

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

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RECEIVED JUL 14 1978
DATE ENTERED DEC 14 1978

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

SEE INSTRUCTIONS IN HOW TO COMPLETE NATIONAL REGISTER FORMS
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC
Concordia German Evangelical Church and Rectory
AND/OR COMMON
Concordia United Church of Christ and Rectory

2 LOCATION

STREET & NUMBER
Southeast corner of 20th & G Streets, N.W.
CITY, TOWN
Washington
STATE
District of Columbia
VICINITY OF
Walter E. Fauntroy, Congressman
CODE
11
COUNTY
COUNTY
CODE
001

3 CLASSIFICATION

CATEGORY	OWNERSHIP	STATUS	PRESENT USE
<input type="checkbox"/> DISTRICT	<input type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE
<input checked="" type="checkbox"/> BUILDING(S)	<input checked="" type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input type="checkbox"/> COMMERCIAL
<input type="checkbox"/> STRUCTURE	<input type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input type="checkbox"/> EDUCATIONAL
<input type="checkbox"/> SITE	PUBLIC ACQUISITION	ACCESSIBLE	<input type="checkbox"/> ENTERTAINMENT
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input checked="" type="checkbox"/> YES: RESTRICTED	<input type="checkbox"/> GOVERNMENT
	<input type="checkbox"/> BEING CONSIDERED	<input type="checkbox"/> YES: UNRESTRICTED	<input type="checkbox"/> INDUSTRIAL
		<input type="checkbox"/> NO	<input type="checkbox"/> MILITARY
			<input type="checkbox"/> MUSEUM
			<input type="checkbox"/> PARK
			<input type="checkbox"/> PRIVATE RESIDENCE
			<input checked="" type="checkbox"/> RELIGIOUS
			<input type="checkbox"/> SCIENTIFIC
			<input type="checkbox"/> TRANSPORTATION
			<input type="checkbox"/> OTHER:

4 OWNER OF PROPERTY

NAME
Concordia United Church of Christ
STREET & NUMBER
1920 G Street, N.W.
CITY, TOWN
Washington
STATE
District of Columbia

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE,
REGISTRY OF DEEDS, ETC.
Recorder of Deeds
STREET & NUMBER
6th & D Streets, N.W.
CITY, TOWN
Washington,
STATE
D.C.

6 REPRESENTATION IN EXISTING SURVEYS

TITLE
District of Columbia Inventory of Historic Sites
DATE
August 11, 1977
DEPOSITORY FOR
SURVEY RECORDS
DC/NCPC Historic Preservation Office
CITY, TOWN
Washington,
STATE
District of Columbia

7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input checked="" type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input checked="" type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The Concordia United Church of Christ and Rectory, which stands on the southeast corner of 20th and G Streets, N.W., represent two aspects of this city's most dominant architectural style--the Victorian style. The church, one of the finest Victorian eclectic churches still standing in Washington, represents the more elaborate element of local architecture of the 1880's and 1890's. The Rectory, with its simple facade, serves to enhance the church, and is typical of much of the domestic architecture built during the boom years after the Civil War. Both the two structures and the surrounding area are dominated by the imposing square tower of the church, which serves as an anchor to the corner and a focal point for the landmark buildings in the surrounding blocks.

The Concordia United Church of Christ, originally known as the Concordian Lutheran Evangelical Church, and the Rectory stand on the southeast corner of 20th and G Streets, N.W. The church is the second church on this site. By the time this German congregation celebrated its 50th anniversary in 1883, it had grown in size sufficiently to require expanded facilities--a larger church and a rectory for the minister. The Rectory was built in 1885. In 1891 the building committee decided to proceed with construction of the new church. The committee chose the plans of local architects Paul Schulze and Albert Goenner. The interior work was carried out by Nikolaus Eckhardt and the builder/contractor was Henry Klinge. The estimated cost of construction, which began in August, 1891, was \$25,000. The new church was completed the following spring and dedicated May 15, 1892.

