

United States Department of the Interior  
National Park Service

4655

# National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

### 1. Name of Property

Historic name: Norwegian Evangelical Lutheran Church  
Other names/site number: Christ Lutheran Church on Capitol Hill  
Name of related multiple property listing:  
N/A  
(Enter "N/A" if property is not part of a multiple property listing)


### 2. Location

Street & number: 105 University Avenue  
City or town: St. Paul State: Minnesota County: Ramsey  
Not For Publication:  N/A Vicinity:  N/A

### 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,  
I hereby certify that this X nomination     request for determination of eligibility meets  
the documentation standards for registering properties in the National Register of Historic  
Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.  
In my opinion, the property X meets     does not meet the National Register Criteria. I  
recommend that this property be considered significant at the following  
level(s) of significance:

    national     statewide   X   local  
Applicable National Register Criteria:  
  X   A     B   X   C     D

 10/4/19  
Signature of certifying official/Title: Amy Spong, MN Deputy SHPO, Dept. of Admin. Date  
\_\_\_\_\_  
State or Federal agency/bureau or Tribal Government

In my opinion, the property     meets     does not meet the National Register  
criteria.  
\_\_\_\_\_  
Signature of commenting official: Date  
\_\_\_\_\_  
Title : State or Federal agency/bureau  
or Tribal Government

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**4. National Park Service Certification**

I hereby certify that this property is:

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

  
Signature of the Keeper

11/15/2019  
Date of Action

**5. Classification**

**Ownership of Property**

(Check as many boxes as apply.)

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

**Category of Property**

(Check only **one** box.)

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

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**Number of Resources within Property**

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	<u>0</u>	buildings
<u>          </u>	<u>          </u>	sites
<u>          </u>	<u>          </u>	structures
<u>          </u>	<u>          </u>	objects
<u>1</u>	<u>0</u>	Total

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 = church

**Current Functions**

(Enter categories from instructions.)

RELIGION/religious facility = church

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## 7. Description

### Architectural Classification

(Enter categories from instructions.)

LATE 19<sup>TH</sup> & 20<sup>TH</sup> CENTURY REVIVALS/Beaux Arts

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**Materials:** (enter categories from instructions.)

Principal exterior materials of the property: BRICK; STONE; CONCRETE

### Narrative Description

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

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### Summary Paragraph

The Norwegian Evangelical Lutheran Church is located at the northwest corner of University Avenue and Park Street. The property consists of four principal components: the main church building facing University Avenue (1915); a section known as the "chapel" (1909) abutting the rear (north) side of the main church; a parsonage facing Park Street (1915); and a synod office wing (1962-1963) added to the west side of the chapel. Each of these components is connected forming a single building. The main church building is designed in the Beaux Arts style and constructed of yellow brick. The principal (south) façade is symmetrical and features a Classical pediment supported by Ionic columns and pilasters flanked by bell towers with Classical details. The most significant alteration after the period of significance (1909-1915) to the complex is the office wing added in 1962-1963. This two-story addition abuts the west end of the chapel and is set well back from the University Avenue frontage, leaving the significant architectural features of the main church's principal elevations (west, south and east) intact. While the newer office wing and other minor alterations diminish the property's historic integrity, many of the essential character-defining features associated with the architectural design remain intact sufficient to convey its significance.<sup>1</sup>

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<sup>1</sup> It is possible that further research into Criterion A or the architecture of the mid-century addition could expand the significance and/or period of significance to include the Synod addition.

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## Narrative Description

### *Main Church Building*

The Beau-Arts styled main church building is sited near the intersection of University Avenue and Park Street. Broad cast stone steps leading from the public sidewalk to the main (south) entrance are flanked by a low brick wall and a wrought-iron fence that extends across the entire University Avenue frontage of the property. The fence separates the sidewalk from lawn and garden areas. A deep garden is enclosed on two sides by the west elevation of the church and the south elevation of the synod wing. A small lawn with several trees edges the Park Street (east) elevation.

The building has a cruciform plan with a shallow transept crossing. It stands on a raised basement foundation of painted stone blocks. The exterior walls are clad with yellow pressed brick laid in a stretcher bond, combined with elements of cast stone coated with a masonry paint to give the color of limestone. The symmetrical south façade is Classical in its form (photo 1). It consists of a tall, narrow temple front framed by brick bell towers crowned with open tempiettos. Two colossal fluted stone columns with Ionic capitals and flanking pilasters on tall paneled bases support an entablature that forms the base of a pediment. The pediment cornices feature large modillion blocks, as well as dentils, and enclose a pediment face featuring a bull's eye window with keystones. A stone cross rises from the top of the angled parapet wall that mirrors the shape of the pediment. The temple front defines the main entrance, where a set of three wood entrance doors are set below colored glass transoms and bracketed entablatures. Three windows are set high in the wall, above the doors and brick-outlined panels. Brick pilasters with stone capital blocks at the corners of the bell tower bays support the continuation of the main stone entablature that extends across the façade and returns along the sides of the bell towers. The towers have open belfries with temple fronts formed by engaged Tuscan stone columns that frame arched openings and support plain pediments. A polygonal copper cap with a ball finial tops each tower. Windows set at two levels in the tower bays have stone sills and lintels; those on the lower level are positioned above a continuous sill course and have a large keystone centered in each lintel. A granite cornerstone set on the Park Street side of the southeast tower reads "1868-1911."

The east and west walls of the church enclose the nave and support the gabled roof (photos 2 and 4). A clerestory level with square, leaded, stained-glass, pivot sash rises above the main walls. The lower walls contain three round-arched windows with stone arched window hoods. Brick pilasters divide the windows and support a stone entablature at the top of the lower wall. A second stone entablature with modillions edges the upper wall. Projecting transept bays extend from each side of the northern end of the building and contain a single large arched window opening in their east and west end walls. Brick pilasters at the corners support the stone entablature continued from the upper wall of the nave. The pediment detail is similar to that of the façade. Like the façade, shaped parapets echo the gabled form of the pediments and terminate the roof over the transept bays. A similar parapet at the north end of the main roof rises above the adjacent chapel building (photo 7). This parapet marks the location of the parsonage.

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### ***Church Interior***

A narrow vestibule separates the main entrance on University Avenue from the church sanctuary. The sanctuary has a basilican plan with shallow transepts. The space has two ranges of square columns supporting the main roof and forming narrow side aisles; a series of arches connect the columns. The ceiling between the columns and the exterior walls is finished in a series of vaults. The clerestory windows pierce the barrel vaulted ceiling suspended by trusses under the gabled roof. The range of columns does not cross the transept area, which has a transverse barrel vaulted ceiling suspended from the gabled roof. Engaged pilasters mark the line of the columns on the front wall and frame the opening of the polygonal chancel with a vaulted ceiling. A balcony is located at the south end of the nave, accessed through staircases from the vestibule. The balcony rail is composed of solid wood panels, and the balcony space is occupied by a choir loft and a pipe organ (photo 9). The arched window openings of the nave are filled with two arched panels of ochre yellow glass with green glass borders (photo 12). In the larger transept windows include figural symbols at the top of the panels representing the four gospels with scripture in English and Norwegian; a rounded panel with a cross feature is found above the paired panels.

The sanctuary walls are painted plaster in a cream color above a lower wall clad with brown stone veneer. Art glass light fixtures hang from the ceiling. The pews are arranged in straight formation on either side of a center aisle and along the side aisles. Pews in the transept are slightly bowed toward the chancel. A pulpit and lectern flank the chancel, which has walls clad with pecan-colored wood paneling with horizontal bands of molding. Three steps lead to the raised floor of the chancel, where a marble and brass communion rail with a center opening screens the area in front of the tall marble, Gothic-styled altar piece and communion table on a raised dais. Florescent lighting positioned above the crown molding provides indirect lighting of the chancel ceiling (photo 10 and 11).

The basement level contains an assembly hall, kitchen, and utility spaces (photo 13).

### ***Parsonage***

The parsonage (1915) portion of the complex is attached to the northeast transept and faces Park Street (photo 5). The two-story building uses the same materials as the church and stands on a raised basement. A recessed porch adjacent to the northeast transept provides access to the pastor's office and the living area (photo 14). Wood double-hung sash is set in single and grouped openings. The windows at the main floor level in the Park Street (east) elevation have some leaded glass transoms. Panels outlined with brick separate the windows of the main and upper floors on this wall. The basement windows are filled with glass block.

