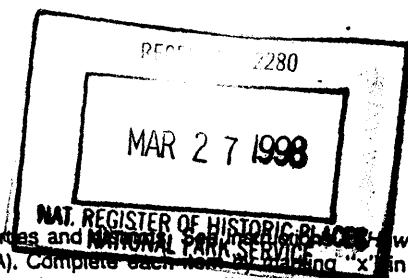


FEB 26 1998

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form



387

This form is for use in nominating or requesting determinations for individual properties and ~~NATIONAL REGISTER OF HISTORIC PLACES~~ ~~NATIONAL PARK SERVICE~~ to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name St. Luke's Methodist Episcopal Church
other names/site number St. Luke's Methodist, St. Luke's United Methodist

2. Location

street & number 1199 Main St. N/A not for publication
city or town Dubuque N/A vicinity
state Iowa code IA county Dubuque code 061 zip code 52001

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)
Patricia Chen Kirk DS HPO 3-6-98
Signature of certifying official/Title Date
STATE HISTORICAL SOCIETY OF IOWA
State of Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

- entered in the National Register. See continuation sheet.
- determined eligible for the National Register See continuation sheet.
- determined not eligible for the National Register.
- removed from the National Register.
- other, (explain): _____

Edson R. Beal Signature of the Keeper 4.23.98 Date of Action

5. Classification

Ownership of Property (Check as many boxes as apply)

Category of Property (Check only one box)

Number of Resources within Property (Do not include previously listed resources in the count.)

- private, public-local, public-State, public-Federal

- building(s), district, site, structure, object

Table with 2 columns: Contributing, Noncontributing. Rows for buildings, sites, structures, objects, Total.

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

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions (Enter categories from instructions)

Religion: religious facility, Religion: church-related residence

Current Functions (Enter categories from instructions)

Religion: religious facility, Commerce/Trade/Professional

7. Description

Architectural Classification (Enter categories from instructions)

Late Victorian

Materials (Enter categories from instructions)

foundation Stone/limestone, walls Stone/Limestone, roof Asphalt, other Metal/Copper

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance

(Enter categories from instructions)

Art

Architecture

Period of Significance

1897

Significant Dates

1897

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Kramer, George W.

Tiffany Glass and Decorating Company

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

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 # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository:

St. Luke's United Methodist Church
Name of Property

Dubuque, Iowa
County and State

10. Geographical Data

Acreege of Property less than one

UTM References

(Place additional UTM references on a continuation sheet.)

1 15 691520 4708120
Zone Easting Northing
2

3
Zone Easting Northing
4

See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Helen Johnston, Chairman of Building Rededication Committee

organization St. Luke's United Methodist Church date April, 1997

street & number 1199 Main St. telephone 319-582-4543 - church
319-583-6568 - H. Johnston

city or town Dubuque state Iowa zip code 52001

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A USGS map (7.5 or 15 minute series) indicating the property's location.

A Sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional items

(Check with the SHPO or FPO for any additional items)

Property Owner

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

name Iowa Conference of United Methodist Church

street & number 500 E. Court telephone 515-283-1996 ext. 104

city or town Des Moines state Iowa zip code 50309-2019

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. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 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 Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

National Register of Historic Places Continuation Sheet

Section number 7 Page 1

St. Luke's United Methodist Church
Dubuque, IA

NARRATIVE DESCRIPTION

St. Luke's United Methodist Church is located on a corner lot at 1199 Main street on the north edge of the downtown business district. The church is placed on a lot whose highest elevation is to the north, its lowest at the southeast. The difference between elevations can be seen in the access to the basement, which is at street grade along the east facade. A rear (west) entrance, enters onto the first floor, which in the front is accessed through two wide sets of 12 concrete steps.

The building appears and is a heavy structure. Solid blue-gray Bedford limestone from Indiana was used throughout the facade. This light color dominates the entire design in a manner perhaps similar to that done by H. H. Richardson in his classic design for the Allegheny County Courthouse in Pittsburgh, Pennsylvania. To support this heavy facade, the church's foundations are 32 inches thick, well able to sustain the walls of this elaborately designed structure.

The neighborhood is a transitional one, where historic business structures meet neighborhoods of historic mansions, most of which are now multiple-unit rental housing. Historically, St. Luke's drew many of its parishioners from this neighborhood, which included prosperous business leaders at the time the present church was constructed. At the feast of the dedication service on May 16, 1897, the congregation's pastor, Dr. W. A. Shanklin, said, "It is not a matter of pride, but of principle, that a place of worship ought to be not only substantial, but as attractive and beautiful as the builders could make it." Their results, overseen by these able businessmen, remain standing now in a solidly constructed church edifice using the best, most durable materials.

Compositionally, St. Luke's has complex facades, full of windows of varying sizes, gables of diverse treatments, and a corner tower. All play out on a canvas of rough-faced limestone blocks. Yet, even in the heavy cloak of Bedford limestone from Indiana, the interior uses of St. Luke's can be discerned from these outward manifestations.

National Register of Historic Places Continuation Sheet

Section number 7 Page 2

St. Luke's United Methodist Church
Dubuque, IA

Front (East) Facade

The front (east) facade faces north Main street, the commercial artery of historic downtown Dubuque. Running 115 feet, this facade is the most complex and offers insight into the internal uses of the church building.

The facade's southern half, coinciding with the offices and Sunday school rooms, is a straightforward wall of rough-faced limestone for two floors, a basement (here accessed directly from street level), and a tall attic. This segment of the building is housed under a hipped roof tall enough to have some resemblance to a pyramidal roof. This hipped roof is interrupted by a gable on which the section's windows are symmetrically matched. At the peak of this gable is a small, circular window below, matching sets of windows on each level, the second floor is complete with Romanesque arches. On each side of the gable, the fenestration remains nearly symmetrical. Three narrow, flat-linteled windows on the second floor are placed on each side on the gabled section. Two flat-linteled windows do the same on the first floor, although those on the south are wider. The basement windows on the south side match the dimensions of the first floor windows, while to the north a roughly similar space is taken with the ground entrance. This entrance has a carved lintel "St. Luke's Methodist Episcopal Churcyh," designating the congregations' 1897 denominational name. A diversion from pure symmetry exists on a series of three windows, separated by colonnettes at the attic level, and roofed with its own hipped dormer directly north of the gabled section.

