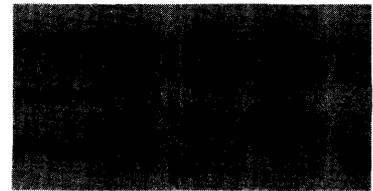


**United States Department of the Interior
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**National Register of Historic Places
Inventory—Nomination Form**

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections



82

1. Name

historic St. John's Evangelical Lutheran Church
and/or common St. John Lutheran Church

2. Location

street & number 140 Lexington Avenue N/A not for publication
city, town Passaic N/A vicinity of congressional district 8th
state New Jersey code 34 county Passaic code 031

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 type="checkbox"/> museum
<input checked="" type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input type="checkbox"/> commercial	<input type="checkbox"/> park
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational	<input type="checkbox"/> private residence
<input type="checkbox"/> site	Public Acquisition	Accessible	<input type="checkbox"/> entertainment	<input checked="" type="checkbox"/> religious
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> government	<input type="checkbox"/> scientific
	<input type="checkbox"/> being considered	<input type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial	<input type="checkbox"/> transportation
	<u>N/A</u>	<input type="checkbox"/> no	<input type="checkbox"/> military	<input type="checkbox"/> other:

4. Owner of Property

name St. John Lutheran Church
street & number 140 Lexington Avenue
city, town Passaic N/A vicinity of state New Jersey

5. Location of Legal Description

courthouse, registry of deeds, etc. Passaic Courthouse
street & number 77 Hamilton Street
city, town Paterson state New Jersey

6. Representation in Existing Surveys

New Jersey Historic Sites
title Inventory: Passaic has this property been determined eligible? yes no
date 1980 federal state county local
depository for survey records Office of Cultural & Environmental Services
city, town Trenton state New Jersey

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

St. John Lutheran Church is the finest example of High Victorian German Gothic architecture in the City of Passaic. Built in 1897, the church was designed by Ludwig Becker, a renowned German cathedral master builder from Mainz, Germany. This brick and terra-cotta structure's strong verticality is emphasized by its dominating embellished spire, repeated gable forms on the main facade, tall slender brick side buttresses, and the narrowness of its plan. Lacey exterior detailing and the large proportion of wall surface given to glass gives the three story form a more airy feeling than is characteristic of its High Victorian Gothic style. Distinctive of its German origins is the "Hall" church design used with an interior consisting of only a nave. Another marked feature is a single central tower in place of the wide sculptured doorways and side towers of 12th and 13th century French cathedrals; a characteristic of its late 19th century German origins.

The site where St. John is located is bordered by three primary streets forming a right triangle in the midst of a residential neighborhood. Lexington Avenue, the dominant street and the hypotenuse side, serves as a link between an urban residential setting and Passaic's central business district, and Hamilton Avenue and Van Buren Streets, both one-way streets, complete the two adjacent sides of the site's right angle. The church, oriented toward the northwest, keeps a firm parallel street line with Hamilton Avenue, and its main entrance gives Hamilton and Lexington a point of convergence. In fact, by virtue of its extraordinary siting, the building serves as a gateway whose success also happens to rely heavily on its physical presence.

Given this angular site, the design program called for a church of suitable monumentality. The design commission was awarded to Ludwig Becker of Mainz, Germany, who had designed some 300 similar churches throughout Europe. It is believed that an identically designed church, by Becker, existed in Mainz. It was bombed during the war and no photographs have been found. Almost all the materials for St. John were constructed in and brought from Germany by local textile and woolen companies. Ludwig Kick supervised the construction, and the erection was by the Flint Construction Company, which no longer exists.

The building was built from 1896-1897, constructed of brick, 116 feet long, 80 feet high, and 45 feet wide. Wood roof trusses

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7. DESCRIPTION (Continued)

supported the tower and spire which rose another 100 feet above the sanctuary. At the south end wall of the nave is a three-sided ward chancel with 45 degree walls. It is deceiving from the exterior, but the interior of the church is extremely narrow and small, with only 15 rows of pews on either side of the center aisle.