The gabled roof is terminated with a pediment facing Park Street; the stone entablature and raking cornice have dentil moldings, but not the large modillions used on the church building. A semi-circular lunette window pierces the pediment face. The parapet that echoes the shape of the pediment is covered with vinyl or aluminum panning.

The parsonage was originally used as a pastor's residence containing a study, reception room, living, dining and kitchen areas on the first floor and four bedrooms on the second. No longer

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used as a residence, the parsonage has since been converted to office space and meeting rooms, although most of the interior partitions and room arrangements remain intact (photo 15).

### *The Chapel*

The chapel building (1909) is north of the main church building and west of the parsonage. Its north wall of red-brown brick is the only visible exterior wall. This portion of the complex also consists of two stories above a raised basement and is covered by a gable roof with asphalt shingles. Regularly spaced windows in its north wall have arched openings filled with double-hung wood sash. The chapel was constructed before the main church, and used for services as the main building was being constructed. It is not known how the original interior was configured, but it was likely an open space for worship services. Upon the completion of the main church, the chapel was altered to be used as an education wing and parish hall. In 2006 it was remodeled into office and meeting spaces on its first and second stories by the addition of walls (photo 16).

### *Synod Office*

The synod office portion of the complex (1962-1963) is located at the northwest corner of the property. The wing, with two stories above a raised basement, is clad with a yellow brick similar to that of the main church and parsonage. Its flat roof is edged with a parapet. Entrances to the synod wing are located at the east end of the University Avenue façade and through a stair/elevator tower added to the northeast corner in 1983 (photo 8). The north and south walls of the wing have a prominent vertical pattern dominated by brick pilasters that form two-story arcades. Paired metal casement windows in the basement, first and second stories are joined by colored spandrel panels to create dark-colored areas that contrast with the brick pilasters and evoke the arched windows found in the main church building. The interior of the office is subdivided by interior, CMU partition walls (photo 17).

### *Integrity*

Several minor alterations have been made to the exterior of the main church building, including the installation of vinyl or aluminum panning over the original coping material at the top of the parapets of the façade and transept bays; letters spelling "Christ Lutheran" on both ends of the façade and on the returning sides of the bell towers; stone urns originally placed on the parapet at the corners of the belfries removed by the 1930s; and glass block in place of the original windows in basement. The brick wall and fence that edge the property on University Avenue and Park Street utilize the same brick as the synod wing and appear to date to the early 1960s. The most significant change to the complex is the addition of the 1962-63 synod office wing abutting the west elevation of the chapel.

While these losses and alterations diminish the property's historic integrity, the original character and Beaux Arts architectural design of the main church continues to read well. The principal materials and details, such as the symmetrical Classical façade, unifying cornice, open belfries with copper roofs, brick walls, and window openings remain intact and convey the property's architectural significance. The placement of the later office wing, set far back from the embellished elevations of the main church and adjacent to a secondary elevation of the chapel, serves to preserve the historic architectural features, and to diminish the visual presence of the modern wing.

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The interiors of the chapel and parsonage have also undergone significant changes. While many of the interior partition walls remain in place, the rooms have been substantively remodeled for modern uses. Changes to these subordinate areas do not in any significant way compromise the property's historic architectural character. The main church's sanctuary is the most public interior space, and is at the heart of the building's purpose. Still in use for the same worshipping congregation, the nave's interior conveys a strong sense of feeling and association. The integrity of design and material is also well preserved with essential elements still intact, including the expansive barrel vaulted space, arched stained glass windows, and the original pews. This significant interior space retains good integrity despite the few minor changes, such as the simplified decorative painting scheme and the modification to the chancel area with modern wood panels and lighting.



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## 8. Statement of Significance

### Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B. Property is associated with the lives of persons significant in our past.
- C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D. Property has yielded, or is likely to yield, information important in prehistory or history.

### Criteria Considerations

(Mark "x" in all the boxes that apply.)

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

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**Areas of Significance**

(Enter categories from instructions.)

ARCHITECTURE

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Period of Significance**

1909-1915

\_\_\_\_\_  
\_\_\_\_\_

**Significant Dates**

1909 (Chapel completion)

1915 (Church & parsonage completion)

\_\_\_\_\_

**Significant Person**

(Complete only if Criterion B is marked above.)

N/A

\_\_\_\_\_  
\_\_\_\_\_

**Cultural Affiliation**

N/A

\_\_\_\_\_  
\_\_\_\_\_

**Architect/Builder**

Buechner & Orth (architects)

T. Becker & Son (church & parsonage contractor)

Moline, John (chapel contractor)

\_\_\_\_\_

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**Statement of Significance Summary Paragraph** (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Norwegian Evangelical Lutheran Church (NELC) is locally significant under National Register Criterion C in the area of Architecture as a distinctive example of the Beaux Arts style within the context of Protestant churches. The NELC chose the aesthetic of their new edifice (constructed between 1909 and 1915) to be in harmony with the newly completed Minnesota State Capitol, located diagonally across the street. Doing so ran counter to both the stylistic trends and the theological prescriptions of Lutheran churches specifically, and Protestant churches generally, which typically used historical design inspiration from the Gothic and Romanesque styles. The building was designed by the Minnesota-based architectural firm, Buechner and Orth, a prominent and prolific firm active from 1902 to 1924. The firm produced over a dozen courthouses in Minnesota, North Dakota, South Dakota, and Wisconsin and is also known for its warehouse, industrial, commercial and church designs. Buechner and Orth were well versed in the Beaux Arts architectural style through their courthouse designs, but the NELC is the firm's only known church plan using the Beaux Arts style and demonstrates the firm's ability to adapt the architectural style to a religious facility. The years of its original construction, 1909 to 1915, define the period of significance. It is significant within the Minnesota historic context of "Urban Centers: 1870-1940" and the St. Paul historic context of "Churches, Synagogues, and Religious Buildings: 1849-1950." The NELC was constructed by a religious institution and continues to be used for religious purposes, and therefore National Register Criteria Consideration A for religious properties must be applied. As a property significant for its architectural merit, it meets the Consideration A eligibility requirements for listing in the National Register.

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

***History of the Norwegian Evangelical Lutheran Church***

The congregation of the Norwegian Evangelical Lutheran Church (NELC) has its roots among the earliest Lutheran congregations in St. Paul. After a number of false starts and disputes over doctrinal differences during the 1850s, the congregation was formally organized in 1868 as the Scandinavian Lutheran Church Society (changed later that year from "Society" to "Congregation") with members composed of Norwegian, Danish, and Swedish immigrants. Despite this diversity of Scandinavian congregants, the congregation was renamed the Norwegian Evangelical Lutheran Church in 1869. Most early congregants lived in the area of St. Paul northeast of the present Capitol grounds, and services were held in members' homes, in the Ramsey County Courthouse, and in the Zion Evangelical Lutheran Church, a German congregation at East 9<sup>th</sup> and Rosabel streets. The congregation erected its own building on the southwest corner of L'Orient and Mt. Airy streets in 1870. The poorly chosen sandy site required

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regular maintenance to keep the building from sliding down the hill, so in 1875 the structure was moved to another parcel at 13<sup>th</sup> and Canada Streets.<sup>2</sup>

The congregation soon found their building to be too small, and plans were made to construct a new one. The old church was moved again to 14<sup>th</sup> and Canada Streets for use by the Immanuel Lutheran Church, a member of the Hauge Synod. Meanwhile, as their new building was being erected, the congregation met in the old state capitol building at 10<sup>th</sup> and Wabasha Streets. By 1882, the new edifice was completed in the Gothic Revival style, and featured a center entry, spire and belfry. In the following years, the congregation continued to grow under the pastoral leadership of Reverend Thomas Nilsson (pastorate, 1897-1904). The congregation's influence expanded into other areas of St. Paul when a chapel with a Sunday school and Ladies Aid was established on Dayton's Bluff, and another in the Hamline Area, near the new seminary. The congregation was dominated by St. Paul's first and second generation Norwegian immigrants. Particular effort was made to recruit the throngs of new Norwegian immigrants, which included greeting incoming trains at the St. Paul Union Station on Sunday mornings to invite the new arrivals for church services and a meal. Norwegian consul, E. H. Hobe, was a member of the NELC.<sup>3</sup>