The second half of the facade differs in design, indicating the presence of the church's sanctuary, in the building's northern portion. Where Main and 12th street intersect, the church has a solid tower of 17 by 17 feet, which in rising 86 feet above the street dominates over the composition. Technically, it is an octagonal tower because the facades do not join at a 90-degree angle; instead, a narrow 45-degree portion of wall serves as a transition. At this corner, the church's cornerstone was laid. In elaborate carving revealing much about the church's history, the cornerstone is emblazoned on the sides "St. Luke's United Methodist Church," while the diagonal section between the sides states "1833-1896".

On the east facade, the tower contains a Romanesque arched main-floor entrance, which leads into a foyer from which people have access directly to the sanctuary and by a staircase to the balcony and chime on the top of the tower. The tower's second floor has two sets of narrow windows facing east, the next level (about attic-level), three windows of similar dimensions. These patterns are repeated on all the tower's facades, taking into

National Register of Historic Places Continuation Sheet

Section number 7 Page 3

St. Luke's United Methodist Church
Dubuque, IA

account the interruption of the building. As a result, the tower's south facade has two windows on the second floor and one above it, and the tower's west facade has three windows of spacing and width equal to the others, except the windows' bases are interrupted by the angle of the sanctuary roof. All windows are flat linteled. At the topmost level, the tower has three tall openings separated by two columns and two engaged columns that screen the bells. Above the chime, the tower is capped by a nearly pyramidal roof.

Between the tower and the office/Sunday school wing is a broad, cloistered portico 41 feet in length, the pediment of which is supported by six heavy columns with cushion capitals containing a florid design. A straiway from street level runs continuously between three of the arches. The exterior wall here has several small Romanesque-arched windows of Tiffany glass from the sanctuary, one for each arch of the colonnade. Tiffany windows also appear in various locations in the office/Sunday school areas. Above the colonnade and beneath the sanctuary's gable is filled with a large Romanesque-arch window that rises from the second floor to attic-level.

North (12th Street) Facade

The north facade of 106 feet is expressed vertically to support the interior sanctuary. The east edge of this facade includes the church's corner bell tower. The first floor of this tower has a semi-circular stained-glass window, repeating perhaps the motif of the Romanesque-arch entrance on the east facade. Above this level, the window progression continues as described above for the east facade: two sets of narrow windows below three narrow windows, and the three openings for the bell tower.

Most windows on this facade are of Tiffany glass, forming stunning compositions of color when seen inside the sanctuary. A tall gable toward this facade's middle results from the cross-piece of the cruciform-plan, barrel-vaulted sanctuary. Immediately underneath this gable is a small round stained-glass window. From first-floor level rise three tall and narrow Romanesque arched Tiffany glass windows, including "The Good Shepherd" scene. The central window is wider and taller than the two flanking windows. Between this gable and the corner tower are two flat-linteled windows, also of Tiffany glass, which are slightly shorter than the central windows. On the west side of the central gable is one window like those to the east. The rear of this facade contains a smaller gabled section, corresponding to the choir loft and altar area of the sanctuary. Immediately beneath the gable are centered three smaller Romanesque windows of similar dimensions to those in

National Register of Historic Places Continuation Sheet

Section number 7 Page 4

St. Luke's United Methodist Church
Dubuque, IA

the larger gable. At first-floor level to the east is one Romanesque arched window of similar dimensions as these but shorter than the rest of the windows on this side. Balanced to the west under this gable is a Romanesque arch window above a flat-linteled doorway at street level.

For about two-thirds the length of the facade, the window program at main level is repeated for basement windows, which appear in the tower section, three east of the central gable, and four in the central gable (the two narrower windows corresponding with the large Tiffany glass window above). The basement's location appears by these windows, and a string course that runs through the east, north, and south facades. Along this facade, the ground rises gradually to cover the basement's height. Ground level on the back (west) face is at first floor.

West (Back) Facade

The west (back) facade has perhaps the simplest program of any wall of the St. Luke's structure, this is appropriate for this alley entrance. The simplicity resembles H. H. Richardson's work in residential structures such as the Glessner house in Chicago, where rectangular openings are cut out of the deep wall in a straightforward, even modern, fashion. Designed by function, this facade falls into two unequal portions. About a third of this facade covers the west end of the sanctuary, including the short but wide, Romanesque-arch Tiffany glass window above the altar, which is placed in the center of the gable corresponding with the east-west barrel vault. Two small rectangular windows are on the corners of this segment between first and second floors. At basement level are three small windows equally spaced and of equal size. At the far north corner of the facade, outside of the gabled section, is another high, narrow Romanesque arch window, corresponding to the altar-choir area

The remaining two-thirds of the facade is beneath a gabled roof whose axis runs north-south. In this utilitarian office/Sunday school section, all are flat-linteled windows. Three sets of these openings appear after a rectangular window that straddles the first and second floors. From north to south these rhythmically placed openings include three narrow windows equally spaced on second floor, above a window of similar size and a doorway accessible from alley level. The two other sets of windows are identical on each floor, the four second-floor windows shorter than those on the first floor. At the far southwest corner is a tall chimney of the same stone as the facades.

National Register of Historic Places Continuation Sheet

Section number 7 Page 5

St. Luke's United Methodist Church
Dubuque, IA

South Facade

Due to the church's hillside location, the south facade is inaccessible from the alley. This facade contains matching sets of stone-linteled rectangular windows, several of them Tiffany glass, for the Sunday school rooms, offices, and library. With one exception that is initially hard to detect, those windows on the upper floor are placed directly above those on the first floor. The only difference appears in the height of the windows, which are shorter on the second floor. Two gable ends appear on this facade, although these do not influence fenestration, which is uniform on each floor. Three windows are on each floor on the westernmost gable. Six windows are on the upper floor between gables, the westernmost two of them clustered, below are seven windows, matching all but the farthest east top window, under which two windows are centered on the first floor. The eastern gable end contains one window on each floor, each of these are near the corner with the east (front) facade, a location near Main Street. Basement openings resemble the program in the facade's central section.