The church is an excellent example of local eclectic Victorian church design. The details of the design are essentially Gothic. The building is approximately 46½ feet wide and 86 feet long. The pressed brick of the visible facades was laid in common bond and gaged brick was used for the decorative elements of the facades. The cornice is brick, with decorative iron finials, and the roof is slate. The asymmetrical massing and facade, along with the bold square corner tower, make the church the dominant structure in the area.

The four-story and basement tower on the northwest corner of the building is the most prominent and impressive feature of the church. The massive structure relates to both the front and side of the building. The basement and first three floors of the tower are defined by stylized buttresses, two on each side, which turn into pilasters above the first floor. The treatment of the buttresses and pilasters differs on each floor--they project and are capped by pediments at the first floor, are similar to pilasters on the second floor, and are chamfered at the third floor. The fourth floor is set back and the corners sharply chamfered. The articulation of the wall surfaces becomes more elaborate as the tower rises. Patterned brickwork, corbelling, and horizontal divisions in the tower create textured, multi-plane facades.

(Continued on Form 10-300a)

8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW				
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input checked="" type="checkbox"/> RELIGION	
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE	
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE	
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN	
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER	
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION	
<input type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input checked="" type="checkbox"/> OTHER (SPECIFY)	Local History
		<input type="checkbox"/> INVENTION			

SPECIFIC DATES Concordia United Church of Christ 1891-2, Rectory 1885 BUILDER/ARCHITECT Paul Schulze and Albert Goenner Rectory-architect unknown

STATEMENT OF SIGNIFICANCE

The Joint Committee on Landmarks has designated the Concordia United Church of Christ and Rectory a Category II Landmark of importance which contributes significantly to the cultural heritage and visual beauty of the District of Columbia.

The Concordia United Church of Christ, located on the southeast corner of 20th and G Streets, N.W., and the church Rectory, at 1920 G Street, N.W., are significant both historically and architecturally. The two buildings stand on a site that was in continuous ownership of the German congregation that built them since the late eighteenth century, when the area was known as Funkstown or Hamburg, an early settlement which predated the founding of the Federal City. The church is a fine example of late-nineteenth century eclectic Victorian church design. The handsome structure, designed by Washington architects Paul Schulze and Albert Goenner, and the Rectory next door are dominated by the massive corner tower of the church. This tower not only dominates and anchors the corner but it also serves as a focal point for the other landmark buildings in the area.*

The Concordia United Church of Christ and Rectory, built by the congregation of the Concordia German Evangelical Church, and the institutions associated with them were important elements in the lives of Germans living in Washington during the nineteenth and early twentieth centuries. The original church on this site, the predecessor of the present church, was built in 1833. It was the first German church in the District of Columbia. Indeed, it was the only German church in Washington until 1846, when a faction of the congregation broke away to form an English-speaking church. The present church was built in 1891-92. The elaborate facade, with its corbelled brickwork, is dominated by the four-story corner tower. The Rectory, built in 1885, is a simple 2-story 3-bay house that complements the church and provides a sharp contrast to that more ornate structure. It is representative of one of the dominant forms of residential architecture popular in this city during the 1880's.

*The Alexander Ray House, the Lenthall Houses, and the Oscar Underwood House (NHL).

(Continued on Form No. 10-300a)

9 MAJOR BIBLIOGRAPHICAL REFERENCES

See attached list

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY approximately .27 acres

UTM REFERENCES

A 18 322660 4307230
 ZONE EASTING NORTHING

C

B
 ZONE EASTING NORTHING

D

VERBAL BOUNDARY DESCRIPTION

The Concordia United Church of Christ and Rectory occupy Lot 17 of Square 121. Lot 17 is approximately 95.85 x 121.21 feet, or 11,618 sq. feet.

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
N.A.			
STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

NAME / TITLE

Anne H. Helwig, Architectural Historian

ORGANIZATION

Joint DC/NCPC Historic Preservation Office

DATE

June 1978

STREET & NUMBER

1325 G Street, N.W.

TELEPHONE

724-1791

CITY OR TOWN

Washington,

STATE

D.C.