Pastor S. T. Reque began his 37 year pastorate in 1904, a period when the church was again on the move. Change in the demographic makeup of the church's neighborhood – many congregants had moved out and other ethnic groups had moved in – prompted members to seek another site. In 1905, two lots were purchased at Capitol Boulevard and Viola, and a parsonage was built in 1907. After a failed effort to vacate Viola Street for additional property, the congregation looked elsewhere for a more suitable site. When the members heard of lots available on the northeast corner of Park Street and University Avenue – diagonally across the street from the newly completed Minnesota State Capitol building – they eagerly entered into negotiations to acquire the desirable site. In 1909, the old Gothic Revival church at 13<sup>th</sup> and Canada was sold to the Sons of Moses as a synagogue for \$5,000.<sup>4</sup> Other properties and the organ were sold off to direct funds into the construction of a new building.<sup>5</sup>

The structure constructed on the new site was a two-story brick building known as the "chapel," which served temporarily for Sunday worship services. John Moline served as contractor for the \$5,000 building.<sup>6</sup> The chapel was later converted to an education wing and parish hall. To erect the principal building on the prominent corner, the building committee selected the architectural firm of Buechner and Orth. Through its portfolio of classically inspired Beaux Arts courthouses, it was well positioned to create for the congregation what it desired: a building that would be "distinctive and yet conform to the [State Capitol] area," according to the congregation's history.<sup>7</sup> Rather than using a style typical of the period for church buildings, Buechner and Orth,

<sup>2</sup> Christ Lutheran Church Centennial Committee, *Service Christ in Our Second Century: Christ Lutheran Church on Capitol Hill* (St. Paul, Minnesota: Christ Lutheran Church on Capitol Hill, 1968).

<sup>3</sup> Ibid.

<sup>4</sup> The 1882 building was demolished in 1956 as part of the Eastern Redevelopment Urban Renewal project.

<sup>5</sup> Christ Lutheran Church Centennial Committee, *Service Christ in Our Second Century*.

<sup>6</sup> St. Paul Department of Public Works, Building Inspector's Office, Building Permit 53595, November 8, 1909.

<sup>7</sup> Christ Lutheran Church Centennial Committee, *Service Christ in Our Second Century*.

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at the direction of the congregation, chose a style compatible with its neighbor, the new and impressive Beaux Art-styled state capitol building designed by Cass Gilbert. A rendering of the new church's design was published in the church's newspaper, *Kirkeblad*, in August 1910 (Figure 3).<sup>8</sup>

The new building would have a seating capacity of 750 people and was not to exceed a cost of \$50,000, including the attached parsonage (Figures 4 and 5). The congregation undertook a range of efforts to raise funds for the new edifice, including a steamboat excursion on the Mississippi River. Work on the new building began in April of 1911 and the cornerstone was laid on Sunday, June 25 of that year, during the convention of the Norwegian Synod's meeting being held in St. Paul. The celebration for the inauguration of the new building featured a street parade led by the Luther College Band and the 1,200-voice choral union. By Christmas Eve in 1911, the basement was finished for use as a worship space by the congregation. The upper church was completed and dedicated four years later on December 5, 1915 (Figure 6).<sup>9</sup>

A few years later, the larger church body of which the congregation was a member, the Norwegian Synod, merged with two other church bodies to form the Norwegian Evangelical Lutheran Church in America. In order to avoid confusion of the congregation's name with that of the synod, the congregation amended its articles of incorporation to be named "Christ Lutheran Church." Dropping "Norwegian" from its name coincided with a decline in the use of the Norwegian language, part of a trend during the 1920s and 1930s among other Lutheran churches of Norwegian heritage. In 1921, the church newspaper name was changed from "*Kirkeblad*" to the "*Christ Church Herald*" and began its publication in English.<sup>10</sup>

The congregation continued to prosper in its Capitol Hill location. A Botticino marble altar (extant) was installed in 1938 and ceremonial statues, paraments and other furnishings were contributed as part of the 75<sup>th</sup> Diamond Jubilee celebration; the adjoining memorial garden was dedicated in 1943. Baptized membership in the following year stood at 1,198 people, its peak population.<sup>11</sup> Reverend Joseph Simonson, pastor from 1939 to 1952, made the most of the church's proximity to the state capitol. He served as chaplain of the Minnesota Senate for 10 years and as president of a variety of church and civic organizations throughout the state. President Eisenhower appointed him as Ambassador to Ethiopia in 1953, which led to a visit from Ethiopian Emperor Haile Selassie I to Christ Lutheran Church in June of 1954.<sup>12</sup>

During the 1950s, the congregation continued to grow even as the neighborhood around it dramatically changed. The urban renewal projects in the Capitol Hill neighborhood not only displaced many of the congregation's members, but added new buildings to the capitol approach, a new hospital complex, and a maze of two intertwining interstate highways. As a result of the surrounding economic and social upheaval, Christ Lutheran was one of 24 Lutheran churches selected to participate in a study of urban problems related to inner-city churches. The findings

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<sup>8</sup> Ibid.

<sup>9</sup> Ibid.

<sup>10</sup> Ibid.

<sup>11</sup> "Christ Church, St. Paul, Minn." *Lutheran Herald*, January 11, 1944.

<sup>12</sup> Christ Lutheran Church Centennial Committee, *Service Christ in Our Second Century*.

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were published in *The City Church: Death or Renewal*. The church building had minor transformations, as well. After a new, off-site parsonage was acquired, the former attached parsonage was rehabilitated into administrative offices, kitchen and meeting rooms; the sanctuary was redecorated, limited to the installation of wood panel in the chancel and paint; and additional property next to the church was acquired for a small parking lot.<sup>13</sup>

In the 1960s, the congregation undertook its first major building project since the construction of the church building in 1911-1915. The newly formed American Lutheran Church synod sought administrative offices for its Southeastern Minnesota District. Christ Lutheran was selected for the location, and the congregation erected new office space. The architecture firm of Sovik, Mathre and Madsen, known for its innovative Lutheran worship spaces, designed the \$200,000 wing. The project also included new education facilities, remodeling the parish hall (originally the chapel) into offices and nursery, a church library, and the relocation and modernization of the kitchen. The new building was dedicated on September 22, 1963.<sup>14</sup> In 1962, the congregation's name was again changed with a reference to its location, "Christ Lutheran Church on Capitol Hill."

In the 1980s, as an influx of immigrants and refugees from Southeast Asia and Africa arrived in St. Paul, and the University Avenue neighborhood in particular, Christ Lutheran again responded to demographic changes. A Southeast Asian Ministry was established to help address the needs of this new population. Immigrants from Vietnam, Cambodia and Laos, as well as later arrivals from African nations such as Eritrea, Liberia and Nigeria were eventually integrated into the Christ Lutheran Church community. As a result of the outreach, the church has returned to its roots as an immigrant congregation, transitioning from Scandinavian ethnicities to immigrants from Southeast Asia and Africa.<sup>15</sup>

### *Design of Choice*

The architectural style most aptly describing the design of the NELC is Beaux Arts, or Beaux Arts Classicism, a style in its peak of popularity in the 1910s. Beaux Arts Classicism takes its name from the *École Nationale Supérieure des Beaux Arts*, a Parisian school for painters, sculptors, and architects. The "École" system of instruction emphasized professional guidance through the atelier method of exercise and peer critiques. Many influential American architects attended the school, among the first being Richard Morris Hunt from 1845 to 1853 and H. H. Richardson in the 1860s.<sup>16</sup> The authentic European experience of the students resulted in a truer expression of Classical architecture based on historical precedent, and contrasted with the effects of the preceding Victorian era, which freely borrowed and reinterpreted historical motifs. The trend in Classicism gained momentum in the United States following Chicago's Columbian Exposition of 1893. The style, used in the United States from the early 1890s into the 1930s, embraced Classical principles of design and a variety of historic classical modes, including Neo-Baroque and Italian Renaissance, and has been described as Neo-Classical Revival. Whatever its

<sup>13</sup> Ibid.