Rectory

Standing directly south of the church building is a matching rectory at 1149 Main street which is now used for law offices. This building's front (east) facade especially complements that for the church. Similar forms in the church are repeated here in the two-arch corner colonnade, the forms of the gables, and a tower with arched openings separated by two colonnettes on the building's southeast corner, which matches the northernmost portion of the church's office/Sunday school portion on the east facade. Windows from this front facade are flat-linteled. This building's north side, which faces the church's south facade, contains a bay window continuous through the two floors. The fenestration of first and second floors is identical on this side. The house's south facade, which abuts a commercial structure, is done primarily in brick, as is the west facade facing the alley. The stunning element of this composition is that it clearly can be read as a part of the St. Luke's complex even though it has not been used as a parsonage for years.

Architecture

This narrative description indicates clearly that the structure was designed in Richardsonian Romanesque, a special form of nineteenth century Romanesque Revival architecture popular in the last decades of that century. Rough rock-faced masonry in these compositions contrasts with arches, lintels, and other structural features, which are often emphasized through the use of a different building material. All elements convey a

National Register of Historic Places Continuation Sheet

Section number 7 Page 6

St. Luke's United Methodist Church
Dubuque, IA

sense of weight and massiveness. Corner towers of varying heights often figure into the design and weigh heavily over the composition. Pyramidal roofs, occasionally broken by dormers, give these structures the appearance of mountains of stone.

The church could be considered a textbook example of the style. The rough-faced stone and elaborate gables create the medieval silhouettes of buildings inspired by the work of American architect H. H. Richardson, who used as his inspiration Mediterranean Romanesque work. The corner tower resembles much of Richardson's work and is perhaps the most telling element used by emulators of his style. The colonnades with their Syrian-style Romanesque arches, likewise, imitate the typical Richardsonian entrances that are welcoming in their width. All column capitals contain elaborately carved stone cushion capitals using florid or sinuous lines as details. The section on historical significance will cover details of the importance in Dubuque of this pure example of Richardsonian Revival.

George Kramer, Architect

Architect George Kramer was a nationally acclaimed architect from New York City who specialized in church work. He was a native of Ashland, Ohio. He began practice in 1873 with Jacob Snyder, a well known church designer at that time. Later he became a partner in the firm of Kramer and Weary in Akron, Ohio. In 1894 Mr. Kramer opened an office in New York, and carried on an independent practice until 1912. His preferred images ranged from Italian Romanesque to French Gothic.

Mr. Kramer is said to have designed more than two thousand buildings. The most important ones are: Baptist Temple Church, Brooklyn; Rockefeller Church, Lakewood, New Jersey; Union Methodist, New York; Park Avenue Methodist, East Orange; Church of the Disciples of Christ, East Orange; Arlington Avenue Presbyterian, East Orange; East End Christian Church, Memphis, Tennessee (his last work). His outstanding work is considered to be the First Methodist Church in Pittsburgh (Fig. 1.) Formerly Christ Methodist Church this is a very large and conspicuous Richardsonian Romanesque "tower" church. In addition to the many churches he designed are several buildings at Ohio University in Athens and at Oberlin College.

National Register of Historic Places Continuation Sheet

Section number 7 Page 7

St. Luke's United Methodist Church
Dubuque, IA

Description of Sanctuary

The frieze in bas-relief extending across the entire chancel and choir loft is a replica of the famous "Singing Children" designed for the singing gallery of the Cathedral of Florence by Luca della Robbia (1400-1482 AD). These panels of children singing, dancing and playing musical instruments help to create a joyful atmosphere. The two central dividing columns each are topped by a cherub with spread wings done in oak to match the other wood work.

The brass altar rail is a duplicate of the altar rail in the ancient Cathedral of Ravenna. The inscription IHS, an abbreviation for the name of Jesus in Greek, is repeated 27 times, alternating with the Chi-Rho, the Greek monogram for Christ. The lectern is also made of brass in harmony with the altar rail design.

The pulpit is made of oak, brass and Sienna marble. The front bears a mosaic of Christ designed in the style of early Christian art. The framework surrounding the mosaic incorporates various Christian symbols of the Trinity.

The altar furniture consists of two heavy highback oak chairs and an altar table with the symbol IHS in the center. The table is surrounded by a wreath of lilies and across its front are the symbols of the four evangelists: The Winged Man, St. Matthew; The Lion, St. Mark; The Ox, St. Luke, and the Eagle, St. John. Above the table is a carved cross with a circle around the central IHS.

The baptismal font is carved of fine white marble that emphasizes the purity and innocence of a child. From the base rises a column carved with lily stems and leaves. The capital consists of clustering lilies, carved in high relief, each flower standing out as in nature. Within the cluster of lilies and rising above them is the polished bowl.

The beautiful paneling of quarter-sawed oak which adorns the nave and vaulted ceiling was installed in 1916. The face of the arch above the altar bears the inscription: He That Keepeth Israel Shall Neither Slumber Nor Sleep (Psalms 121:4).

When the organ was installed in the new church in 1897, it was described as a musical marvel and was one of the largest organs in the West. It came by train from Farrand &

National Register of Historic Places Continuation Sheet

Section number 7 Page 8

St. Luke's United Methodist Church
Dubuque, IA

Votey of Detroit and required two carloads. The console is on the main floor at right angles to the choir loft and is styled to match the woodwork.

The organ chamber contains over 2,000 pipes, some of which are over two stories high. In 1949 the Wangerin Organ Co. of Milwaukee was employed to rebuild, repair and completely modernize the organ. The organ was completely renovated again in 1994 by the Fowler Organ Co. of Lansing, Michigan.

The chime in St. Luke's tower was dedicated in 1913. There are eleven bells in the chime, making it possible to play an unlimited number of tunes that are in the keys of G, D or A. Each bell weighs between 575 - 3050 pounds for a total weight of approximately 15,000 pounds. They are suspended in a square frame, each hanging stationary. The bells are sounded from a console which is placed in a room below the belfry. The hammers of the bells are connected to levers of the console by a series of rods, chains and leather belts. Pushing down on the lever activates the clapper which strikes the bell on the inside. The bells were cast by the McShane Bell Foundry Company. of Baltimore, Maryland, and each bell is inscribed with a Bible verse.

Tiffany Windows

The crowning glory are the Tiffany windows. St. Luke's has more authenticated glass from the New York studios of Louis Tiffany than any other church in Iowa. Louis Comfort Tiffany (1848-1933), the greatest of all U.S. glassmakers, did things with glass that had never been done before.

Louis Comfort was the son of Charles Tiffany, founder of the famous jewel company and one of the country's richest men. Louis wanted no part of the family firm and made a decision early in life to devote himself to the arts.

