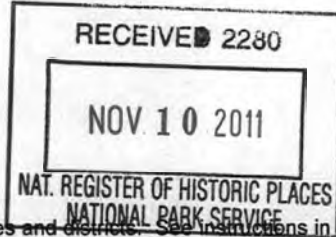


United States Department of the Interior
National Park Service



950

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. Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).

1. Name of Property

historic name Hamline Methodist Episcopal Church

other names/site number _____

2. Location

street & number 1514 Englewood Ave. N/A not for publication

city or town Saint Paul N/A vicinity

state Minnesota code MN county Ramsey code 123 zip code 55104

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

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

national statewide local

Britta L. Bloomberg
Signature of certifying official / Title Britta L. Bloomberg, Deputy State Historic Preservation Officer

11/3/11
Date

Minnesota Historical Society
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

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:) _____

Edson H. Beall
Signature of the Keeper

12-22-11
Date of Action

Name of Property

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

Number of Resources within Property

(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
1		buildings
		district
		site
		structure
		object
1		Total

Name of related multiple property listing

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

N/A

N/A

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Functions

(Enter categories from instructions.)

RELIGION: religious facility

Current Functions

(Enter categories from instructions.)

RELIGION: religious facility

7. Description

Architectural Classification

(Enter categories from instructions.)

LATE 19th & 20th CENTURY REVIVALS:

Late Gothic Revival

Materials

(Enter categories from instructions.)

foundation: CONCRETE, STONE

walls: STONE

roof: ASPHALT, SLATE

other:

Name of Property

Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

Hamline Methodist Episcopal Church is located in a residential district with Hamline University on the north. The church was designed by the architectural firm of Slifer and Abrahamson and completed in 1928. The church reflects the late Gothic Revival style with its pointed arches and vaults in windows or doors, steeply pitched gables, and balanced thrusts in stone masonry. The sanctuary is richly detailed, with a complex ceiling, elaborate wood panels, pews, and ecclesiastical furniture, and stained glass windows. The church's physical integrity remains remarkably intact.

Narrative Description

See attached continuation sheets.

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Name of Property: Hamline Methodist Episcopal Church

County and State: Ramsey County, MN

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Name of Multiple Property Listing (If applicable)

7. NARRATIVE DESCRIPTION

Hamline Methodist Episcopal Church is located in north-central Saint Paul, Minnesota, in a residential district with Hamline University on the north. The church was built between 1926, when the basement was completed and opened for use, and 1928, when the structure was completed. Designed by the architectural firm of Slifer and Abrahamson, the church reflects the late Gothic Revival style with its pointed arches and vaults in windows or doors, steeply pitched gables, and balanced thrusts in stone masonry. The sanctuary is richly detailed, with a complex ceiling, elaborate wood panels, pews, and ecclesiastical furniture, and stained glass windows. The church's physical integrity remains remarkably intact.

Location and Setting

The property is the northwest corner of a block bounded by Englewood Avenue on the north, Sampson Street on the east, Minnehaha Avenue on the south, and Asbury Street to the west. The campus of Hamline University is situated to the immediate north of the church. Directly across the street stands Manor House, a 1922 Tudor-style residence hall, and Sorin Hall, a dormitory constructed in 1958. The other surrounding blocks are largely residential. Snelling Avenue, a primary commercial street that runs north-south, is located one block to the west. The church also owns an adjacent parking lot off Minnehaha Avenue, just southeast of the main property.

The L-shaped building consists of the main sanctuary, completed in 1928, and an attached two-story education wing, added in 1955. The sanctuary is oriented on a roughly north-south axis with the main entrance facing north, while the education wing extends off the southwest corner on an east-west axis (photo 1).

Deciduous and coniferous trees and ornamental shrubbery populate the nominated parcel.

Church Exterior

Hamline Methodist Episcopal Church is a Gothic Revival building constructed of a cream and gray colored Bedford stone, which has acquired a mellow patina from eighty years of weathering. The character of the building is massive and robust; its effect deriving from its strong verticality. The church is built with a cruciform plan, with the long rectangular block on an axis running north-south, with transepts on the east and west. One-story gabled pavilions project off the northeast and northwest corners, with the east used for a chapel and the west for an entry and stairs. The steeply-pitched gabled roof is sheathed in multi-hued slate.

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The eighty-foot-high spire, rising one hundred sixty feet from the ground, is a superb example of the Gothic style. It is constructed of sixteen-ounce copper over steel framing. It is octagonal with buttresses rising at the corners of the octagon and pointing upward, diminishing in size and receding until finally they fade away into the heights of the ever-tapering body of the fleche. The body of the fleche is pierced by ornamental openwork of tracery. The crowning ribs are enriched with crockets. At different levels, the groups of gargoyles spouting rainwater away from the structure are said to symbolize the evil passions driven out of man by the Gospel. The spire is capped by a gold Latin cross.

North Elevation

The north elevation constitutes the primary elevation of the church as completed in 1928. The main entrance is set between two polygonal half-towers with a recessed segmental-arched entry with stepped molding. These single entry three-paneled wood doors access the narthex, the threshold being approached from twelve stone steps (photo 2).

The stonework of the Brioschi-Minuti Company gives rich ornamentation to this entrance. A carved angel stands guard between the two doorways. Above each door is a carved panel of the symbolic grapevine with grapes and birds in the branches. Crowning the main entrance is a deep, heavily molded tympanum with carving of the grapevine. In this carved molding are found the carved symbols of the four evangelists, Saint Matthew, Saint Mark, Saint Luke, and Saint John. In the middle panel, standing out in strong relief with the grapevine in the background, are three symbols expressing the Holy Trinity. In the center is the carved symbol of the Hand of God. To the right is the symbol of the Son, shown by a Lamb's head. To the left is the descending dove dedicated to the Holy Spirit. Immediately above this entry, there are seven stone panels that symbolize the seven days of creation, and also the seven Christian virtues: Humility, Liberality, Chastity, Gentleness, Temperance, Brotherly Love, and Diligence (photo 6).

On the wall above the entry is a tall, centrally placed leaded glass, Gothic arched window ornamented with tracery and framed by raised piers, each with twin buttresses, under a large molded Gothic arch. The piers are ornamented with finials and stone carvings of an anchor within a trefoil. Above the central window, the cornice features decorative stonework, using a motif of a trefoil over an ogee arch. The gable is completed with a stone Latin cross at its peak (photo 6).

East and West Elevations

The east and west elevations of the church are similar, excepting the addition of the education wing and Commons on the west side (photo 3). Five bays in width with balanced fenestration, on the front portion, there are projecting one-story gabled sections that extend from the wall, then the main wall with five bays, divided by buttresses. Within each bay are large Gothic-arched windows that light the interior of the sanctuary.

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Framed by buttresses, the east wall of this pavilion has a double-entry wood door under a segmentally-arched stone hood and a transom with stained glass. The door arch gives way to a stone panel with the words enscribed: "Love is the fulfillment of the law. Love never faileth" (photo 1). The west pavilion is used for a chapel, and the east wall has no window. There is an elaborate stone carving using acanthus in its motif.

Continuing north to south on the first-floor level, the slope-roofed outer aisle extends from the main building, with buttresses dividing the bays, which feature rectangular stained glass windows. The gabled transept features Gothic-arched stained glass windows.

South Elevation

The rear of the church is relatively unornamented, with flat ashlar stone surfaces. The chancel repeats the gabled end with the large tracery window. A single story, front gabled office extends off the rear in the east — the location of the sacristy in classic church architecture — while on the west corner, the transept roof extends down almost to the end wall. There is a tall, square chimney in the ell on the east transept wall. There is a single entry door just below the chancel window (photo 4).

Additions

The 1955 education wing is a two-story structure that uses sympathetic materials while employing the style of the Modern Movement. More horizontal in orientation than the strong vertical emphasis of the older portion, the roof is flat with a wide metal coping band. There is a triple entry glass door facing the back alley, and now used as a primary entrance during the week. It is sheltered by a wide overhanging portico.

The north-facing façade uses a mix of brown and cream brick with a common bond. There are eight evenly-spaced, window openings that are slightly recessed, each with aluminum framed, casement-type windows on the lower floor, and stone spandrels between the two floors. The south facing façade has banded windows stretching the complete length of both floors. These windows are generally fixed with aluminum framing (photo 7). The wall surface uses a stone similar in color and style to the main sanctuary. On the end wall, on Asbury Street, there is a double entry glass plate door on this elevation. Just to the south of this entrance are three stone insets, illustrating the Biblical passage: "Thy Word is a lamp unto my path" (photo 3).

Church Interior

The interior floor plan includes the 1928 sanctuary, with classrooms, offices, and storage on the lower level. On the west, the 1955 education wing holds a mix of classrooms and offices. The primary post-1954 alteration was the construction of the Commons in the 1980s. This created a large open space connecting the main sanctuary and the education wing, but involved only two minor alterations: new

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doors open between the main floor of the west transept and the Commons; and, three stained glass windows, the work of Gaytee Studios, were moved from the original wall, but remain on display. These changes are not generally visible from the nave.

The main sanctuary continues the use of the exterior's Gothic motifs (photo 9). It follows a traditional cruciform plan with a nave crossed by two transepts. The nave elevation consists of an arcade and a high clerestory, with all elements drawn together by the stone piers that divide the bays. Dimensions over-all are: length, one hundred forty-two feet; width at transepts, ninety feet; nave, eighty-two feet by thirty-seven feet; sanctuary, thirty-three feet by thirty-seven feet; transepts, twenty-one feet by twenty-eight feet; side aisles, five feet in width. The main floor seats about eight hundred persons, the gallery and transepts about eighty each, making a seating capacity of approximately one thousand forty. The sanctuary has capacity for a choir of seventy persons, and organ console on the west side.

The outer aisles are separated from the nave by a stone Gothic-arched arcade. The ceiling has large wood trusses resting on Gothic columns supporting the paneled ceiling, the peak of which is sixty feet from the floor. The aisles are paved with colored tile and marble, and linoleum lies under the pews.