The impressive northwest facade of St. John is the location of the main entrance, raised high above grade because of the structure's heightened basement level. A grand brick and stone staircase with side basement entrances, now bricked in below the landing, rises to the centrally located main entrance. Looking up from the stairs one sees a series of pointed elements echoing each other, stressing the verticality and pointing towards the dominating tower and spire. The entrance doors are embellished with imported wrought iron hardware and surmounted by a tympanum containing a life-sized relief of the "Sermon on the Mount." A pointed tracery surrounds the tympanum and directs the eye upwards, first to a larger pointed arch surrounding a traceried stained glass window, then to the pointed peak of the shallow porch, and finally to the terra cotta infilled arch just below the pointed gable roof end.

The outside faces of the front angled buttresses of the porch contain canopied niches to receive tall statues of Martin Luther and Philipp Melancton which were never completed. (Original blueprints for these statues remain in the pastor's office.) A cornerstone below the right niche is inscribed: "A.D. 1896." The 45 degree angled side piers of the front wall are parallel to the angled porch piers and terminated at the eaves with large decorative pinnacles which have been removed due to deterioration.

The side walls consist of five bays defined by brick buttresses with windows between. Each buttress is canted at points of enlargement due to increased stresses. Beautiful crockets, now lost due to deterioration, once topped the buttresses at their termination points at the eaves. The exposed, basement level walls contain dual traceried, clear glass windows between the piers. At the main floor level an external walkway with a quatrefoil traceried balustrade is carried right through the buttresses all the way around three sides of the church. Also at the main floor, high, pointed arch, coupled, traceried, stained glass windows are located between the buttresses and are outlined in terra cotta. This outline is repeated again in terra cotta with another coincident pointed arch beginning at the spring line with carved projecting dripstones and elaborately decorated keystones. The details add to the strong vertical line of the structure.

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7. DESCRIPTION (Continued)

The gable roof of dark gray shingle is steeply pitched and bordered with decorated copper eaves and ridge cresting. The hexagonal based copper tower is firmly set into the roof above the main entrance. Provisions were made in the base to accommodate clocks facing east and west. Above the base is the belfry with six open pointed arches. The three, large, well-toned bells in the belfry weigh a total of 5,328 pounds and were cast in 1898 by the Meneely Bell Company of Troy, New York. Three additional tower stages in decreasing sizes support a highly decorated copper spire. Pointed copper roof vents are set into the roof at the centerlines of the side windows.

Interior

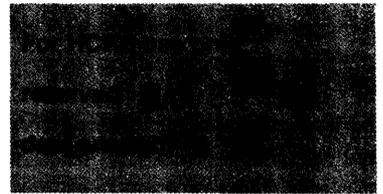
Immediately upon entering the church one stands in the small vestibule in the shallow porch area. Double doors open out from the vestibule to the narthex behind the main sanctuary. Directly above is the choir gallery which extends one bay into the nave. As you walk forward, out from under the gallery and beyond a traceried screen, you are struck by the strong vertical lines and the light, airy spaces of the nave. Terra cotta ribbed piers rise up the walls at the bays and divide into a rib vaulted plaster ceiling 80 feet above. High, narrow, stained glass windows fill the areas between all the piers, re-emphasizing the verticality and adding to the open airy feeling.

Only three bays of the nave are occupied by pews, separated by a center aisle, then three small steps rise to the altar area. The altar area is only one bay deep and separated from the chancel ward by a nine foot high reredos screen.

A circular steel stairway leads from the vestibule to the basement and to the choir gallery and spire. Prior to the addition of the new parish house, this was the only staircase in the church. The balcony level choir gallery contains pews and a three manual Tellers pipe organ. There is a stained glass window behind the organ, above the entrance portal of the church, which is unfortunately hidden by the pipes. The window was the gift of George Boos, whose Munich studio made all the windows in the church, and it shows an IHS symbol in a circle, angel heads, and glass in various colors arranged in geometric patterns. The choir gallery floor is supported by the peripheral masonry walls and two, intermediated, ribbed, wood columns in the nave. Terra cotta pointed arch tracery between these columns creates a screen extending to the gallery handrail with trefoil and quatrefoil patterns. This screen separates the narthex from the nave on the main level.