He became very interested in glass making. He was dissatisfied with the 19th century method in which the colors were brushed or painted on the glass, so he established his own studio where he invented a complex process which required the greatest skill to execute all the colors uniformly in the glass itself. He called his method "Favrile" meaning "belonging to a craftsman or his craft." It was registered in a patent in 1894.

Tiffany regarded stained glass as a form of painting. Where his contemporaries would use 100 pieces of glass, he would use 1,000. The surface of his glass creations are like skin to

National Register of Historic Places Continuation Sheet

Section number 7 Page 9

St. Luke's United Methodist Church
Dubuque, IA

the touch, silky and delicate. He was able to put in the glass itself the folds of a garment or ripple in the water.

Tiffany considered his favorite work to be the entire chapel he designed for the World's Columbian Exposition of 1893. Over a million and a half people marveled at this display of his works and he became the first American artist to make an impact on the entire art world. "The Good Shepherd" window was part of this exhibition. It was purchased by Judge D. N. Cooley and his wife, Clara Aldrich Cooley, and given to St. Luke's as a memorial to their family.

Another window "The Angel Among the Lilies" was given by the Richardson family in memory of their daughter, Harriet. The face is said to be a likeness of this young lady who died at the age of 18.

Other windows, described briefly:

"David Set Singers Before the Lord" This is the most brilliantly colored of the windows. It portrays David in richly jeweled robes and crown of gold, commanding two young bards to sing.

"Baptism of Christ" The figures of John the Baptist and Jesus are drawn with irises growing at the edge a pool of rippling water.

"The Good Shepherd" This has been described as the Twenty-Third Psalm in glass. This window was on display at the Columbian Exposition in 1893 and is the one purchased by Judge Cooley's family.

"The Ascension of Christ" This is the largest window on the north wall. It portrays Christ in robes of glistening pearl, and was given in memory of Dr. George M. Staples by his family. Dr. Staples was chairman of the building committee at the time of his untimely death. The name, St. Luke's, was in honor of this beloved physician.

"Job" The largest of all the windows is on the east wall above the balcony. It depicts the unknown author of the book of Job. The figure holds a pen and book and stands against a landscape of Palestine with the Dead Sea in the background.

National Register of Historic Places Continuation Sheet

Section number 7 Page 10

St. Luke's United Methodist Church
Dubuque, IA

In addition to creating the windows, the Tiffany Company also had the contract for interior decorating and frescoing. The brass railings and some of the chandeliers are from the Tiffany studios.

St. Luke's Floor Plan

The lower level was remodeled in 1960. A person entering the door at street level on the front (east) faces a long hallway. On the left are offices for the district superintendent, a parlor furnished and maintained by the women's society, the music room and the furnace room. The hall turns to the right and leads to the well-equipped kitchen passing two rest rooms and a janitor's closet (all on the left). On the right is a large open area, named Thomas Hall in honor of E. Marshall Thomas, a well-known and highly esteemed Dubuque lawyer. This hall can be sectioned into small areas by folding curtains, or left open for dining, recreation and large group activities.

Entering the church from the north portico door, a spacious entrance leads directly into the sanctuary or one can take the steps to the balcony.

Entering from the south portico door you are in a larger hall. On the right is the sanctuary. On the left are the stair well and the church offices. Advance through double swinging doors into South Hall. On the left is the combination library/small chapel, combination classroom/kitchenette, another classroom and a janitor's closet. Around the corner to the left at the end of South Hall are two rest rooms and a nursery. On the right of South Hall are sliding doors leading to the sanctuary. These may be opened to accommodate large crowds or for easy access into South Hall.

The second floor contains the Sunday School superintendent's office, an office for archives and four classrooms plus special rooms for a junior high and a senior high class and activities. These rooms contain 26 small Tiffany windows known as our "little gems".

Another door opens to stairs leading to the attic making it easily accessible for storage.

The building has been in continuous use since its dedication 100 years ago. The Board of Trustees has maintained the church in excellent condition.

National Register of Historic Places Continuation Sheet

Section number 8 Page 11

St. Luke's United Methodist Church
Dubuque, IA

STATEMENT OF SIGNIFICANCE

Several key elements infuse St. Luke's United Methodist Church with both local and state significance under Criterion C. The historic church building contributes to the religious history of Dubuque, a center for activities of many denominations. The structure displays a unique example in Dubuque of Romanesque Revival design inspired by H. H. Richardson, as interpreted by George W. Kramer, a New York City architect with a national reputation as a church designer. Finally, the church contains one of the most extensive collections of the early work of Lewis Comfort Tiffany and his historic Tiffany Glass and Decorating Company of New York City.

Significance: The Religious History of Dubuque

Dubuque, a city of 58,000 on the west banks of the Mississippi River, shows its pioneer heritage in many ways. As one of the early crossing points of the Mississippi River, the city in the lead mining region attracted immigrants and pioneers for economic and religious reasons. Particularly important in the case of St. Luke's United Methodist Church is the history of denominational mission activity.

Today, Dubuque is known as the center of Roman Catholic influence and leadership in Iowa. These conditions developed through the efforts of the first pioneer church missionaries, Father Samuel Mazzuchelli, OP, and Father Mathias Loras. Their quest to build Roman Catholic parishes and institutions continued as the program for all 19th century church leaders. Often these efforts focused on inspiring Irish and German immigrants destined for American to settle in northeast Iowa's Diocese of Dubuque (established in 1837). The allure similar ethnicities and religion. As a result, Dubuque and its environs contain two Roman Catholic colleges, four motherhouses and two abbeys. Most of these institutions are at least 150 years old. Dubuque is the smallest city in the United States that is home to an archbishop.

The conspicuous nature of Dubuque's religious element comes from other denominations as well. Fostered by missionary fervor and the prevailing German ethnic community, Dubuque became a center of Lutheran efforts, now most prominently seen in the institution of Wartburg Theological Seminary, established in 1854. German Presbyterians, for similar reasons, established many institutions, most notably The University of Dubuque (1852), which includes a theological seminary.