The narthex, on the north of the main sanctuary, runs the full width of the building, with a small chapel on the east end and an entry door on the west. Two small, curving staircases lead from the narthex to the balcony.

Writing about Hamline, architectural historian Larry Millett observed, "Although the church conveys a monumental presence on the outside, the interior — bathed in the light of large stained-glass windows — has a remarkably quiet, intimate feel." Architect Fred Slifer's careful attention to detail, his ability to work with craftsmen, and his talent for interior design all helped to establish that peaceful atmosphere.

The interior also features some exceptional woodwork, all designed by Slifer for the church. These include a hand-carved oak reredos behind the altar. These echo motifs, such as the acanthus leaves and intertwined grape vines, used in the stonework at the main entrance. The pulpit, donated by alumni of Hamline University, features crests of the eleven faithful disciples, employing symbols associated with them: for example, Peter, with crossed keys and inverted cross, and John, showing a chalice with snakes emerging. The pulpit is balanced on the other side on the chancel with an oak lectern, with simple carved ornamentation.

The baptismal font is based on Slifer's sketches, but was not installed until after his death. The font stands on an octagonal base and column. The cover has ogee mouldings with a simple octagonal face.

The chancel altar table is a large oak piece, with the side panels utilizing rosettes on the four corners, lancets on each side, and a center vesica with a rose and leaves. The front panel top band reads, "This Do in Remembrance of Me," and displays a chalice and wheat below. On the rear panel, Alpha and Omega letters are inset in parquetry.

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The oak chancel handrails were also part of Slifer's original design.

Windows

Between 1928 and 1942, Andreas Ruud Larsen designed and installed fifteen windows in the sanctuary. Larsen worked with Rev. George Zentz to select themes for the earliest windows before the construction of the sanctuary in 1927-28. See Map #3 for locations.

The four large stained glass windows stand at the ends of the cruciform church were dedicated to early staff of Hamline University — all members of the church. Designed by Larsen, they were installed within a year of the dedication of the sanctuary in April 1928.

1. Chancel: The Resurrection, 1928: This was donated to honor the Reverend George Bridgman, president of Hamline University from 1883-1912. It depicts four major prophets with the risen Christ in the center. Four lower panels show scenes from the Gospels.
2. Rear Balcony: Balcony/Narthex: Beatitudes, Jesus' Ministry, 1929: This window was completed in memory of Samuel Kerfoot, president of Hamline University, 1912-1927. It depicts Jesus with his disciples, with five lower panels illustrating the Beatitudes. Other symbols include five onions, anchor, a torch, and a sword.
3. East Transept Balcony: Christmas, 1928: Completed in memory of William Eliot Thompson, Professor of Latin at Hamline University from 1889-1918, the Christmas window has five lancets depicting scenes of Christ's birth, with the five lower panels showing related stories and symbols, such as the angel Gabriel.
4. West Transept Balcony: Jesus' childhood in the Temple, 1928: Dedicated in memory of Loren Harrison Batchelder, Professor of Chemistry and Dean of the Hamline University, 1883-1918, the complex window shows five lancet panels showing Jesus in the temple, with five angels at the top of each lancet. These illustrate the Alpha, Omega, the trinity, and an anchor. The lower five panels depict scenes from Jesus' life.

The themes for the ten nave windows were selected by Reverend George Zentz, pastor of the church at the time of construction. The set is known collectively as the Te Deum Laudamus windows. Work proceeded slowly, however, as the nation's economy suffered through the Depression. Andreas Larsen completed only two windows.

5. All the Earth Doth Worship Thee, 1930. Given in honor of Thomas Montgomery, president of the Board of Trustees for many years, the window shows three lancets depicting forms of worship, with various symbols including an onion, an eagle, and various flowers. The three lower panels picture three gospel stories.

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6. To Thee All Angels Cry Aloud, 1938. Donated in memory of Reverend George and Ethel Zentz, pastor (and wife) from 1923 to 1929, the window shows three angels in prayer, with use of a myrtle leaf in the lower panels.

Larsen was also responsible for eight windows in the nave and one in the east transept. These smaller windows, lighting the main floor, were completed between 1932 and 1942. These were less expensive than the clerestory windows, and so funds were easier to raise during a difficult decade. Their designs are much simpler, typically depicting one scene surrounded by various religious symbols.

7. Mary, Martha, and Lazarus, 1930.
8. The Good Woman, 1935.
9. Rebecca at the Well, 1938.
10. Hannah and Samuel, 1942.
11. Mary and Martha, 1937.
12. Madonna and Child, 1932.
13. The Good Shepherd, 1937.
14. Christ on Easter Morning, 1939.
15. Ruth the Gleaner, 1943.

Following the death of Andreas Ruud Larsen, the church continued to install stained glass windows on the either side of the nave, with the work being completed by Gaytee Studios. These were installed between 1954 and 1960.

- A. To Thee Cherubim and Seraphim Continually Cry, 1959.
- B. Heaven and Earth Are Full of the Majesty of Thy Glory, 1960. In honor of Dr. Leo Ganfield and sons Donald and Roger, all active in church affairs and the Boy Scouts.
- C. The Glorious Company of the Apostles Praise Thee, 1960. Also known as the choir window, it honors Mary Fellows, the choirs and nine deceased members, as well as reflects Hamline Church's long tradition of excellent music.
- D. The Holy Church Throughout the World Doth Acknowledge Thee, 1959. This window is also known as the mission window and dedicated in memory of Dr. Charles N. Pace, president of Hamline University from 1934-1948.
- E. The Father of an Infinite Majesty, 1958. Charles and Lydia Rogers.

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- F. Thine Adorable, True and Only Son, 1955. Thomas and Elizabeth Wright were active in the church, and Thomas served on the board of trustees.
- G. Also the Holy Ghost the Comforter, 1955. Dedicated to Joseph and Mary Sweitzer, long-time involved members of the church. Sweitzer owned the J. Sweitzer and Son Construction Company that cleared the rubble from the burned church and constructed the basement of the current building.
- H. Thou Art the Everlasting Son of the Father, 1954. Gust A. and Minnie S. Anderson were early members of the church and G.A. Anderson and Son served as contractor for the superstructure of the sanctuary.

Gaytee also produced six aisle windows located on the lower sanctuary level, plus three now located in the Commons.

Integrity

Hamline Methodist Episcopal Church continues to serve the worship needs of its nearly 130-year-old congregation. Since its completion in 1928, the sanctuary portion of the building has seen relatively little change on the exterior. An addition, completed in 1955, is located off the southwest corner of the original building. This two-story office/ education wing was designed by Richard Cone, Fred Slifer's partner in the last decade from 1936 until Slifer's death in 1948. The education wing contains a series of classrooms and offices. The church was expanded once more in the 1980s, expanding space between the sanctuary and the education wing with a "Commons."

The additions do not negatively impact the original street presence of the building, being set back with a flat, low-profile roof that does not compete with the vertical thrust of the Gothic-style original structure. The additions use sympathetic materials and are in excellent condition.

The interior of the sanctuary maintains its essential character-defining features and a high degree of physical integrity. Those key features include the stained glass windows by Andreas Ruud Larsen, the woodwork designed by Fred Slifer, the general floor plan, and the vaulted sanctuary.

Name of Property

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.)

Property is:

- 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.

Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

Period of Significance

1928-1942

Significant Dates

1928

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Slifer and Abrahamson (architects)

Sweitzer, J. A. (contractor)

Larsen, Andreas Ruud (stained glass windows)

Brioschi-Minuti Company (stonework)

Gaytee Studios (stained glass windows)

Period of Significance (justification)

The period of significance begins with completion of the church in 1928 and ends in 1942 with the installation of the last sanctuary stained glass window by Andreas Ruud Larson.

Criteria Considerations (explanation, if necessary)

The Hamline Methodist Episcopal Church was used as a religious facility during its period of significance and is used so at present. However, the church meets Consideration A as its significance is derived from its architecture.

Name of Property

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

Hamline Methodist Episcopal Church of Saint Paul, Minnesota, is a locally significant religious building designed by the St. Paul architectural firm of Slifer and Abrahamson. The church is adjacent to Hamline University, one of the nation's most important Methodist-affiliated institutions of higher learning, giving it a special role in the community and the denomination. When the congregation decided to erect a new church following a catastrophic fire in 1926, they hired Fred Slifer, of the architectural firm of Slifer and Abrahamson, to design the Gothic Revival-style building. The church represents some of his finest work, illustrating not only his skill in building design, but also his ability to work with a team that included some of the most widely respected craftsmen in Minnesota. Among them were Andreas R. Larsen, who installed fifteen stained glass windows in the sanctuary, and the St. Paul firm of Brioschi-Minuti, which created the stone ornamentation that surrounds the main entrance.

Maintaining a strong level of architectural integrity, the church is eligible under Criterion C, significant for its architecture, with Criteria Consideration A for being a religious property, representing the work of Slifer and Abrahamson, as well as the stained glass artistry of Andreas Ruud Larsen. The period of significance begins in 1928, the year that construction was completed on the new building, and ends in 1942, with the installation of Larsen's last stained glass window in the sanctuary.

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

See attached continuation sheets.

Developmental history/additional historic context information (if appropriate)**9. Major Bibliographical References**

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

See attached continuation sheet.

Name of Property _____

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): RA-SPC-1172

10. Geographical Data

Acreage of Property Approximately 1/2 acres
(Do not include previously listed resource acreage.)

St. Paul West, Minn
1967 Revised 1993

UTM References

(Place additional UTM references on a continuation sheet.)

1	<u>15</u>	<u>487013</u>	<u>4978942</u>	3	<u> </u>	<u> </u>	<u> </u>
	Zone	Easting	Northing		Zone	Easting	Northing
2	<u> </u>	<u> </u>	<u> </u>	4	<u> </u>	<u> </u>	<u> </u>
	Zone	Easting	Northing		Zone	Easting	Northing

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

The nominated property is described as follows: St. Paul, Ramsey County, Hamline Plat, N 23.7 Ft Of Lots 7 & 8 Blk 2 Auditors Sub No.47 & In Sd Hamline E 10 Ft Of Vac St Adj & All Of Lots 3 Thru Lot 6 Blk 7.