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7. DESCRIPTION (Continued)

A solid wall about eight feet high and covered with imported terra cotta tiles extends from the floor to the windowsills above in the nave and narthex areas. Each bay is defined by terra cotta ribbed piers which continue and divide into the rib vaulted plaster ceiling. The ribs converge at the ridge line into a decorative boss and provide interesting ceiling patterns. The ribbed piers and the brick masonry walls frame the stained glass windows. Located at the center of each stone windowsill is a wall mounted, wrought iron and metal gaslight, now converted to electric, fixture of a swan with opened wings. In 1911, a central chandelier was installed in the ceiling.

The magnificent stained glass windows that surround the nave and narthex were installed between 1897 and 1904, and were given by organizations and individuals from inside and outside the congregation. The windows, all produced by the studio of George Boos of Munich, Germany, are 25 feet high and nine feet wide. Looking toward Lexington Avenue one sees nearest the front entrance of the church windows portraying King David with his lyre, and Moses with the tablets of the 10 Commandments, but with, as the youngsters of the church claim, 11 toes. Facing the other way there is, nearest Sherman Street a portrait of St. Peter and then a painting of St. Paul.

Upon entering the nave of the church from the vestibule the windows (starting at the right) depict: St. John; St. Matthew; The Nativity and the Visit of the Wise Men; the boy Jesus in the Temple; The Marriage of Cana; Jesus with Mary and Martha in Bethany; The Good Samaritan; Jesus speaking to the Samaritan woman at Jacob's Well; at the center behind the altar, Jesus blessing the children; the Woman Who was a Sinner; the Prodigal Son; Christ's Triumphal Entry into Jerusalem; the Cleansing of the Temple; Jesus in the Garden of Gethsemane; the Resurrection window, the Women at the Empty Tomb.

Under the choir gallery, opposite the windows portraying the evangelists St. John and St. Matthew already mentioned, one might expect to find the other two evangelists, St. Mark and St. Luke. However, the stained glass artist, George Boos, had suggested as subjects for portrayal under the choir loft, the four great Reformers: Luther, Melancton, and the non-Lutherans Zwingli and Calvin. The Church Council said, "no" to Zwingli and Calvin. When Boos suggested that the four Evangelists might be portrayed, the officials insisted on Melancton and Luther, who appear on the last two windows in that order.

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7. DESCRIPTION (Continued)

The sanctuary contains three, imported, beautifully detailed, terra cotta elements: a circular baptismal font with an ornamental metal cover, a rectangular altar with carved corner pilasters and decorative mouldings, and a raised octagonal pulpit having carved wooden handrails and stalagmites. Behind the altar is a crested wood reredos screen with open lower panels which are backed with bright red velvet. The original fixed wooden pews have carved panel bench ends.

The church basement was originally used for worship services prior to the dedication of the church. Later it was a German school and church school divided into several sections. In 1920, a stage and kitchen were installed there, but today it is a large open room used for nursery school classes. Modern lighting, panelling and flooring have been installed and the stage removed. In 1950, came the T-plan addition of the church offices and fellowship hall, designed and built by the Thomas Construction Company, to the southeast of the sanctuary. Complimentary brick and terra cotta materials were used on the exterior of the 1950 addition, and it was joined with the sanctuary at the least conspicuous and intrusional location. The addition provided a second exit from the nave that led to the church offices, choir room, meeting and classrooms, and a parish hall with stage. The inside of the gabled parish hall is lined with oaken panelling, has exposed beams, and has concrete block side walls.

There have been some minor alterations to the church. Terra cotta crockets, finials and balustrades have recently been removed from the roof level because they were crumbling and falling. The flush, terra cotta tiled arch on the upper levels of the main facade was, as seen in a 1897 photograph, originally just brick. No one recalls when the tiles were applied.