National Register of Historic Places Continuation Sheet

Section number 8 Page 12

St. Luke's United Methodist Church
Dubuque, IA

But the Catholics, Lutherans and Presbyterians were not first to establish themselves in Dubuque. The Methodists were. Inspired like the Congregationalists to serve the most challenging mission field - that of the rough lead miners - the Methodists arrived in November 1833 when Methodist circuit rider Barton Randall preached the first sermon in Iowa, in a tavern where the Julien Inn (200 Main street) now stands. It is that congregation that forms the basis of St. Luke's United Methodist Church. The denomination followed in August 1834 with Iowa's first sanctuary, a log meeting house built after raising \$225. In frontier Dubuque, the building served all denominations, plus functioned as a school and courthouse. A replica of this log church building has been placed on the Iowa State Fairgrounds in Des Moines.

In 1839 on the 100th anniversary of the founding of Methodism The Dubuque congregation built its second structure, known as Centenary Church. In this church the first Protestant wedding in Dubuque took place. The groom John T. Hancock later became the largest wholesale grocer in the midwest. His son, Charles, continued the fortune, as can be seen by a mansion still standing on Grove Terrace. The building, now a bed and breakfast establishment called The Hancock House, (Fig. 2) is on the National Register of Historic Places..

Ten years later a two-story brick church was built. Called by some "the finest church in Iowa" it was rebuilt and enlarged and used for 42 years until still larger facilities were needed.

In 1895 plans were laid and work began on a new building, the present St. Luke's United Methodist Church. With its solid materials, the Tiffany windows, altar furniture and individual gifts, the building cost more than \$100,000 to build at the time.. It was free of debt on the day of dedication, May 16, 1897. Certainly in building the present church 60 years after their first log church, St. Luke's parishioners built well to celebrate the material progress of the city and the spiritual progress inspired by their missionary efforts.

In Dubuque, religion is an industry. In this environment St. Luke's United Methodist Church, as it now stands, serves as a visual cultural identification of the importance of religious groups in the establishment of the city and of service to the region.

Significance: Romanesque Revival in Dubuque

Dubuque's long history of settlement permits visitors to the city to see a wide range of architectural development from the 19th century. In fact St. Luke's United Methodist Church stands at the edge of the Jackson Park historical district, and tour guides by the

National Register of Historic Places Continuation Sheet

Section number 8 Page 13

St. Luke's United Methodist Church
Dubuque, IA

Dubuque County Historical Society feature the church in its historic neighborhood of Victorian-era mansions, some of whose original occupants served as the wealthy members who helped sponsor the elaborate, solid construction of St. Luke's. The current church remains an important element of the neighborhood's, and city's, architectural history. This can be seen by the more than 3,000 visitors annually. They come from many places, from tour buses, from travelers on the *Delta Queen*, from Friendship Force groups from Russia, Japan, England and Germany. The Tiffany windows draw these people inside, and the Antique Glass Association of Minneapolis has visited the church twice.

In these historical surroundings filled with examples of the Romanesque Revival of the nineteenth century, the design of St. Luke's United Methodist Church remains unique. It is the purest example of Richardsonian Romanesque architecture, a late 19th century rendition of Romanesque Revival. To fully appreciate that uniqueness requires review of the range of Dubuque's remaining Romanesque Revival structures.

Dubuque is filled with many styles of Romanesque Revival and round arch window style buildings. The first is the early Romanesque Revival which started in the mid-1840's and was so successful that for the next 20 years more churches and public buildings were Romanesque rather than the pointed-arch Gothic. Structures from this early revival period have several distinguishing marks. Corbeled round arches highlight the plane brick surface, and round arches appear through the composition. Nearly always the round arch is repeated in miniature throughout the facade. Often a central wheel window plays a prominent role in the composition. In Dubuque this style appears in classic form in the First Congregational Church, (Fig. 3) a few blocks away from St. Luke's at 10th and Locust streets. Built in 1856-60 with remodeling in 1895, the brick building has a dominating corner tower. All window and door openings display the typical Romanesque arch, including the tell-tale corbeling of miniature arches directly beneath the front gable.

Although their date of construction falls later, two other structures near St. Luke's display the forms of the early revival and were inspired certainly by the Richardsonian revival of late century. The Arno Flats (now the Aragon Tap) at 11th and Iowa streets, (Fig. 4) utilizes the Romanesque arches and corner tower in ways seen in the Richardsonian period. The building's cornice and the tower's dome have much more the impression of the Queen Anne style, which was often the way Romanesque Revival forms appeared in Dubuque during the Richardsonian period. Although Dubuque architect Thomas T. Carkeek designed many buildings in the Romanesque or Queen Anne style, most of them were destroyed in urban renewal efforts of the 1960's. Another building near St. Luke's, the old Masonic Temple (now Interstate Power Company) at 10th and Main streets, appears more purely Romanesque Revival, utilizing corbeling and paired Romanesque

National Register of Historic Places Continuation Sheet

Section number 8 Page 14

St. Luke's United Methodist Church
Dubuque, IA

arch windows on the brick facade. Beneath the central stone lintel, which identifies the building's original use, this structure has the simplicity of a straightforward business structure. In other words, it lacks the expressive qualities of the full-fledged Victorian revivals, including the Richardsonian Romanesque.

A second form of Romanesque Revival appears throughout the northeast Iowa region, particularly in religious structures. In their details, these buildings may include some of the typical forms of Romanesque Revival, though the compositions in general are eclectic, as appropriate for the Victorian times. Their overriding uniformity comes purely through ethnicity; these could be called an ethnic German Romanesque Revival style, most commonly seen in Roman Catholic churches and church institutions. As a group, these structures significantly impact the region by the consistent work of prolific German immigrant designers Fridolin Heer and Guido Beck, who designed buildings throughout the region.

Of the abundant examples in Dubuque, three may cover the style. Sacred Heart Catholic Church, built in 1887 at 2215 Windsor Avenue, contains two spires of unequal height and brick facades using a mixture of Romanesque arches, early Romanesque Revival details, and Gothic hoods. Villa Raphael, (Fig. 5) attached to the Archdiocesan Center (built in 1909), 1229 Mount Loretta Avenue, is a brick building with two octagonal towers with low spires, dormers, and a neoclassical entrance portico of two stories. Upper floors contain round-arch openings while the lower two floors have windows with flat stone lintels. The Mount Carmel Motherhouse of the Sisters of Charity of the Blessed Virgin Mary, (Fig. 6) built in 1893-94 at 1150 Carmel Drive, demonstrates the full flourish of Victorian eclecticism. From its blufftop location rise massive round corner towers with conical spires. A central pavilion incorporates Romanesque forms in the manner of the Italian Renaissance, including an arcade beneath the pavilion's pyramidal roof. Windows and openings on the entrance facade, which faces east, are all Romanesque arches, including those of Richardsonian dimensions. Classical colonnettes, wide dormers of three windows each, and flat, stone lintels add to the mix.