Boundary Justification (Explain why the boundaries were selected.)

The boundary of the nominated property includes the parcel of land historically associated with the church.

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County and State: Ramsey County, MN

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Name of Multiple Property Listing (If applicable)

8. NARRATIVE STATEMENT OF SIGNIFICANCE

Completed in 1928, the Hamline Methodist Episcopal Church of Saint Paul, Minnesota, is a locally significant religious building designed by the local architectural firm of Slifer and Abrahamson.

Hamline University, one of the nation's most important Methodist-affiliated institutions of higher learning, opened its doors in the Midway district of Saint Paul, Minnesota, in 1880. At the same time, the Hamline Methodist Episcopal Church organized to minister to the faculty and students of the college, as well as to the residents of the Midway-Hamline neighborhood that grew up around the two institutions. Given its importance to Methodism in the North Star State, great care went into the design and ornamentation of the new church building. Indeed, one observer said of Hamline, "It is a church; more than a church, a cathedral, a Protestant cathedral."¹

To make it more than an ordinary church, the congregation turned to Fred Slifer, of the architectural firm of Slifer and Abrahamson, to design the Gothic Revival-style building. The church represents some of his finest work, illustrating not only his skill in building design, but also his ability to work with a team that included some of the most widely respected craftsmen in Minnesota. Among them were Andreas R. Larsen, who installed fifteen stained glass windows in the sanctuary, and the St. Paul firm of Brioschi-Minuti, which created the stone ornamentation that surrounds the main entrance.

Maintaining a strong level of architectural integrity, the church is eligible under Criterion C, significant for its architecture, with Criteria Consideration A for being a religious property, representing the work of Slifer and Abrahamson, as well as the stained glass artistry of Andreas Ruud Larsen. The period of significance begins in 1928, the year that construction was completed on the new building, and ends in 1942, with the installation of Larsen's last stained glass window in the sanctuary.

Historical Background

The Hamline Methodist Episcopal Church has roots that trace back to Red Wing, Minnesota, the first home of Hamline University. As the Methodist denomination established its presence in the upper Midwest, its leaders sought the means to educate their growing numbers. In 1854, a preparatory school was established under the auspices of the Wisconsin Conference and the institution was named after Leonidas Hamline, a bishop of the Methodist Church who donated funds toward the new college. The collegiate program was introduced in 1857, and in 1859 Hamline graduated its first class.²

¹ "The First Impression," *The Live Wire*, 23 November 1933.

² Sydney E. Ahlstrom, *A Religious History of the American People* (New Haven: Yale University Press, 1972), 436-439.

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Name of Multiple Property Listing (If applicable)

The city of Red Wing was supportive, donating a tract of land on a hillside overlooking the Mississippi and pledging about \$10,000 to enable construction of a building and the beginning of an endowment. Seventy-three students (men and women were admitted) enrolled at Hamline in the opening year, but attendance declined during the Civil War, and never fully recovered. Enrollment in the college division dropped from sixty to sixteen in one year. On July 6, 1869, the Red Wing location was closed.³

It was hoped, however, that the school would find a new home and reopen. Financial Agent J. R. Creighton reported that many church leaders wanted Hamline "at or near the great commercial center of the state." After an extensive search, two men, G. Hewitt and E. F. Drake, offered to sell a seventy-seven-acre Saint Paul prairie plot midway between the two largest cities in the state. The "midway" district offered property that was accessible and relatively cheap, and the sale was completed. Building began in 1873, but by then the depression had overtaken the planners, leading to repeated postponements and delays. The new University Hall was constructed in installments, as money came in, and was not completed until the summer of 1880. The doors finally opened on September 22, 1880.⁴

With the planned college at its center, the surrounding streets evolved into a neighborhood strongly connected with the school. Land was given to retired clergy and others, if they would build a home, thus providing a congenial climate for the faculty and students. The surrounding neighborhood quickly became home to a host of retired ministers. Today, street names attest to that heritage: Simpson, Asbury, and Pascal.⁵

These new residents needed a place of worship. On September 12, 1880, a little more than a week before classes were scheduled to begin, the Hamline Methodist Episcopal Church held its first services under the guidance of Reverend C. F. Bradley (Professor of Greek and Latin) in University Hall. For the first few years, Hamline faculty members filled the pulpit, until 1886, when the first full-time pastor, Reverend William McKinley, took the position. However, it took twenty years for the congregation to build a home of its own. Designed by Clarence Johnston Sr., the *Pioneer Press* described it:

³ Chauncey Hobart, *History of Methodism in Minnesota* (Red Wing: Red Wing Printing Co., 1887), 280-288; Merrill E. Janchow, "The Social and Cultural Aspects of the Methodist Church in Pioneer Minnesota," master's thesis, University of Minnesota, 1933.

⁴ David W. Johnson. *Hamline University: A History 1854-1994* (St. Paul, MN: Hamline University Press.1994), 13-16.

⁵ Marjorie Franklin, "The History of the Hamline Methodist Episcopal Church, 1880-1925," thesis, Hamline University, 1930.

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The building is sixty feet wide and eighty-nine feet long. It is situated on the corner of Capitol and Asbury Streets. . . . It is built of St. Paul limestone up to the windows. Between the windows there is plaster and pebble work, while above the windows, the sides and roof are shingled.⁶

The university, now well established, grew slowly. One professor described the neighborhood during his years of service around World War I: "Until after [the] war, there were only five buildings on the campus proper, two of which, University Hall and Science Hall, took care of all the classes; the other three were a library, a gymnasium, and Goheen Hall, a dormitory for women. Across the street from the campus was the Hamline Methodist Episcopal Church, which a large proportion of the faculty and the student body attended regularly."⁷

The Midway-Hamline Neighborhood in the 1920s

Then, in a rush of development after the war, the surrounding blocks along University, Snelling, Marshall, and Selby Avenues filled with new homes, businesses, and industries. The Midway Club, a local business booster organization, was formed in 1919, and heavily promoted the district for new industrial and commercial investment. "It has unusual transportation facilities, room for trackage, and or plant expansion," stated one promotional article. "Radiating lines from the Midway touch the rim of the earth."⁸

The Club brought swift results, garnering public support for improvements to street lights, street cars, telephone service, and parks. An anchor retail store, Montgomery Ward, opened its new Midway store on University Avenue in April 1921, followed by a \$750,000 nine-story expansion three years later. In 1923 alone, more than \$8 million in new buildings were erected.⁹

The growing population and construction boom encroached on the university, causing its board of trustees to consider relocation throughout the decade. A report by the Board of Education of the Methodist Church expressed concern about the "change in the character of the population which is sure to occur." When, in 1919, the city of St. Paul offered to purchase the university property for \$190,000, alternate sites were considered including land near Lake Johanna, along the Mississippi Boulevard in Saint Paul, at the south end of Snelling Avenue, and in the Lake Minnetonka area. Both Anoka and Rochester offered land, but the decision was made to remain on the present site. The relocation debate, however, was not settled completely until 1931. Although not documented in board minutes, some church

⁶ *St. Paul Pioneer Press*, 24 November 1900.

⁷ John D. Hicks, "My Six Years at Hamline," *Minnesota History*, 39 (Summer 1965), 213-14.

⁸ Daniel J. Hoisington, *A True Nurse: The Story of the Mounds-Midway School of Nursing* (St. Paul: Mounds-Midway Alumni Association, 2007), 39.

⁹ Jane McClure, "Chamber and Community: The Midway and its Colorful History," *Ramsey County History*, 29 (Fall 1994), 9-12.

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members suggest that one of the factors mitigating against such a move was the church, which was used by the University and with which the University had such a long relationship.¹⁰

Much as the university faced challenges in the 1920s, so did Hamline Methodist Episcopal Church, as the booming population filled its sanctuary to capacity. In 1923, a new pastor came to the church. George Zentz, a graduate of Missouri Wesleyan and the Boston University School of Theology, arrived in December of that year, and quickly pressed the congregation to consider a new church. He inquired about the future building program, stating that an item of \$25,000 had been suggested for a new Hamline Church in a recently published journal.¹¹

A month later, April 7, 1924, the trustees met again, and, at the suggestion of Dr. Zentz, "it was moved and carried to have a committee of cooperation between the Church and College. The pastor was directed to appoint three members from the board to serve on such a committee and to ask for the appointment of a similar committee from the Faculty of Hamline University." It was clear that although the church and the university were different entities, their ties were deep and their future shared. Church minutes concluded: "It is contemplated that the . . . Church edifice when completed shall be available for the use of both organizations. Representative committees to make adjustments for the exchange of facilities and for division and adjustment of the upkeep and expenses are to be created."¹²

That November, the new building committee met with architect Harry Wild Jones, who delivered a lecture, with lantern slides, on modern church buildings. As a young man, Jones had worked as a draftsman for the great Henry Hobson Richardson, the noted American architect from Boston. He opened his own firm in Minneapolis in 1885 and concentrated primarily on commercial buildings and residential homes. In his spare time, he was a professor of architecture at the University of Minnesota and a longtime member of the Minneapolis Parks Board. But, by the turn of the century, Jones had turned his attention to primarily ecclesiastical architecture. His reputation was worldwide, and his designs can be found in China, India, and Burma. But, after meeting with Jones, the planning seems to have slowed.

Then, on the day after Christmas, December 26, 1925, the church burned. The university president quickly issued an invitation for the church to use the chapel of University Hall for their services. Within weeks, the pastor renewed his campaign for a new building, now a necessity rather than a convenience. The university and the church conducted extended negotiations to build a new side-by-side sanctuary and assembly hall on school property, but both sides protected their interests in the proposed outcome and discussions bogged down. Finally, the church passed a resolution that "unless the Official Board of this Church, on or before March 8th, 1926 shall receive positive assurance that the proposition agreed on by

¹⁰ David W. Johnson. *Hamline University: A History 1854-1994*, 13-16.

¹¹ Bakeman, 45.

¹² Bakeman, 45.