<sup>14</sup> Ibid.

<sup>15</sup> "Christ Lutheran on Capitol Hill Gives New Meaning to the Expression 'Blended Family,'" *Metro Lutheran*, July 1998.

<sup>16</sup> Henry Hope Reed, *Beaux-Arts Architecture in New York* (New York: Dover Publications, 1988), 1.

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expression, the Beaux Arts became the predominant style for public buildings, ranging from small-town libraries to county courthouses and state capitols. It was nearly universally employed for metropolitan railroad stations, skyscrapers, and banks.<sup>17</sup> Stylistically, the Beaux Arts is characterized by formality with a symmetrical and balanced façade using central projecting pavilions and Classical porticos. Paired Ionic or Corinthian order columns were typical, and domed buildings used columned drums with an interior rotunda. Interiors emphasized a sequence and hierarchy of spaces and often had monumental staircases.<sup>18</sup>

The architectural firm selected by the NELC, Buechner and Orth, were well-versed in the Beaux Arts style through their collection of the highly formalized and symbol-laden plans for courthouses in the upper Midwest. For the NELC design, Buechner and Orth adapted their courthouse typology to create a plan suitable for religious purposes. Like the courthouses, the NELC has a strictly symmetrical façade, with a central entry surmounted by fenestration. The entrance is marked by a pediment supported by massive Ionic columns, a more modest order than the highly decorative and “higher” Corinthian order typically found in Buechner and Orth courthouses. The different functions of church and courthouse were also reflected in the entrance bay. The courthouses needed only a single point of entry through double leaf doors. The church, on the other hand, needed to accommodate large numbers of people entering and exiting the building at one time before and after the services. The three entry portals of the NELC are placed within a wide portico under a broad pediment supported by four columns and pilasters. The pair of belfries flanking the portico increases the height and mark the building as a place of importance and prestige. The openings of the elegant belfries are embraced by miniature temple fronts composed of columns, entablature and pediment, and especially convey the Beaux Arts aspirations of the building. The stone urns that once adorned base of each corner of the belfries (removed by the 1930s) added an extra flourish that was typical of the style (see Figures 3, 4, and 6).

Although the Beaux Arts was popular in the 1910s, the NELC’s style choice was unusual for a Lutheran church, where custom and prescription tended toward the Gothic Revival. The inspiration for the NELC design came not from traditional and theological precedent, but from the newly constructed Minnesota State Capitol building. Constructed between 1896 and 1905, the domed capitol was hailed as a triumph of Beaux Arts Classicism, propelling its St. Paul architect, Cass Gilbert, to national fame. Gilbert envisioned the domed edifice within a setting that would place the prominent building among appropriately impressive buildings and landscapes, and suggested that the axial plans and broad vistas found in Paris and Washington, D.C., as well as those inspired by the World’s Columbian Exposition in Chicago would be equally appropriate for St. Paul.

Although little action was taken by the state or the city, various versions of a capitol approach plan by Gilbert and others were circulated every few years, typically focusing on the area south of the capitol. Areas to the north and west of the Capitol building were studiously excluded, with

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<sup>17</sup> David Gebhard and Tom Martinson, *A Guide to the Architecture of Minnesota* (Minneapolis: University of Minnesota Press, 1977), 413.

<sup>18</sup> *Ibid*, 413.

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the exception of the 1911 plan by John Nolen and Arthur Comey, which illustrates the footprint of the then-completed basement, and future nave, of the NELC on the northwest corner of University Avenue and Park Street.<sup>19</sup> No capitol approach plan would be substantially implemented until the 1950s, when federal funding for urban renewal facilitated the acquisition of land and construction of housing and state office buildings.<sup>20</sup> As a private institution, the NELC would make its own stylistic contribution to complement the design and setting of the Capitol building (Figure 7).

The NELC was not alone in its impulse to site itself near the seat of governmental power and to appear stylistically and architecturally compatible with its political neighbor. In 1906, the St. Paul Archdiocese broke ground for the new Cathedral designed by French-born and *École-*educated, Emmanuel Masqueray. The Bishop's new seat was to be an architectural *tour-de-force*, informed by the French pilgrimage churches and adhering to a strict, "archaeological" approach to Classical design as advocated by Beaux Arts training.<sup>21</sup> Its massive copper dome rivaled that of the State Capitol, which stood just less than a mile away in a metaphorical stand-off between the powers of the (Catholic) church and the state.

St. Paul had long been known for the dominance of the Catholic Church, mostly composed of the large Irish and German population. Lesser appreciated were the contributions of the Lutherans, who were more numerous in neighboring Minneapolis. Still, in St. Paul, Lutherans accounted for more churches than any other denomination in the city, even though they were outsized in membership by the city's 62,000 Roman Catholics, according to the 1900 U.S. Census of Religious Bodies.<sup>22</sup> The NELC's new building stood as a Lutheran counterpoint to the Catholic Cathedral, suggesting the Norwegian-American community's growing political influence. The NELC's impressive edifice was befitting of the state capitol's architectural statement.

The Gothic Revival was generally considered the most appropriate style for the physical manifestation of the Lutheran theology, and the default architectural choice for most churches. It should be noted, however, that the Beaux Arts style was being used by the Norwegian-American Lutheran Group as something appropriate for significant spaces, most notably seminary and college "Main" buildings. The broader Lutheran church, from both the Norwegian and German traditions, published guides to assist congregations in forming the correct and appropriate architectural expression of Lutheran theology and sensibility. Two documents give insights into orthodox Lutheran thought of the 1910s.

In 1911 St. Paul Lutheran pastor, Paul E. Kretzmann, wrote guidelines for church architecture called *A Short Introduction to Church Architecture and Ecclesiastical Art, Especially from the*

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<sup>19</sup> Gary Phelps, *History of the Minnesota State Capitol Area* (St. Paul: Capitol Area Architectural and Planning Board, 1985), 20.

<sup>20</sup> *Ibid.*, 32.

<sup>21</sup> Jeffrey A. Hess and Paul Clifford Larson, *St. Paul's Architecture: A History* (Minneapolis: University of Minnesota Press, 2006), 84; Alan K. Lathrop, *Churches of Minnesota: An Illustrated Guide* (Minneapolis: University of Minnesota, 2003), 165.

<sup>22</sup> Carole Zellie and Garneth O. Peterson, "Churches, Synagogues, and Religious Buildings: 1849-1950" (St. Paul Heritage Preservation Commission, 2001), 15.



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*Standpoint of the Lutheran Church.*<sup>23</sup> The small booklet provides practical guidance to congregations for the planning and design of church buildings. With regard to style, Kretzmann writes that the Renaissance style, a style closely related to the Classical inspiration of the Beaux Arts, “has no liturgical meaning from the standpoint of Christianity,” by which he means “Lutheran Christianity.” The domes that typify this style are suggestive of the Roman Catholic hierarchy, “resting on the priests, which are represented by the massive columns supporting the dome,” and therefore only appropriate for Roman parishes. Instead, Kretzmann writes that the only styles acceptable for Protestant churches are the Romanesque and the Gothic, with the Gothic preferred for being the closest to perfection of architecture and expression of religion. Good building materials of stone -- limestone or sandstone (marble or granite were considered unlikely choices for Protestant churches), brick, or stucco over brick were considered quality exterior materials.<sup>24</sup>

Lutheran liturgical practices governed the layout of the interior of the sanctuary. “The sermon,” Kretzmann writes, “together with the sacraments, as means of grace, should be yielded the most prominent part of the church. The sanctuary should be used exclusively for this.”<sup>25</sup> An apse, preferably at the east end, should contain the altar and no other furnishings, and be approached by a center aisle, symbolizing the way to the grace of God. The pulpit should be placed outside of the apse, subordinating it to the sacraments, but giving it a place of honor. The balcony, reserved for the choir and organ, should not be extended for congregational seating in order to avoid, among other things, the hearers looking down on the preacher and pulpit. Placing the choir any place but opposite the altar was “liturgically impossible, especially in the Lutheran church,” where a choir in or near the altar would detract from the sacred focus of word and sacrament. The then-recent trend of churches emphasizing kitchens, dining rooms and “ball-rooms” of equal or greater importance than the sanctuary were considered by Kretzmann to be a “travesty” and “sacrilege.”<sup>26</sup>

Although published after NELC’s 1911 design was completed, another publication released in 1917 offers a glimpse into the thoughts behind the design of Lutheran churches, particularly those of Norwegian ethnicity called *Church Designs with Notes and Suggestions*.<sup>27</sup> The document authored by Oluf Glasøe freely adapts Kretzmann’s recommendations, with applications customized for the Norwegian community. Interestingly, architect Edward Mohn, who would later work with the Buechner and Orth firm, was a contributor of several of the architectural plans for the publication. Like Kretzmann, the “Gothic” and “Romanesque” architectural styles were recommended as appropriate for Lutheran churches. The examples of these styles illustrated in the book made it clear that the chief distinction between the styles is

<sup>23</sup> It should be noted that Kretzmann’s Lutheranism is a German tradition that formed and continues to form a distinct Lutheran church from those of Norwegian and other Scandinavian traditions. Although there are doctrinal and theological differences, much of what Kretzmann has to say on the subject of church architecture is also true for the Norwegian church traditions.