Within the "ethnic German-Romanesque Revival" style could also be included several commercial and industrial structures of a more transitional style. Breweries constructed by German immigrants appeared in Romanesque form, ranging from the more placid Romanesque Revival of Dubuque Star Brewery, (Fig. 7) East Fourth Street Extension, to towering structures that in brick replicated many Richardsonian forms, as in the case of the Dubuque Brewing and Malting Company (Fig. 8) structure built in 1894 at 3000 Jackson Street. Smaller commercial buildings in downtown Dubuque, many of them

National Register of Historic Places Continuation Sheet

Section number 8 Page 15

St. Luke's United Methodist Church
Dubuque, IA

destroyed in urban renewal, also appear in pictures with Richardsonian influences, though Queen Anne details weaken the full effect. The most prevalent example of these commercial designs is in the former Odd Fellows Temple built in 1892 near St. Luke's at Ninth and Locust streets, a building slated for demolition, but its corner tower resembles German Gothic more than the romanesque that identifies Richardsonian-inspired work.

Even with the use of Richardsonian-inspired round-arch windows or bases of rusticated stone, none of these structures is truly Richardsonian. All use brick in upper stories, providing a flat, timid surface compared with pure Richardsonian Romanesque. The details just don't match the Richardsonian ethic.

Significance: Richardsonian Romanesque in Dubuque

Richardson Romanesque, the late type of Romanesque Revival in Dubuque, developed out of some of the designs of Paris-trained American architect H. H. Richardson and held sway as the prevalent style during the last decades of the nineteenth century. Rough rock-faced masonry in these compositions contrasts with arches, lintels, and other structural features, which are often emphasized through the use of a different building material. All elements convey a sense of weight and massiveness. Corner towers of varying heights often figure into the design and weigh heavily over the composition. Pyramidal roofs, occasionally broken by dormers, give these structures the appearance of mountains of stone.

Henry H. Richardson is generally recognized as one of the three greatest American-born architects, along with Louis Sullivan and Frank Lloyd Wright. In 1872 he won in competition the commission for Trinity Church on Copley Square, Boston (Fig. 9). This church did more than any other single building to change the American concept of Romanesque - to make it Richardsonian.

Dubuque has had three classic examples of this style. Perhaps the closest to the Richardsonian ideal was the Dubuque Central High School (Fig. 10) at 15th and Locust streets. Utilizing virtually the entire Richardsonian canon, the work completed in 1895 demonstrates the prevalent style of many schools and courthouses. Many of these lesser works drew from Richardson's famous Albany (New York) Courthouse, and the Allegheny County Courthouse in Pittsburgh, Pennsylvania. Lower corner towers with conical tops serve as foils for the towering square bell tower at the prominent corner

National Register of Historic Places Continuation Sheet

Section number 8 Page 16

St. Luke's United Methodist Church
Dubuque, IA

location. Its pyramidal roof adds a sense of height to the weighty stone treatment. Central High was demolished in 1985.

The Stout House (Fig. 11) at 11th and Locst streets contains in its reddish stone the solidity of Richardsonian design utilized in a unique fashion for a residence. The details are there in the stone mullions and transoms, the appearance of solid stone arches, and a corner tower. Because it is a residence, however, it does not contain some of the key elements that set a Richardsonian structure apart; massive porticos and heavy towers in a large composition.

The St. Luke's United Methodist Church complex contains many of these external manifestations. For pedestrians approaching from 13th or Main streets, the church appears as a towering stone monument. Throughout the historic neighborhood can be seen the pyramidal roof of the church's bell tower, which rings out with a chime. North and west facades especially display that streamlined form, so rare for Richardson's time, through employing rough square window openings in the deep walls. The front facade contains larger square windows as well as rounded arch windows, one of which includes a large Tiffany glass window in the sanctuary's balcony. The loggia atop a flight of steps reinforces the Richardsonian motif through use of elaborately carved cushion capitals that translate the heavy mass down to the columns.

Some of these same features appear echoed in the former church parsonage, now a law office directly south of the church on Main Street. The matching rough-faced Bedford limestone, window treatments, and miniature loggia proclaim this charming small structure as historically connected to St. Luke's.

Conclusion

To stand in the parking lot across the street and look at the church is to be impressed. From its solid rock foundation to its gleaming cross on top it is a landmark in Dubuque. That it has flourished for 100 years is a tribute to the farsightedness of its builders and the deep commitment of the parishoners.

National Register of Historic Places Continuation Sheet

Section number 9 Page 17

St. Luke's United Methodist Church
Dubuque, IA

BIBLIOGRAPHY

Building and Sites Committee of the Dubuque County Historical Society. *Dubuque's mansion row: Locust and Main Streets*. Dubuque: Dubuque County Historical Society, N.D.

Dubuque of Today: The Key City. Historical, Descriptive, and Biographical, Commercial and Industrial. Dubuque. Telegraph-Herald Press, 1897.

Gebhard, David and Mansheim, Gerald. *Buildings of Iowa*. New York: Oxford University Press, 1993.

Hitchcock, Henry-Russell. *The architecture of H. H. Richardson and His Times*. Rev. Ed. Cambridge, Mass.: M.I.T. Press, 1961

Jerde, Jay. "Our Christian Roots." *Julien's Journal*, March 1997, pp. 22-24.

Jerde, Jay. "Spirituality in the Heartland" *Julien's Journal*, June 1996, pp. 14-17.

Jerde, Jay to Helen Johnston. Interviews, letters, and attached personal research on Dubuque architecture. September through November 1997.

Kidney, Walter C. *Landmark Architecture: Pittsburgh and Allegheny County*. Pittsburgh, Pa. Pittsburgh History and Landmarks Foundation, 1985.

Lyon, Randolph W. *Dubuque: The Encyclopedia*. Dubuque: Union-Hoermann Press, 1991.

Sommers, Lawrence J. and Johnson, Carl H. Jr., illus. *The Heritage of Dubuque: An Architectural View*. 2nd Ed. East Dubuque, IL: TelGraphics, 1975.