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL

STATE X

LOCAL

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

[Signature] 7-12 78

TITLE Director, Department of Housing and Community Development

DATE

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

[Signature]
DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

DATE 12/13/78
KEEPER OF THE NATIONAL REGISTER

ATTEST:

DATE Dec. 13, 1978

[Signature]
KEEPER OF THE NATIONAL REGISTER

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The fenestration is predominantly Romanesque--either single or paired round-arched windows. The basement and second floor windows, however, are rectangular. The variation of window type and the frequency with which openings punctuate the walls eliminates the possibility of the tower appearing ponderous and heavy, without destroying its monumentality. The arched windows are set in recessed arches. The rectangular windows are topped by lintels. The glazing in all the windows is diamond-paned stained-glass. The openings in the fourth floor are filled with louvered wood panels.

Horizontal stringcourses delineate each floor. A band of corbelled brick runs around the tower at the third floor. The crowning cornice is distinguished by blind openings in the brick that angle down to the facade at the point from which the arch springs. A hemisphere and rectangle of molded brick are visible within the space of the arch. The hexagonal slate roof is capped by an ornamental iron finial.

The front facade of the church is made up of the tower, a major entrance bay, and a small bay on the east side of the facade. Both the center and east bay are highly articulated and contained under an elaborate stepped parapet gable. The side of each step is capped with a small pediment. The gable, which terminates in a gablet decorated with Gothic floral carving, is surmounted with an ornamental iron finial. The sides of the gablet are treated with pediments similar to those on the sides of the steps. At the east end of the parapet, the buttress on the facade extends up beyond the cornice and is capped with a peaked roof and an iron finial.

The eastern bay of the front facade is defined by a pair of stylized buttresses and contains three windows in a vertical row. The basement window is rectangular and the upper two are Romanesque. The two round-headed windows are set in recessed openings and surrounded by brick arches. A recessed panel, similar to those on the tower, occupies the space in the arch under the window.

The center bay of the facade is the most elaborate section of the Concordia United Church of Christ. The entrance and the steps to the door (the church has a raised first floor) project out from the facade about 15 feet. A pair of windows flank the entrance pavilion. The T-shaped steps are stone with an iron railing. Two lamps rise from the railing at the base of the steps. Access into the basement of the church is from an entrance under the steps. The front entrance pavilion repeats, more elaborately, the gablet in the parapet gable. The doors and tympanum, which contains Gothic floral decoration, occupy a place corresponding to the blank arch in the gablet. More floral carving fills the space above the

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tympanum. Here, instead of the iron finial which caps the gablet in the parapet gable, a smaller stone gablet caps the roof. Above the entrance, set in a brick arch, is a large tripartite stained-glass window. A band of molded brick runs from the impost block level across the bay and meets a similar band on the tower. A quatrafoil ventilator surrounded by a circle of bricks pierces the facade above the impressive window.

The same design vocabulary, including the stylized buttresses and corbelled cornice, was used on the 20th Street side of the church. The original building was six bays long; the three back bays were built in 1899 and reconstructed, after the excavation of the basement, in 1932, when an education wing was added to the church. The tower, which relates to both the front and side of the church, forms the first bay of the 20th Street facade. The fenestration, in vertical rows, reflects the basement, nave, and gallery levels of the interior. The basement windows are paired rectangular windows of clear glass (all the other windows in the church are stained-glass) set in arched openings. Elaborate stylized brick arches cap each opening. The windows on the upper floors of each bay are contained within a single recessed arch. The windows on the first floor are paired rectangular windows. The center area of the large arch is occupied by recessed panels and horizontal divisions. The second floor windows contain two arched windows topped by a round window, all within a single wooden frame.

The projecting bay at the center of the 20th Street side of the church echoes the center bay on the front facade. The stepped parapet gable is the same and the large stained-glass window is similar. The ventilator is round, however, and there is no door in this bay. The windows on the first floor and in the basement are the same as the other windows on this side of the church. The windows in the sides of the projecting bay are similar to, but smaller than, the rest of the fenestration on this side of the church.

The 20th Street facade of the rear addition was built to match the appearance of the original church. The projecting entrance has a pointed-arched parapet which is echoed by the shape of the door and the windows above it. The casement windows are glazed with diamond-paned stained-glass.