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the said joint committees of the Church and University will be carried out without delay, that further negotiations between the Church and University relative to a joint building program be terminated, and that the Church forthwith commence the preparations necessary to rebuild its church on the former site.” So the project went ahead solely under church auspices.

The Gothic Style

Rather than hire Harry Wild Jones as architect, the building committee turned to an architect who knew the neighborhood, the church, and the university: Fred Slifer, a partner with Frank Abrahamson. Slifer lived nearby at 1666 Hewitt Avenue and was a member of the congregation. It appears that plans moved forward quickly, since blueprints were shown to a women’s committee on February 11th. On April 26, 1926, Slifer unveiled his more complete plans to the building committee, which approved that “the Main Church Auditorium be built on the Gothic style of architecture, with a cruciform type of auditorium.”

Slifer’s choice of a stone exterior appears to reflect the wishes of George Zentz, the pastor. The contractor’s son, Russell Sweitzer (a longtime trustee of Hamline University), recalled:

[T]he hassle was whether it should be a brick church or a stone church. Reverend Zentz . . . was for a stone church [although the board members] were practically set to go on the architect’s estimate for a brick church. But Zentz wanted a stone church. So he personally went after Hamline University, and according to his story, he told them that this was part of the Hamline campus. It was going to be a monumental-type structure, and they wouldn’t want a brick church over there. And if they wanted a stone church bad enough, they had to put up the \$25,000 difference in cost.¹³

This vision of the church as a cathedral undoubtedly shaped the decision to build in the Gothic Revival style. Augustus Welby Northmore Pugin (1812-1852), an English architect and interior designer, is generally regarded as the motivating force behind this movement. Through both his writings, notably *True Principles of Pointed or Christian Architecture* (1841), and through his church designs, Pugin helped establish the Gothic as a predominant style in church architecture.

In America, Pugin's "true principles" of Gothic design took root under the tutelage of Richard Upjohn, an English emigre and a devout member of the Episcopal Church. Upjohn's Trinity Church in New York City (1846, NR/NHL listed 1976) introduced the mature, "scholarly" Gothic style to the American ecclesiastical architecture. At first it was most popular among Catholics and High Church

¹³ J. Russell Sweitzer interview with Dewey Force, December 11, 1984, Hamline Church Archives.

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Episcopalians, but other Protestant denominations adopted the motifs, so that by the 1880s, Gothic had become the style that most American Christians identified with houses of worship.¹⁴

This movement enjoyed renewed enthusiasm in the late nineteenth and early twentieth century due largely to the influence of the Boston architect, Ralph Adams Cram. Cram's All Saints Ashmont Episcopal Church, in Boston (1892, NRHP 1980), done in collaboration with Bertram Grosvenor Goodhue, launched him on a career that would have national influence. In 1911, when Cram was chosen to complete the Episcopal Cathedral of St. John the Divine in New York City, his position as the foremost church architect in America was assured.¹⁵

In 1907, Cram was appointed as consulting architect for Princeton University in 1907, following in the footsteps of the architectural firm of Cope and Stewardson, which introduced the Collegiate Gothic style to that institution's buildings in 1896. Between 1886 and 1904, Walter Cope and John Stewardson (joined by Emlyn Stewardson) also designed Gothic-styled buildings for the campuses of Bryn Mawr, the University of Pennsylvania, and Washington University in St. Louis, Missouri. The latter campus formed a core section of the 1904 Louisiana Purchase Exposition (often referred to as the St. Louis World's Fair), whose Chief of Design was Emmanuel Masqueray.¹⁶

At Princeton, Cram developed a master plan, heavily influenced by Cope and Stewardson's existing structures. Following the destruction of the university chapel in 1920 as the result of a fire, Cram designed one of the great works of Collegiate Gothic architecture—the new chapel, at the time, the largest university chapel in the United States. The national press carefully observed the building's progress with Cram appearing on the cover of *Time Magazine*. This type of coverage gained Cram a reputation among the general public and his work helped to frame the popular vision of church architecture during the years

¹⁴ Francis R. Kowsky and Martine Wachadlo, National Register of Historic Places Nomination, St. Andrew's Episcopal Church, Buffalo, Erie County, New York, 2006. Section 8, p. 4; also see Judith Dupree, *Churches* (New York, NY HarperCollins, 2001), 85.

¹⁵ Ralph Adams Cram, *Church Architecture* (Boston: Small, Maynard, and Company, 1901); Douglass Shand Tucci, *All Saint' Ashmont, Dorchester, Boston: A Centennial History of the Parish*. Boston: The Parish, 1975.

¹⁶ Ralph Adams Cram, "The Work of Messrs. Cope and Stewardson," *The Architectural Record* 16 (November 1904), 407-438; Jonathan Coulson, Paul Roberts, and Isabelle Taylor, *University Planning and Architecture: The Search for Perfection* (New York: Routledge, 2011); Alan K. Lathrop, "A French Architect in Minnesota: Emmanuel L. Masqueray, 1861-1917," *Minnesota History* 47 (Summer 1980), 43-56.

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that the Hamline Methodist Episcopal Church was constructed. In addition, Cram's design for the House of Hope Presbyterian Church (1914) on Summit Avenue provided a local example.¹⁷

Following construction of the Hamline Methodist Church in 1928, Bishop Charles Locke praised the new structure at the annual conference, saying: "To speak of it as a cathedral is quite appropriate." This theme was echoed in a church newsletter, written five years later, "Looking north, driving west of University Avenue, the spire of the third building is seen, the spire rising in stately proportions 180 feet from the ground. It is a church; more than a church, a cathedral, a Protestant cathedral."¹⁸

Slifer and Abrahamson, Architects

As noted, the firm of Slifer and Abrahamson designed the Hamline Methodist Episcopal Church, with Fred Slifer as the lead architect. These two men followed a similar career path to reach this point. Born in St. Paul in 1885, Fred Slifer graduated from Central High School and then gained employment as a draftsman for Cass Gilbert, and later, for Emmanuel Masqueray. Frank Abrahamson was born in Motley, Minnesota, on September 21, 1885, and earned a B.S. in architecture from the University of Pennsylvania in 1911. He returned to St. Paul shortly afterward and entered Masqueray's office as well.

Emmanuel Masqueray, a native of France, gained a national reputation as chief designer for the Louisiana Purchase Exposition in St. Louis in 1904. One visitor to the fair, Archbishop John Ireland of St. Paul, was impressed and brought the architect to Minnesota to design a new cathedral. This led to an additional commission to serve as architect for the Basilica of St. Mary in Minneapolis. These two projects were among the most coveted and prestigious church projects in the Midwest in the early decades of the twentieth century. In order to complete the work, Masqueray brought several younger architects and draftsmen into his office, including Fred Slifer, Edwin Lundie, and Frank Abrahamson.

Masqueray's relationship with these young men was as much as a teacher as an employer. He formed the St. Paul Atelier Masqueray, a teaching studio that emphasized principles from the École des Beaux-Arts in Paris. In the atelier, students developed designs for course work as well as for numerous competitions, working largely on their own with regular critiques by Masqueray.¹⁹

During the period when Slifer and Abrahamson worked in Masqueray's office, the firm designed more than two dozen parish churches and cathedrals for Wichita, Kansas, Sioux Falls, South Dakota, and

¹⁷ Ralph Adams Cram, "Princeton Architecture," *The American Architect* 21 July, 1909: 21-29; Sara E. Bush and P. C. Kemeny, "The Princeton University Chapels: An Architectural and Religious History," *The Princeton University Library Chronicle* 60 (3): pp. 317-52.

¹⁸ "The First Impression," *The Live Wire*, 23 November 1933.

¹⁹ Alan K. Lathrop, "A French Architect in Minnesota: Emmanuel L. Masqueray, 1861-1917," *Minnesota History* 47 (Summer 1980), 43-56.

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Winnipeg, Manitoba. It is interesting to note that Masqueray also had commissions for several Protestant churches, employing a Gothic Revival style rather than the Romanesque or Renaissance style found in his Catholic commissions. One notable example is the Episcopal St. Paul's Church-on-the-Hill on Summit Avenue in St. Paul (1912).²⁰

Thrown together professionally, the three draftsmen in his office, Lundie, Abrahamson, and Slifer, worked extensively on church commissions. The three were also among the founding members of the Gargoyle Club of St. Paul, a social and cultural club for architects and draftsmen incorporated in 1913. This association helped to inspire a generation of young architects, and speakers included men like Cass Gilbert, Charles Maginnis, and Ralph Adams Cram.

Following the death of Masqueray on May 27, 1917, the three men became copartners in order to complete Masqueray's thirteen unfinished commissions. This short-lived partnership ended in 1919, under amicable terms, when Lundie left to start a firm of his own.²¹ Slifer and Abrahamson remained partners until 1936, when Slifer formed a new partnership with Richard Cone. Slifer died in 1949. Abrahamson continued to practice into the 1960s.

The firm of Slifer and Abrahamson specialized in church architecture and "were among the foremost designers in this field in St. Paul," according to architectural historian Alan Lathrop. Comparatively, the Hamline church ranks among Slifer's best work. During his time under Masqueray's tutelage, Slifer participated in design and construction of one of Minnesota's greatest religious buildings — the Cathedral of St. Paul. He was introduced to some of the region's best craftsmen. For example, Brioschi-Minuti specialized in sculptures, stone carving, terra cotta, and other ornamentation for building interiors and exteriors. The firm completed ornamental cornice work inside the Cathedral.

Following Masqueray's death, Slifer spent more than half a decade completing his mentor's unfulfilled commissions. Among the most important was the Pro-cathedral of the Immaculate Conception in Minneapolis, renamed the Basilica of St. Mary in 1926. Slifer and Abrahamson completed the interior finishes and furnishings. An attention to detail, also found in the Hamline Methodist Episcopal Church, was evident in that project. As Basilica archivist Heather Craig wrote: "We have Slifer and Abrahamson to thank for the smaller detail elements of the Basilica: the candlesticks, the plaster ornamentation along the ceiling ribs, the light fixtures, the organ casing, and many others."²²

²⁰ Eric C. Hansen, *The Cathedral of Saint Paul: An Architectural Biography* (St. Paul: The Cathedral of St. Paul, 1990), 128.