Steele, Mrs. Robert, and Dale Nederhoff, comps. *A History of St. Luke's United Methodist Church - 1833-1970*. N.p., (1970)

National Register of Historic Places Continuation Sheet

Section number 9, 10 Page 18

St. Luke's United Methodist Church
Dubuque, IA

Stroup, Betty Anne to Helen Johnston. Letters and attached personal research on architect George Kramer from Western Pennsylvania Conference Archives and History Ministry Team, United Methodist Church, Pittsburgh, PA, October, 1997.

The Treasures of St. Lukes - 1833-1983. N.p. (1983).

Van Trump, James D. and Arthur P. Ziegler, Jr., *Landmark Architecture of Allegheny County Pennsylvania.* Pittsburgh History and Landmarks Foundation, 1967.

Whiffen, Marcus. *American Architecture since 1870: A Guide to the Styles.* Rev. Ed Cambridge, Mass. M.I.T. Press, 1992.

Withey, Henry F. and Elsie Rathburn Withey. *Biographical Dictionary of American Architects (Deceased).* Los Angeles, Hennessey and Ingalls, Inc., 1970

GEOGRAPHICAL DATA

Verbal Description

The property is located on the southwest corner of Main St. and 12th St. It extends 114' westward and 166' southward. The church frontage is 126' and the parsonage/law office 40'

The geographical location is N66' - CL 467, N60' - NM100 - CL 467, S40' NM100 - CL467.

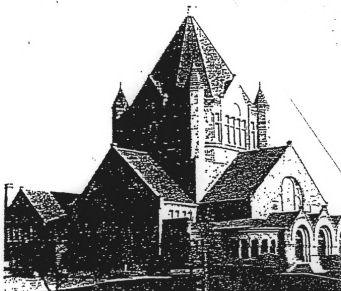
All in the SW quarter. SE quarter of section 24, T89N, R2E in Dubuque County.

The nominated property includes the entire parcel historically associated with St. Luke's United Methodist Church.

National Register of Historic Places
Continuation Sheet

Section number _____ Add'l _____ Page 19 _____

St. Luke's United Methodist Church
Gubuque, IA



Christ Methodist Church (presently, First
Methodist Church) PITTSBURGH
Aiken Avenue between Centre Avenue and
Boulevard, Friendship
Weary & Kramer, architects, 1891-93

National Register of Historic Places
Continuation Sheet

Section number Add'l Page 20

St. Luke's United Methodist Church
Dubuque, IA



Fig. 2 The Hancock House

National Register of Historic Places Continuation Sheet

Section number Add'l Page 21

St. Luke's United Methodist Church
Dubuque, IA

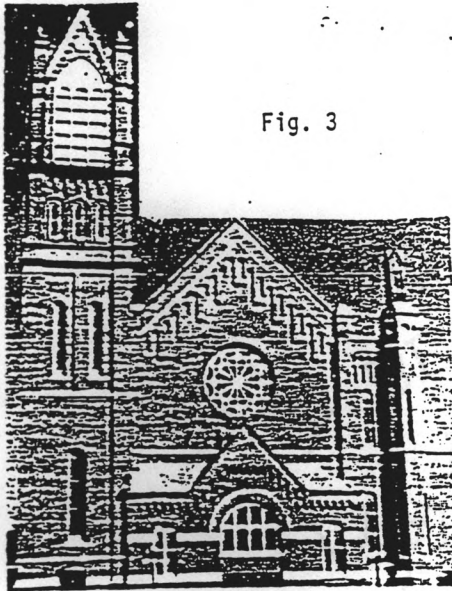
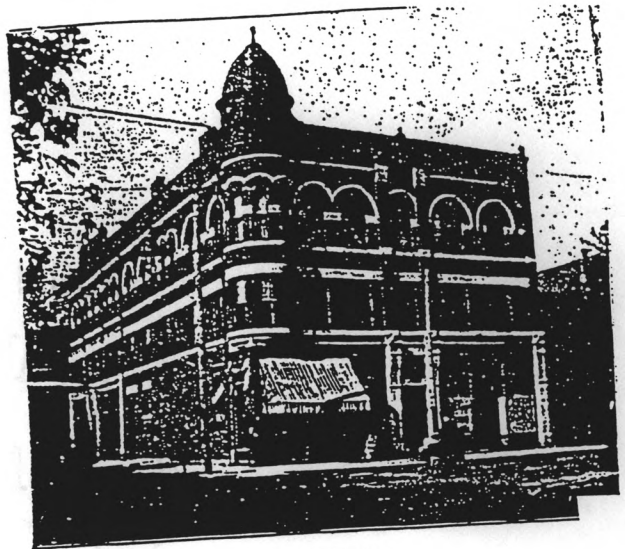


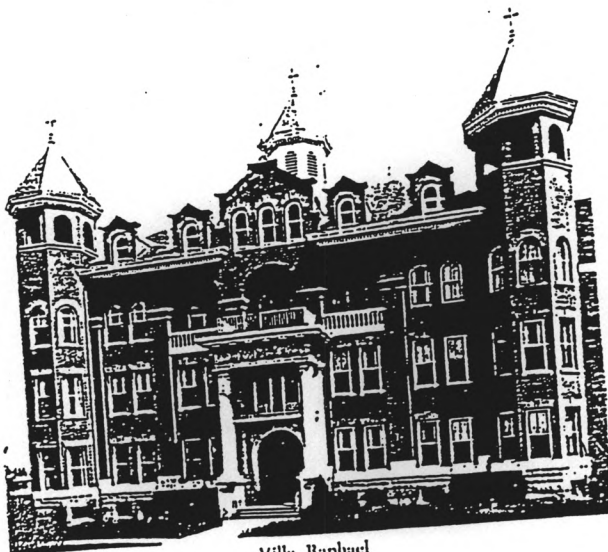
Fig. 3

First Congregational Church



Arno Flats.

