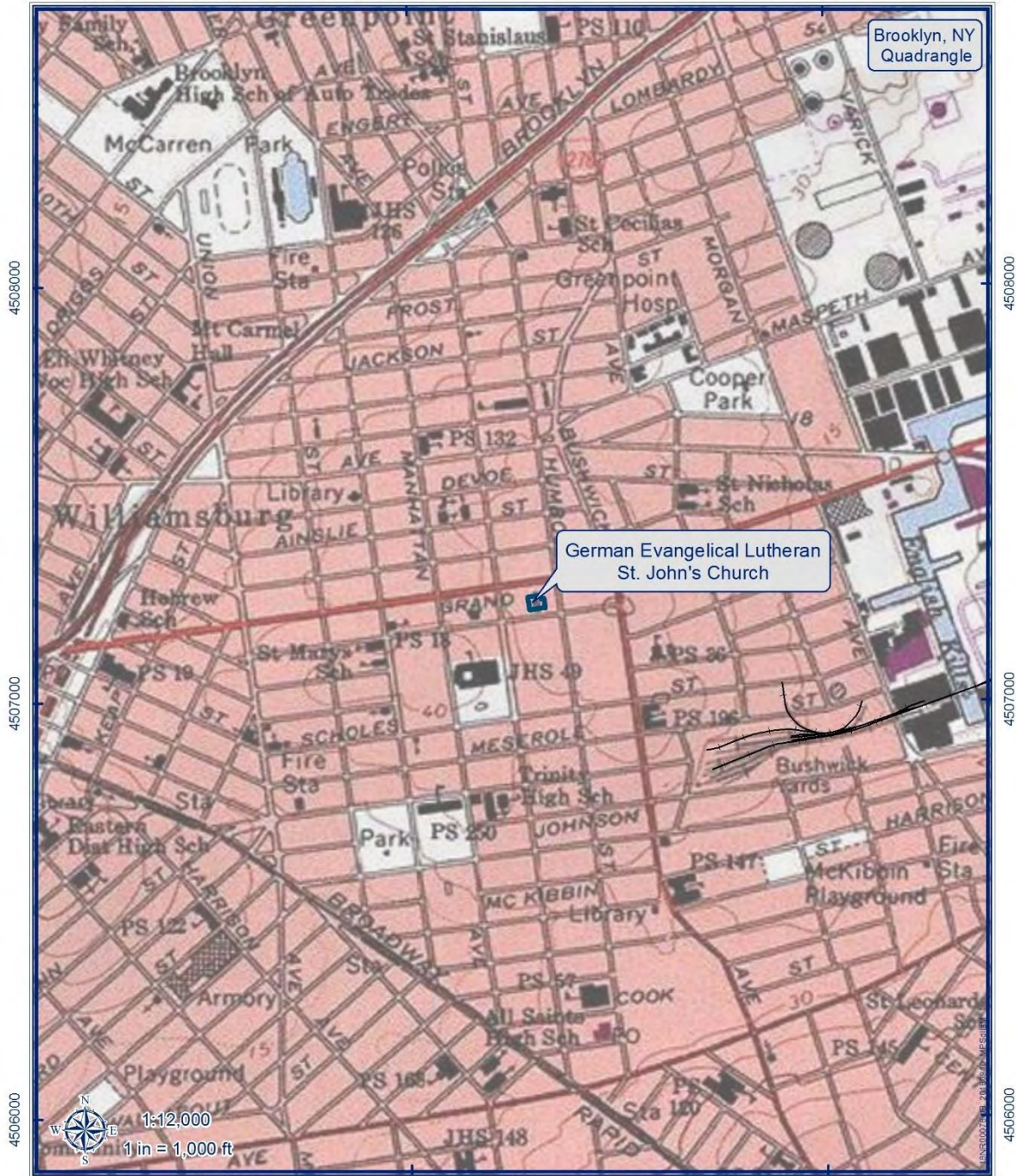
The boundary incorporates the parcels historically associated with the German Evangelical Lutheran Church.

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German Evangelical Lutheran
St. John's Church

195 Maujer Street
Brooklyn, NY 11206



Coordinate System: NAD 1983 UTM Zone 18N
Projection: Transverse Mercator
Datum: North American 1983
Units: Meter



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Evangelical
Lutheran St.
John's Church



Parks, Recreation
and Historic Preservation

German Evangelical Lutheran St. John's Church
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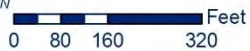
German Evangelical Lutheran
St. John's Church

195 Maujer Street
Brooklyn, NY 11206



589000

Coordinate System: NAD 1983 UTM Zone 18N
Projection: Transverse Mercator
Datum: North American 1983
Units: Meter



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Evangelical
Lutheran St.
John's Church



Parks, Recreation
and Historic Preservation

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date: _____

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: German Evangelical Lutheran St. John's Church

City or Vicinity: New York

County: Kings State: New York

Photographer: Ethan Boote

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

NY_Kings Co_German Evangelical Lutheran St. John's Church_0001

The whole site, including from left to right: the former school, main church, and rectory. Photographed from the south side of Maujer St facing north. Date Photographed: January 24, 2018

NY_Kings Co_German Evangelical Lutheran St. John's Church_0002

The former school building. Photographed from south side of Maujer St facing north. Date Photographed: April 28, 2018