A small cupola at the ridge of the roof, about two-thirds of the way back from the front parapet, is most clearly visible from the 20th Street side of the church.

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The interior of the Concordia United Church of Christ remains much as it did when the church was first built. The double doors open into a narthex, from which two doors lead into the side aisles of the nave and another opens into stairs in the tower which lead to the gallery. The nave of the church is seven bays long, with each bay delineated by a cast iron column which supports the gallery. The gallery is horseshoe-shaped and extends out to the side aisles for five bays. On the eastern side of the church the gallery extends, at a reduced width, to the front of the nave, where stairs descend to the first floor. Open truss-work supports to ceiling. The organ occupies much of the gallery on either side of the large stained-glass window. The stained-glass windows are Italian and date from the time of the construction of the church. The large window in the front facade and the one to the east are somewhat different in appearance and may date from a later time. All the windows have been recently repaired and brought back to their original appearance.

Although modern light fixtures have been installed on the underside of the gallery most of the interior retains its German, somewhat Baroque appearance. The area around the altar is the only place where unfortunate modernization has occurred. Originally, the space within the large applied arch on the wall behind the altar was painted with an elaborate pattern. A heavy wooden cross was attached to the wall at the center of the arch and paintings adorned the walls on either side of the arch. In the 1950's the painted wall within the arch was covered over, the cross removed, and the paintings taken down. The arch itself now appears less elaborate and a plain modern cross has replaced the original. The effect is to lessen the impact of the altar area and to separate it from the rest of the church. Other modernizations have occurred in the basement and education wing of the church, to make the building practical for contemporary uses, but these changes do not detract from the character of the building.

A narrow alley with an iron gate separates the Concordia United Church of Christ from the Rectory at 1920 G Street, N.W. While the church is akin to the Gothic style and spirit, the Rectory is reminiscent, in form and detail, of an Italianate house. The Rectory was built in 1885 as the first step toward the expanded facilities that were necessary by the time of the congregation's 50th anniversary. The two-story, three-bay brick house is approximately 21 feet wide and 33 feet long, with a 17-foot back building. The roof is flat and covered with tin. The front facade is pressed brick, laid in common brick.

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The house has a high sandstone water table and an elevated first floor. The most elaborate feature of this dignified facade is the corbelled brick cornice, which is perhaps a brick interpretation of a wooden Italianate cornice. Seventeen eight-course brick brackets "support" the cornice, which spans the facade between two heavy end brackets of corbelled brick. These end brackets are decorated with panels of ornamental terra cotta. A band of alternating circle and diamond pattern terra cotta panels runs between the end brackets under the corbelling.

With the exception of the cornice, the facade of the Rectory is relatively simple. A stringcourse runs across the front of the house between the sills of the second-story windows. The five front windows are tall and narrow and simply treated. The tops of the one-over-one windows are arched and the frames fit into arched openings. However, the upper panes appear rectangular in shape because of a piece of trim inserted over the top of the window. Brick and stone rectangular arches with prominent keystones surround the upper third of the windows. A similar arch surrounds the door in the eastern bay of the front facade. The double wooden doors, which lead to an entrance foyer, are capped by a glazed transom. Although the original iron steps have been replaced by stone and metal steps, the iron railing is still intact. Access into the basement of the house is obtained through a door under these steps.

A variety of windows punctuate the rear of the house on the east side. Some appear original, others are contemporary. Two windows, one on each floor, pierce the west wall of the house about halfway to the back of the house.

Both the Concordia United Church of Christ and the Rectory are still being used as originally intended and appear essentially as they did when they were first built. The two buildings have been maintained throughout the years and stand, recently painted, in good repair. The Rectory, a handsome, if modest, structure, complements and enhances the elaborate facade of the Concordia United Church of Christ, which dominates the surrounding area and is a neighborhood landmark.

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The site on which the church and rectory stand is in an area of Washington originally known as Hamburg or Funkstown. Before the Federal City was laid out Jacob Funk, a German immigrant, founded a small village that bore his name of approximately thirty acres, bounded by what are today 18th, 24th, and H Streets, N.W., and the Potomac River. In 1768 Funk subdivided the village and sold lots. As an incentive to development and growth in the area, Funk sold a lot to the German Lutherans and one to the German Reformed Church. The latter site, numbered 183 in the Hamburg plan, is the lot on the southeast corner of 20th and G Streets--the present site of the Concordia United Church of Christ and the Rectory.