²¹ Dale Mulfinger, *The Architecture of Edwin Lundie* (St. Paul: Minnesota Historical Society Press, 1995), 7.

²² Heather Craig, "Slifer and Abrahamson: The Unsung Architects," *Newsletter of the Basilica of St. Mary*. The Basilica's archives hold more than 100 tissue tracings of interior finish details by Slifer and Abrahamson.

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With a sterling reputation based on their association with Masqueray, Slifer and Abrahamson garnered commissions for numerous churches in the 1920s. These include the First Lutheran Church (Albert Lea, Minn., 1920), Evangelical Church of the Redeemer (St. Paul, 1922), Mount Olive Lutheran Church (Minneapolis, 1925), St. Luke's Catholic Church (St. Paul, 1925), and St. Andrew's Catholic Church (St. Paul, 1927). Because many of the firm's records have been lost, Slifer and Abrahamson are not as well-known as some contemporaries, but other non-church projects included the Office of Admissions at Hamline University (1923) and St. Casimir's School (St. Paul, 1923).²³

The Hamline Methodist Episcopal Church, commissioned toward the end of this fruitful decade, was distinctive in both scale and detail. Intended as a Methodist "cathedral" adjacent to the denomination's most important college in Minnesota, and as an architectural landmark of the Hamline neighborhood, the congregation went to extraordinary lengths to make their new building a place that reflected the best in architecture and art. Many of the windows, for example, were installed as memorials to presidents and professors associated with Hamline University, providing a source of funds not typically available to churches. Finally, after working on the Cathedral of St. Paul and the Basilica of St. Mary, Slifer and Abrahamson were presented with the opportunity to design a "cathedral" from the initial planning stage, rather than build on Masqueray's designs. From the start, Slifer, his daughter recalled, "did the little details. He knew what was right and what colors went together. They'd ask him, 'What do you think of this?' And he'd say, 'Yeah.' And of course, he . . . never got something that wasn't good."²⁴

There was also a personal connection, in that Slifer was a member of the congregation and lived in the church's shadow. As the Hamline church bulletin said, "The architect expressed through his architecture the Christian ideals and faith of the community." This connection might be best illustrated by the statue of an angel that watches over the main entrance to the church — modeled after his daughter.

Slifer brought in some of the state's finest craftsmen to complete his vision. Architectural historian Larry Millett wrote, "The church — one of the best of its era in St. Paul — was built at a time when architects still had routine access to a fine array of traditional materials as well as the best of Old World craftsmanship. It is, in other words, the kind of church that would be all but impossible to duplicate today."²⁵

²³ St. Luke's Catholic Church (now St. Thomas More Church) illustrates the continuing shadow of Masqueray on the careers of Slifer and Abrahamson. After Masqueray's death in 1917, John Comes, a Pittsburgh architect, won the commission to complete the church, only to die in 1922. Slifer and Abrahamson finished the project in 1925. The church is located within the Historic Hill District (NRHP 1976).

²⁴ Lorna Slifer DeGeer, interview by Mary Bakeman, typescript, May 15, 2003.

²⁵ Larry Millett, "A Mighty Fortress," *St. Paul Pioneer Press*, north suburban edition, Thursday, October 23, 2003, section B, p. 1, 6.

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Andreas Ruud Larsen

Between 1929 and 1942, the church commissioned Andreas R. Larsen to create and install fifteen stained glass windows in the sanctuary.

Larsen (1877-1942), a native of Norway, began his career in the United States as an interior decorator for Marshall Field's Department Store in Chicago, eventually moving to Minneapolis in 1909 while employed by the glass and paint firm of Forman, Ford, and Company. During this time, he was recognized as a watercolor artist. He was primarily self-taught in his new medium. An interviewer wrote:

Here, as head of the art glass department, he found new freedom. Here he could find time to experiment and work on his own. He knew nothing about stained glass to begin with, but it did not mean that he could not learn. For years he worked, increasing his knowledge by diligent study in libraries, churches, and museums, finding new methods for coloring the glass, new techniques with which to draw details on glass, and rediscovering some of the early methods used by the thirteenth century craftsmen.²⁶

He continued with Forman, Ford until 1921 when he founded the Larsen Stained and Leaded Glass Company.

In the first half of the twentieth century, there were only a handful of stained glass window firms in Minnesota. For small projects, churches often bought out of catalogues from out-of-state suppliers. For major commissions, clients often turned to important eastern designers, such as Tiffany Studios (St. Stephen's Church, Minneapolis), Bancel LaFarge (St. Mary's Chapel, St. Paul Seminary), Louis Millet (National Farmers Bank, Owatonna), Rowan LeCompte (House of Hope, St. Paul), and Charles Connick (Cathedral of St. Paul; Hennepin Avenue Methodist Church; St. Mark's Episcopal Church, Minneapolis).²⁷

Widely respected, Larson was active in the Stained Glass Association, a national guild for artists. At his death, Charles Connick wrote, "We always had great confidence in his work, for we felt he was an excellent craftsman."

Evaluating his work, art historian Marion Nelson wrote:

Judging from his commercial work, Larsen was an artist of exceptional talent. His stained glass window style was essentially Medieval, but he could create with great freedom within it. . . . He did not design the large scenes of Louis Tiffany or John LaFarge but constructed his windows of small sections of

²⁶ Robert W. Hayes, "Andreas Ruud Larsen: The Man," typescript, Special Collections, Minneapolis Public Library.

²⁷ Robert O. Jones, *Biographical Index of Historic American Stained Glass Makers* (Raytown, Mo.: The Stained Glass Association of America, 2002). Among the other prominent Minnesota firms were Weston & Leighton and Gaytee Studios.

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colored glass, with red and blue dominating in those of traditional character. The effect is jewel-like and has great brilliance.²⁸

Slifer worked several times with the Larsen Stained Glass Company, including the Chapel of the Church of St. Mark's (1929). Larsen began his work with Hamline Church with the initial architectural plans, and continued until his death in December 1942. His fifteen windows include the four large windows at the ends of the cruciform sanctuary, two of the clerestory (upper) windows, and nine on the ground level. Church archives include his signed, original drawings for four of the lower windows, now displayed next to the completed windows. He used the drawings to illustrate his original vision for the particular window to potential benefactors.

Comparatively, Larsen's windows for the Hamline Methodist Episcopal Church represent some of his most important work. Other known windows include the Episcopal St. Paul's Church-on-the-Hill, Arlington Hills Lutheran, Christ's Church, Acacia Park Cemetery Chapel, and Summit School for Girls. Outside of the Twin Cities, Larsen completed projects for the Mayo Clinic, Rochester; St. Olaf College, Northfield; Norwegian Lutheran Church, Madison, Minnesota; Bethel Lutheran Church, Willmar; Church of St. Peter and St. Paul, Gillman, Minnesota; Grace Lutheran Church, Watertown, South Dakota; Calvary Cathedral, Sioux Falls, South Dakota; and the Church of the Immaculate Conception, Osakis, Minnesota. These contracts, however, were typically for a single window or small sets, such as his three-panel chancel windows in the Fort Snelling Memorial Chapel. The Hamline windows reflect the maturing work of the artist over a span of fourteen years.²⁹

Following his death in 1942, Larsen's former employees transferred to the Gaytee Stained Glass Company of Minneapolis. Thomas Gaytee, a native of France, studied under Louis Comfort Tiffany in New York and moved to Minneapolis in 1918, intending to work as an agent for Tiffany. Soon, however, he established his own company specializing in religion-themed windows, soon garnering the contract for windows in the Basilica of St. Mary's in Minneapolis (NRHP), where he worked closely with Fred Slifer and Frank Abrahamson. Gaytee remained as head of the studio until his death in 1936, succeeded by Lee Miller as owner. Gaytee, which is still in business, was the best known of Minnesota's stained glass firms, and among their extensive works are the Boy's Town Chapel (Omaha, Neb.), Westminster and First Presbyterian Church (Lincoln, Neb.), Central Lutheran Church (Minneapolis), St. John's Lutheran Church (Chaska), and DePaul Hospital Chapel, St. George's, and St. Wenceslaus Churches, all in St. Louis.

²⁸ Marion John Nelson, *Painting by Minnesotans of Norwegian Background, 1870-1970* (Saint Paul: Norwegian-American Historical Association, 2000), 81.

²⁹ *Live Wire*, December 24, 1942. Following Larsen's death in 1942, his wife stated that some of her husband's best work was found at the Hamline church.

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The last window in this sanctuary was installed in April 1960. The three now in the Commons area were originally in the transept, where the sanctuary is connected to the education wing.

Brioschi-Minuti

The St. Paul firm of Brioschi-Minuti completed much of the ornamental plaster and stone work for the Hamline church.

Carlo Brioschi (1879-1941) was born in Italy and graduated from the Academy of Fine Arts in Brera, Milan. He immigrated to the U.S. when he was twenty years old with Adolph Minuti. The two sculptors formed an architectural sculpture business in New York where they worked on such projects as Grand Central Station. They moved to St. Paul in 1909 and established the Brioschi-Minuti Company, an architectural sculpture and ornamental plaster company that was one of the first companies of its type to locate in the Twin Cities. The studio was located on Hill Street, and later on Third Street, and then at 908-910 University Avenue, all in St. Paul. Amerigo Brioschi eventually joined his father in the firm.

The Brioschi-Minuti Company specialized in sculptures, stone carving, terra cotta, and other ornamentation for building interiors and exteriors. They provided much of the early architectural ornamentation for leading Twin Cities buildings, and worked with the region's foremost architects. The firm also worked nationwide. It designed and executed ornamental work for many churches including the St. Paul Cathedral, often working with the cathedral's architect, Emmanuel Masqueray. In this capacity, the firm worked with Fred Slifer.