<sup>24</sup> Paul E. Kretzmann, *A Short Introduction to Church Architecture and Ecclesiastical Art, Especially from the Standpoint of the Lutheran Church* (St. Louis, Missouri: Concordia Publishing House, 1912), 17-18.

<sup>25</sup> *Ibid.*, 24.

<sup>26</sup> *Ibid.*, 17.

<sup>27</sup> Oluf Glasøe, *Church Designs with Notes and Suggestions* (Minneapolis: Augsburg Publishing House, 1917).

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that the Gothic uses a pointed arch opening, while the Romanesque employs a round arch. Supplementing the typical architectural styles, the publication adds traditional Norwegian designs, including plans for stavekirke-styled buildings with their distinctive shape and ornamentation. Regardless of the stylistic theme, the publication emphasized that each church should be consistent with the selected style, from the shape of the windows to the design of the pews.<sup>28</sup>

While the NELC's exterior appearance represents a departure from Lutheran orthodoxy, its interior plan and arrangement stemmed from traditional liturgy and stayed closely tied to the suggestions of Kretzmann and Glasøe. The architectural style is consistent, from the wall and window treatments to the pews and other furnishings. The center aisle and split chancel keeps the centrality of the altar with the pulpit and lectern to either side. Importantly, the choir and organ, and *only* the choir and organ, are situated in the loft opposite the altar. The auditorium plan, popularized by other Protestant denominations at the end of the nineteenth century, was among the modern innovations that Kretzmann and Glasøe discouraged. These spaces generally were formed by raked seating curving around the room, with a raised, central pulpit as its focus.<sup>29</sup> Such plans were viewed as inappropriate for the Lutheran liturgy, as they overly emphasized preaching at the expense of the sacraments. The only small sign of this trend at the NELC are the slightly curved pews in the transepts, which gently angle the congregants for better views of the chancel.

Given the prevailing attitudes dictating what was appropriate for Lutheran church design, it is not surprising that the NELC stands as a rare Minnesota example of Beaux Arts Classicism in a Lutheran church, or any Protestant denomination. Most of the state's houses of worship that hew toward the "archaeological fervor sponsored by Beaux-Arts training and influence,"<sup>30</sup> as Hess and Larson phrase it, were Roman Catholic. Examples of churches whose style closely adhere to their Classical inspiration include St. Louis King of France Church, Masqueray's 1909 building in downtown St. Paul built for a French-Canadian congregation, as well as Minneapolis' Basilica of St. Mary (1908-1925), also by Masqueray. Minneapolis architect Victor Cordella produced designs for several churches similarly scaled to the NELC, including Church of Saints Cyril and Methodius in Minneapolis (1916-1917), Our Lady of Lourdes Church in Little Falls (1922-1923), and Christ the King Catholic Church in Browerville (with Christopher Boehme, 1907-1909). Examples of the Beaux Arts in any Protestant denomination are few, although the Greek temple faithfully replicated in First Methodist Church at Holly Avenue and Victoria Street in St. Paul (Thori, Alban and Fischer, c. 1910) alludes to the interest in Classical precedent, if not the full thrust of the Beaux Arts.<sup>31</sup>

<sup>28</sup> Ibid, 11.

<sup>29</sup> Jeanne Halgren Kilde, *Sacred Power, Sacred Space: an Introduction to Christian Architecture and Worship* (New York: Oxford University Press, 2008), 157.

<sup>30</sup> Hess and Larson, *St. Paul's Architecture: A History*, 85.

<sup>31</sup> Alan K. Lathrop, *Churches of Minnesota: an Illustrated Guide* (Minneapolis: University of Minnesota Press, 2003); Hess and Larson, *St. Paul's Architecture: A History*.

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***Buechner and Orth, Architects***

In Minnesota, only seven architects who practiced in the state attended the *École*, the first being Warren Dunnell in the 1870s.<sup>32</sup> Neither Buechner nor Orth were among those who studied at France's prestigious school. Charles Buechner (1859-1924) was born in Darmstadt, Germany and educated in France, Germany and Switzerland before immigrating to the United States. He arrived in St. Paul in 1874, when he began work as a surveyor for the St. Paul, Minneapolis and Manitoba Railway, and later as an engineer in the Tracks, Bridges and Buildings Division of the Northern Pacific Railway. He left this position to become an architect, when he apprenticed for Clarence Johnston from 1883 to 1891. In 1892 he formed a partnership with John H. Jacobsen that lasted ten years. This partnership completed several church and courthouse designs, typically in the Gothic Revival or Richardsonian Romanesque styles. After Jacobsen's death in 1902, Buechner joined forces with Henry Orth, forming the firm Buechner and Orth. Buechner continued with the firm until his death in 1924.<sup>33</sup>

Henry W. Orth (1866-1946) was born en route to America from Norway. By 1891, he was living in Minneapolis, where he formed a brief partnership with Edwin Overmire. Between 1896 and 1902, he was in partnership with Frank W. Kinney, first in Austin, Minnesota, and later in St. Paul. Orth outlived Buechner by over 20 years, and continued the Buechner and Orth firm name. He later formed professional associations with Edward Mohn and with Philip Bettenburg of St. Paul, specializing in church projects. He died in St. Paul in 1946.<sup>34</sup>

Despite their lack of specific training in France, Buechner and Orth were well versed in the principles and design techniques of Beaux Arts Classicism by the time they received the NELC commission. Between 1904 and 1910, the firm had completed designs for eight courthouses in Wisconsin, North Dakota, and Minnesota, all in the Beaux Arts Classical style. Another eight courthouses in North and South Dakota would follow in the decade after the NELC project. Each of these courthouses was a variation on a theme executed in a subdued version of Beaux Arts Classicism with strict formality and symmetry. Typical courthouse designs featured projecting central pavilions, often with a pediment, supported by paired columns or columns and pilasters with Corinthian capitols. The pavilion would be flanked by three bays. The cornices were adorned with classical detailing, such as modillions and dentils, although the level of detailing varied according to the desires and budgets for each project. A two-story structure on a raised basement was standard; most exhibited a central Classical dome, although some omitted this option (Figure 8).<sup>35</sup>

<sup>32</sup> Alan K. Lathrop, *Minnesota Architects: a Biographical Dictionary* (Minneapolis: University of Minnesota Press, 2010), xiii.

<sup>33</sup> Lathrop, *Minnesota Architects*, 29-30; "Charles Buechner, Architect, Is Dead," *St. Paul Dispatch*, August 13, 1924, p. 1.

<sup>34</sup> Lathrop, *Minnesota Architects*, 166-167; "Henry W. Orth Funeral Saturday," *St. Paul Pioneer Press*, March 7, 1946, p. 20.

<sup>35</sup> Kurt P. Schweigert, "Buechner and Orth Courthouses in North Dakota," 1980, National Register of Historic Places Registration Form, available at the North Dakota State Historic Preservation Office, Bismarck, North Dakota; Buechner and Orth Papers, Northwest Architectural Archives, University of Minnesota.