The congregation's dedication to the continued preservation of St. John Lutheran Church is evidenced by its constant donations of time and money. At present heavy-duty textured protective glass on the stained glass windows is being replaced by clear plexiglass as the windows are being cleaned of 90 years of dirt. Members of the congregation have recently stripped and cleaned the floors and pews, painted walls, and are planning to refinish the enormous entrance doors and ornamental ironwork themselves.

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 checked="" 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 type="checkbox"/> other (specify)
		<input type="checkbox"/> invention		

Specific dates 1896-1897 **Builder/Architect** L. Becker, Mainz, Germany

Statement of Significance (in one paragraph)

The St. John Lutheran Church, built in 1896-1897 by the German master builder Ludwig Becker, represents the finest example of High Victorian Gothic architecture in the City of Passaic, and its form and massing are extraordinary in the country. It expresses a cultural continuity with German traditions and architecture within the setting of a new environment--- a point strongly reinforced by the fact that almost 100% of the building materials and ornamentation for the church were constructed and crafted in Germany and shipped to Passaic to be assembled on site. The church symbolizes the German ethnic settlement of Passaic in the 19th century and has served throughout its evolution as the religious, cultural, and educational center for the German population in Passaic.

Master builder Ludwig Becker was born in 1855 and raised in Cologne, Germany. He studied architecture at the technical high school in the city of Aachen and worked under the master builder "Tornow" at the Cathedral in Metz, and under Friedrich Van Schmidt at St. Catherine's Church in Oppenheim. After having established himself in the city of Mainz, in 1884, he competed and received a grant to re-establish the west facade of the Cathedral in Milano in 1887, and was also elected to the Royal Academy of Art in Milan. Under his direction, 317 churches were either expanded, renovated, restored or built. Becker also received commission to design the St. Martin of Tours Church in Chicago, Illinois. This provided him the opportunity to introduce "the Middle Age Gothic Style" into America. His greatest work was to restore the Cathedral in Mainz in 1909. He worked from 1909 to 1917 and from 1926 to 1930 on this project and died in 1940 in this city.

St. John owes its origin largely to a group of enterprising businessmen, who came to the City of Passaic as a result of the enactment of a highly protective tariff passed by the administration of President Benjamin Harrison. The tariff changed the commercial character of imported goods to such an extent that it practically prohibited the German textile manufacturers from selling their products to the American markets. To off-set these tariff restrictions, many of the manufacturers transferred their production to America. Among these were Edward Stoehr, from the city of Leipzig, Frederick Arnold from the city of Greitz, and George Hirsch of the city of Gera, who came to this country for the purpose of establishing a plant to manufacture the same quality and standard of goods which they had been producing in their mills in the homeland.

The sharp duty tax, of 1883, on worsted goods was one factor in stimulating the prospects of Passaic becoming a possible manufacturing site. The availability of an abundant water supply, the

9. Major Bibliographical References

See Continuation Sheet

ACREAGE NOT VERIFIED

UTM NOT VERIFIED

10. Geographical Data

Acreeage of nominated property 1

Quadrangle name Orange, NJ

Quadrangle scale 1:24,000

UMT References

A	<u>18</u>	<u>573540</u>	<u>4524220</u>
	Zone	Easting	Northing

B			
	Zone	Easting	Northing

C			
	Zone	Easting	Northing

D			
	Zone	Easting	Northing

E			
	Zone	Easting	Northing

F			
	Zone	Easting	Northing

G			
	Zone	Easting	Northing

H			
	Zone	Easting	Northing

Verbal boundary description and justification

Block 4109, Lot 1 - Paterson Tax Map

List all states and counties for properties overlapping state or county boundaries

state	<u>N/A</u>	code	county	code
-------	------------	------	--------	------

state		code	county	code
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11. Form Prepared By

name/title	<u>Candace A. Peck, Survey Coordinator</u>		
	<u>Donna Hovey, Intern</u>		

organization	<u>Cultural and Environmental Services</u>	date	<u>May, 1981</u>
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street & number	<u>109 West State Street</u>	telephone	<u>(609) 292-2028</u>
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city or town	<u>Trenton</u>	state	<u>New Jersey 08625</u>
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12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state 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 Heritage Conservation and Recreation Service.