The firm was nationally recognized for its work. Brioschi-Minuti worked with Cass Gilbert, architect of the Minnesota State Capitol and New York landmarks, and for the notable New York firm of Stanford White, for whom Brioschi-Minuti remodeled interior architectural sculptures in the White House during the administration of President Theodore Roosevelt.³⁰

Brioschi-Minuti's work in Minnesota includes buildings at the University of Minnesota such as Northrop Auditorium and the Law Building. Elsewhere in the Twin Cities, they worked on the Foshay Tower and the State Theatre in downtown Minneapolis, the Basilica of St. Mary in Minneapolis, the St. Paul Auditorium, the College of St. Thomas in St. Paul, Hamline University in St. Paul, the St. Paul Athletic Club, the Hotel St. Paul, and St. Mary's Hospital in Rochester. Most of these buildings are extant.

The firm's sculptures of prominent men in the state include images of the Drs. Mayo, Governor Winfield S. Hammon, Archbishop Brady, and Governor Harold Stassen, in addition to Governor Floyd B.

³⁰ Kim Ofsthun and Marilyn Klopp, *One Hundred Stories and Building: Minuti-Ogle's First Century* (Minneapolis: n.p., 2003). The Minnesota Historical Society holds a variety of drawings and photographs representing the work of the Brioschi-Minuti Company, including their stonework for the Minnesota Historical Society building at 690 Cedar St., St. Paul.

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Name of Multiple Property Listing (If applicable)

Olson. Brioschi also created several sculptural pieces within the State Capitol. Other prominent works include the statue for the Columbus Monument in Grant Park in Chicago, completed in 1932 and designed by Clarence H. Johnston Sr. The Brioschi-Minuti Company also was retained in 1913 to create statuary for St. Benedict's Academy in St. Joseph, Minnesota.³¹

The Congregation and Its Church

The contract for the above-ground construction was given to Gust Anderson, with work beginning in June 1927. The church was dedicated during Holy Week 1928.

The bonds between the Hamline University leadership and the congregation proved to be deep and enduring, despite some disagreements. Those links are evident throughout the building. Most visible are some of the large stained glass windows dedicated to past presidents, faculty members, and trustees and their families, all of whom were active in Hamline Church. The pulpit was built with funds donated by alumni of the University.

In June 1927 the University board authorized a pledge of \$25,000 toward the new church, with the first payment of \$5,000 made with borrowed money. In return, a 99-year lease was drawn up which entitled the university to some use of the building. The lease was signed in December 1927 and covered the term from January 1, 1928, to and terminating on December 31, 2027. As a result of the contribution to the new church, the University was entitled to use the church for its chapel services. Required chapel ended in the 1960s, and the smaller services were moved to a chapel on the campus.

With the close of World War II, Hamline University began an ambitious building plan. The membership in the congregation mushroomed, and space for various church programs was needed, especially as the baby-boom generation entered Sunday school. Discussions of plans to add more space began, with representatives from the church, Hamline University, and the reunited Minnesota Annual Conference. This panel raised the possibility of a substantial addition to the existing church, which would include both Annual Conference offices and offices for Hamline University's religious activities. The congregation proceeded with a more modest plan, designed by Richard Cone, erecting a two-story building with a flat roof, instead of the planned three-story structure. Costing \$125,000, the new wing

³¹ The Minuti-Ogle Company, Inc. was the successor to the Brioschi-Minuti Company. Amerigo J. Brioschi (1908-1977) operated the Brioschi Studio after his father's death in 1941. Amerigo J. Brioschi had apprenticed with his father and later studied terra cotta, sculpture, and ornamental design. In 1959, Brioschi Studios merged with two other architectural sculpture firms, the St. Paul Statuary Company, founded in 1905, and Carlquist & Son, founded in 1902, and the new company was known as the St. Paul Statuary Company, with Amerigo Brioschi serving as its first president and remaining president when the firm rehabilitated the interior of the Cathedral of St. Paul in 1977.

**United States Department of the Interior
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National Register of Historic Places Continuation Sheet

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housed offices, classrooms, and a parlor. The congregation authorized construction in May 1954, with J. S. Sweitzer as the primary contractor. The addition was dedicated in October 1955.³²

Although the "Hamline Church of Tomorrow" – with joint tenancy – did not come to fruition, the links between church and school remained strong. The Hamline Church building continued to be used for a variety of University functions, including commencement for many years. Baccalaureate and matriculation services in the church continued along with musical concerts including the annual Christmas choir concerts, special programs, high profile speakers, organ lessons and recitals as well as a variety of occasional programs and meetings.

Conclusion

Completed in 1928, the Gothic Revival Hamline Methodist Episcopal Church of Saint Paul, Minnesota, is an architecturally distinguished building that continues to serve the needs of its nearly 130-year-old congregation and the surrounding neighborhood. As a Hamline University historian noted, the Hamline Methodist Episcopal Church "became in spirit and use an integral part of the Hamline campus." Part of that "spirit" comes from the work of architects Slifer and Abrahamson, stained glass artists Andreas Ruud Larsen and the Gaytee Studios, and the stoneworkers and plasterers of the Brioschi-Minuti Company.

The church is a significant religious building that encapsulates the careers of Slifer and Abrahamson, the architects, and the stained glass artist Andreas Ruud Larsen, as so is eligible for the National Register of Historic Places under Criterion C.

³² Bakeman, 71-2.

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National Park Service

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Name of Property: Hamline Methodist Episcopal Church

County and State: Ramsey County, MN

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SECTION 9. MAJOR BIBLIOGRAPHIC REFERENCES

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Name of Property: Hamline Methodist Episcopal Church

County and State: Ramsey County, MN

Section number: 9 page: 2

Name of Multiple Property Listing (If applicable)

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Name of Property _____

11. Form Prepared Byname/title Daniel J. Hoisingtonorganization _____ date September 14, 2011street & number P. O. Box 13790 telephone 651-415-1034city or town Roseville state MN zip code 55113e-mail preservation@edinborough.com**Additional Documentation**

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.
A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

See attached continuation sheet.

Property Owner:

(Complete this item at the request of the SHPO or FPO.)

name _____

street & number _____ telephone _____

city or town _____ state _____ zip code _____

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

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

National Register of Historic Places Continuation Sheet

Name of Property: Hamline Methodist Episcopal Church

County and State: Ramsey County, MN

Section number: Additional Documentation page: 1

Name of Multiple Property Listing (If applicable)

PHOTOGRAPHS

Name of Property: Hamline Methodist Episcopal Church

City or Vicinity: Saint Paul

County: Ramsey **State:** Minnesota

Photographer: Matt Schmitt

Date Photographed: February 2010

Location of Original Digital Files: Hamline United Methodist Church

Color Prints: All prints are commercially printed using Kodak Endura paper.

1. MN_Ramsey County_Hamline Methodist Episcopal Church_0001
North façade (left) and west façade (right), camera facing southeast
2. MN_Ramsey County_Hamline Methodist Episcopal Church_0002
North façade, camera facing south
3. MN_Ramsey County_Hamline Methodist Episcopal Church_0003
West façade, camera facing east
4. MN_Ramsey County_Hamline Methodist Episcopal Church_0004
South façade (left) and east façade (right), camera facing northwest
5. MN_Ramsey County_Hamline Methodist Episcopal Church_0005
East façade (left) and north façade (right), camera facing southwest
6. MN_Ramsey County_Hamline Methodist Episcopal Church_0006
North façade, and camera facing south
7. MN_Ramsey County_Hamline Methodist Episcopal Church_0007
West façade (left) and south façade (right), camera facing northeast
8. MN_Ramsey County_Hamline Methodist Episcopal Church_0008
West façade, camera facing east
9. MN_Ramsey County_Hamline Methodist Episcopal Church_0009
Interior façade (left) and south façade (straight ahead), camera facing south

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Name of Property: Hamline Methodist Episcopal Church

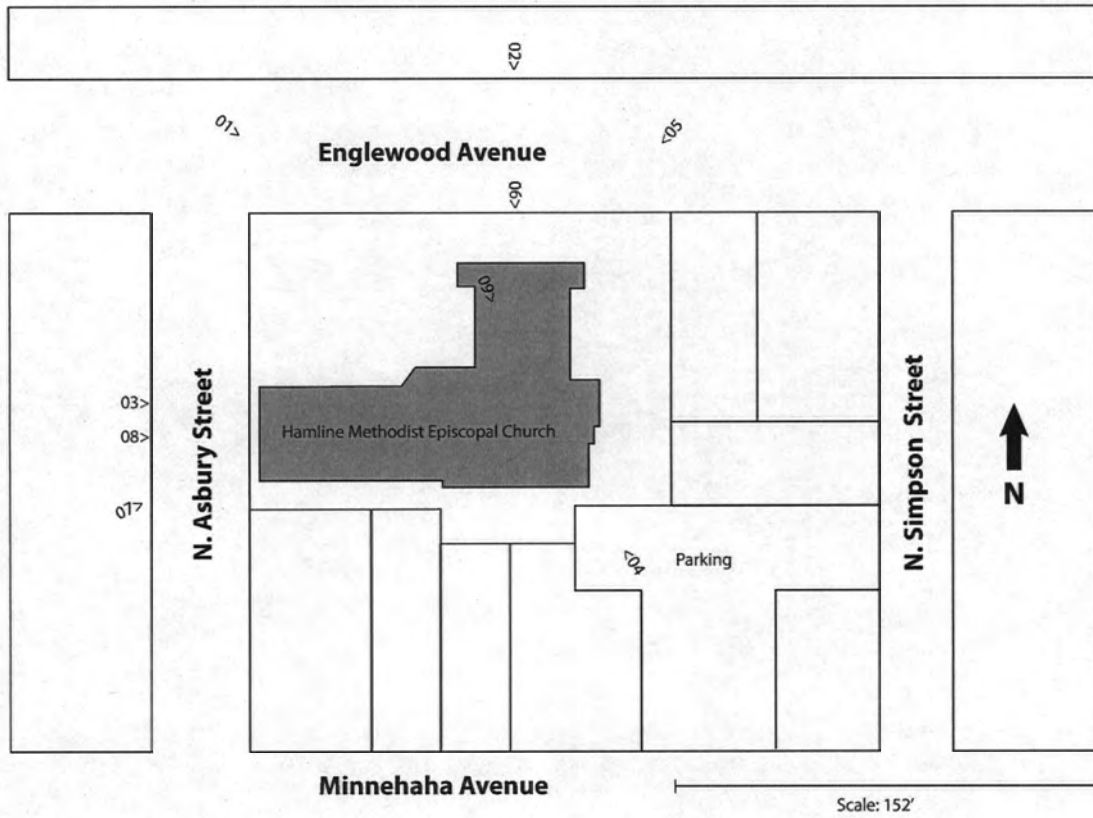
County and State: Ramsey County, MN

Section number: Additional Documentation page: 2

Name of Multiple Property Listing (If applicable)