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Throughout their partnership, Buechner and Orth relied on courthouses as an important source of commissions, nearly averaging one for each year of their partnership. Church projects also played an important role. Their typical church design employed the Gothic Revival or Tudor Revival for both Protestant and Catholic houses of worship. Church examples include Central Christian Church in St. Paul (c. 1905) and plans for a “Church for the Evangelical Lutheran Synod” in St. Paul (c. 1905), both of which feature a small gabled structure with a brick base and shingle-clad gables and a witch’s hat bell tower, all in a scale appropriate to a residential neighborhood. Larger, more substantial designs for brick edifices with single or twin spires were completed for Evangelical Lutheran Church in Waverly, Iowa (1907), Church of the Sacred Heart in Sauk Rapids, Minnesota (1919), and Norwood Catholic Church in Norwood, Minnesota (c. 1905) (now Church of the Ascension in Norwood Young America). Among the more distinctive designs was that for St. Mary’s Romanian Orthodox Church (1914), which features a tower capped by an onion dome and stucco walls trimmed with rock-faced concrete blocks, said to be a replica of a Romanian church.<sup>36</sup>

Other commission types included residences, fire houses, warehouses, theaters, schools, and office buildings, many of which exhibited elements of Beaux Arts Classicism. Many Buechner and Orth buildings have been listed in the National Register, including a collection of 13 courthouses in North Dakota (1904-1919), the Deuel County Courthouse (1916) and the McPherson County Courthouse (1926-1928) in South Dakota, Minnesota courthouses in Jackson (1908), Wilkin (1928-1929), and Goodhue (1931-32)<sup>37</sup> counties, the Madison City Hall and Opera House in Madison, Minnesota (1902), the Ramsey County Poor Farm (1918), and the Shubert Building (adjacent to the Shubert Theater) in St. Paul (1910). Several commercial warehouse buildings designed by the firm are located within the University-Raymond Commercial Heritage Preservation District, designated by the St. Paul Heritage Preservation Commission, including the Simmons Manufacturing Company Warehouse (1909), the Northwestern Furniture and Stove Exposition Company building (1906), the Twin Cities State Bank (1914) and the General Motors Truck Company building (1928).<sup>38</sup>

### ***Conclusion***

The NELC is notable as a distinctive example of the Beaux Arts style within the context of local Protestant churches, a style rarely applied to this sector. The congregation’s choice of the Beaux Arts style was inspired by Classical vocabulary established by the neighboring state capitol building. The NELC also makes an important contribution of the diverse portfolio of the Buechner and Orth architectural firm, a firm noted for its work in courthouses, warehouses and commercial properties. The NELC demonstrates the firm’s understanding of Beaux Arts Classicism as applied not just to the public and commercial realm, but to the sacred.

<sup>36</sup> Buechner and Orth Papers, Northwest Architectural Archives, Elmer L. Andersen Library, University of Minnesota, Minneapolis; Larry Millet, *AIA Guide to the Twin Cities: the Essential Source on the Architecture of Minneapolis and St. Paul* (St. Paul: Minnesota Historical Society Press, 2007).

<sup>37</sup> The McPherson County, Wilkin County and Goodhue County courthouses were completed after the death of Charles Buechner, but attributed to the firm of Buechner and Orth.

<sup>38</sup> Minnesota Historic Resources Inventory Database, Minnesota State Historic Preservation Office, accessed October 25, 2013.

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## 9. Major Bibliographical References

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**Previous documentation on file (NPS):**

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # \_\_\_\_\_
- recorded by Historic American Engineering Record # \_\_\_\_\_
- recorded by Historic American Landscape Survey # \_\_\_\_\_

**Primary location of additional data:**

- State Historic Preservation Office
  - Other State agency
  - Federal agency
  - Local government
  - University
  - Other
- Name of repository: \_\_\_\_\_

**Historic Resources Survey Number (if assigned):** RA-SPC-3867

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**10. Geographical Data**

**Acreege of Property** 0.82 acres

Use either the UTM system or latitude/longitude coordinates

**Latitude/Longitude Coordinates**

Datum if other than WGS84: \_\_\_\_\_  
(enter coordinates to 6 decimal places)

- |              |            |
|--------------|------------|
| 1. Latitude: | Longitude: |
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

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**Or**  
**UTM References**

Datum (indicated on USGS map):

NAD 1927 or  NAD 1983

- |               |                    |                      |
|---------------|--------------------|----------------------|
| 1. Zone: 15 N | Easting: 491776.96 | Northing: 4978072.73 |
| 2. Zone:      | Easting:           | Northing:            |
| 3. Zone:      | Easting:           | Northing:            |
| 4. Zone:      | Easting :          | Northing:            |

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

Lots 14, 15 and 16, Block 1 of Whitney's Subdivision of Brewster's Addition to St. Paul, Minnesota

**Boundary Justification** (Explain why the boundaries were selected.)

The property boundaries are inclusive of the lots where the building currently stands. Although this includes additional parcels acquired after the period of significance, the current building, with its 1962 addition, are considered part of the entire nominated property and occupy the current configuration.

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**11. Form Prepared By**

name/title: William E. Stark  
organization: Stark Preservation Planning LLC  
street & number: 2840 43rd Avenue S  
city or town: Minneapolis state: Minnesota zip code: 55406  
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date: May 2015



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### **Additional Documentation**

Submit the following items with the completed form:

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

### **Photographs**

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

### **Photo Log**

Name of Property: Norwegian Evangelical Lutheran Church

City or Vicinity: St. Paul

County: Ramsey

State: Minnesota

Photographer: Sara Nelson and Will Stark

Date Photographed: August 26, 2013 (exterior) and October 16, 2013 (interior)

Photographs 13-17 taken by SHPO staff March 11, 2019

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

1 of 17. South façade (right), camera facing north.

2 of 17. South façade (right) and west elevation (left), camera facing northeast.

3 of 17. South façade (right) and 1963 addition (left), camera facing north.

4 of 17. South façade (left) and east elevation (right), camera facing northwest.

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- 5 of 17. East elevation, camera facing west.
- 6 of 17. North elevation, including 1963 addition (right) and portion of east elevation (left), camera facing west-southwest.
- 7 of 17. North elevation, camera facing south.
- 8 of 17. North elevation, camera facing south.
- 9 of 17. Church interior, camera facing south.
- 10 of 17. Church interior, camera facing north.
- 11 of 17. Church interior, camera facing northeast.
- 12 of 17. Church interior, camera facing southwest.
- 13 of 17. Church interior, basement, camera facing southwest.
- 14 of 17. Parsonage entrance, camera facing west.
- 15 of 17. Parsonage interior, camera facing south.
- 16 of 17. Chapel interior, camera facing southwest.
- 17 of 17. Synod office interior camera facing south.

**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 100 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**  
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**Figure 12.** Large scale map, depicting entire nominated property within the full extent of the USGS map (Basemap adapted from ArcGIS Esri aerial photography and USGS topographic map.)

United States Department of the Interior  
National Park Service

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Figure 1.  
USGS Map



USGS: St. Paul East	X_Easting	Y_Northing	X_Decimal	Y_Decimal
NAD 1983, UTM 15	491776.96	4978072.73	-93.104253	44.956044