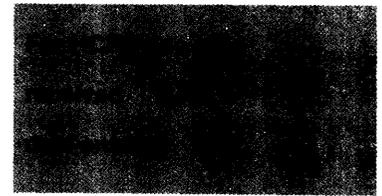
Deputy State Historic Preservation Officer signature	<u>[Signature]</u>
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title	date	<u>Sept 3, 1981</u>
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For HCRS use only	
I hereby certify that this property is included in the National Register	
<u>[Signature]</u>	date <u>9/7/82</u>
Keeper of the National Register	
Attest:	date
Chief of Registration	

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8. SIGNIFICANCE (Continued)

Passaic River, provided the final incentive for the German manufacturers to establish their mills along the banks of the Passaic River in 1888. By the latter part of the 19th century many German Lutherans had settled in Passaic, having come to be part of the new emerging woolen industry in this area.

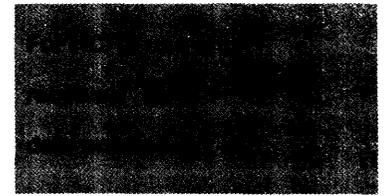
In addition to immigration from Germany, there were also difficulties in receiving a regular supply of cotton from the south, as a result of the Civil War. Many of the mills in this area had to convert their industry to woolen production, so the decade of the 1860's produced a phenomenal growth in terms of the woolen industry. The impact of this industrial conversion together with the immigration from Europe fostered a period of unprecedented population expansion and created a tremendous need for an increased labor supply. Between 1870 and 1880 the population grew 146% from 2,500 people to 6,500. The City of Passaic continued to grow reaching population levels of 13,000 in 1880; 28,000 in 1900; 55,000 in 1910; and 64,000 in 1920.

The government was also interested in facilitating the attraction of new industry. The growing success of the Citizen's Improvement Association came in the spring of 1889 when Edward Stoehr established the Botany Worsted Mills. The word botany was the name of a place in Australia noted for the fine quality of fleece produced in that part of the country. This enterprise as noted in Scott's History of Passaic, (1922), attracted new immigration from the areas of Sachsen and Thuringia, which are in present day East Germany. Many of these people settled in the eastern district of the City of Passaic, what are now the second and fourth wards. All of this contributed to Passaic's national prominence, and Botany's worsted production increased rapidly. Three years after its founding, the company employed 1600 people. The production of worsted goods constituted the most important part of Passaic's industrial growth. It was these mills that were to become known as one of the largest of their kind in the State of New Jersey, with the material growth and development of the city greatly advanced by this textile manufacturing establishment, and which also exerted a potential influence upon the social and moral needs of the city.

The creation of a new industry brought many immigrants, all seeking to come to the new world to find their fortunes, raise their families, and make a new life. Their coming together also meant that they needed to provide spiritual nourishment for themselves and their children. There was a lack of worship facilities and opportunities for the German Lutherans. With the absence of any church

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8. SIGNIFICANCE (Continued)

in the City of Passaic of their own faith, they had attended the local Presbyterian church, but wanted to create and develop their own spiritual life, much as they were accustomed to in their homeland. A number of prominent German families held a meeting to propose the organization and establishment of a church in the Lutheran tradition, with the Gospel preached in their native language. Many of these men and women were officers and employees of the Botany Worsted Mill.