Fig. 4



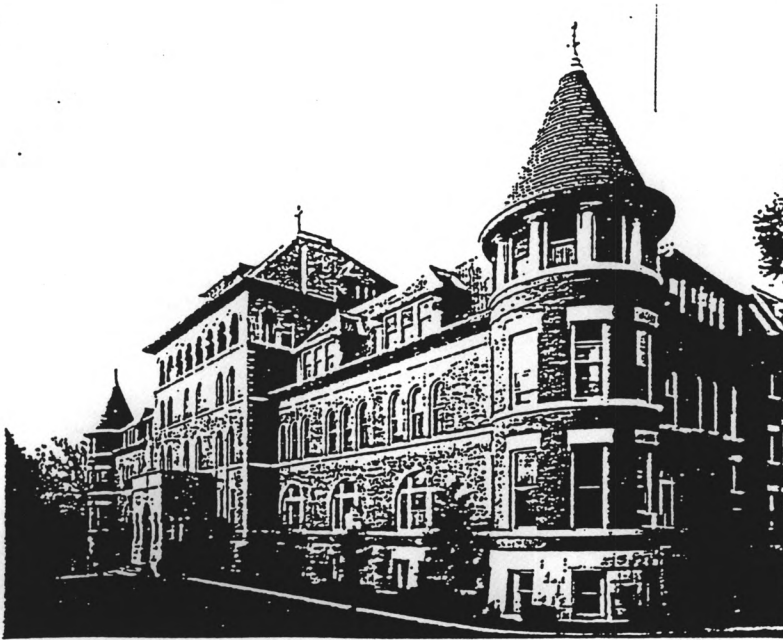
Villa Raphael

Fig. 5

National Register of Historic Places Continuation Sheet

Section number Add'l Page 22

St. Luke's United Methodist Church
Dubuque, IA



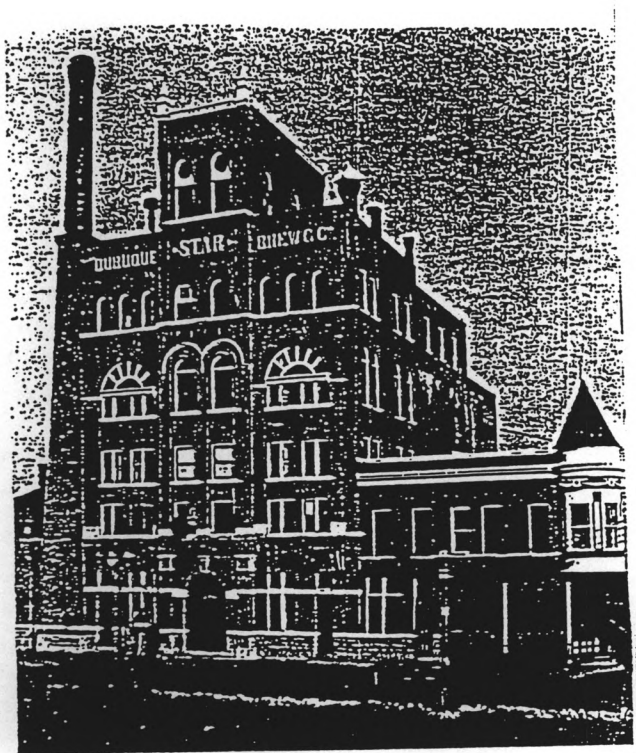
Mount Carmel Motherhouse

Fig. 6

National Register of Historic Places Continuation Sheet

Section number Add'l Page 23

St. Luke's United Methodist Church
Dubuque, IA



Dubuque Star Brewery

Fig. 7



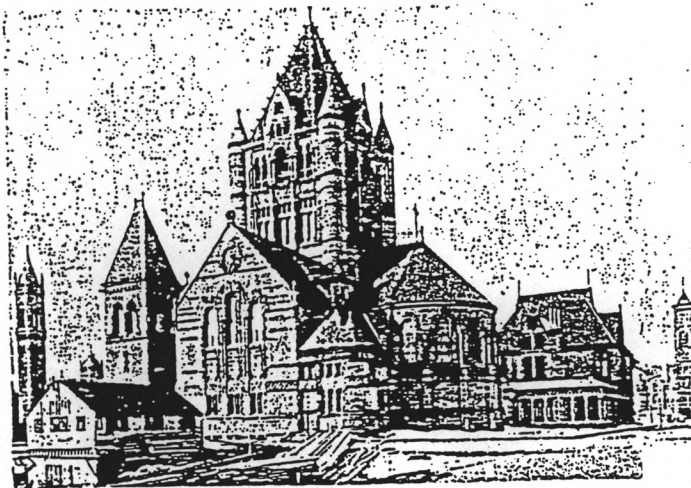
Odd Fellows Temple

Fig. 8

National Register of Historic Places Continuation Sheet

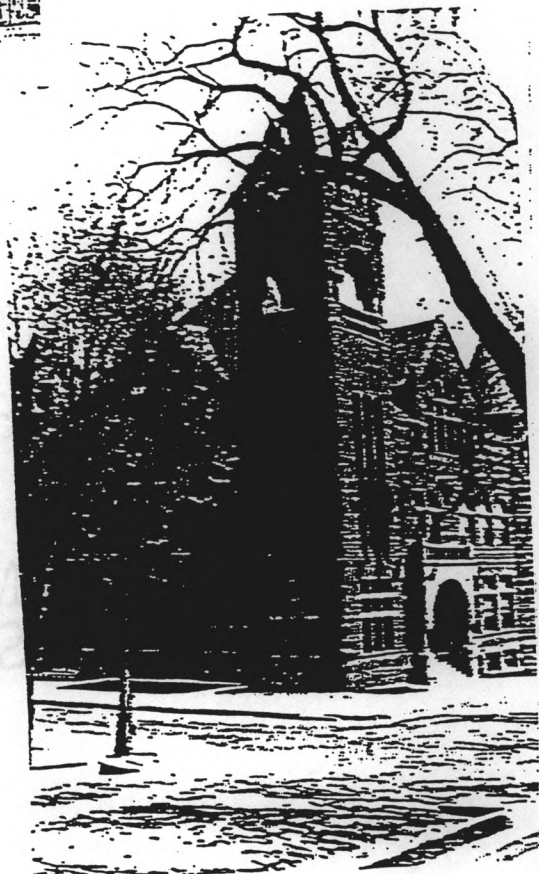
Section number Add'l Page 24

St. Luke's United Methodist Church
Dubuque, IA



Trinity Church, Boston. Exterior from South East, 1873-77.

Fig. 9



Central High School.

Fig. 10

National Register of Historic Places Continuation Sheet

Section number Add'1 Page 25

St. Luke's United Methodist Church
Dubuque, IA



Stout House

Fig. 11