NY_Kings Co_German Evangelical Lutheran St. John's Church_0003

The main church. Photographed from south side of Maujer St facing north. Date Photographed: April 28, 2018

NY_Kings Co_German Evangelical Lutheran St. John's Church_0004

The rectory. Photographed from south side of Maujer St facing north. Date Photographed: April 28, 2018

NY_Kings Co_German Evangelical Lutheran St. John's Church_0005

Looking upwards from the southwest corner of the church. Date Photographed: January 24, 2018

NY_Kings Co_German Evangelical Lutheran St. John's Church_0006

View west on Maujer St. Date Photographed: January 24, 2018

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NY_Kings Co_German Evangelical Lutheran St. John's Church_0007
View east on Maujer St. Date Photographed: January 24, 2018

NY_Kings Co_German Evangelical Lutheran St. John's Church_0008

View upwards on west façade of Main church. Camera facing east. Date Photographed:
March 22, 2018

NY_Kings Co_German Evangelical Lutheran St. John's Church_0009
View of northwestern corner of church. Camera facing east. Date Photographed: March 22,
2018

NY_Kings Co_German Evangelical Lutheran St. John's Church_0010
View of western façade of main church, and eastern façade of the former school. Camera
facing south. Date Photographed: March 22, 2018

NY_Kings Co_German Evangelical Lutheran St. John's Church_0011
North façade of former school. Camera facing south. Date Photographed: March 22, 2018

NY_Kings Co_German Evangelical Lutheran St. John's Church_0012
West façade of the rectory. Camera facing east. Date Photographed: March 22, 2018

NY_Kings Co_German Evangelical Lutheran St. John's Church_0013
West façade of the rectory. Camera facing east. Date Photographed: March 22, 2018

NY_Kings Co_German Evangelical Lutheran St. John's Church_0014
Main church central part of the narthex, viewing west to the western stair hall. Date
Photographed: February 5, 2018

NY_Kings Co_German Evangelical Lutheran St. John's Church_0015
Main church western stair hall view east into the central and eastern stair halls. Date
Photographed: February 5, 2018

NY_Kings Co_German Evangelical Lutheran St. John's Church_0016
Main church eastern stair hall from the balcony level. View east. Date Photographed:
February 5, 2018

NY_Kings Co_German Evangelical Lutheran St. John's Church_0017
Main church sanctuary view from the balcony north. Date Photographed: February 5, 2018

NY_Kings Co_German Evangelical Lutheran St. John's Church_0018
Main church sanctuary view from the balcony southwest. Date Photographed: February 5,
2018

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NY_Kings Co_German Evangelical Lutheran St. John's Church_0019
Main church sanctuary view from the main level south to the narthex. Date Photographed:
February 5, 2018

NY_Kings Co_German Evangelical Lutheran St. John's Church_0020
Main church sanctuary altar and pulpit, view north on the main level. Date Photographed:
February 5, 2018

NY_Kings Co_German Evangelical Lutheran St. John's Church_0021
Rectory entrance stair hall, view north. Date Photographed: April 28, 2018

NY_Kings Co_German Evangelical Lutheran St. John's Church_0022
Rectory entrance stair hall view of ceiling medallion, view north. Date Photographed: April
28, 2018

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.).

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195

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Red Arrow





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Landmarks Preservation
Commission

REC'd
DEC 3, 2018

Kate Lemos McHale
Director of Research

November 27, 2018

1 Centre Street
9th Floor North
New York, NY 10007

212 669 7902 tel
212 669 7797 fax

R. Daniel Mackay
Deputy Commissioner for Historic Preservation
Deputy State Historic Preservation Officer
New York State Office of Parks, Recreation and Historic Preservation
P.O. Box 189
Waterford, NY 12188-0189

Re: German Evangelical Lutheran St. John's Church, 195 Maujer Street,
Brooklyn [Block 2789, Lots 29 and 30]

Dear Deputy Commissioner Mackay:

I am writing on behalf of Chair Sarah Carroll in response to your request for comment on the eligibility of the German Evangelical Lutheran St. John's Church, located at 195 Maujer Street in Brooklyn, for the State and National Registers of Historic Places.

The agency has reviewed the materials you submitted and has determined that the German Evangelical Lutheran St. John's Church appears to meet the criteria for inclusion on the State and National Registers of Historic Places. Therefore, based on this review, the Commission supports the nomination of the German Evangelical Lutheran St. John's Church. Thank you.

Sincerely,

Kate Lemos McHale
klemosmchale@lpc.nyc.gov



**Parks, Recreation
and Historic Preservation**

ANDREW M. CUOMO
Governor

ROSE HARVEY
Commissioner



10 December 2018

Alexis Abernathy
National Park Service
National Register of Historic Places

Mail Stop 7228

1849 C Street NW
Washington DC 20240

Re: National Register Nomination

Dear Ms. Abernathy:

I am pleased to submit the following five nominations, all on disc, to be considered for listing by the Keeper of the National Register:

St. Anthony Convent and School, Onondaga County
Triboro Hospital for Tuberculosis, Queens County
Yates House, Schenectady County
Glenwood Cemetery, Cortland County
German Evangelical Church of St. John's, Kings County

Please feel free to call me at 518.268.2165 if you have any questions.

Sincerely:

Kathleen LaFrank
National Register Coordinator
New York State Historic Preservation Office