On October 14, 1891, Messrs. Hayn, Foedisch, Baumgaertel, Thomas, Froelich, Brotze, Hess, Macher, Sack and Werner gathered together to establish a church of their own faith. They selected the name, "The German Evangelical Lutheran St. John's Church of Passaic City." The next month they held a meeting in their usual place of worship, the Grand Army Hall at the corner of Main Avenue and Jefferson Street in downtown Passaic, elected trustees and voted to become incorporated. The county records show that this incorporation took place on November 28, 1891, and serves as the birth-date of the congregation. Initially the membership consisted of only 60 people. Other Lutheran congregations in the metropolitan New York/New Jersey area helped the new congregation through its formative stages. The concern, commitment and faith not only of the pastors, but also of the lay people made it possible for the congregation to grow.

When the hall at Main and Jefferson became too small for the growing congregation, Reisel's Hall, on Second Street, which is now Market Street, was rented from 1892 to 1896. They were ministered to by Rudolph Haessner, who was called as the first full-time pastor and continued to serve the congregation until 1903. It was under Haessner, in 1894, that the membership initially purchased a plot of land on the corner of Hamilton and Quincy Streets. Realizing they would need more land for future use, the members decided to purchase a triangular plot bordered by Lexington and Hamilton Avenues, and Van Buren Street. Having purchased the property for \$4,000, the members began construction on the church. Donations for the construction of the new church had come not only from a church and prince in Germany but from the leading German families of Passaic and the surrounding communities; all of whom generously contributed financial aid.

The cornerstone was laid on the 31st of May in 1896, and the church dedication was held on the 13th of June 1897. The basement of the building was used from January 1897, until the dedication for religious services. German continued to be the main language spoken

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8. SIGNIFICANCE (Continued)

in the worship services until 1925 when an English service was provided for the congregation and an English division was added to the Sunday School and confirmation classes.

Having completed this building, a meeting was then held to discuss the possibility of founding a school to instruct not only the adults in German and English, but also to enhance their adaptability to life in America by teaching them English at the same time that their children were learning English in the public schools. The parents also wanted their children to feel a sense of appreciation and pride in their historical roots by instructing them in the German language. The school, which was located in the basement of the church, served the people and their children for many generations.

The church itself continued to grow under Philip Maas, who served as pastor from 1903-1909, followed by Paul Lemke, who served the longest pastorate from 1909-1942. It was under Lemke that the congregation realized its largest growth. In 1909 the membership totaled 186; in 1942 it had reached about 800. Congregational attendance continued to grow under the pastorate of William O. Bruckner, who served from 1942-1970. The average attendance for a Sunday Service was at its best in 1960, at 268, but since then has been decreasing in keeping with a national trend. In 1966 the church called on two assistant pastors; first for two years, J. Roderick Sauerwein, followed by Philip Cummings from 1968 to 1970. In 1971, Ulrich M. Keemss assumed responsibility of the congregation.

Sunday School enrollment also increased in the earlier years, as did the need to provide additional services for the congregation, so ground was broken in 1950 for construction of a 'Parish House.' This 'Fellowship Hall,' with a capacity of 350, was to serve not only the Sunday School and be available as an auxiliary classroom, but has since been open to various groups within the city, ranging from the scouts and theater programs to community improvement organizations, mental health clinics, nursery programs, and a meeting area for elderly people.

Throughout the years the church has provided many opportunities to be of service not only to its own constituency, but also to people in the community and world concerns. The women have supported the orphanages, mission work, and the homes for the elderly in the church body itself, along with the different institutions such as the Salvation Army and the Red Cross in the City of Passaic, and local social services.

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St. John Lutheran Church
Continuation sheet Paterson, Passaic Co., NJ Item number 8

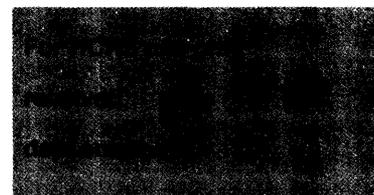
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8. SIGNIFICANCE (Continued)

Today the church continues to welcome many beneficial programs, and all people and organizations not directly affiliated with the church. Not only German names are found on the membership rolls, but names representing many nationalities. The history of St. John reveals social service and concern for its community and continues to make itself available to help all the citizens of Passaic.