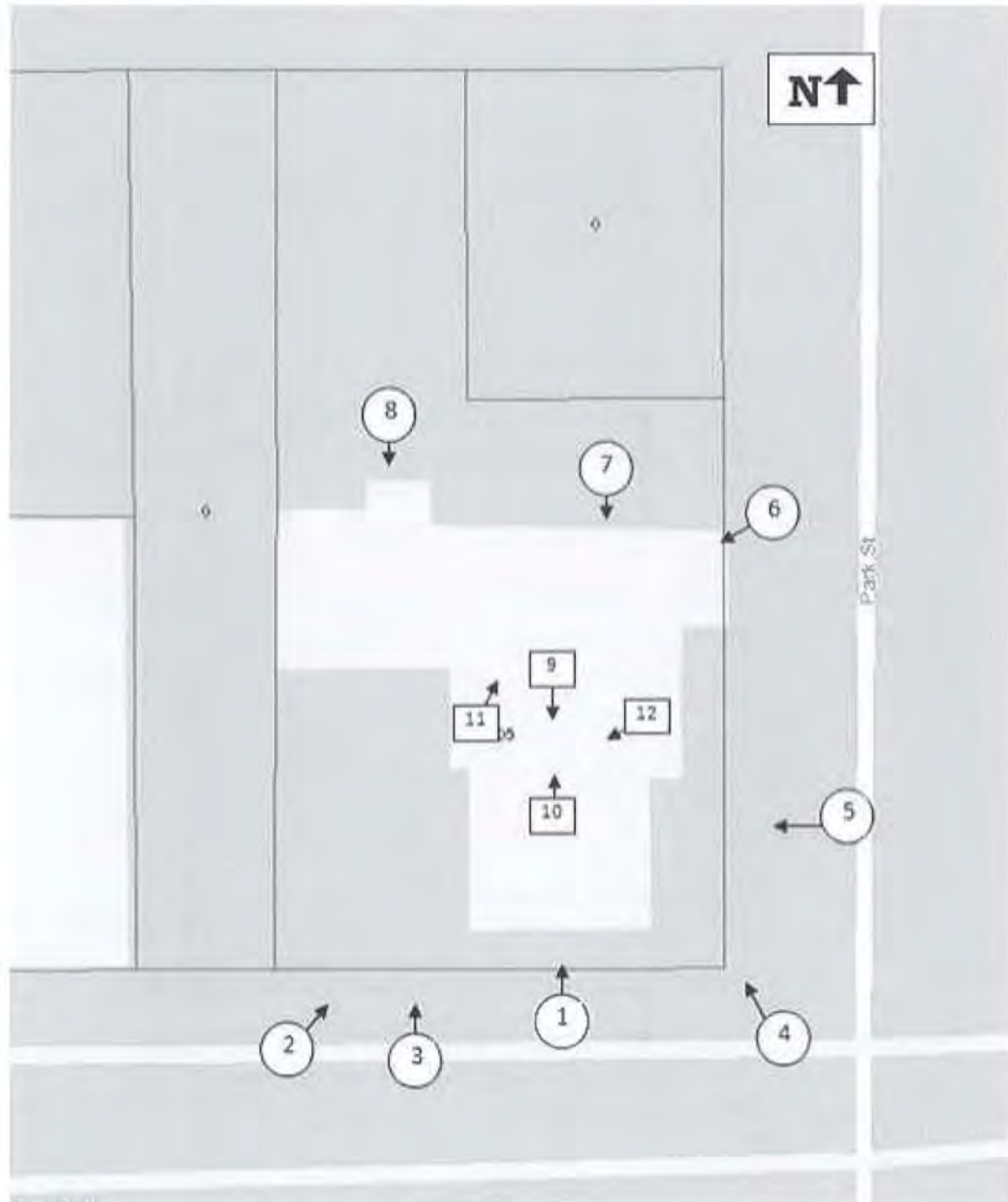
United States Department of the Interior  
National Park Service

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**Figure 2.**  
Sketch Map  
and Photo  
Key  
(modified  
in GIS from  
Ramsey  
County  
property  
basemap)



Symbol Key

○ = Exterior

□ = Interior

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Norwegian Evangelical Lutheran Church

Name of Property

Ramsey, Minnesota

County and State

N/A

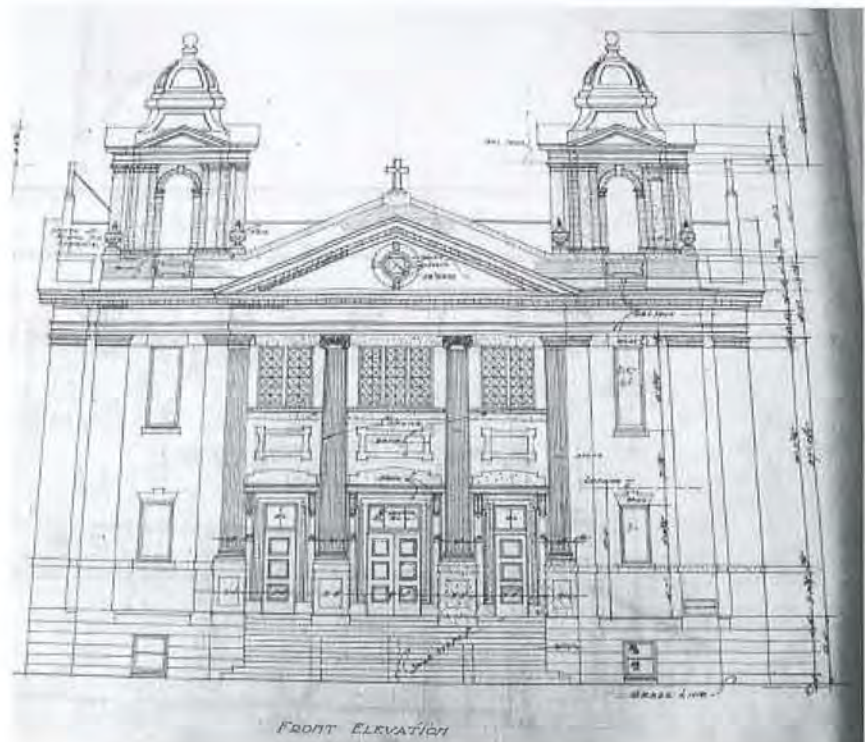
Name of multiple listing (if applicable)

Section number Additional Documentation Page 4

**Figure 3.** Rendering of Norwegian Evangelical Lutheran Church, c. 1910. (Minnesota Historical Society Collections).



**Figure 4.** Norwegian Evangelical Lutheran Church, Front Elevation. (Buechner and Orth Papers, Northwest Architectural Archives, University of Minnesota)



United States Department of the Interior  
National Park Service

Norwegian Evangelical Lutheran Church

Name of Property

Ramsey, Minnesota

County and State

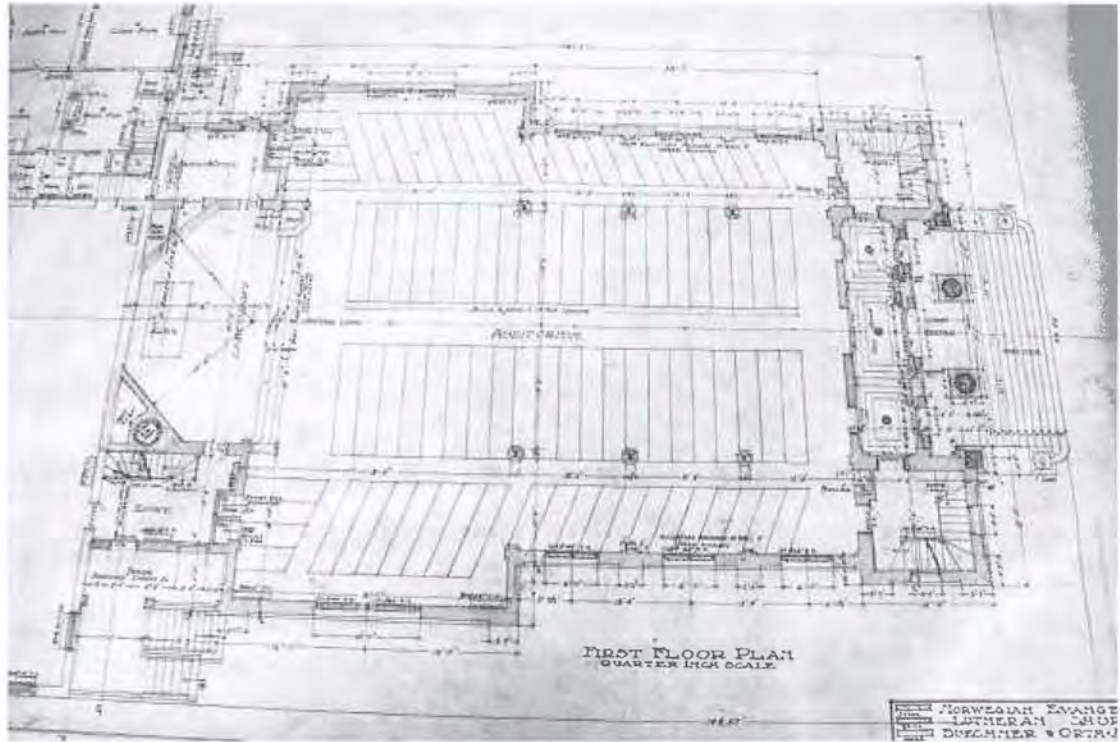
N/A

Name of multiple listing (if applicable)