In January 1833, a group of German settlers decided to found a German church both to satisfy the religious needs of their community and to serve as an entity around which the community could unite. An independent German congregation was formed and the 68 founding members appointed a minister. Before the church was built services were held in the Meeting Hall. In July, 1833, the congregation decided to proceed with plans to erect a church on lot 183, at the corner of 20th and G Streets, N.W. This structure was demolished to make way for the new church, which was built in the early 1890's.

Jacob Funk's intention that a German church be erected to serve the local German community was implemented by this congregation. For many years the church served as the center of religious and social activity for Washington's German population. Although this population was small in size, it played a major role in the business and artistic community in the city. Some of the city's Teutonic residents lived and worked in Foggy Bottom, as Hamburg and the area of the city to the west became known. Although Foggy Bottom developed primarily as a non-German residential area, the church itself was a pivotal structure in the developing, expanding neighborhood. Even today the tower dominates the area, which was considered a prime residential neighborhood in the 19th century. Blocks of rowhouses and townhouses were built in the area. The buildings that still stand on the block where the church stands, the Alexander Ray House and the Lenthall Houses, are both listed in Category II of the District of Columbia's Inventory of Historic Sites. The neighborhood reflected the growing affluence and sophistication of the city. Wealthy businessmen, military officers, and government officials resided in the houses that once lined G Street east of the church and the surrounding blocks. Among the area residents were Lewis Cass, Secretary of War under Andrew Jackson, Brigadier General Adolphus Greeley, Bertha Noyes, a prominent local artist and founder of the Arts Club of Washington, senators, and members of Washington's Elite List.

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Throughout the nineteenth century the congregation of the Concordia German Evangelical Church continued to grow in size and wealth. By the time the congregation celebrated its 50th anniversary, it had outgrown its facilities, and a new parsonage was needed for the minister and his family. The congregation decided to proceed with plans for expansion. In 1885 a new parsonage--the Rectory--was constructed for \$4,900. The two-story, three-bay brick house is a handsome, if modest structure. The highly articulated corbelled cornice is typical of Washington's domestic architecture of the period.

In March, 1891, the congregation decided to proceed with the construction of a new, larger church. A building committee was appointed and, after careful review of a number of plans, they chose the drawings of local architects Paul Schulze and Albert Goenner. Henry Klinge was the contractor and builder, and Nikolaus Eckhardt was chosen to do the interior of the church. Money for the new building was obtained by a number of means, including church bazaars and the sale of shares to members of the congregation. The cornerstone was laid August 23, 1891 and construction was completed the following spring. Dedication services were held on May 15, 1892.

Schulze and Goenner, the architects of the church, designed many buildings together in the early 1890's, including houses, commercial structures, and a warehouse. Both men also worked individually and with other architects. Schulze worked in partnership with Adolph Cluss for a number of years. The firm designed many government buildings, including the National Museum and the Arts and Industries Building of the Smithsonian Institution. Schulze also designed a Music Hall for Christian Heurich and, when he was working in New York, the old Crystal Palace on 42nd Street.

The Concordia United Church of Christ and the Rectory are excellent examples of Victorian design in a city where Victorian architecture predominates. Although Washington was established as the Federal City in the late eighteenth century the western part of the city remained relatively undeveloped until after the Civil War. Therefore, the predominant architectural styles in the Federal City are the Victorian styles popular in the late nineteenth century. The church is a handsome example of elaborate eclectic Victorian church design. The Rectory is typical of much of the residential work done in Washington during the 1880's. With the exception of paint and the loss of one window in the east side of the church the exteriors of the two buildings have remained unaltered and together they form a strong architectural statement on the site. The congregation that built these structures played an important role in the local German community throughout the nineteenth and much of the twentieth century. Both the continuity and importance of the German congregation and the architectural integrity and quality of the Concordia United Church of Christ and the Rectory make these two structures significant in the city.

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