Figure 1: SITE MAP

With photo locations



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

National Register of Historic Places Continuation Sheet

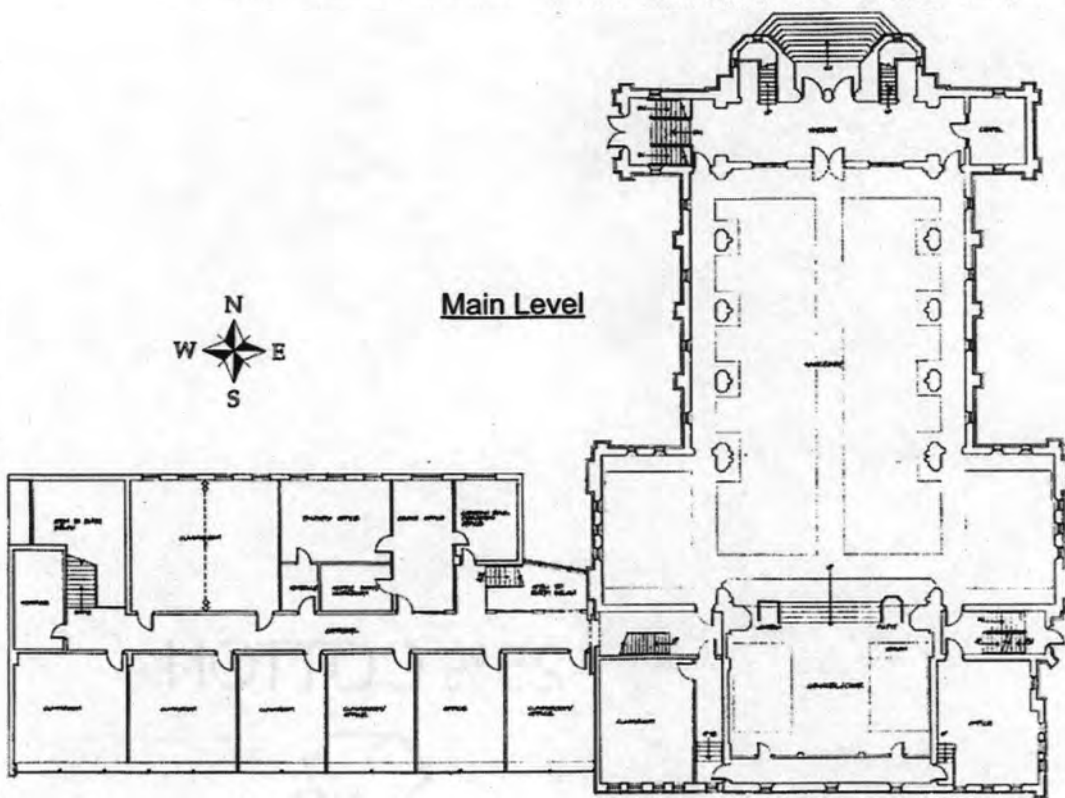
Name of Property: Hamline Methodist Episcopal Church

County and State: Ramsey County, MN

Section number: Additional Documentation page: 3

Name of Multiple Property Listing (If applicable)

Figure 2: Main Level



United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

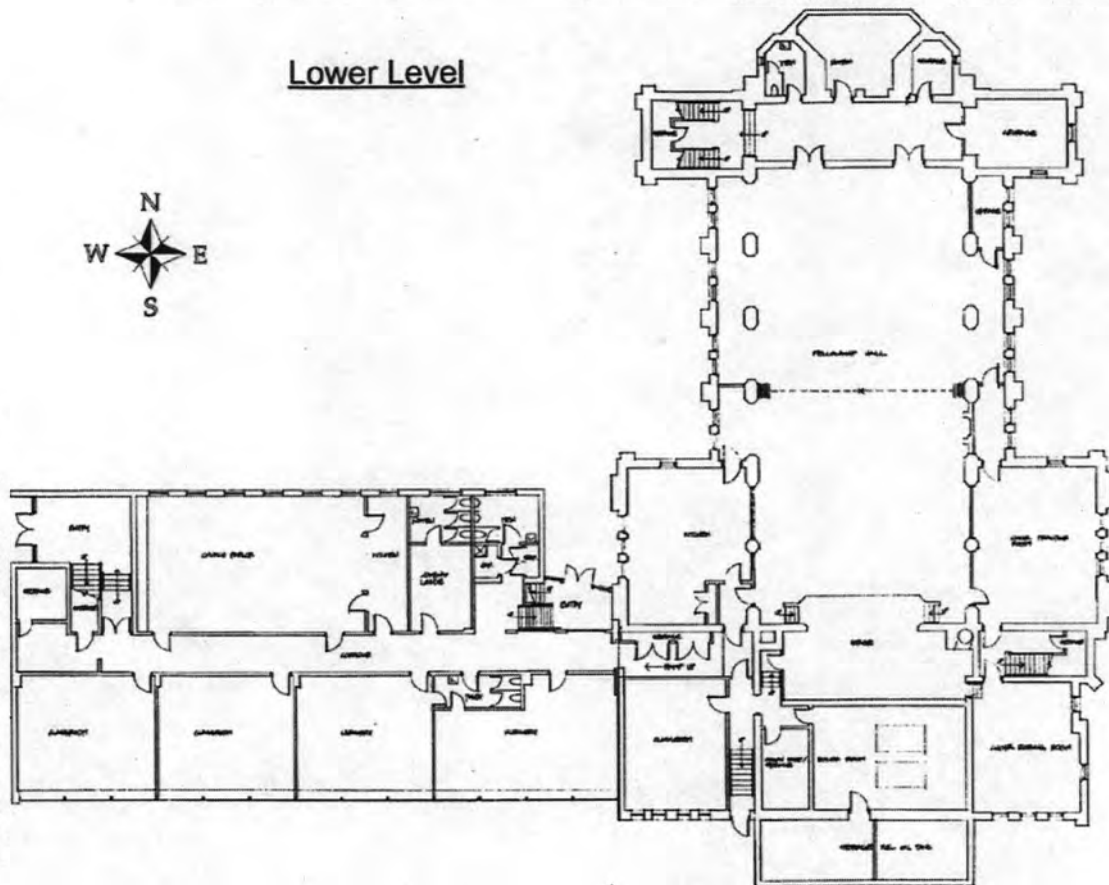
Name of Property: Hamline Methodist Episcopal Church

County and State: Ramsey County, MN

Section number: Additional Documentation page: 4

Name of Multiple Property Listing (If applicable)

Figure 3: Lower Level



UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Hamline Methodist Episcopal Church

MULTIPLE NAME:

STATE & COUNTY: MINNESOTA, Ramsey

DATE RECEIVED: 11/10/11 DATE OF PENDING LIST: 12/02/11
DATE OF 16TH DAY: 12/19/11 DATE OF 45TH DAY: 12/26/11
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 11000950

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT RETURN REJECT 12-22-11 DATE

ABSTRACT/SUMMARY COMMENTS:

**Entered in
The National Register
of
Historic Places**

RECOM./CRITERIA _____

REVIEWER _____ DISCIPLINE _____

TELEPHONE _____ DATE _____

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.