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St. John Lutheran Church

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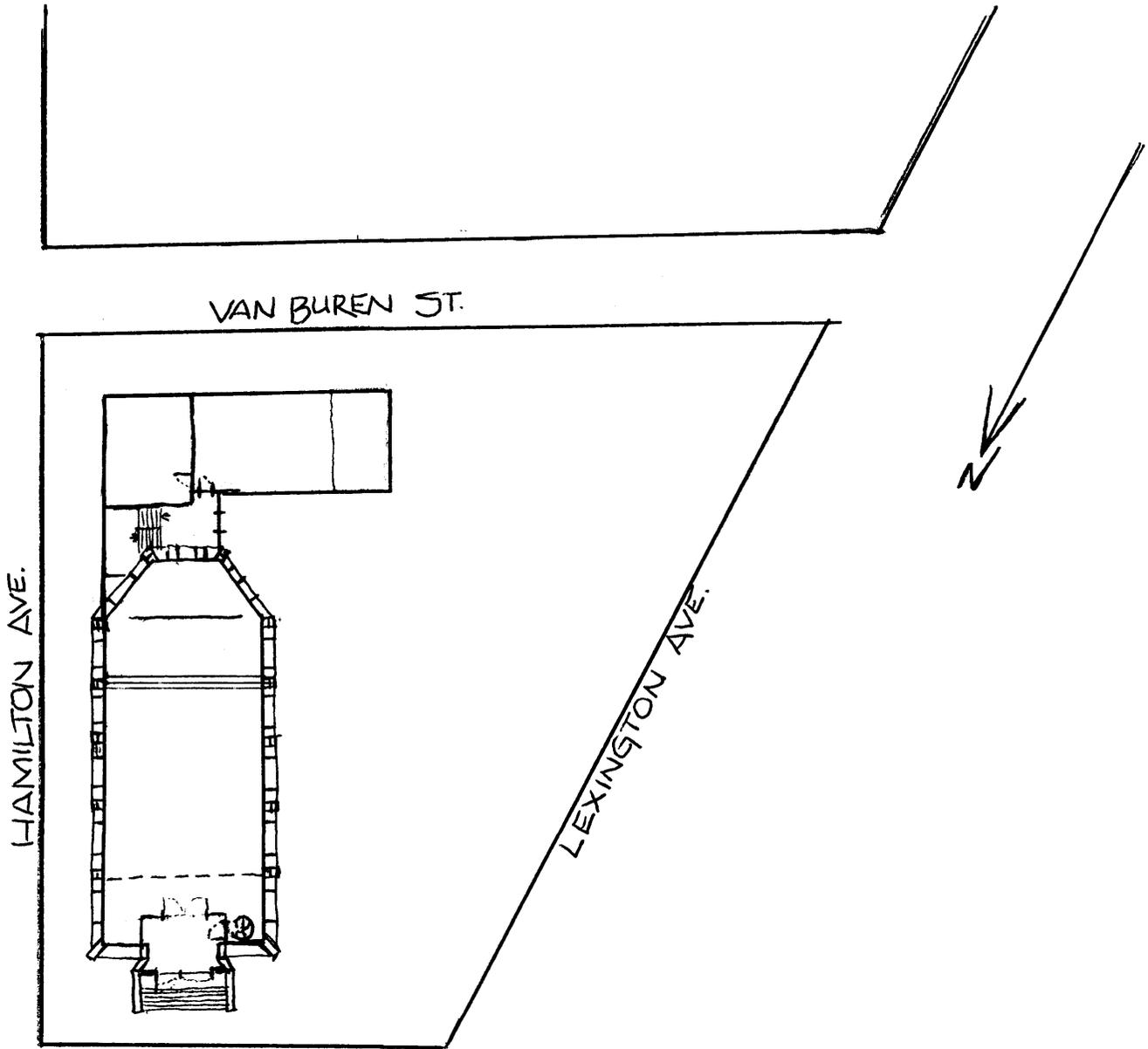
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St. John's Evangelical Lutheran
Church
City of Passaic, Passaic County
New Jersey