National Register of Historic Places  
Continuation Sheet

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**Figure 5.** Norwegian Evangelical Lutheran Church, First Floor Plan. (Buechner and Orth Papers, Northwest Architectural Archives, University of Minnesota)



**Figure 6.** Norwegian Evangelical Lutheran Church, c. 1913 (Minnesota Historical Society Collections)



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Norwegian Evangelical Lutheran Church

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Ramsey, Minnesota

County and State

N/A

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Section number Additional Documentation

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**Figure 7.** Aerial View of Minnesota State Capitol with Norwegian Evangelical Lutheran Church, c. 1930 (Minnesota Historical Society Collections)



**Figure 8.** Dickey County Courthouse, Ellendale, North Dakota (1910) is a typical example of a Buechner and Orth courthouse. (Buechner and Orth Papers, Northwest Architectural Archives, University of Minnesota)





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Norwegian Evangelical Lutheran Church

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Name of multiple listing (if applicable)

Section number Additional Documentation Page 7

Figure 9. Christ Lutheran Church Altar, December 1938. (Christ Lutheran Church, Anniversary Notebook)



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National Park Service

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Continuation Sheet

Norwegian Evangelical Lutheran Church

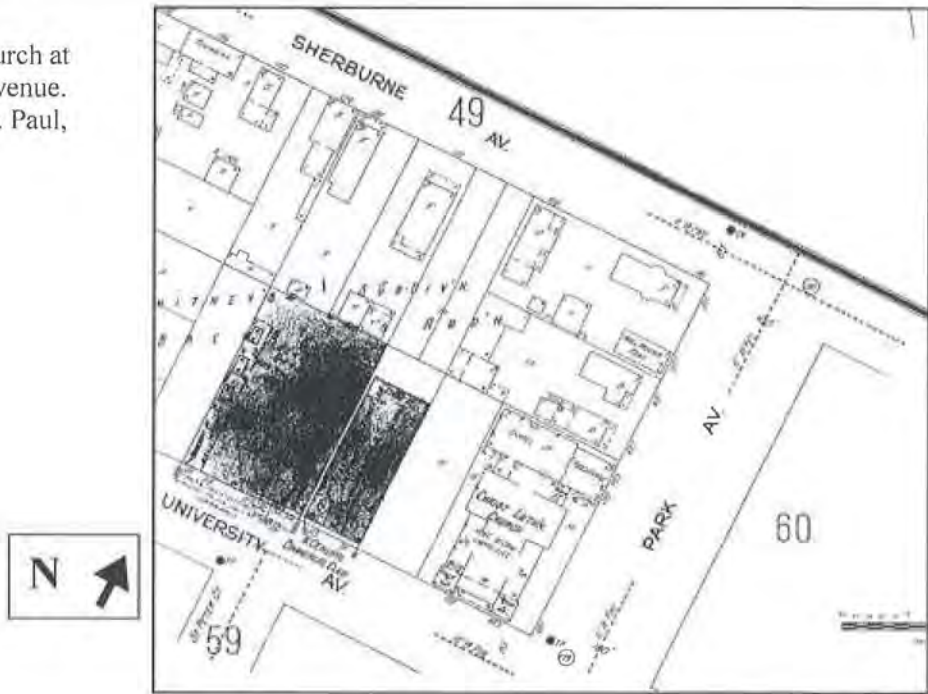
Name of Property  
Ramsey, Minnesota

County and State  
N/A

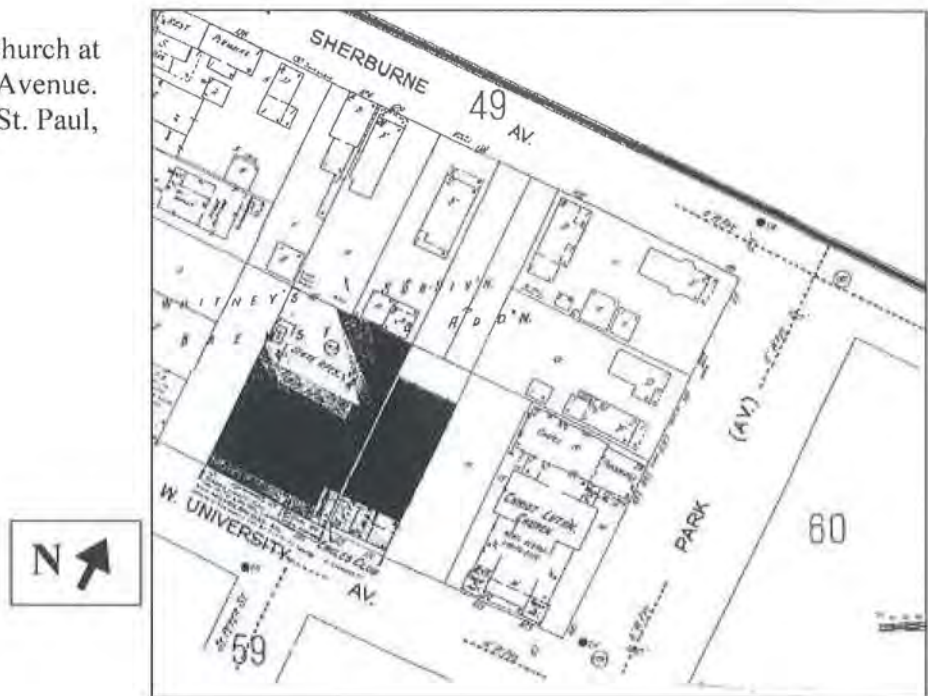
Name of multiple listing (if applicable)

Section number Additional Documentation Page 8

**Figure 10.** Christ Lutheran Church at University Avenue and Park Avenue. (Sanborn Insurance Maps of St. Paul, 1939, vol. 1, sheet 61)



**Figure 11.** Christ Lutheran Church at University Avenue and Park Avenue. (Sanborn Insurance Maps of St. Paul, 1951, vol. 1, sheet 61)



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Continuation Sheet

Norwegian Evangelical Lutheran Church
Name of Property
Ramsey, Minnesota
County and State
N/A
Name of multiple listing (if applicable)

Section number Additional Documentation Page 9

Figure 12. Large scale map, depicting entire nominated property within the full extent of the USGS map (Basemap adapted from ArcGIS Esri aerial photography and USGS topographic map.)





CHRIST LUTHERAN

CHRIST LUTHERAN





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TRUCK ROUTE

4348



CHRIST LUTHERAN

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Christ  
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Church  
301 Capital, St. Paul, MN  
Saint Paul  
Area Synod  
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Hmong  
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CHRIST LUTHERAN  
SOUTHEAST ASIAN MINISTRY  
SAINT PAUL AREA SYNOD ELCA  
105 WEST UNIVERSITY AVE















435







UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
EVALUATION/RETURN SHEET

Requested Action:

Property Name:

Multiple Name:

State & County:

Date Received: 10/8/2019      Date of Pending List: 11/1/2019      Date of 16th Day: 11/18/2019      Date of 45th Day: 11/22/2019      Date of Weekly List: 11/15/2019

Reference number:

Nominator:

Reason For Review:

Accept       Return       Reject      11/15/2019 Date

Abstract/Summary  
Comments:

Recommendation/  
Criteria

Reviewer Control Unit      Discipline \_\_\_\_\_

Telephone \_\_\_\_\_      Date \_\_\_\_\_

DOCUMENTATION:    see attached comments : No    see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.

**Minnesota State Historic Preservation Office**  
**50 Sherburne Ave., Suite 203, St. Paul, Minnesota 55155**  
**651-201-3293**

**TO:** Joy Beasley, Keeper  
National Register of Historic Places

**FROM:** Ginny Way  
NR Architectural Historian  
MN SHPO

**DATE:** October 4, 2019

**NAME OF PROPERTY:** Norwegian Evangelical Lutheran Church

**COUNTY AND STATE:** Ramsey County, Minnesota

**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  
 Digital Map  
 Sketch map(s)  
 Correspondence  
 Owner Objection  
The enclosed owner objections  
Do  Do not  constitute a majority of property owners

**STAFF COMMENTS:**