MN - Ramsey County - Hamline Methodist Episcopal Church - 0001



MN-Ramsey County - Hamline Methodist Episcopal Church - 0002



MN - Ramsey County - Hamline Methodist Episcopal Church - 0003



MN - Ramsey County - Hamline Methodist Episcopal Church - 2004



MN - Ramsey County - Hamline Methodist Episcopal Church - 0005

MN. Ramsey County. Hamline Methodist & Episcopal Church - 2006



MN - Ramsey County - Hamline Methodist Episcopal Church - 0007





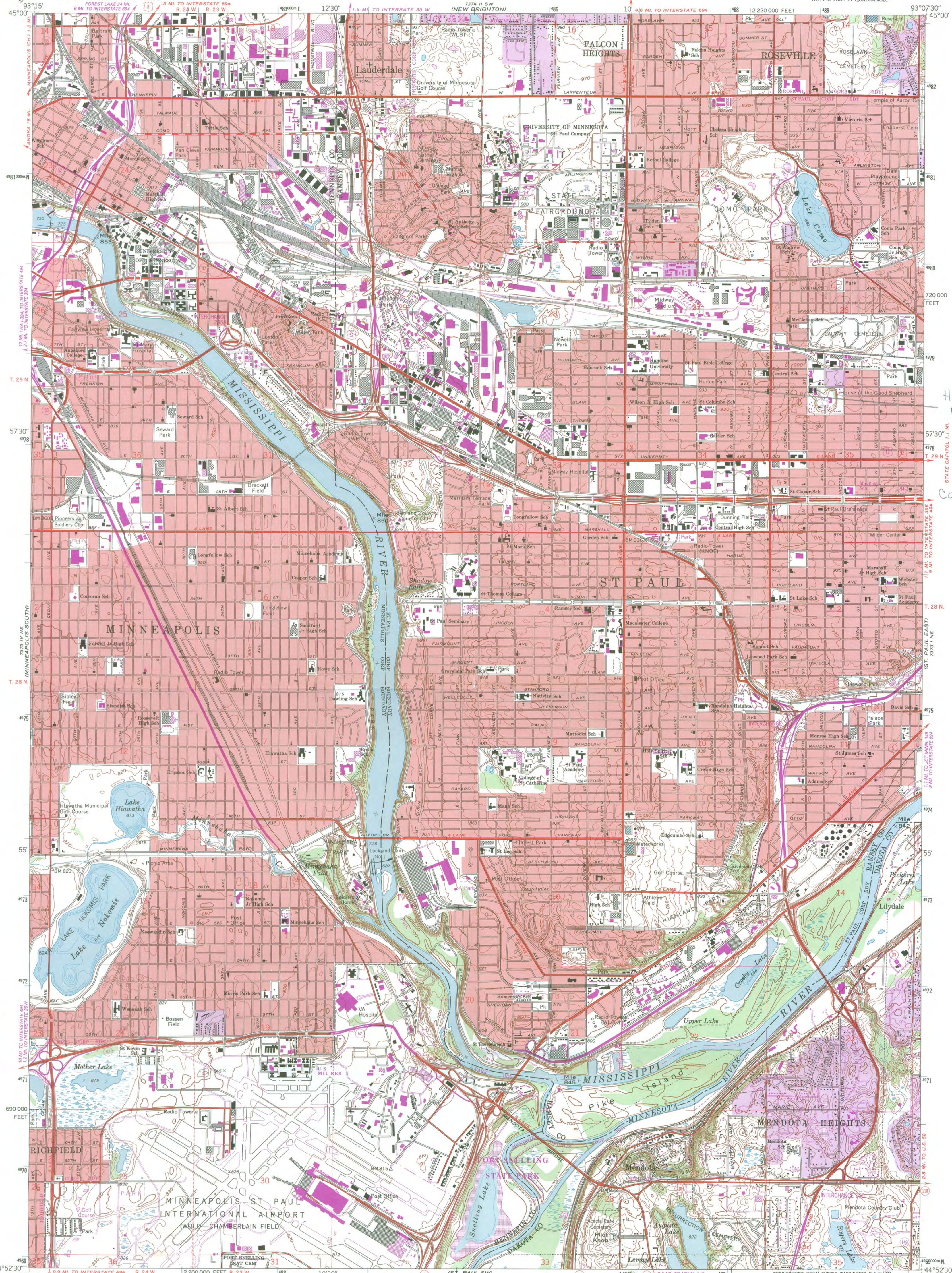
MN - Ramsey County - Hamline Methodist Episcopal Church - 2008



MN. Ramsey County - Hamline Methodist Episcopal Church - 0009

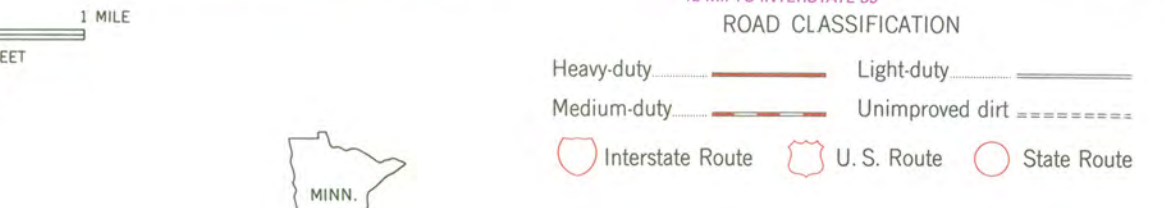
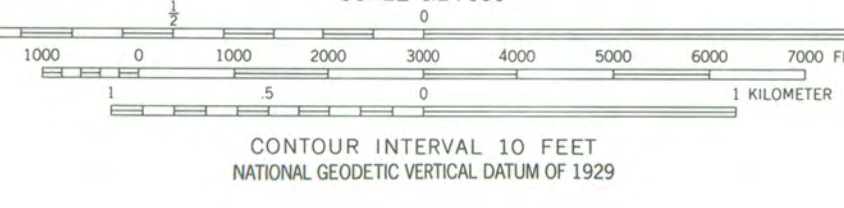
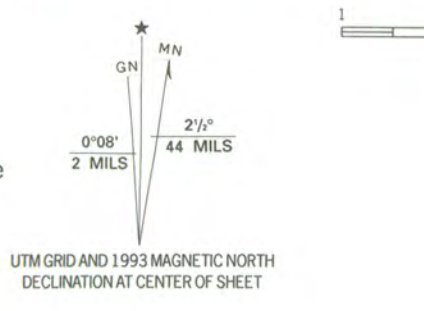
UNITED STATES
DEPARTMENT OF THE INTERIOR
GEOLOGICAL SURVEY

ST PAUL WEST QUADRANGLE
MINNESOTA
7.5 MINUTE SERIES (TOPOGRAPHIC)



Hamline Methodist
Episcopal Church
15 487013 497894
ST. PAUL, RAMSEY
COUNTY, MN

Produced by the United States Geological Survey
Control by USGS and NOS/NOAA
Topography by photogrammetric methods from aerial photographs
taken 1947. Field checked 1951. Revised from aerial photographs
taken 1966. Field checked 1967. Map edited 1967
Projection and 10,000-foot grid ticks: Minnesota coordinate
system, south zone (Lambert conformal conic)
100-meter Universal Transverse Mercator grid ticks, zone 15, shown in blue
1927 North American Datum (NAD 27)
North American Datum of 1983 (NAD 83) is shown by dashed corner ticks
The values of the shift between NAD 27 and NAD 83 for 7.5-minute
intersections are given in USGS Bulletin 1875
There may be private inholdings within the boundaries of
the National or State reservations shown on this map
Red tint indicates areas in which only landmark buildings are shown
Dotted land lines established by private survey



THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U.S. GEOLOGICAL SURVEY
DENVER, COLORADO 80225, OR RESTON, VIRGINIA 22092
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

Revisions shown in purple and woodland compiled in cooperation with
State of Minnesota agencies from aerial photographs taken 1991
and other sources. Contours not revised. This information
not field checked. Map edited 1993
Purple tint indicates extension of urban areas

ST PAUL WEST, MINN.
NW 1/4 ST PAUL 15' QUADRANGLE
44093-H2-TF-024
1967
REVISED 1993
DMA 7373 1 NW - SERIES 4872

103B





CITY OF SAINT PAUL
Christopher B. Coleman, Mayor

September 16, 2011

Britta Bloomberg
Deputy State Historic Preservation Officer
345 Kellogg Blvd. W.
Saint Paul, MN 55102

RE: Certified Local Government Comment on the nomination of:
Hamline United Methodist Church, 1514 Englewood Ave., St. Paul, Ramsey County
to the National Register of Historic Places.

Dear Ms. Bloomberg:

Thank you for the opportunity to comment on the National Register nomination for the Hamline United Methodist Church. Saint Paul Heritage Preservation Commissioners, Renee Hutter, Robert Ferguson and Steve Trimble, meet the Federal Standards for Architecture, Architectural History and History and have reviewed the National Register nomination of the above property.

The Commissioners agree that the property meets Criteria C for embodying "distinctive characteristics of a type, period or method of construction." The Hamline United Methodist Church is an excellent example of the Gothic Revival style of architecture, was designed by the Saint Paul architecture firm of Slifer and Abrahamson and the building retains a high degree of interior and exterior integrity.

The Saint Paul Heritage Preservation Commission (HPC) allowed for public comment during their September 15, 2011 joint Business Meeting/Public Hearing. The HPC supports listing the Hamline United Methodist Church to the National Register of Historic Places.

Sincerely,

Christine Boulware

Christine Boulware
Historic Preservation Planner

cc: Ward 4 Council Member Russ Stark
Hamline United Methodist Church, owner
File



CITY OF SAINT PAUL
Christopher B. Coleman, Mayor

390 City Hall
15 West Kellogg Boulevard
Saint Paul, MN 55102

Telephone: 651-266-8510
Facsimile: 651-266-8513

September 21, 2011

Britta Bloomberg
Deputy State Historic Preservation Officer
345 Kellogg Blvd. W.
Saint Paul, MN 55102

RE: Certified Local Government Comment on the nomination of:
Hamline United Methodist Church, 1514 Englewood Ave., St. Paul, Ramsey County
to the National Register of Historic Places.

Dear Ms. Bloomberg:

Thank you for the opportunity to comment on the National Register nomination of the Hamline United Methodist Church. Listing of the Church to the National Register is an excellent way to honor Saint Paul architect Fred Slifer, of the architectural firm Slifer and Abrahamson, the Saint Paul firm of Brioschi-Minuti, and the stained glass artistry of Andreas Ruud Larsen.

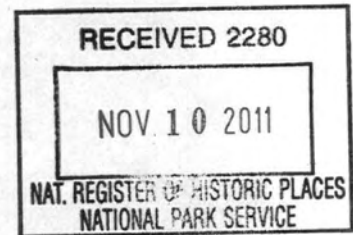
The congregation's preservation and stewardship of the Hamline United Methodist Church allows this architectural treasure to stand tall among Saint Paul's impressive collection of religious buildings. I concur with the findings of the Saint Paul Heritage Preservation Commission and support the nomination of the property.

Sincerely,

Christopher B. Coleman
Mayor

cc: Ward 4 Council Member Russ Stark
Hamline United Methodist Church, owner

Minnesota Historical Society
State Historic Preservation Office
345 Kellogg Blvd West, St. Paul, Minnesota 55102
651/259-3451



TO: Carol Shull, Keeper
National Register of Historic Places

FROM: Susan Roth, National Register Historian

DATE: November 4, 2011

NAME OF PROPERTY: Hamline Methodist Episcopal Church

COUNTY AND STATE: Ramsey Co., MN

SUBJECT: National Register:

- Nomination
- Multiple Property Documentation Form
- Request for determination of eligibility
- Request for removal (Reference No.)
- Nomination resubmission
- Boundary increase/decrease (Reference No.)
- Additional documentation (Reference No.)

DOCUMENTATION:

- Original National Register of Historic Places Registration Form
 - Multiple Property Documentation Form
 - Continuation Sheets
 - Removal Documentation
 - Photographs
 - CD w/ image files
 - Original USGS Map
 - Sketch map(s)
 - Correspondence
 - Owner Objection
- The enclosed owner objections
Do Do not constitute a majority of property owners

STAFF COMMENTS: